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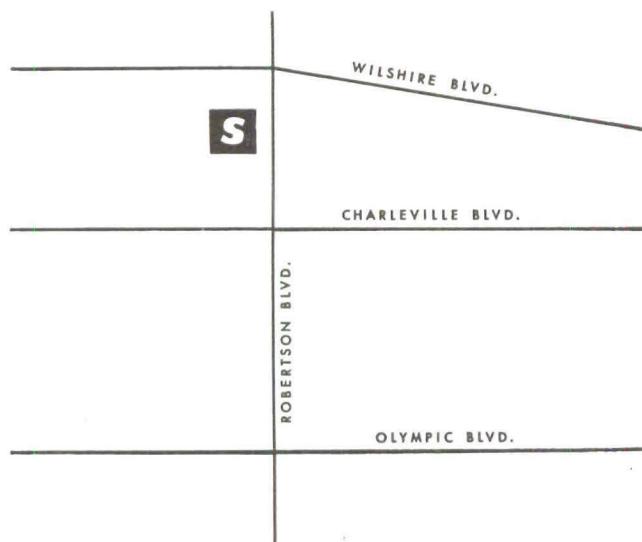
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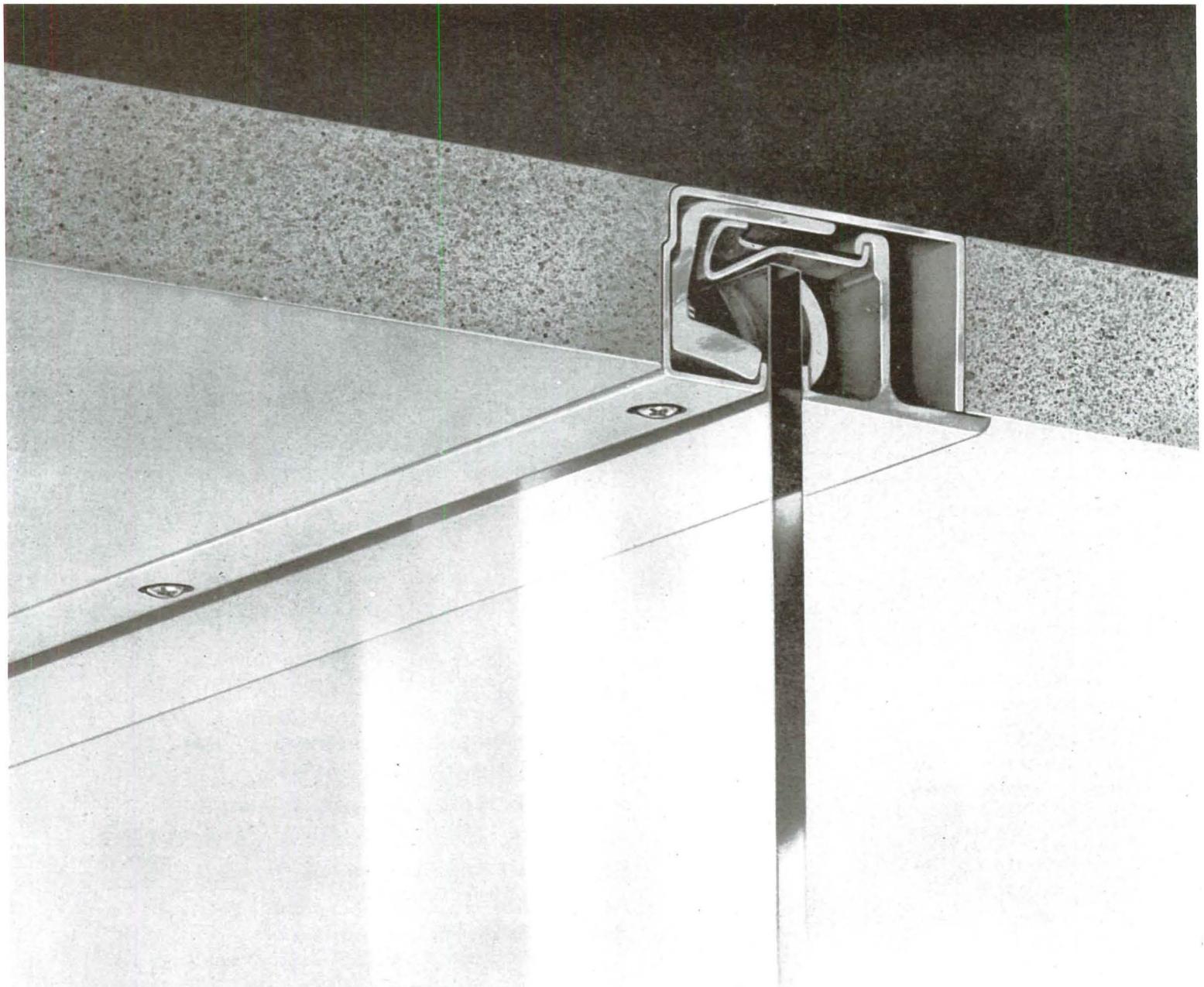
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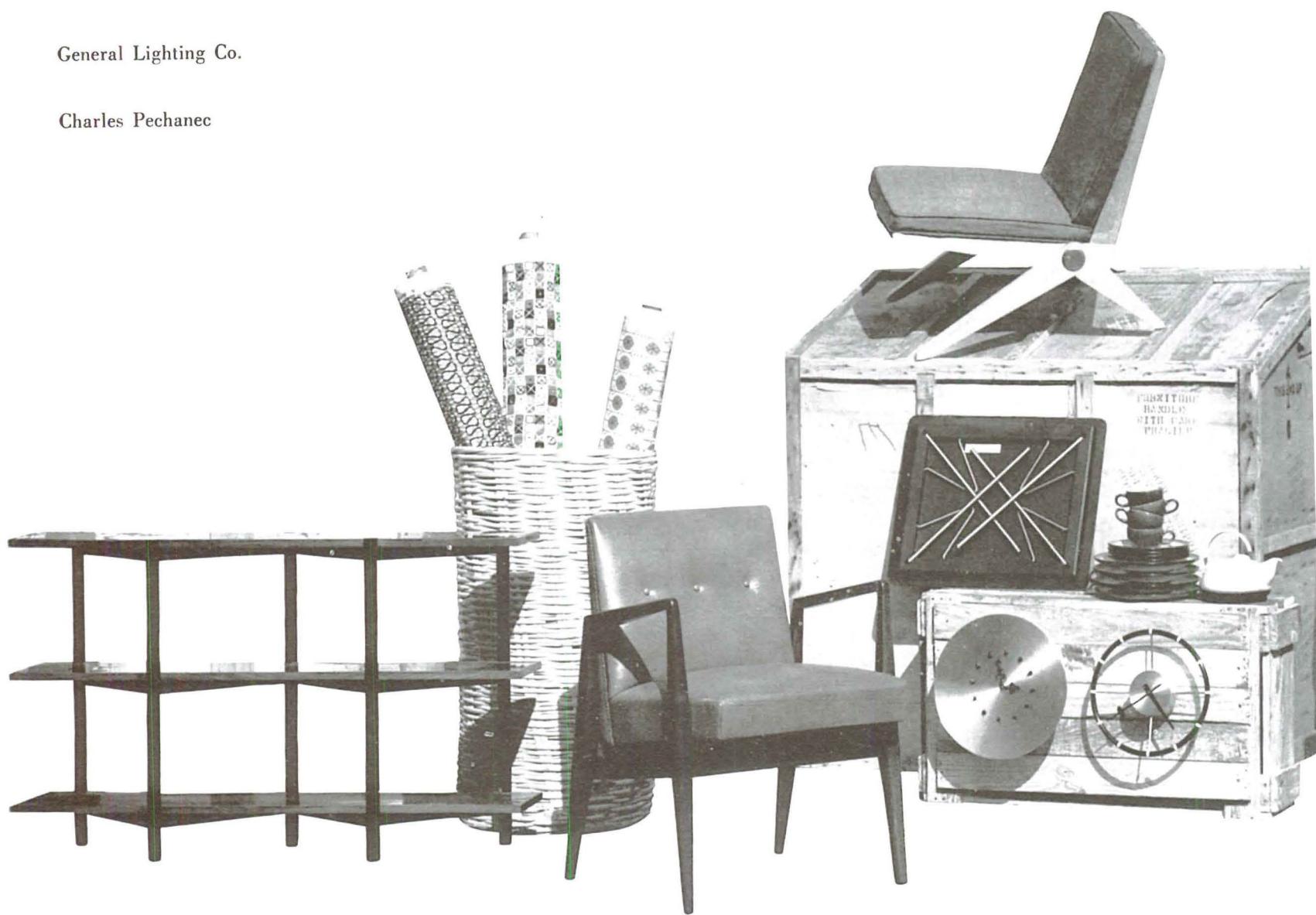
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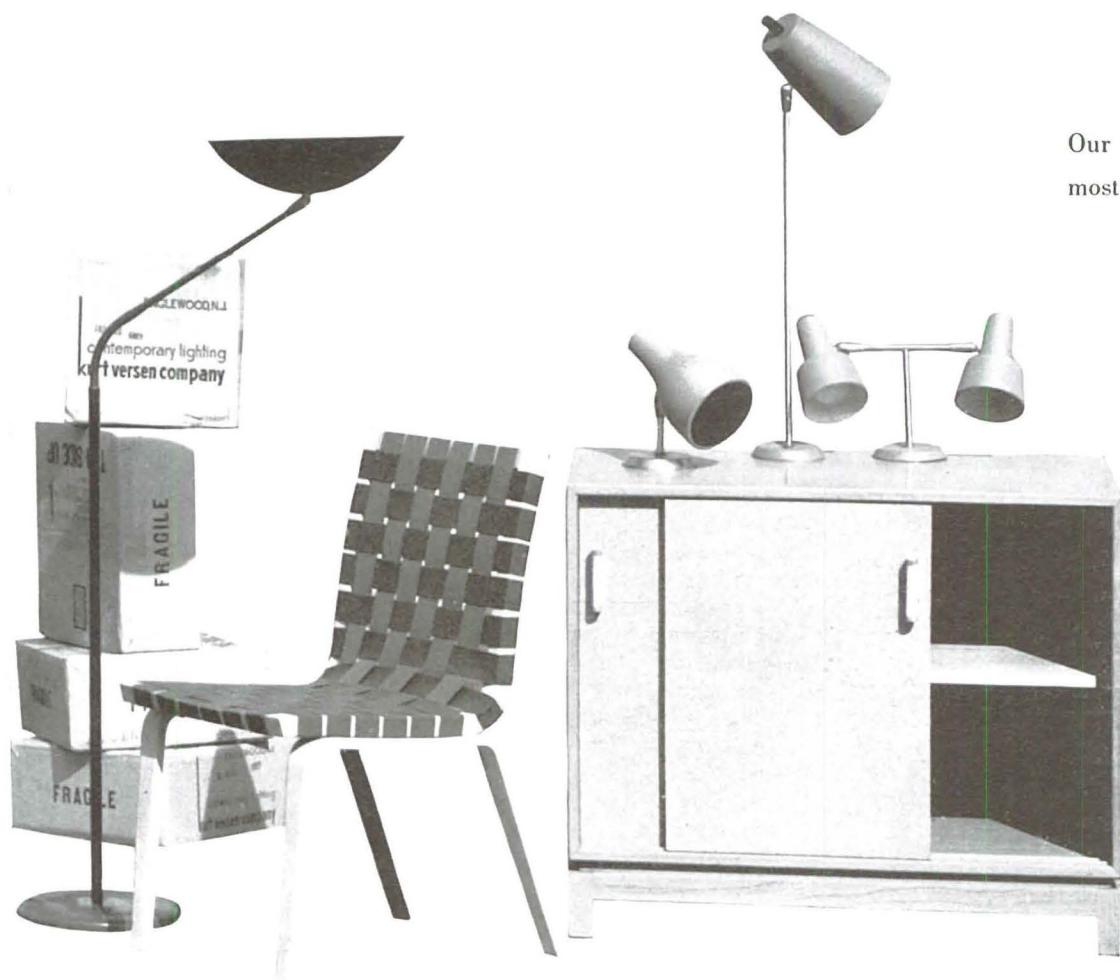


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JOHN HUSTON'S COMMAND OF THE LIMITATIONS OF FILM

The degree of technical proficiency demonstrated in the films of John Huston varies inversely with contextual distance between his story materials and the central political problem of our time. That is to say, when Huston is dealing with such relatively innocent themes as man's pursuit of the *ignis fatuus* of material gain, his command of the limitations of film is sophisticated; when he is dealing with fascism and the suppression of democratic rights, he approaches the ordinary. *That Key Largo* and *We Were Strangers* are inferior to *The Treasure of the Sierra Madre* and *The Maltese Falcon* in a position that is most usually accepted, but is nearly always argued on the basis of story values, historical verisimilitude, or depth of characterization. Any of these may be a legitimate standard by which to measure a novel, a play, or a film; but singly or collectively, they are inadequate as criteria for judgments regarding film in particular. One must judge a film author's success also in terms of his control of the formative media peculiar to film.

The following discussion is by no means exhaustive, but the examples chosen are considered representative.

CAMERA ANGLE

In photographing Sidney Greenstreet, discounting costume and mimicry, it is possible to make him a roly-poly clown, a dignified statesman or banker, or an ordinary man of average height and more than average girth. As Gutman, in *The Maltese Falcon*, he is a dangerous criminal with the tastes of a voluptuary. Shot from below, as he sits in a great chair or leans against the fireplace, dealing with Sam Spade, his torso almost fills the screen in the form of a bulging isosceles triangle, his waistline the base and his head at the apex. He is not roly-poly, nor even fat (fat men are comic): he is enormous, enormously sinister and dangerous. The massive watch chain across the stomach, the cigar, the glass of whiskey, the ringed fingers, all well into the foreground, are emphasized as attributes of character. One does not laugh at this mountain of flesh. One abhors him. This is an elementary use of the low angle shot, used in such good taste as to be a mark of genius. In *Key Largo*, Bass, another "dangerous criminal," is shot similarly from below* as he sits laughing foolishly at a news story of a life-convict who won a fountain pen "good for life." Bass' head appears above a rectangle of newspaper which he holds outspread before him. The shot is an interesting but ineffectual one, adding nothing to Bass' character. A low angle shot, of any object, in any context does not necessarily evoke fear and loathing or any other emotion in the spectator.

Far more meaningful are certain choices of camera angle in *The Treasure of the Sierra Madre*. To contrast Howard with Dobbs and Curtin, the old man is seen from below as he scampers up what is thus made to appear an almost vertical precipice as we cut to a high angle shot of the two younger men lying dog-tired on the ground. Again, at the end of the discovery sequence, as Howard points with outstretched arm and says, "Up, there, up there!", the camera pans up toward the peak of the Sierra Madre, at once telling us that pay dirt is a long way off, and giving us a sense of romantic escape often associated with great mountains. In this connection, open any illustrated volume of fairy tales and note the angle from which you see the castles. Or see a travel poster showing a crag-mounted Rhenish keep.

In other Sierra Madre sequences, audience is aided by

*Low angle and the character of Johnny Rocco will be discussed in another connection.

camera viewpoint in identifying itself with a man in jeopardy. For instance, the three partners, having decided to shoot Cody, the interloper, climb with guns in hand up the trail toward Cody and directly into the face of the audience. Also, in the cave-in sequence, the camera (audience) is in the mine's mouth peering out through dust and debris as Curtin stands with back turned upon us, deciding whether to dig us out or leave us buried. Consider the possibility of Tim Holt trying to evoke such a reaction from an audience facing him in the clear mountain daylight. This is creative use of camera viewpoint indeed!

In equivalent situations in *Key Largo*, the challenge sequence, for instance, in which McCloud refuses to shoot it out with Rocco, there is no such imaginative use of camera and little audience identification. In the finale aboard the boat, when the Major, single-handed, wipes out the entire Rocco gang, although the action is neatly done and there is considerable suspense created as we cut from McCloud's face framed in the open hatch to the swinging door and see the cowering Rocco as through McCloud's eyes, there is little feeling evoked for either Rocco or the Major. Audience is merely anxious that the job be done in a hurry so that Bogie may hurry back to Bacall.

VARIABLE DISTANCE

In *The Maltese Falcon* we see well-composed close shots of a "Hong-Kong" label in a man's fedora, a baggage check being sealed inside a mailing envelope, and a scrap of note paper as it burns in an ash tray, each shot advancing the action of the story and focusing our attention upon traits of Sam Spade's character.

In *We Were Strangers*, we see several close shots of a cemetery map after we know the geographic relationships between China's house and the burial plots. We also see a decorative very close shot of Miss Jennifer Jones' face framed in shadow. Compare this with the shot of Gold Hat in *Sierra Madre*, his face framed in the rhombus of the heavy wooden bars of the jail door. Part of the force with which the latter shot strikes the audience is due to the camera's swift forward motion, from a medium shot encompassing several villagers, Gold Hat and the entire jail door, to the ultimate close up of the malevolent face snarling and spitting directly at the camera. But in a good film, the author controls the formative media not only in their integrity but in their relationships! And in *Sierra Madre* Huston has done that; in *We Were Strangers* he has not.

A most creative use of the close shot is in the unwrapping sequence in *The Maltese Falcon*. We see nothing but three pairs of hands, each more eager than the others, removing the newspapers which hide the bird. The Falcon is first seen with back to camera; Gutman slowly turns the black figure around to face the audience. Not only is this the prize for which every player in the film has been risking his life (with at least two already forfeit): the audience now sees the fabulous Falcon for the first time, and through the cynical eyes of Sam Spade. As Gutman begins to hack and scrape with his pen-knife at the jejune figurine, greed and frustration are literally dangled in one's face. There is no such compelling scene in either *Key Largo* or *We Were Strangers*, although in both the latter films Huston's object at one time or other is to "dangle" evil before us for our inspection.

Huston's most notable use of long shot in *Strangers* is in the "newsreely-documentary" shots of street rioting and the old senator descending the great stairs from his marble verandah. These are very effective in creating that peculiar kind of reality appropriate to good newsreels and documentaries, but are rather gauche trees in the forest of a film which is not documentary in either style or purpose.

SIZE OF THE SCREEN: INVARIABLE

Because of the constant of the size of the screen, the camera may rivet the spectator's attention upon whatever detail it wishes to emphasize, it may create suspense by permitting the center of interest to remain outside the frame, or surprise effects may be created by permitting objects outside the frame to move suddenly into view. Also, subjective impressions of space may be created. In *Sierra Madre*, for instance, there is a close shot of Dobbs and Curtin lying exhausted and motionless beside a small fire. Suddenly the camera moves back to reveal Howard heartily devouring a plateful of beans. One does not wait for Howard to pull out his harmonica to see the humor of the contrast, a humor dependent

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upon surprise which in turn is made possible by the constant size of the screen.

At another time, with the three partners resting quietly beside a camp fire, a huge machete moves suddenly into view, between audience and the three men on the screen. For a long moment audience sees the sinister object while the actors remain unaware. A special use of the constant size of the screen is seen in the "loneliness pan" at the end of the Gila monster sequence. To see and understand the significance of this shot where Dobbs walks away from his partners, the camera moving with him, to sit on a rock and stare into a scene which expresses the quintessence of emptiness and alone-ness, is to be forever convinced of Dobbs' humiliation, his feeling of persecution, and his complete emotional isolation. I have never seen a cinematographic expression of paranoia that strikes me with greater force or skill.

A comparable situation occurs in *Key Largo* and is expressed by similar means, "the loneliness pan," which begins with the subject player oriented against a background of people and other objects and finishes with the subject player isolated against a background relatively empty of orientation points. I refer to the final humiliation and frustration of the dipsomaniac when Rocco reneges in his promise to give her a drink if she will sing for him. In form and content these two shots are similar, and either represents an ingenuity in control unsurpassed in other recent films dealing with psychic processes, (such as *The Snake Pit* or *The Quiet One*). However, relative to the paranoia of Dobbs, the dipsomania of Gaye is inferior at this point.

The constant size of the screen makes possible a subjective impression of space, or rather "spacelessness," when Dobbs, trying to escape alone with the treasure, is seen stumbling along, exhausted and helpless, through the desert. In this shot the camera pans with Dobbs against a background as bare as a wall of gray canvas, no cactus, no rock, no horizon even. And in this limitless waste Dobbs is alone, "alone on a wide, wide sea" that he has created for himself.

The great (cinematographic) moment of *Key Largo* is the storm sequence, in which Rocco, unnerved, paces back and forth while the others sit, watching him; but we do not see Rocco. After a low angle shot of Rocco's beefy shoulders and bulging jowls, we see only his shadow, a thick broomstick of a shadow, moving past the intent faces of the Major, Gaye, Nora and the old man. The center of interest, Rocco, is outside the picture, and we see the effect he now has on those he has brutalized and humiliated. Heightening the interest, his voice is heard over scene, punctuated by the sound of slamming shutters and crashing window panes. This is a superlative use of the limitation of the size of the screen, not at all in support of my thesis. But it is never approached anywhere else in the film.

REFLECTIVE SURFACES

In *Key Largo*, it seems that every background has a mirror hanging on it: Major McCloud peers into the bus driver's rear view mirror as if he were a fugitive. Hoff ogles Nora's image and frowns at Gaye; Rocco combs his hair. In other scenes, mirrors are used for no purpose but to get more people into the picture and to relieve the monotony. Relief so obvious is often monotonous.

The frugal use of reflective surfaces in *Sierra Madre* is extremely creative. Consider one example, the shot of the desert water hole in which the image of Gold Hat appears upside down. Dobbs is alone on the desert, weak from thirst and exposure, defenseless. His psychic processes are paralleled by the action in the surface of the pool. His greatest fear, that bandits may overtake him, suddenly becomes a reality.

This is not only a creative use of reflective surface, but also a use of the limitation of the size of the screen to create surprise by suddenly revealing what has been hidden from view. And the very unusualness of the angle at which we see the image serves to rivet the spectator's gaze.

ABSENCE OF SPACE-TIME CONTINUUM

In the gila monster sequence, suspense begins when the camera moves back to reveal Dobbs' gun leveled at Curtin. Suspense is intensified by artificial extension of time by means of thirteen cuts, back and forth, from Dobbs to Curtin, to the rock, to the gun, to the quivering gila.

The revolution sequence at the finale of *We Were Strangers* is also a use of the absence of space-time continuum: bells ring,

rifles are passed out, a statue is pulled down, there is dancing in the streets. One need but remember another revolution in another film* in which another statue is pulled down, and by contrast the disturbance created by Huston seems paltry and ineffectual.

In *We Were Strangers*, there are few examples of creative use of camera which are at the same time appropriate to the purpose apparently intended. How can one account for such characters as those in *We Were Strangers*, the "types" in *Key Largo*? By no means do I hold that even in the hands of such a craftsman as John Huston a "message film" is doomed to mediocrity. The view that film art and "message" are incompatible ignores the facts of life. All art is communication. Every film released since the birth of the industry has carried some "message" or other (*amor vincit omnia* being not the least usual of these, for instance), and to single out one kind of idea for labelling as inappropriate to film (or other art form) is esthetically inadmissible. (At least one potentially great recent film became ordinary when, under the impact of a change in management there was an attempt to delete the "message" after the film was virtually in the can.**) How else is Huston's predicament to be understood? Perhaps Huston is so eager to persuade his audience of the righteousness of his protagonist's cause that he permits thesis to control character, thereby precluding the fullest development of character. Can it be that, as he (figuratively) draws near the barricades and an opportunity for a crushing blow, he grows fearful of the dark and powerful forces arrayed against him, and stops short, as if to appease? What manner of cinematographic aposiopesis is this? It is not accidental.

Whatever the answers may be, this is a moment for the artist to re-examine himself and his work, to question his notions of the structure and direction of society and of the relations and responsibilities that exist between himself and his audience, between himself and his material. For that matter, it is not too soon for audience to ask the same questions.

**Ten Days That Shook The World*, Sergei Eisenstein.

**According to press reports, *The Boy With Green Hair* was re-edited after Howard Hughes' assumption to power because Hughes did not like "message" films.

MUSIC

PETER YATES

CHARLES E. IVES

In 1928 and again in 1939 an outburst of critical enthusiasm heralded what seemed to be the American discovery of our most distinguished and most inexplicably neglected composer, Charles Ives. Each time the enthusiasm receded, leaving behind a somewhat longer record of performances, a batch of quotations in the superlative register, and a larger number of scattered Ives devotees. In October 1949 Charles Ives, almost an exact contemporary of Arnold Schoenberg, celebrated his seventy-fifth birthday. And again his admirers encountered the paradox that the music of Ives, like that of Mahler but to a far greater degree, is still both ahead of and behind the fashion of the time. It is not a part of the creative mainstream moving onward decade by decade in a general common purpose; it is that creative mainstream at one point overflowing its banks in flood.

The music of Ives is as indigenous and natural as the ragtime which appears in several of his movements. It is also very large in scope, extremely complex in form, interpenetrated with literary and religious references and ideas, intellectually and emotionally demanding, and as a whole more difficult to play than any other music of the twentieth century except that of Schoenberg.

The general public, in spite of all professional opinion to the contrary, has no inherent dislike of music that is large, complex, religious, literary, intellectual, and difficult. The *St. Matthew Passion*, *The Magic Flute*, *The Seasons*, the *Ninth Symphony* by Beethoven, the *Alto Rhapsody*, *Pelleas and Melisande* are works of this order, yet they provide the staple of great public festivals.

The orchestral Sets, *Holidays* and *Three Places in New England*, and the *Fourth Symphony* by Ives are American festival music, the American living of Ives's lifetime seen, heard and recreated in dynamic sound as native to our continental environment as Schoen-



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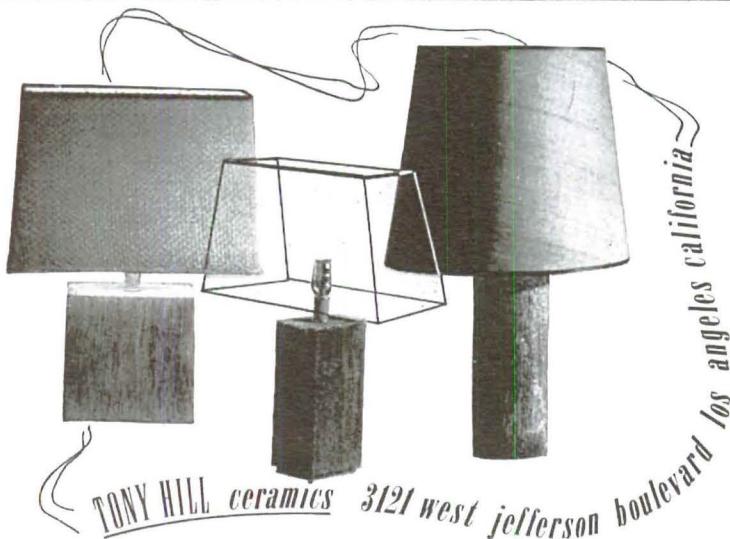
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berg's emotionally infused strict counterpoint is to the Viennese tradition. The American public, accustomed to viewing itself in music through the prim mirrors of the school of Paris, is embarrassed by the local color and detail, the humor, the hymn-singing religion, and the continental scale and scope of Ives. They are offended by it, as formerly by Whitman's poetry, and for like reasons. The embarrassment is temporary and will pass.

The externals of Ives's larger compositions, the *Third Violin Sonata*, the *Concord Sonata*, the *Fourth Symphony*, the *Second String Quartet*, seem at first acquaintance to be burdened with a more than Mahleresque excess. This is scarcely surprising, since they are contemporary with the major works of Mahler and with Schoenberg's two-hour-long *Gurrelieder*. The same critical process that once dismissed Mahler's symphonies as emotionally improvised and overwritten now begins to praise them for a more recently discovered inward excellence. The listener fortunate enough to be able to hear several times in adequate performance a major work by Ives will find in it like inward excellence. He will be aware also of a durable conception of whole form, the continuous variation of a thematic nucleus without reference to any strict tonality, which has become the central principle of twentieth century music in its most developed styles. Fragments of middle period Bartok and of Schoenberg up to the introduction of the twelve-tone method reveal striking audible similarities. Indeed the still unplayed finale of Ives's *Fourth Symphony* goes beyond this principle of form into a flow of independently emerging melodies without thematic reference.

As a boy Ives won prophecies of fame in the local newspapers by his ability at the piano and organ. The radical trend of his art came from his bandmaster father, a pragmatic Uncle Toby, who used his musicians as a pedant uses arguments. According to Henry Bellaman: "He delved into questions of tone divisions, quarter-tone possibilities, association of keys, matters similar to those now called polytonality, atonality, and innumerable acoustic experiments. He frequently disposed sections of his band on different balconies of a building in order to test aspects of sound on different planes and at different distances. He experimented with various chords, some built of fourths and fifths, and awakened



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in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations." These theoretical excursions were too much cut off from the tradition to evolve gradually in use. Through his father's help, Ives explored every important method, except the strict twelve-tone technic, that has contributed to the individuality of twentieth century music and came to most of them first.

Schoenberg, by contrast, began in the midst of a great common tradition which made musical schooling as unnecessary for him as for Wagner or Richard Strauss. Whether he carried forward the conclusions of Beethoven and Liszt, as in the **First Quartet** and the **First Chamber Symphony**, or proceeded to his own conclusions, as in the **Second String Quartet** and **Pierrot Lunaire**, Schoenberg did not escape the tradition but grew within it. So that while the radicalism of Schoenberg only gradually became heretical within the canon, the radicalism of Ives, for all his four years study at Yale under Horatio Parker, sounded to his genteel American contemporaries like the ranting of an agrarian philosopher from the backwoods. For that matter it still does.

While Schoenberg was releasing his experiments as a chronological stream of finished works, Ives in creative flood poured out a quantity of finished and relatively finished compositions and bundles of experiments, many of which provide the original instrumental settings of his songs. Lack of any opportunity to hear his major works performed diverted his interest from working them out each in turn to a conclusion. Such important works as the **Second Violin Sonata** and the **First Piano Sonata** have remained until recently unedited manuscripts choked with corrections.

Ives divided his days between two forms of intensely concentrated living, either of which would have served a more than ordinary man as a life's work. During office hours he lived entirely for his insurance business; at night he wrote music. This determined, undeviating double life of commerce and art at length undermined his health. The greater part of his musical activity occurred between the years 1895 and 1920; the bulk of his compositions was conceived between 1900 and 1915.

Like other composers of his generation he exulted in the colossal temptations of mixed media. Of the **Concord Sonata**, still an im-

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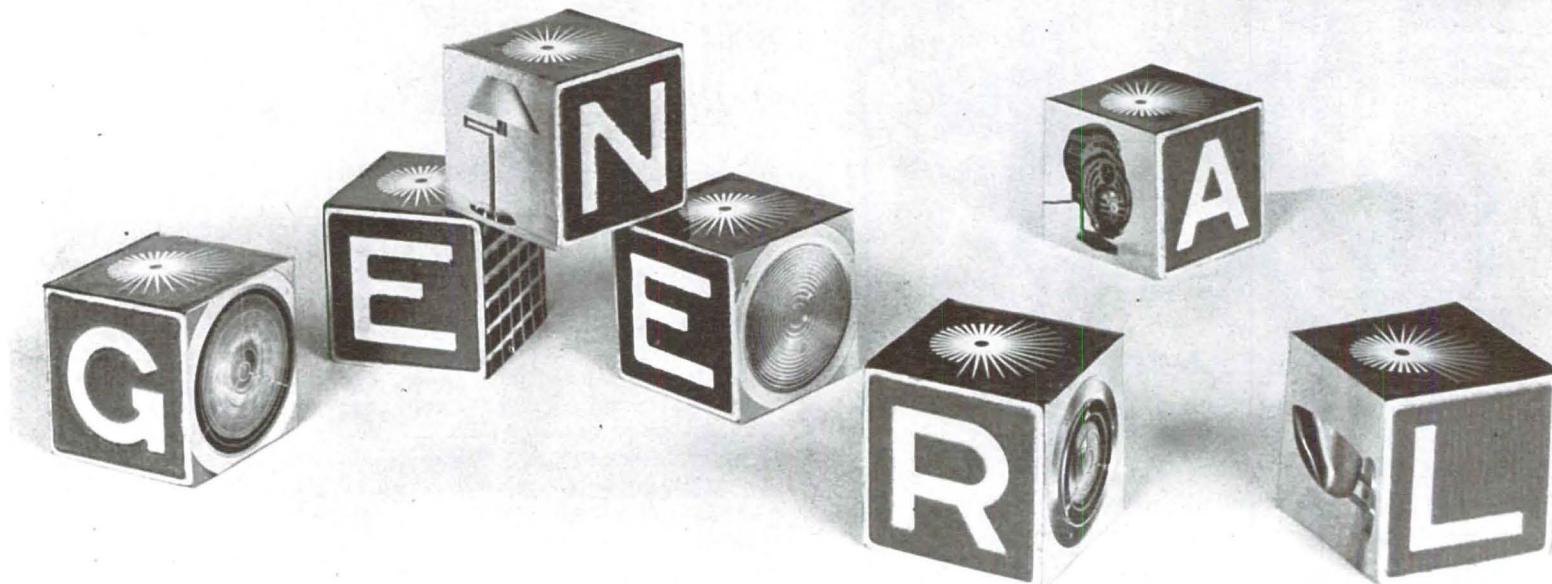
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mense work in its present form for solo piano, he wrote in a footnote to the accompanying volume of critical notes, *Essays Before A Sonata*: "The first movement (Emerson) of the music, which is the cause of all these words, was first thought of (we believe) in terms of a large orchestra, the second (Hawthorne) in terms of a piano or a dozen pianos, the third (Alcotts)—of an organ (or piano with voice or violin), and the last (Thoreau), in terms of strings, colored possibly with a flute or horn!"

And on the same page of the text: "My God! what has sound got to do with music! The waiter brings the only fresh egg he has, but the man at breakfast sends it back because it doesn't fit his eggcup. Why can't music go out in the same way it comes in to a man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood, and brass? Consecutive-fifths are as harmless as blue laws compared with the relentless tyranny of the 'media.'"^{**} Here is another cry of the age, echoed by the rising generation of sound, percussion, and notational experimentalists, Marinetti with his art of noise, Henry Cowell, Edgar Varese, Carl Ruggles, Lou Harrison, John Cage.

Instead of being stranded on the shoals that lie in wait for technical idealism, the same creative practicality which made Ives conspicuously successful in the insurance business guided him also in his music. It is remarkable how much of what he planned on the page comes off accurately as sound when it is played. In the *Third Symphony* the individual esthetic quality of the whole work is almost immediately perceptible; in the *Second Quartet* or the *Third Set* for orchestra more time and experience will be needed. Composers, performers, and students have scarcely begun to tap the literature of Ives. His orchestral overlaying of parts often appears to cancel out one instrument; the intent is to modify the tone of the superior instrument which is heard. The extremes of his taste range from the landscape painting of *The Housatonic at Stockbridge*—not a river or even a named river but a particular river at a particular spot; the exalted unison of noise, vision, and poetry through the medium of a voice and piano in *General William Booth Enters Heaven*; the quasi-improvisational freedom for several instruments of such a work as *Hallowe'en*; to an abstract

study for two pianos tuned a quarter-tone apart. When asked how any detail of his music should be played, he replies, "Play it any way you like." To him the substance of the music matters, not the notes.

This seemingly anarchic enthusiasm of Ives, often quoted by those that have spoken with him, may be partly explained by his tragic lack of opportunities to prepare his music for performance or hear it performed while he was still able. Since around 1935 he has been unable to attend concerts, and more recently a hearing impediment has prevented him from studying the effect of his music on recordings. The fact is that Ives's music will no more tolerate haphazard playing than Beethoven's. Intensively organized and dramatically expressed it requires concentrated, structurally large, eloquent, dramatic playing.

Ives is the equal of Dowland and Purcell in his song-settings of the English language. Prose, polemic, dramatically illustrated narrative, what the German calls *Expressionism*, the lied, the mélodie, and above all the English lyric find their musical equivalents in his extraordinarily varied, yet always personal and idiomatic settings. Each of the many smaller songs seems to have been composed as a single thought in an American as natural as Schubert's Viennese. A bit of verse in the newspaper, a fragment of a speech, passages of Milton or Euripides or Landor, as well as any of the lyric poets, or something he has set down in his own words, will set him off. The scope of his song-texts resembles the pile of books and papers in a well-used family library.

The sheer diversity of Ives's genius, its explosive exuberance in throwing up for use everything that was potential in the musical situation as he found it would make him a phenomenon of music history, if he were not by indisputable creative authority one of its chief twentieth century masters. As Alfred Frankenstein recently declared in his keynote lecture at the University of Southern Cali-

**Essays Before A Sonata*, privately published with the *Concord Sonata* in 1920, is one of the few masterpieces of native American criticism, unawed and uninfluenced by Europe. It is a book that needs to be reprinted as an antidote to the facile musical appreciation, criticism, musicianship, and musicology that clog our bookshelves. "The rules of Thorough Bass can be applied to his scale of flight no more than they can be to the planetary system."

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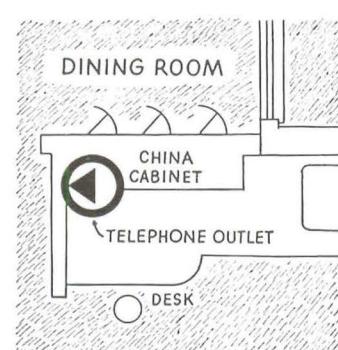
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fornia Festival of Contemporary Music, the music of Ives will figure largely in the creative thinking of the next fifty years. The art of Ives is the taproot of our continental music; his works are the flowering of its first spring.

The major works by Ives include more than 116 songs with piano accompaniment, many originally with choral, orchestral, or chamber music settings; 3 Sets and 4 Symphonies, each of several movements, for large orchestra; 2 Piano and 4 Violin Sonatas; and 2 String Quartets. Several smaller pieces for piano have lately been published, through the interest of Henry Cowell, that tireless champion of contemporary music. The **First Piano Sonata** and the **Second Quartet** have been edited for playing by Lou Harrison. The **Second (Concord) Piano Sonata** exists in at least three distributed versions: the edition privately printed by Ives in 1920 is to be preferred. A playing version of the **Third Violin Sonata**, edited by Sol Babitz and Ingolf Dahl, has been promised by **New Music Quarterly** for several years but has not yet appeared. This is one of the half-dozen most important sonatas for violin in the twentieth century literature. Of the orchestral scores, **Three Places in New England**, the all-melodious **Third Symphony**, and that jubilant, humorous fantasia of all American congregations singing hymns, the **Scherzo of the Fourth Symphony**, have been the most played and are available in parts. These should be in the repertoire of every American symphony orchestra, not only on their merit but as a public duty. Of the current recordings of his music not one is mechanically adequate or, except perhaps three single discs, performed as if the player had opened out the full thought of the music.

Like his fellow artisans of American culture Ives has brought into contemporary usage ideas from many periods of culture, but he is no more an eclectic than Emerson, Melville, Thorstein Veblen, Marsden Hartley, Willard Gibbs, or Frank Lloyd Wright. "Chopin shows a few things that Bach forgot—but he is not an eclectic, they say. Brahms shows many things that Bach did remember, so he is an eclectic, they say." The living historical connection between America and Europe is epitomized in the third main theme of the **Concord Sonata**, derived from the famous motto of Beethoven's **Fifth Symphony**, which runs through the musical portraits

of the four Concord philosophers that are the subject of its four movements. Ives is not a fashionable thinker and will not fit intellectual categories. Where one would pin him as a theorist—the other day a critic invented the word "cerebraltonal" to describe his music—another, deplored his emotional or religious fervor, will indict him as an outdated transcendentalist. Ives has never confused his reputation or his opinions with his art. The natural downrightness of his mind, his dislike of fads have kept him from becoming a pet of the intelligentsia. He is not a mystic like Donne or Mahler, who turns to the religious experience in an effort to focus a distracted sensuality upon some abstract permanence. Personal religion stands at the forefront of his music and must be accepted with it, as one accepts the dogmatic particularity of Sebastian Bach.

Though he cooperates gladly with all who wish to study or perform his compositions, Ives has made no effort to break through the barriers that withhold his music from the public. His famously peppery temper has never been turned against those who refuse him honor. When the composer-critic Virgil Thomson, who could find no good word for the **Concord Sonata**, published his opera **The Mother of Us All**, Ives was listed among the contributing sponsors. During an eleven-year correspondence, carried on through the generosity and devotion of his wife Harmony, who writes his letters for him, I have read no word of complaint but only gratitude to those who have spoken for and played his music. Ives has never wavered in his belief that in its own time his music will be heard and accepted.

Formerly when I have written about Ives I have felt like Melville thundering "Hawthorne!" to the solitude of his own imagination. But when I again read the **Essays Before A Sonata** or listen among the continental ranges of his music to this mind that returns always to the human voice, I am reassured. Like Sebastian Bach, Mozart, and Beethoven, for there are no others quite like them in this, the texture of his music goes astray from song into the divinely mysterious polyphony of human speech. Then thinking and art are as one substance, intuition with sound, and form an awareness of one man's enduring presence.

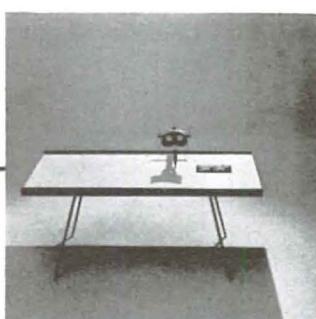
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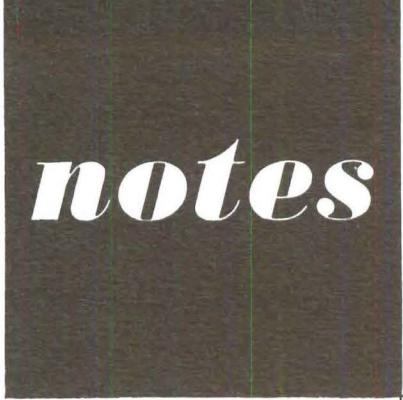


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notes

in passing

One has considerable difficulty in deciding between the destructive horrors of the hydrogen bomb and the implications inherent in the development of the new computing machines which in their electronic fury are reputed to be well on their way to taking over most of the basic functions of civilized living. It is ironic that we are at last faced with the necessity of considering Man himself as being obsolete in the face of triumphs of his own technology. It is possible that the whole dilemma boils down to our own seeming inability to effectively develop a sense of proportion and a proper assessment of the values in life itself.

Again, therefore, it is a question not merely of progress, but of the kind of progress and the nature of the objectives toward which progress moves.

Someone has said with a kind of resigned wisdom that "Though we may not realize it, we move forward like ships in convoy, at the speed of the slowest." If this is true, then it would seem that we can no longer so complacently measure our advances against the most brilliant of our accomplishments, but only in terms of the slow and painstaking developments of those things and ideas and peoples we have so archly described as being "backward."

The statement by M. Jaime Torres Bodet, Director-General of UNESCO, presents one of the many points of view, which if properly directed would seem to be one of several productive ways in which to approach the problem. In speaking about what he terms the "Techniques of Peace," M. Torres Bodet deals with the education of the adolescent:

"It lies with teachers to initiate their pupils—not dogmatically but by practical and active means—into the great problems of civic life, so as to bring home to them the dilemma of our time: a world united or a world destroyed.

"The adolescent must be made to live as a citizen of the world, the forerunner of a future society which, recognizing formally the fact of our interdependence, knows how to find a peaceful issue for international differences, to the greatest happiness of mankind.

"A technique of peace is in the making. What can be more stimulating than to see it born and grow up, and to help to establish it?

"Peace is not a coward's ideal, for it calls for more heroism than does war. It can attract the young and must inspire them to the great adventure of shaping the future. It might be said of peace what Alain said of ideas: 'They are in danger of losing their validity the moment we grow satisfied with them.'

"Of all the ages through which men pass, adolescence is perhaps the period in which intellectual and moral influences are strongest and most decisive. The schoolboy begins to enter into the social life of adults, at least through the exercise of his judgment, which is as a rule lacking in tolerance, and still deeply coloured by emotion and averse from all compromises.

"The adolescent—more than man is at any other age—is influenced by his environment. This environment . . . is not merely the family, the school, the town or the fatherland. Whether we like it or not, the adolescent of today is thrown into the maelstrom of international life.

"The new conditions of life call for new treatment—new teaching. It is clear that the international world in which young people now find themselves demands a new type of civic education.

"Civics today must show the pupil that his very life depends upon the lives of other peoples; that he is a member of a world community."

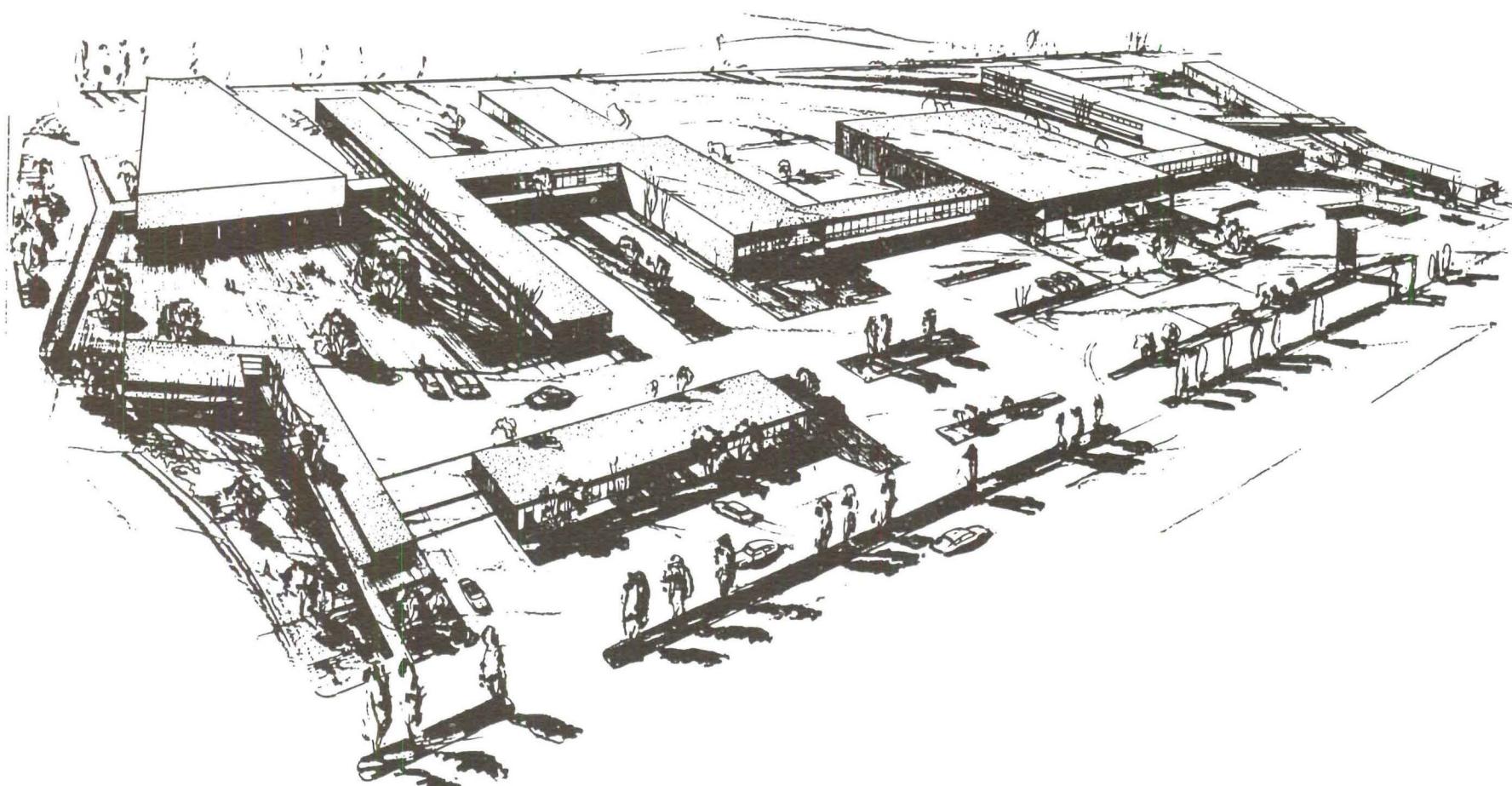
In the northwest residential area of Spokane, Washington, there is a population of 42,000. The shopping needs of the residents are at present served by the usual strip of business zone, stretching some five miles in length from the central business section of Spokane, and by the customary spot-zoning on corners dropped casually into the area.

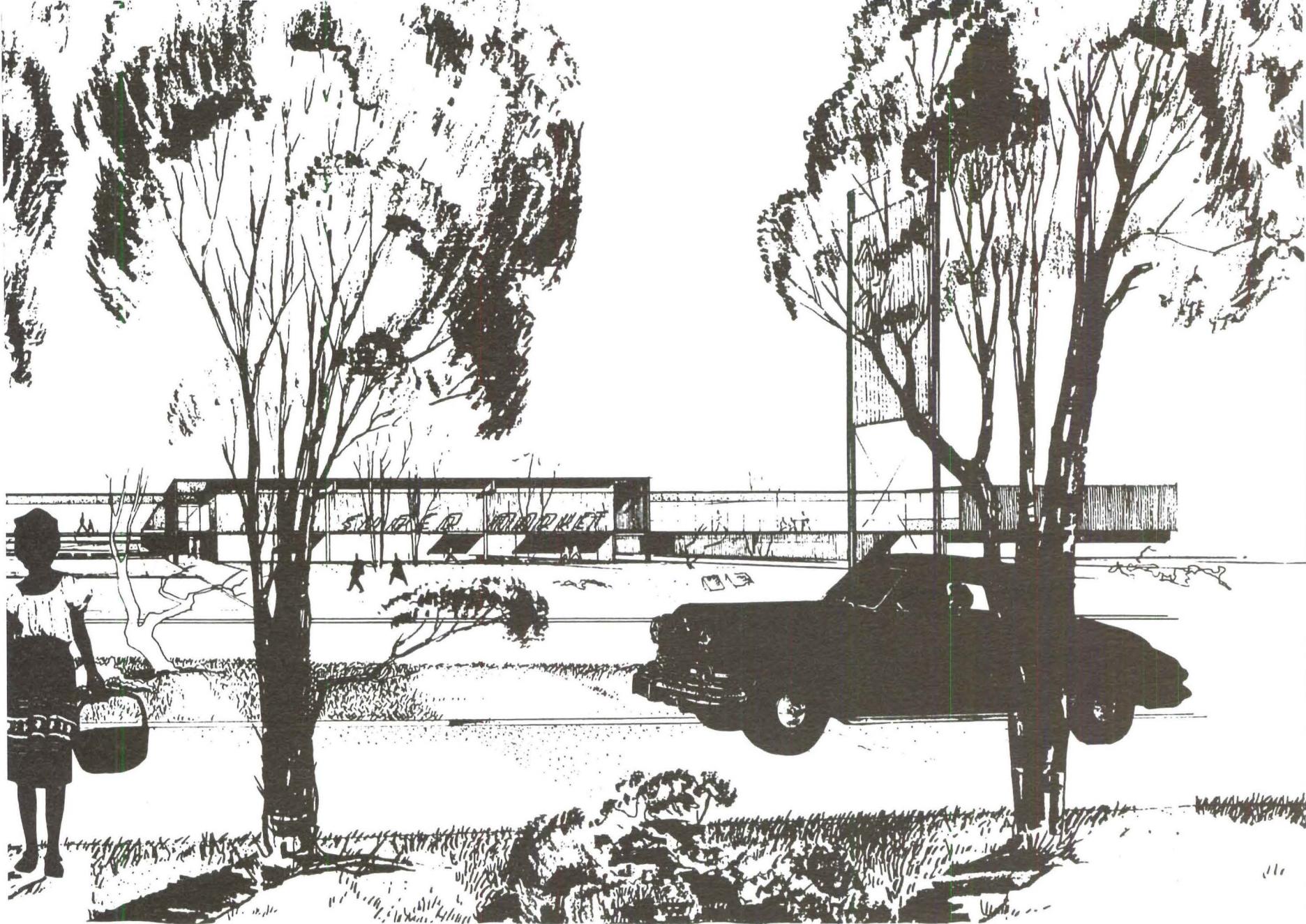
The long range planning of the owner of Terrace Town, The J. L. Cooper Company, recognized the need for a conveniently located well-integrated shopping center. It was upon their insistence that this project, involving some twenty-two acres, be developed upon the basis of sound planning in the belief that one good example could illustrate the need more than many volumes of words.

In the beginning an excellent cooperation was developed between the owner, the City Plan Commission, and the City Park Boards when the Plan Commission was asked to rezone this property from Class 1, Residential to a Business Classification. The Park Board was particularly interested in that they have jurisdiction of an adjoining piece of property now being developed as a city park. It is not the customary position of Park Boards to encourage such a development, but in this instance they were presented with evidence indicating that the Owner's intent of development amounts to a practical continuation of park-like property, with facilities of shopping incorporated therein.



A COMMUNITY





SHOPPING CENTER by ROYAL McCCLURE THOMAS ADKISON *architects*

The original thinking governing the development of a Plot Plan was, that above all else there exists a fundamental requirement for the creation of an informal invitingly human atmosphere. A grouping of buildings that would be neither overbearing nor intrusive. To afford a balance of relief to the stimulation of buildings, a large percentage of the plot has been dedicated to green areas and terraces. Space for relaxing quietude are shielded from and contrast with areas of an opposite purpose.

ULTIMATE PLOT PLAN

Purpose: Community Shopping Center.

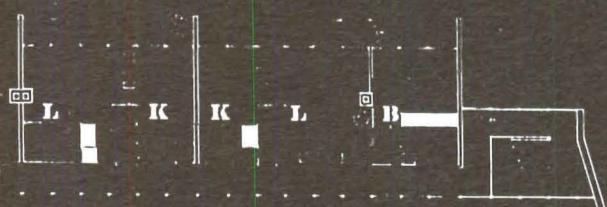
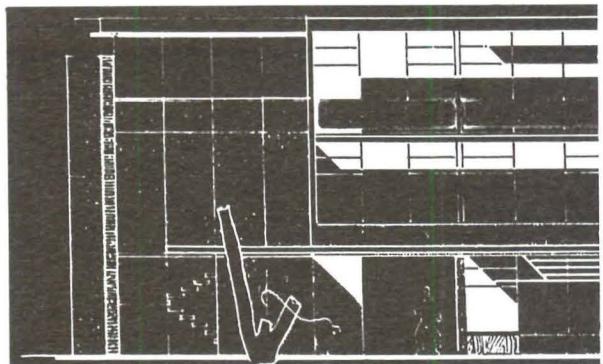
Location: Bounded on the West by Alberta Street, Wellesley Avenue to East. Legal Description: The North 660' of Government Lot No. 3 N. 1/2 Sec. 1-25-42, Spokane, Washington.

Areas (approx.):

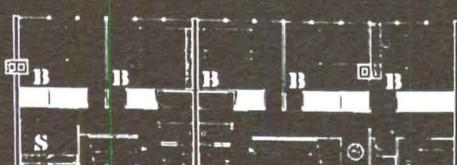
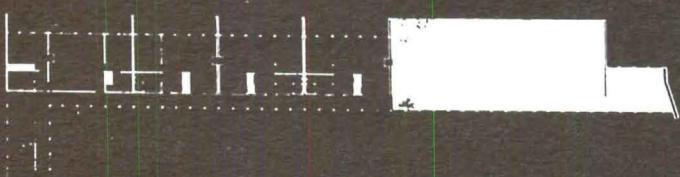
1. Total Area—980,000 square feet.
2. Buildings—210,000 square feet.
3. Open:
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 - Green & terraces—260,000 square feet.
4. Parking Capacity—1000 cars.
5. Scope of proposed building types:
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 - Out patient clinic.
 - Day nursery.
 - Service Shops.
 - Service Station.
 - Super-market, Hardware & Drugs.
 - Department Store.
 - Recreational Sports.
 - Restaurant.
 - Specialty Shops.
 - Theatre.

Principal means of approach to the site are arterial streets to the north and west. The site proper has been zoned into three broadly defined areas relating to their usage. The western area is host to a small professional office block, day nursery, and such personal service shops as photographers, beauty shop, music store, cleaners and so on. The Central area embodies the rapid service centers—supermarket, drug store, bakery, hardware, service station and department store. The Eastern area, adjacent to Park Property, is intended to serve the more casual shopper. Here grouped about a central plaza and green buffers, will be the theatre, Community meeting hall, book shops and the various specialty shops which are incompatible in spirit with the rush and flurry of other shopping requirements. A close linkage in character with the adjoining public park is expected to yield mutual benefits. An extension of space, an integration of purpose.

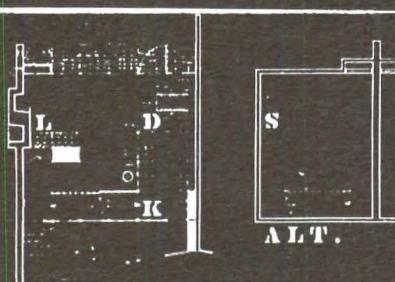
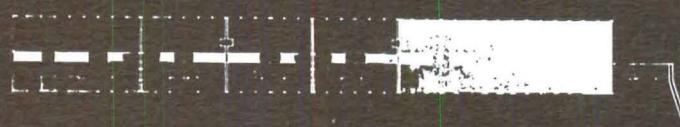
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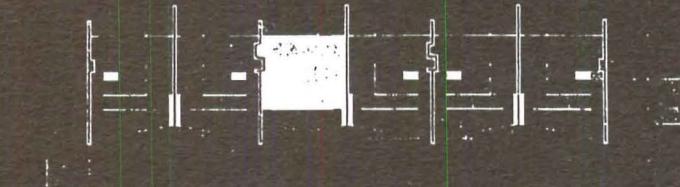
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ROYAL McCLURE AND THOMAS ADKISON
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The further development of Terrace Town calls for apartment blocks, containing a total of 200 units, to be built on a 17 acre site directly south and adjacent to the Shopping area and existing park.

The view of the city is to the southeast and to the desert rim-rock to the southwest. These two apparent visual assets dictated the range of desirable major orientation, and inter-relationship of the blocks.

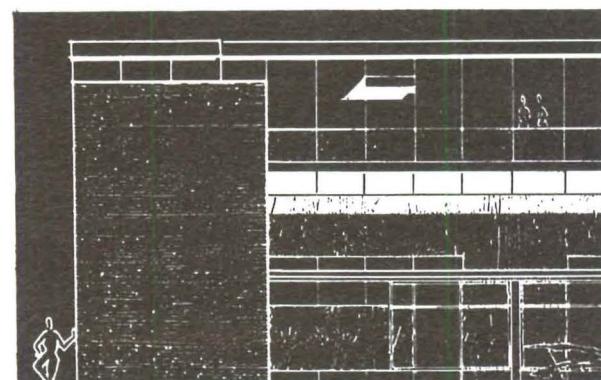
The character of the park, directly to the east, will overflow and express itself in the environment of the multi-dwelling site for self-contained relaxation and expression of human behavior. No longer merely the art of attaching sticks and stones, but a plot frame work of human relationships.

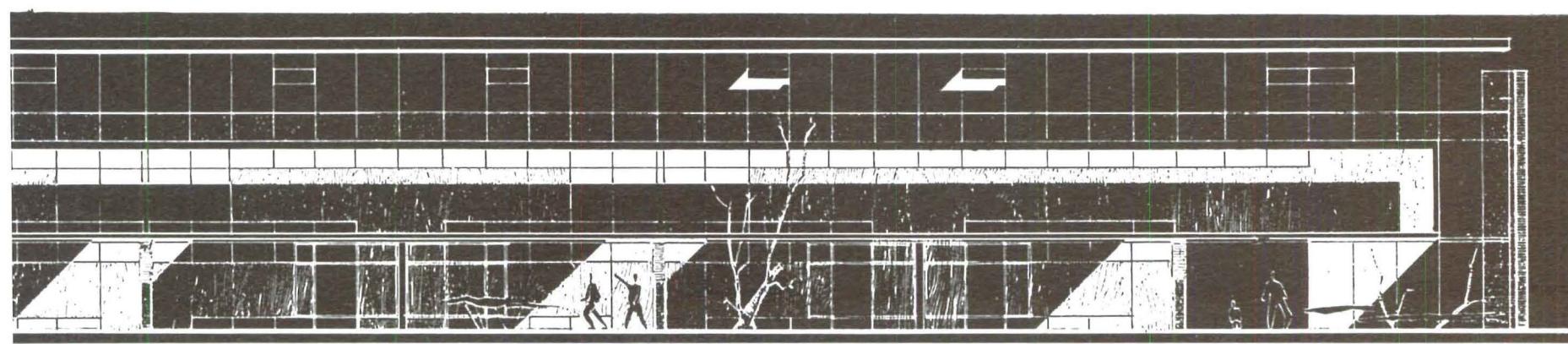
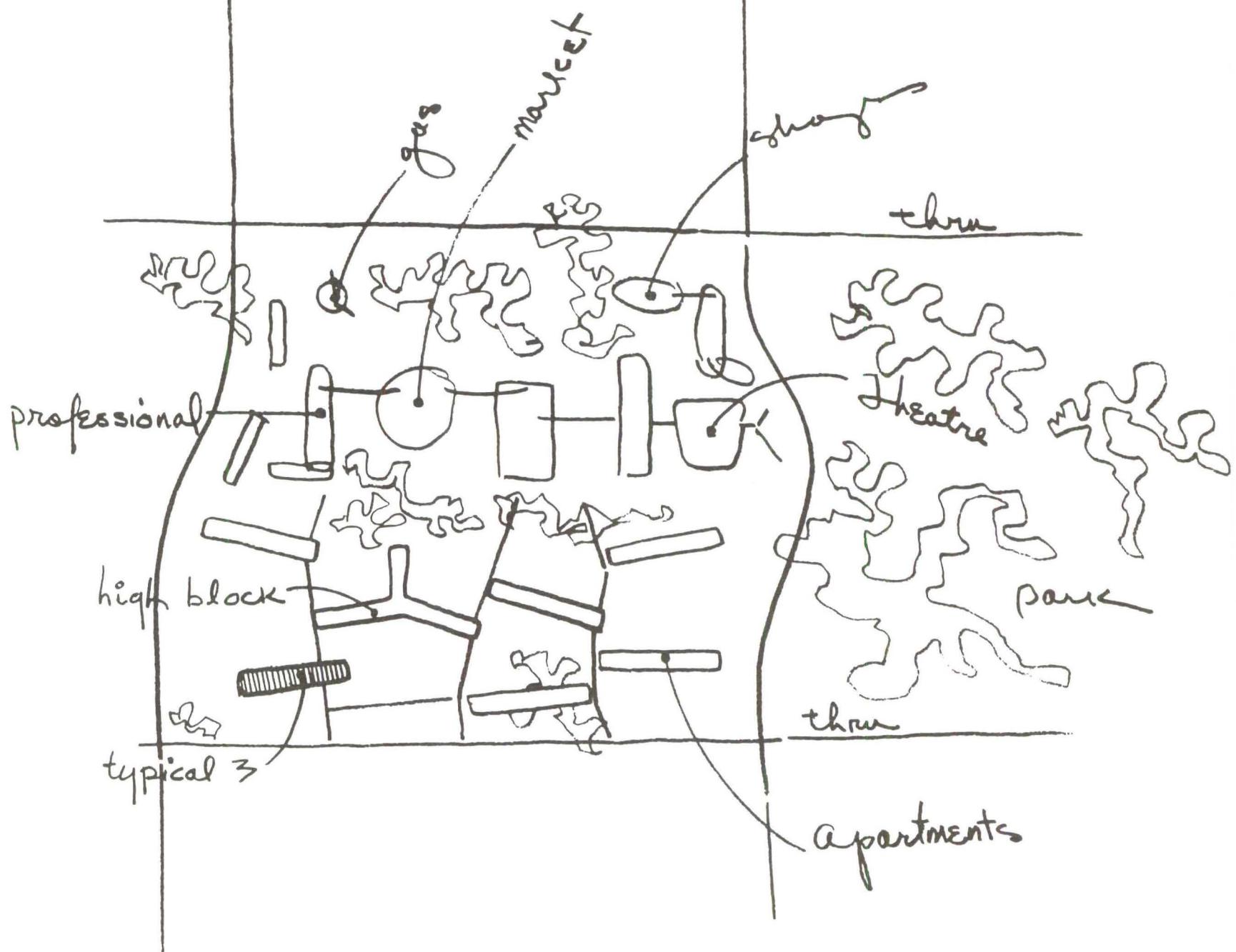
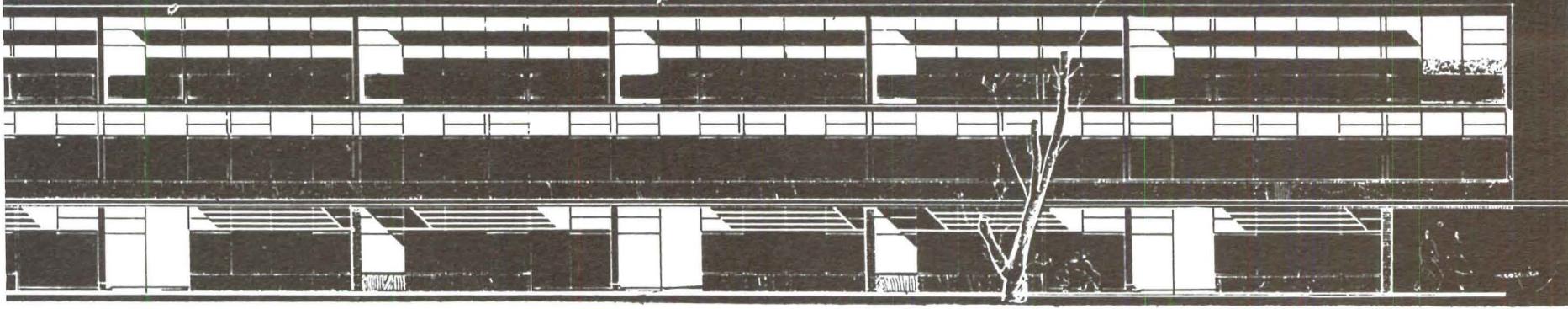
Individual units provide easy and casual access to the professional, shopping and recreational areas of the center.

All interior traffic circulation will be eliminated with necessary exception for service, in favor of the informal path approaches to the shopping areas.

The high block will accommodate the bachelor and studio apartment needs, while the lower two and three story blocks will facilitate family requirements. Study reveals that some of the family blocks might have bachelor units over. All family units will have corridorless access to relieve the burden of owner maintenance as well as to provide a sense of privacy and belonging which is seldom found in the more typical apartment units.

The economy of the simple block is evident, yet it affords an opportunity to stack the elements, thus attaining a uniformity of desirable view and exposure in each major room. A survey indicates the need of flexibility in the various blocks for rental variation. Each of the end units command the greatest area, thereby resulting in the desired flexibility. Open balconies for the studio units over, will eliminate the cage-like feeling apparent in the majority of high blocks.





DIAGRAMMATIC ANALYSIS OF SITE PLAN CASE STUDY HOUSE 1950

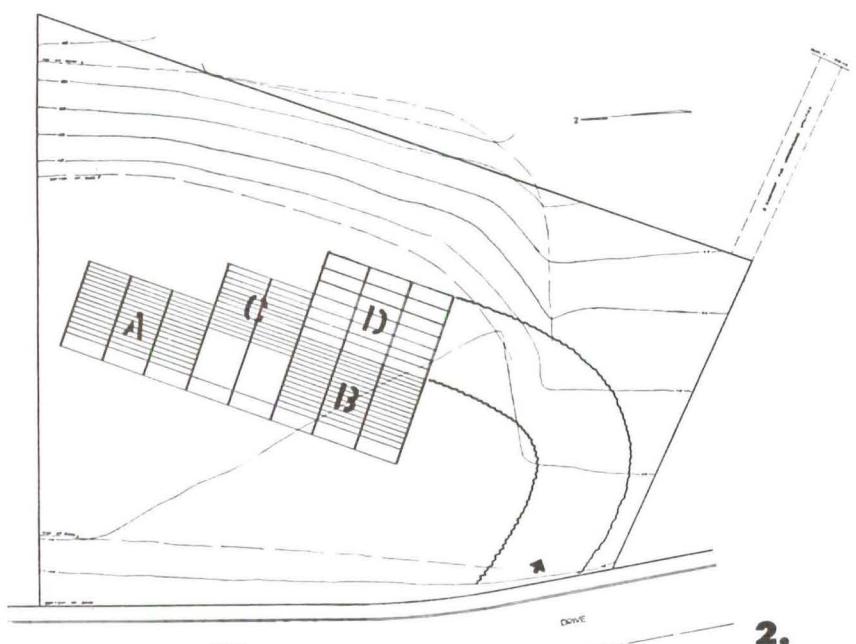
RAPHAEL SORIANO
architect

From these three proposed working schemes, and perhaps variations of these three and additional studies, the final plans for Case Study House 1950 will be developed.

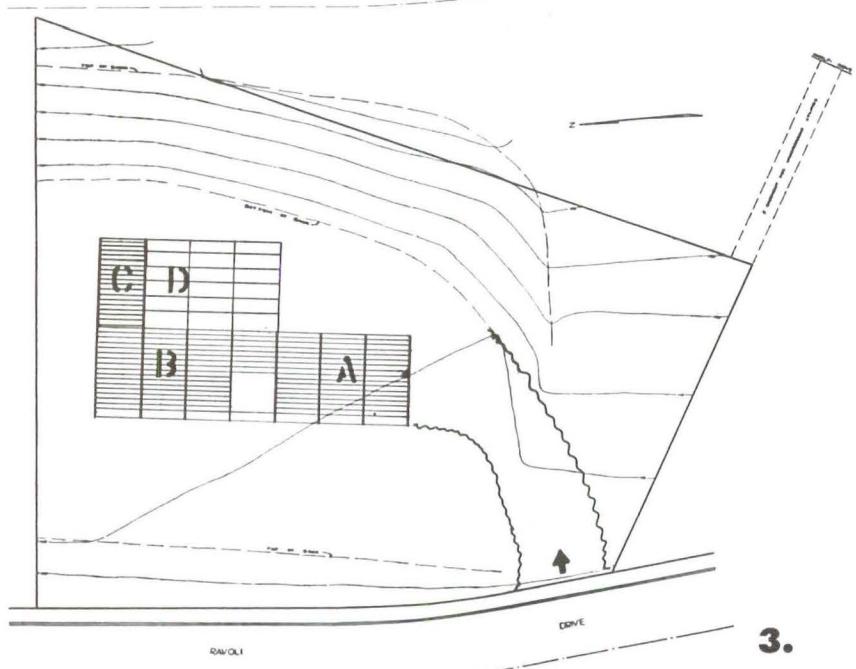
All three schemes were subject to the same site restrictions:

(a) from the most accessible approach to the property there existed a 10-foot rise within a distance of 40 feet to reach the level shelf. Consideration for an easy driveway, and perhaps a circular driveway, necessitated the placement of the house at approximately a minimum of 50 feet from the south boundary line;

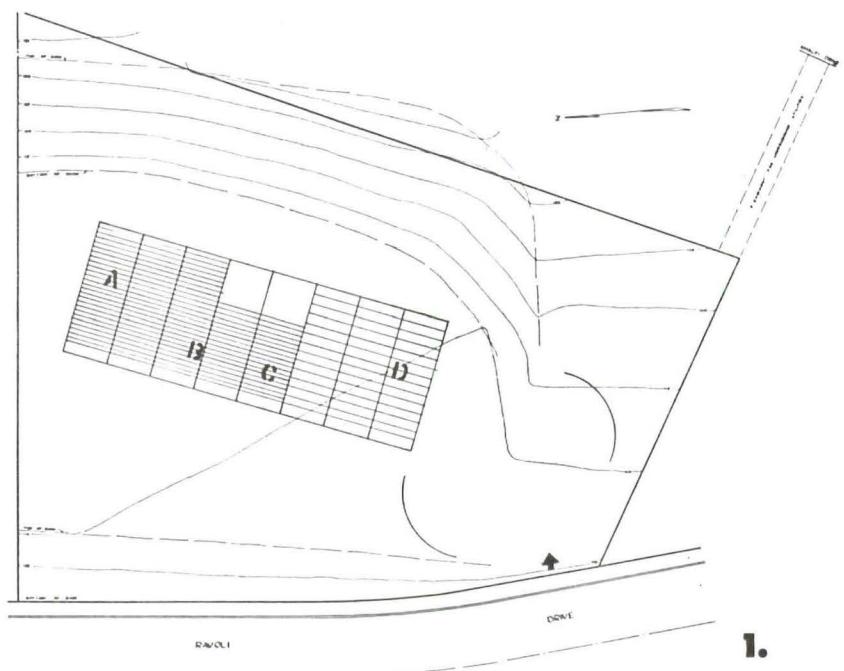
(b) the steel structural system in all three schemes is modular. The variance in form of each was dictated by the plan layout.



2.



3.



LEGEND

- A SLEEPING
- B LIVING
- C UTILITIES
- D CARPORT

1. This scheme has a sense of orderliness and simplicity in the combining of the three basic elements of the house, but it lacks the quick accessibility from bedrooms to eating space.
2. In this case the utilities and eating area make the core of the house that opens into a patio partially enclosed by a wing on each side formed by the elements of (a) and (b).
3. In this scheme, even though easy accessibility from the carport to the main site is well integrated, the necessity to drive practically two-thirds of the lot is disadvantageous.

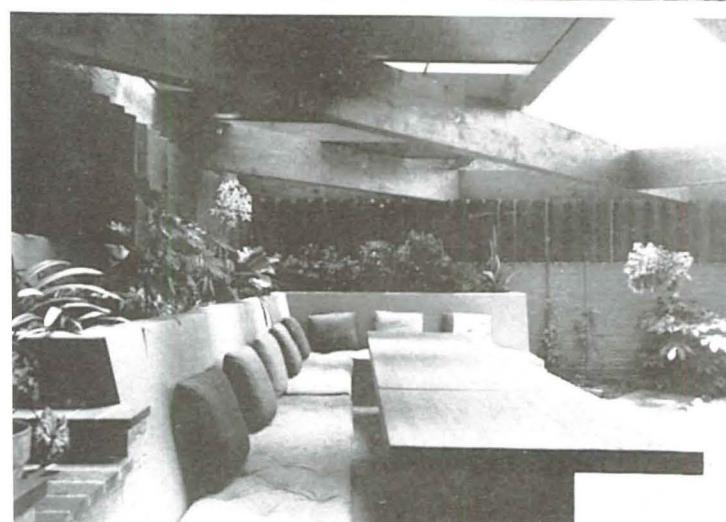
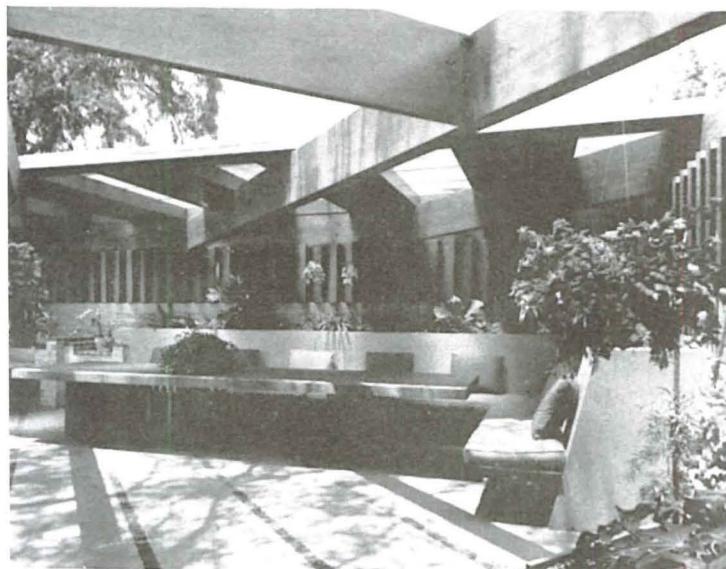
The major problem now consists, after all these studies, of analyzing and adapting the most practical overall solution from the best elements of all three schemes.

Photographs: Donald J. Higgins

OUTDOOR ROOM

DOUGLAS HONNOLD
architect

JOHN LAUTNER
associate

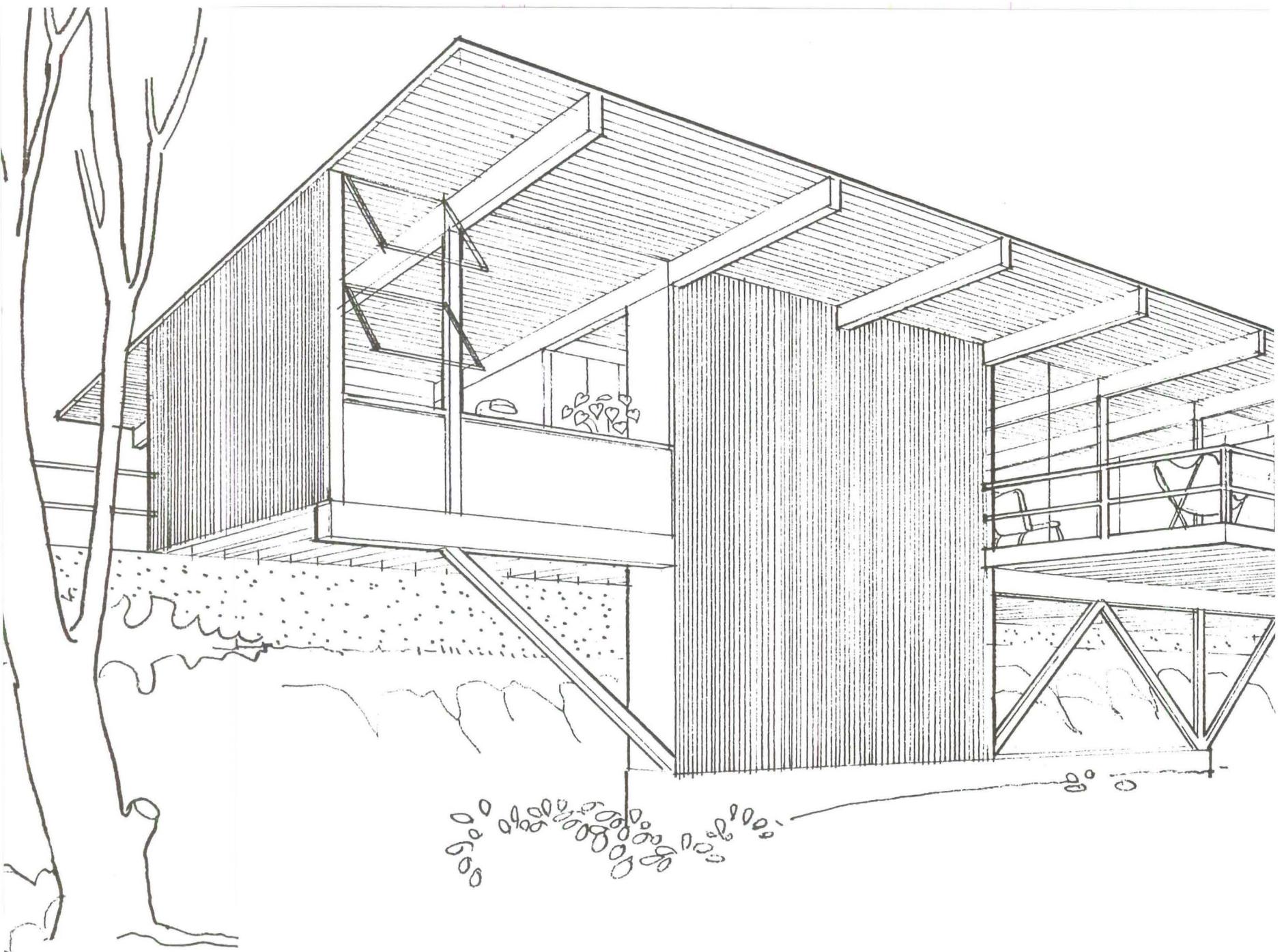


This outdoor living area was developed as an adjunct to a service shop and sales room for automobiles. It was placed immediately in back of the service area where a brick tile wall already formed the counters of the patio. Actually this is an outdoor room, being enclosed on all four sides, with large firm beams forming a sky-lit ceiling which covers more than half the patio itself.

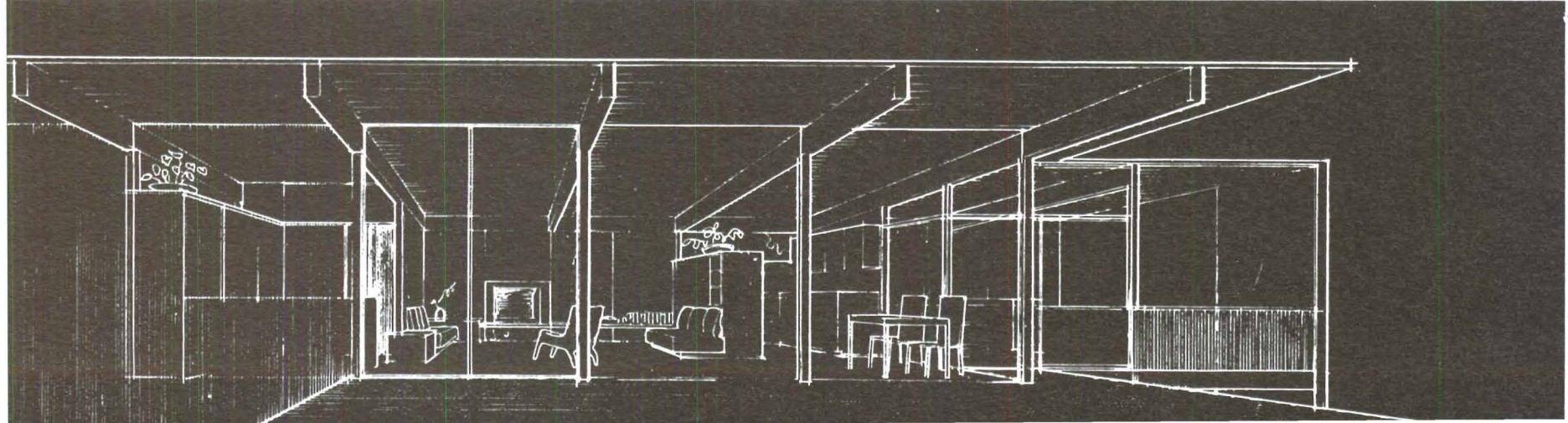
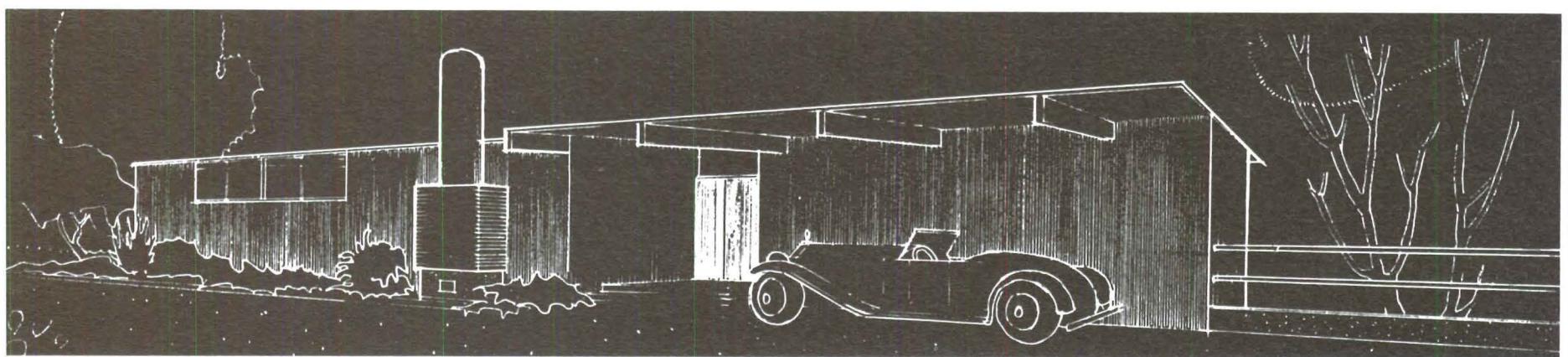
Infra-red glass shades the couch area, the remainder being uncovered. The couch and surrounding brick walls are beige. Bright reds and yellows are used in the canvas upholstered pieces.

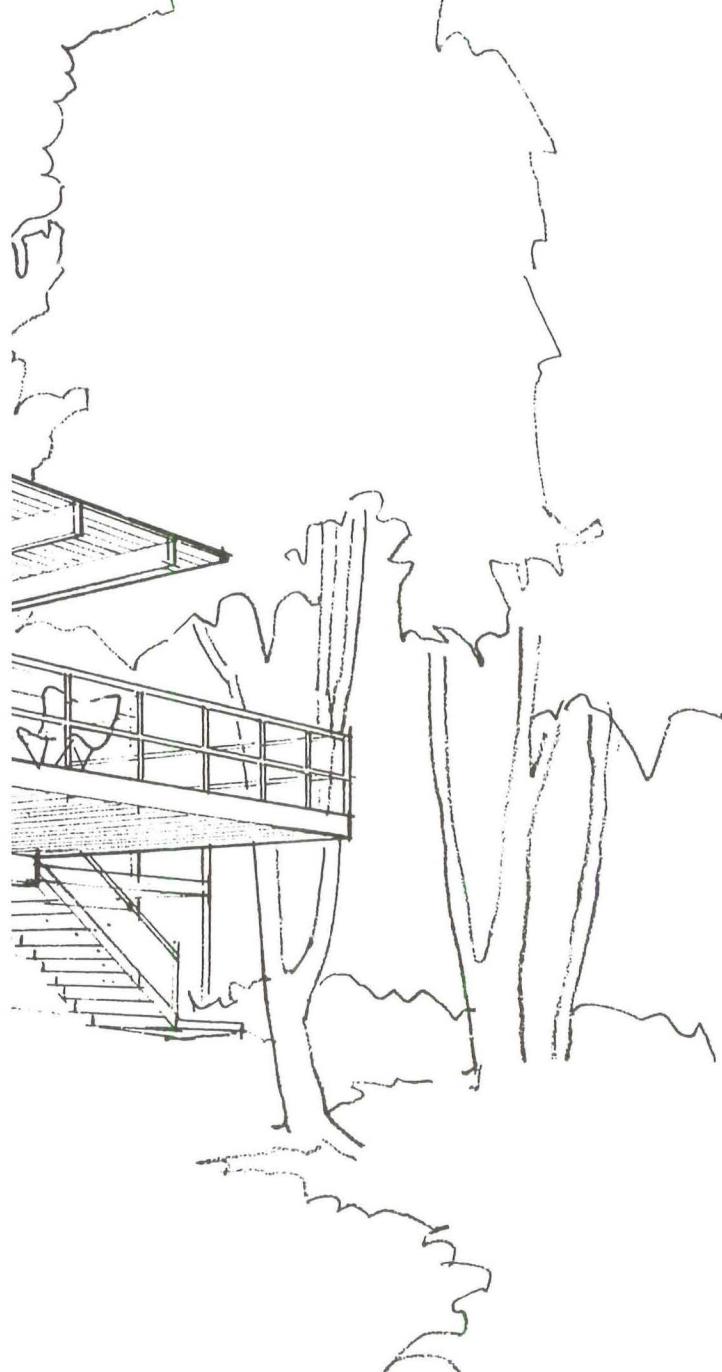
Materials

Douglas Fir beams. Redwood louvers. Laminated redwood table. Cast cement couch with cantilevered steel supports to form seat. Surrounding wall is of stone tile. The floor is poured concrete strips with 2" grass joints, except around the table area—there redwood joints are used.



HILLSIDE HOUSE BY GREGORY AIN, architect





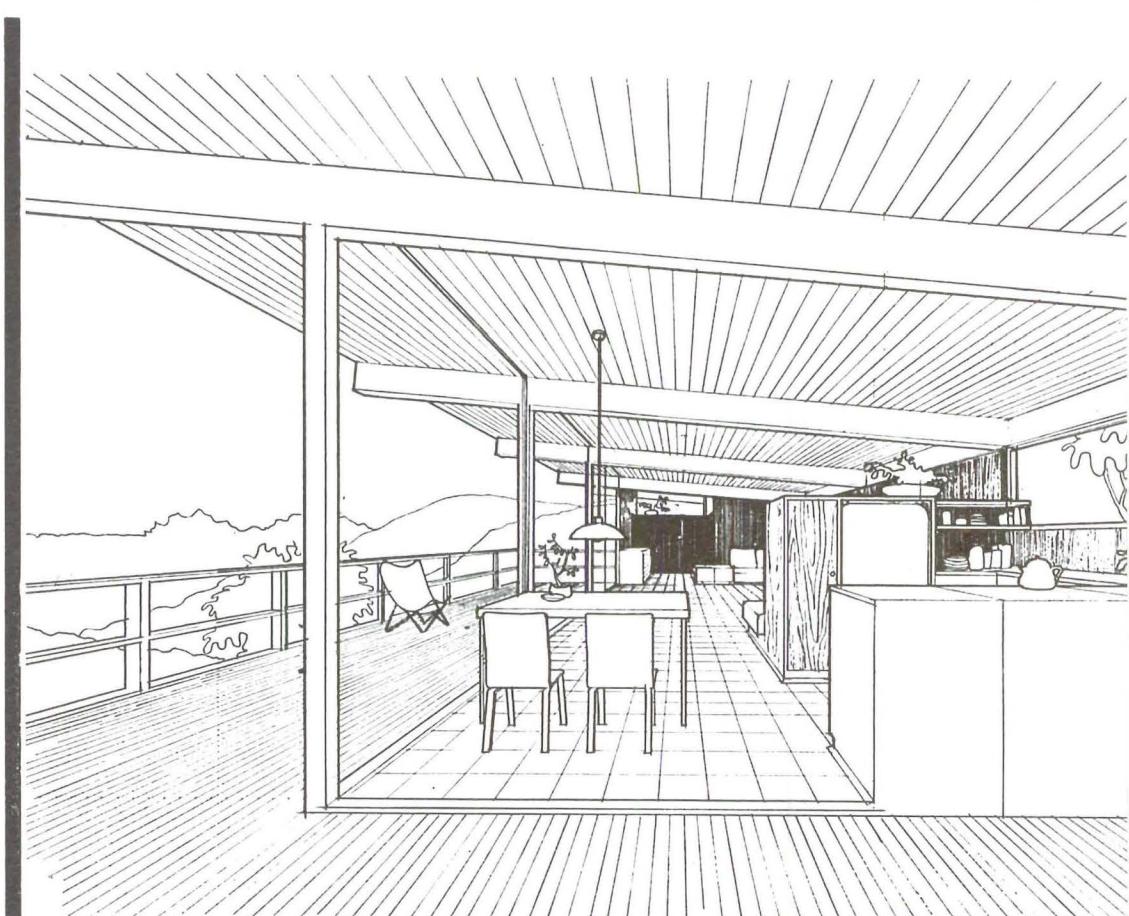
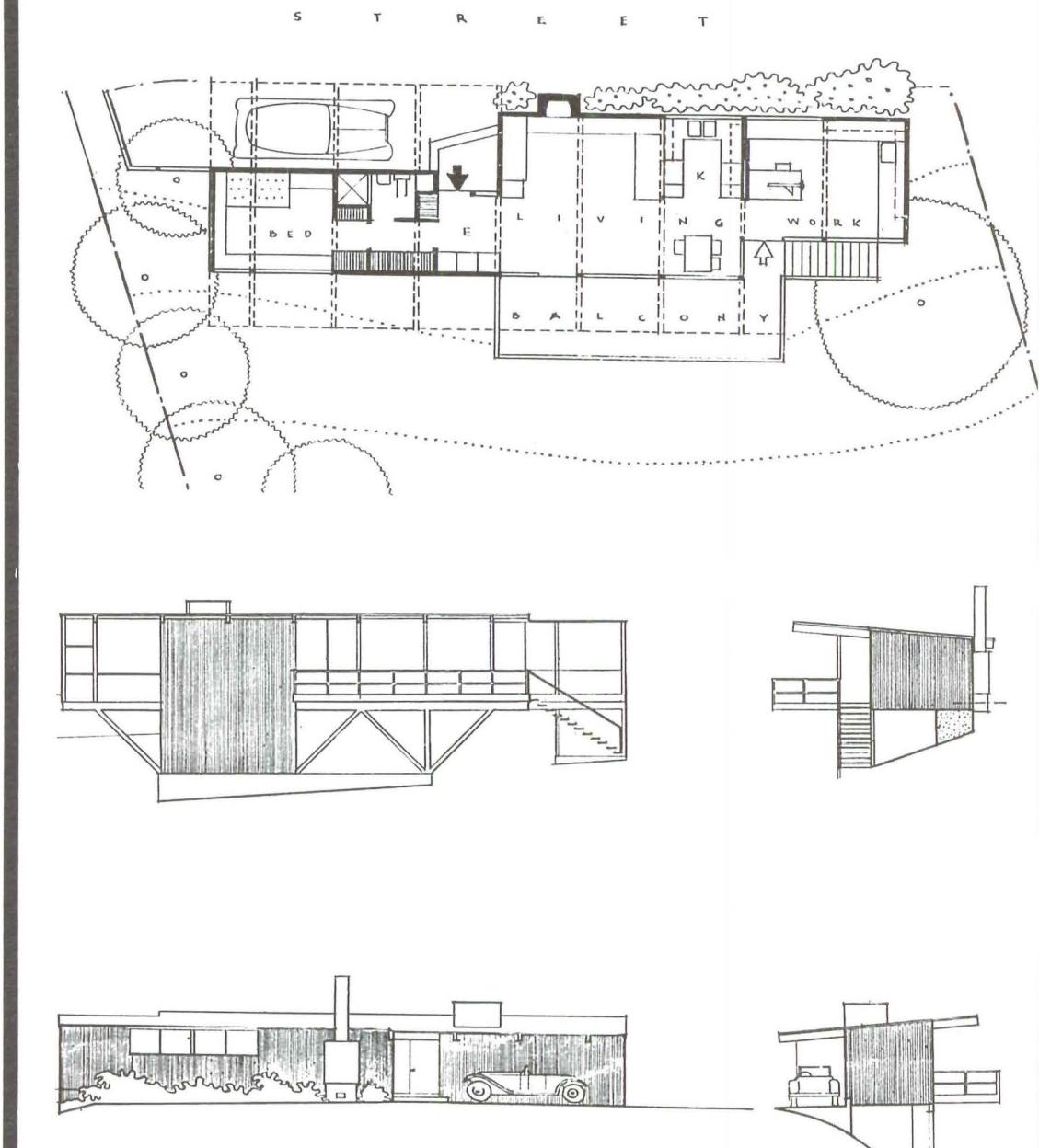
t, JOSEPH JOHNSON AND ALFRED DAY, collaborating

This house was designed to serve the needs of the smallest family unit—one person. It provides a modest but spacious-feeling living room, a compact sleeping and dressing area, and a workshop-studio which is intended to supplement the owner's more complete working plant in town. Although the house was not considered primarily as an investment, it was required that it be sufficiently flexible to be readily financed, and, without too much difficulty, adapted to the living needs of other family compositions.

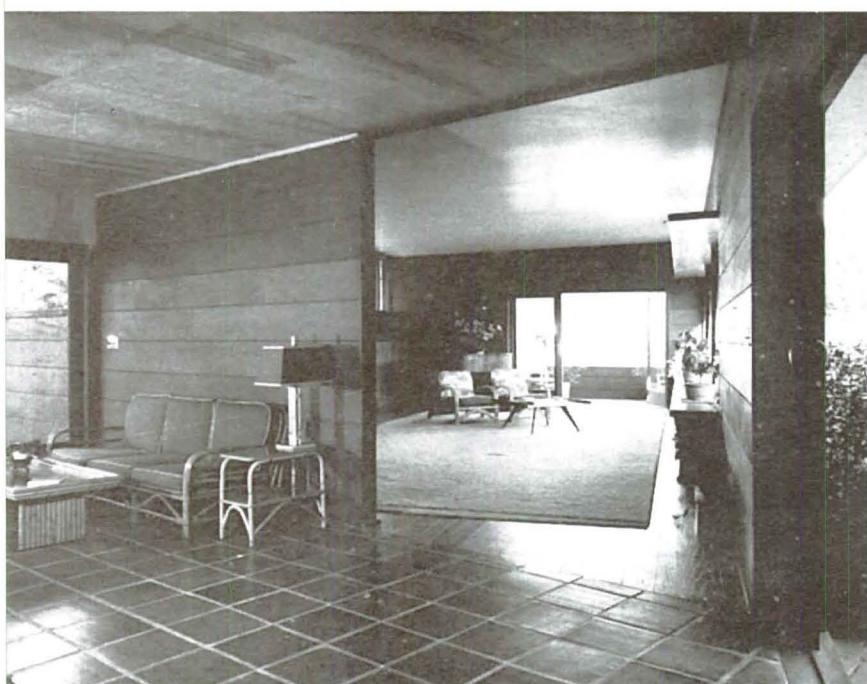
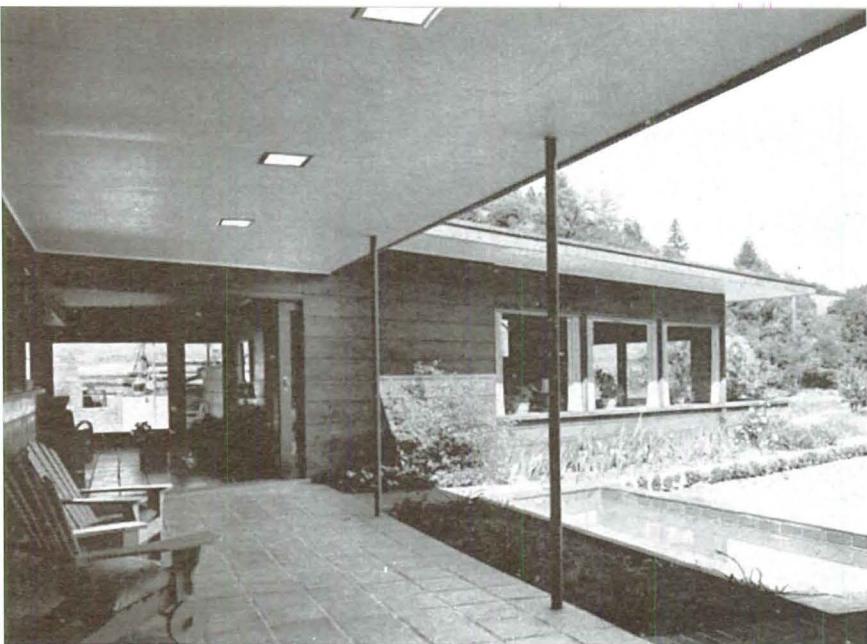
The lot, although on a level street, slopes sharply to the south. The same conditions which make for a dramatic view assure permanent privacy, inasmuch as any future neighboring structures on the view and sun side, where all principal windows occur, will inevitably be well below the line of vision.

The construction is of the simplest type: A series of timber roof beams 8' 0" on centers, across which is spanned the slightly sloping roof slab of 2" tongued and grooved planking. On the north side the beams rest on a solid wall; on the south side they are supported by 4" x 4" posts between which, for the most part, are inserted large sheets of plate glass. Lateral rigidity on the south side is provided by the single vertical element in the design, the two-story solid panel, 16' 0" wide which, on the house level, is the back of wardrobes and closets, and, on the lower level, screens the heating equipment and general overflow storage.

In plan, the house is equally simple. Economic use of the lot suggested stretching the building along the road shelf. At the entrance a wide eave provides shelter for a car parked parallel with the street. The entry gives access to the bedroom as well as to the living area; the work room, reached from the kitchen-dining end of the living room, has independent egress to the outside. A dominant feature of the plan is the 28' balcony, overhanging the slope below, and joined by sliding glass doors to the living and work areas. An open stairway at one end leads to the ground. Kitchen facilities in one corner of the (continued on page 45)



VIEW FROM WORK BALCONY THROUGH LIVING ROOM



S U B U R B A N H O U S E B Y J O H N H A N S O S T W A L D *architect*

Location

The site of this house is a saddle on the north side of the Russian River Valley, with an orchard sloping gently toward the river. This location avoids the temperature extremes and occasional floods close to the river banks. A private drive leads from the highway, below the privacy of the patio, to the motor court in front of the garage.

Program

The owner and his wife, required a house with bedrooms for frequently visiting children and grandchildren, and with ample outdoor living areas, protected against wind and summer heat.

Solution

The building forms its storm-protected outdoor area by wrapping itself around a terrace with wading pool for the grandchildren. This terrace continues as a breezeway through the hall between living and dining room, and terminates in a barbecue, cool even during summer noon hours.

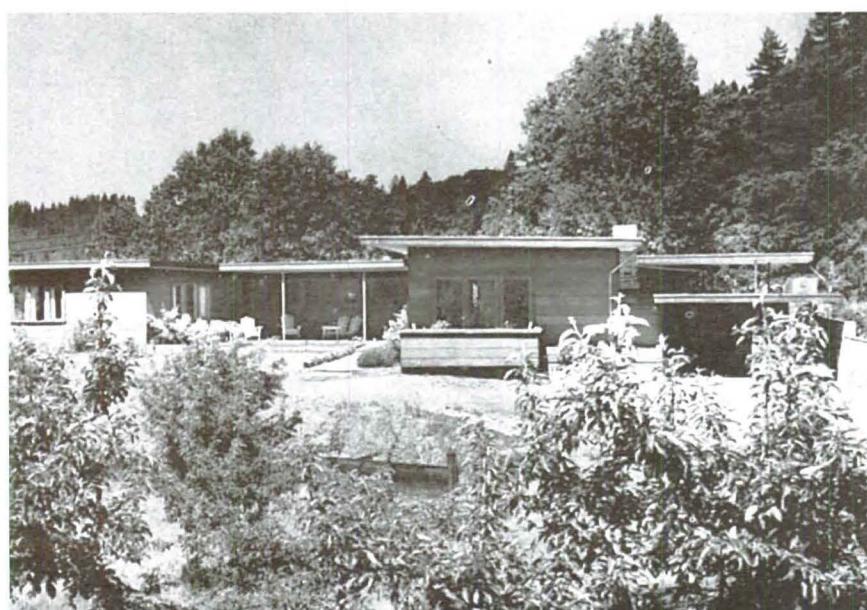
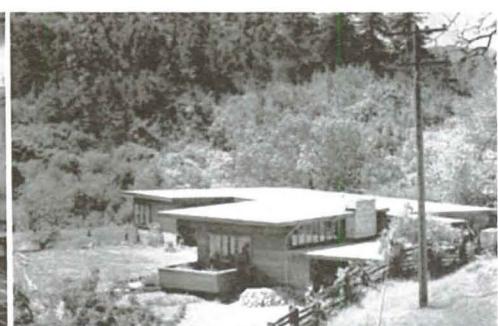
The approach to the hall leads past the garage under broad overhangs to the entrance. Dining room, kitchen and laundry face the oak trees on the north side, while the main rooms take advantage of the river view towards the southwest. The angle of the living room, with high ceiling and shed-roof, was determined by the property lines and the desire to clear the bedroom wing for an unobstructed view.

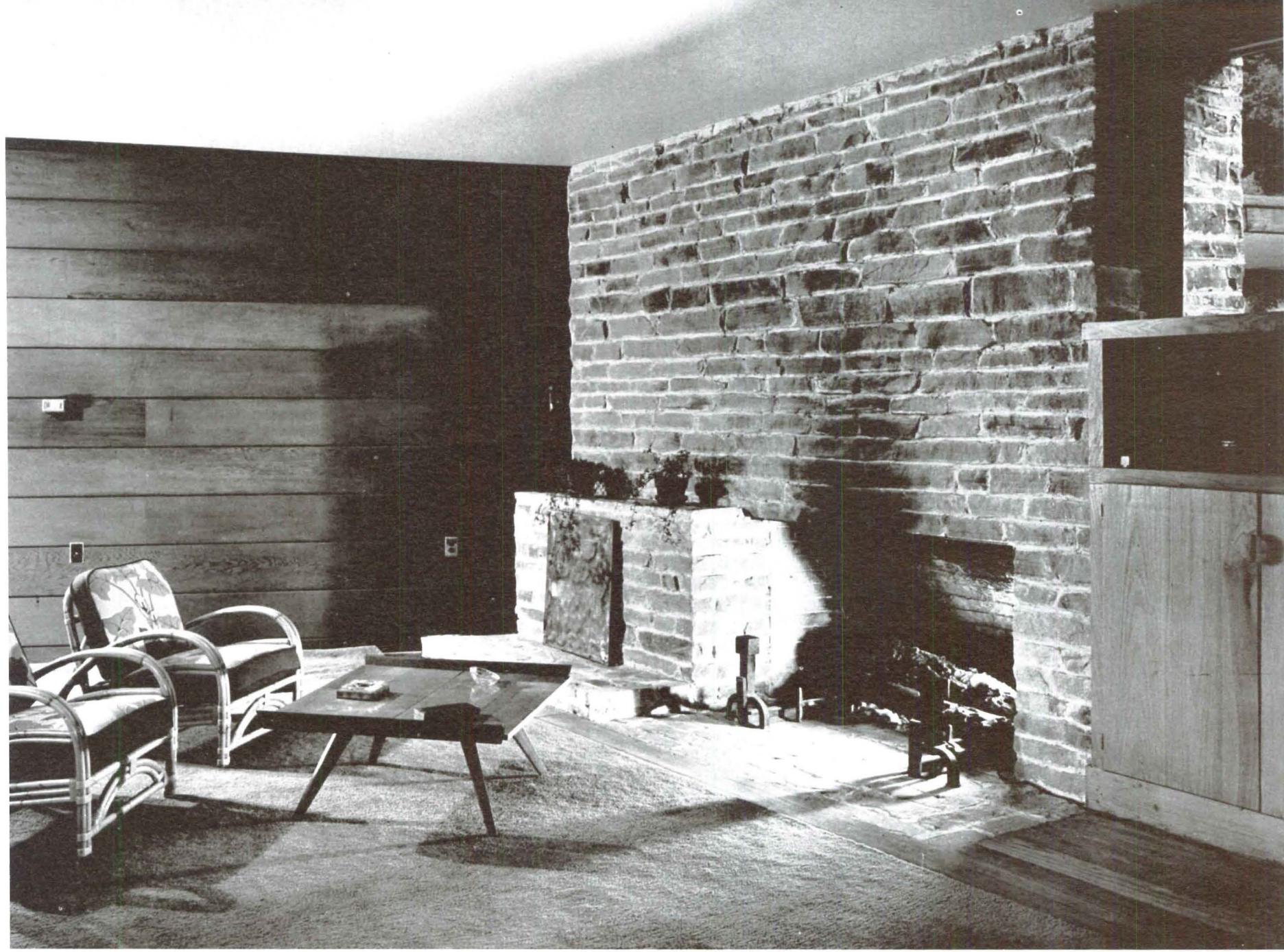
The garages, originally planned under the living room, were later relocated at the north side of this room, to avoid the two-story construction and the necessary stairs. It was possible to retain clerestory windows above the garage roof close to the fireplace and book shelves.

Details

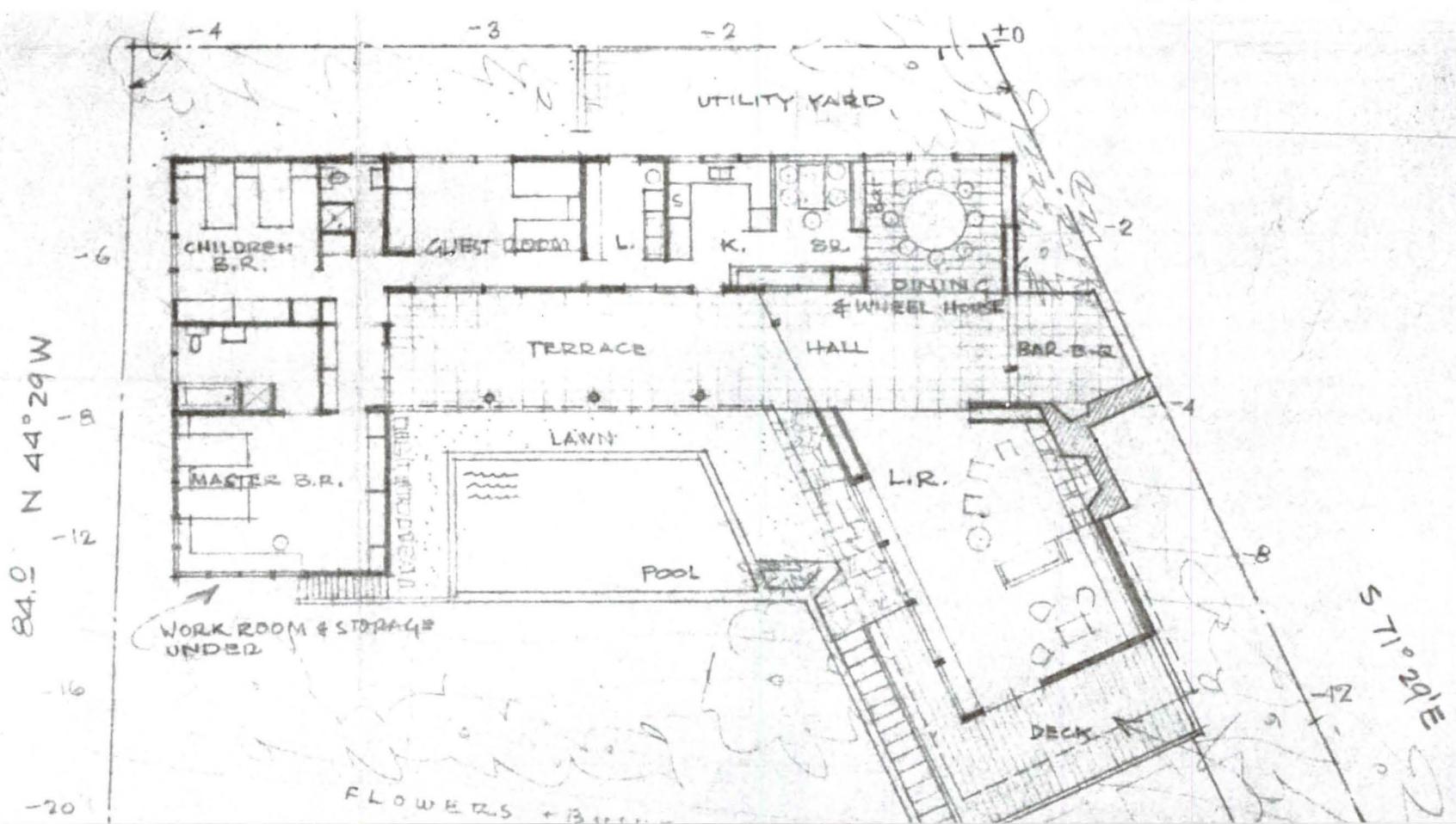
The house was to be built by a local carpenter with a minimum of mill work. The window detail was therefore developed, using a 2'6" wide stock sash throughout. 2 x 4 studs on 32" centers formed the window mullions with surrounds concealing roll-screen guides. The sashes, on the face of the siding level, form a simple weather-seal. Doors and screens between terraces and breeze-way slide into pockets, leaving view and access unobstructed. Dry finishes were used throughout. Exterior RW siding continues into the living room, birch plywood was used on dining room walls and ceiling, and pine siding in kitchen and bedrooms.

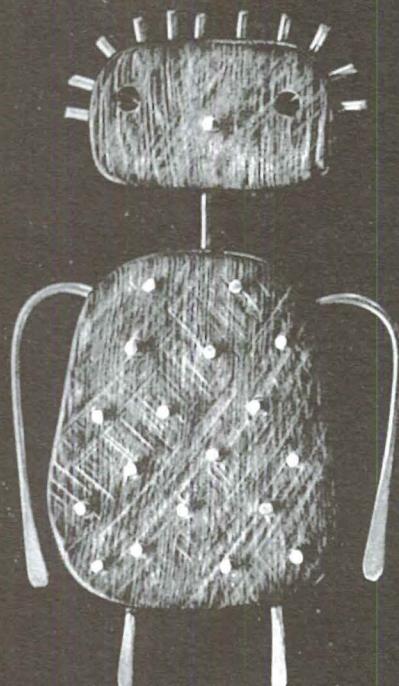
Since the owner required an air-heating system (ventilation during the summer heat) a concrete slab floor was ruled out, and the tile floors had to be laid over floor joist. The forced air from the furnace in back of the garage rises behind the guest closet and utilizes the plenum above the dropped ceiling of the passage for heat delivery to all rooms. All storage space was built into the walls, including the deck-chair storage off the terrace, fire extinguisher and hose cabinet, bar in dining room and dressing tables in bath rooms. Due to simplicity of erection and the use of local help the square foot cost was held considerably below \$10 per square foot.





photographs: Kurt E. Ostwald





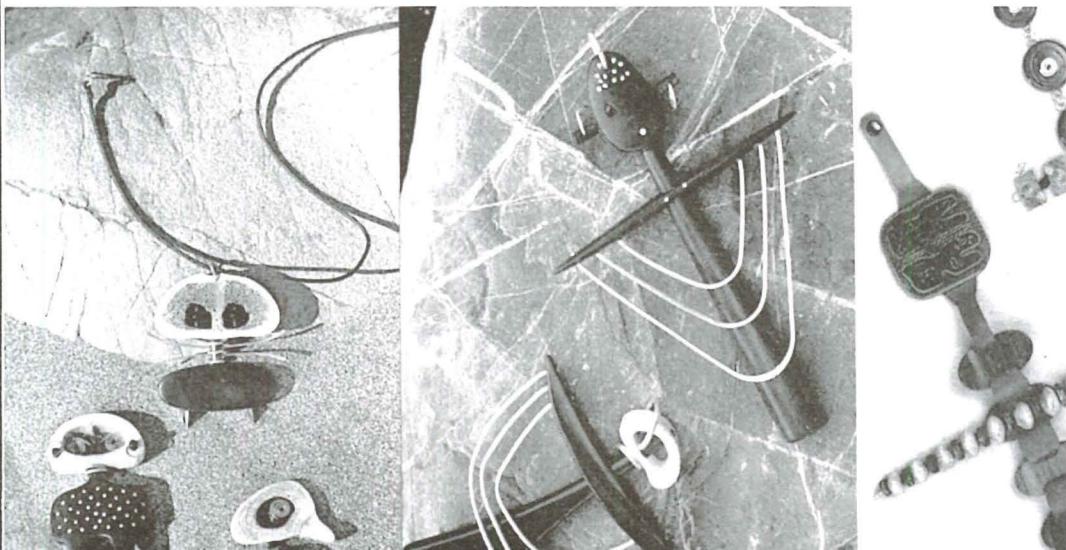
I have never believed in any great demarcation between the graphic and plastic arts. Therefore, experience in both arts appears to give strength to the expression of either one.

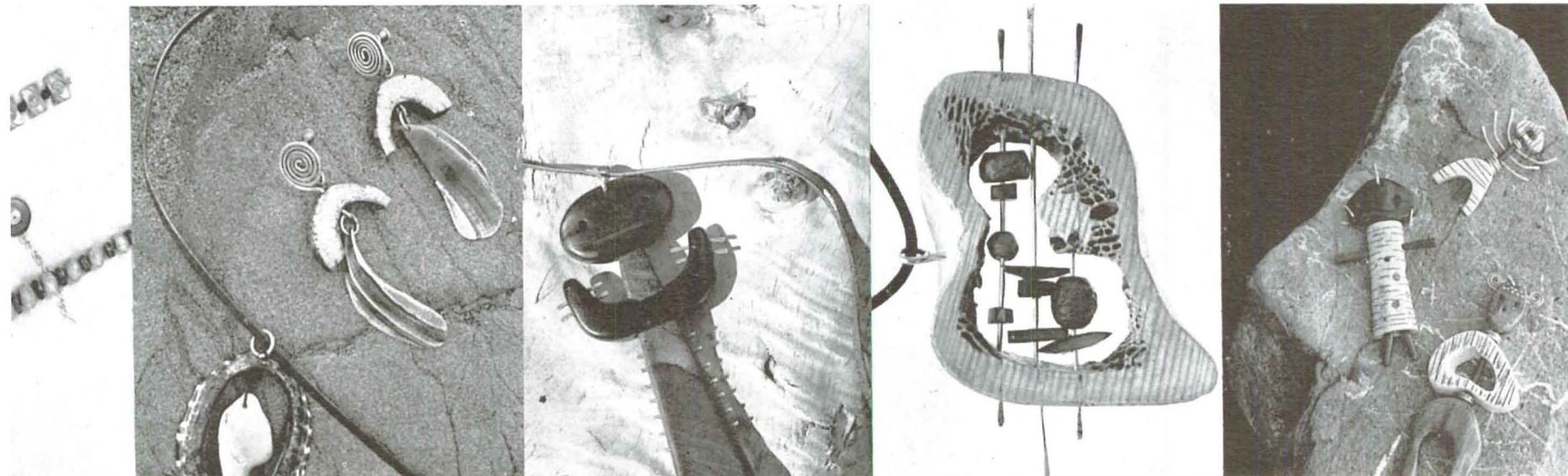
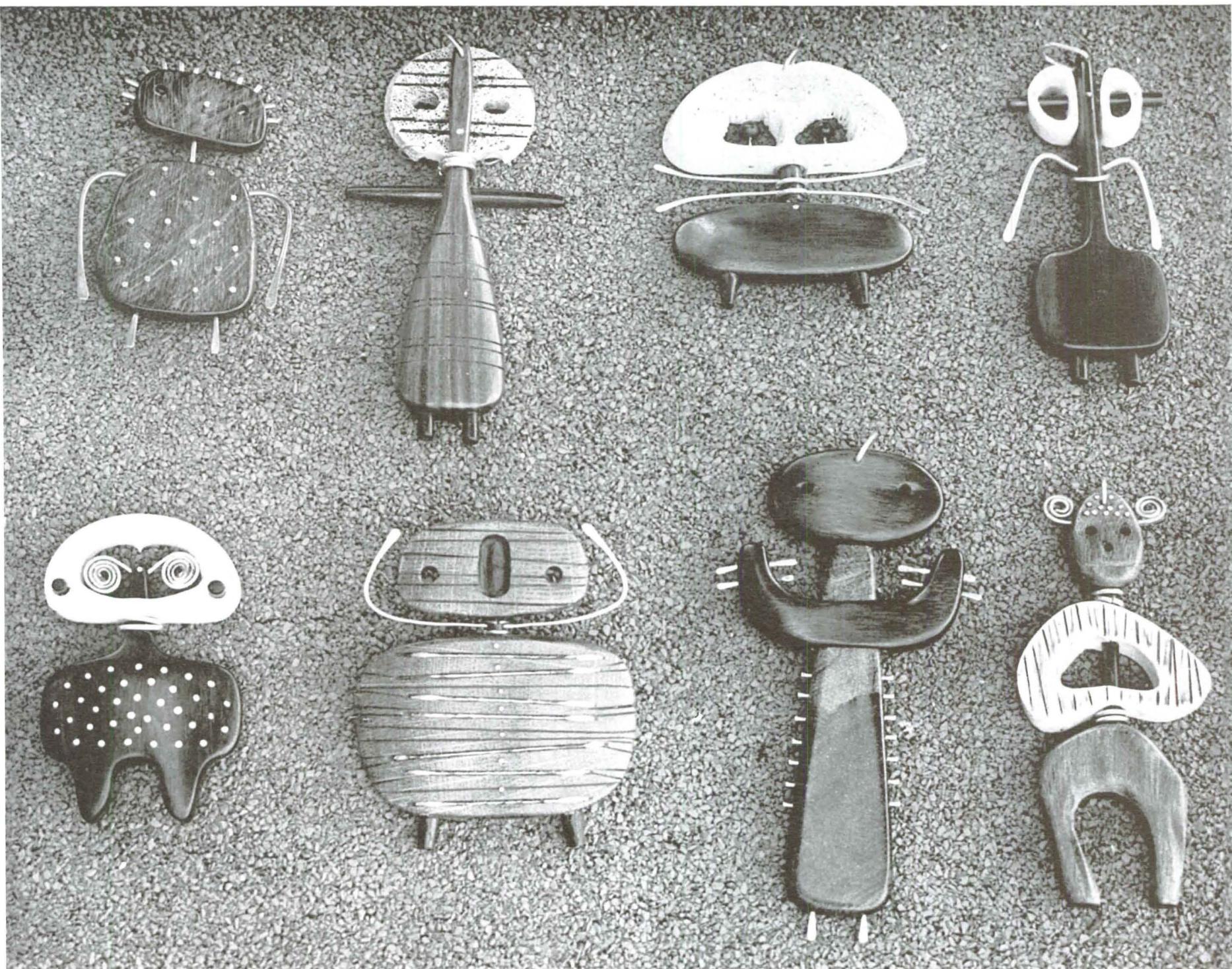
I consider experimentation of vital importance. Everything I do as a fluid experience that at no time is allowed to congeal. In this way I expect to arrive at new and interesting design ideas.

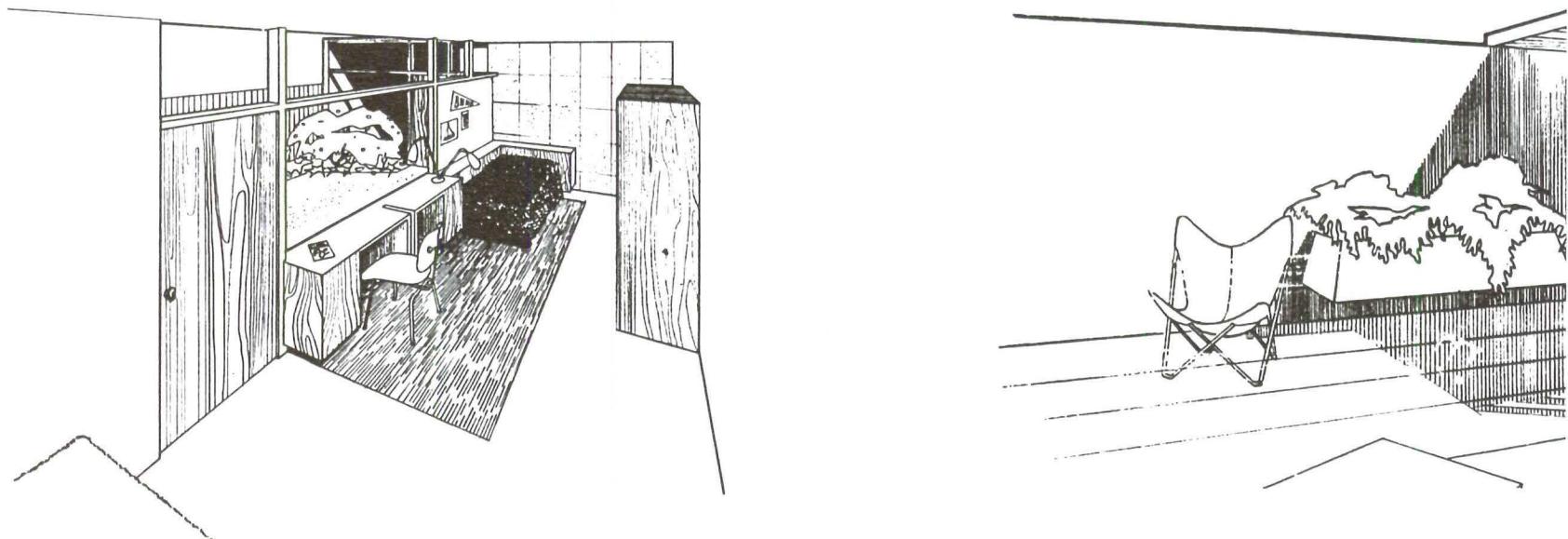
My interest in jewelry design was more or less accidental, yet a somewhat logical outgrowth of another kind of experience. In my pursuit of design in its many manifestations I became interested in uncovering the jewel-like qualities beneath the rough exteriors of various materials: Grains, textures, colors, patterns that needed only the touch of a hand, an abrasive or a tool to reveal striking possibilities. As many of the discoveries were small in scale, it was a logical step to capture their beauty in a craft of small forms. In the transition of materials to jewelry design, the result was greatly influenced by the techniques available to me. Lack of equipment necessitated a method of design appropriate to pinning, riveting, drilling, hooking and interlocking. The selection of materials also influenced the design expression. It is not possible to solder wood and bone, so other means had to be used. There is a challenge in close association of materials, technique, and design.

In this way design becomes easy and natural—it tends to flow continuously—one result leading to another. And, best of all, out of it comes an expression of an individual less influenced by others.—Milton Cavagnaro.

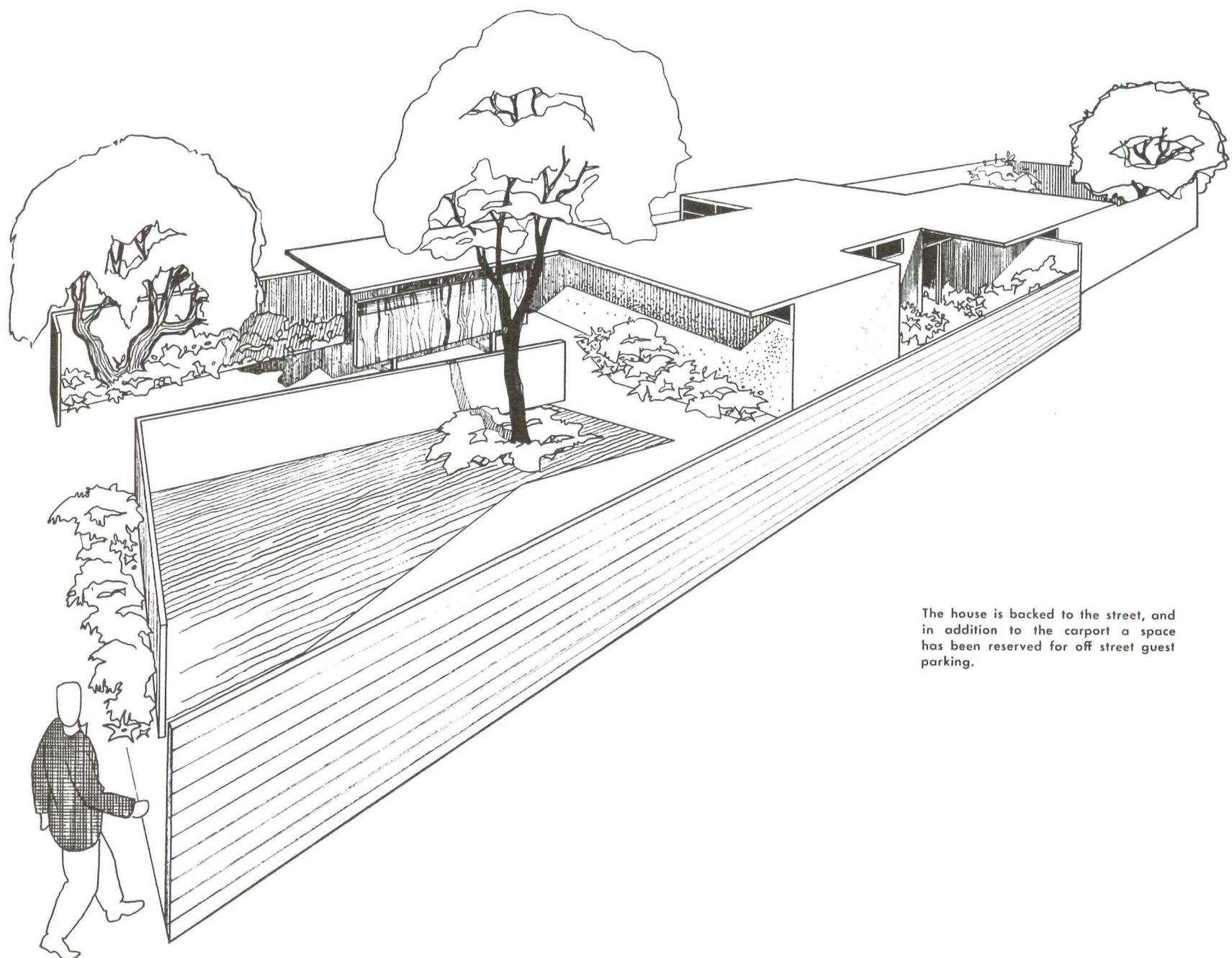
JEWELRY BY MILTON CAVAGNARO



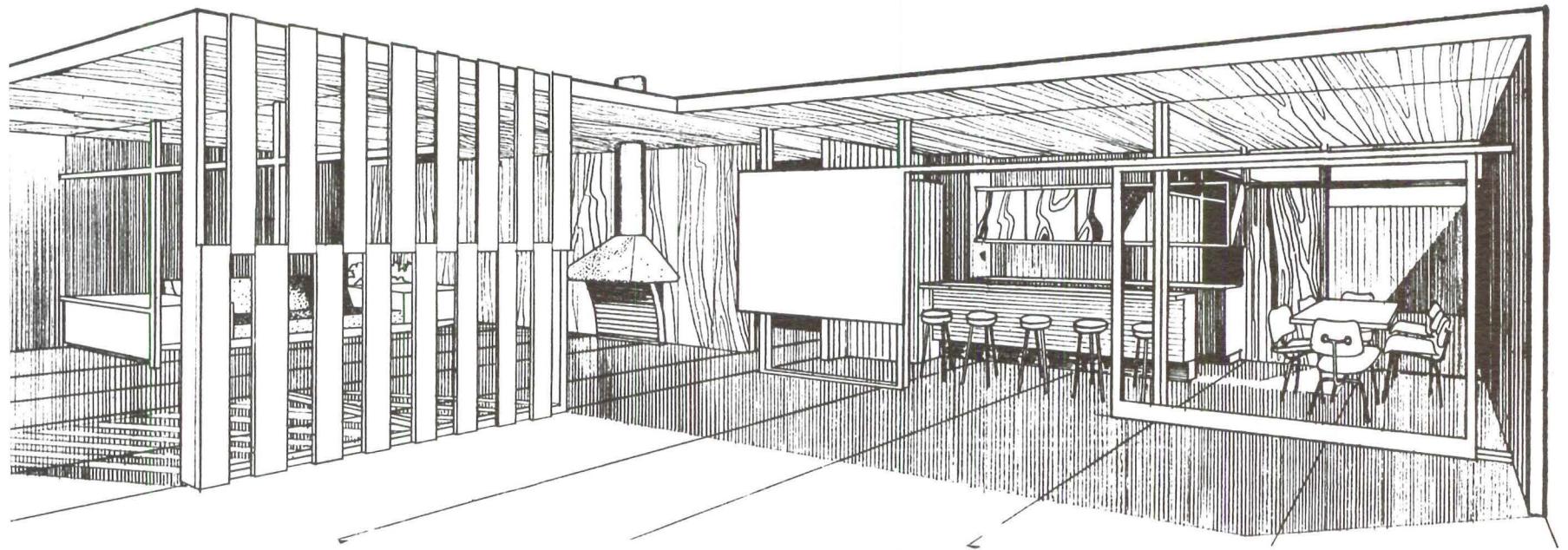




S m a l l H o u s e Z o n e d F o r L i v i n g W i t h C h i l d r e n



The house is backed to the street, and
in addition to the carport a space
has been reserved for off street guest
parking.



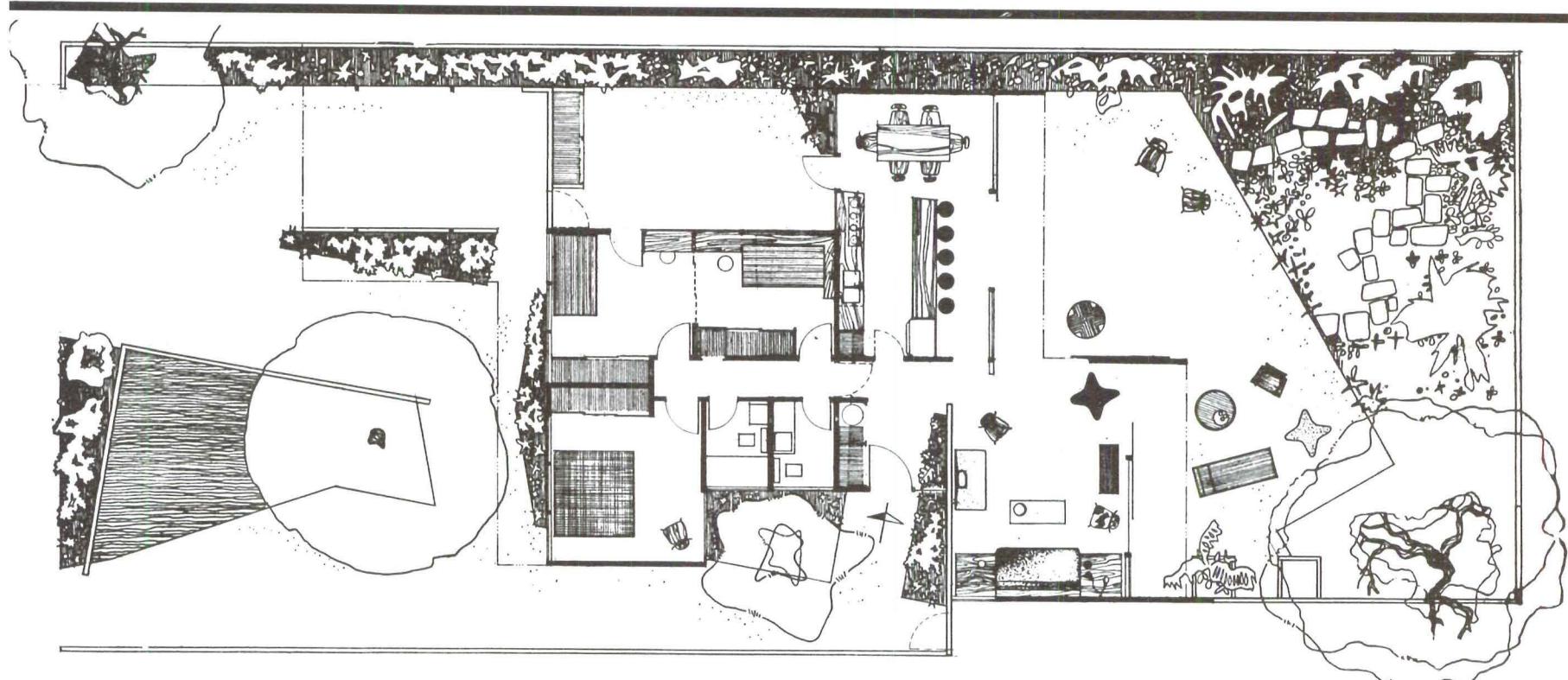
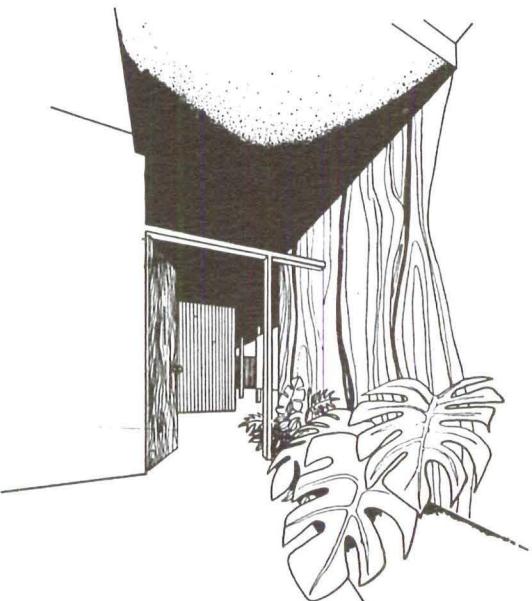
y Richard Jay Smith, designer

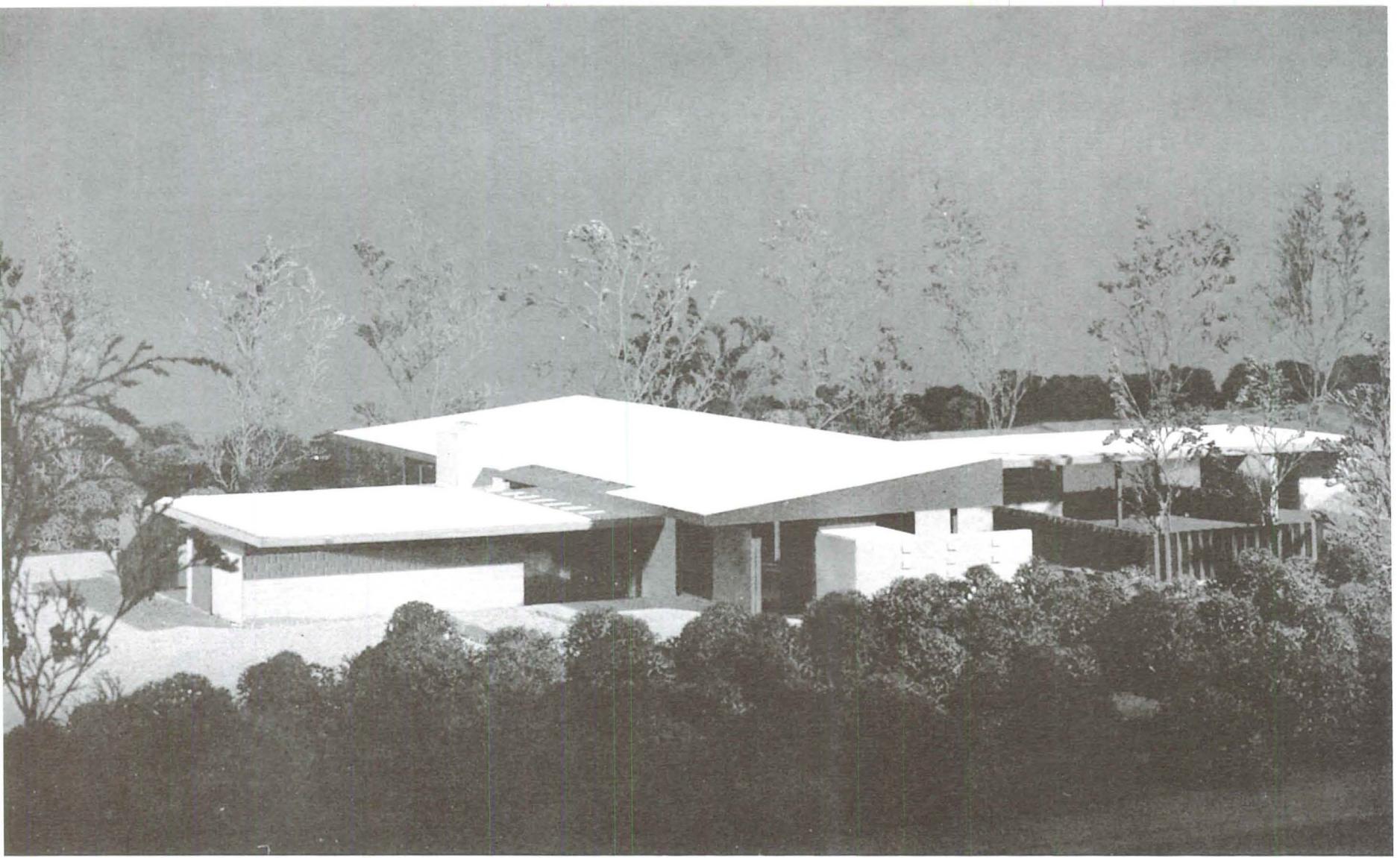
This house was designed for the accommodation of a family with active children. It has been arranged in such a way that the living functions are accessible to the occupants without disturbance of separate family activities. Within the limits of 1257 square feet an attempt has been made to isolate the various functions and activities of family living in order to minimize conflict and to afford privacy.

Although the house is small, after careful consideration it was decided to make provisions for a dining area in order to relieve any confusion in the living room. This space can also be used for recreation. The area designed for cooking and eating may be opened by way of sliding glass to the living patio as well as to the play-service patio for children.

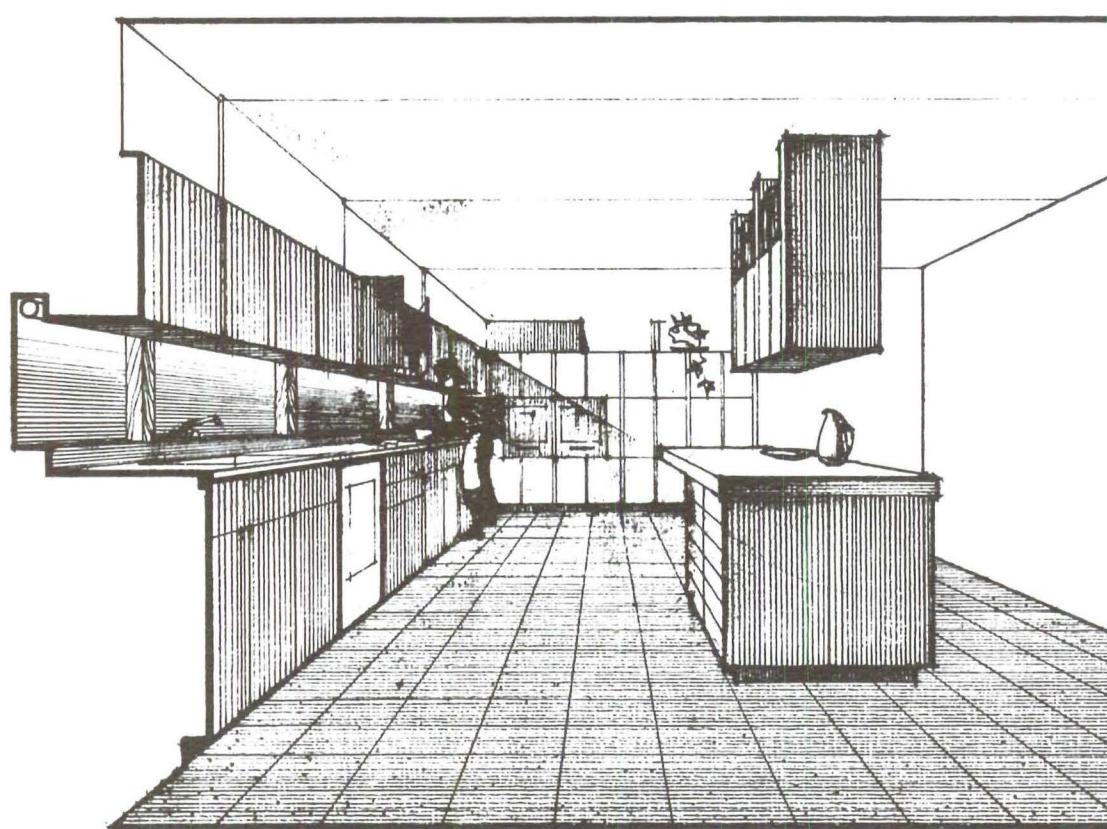
Two bathrooms in a house of this size might seem extravagant, but the convenience adds immeasurably to the ease of living, and by placing them in close relation to the kitchen unit, some economy was realized.

The children's area, which can be made into one large playroom through the use of sliding screens, opens directly to the patio.





photographs: William Reach

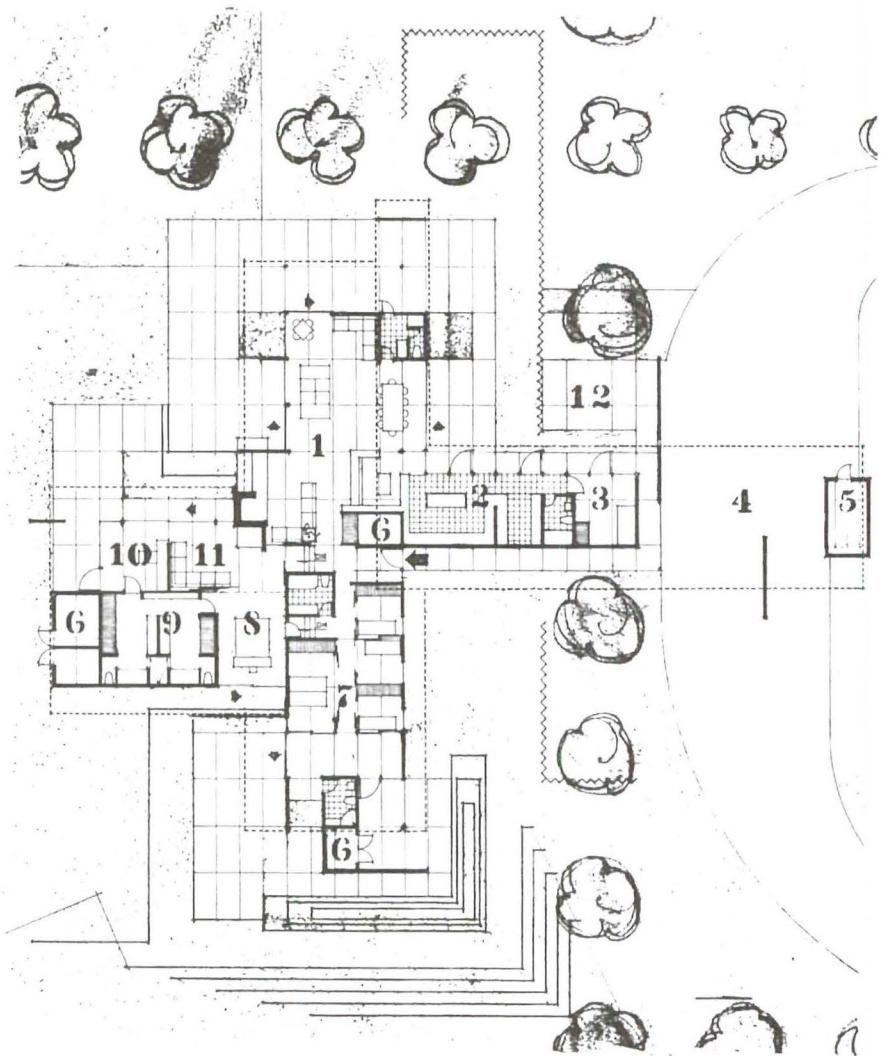


The problem was to design a "desert home" for a doctor, his wife, three daughters, a son, a dog, and a hope for a larger family. The clients in their preliminary discussions with the architect stated that the most important function of the house would be the integration of the children's lives with their own, but that they did not want to make the mistake that they had so often seen made in their friends' homes, where the growth to a large family and then the inevitable decline to a small family resulted in a house that ultimately left spaces requiring much maintenance and of little use.

The children's wing was designed with non-bearing, single thickness, movable plywood partitions. These partitions only extend to door height, which provides the required privacy with what is ideal ventilation, in that the high stagnant air is taken off next to the ceiling. Careful consideration has been given to orientation and view. The architect has done much work in Arizona and desert areas and is fully aware of the importance of orientation. The main east and west element of the structure was designed with a shed roof with the low eave on the south side; the high eave to the north; the low south eave protecting the large glass expanse on this side. The windows above 8 feet on the high north side, all of an opening type, to afford the best possible ventilation. It so happened that this roof form worked out ideally for view reasons as well as for orientation and exposure. The clients own approximately 1000 feet to the south, which insures positive privacy and the view is to a valley below and the city of Phoenix. The view to the north is one of mountains and above eye level, so it was possible by enclosing the outdoor living area on the north side with a 6-foot fence to create the desired privacy and yet retain the view of Camelback and a range of mountains on the north side of the valley.

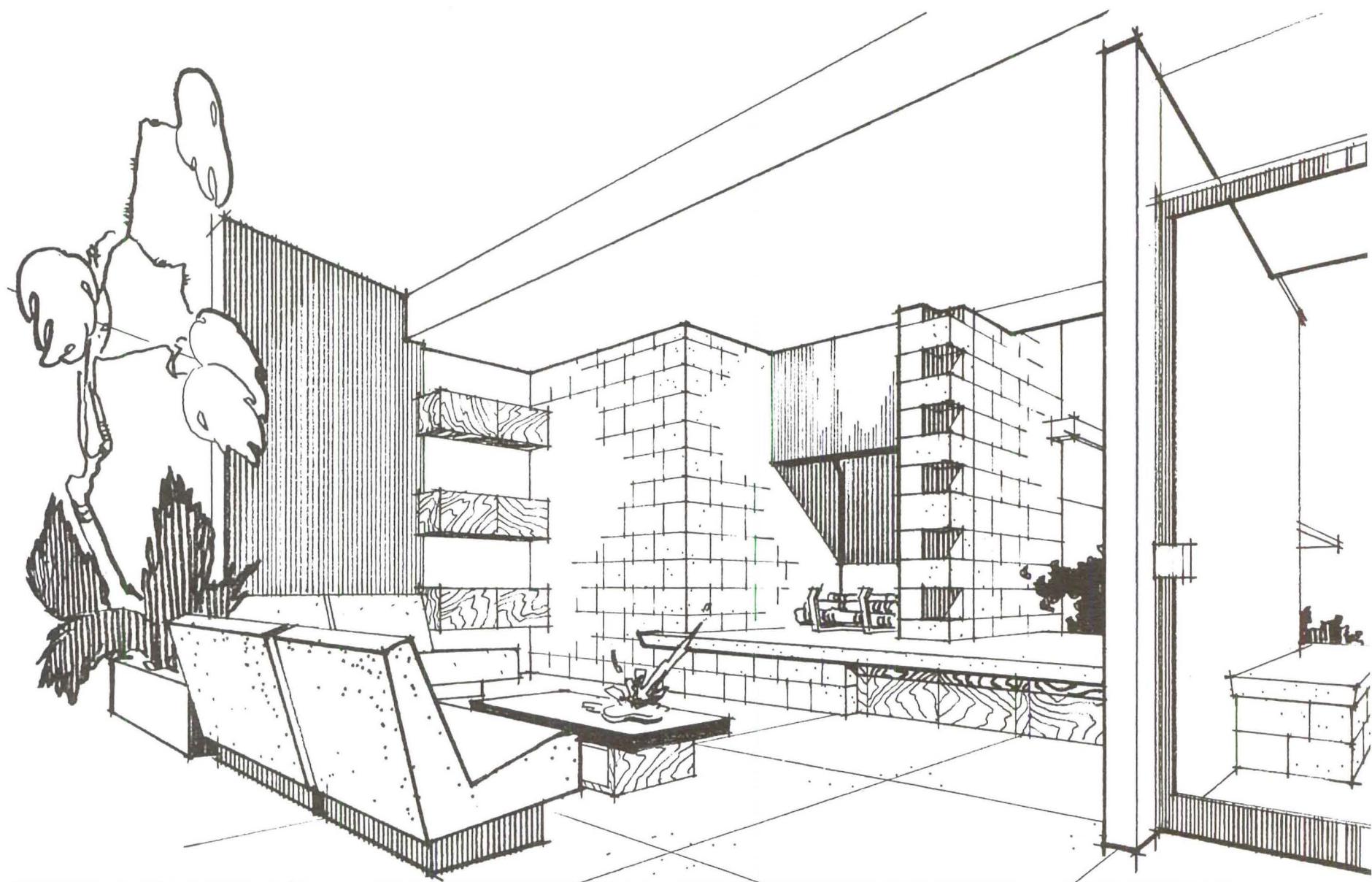
The materials used in the house were selected for their durability and weathering qualities encountered in desert areas. Most of the exterior walls are concrete block, which provides a much cooler house in the desert. There is a limited use of redwood. The floors throughout the house are concrete, which in most areas will be left natural, but in such areas as the children's wing it is intended to use a cork covering, which has proved to provide a warm floor for play. The roof materials is a white reflective roof, which will help in air conditioning the house. The air conditioning is provided for by using 3 refrigerated type packaged units. It was decided that by using 3 zones and 3 units that the initial installation cost would be repaid by savings and operational cost.

The house is all dry construction, using nothing but concrete block and wood. Wood will be left natural



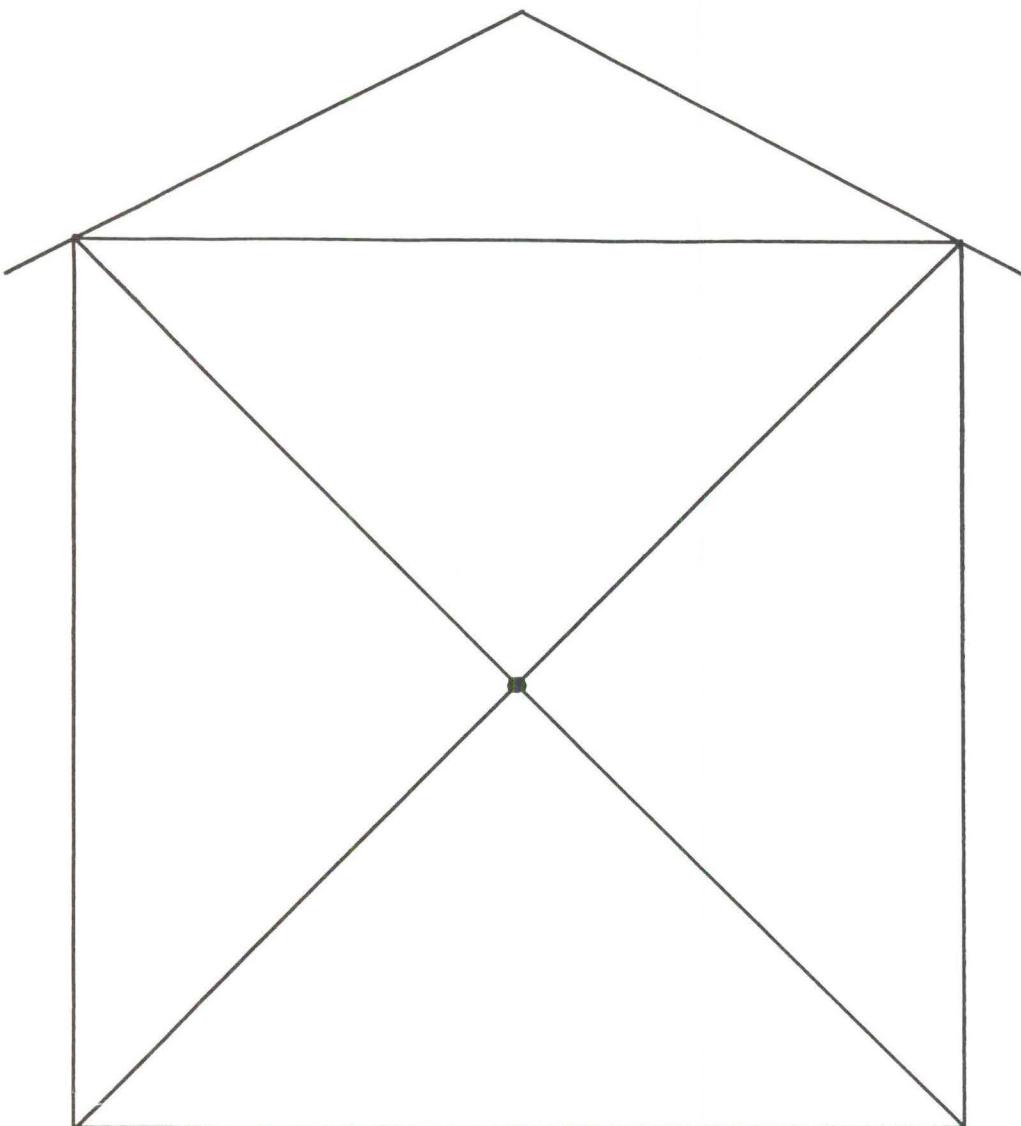
- 1. All purpose room
- 2. Kitchen and laundry
- 3. Maid's room and bath
- 4. Car port
- 5. Wine storage
- 6. Heating and air conditioning
- 7. Children's rooms
- 8. Master bedroom
- 9. Dressing room
- 10. Sewing and work room
- 11. Den
- 12. Service yard

HOUSE IN THE SOUTHWEST BY A. QUINCY JONES, JR., architect





ONE OF AMERICA'S TRUSTED BUYING GUIDES



In just four years the Case Study House SEAL OF MERIT SPECIFICATION, issued through the magazine ARTS & ARCHITECTURE, has become one of America's most trusted buying guides. It is highly respected by those interested in the building materials, appliances, furniture, fabrics, floor coverings, and accessories available for use in contemporary houses. It has been earned by the manufacturers listed on this page—their products having been merit specified for use in the 1950 Case Study House.

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WILCOX, ROY F., & COMPANY
WINTER & COMPANY

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

Editor's Note: Following are further products which have been merit specified for use in the 1950 Case Study House of the magazine Arts & Architecture. New products merit specified will be announced each month.

THE LAM LAMP

Glaresless, well diffused light which can be directed where needed distinguishes the Lam Lamp. The lacquered parchment diffuser which snaps into place on spring brass clips within the rim of the shade eliminates the usual incandescent lamp glare. Instead, it presents a uniform glow which distributes evenly adequate quantities of light for reading, yet is pleasant to look at. The lamp is set on a solid birch base with a rod and gooseneck of lacquered brush brass and laminated natural fabric and parchment shade.

LECO-LATCH CABINET DOOR CATCH

This is a revolutionary catch for cabinet doors, utilizing a permanent magnet for holding purposes, thus eliminating moving parts and springs. It lasts for many years and there is nothing to get out of order. It works well even if doors sag or warp, and doors open easily without snap, noise or jerk. The catch consists of a small but powerful magnet, a small plate made of special steel, and necessary screws. The magnet adheres to the plate. Leco-Latch is manufactured by the Laboratory Equipment Corporation, St. Joseph, Mich.

ROLL-EEZ DRAWER ROLLER BEARINGS

These bearings not only permit quieter, faster opening and closing of drawers, but also reduce manufacturing costs, installation and upkeep. Made of Tenite, the resilient, long-wearing plastic originated by the Eastman Kodak Company, these bearings overcome many disadvantages and the higher cost of metal. Scientifically designed with a steel frame and pin, cadmium plated before assembly, only two small nails are necessary to hold the bearing securely. Rollers come lubricated and therefore do not have to be oiled before put in operation; they permit featherlight, noiseless operation of the drawers. The manufacturer is the Roll-eez Company, 1309 West Broadway, Long Beach 2, Calif.

MISSISSIPPI OBSCURE GLASS

Generous use of obscure and corrugated glass manufactured by the Mississippi Glass Company of New York, used so successfully in the two 1949 CSHouses, will be made in CSHouse 1950. The use of such glass makes possible light admitting walls without robbing rooms of privacy. The glass is available in a number of interesting textures and finishes, and definitely deserves consideration in contemporary architecture.

L & S PORTLAND CEMENT PAINT

This is the largest selling paint for concrete, stucco, masonry, new galvanized iron, and other similar surfaces. It is long wearing and the manufacturer says that it will not absorb moisture. It is fire retardant. It is a combination of special pigments ground in treated oils, producing a close-grained flat film of cement-like hardness and strength, yet remaining so elastic that extreme exposure and temperature changes will not cause it to crack, check or rub off. The manufacturer is the General Paint Corporation, 2627 Army Street, San Francisco, Calif.

SASH AND TRIM COLORS

These are strong, durable colors, especially ground in treated oils, manufactured by the General Paint Corporation, 2627 Army Street, San Francisco, Calif. They are manufactured of pure, light-fast pigments combined with specially formulated synthetics, and will not crack or check under extreme exposure. They withstand discoloration to a remarkable degree and retain their gloss for an unusually long time. They flow easily, level out well, yet do not run or sag. Hiding capacity is good.

SUPER-EX CORNER BEAD

Super-Ex Corner Bead combines all advantages of both expansion and solid wing corner beads into a single product. Strong, straight nose reinforced by two solid flange sections is strengthened by corrugations. Perforations are spaced alternately on either side. The integral expansion flange makes excellent plaster bond and simplifies erection. It is manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis., and is made of 26 gauge sheet steel, galvanized, in lengths of 8', 9', 10' and 12'.

MILCOR CLEAN-OUT DOOR

The Milcor Clean-Out Door, manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis., provides a convenient means of removing accumulations of soot and fly ash from the chimney. A strong clip-type catch holds the door closed securely and wide flanges on the frame insure clean masonry openings. It is stamped from high grade 16-gauge copper alloy sheets, and hinges and catches are integral with the frame and the door. It is furnished painted.

MILCOR WINDOW AND DOOR CASINGS

Milcor Window and Door Casings add a pleasing note of simplicity in line with contemporary design of interior treatment. They may be obtained from stock with either solid or expansion wings. A variety of styles is provided where solid wing casings are preferred or required. The distinctive feature of Milcor Expansion Casings is the expanded metal wing which provides a secure bond and key for plaster around doors or windows and other wall openings. All styles of casings

are straight and uniform, affording perfect mitres at corners, and a neat, invisible union with plaster surfaces. They are manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis.

MILCOR STEEL ACCESS DOORS

Milcor Steel Access Doors, manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis., permit key points in plumbing, heating, electrical and refrigeration systems to be reached conveniently and easily. All parts are well formed and the door fits properly without sagging on the hinges, with a freely working lock. No cutting, adjusting or altering need be done on the job. The doors are delivered ready for installation, which does not require special tools.

MILCOR METAL LATH

Milcor Metal Lath, manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis., comes in three types, Smallemesh, Specialmesh, and Furlath. Due to the close, rigid mesh of Smallemesh only a comparatively small amount of plaster is required to produce a satisfactory key with speed, ease and economy in plastering material. Smallemesh is a general utility lath ideally suited to ordinary lathing needs. It can readily be bent or formed for furred or ornamental members and for fireproofing steel beams, girders and columns. Specialmesh is a rib lath specially adapted for interior walls and ceilings. The meshes are so formed that in plastering the slightest pressure of the trowel completely imbeds the lath, and, due to the small mesh, waste of plaster is eliminated. The longitudinal stiffening ribs are $\frac{3}{8}$ " wide, spaced $1\frac{1}{8}$ " on center and are connected at $\frac{1}{4}$ " intervals by strands. Furlath is a diamond expanded self-furring lath designed for exterior stucco. The self-furring feature consists of staggered indentations or stools spaced $3\frac{1}{2}$ " apart horizontally and 2" apart vertically, which holds the body of the lath $\frac{3}{8}$ " away from the sheathing wall.

AERATED BUBBLE-STREAM SHOWER HEAD

The Aerated Bubble-Stream Shower Head, manufactured by the Wrightway Engineering Company, Chicago, and distributed in the west by J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif., changes ordinary water as it flows into a spray of bubbles, making soaping and rinsing much easier. Eliminates "needles" from showers. It eliminates the "needle" effect of showers. It has only one internal part, and no screens, not impeding the force of the water. Finished in polished chromium plate, it has a ball joint which permits adjustment to any angle. Water does not splash when it hits.

KLEEN-STREAM NO SPLASH FAUCET AERATOR

The Kleen-Stream No Splash Faucet Aerator, which will fit on any faucet, eliminates all splashing, and changes the flow of tap water into a stream of soft bubbles without lessening its force. This attachment is particularly valuable in that it makes better suds, and makes rinsing more thorough and quicker. It has only one internal part, no screens. The manufacturer is the Wrightway Engineering Company, Chicago, and the western distributor is J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif.

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.

PARKWOOD DECORATIVE

Parkwood Decorative is a high quality plastic laminate manufactured with both genuine wood veneer finishes and a wide range of modern colors and exclusive three-dimensional patterns. It adequately meets the standards established by the National Electrical Manufacturers Association and wherever duty and beauty are required merit specified Parkwood Decorative can be used. Its abrasion resistance and acid-, alcohol-, and cigarette-proof qualities make it ideal for anything from a coffee table to a kitchen counter. Parkwood's genuine wood panels made from a wide range of selected veneers retain the natural luster of fine wood and yet have a permanent finish requiring a minimum of cleaning effort. Applications include all types of furniture and built in surfaces as well as wall panels, dadoes, etc. Standard finishes include mahogany, walnut, prima vera, limba, maple and rift oak. It is manufactured by the Parkwood Corporation, Wakefield, Mass.

PARKWOOD HONEYCOMB

Parkwood Honeycomb is an extremely lightweight core material having maximum structural strength when used between sheets of aluminum, plywood, veneer and decorative laminate. The various grades range in compressive strength from 50 to 250 pounds per square inch. Cost is comparable to plywood cores. Parkwood Honeycomb is ideal as a core material for thick tops on furniture, marine furniture, doors, sliding panels, movable partitions and for prefabricated house structures. It also is manufactured by the Parkwood Corporation, Wakefield, Mass.

REFLECTIVE KIMSUL

Reflective Kimsul, a new departure in blanket insulation was introduced to the building supply field this week by Kimberly-Clark Corporation, Neenah, Wisconsin, national manufacturers of building products. The product features an aluminum foil vaporseal cover designed to reflect heat, shut out condensation. Firmly bonded to the cover is a thick blanket of specially treated fiber plies which produce a high degree of thermal efficiency. Company officials say this combination of heat-reflection and heat-resistance is the most effective barrier to heat loss ever devised. It also features strong tacking flanges to facilitate installation. Com-

pressed to $\frac{1}{5}$ installed length, the insulation comes in light, easy-to-handle rolls which can be carried home in the back of the car. The manufacturer states it is capable of reducing yearly fuel bills in a completely insulated home by as much as 44%. Moreover, this insulation can reduce inside temperatures up to 15 degrees on hottest summer days.

APCO STALL SHOWER

The Apco "Deluxe 35" Stall Shower is available in genuine porcelain enamel only, using a wide selection of western pastel colors. Receptor has "foot-grip" design in black with a selection of a second color to match or contrast with walls. Primarily designed for homes or apartments, it readily conforms with any type of architectural plan including hotels and multiple unit construction. It is a complete unit in itself and is easily installed. Structural design and quality assures long trouble-free life. Shower has inter-locking side wall panels. Seams are water-tight and leakproof. Complete unit is delivered knocked-down. Walls and receptor are simply and quickly assembled for installation, no exposed nuts or bolts. Walls and receptor are genuine porcelain enamel on heavy gauge steel and are insulated. The finish will not stain, fade, crack, peel or craze. Chrome plated brass soap dish included in back panel. Receptor floor is a one-piece pan-formed unit, 6-inches deep, ready for connection to the drain. This base is a permanent life-time installation and will not leak. No lead pan or other water proofing required. Size is 35" x 35" x 7', inside measurements.

APCO BATHTUB SHOWER PANELS

Apco Bathtub Shower Panels are the solution to the problem of tub shower walls. These panels, made of genuine porcelain enamel on heavy gauge steel, offer permanence and durability. They are leak-proof. Finish is porcelain enamel, no more peeled and faded paint or crumbling plaster. Joints are self-flashing mastic sealed. No falling out of mortar and no need of scrubbing or bleaching unsightly joints. Weighs only 520 pounds to the square foot. Does not require extra bracing to prevent floor sag. The panels are available in five western pastel colors and in ebony black and glistening white. They will not stain, fade, peel, crack or craze and may be easily cleaned with a damp cloth in a few minutes. Chrome plated brass soap dish included with panels.

WESTLITE CONTEMPORARY FIXTURES

This is a line of imaginative and well engineered lighting fixtures manufactured by Associated Lighting Service, 488 Bryant Street, San Francisco, Calif. They include Accentlites, Sightlites, Highlites, adjustable downlights, Fresnel lens units and pinhole spotlights. They are available in all good contemporary finishes, and are readily available, particularly in the West.

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.

PAIN 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

STRONG MODERN TONES

DRIES ABSOLUTELY FLAT

LASTING PROTECTION

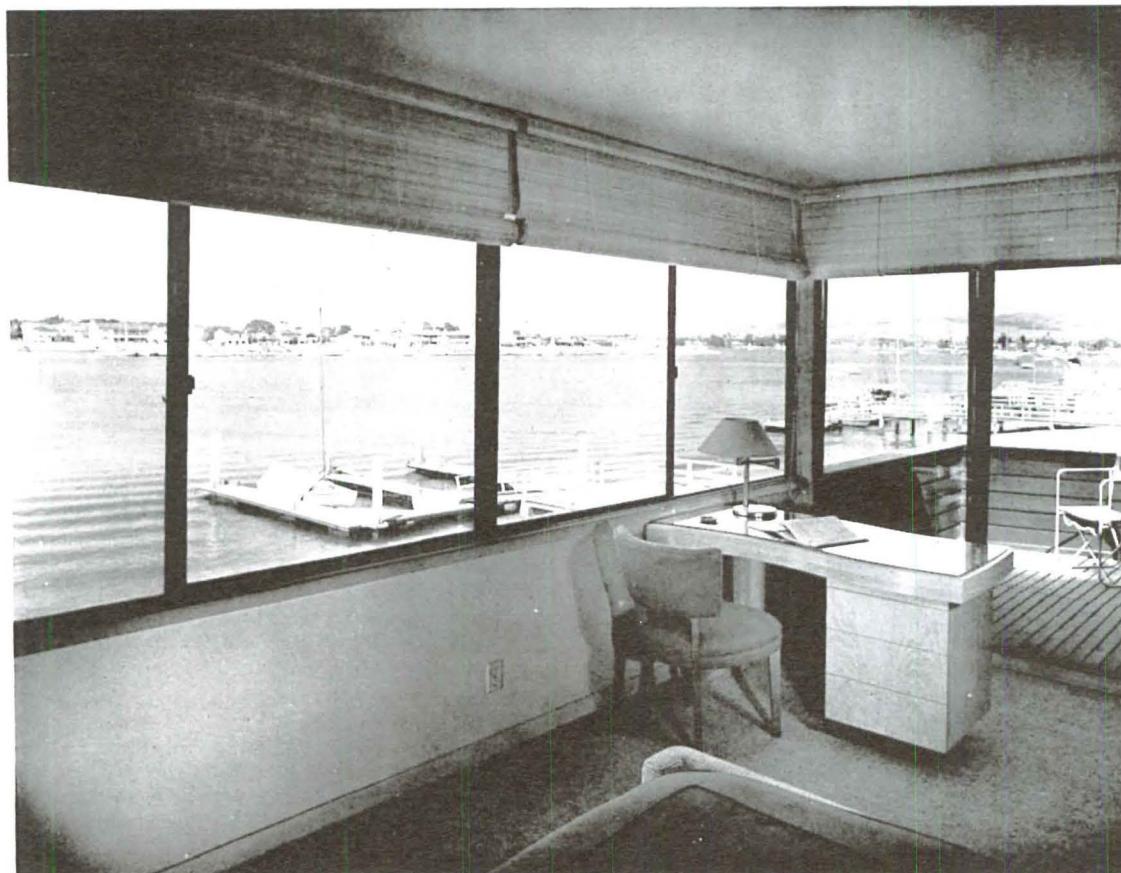
A unique combination of Portland Cement and special pigments ground in treated oils...L&S literally becomes an integral part of the cement, stucco, or masonry surface. That is why more architects specify L&S Portland Cement Paint than any other finish of its kind. Its modern colors stay strong and clean. It won't rub off, chip, or crack. Through years of wear and weathering, it provides your surest, lasting-est protection.

L&S

PORTLAND CEMENT PAINT

FOR ALL MASONRY AND STUCCO SURFACES

Made by General Paint Corporation
SAN FRANCISCO • LOS ANGELES • PORTLAND • SEATTLE
SPOKANE • TULSA and other principal cities



Steelbilt Horizontally Sliding Doors and Windows in house on the bay at Newport Beach, California, designed by Willard Hall Francis, Architect. Photograph by Julius Shulman. Note floor-to-ceiling door at right is partially open.

STEELBILT

HORIZONTALLY SLIDING DOORS AND WINDOWS

Again Steelbilt Horizontally Sliding Doors and Windows have been merit specified for use in the Case Study House Program of the magazine ARTS & ARCHITECTURE—this time by the internationally known contemporary architect, Raphael Soriano, for CSHouse 1950. They permit the use of sliding glass panels with a minimum of obstruction to view and light . . . they simplify interior decoration and furniture arrangements . . . they are weather tight, structurally strong, well engineered . . . and they slide on the slightest pressure. Positive locking. Write or call for descriptive literature.

merit specified
THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE
arts & architecture

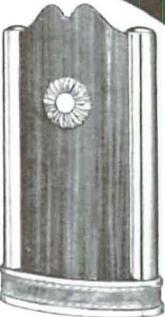
STEELBILT, INC.

4801 East Washington Boulevard
Los Angeles 22 California
Angelus 9-1147

merit specified for Case study homes

NUTONE
door

EIGHT-NOTE
DOOR CHIME
MODEL K-40



HALL CLOCK
& DOOR CHIME
MODEL K-46



KITCHEN CLOCK
& DOOR CHIME
MODEL K-38

Chimes...

make your homes complete

... make homes more inviting by specifying all the NuTone features.



Kitchen Ventilating Fans



Transformers



Pushbuttons



Electric House Numbers

NUTONE

CATALOGS ON REQUEST—NUTONE, INC., Dept. D,
919 E. 31st Street, Los Angeles, California.

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.

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 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.

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.

HART & COOLEY REGISTERS

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 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.

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.

AIR IN-TAKE

CAN BE HIDDEN IN WALL

ADAPTABLE TO ANY FLOOR PLAN

4-DIRECTION HEAT OUTLETS

merit specified
THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE
arts & architecture

This is to certify that I have Merit Specified A PAYNE PANELAIR FORCED AIR HEATING SYSTEM for use in the 1950 Case Study House which I am designing for the magazine, ARTS & ARCHITECTURE.

Soriano
Raphael Soriano

Forced Air Heating you can fit into most modest budget

More and more architects are turning to Panelair as the most satisfactory heating unit yet devised for the average home. Approaches efficiency of a central heating system but *without costly duct work*...and priced within the reach of everyone. Gas-fired, of course.

Panelair ends cold floors by delivering automatic forced air heat at *floor level*—in 1 to 4 directions—to as many as 4 rooms. Ideal for heating non-basement homes with their cold under-floor ventilation or slab floors. For larger homes, two or more units give highly flexible zone heating.

Panelair is so compact it can be placed against a wall, in a corner, or fully or partly hidden in a wall. Saves floor space, saves building costs, saves fuel...users report savings up to 20% and more. Efficient on any type of gas.

Mail the coupon and we'll put the information you need right at your fingertips.

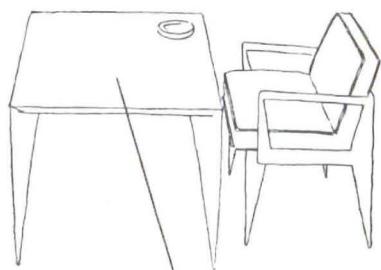
PAYNE FURNACE DIVISION
Affiliated Gas Equipment, Inc.
Monrovia, Calif.

Please send Panelair data including A.I.A. file.

NAME _____
STREET ADDRESS _____
CITY _____ ZONE _____ STATE _____

There's a Payne Unit for Every Heating Need and Budget

Sentry	Zoneair	Gravity
Panelair	Spacesaver	GREATEST NAME IN HEATING
Console	"Compact" Floor Furnace	"Compact" Duplex



designed by Forest Wilson

S T E R L I N G contemporary

Liquor and cigarette proof
Realwood tops on a simply designed
and durably constructed line of
functional occasional furniture.
Write for the Sterling catalog and
price list—Sterling Furniture, Inc.,
1605 W. Cortland Street,
Chicago 22, Illinois.



CIGARETTE-PROOF LIQUOR-PROOF

THE LAM WORKSHOP
63-A SUMMER STREET
SOMERVILLE 43, MASS.

Engineered illumination—diffused light with flexibility

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 $\frac{3}{8}$ -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.

SUNBEAM MIXMASTER

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

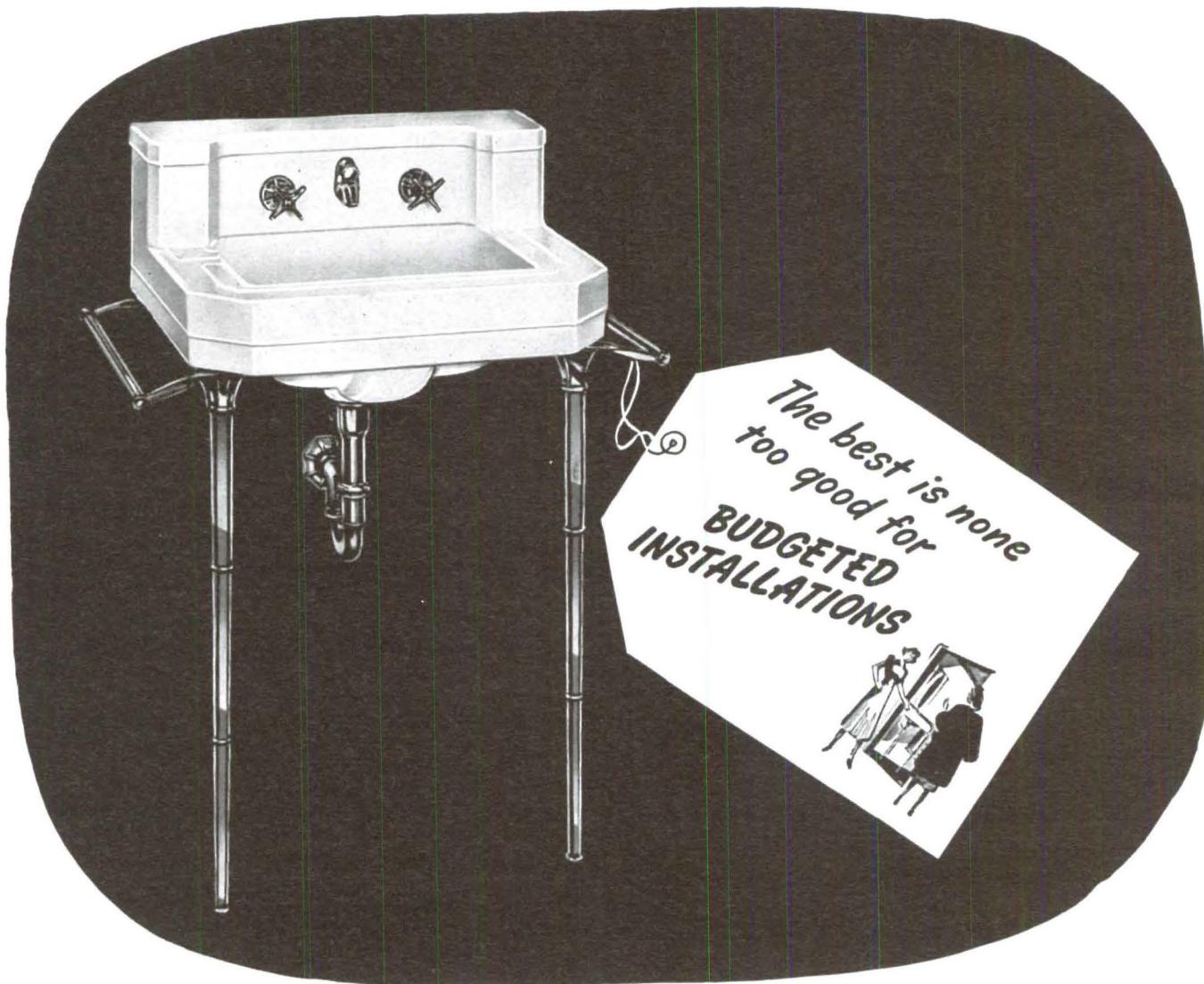
Pop-up toasters have become more or less common during the last several years. But the new Sunbeam Radiant Control Toaster introduces a completely different principle into the toaster field—Radiant Control. All one does, is drop in the bread. The bread lowers itself automatically, which turns on the 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,



For quality features, style,
performance...specify the

Case Wilmington Lavatory

New and remodeled homes for which bathroom equipment must be carefully budgeted can have the style, beauty and utility of this handsome Case lavatory.

Made of the finest quality vitreous china, the *Wilmington* has a raised back with recessed fittings and dry shelf space that give it a distinctive character of luxury.

Its square basin conceals a front overflow, and there is a soap dish for added usefulness. The metal spout has a special stream regulator that prevents splashing.

Renewable valve seats, swivel discs and encased long-wearing washers are among the features that value-conscious home owners are sure to appreciate. The *Wilmington* lavatory comes in the popular 22" x 18" size—it is available wall hung or with chrome-plated legs, with or without towel bars. In white and colors. Now is a good time to renew your acquaintance with

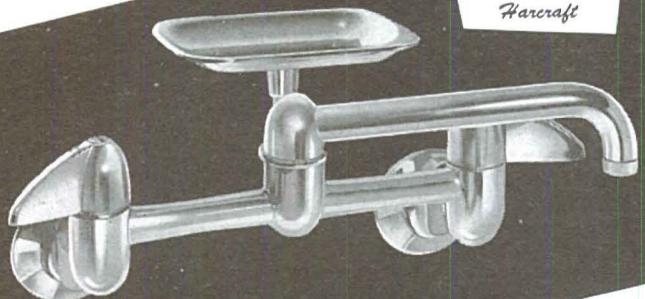
Case plumbing fixtures. See the *Wilmington* and other leading Case designs at your Case distributor's showroom. His name is listed in Classified Telephone Directories of major cities; or write W.A. Case & Son Mfg. Co., Buffalo 3, N. Y. Founded 1853.

Case

Vitreous China Plumbing Fixtures

Finest Fixtures MADE BEAR THE NAME
Harcraft

*A Sparkling New
Design by
Harcraft*



Harcraft

Plumbing Fixtures

SEND FOR COMPLETELY
ILLUSTRATED CATALOGUE

★ Each HARCRAFT plumbing fixture is precision made and individually tested.

★ They are machined from solid extruded brass for extra strength, eliminating porosity and rough surfaces inside and out.

**HARVEY
MACHINE CO., INC.
19202 SO. WESTERN AVE.
TORRANCE, CALIFORNIA**

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 $\frac{1}{4}$ x 18 $\frac{1}{4}$ 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.

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.

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.

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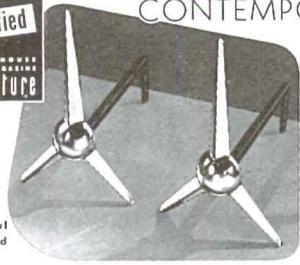
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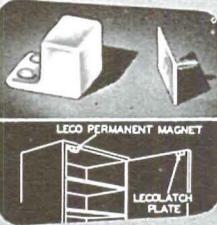
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BALBOA CHROME FURNITURE

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 weather 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-enamored, and has been "cro-ized" before the enamel is applied.

HILLSIDE HOUSE BY GREGORY AIN

continued from page 27

living room are screened from view by cabinets not too high to impede conversation across them.

The fireplace was something of a problem, as the owner wanted a fireplace and hearth only when he wanted a fire. This was solved by allowing the fireplace to disappear when not in use; a hinged wood panel folds down over the opening, flush with the adjacent wood paneling, and practically indistinguishable from it. The raised cantilevered hearth surfaced with smooth tile then serves as a fixed coffee table. The hinged cover panel is faced with copper covered asbestos on the inside. When folded up against the wall and revealing the fireplace, this copper panel fills the space between the fireplace and the ceiling, a continuation of the 8" wide copper framing of the opening below.

As seen from the street the back of the fireplace is a small decorative rectangle surfaced with brightly colored tile, surmounted by a slender enameled metal flue.

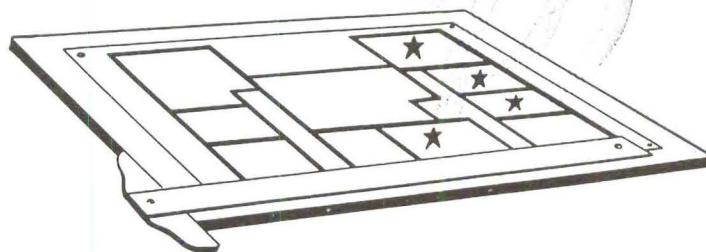


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A—Architects
D—Designers
DR—Draftsmen
B—Builders

ID—Interior Decorators
AS—Architectural Students
PB—Prospective Builders
C—Consumers

APPLIANCES

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—H. C. Miller, Howard Miller Clock Company, Zeeland, Mich. A, D, DR, B, ID, AS, C.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixers, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—A. E. Widifield, Sunbeam Corporation, Roosevelt Road and Central Avenue Chicago 50, Ill. A, D, DR, B, PB, ID, AS, C.

CABINETS, COUNTER TOPS

• (904) Beautylux: Folder Beautylux valance lighting unit for use in kitchens; floods entire kitchen with reflected fluorescent light; brilliantly downlights work area; unifies cabinets, conceals curtain pocket; integral, simple electric clock; complete one-package unit; well designed.—Beautylux, 4202 Crestwood Road, Richmond 27, Va. A, D, DR, B, • (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particularly good in holding warped, sagging doors; this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich. A, D, DR, B, PB, AS, ID, C.

• (481) Hardwood kitchen Cabinets: Full details well designed Porta-Bill 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. A, D, DR, B, DB, C.

• (402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif. A, D, DR, B, PB, ID, AS, C.

• (922) Safety Electric Receptacles: Literature No-Shok Safety Duplex Electric Receptacles; built-in rotary cap automatically closes outlet when not in use; protects children, reduces fire hazard; merit specified for use in all Case

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Study Houses.—Bell Electric Company, 1844 West Twenty-first Street, Chicago 8, Ill. A, D, DR, B, PB, ID, AS, C.
 • (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. A, D, DR, B, AS, ID, PB, C.

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. A, D, DR, B, AS, ID, PB, C.
 • (685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on certain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif. A, D, DR, B, PB, ID, AS.
 (803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth. A, D, DR, B, PB, ID (in Southern California only).

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—John E. Hoff, Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn. A, D, DR, B, PB, ID, AS, C.

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. A, D, DR, B, AS, ID, PB, C.

(916) Contemporary Furnishings: Information fine lines contemporary furniture, featuring Southern California designs and manufacturers.—Interior Designs, Ltd., 1080 South La Cienega Avenue, Los Angeles 35, Calif. A, D, B, ID, PB, C.

• (923) Contemporary Furniture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CSHouse 1950.—Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Illinois. A, B, PB, D, DR, ID, AS, C.

(804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. G. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, New York. A, D, DR, B, PB, ID, AS, C.

(920) Contemporary Furniture: Information good lines contemporary furniture, accessories, including Multiplex case goods, Directional upholstered pieces, New Era glass pieces, Clay & Glass lamps and accessories; one of best sources of information in the West.—Leo Selditch Associates, 137-147 South Robertson Boulevard, Beverly Hills, Calif. A, D, B, ID, C.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif. A, D, DR, B, PB, ID, C.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Ed-

ward Frank, Frank Brothers, 2400 American Avenue, Long Beach, Calif. A, D, DR, B, PB, ID, AS, C.
 (584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Hansen lamps; specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif. A, D, DR, B, ID.

HEATING & AIR CONDITIONING

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

(906) Forced Air Gas Furnaces: Attractive 16-page brochure, easy to read, telling the story of Henderson Clipper, Clipperette and Hendy "60" forced air gas furnaces; follow complete manufacturing process for one of best engineered heating units; 60,000 to 200,000 Btu; basement, closet models.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif. A, D, DR, B, PB, C.
 (542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ "x9 $\frac{1}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif. A, D, DR, B, PB, C.

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

• (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating. (Unable to service inquiries from other areas.) Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif. A, D, DR, B, PB, C (in Los Angeles area only).

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y. A, D, DR, B, PB, AS, C.

(316) Rotary Cooler: Brochures, folders Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—Farr Company, Los Angeles, Calif. A, D, DR, B.

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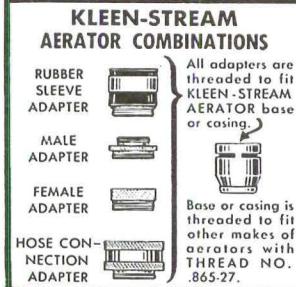


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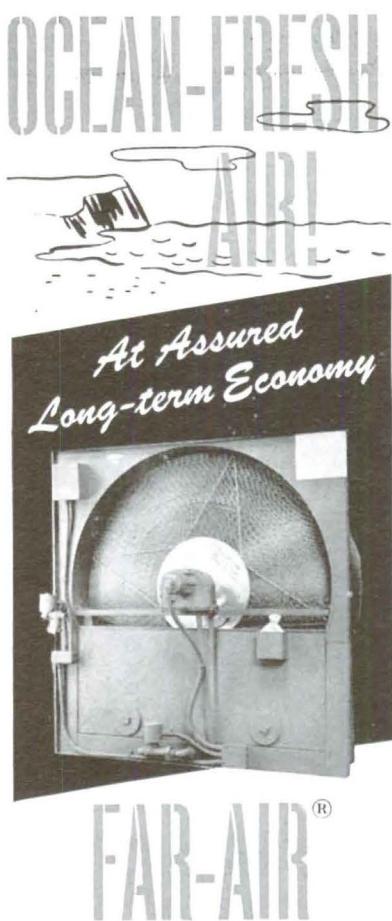
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• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—H. M. Gerstel, Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y. A, D, DR, B, PB, ID, AS, C.

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

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(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—General Lighting Company, 8336 West Third Street, Los Angeles 48, California. A, D, DR, B, PB, ID, AS, C.

• (908) Engineered Lighting: Catalogue featuring Westlite contemporary architectural, theatrical lighting fixtures and control equipment; well engineered, best of modern design; made in the West, available nationally; full technical, design, price data.—Associated Lighting Service, 488 Bryant Street, San Francisco, Calif. A, D, DR, B, PB, ID, AS, C.

(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. A, D, DR, B, PB, ID, AS, C.

• (911) Glareless Lamps: Brochure glareless Lam Lamp, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, rod and goose-neck of lacquered brush brass; laminated natural fabric and parchment shade; inexpensive.—The Lam Workshop, 63-A Summer Street, Somerville 43, Mass. A, D, DR, B, PB, ID, AS, C.

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

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MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif. A, D, DR, B, PB, ID, AS, C.

MOVABLE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio. A, D, B.

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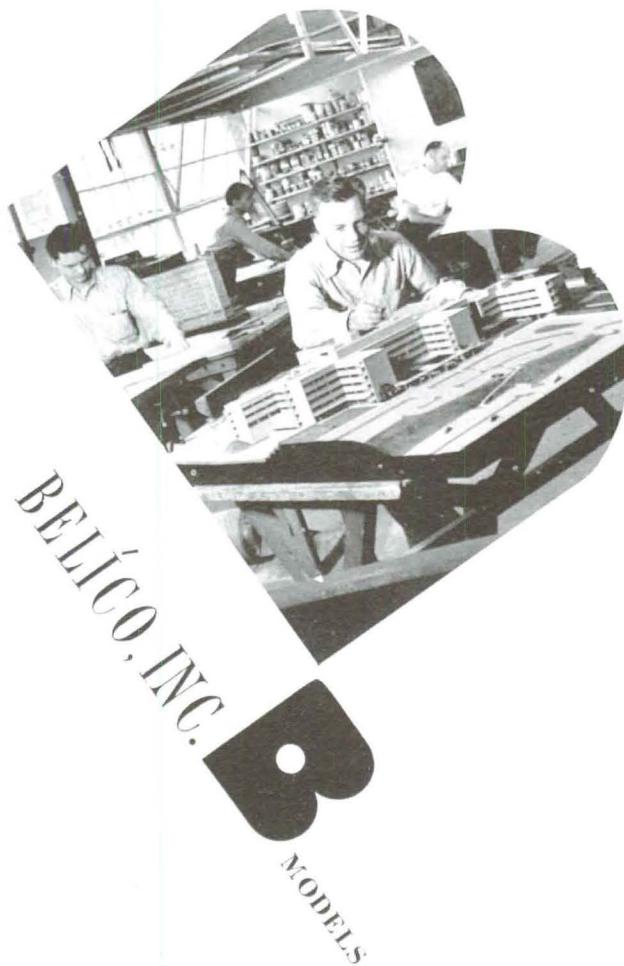
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• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush,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

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

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• (902) Building Board: Brochures, folders Carreco 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 $\frac{1}{4}$ " in thickness; merits close attention.—



L. J. Carr Company, Post Office Box 1282, Sacramento, Calif. A, D, DR, B, ID.

- (802) Coralite: Gleaming, Colorful, Durable Coralite Baked Plastic Enamel Finish Panels provide walls and ceilings of stunning, mirror-smooth beauty. Last longer and cost less. Versatility in decorative design through choice of sizes, patterns, full range of colors. Stanley Moore, Fir-Tex of Southern California, 812 E. 59th St., Los Angeles 1, California. A, D, DR, B, PB, ID, C.
- (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. A, D, DR, B, PB, ID, AS, C.

- (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. A, D, DR, B, PB, ID, C.

(681) Fir Plywood Panels: Pamphlet giving commercial standards for Douglas Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Winston H. McCollum, Douglas Fir Plywood Association, Tacoma, Washington. A, D, DR, B, PB, ID, AS, C.

- (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Peter Alport, Alport Associates, 620 Equitable Building, Portland 4, Ore. A, D, DR, B, PB, ID, AS, C.

PLUMBING FIXTURES, ACCESSORIES

- (934) Aerated Bubble-Stream Shower Head: Brochure Aerated Bubble-Stream Shower Head; aerates water giving it integrad soft effect, permitting better sudsing; one internal part, no screens; polished chromium plate; ball joint adjustment to any angle; threaded connection fits any $\frac{1}{2}$ " pipe; excellent product, merits consideration.—J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif. A, D, DR, B, PB, AS, C.

(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. A, D, DR, B, PB.

- (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y. A, D, DR, B, PB, AS, C.

- (935) Faucet Aerator: Folder Kleen-Stream No-Splash Faucet Aerator; instantly transforms ordinary flow tap water into soft bubbles; produces creamier suds, reduces time, water needed for rinsing; only one internal part, no screens; fits all faucets sensible prod-

uct.—J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif. A, D, DR, B, PB, ID, AS, C.

- (477) Harcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18. Lawrence Harvey, Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif. A, D, DR, B, PB, C.

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

RADIOS

- (936) Built-in Radio-Phonograph Combination: Folder, detailed information Panatron Built-in Radio-Phonograph Combination; remarkably well engineered; AM-FM, three-way speed changer, separate treble and base controls, high fidelity, noise level control; one of best for those who want best reproduction of good music.—Precision Electronics, 7966 Melrose Avenue, Hollywood 46, Calif. A, D, DR, B, PB, ID, AS, C.

- (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, 6553½ Sunset Boulevard, Los Angeles 28, Calif. A, D, DR, B, PB, ID, AS.

(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;

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(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. A, D, DR, B, AS, ID, PC.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordian-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. A, D, DR, B, PB, ID, AS, C.

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

• (930) Metal Window, Door Casings: Folder Milcor Steel window, door casings; simple, clean, good for contemporary houses; solid or expansion wings; all styles straight, uniform, permitting good mitres at corners, neat, invisible union with plaster surfaces.—Inland Steel Products Company, Box 393, Milwaukee 1, Wis. A, D, DR, B, PB.

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

(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. A, D, DR, B, PB.

(915) Steel Doors: Comprehensive 12-page catalog Bilco Home Celladoors; also Bilco roof scuttles, Sidewalk Doors, Areaway Covers; full technical data, charts, illustrations; good source of information.—The Bilco Company, 190 Hallock Avenue, New Haven 6, Conn. A, D, B, AS, E.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntins; outside screens. W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif. A, D, DR, B, PB, AS, ID, C.

SPECIALTIES

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, 601 Franklin Building, Oakland 12, Calif. A, D, DR, B, PB, AS, C.

• (475) Ceramics: Full information on fine line of contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; Tony Hill, 3121 W. Jefferson Blvd., Los Angeles, California. A, D, DR, B, PB, AS, ID, C.

• (928) Contemporary Andirons: Folder contemporary solid brass andirons by Don S. Henningfeld, industrial designer; graceful, simple; 15" or 20" high with strong black enameled cast iron legs.—Don Art Products, Milwaukee 1, Wis. A, D, B, DR, PB, AS, ID, C.

(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. A, D, DR, B, PB, ID, AS, C.

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STRUCTURAL BUILDING MATERIALS

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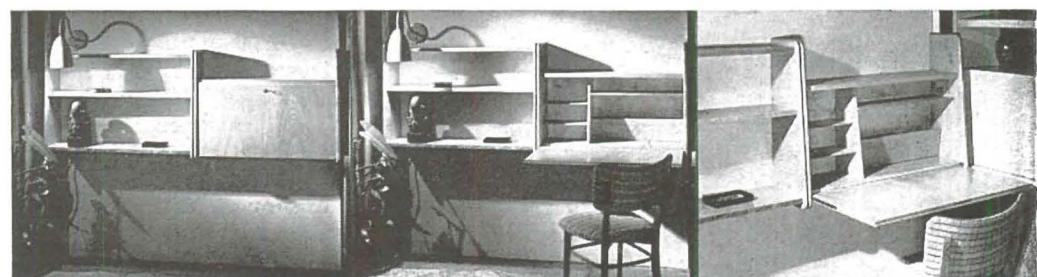
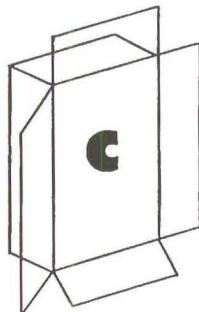
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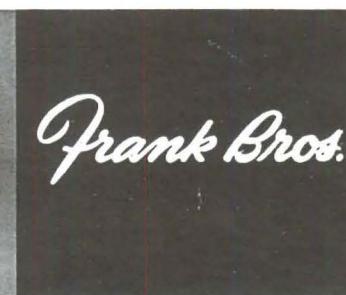
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