arts & architectures

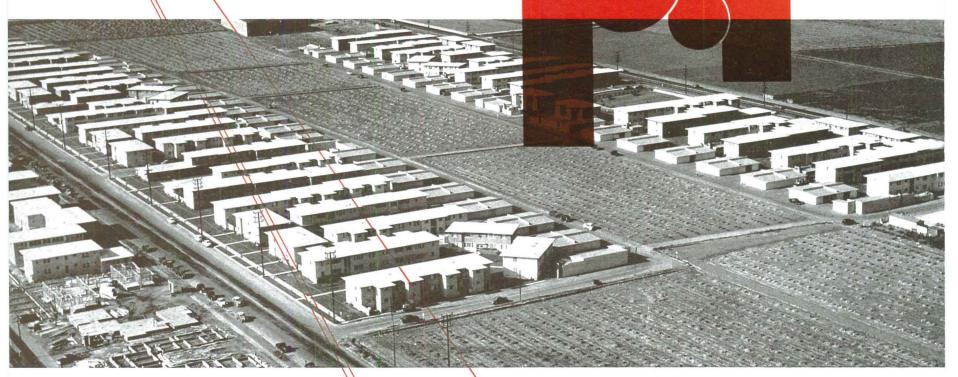
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CONTENTS

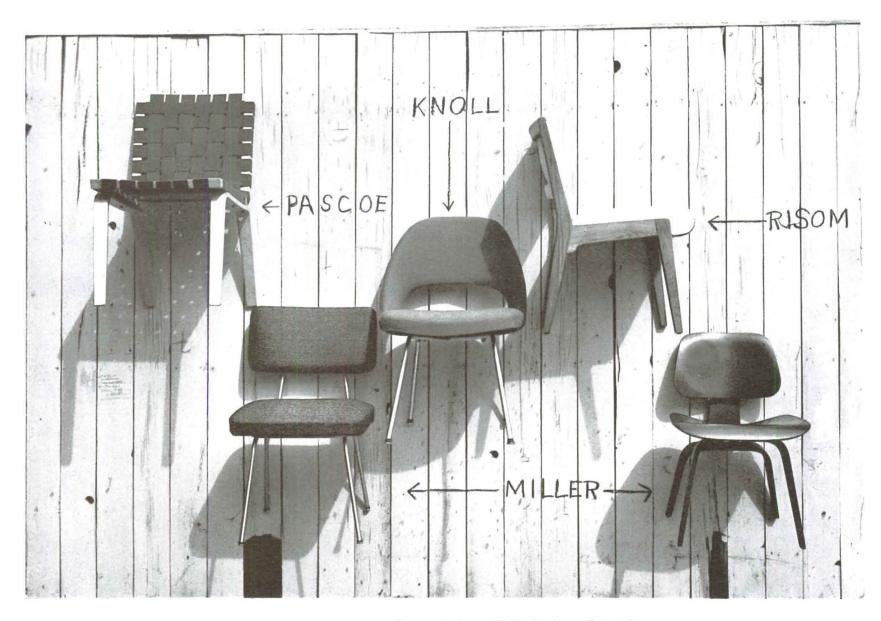
ARCHITECTURE

Scripps College Exhibition of Contemporary Architecture: Richard Neutra, William Cody, Harold B. Zook,	
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Charles Eames, Raphael Soriano, Kemper Nomland	22-33
Case Study House 1950	36
SPECIAL FEATURES	
Books	12
Music	14
Notes in Passing	19
Bronze Sculpture, Bernard Rosenthal	20
Storage Units, Charles Eames	34

New Product Literature and Information

ARTS AND ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single capies 50 cents. Editorial material and subscriptions should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, please give both new and old address.

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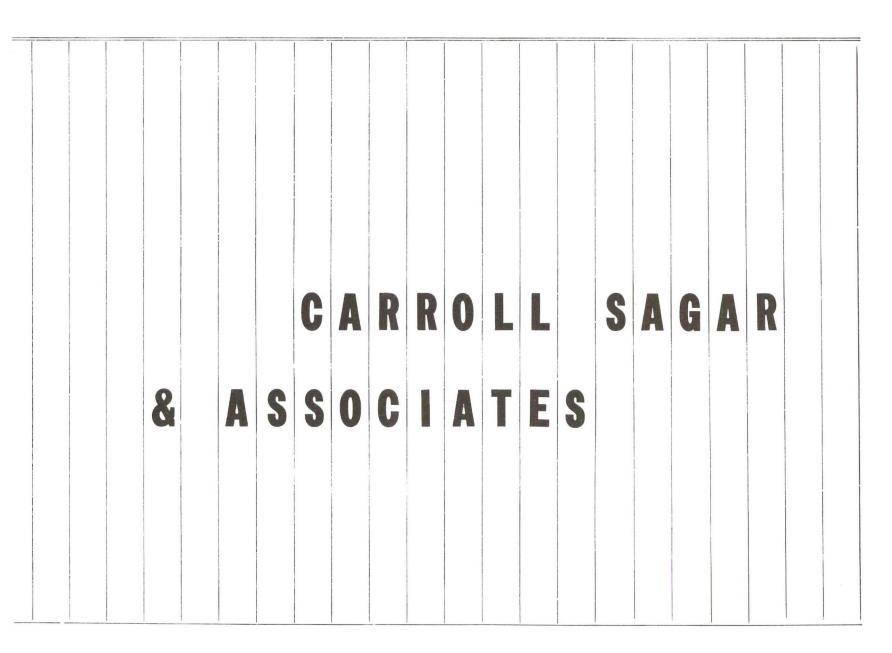
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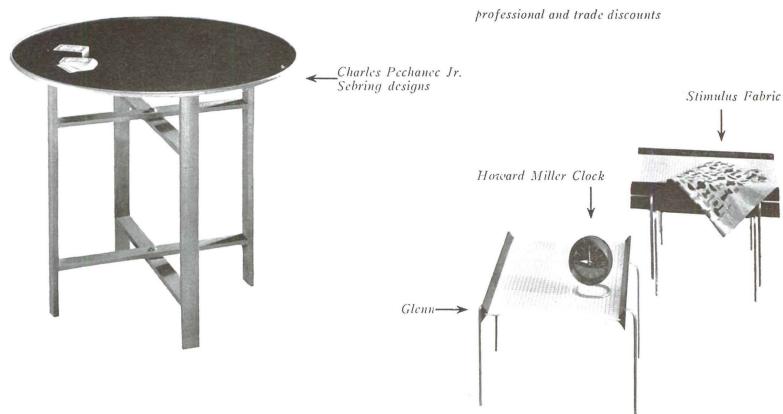
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FURNITURE AND ACCESSORIES

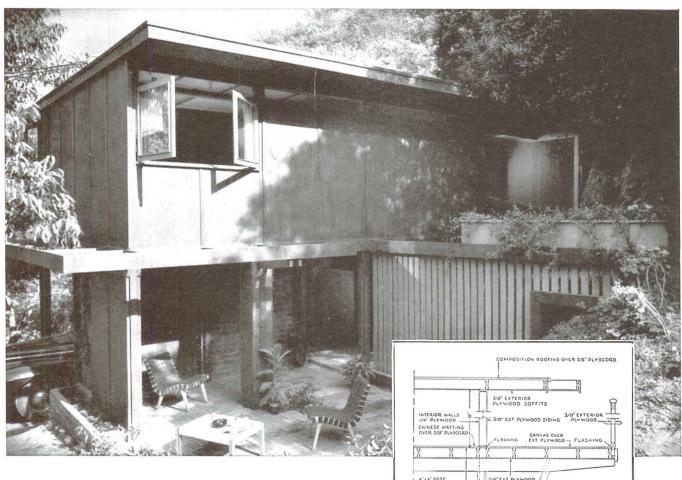








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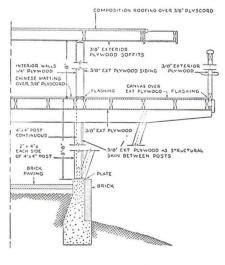
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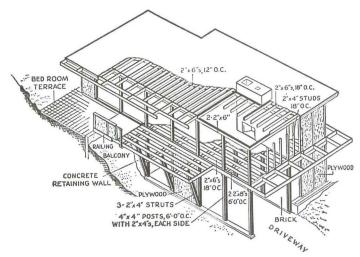
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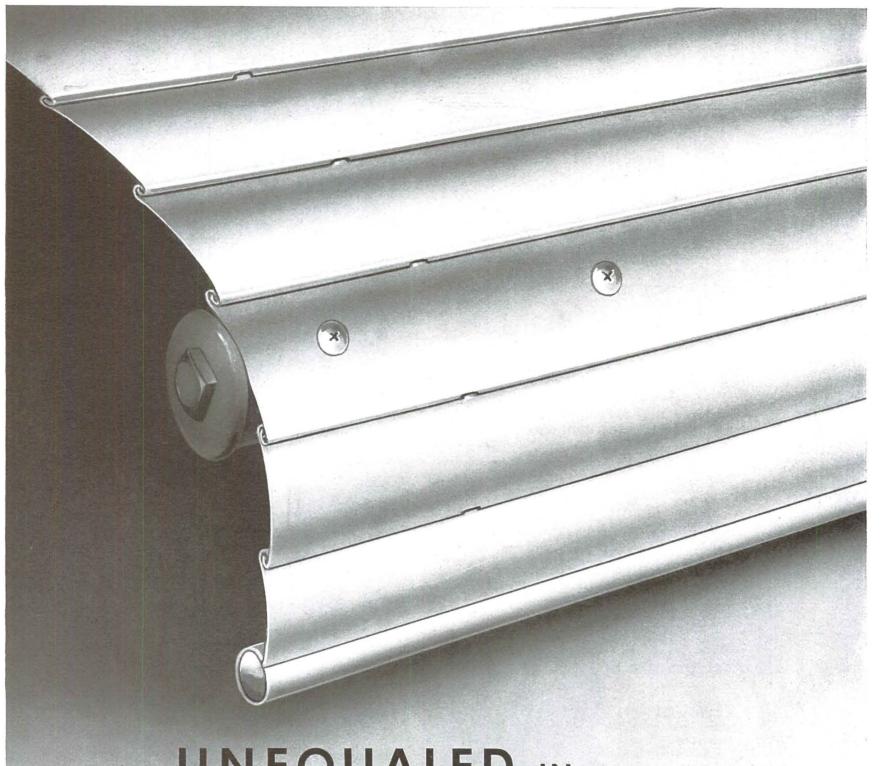
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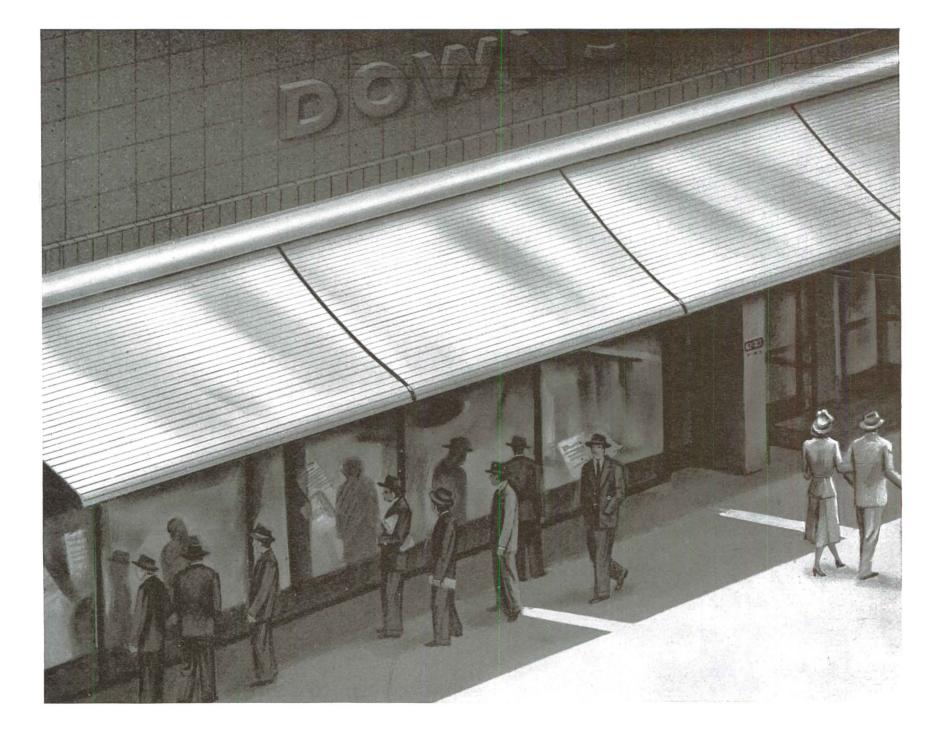


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BOOKS

FRANCES HARTWELL

THE NEW REGIONAL PATTERN by L. Hilberseimer; Paul Theobald & Co., Chicago, 1949; \$5.50.—Having struggled for years with the complexities of translating to the "average citizen" the experts' arguments for city planning, urban redevelopment, conservation of resources, and reintegration of industry and agriculture, it is gratifying to find direct and readable support in that struggle. Professor Hilberseimer gives us a beautifully organized and presented summary which should help considerably. Based on a vision of the good life for all the people, the author's approach is historical, sociological, political, and economic, and, amazingly enough, condensed into some two hundred pages of text and an outstanding selection of photographs and diagrams, the latter illustrating his own suggested solution and its application to such diverse areas as the city of Chicago and the Central Valley of California.

Principles are important because they suggest directions, not because they pre-determine results. The slow evolution of a culture pattern under the democratic process as we know it may at times make us despair of enlisting citizen support and board-of-supervisor cooperation even for the directions, much less for the results, but the validity of vision remains. As an individual, you may be highly resistant to the kind of living Professor Hilberseimer advocates; but in the face of the many elements working against both preservation and survival of our "civilization" today, it behooves us to look for and build on the ideas, ideals, and hopes which would make possible not only survival but real achievement. As a presentation of such a possibility, this book is well worth owning and talking about.

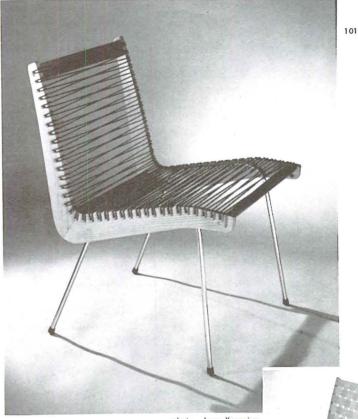
FREDERICK CATHERWOOD ARCHT. by Victor Wolgang von Hagen, Introduction by Aldous Huxley; Oxford University Press, New York, 1950; \$5.00.—In a period notorious for fictionalized biography and biographicalized fiction, it is a pleasure to find an author

combining scholarly research and classical restraint in the face of material which might well have tempted him to out-Hollywood Hollywood. In the course of a singularly varied life, F. Catherwood explored and recorded in pencil and watercolor, often at the risk of his life, the romantic and dangerous Near-East and the then totally unexplored jungles of Central America; was recognized and welcomed in the top cultural circles of Europe and America; built railroads in the jungles of Guiana; had a hand in the development of California; in between times ran an amusement-and-educational project of no mean extent in New York City; and finally was among the victims of a pre-Titanic steamship collision. The scenario exists for a volume out-romanticizing "Anthony Adverse;" instead, thank heaven, Mr. von Hagen has given us an urbane and delightfully written account of the facts; reprinted Catherwood's own Introduction to his "Views of Ancient Monuments;" and reproduced some forty fresh and fascinating drawings for our delectation. The result is a thoroughly epicurean volume which is tantalizing in its omissions and palatable in its after-taste. Highly recommended, and worth searching for in the shuffle where it may easily be lost among more vociferous rivals.

THE PRACTICAL APPLICATION OF ACOUSTIC PRINCIPLES by D. J. W. Cullum; E. & F. N. Spon Ltd., London, 1949.—"It is the purpose of this book to provide in a concise form useful information relating to architectural acoustics and sound-proofing in buildings." The 200 well-organized and carefully diagrammed pages do exactly this, in a relatively painless manner which should make it a valuable handbook for the professional designer who needs to be familiar with the technical problems and the most direct solutions with which his consultants in the non-exact science of acoustics must deal.

MODERN FURNITURE, Its Design and Construction by Mario Dal Fabbro; Reinhold Publishing Corporation, New York, 1949; \$5.00.

—As an enthusiastic modernist who has long since sold the old family cobbler's bench to pay for a couple of Eames chairs, it hurts me to report that an evening with this little job practically sent me screaming to Grandmother with a request for immediate delivery of a Queen Anne what-not to restore my sense of the esthetic. When the cause of "modern" is put this way, you almost



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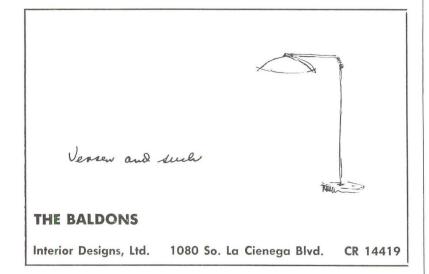
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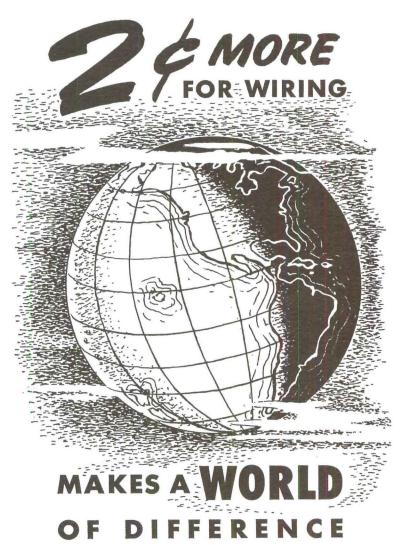
think that the atmosphere advocates have got something. Here are all the skeletons—pages of them, diagrammed and dimensioned and, in some cases, photographed; and reduced to the essentials of structure, with no consideration of color or materials, it's a pretty grim prospect. All I can say is if you are dreaming about some furniture that will really work and that will be a pleasure to live with, give our modern craftsman a fair chance; stick to your window-shopping, and take along a tapeline to check the sizes; and if you are tempted to use this unquestionably comprehensive reference volume, please remember that even a beautiful glamour girl would look funny if she took off her skin and sat around in her bones.

ITALY FROM NAPOLEON TO MUSSOLINI by René Albrecht-Carrié; Columbia University Press, New York, 1950; \$4.25.—History as we have known it, presented with meticulous respect for the event as it happened and with a degree of detachment as profound as it is unusual. Definitely a seminar course, this is not a book you will whip off in an evening; but if you are of those who are repaid for the effort of exercising your mind, you may well stay awake nights over this particular version of "it can't happen here. Fascism in Italy was, if not inevitable, at least completely logical; Dr. Albrecht-Carrié remarks "potentially, (Fascism) exists everywhere and the home ground is where its seeds need most watching. The only successful antidote in fact is to go behind Fascism, outward manifestation that it is, to the roots, that is to the problems that made its emergence possible. So long as these remain, Fascism remains as a potential threat, less in the might of arms, now destroyed, than in the hearts of men." This book does exactly this, for Italy, and the analogies are not difficult to derive; only you will have to find them for yourself, for the author remains laudably objective and analytical.

PROFILE ART THROUGH THE AGES—A Study Of The Use And Significance Of Profile And Silhouette From The Stone Age To Puppet Films. R. L. Megroz, Philosophical Library, New York, 1949; \$3.75—As the title suggests, this is concerned with paintings from







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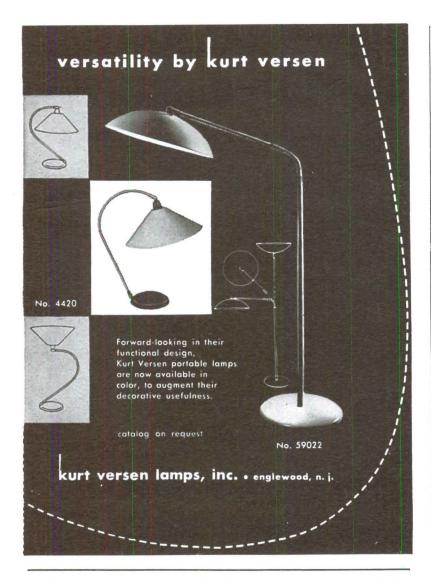
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Architectural Metal Work Since 1902 2300 EAST SLAUSON AVE., LOS ANGELES, CALIFORNIA the great caves and smaller rockshelters of interglacial ages during the first quarter of the book. We are then shown miscellaneous cuts of archaic Greek, Egyptian, and later Islamic pots, of Javanese puppets, and specimens of 16th century marquetry. The rest of the book is devoted to the cut out shades of 18th-19th centuries, which had their chief vogue as portraits although some figures and scenic examples are included, and even 20th century specimens which must be assigned to the lampshade department. To augment the silhouettes the "character readings" of Lavater, an 18th century physiognomist, are given in an appendix. As there is an enthusiastic field of silhouette collectors the book, no doubt, will appeal there. Better reproductions, text, may be found on prehistoric frescoes in illustrated weeklies, or the National Geographic, not to mention scientific monographs on the subject, of which there are several. Of the intervening thousands of years of art, whether profile or not, the book takes no account in spite of the pretensions of the title. The relationship of cave paintings to silhouettes is never convincingly established in this poorly made book which begins to warp and crack as soon as it is opened.

MUSIC

PETER YATES

NOTES FOR THE GOOD USE OF MUSIC

The word esthetics presumes a system. Since we are listeners, a system is what we are trying to get away from. At present our musical training seems more concerned with note-systems than with the meaningful effect of organized sound. We wish to find out the intent with which a piece of music was composed and to appreciate what happens in the realization of that intent. We wish to find out the good use of music, beyond the casual interest of entertainment, leaving the phonograph going with the quartet playing while we talk: why composers of music are reckoned among the thinking men of their time.

Too often the writing of music begins with the intent that there shall be no theoretical mistakes. Such careful esthetic practice, however ennobled by good wishes, cannot rise above grammar ornamented, as one finds in the professional output of verse. Good verse like good speech, good conversation, takes its grammar for granted, clips and condenses and overlays it with implication, not merely involving the idiom with grammar but using the idiom as the substantive of grammar. It says what it thinks, does not translate thought into grammar, because it thinks in speech. The elegance of a grammatical mind adds no more meaning or beauty than the earnest inflection of an illiterate folksinger.

But music is notated in some part as if it were a written language. The illiterate folksinger can improvise innumerable variations, he cannot project extensive significant form. Whoever writes music must know its grammar so well he thinks it, not as a compendium of legal and illegal procedures which determine his creative action, but with the same free use beyond grammatical rule with which an illiterate speaks idiom. The maker makes language; he makes means. This is to be original.

The central experience of music is recognition and difference. Elementary musical design constantly stimulates recognition by melody or by many returns of a motif. Melody is distinguished by the recurrence of one or more tones or sounds or pattern of intervals; it has emotive effect by motion to and from a single tone, which establishes the tonality or key. Most of us are aware of this

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motion but cannot identify it; this is fortunate, because if we could we might think ourselves experts.

In more elaborate melodies the relation to a single tone is extended by further relationships with the several principal tones or tonal variants of the scale or key. By such graphic tension the line of music is made emotional, as alliteration and then assonance and rhyme impart emotion to a pattern of words. Experts when they analyze music of this sort need to look at a score; quite often they never find their way back to the sound. This same disease of ocular analysis is now raging among literary critics.

Idiomatic speech uses a constant varying of the sentence pattern to convey understanding beyond the additive definition of its words. Musical design begins with a pattern of notes and the emotional tensions of their intervals. It begins one step nearer emotion and one step beyond the expository function of elementary speech. A familiar pattern of tones will lose the emotional tensions of its intervals, unless these tensions have been emphasized by other means. The additional means particularize the pattern, as alliteration, assonance, and rhyme particularize a familiar collocation of ordinary words. In music repetition, sonorous harmony, and the return of a familiar group of notes in a new place particularize the pattern of intervals. When the notation moves into unfamiliar harmonic positions the interval pattern or the rhythmic pattern takes the place of the tone or sound pattern as a means of recognition.

The arrangement of the words in a sentence determines its rhythm; the arrangement of a group of notes, their length and the shape of their intervals determine the rhythm of a musical pattern. By these means the emotive effect is again intensified. If the emotive effect is purposive and esthetic, the intensifying of the pattern towards an increased particularity will be significant. It will come near being an abstract of the composer's meaning, his perhaps extramusical esthetic purpose, of which he wishes to arouse some awareness in the listener's mind. In such ways meaning becomes an intruder upon the formal premises of music.

The use of music need not be limited by the intent to convey emotional meannig. Particular significance is not all emotive. The excitement of recognition which is discovery may pass beyond emotion into a contemplation entirely concerned with the experience as it is happening, felt whole and observed in detail in its parts. Drama passes over into philosophy, epic into religion. In music such complex design illuminates and colors the mind with many crossing lights, teases and deceives the straight processes of thought by many partialities, hints of recognition and variant returns of a motif, then renews and enlarges the experience by bringing together into wholeness what was before confused. The emotive tension is dispersed over a variety of incidents without the concentrated emotive urgency that would stress a particular

In meaning moral values become abstract and stand apart from action and failing. Music is most successful in conveying abstract significances and least successful in describing an action or event. Why did Plato and Lenin, who knew the worth of music, fear its influence? Because for the listener it puts the abstraction or feeling in the place of action, to hear and respond suffices as an achievement; and the withdrawal from action becomes a negative passion, an asceticism, an assumption of a type of contemplative life. Apart from dramatic subject or accompanying text, music has no moral problems; it affirms a passive morality, an ethos of the form, selfsufficient and separate from living.

But the making and playing of music are actions, and the action too often stands in the place of the music as an event. The performer's pretensions, the prettiness of his tone or his grand manner; the composer's idea which he wishes to reproduce in musical facsimile are wound up like a spring toy to entertain the childlike audience. When a composer involves himself more completely in

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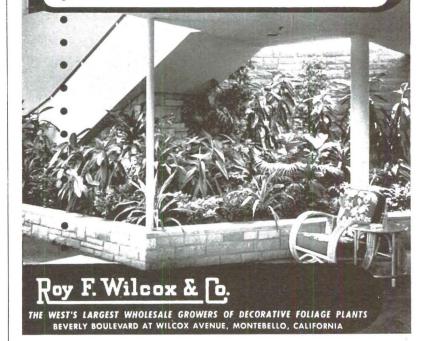
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music as an idiom he departs from the priority of grammar and imposes upon the idiom the expressive grammar of his own musical experience as thought. He no longer wills what is to be said but molds the will in the saying: what is said will be said. Himself, the summary of his experience, in creative detachment weighs and judges, deliberating upon the fact and the effect, enforcing the sense of the whole on what is partial and again subdividing into partiality the whole for its enlargement.

The creative mind is aware of and interacts with its own creativeness. The energy of the will mingles with the energy of the idiom, styles, forms, fashions, the rhetoric of the period, use of which is its authority and the concentrate its experience. The significance of acting and failing, divorced from the additive meaning of its words, becomes the rhetoric of tragedy, the comic fantasy of rhetorical gesture, approximating in sound and motion the state of verbal or dynamic music. (Dynamic music has always an effect of self-contained play, including the extended sense of that word applying it to drama, that is our chief delight in the sonatas and quartets by Haydn.) The blunt awareness of verbal meaning is transcended by the emotional rhetoric, which if it is unsuccessful or unconvincing, like self-conscious clowning, comes down in confusion or goes flat. "Toasted Susie is my ice cream" stays in the ear as determinedly as the varied return of a pavan by Gibbons and makes as little more than rhetorical sense until one hears underlying it the motif of American folk enthusiasm, "That's my baby!" The verbal gesture, already distinct from meaning, has been embellished by two word-ornaments of the outdoor billboard. "It's toasted" and "Ice cream," associated with stimulating pleasure, breakfast or a cigarette, holiday-vacation, and the open honking road.

Rhetoric is successful only when it enlarges upon genuine emotion. A rhetoric without genuine emotion, though it may become popular at a time of perverse fashion, is ultimately rejected as monstrous. Such was the fate of English euphuism, whereas Spanish gongorism, being more native to the mind of the people, has survived. The beauty which many diverse perusers enjoy in Finnegan's Wake, words on a colossal scale approximating the condition of music, is overall, the interrelated whisperings of many partialities pre-

suming wholeness, the sound of the voice in many passages where words recede down long corridors of implication, and concerned only incidentally with a detailed understanding of the rhetorically entangled puns. Here the vertical puns, resembling chords in music, when they require analysis, stumble as if over footnotes. It is hard to know how far an artist can depart from the esthetic circuit of the common mind. The artist, being his own original audience, must satisfy himself or violate his judgment; the public, foreign to his landscape, will often first abhor what it will later most admire in his vision.

From the eloquence of the voice speaking charged words comes the formal setting of words to music. The sound need not partake in the meaning of the words, though such accomplished word-setters as Purcell and Bach do not fail also to explore these partial references.

Music when it accompanies words need have no meaning or significance in itself, but when it throws off words to stand alone it may become an abstract of the significance of words, containing no separate or representative emotion, rising to a Miserere by Byrd, the Seven Last Words set for string quartet by Haydn, a canzone by Frescobaldi or a toccata of wordless prayer for the communion. At the other side of meaning appear Bach's solo string sonatas and the Art of Fugue.

Confucius playing on his stone, subtly varying in rhythm and quality its single sound ("The heart is full so beats the sounding stone"); John Cage making the effect of dominant and tonic by accenting the top or bottom of a chord on the prepared piano; whatever stimulates recognition and awareness of difference is substantial music. Key harmony is only one such system. Domenico Scarlatti and Haydn seldom heard any of their music as we now hear it, in the relatively colorless structural sonorities of well-tempered tuning; they wrote for the affective coloring and slight pervasive dissonance of the meantone temperament. Viol and vocal melodies from the fourteenth and fifteenth centuries that now sound to us so sweetly when played with modern bows and modern tuning by the musicians of Pro Musica Antiqua, had the bite of acid in their native intonation. Hindu music used a scale of twenty-two tones in the octave; Harry Partch experiments with instruments



designed for a scale of forty-three tones. Archaic dances ryhthmed in a few reiterated tones for drums and flutes or a percussion symphony by Lou Harrison stimulate positive awareness of both partial and inclusive form, which the most careful musicologist heaping up his canons by the rule may fail of. An ancient temple melody and a nineteenth century sacred melody played on the shakahachi by Tamada stand apart as distinct in meaning as a Mass by Palestrina and the Requiem by Brahms. The partialities of formally conceived music whisper in the ear like sentences and paragraphs but what they are saying may be thought obscure and wordless except as it becomes relevant within the comprehension of whole form.

Recognition and difference: the discovery of the episodes in the frescoed fugue of the C major Sonata for solo violin by Bach when Szigeti so miraculously plays it; the expanding universe of discovery which Schoenberg achieves in organized sound by the emancipation of the dissonance; the penetration into Beethoven's muscular structures to discover beneath the tissue of melody the heartbeat of the rhythmically unifying motif, so extravagantly parodied in Wagner's centreless motival web; the experience of denotative discovery in Satie's tenuous line of monologue: this is the purpose, the source of meaning, and the art of music. Did I criticize Wagner! Oh but no, the web is centreless and spreads its figures in color and extension as on a tapestry to enlarge the room. Fresco tenses and compresses space like a clenched hand; mural and tapestry should expand like trunk and branches. Here is the level of participative experience where artist and listener converse together in an idiomatic speech, free of the grammatical palaver of the musicologists.

The work of the musicologist is to produce and historically annotate an explicit version of the composer's text. So far his criticism, aside from comparative opinion of its correctness, is purposive and has authority. The work of the performer is to recreate this text as sound to the full of his experience without regard for the crowd. These two stand professionally between the composer and the listener, sometimes bodily impeding the flash of recognition, the personal exchange of thought.

It is often forgotten in the history books how many of the supreme

composers have been amateurs, as we should call anyone now-adays who devotes himself to his private interests without fixed hours, set duties, or public obligations, nor is it often remembered how much of the music for which composers of other days are now most praised was set down apart from their public obligations for their own pleasure and the delight of a small circle of friends. "What we need in all the arts is a great number of good amateurs," declares Arnold Schoenberg. "The greatest periods of creative music were those in which there were thousands of accomplished listeners, though relatively few professionals." Experience over several years of concert activity has shown me that the uninstructed persistent amateur is the best listener, the most responsive, concentrated, and unbiased. But note that qualifying "persistent." Only persistence can develop concentration and overcome obvious bias. The amateur listener gets his training in his own way.

The musicologist and the musician expound the ethos of the music, a certain manner of consistency inherent in the usual intent of the antecedent form, as they have learned it from composers of past times. They are helpless in the presence of any style of composition, ancient or modern, that expresses the consistency of another ethos, a new purpose assuming a new form, helpless because they have no terms or means to recognize it. Being helpless they react naturally by antagonism. They are most receptive to those aspects of the new style which resemble the types of newness they have understood in the past. Very often they cannot distinguish between freshly organized effective sound and noise grammatically ordered. But the listener need be neither helpless nor antagonistic. In the presence of such a mighty issue as Beethoven's Ninth Symphony the listener may discover the heroic conflict between the ethos of the fully comprehended antecedent form and the ethos of the composer's purpose, his intent to impose his meaning, culminating in the gigantic formal distortion of the choral movement. The listener may explain afterwards; he need not explain while he is listening; he cannot explain in advance. And in the presence of a form and style so new that hearing it requires a concentrated effort of elementary recognition the listener need not explain what he will hear, should not explain while he is an ear listening and does not have to explain afterwards, until the idiomatic experience of the music eventually brings forth an answer in its own language.

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Contemporary furniture, durably constructed with clean

simplicity of line. Designed to fit any home, any room

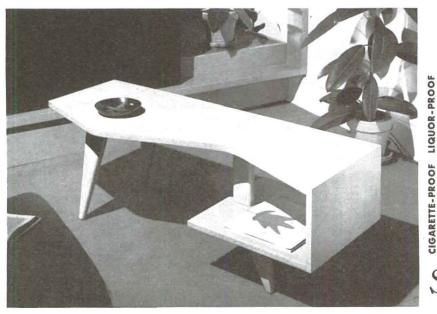
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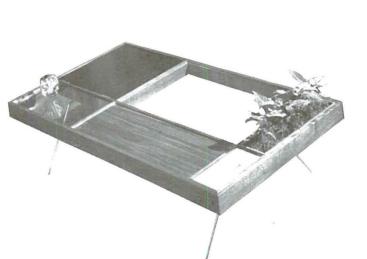
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STERLING





"NEW WALNUT BEDROOM, DINING AND OCCASIONAL PIECES"



ROUND EXTENSION DINING TABLE

42" in diameter with two 12" leaves.

Side chairs upholstered in foam rubber.

SIDEBOARD WITH SLIDING DOORS

has moulded Masonite trays on one side;
white lacquered interior. 18" x 48" x 26".

CHINA DECK WITH SLIDING GLASS DOORS, adjustable shelves are removable.

HEADBOARDS have Abaca cloth panels which are hinged to provide large storage area.

SIX DRAWER CHEST 18" x 65" x 26" high.

is available with wood or metal legs or can
be used on dowel platform bench as shown.

COCKTAIL TABLE is Walnut, Glass and perforated
Masonite on metal legs. 24" x 36" x 15"

Something New At Frank Bros.



STACKING TABLE has white perforated

Masonite top, solid Walnut sides

and metal legs. 18" x 24" x 15".





in passing

The freedom of the creative artist has always been a matter of concerned speculation—it now becomes a matter of the greatest urgency. We have come into a time of history in which there is no longer any real separateness in man's activities and nothing remains to him that does not exist in close association with the whole of his life. His spiritual and material existence have become completely dependent upon one another, and the whole life, as it affects the whole man, becomes the only way in which any future can be realistically conceived.

Therefore, it becomes necessary to test the validity of all those things which we have up to now considered to be first principles, and to revalue the so-called eternal verities in terms of a whole system of tensions that have become so precisely a part of the living structure. Such things we avoid deliberately for very obvious reasons until we are forced by the press of circumstances to readjust the delicate mechanism or face the constant threat of collapse.

The search for identity is the human impulse most easily perverted by the political jesuitism of international politics. As long as there is no focal point of unity to contain and to implement and to expand the deep wish of man for peace, it can and will be diverted and diffused and consistently debauched.

If indeed there is any penalty to this whole business of being civilized, it is the responsibility for assuming a basically realistic approach to the material facts of existence. And among those materials, as factual as an engineering problem, is the function of the creative artist in modern society: Its need for him, and his even greater need for humanity.

It is in this area that the United Nations Educational, Scientific, and Cultural Organization has set up a working problem. Accordingly the following resolutions were adopted at the General Conference: "That the freedom of the creative artist to accomplish his proper purpose as an artist in any nation is a matter of concern to the peoples of all nations, and

"That Unesco, acting for and on behalf of the peoples of all nations, will take such measures as are open to it under its Constitution to protect and defend the freedom of the artist wherever it is put in danger."

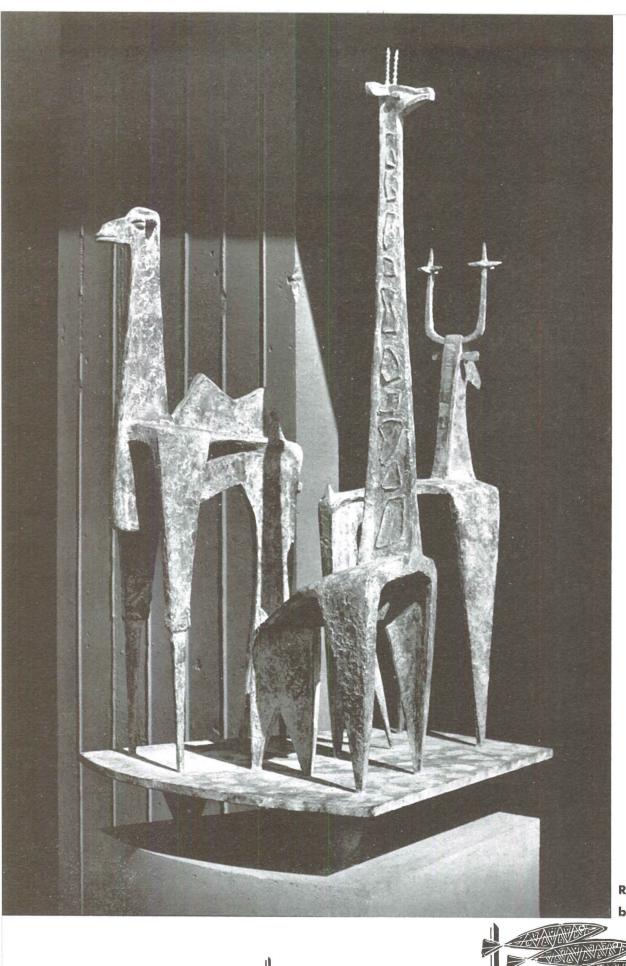
A statement from Glenway Wescott states a point of view from which these proceedings are being activated:

"The prestige of the creator, greater in some countries than others, also counts for a good deal; for when his work is not immediately remunerative he has to seek supplementary support from whatever cultural agencies or philanthropies there may be. The national traditions, as manifested in the attitudes of the artist's family and friends, art-loving or otherwise, are of great consequence in his formative years and his novitiate. Various education systems, as they balance the arts against the sciences and the various wage-earning techniques and trades, are more or less conducive to creative work. A Unesco questionnaire has been admirably devised to bring out information upon all these points. Publication of the results of it will stimulate our attention to potentialities and pitfalls of our national culture and at the same time increase our understanding of the different problems in other

"A nation which has a numerous, strong, flourishing, and encouraged body of creative artists will always enjoy a certain advantage in international relations. A freely inspired art and literature constitutes a form of propoganda most unobjectionable, benevolent, and innocent. It makes the most direct appeal of the thought and feeling of the individual in one country to the attention and sympathy of individuals in other countries. While it may be argued that the mass media—newspapers, motion pictures, radio, and television—can carry a message to a far greater number of persons at a given time, literature and the fine arts, by their very nature, are less changeable and more memorable. Furthermore, they address themselves to an influential elite in every country, including those who administer every sort of education institution; indeed also those who provide text and inspiration and substance for the mass media.

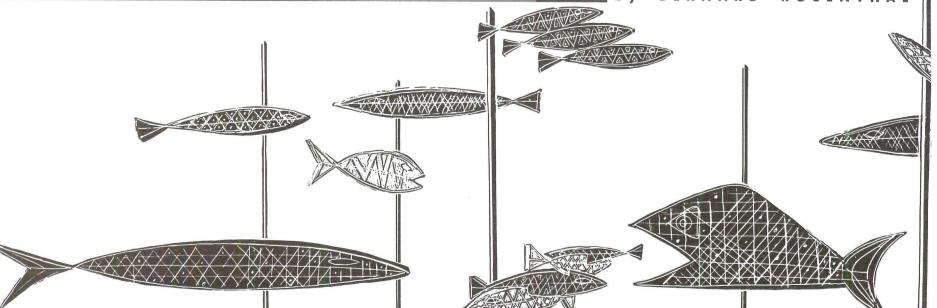
"This study of the artist's position and problems will enhance the prestige and efficiency of our U.S. National Commission in a particular sense. Authors and artists in the United States are inclined to be discouraged about affairs of state. Most of them have failed to see any possible application of their ideas and abilities to the great issues of the betterment of the world and the maintenance of peace, and therefore have grown somewhat irresponsible and idle. They are weakly represented on the Commission and participate very little in the activities of its panels and committees. This particular indication of Unesco's respect and sympathetic interest and helpful intention will set many of their minds to work upon Unesco's great general ideal and purpose.

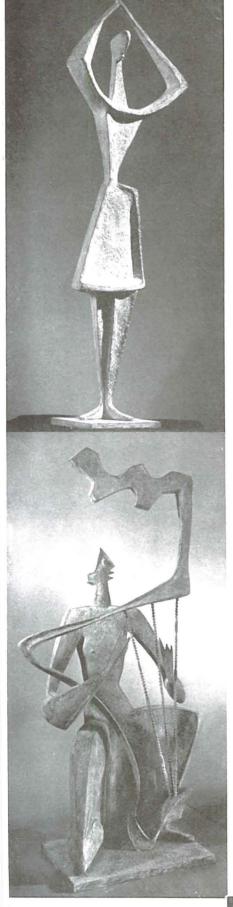
"NOTE: Two meetings to explore the United States position on the freedom of the artist will be called this spring by Artists' Equity, in conjunction with the National Commission's Panel on Visual Arts and the American Federation of Arts; one in Chicago, under the direction of Daniel Catton Rich, director of the Art Institute of Chicago, and the other in San Francisco under the guidance of Mrs. Grace Morley, director, San Francisco Museum of Art."



Upper left, "Animal Group" recently installed at the University Elementary School, U.C.L.A. Robert Alexander, architect * upper right, "Ballet Dancer" * lower right, "Harp Player" winner of Sculpture award at the San Francisco Museum and recently exhibited at the Architectural League of New York's Gold Medal Exhibition * far right, "The Flute Player."

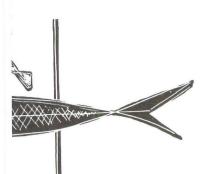
RECENT BRONZE SCULPTURES by BERNARD ROSENTHAL







It is the formative and generative years of an artist that are usually the most interesting of his career. With Rosenthal his development has led to a recent freedom from that maze of influences out of which an artist can develop a point of view that is essentially his own. Through countless experiments with many materials he has finally, in his own very personal discovery of wrought metal as his particular medium, found the means by which he can clear his throat and find his voice. With this, his own way, and within his own arrangement of the vocabulary of his medium, he begins the period of his greatest productivity with a very evident eagerness and confidence which becomes increasingly apparent in his work.

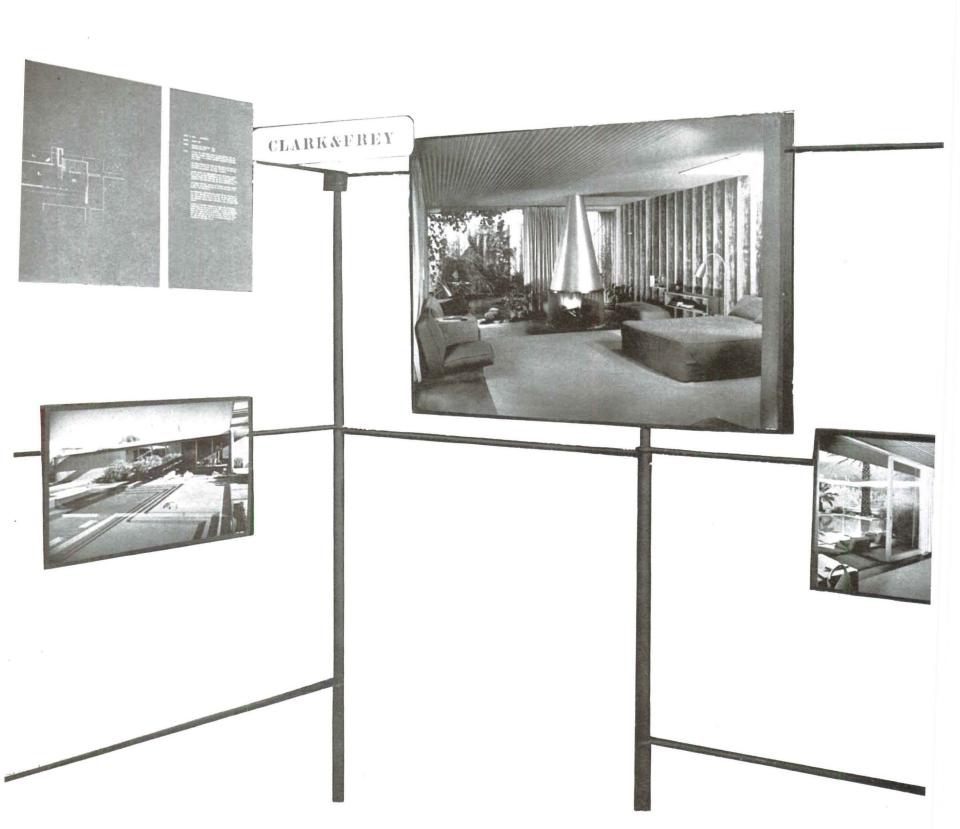


Left • detail of drawing for "Fish Fountain" in the library court of the University Elementary School, U.C.L.A. • Right • photograph of the finished fountain.



16

Sixteen Southern California architects exhibit contemporary trends in a group showing at Scripps College

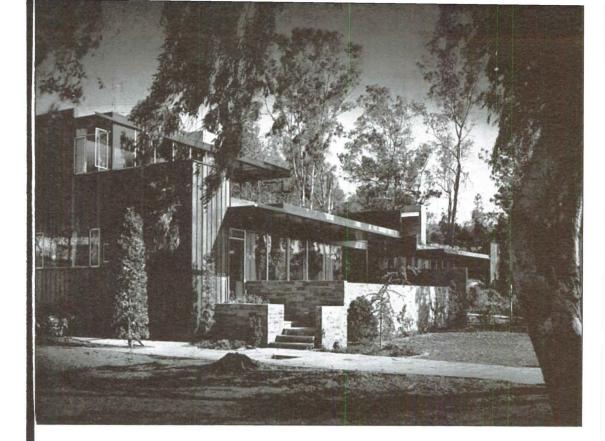


A Contemporary Architecture and Furniture Exhibition was held last month in the galleries of Scripps College for the purpose of bringing together some of the significant work done during the last five years in the Southern California area. Material for the exhibition was collected and organized by Whitney Smith through the assistance of his students in the Architecture Department.

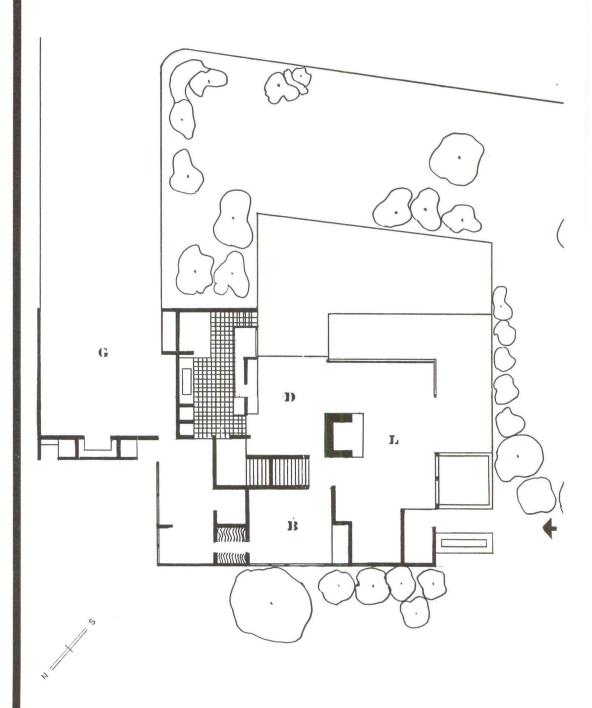
The design for the showing was given as a class probblem in exhibition techniques of three-dimensional display. In this case the walls were used only as background for several types of flexible screens which led and guided the spectator through experiences of variously lighted, textural and colored arrangements. Models as well as automatic slide projectors and arrangements of fabrics were used to heighten or lead into the ideas presented. Photographs of the houses were arranged on flexible metal screens, furniture, fabrics and ceramics were presented to suggest immediate use.

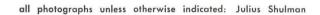
All of the material shown was selected on the basis of its availability and was chosen in relation to a wide price range. The showing represented a good sampling of the architectural activity in the area.

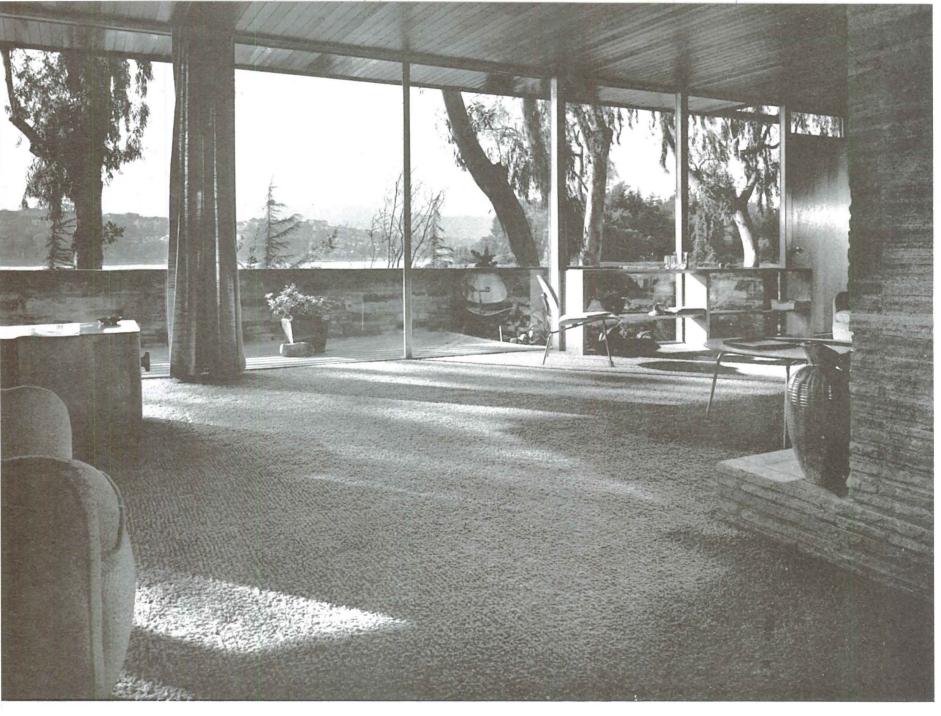
A quotation from the forward to the exhibition is perhaps the best key to the proceedings: "Design is at its best when it maintains a responsible regard for its own fitness within the environment it partially creates. Its own real values can be measured by the basic validities and sincerities of its contributions. We can almost see the outline and intimations of other attitudes towards living that within the rapidly expanding pattern of our culture system suggest other methods and other needs, forced and given urgency by the development of other necessities."



1. RICHARD NEUTRA







RICHARD NEUTRA continued

This house, which is of redwood with light rose and buff stone walls, stands on gently rising ground with a panoramic view of hills and distant mountains, reflected in the water of a lake.

The lower story contains living quarters, developing around a free standing stone fireplace, which in material and color relates to the outside terrace walls plainly visible through large transparent sliding enclosures. A bay toward the north windows is a music area, and the social sitting area extends past the fireplace and out to a paved terrace which connects with the dining room and can be reached from the breakfast nook of the kitchen.

The nook to take meals to the south has a counterpart in a broadly glazed plate glass nook, which serves as a small well-equipped office for the housewife-manager. The service quarters connecting with the spacious garage, equipped also as a workshop, extend past the delivery entrance and rear front. The guest room adjoins a northerly garden developed in consultation with Garret Eckbo, landscape architect.

The stairway at the rear of the fireplace, but freely relating the lower space opening to the lake and the view of the tall trees, is indirectly illuminated at night from concealed shelves. The upper landing, developed as a sitting and sewing room, gives access to the master suite and to the daughter's private room, both with their baths and outdoor decks. The large, lake-view front is glazed with glareproof glass to permit the enjoyment of the western panorama, the ceiling along these upstairs window fronts being considerably higher than in the interior of these rooms.

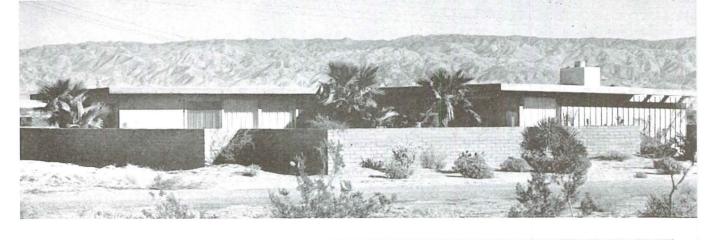


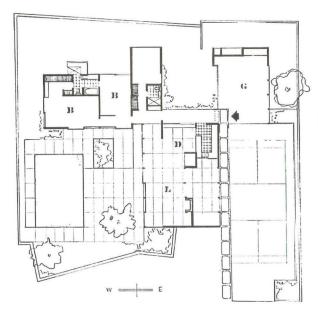
2. WILLIAM CODY

This house was designed with first consideration for a year-round desert home, accenting recreational and outdoor living activities. The view of the San Jacinto mountains was one of the primary factors in the space arrangement, with secondary consideration for the occasional north wind, from which the court, parking and recreational areas are well protected. The property was developed as a living unit surrounded by an adobe wall. Planting areas were designed to be seemingly a part of the structure of the house.

Flexibility is obtained from folding and sliding doors. The central bedroom area is planned so that folding doors allow it to be used as a bedroom, study, guest room, or music room. The plan is on 3 x 5 module. Redwood strips imbedded in the concrete floors of the living areas express conformity to this pattern.

The house is a frame-plastered unit with wood structural members exposed in the living room, dining room and solarium where a glass roof has been installed between the members. A tropical roof reflects the sun and rock wool insulation was used in the walls and ceiling spaces.







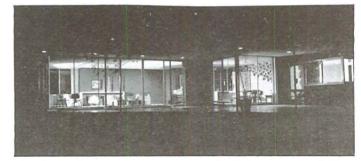


3. HAROLD B. ZOOK

The location of this house is $2\frac{1}{2}$ acres of ground in the foothills north of Pasadena, and the program was for a dwelling for two adults and two children.

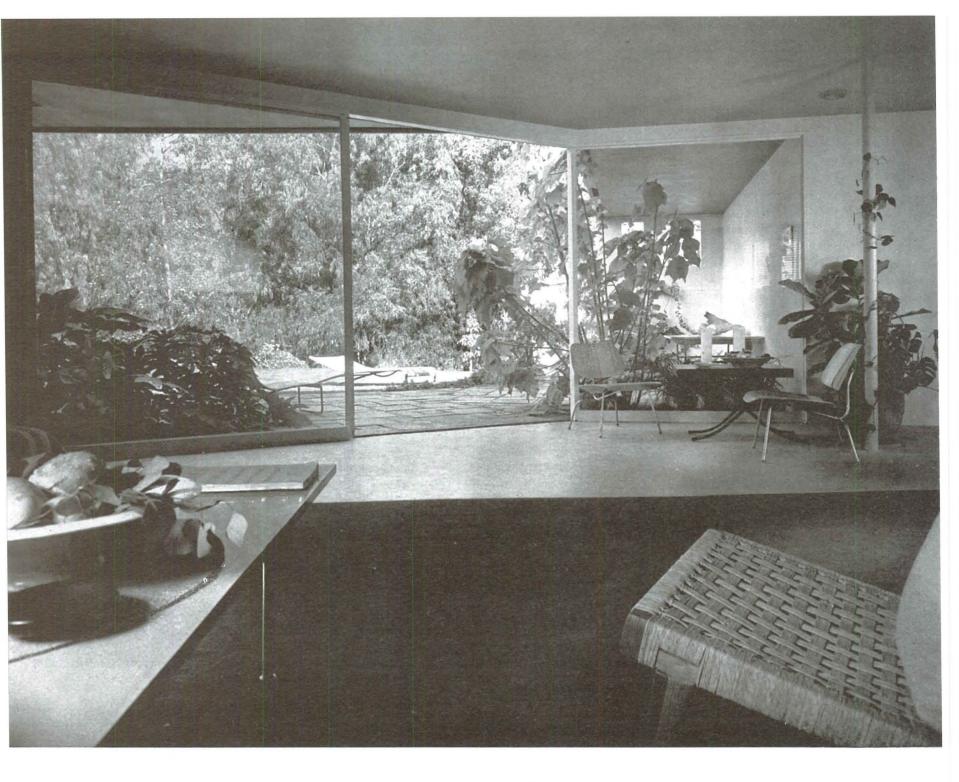
The plan is divided into three principal areas (1) living and dining, (2) kitchen, service and children's play area and (3) sleeping. All rooms are closely related to the outside with large glass and planting areas. The kitchen is equally accessible to outside living space and children's play area. The circulation affords direct access from the entry to kitchen, bedrooms or living room without passing through any section of the house.





Hank Hoag





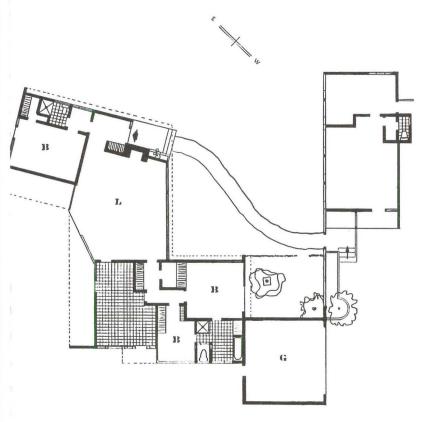
4. J. R. DAVIDSON



The shape and exposure of the property, the owners' definite pattern of living, not to forget a budget, made for the development of this plan. Some wishes had to be shelved, but nothing was sacrificed in regard to the functioning of the house. A love for outdoor-living and gardening, a desire for utmost privacy, simplicity and ease of maintenance were considered as essentials.

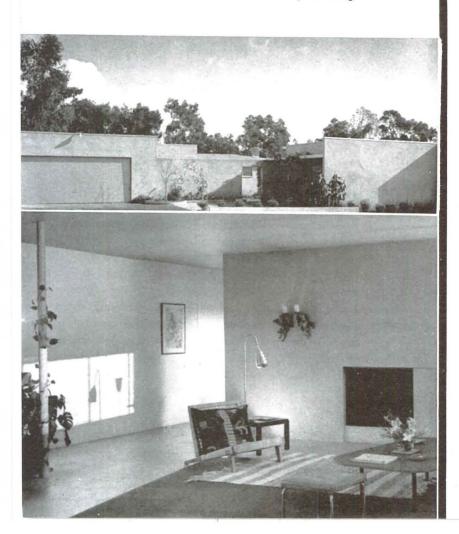
The property is a level lot 90x250 ft. set back approximately 350 ft. from the street, and it is reached by a private road at the southwest end of the plot. At the northeast property line a row of old, tall eucalyptus trees stretches across the entire lot with a wide ravine beyond, forming a natural shelter. This called for developing the house toward the northwest and turning its back toward the road. Only the garage, a wall and the studio are seen from the road. The main entrance is reached by crossing the walled-fore-court with planting on one side

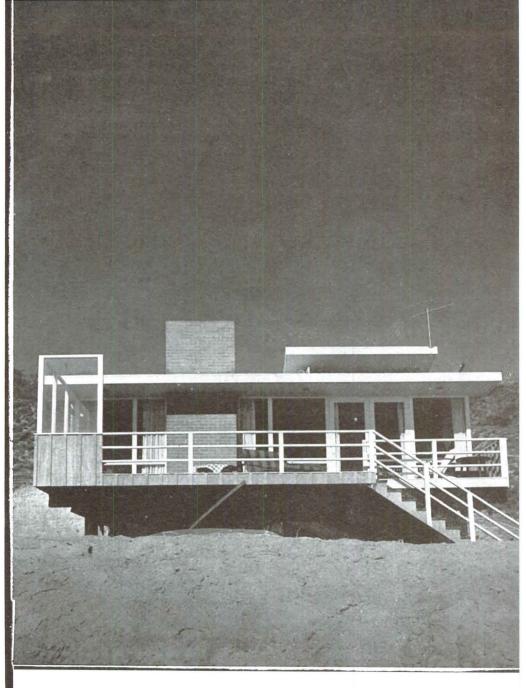
walled-fore-court with planting on one side and a miniature orchard on the other. A small entrance hall becomes a part of the living room. A wall of three 6 ft. wide and 8 ft. high glass panels, one sliding, opens the house toward the garden. A bank of high windows allows



southwest sun into the living room. An adjacent breakfast place off the kitchen has a large glass panel with full view of the garden.

It was decided to omit a dining room, but to have adequate space for dining in the living room. During warm months entertaining takes place outdoors and the kitchen was placed accordingly. A short hall with a skylight connects social quarters with bedroom wing for the parents, composed of a room for each and a patio for sun-bathing. The son's bedroom is separated by the living room and is treated as a complete unit with its own bath and entrance directly from garden. The house successfully affords a natural and an informal way of living.



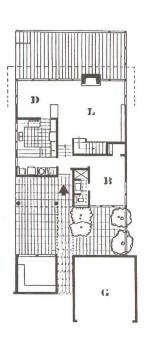


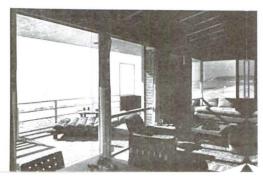
5. GRISWOLD RAETZE

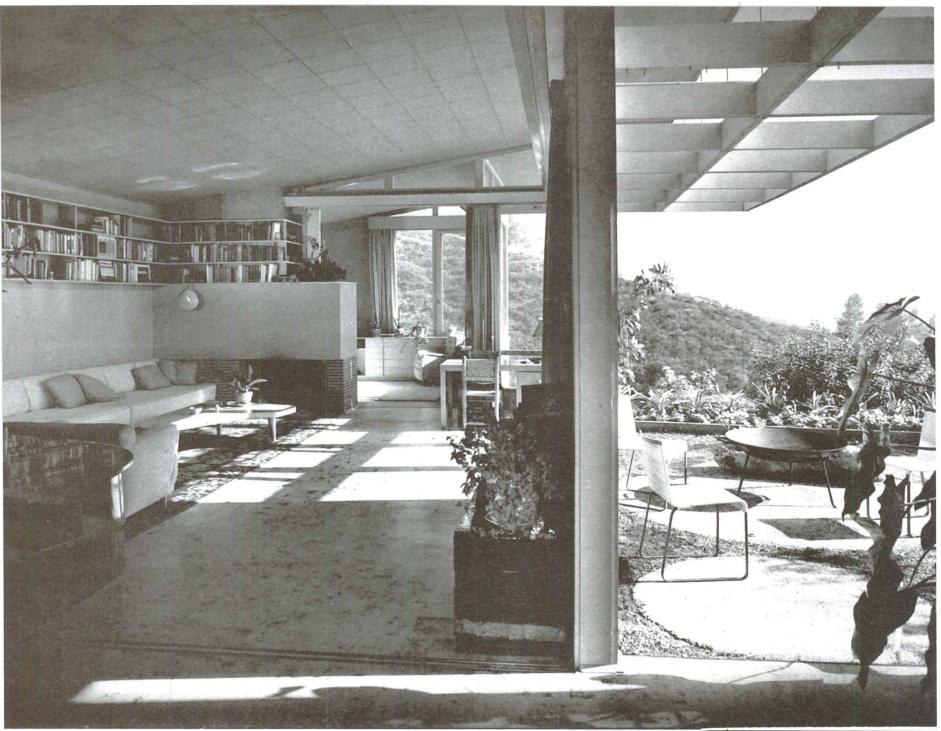
The beach lot on which this house is built is 40×75 feet. A story-and-a-half scheme was developed to meet the owner's needs.

The living-dining room with a glass-screened sun deck face the ocean with a protected patio on the street side between house and garage. There is a lower bedroom and bath and an upper bedroom, bath and study, the upper bedroom opens to a sun deck facing the ocean.

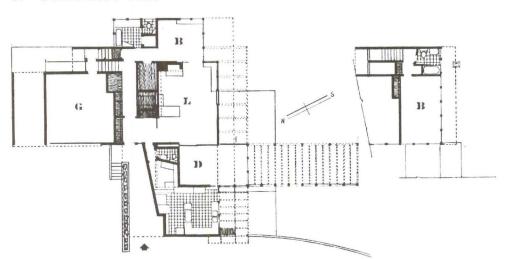
Dry-wall construction is used throughout built on wood joists supported by pilings with the garage and storage rooms on concrete slab. Exterior walls are rough board and batten; the roof, white composition. Interior walls of the living and dining room are of redwood boards; the master bedroom, Philippine mahogany. The study and upper hall of knotty-pine and all other walls are of plaster-board sheetrock. All ceilings of living and upper rooms have exposed rafters and beams.







6. GREGORY AIN

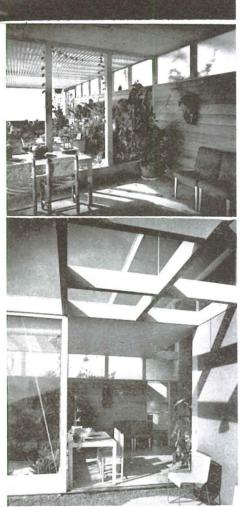


This house is in Beverly Hills on a magnificent site with a fairly level area, sufficient to accommodate the house and garden, the remainder of the property falling away steeply to the east.

The house is designed for a busy couple whose children are grown. Because of the relative inaccessibility of the site from public transportation, a complete living unit with separate entrance was desired for the housekeeper. As in all major rooms, this apartment also faces the view towards the south, and the living room roof forms a barrier to provide privacy in the living room garden.

The main living area has been made flexible to permit a varied use of the space as well as to provide pleasant work and recreation areas. Through the use of large sliding doors the living room can be opened or closed to the entry, dining room, bedroom or garden. The kitchen, large storage areas and built-in cabinets provide for particular needs.

Area of the house is approximately 2500 square feet. Construction is wood post and lintel system. Plaster is used primarily as the finish. The garden combining paving patterns and planting material was designed by Eckbo, Royston and Williams. Interior Decorator was Greta Magnusson Grossman.



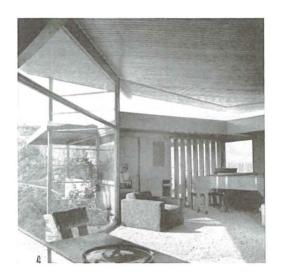
7. R. M. SCHINDLER

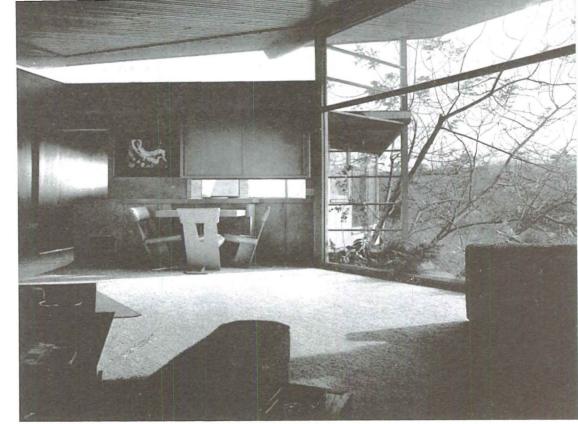
The site is a pie shaped canyon lot forming a steep bowl overlooking the Hollywood Hills. The program: a dwelling for a family providing a study for the father.

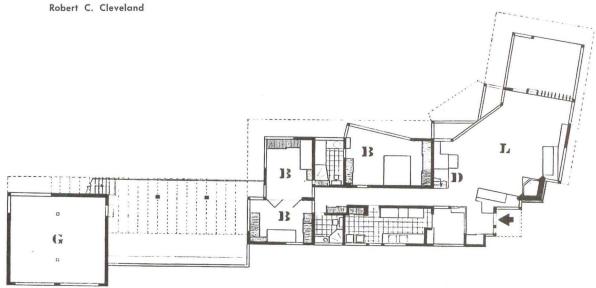
The house follows the upper rim of the bowl giving each room a view. The nursery is at the east end and may be divided into two bedrooms. They open to a play lawn obtained by sodding the roof of a porch on the floor below.

The architectural scheme is a variation of the California Space House formula established in 1921. The plan accepts the shape of the lot as a basis for its form, making the most of the outlook towards the south and a secondary one towards the west. The living room is a highly developed experiment with space forms, accentuated by the roof which seems to float without supports above the walls of the room.

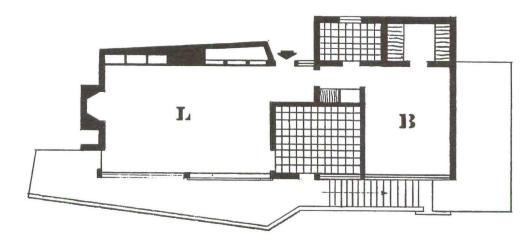
The structural scheme is "Schindler Frame" executed in wood. Wall covering: stucco outside, wood veneer inside. Flat roofs with heat-reflecting surface. Stained douglas fir and ash, rough stucco, rough brick, aluminum hood, pile carpeting.







8. CARL LOUIS MASTON



This house was planned for a young couple without children.

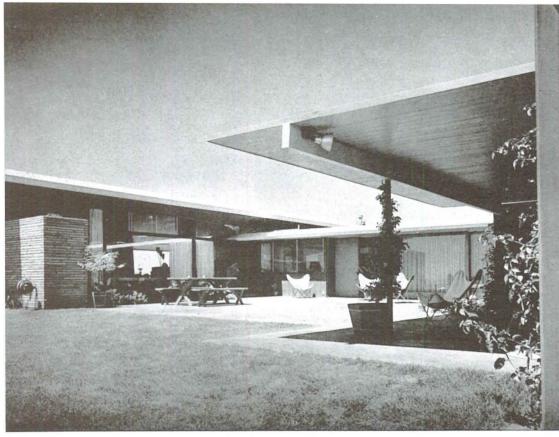
The site is a steep hillside lot with a view over the city, framed by hills and grove of Eucalyptus.

The program required a minimum cost house, detailed for the owner to build himself at a time when materials and skilled craftsmen were difficult to obtain.

The first floor has an area of 933 square feet.



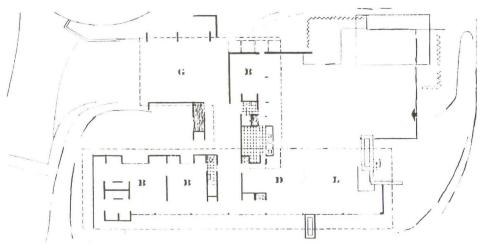


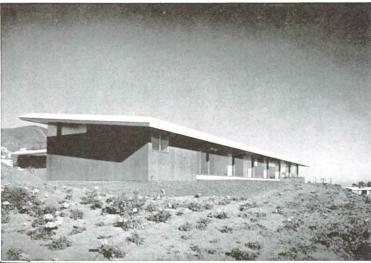


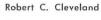
Problem: to design a house that had screening walls to the approach side, and achieve a floating roof, requiring no walls for lateral structural bracing, that would permit complete openness on three sides of the house.

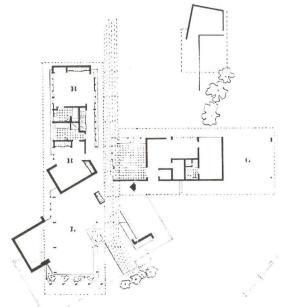
Main element of the house was designed with plywood rigid frames, that took all bracing in one direction. The house dramatically located, was planned in order that the living room would have a near view of large beach rocks. It was necessary to provide an outdoor living room, that functioned with indoor living room and the kitchen, with protection from prevailing ocean breezes. The side to the prevailing wind is protected by the main element of the house. The other two sides are enclosed by the kitchen, guest room and garden shelter. The master bedroom,

9. A. QUINCY JONES









10. JOHN LAUTNER

Through the use of an independent roof supported on plywood bents taking vertical and horizontal loads, the maximum of flexible planning, and use of glass to the ceiling has been possible.

The house centers around the kitchen—a cold room, laundry, utility room, shop, and complete darkroom opening off the kitchen which is well-placed for control. The service bar facilitates serving meals in the dining area of the living room. The bedroom wing contains the master bedroom with fireplace and ample wardrobes, and the boys' bedroom-playroom.



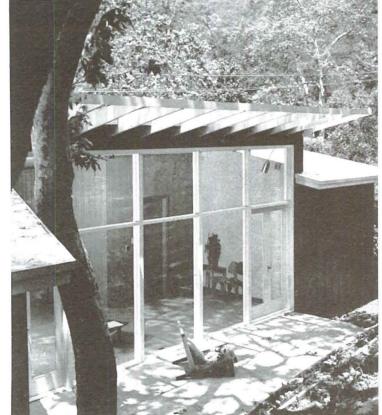


11. ROBERT E. FAXON

Architectural scheme: The roof and ceiling over the living-dining area slopes up towards the steep hillside to triple advantage; this heightens the glass wall facing the hillside, raises the eye-level and pulls more of the hillside into view. The wall between the living room and kitchen was angled to add spatiality to the living area and reduce it in the dining area. Since the kitchen also acts as a service porch this asymmetry helps divide the two functions.

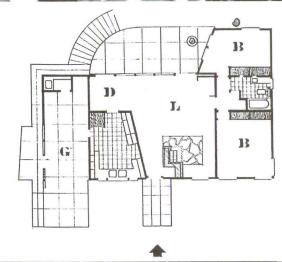
All the areas in this house are budgeted in proportion to their use. As an example: the child's room was allotted more area than the master bedroom, for it was determined that it would receive more use.

Although the house does not have a study, the location of the fireplace and the low ceiling at that point create a pleasantly secluded corner.



Shirley Burden



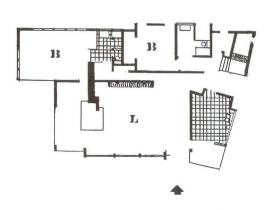


plywood ceiling throughout.
This system of wood rigid frames is very flexible, and adaptation of this type of construction is ideal for low cost housing.

living room, dining area, and combination study and guest bedroom are all oriented

The floors are concrete, with radiant heat. Most exterior walls are redwood or glass. Rigid frames are constructed of exterior grade, waterproof plywood. Roof construction is of a gray-green, roof gravel, completely insulated, and with a finished

to the ocean view.



12. LELAND EVISON

This house was designed to fit the living needs of a client who desired open planning and unobstructed views to the mountains.

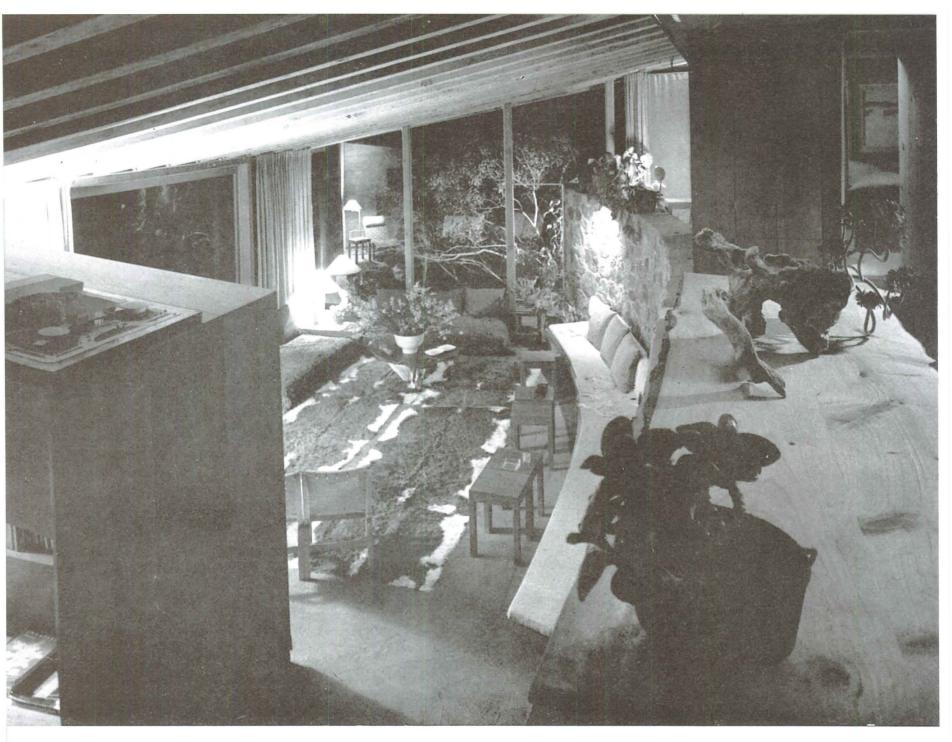
From the entrance vestibule one enters the living-dining area, bedroom hall, kitchen

From the entrance vestibule one enters the living-dining area, bedroom hall, kitchen and service room, separate from the kitchen. The living-dining-den forms a single living space separated partially by the massive fireplace, so designed and placed that the fire can be enjoyed from all parts of the area. Access can also be gained to the master bedroom from the den. A brick wall, continuing from the fireplace, makes a pleasant transition from den to bedroom.

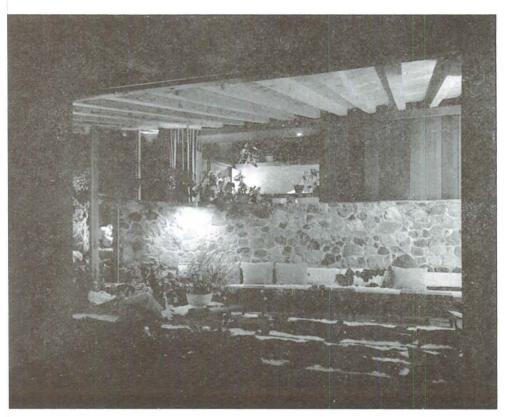
An important feature of the living area is the laminated redwood membrane forming ceiling and roof, left natural on the under side.

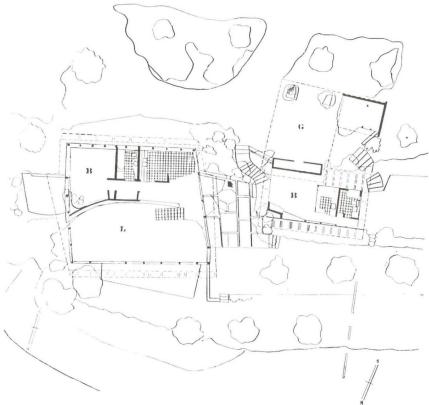


Jerry Anson



13. LLOYD RUOCCO





Sketch plan and section were used to get the building permit. No working drawings or details were made. The final floor plan shown here was made after construction.

The site is part of a twelve acre tract-sloping, rocky and with natural landscaping. Limited view, good privacy, drainage, ventilation and orientation.

The general scheme was determined by the rock and native planting on site. Thus there are no parallel sides or square corners. Plans were constantly modified to fit conditions of digging, correct ideas, availability of materials, expansiveness of viewpoint, etc.

The chief characteristics of the house are spaciousness, fun, close to nature, wonderful acoustics, drama without artiness, design without cliche, living with more than functional convenience.









Photographs of the exhibit shows contemporary interior furnishings







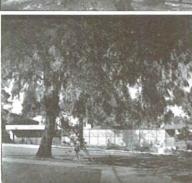
14. CHARLES EAMES

Case Study House 1949 shown in the December 1949 issue of Arts and Architecture.



15. RAPHAEL SORIANO

The Strauss house shown in the December 1941 issue of Arts and Architecture.

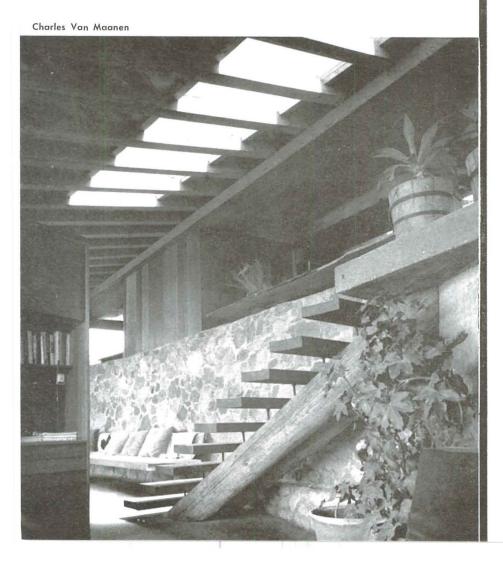


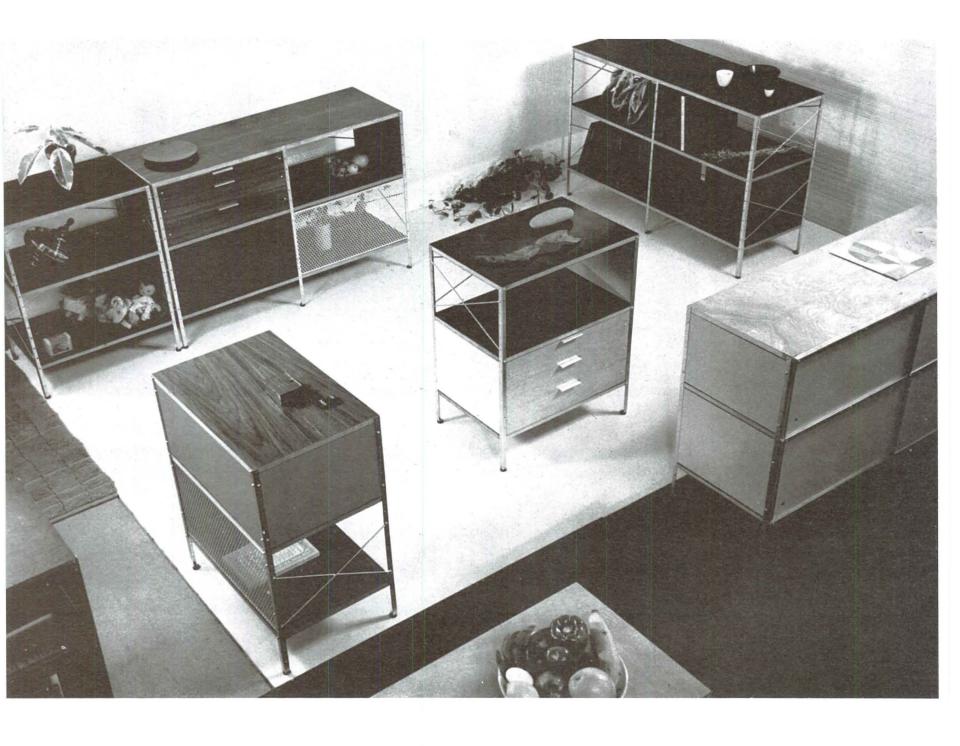
16. KEMPER NOMLAND

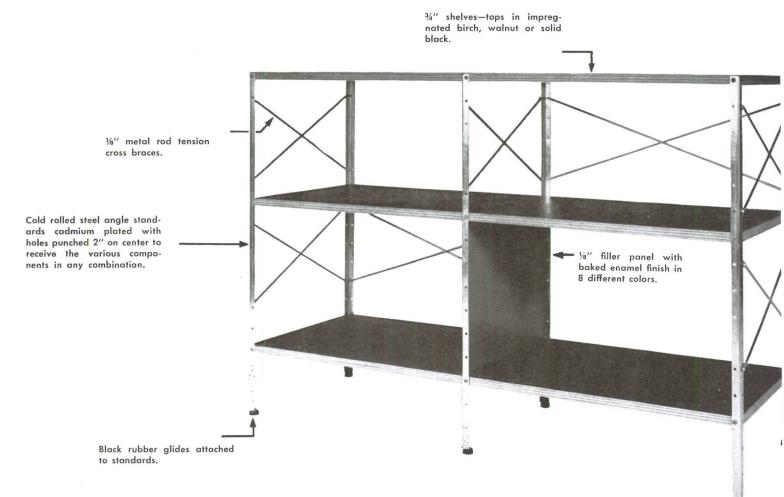
Case Study House #10 shown in the October 1947 issue of Arts and Architecture.

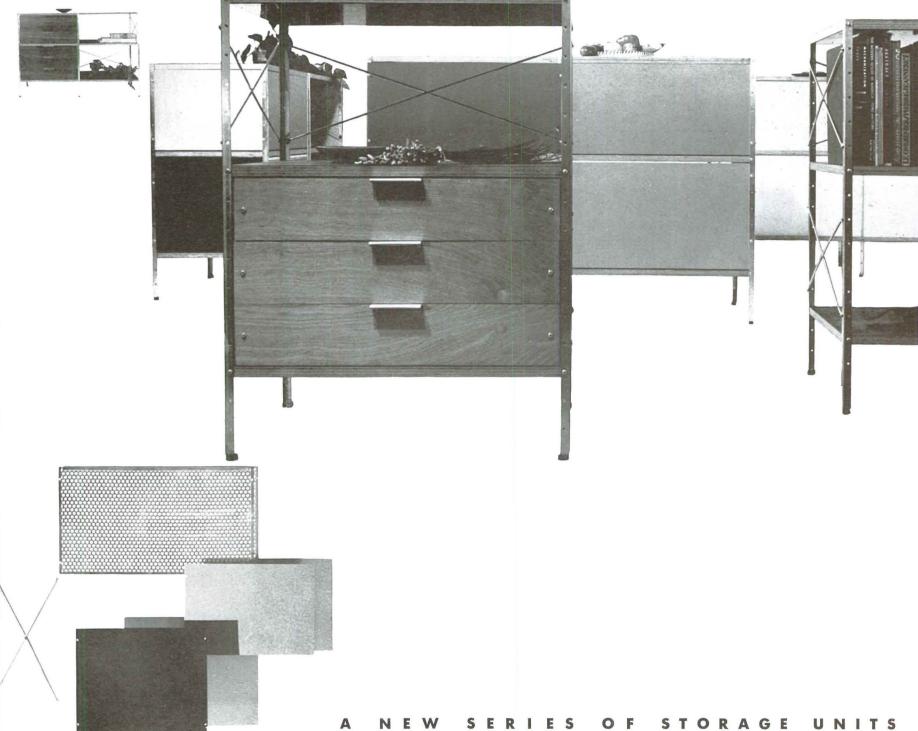












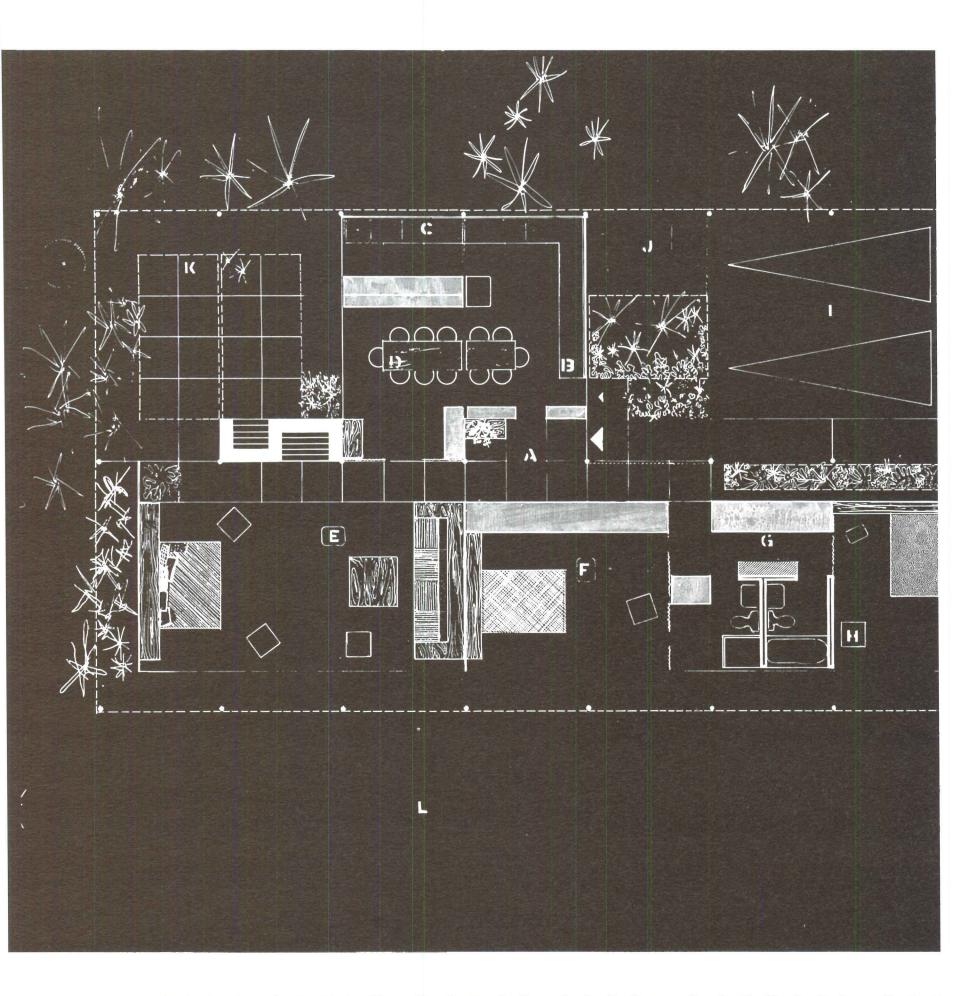
DESIGNED CHARLES BY

The new Eames storage units make use of an ingenious and inventive system of construction as simple and as openly engineered as a bridge. The elements come together with a fine unforced logic and the methods and mechanics and reasons are completely apparent in the whole.

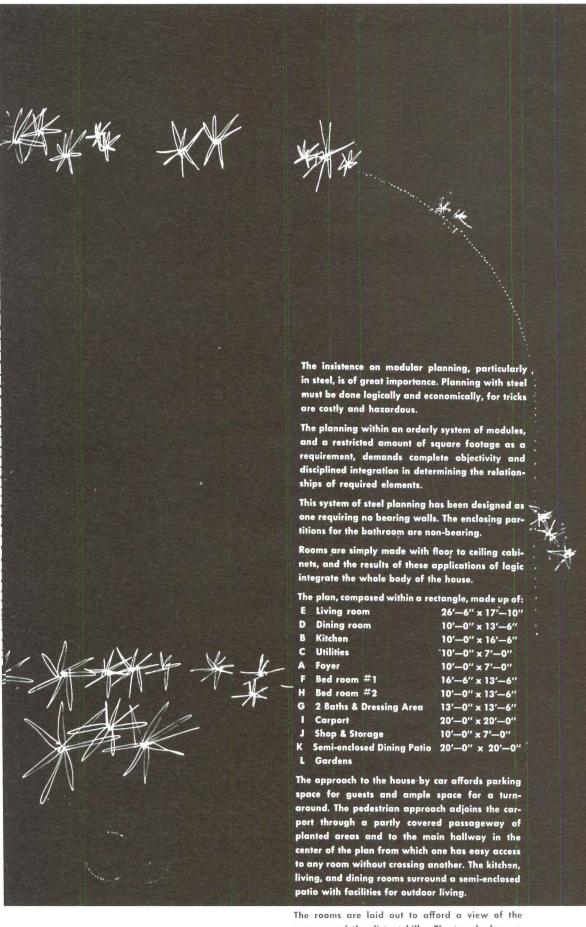
The units have been designed in such a way as to permit exceptional economies in fabrication, and it was with a practiced foreknowledge of possible complications that the designer was able to avoid the unnecessary and to use the simplest approach to the industrial techniques available. The combination of standard elements can be made to serve an infinite number of uses-in the living room, the dining room, the bedroom, or as a room divider.

Color is used with great flexibility—calm and clean—in feeling with accents of brilliant blue, red, yellow, against a background of neutral colors and natural birch and walnut.

The two standard units are 48" x 24" wide; both are 16" deep and 32" high.



CASE STUDY HOUSE 1950: RAPHAEL SOF



ANO, architect

The rooms are laid out to afford a view of the canyon and the distant hills. The two bedrooms, living room, and dining room, open into enclosed gardens. From these gardens one also enters through sliding doors into the bathroom; convenient for showering after sunbathing without passing through any other rooms.

The outside walls consist of either large sliding glass panels from floor to ceiling or solid sliding partitions. By means of sliding partitions the kitchen and dining room become one for large entertainment.

GENERAL LIGHTING COMPANY

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PARKMERCED HOUSING PROJECT

On March 5, 1941, the Metropolitan Life Insurance Company took title to a 200-acre golf course just inside the city limits of San Francisco as the site for its Parkmerced, one of the largest housing projects in the United States, which has a growing waiting list for its 1,687 one-, two- and three-bedroom apartments in two-story dwellings. Under construction for occupancy in the late summer of 1950 are an additional 1,683 one- and two-bedroom apart-

number of apartments as quickly as possible once materials were again available in quantity. It was decided to proceed with the completion of the project according to the scheme now being carried out. Each 13-story building will have ample space around it in order to create no feeling of crowding, or overshadowing the two-story buildings, and the eleven tall buildings would be dispersed sufficiently within the project to counteract any feeling of



ments in eleven 13-story reinforced concrete buildings, in addition to 113 new two-story, three-bedroom suites.

The land, seven miles from the center of San Francisco, is slightly rolling and roughly a diamond in shape with its westerly corner riding a 50-foot bluff overlooking freshwater Lake Merced, a standby reservoir for San Francisco. Less than a mile from the lake to the westward, the Pacific Ocean breaks on the sandy beaches. Each apartment living room faces a central patio area. The entire living room patio wall is taken up with a floor to ceiling window and adjacent French door. Pairs of hipped roof square white brick two-level apartments with storage rooms below at the first floor rise above the adjoining buildings and serve as their termini in the sense of gate posts to fence, and flank on either side the garage ports closed on three sides, serving each patio area. Originally designed for reinforced concrete, six blocks of buildings only were permitted to be erected in concrete, the balance, wood frame and stucco, because of war restrictions.

At the end of the war with the housing shortage becoming increasingly acute, intense study was given to the best means of providing the greatest undesirable mass bulk.

Assisting in the new construction program is the San Francisco firm of architects, Thomsen and Wilson. Structural design is being handled by the office of John J. Gould, and Thomas B. Hunter. Thomas D. Church, San Francisco landscape architect, is tying in the new landscape work with the old. Starrett Brothers & Eken, general contractor, has sublet the majority of work, retaining general supervision and direction. All of the structural concrete is being placed by the Dinwiddie Construction Company of San Francisco. Reinforcing steel is being fabricated and placed by the Judson Pacific-Murphy Corporation of Emeryville, Calif. Pacific Coast Aggregates has installed a concrete batch plant at one edge of the site, remote from existing apartments, which automatically delivers five yards of sand, gravel, cement and water every three minutes to the fleet of ready-mix trucks whose drums turn as these trucks scurry to the day's location of pour. Without delay, 4" slump concrete is chuted into the waiting hoist hopper at each building after which it is raised to a deck hopper and buggymen who deliver it as a part of the estimated 110,000 cubic yards required for the 11 buildings.

(continued on page 40)

PARKMERCED HOUSING PROJECT

Continued from page 39

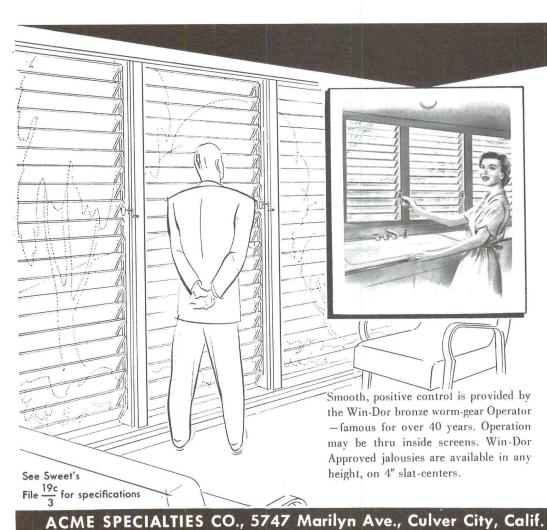
The Raymond Concrete Pile Company jetted 2,022 concrete piles for the three of the 11 buildings which were located over a ravine filled in years ago. The remaining buildings rest on spread footings supported by fine dense sand of high bearing qualities. Piles averaged 32 feet in length, varying from 28 to 52 feet. One building rests entirely on a foundation of Raymond piles Two other also do with the exception of the small sections resting on spread footings. All piles were jetted through fill into sand to a minimum penetration of 20 feet.

In place of the more customary column layout, entire walls serve this purpose. No columns which must be framed for and furred out occur in exterior walls, which are a uniform thickness of 13" to and including the fifth floor. These step down to 11" for each of the four floors above, 10" for the next two and 9" for the two top floors. Steel within the wall thicknesses is, of course, increased in certain areas where columns would naturally be placed. Two interior columns are used in the building core section and two in each of the four wings. These line up with apartment partitions. Through the center of each wing and dividing the two apartments in this area runs an 8" concrete wall, terminating approximately 24" short of the end of wing in a cross wall of the same thickness. The core and four wing sections are thus solidly tied together in an already sturdy cross design. Plywood forms, fabricated in a central outdoor mill area, one set for each of the eleven buildings, were coded, and raised floor by floor as the work progressed. Minor patching was necessary as the forms were used day after day, and in a few instances entire panels were rebuilt; but due to sturdy construction and careful raising by one-ground cranes, the full building height, each set lasted the thirteen floors without appreciable difference in appearance of the exterior concrete surface. A definite cycle of pours was maintained, each building following the one before in the same rotation throughout. A day's schedule consisted of one slab or spandrel section and one wall section. Approximately 15 months completed the structural frames in the one two-story elevator penthouse and two stair bulkheads per building. Exterior wall surfaces are touched-up by "bagging" from hung scaffolds as built holes are filled-in. As a precautionary measure against any possible dampness or condensation, the interior surfaces of exterior walls are given a prime spray coat of asphalt-asbestos dampproofing followed by a second troweledon coat (Flintcoat Company), containing the same base to a thickness of nearly 1/8". Except for exterior and interior concrete walls partitions are of metal lath and plaster. Inter-apartment partitions consist of a fireproofed wood shoe or runner

two inches wide (J. H. Baxter Company) nailed to the floor with hardened cut nails, grooved along its top surface, into which the lath is anchored. Metal channels at the ceiling serve a similar purpose. Three-coat plaster is applied to both sides of lath to a total partition thickness of 2", with the wood show serving as a ground, and also as a nailing strip for the wood base after floors are laid. The wood show butts and the metal lath anchors into the door bucks (United Steel Fabricators) which are nailed to the floor and stiffened by struts secured to the ceiling. Four-inch partitions, where they occur between apartments or in corridors, consist of a double line of shoe and lath. Interior concrete walls are treated on their face with a special concrete scratch coat followed by the typical brown and white coats.

A wood shoe similar to typical partitions, only narrower, is nailed along outside wall lines so that its room plaster face is two inches from inside of exterior wall. Into its longitudinal groove are anchored 1/2" plasterboard sheets 2' wide and floorto-ceiling length, butted together vertically and clipped, and secured to the ceiling by metal channels. Two lines of metal stiffeners in the form of angles with the vertical leg nailed to the concrete all, are provided behind the sheetrock. These are spaced 3' on center horizontally with the projecting leg supporting a continuous channel to which the plasterboard is wired. This board has an aluminum foil backing which serves as an insulator and vaporseal. A 34" dead air space is created between aluminum foil and treated inside face of exterior concrete wall. Ceiling surfaces of concrete are lightly treated with a grinding wheel to remove occasional rough spots, after which they will be "spackled" and painted. An ingenious machine was developed for disk grinding these ceiling areas. A triangular shaped framework made of pipe, resting on casters, was constructed, easily manipulated in any direction by the operator pushing it from the floor. An adjustable vertical pipe shaft containing a flexible cable reaches from the framework to a point near the ceiling. At the top of this shaft, a square plate was secured, and welded to the top of this plate. At each of the four corners was a heavy four inch coil spring. These springs in turn were secured to a second plate, above which the horizontal disk grinder operates. The spring pressure keeps the disk in contact with the ceiling surface at all times.

In all apartment areas other than kitchens and bathrooms, factory finished oak flooring blocks (Bruce) secured to the "float" finish of the concrete slab by embedment in mastic are laid quickly and permanently by mechanics skilled in this work. To provide for possible minor expansion these blocks are kept away from all partitions within a room by %" and this space filled with strips of Celotex or similar material. A simple one member base covers this expansion strip.



HALL & O'CARROLL, San Diego 5, Calif.

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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.

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Aluminum windows are fully weatherstripped and meet rigid standards of construction and air seepage while still providing a minimum of glass area. All but the apartment living room windows are double hung. In the larger two-bedroom, two-bath apartments located in the building wings a central fixed-sash picture window 5'7" wide flanked on either side by casements, making a total overall width of 14'8", furnishes light and view in the generously proportioned living room. The one-bedroom apartment living rooms are provided with a 9' wide casement. All windows are trimmed with a $4^{11}\!/_{6}$ " to $8^{11}\!/_{6}$ " wide aluminum casing around the four sides, width depending upon wall thickness. Neither the casings, window frames or glazing compound will be painted. The soft satin aluminum color will not clash with, but help to improve and blend with any color scheme. Three garages are being constructed to give parking facilities for the new apartment units. Floor levels are staggered and connected by ramps that make easy parking by the individual tenants in their allotted space within a garage, and eliminates the customary delay in receiving a car when dependent on an overworked attendant-driver. The largest of the three garages which will accommodate 1,220 cars and which is 659' long and 180' wide, has been located in a block where the land falls off rapidly from front to rear, permitting the design of a three story structure against the bank of the upper street.

Its roof surface is approximately at the upper street elevation and it serves as a slab on which 42 of the new two-story units will be erected. Top soil will be placed over membrane waterproofing for grass planting to provide lawns for these units, which will extend in a double row the long dimension of the building upon which they rest with a 40' black-topped roadway between them. Two sets of stairs located at either end give access for the tenants to the garage beneath. Two drive-in entrances are provided in this huge concrete structure, one at either end at the third floor level, and adjacent to each entrance will be a modern selfservice hydraulic-type elevator for fast and convenient transportation to the lower floors.

With the "housing shortage" growing less acute—and prospective tenants becoming more selective-builders are recognizing the importance of equipping their kitchens with quality appliances. One graphic proof of this trend is the selection of O'Keefe & Merritt gas ranges for the Parklabrea Project. The model being installed in the kitchens of this tremendous development is one of several designed by O'Keefe & Merritt especially for apartments and motels. Along with automatic-lighting top burners, full-size low-temperature oven, smokeless broiler, combined crisperstorage, this compact gas range also features simplicity of cleanup. The one-piece hinged cooking-top can be raised and supported by a hold-up arm for easy cleaning of the burner compartment. Every part of this range is within easy reach of

a wiping cloth, and all of the white porcelain finish—not merely the top of the range—is Acid Resisting enamel. Because it is easier to keep clean, this O'Keefe & Merritt gas range keeps its new look longer—with the resulting saving of replacement costs.

Specification details of this and 19 other models are listed for architects and builders under A.I.A. File No. 35-C-11, which may be had by writing to the O'Keefe & Merritt Company, 3700 East Olympic Boulevard, Los Angeles.

The heating requirements of San Francisco made a Webster Vacuum System of Steam Heating the logical choice of Consulting Engineer Thomas B. Hunter for Parkmerced. Webster Sylphon Packless Valves and Sylphon Traps are used on the project's 4,543 radiators. Webster Lift Fittings-330 of them-and Webster Drip Traps assure steam circulation in the eleven large buildings that make up this project.

Parkmerced required 1,800 Customized Tracy Kitchens with Tracy Lifetime Stainless Steel Sinks, providing abundant work surface and storage space. The satin-finish, all stainless steel sink top is 7 feet long. Two bowls, one deep and one shallow, over which slides a stainless steel cover, make washing and rinsing easy. The 6-foot Tracy base cabinet with Formica top along the opposite wall was planned for additional roomy work area. Other kitchen units comprise 13 feet of wall storage cabinets, and an exceptionally deep utility cabinet for linen, broom and sweeper storage.

Lawson Bathroom or Medicine Cabinets, manufactured by The F. H. Lawson Company, Cincinnati, Ohio, were selected for Parkmerced. The cabinet selected contains ample storage and large (16" x 26") plate glass mirror with polished stainless steel frame. Other features include one piece drawn seamless steel body-bonderized after forming; stainless steel removable and adjustable shelf supports, provided for easy and more thorough cleaning of cabinet interior and full length stainless steel piano type hinge.

All main entrances of the Parkmerced Project are equipped with Sargent mortisetype Integralocks. These are Sargent's Adams design with round rose and were selected for rugged construction, simplicity of mechanism and shear-pin safety feature. For all interior doors, Sargent's 4,500 Line Bored-in Locks were specified. These have been installed in the doors to each apartment and in the bedroom, bathroom and closet doors. The result is a pleasing appearance throughout the apartment with locks and locking functions varied for each room. The 4,500 Line locks feature a small cross bore and equal projection of knobs for ease of installation without exterior screws. A polished brass finish of all exposed lock parts was chosen for its natural complement of structural and interior design. The entire system was master-keyed for simplicity and security.



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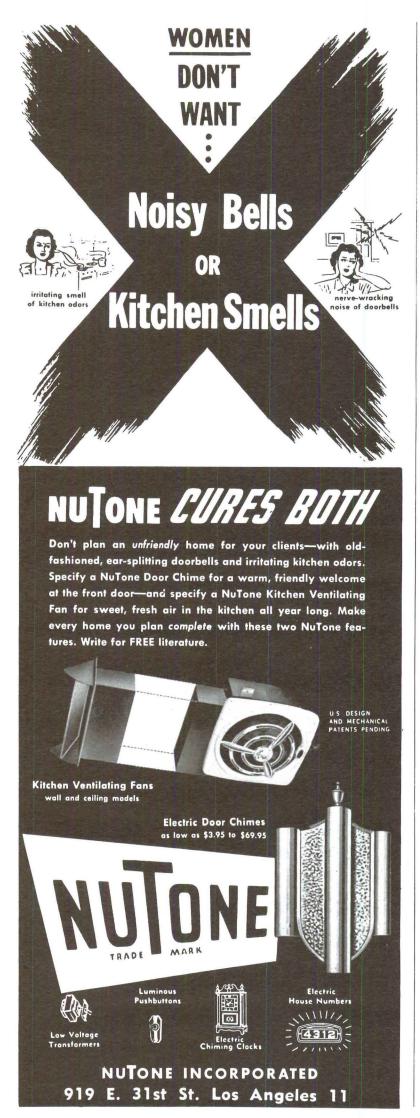
- Types and Sizes
- **THERMOSTATIC CONTROLLED** Operation
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- Series 250 HEETAIRES . . . Fan-Forced Black Heat . . . 1500 to 3000 Watts
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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.
- (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinor Division, Bowser, Inc., Cairo, Ill. A, D, B.
- (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.

ARCHITECTURAL PORCELAIN ENAMEL VENEER

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glasshard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif. A, D, DR, B, PB, AS, C.

BARBECUE EQUIPMENT

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

BLUE PRINTING EQUIPMENT

(957) Whiteprinter: Information new Spee-Dee low-priced whiteprinter; takes 24" x 36" sheets; uses Diazo moist or amonia dry process; makes clear accurate black-on-white positive-reading prints from translucent originals in one minute at less than 2 cents per square foot; saves up to 80 per cent on commercial blue printing costs; reproduces tracings, drawings, documents, etc.; makes photocopies; quickly pays for itself; Spee-Dee also available in 12" x 18" and 18" x 24" sizes, starting at \$45; larger equipment for handling 42" wide sheets in any length.

—Peck & Harvey, 5727 North Western Avenue, Chicago 45, Ill. A, D, B, E.

CABINETS, COUNTER TOPS

• (904) Beautylux: Folder Beautylux valance lighting unit for use in kitchens; floods entire kitchen with reflected fluorescent light; brilliantly downlights

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CITY	ZONE STATE			
OCCUPATION				

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work area; unifies cabinets, conceals curtain pocket; integral, synchronous electric clock; complete one-package unit; well designed.—Beautylux, 4202 Crestwood Road, Richmond 27, Va. A, D, DR, B.

- (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.
- (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, Nappanee, Ind. A, D, DR, B, DB, C.
- (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particulary 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.
- (958) Plastic Drainboards, Counters: Information Formacove drainboards, counters; top and backsplash formed into continuous cover one-piece unit; uniform ¾" concave radius through patented heat, pressure; Formica, Farlite, etc., bonded to ¾" plywood with solid wood filler strip in cove; outside radius, other decorative postformings on special request; good answer to difficult problem; merit specified CSHouse 1950.—Blue Ox Industries, Post Office Box 1064, Redwood City, Calif. A, D, B.

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.

DECORATIVE ACCESSORIES

(959) Cypress Knees: Information decorative Cypress Knees from Florida Cypress swamps; come in either abstract natural shapes or made up as figurines, paperweights, background for flower arrangements, wall vases,

table vases, lamps, bookends, natural bowls, candle holders, and other items; waxed, polished; interesting, worth investigation.—Thomas Gaskins, Palmdale, Fla. A, D, B, ID.

DRAFTING SUPPLIES

(960) Duplicators: Literature on photocopy duplicators; produces photo-exact copies of written, typed, printed, drawn, photographic material; simple operation, no technical skill, no dark room necessary; reasonably priced; good product meriting study. — General Photo Products Company, 15 Summit Avenue, Chatham, N. J. A, D, B, AS, ID, C.

(976) Layflat Paste: Information Flexiflat, layflat paste eliminating warping, wrinkling, puckering in pasted paper applications; used like any other paste; contains no rubber, resins, odorous solvents; can be diluted with water; particularly good for mounting plans, sketches, etc.—Paisley Products, Inc., 1770 Canalport Avenue, Chicago 16, Ill. A, D, D, AS, ID, C.

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.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill. A, D, ID.

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



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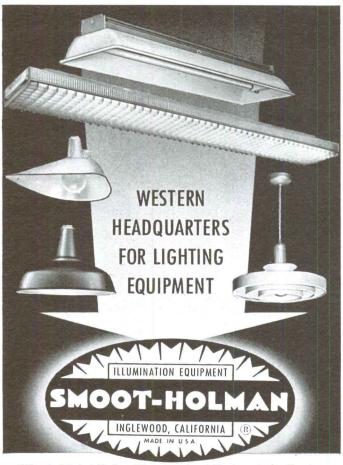
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(74) Asphalt Tile: Illustrated brochure: 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.—The Tile-Tex Division, The Flintkote Co., P. O. Box 2218, Terminal Annex, Los Angeles 54, Calif. A, D, DR, B, AS, ID, PB, C.

- (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).
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 The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn. A, D, B, ID, C.
- (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.

 —Klearflax Linen Looms, Inc., Sixtythird Street at Grand Avenue, Duluth, Minn. A, D, DR, B, PB, ID, AS, C.

FURNITURE

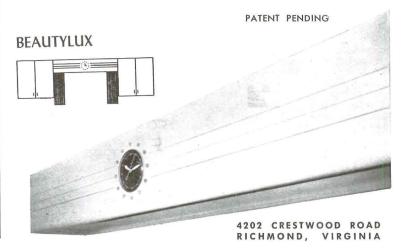
• (923) Contemporary Furnture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified

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: Informa-tion 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.
- (975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif. A, D, DR, B, PB, ID, AS, C.





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 contempo-rary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nel-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, Se-bring, 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,

• (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,

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562) Furniture, Retail: Information Low-Cost Furniture Design; standard adaptation by Edmond J. Spence, Inc.; fresh, clean, well engineered; merit specified for CSHouse 1950.—Johnson-Carper Furniture Company, Inc., Roan-

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(963) New Furniture Hinge: Information Tulson Lazy Tong Hinge; versatile addition to basic furniture hardware permitting new designs; eliminates unsightly gap; no rubbing joints; square joining of horizontal surface and hinged leaf; good product, worth investi-gating.—Tulson Distributing Company, 1905 Logan Avenue, San Diego 13, Calif. A, D, B.

(978) Silent Sliding Door Hardware: Information silent sliding door hardware featuring Nylon outer race ball bearing rollers; Nylon prevents noise transmission, wear on track; no metalto-metal contact; for vanishing interior doors, bi-passing doors; greatly sim-plify installations; full specification, installation data.—Grant Pulley & Hardware Company, Broadway at Fifty-seventh Street, Woodside, N. Y. A, B,

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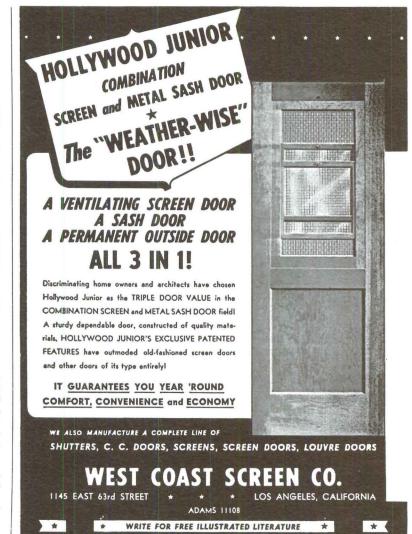
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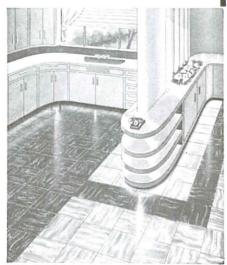
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(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetelectrical space heeters; attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.— Markel Electrical Products, Inc., 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

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

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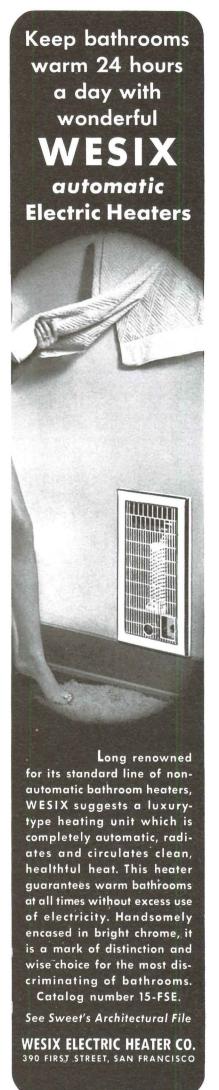
INSULATION AND ROOFING

(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 installa-tions.—Kimsul Division, Kimberly-Clark Corporation, Neenah, Wis. A, D, DR, B.

• (95) Roof Specifications: Informa-tion packed 120-page manual built-up roof specifications featuring P-F builtup roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif. A, D, DR, B, PB, AS,

LIGHTING EQUIPMENT

• (734) Architectural Lighting: Book-let Gotham Contemporary Architectural Lighting featuring pendant, re-cessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles: specifica-tions.—Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y. A, D, DR, B, PB, ID,



• (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, downlites, 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 Fiftyfifth Street, New York 19, New York. A, D, DR, B, PB, ID, AS, C.

(964) Bank, Office Lighting Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa. A. D. B, DR, AS.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.

—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y. A, D, B, ID.

(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 Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif. A, D, DR, B, PB, ID, AS, C.

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

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

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(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fiftyfifth Street, New York 19, New York. A, D, DR, B, PB, ID, AS, C.

MISCELLANEOUS

(967) In-Wall Folding Table, Bench Equipment: Information Scheiber In-Wall Folding Table, Bench Equipment; for use in gymnasiums, halls, meeting places; simple, shallow cabinet containers; easy to handle; rubber casters will not mark light floors; good source of information for school architects.—Schieber Manufacturing Company, 12720 Burt Road, Detroit 23, Mich.

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(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

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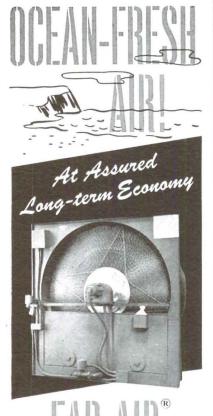
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(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.

—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio. A, D, B.

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(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.

(969) Paints, Varnishes: Booklet commemorating seventy-fifth anniversary O'Brien Corporation, showing how paints, varnishes, enamels are made; very well illustrated, gives articulate behind-the-scenes picture of major manufacturer; interesting material, worth seeing; request on letterhead.— The O'Brien Corporation, 101 North Johnson Street, South Bend, Ind. A, D, B, ID, PB, C.

- (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.
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- (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.

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

- (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; entireiv new product, merits close consideration. Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif. A, D, DR, B, PB, ID, 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; 25%" and 1½" 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 ½" 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 mir-

rors.—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 prod-uct.—J. H. Collin & Son, 2465 East Or-ange 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,
- (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides very high level diffused illumination; flush mirror; four 20-watt fluorescent tubes shielded with Corning Albalite translucent opal glass; simply designed wall engineered simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1950.—Northern Light Company, 2051 North Ninenteenth Street, Milwaukee, Wis. A, D, B.
- (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 Permafix one-piece stainless steel shower floors; leakproof, skidproof, 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. D. B. R. P.B. 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, DR, C. 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, Gr 7606—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 | by worm and gear drive operating two | investigation.—George Oppen, 1745 Wolacott Street, Redondo Beach, Calif. 1745 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 con-tinuously 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,

SASH, DOORS AND WINDOWS

Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled

sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contempor-ary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla. A, D, DR, B, PB,

(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.

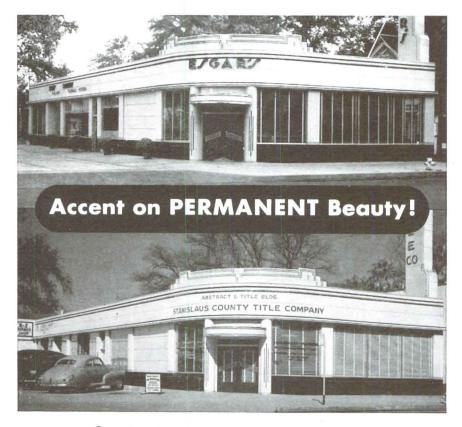
(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combina-tion screen-metal sash doors; provides ventilating screen door, sash door, per-

manent 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 Win-dow Styling" illustrating 85 different dow Styling illustrating 85 different window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Stur-gis, Michigan. A, D, DR, B, AS, ID,

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordian-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—New Castle Products, New Castle, Ind. A, D, DR, B, PB, ID, AS,

• (972) Heat Absorbing, Glare Reducing Glass: Helpful, informative 12-



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page catalog featuring Mississippi Glass Company's Heat Absorbing, glare reducing Coolite glass; shows typical industrial and other applications; presents facts based on independent laboratory tests covering properties of glass; contains heat and light transmission tables, specification data.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Mo. A, D, B, PB.

- (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: Bro-chure, 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.—Bridge port 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 Areadia Metal Park tails given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif. A, D, DR, B, PB.
- (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntons; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif. A, D, DR, B, PB, AS, ID, C.

SPECIALTIES

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

STRUCTURAL BUILDING MATERIALS

(943) Aluminum: Informative booklet on aluminum point out that often ex-cellent 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,

(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 ing, detailing; good product, worth made-to-order specials; eliminates draftthorough 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 man-ufactured to comply with FHA minimum requirements; permits major eco-nomies; 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 veneer-ed walls; V-shaped crimped prongs of Copperweld wire and copperweld nail; can't rust, corrode, weaken; strong as alloy steel, anchors greater surface of brick to studding.—Copperweld Company, Glassport, Pa. A, D, B. -Copperweld Steel

TILE

(973) Tile-setting Cement: Literature, samples, architectural specifications Acorn Thinnbed Cement, Hardner and Binder; a new good cement for setting and grouting real clay tile over plaster, and grouting real clay tile over plaster, wall board or any other good base; walls or floors require only 3/8" overall; hard and strong, saves time, expense, weight; works like Portland Cement.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. A. D., DR, B, PB, AS, ID, C.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal dis-play and merchandising fixtures; merplay 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 Place, Chicago 8, Ill. A, B, D.

WATERPROOFING

(974) Waterproofing, Dampproofing: Office test kit, data on Formula No. 640; a clear liquid sealer penetrating deeply into masonry surfaces; hydrocarbon solvent evaporates leaving pores filled with a balanced formula of seven waxes, resins.—Haynes Products Company, 4007 Farnam Street, Omaha 3, Neb. A, B, D, PB, DR.

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