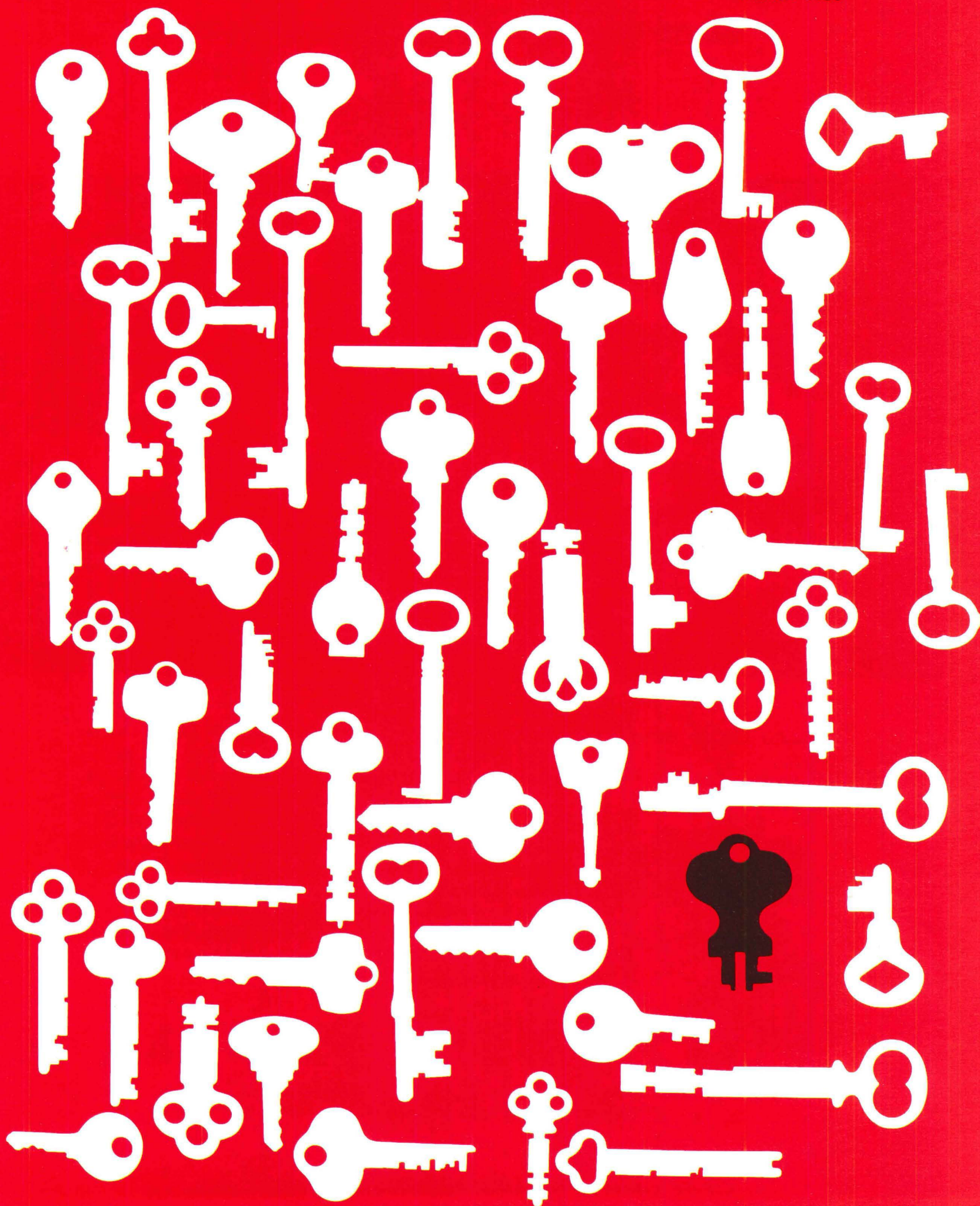


# arts & architecture

PRICE 50 CENTS

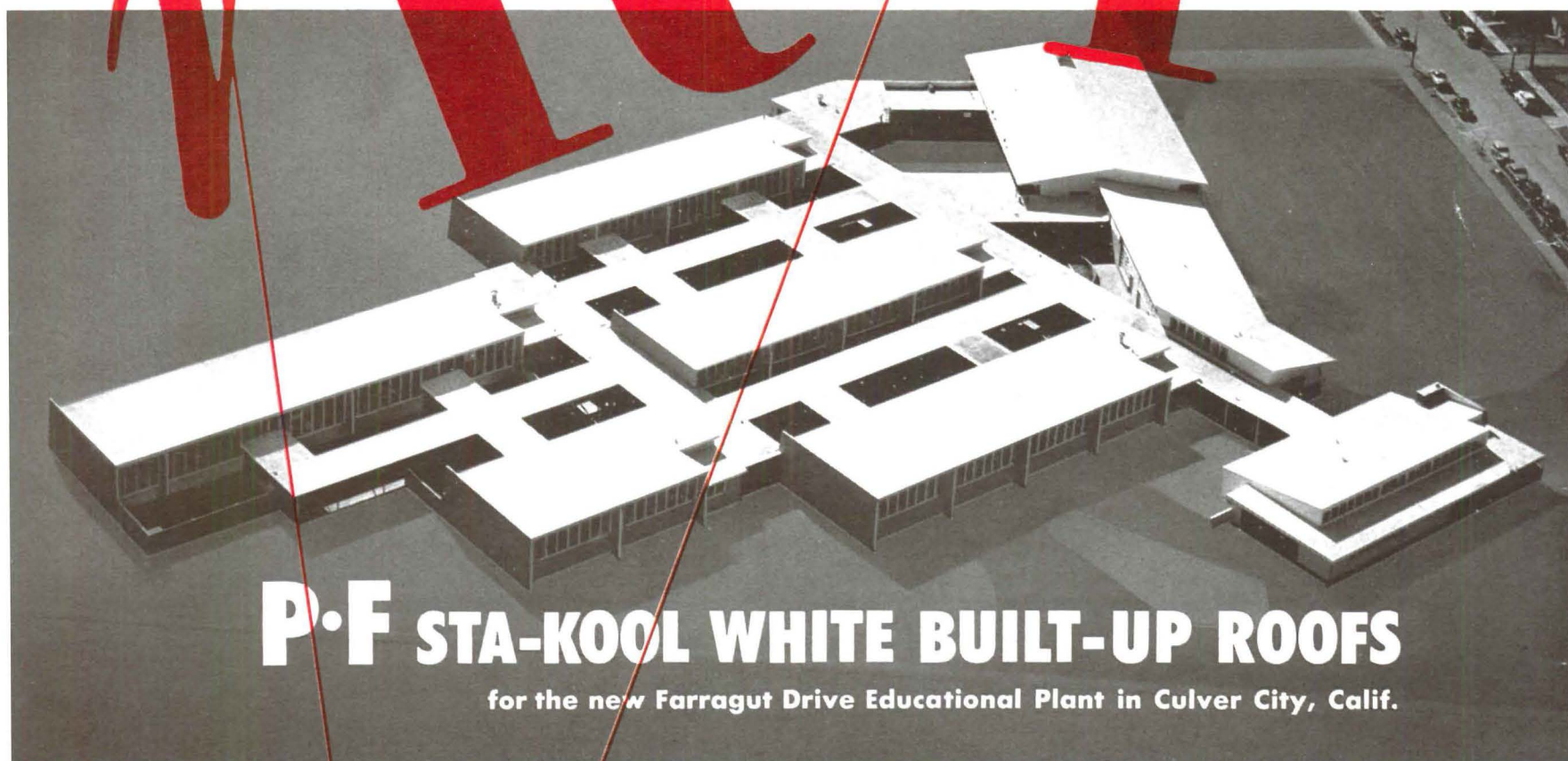
MARCH 1950





## A NEW LEASE FOR THE "THREE R'S"

Avant-Garde Design in Education includes—



## P-F STA-KOOL WHITE BUILT-UP ROOFS

for the new Farragut Drive Educational Plant in Culver City, Calif.

Architect:  
DANIEL, MANN & JOHNSON  
General Contractor:  
BRUNZELL CONSTRUCTION COMPANY  
Roofing Contractor:  
RINESS ROOF COMPANY

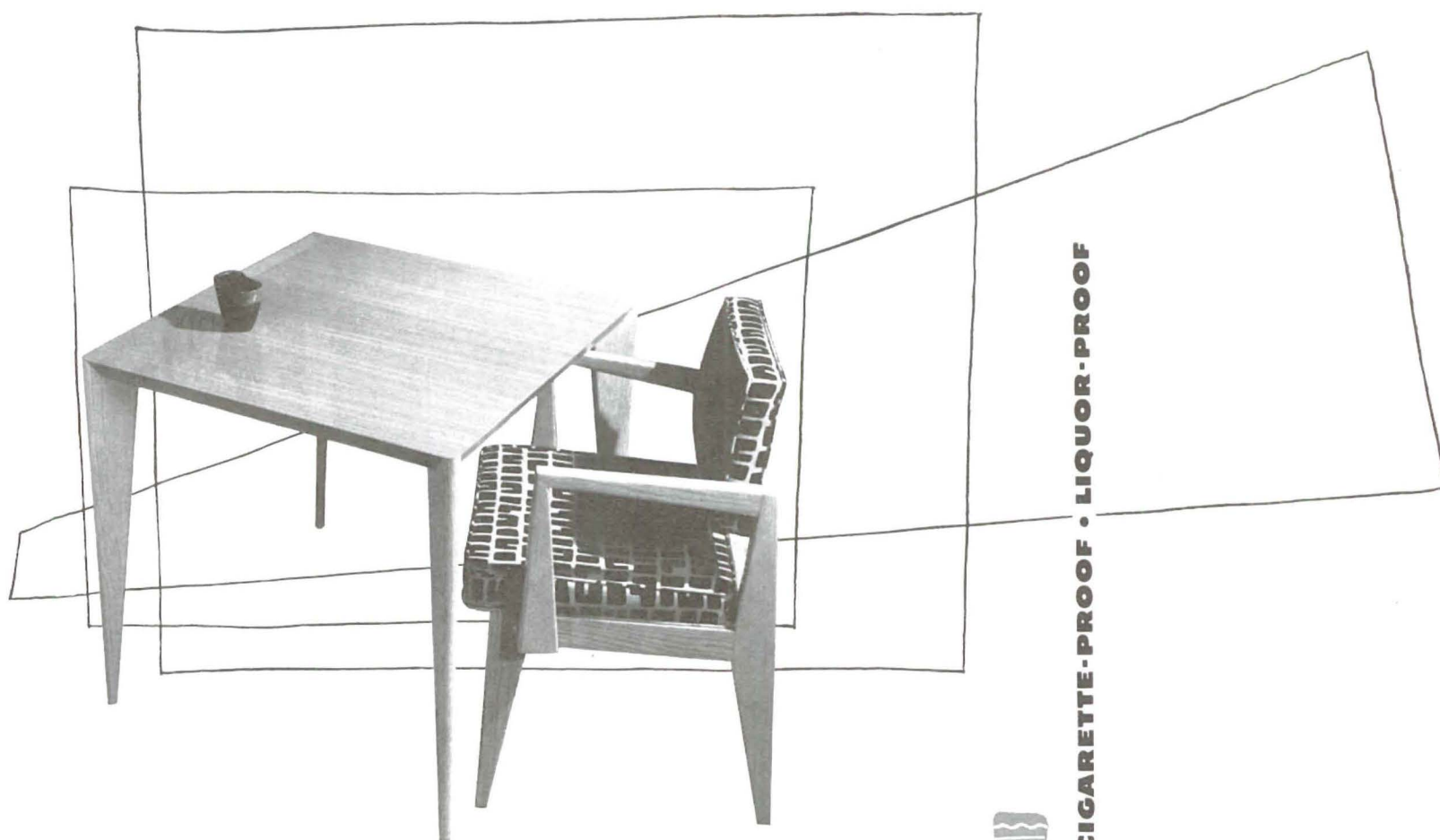
First completed unit of a 50-acre educational plant planned by the Culver City Unified School District, the Farragut Drive Elementary School tops the ultimate in modern school architecture with the ultimate in modern roofing. Square shaped classrooms provide bilateral lighting through continuous north and south fenestration. Each classroom has an outdoor patio-type area protected by 5-foot walls which also act as walls for the free-standing corridors between classrooms. The Pioneer Sta-Kool White Built-Up Roof, especially developed for maximum heat reflection in sunny climates, provides added comfort and year-around protection . . . and the thorough on-the-job inspection service provided by P-F's Roof Engineering Department assures extra years of trouble-free roof satisfaction.



## PIONEER-FLINTKOTE

5500 South Alameda St., P.O. Box 2218, Terminal Annex, Los Angeles 54, Phone LA 2111  
SAN FRANCISCO • PORTLAND • SEATTLE • HONOLULU • SPOKANE • DENVER • HILO • SALT LAKE CITY



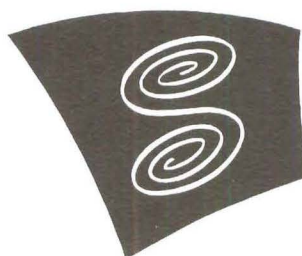


CIGARETTE-PROOF • LIQUOR-PROOF



# STERLING

Merit specified for the 1950 Case Study  
House — Sterling contemporary occasional  
furniture—functional furniture simply designed  
and durably built. Write for the Sterling  
catalog and price list. Sterling Furniture, Inc.,  
1605 West Cortland Street, Chicago 22, Illinois.



*designed by Forest Wilson*





HERE ARE THE FAMOUS AALTO DESIGNS MANUFACTURED IN SWEDEN WITH EXCELLENT STYLING AND WORKMANSHIP, SENSIBLY PRICED. WE ALSO STOCK OTHER AALTO PIECES INCLUDING ADDITIONAL DINING TABLES, SIDE CHAIRS, DRESSING TABLES, HANGING CASES, STACKING & BAR STOOLS, GAME & INCIDENTAL TABLES.

## AALTO | imports



**a**/lounge chair with laminated plywood arms, coil spring construction. in muslin/110.00. foam rubber construction/125.00

**b**/side board with sliding doors, six inside drawers. 22" deep 46" wide 25" high/239.00

**c**/extension dining table 30"x42" with two concealed leaves which extend to 64"/79.00. side chair by Knoll/27.00

**d**/lounge chair with continuous laminated plywood arms, coil spring construction. in muslin/110.00. foam rubber construction/125.00

**e**/drop leaf dining table 30"x48" with 20" drop leaf/69.00 web benches/22.50. Nakashima chair/39.00

*Frank Bros.*

OPEN MONDAY AND FRIDAY EVENINGS UNTIL 9:00

PROFESSIONAL DISCOUNTS

2400 AMERICAN AVE • LONG BEACH • CALIF • LONG BEACH 4-8137



# arts & architecture

EDITOR: JOHN ENTENZA

## EDITORIAL ASSOCIATES

Benjamin Baldwin  
Herbert Matter  
Charles Eames  
Peter Yates  
Bernard Rosenthal  
F. M. Brown  
Grace Clements  
Robert Joseph

## STAFF PHOTOGRAPHERS

Harry Baskerville  
Ralph Samuels  
Julius Shulman

## EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley  
William Wilson Wurster, A.I.A.  
Ernest Born, A.I.A.  
Richard J. Neutra, A.I.A.  
Eero Saarinen, A.I.A.  
Gardner A. Dailey, A.I.A.  
Sumner Spaulding, F.A.I.A.  
H. Roy Kelley, F.A.I.A.  
Welton Becket, A.I.A.  
Whitney R. Smith, A.I.A.  
John Rex, A.I.A.  
Mario Corbett, A.I.A.  
Fred Langhorst, A.I.A.  
John Funk, A.I.A.  
Gregory Ain, A.I.A.  
George Nelson  
Gyorgy Kepes  
Marcel Breuer  
Konrad Wachsmann  
Serge Chermayeff, A.I.A.  
Raphael Soriano, A.I.A.  
Ray Eames  
Harriet Janis  
Garrett Eckbo  
Edgar Kaufman, Jr.  
Dorothy Liebes  
Claire Falkenstein  
Harold W. Grieve, A.I.D.

## ADVERTISING MANAGER

Robert Cron, 3305 Wilshire Blvd.  
Los Angeles, Dunkirk 3-1161

## NEW YORK

Arthur Morton Good  
545 Fifth Avenue, MUrray Hill 2-0914

## SAN FRANCISCO

Duncan A. Scott  
Mills Tower, Garfield 1-7950



Member Controlled Circulation Audit

## CONTENTS FOR MARCH 1950

### ARTICLES

Alfred Auerbach	20
Visual Form—Structural Form by Gyorgy Kepes	28
Creative Pursuit—June Wayne by Jules Laugsner	30

### ARCHITECTURE

House by Lawrence G. Evanoff, Architect	32
House by Sumner Spaulding-John Rex, Architects; Gordon DeSwarte, Structural Engineer	34
Commercial Building by Richard J. Neutra, Architect	36

### SPECIAL FEATURES

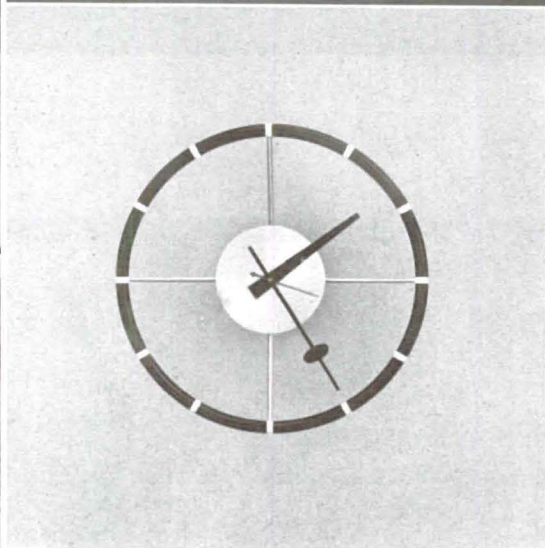
Exhibition of Home Furnishings—Museum of Modern Art— Merchandise Mart	20
Art	8
Books	9
Cinema	10
Music	12
Notes in Passing	19
Constructions, Richard Koppe	31
Merit Specifications—Case Study House 1950	39
New Product Literature and Information	44



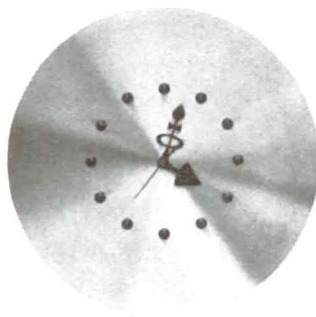
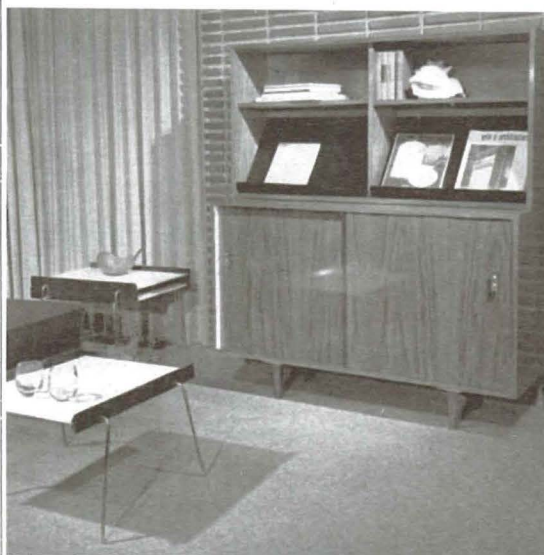


*Jens Risom*

*Glenn*



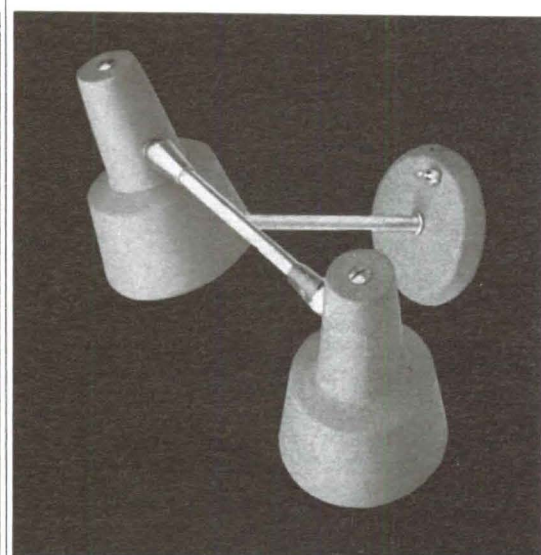
*Howard Miller Clocks*



**ALSO SHOWING THE FOLLOWING LINES**

Functional  
 Von Nessen  
 Knoll Associates  
 Ben Rose Fabrics  
 Pillin Ceramics  
 Kurt Versen  
 Herman Miller Co.  
 Middletown  
 Testa Fabrics

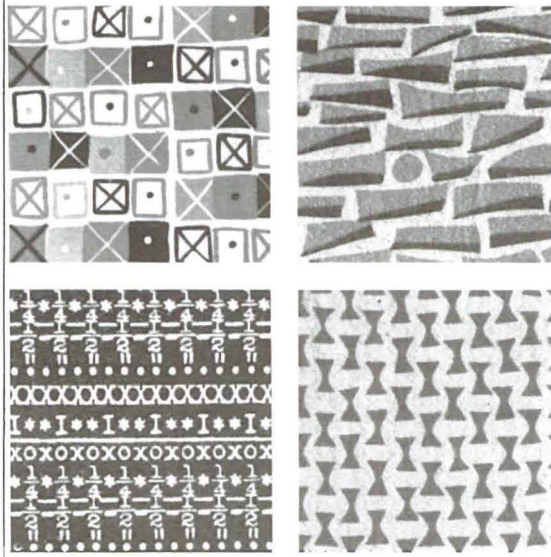
**eames chairs in stock  
 for immediate delivery**



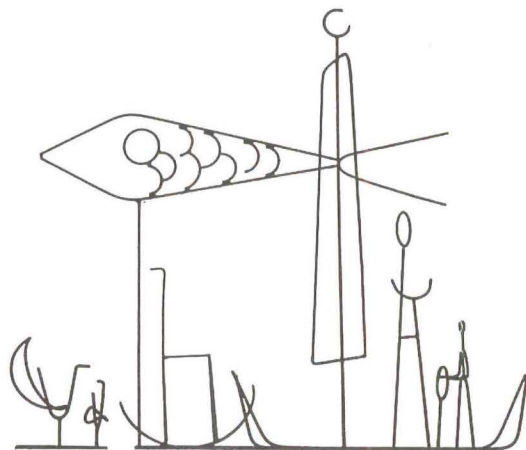
**the best in modern**



*Stimulus Fabrics*



*Heath Pottery*



*Rotsler wire sculpture*

*Charles Pechanec, Jr.  
Sebring designs*

*Pascoe*



*professional and trade discounts*

## CARROLL SAGAR & ASSOCIATES

7418 Beverly Boulevard Los Angeles, 36 — Webster 1-1397

*open Wednesday evenings and Saturdays*



## ART

E. BOYD

After the winter doldrums the retrospective showing of drawings by Rico Lebrun at the Jepson school was an oasis in a desert of mediocrity. In this show, as in others given at Jepson's, one purpose is to show methods of approach and performance to students of the school; hence variations and refinements of a single theme are shown, sometimes as many as four or five working drawings of one element in a problem. This preliminary stage in the making of major paintings is not often seen in exhibitions but is often more alive and arresting than the final phase.

Powerful, original, and with intense conviction, Lebrun's work is stamped with values that extend beyond our own times. Whether he draws in charcoal, crayon, ink or gouache, with pen or brush, his control of line and projection of form, coupled with a genius for timing stresses and distortions, produce strong responses as well as the desire for possession in his beholders. Even in that trickiest and most Nancy of mediums, pastel, his performance is first rate, as witness a study of a rooster trussed for the meat-block which yet can hold its own with more mannered birds by Picasso and Chagall. It is no wonder that among art students and some full fledged painters of Los Angeles the most visibly evident influence, today, is that of Lebrun. He has, singlehanded, rescued the discipline of line drawing from the oblivion where it has languished since the California out-door-washeteria school abandoned it.

For the most part Lebrun is preoccupied with human figures whose rags and ancient armor are emblems of their timeless condition rather than of any historic incident. He seems to be compiling a vast document of the survival of man despite his own atrocities against himself, a protestation of faith in the ultimate ending of this immemorial human behavior. When he turns to amoral animals and birds his vitriolic style is exchanged for one of tender and faithful notation upon the mysteries that animate feathers and fur. Among a dozen painters and sculptors at the Forsythe Gallery Lebrun dwarfs the walls with a magnificent canvas, a richly colored and consummately planned excursion into structural harmonies, textures and symbolism. That it is entitled "The Centurion's Horse" is immaterial; it might as well have been named for the Vanity of Ecclesiastes. This is an allegory transmuted into paint in the manner of the Venetians in their prime, although it is done without the aid of any mannerism borrowed from them. Lebrun's important pictures might hang in one of the great galleries of the world, among the works of what we call the old masters, without suffering by comparison. That they will do so is reasonably certain; it is merely a matter of time until they arrive in the proper perspective. This is something that can be said of only a handful of living painters. The quality of greatness in terms of centuries is difficult to recognize while we are too close to it, as is the case with our contemporary art; but one needs only to imagine the work of any artist one chooses on the walls of the Louvre, or the Uffizi. How it would appear there offers a very simple way to evaluate much of what we see after it has lost the attraction of novelty.

Julius Engel's pictures at the Forsythe have moved from his patterns in abstraction of only a year or so ago. Now he is engaged in a dream world of theatrical lights, wings, flats, flies, ropes and guy wires through which a lonely atmosphere seems to filter, the emptiness of a closed house, the silences of deep space awaiting . . . what? One composition in tones of gray is particularly successful. Robert McIntosh is also moving into solid ground with his personal treatment of color, permitting himself liberty without license in the blazing contrasts of pure hues and chords of neutral definition; his painting stands prolonged looking at.

Watercolors by John Tunnard and John Marin at the Hatfield Gallery are refreshing reminders of how good a watercolor can be; another by Henry Moore at the Frank Perls Gallery, one of his Celtic family groups done in bistre and angular pen strokes, is a thing to ponder over, as loosely made as steel wool and yet as monumental as Moore's most cyclopan stone carving. Sculpture as it is seen around Los Angeles has hit a new low; what is done to innocent wood and rock shouldn't happen to soap.

## now available

## catalog number three...

36 pages, complete with:

details and specifications,  
application illustrations and photographs,  
coefficients of utilization,  
candlepower distribution curves,  
maintenance factors.

## gotham lighting corporation

architectural lighting equipment  
37-01 thirty-first street  
long island city I, n. y.

ray komai

request on  
professional  
stationery



## BOOKS

E. BOYD

PORTFOLIO MAGAZINE; A Quarterly. The Zebra Press, 22 East 12th St., Cincinnati, 10, Ohio. Annual Subscription, \$12.00 in the U.S., Possessions, Canada, and countries in the Pan-American Postal Union. Foreign \$15.00.—The first issue of this magazine is something to be excited over without qualifying reservations. From one handsomely lettered cover to the other there isn't a page lacking in interest, eye appeal, and good taste. The color work is what it ought to be under ideal conditions, but frequently is not in other publications; typography is razor sharp and very handsome, the choice of subjects and graphic material is first rate. There is not one slip into vulgarity nor phony "modernistic" cheapness. The reader need have no interest in the business of advertising in order to enjoy this agreeably intelligent magazine; in fact the selection of material is so well chosen and presented that one is not particularly aware of the primary purpose, which is to review the best of recent graphic advertising. This is not surprising since among the artists discussed are: E. McKnight Kauffer, Steinberg, Paul Rand, Herbert Matter and Irving Penn, with specimens of their work most meticulously reproduced.

To place the present in relation to that past which we cannot entirely disown there are papers on Shaker drawings, and on Bodoni, the man as well as his work and its adaptations of today. The wonder of Bodoni's type fonts is not that they are widely used at present, but that our forebears wilfully discarded them for the Victorian horrors from which we are not yet totally free. As an instance of the nicety and care which has gone into the making of *Portfolio*, facsimile pages of Bodoni imprints are of hand made rag paper from the same Italian mill which supplied similar paper to Bodoni himself.

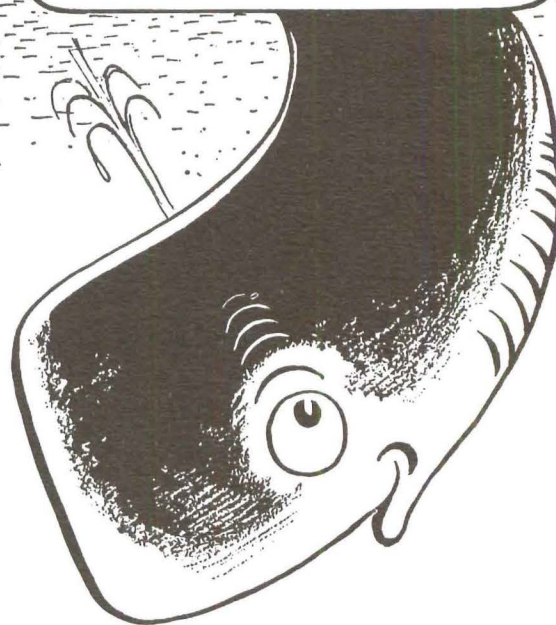
Of interest to a lot of people is a note, graphically pointed up, on distinctive catalogs or handlists of one man shows along Fifty-seventh St. The practice of designing "collector's items" in this field is fairly new on this side of the Atlantic but its benefits to artist, dealer, and the gallery-minded public are obvious.

Although *Portfolio's* pages are large enough, 10" x 13"), to do justice to graphic material, there is no paid advertising and so, unlike those slicks which are swollen with advertisements, it may be handled in comfort. Although each page carries very adequate information on the graphic material, a table of contents in future issues would be welcomed.

HOW TO DRAW—A LOGICAL APPROACH: Edward B. Kaminski, McGraw Hill, 1949.—Diagrams, drawings and photographs on almost every page supplement an easily understood text for beginners in drawing. The author warns the prospective student that the basis of drawing is within the mind, that he must first think of what he is to draw and how to draw it. Then he must see actuality rather than a concept. In the concluding pages Kaminski repeats this ancient but neglected truth, that to draw is to "think and act," and not a matter of miraculous "talent."

The importance of light upon form and its constant variation of tangible shapes is well emphasized throughout. Basic shapes are the foundations for more complicated forms and are quickly produced by the use of perspective. Good graphic demonstrations of this simple method are given, especially the photographs of clay forms. The author sends his students out of doors, advising that they collect natural material—such as driftwood, rocks, etc.—to draw while learning textural variety. The illustrations are more interesting than those in many "How to Draw" books because

**2¢ MORE  
FOR WIRING  
MAKES A  
WHALE  
OF A DIFFERENCE**



On the average, adding only two cents to the building dollar allowance for wiring and lighting will make the difference between an ordinary installation and CERTIFIED ADEQUATE WIRING. But what a whale of a difference to you and to your clients!

Most clients are at sea when it comes to the technical points of home wiring. On first inspection, the wiring job *may seem* to include enough switches, circuits, outlets, heavy enough wire and a large enough service entrance. But all too often . . . and too late . . . ordinary wiring will *not* do the job demanded by modern electrical living.

CERTIFIED ADEQUATE WIRING, specified in the first place, will meet not only the immediate needs of your clients, but will provide for additional requirements as the family grows or appliances are added.

Put in your 2c worth . . . insist on CERTIFIED ADEQUATE WIRING. It's good business for you and a good investment for your client.



**NORTHERN CALIFORNIA ELECTRICAL BUREAU**  
1355 MARKET STREET • SAN FRANCISCO



## THE IDEAL SPECIFICATION FOR BETTER SOUND CONDITIONING !

**Simpson**  
QUALITY SINCE 1855

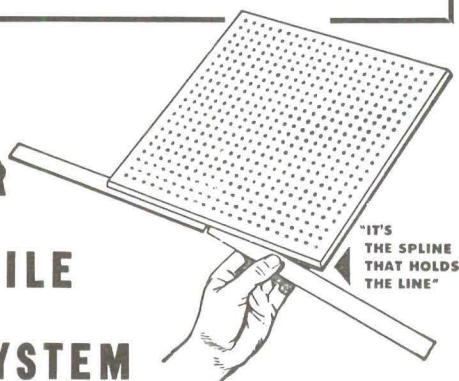
**NOISEMASTER**

(Perforated)

**ACOUSTICAL TILE**

with the

**SPLINE-LOK SYSTEM**



At last—an acoustical tile developed to meet the need for simplified application! Value-wise architects and owners specify Noisemaster because grooves and snug-fitting splines assure easy installation . . . keep lines straight and corners level. High sound absorption makes Simpson Noisemaster the choice for use in stores, offices, hospitals, schools, restaurants, recreation rooms.

DISTRIBUTED BY



**Pacific Coast  
Aggregates, Inc.**

**SAN FRANCISCO**

400 Alabama Street  
Klondike 2-1616

**FRESNO**

2150 G Street, Ph. 3-5166  
280 Thorne Ave., Ph. 3-5166

**STOCKTON**

1020 E. Main Street  
Ph. 8-8643

**OAKLAND**

2400 Peralta Street  
Glencourt 1-0177

**SACRAMENTO**

16th & A Streets  
Ph. Gilbert 3-6586

**SAN JOSE**

790 Stockton Avenue  
Cypress 2-5620

they are the work of several dozen of Kaminski's students at the Los Angeles Art Center School, and range from class problems to sketches for commercial art and film continuity sketches.

MODERN METHODS AND MATERIALS OF ETCHING. Harry Sternberg, McGraw Hill, 1949, \$4.00.—Not only etching, but the making of aquatints, mezzotints, and dry points are explained in this book, meant for the self-instructed beginner as well as the classroom student. Magnified drawings of metal plates in cross sections during the various steps of making a print are helpful. So also are drawings of essential tools and their usage. Other processes of printmaking are shown by photographs, in which human hands at work provide an incidental pleasure as appealing compositions. Formulas for acids, improved technical methods, advice on buying materials, and instructions on proper proportions of mats are of interest both to amateurs and advanced professionals. Easily read type and generous spacing add to the orderly presentation and simplicity of the text. In the foreword Carl Zigrosser says: ". . . a good book need no elaborate introduction." From this well known authority on graphic arts that is sufficient recommendation.

## CINEMA

ROBERT JOSEPH

There has been such a surfeit of excellent pictures, that this month it is almost difficult to begin. In the past this column has given little space to individual films, since few pictures were deserving of that attention. However, films like "Bicycle Thief" and "Adam's Rib" and "D.O.A." among others augur well for this film season,



## AMERICAN INSTITUTE OF DECORATORS Southern California District

A decorator is one who, by training and experience, is qualified to plan, design and execute interiors and their furnishings, to supervise the various arts and crafts essential to their completion.

Mrs. Catherine Armstrong  
8632 Sunset Blvd.  
Los Angeles 46, CR. 5-5561

Mr. John Bancroft  
161 East California St.  
Pasadena, SY. 6-9249—  
RY. 1-8143

Mr. Lionel Banks  
407 Commercial Center St.  
Beverly Hills, CR. 5-5179

Mr. Bob Brown  
496 S. San Vicente Blvd.  
Los Angeles 48, WE. 3-5759

Edward T. Burke  
7661 Girard Ave.  
La Jolla

Miss Mary Burns  
649 South Berendo St.  
Los Angeles, FI. 5115

Miss Helen Conway  
8669 Sunset Blvd.  
Los Angeles 46, CR. 1-8800

Mr. Charles Crique  
633 Twenty-Fourth St.  
Santa Monica, S.M. 5-7119

Mrs. Marianne Douglas  
515 North La Cienega Blvd.  
Los Angeles 48, CR. 1-5342

Mr. Tom Douglas  
8636 Sunset Blvd.  
Los Angeles 46, CR. 1-1996

Mr. Tony Duquette  
3913 Fountain Ave.  
Los Angeles, NO. 7904

Mr. Albert Ebner  
2148 Skyline Dr.  
P. O. Box 488  
Fullerton, California, 1156R

Mrs. Adele Faulkner  
11755 San Vicente Blvd.  
Los Angeles 49, AR. 9-1220—  
BR. 0-4490

Mr. Paul T. Frankl  
306 North Doheny Dr.  
Beverly Hills, CR. 6-2073

Miss Blanche Fulkerson  
2479 Mission St.  
San Marino 9, SY. 9-6525

Mr. John Garner  
324 Avocado Rd.  
North Carlsbad, Calif.  
Oceanside 3494

Betty Gilmore  
2326 Woodlyn Rd.  
Pasadena 7, SY. 4-7524

Mrs. Virginia Gordon  
947 Tiverton Ave.  
Los Angeles 24, AR. 3-3025

Mr. Harold W. Grieve  
By Appointment, HI. 0141

Mr. George Hall  
11717 San Vicente Blvd.  
Los Angeles 49, AR. 3-3025

Mr. Robert Hanley  
8649 Sunset Blvd.  
Los Angeles 46, BR. 2-2793

Mr. Lorenz A. Hansen  
711 North La Cienega Blvd.  
Los Angeles 46, BR. 2-4444

Mrs. Elizabeth Hardcastle  
861 North La Cienega Blvd.  
Los Angeles 46, CR. 6-1656

Mrs. Hazel C. Hartman  
1251/2 South Sweetzer  
Los Angeles 48, WE. 8304

Mrs. Florence Hayward  
10336 Wilshire Blvd.  
Los Angeles, CR. 6-9818

Mr. Philip B. Hunt, Jr.  
680 East Colorado  
Pasadena 1, RY. 1-6159—  
SY. 2-6136

Ferne Irwin  
1519 N. Main  
Santa Ana

Mrs. Eleanor Lee  
8448 Melrose Pl.  
Los Angeles, WE. 3-1435

Mrs. Florence Lewis  
8958 Sunset Blvd.  
Los Angeles 46, CR. 1-7973

Mrs. Eleanor A. Lochridge  
3665 East First St.  
Long Beach 3, LB. 8-7227

Mr. John Luccareni  
8673 Sunset Blvd.  
Los Angeles, BR. 2-2485

Mrs. Barbara B. MacLean  
268 North Beverly Dr.  
Beverly Hills, CR. 4-5286

Miss Mary MacMillan  
4421 West Fifth St.  
Los Angeles, FE. 5581

Mr. John S. Mason  
8444 Melrose Pl.  
Los Angeles 46, WY. 7842

Mr. Richard McGee  
8607 Sunset Blvd.  
Los Angeles 46, CR. 6-0350

Miss Mildred Moore  
515 North Camden Dr.  
Beverly Hills, CR. 6-0573

Mr. Erwin Neumann  
6101/4 South Berendo St.  
Los Angeles 5, DU. 2-8862

Miss Elizabeth Norberg  
4262 West Fifth St.  
Los Angeles, EX. 5686

Mrs. Helen Petzelt  
8653 Sunset Blvd.  
Los Angeles 46, BR. 2-2881

Mrs. Anne G. Phillips  
2060 American Ave.  
Long Beach 6, LB. 6-4980

Mr. B. E. Robert  
8620 Sunset Blvd.  
Los Angeles 46, CR. 4-5269

Mr. A. Manners Robertson  
1099 Glendon Ave.  
Los Angeles, AR. 3-1486

Mr. Carroll Sagar  
7418 Beverly Blvd.  
Los Angeles, WE. 3-5951

Mr. Clyde A. Sandberg  
1202 Prospect St.  
La Jolla, Glencove 5-6515

Mrs. Violet Searcy  
8620 Sunset Blvd.  
Los Angeles, CR. 4-5269

Mr. Dick Smith  
709 North La Cienega Blvd.  
Los Angeles 46, BR. 2-4726

Mr. Harry Somerville  
844 South Gramercy Pl.  
Los Angeles 5, DU. 4-5764

Mrs. Beulah G. Spiers  
521 North La Cienega Blvd.  
Los Angeles 48, BR. 2-2961

Mrs. Frances S. Stevens  
8620 Sunset Blvd.  
Los Angeles 46, CR. 4-5269

Mrs. V. S. McLellan  
337 S. Alexandria  
Los Angeles 5, DU. 9-3559

Mr. Ross Thiele  
1227 Prospect St.  
La Jolla, Glencove 5-2133

Mr. Dick Turpin  
5814 Wilshire Blvd.  
Los Angeles 36, WE. 6154

Mrs. Cortlandt Van Horn  
8607 Sunset Blvd.  
Los Angeles 46, CR. 1-9964

Mrs. Margaret Mary Vinmont  
8653 Sunset Blvd.  
Los Angeles, BR. 2-3823

Mr. Howard W. Wilson  
8673 Sunset Blvd.  
Los Angeles, BR. 2-2485

Mrs. Zita Zech  
1011 East Eighth St.  
Los Angeles 21, MO. 1-3252

Mrs. Liane Zimble  
8265 Beverly Blvd.  
Los Angeles 48, WH. 8393

Miss Edna Green  
3311 Central Ave.  
Phoenix, Arizona

You can be sure of the integrity, training and professional ability of the A. I. D. members

Select one of the members listed and discover for yourself that intelligent decorating assistance costs no more, and gives lasting satisfaction.



and suggest happily that there are other good pictures in the offing.

"Bicycle Thief" is a classic of its kind. It presents the truest application of filmic principles which have been shown on the screen for years. It has a universal theme, an understanding of Italian is quite unnecessary, and it offers a series of honest performances which are real gems. The picture was received with warm critical acclaim in New York, and met out here by the daily press with an almost frightening indifference. The argument, suggested by a number of critics, that the hero should have rented a bicycle in the course of his spiritual and mental travail, and so finish the picture right then and there is both specious and childish. The picture is not about a man's search for a bicycle; it is the story of the relationship between father and son, and this theme is so excellently done, a fact which escaped most reviewers, that other arguments were wasted verbiage. De Sica is a new directing talent of the post-war Italian school, a man from whom we shall be seeing, much and certainly the best in cinematic direction.

While on the subject of Italian pictures, I must say a word about ill-fated "Stromboli," the picture which Ingrid Bergman made in Italy with Director Roberto Rossellini. There seems to be evidence, based on the film editing of the version now showing in theaters throughout the country, that appreciable editing was done to the Rossellini picture. I would even hazard the guess that there is sufficient footage of the picture, now on cutting room floors, to improve the picture as it now stands. There are moments of great beauty and great tragedy in the film. Those who have not been exposed to some phase of the European D. P. problem will not understand either the picture, the plot, or Bergman's dramatic characterization of a pseudo-Czech who marries an Italian fisherman in order to escape the barbed wire enclosure of a D. P. camp. The ending of the picture, which shows Bergman peering down into



**HOLLYWOOD JUNIOR**  
COMBINATION  
SCREEN and METAL SASH DOOR  
★  
The "WEATHER-WISE"  
DOOR!!

**A VENTILATING SCREEN DOOR  
A SASH DOOR  
A PERMANENT OUTSIDE DOOR  
ALL 3 IN 1!**

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

**IT GUARANTEES YOU YEAR 'ROUND  
COMFORT, CONVENIENCE and ECONOMY**

WE ALSO MANUFACTURE A COMPLETE LINE OF  
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

**WEST COAST SCREEN CO.**  
1145 EAST 63rd STREET \* \* \* LOS ANGELES, CALIFORNIA  
ADAMS 11108

★ \* **WRITE FOR FREE ILLUSTRATED LITERATURE** \* ★

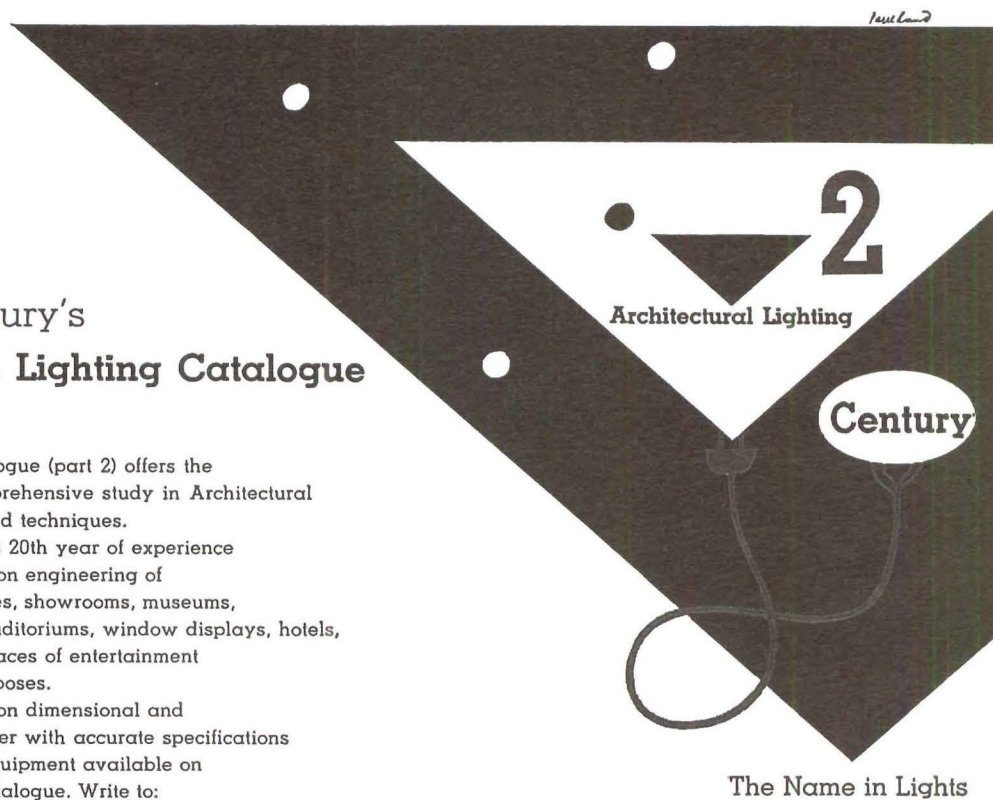
## Announcing Century's New **Architectural Lighting Catalogue**

Century's new Catalogue (part 2) offers the results of wide and comprehensive study in Architectural lighting developments and techniques.

Completing Century's 20th year of experience in the design and precision engineering of scientific lighting for stores, showrooms, museums, churches, universities, auditoriums, window displays, hotels, night clubs, terminals, places of entertainment and all architectural purposes.

Detailed information on dimensional and performance data, together with accurate specifications and descriptions of all equipment available on request in addition to Catalogue. Write to:

**Century Lighting Inc.,** 419 West 55th Street, New York 19, N. Y.  
626 North Robertson Blvd., Los Angeles 46, Calif.





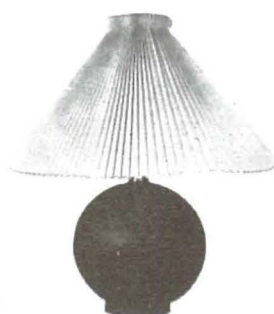
## L A M P S



44.50



40.00



50.50



39.00

**Armin Richter**

I N T E R I O R S

7661 GIRARD • LA JOLLA • CALIFORNIA

the mouth of a smoking crater and reciting "What mystery . . . Oh, God!" is insufferably bad. There must have been another ending which American audiences have not seen.

"Adam's Rib" is the first adult comedy the screen has had in a long time. Although some of the comedy situations are forced, Katherine Hepburn and Spencer Tracy playing scenes together are always a filmic treat. "Adam's Rib" goes back to the excellences of pictures like "The Women" and "State of the Union."

"D.O.A.," although a low-budget film, displays a special kind of plot courage in which the hero dies at the end, and with no rainbow horizon suggested either. The picture, which was directed by Rudy Mate, one of the first cinematographers in the business, and only newly appointed a director, is tight and terse, and not a frame of film is either lost or wasted.

"All the King's Men" is a specialty and difficult to qualify. I would quarrel with many points of Producer-Director Robert Rossen's script, which I thought wobbled, rambled and vacillated from time to time. Broderick Crawford's performance as the back-country 'kingfish' is fine, one of the finest of the year. The picture draws no conclusion, and, in fact, suggests an ending which lacked sincerity or purpose. The hero and heroine, resolving to clean up the mess of dictatorship by themselves, rang a trifle phoney to these ears. But there is enough quality there to make this picture well worth seeing.

From England we have "Passport to Pimlico," "Tight Little Island" and "Quartet," which must surely take their respective places as fine films of the year. British pictures do so well by satire, that one wonders why Hollywood has not attempted to do this type of film.

## MUSIC

PETER YATES

Propaganda deals with shades of meaning in the use of words for the purpose of setting up one view of things as natural and reasonable in contrast to another that is made to appear unnatural and unreasonable. It occurs today in nearly every phase of literary activity, and I have myself continually used it in criticism as a means of bringing readers to a more considerate attitude towards twentieth century music. Musicology, however, being pure scholarship, is presumed to deal with facts and their interpretation or, if facts be lacking, with hypotheses derived from the most nearly pertinent and accessible facts. In selecting the following examples of musicological propaganda I have chosen only authors of unquestioned reputation, to most of whom I am deeply obligated for some valuable items of musical information.

For this purpose I have chosen two unlike fields of study, the first having to do with interpretation of written music, the second concerning the creative personalities of two twentieth century composers.

Fundamental to the correct playing of baroque music is the practice of rhythmic alteration, to use the term favored by Arnold Dolmetsch, the displacement of the passing notes according to idiomatic conventions accepted in some manner by every composer of the period. Various signs and indications were used to show what sort of alteration could be used, but there is good reason to believe that the practice was not confined to passages governed by such indications. As Manfred Bukofzer writes (*Music in the Baroque Era*): "The fingering throws some light on the important, if highly vexing, question of musical articulation. First of all, we learn from it that the customary smooth *legato* style of the modern 'tradition' is, to put it mildly, a distortion. While it would be sense-

## CARPETS &amp; TEXTILES...

*A complete line of  
contemporary and  
traditional floor coverings*

**D. & W. FRAZIER Inc.**

2020 W. 8th St.,  
LOS ANGELES 5  
DRexel 5363



less to advocate a reinstatement of the old fingering for the sake of correct articulation, its musical effect should be carefully studied in order to reproduce it by modern fingering. The correct articulation must be regarded as the most essential aspect of performance because it is the most decisive, and for instruments such as the organ, the only, means of phrasing. Its importance for polyphonic music cannot easily be overestimated since only by articulation can the contrapuntal texture be rendered with the proper transparency."

This is a clear statement of the problem by an authority in the field of baroque music. Unfortunately the statement ends practically at this point, and the subsequent silence concerning a matter of so much importance, not only for musicologists but for performers, amounts to an evasion.

Like criticism may be made of the few sentences with which Frederick Dorian (*The History of Music in Performance*) disposes of the same problem. After an example of rhythmic alteration or displacement of the passing tones written out by the German composer George Muffat, appears the following passage: "We see how the rhythm is altered in the performance; script and execution are strikingly inconsistent. Such discrepancies cannot be comprehended from the modern point of view, with its striving for the utmost clarity in notation. Yet alteration of rhythm was a common trend in the old practice of music. Therefore the present-day interpreter, correctly, must reorientate himself in the intricate notation of this music. If the composer wrote those rhythmic patterns as he did—differently from the way they were to sound—he depended on the performer's knowledge of tradition. Every player was able to render such altered rhythm *prima vista*."

Here the attitude of swallowing nasty medicine begins to show through the calm language. And one may observe, besides the evasion by silence, the failure to follow up a vital scholarly point, beginnings of that verbal distortion which is propaganda. "Inconsistent," "discrepancies," "cannot be comprehended," "striving for the utmost clarity in notation," "intricate": the words indicate a supposition that this tradition must have been less exact, more complicated, archaic, or primitive than the modern way of doing things. Whereas unbiased examination of the facts might show, as I have reason to believe, that the opposite was the case. At least, one might expect the writer, being an authority on matters of performance, to demonstrate how such notation can be rendered at first sight, *prima vista*. For we know of this period that the art of playing a new composition at sight was very highly cultivated.

A similar use of the propagandistic adjective concerning the same subject occurs in a footnote to William J. Mitchell's translation of C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*. "This discrepant practice of eighteenth century notation offers many problems to the modern performer." True enough. But was the practice "discrepant"?

A more serious offender is Willi Apel, author of the *Harvard Dictionary of Music*. Consider the following quotations: "Dotted Notes II. In Baroque Music (a) If dotted notes are used against triplets in another voice, the dotted rhythm may be modified (attenuated) into a triplet rhythm. Bach, [Partita No. 1]. According to contemporary writers this modification was, however, not obligatory, but was left to the discretion of the performer. In this respect the gavotte from Bach's Partita No. 6 is informative since here neither the 'exact' nor the 'attenuated' rhythm can be consistently maintained, since the same dotted figure appears in conjunction with triplet-groups as well as with groups of four notes. Consistency in this matter (as in many others) concerned Bach much less than it does the student of today.

"(d) Around 1700 dotted rhythm becomes a sort of fashionable folly. Certain French or French-minded composers introduced re-



## plant PLANTS in your PLANS

□ Portable planters provide partitions easily removed, create cozy nooks with friendly charm. You can create a host of striking architectural effects with properly planned interior plantings.

The west's largest growers of decorative foliage plants will help you interpret, in plant terms, the exact effects you have in mind. Consultation without cost or obligation. Professional discounts to architects, designers, decorators. Write today for full information and our brochure "Foliage Plants for All Occasions."

**Roy F. Wilcox & Co.**

THE WEST'S LARGEST WHOLESALE GROWERS OF DECORATIVE FOLIAGE PLANTS  
BEVERLY BOULEVARD AT WILCOX AVENUE, MONTEBELLO, CALIFORNIA

MODERN  
MOTORS CO.  
INCORPORATED

FOR  
BEAUTY  
AND  
SIMPLICITY

GUARANTEE  
INSURANCE  
COMPANY

*Architectural metal letters...*

IN ALL SIZES • METALS • DESIGNS • CUSTOM FINISHED

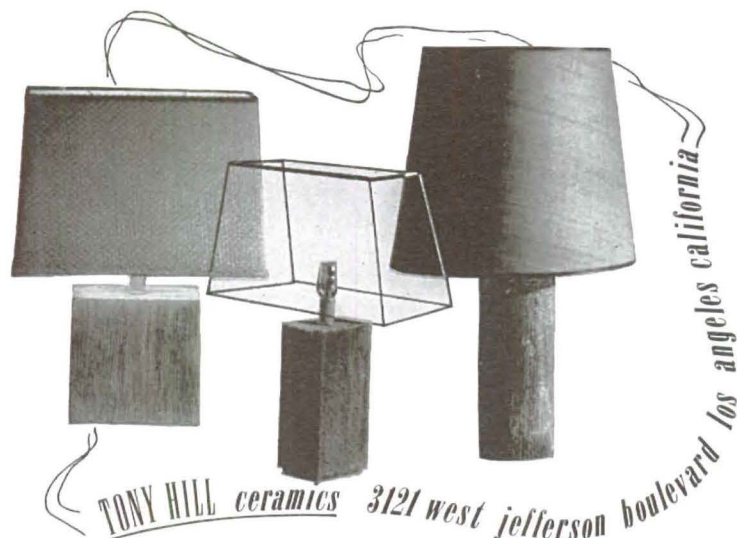
*write for complete catalog...*

**A.J. BAYER CO.**

*Architectural Metal Work Since 1902*

2300 EAST SLAUSON AVE., LOS ANGELES, CALIFORNIA





1427 westwood blvd • los angeles 24  
arizona 9-6644

**california contemporaria**

stores  
offices  
residential

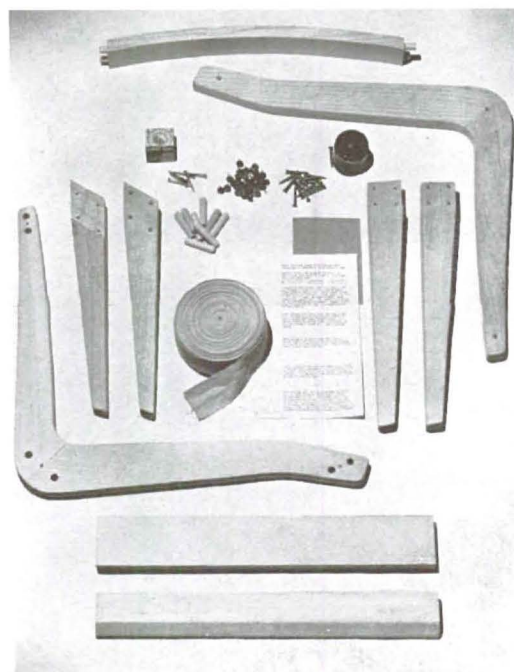
design  
consultation  
supervision

aalto  
ben rose  
herman miller  
jens risom  
knoll  
nessen  
menlo weavers  
van keppel green  
versen

iterated dotting for running passages" (citing here the example from Muffat), "and players applied this rhythm to running figures written in plain eighth- or sixteenth-notes. This method of playing was known as *inégales*.\* Some modern writers have done ill service to the cause of Aufführungspraxis by advocating this passing mannerism as the true style of late Baroque music in general." Here the examples of propagandistic verbiage foliate to obscure the underlying confusion. No example is given of any "contemporary writers" who describe "this modification" as "not obligatory." The two examples, well chosen to begin a discussion of the sort of rhythmic alteration indicated by this manner of notation, are allowed to merge with the surrounding shrubbery; and the result is doubly camouflaged by an arbitrary statement concerning the inconsistency of Bach's methods of notation. When it is considered that the keyboard Partitas are among the best examples Bach has left us, engraved by his own hand, of his exact method of filling out a keyboard score, including the writing out of nearly all but the most conventional embellishments, such a statement is seen as a grave example of misrepresentative presumption.

Turning to the definition of Aufführungspraxis, the cause of which must not be "ill served" by "fashionable folly," no matter how good the sources, one culls from a long description the following sentences: "Aufführungspraxis G., [practice of performance]. This term has been widely adopted by German and non-German writers

\*Compare Grove's Dictionary of Music and Musicians, third edition, volume II (1927): "Inegales (Notes), 'unequal notes.' The expression represents a very curious peculiarity of notation in music of the French school between 1650 and 1800. . . . " If an idiomatic convention lasting 150 years may be described as "a very curious peculiarity of notation," what is to be said about the stylistic peculiarities of jazz and their effect upon European composition of the early twentieth century? On this time-scale the mannerisms of the nineteenth century Romantic rubato or Impressionism may be dismissed as temporary aberrations.



## furniture in kit form

**CALFAB FURNITURE CO.**  
Box 215, San Gabriel, California

- 101 Cord chair, chrome metal legs, solid hardwood frame. Seat 15" high, 21" wide. Cherry red, forest green, cocoa brown, white. **\$17.95**
- 301 Webbed chair, solid maple legs, solid hardwood frame. Seat 15" high, 21" wide. (In colors \$16.95.) Webbing in white. **\$15.95**
- 201 Cord chair, solid hardwood legs and frame. Seat 15" high, 21" wide \$16.95. Cherry red, green, cocoa brown, white. **\$16.95**
- 50 Table in maple veneer with solid maple legs. 21" high, 18" wide, 6" deep, 24" long. Box preassembled. **\$14.95**

Courtesy discount to the trade.

Presanded but unfinished  
Prefinished—slightly higher  
Order by number  
Immediate delivery





# GRAPHIS

INTERNATIONAL JOURNAL FOR GRAPHIC AND APPLIED ART

AMSTUTZ & HERDEG, GRAPHIS PRESS, ZURICH, SWITZERLAND



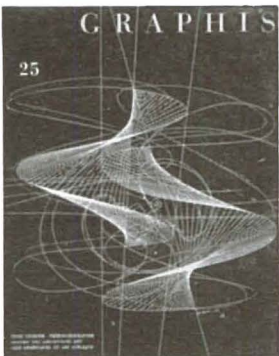
## No. 21

William Blake, *The Visionary in Bookcraft*  
An Iranian Manuscript of XIII Century  
Ballet — Refuge of the Unrealistic Theatre  
The Enchanted World of J. D. Malcles  
Graphic Art in Old Brittany  
Frank Pick's Influence on design in England  
Visual Information in Exhibitions  
Graphic Art in the Atom World



## No. 23

Chagall — Etchings  
The Parisian Ballet Programmes  
Ronald Searle — a British Cartoonist  
Alvin Lustig — cover designs  
Early American Advertising  
DRU — An English design Co-operative  
Lou Bunin — His new method in Trick Film Production  
Herbert Lepkin  
Indian Miniatures  
Beautiful Denmark in Posters



## No. 25

Hans Fischer: Illustration to the Fables of La Fontaine  
Richard Lindner  
Design for Music — Record Covers  
Lettering and Architecture  
On Types and Ornaments  
The Danish Illustrator Paul Hoyrup  
Surrealist Festival Decorations  
Exhibition Posters by Modern French Artists  
UNO Poster of the Year Contest

## World famous authorities say of GRAPHIS:

LESTER BEALL, *Designer, Photographer and Lecturer on Advertising Art, (New York)*: "No art book comparable in printing quality and material could possibly be sold at your price. In short it seems to be that GRAPHIS is a definite must to every designer and illustrator who hopes to keep abreast of what is going on in the graphic art world today."

ASHLEY HAVINDEN, *Art Director, Crawford's Advertising, (London)*: "The world stands greatly in need of inspiration, and, as far as artists and designers are concerned, I can't help feeling that GRAPHIS is making a great contribution, not only in uplifting their hearts, but in giving them very practical stimulation at the same time."

KJELD ASRILD, *Graphic Institute, (Copenhagen)*: "With the greatest admiration for and interest in your eminent graphic journal, and in recognition of the great importance this journal has in the international exchange of ideas and experiences among graphic artists . . ."

CASSANDRE, *(Paris)*: "I say of GRAPHIS that it is at the moment the best magazine of its kind in Europe. At a time when we are all—paradoxically—more or less imprisoned within our frontiers, this international breath of fresh air is more than ever indispensable."

ALVIN LUSTIG (*Leading Designer of California and Art School Teacher*): "Your excellent magazine GRAPHIS is certainly doing more than its share in helping to close the unfortunate gap between fine and applied art. May I offer you my best wishes for a long and continuous development . . ."

LESTER B. BRIDHAM, *Secretary, Art Institute of Chicago*: "... congratulate you on the excellent magazine GRAPHIS which you publish. It is certainly the most beautiful magazine in the world, and all of us at the Art Institute continue to admire the wonderful illustrations and expert craftsmanship which produce it."

C. C. STEWART, *Art Director of Rolph-Clark-Stone Ltd., (Toronto)*: "... the material selected by your editors covers a much broader range than in any other journal of a similar nature heretofore. The fact that GRAPHIS displays work, both ancient and modern, from all parts of the world and in a wide variety of techniques and mediums makes it a most valued journal for everybody associated with advertising and the graphic arts . . ."

ART AND INDUSTRY, *(London)*: "GRAPHIS is an outstanding piece of work. We envy its luxurious page size, the quality and number of its pages, the excellence of its photography, engraving, typography and printing—the evidence of pride in craftsmanship. Here is the quality, the vision and the scale of production we aspire to . . ."

MONROE WHEELER, *Director of Exhibitions and Publications, Museum of Modern Art, New York*: "It seems to me the best magazine in this field at present and I wish you every success in your expanded program."

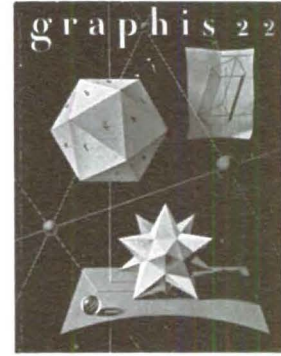
GRAPHIS records and illustrates every two or three months on over a hundred pages the best of the contemporary work in advertising art, industrial design, and applied art in general. Published in English, French and German.

Please detach and send to: Dr. Charles Heitz, 16 West 90th Street, New York 24, N. Y.

Please enter my/our subscription to GRAPHIS

☐ for 6 copies \$14.00 post free ☐ starting with back number (No. ....)  
☐ for 12 copies \$26.00 post free ☐ check is enclosed  
☐ starting with current number ☐ please send bill  
Nos. 14 to 27, except Nos. 18, 21, 22, are still available

Name..... Address.....  
City..... Zone..... State.....



## No. 22

Ben Shahn  
Interrelations in Modern Graphic Presentation  
American Overseas Airlines  
The Early Pottery of Islam  
Graphic Art in Old Swiss Mill Sacks  
Calixte (Paris), Advertising and Elegance  
Reflections on original Lithography  
Schoolroom Pictures  
A young painter in his old days



## No. 24

Picasso: Illustrations to the Sonnets of Gongora  
A. D. Club Exhibition, New York 1948  
The Ornament of the Book of Kells (VIII & IX Century)  
Ladislav Sutnar: Catalog Design  
Fred Chance  
Poster Art in Post-War Poland  
Chinese Paper-Cuttings  
International Window Display  
Shaefer-Ast



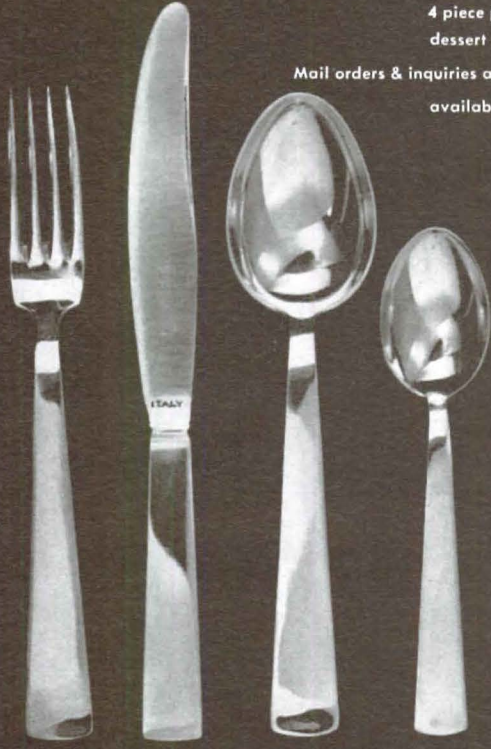
## No. 26

Rouault, Miserere  
The Church of Assy  
Saul Steinberg  
London Transport — A Poster Tradition  
Advertising Radio: Radio Advertising  
George Giusti  
Cecilia Staples' window decoration  
Tarot Packs  
Modern Packs & Playing-Card Tradition  
Salon de l'Imagerie Française  
Czech Posters



ITALIAN STAINLESS STEEL  
4 piece place setting  
dessert size—\$6.50

Mail orders & inquiries answered promptly  
available to dealers



FRASER'S

2497 Telegraph Avenue, Berkeley 4, Calif.

versatility by kurt versen




No. 4420

Forward-looking in their functional design, Kurt Versen portable lamps are now available in color, to augment their decorative usefulness.

catalog on request

No. 59022

kurt versen lamps, inc. • englewood, n. j.

to refer to the manner in which early music was performed and should be performed. . . . Most of these problems have been rather satisfactorily clarified by musicologists. . . . In the period after Bach the problems of Aufführungspraxis practically disappear, owing to the greater care on the part of the composer to indicate clearly his intentions."

As the preceding quotations drastically exemplify, "these problems" have been by no means "satisfactorily clarified." And the final remark, made by the author of a book on musical notation, must be described as shameful. To dismiss an important matter of style without examining it and then allow the reader to suppose that it is not worthy of examination is obscurantism. It is as absurd as Josef Rheinberger's edition of Bach's **Goldberg Variations**, arranged for two pianos with the omission of all ornaments or Margaret Glyn's refusal to print the ornamental indications in her edition of the keyboard music by Orlando Gibbons. Not to know how something is done is no reason to try to prevent someone else from finding out.

As a matter of propaganda it is interesting also to observe the qualification, "certain French or French-minded composers." This nationalistic habit among German musicologists of ascribing to France whatever does not please them crops up often in discussion of the Rococo.

Studies of twentieth century music and composers abound in propaganda, misrepresentation, and distortion. The few examples I shall offer are not in any way extreme and betray probably more unconscious than deliberate bias. In Emil Haraszti's short study of the life and works of Bela Bartok occurs this passage: "The influence (on Bartok) of Schoenberg's speculation is self-evident. . . . These structural devices are however only a means, never an end in themselves in Bartok's hands. The sharp edges of Schoenberg's heterophony are softened by Bartok's temperamental warmth, stirring rhythm, and radiant coloring. Schoenberg's harmony hovers in space like dematerialised, bodiless and sexless phantasms. Bartok's harmonies on the contrary are innate real tonal realities. Schoenberg's music is cerebral, Bartok's dominated by the emotion. . . . Schoenberg gets lost in the intellectualism of chord speculations, whereas in the works of Bartok the musical beauty unfolds itself in drunken happiness. . . . Apart from certain characteristic traits in their technique which they have in common, there are many differences between Bartok and Schoenberg, the greatest being difference of race and great dissimilarity in personality."

This is either propaganda or nonsense. The author plainly dislikes Schoenberg and his music. Being unable to dissemble the influence

## CRANBROOK ACADEMY OF ART

offers excellent opportunities for advanced work in architecture and urban design, painting, sculpture, design, interior and furniture design, ceramics, weaving and textile design, and metalsmithing. Complete studio and shop facilities. Limited enrollment permits integration of courses and ample studio space for each student. Library, museum, and nationally circulated exhibitions. Residences for men and women.

FACULTY: ELIEL SAARINEN, CARL MILLES, ZOLTAN SEPESHY, MAIJA GROTELL, MARIANNE STRENGELL, WALLACE MITCHELL, WILLIAM McVEY, THEODORE LUDEROWSKI, RICHARD THOMAS



B. F. A., M. F. A., M. Arch. degrees offered.

Applications for admission to 1950 Summer Session and Fall Term accepted until April 15. Approved for veterans. For catalog, application form, and further information, address Secretary, Cranbrook Academy of Art, Bloomfield Hills, Mich.



of Schoenberg on the later music by Bartok, he tries to blow this influence away with words. One seems to detect in the last sentence an implied anti-semitism resembling the anti-French allusion by Willi Apel.

The notion that the contemporary generation has run dry of creativeness recurs in every generation of art critics and historians. "Self-respecting Western sculptors of today who have not found a congenial haven in Byzantium have turned their eyes towards Benin," writes Arnold Toynbee in *A Study of History*; "and it is not only in the glyptic branch of the art that a Western World whose resources of creativeness have apparently run dry has been seeking fresh inspiration from the barbarians of West Africa. West African music and dancing, as well as West African sculpture, have been imported, via America, into the heart of Europe." I need scarcely point out here the propagandistic bias that blames America, where this folk-art is long since native, instead of Paris, where the negroid is imported.

Willi Apel (*Masters of the Keyboard*) says the same thing in another connection. "As in the early years of the twentieth century French painters became fascinated by the symbolical ugliness of aboriginal Negro art, so musicians began to listen to the weird sounds of the Dark Continent. Probably the earliest example of this influence in piano literature is a composition of the Hungarian composer Bela Bartok (1881-1945), called 'Allegro Barbaro' (1910), written in a truly barbaric style." One might as well claim African origins for *The Rite of Spring*, Prokofieff's *Scythian Suite*, or Milhaud's incidental music for the *Oresteiad*. Note also the reference to degeneracy as beginning in France.

Apart from the exceeding inaccuracy of this statement when applied to the music of Bartok—surely Gottschalk was a predecessor—this is a good example of the sort of generalized indifference to the facts of one's own time that does the composer little good. Thus, says Willi Apel, "One cannot help being impressed by the radical novelty of Schoenberg's ideas, and the boldness and inexorability with which he pursues these ideas to an uncompromising solution. But it is not easy, even with the best of intentions, to accept this solution as an artistic reality." Or as Hugo Leichtentritt puts it, "... Stravinsky is nevertheless a great master of art. His universal success is explained by the fact that, unlike Schoenberg, he never forgets the natural demands of the ear; he is never indifferent to acoustic effect. (*Music, History, and Ideas*.) This is the propaganda of casual journalism, the irresponsible language of the daily critic, which has no place in musical history or musicology except to serve as an example of contemporary prejudice.

**DE PATTA**  
CONTEMPORARY  
JEWELRY

NOW AVAILABLE  
BROCHURE OF DESIGNS

DESIGNS CONTEMPORARY 21 LAIDLEY ST. SAN FRANCISCO 12



**EMSCO**  
**CONCRETE CUTTING COMPANY**  
MANUFACTURERS of PNEUMATIC TOOLS  
COMPRESSED AIR CONTRACTORS  
DRILL STEEL SHARPENED

TOOLS FOR RENT DEPENDABLE SERVICE  
2751 East 11th Street Los Angeles 23 ANgelus 3-4151

## Compare the Value



# Clipper

## FORCED AIR GAS HEATING

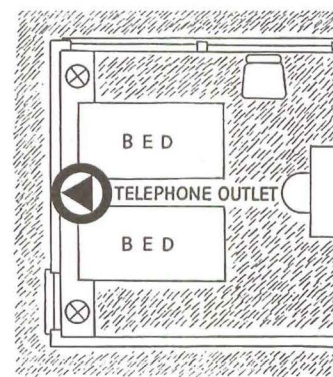
The Henderson Clipper, Clipperette and new Hendy "60" offer a complete range in B.t.u. input, from 60,000 to 200,000. Each model challenges comparison in design, materials, construction, performance and price! Investigate before you specify.

Write for "Compare the Value" booklet

# HENDERSON

FURNACE AND MFG. CO. • SEBASTOPOL, CALIF.  
CLIPPER • CLIPPERETTE • HENDY "60"

## All homes—large or small—need extra outlets, concealed wiring



All home owners may want to add extra telephone extensions sometime in the future—in the living room, bedroom, kitchen—wherever they're needed. That's why it's so important to include built-in conduit and outlets in your plans. The cost is small, but the convenience is great.

Wires won't be exposed when you install concealed raceways during construction. And your customer's telephone needs will be taken care of—for now and the future. For free help in planning, call your local Pacific Telephone office and ask for "Architects and Builders Service."

Put built-in telephone facilities in your plans

The Pacific Telephone and Telegraph Company



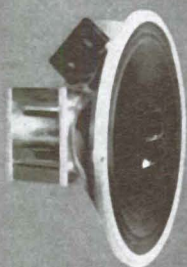


## designed for harmonious living

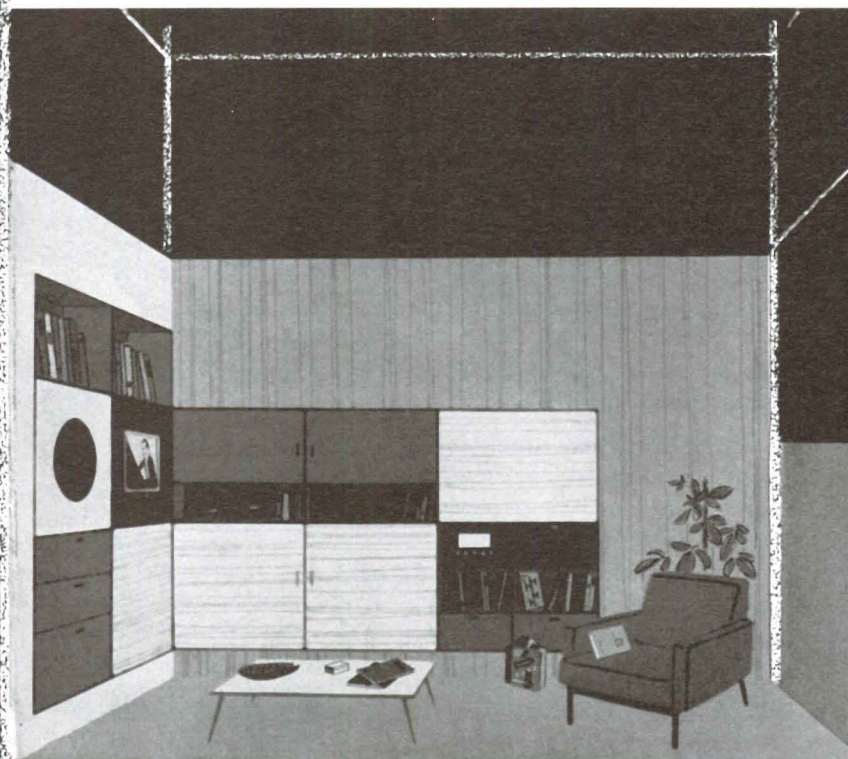
**merit specified**

THE CASE STUDY HOUSE  
PROGRAM OF THE MAGAZINE

arts & architecture



The finest Loudspeakers  
in scientifically correct  
bass-reflex housings

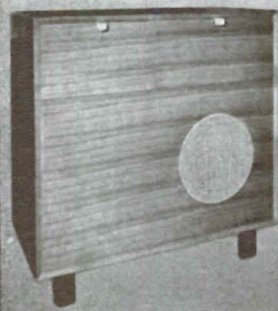


Radio, Amplifier and Changer  
matched like  
a violin by Stradivarius  
and a bow by Tourte



Picture-perfect,  
large screen  
Television

Our Custom Radio-Phonographs are designed for those who demand the ultimate in tone at a reasonable cost. (Complete equipment as low as \$250.00) Matching Television, Wire or Tape Recorder, Remote Control are optional. Available for Built-in concealed installation, or in a variety of fine cabinets. Your lasting satisfaction is assured by our **UNIQUE FIVE YEAR WARRANTY**. Our staff will cooperate with you, your architect or decorator in designing and executing your installation.



Cabinets by Herman Miller,  
Dunbar, Baker and  
from our own shop

*Gateway to Music*  
**bel canto**

3089 WILSHIRE BOULEVARD  
LOS ANGELES 5 • DUnkirk 7-3393



As we proceed from one high blood pressure plateau to another, it is reassuring to read again THE DECLARATION OF HUMAN RIGHTS and to realize that so many people of intelligence and good will are hard at work in the attempt to bring it into a practicing reality.

It seems incredible that Man, bent upon his own destruction, has been able to realize so completely at one and the same time the unity of human destiny. One is constantly aware that Man, given an opportunity to reach an understanding with himself, justifies a lively hope that he will be able to adjust himself to the future and in terms of the facts of his existence. The only real terror is that, in a moment of unexplainable seizure, madness will overcome good sense and science be translated into an instrument of destruction so final that there can be no second thoughts on the matter.

Mankind's whole approach to human life has been until now based upon a continuing faith in progress and a sense of the inevitability of the future. Now we face for the first time the fact of finality, and it is this fact that we seem to be totally unable to accept and completely unprepared to understand fully. The concept of limitlessness has been stunned suddenly at a blow by the utterly inconceivable possibility of complete annihilation. It is from this nightmare in a madhouse that one returns to the beautiful dignity of Man's real awareness of himself through such documents as The Declaration of Human Rights. True, these are broad principles, subject to an incredible complex of adjustment, but they nevertheless state an objective without which life itself can no longer have any meaning. That these precepts, in the long history of mankind, seem to be indestructible in themselves is more than hope, and that they are becoming a part of the personal realization of more than millions of human beings is a reasonable guarantee that an enlightened demand for the primacy of man will result in a reasoned discipline within the growing controls of the elements by which he lives.

If our approach to understanding is best accomplished through education, then we must with renewed efforts carry out the activities of the only existing world congress through which we can hope for a universal concept of justice, and at the moment that agency would seem to be the United Nations, and within it the United Nations Educational Scientific and Cultural Organization. The continuing efforts of the many committees offer us all a place where we can join actively and productively in creative projects that involve the whole—and it becomes increasingly apparent that whole solutions are the only ones upon which we can predicate any kind of future. In this time of history no amount of personal involvement can be considered too demanding or too much.

This, then, becomes a race against time as well as a breathless pursuit; the prize is not a winning against any other opponent than ourselves—the prize is life itself.



Exactly 25 years ago this year there was staged in Paris the first great International Exposition of Modern Decorative Arts. It summed up the progress that had been made in many countries towards evolving a new approach to interior planning and to the design of objects used in the home. But there was no American pavillion in the 1925 Paris show. President Coolidge wrote a letter expressing his regrets that there was no production in this new modern vein as yet undertaken in this country. He declined the invitation of the French government to have us take part in the exposition.

In part Mr. Coolidge was wrong, for as early as 1925 certain phases of our output—especially metal objects, motors and appliances, even metal outdoor furniture . . . were eligible for inclusion in an exposition of modern industrial design. But be that as it may, of one point there can be no doubt: If we were invited today by the French or by any other nation to participate in an exposition of modern design, we would not have to decline the invitation. In fact, in a short quarter of a century, our progress has been phenomenal, and there is currently more good design stimulus and motion and activity taking place in this country than in any country in Europe.

Part of this is due to our economic advantages and the struggle that Europe is making to recover its economic stability. Before the war, however, it was to Sweden or France or Germany or Italy or Czechoslovakia that many designers, or retailers, or manufacturers looked for new inspiration. Today there is virtually no creative expression making itself felt in these lands . . . that is, as far as modern industrial design is concerned. Nothing currently done abroad offers any provocative stimulus or basic challenge to the American designing fraternity. On the other hand, visitors to these shores are excited and pleased and impressed by the range and scope of American activity in modern design.

Before we become complacent and poke out our chests too far, let me hasten to add that much of this modern design of ours is either bad or indifferent design. It is full of clichés; it is often 18th century design dipped in a bleaching compound; it is often superficial, skin-deep and thoroughly innocent of the fact that rooted modern design is a conciliation of consumer needs, advanced technologies and esthetics. All three, mind you, not just one or two: consumer needs, advanced technologies and esthetics. Despite these shortcomings, two broad generalizations may be made about American design today:

1. A small segment of American production is devoted to truly fine, enduring modern design. Even within this restricted area, there is a continuous refinement and improvement. It is this basic residual content of our production that has excited the more prospective European visitor. It is this limited but significant percentage that is writing history and putting the United States in the position of carrying forward the 20th century design ideology that received its first articulations in Europe.

2. Of the great remaining so-called modern output it may be said that it is often

painless and innocuous and often clean-cut, and represents an improvement over the nondescript, mongrel type of design that preceded it.

In the past two decades there have been a great many exhibitions of modern design, mostly in museums but also in schools and once in a while in two or three of our great stores. In the new collaborative enterprise between the Museum of Modern Art and the Merchandise Mart there lies, however, one basic added ingredient: **the trade will be exposed to it.** There's a curious truth about retailers . . . and manufacturers, too, for that matter. They possess a highly developed allergy towards museums. They don't go to them. And so the impact of these exhibitions hasn't so far touched them. There are two causes for this hyper-sensitivity about museums on the part of retailers:

1. They are suspicious of them. They are fearful that they may find themselves mal-influenced into buying some of these strange objects. Such warped judgment can only mean markdown. . . . Away with museums and their propagandistic programs.

2. The second cause wraps itself around the convenient paraphrase, "What was good enough for my father's customers is good enough for mine." So season in and season out, these merchants come to the markets to purchase for their communities by following quite closely the beaten path of last year's sales. That way lies refusal to feature the more progressive of our designs. Thus is stifled the seed planted by the museum exhibitions. The fact that at least a portion of their community has become conditioned to this kind of design by exhibitions . . . and by some portions of the press . . . is ignored by these merchants. To that extent they are out of step with their communities.

It is quite possible that these exhibitions of "Good Design" which the Museum of Modern Art will stage semi-annually at the Merchandise Mart will come to exercise a strong influence upon the trade's purchasing habits. They will come . . . and they will be impressed, if by nothing else than by the consistent uniformity, by the sustained compatability, of the show's contents and by the wide range of objects that possess this design link. They will see one kind of design in many forms. If at first they remain somewhat cynical or skeptical about the application of this kind of design to their own merchandising operations, in time they will swing around.

Ultimately inclusion of a manufacturer's objects in this exhibition may eventually become a prized token akin to that of the Pulitzer prize in literature or Oscars in the film world. There is some of that already present in this first show, of course, but the import of these shows should increase in time as hard-boiled sales figures mirror the advantages of having a product good enough to pass the jury's standards. The great, fundamental significance of this new exhibition schedule lies in the fact that our manufacturers and our retailers will be exposed to it. And because there is available to all of them precise details of the designer and the manufacturer producing the objects in the show, it may not be too naive to hold that in Muncie, Indiana, or in

Baton Rouge, Louisiana, or in San Bernardino, California, an enterprising retailer will undertake to duplicate all or a substantial portion of the exhibition's contents. Thus the circle will have been completed . . . and bit by bit we will arrive at that goal we all seek: more good things for more people.

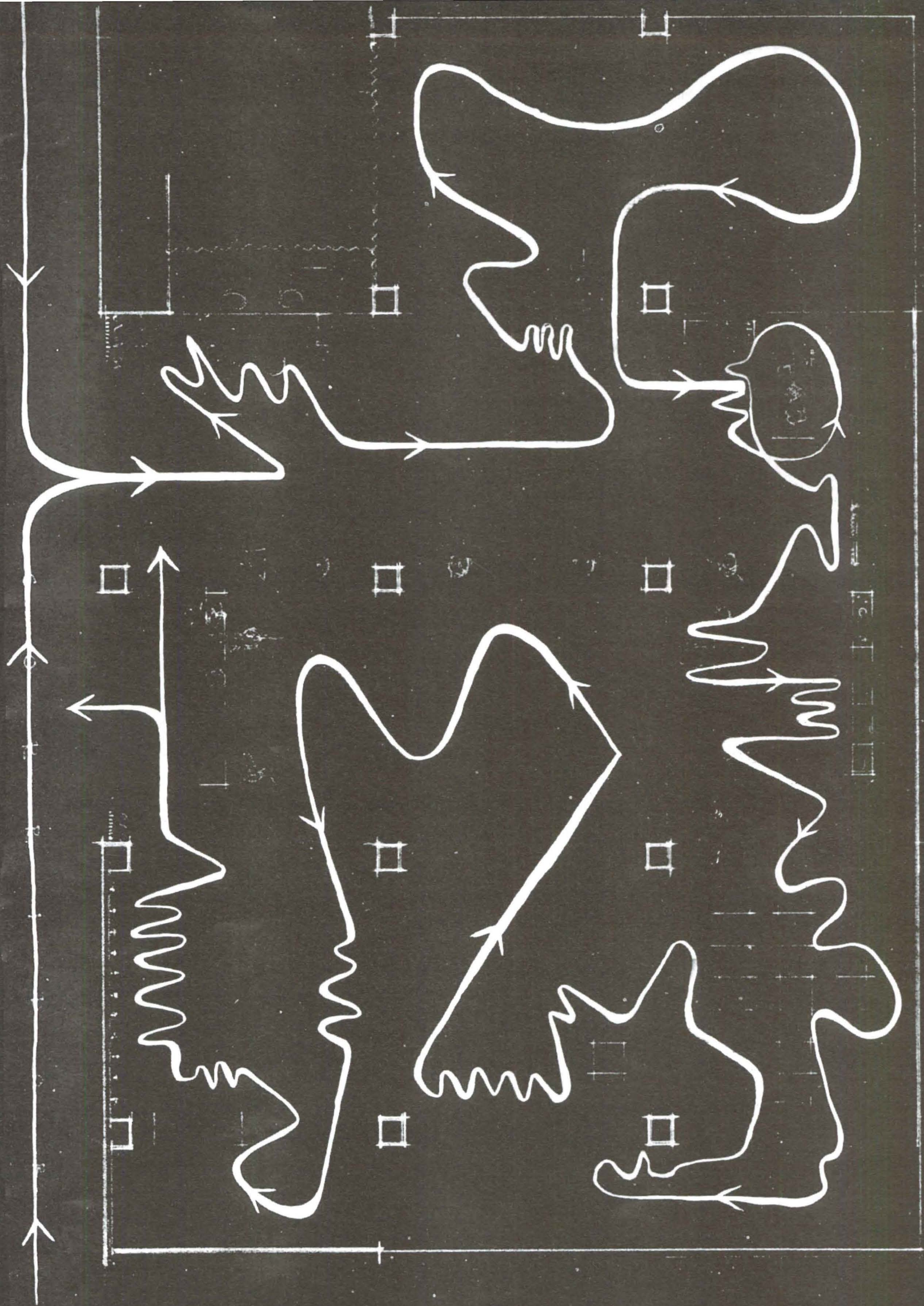
There are two reasons why this exhibition of Good Design is not all-embracing: One is space limitations, and the other lies in the natural, inevitable preferences and prejudices of the jury. We all know the shortcomings of the jury system. They are the shortcomings of the human species. Hence it follows that some of you will hold that the show is too confined in its viewpoint, and that many other phases of the contemporary scene warrant inclusion. The Museum of Modern Art has consistently supported simple, direct, functional design and has consistently eschewed the pseudo-elegant and the pseudo-new . . . the latter being a reflection of the "let's-set-a-new-style-trend" urge.

The kind of modern design it has sponsored is usually visualized in an interior that is simple, practical and a trifle on the monastic side. But that the setting and the mood need not be monastic is eloquently demonstrated by the background which Charles Eames has created for this exhibition. Here is exuberant color, gaiety and wit. Here is bold spirit and good cheer. Here is an emphatic reply to the assertion that so-called engineered, functional modern can only yield a rationalized, intellectualized environment proper for people who go around reciting Einstein's latest equations. If you insist on spotting a fashion trend or a new note in this exhibition, it is here. Bold, free, unrestrained use of color is just as correct for good modern interiors as more subdued monotonies. It has always been so but somehow the fallacious notion has grown in many quarters that pale purple and tangerine and dull gold do not comprise the recipe for a modern interior of the sort Eames stands for. And although he has used them here in a public area, there is no reason why you couldn't use them in a private home. The American people are wonderfully sensitive to color.

I should like now to digress just for a moment from good design in home furnishings in order to cast an eye on an allied scene, the housing field. We are currently involved in what might be termed the greatest housing program the world has ever seen. It is hoped that in the years 1947 to 1957 we will have built 10,000,000 new dwellings, or approximately a million a year. In the past year or two we have been hitting around 900,000. We should do as well this year, probably better in the years subsequent. Even so, our true needs will not have been met . . . we need more than 10,000,000 new homes by 1957.

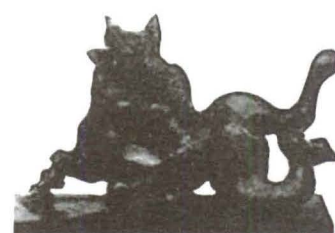
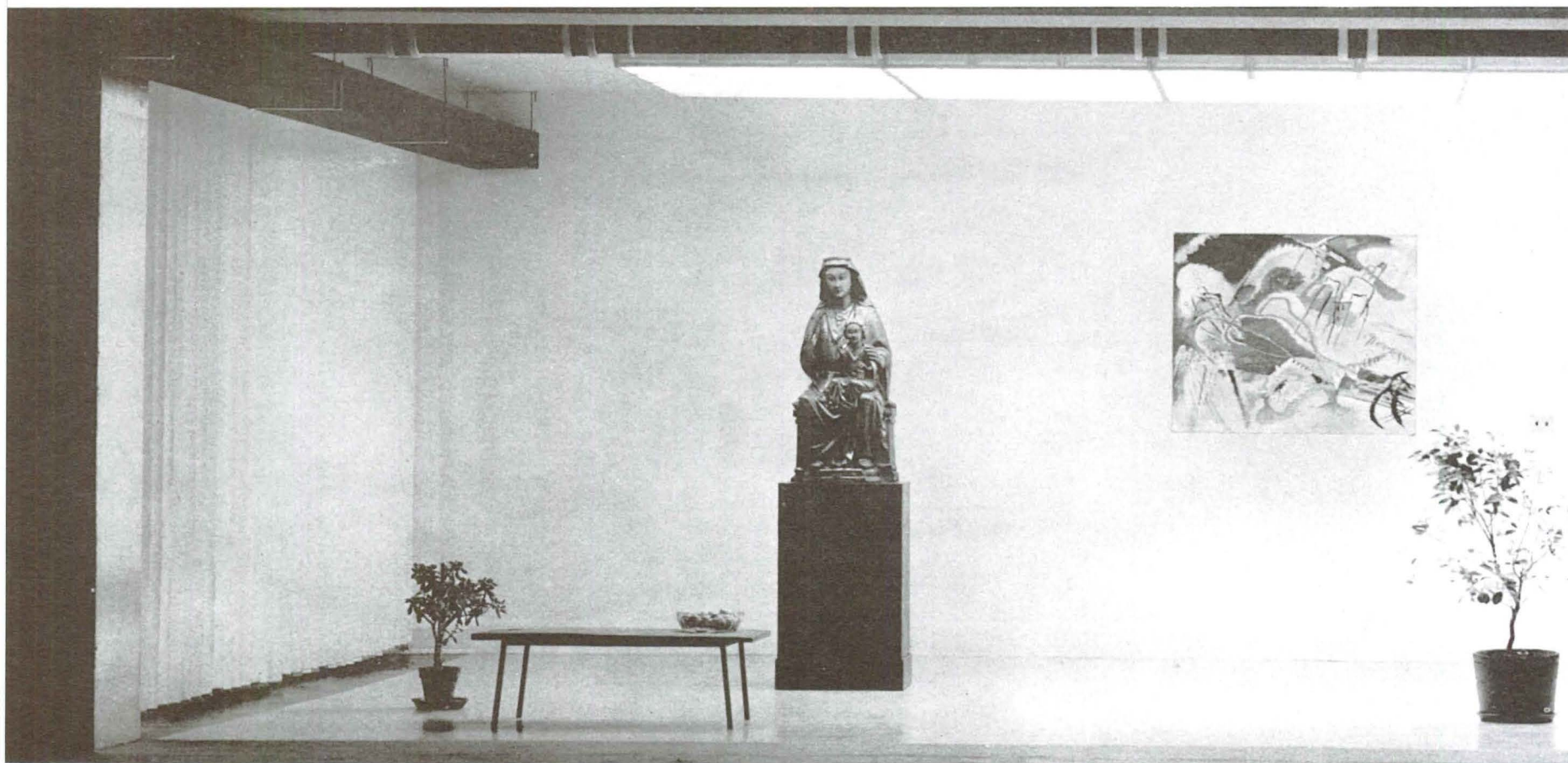
This enormous housing activity would be a source of good cheer if it were not at the same time a source of some dismay and concern. While we in home furnishings may not have made as much progress towards good design as we should liked to have made, the housing industry has made even less. In all too many instances new homes (continued on page 49)



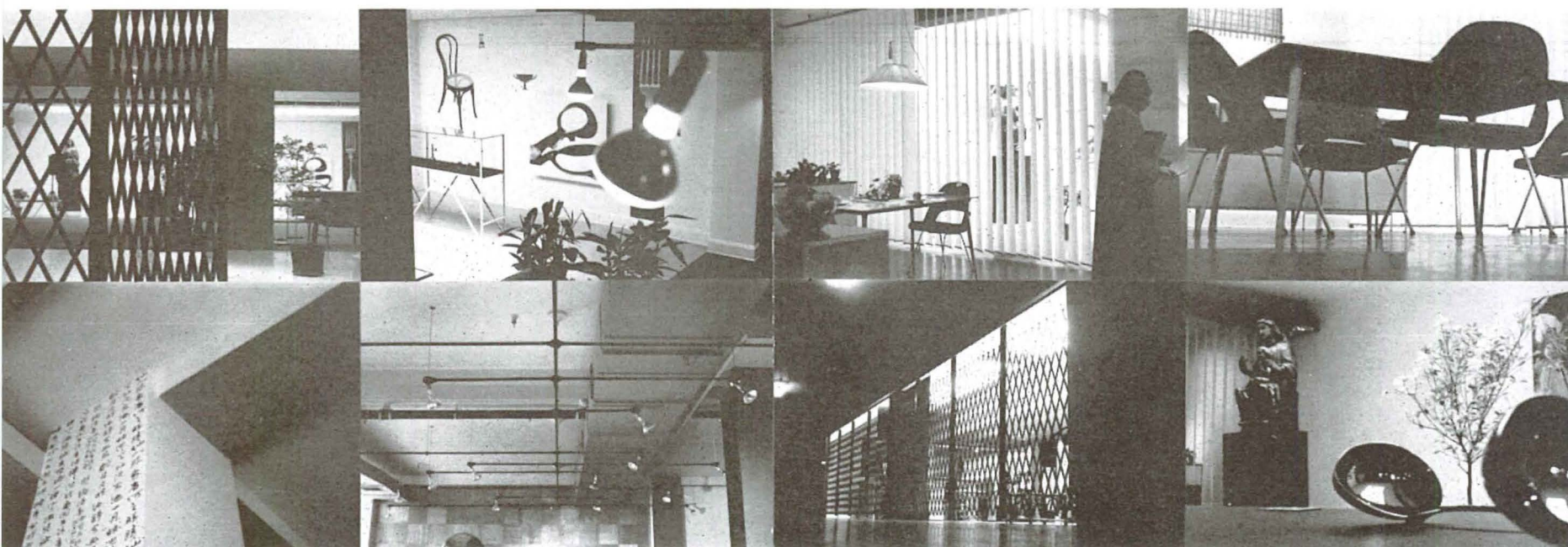


S E R V I C E H A L L

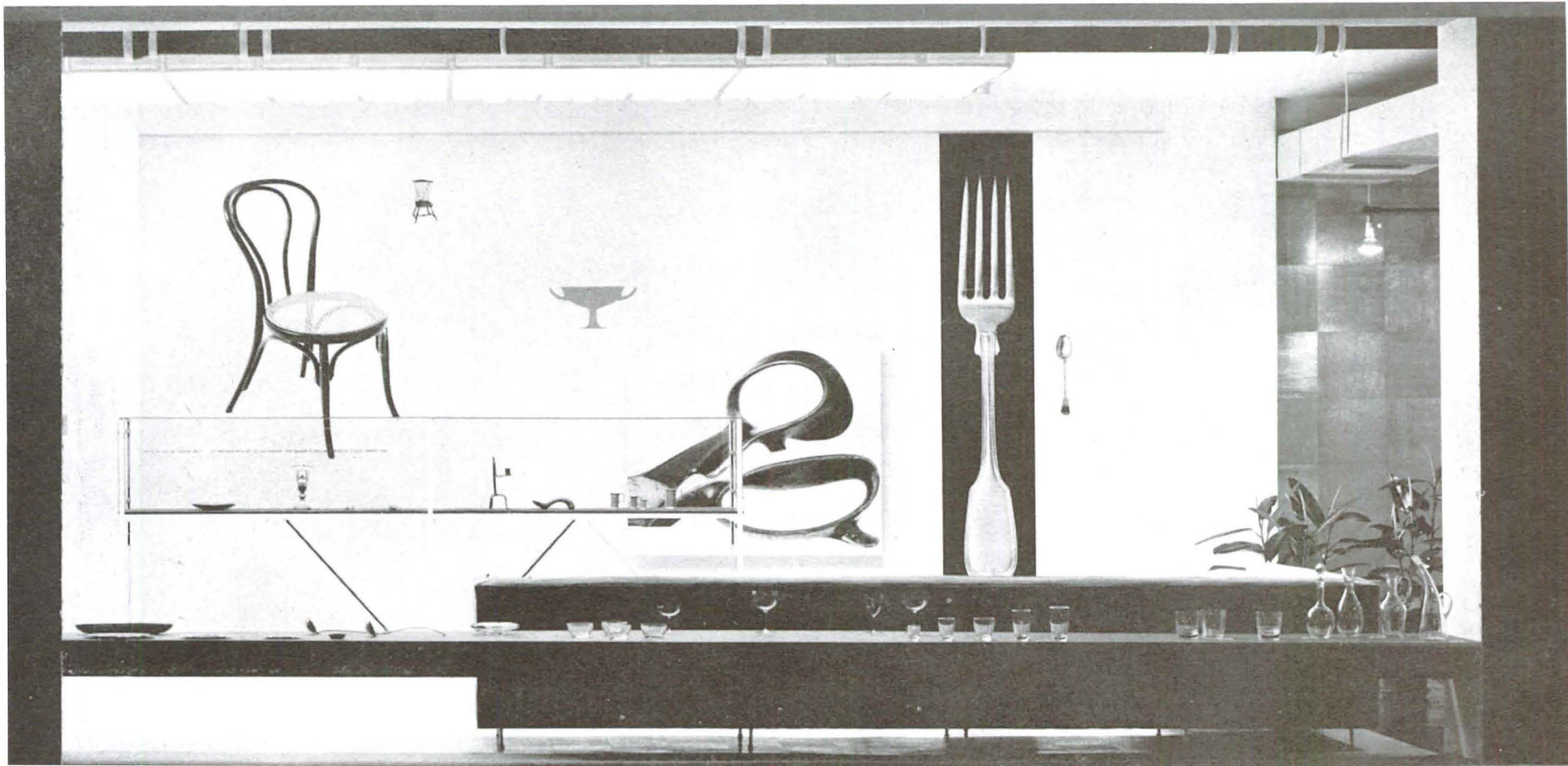




SCULPTURE  
JAQUES LIPCHITZ







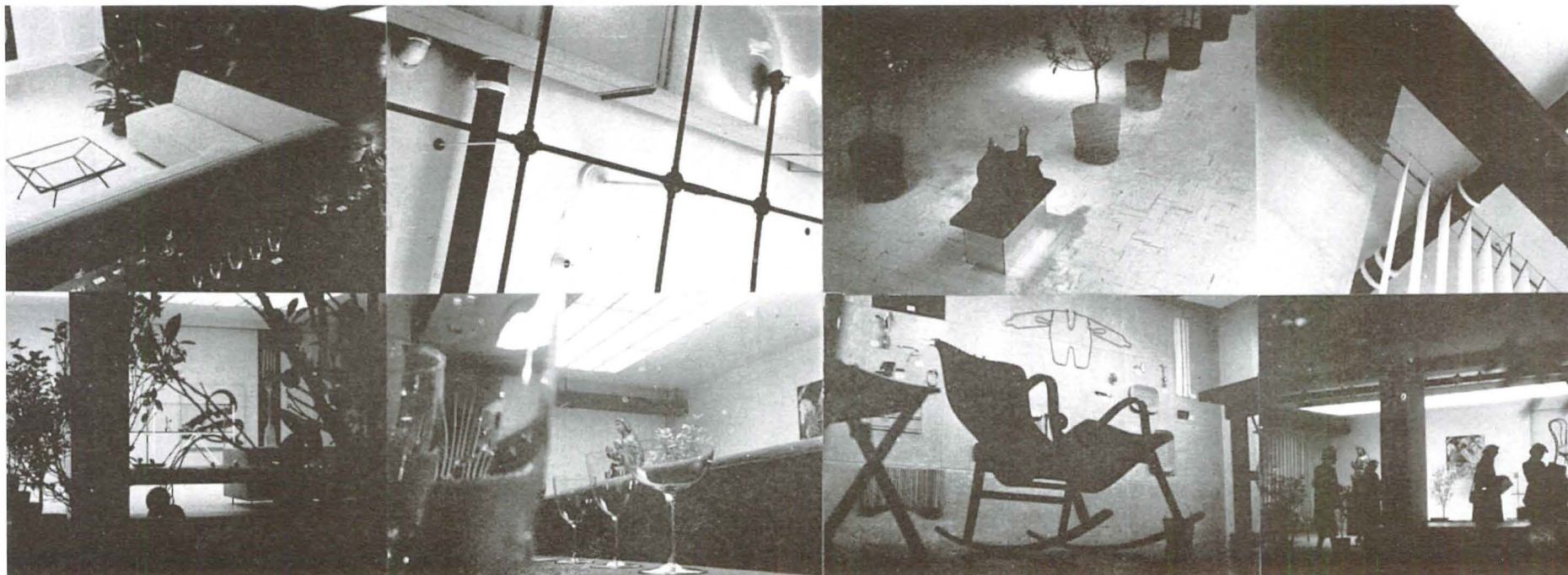
The showing will be enlarged in June during the summer home furnishings market at The Merchandise Mart in Chicago, while in November each year a culminating exhibition will open simultaneously in The Museum of Modern Art and The Merchandise Mart, based on the year's earlier displays.

A joint statement issued through Edgar Kaufmann, Jr., director of "Good Design" exhibition, and W. O. Ollman, general manager of The Merchandise Mart, sums up the general objectives of the exhibition: "It is the first time an art museum and a wholesale merchandising center have co-operated to present the best new examples of modern design in home furnishings. Now at the midpoint of the century these national institutions, whose very different careers began just 20 years ago, believe and hope that in combining their resources they are stimulating the appreciation and creation of the best design among manufacturers, designers and retailers. Thus the exhibitions will focus the attention of all America on the good things created by the home furnishings industry."

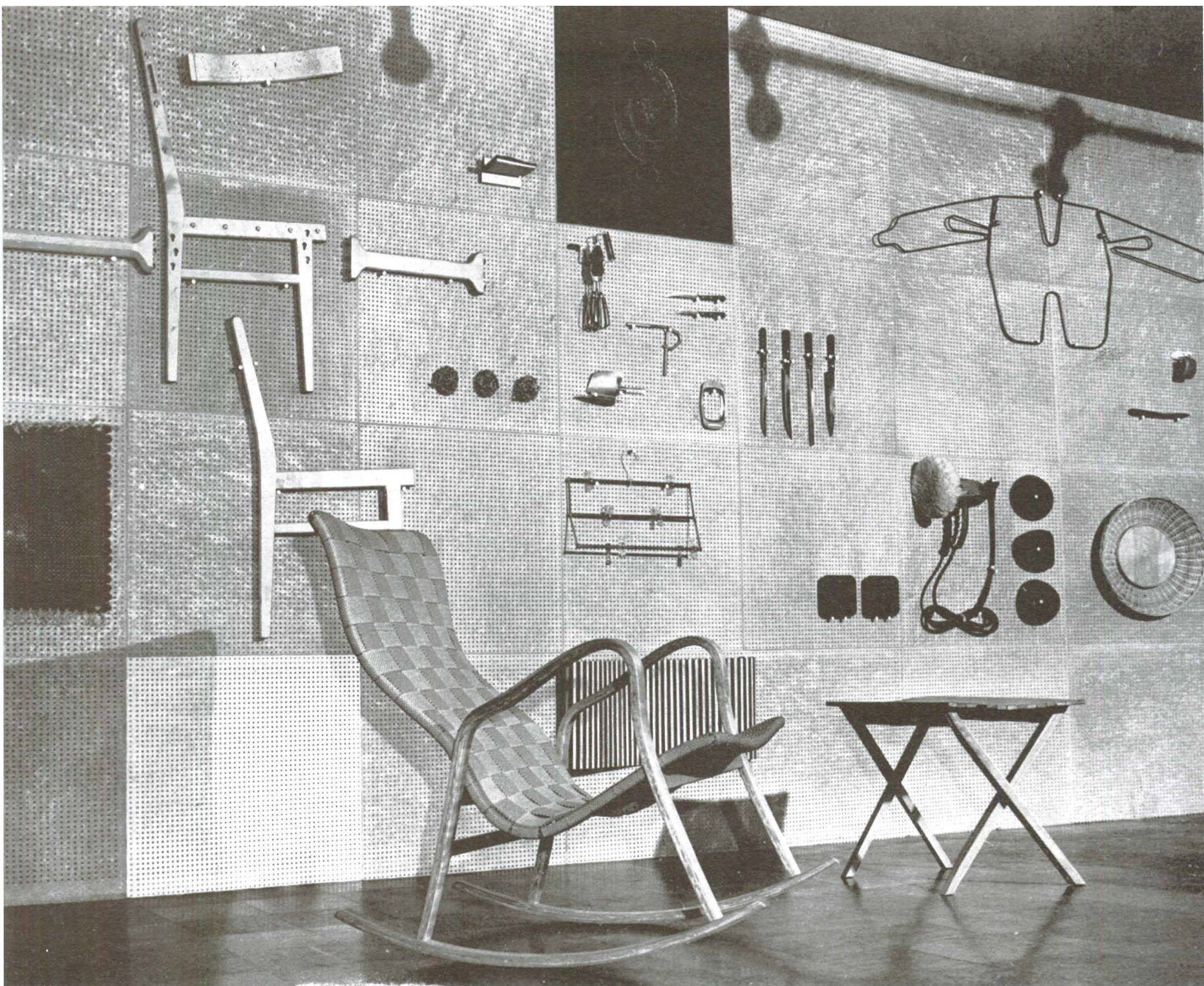
All the objects in the showing were chosen by the selection committee; Edgar Kaufmann, Jr.; Meyric Rogers, curator of decorative arts of the Chicago Art Institute; and Alexander Girard, architect.

The final choice was based upon the best new design available on the American market, measured by the statement from the committee that it must be "Design intended for present-day life, in regard to usefulness, to production methods and materials and to the progressive taste of the day."

The objects were considered to be of equal merit in the opinion of the committee and no prizes were awarded.



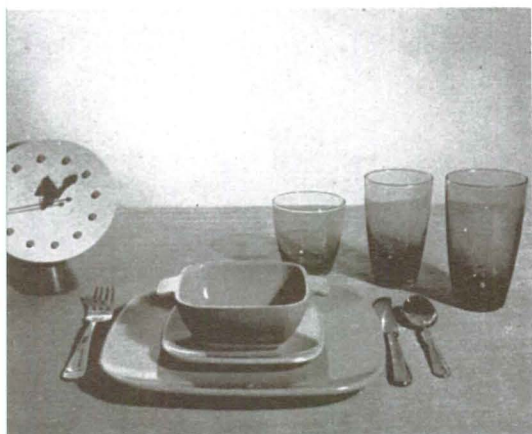




Fran Byrne

1. Group of new designs: clock, George Nelson; flatware, Gense; dinnerware, Joan Luntz; tumblers, Freda Diamond.
2. Moulded wood chair by Ray Komai.
3. Nessen pin-up lamp—stem swings 180° horizontally.
4. Slate top table from Edith Hernandez.
5. Wall swing arm, with counterweight for up and down adjustment.
6. Chrome bucket.
7. Light tree—fixtures are given mobility by swivel, ring and set screw arrangement.

2



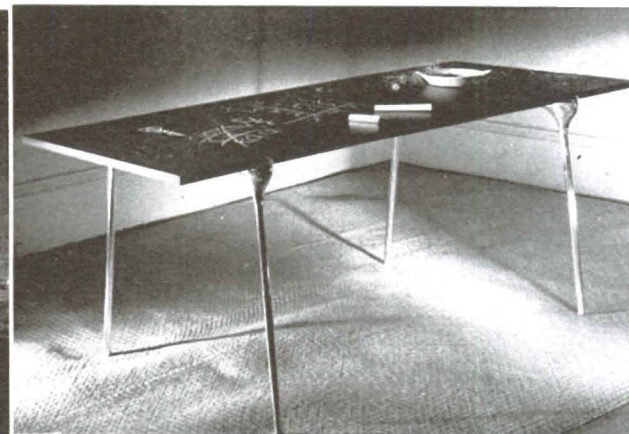
Fran Byrne

3



Hans Van Nils

4





→  
An adjustable arm chair and a coffee table designed by Edward J. Wormley. Glass ash trays by Michael and Frances Higgins. Small arm chair by Roy Komai.



→  
Chairs of white birch and heavy natural cowhide designed by Ilmari Tapiovaara of Finland. They are shipped knocked down. "Predictor" carpet designed by Paul McCobb. Fabric of gray heavy weave by Marli Erhman. Moss Rose print and a yellow and black tweed by Henning Watterson. Wall lamp by Nessen.

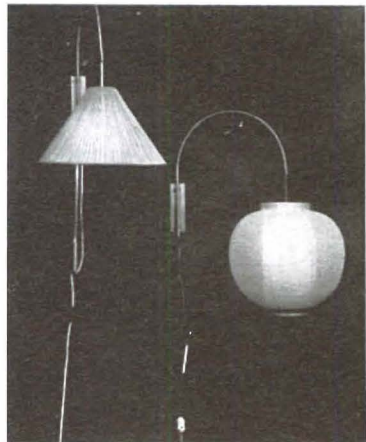


←  
Panel of useful objects on acoustical wall board. Golf tees painted white are used to attach the items. Frame of a knock-down chair, magnetic soap holder, and other interesting objects of new types.

→  
Table designed by Charles Eames. Chairs designed by Eero Saarinen. Counter-weighted ceiling light is from Finland house.

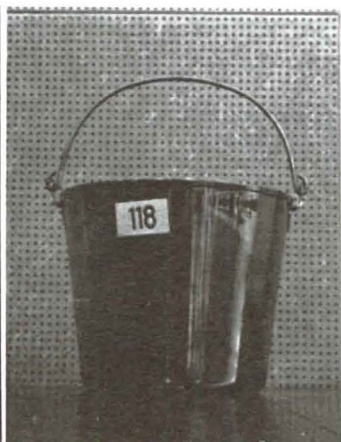


5



John Schiff

6



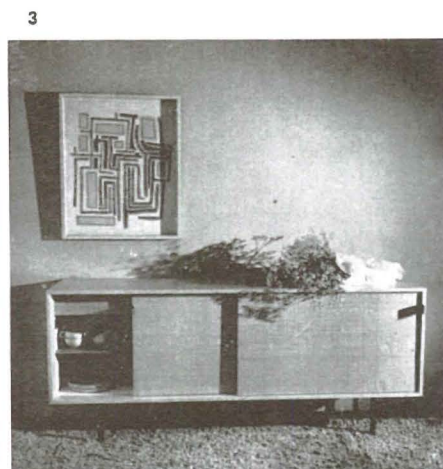
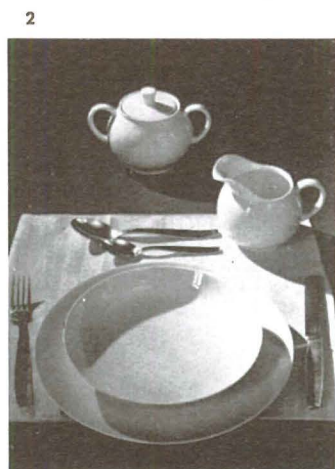
Morrison





Carl Ullrich

1. Case designed by Charles Eames.
2. China designed by Porzellantafrik Arzberg.
3. Sideboard designed by Florence Knoll.
4. Drawer-type refrigerator, table top height by Acme; and Universal select-a-range.
5. Ceramics by Edith Heath.
6. Silverware and glass.
7. Handprinted fabric by Benjamin Baldwin and William Machado.
8. Cocktail table designed by Milo Baughman.



Moegle

Byrne

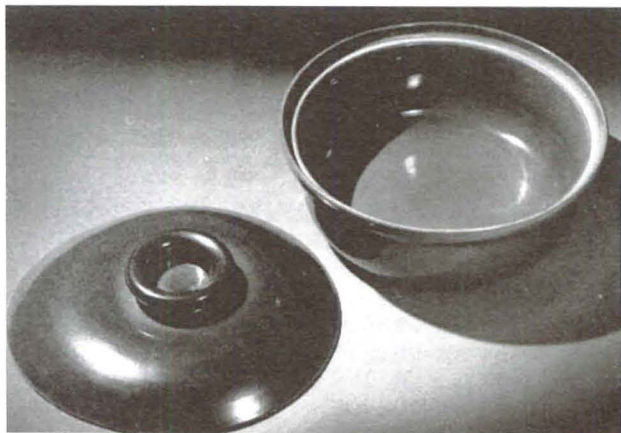




The design of the exhibition area was essentially the problem of taking 5000 feet of space, complete with ducts and sprinkling system, and, with no architectural changes, provide a background for the exhibition of articles yet to be selected.

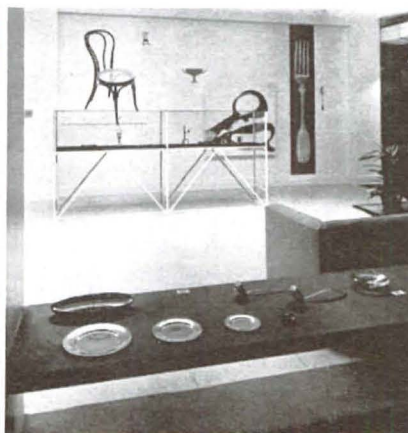
This was accomplished mostly through brilliantly colored paints and papers applied to existing surfaces and contrasting qualities of light dividing areas. The floors and walls that might form possible backgrounds for exhibited pieces were kept carefully neutral enough to receive any color.

5

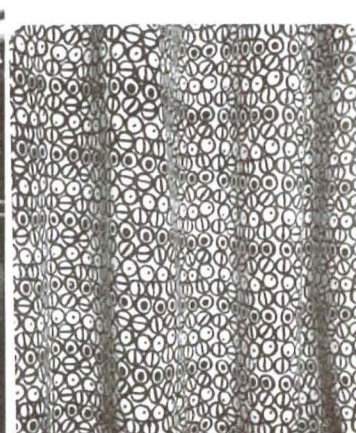


Stone-Steccati

6

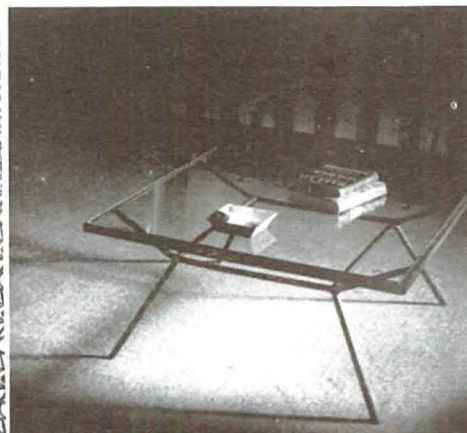


7



Melton-Pippin

8



Parker



The visit of Mr. Kepes to the Pacific Coast during last December was significant not only for the growing awareness of the importance of his contributions to the fields of art and education, but also because of the cooperative circumstances under which his lectures were sponsored. The Kann Institute of Art, Fred Archer School of Photography, University of Southern California, University of California at Los Angeles, and the Jepson Art Institute joined in making his lectures available to the art educators, designers, and the general public in Los Angeles.

## VISUAL FORM — STRUCTURAL FORM

Contemporary architecture has failed to establish that healthy integration with painting, sculpture and other plastic art forms which is necessary for it to live in the fullest sense.

A living whole cannot be understood through the sum of its elements; it must be perceived in its organic configuration. To discover the organic relatedness of an intense statement of visual experience, such as a painting, to an architectural background, it is necessary to discover an area of meaning and measure common to each.

Painting and sculpture are visual forms. Their relationship, within and without, to architectural space, is a visual relationship. Only if we recognize the essential nature of the visual form in architecture, can we establish that visual oneness which enables painting and sculpture to exist together with architecture as a living whole.

The meaning of architecture, as a visual form, has become progressively blurred. Many contemporary architects regard the visual form of their building as a stepchild. Roughly speaking, and no doubt with exaggeration, many architects conceive of the creative nourishment of their building as a rational activity. Their approach is similar to that of an engineer; they set themselves definite problems to solve and expect to reach a valid solution from consistent thinking and calculation. But at the same time, in the back of their minds, they recognize that they have a different obligation than that of the engineer; they feel that their building should not only have validity as a working mechanism, but should possess a visual form as valid as the structural entity. They expect this visual form to be an automatic by-product, a well deserved reward for their honest thinking on a structural and utilitarian level. Building thus becomes a force diagram whose components are the various physical and utilitarian factors involved. It is expected to function as harmoniously in visual terms as it does structurally through the balancing of the physical forces represented. This attitude is the inversion of the one-sided approach of the school conveniently labeled the Beaux Arts. It leads to alleys just as blind (in the opposite direction) and compels us to question the validity of the basic ideas upon which contemporary architectural practice is founded.

If we examine the roots and genesis of our present ideas, we are reassured. The fundamentals of new architecture are as valid as they were when they were originated. Our difficulties lie in the fact that we have not yet recognized fully the implications of the original thoughts.

The new thinking had its genesis in a violent rejection of the hollow and lifeless architectural culture of the Beaux Arts together with a passionate acceptance of the new techniques and functions. Beaux Arts thinking coerced living space into arbitrarily chosen visual forms borrowed from the past. Imbedded within those fossils, the living space could not escape from itself becoming petrified. Because the design started with the outside contours, the skin, the Beaux Arts architects found it necessary to cut down the internal space and what it stood for, to fit, relegating it to the status of a mere accessory of the external contours. The facade itself was conceived in the fixed point of view of the Renaissance vision, as an organized proportion defined by the play



## Gyorgy Kepes

of light and shadow. Frozen in this fixed perspective, the visual-spatial flow, with its component chromatic and textural values, was sacrificed. Correspondingly, the human functions and structural necessities resulting from the new conditions of 19th century life were ignored. Architectural form, deprived of its necessary nourishment, died, and what remained was only the dried skin, lifeless and meaningless.

Courageous and vigorous minds of the last century, aware of the newly unfolding richness of the world around them abhorred these lifeless surroundings. With devotion and passion they dug down to the foundation of the meaning of architecture and reclaimed the sound basis for creative thinking. They recognized the fact that architecture is alive only if it has organic form. The core of their conviction lay in their consciousness of the significance of form. They brought a new awareness to the fact that form pervades every living thing. Just as our cognition requires integrated density points, or concepts, so, physical, biological and psychological processes must each have an integrated focus which we call form.

The new thinkers understood that organic form does not exist apart from the function that it performs, and they recognized that the meaning of life lies in its function, so that organic form must be a form of function. Their reverence for the meaning of form extended to "beauty" and "completeness." This "beauty," or whatever term they used to describe the visual form of building, was central to their thinking, not incidental. An entire storehouse of passionate statements testify to their conviction. "What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the in-dweller," wrote Thoreau in his *Walden*. Horatio Greenough wrote: "Beauty is a promise of function and the normal development of beauty is through action to completeness." And last we have Louis Sullivan's statement that has been the scaffold of architectural thinking for a whole generation: "Form follows function."

A physical configuration becomes a form for us only through our perception. Physical events which impinge upon our awareness become meaningful only if we give them form. It is evident that we respond to and organize the impacts from our spatial environment with a combination of all our senses. We see, we hear, we taste, we smell, we have kinesthetic sensations. But among these sensory perceptions, vision has achieved the dominant role. Its evolutionary past has made the eye a richer, more encompassing instrument than any of the other sense organs. The eye's accumulation of memories are the basis of a language of vision. Vision is, in this sense, a process of forming, *par excellence*. The eye receives nothing more than a turmoil of light impacts. We cannot bear chaos and must articulate the kaleidoscope of light impacts into a meaningful order. We give meaning to our physical environment through the visual organization of our perceptions.

Visual organizations have their own structural laws. We see optical measures and qualities together because of their proximity, similarity, common linear continuance or complementing physiological qualities. Due to the laws of visual organization, when we see a number of black dots on a piece of white paper in varying distances from each other,

we will see some of the dots as parts of small groups because they are close to each other or because they are similar in shape or size; and as soon as we have integrated these dots into small groups, we perceive the groups as units and go on to establish a new relatedness involving new and larger groups formed from these units. This process is continued until all the elements are unified.

This inner dynamics of seeing things in relatedness is so strong that if optical conditions prevent us from reaching an organization, we are almost physiologically disturbed. We all know the 'seasick' feeling of looking steadily at a checkerboard pattern; the Greeks called it barbarian because there is no possibility of organizing it. On the other hand, if we are confronted by an optical situation which offers our eyes an easy path to visual organization by a common linear continuance of different shapes, by colors which complement one another in a harmonious whole, by rhythm of light and dark, or by proportion in size and distance, we are drawn to it because it confirms our search for intergration.

In the process of visual organizations, a fundamental human function is disclosed. This function is the seeing of events in relatedness, that is, not only the sensing of things on the animal level as palpable realities but also the welding of them into meaningful unities.

The strong impact of a painting is not inherent in the object which it represents. Shapes and colors are only signs insofar as they represent the elements of our familiar world, but they become symbols through their relatedness as a visual form. The significant message of a painting is the message of relatedness, the quality of order and completeness in its visual structure. The organic cohesion of the visual structure will generate its counterpart in vital human experience. The meaning of a visual form is anchored in our basic need to perceive and realize the world around us as a functioning unity. The degree and depth of such an integration is an important factor in individual and social growth. A painting continuously arouses in us the desire to see and look for integration, that is, it serves as a symbol of common efforts, common purposes and common goals. It reminds us again and again of the need for unity; it testifies to the validity of interdependence, and it sensitizes us and refreshes us so that we can face each new condition with the will to integrate it. Visual form is, then, a form of significant human function, and the fullest meaning of the architectural axiom, "form follows function," must include this aspect of form as function.

The necessity of coming to terms with twentieth century technological equipment made architects define their idea of function within the historical context. Their interest was concentrated in finding a discipline which would utilize the potentialities of new techniques and new materials in terms of utilitarian function. It was implicit in their attitude to be critical of preconceived patterns and of their ideational or cultural heritage. The new architects broke the continuity of architectural tradition and faced the new materials and functions with unbiased eyes. The form of a building was understood to grow out from the correct application of the most advanced building methods to the particular functions which the building was intended to

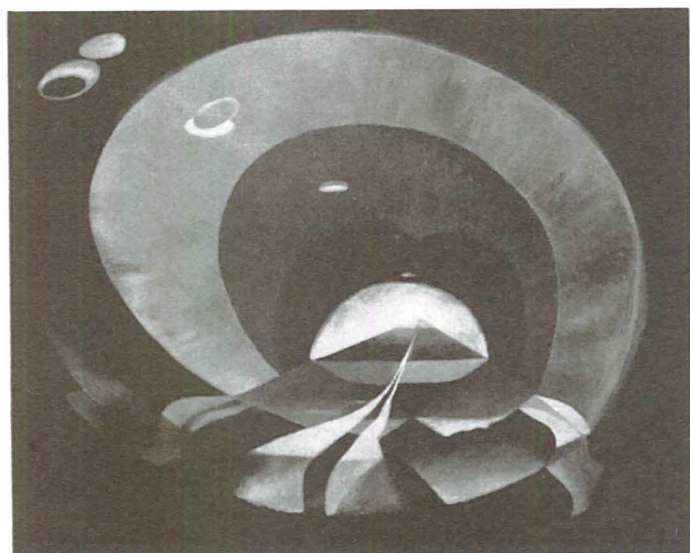
(continued on page 49)





The Chase

## CREATIVE PURSUIT—JUNE WAYNE



Tunnel

by Jules Langsner

Anyone who has driven through a tunnel has experienced a heightened awareness of movement during the second or two before an approaching car speeds past. Lights, reflections, pedestrians leap through the air and the white highway markers seem to lift up into space twenty feet ahead; curving walls twist and spiral as they disappear behind us. We casually accept this uncanny sensation because we spend half our lives on wheels. But to a man of another age or of a more simple culture, a ride through a tunnel would be a strange and unnerving experience. This observation provided June Wayne with a clue to a new method for rendering the illusion of movement in painting, a recurrent quest by artists during our century. At a time when most artists are busily repeating worn-out clichés, it is stimulating to encounter the work of a painter who is at once imaginative and visually inventive. The personality of June Wayne is such that she rejected formal training and consequently experienced the vicissitudes of the self-taught painter. However, she intuitively sought out individuals whose interests gave impetus to her creative development. As a result of association with people active and vital in the fields of music, literature, and the sciences, she has been quicker to question the conventions of painting than otherwise might have been the case.

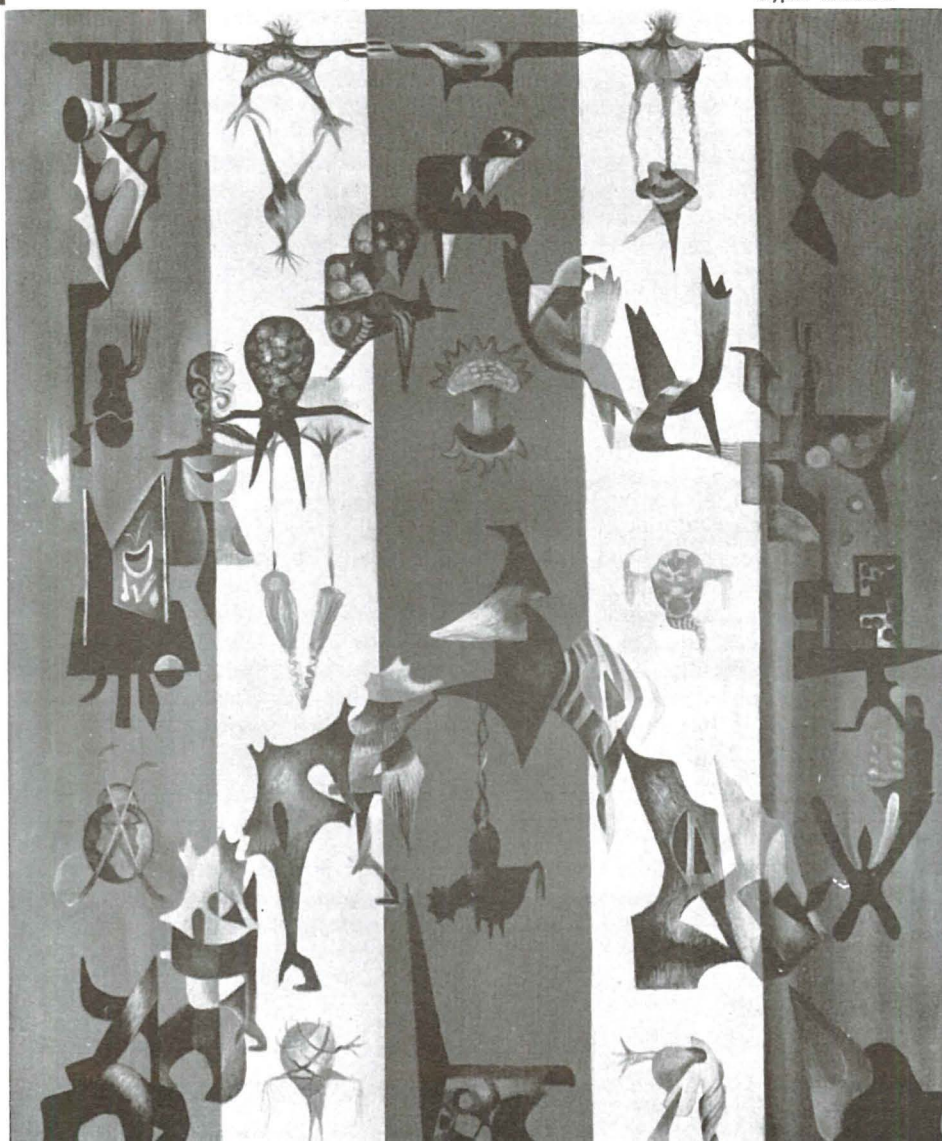
The ride through the tunnel awakened a curiosity about the possibility of rendering intense speed plastically. Study of optics revealed that this eerie illusion is due to the physiological fact that motion is registered by the eye in its peripheral fields. Indeed, perception of motion is one of the most important functions of peripheral vision. In contrast, central vision primarily allows us to examine detail and record color. We seldom are conscious of this phenomenon because our eyes move incessantly, bringing us an infinite succession of focal areas to explore. So small are these areas that  $2\frac{1}{2}$  degrees from the center of vision, there is a 50% loss of acuity. At a point 45 degrees from the center of focus, acuity has fallen to less than 3%. Thus, most of our vision takes place peripherally. As a matter of fact, previous experience rather than actual vision identifies the diffuse forms which we recognize to be chairs, doorways, and stairwells. Therefore, in the canvas titled *Tunnel*, we see the light bulbs multiply and float in space in the form of optical after-images. The rounded walls acquire centrifugal force as they expand forward, and the

photographs: William Reach

white lines levitate, disintegrate, and disappear. The *Tunnel* is one of a series of experimental paintings testing the limits inherent in "peripheralism" as a device. In her efforts, June Wayne has explored many of its possibilities, always with the objective of using this scientific observation to achieve an esthetic end. She has learned to plot the eyepath of the observer so that we can see forms in the static picture plane which previously we sensed only dimly. She can, in this fashion, cause the spectator to follow her intended sequence with an additional control. As a result, a calculated time progression similar to that in music takes place, and the painter is freed to orchestrate themes in a manner comparable to a composer. The next group of paintings developed logically from this visual orchestration. Beginning with a simple, abstract statement of two-dimensional symbols, the spectator reads a series of variations. As the theme develops, these patterns change into primordial shapes, and ultimately transform into fantastic, disturbing creatures. We enter a completely imaginative world, highly personal to the artist, which nevertheless plays upon the observer's unconscious feelings. In the painting titled *Cryptic Creatures* she has painted a group of images discernible to anyone who has read *The Trial*, *The Castle*, or *Amerika*—symbols possessing an uncanny capacity to evoke feelings of unrest. In *Cryptic Creatures* the eye is guided up and back across five vertical stripes of cold-keyed colors, blue, green, brown, and grays. These stripes of color control the rhythm of the painting much as do bars in music. While a familiarity with Franz Kafka's writings increases our recognition of the symbols, the painting exists independently, providing its own psychological impact.

It is inevitable that painting, having exhaustively explored the problems of structure, will turn increasingly to images, symbols, and allegory to express our human needs. The work of June Wayne is a step in this direction because it synthesizes the cerebral with the intuitive, the plastic with the scientific, the symbol with an attitude.

Cryptic Creatures





These three-dimensional constructions are mounted within a deep frame in which there is provision for inserting related backgrounds. Thus it is possible to change a single construction by inserting alternates made for the purpose. The idea was developed primarily for the purpose of stabilizing a wire construction within a frame and to control the background against which it would appear.

## CONSTRUCTIONS BY RICHARD KOPPE

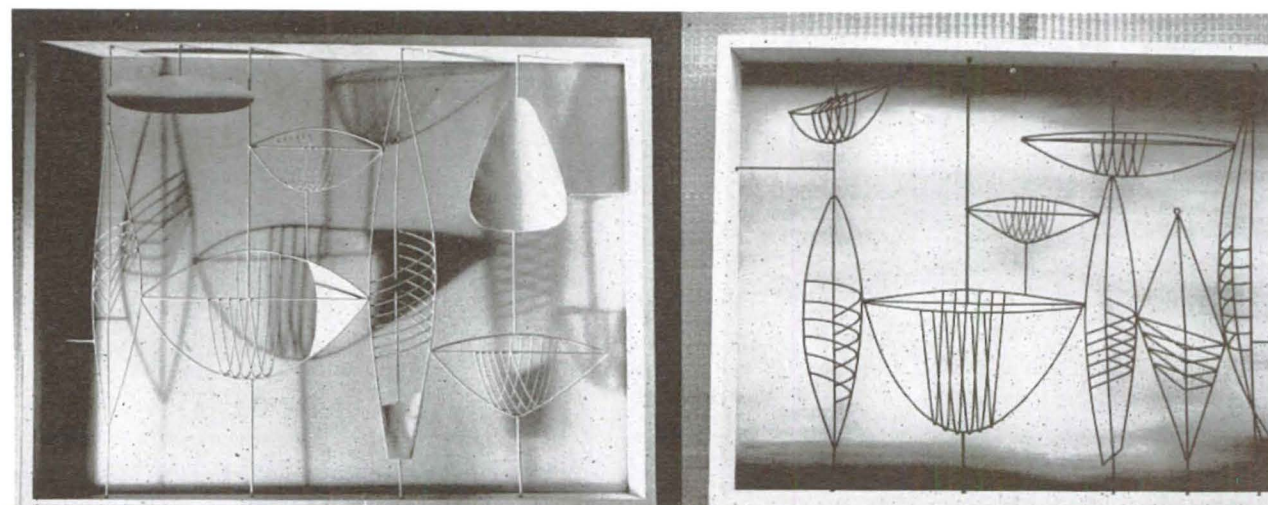
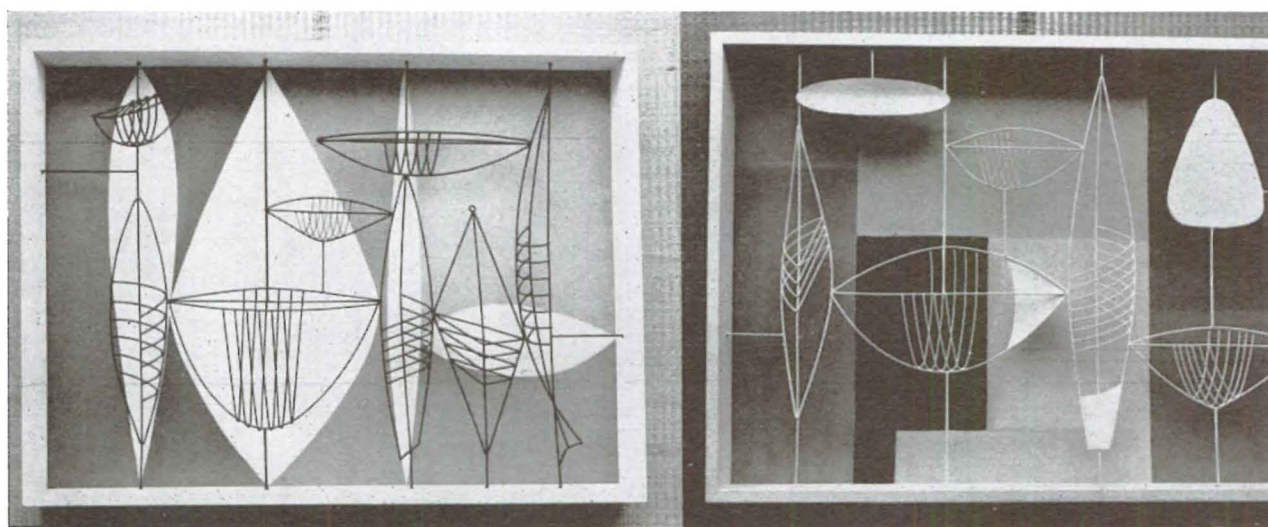
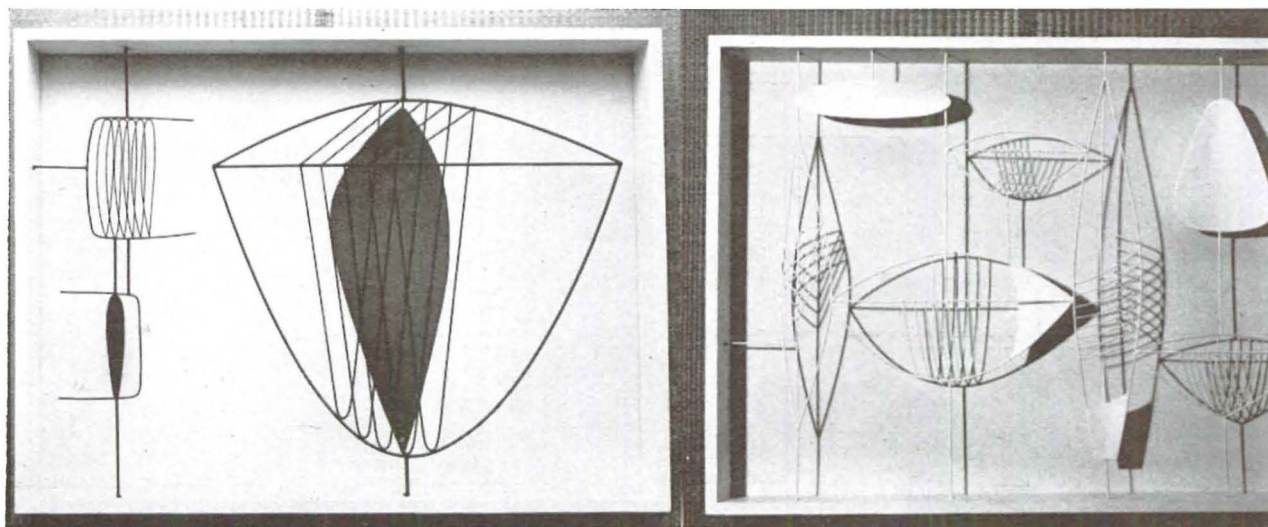
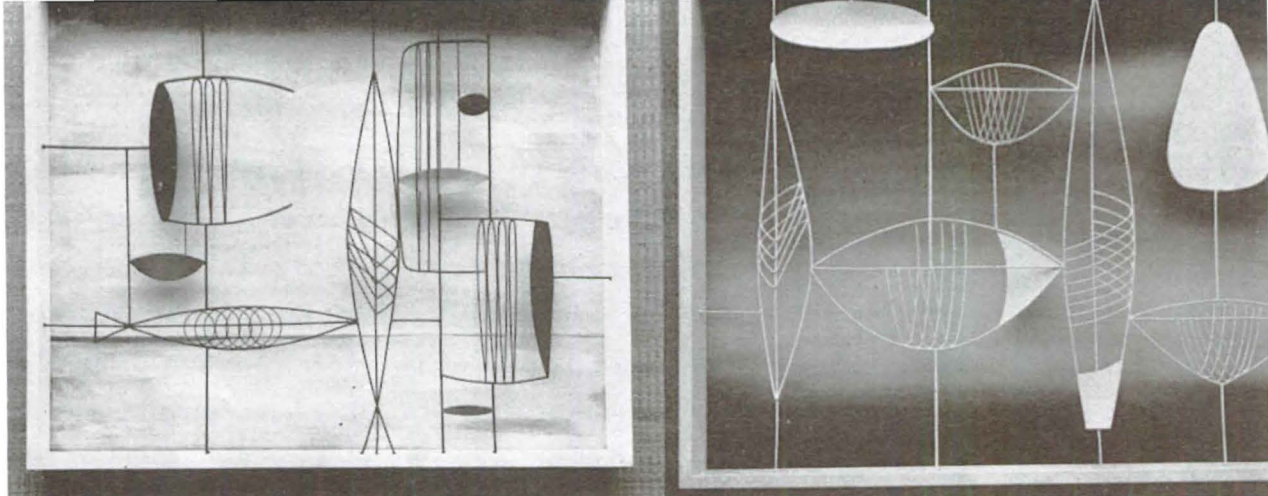
The result is a combination of painting and sculpture in which the two-dimensional illusion of space and actual space are combined.

Each of these backgrounds has a remarkable effect in giving the impression that the construction itself has been altered. They may be warm or cool, dark or light, textured or plain, geometrical or non-geometrical.

There are also endless possibilities within the use of various textures: burlap, simple textiles, matting, oilcloth, toweling, papers, and techniques such as collage and photomontage.

All this permits the owner a greater flexibility in color scheme either as harmony or discord, and permits a greater personal participation in the work itself through the selection of a wide choice of materials. Actually this makes use of a simplification of the principles of stage design with its infinite possibilities.

On a larger scale these constructions can be built from floor to ceiling as a space dividing screen or as a three-dimensional mural.





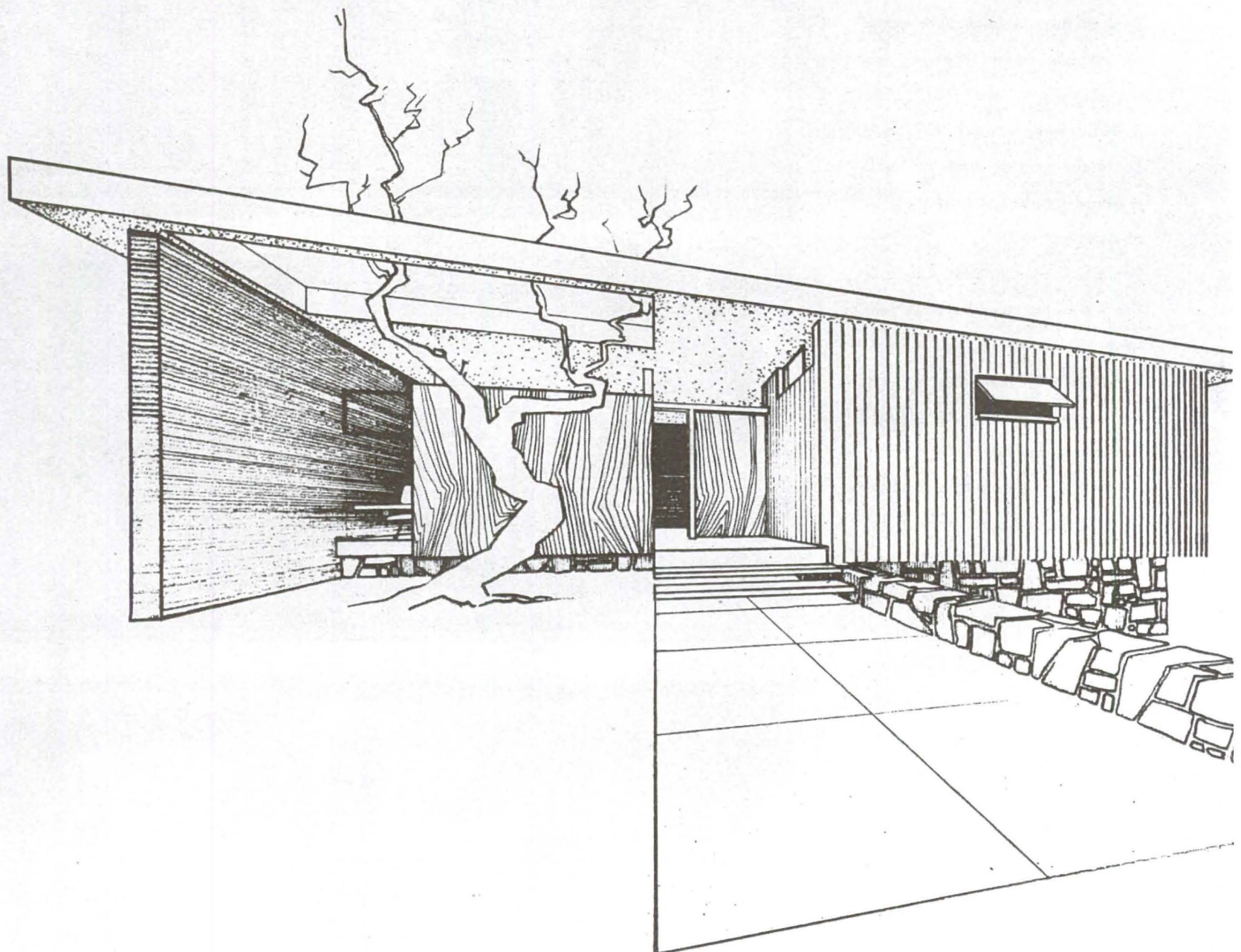
This house is an organic statement of family activities, in an effort to bring the organization of family life back into the home through a creation of spatial framework which allows a maximum flexibility with the least resistance to normal living patterns.

Space is treated as a controlled environmental space within continuous space—glass acting merely as the thermal barrier, with wall planes, floor, furniture and roof defining limits of family activities.

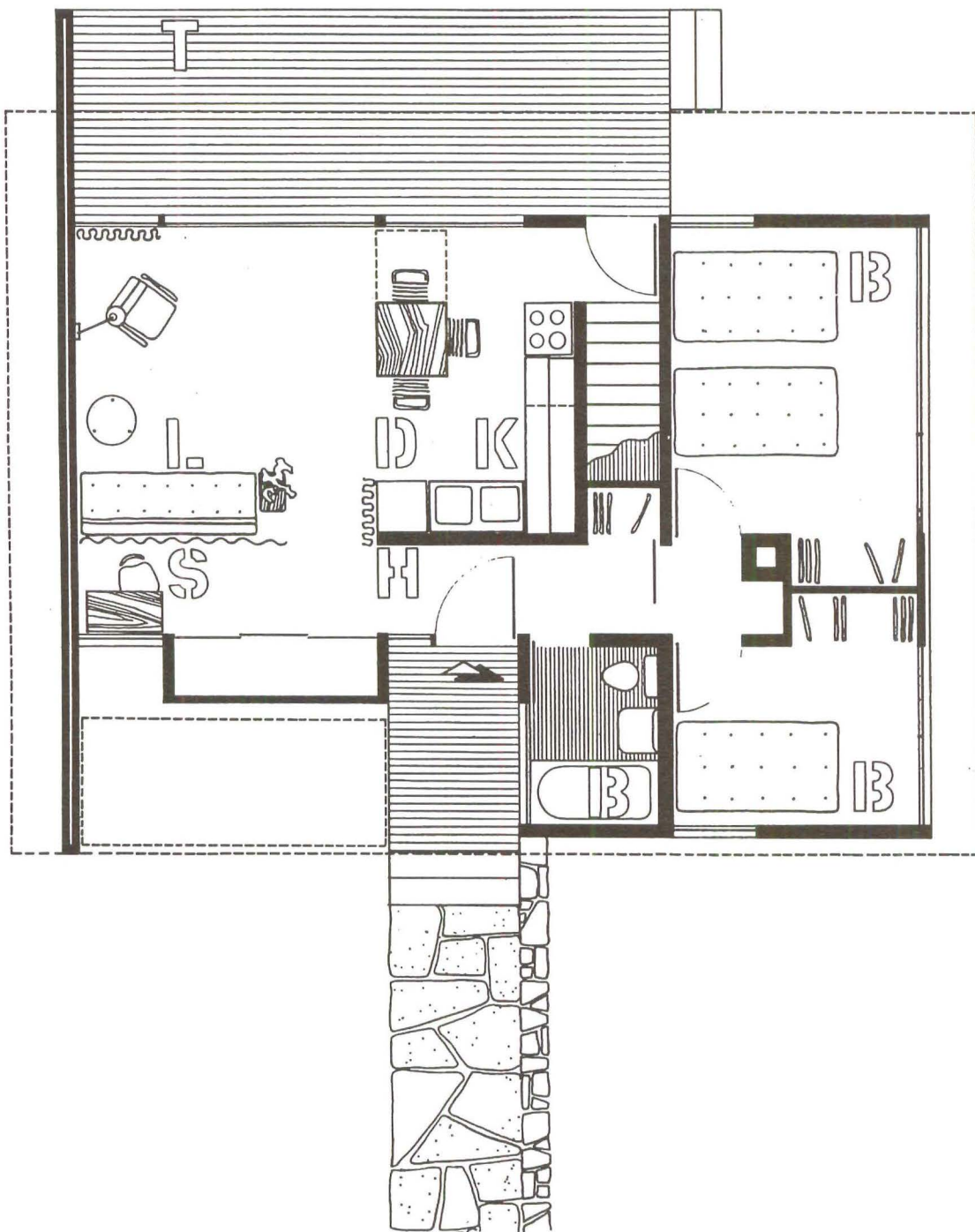
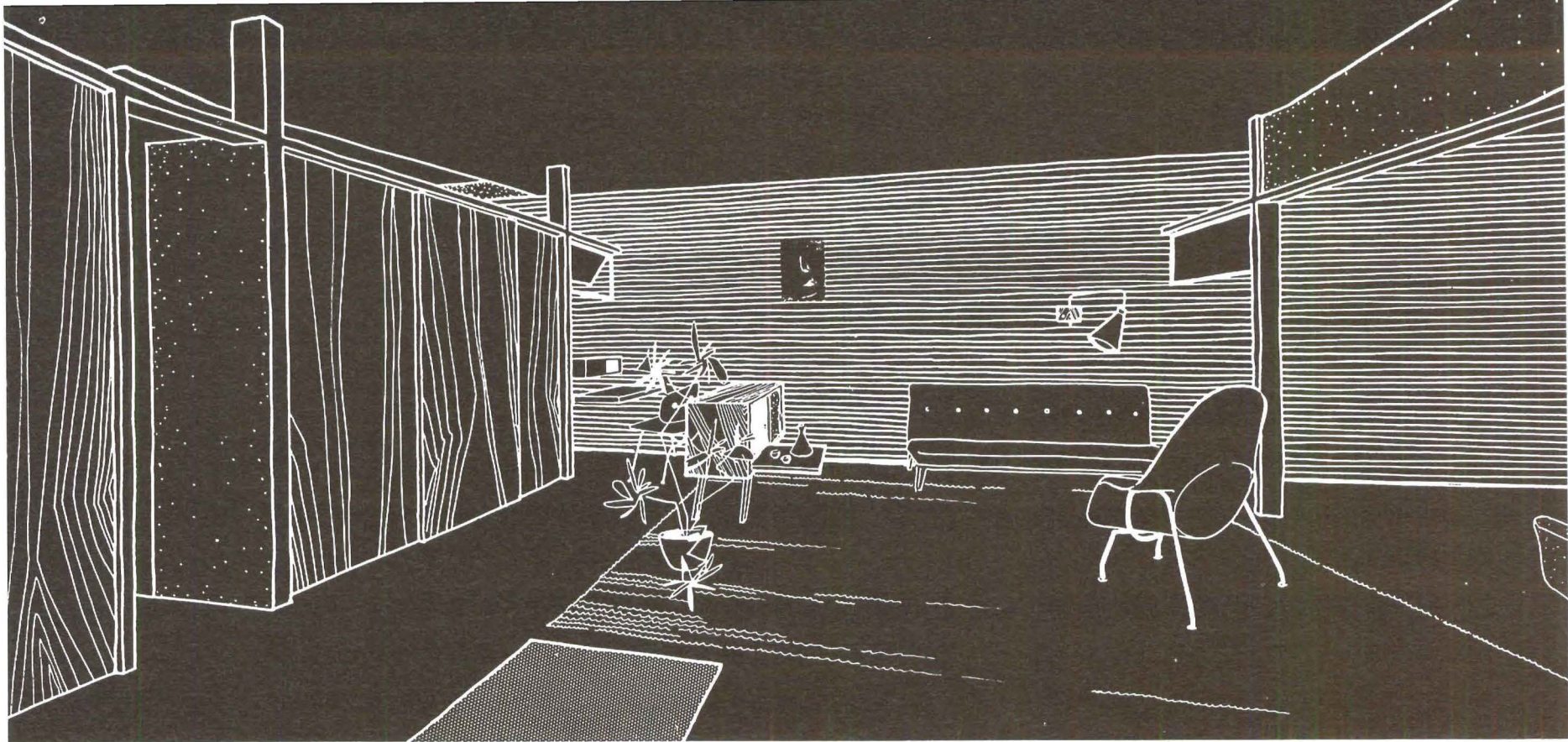
Beyond this mere framework the family alone lends human dignity to the scene; the objects, human scale. Burned clay, wood, growing plants, pottery, furniture delicately scaled to human requirements, painting, cloth, sunshine, air and rain—each contributing its part and each enjoyed to greatest advantage by its relative association with other objects.

We must begin to accept the fact of the shrinking house, being constantly aware of the necessity of the intelligently conceived psychological framework for happy family existence.

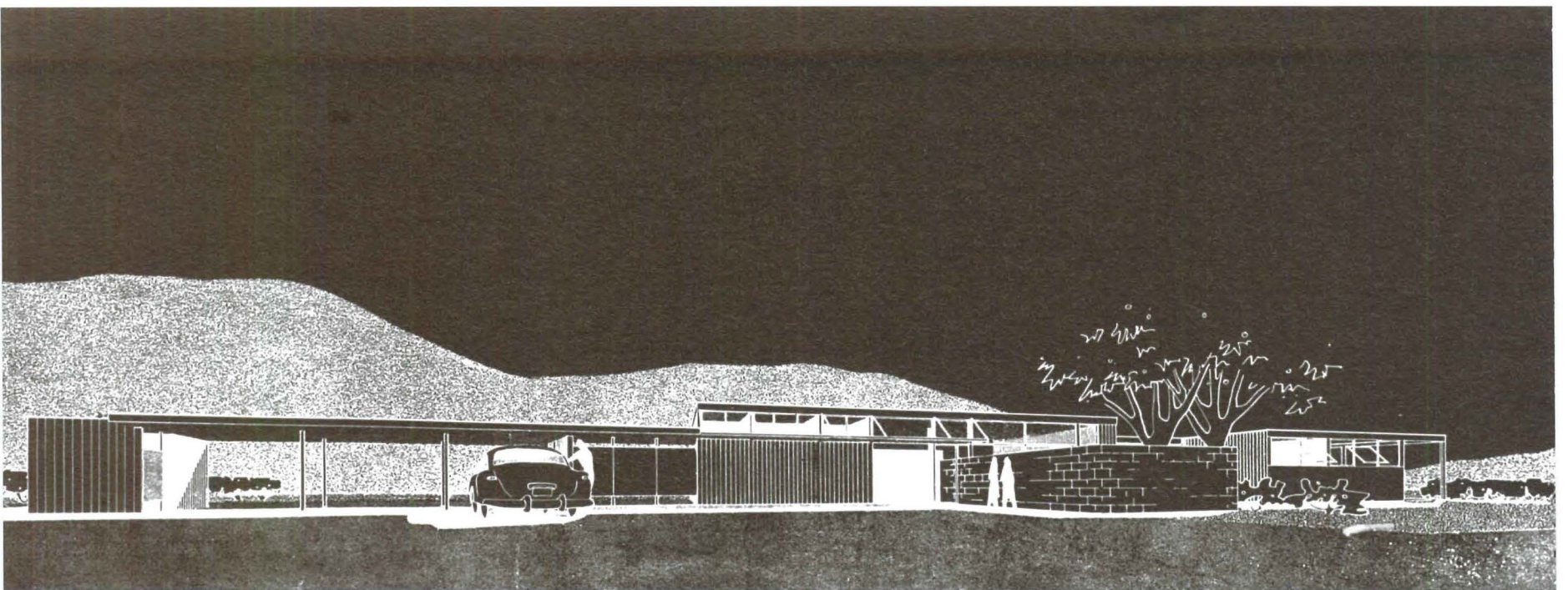
**HOUSE BY LAWRENCE G. EVANOFF, *architect***



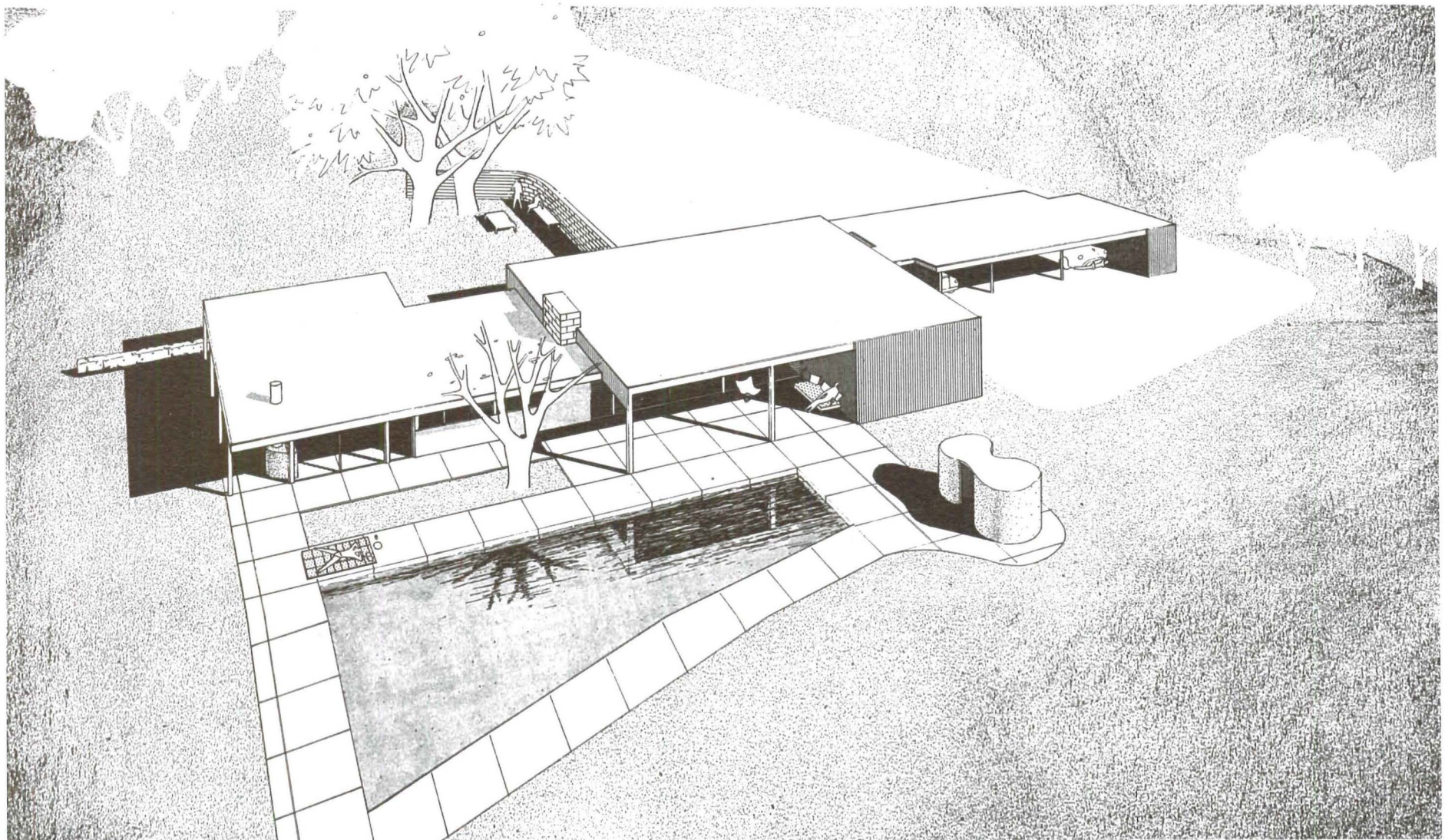
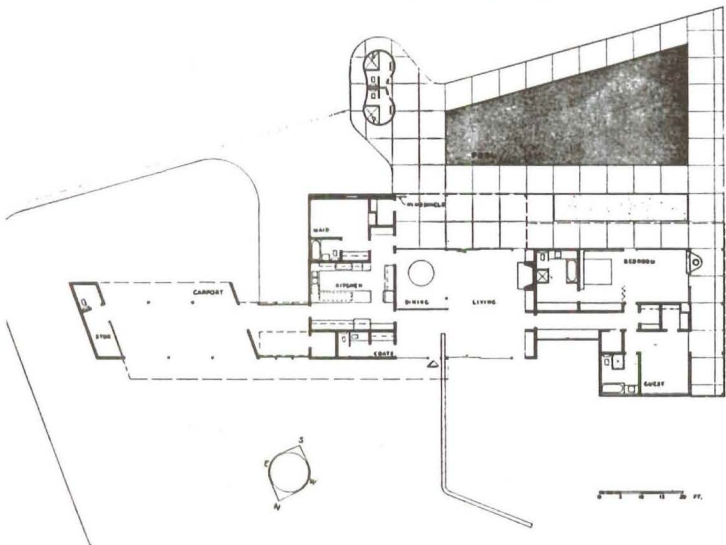








**HOUSE BY SUMNER SPAULDING—JOHN REX, architects  
GORDON DESWARTE, structural engineer**





The clients, a man and wife living alone except for occasional visits from their daughters, wanted a one-level house providing facilities for outdoor living and for extensive but informal entertainment.

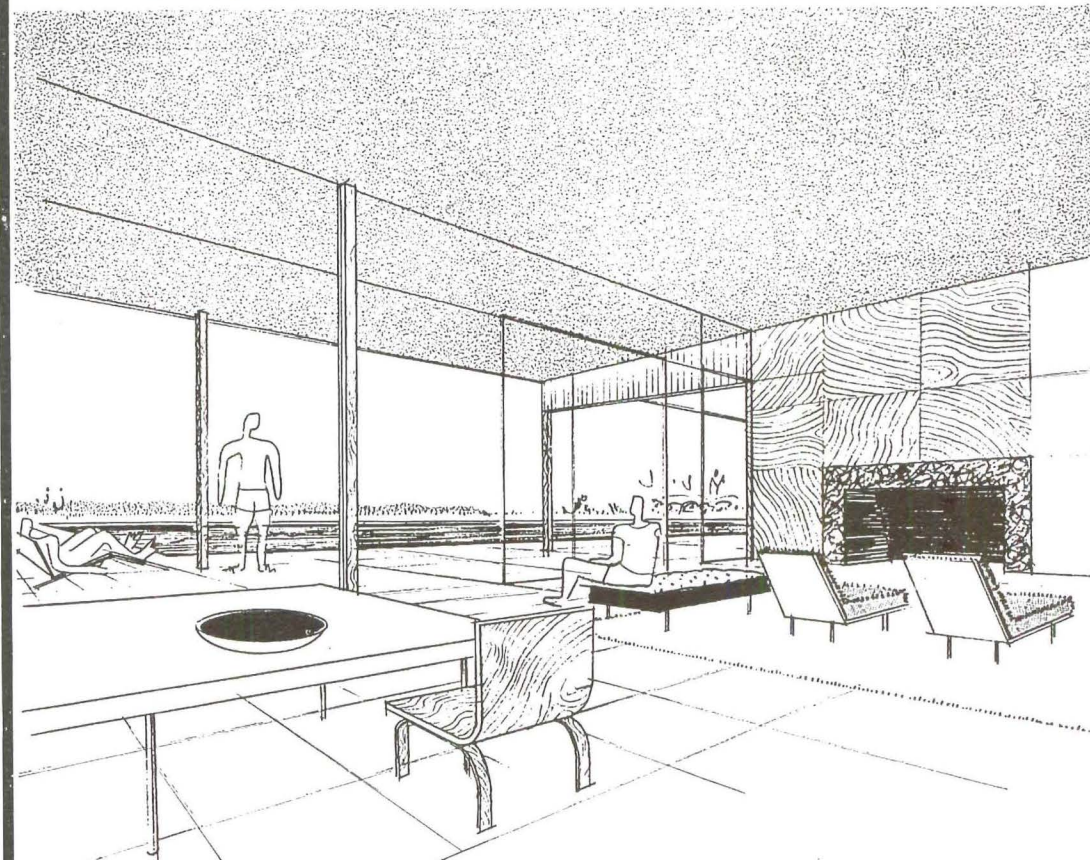
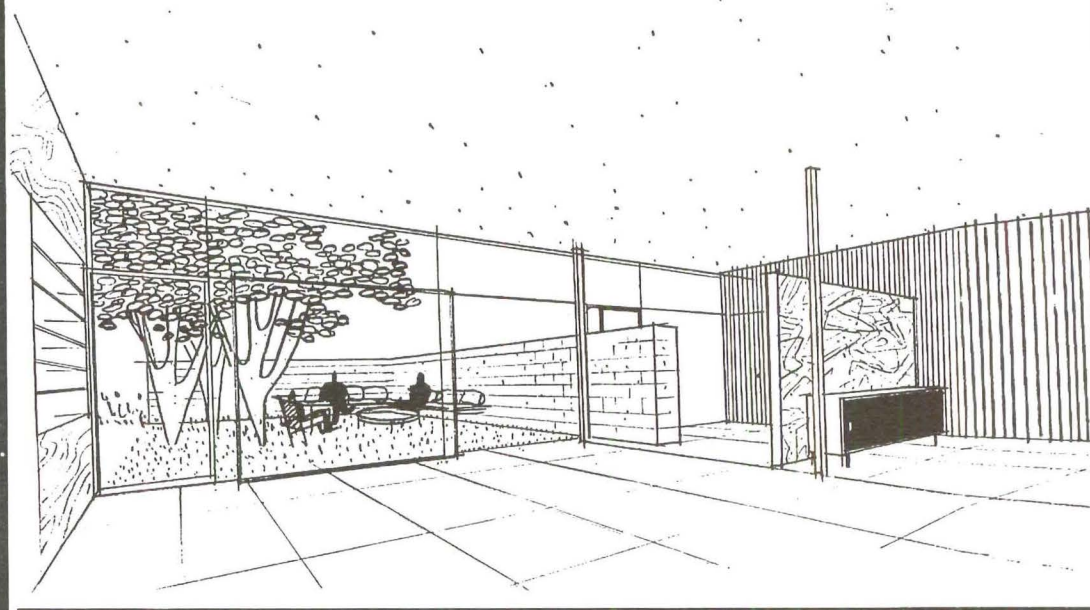
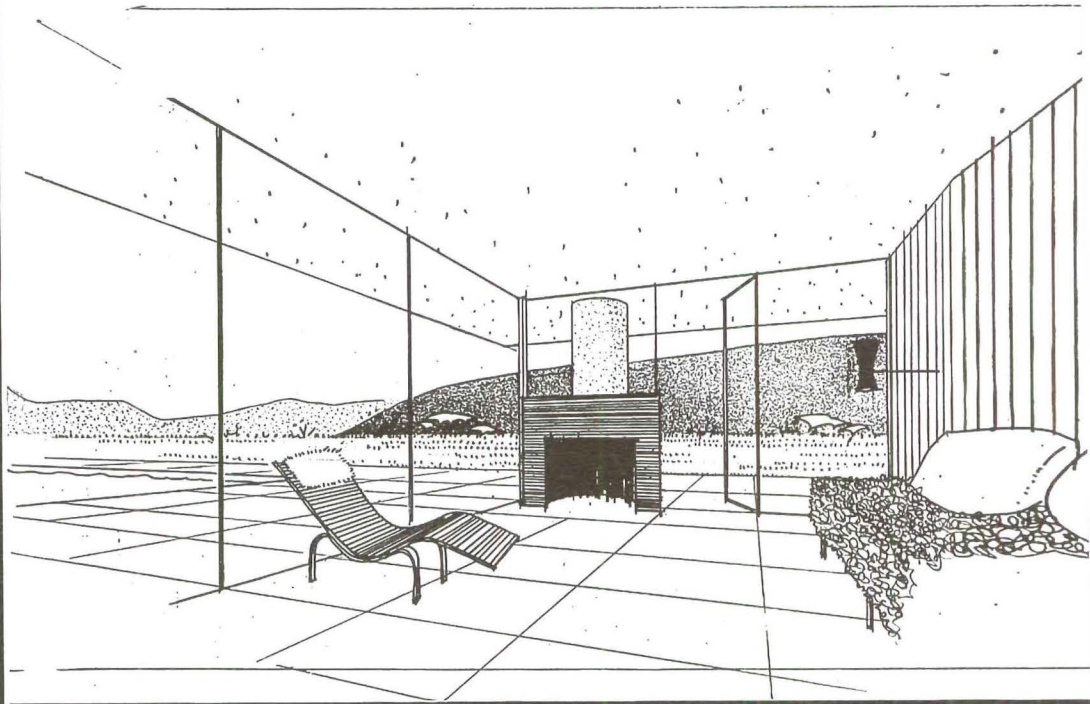
The site selected was a corner of a steep hillside, graded down to a generous plateau, with a sweeping view over the hills and city to the ocean on the southeast and over the canyon on the west. Access from the street below is by a driveway that develops into a wide turn-around court surrounding the carport on three sides. This court also provides an ample guest parking area as well as easy access for delivery trucks to the service entrance.

The main living space is a rectangle flanked by two solid walls, the ends being uninterrupted glass walls open to the two major views (within this space, a marble panel screens off the entrance door and provides a background to the dining area. To the south-east, the ceiling is extended beyond the glass to cover a wide terrace to the very edge of the swimming pool. A sliding glass windshield can be pulled out of a wall pocket to make outdoor eating a practical possibility. here is direct access to the pantry from this covered terrace. At the other end of the room a 6' high concrete block wall, which also affords complete privacy from the motorcourt beyond it, emerges through the glass and curves around a group of trees to form a small court with a more intimate view of the canyon and neighboring hills. Access to the bedroom wing through the living room was one of the owner's requirements. Normally this "circulation end" of the room could be treated as a neutral spot with all activities converging around the fireplace. However, a flexible furniture arrangement can be used in order to integrate all parts of the room.

The bedrooms are reached through a hall, continuously glazed over a 30" high storage cabinet. The master bedroom actually consists of a bed alcove and a sitting room designed around a low fireplace entirely surrounded by glass—and the view. This creates an alternate living area, on a more personal, intimate scale, assuring a comfortable privacy whenever the living room is in use. The guest bedroom, which may be used often by a visiting daughter and her child, is away from the swimming pool and the possibility of noisy outdoor activities.

The house is built over a concrete foundation slab. Construction is frame; joist hangers are used extensively to insure flush ceilings throughout; all window and glass door frames are steel; exterior walls are t & g redwood vertical siding, often carried through inside, and water-proofed plywood, generally under windows; ceilings are plaster—acoustical plaster in the living-dining area; radiant heating in the concrete floor is used throughout the house and under the covered terrace.

Built-in equipment in the kitchen includes full laundry installation, deepfreeze, dishwasher, built-in counter-top cooking unit and ovens and a separate ice-cube refrigerator in addition to the conventional refrigerator. A transite fence between the house and carport forms an enclosed service porch. In the living-room, the fireplace wall contains a radio and record player unit with speaker extensions at the terrace. A TV set is also incorporated in this wall.







The established company emblem is rendered in stainless steel—canary yellow with gray lettering—it is indirectly illuminated.



The 10% cantilevering light-troughs and drum fixtures provide indirect and semi indirect light, reflected from the Audioton acoustically absorbent ceiling.

## COMMERCIAL BUILDING BY RICHARD J. NEUTRA



photographs: Julius Shulman

Equipment which goes into the modern hospital is, like the hospital itself, most indicative of contemporary design philosophy. This company wanted to express its interest in the development of health facilities not only in California, but also in the Pacific area and in all the countries of clement climate, which are at present increasingly engaging in a program of health service.

A sixty-foot mural, designed by the architect and executed by Hans Mangelsdorff together with the yellow draperies constitute the only color accents in the building, which is conceived not to compete with, but form the proper and restrained background for the merchandising of laboratory appliances, surgery tables, sun lamps and apparatus.

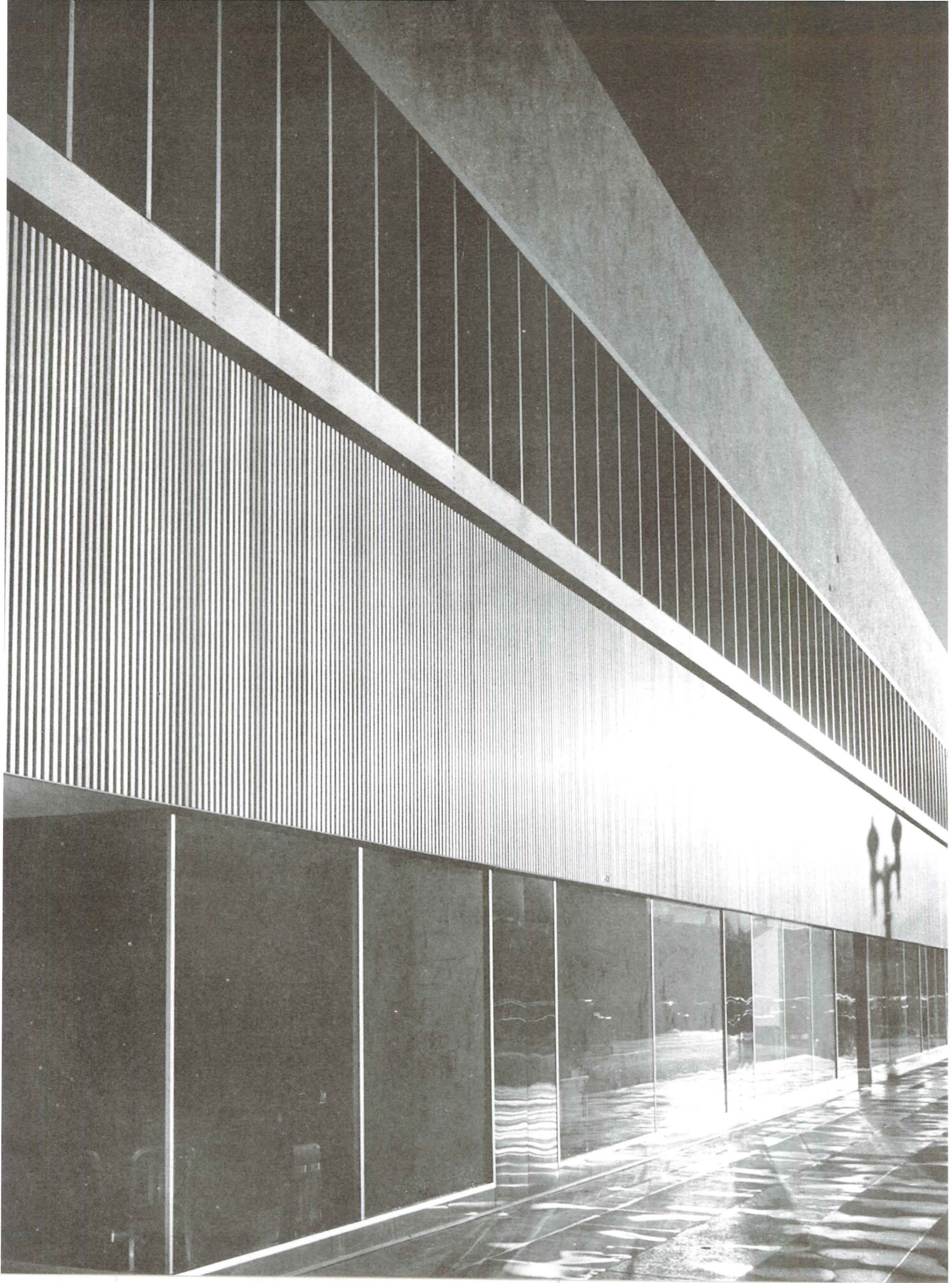
The building, freestanding on three fronts, contains showrooms, specialized departments, handling and shipping on an endless belt, spacious office, conversation and rest rooms in the ground—and mezzanine floors and elevator, dumbwaiter, connected stock shelving and warehousing in the second story. Its exterior is of utmost simplicity, with transparent enclosure where the display rooms carry interest for passersby, and solid dense or opaque screens to shelter internal manipulations and storage.

The principal materials are plate glass and metals like electrolytically finished aluminum, stainless steel and cool screens on the exterior. The same metals, plus Marlite panelling on walls, black and light gray asphalt tile floors with sanitary coves, audioton acoustic tile on ceilings determine the interiors and harmoniously fuse with the display.

Wall cases with continuous glass fronts in sliding panels and illumination from the bottom and ceiling, glass top floor cases with arrangement of indexed drawers, and a system of illumination which is combined with fixtures and structural supports, are all part of the integrated design.

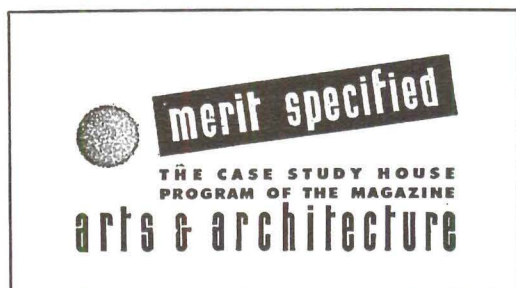
The uninterrupted rhythm of screened fenestration and transoms with a facing of anodically treated aluminum, expanding over the ground floor, determines the general appearance. ▶







## ONE RUBBER STAMP THAT DOES MEAN SOMETHING



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.

ACE PRODUCTS COMPANY  
ALDRICH COMPANY  
ALLIED SYNTHETICS COMPANY  
AMERICAN CABINET HARDWARE CORPORATION  
AMERICAN DEVICE COMPANY  
APPROVED PRODUCTS COMPANY  
ARCHITECTURAL PORCELAIN CONSTRUCTORS  
ASSOCIATED LIGHTING SERVICE  
BALBOA PACIFIC CORPORATION  
BARLOW & SEELIG MANUFACTURING COMPANY  
BASALT ROCK COMPANY, INC.  
BEAUTYLUX  
BELICO, INC.  
BELL ELECTRIC COMPANY  
BERLANT ASSOCIATES  
BERVEN CARPET CORPORATION  
BIRD & SON, INC.  
BLENKO GLASS COMPANY, INC.  
BLOOM, CHARLES, INC.  
BLUE OX INDUSTRIES  
BOWSER, INC.  
BRIDGEPORT FABRICS, INC.  
BURLINGTON BASKET COMPANY  
CAMBRIDGE GLASS COMPANY  
CARR, L. J., COMPANY  
CASE, W. A., & SON MANUFACTURING COMPANY  
CHICOPEE MANUFACTURING CORPORATION  
COLLIN, J. H. & SON  
COLUMBIA RECORDS, INC.  
DAVIDSON PLYWOOD & LUMBER COMPANY  
DELAWARE FLOOR PRODUCTS  
DESIGN-TECHNICS  
DIRILYTE COMPANY OF AMERICA  
DON ART PRODUCTS  
DORBY COMPANY  
DOR-FIL MANUFACTURING COMPANY  
ENTERPRISE ALUMINUM COMPANY  
EXCELLO, LTD.  
FIR-TEX OF SOUTHERN CALIFORNIA  
FOREST FIBRE PRODUCTS COMPANY  
FORMICA COMPANY  
FRANK BROTHERS  
GATEWAY TO MUSIC  
GENERAL AIR CONDITIONING CORPORATION  
GENERAL CONSUMERS PRODUCTS, INC.  
GENERAL PAINT CORPORATION  
GEROLD MANUFACTURING COMPANY  
GOTHAM LIGHTING CORPORATION  
GRANT PULLEY & HARDWARE COMPANY  
HANSON, PAUL, INC.  
HART & COOLEY MANUFACTURING COMPANY  
HARVEY MACHINE COMPANY  
HEATILATOR, INC.  
HOUGH SHADE CORPORATION  
INLAND STEEL PRODUCTS COMPANY  
JAMES INDUSTRIES, INC.  
JG FURNITURE COMPANY  
KIENER MACHINE PRODUCTS COMPANY  
KIMBERLY-CLARK CORPORATION  
KLEARFLAX LINEN LOOMS, INC.  
KRAFTILE COMPANY  
LABORATORY EQUIPMENT CORPORATION  
LAM WORKSHOPS  
LAMNAR PRODUCTS  
LEDLIN LIGHTING, INC.  
LIBBEY-OWENS-FORD GLASS COMPANY  
LINCOLN METAL PRODUCTS CORPORATION  
LORENTZEN HARDWARE MANUFACTURING CORPORATION  
MAGNA ENGINEERING CORPORATION  
MARKEL ELECTRIC PRODUCTS, INC.  
MIL-ART COMPANY, INC.  
MEILINK STEEL SAFE COMPANY  
MILLER, HOWARD, CLOCK COMPANY  
MINNEAPOLIS-HONEYWELL REGULATOR COMPANY  
MISSISSIPPI GLASS COMPANY  
MODERN BUILDING SPECIALTIES  
MODGLIN COMPANY, INC.  
MOE BROTHERS MANUFACTURING COMPANY  
MOVETTE, INC.  
NASH-KELVINATOR CORPORATION  
NATIONAL RUBBER MACHINERY COMPANY  
NEW CASTLE PRODUCTS  
NORTHERN LIGHT COMPANY  
NUTONE, INC.  
O'MORROW CORPORATION  
PAINE LUMBER COMPANY  
PARKWOOD CORPORATION  
PAYNE FURNACE DIVISION  
PIONEER-FLINTKOTE DIVISION  
PROCTOR ELECTRIC COMPANY  
QUEEN CUTLERY COMPANY  
REVERE COPPER & BRASS, INC.  
REYNOLDS METALS COMPANY  
RIVAL MANUFACTURING COMPANY  
ROBERTS COMPANY  
ROLL-EEZ COMPANY  
SCHLAGE LOCK COMPANY  
SIGNALITE FUSE COMPANY  
SPONGE RUBBER PRODUCTS COMPANY  
STEELBILT, INC.  
STERLING FURNITURE COMPANY, INC.  
SUNBEAM CORPORATION  
SYLVANIA ELECTRIC PRODUCTS, INC.  
THERMO-RADIANT CONSULTANTS  
THOMPSON, GEORGE S., CORPORATION  
U. S. PORCELAIN ENAMEL COMPANY  
VAVER CORPORATION  
VELVATONE STUCCO PRODUCTS  
VERSEN, KURT, COMPANY  
VIKING GLASS COMPANY  
WESCO WATERPAINTS, INC.  
WILCOX, ROY F., & COMPANY  
WINTER & COMPANY  
WRIGHTWAY ENGINEERING COMPANY  
X-ACTO-CRESCENT PRODUCTS 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.

### DESIGN-TECHNICS CERAMICS

Design-Technics, 44 East Twenty-third Street, New York 10, N. Y., is producing a large volume of ceramic lamps and decorative accessories which are well designed, many of them on the top level of contemporary design. It uses a rich studio glaze or treatment which has been developed especially to suit the shape and function of the individual piece. Several selected pieces of Design-Technics ceramics have been merit specified for use in CSHouse 1950. The line is worth study by architects and interior decorators interested in such products. Western sources can be obtained through Loyd Levy, western agent, 501 Western Merchandise Mart, San Francisco.

### JG FURNITURE

These designs are a part of a new and growing line of furniture which will be distinguished by the most rigid standards of quality both in design and construction. The contributing designers at present include Oliver Lundquist, Paolo A. Chessa, Ray Komai, Irving Sabo. The items consist mostly of chairs, elemental storage cases, and tables. The JG design development program is being carried out under the direction of the firm's design consultant, Carter Winter.

### LEDLIN LIGHTING FIXTURES

Ledlin lighting fixtures, several of which will be used in CSHouse 1950, is an outgrowth of cooperation with architects in the design and development of illumination fixtures for contemporary commercial and residential interiors. Much effort has gone into the development of equipment functionally as well as economically suitable. The line includes a complete selection of recessed surface mounted lens downlights incorporating Corning Wide Angle Pyrex Lenses; a wide selection of recessed, semi-recessed and surface mounted fixtures built around the widely utilized reflector lamps as a light source; unusual contemporary chandeliers for widely diffused, even illumination. The company has excellent facilities and craftsmen for the manufacture of custom contemporary lighting equipment. The manufacturer is Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

### PERMAFIX STAINLESS STEEL SHOWER FLOORS

These one-piece stainless steel shower receptors, designed and manufactured by the O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif., are leakproof, skidproof, permanent, sanitary, easy to clean, easy to install. They cost less than tile and have no cracks or seams. They are made of one-piece, heavyweight deep drawn stainless steel, and they require no special base. Any carpenter or plumber can install them. The entire underside is coated with sound-deadening asphalt rubber emulsion.

### RIPPLE-LITE SHOWER AND TUB ENCLOSURES

Made by the O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif., Ripple-Lite tub and shower enclosures and shower doors are available in a variety of colors, including rose, green, yellow, maize, aquamarine, opalescent blue and white. Panels transmit light freely while screening vision. They employ Fiberglas laminate panels, strong enough to withstand a blow from a baseball bat. Panels are secured in highly polished, simply designed, extruded aluminum frames adjustable to compensate for wall variations, similar to those used in conventional glass panels. Sold either separately or as a complete unit, these shower doors, and tub and shower enclosures cost less than others using glass of comparable quality, and make possible substantial savings by elimination of approximately 75 per cent by less weight and almost non-existent replacement expenses.

### ALSYNITE SHATTERPROOF TRANSLUCENT PANELING

Alsynite is a new lightweight shatterproof translucent paneling made of Fiberglas laminate, one sixth the weight of comparable structural glass, which is available in a variety of colors. It is particularly effective for interior partitions, portable screens, patio screens, skylights, shower doors and many other uses where obscure but translucent materials are needed. It cuts easily with hand or power saws, shears or linoleum knives and can easily be nailed or screwed to any suitable surface. It can be punched or drilled, and ordinary sheet metal screws or bolts hold it securely. Special Alsynite transparent mastic fastens it securely to wood, metal, cement or other materials. Panels come in large and small corrugations and flat sheets with symmetrical indentations. No heavy framework is required and panels can be curved and easily shaped for modern effect. Alsynite will not shatter—it will resist mild acids, and can stand a temperature of 835 degrees F., and then only one side will burn. In 2 1/2" corrugations standard lengths are 8', 8'4", and 10' and in 1 1/4" corrugations standard lengths are 8' and 10'. In the larger corrugations the widths are 26", 34" and 40", and in the smaller widths are 32". Alsynite is a product of Allied Synthetics, 4654 De Soto Street, San Diego 9, Calif., and is distributed by the O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, 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.

### THE LAM LAMP

Glareless, 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 inconspicuous 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-eaz 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.

### 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.

### MILCOR METAL LATH

Milcor Metal Lath, manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wis., comes in three types, Smalmesh, Specialmesh, and Furlath. Due to the close, rigid mesh of Smalmesh only a comparatively small amount of plaster is required to produce a satisfactory key with speed, ease and economy in plastering material. Smalmesh 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 3/8" wide, spaced 1 1/2" on center and are connected at 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 1/2" apart horizontally and 2" apart vertically, which holds the body of the lath 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



**WOMEN  
DON'T  
WANT**

# Noisy Bells OR Kitchen Smells



irritating smell  
of kitchen odors



nerve-racking  
noise of doorbells

## NU-TONE CURES BOTH

Don't plan an unfriendly home for your clients—with old-fashioned, ear-splitting doorbells and irritating kitchen odors. Specify a NuTone Door Chime for a warm, friendly welcome at the front door—and specify a NuTone Kitchen Ventilating Fan for sweet, fresh air in the kitchen all year long. Make every home you plan complete with these two NuTone features. Write for FREE literature.



U.S. DESIGN  
AND MECHANICAL  
PATENTS PENDING

Kitchen Ventilating Fans  
wall and ceiling models

Electric Door Chimes  
as low as \$3.95 to \$69.95

# NU-TONE

TRADE MARK



Low Voltage  
Transformers

Luminous  
Pushbuttons



Electric  
Chiming Clocks



Electric  
House Numbers

**NU-TONE INCORPORATED**

**919 E. 31st St. Los Angeles 11**

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.

### 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. Compressed to 1/3 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.

### 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.

#### PAINE REZO HOLLOW CORE FLUSH DOORS

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

## PARKWOOD

*Decorative*

**SPECIFIED**



Employees' Cafeteria

### NEW John Hancock Building

PARKWOOD DECORATIVE was specified by the John Hancock Insurance Co., and their decorators, for all genuine wood veneer plastic table tops used in their huge, modern employee cafeteria. Daily, 3,800 people lunch here in just 2½ hours — mute evidence of the sanitary and indestructible qualities of PARKWOOD DECORATIVE.

### many diverse applications



The John Hancock Building contains hundreds of PARKWOOD DECORATIVE genuine wood veneer plastic table tops of diverse woods for use in executive committee rooms, dining rooms, employees' recreation and lounge rooms, as well as for restaurant and library counter tops.

**IF YOUR REQUIREMENT  
IS BEAUTY AND DUTY...**

**specify  
PARKWOOD *Decorative***

**For beauty,** PARKWOOD DECORATIVE offers a wide variety of genuine wood veneers . . . plus the new three-dimensional patterns, PARKWOOD Pebble-Tex and Stardust — in an attractive range of beautiful colors.

**For duty,** these beautiful laminated plastic table tops wear indefinitely and are resistant to alcohol, fruit juices, cigarette burns and the usual cleaning chemicals. With PARKWOOD there's no replacement problem!

See Our Full-Color Catalogue  
Sheets In Sweet's 1950 Index 14A-8.

SEND NOW—FOR OUR BEAUTIFUL KODACHROME BROCHURE

**P**arkwood Corporation  
37 Water St., Wakefield, Massachusetts



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.

#### KELVINATOR HOME FREEZER

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

#### KELVINATOR MOIST-MASTER REFRIGERATOR

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

#### FORMACOVE DRAINBOARDS, COUNTERS

Residential drainboards and counters in which top and backsplash are formed into a continuous and coved one-piece unit, have been introduced to the California building trade recently by Blue Ox Industries of Redwood City under the trade

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

#### 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



No. 291 REELITE  
Catalog on Request



ledlin lighting, inc.  
49 ELIZABETH STREET  
NEW YORK 13, NEW YORK

## WATCH that HOME STEP AHEAD IN STYLE

Specify  
**CALIFORNIA**  
BRAND  
**RUBBER TILE**

Architects, Review  
these Features!

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

IMMEDIATE DELIVERY



WRITE FOR A.I.A. COLOR BOOKLET



**Pacific Coast Aggregates, Inc.**

SAN FRANCISCO  
400 Alabama Street  
Klondike 2-1616

OAKLAND  
2400 Peralta Street  
Glencourt 1-0177

SAN JOSE  
790 Stockton Avenue  
Cypress 2-5620

SACRAMENTO  
16th & A Streets  
Ph. Gilbert 3-6586

STOCKTON  
1020 E. Main Street  
Ph. 8-8643

FRESNO  
2150 G Street  
Ph. 3-5166 or  
280 Thorne Ave.  
Ph. 3-5166



different toaster is so simple, even a child can operate it. And no matter what kind of bread is used, moist or dry, thick slices or thin, perfect toast is the result.

#### SUNBEAM WAFFLE BAKER

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

#### LA VETTE SPACE MAKER

The newest, neatest bathroom package . . . modern design. This Combination Wash Basin and Steel Storage Cabinet provides adequate space for towels, tissues and soap or as a clothes hamper. "Geared to Economy." Lavatory is acid resistant, lifetime triple coated porcelain enamel, cabinet is baked enamel. LaVette is ideal as a second lavatory in the master bathroom or for the half-bath. Easily installed, the LaVette is the answer to the home planner, architect or builder. Size, 16 $\frac{1}{4}$  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.

#### TRINITY LAUNDRY TRAY CABINET

Designed to fit all standard sizes of laundry trays, or tubs, the new metal cabinet being marketed by Kiener Machine Products Company, 1831 North Main Street, Los Angeles 31, Calif., affords a storage space of approximately 20" x 24" x 17"

accommodating soap and other cleaning materials so apt to be unsightly beneath conventional installations. This Trinity Laundry Tray Cabinet provides a neat, clean service porch and eliminates the old method of tray mounting. The Trinity is manufactured of bonderized steel with white baked enamel finish to match washing machines or other modern equipment. There is a 3" x 3" black toe-kick base and door hinges are constructed to open either left or right. A bright chrome knob is used on the door. It is 34" high, weighs 48 pounds packed for shipping. It is sold through master plumbers to retail at approximately \$24.

#### MILWAUKEE FLUORESCENT BATHROOM CABINET

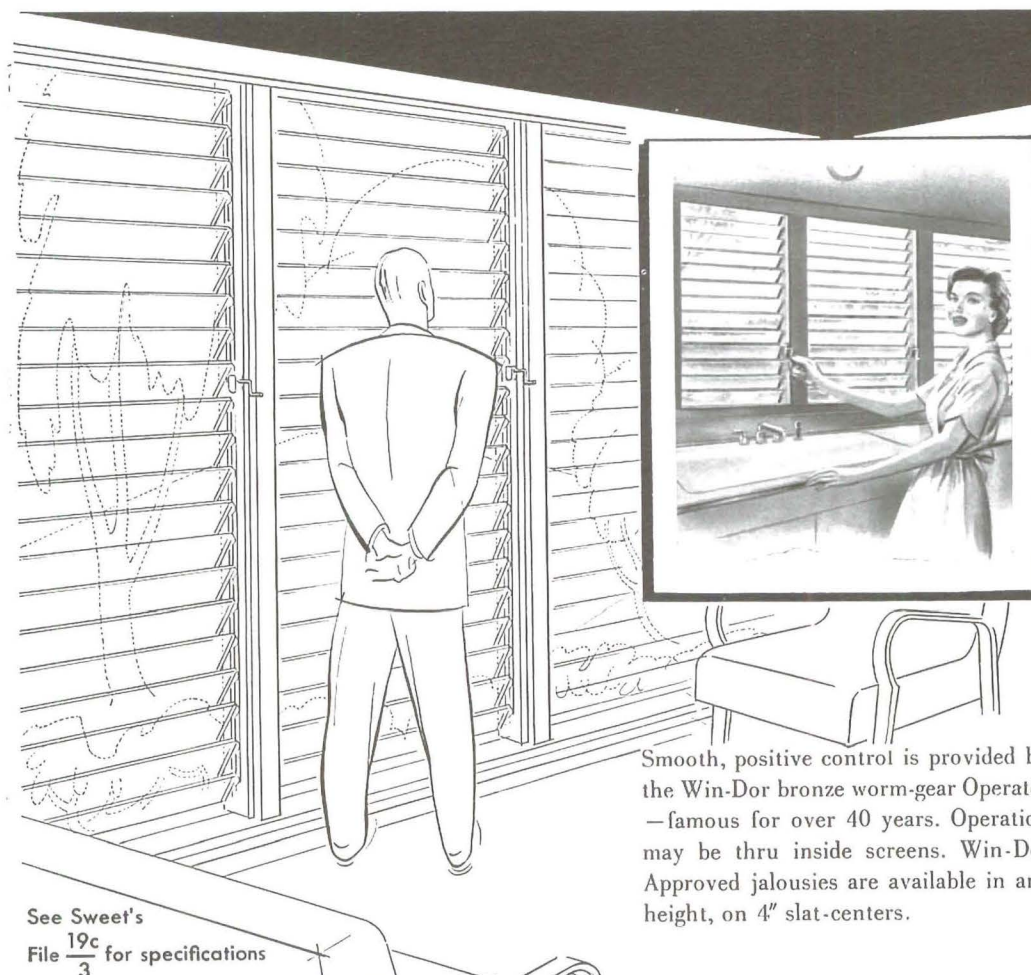
Completely recessed lighting providing a very high level of diffused illumination is an outstanding feature of the Milwaukee Fluorescent Bathroom Cabinet. Trim and tasteful in style, the cabinet provides modern lighting—glareless, shadowless illumination diffused evenly, comfortably, and generously, where it is needed. No additional illumination is required in the ordinary bathroom. The entire unit is flush with the wall and includes a convenience outlet and the switch. It uses four 20-watt fluorescent lamps shielded with Corning Albalite translucent opal glass. The cabinet is built of heavy steel all-welded with double baked enamel finish. The mirror is of mirror-glazing quality polished plate glass, and the shelves have polished edges. Underwriter's Approval.

#### BALBOA CHROME FURNITURE

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

#### 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.



See Sweet's  
File 19c  
3 for specifications

Smooth, positive control is provided by the Win-Dor bronze worm-gear Operator—famous for over 40 years. Operation may be thru inside screens. Win-Dor Approved jalousies are available in any height, on 4" slat-centers.

For Design that lets you live with  
nature . . . specify



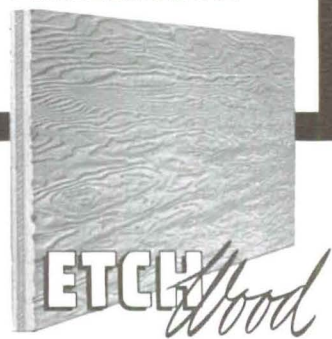
Picture in your mind's eye a room *without* restricting walls . . . a room where indoors blends into outdoors . . . yet a room that provides full protection against the elements. *This* is the effect achieved with Win-Dor Approved jalousies—whether jalousies reach from floor to ceiling, or are the type that sets within a typical window opening. Their weatherstripped glass louvers open *wide* to furnish an unobstructed view, and a free flow of air. Bracket-mounted in Win-Dor engineered assemblies, louvers are tightly held to prevent rattling, yet are easily removable. Jalousies compare favorably in cost with any typical window installation.

For information and service in other  
territories, write direct to manufacturer  
THE CASEMENT HARDWARE CO.  
406 North Wood Street, Dept. O, Chicago 22, Illinois

ACME SPECIALTIES CO., 5747 Marilyn Ave., Culver City, Calif.  
HALL & O'CARROLL, San Diego 5, Calif.



## FACTS YOU SHOULD KNOW ABOUT THIS NEW PLYWOOD PANELING...



- ✓ **BEAUTIFUL** Raised grain in 3 dimensions creates exciting high-lights and shadows.
- ✓ **VERSATILE** Dozens of uses, for dens, living rooms, play room, offices, stores.
- ✓ **DURABLE** Hard polished surfaces are mar and scuff resistant.
- ✓ **ECONOMICAL** Low initial cost, easy to finish in infinite variety of finishes.

Be first to offer ETCHWOOD to your clients. Send for architects sample kit.

### SOLD NATIONALLY THRU LUMBER DEALERS

Mfd. by Davidson Plywood & Lumber Co.  
3136 E. Washington Blvd., Los Angeles 36



**The World's Finest Roller Bearings FOR OLD OR NEW Wooden Drawers**



**SALESMEN AND JOBBERS WANTED**

**Roll-eez** 1309 W. Broadway Long Beach 2, Calif. Phone 684-256

Simple, Scientific Construction. Lifetime Service.

Easily, Quickly Installed.

Eliminates Unopenable Stuck Drawers.

Specialists in Custom Hand Weaving for Over 25 Years



Handwoven Drapery and Upholstery Fabrics for Distinctive Interiors  
Quality Casement Cloth

DESIGNS BY ERNEST HAECKEL

### Haeckel Weaves

2920 BEVERLY BLVD., LOS ANGELES 4, CALIFORNIA  
Telephone DRexel 1084 - Twenty-Four-Hour Service

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program. Please do not request literature unless a capital letter indicating your occupation follows the item—following are the letters indicating occupations:*

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.—Howard Miller Clock Company, Zeeland, Mich. A, D, DR, B, ID, AS, C.

• (365) Kitchen Appliances: Brochures. folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toaster, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue. Chicago 50, Ill. 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-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind. A, D, DR, B, DB, C.

• (905) Decorative Laminate: Full color brochures Parkwood Decorative, high quality plastic laminate; real wood veneer, plain color and three dimensional

pattern finishes; abrasion resistant, proof to acid, alcohol, cigarettes; good for furniture tops, cabinet tops, panels.—Parkwood Corporation, 24 Water Street, Wakefield, Mass. A, D, DR, B, AS, ID, PB, C.

• (918) Drawer Roller-Bearings: Folder Roll-eez, inexpensive roller-bearings for wooden drawers; silent, very simple to install, fool proof; rollers made of Tenite long-wearing plastic; completely eliminates sticking drawers; good product, worth investigation.—Roll-eez Company, 1309 West Broadway, Long Beach 2, Calif. A, D, DR, B, PB, C.

### CERAMICS

• (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.

• (942) Contemporary Ceramics: Information well designed line of contemporary ceramics merit specified for use in CSHouse 1950; lamps, jardiniers, bowls, vases, dinnerware, pitchers, mugs, hanging sculpture, ashtrays, boxes, candlestick holders, tiles; definitely worth investigation.—Design-Technics, 44 East Twenty-third Street, New York 10, N. Y. A, D, B, ID.

### ELECTRICAL EQUIPMENT

• (373) Ceiling Ventilating Fan: Brochure Blo-Fan electric ceiling-type residential ventilating fan; removes cooking odors, steam; nine-position switch;

some models combined with recessed lights.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif. A, D, DR, B, PB, AS, C.

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

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—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 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 curtain stretcher principle; eliminates tack indentations, uneven installations.—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

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

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

NAME

ADDRESS

CITY

ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

## MILLWORK FULL MILL BIDS Rumple, Inc.

2308 BELOIT AVENUE  
LOS ANGELES 25  
BR 2-1741 AR 9-5700

## EASY FLUSH PEDAL

A Modern Touch for Better Bathrooms  
Write for illustrated brochure

Manufactured by  
**APPROVED PRODUCTS CO.**  
205 E. 42nd St., New York 17, N. Y.

SALESMEN with non-conflicting lines required by manufacturer of moderately priced, well designed line of Contemporary furniture. Need representation in eastern, middle western, southern areas, Texas and Northern States. WRITE BOX M. 19 ARTS & ARCHITECTURE.



## Story Classics

For just 3000 members, a volume of matchless beauty and content every two months at \$3.75 —books that are winning awards for their format! Illustrated by famous artists. Send for free brochure.

STORY CLASSICS, Dept. CL, EMMAUS, PA.



rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—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.

(949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competition of AID; clean, well fabricated, worth close investigation.—Pine & Baker, 28 Otis Street, Cambridge 41, Mass. A, D, B, ID.

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.—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, Nessen lamps; specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif. A, D, DR, B, ID.

• (954) Indoor-Outdoor Contemporary: Complete catalog new line Van Keppel-Green indoor-outdoor contemporary chairs, tables, chaise lounges; cord, rattan, redwood and glass framed in charcoal-black steel; crisp, fresh, simple design team; this is must information for all files.—Balboa Pacific Corporation, Fullerton, Calif. A, D, DR, B, PB, AS, ID, C.

#### HARDWARE

(940) Rolling Door Hardware: Folder showing varied uses, installation details of rolling doors, featuring HAR-

VEY Rolling Door Hardware, which is precision-made of finest rustproof materials for lifetime of smooth, silent rolling; good source of information on subject.—Hardware Division A, Metal Products Corporation, 807 Northwest Street, Miami, Fla. A, D, B.

#### 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 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif. A, D, DR, B, PB, C.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heet-aire 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.—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.—Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y. A, D, DR, B, PB, AS, C.

(516) 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.

#### INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions" illustrating architectural effects with interior plantings; appraises mass, line, color as effected by indoor planting in contemporary structures; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Montebello, Calif. A, D, DR, B, ID, PB, C.

#### INSULATION AND ROOFING

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—Kimsul Division, Kimberly-Clark Corporation, Neenah, Wis. A, D, DR, B.

• (95) Roof Specifications: Information packed 120-page manual built-up

## NEW PERMAFIX

- LEAKPROOF
- SKIDPROOF
- PERMANENT
- COSTS LESS THAN TILE
- NO CRACKS OR SEAMS
- SANITARY EASY TO CLEAN
- EASILY INSTALLED



Approved by  
Western Plumbing  
Officials Ass'n—FHA

Pat. Pending

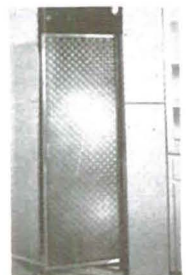
## Stainless Steel Shower Floors

Made of one-piece, heavyweight deep drawn stainless steel, PERMAFIX now offers the ultimate in safe, sanitary, leakproof, permanent shower receptor. Many advantages over tile include greater economy, easier installation, no upkeep cost and less weight. Permanent—guaranteed against leakage.

Eliminates tile setting, has no cracks or crevices to harbor dirt or bacteria. Requires no special support or base. Any carpenter or plumber can install. Harmonizes with any color scheme. Entire underside coated with sound deadening asphalt rubber emulsion. Outlasts any other shower floor.

## NEW ... RIPPLE-LITE, Shatterproof, Colorful, Translucent, Shower-Doors

Made of Fiberglass laminate, Ripple-lite Shower Doors and Tub Enclosures make perfect mates for PERMAFIX. Six colors and White. Safe, Shatterproof, Translucent ALSYNITE panels combined with polished aluminum frames in all sizes.



## O'MORROW CORPORATION

4509 Firestone Boulevard  
South Gate, California

Lounge chairs

colored yarn

on spring tubing

twenty seven fifty

on order

from the designer



## DAN JOHNSON

6215 franklin ave.

Hollywood 28

California

Phone HO 5451

Longer model thirty seven fifty

Prices FOB Los Angeles





roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with granhs, sketches technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif. A, D, DR, B, PB, AS, C.

#### LIGHTING EQUIPMENT

• (734) Architectural Lighting: Book let Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—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.

(946) Contemporary Floor Lamp: Information Hosmer floor lamp combining versatility of goose neck, swing arm; maximum flexibility through geometric rather than animal curves; height telescope, swings in all positions; base material brass, choice satin brass or satin cadmium finish; cloth or aluminum spinning shade.—Hosmer Lamps, 1422 Grant Avenue, San Francisco, Calif. A, D, DR, ID, AS, C.

(462) Contemporary Lamps. Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, California. A, D, DR, B, PB, ID, AS, C.

• (339) Contemporary Lamps, Lighting Fixtures: Brochures, folders exciting contemporary residential lamps, fixtures; residential, commercial use; well illustrated, data-packed; well designed, engineered; wide ranges of finishes.—Kurt Versen Company, 4 Slocum Englewood, New Jersey. A, D, DR, B, PB, ID, AS, C.

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

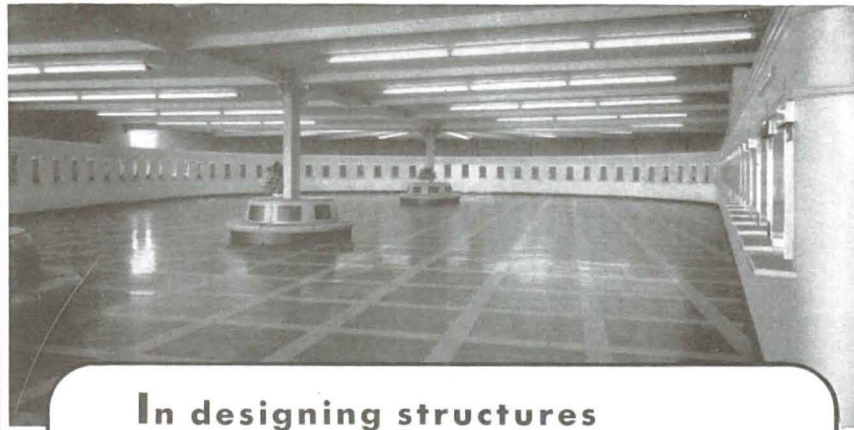
• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif. A,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

(392) Luminaire: Brochure newly designed Zenith luminaire; Polystyrene full details spotlights, floodlights, strip-

lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York. A, D, DR, B, PB, ID, AS, C.

#### MISCELLANEOUS

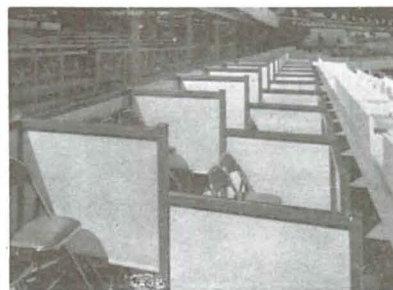
(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los



**In designing structures  
to accommodate large crowds...  
take a tip from Bay Meadows!**

**You are aware of the problems involved—such as: saving space; providing strength and durability where the crowds frequently contact the structure; presenting a colorful, long-wearing surface that assures easy maintenance, enhances the appearance of the structure.**

**Are you aware of some of the advantages of Architectural Porcelain in solving these problems?**



Bay Meadows Race Track, Belmont, Calif.  
M. I. DIGGS, Designer

**FOR EXAMPLE: at Bay Meadows the construction of the pari-mutuel cages of thinner and stronger Architectural Porcelain saved enough space to accommodate even larger crowds. And in the reserved seat section many more boxes were added where fewer would have been built with conventional type construction.**

• These and many other advantages are readily worked out by the architect who has the facts on Architectural Porcelain. May we supply these facts? For complete information on how you can advantageously use this modern material in the structures you design, write today to...



*Architectural Division*

**PORCELAIN ENAMEL PUBLICITY BUREAU (Dept. AA-350)**  
P. O. BOX 186, EAST PASADENA STATION, PASADENA 8, CALIFORNIA  
ROOM 601, FRANKLIN BUILDING, OAKLAND 12, CALIFORNIA

plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif. A, D, DR, B, PB, C.

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

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.

#### PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: 23 pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif. A, D, DR, B, ID, C.

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

• (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.

#### PANELS AND WALL TREATMENTS

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



las 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.—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.—Alport Associates, 620 Equitable Building, Portland 4, Ore. A, D, DR, B, PB, ID, AS, C.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant;  $2\frac{5}{8}$ " and  $1\frac{1}{4}$ " corrugations. 26" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif. A, DE, B, PB.

#### 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.

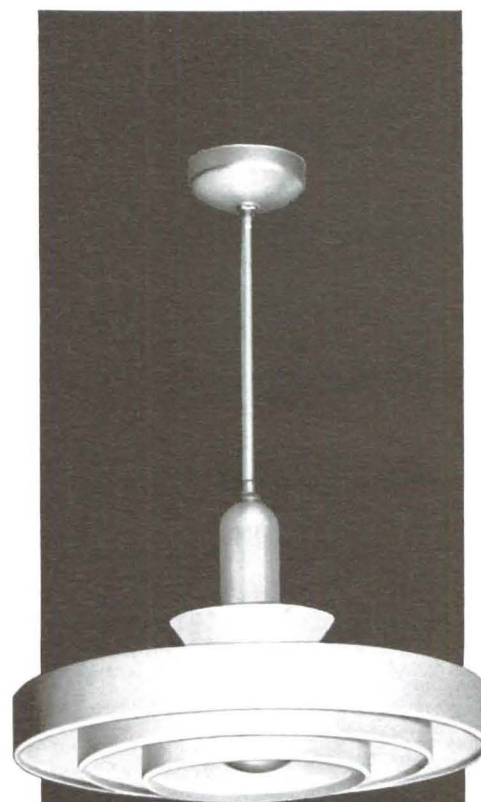
• (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y. A, D, DR, B, PB, AS, C.

• (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 product.—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.—Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif. A, D, DR, B, PB, C.

• (952) Shatterproof Shower Doors: Folder new Ripple-Lite shatterproof shower doors; all sizes, types shower doors, tub enclosures; polished aluminum frames, simply designed, Alsynite Fiberglas laminate panels; major savings due to lighter weight than comparable products and complete absence of replacement costs; good products, merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif. A, DR, D, B, PB.

• (953) Stainless Steel Shower Floor: Information Permaflox one-piece stainless steel shower floors; leakproof, skid-

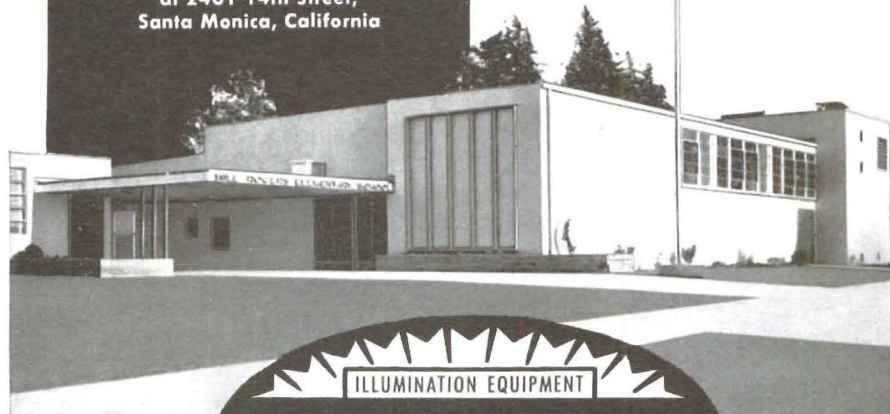


THE EDUCATOR

## Another Outstanding School selects the finest in CLASSROOM LIGHTING

Modern educators and architects agree on the vital importance of perfect lighting for young eyes. No wonder hundreds of modern schools call for planned lighting by SMOOT-HOLMAN engineers and for illumination equipment guaranteed by SMOOT-HOLMAN built-in quality!

SMOOT-HOLMAN  
planned lighting is used  
throughout the new  
Will Rogers Elementary School  
at 2401 14th Street,  
Santa Monica, California



Offices in Principal Western Cities Branch and Warehouse in San Francisco



*No pores! No hidden casting defects!*

Machined from Solid Extruded Brass



merit specified  
ARTS & ARCHITECTURE

**HARCRAFT BUILT-IN TRIM  
BUILD SALES FOR YOU**  
High Quality: Machined from high tensile brass bar stock to highly exacting tolerances.

✓ 100% Water Test: All fixtures are twice tested under 200 pounds of water pressure.

✓ Easy Installation: Your plumbers like Harcraft built-in trim uniformly machined couplings make up quickly.

No misalignments with  
**HARCRAFT Fixtures!**

**Harcraft**  
Plumbing Fixtures

SEND FOR COMPLETELY  
ILLUSTRATED CATALOGUE

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

*Rezo doors-or equal*

**REZO HAS NO EQUAL!**

*because* only REZO flush doors have the  
exclusively patented interlocking air-cell grid core. Only  
REZO has this feature which assures life-time service  
with no-sag, no warp.



merit specified

Specify  
**REZO DOORS**  
Not REZO Type

**L. J. CARR & CO.**  
PACIFIC COAST DISTRIBUTORS  
P. O. Box 1282 Sacramento, California

proof, permanent, sanitary, easily installed; heavy deep-drawn stainless steel, underside coated with sound deadening asphalt rubber emulsion; costs less than tile; this is sensible product, merit specified for CSHouse 1950.—The O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif. A, D, DR, B, PB.

(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

(532) Custom Built-In Sound Equipment: Information equipment giving broadcast quality, custom sound, television, record playing, recording; servicing architects, decorators, furniture dealers; demonstrations by appointment.—20th Century Design, 8923 Beverly Boulevard, Los Angeles 48, Calif. A, D, DR, B, PB, ID, AS.

(947) Custom Made Radios, Record Players: Folder custom made radios, record players; both cabinet designs, mechanical equipment to specification; built-in or free standing; contemporary design, good engineering; well worth investigation.—George Oppen, 1745 Wolcott Street, Redondo Beach, Calif. A, D, DR, B, PB, ID, AS, C.

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

#### SASH, DOORS AND WINDOWS

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

(941) Classroom Window: Information new type intermediate weight steel classroom window; increased light effectiveness, economy in original cost, easy washing and replacement of broken glass; custom built to 10' wide and 9' high; upper light fixed diffusing wire glass, lower portion clear; good design, engineering.—Advertising Department, Truscon Steel Company, Youngstown, Ohio. A, D, DR, B.

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

(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, PB, C.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design

accessory.—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, mintons; outside screens. 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.

(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.

(913) Lightweight Core: Brochure Parkwood Honeycomb, very lightweight core material for use between sheets of aluminum, plywood, veneer, decorative laminate; various grades range in compressive strength from 50 to 250 lbs.



per square inch; ideal for doors, furniture, sliding panels; inexpensive.—Park-Wood Corporation, 24 Water Street, Wakefield, Mass. A, D, DR, B, PB, AS.

(744) Scale Models, Interiors: Belico Models by Jack Eddington; official model makers to Arts & Architecture; Belico Economy Plan for complete home, office, apartment, furnishings; interiors, design.—Belico, Inc., Lionel Banks & Associates, 407 Commercial Center Street, Beverly Hills, Calif. A, D, DR, B, ID, AS, PB, C.

#### STRUCTURAL BUILDING MATERIALS

(943) Aluminum: Informative booklet on aluminum point out that often excellent production economies can be made by using aluminum in place of other materials; complete descriptions various forms in which Revere aluminum is fabricated; illustrations, charts, tables giving properties, characteristics of most wrought aluminum alloys. Revere Copper & Brass Inc., 230 Park Avenue, New York, N. Y. A, D, DR, B.

• (932) Corner Bead: Data Milcor Super-Ex Corner Bead; strong, straight nose reinforced by two solid flange sections, strengthened by corrugations; integral expansion flange makes good plaster bond, simplifies erection; 26-gauge sheet steel, galvanized.—Inland Steel Products Company, Box 393, Milwaukee 1, Wis. A, D, DR, B, PB.

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts; permit custom styling, clean-lined simplicity, modern design through use of Kawneer stock metals; less costly than made-to-order specials; eliminates drafting, detailing; good product, worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich. A, D, DR, B, PB, AS.

(944) Shore Clamps: Information unusual new shore clamps which cut shoring costs in half; use with 4' x 4's or 2' x 4's; quick to put on, quick to take off; will support 6,000 pounds; can be used for temporary structures, ramps, scaffolding; worth investigating.—Farmers Tool & Supply Company, A, D, B.

(950) Support Column: Information Mono-Post support column installation in residential, light industrial construction featuring dual-purpose steel post for use as an adjustable support column during early construction, thus eliminating temporary support installation, later embedded in concrete floor as permanent feature; designed and manufactured to comply with FHA minimum requirements; permits major economies; integral unit including welded steel plates top and bottom and precision built jack for adjustments during construction; sensible new product deserving close attention.—The Akron Products Company, Seville, Ohio. A, D, B, PB.

(945) Veneered Wall Tie: Brochure new Copperweld V-Lok Tie for veneered walls; V-shaped crimped prongs of Copperweld nail; can't rust, corrode, weaken; strong as alloy steel; anchors greater surface of brick to studding.—Copperweld Steel Company, Glassport, Pa. A, D, B.

#### VISUAL MERCHANDISING

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

#### ALFRED AUERBACH

continued from page 20

are outdated before the latchkey is turned for the first time. In all too many instances a lifetime's savings are poured into a dwelling that incorporates only a small fraction of the know-how we now possess about the most serviceable type of floor plan, about fenestration, illumination, facade. The picture window is the cliché most frequently used in the housing industry to betoken a modern dwelling. So Cape Cod cottages and Georgian manor houses and low rambling ranch houses are all punctuated with picture windows . . . and presto, they are modern! Here and there in a magazine you can spot a new home ideally suited to its terrain . . . with a flowing floor plan that does not insist upon static walls to compose rooms . . . with flexible, multi-purpose illumination . . . with ceiling heights that permit one to walk upright without fear . . . with bedrooms that are slightly more than cells, and with facades that grow inevitably out of the interior planning. But these dwellings are few and far between. The housing industry is currently grinding out thousands upon thousands of new homes that recall the phrase, "What was good enough for my father's customers is good enough for mine." There is no malice in the housing industry in doing this, it is pure thoughtlessness and an unawareness of the importance of certain individual achievements that hold a message for the entire industry. To a certain degree this parallels the situation in home furnishings . . . but the damage is so much greater when expressed in terms of a house rather than in terms of a chair or a lamp. Furthermore, the progress of the kind of good design in home furnishing remains handicapped and stultified to a good degree by the persistent allegiance of the housing industry to the practices of another day. As a generalization, one could say that large multi-family dwellings in large cities show a more progressive approach than does the typical one-family house, usually built without benefit of an architect. But even these are not uniformly good.

I suppose all this carping must come to a close. If much of what I have said has sounded arbitrary and captious and hyper-critical it is only because I am so soundly convinced that only from a sound, harmonious environment can a happier citizenry spring. I feel certain that our true designers, and our better manufacturers and retailers . . . and certainly the press . . . are addressed to the same concept. We are essentially merchants of environment, not just commodities. To this end the exhibition opening today represents another milestone in a series of milestones that has dotted the American scene in the 25 years that have intervened since President Coolidge wrote that historic letter. In permitting the Museum of Modern Art virtually to use 5,000 square feet as a Chicago annex . . . in which it may show products from anywhere in the country, not just from exhibitors in this building . . . the management of the Merchandise Mart has rendered a signal service to the cause of good design.

#### VISUAL FORM—STRUCTURAL FORM

continued from page 29

fulfill. Maximum physical comfort, sufficient space, optimum illumination in terms of lumen, efficient plumbing, temperature control and economy were objectives they sought to realize and to coordinate.

The need of the eye, that is, of the human spirit, is not necessarily congruent with the needs of mechanical efficiency or of physiological comfort. To solve utilitarian and structural problems it is possible to make progress step by step, adding one result to another. The eye, on the other hand, always seeks for completeness. There are no half resolved images; each visual form is a complete form for only its completeness makes it an image.

Visual illusions make it clear that physical structure and visual structure are not are not mere mistakes of judgments. They, like slips of the tongue, are manifestations of inner purposes. Just as slips of the tongue reveal the subconscious direction to gratification, so visual illusions disclose man's need to sense integration, to see complete visual forms. Visual illusions are a manifestation of the fact that whatever we see, we see in total pattern and that we adjust size, length, direction, shape, brightness and color to reach this single perception.

Visual illusions make it clear that physical structure and visual structure are not inevitably congruent. They grow out of different functions, and it is a fallacy to assume their congruency. But they meet at certain tangential points, and it is important to recognize those points. Physical coherence and visual coherence may exist together. Structural stability, spatial balance may have visual overtones of their corresponding qualities.

Architecture, stripped to its very bones, in the nakedness of its structure, reveals visual virtues of symbolic significance. The honest use of materials and techniques is an expression of honesty and genuineness in human relationships. Structural lucidity is a symbol of openness and clarity in human interconnections. The spatial configuration which unifies spatial vistas into one common flowing space is a symbol of integration. The walls which openly serve to divide space and to connect space are expressions of interdependence. The opening of the building toward the outside to include landscape in the human sphere testifies to man's deepest bondage, his reverence for nature. The flexibility of the planning and the consequent mobility of visual appearance, the free play of light, texture and materials are suggestive of the quality of organic growth. The human scale, the adjustment of space to human range is a symbol of the significance of the individual.

Such isolated visual symbols of honest thinking gain full stature if they are orchestrated with purpose, if the architect recognizes them in their formed expression. But our formless social life has inevitably desensitized us to visual form values. It is significant that today in every part of our life, we lack a disciplined way of seeing. We do not see the essential values of our life in our wild race for speed, success, mechanical efficiency, profit; neither do we recognize the role of visual forms as one of the means by which we can reach toward these essential values.

The issues involved are not merely issues of craft. A truly human building can grow only from a truly human being. Imprisoned by the old ways of thinking and lacking a perspective of a healthy contemporary vision, we cannot hope to make significant steps forward. The task, therefore, is to dig deep into ourselves and to brave a re-evaluation of our present mental equipment.

If our premises are valid and visual forms in their optimum expression, as plastic art forms, have a major role in sensitizing man to the experience of order and unity, then, an intimate contact with the work of the plastic artists is an important factor in the re-evaluation of our mental tools. The experience of such intense statements of integration as painting and the other plastic arts is one of the most significant means by which architects, as well as other men, can establish a sounder basis for their creative growth.

Contemporary painters, in a process parallel to that of the architect, scraped off the fossils of the past by re-establishing in painting a sound visual form. Through a long and consistent struggle they made their work a clear symbol of order, a pure plastic form. Cezanne, Seurat, the cubists, Mondrian, and other important pioneers once again made painting a visual form which develops from a genuine respect for the tools and materials; once again they made painting the form of a function of integration.

But these forms by themselves complete could not yet be what they deserved to be: an important factor in the redirection of twentieth century vision. They lacked the necessary shelter offering them a sympathetic environment conducive to their growth. Painting and other plastic art forms, without an architectural shelter which will take them in, are like a child without a mother. Twentieth century painting was unable to fulfill its healthy promise because it lacked a caressing environment.

Today paintings and sculpture are mostly afterthoughts, purchased as commodities and applied to the walls or in space, haphazardly and without relation to the meaning of the living space. Their intense visual qualities pull and stretch the visual unity of the space which the architect had not planned to house them. It is unavoidable that these foreign bodies, therefore, become more disorganizers of the visual space. They compete with each other, with the wall which bears them, with the space of which they are a part and, thus, although they may contain a potent message in themselves, cannot fulfill their potentialities.

Architecture and painting do not meet each other at present because both are incomplete. They must meet on common terms if they are to participate in a common art, the art of space.

Like the proverb: "After the bath we throw out the child with the dirty water,"



## NEW PRODUCT RELEASE - - - - -

BEAUTYLUX VALANCE LIGHTING UNIT - NEW  
 AS TOMORROW - AFFORDS CUSTOM KITCHENS  
 FROM STOCK FIXTURES - FLOODS ENTIRE  
 ROOM IN PLEASANT REFLECTED  
 FLUORESCENT LIGHT - BRILLIANTLY  
 DOWNLIGHTS WORK AREA - UNIFIES  
 CABINET SYSTEM - INTEGRAL ELECTRIC  
 CLOCK - SMARTLY CONCEALS CURTAIN  
 POCKET - COMPLETE ONE PACKAGE UNIT -  
 - - BEAUTYLUX - - - WRITE - V.H.  
 GOODMAN 4202 CRESTWOOD ROAD RICHMOND  
 27 VIRGINIA

USE PROPERLY DESIGNED  
 EXPERTLY INSTALLED

## RADIANT HEATING

BY

**HORACE F. ALLISON**

8346 W. Third Street      York 7100      Los Angeles 36, Calif.

**B**  
**BELÍCO MODELS**

JACK EDDINGTON  
*Architectural  
 Landscape  
 Contour  
 Rendering*

407 COMMERCIAL CENTER ST.  
 BEVERLY HILLS, CALIFORNIA

CR 5-5179

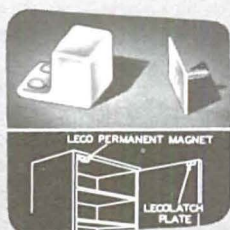
## STEED BROS. BUILDING CONTRACTORS

Office and Yard:  
 714 Date Avenue  
 Alhambra, California

Telephones:  
 Cumberlnd 3-2701  
 ATlantic 2-3786

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

**VELVATONE STUCCO PRODUCTS COMPANY**  
 2066 Hyde Park Blvd.      Los Angeles 44, California  
 For information write—or call AXminster 7167



New! Include this revolutionary Cupboard  
 Door Latch in your next design!

*Leco-latch* with the PERMANENT MAGNET

- No Moving Parts—No Springs • Easily Installed
- Lasts Forever—Nothing to Get Out of Order
- Works Perfectly—Even if Doors Sag or Warp
- Doors Open Easily—Without Snap, Noise or Jerk

For further information regarding literature, prices  
 and distributors, write today to:

**LABORATORY EQUIPMENT CORP.**, St. Joseph, Michigan

so the visual form of architecture, soiled by the Beaux Arts, was thrown out with the Beaux Arts. To restore architecture to its place in the art of space, we must reclaim the visual sensibilities we have lost. This demands the reeducation of architects, the resensitizing of their thinking through the experience of visual structures in their fullest meaning as genuine plastic forms. This education should start in the schools with the recognition of visual form as an integer factor in architecture which should be respected and studied in its own structural terms. A stable architectural structure can only be achieved by the strictest observance of the physical rules. An accurate knowledge of certain phenomena operative in a given combination of musical sounds secures creative surety in musical organization. There are rules parallel to this in visual organization, and only by their observance can we genuinely orchestrate shapes, textures and chromatic values. Only through the full mobilization of visual sensibilities can we again synchronize physical and visual forms. Only architects with disciplined vision will be able to produce successful chromatic designs, valid in themselves which do not destroy architectonic properties; and only they will be able to create a symbolic imagery making possible the heraldic organization of life activities in a single building or in the total pattern of a metropolis.

Parallel with this reeducation there is another road open. Structural form and visual form share a common vehicle reaching to human perception. This vehicle is light. Every sensitive designer recognizes that light not only illuminates, but forms. Light moulds, accentuates, organizes the physical space. It is the melodic line of space which weaves the different spatial parts into one organic visual unity. It produces a living metamorphosis of space. Frank Lloyd Wright points this out: "Shadows were the brushwork of the ancient architect. Let the modern now work with light, light diffused, light reflected, light refracted—light for its own sake, shadow gratuitous." The new technological mastery of illumination unchained light and made it the architect's tool, not only in the narrow functional sense of illumination, but in the sense of a creative tool.

A willingness to use this tool, in its fullest range, would prepare a ground on which architecture and painting could live in common function.

In summary, contemporary architecture has created a perfect structural order in terms of biological security. That it has not done more is due not to architectural thinking as such, but to the inadequacy of the broader vistas of thought of twentieth century man. We have reached a new, healthier and safer foundation from which to approach the problems posed, but we have failed to find a human level for this approach.

Security and development are fundamental human needs. We function fully as human beings if we act to realize both.

Security and growth are interdependent functions. They cannot exist without each other and they mutually condition each other. To survive, an individual must act to reach order, to establish continuity; he must accept norms. Only by ordering the impacts of our surroundings, by gaining a temporary equilibrium, is the possibility of a step forward guaranteed. Only a coherent thought or feeling endows us with the potential freedom to act and, at the same time, urges us to use this freedom in order that we may move on to further thoughts and feelings, to more embracing patterns.

An overestimation of the importance of security or of growth, of stability or of change, endangers the fullness and balance of life. To change without securing one's present position is as dangerous as to overemphasize an established order, the rigidity of which obstructs change toward a richer order. Today both individual and social events demonstrate the lack of living symmetry between these two. Kurt Goldstein, a leading scientist, made the observation that, "A characteristic means by which patients with brain injuries avoid catastrophic situations is a tendency towards orderliness . . . such individuals may become veritable fanatics in this respect . . . the sense of order in a patient is an expression of his defect, an expression of his impoverishment regarding the essential human trait: the capacity for the adequate shifting of attitudes." And we have examples of the opposite defect—the obsession for change—the inability to settle on a thought, to concentrate, to be loyal to values and human obligations.

A healthy human environment guarantees us both security and development. At its optimum, a building will function to provide both physical security and social development. If it is restricted to one or the other function it will not realize a total living form. Thus, a building which is conceived as a shelter in the narrowest sense, conceived solely to safeguard man's physical well-being, will fail to become a complete form no matter how adequate the technical knowledge employed.

The achievements of the early twentieth century were necessary and inevitable steps in the return of architecture to a healthy basis. Only through the reevaluation of the elementary utilitarian functions and through the honest and forward-looking use of materials and techniques can architecture be reborn. The task of today is to make architecture grow by broadening and deepening our understanding of all the functions of which architecture is the form.

As I have suggested, development is as essential as security to human life. Architecture must live up to its function as an instrument of development. Just as human development is based upon cooperative social effort which is nourished by the communication of individual feelings and concepts of common values, so architecture can reach its optimum form as it becomes a vehicle for the communication of human values. A building which expresses a human attitude in its visual structure is a symbolic form and, as such, can stimulate in us the common feelings and concepts necessary for cooperative effort. Building, in this sense, should aim not only at man as he is, but also at man as he could be. A truly human building is a shelter for man in the making as well as for the man of the moment.





#### *Steelbilt*

*Horizontally Sliding Doors and Windows used to enclose a large porch on the Beverly Hills home of Dr. Stanley W. Imerman.*

*Photographs by Julius Shulman.*



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

## steelbilt REMODELS TOO!

Steelbilt Horizontally Sliding Doors and Windows, used so effectively and inexpensively in new contemporary homes, can be used just as effectively and inexpensively in remodeling old homes—see photographs above. The installation was accomplished without interfering with the existing structure in any way. *One man in one day had it ready for glazing and painting.* And it created a wide area of usable living space from an occasionally used open porch. Units are available in any fraction of an inch in width and length, price to the nearest 10-inch multiple of width and length. Write, wire or telephone for further information.

## STEELBILT, INC.

4801 EAST WASHINGTON BOULEVARD, LOS ANGELES 22, CALIFORNIA, ANGELUS 9-1147





# KLEARFLAX

linen floor coverings  
woven in a variety of colors and textures  
are moth-proof, reversible and  
practically burn-proof.  
In standard sizes, ovals, rounds,  
cut to order, wall to wall or room size.

There is a KLEARFLAX floor covering fabric  
for every budget.

Regardless of price range,

**KLEARFLAX can take a beating**

KLEARFLAX Linen Looms • Duluth, Minnesota

showrooms: New York, 295 Fifth Avenue

Los Angeles, 812 W. 8th Street

Chicago, Merchandise Mart