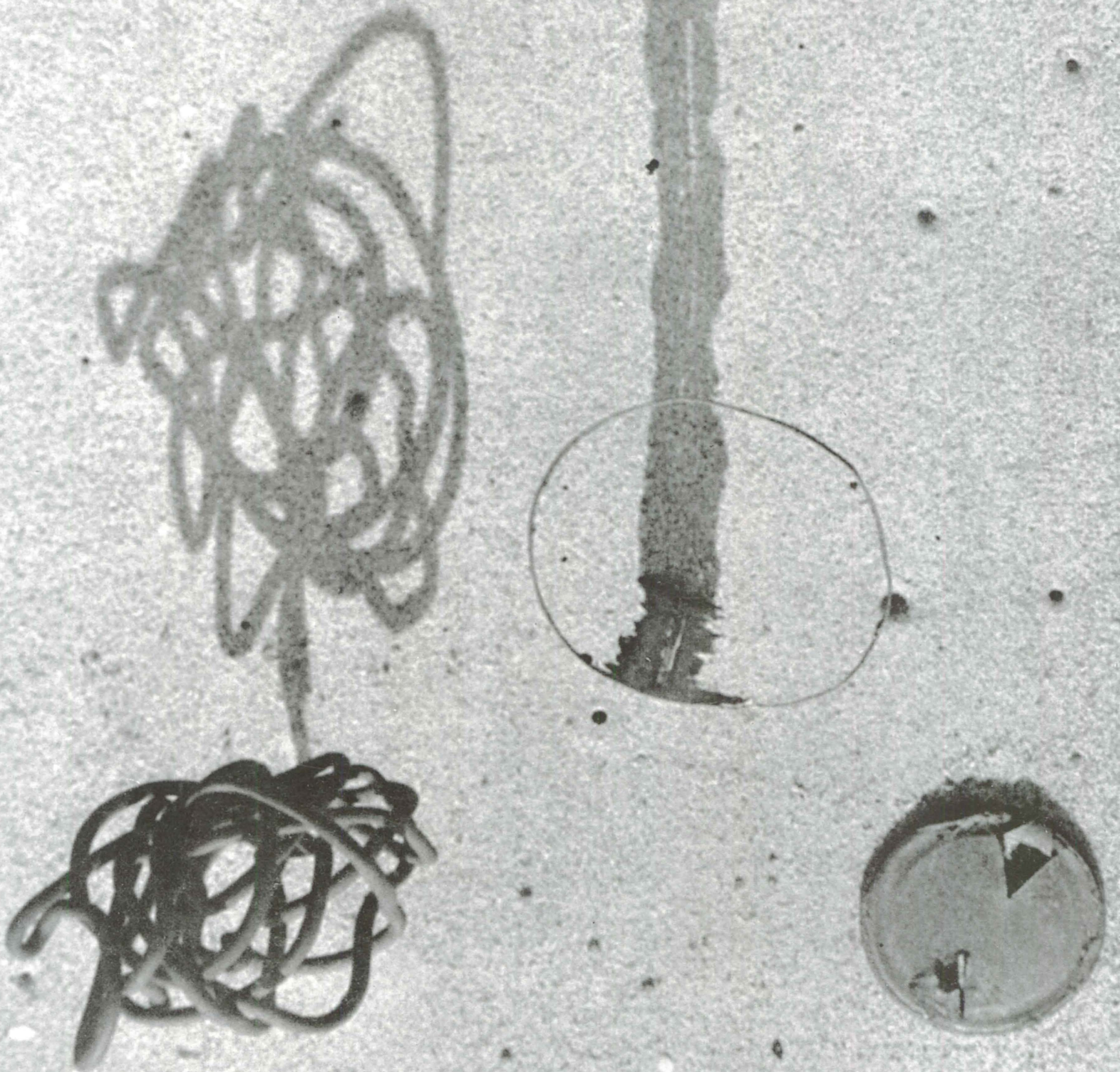


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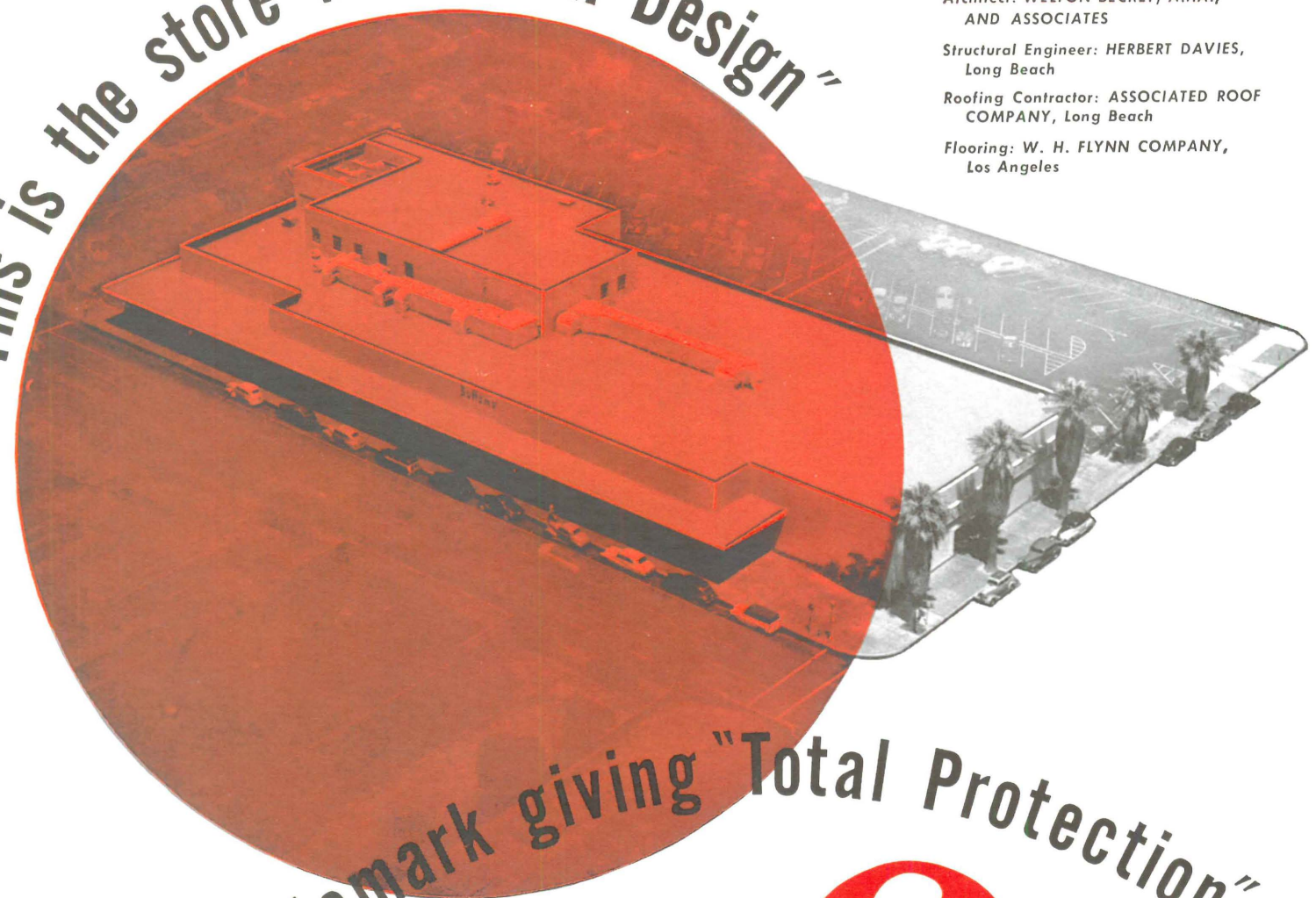
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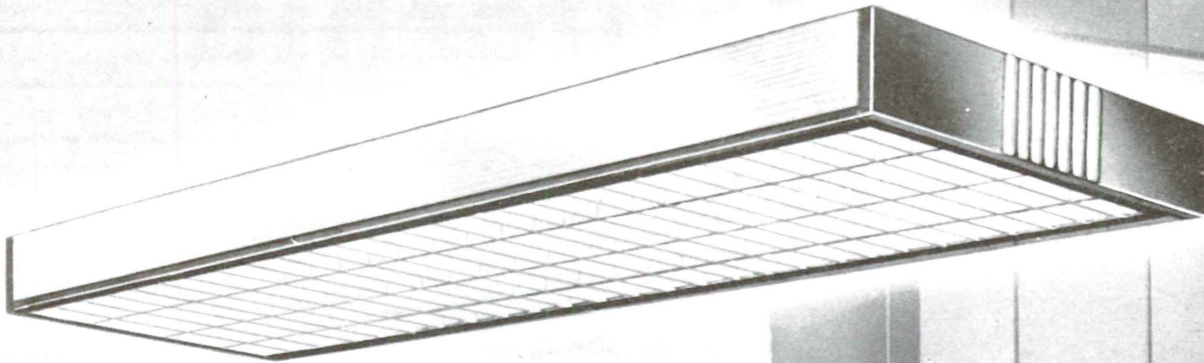
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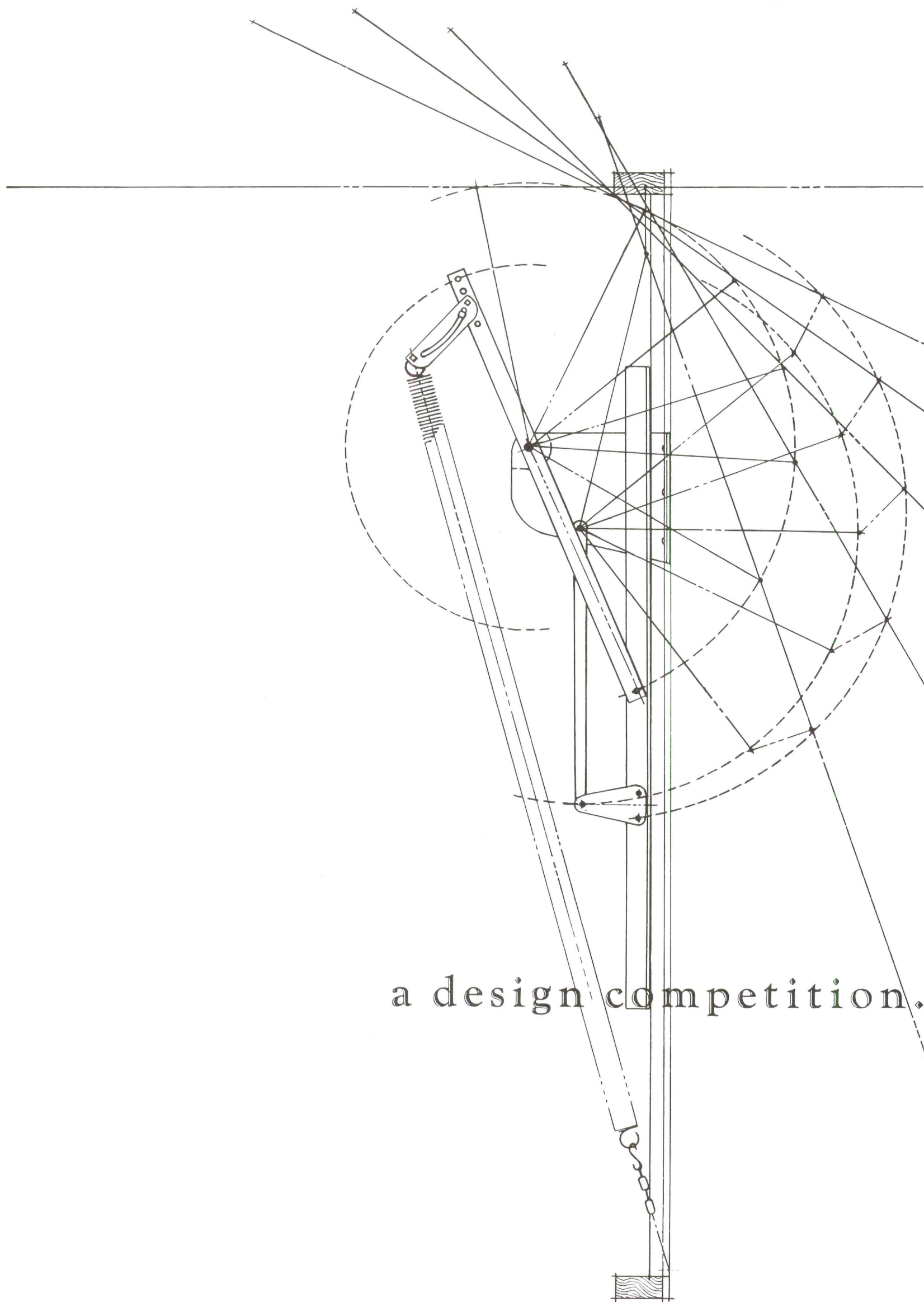
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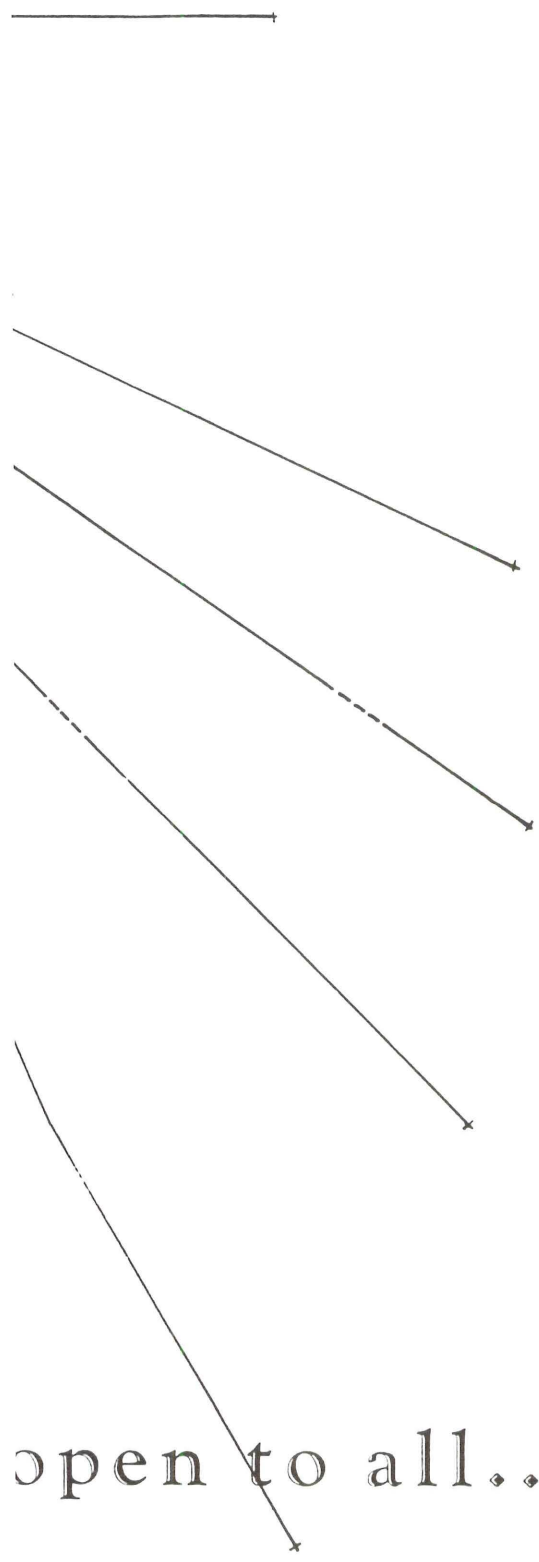
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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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.

APPLIANCES

• (979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resisting porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel bonderized and enameled; exceptionally well designed, engineered, fabricated; merit specified CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scotch Kettle, appliance outlet; finger-tip control all cooking operations, 7-heat surface units which tilt up for easy cleaning; "up-down" unit for Scotch Kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for CSHouse 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (981) Electric Water Heater: Folder new Kelvinator Electric Water Heaters, round and table-top models; heavy gauge enameling steel tanks lined with two coats of porcelain; hydrostatically prestretched at high pressure before porcelaining; adjustable automatic thermostats; complete engineering, specification data; good contemporary design; merit specified CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (982) Garbage Disposer: Folder Morton Electro-Drain automatic sanitary garbage disposer; 3-way control serves as operating switch, stopper for drain outlet, safety top for shredding compartment; shredder has full meal capacity and works forward or reverse; no vibration; easily installed, easily operated, safe clean, odorless; well engineered; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(105a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

• (57a) Home Food Freezer: Folder containing full data, photographs, specifications Revco Chill Chest home, farm food freezer; features chip-proof, rust-proof, easy-to-clean aluminum freezing wall; provides for quick freezing large quantity of food; frost free seal zone trims top edge of interior food storage compartment preventing frost build-up; feather-touch lid, simplified food storage arrangement; highly efficient, well engineered, good design; 8, 15, 23 cubic foot capacities; merit specified CSHouse 1950.—Revco, Inc., Deerfield, Mich.

• (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.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Roaster, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

• (984) Refrigerator: Folders, data sheets Kelvinator Moist-Master Refrigerators incorporating near-zero freezing area, moist cold area for usual daily foods, supermoist cold cold-mist zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment, the other attached to back wall of freezing compartment; well designed, engineered; merit specified CSHouse 1949 and 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn. A, D, B.

• (28a) Stainless Steel Kitchen Tools: Information, literature Ace stainless steel kitchen tools; good modern design, high quality workmanship, excellently weighted; made of polished stainless steel with heat-, stain-resistant ivory Catalin plastic handles drilled for convenient wall mounting; merit specified for CSHouse 1950.—Ace Products Company, 12 South Twelfth Street, Philadelphia 7, Pa.

ARCHITECTURAL PORCELAIN ENAMEL

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

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.

CABINETS, COUNTER TOPS

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—The Formica Company, Cincinnati 32, Ohio.

(30a) Formica Development: Information new Softglo solid color Formica laminated plastic panel; available in 14 colors covering all decorator tints

based on consumer preference studies; samples available.—The Formica Company, 4633 Spring Grove Avenue, Cincinnati 32, Ohio.

• (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particularly good in holding warped, sagging doors; this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich.

• (985) Steel Kitchen Cabinets: Folder, data sheets Morton Pantryettes, Base Cabinets; available in separate units, Pantryettes hang like pictures, cabinets move like furniture; Pantryettes have sliding glass doors; base cabinets have recessed knee, toe room; all units heavy-gauge furniture steel bonderized and enameled like refrigerators; best contemporary design, clean, sensible; merit specified for CSHouse 1950.—Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(103a) Utility and Sink Tops: Descriptive information Amcove Formica laminate coved utility and sink tops; one-piece curved top-splashboard design; eliminates dirt collecting, water-seeping cracks; prefabricated to design, color specifications; merit specified CSHouse 1950.—Associated Manufacturing Company, Pasadena 1, Calif.

DECORATIVE ACCESSORIES

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically; durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

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.

• (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.

(96a) Cellular Steel Sub-Floors: Brochure, full specification data Robertson Q-Floor cellular steel sub-floors; welded to steel frame immediately on erection, providing working platform, storage space; electrical outlets, partitions can be located after tenants move in; light weight, strong; arrive precut ready to install; greatly reduce construction cost in multi-floor major construction; literature well worth study, file space. H. H. Robertson Company, 2450 Farmers Bank Building, Pittsburgh 22, Penna.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

FABRICS

(986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Estelle and Erwine Laverne, Alvine Lustig, Ray

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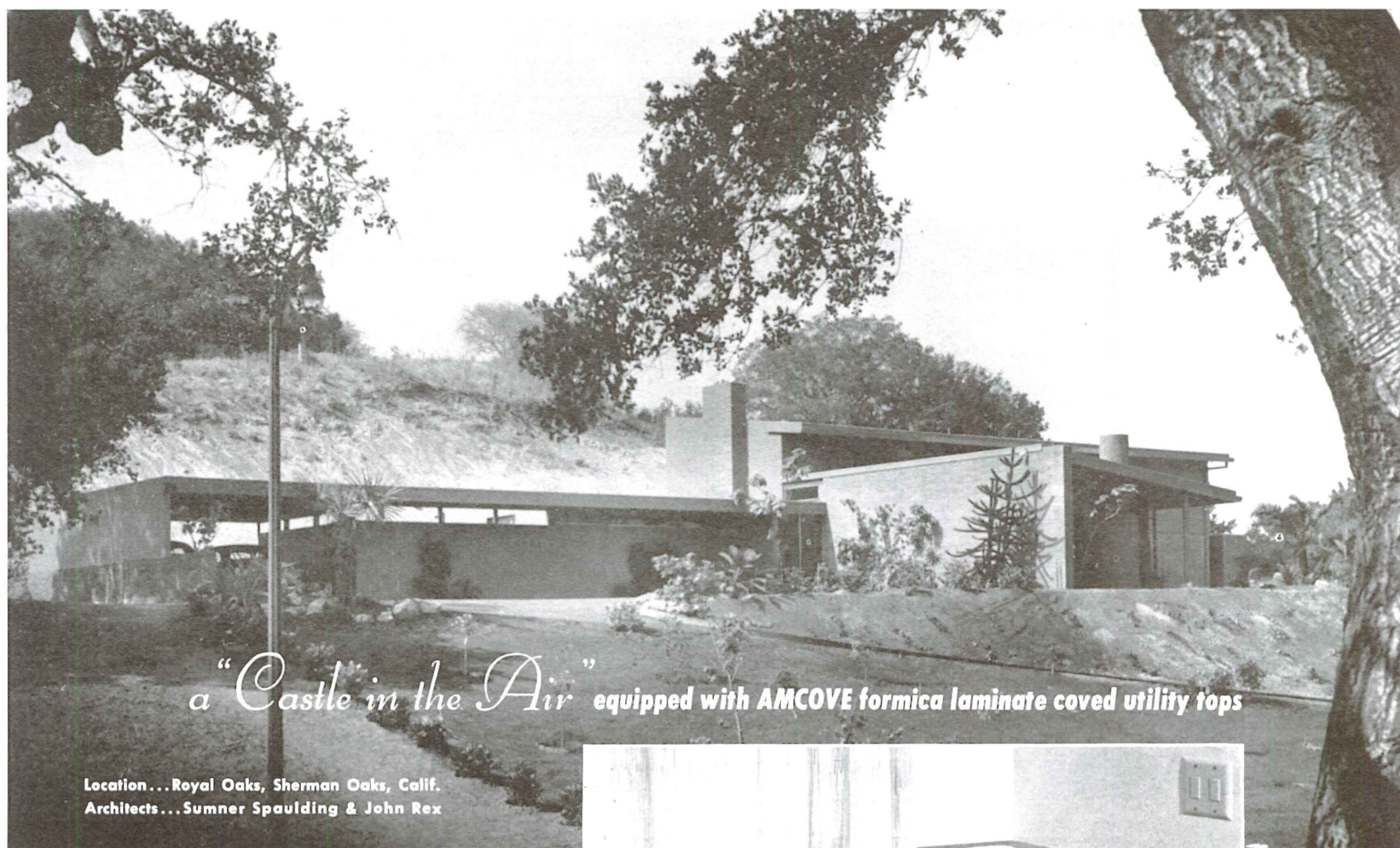
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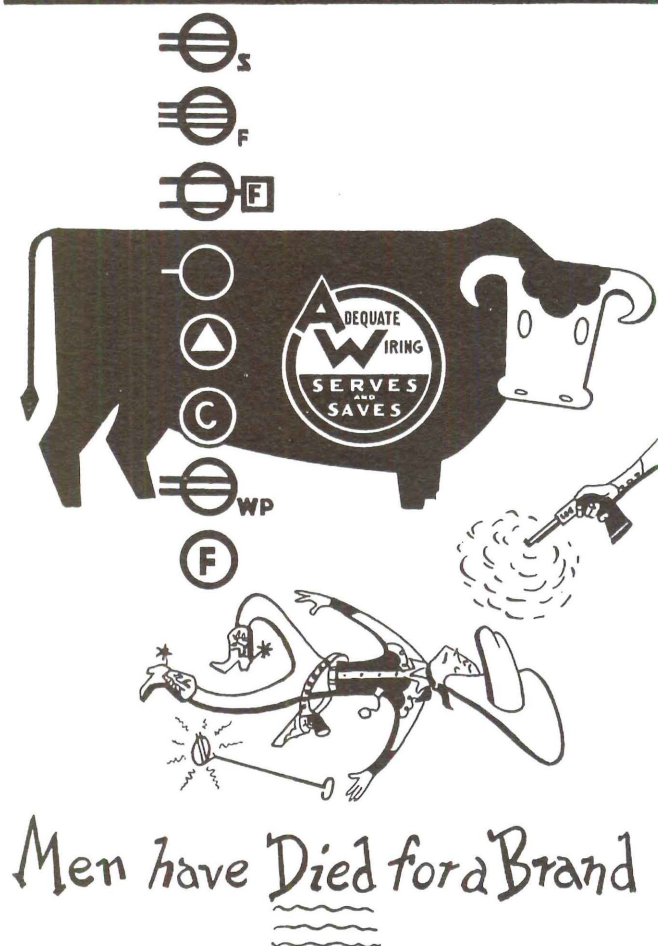
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Komai, Zahara Schatz, Juliet and Gyorgy Keppe, and Alexander Calder in fabrics and wall papers, and of William Katavolos, Douglas Kelley and Ross Littell in furniture design and ceramics; artists' concepts uninhibited by "what the public will buy" approach; this brochure belongs in all files.—Laverne Originals, 225 Fifth Avenue, New York 10, N. Y.

(79a) Bamboo Drapery Materials: Information, samples Higo inside core bamboo drapery material; imported from Japan; natural or matched to color samples; also fine narrow outside peel in deep natural; comes taped with riveted-in hooks ready to hang; good product, merits consideration.—Rattan Stylists, 1145½ North Las Palmas Street, Los Angeles, Calif.

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(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.

• (987) Reed Fabric Drapes: Information Sun Reed fabric drapes, shades; imported from Southwest Germany, made from selected hearts of Black Forest fir; loomed from slender reeds 36" to 136" long into rolls of same width and up to 120" feet long with 11 reeds to the inch; reeds straight, uniform, without nodes or breaks; stitched solid in 1" or 2" widths at top with recurring stitches ¾" across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merit specified for CSHouse 1950.—Decorium, Inc., 420 Market Street, San Francisco, Calif.

(988) Silks: Information Scalmandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalmandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (7a) Rubberized Waffled Rug Cushion: Brochure, folders Allen Rubber-Loc Rubberized Waffled Rug Cushion for all types of contract installations; pure rubber, durable fibers; non-slip,

provides comfortable walking, preserves rugs, carpets.—Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

• (961) Rug Cushion: Leaflet on Spon-gex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

• (990) Vinyl-Cork Tile: Brochure with color chart on Dodge Vinyl-Cork Tile; combines advantages of cork with toughness of vinyl surface; bright, permanent colors, including several remarkably good plain colors; resilient, quiet, safe to walk on, long wearing; good insulating, sound deadening qualities; resistant to fire; requires no waxing; cleans with soap and water; inks, grease, acid, mild alkalis do not mar; merit specified for CSHouse 1950.—Dodge Cork Company, Inc., Lancaster, Pa.

• (62a) Woven Cut-Pile Rugs: Full color literature Wunda Weve loom woven cut-pile cotton carpets, rugs; tough, durable cotton yarns pre-dyed for color penetration, evenness of tone; pile loom woven through back and double locked for durability; wash without fading, matting; clean with any vacuum; wide range good plain colors; available by square foot or in fringed or unfringed standard sizes; merit specified for use CSHouse 1950.—Belrug Mills, Inc., Greenville, S. C.

FURNITURE

(104a) Contemporary Collections: Information one of most complete, articulate, collections contemporary items; includes fabrics by Salvador Dali, George Nelson, Ray Eames, Edward Wormley, Abel Sorenson, Bernard Rudofsky, and Freda Diamond; lamps by Paul McCobb, Arno Scheiding, David Wurster; furniture by Hosken; accessories by Ben Siebel, Higgins; dinnerware by Russel Wright; clocks by George Nelson.—Richards Morgenthau Company, 225 Fifth Avenue, New York 10, N. Y.

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

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competi-

tion of AID; clean, well fabricated, worth close investigation.—Pine & Baker, 28 Otis Street, Cambridge 41, Mass.

•(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

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

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen. Nessen lamps: specializes on service to architects, decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

•(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

•(86a) Household Utility Chairs, Tables: Color folders describing Cosco household utility chairs, tables; line includes posture back kitchen work chair, high chair, step stools, tables; sturdy, clean design, good colors; tubular steel construction with all edges rounded or turned under; chrome or enameled legs; seats washable, stain-resistant plastic; highly practical items; merit specified for CSHouse 1950.—Hamilton Manufacturing Company, Columbus, Ind.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

•(962) Prize-Winning Contemporary: Full information case goods designed by Robin Day and Clive Latimer which won first prize in the Museum of Modern Art International Competition for 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., Roanoke 6, Va.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

HARDWARE

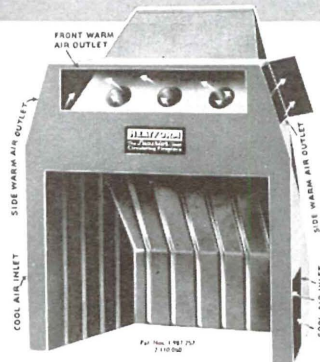
•(16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass,

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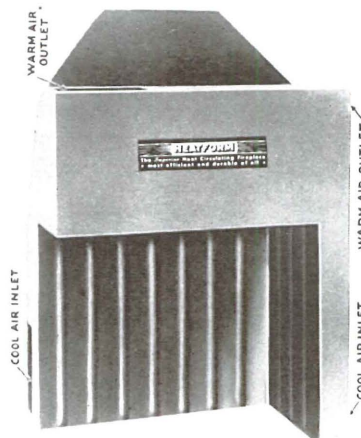
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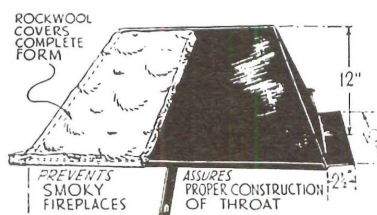
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HEATFORM The **SUPERIOR** **FIREPLACE**
heat circulating
most efficient and durable of all

satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

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

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{4}$ "x9 $\frac{3}{4}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena, Calif.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC;

plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

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

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper

Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

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

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; resi-

dential, commercial styles; specifications.—Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

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

(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.

• (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.

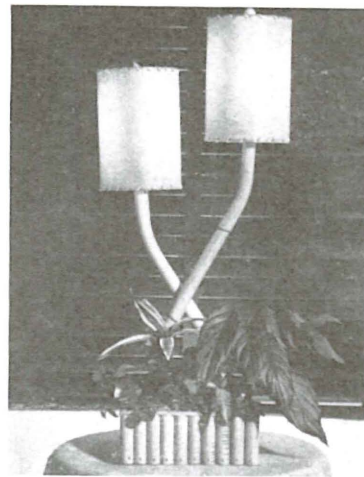
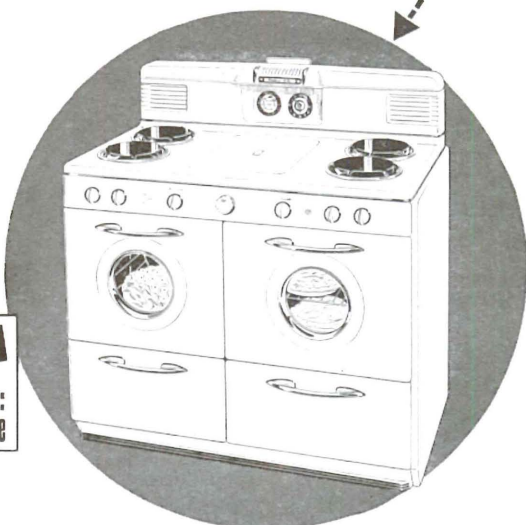
(71a) Contemporary Lamps: Information good line of contemporary lamps designed by Greta Magnusson Gross-

"CP" AUTOMATIC *Western-Holly* GAS RANGES

THE MARK OF EXCELLENCE

Western-Holly is chosen again in 1951 for the Case Study House program because of its beauty, its superior construction details and outstanding cooking performance. New '51 feature: blue, yellow or green pastel enamel tops to blend the range into your kitchen color scheme.

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APPLIANCE CO.
CULVER CITY
CALIFORNIA



Twin Rattan Lamp with plastic planter
Retail \$43.80



Outshine them all with bright new sale-makers
-- write today for your Free Catalog of Originals
in Modern & Rattan -- it's full of LIGHT possibilities for you!
Use your letterhead, please.

man; bullets, clamshells, combinations; table and floor models; available in 10 colors; merit specified for use in CSHouse 1950.—Ralph O. Smith Manufacturing Company, 1750 North Evergreen Street, Burbank, Calif.

(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.

(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.

•(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.

•(60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

•(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, auto-

matic closet lights; adjustable spots: full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

•(70a) Portable Ball Table Lamp: Information portable table lamp with 16" brass stem set in brass ball in base; concealed mechanism affords complete universal movement; swivel at top allows spun aluminum housing to rotate in all directions; plastic switch knob turns housing; leaf green, soft white, pewter grey, cherry red, lemon peel baked enamel, or brushed brass finish; designed by Harry Gitlin; merit specified for CSHouse 1950.—Middletown Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(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 Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(95a) Folding Bleachers: Information, including typical floor plan, two-level seating with Universal Folding Bleachers; can increase seating capacity to 30 per cent; initial cost about 50 per cent built-in seating; full data, photographs, diagrams; undoubtedly best source information on subject.—Universal Bleacher Company, 606 South Neil Street, Champaign, Ill.

(100a) Inventors: The usual first step is to have a search of the U. S. Patents conducted, so I can report on patentability. Write, without obligation, Patrick D. Beavers, Registered Patent Att., 1015 Columbian Bldg., Washington 1, D. C.

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

MOVABLE STEEL WALLS

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

(102a) Movable Steel Interiors: Illustrated Catalog giving descriptions, full details Hauserman Movable Steel Interiors, consisting of partitions, wall lining, railings; baked-on finish won't chip, crack, warp, scale, eliminating patching, repainting; over 500 colors, wood grain finished; rigid construction; excellent sound control; incombustible materials; ease of servicing utilities;

ease of adding wires and outlets; installed and serviced by Hauserman nation-wide organization; particularly adaptable to commercial, industrial buildings, schools, colleges, institutions, offices.—The E. F. Hauserman Co., 6903 Grant Ave., Cleveland 5, Ohio.

PAINTS, SURFACE TREATMENTS

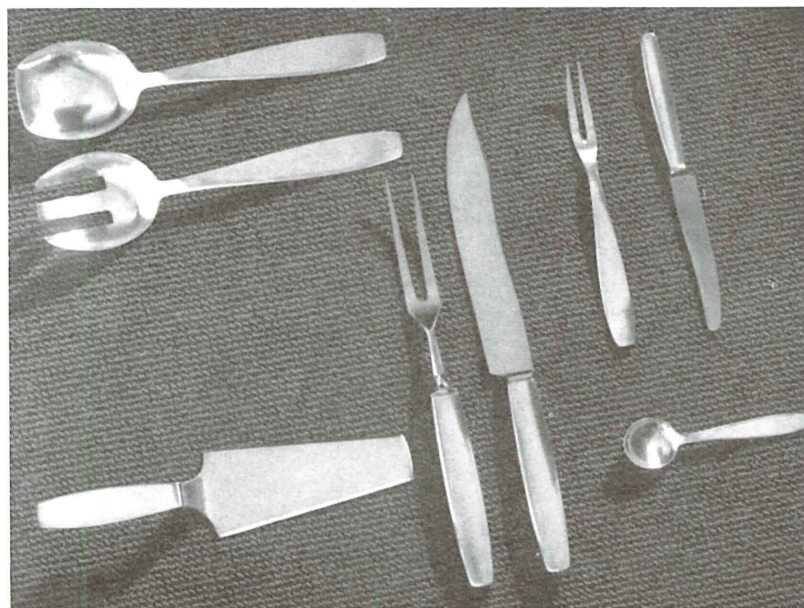
•(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation,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

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

•(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.

PANELS AND WALL TREATMENTS

•(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warp-



POTT

MATT FINISH LIFETIME SILVER PLATE DESIGNED BY GRETSCH
DESIGNER OF ARZBERG AND SCHOENWALD PORCELAINS
90 GRAM LIFETIME SILVER PLATE OVER SOLID NICKEL SILVER

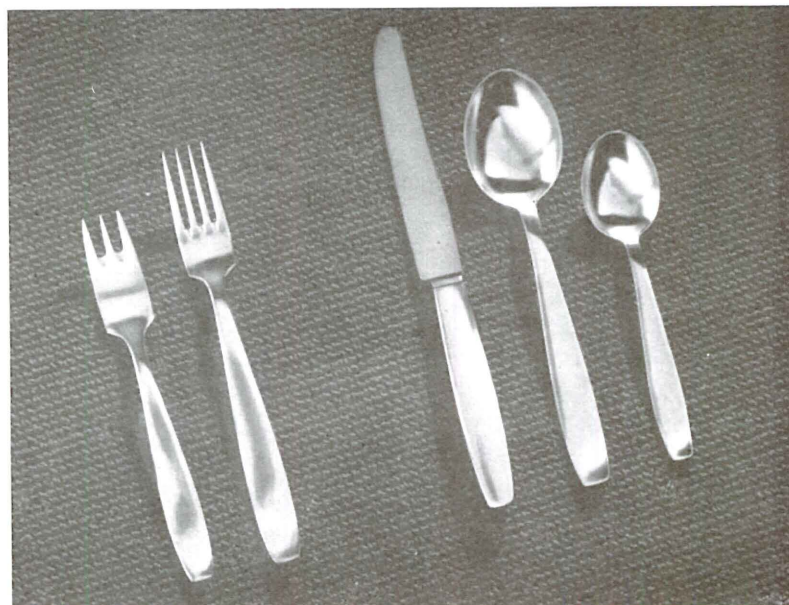
SALAD SERVERS, PAIR	\$ 8.50
CAKE SERVER	\$ 5.00
2 PIECE CARVING SET	\$19.50
PICKLE FORK	\$ 2.25
FRUIT KNIFE	\$ 3.00
MOCHA SPOON	\$ 1.10

POTT MATT FINISH LIFETIME SILVER PLATE
5 PIECE PLACE SETTING, DESSERT SIZE
RETAIL: \$11.75 PER PLACE SETTING

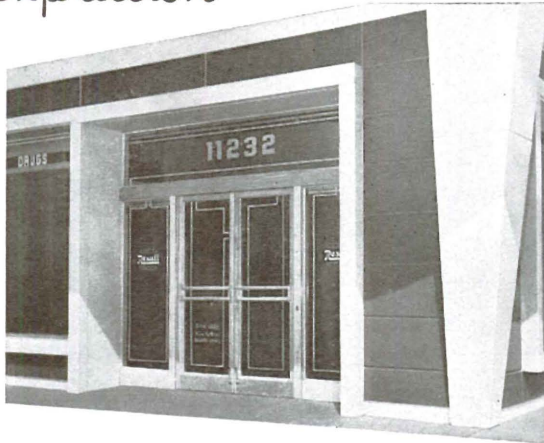
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PAPER
TABLE
MATS
on display in CSHouse 1950
Siok-Howell Designs
Danielson, Conn.

ing, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

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

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates 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; entire new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

• (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.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massillon, Ohio.

(998) Plastic Wall Tile: Full color folder Pittsburgh Interlock Plastic Wall Tile, including chart of 16 plain and barbleized colors; made of polystyrene, does not contain or absorb moisture; lightweight, can be installed on any straight structurally sound wall or ceiling area; self-aligning, each tile locked in place, excellent product, well worth consideration.—Jones & Brown, Inc., 439 Sixth Avenue, Pittsburgh 19, Pa.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminate panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; lightweight, will bend, fire-resistant, acid resistant; 25/8" and 1 1/4" corrugations. 26" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

PLUMBING FIXTURES, ACCESSORIES

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

• (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.

(90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-corrosive throughout; watertight glass, pressure set in neoprene; anti-drip channel and squeegee; continuous piano hinges; highest grade glass; one of best lines, good contemporary design, good workmanship; merit specified CSHouse Program.—American Shower Door Company, Inc., 1028 North La Brea Avenue, Los Angeles 38, Calif.

• (953) Stainless Steel Shower Floor: Information Permafix one-piece stainless steel shower floors; leakproof, skid-proof, permanent, sanitary, easily installed; heavy deep-drawn stainless steel, underside coated with sound deadening asphalt rubber emulsion; costs less than tile; this is sensible product, merit specified for CSHouse 1950.—The O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

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

RADIOS

• (27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other options; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

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

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contempor-

MILLWORK

FULL MILL BIDS

Rumple, Inc.

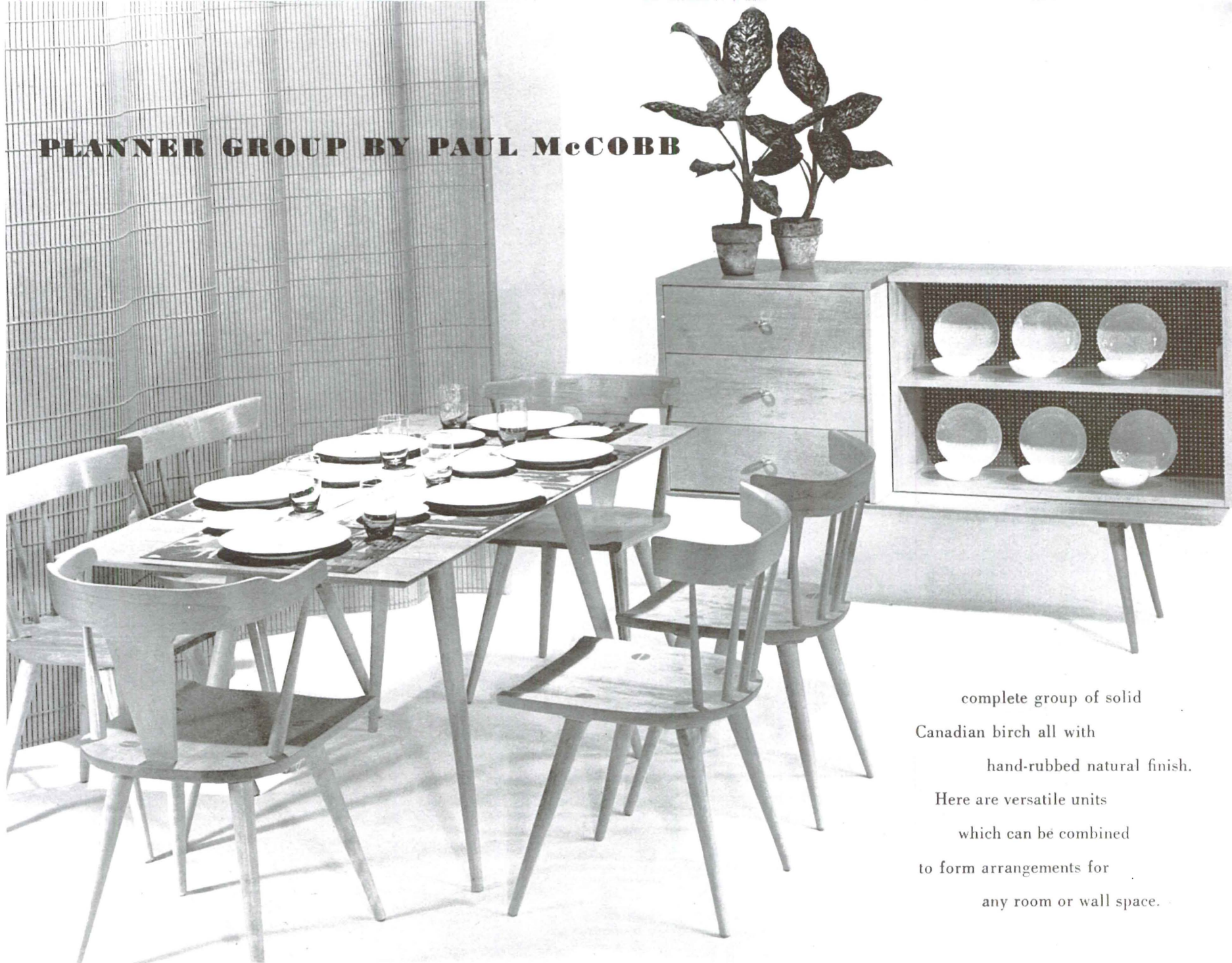
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LOS ANGELES 25

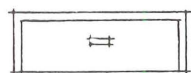
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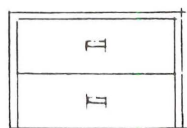
PLANNER GROUP BY PAUL McCOBB



complete group of solid
Canadian birch all with
hand-rubbed natural finish.
Here are versatile units
which can be combined
to form arrangements for
any room or wall space.



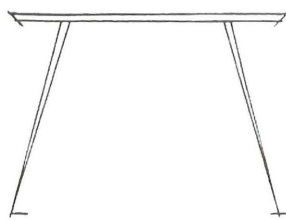
one drawer unit
24"x18"x8 1/2"/32.50



two drawer unit
24"x18"x16 1/4"/45.95



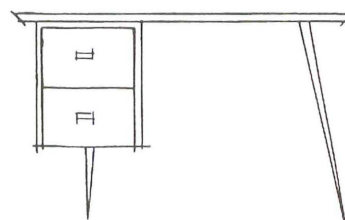
32" sq. bridge table/29.50



extension dining table
30"x40" extends to 60"/42.50



drop leaf table
22"x36" opens to 54"/54.50



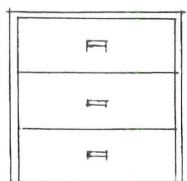
desk
48"x24"x29"/65.00



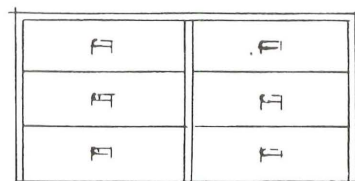
side chair/22.50



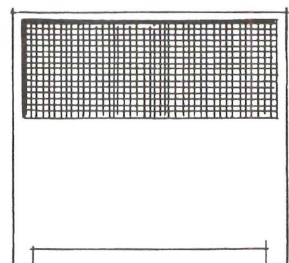
arm chair/22.50



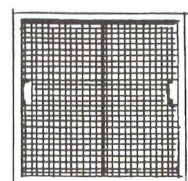
three drawer unit
24"x18"x24"/62.50



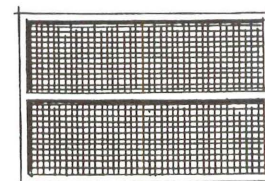
six drawer unit
48"x18"x24"/94.50



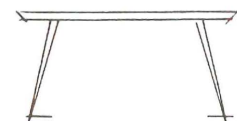
headboard
39" 38.50/ 54" 38.50/ 78" 65.00



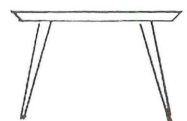
sliding drawer cabinet
24"x18"x24"/36.50



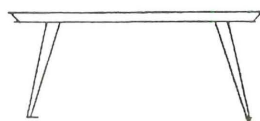
bookcase
36"x12"x24"/32.50



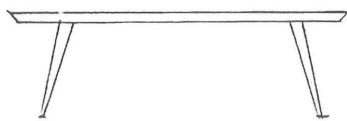
32" sq. corner table/26.50



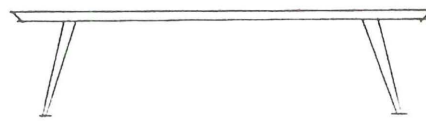
18"x24" bench/13.95



18"x36" bench/15.95



18"x48" bench/17.95



18"x60" bench/19.95

all benches and end tables are available in 9" 15" and 19" high



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LONG BEACH 48137

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ary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

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

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

• (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.

• (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.

• (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a re-

markably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntions; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif.

SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products

Corporation, 52 Broadway, New York 1, N. Y.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 4917 W. Jefferson, Los Angeles 16, Calif.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, cellophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good

product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. Richmond 7-5338.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(93a) Translucent Structural Panel: Full color folder Corrollux translucent structural panels of reinforced corrugated plastic; will not crack, buckle, warp, sag; easily worked; inexpensive to install; offers unlimited design possibilities; comes in coral, skylight green, light ivory, sky blue, sunlight yellow, forest green; this new proven product merits investigation.—San Francisco Glass Co., 5234 Mission St., San Francisco 12, Calif.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known,

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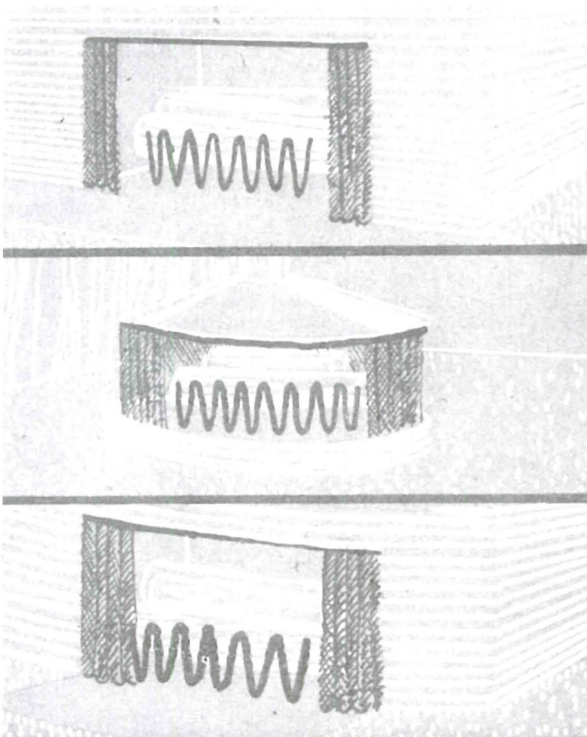
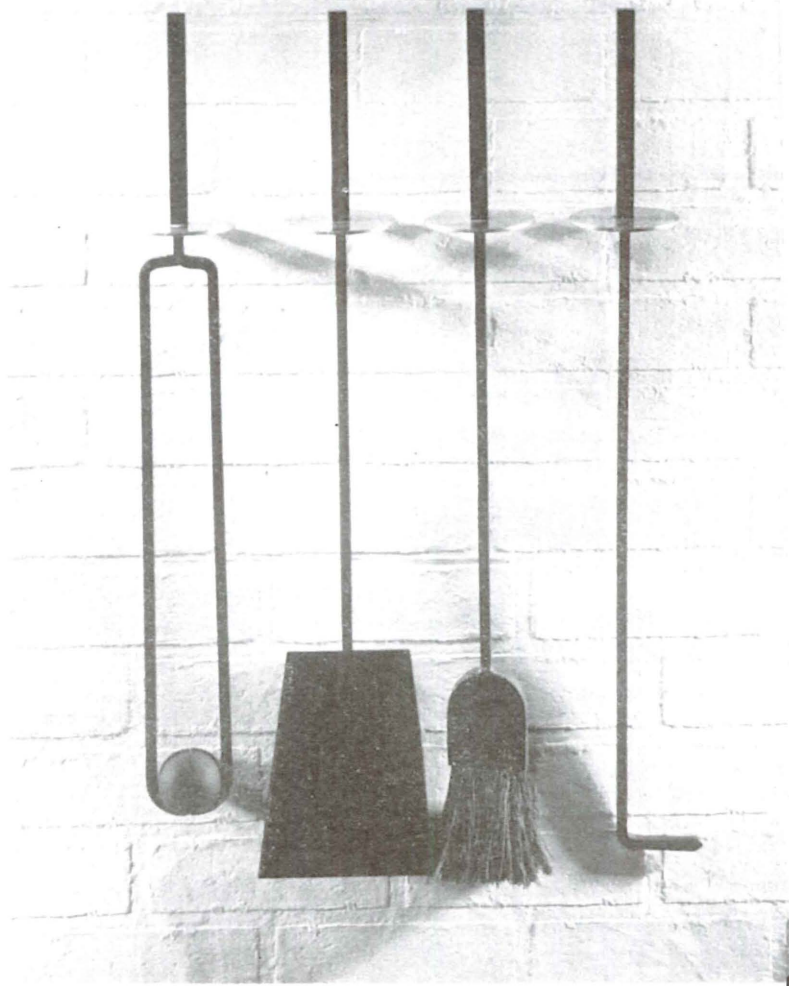


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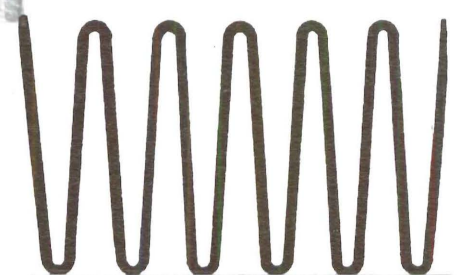
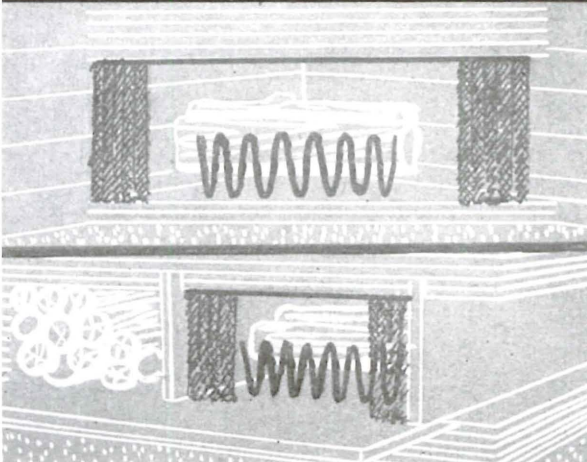


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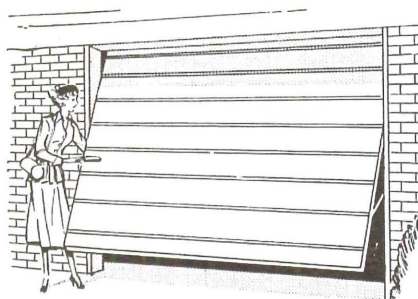
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widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

(98a) Wood Fire Door: Information Box Wood Fire Door, awarded one-hour fire rating label by Underwriters' Laboratories; also approved by Associated Factory Mutuals, NYC Board of Standards & Appeals; Protexol Impregnation Process makes door fire-resistant, increases dimensional stability, repulses vermin, rot; UL approval permits use of wood doors in place of metal doors; good product, merits close consideration. — Fox Brothers Manufacturing Company, St. Louis, Mo.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts; permit custom styling, clean-lined simple glass areas in residential and Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(92a) Lightweight Aggregate: New 50-page Permalite lightweight aggregate job data brochure; describes use of Permalite in base coat plaster, plaster fireproofing of structural steel, acoustical plaster, lightweight insulating concrete for roof decks, floor files, curtain walls in jobs from houses to major construction jobs throughout the coun-

try; gives names of architects, contractors, subcontractors on all jobs.—Great Lakes Carbon Corporation, Building Products Division, 18 East Forty-eighth Street, New York 17, N. Y.

(64a) Permalite Plaster: Two folders on fireproofing with lightweight Permalite plaster; include detailed drawing, short form specification; gives specifications of fireproofing steel columns for 1 to 4 hour ratings; cover suspended ceiling under noncombustible construction with 4-hour rating; method replaces use of solid concrete, permitting lower cost construction; excellent source of information, folders belong in all files.—Great Lakes Carbon Corporation, Building Products Division, 612 South Flower Street, Los Angeles 17, Cal.

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

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2 1/8"x1 1/2" deep corrugations; weight 3/4 pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

VISUAL MERCHANDISING

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

BOOKS

JULES LANGSNER

THE SCULPTURE OF NEGRO AFRICA by Paul S. Wingert. Columbia University Press. \$4.50; **MEXICO IN SCULPTURE, 1521-1821**, by Elizabeth Wilder Weisman. Harvard University Press. \$7.50. These two books exemplify our university presses at their best: eminently worthwhile subjects off the beaten path, erudition accessible to the non-specialist, presentable design, and what is by no means a negligible consideration, moderately reasonable cost.

Paul S. Wingert, author of *The Sculpture of Negro Africa*, organized a notable exhibition in this book at the M. H. DeYoung Memorial Museum in San Francisco in 1948. A professor of fine arts and archeology at Columbia University, he writes with simplicity, but authority, in the field erroneously described as "primitive" art. The designation "primitive" remains as a residual of 19th century evolutionary thought which assumed that man's development must progress ever onward and upward. We know now, having lost our cultural innocence, that in the arts forms may differ, methods may change, attitudes of artist and audience may fit other social contexts, but sensibility and capacity can, and often have, attained exceptionally high peaks of achievement in cultures otherwise comparatively unsophisticated.

The present volume summarizes the best available knowledge about African Negro sculpture. The 118 illustrations are selected

COMPETITION FOR GARAGE DOORS

Co-sponsored by the
Tavart Company, Paramount, California

This is the first of what we hope will be several competitions designed to stimulate thinking about those bits and pieces of the modern dwelling concerning which the architect is likely to be most critical. In too many cases he finds himself limited in the freedom to specify component parts for a house. He either considers them badly designed or totally inadequate to the purpose of his own design. In these cases he is inclined to either insist on a tailor-made fabrication which is costly to the client and results in no end of trouble to himself or gives in to a series of compromises for which his conscience refuses to take any responsibility. Out of a long list of such components we will choose the most important of those which would seem to need thoughtful consideration in terms of the modern house.

This first, then, will be a competition for the design and the fabrication of a garage door which, like it or not, too often conditions the whole design problem of the exterior of the small house. We look forward to receiving solutions complete in construction details which can be put together by on-the-job mechanics with reasonable economy and ease of installation. The rules and regulations are listed below. We hope that the project and the prizes involved are sufficiently tempting to flood us with enough solutions to interest those whose purpose it is to construct and to supply the materials and the means by which this stock item can be made readily and economically available.

RULES: This competition is opened to all architects, engineers, designers, draftsmen and students.

Members of the co-sponsoring company, and the staff (both active and advisory) of this magazine, are ineligible.

Competitors may enter more than one project.

Competitors agree on entering the competition that the decision of the judges will be final in all cases.

Drawings and plans submitted will not be returned unless specifically requested and will be available for use by the magazine for publication purposes and by the Tavart Company for publicity and advertising purposes.

REQUIREMENTS: Drawings (mandatory)—Drawings will be on two sheets of stiff white cardboard, or on opaque paper, mounted. Drawings will be in undiluted black ink. The sheets will be 16x20 inches. The drawings will be placed horizontally within one inch of any edge.

No identification mark, device, or symbol will appear on the drawings. The competitor will print on two plain cards, 2x3 inches his name and address. Cards will be sealed in opaque envelopes, the envelopes to be secured to the back of each mount with tape. On receipt, drawings will be numbered for identification, and the competitor's identity determined in the presence of the jury after the awards are made.

Drawings are to be securely wrapped in stiff board, flat, and mailed or delivered to the office of the magazine ARTS & ARCHITECTURE, 3305 Wilshire Boulevard, Los Angeles 5, California. Mailed packages must bear the post office cancellation of no later than midnight, April 27, 1951.

Drawings are submitted in this competition at the competitor's risk. Reasonable care will be exercised in handling, safekeeping, and packaging for return. It is suggested that contestants signify their intention of entering the competition in order that additional information might be sent them.

The competition closes at midnight April 27, 1951. No packages postmarked later will be accepted. Winners will be announced in the June issue.

The prize awards will total \$1,500:

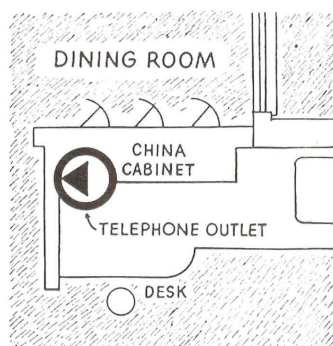
\$1,000 for first prize and five \$100 honorable mentions.

The prizes will be awarded for the best garage doors which:

- 1 *Can be built by the average mechanic on-the-job.*
- 2 *Can be built from materials readily available from the average lumber yard.*
- 3 *Use Tavart garage door hardware (details may be had on application to the magazine).*
- 4 *In the case of standard doors 8 feet wide by 7 feet high, weight to be under 175 pounds; and in the case of standard door 16 feet wide by 7 feet high, weight to be under 350 pounds.*

Entries should include the material list, an estimate of the time required to build the door on-the-job and at least one sketch showing the door in place in a modern house.

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from public and private collections in the United States and Canada. The text carries the reader across the wide band of central Africa from which the major sculptural contributions have emanated. Wingert describes the cultural settings that are so intrinsically a part of this kind of art, regional and tribal variations in style and intent, and the place of art and artist in societies so remote from our own experience. Fully aware of the migrations and interminglings of peoples that mark the history of the dark continent, he distinguishes four major stylistic areas: West Africa, Cameroon, Central Africa, and East Africa. These, with the exception of the essentially homogeneous forms of Cameroon sculpture, are subdivided into sub-regional and tribal variations. After reading this book and looking at the illustrations it becomes clear that these are different kinds of peoples, living different kinds of lives, and therefore expressing themselves in different kinds of sculpture.

Certain pertinent observations are made that disabuse widely-held misconceptions about African sculpture. First of all, the responsible artists were professionals who served an apprenticeship in techniques and esthetic traditions. These works of art are anonymous, in the sense of close adherence to traditional idioms, yet artists themselves are a differentiated group in the community, even as among ourselves. Furthermore, artists usually enjoy social esteem, special privileges, and often religious and political status. Because sculpture fulfilled social needs and usages, more specifically as ancestor, fetish or commemorative figures, extreme virtuosity seldom appears. Nevertheless, certain artists, working within the limits of established forms, exercise greater skill, sensitivity and inventiveness. Creativity thus results from small increments.

The fact remains that creative development occurs in these non-literate cultures, and what is equally important, is recognized as such when it does.


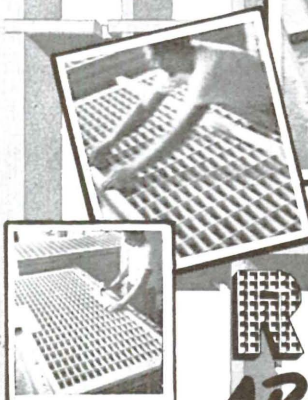
The value of the book is enhanced by a selective but fairly extensive bibliography. Unfortunately it lacks an index, essential for any book likely to be used as source or authority. The linear vignettes in the margins provide a convenient guide for differentiating the various styles described in the text alongside. Credit should have been given to the designer for his effective work.

Elizabeth Wilder Weisman, a former Assistant Keeper of the Archive of Hispanic Culture in the Library of Congress, has written the first book in English on the sculpture of Mexico after the Conquest. *Mexico in Sculpture* brings to our attention a distinctive accomplishment that until now has been obscured by the lively interest in Pre-Columbian art. The main body of the book is given over to 167 illustrations, each of which the author describes, approximately dates, and places in a specific context.

This sculpture, for the most part, was ecclesiastic. Therefore it rarely can be seen apart from the churches, scattered throughout Mexico, for which it was conceived. Most of the artists were Indians who accepted the iconography of the Church while retaining certain native sculptural characteristics. Thus in spite of the rapid obliteration of religious and political organization by aggressive conquerors, the indigenous esthetic managed to survive, albeit in strange and unexpected ways. The native conception of sculpture was imperceptibly interwoven with idioms and styles imported by successive generations of Europeans. Consequently medieval, Renaissance, ultrabaroque and indigenous forms blend together or appear concurrently or in startling mutations.

This book is excellently documented. As a matter of fact the footnotes, surprisingly enough, contain much rewarding material. The reader is advised to keep this in mind; he will find the value of the book enhanced if he refers back to the appended notes as he progresses forward. *Mexico in Sculpture* most probably will become the standard companion volume to Kelemen's *Medieval American Art*. That is until the author undertakes to replace this book with one as exhaustive as Kelemen. In that case the material could be more incisively and pertinently organized. Quibbling aside, this book is recommended to anyone responsive to the art of sculpture.

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MUSIC

PETER YATES

JOHANNES BACHOOVEN

Some time ago Albert Goldberg wrote, for his column in the *Sunday Times*, the story of Johannes Bachoooven. This eminent, respected, widely played, and well-beloved composer was gifted with all the skills of traditional musicianship. He wrote in a style encompassing Bach, Mozart, and Beethoven, using the traditional well-tempered diatonic harmony with occasional excursions into Wagnerian chromatic polyphony. His genius was never questioned, yet throughout his long and otherwise successful career any summary of his accomplishments, any attempt to place him properly in the hierarchy of the masters ended with a reservation, BUT. . . . He did not expand the medium of his art; he madeno demands on the listener which the listener had not already otherwise surmounted. Even in trying to state the limitations of his prodigious capacities one hears shut again, like a door in the face of genius, BUT. . . .

What, Mr. Goldberg asks us, is to be done about the case of Johannes Bachoooven: how are we to admire him, how appraise him? The answer is of course that we should admire and appraise him as we admire and appraise Camille Saint-Saens, Vincent D'Indy, our own Horatio Parker, or Johannes Brahms. Brahms like Bachoooven wrote throughout his career in the traditional medium of Bach, Mozart, Beethoven, Couperin, Handel, Schubert, Chopin, and Schumann. Brahms made no decisive additions to harmonic form, though he did not disdain occasional leanings towards the chromatic melody of Wagner. His career was successful and continues successful to the present time; yet there was always, and there remains concerning nearly everything he wrote a reservation. BUT he was not, for all his qualities, the equal of Bach, Mozart, or Beethoven—wider than Couperin but less decisive, narrower than Handel though more concentrated, never so natural in his song as Schubert, or so natural at the piano as Chopin or Schumann. Rather than an eclectic he was a composite; and each element of his composition lacked something of the original free gift. He was made, you might say, not born. He made himself; he deserves the highest praise for it; he has received the highest praise. . . .

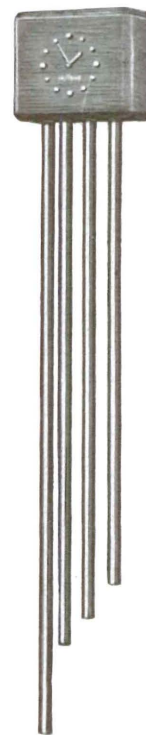
Over the page, in the art section of the same issue of the *Times*, the art critic Arthur Millier had written a defense of the current show of paintings at the County Museum against a petition written by some Sanity in Art group, which insisted that the selection of paintings for this show was all wrong. The petition had been endorsed by local clubwomen and three posts of the American Legion. Mr. Millier pointed out some inaccurate charges in the petition, explained that to dub the jury "intellectuals" does them no harm, since anyone sufficiently accomplished to select paintings for a competitive show can be called an intellectual, and defiantly proclaimed that in his opinion the selection had been good.

This sort of thing is going on all the time. It shows there is some heat under the esthetic saucepan. What is inside the saucepan has nothing to do with art. It is a sauce, opinion, which when poured over the art makes the partly hidden substance more or less palatable. But nowadays, when the patrons of art, those who go to look at pictures in museums and those who go to concerts to hear music, as well as those who look at art reproductions and listen to the radio, are numbered in the millions, opinion is easier to talk about than art. Everybody has an opinion and wishes to compare it with another opinion or to confirm it by finding another opinion comfortably like his own. The dispensing of opinions to the opinionated earns the critic his by-line. If he tries to go off by himself like an artist and write about art, he may get into trouble with the editor and lose his by-line. He may end up being called a political bad name. Like Saint-Saens, D'Indy, Regner, Rachmaninoff, and Shostakovitch, Johannes Bachoooven is fortunate in his lifetime to be praised, even with the qualifying BUT. . . . What is more curious, because it reaches to the bottom truths of humanity, is the fact

continued on page 46

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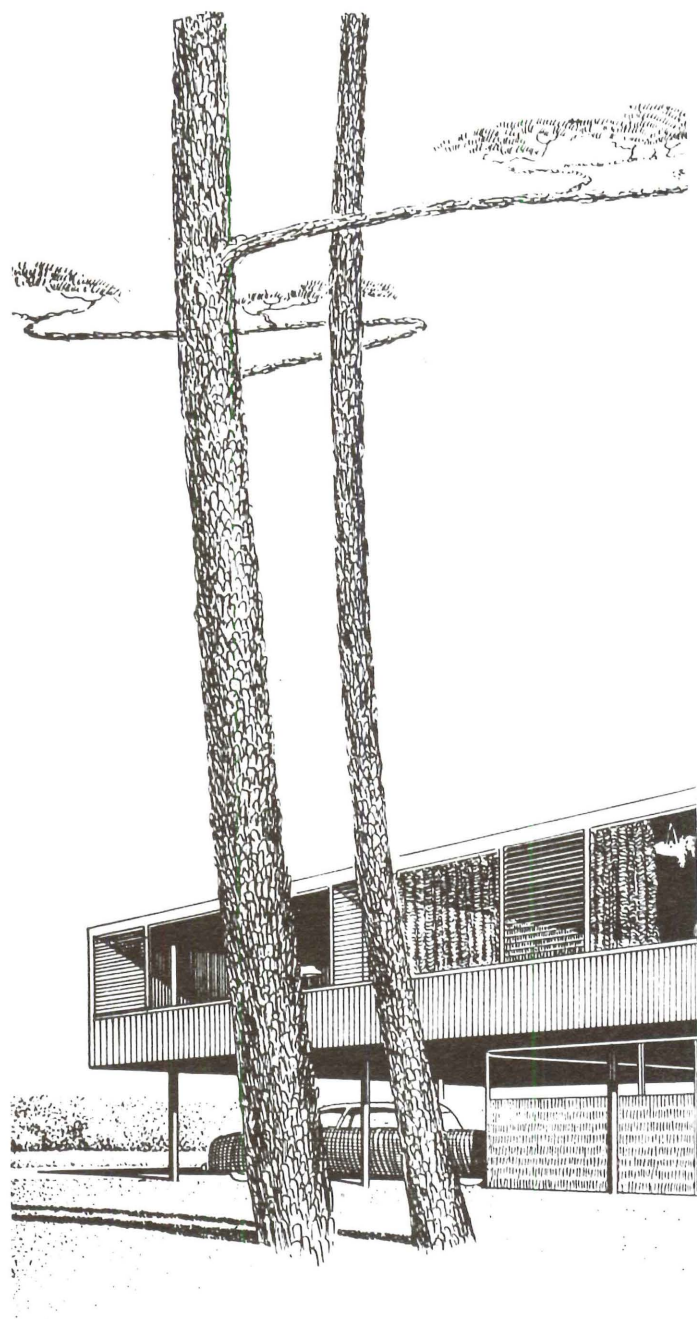
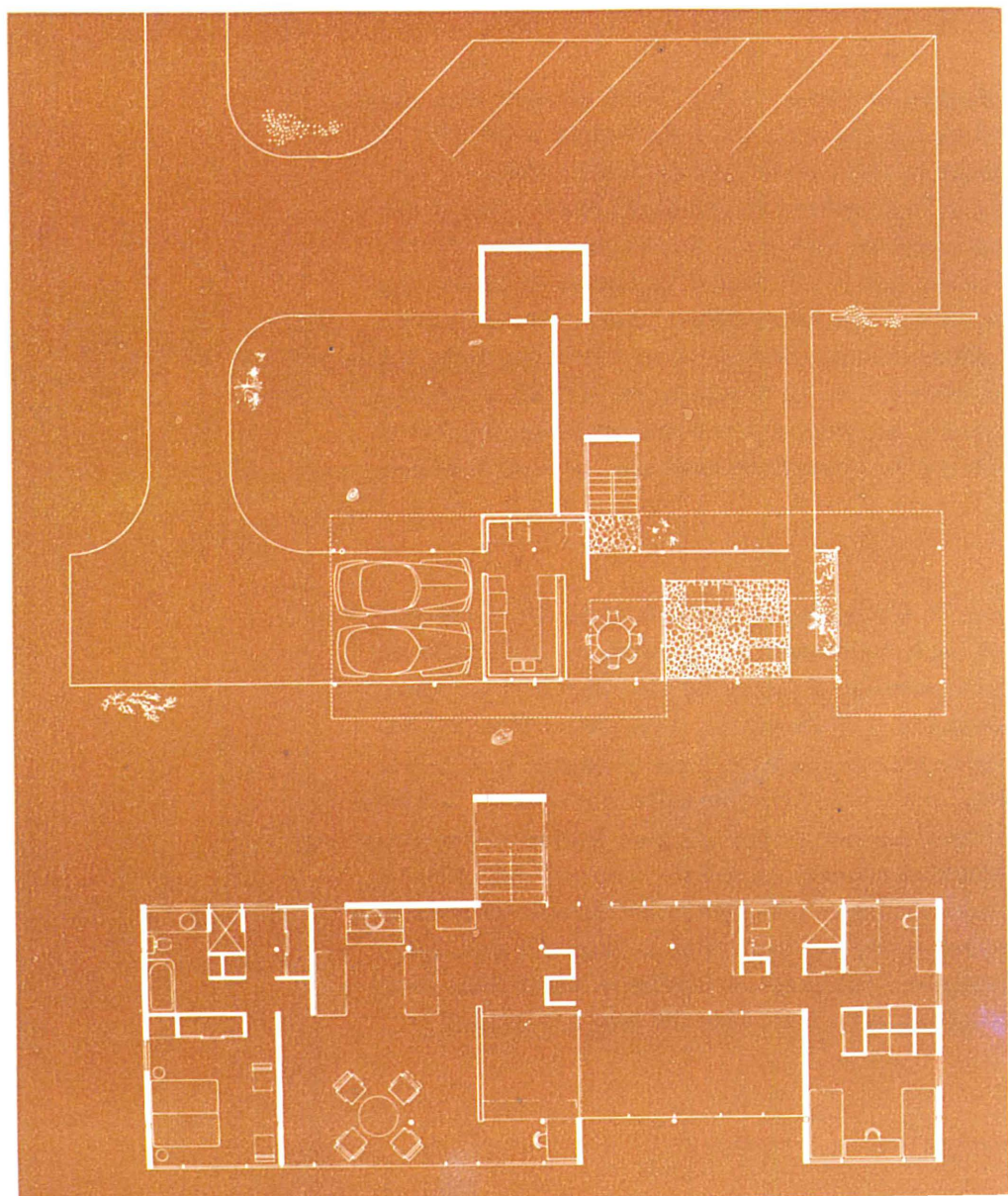
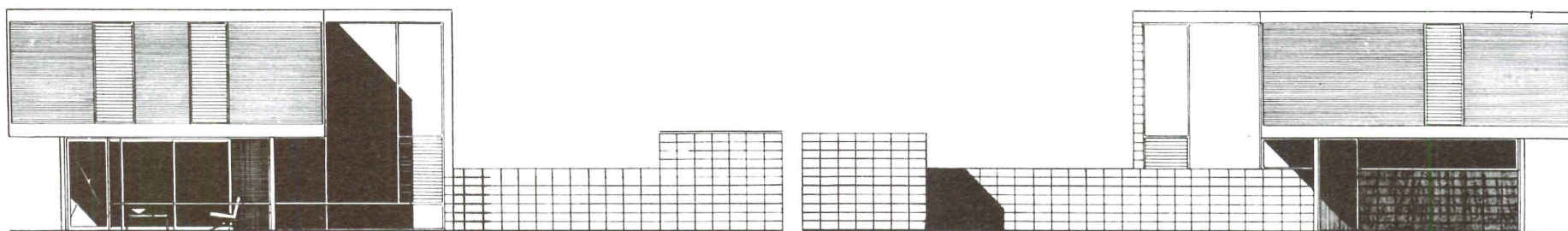
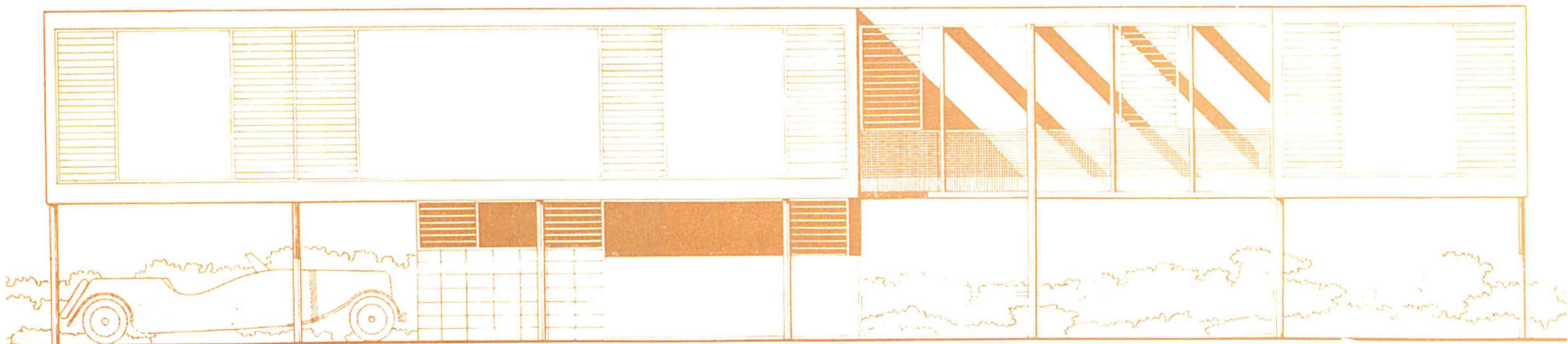
No one can any longer be tempted to complacency by the illusion of security and of uniformity. One people may seem to enjoy most of the rights set forth in the Declaration. But can such a people really have the rights if its neighbors lack them? Can it be sure of keeping them if it fails to take an active part in the common struggle for the recognition of the rights of all peoples? There is no human event which does not affect the whole world. No one can live outside history; and the history of our time is the crisis of mankind in the throes of achieving its material and moral unity—of mankind which will know neither peace nor respite until man's elementary aspiration to the universal recognition of his dignity is satisfied.

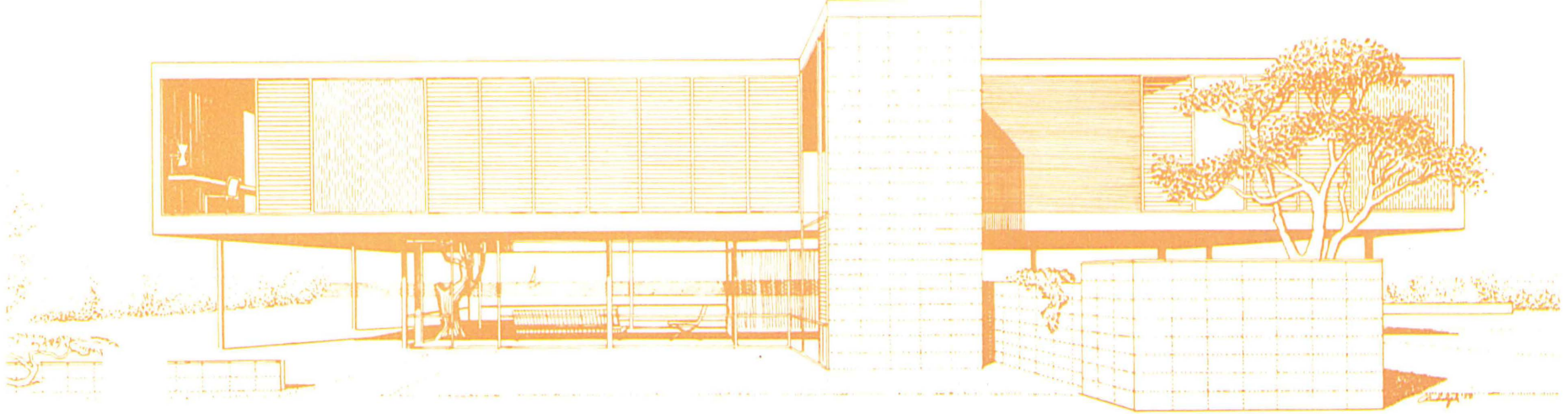
A Hope Drives Man Forward

When we live in a time fraught with so many dangers and face a future full of so many new perspectives; when it is so plain that man will find his salvation only by subordinating to his ideal of justice the prodigious conquests that now threaten to dominate him, how can our clarity of intelligence yield to the temptation of discouragement? The proclamation of Human Rights takes up the cry of the victims, of the enslaved, of the hungry and the workless; it reveals the presence in man of a hope that drives him forward on a path where rest would be the accomplice of death. No doubt the centuries before ours were wrong to believe that uninterrupted progress would be easy. Mankind does not advance without setbacks, without retreats, without grave crises. No doubt, we pay dearly for the power given to man, for the achievements of technique, the increase of wealth, the attainment by all peoples of self-determination, the birth of a real human community; but if we succeed in solving the problems that beset us, we shall be able to build upon them a civilization at long last truly universal.

The Leaven of Universality

Thus an appeal which bursts from the very heart of reality calls us to this struggle. Let us conduct ourselves in a way that will make every body share in the struggle; let us create a militant state of mind throughout the world. Let us enlighten men's conscience. Let us speak to men of their rights, and also of the duties which will make them worthy to enjoy the rights. Let us show them that no selfish claim is enough, that the conquest of rights is a struggle in the name of all men and carries within itself the leaven of universality. Above all, let us teach them the ugliness of injustice, of violence and of oppression. Let us tell them that these dangers threaten us more than ever; but that also more than ever it depends upon man, and only upon man, to defeat them and gradually to establish an order which fulfills our aspirations in conformity with the circumstances of our epoch. We shall then have played our part in the achievement of that ideal which is made the more glorious by the obstacles it must overcome; and in hastening the advent of a policy in which peace and progress are inseparably linked.—M. JAIME TORRES BODET, DIRECTOR-GENERAL OF UNESCO.





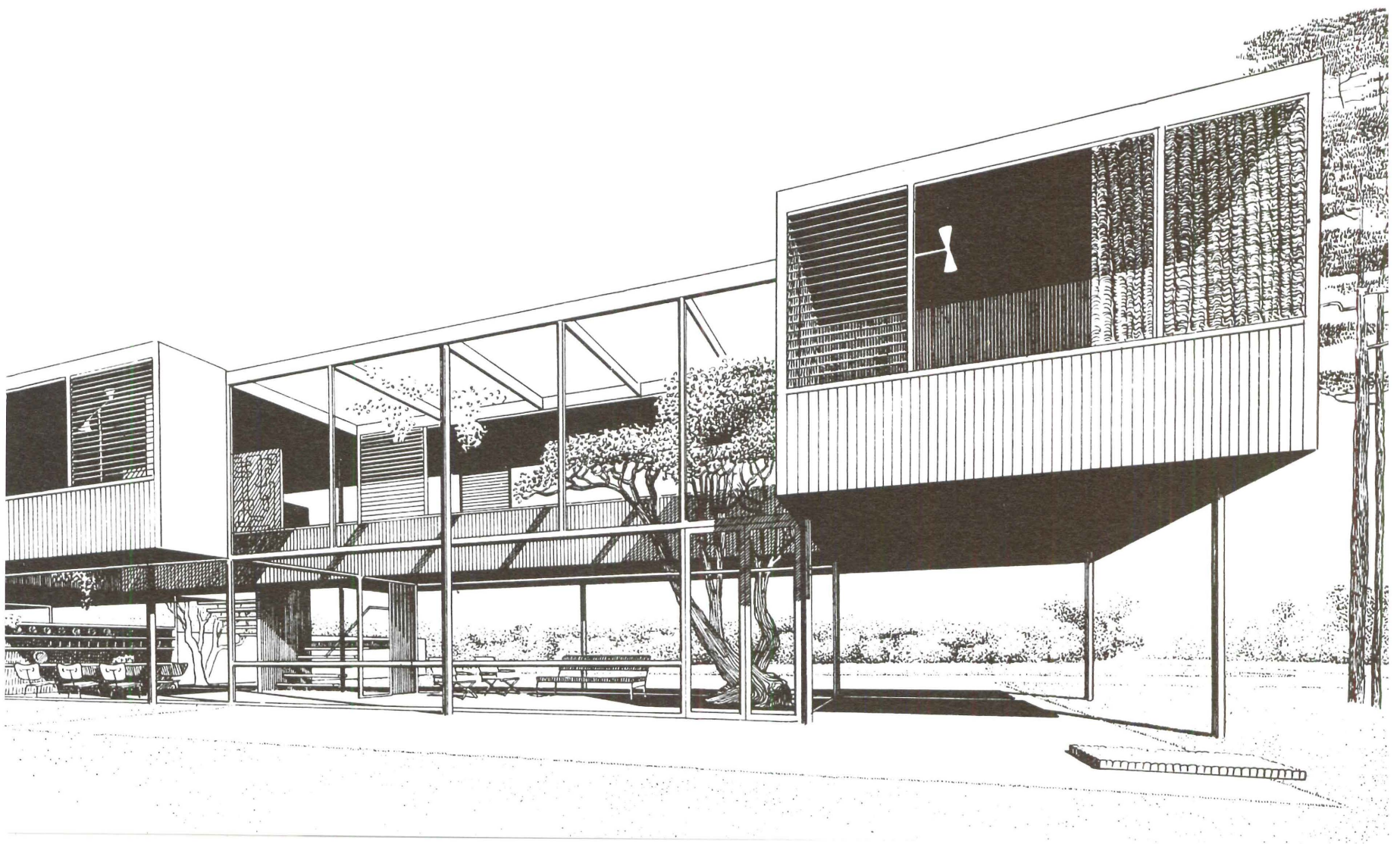
HOUSE IN FLORIDA BY TWITCHELL AND RUDOLPH, ARCHITECTS

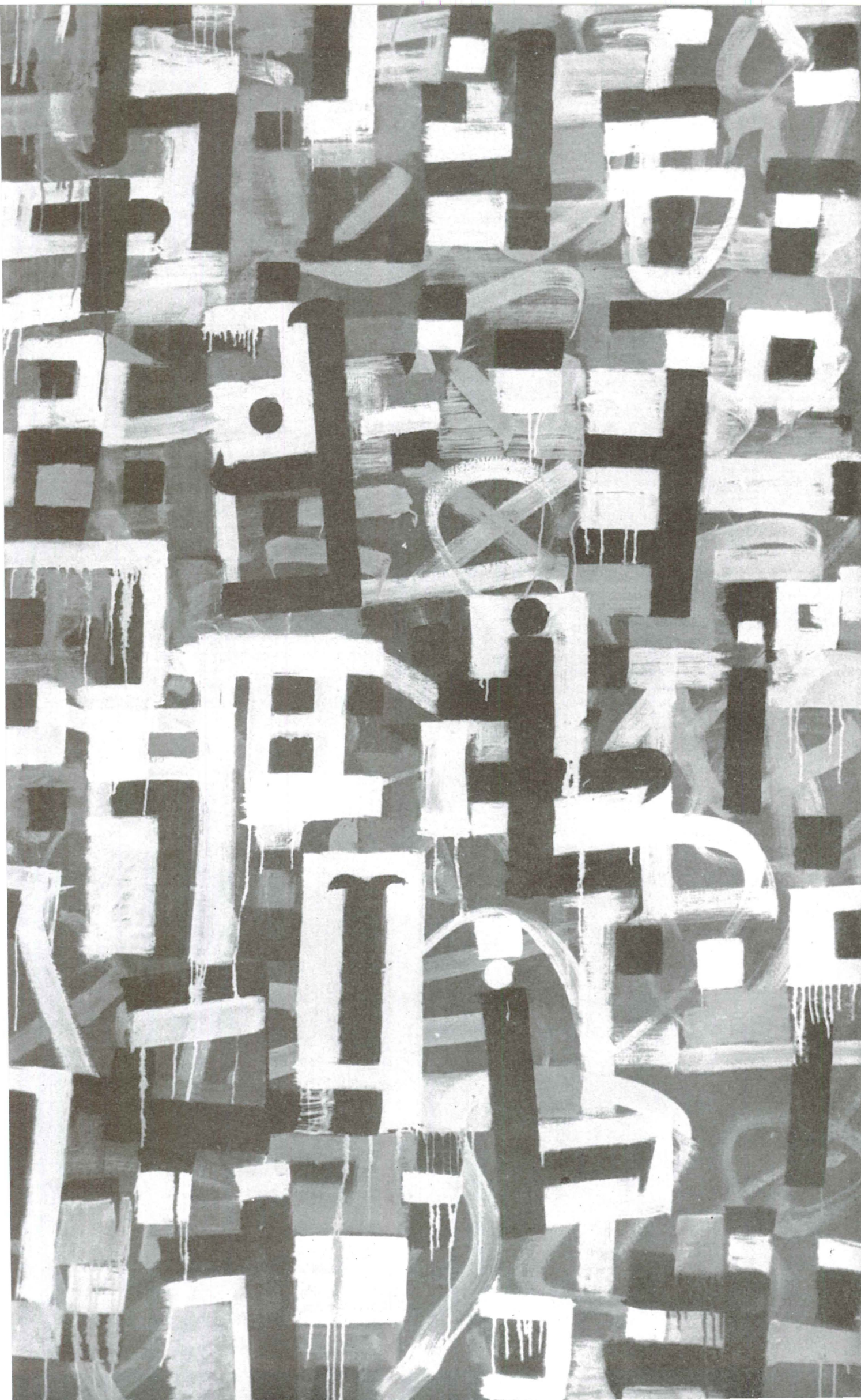
The living room, play room and sleeping areas of this residence have been placed on the second floor to take advantage of the greater circulation of air as well as affording a better view of the Gulf of Mexico and distant Florida Keys. The psychological effect of being almost suspended in the midst of nature takes on a new importance on the west coast of Florida because of the general flatness of the terrain. The second floor is divided into two sections, one devoted primarily to the parents, consisting of the living room, a bedroom, dressing room and bath. The second section is devoted to two children and consists of two children's bedrooms and bath. The bridge-like structure connecting the two sections serves as the children's play room and living room.

The first floor houses the kitchen, laundry, dining room, screened patio, carport, and a covered area for children's play. The kitchen is designed rather like a cockpit with a view in every direction, so that supervision of the children's play may be more easily facilitated, for no specific areas are designated for play. A dumb waiter augmented by an upstairs

refrigerator facilitates entertainment in the living and play rooms. The dining room and portions of the patio are two stories high, connecting visually the living room with these areas. These vertical penetrations of the dining room, patio and stair well result in a vertical as well as horizontal flowing of space.

The second floor and roof are supported on 3" (I.D.) Lally columns, spaced twelve feet on center. Underneath this structure and completely independent of it are walls of lime block enclosing the various areas. These walls never touch the second story structure, in order to reveal their non-load-bearing qualities. The second story structure is frame, the exterior being sheathed in rough sawn cypress. The southwest facade of the second story is being constructed entirely of glass, rather than with the 2'-6" high wall as shown in the perspective. Glass and wood jalousies give ventilation to the various areas. Cedar sections are used to pave the patio and a portion of the stair landing. The area under the stairs is devoted to planting.





photographs: Ralph A. Rogers

A RECENT EXHIBITION AT THE
FRANK PERLS GALLERY

BY MARGO SORZANO

The artist expresses his own experience as a thread of universal life; he weaves a new image that crystallizes for the observer what has been and what is yet to come. The most casual glance will verify the relationship between any trend and its surrounding culture.

One of the most controversial subjects in art circles today is the position of the recent "School of New York" or "abstract expressionism." The Frank Perls Gallery, Beverly Hills, is exhibiting paintings by "Seventeen Modern American Painters:" William Baziotis, Willem deKooning, Lee Gatch, Adolph Gottlieb, Morris Graves, Hans Hofmann, Matta, Robert Motherwell, Jackson Pollock, Pousette-Dart, Ad Reinhardt, Mark Rothko, Theodoros Stamos, Hedda Sterne, Clifford Still, Mark Tobey, and Bradley Walker Tomlin.

Painters in America today are often criticized for "climbing on bandwagons": laymen and critics alike present as evidence the changes in trend of specific groups of artists. In comparison with the Renaissance tradition which developed as a cohesive progression for hundreds of years, the shifts in pictorial symbology in modern times are swift and create many apparent disparities in the whole body of painting and in the work of specific painters. But this is a natural consequence of the rapidity of life today, and the many junctures of disparate ideologies and cultures. The artist of today must recognize the various complications of life and must attempt to weld them into a unified complex.

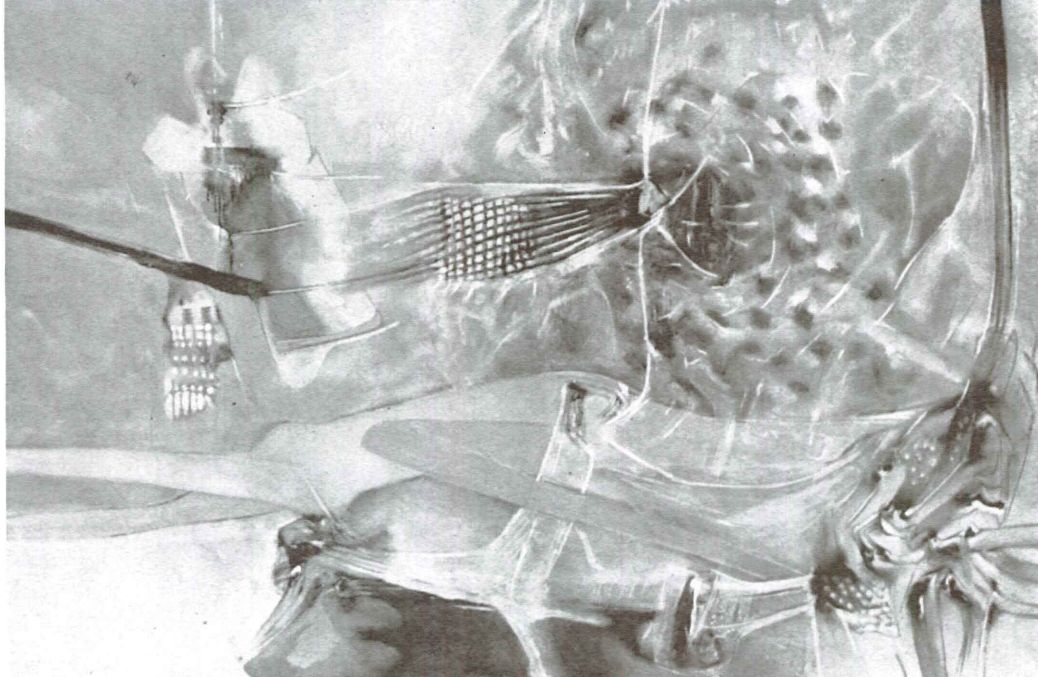
The work of such men as Mondrian and Van Doesberg has a more obvious parallel in the architecture of the period than that of the abstract expressionists. Indeed, Van Doesberg often designed murals and building as a single organism. Because of the clarity of color and line and the strict limitation to geometrical shape, the neo-plasticists often are condemned as "cold," "intellectualized." Actually, the work conveys the exciting tensions of pure hue and rigid line; each painting is a web of tensions, just as is a building or a bridge.

The painters in the Perls exhibit have been criticized for an emphasis on the emotive, intuitive, spontaneous aspects of the painting process, and for remoteness from the real world. Yet in the Kootz Gallery's project: "The Muralist and the Modern Architect" we find Baziotis, Gottlieb, Hofmann, Motherwell and other artists working with architects to incorporate painting and sculpture in the design of specific dwellings. A vital and natural link exists between painting and architecture; because these painters express concepts of our time there are parallel plastic, formal equivalents to be found in any other medium of art today.

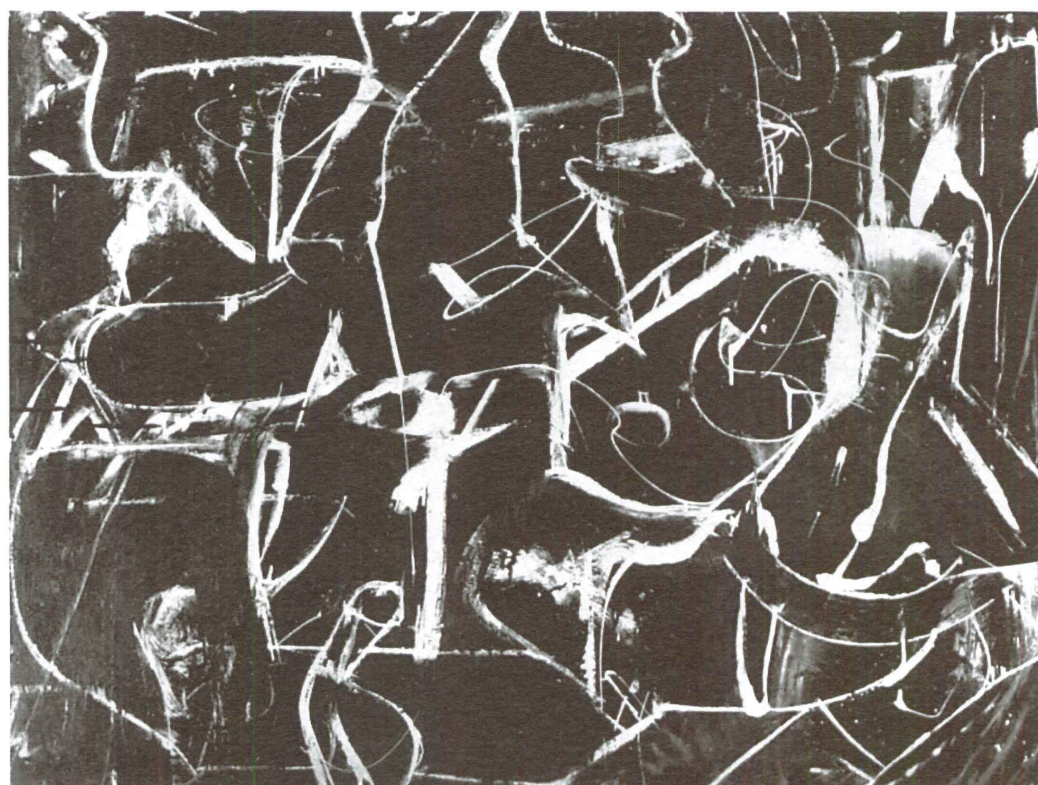
The abstract expressionist can, with complete truth to his objectives, create a mural or a sculpture whose shapes, colors, moods and images will be related to the architecture and objects of contemporary design. These paintings can evoke two kinds of reality: empirical reality and mystical reality. Despite the evasive quality of the paintings, there is a necessary link between the artist and material reality.

The relation to the inner, mystical world provokes the questioning of the art observer, for there is difficulty in tracing the journey between the artist's soul and the product of his artistic endeavor. Because a representational or figurative painting bears an obvious relation to physical reality, the mystical element is often overlooked; but it is the inner, intangible meaning of a painting that makes it a work of art.

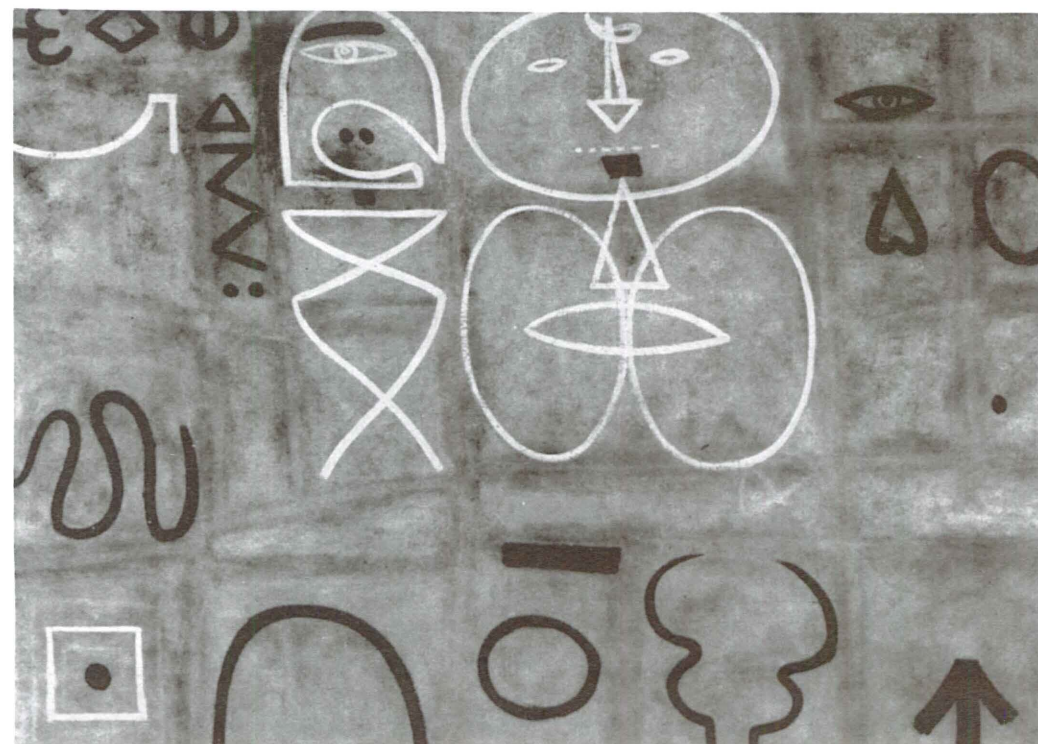
The artist must identify himself with the project at hand. And because he is a repository of the human history, the construction, the emotive drama of the age in which he lives, the artist (continued on page 42)



PAINTING BY MATTA



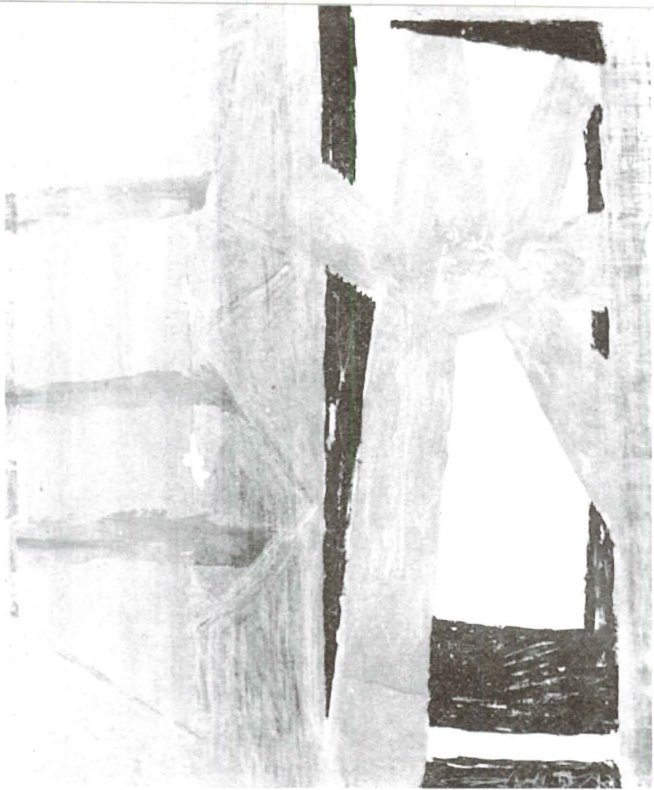
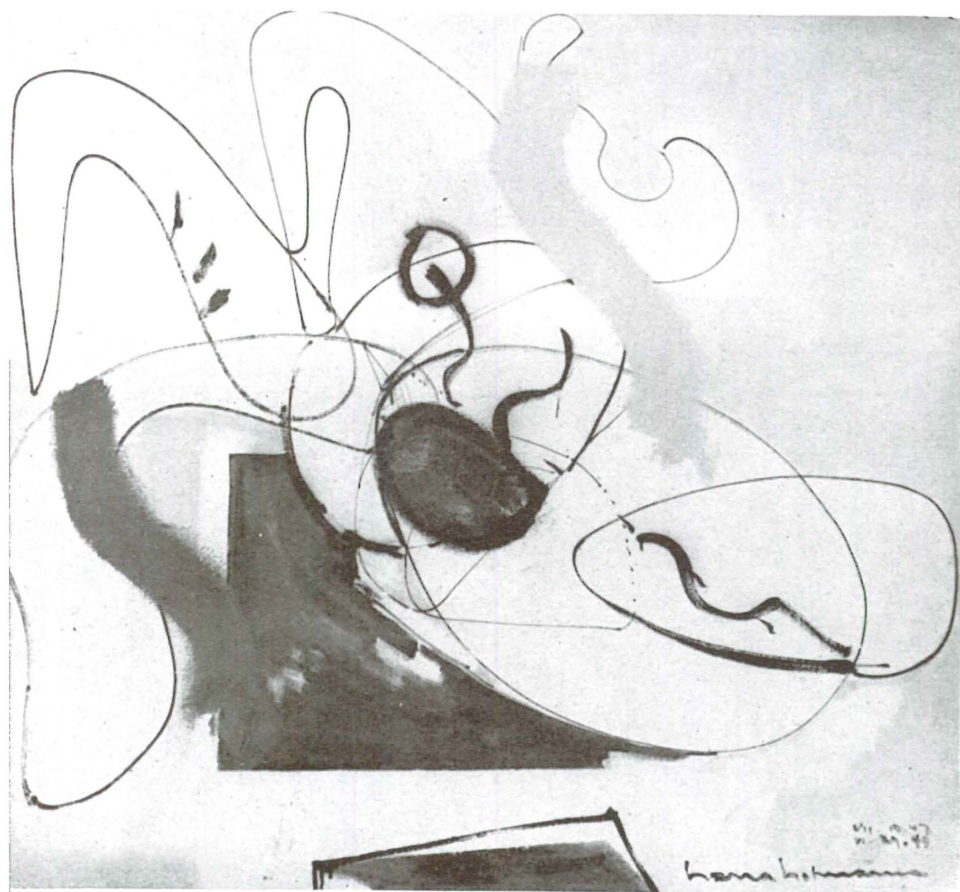
"BLACK AND WHITE" BY WILLEM deKONING



← PAINTING BY BRADLEY WALKER TOMLIN

"MAN LOOKING AT WOMAN" BY ADOLPH GOTTLIEB →

BELOW: "JOY" BY HANS HOFMANN; RIGHT: PAINTING BY ROBERT MOTHERWELL



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BETTY PARSONS GALLERY
WILLARD GALLERY

PAINTING BY JACKSON POLLOCK



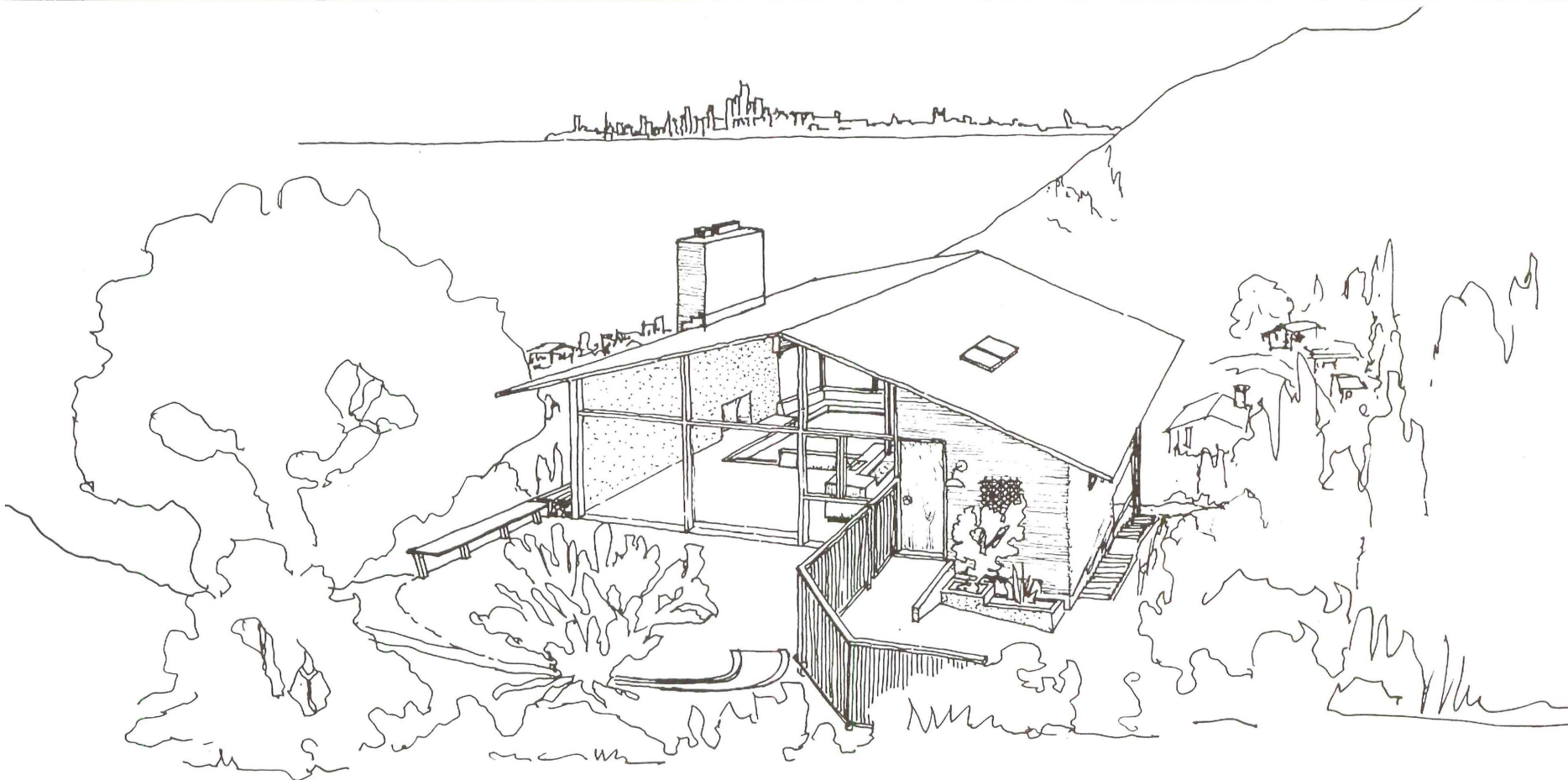
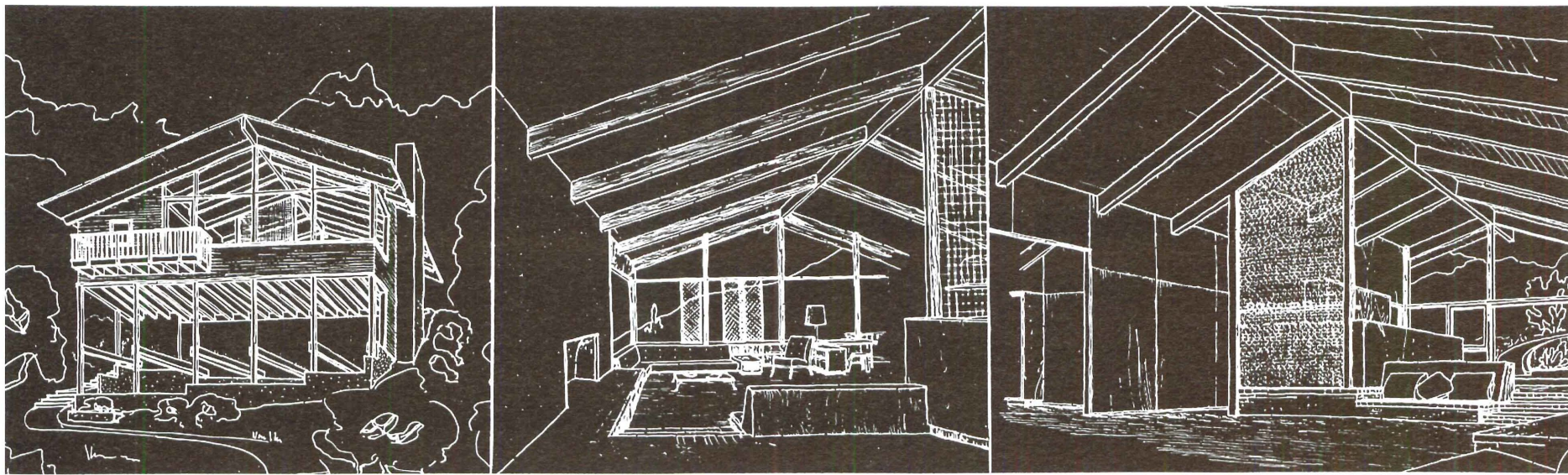
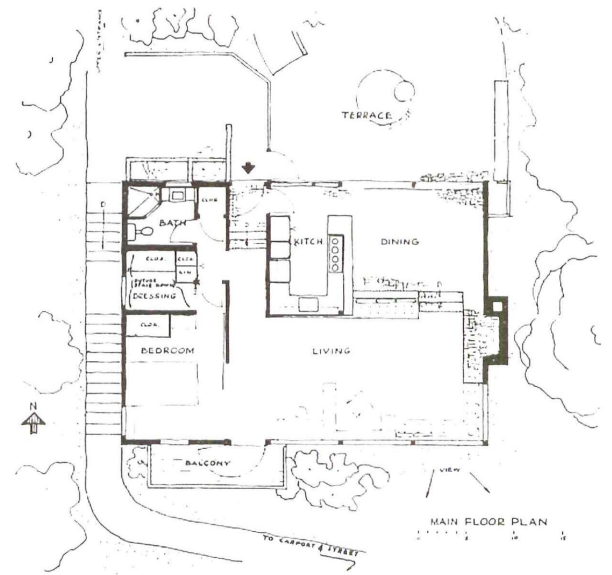
"FLOWER ERUPTION"
BY THEODOROS STAMOS

A SMALL BAY REGION HOUSE Charles Finney, Architect; Lisa Finney, Associate

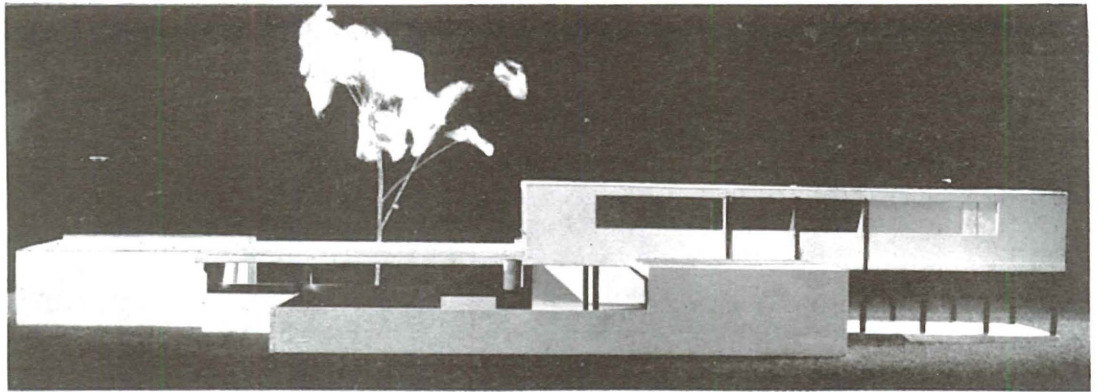
This house, planned for a steep hillside lot in Sausalito, California, has a view of San Francisco across the bay to the southeast. Situated high above the street, it is protected by a grove of oaks on the up-hill side. The location assures complete privacy and makes possible the use of large glass areas. The entrance is carefully placed to give a sense of seeing through and beyond the house and at the same time to provide easy access to each part of the house.

The living areas are planned for openness, flexibility, and hospitality. The direct connection between the compact kitchen and the conversation centers was mandatory. The separation of the living and dining areas by a change of level and material defines the functions without interfering with the open feeling. The dining area looks out upon the privacy of hillside and garden and extends to include the terrace for fair weather dining. It is planned for direct, simple service.

The bedroom can be part of the living room when desired, or completely separate, since it has its own entrance from the hall. In the future, when the house is expanded, this room becomes the study-guest room.

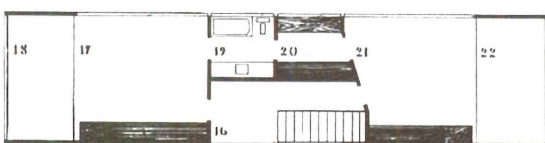
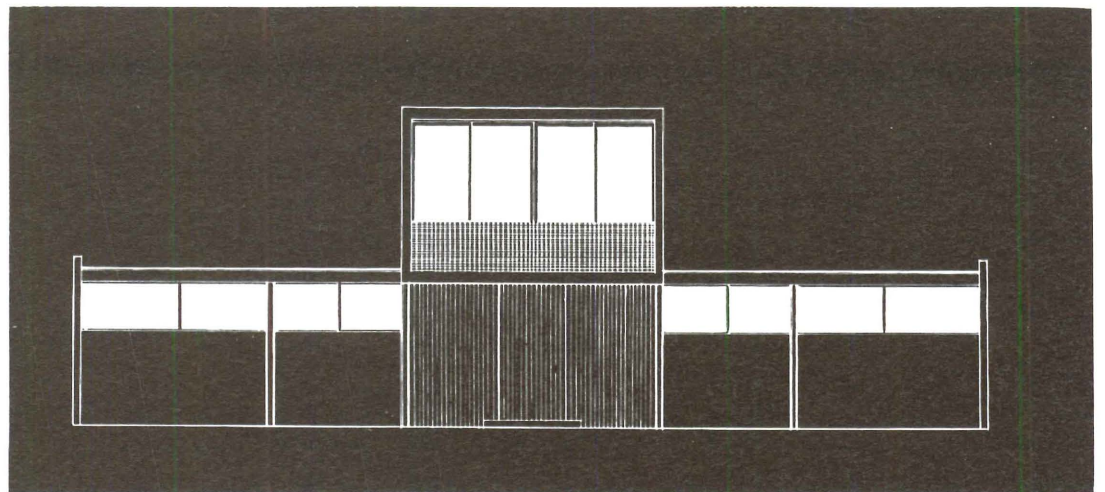


VIEW OF HOUSE LOOKING TOWARD SAN FRANCISCO BAY

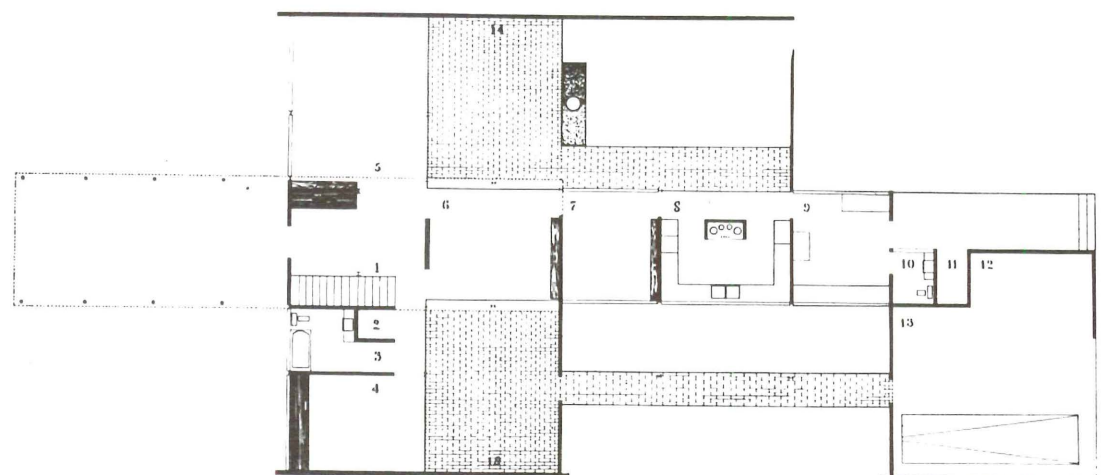


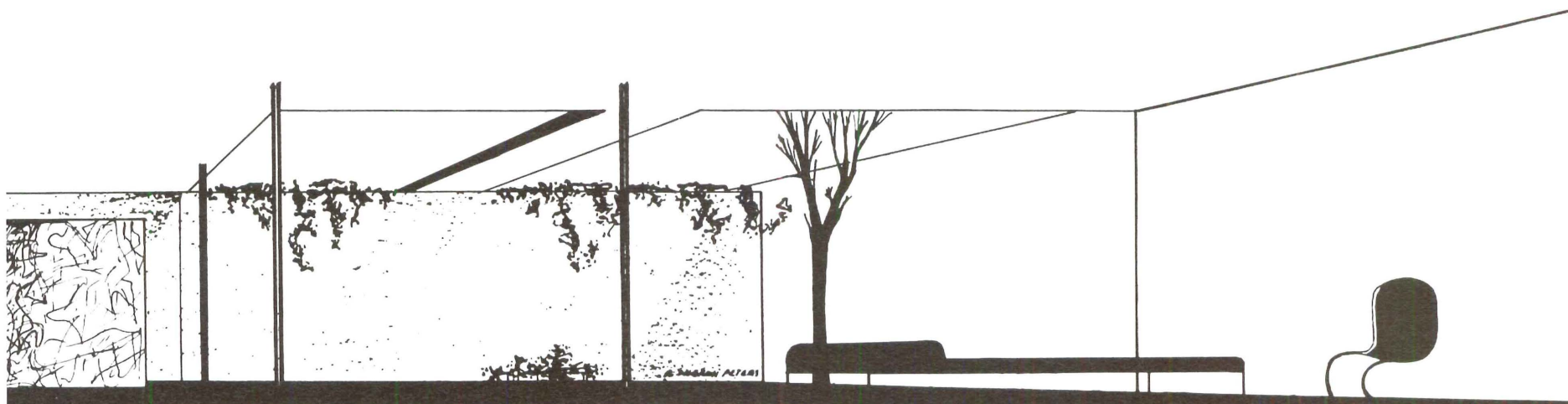
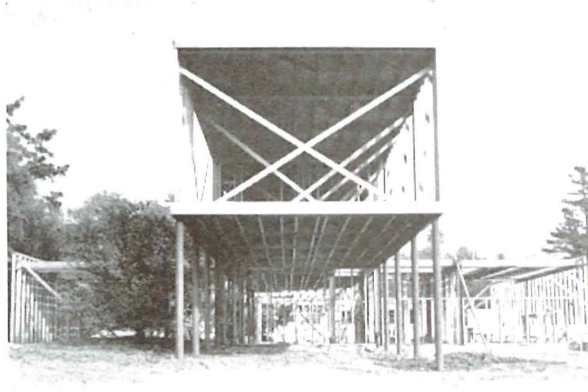
MODERN TOWN HOUSE

1. Entry
2. Furnace closet
3. Guest bath
4. Study (guest room)
5. Living
6. Dining
7. Breakfast
8. Kitchen
9. Service
10. Half bath
11. Water heater closet
12. Storage
13. Garage
14. Main courtyard
15. Courtyard
16. Landing
17. Bedroom
18. Deck
19. Bath
20. Dressing
21. Bedroom
22. Screened deck



SECOND FLOOR PLAN





CRAIG ELLWOOD, DESIGNER

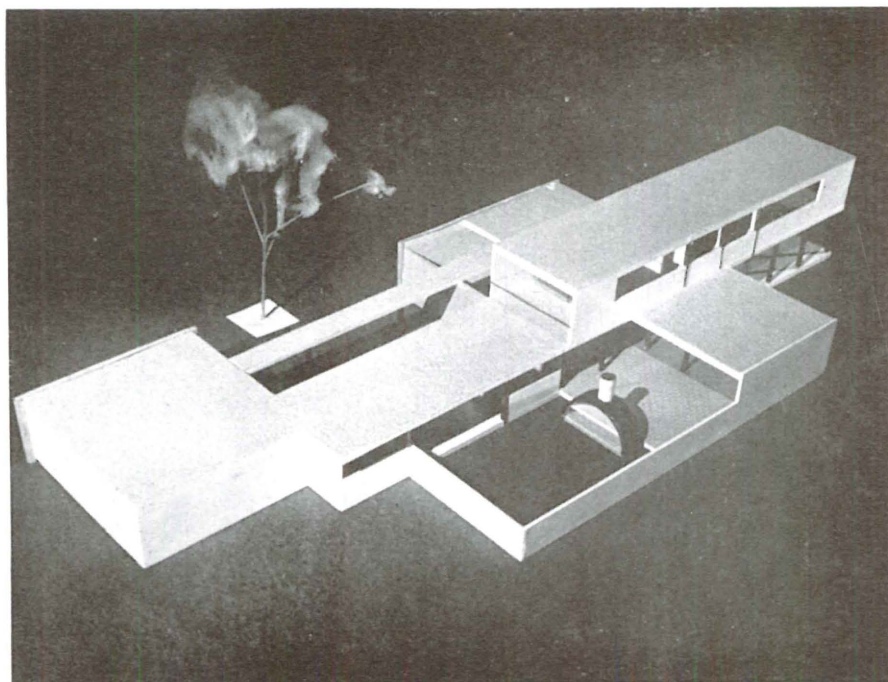
EMIEL BECKY, CONSULTING ARCHITECT

MACKINTOSH AND MACKINTOSH, CONSULTING ENGINEERS

The level site dimensions and deed restrictions called for two-story construction with a minimum of 3500 square feet of structure. Most specific of the client's requisites was privacy. The courtyards are completely enclosed, and insure privacy from both the street and adjacent sites.

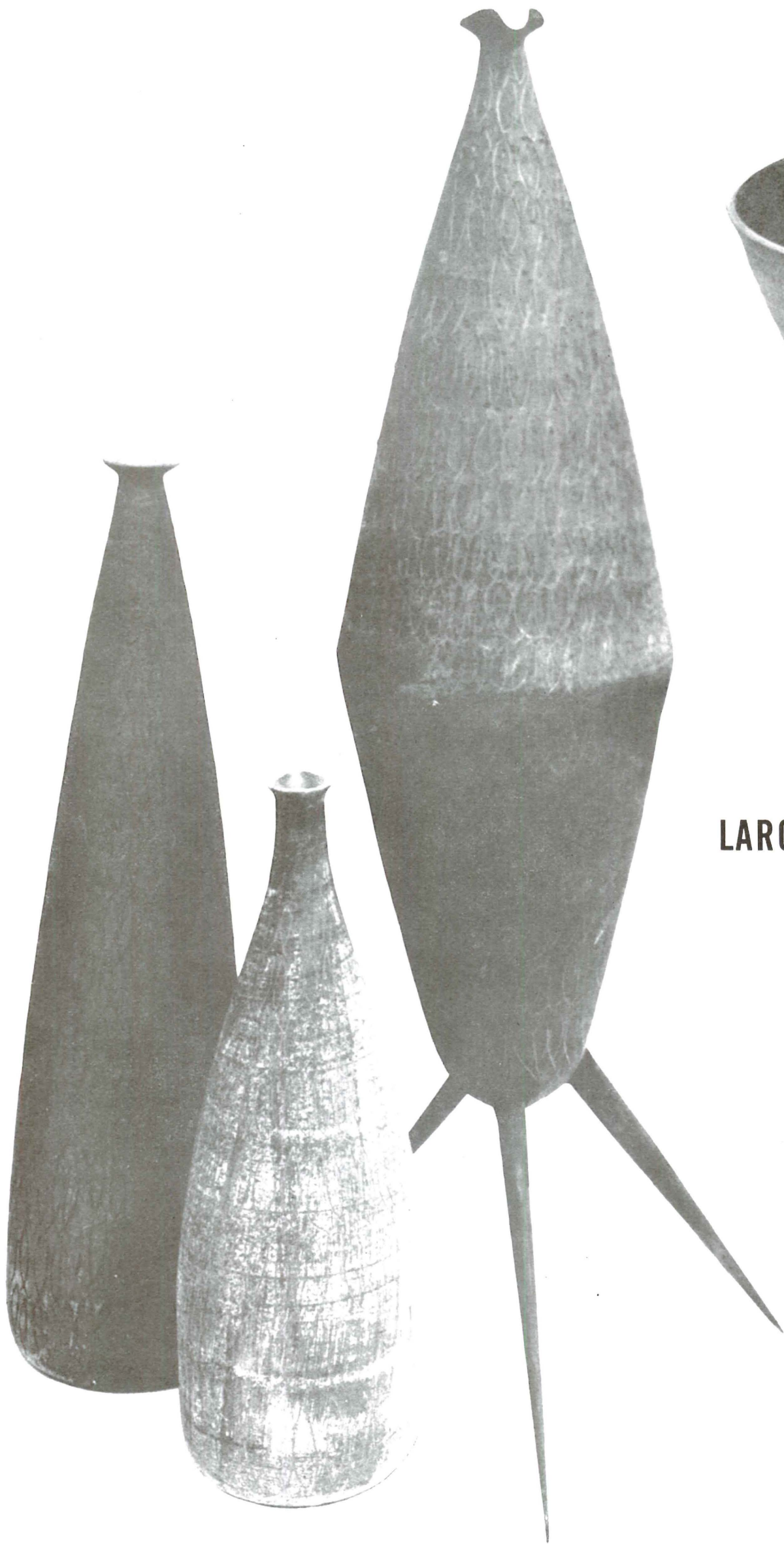
The plan is zoned into five definite areas: living, study, eating-kitchen-service, sleeping, and courtyards. Each of the five areas is directly accessible from entry. A free-standing wall of rose marble shields the dining area from the entry. Sliding glass walls separate the living and dining-kitchen zones from the main courtyard, thus, with the wall enclosure, the courtyard integrates these areas for outdoor living.

The barbecue, a five-foot radius arch, is of six-inch reinforced concrete. Stock concrete pipe serves as the chimney. The second level extends out 32' from the first level and is supported by 5-inch steel columns at 8' on center. Each pair of columns is connected to an 8-inch WF steel beam at top and a continuous reinforced concrete footing at the bottom to provide a rigid frame for lateral shear by seismic forces. The extended second level minimizes hall length from the stair landing and gives protection for the entry. Materials used include marble, plaster, Port Orford white cedar, masonite, cork, rubber, diato and concrete. Square footage is exactly 3500. All vertical steel structural members are exposed.



photographs: Johnny Johnson

General Contractor: Charles Wheeler

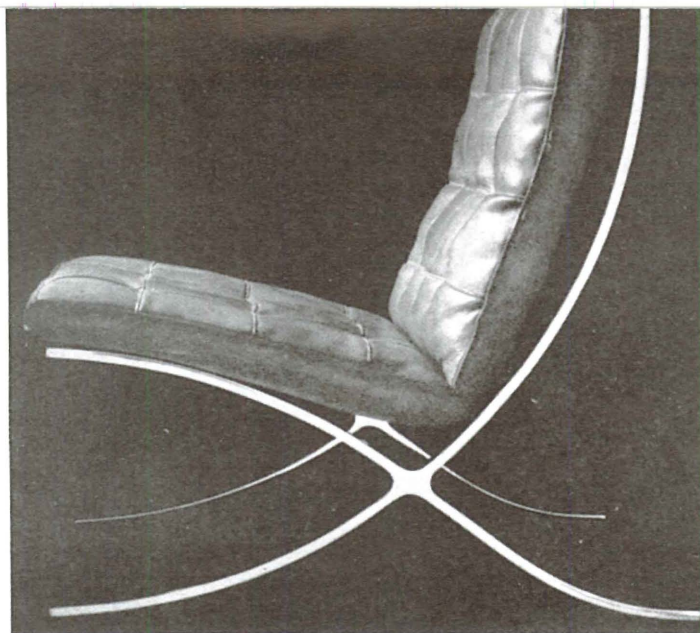


LARGE UNGLAZED CERAMICS

By Harry W. Schulke

These ceramic pieces are all low fire and unglazed. They are large, two to three feet in height and from twelve to twenty-two inches in width; they are thrown in terracotta and brushed, then designs and textures are insized. The colors run from earth black, terracotta, and sandy browns to beiges and off whites. The pieces, fired to the point of vitrification, are waterproof. So that the shapes will be continuous freed forms, legs made of various woods are added.





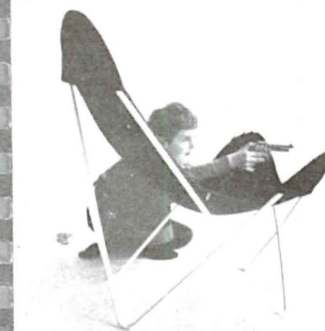
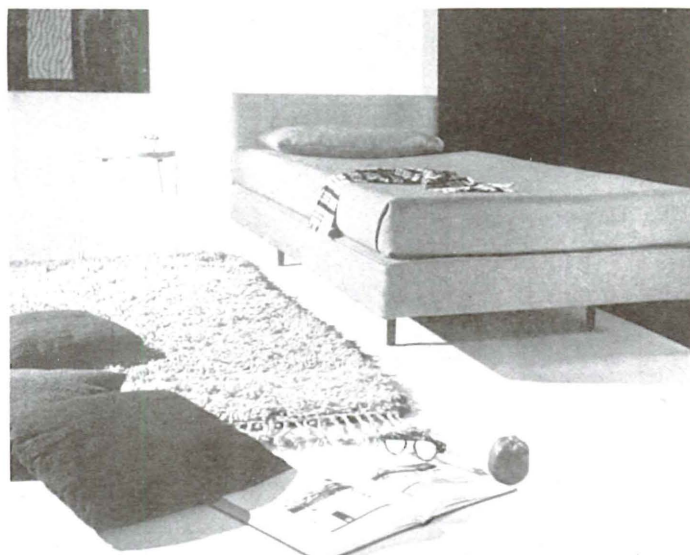
FROM KNOLL ASSOCIATES

A CATALOG DESIGNED BY HERBERT MATTER

Knoll Associates, fortunate in the services of Herbert Matter, has released a catalog which presents a full concept of their activities in the field of home furnishings. Matter succeeded in not only bringing to the work his own beautiful style and discrimination but has found also the means to clarify and present intelligently the greater part of the large Knoll collection.

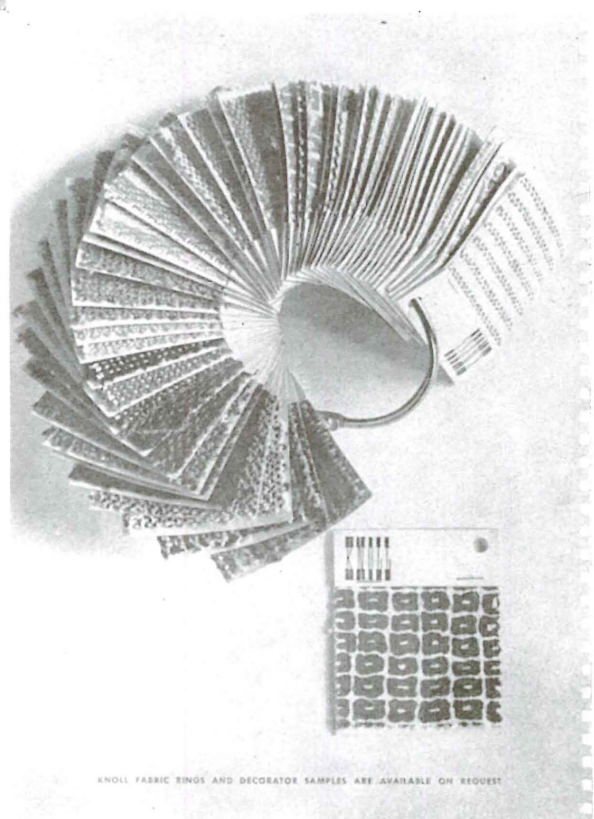
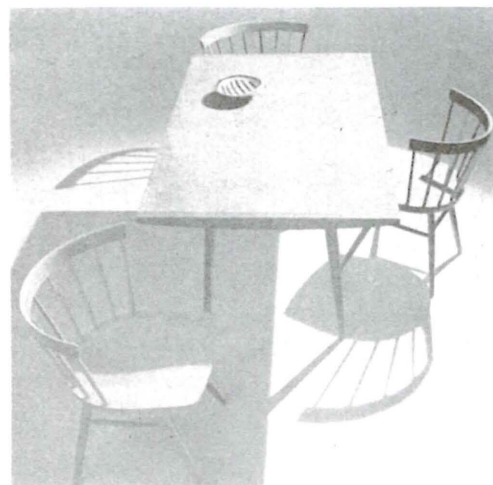
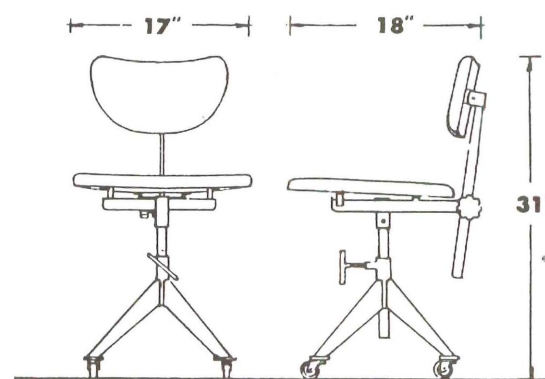
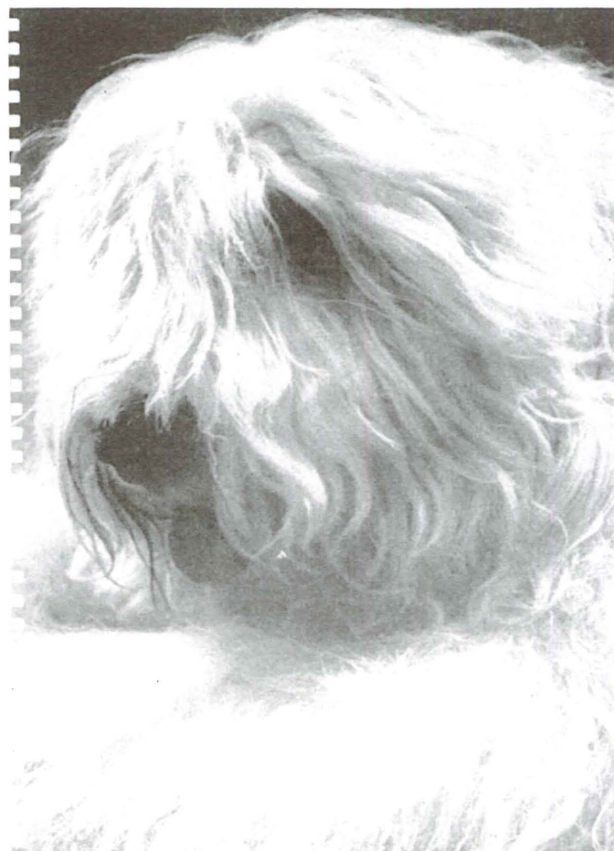
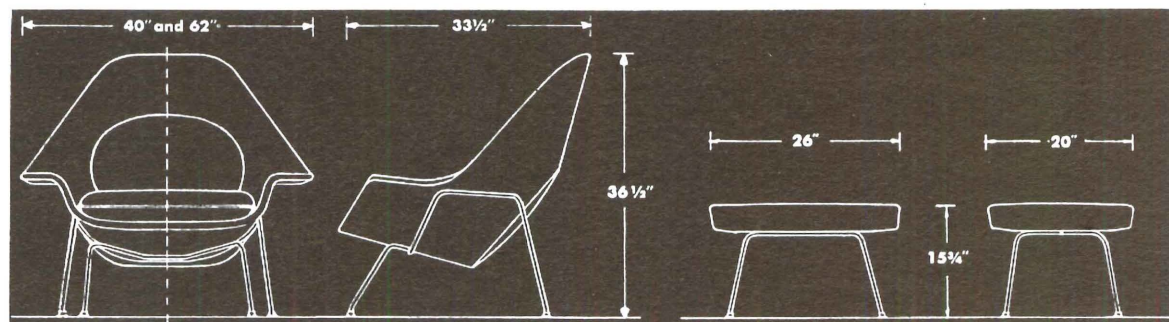
The catalog is profuse in color and bright devices, index charts with elevation drawings and photographs placing the material in its own best setting. While it has been designed to implement and simplify an attempt to digest the activities of Knoll Associates, it is also by way of being a rather beautiful document in a field where too little of this sort of thing is attempted, and where too much of it comes off badly.

The catalog covers furniture and textiles in many color-differentiated pages and is available at bookstores or through Knoll Associates, Inc.



OPPOSITE PAGE, CENTER: CHAIR BY MIES VAN DER ROHE; BELOW: INTERIOR BY FLORENCE KNOLL AND CHAIR BY EERO SAARINEN. STRIP ON OPPOSITE PAGE: CHAIR BY HARDOY.

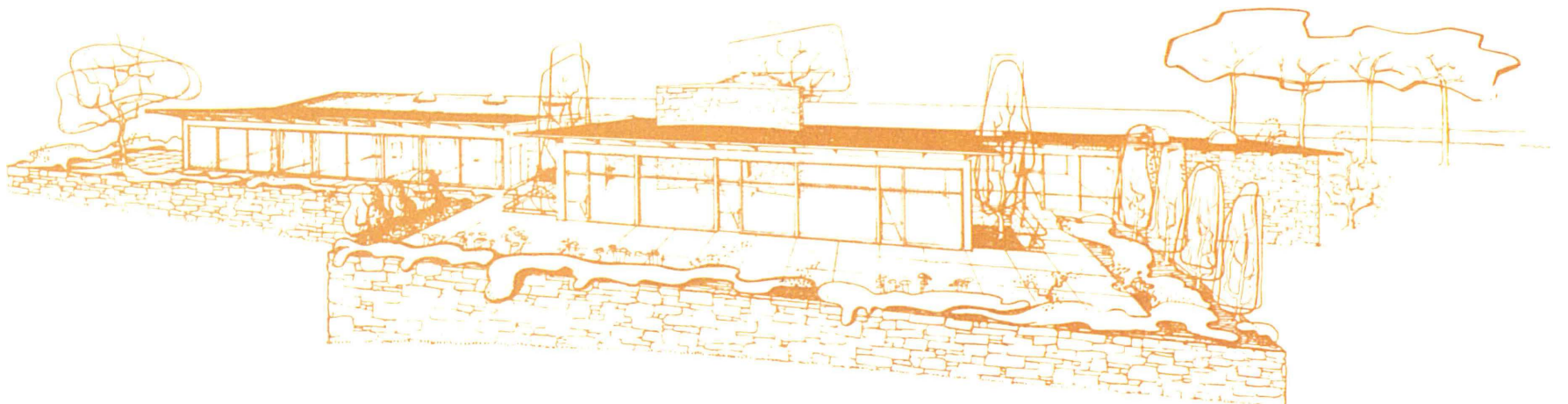
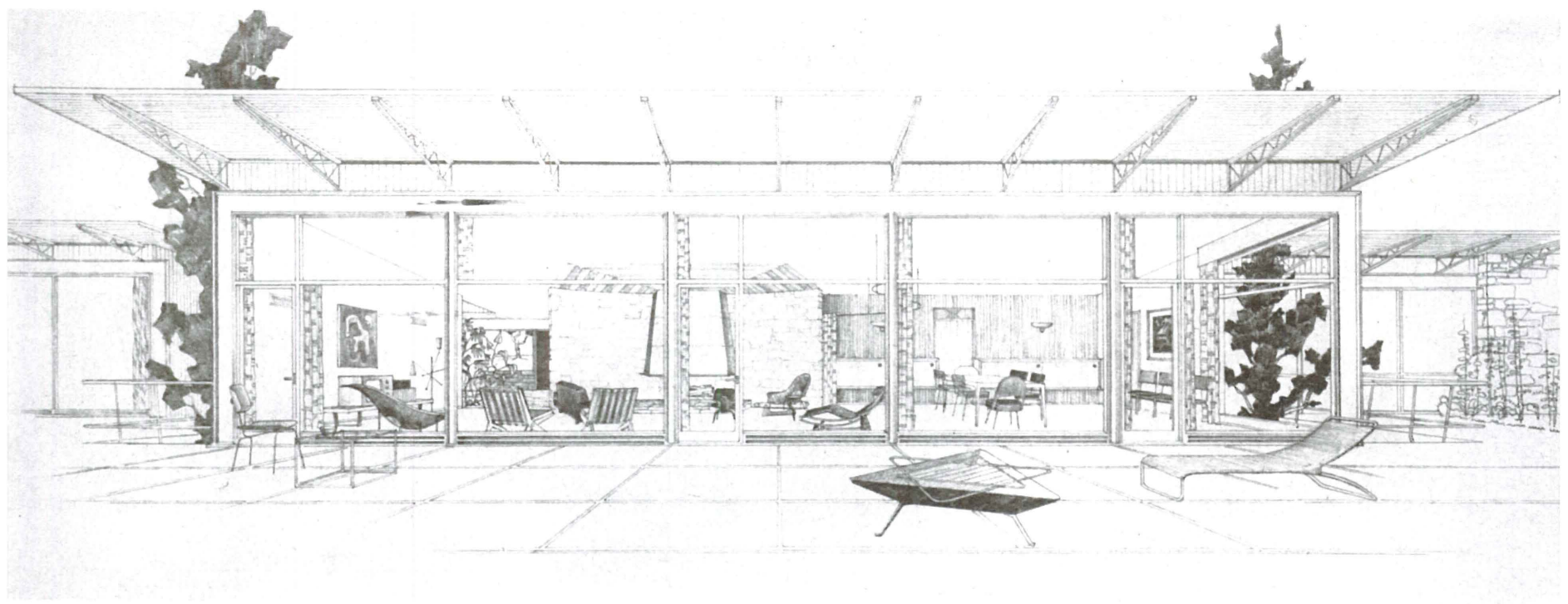
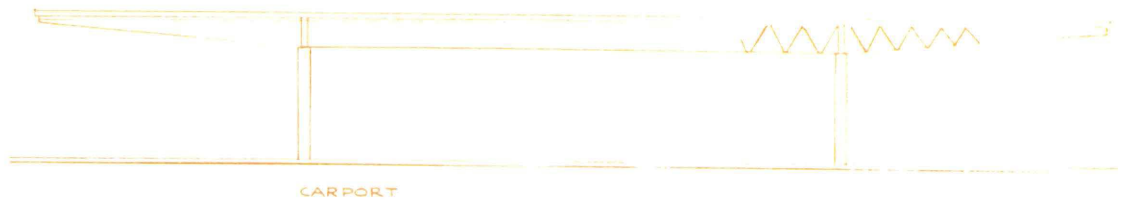
THIS PAGE, RIGHT: OUTLINE DRAWINGS OF EERO SAARINEN CHAIR AND OTTOMAN. CENTER, RIGHT: SWEDISH WORK CHAIR; BELOW, CENTER: TABLE AND CHAIR BY GEORGE NAKASHIMA.

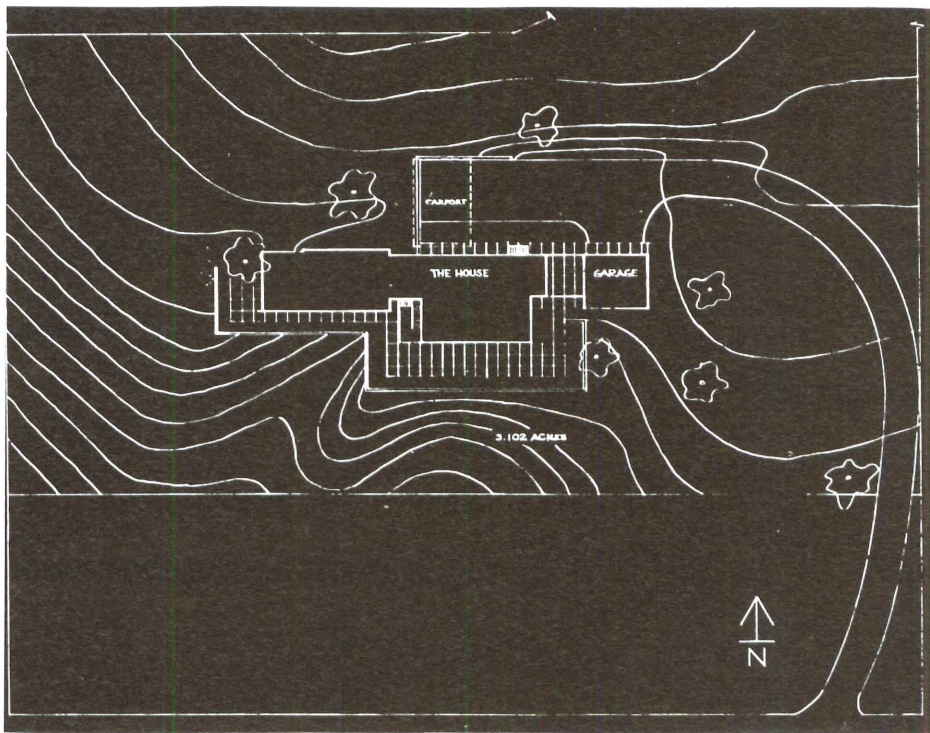
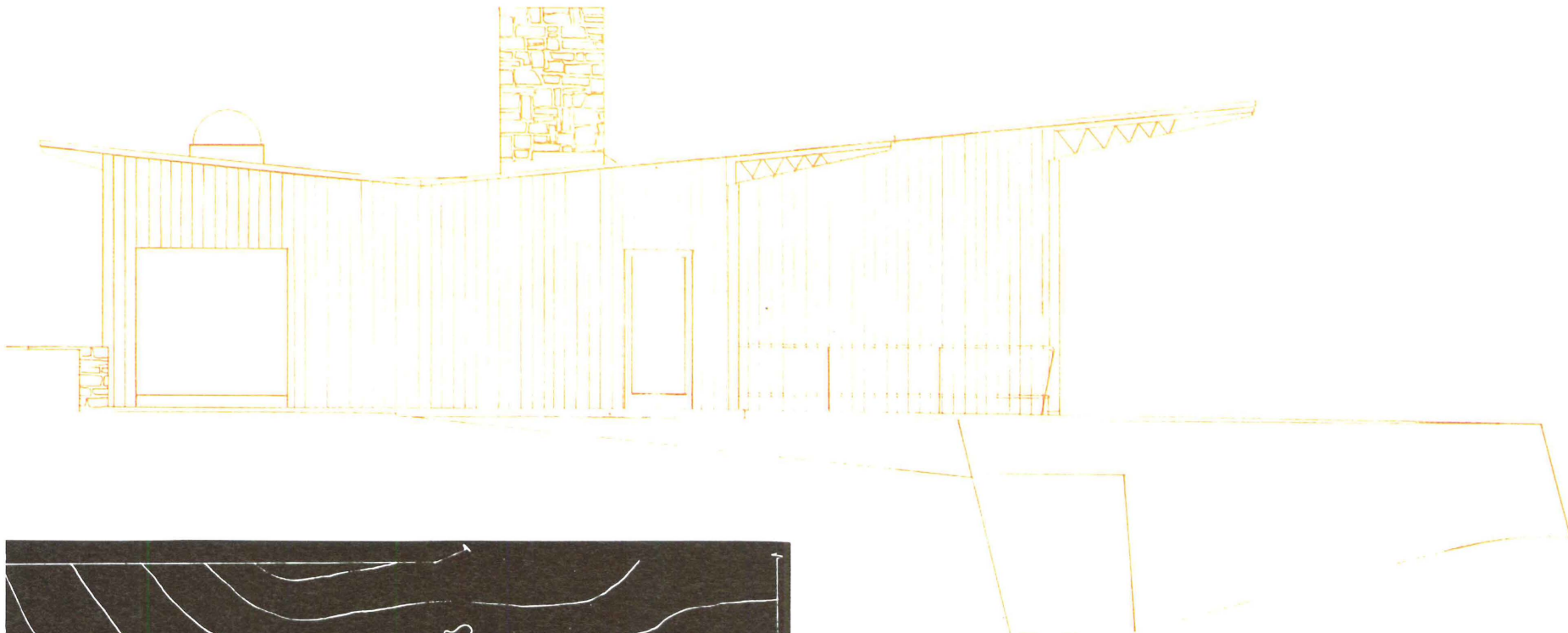


KNOLL FABRIC RINGS AND DECORATOR SAMPLES ARE AVAILABLE ON REQUEST

HOUSE IN SAINT LOUIS COUNTY, MISSOURI

ARCHITECT: HARRIS ARMSTRONG





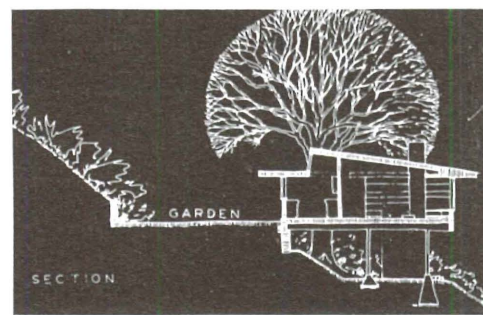
The site consists of approximately three acres sloping down and southwardly to a fairly heavily traveled road. The house has been placed to take full advantage of the winter sun and the south view while giving privacy from the road below by the use of heavy planting.

It is proposed to use buff limestone, which is abundant in the region, for the stone walls, California redwood for the siding, and exposed aggregate concrete for all terraces. The exposed steel will be in strong aquamarine color, although painting it white against the natural wood is also being considered. The surfacing of the built-up roof is of a pink, quartz-like gravel. Bomber blister skylights are of plexi-glass with copper flashings.

The dining room and living room are combined

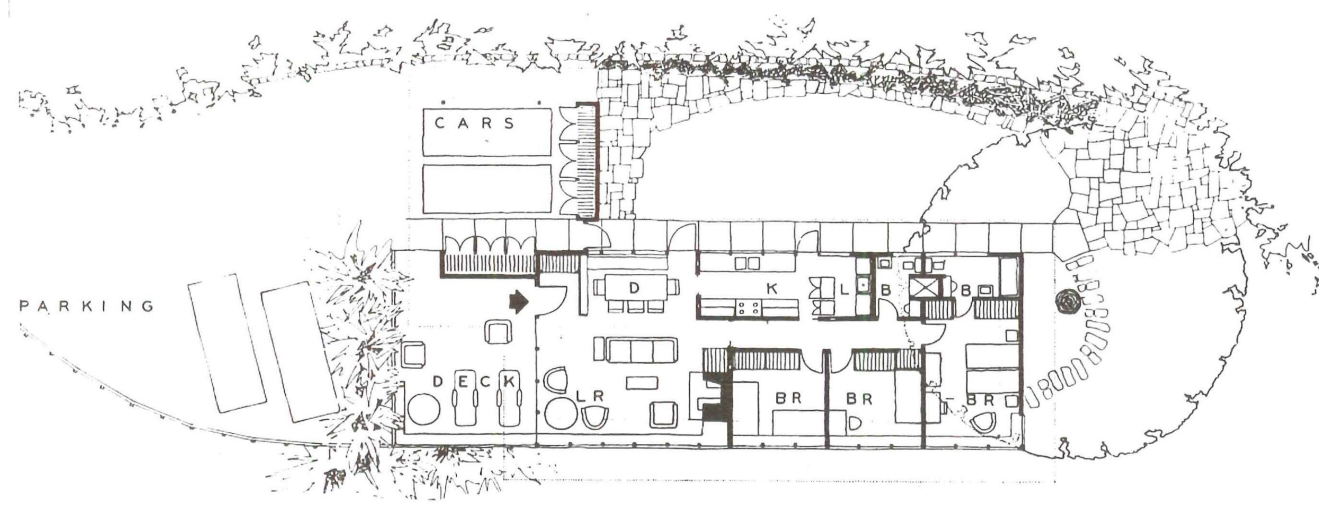


with a curtain between to be used for closing the rooms. An inside area near the entrance will be developed for tropical trees and choice plants. The buffets at the kitchen wall are designed to accommodate serving for large informal parties. A finished basement will be devoted to the development of a large play area and wood-working shop under the living room and bedrooms.



SMALL COUNTRY HOUSE, FRED AND LOIS LANGHORST, ARCHITECTS

NORTH 

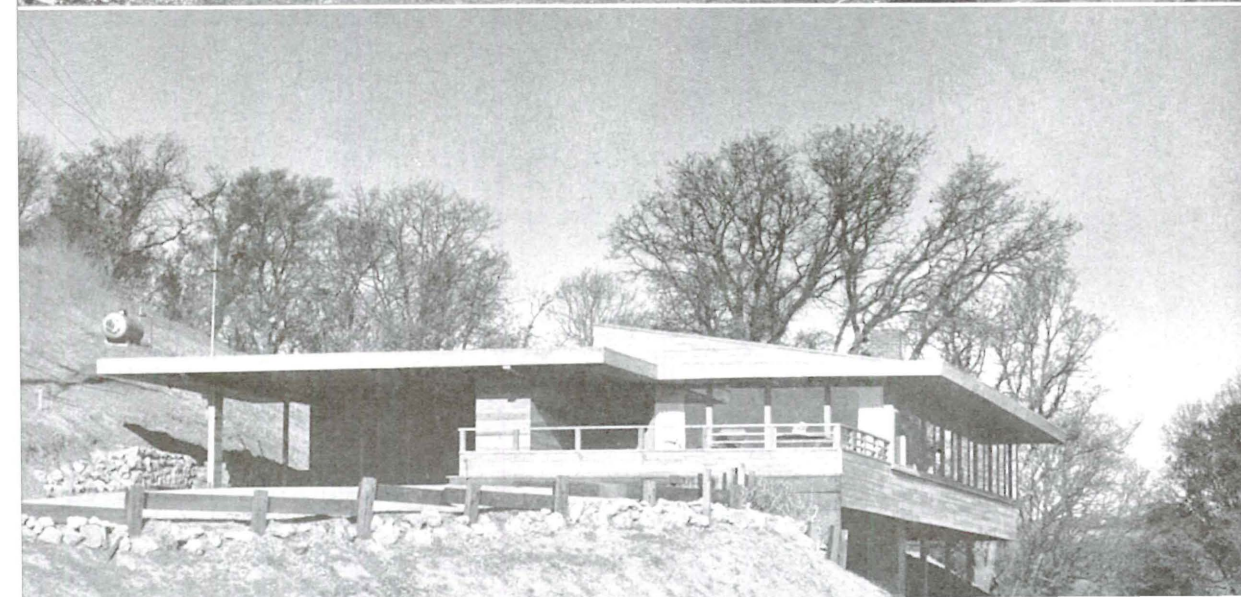
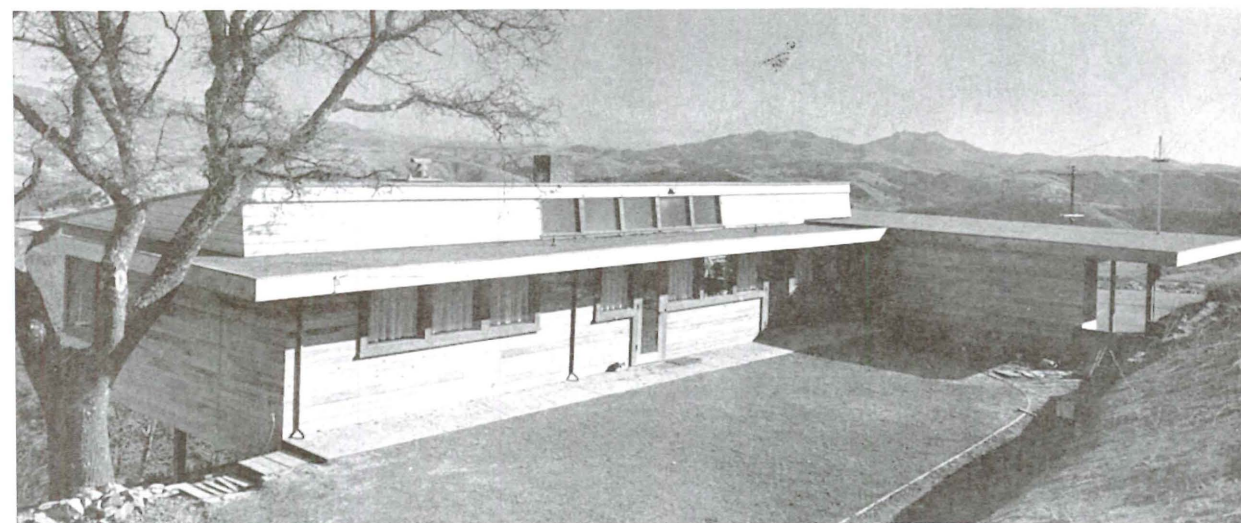


The house, situated on the east slope of a steep hillside lot, is approached by a drive curving into the south end of a long, level, graded area cut from the hill. Beyond the carport is a sheltered garden secluded from arriving guests and protected from summer and winter winds. The house proper is constructed on posts reaching to the hill below the flat level—permitting all of the graded area to be utilized for garden space.

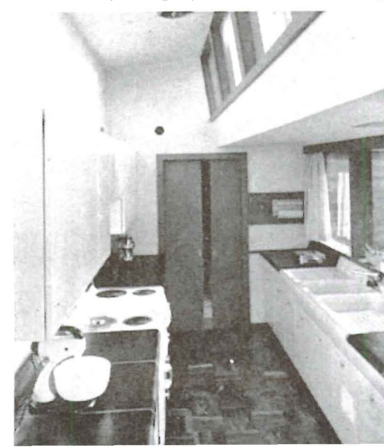
The open deck on the southeast corner of the house serves also as an entrance porch and flows visibly into the open living room. High dish shelves separate the entry from the dining alcove on the west side of the living room. A contrast of scale is produced by a low ceiling over the entry and dining area, as compared to the lifted ceiling of the living room itself. The kitchen and bath are on the west side of the house, permitting the three bedrooms to face the view.

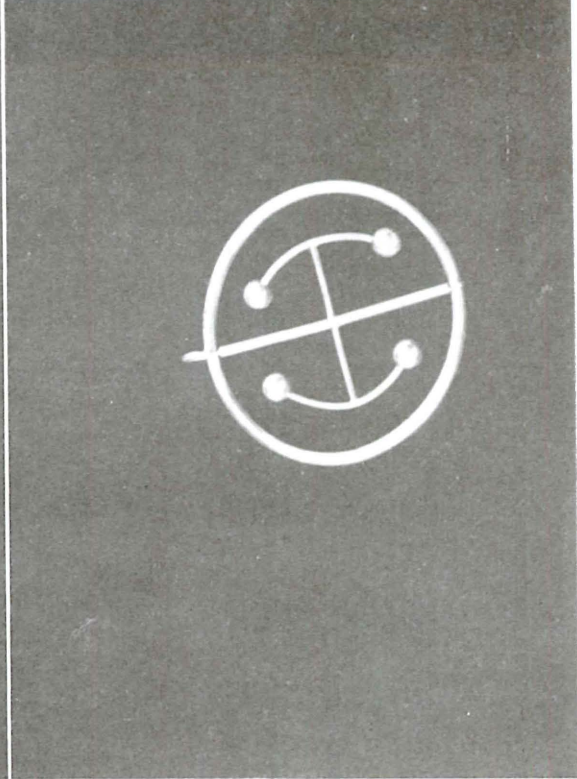
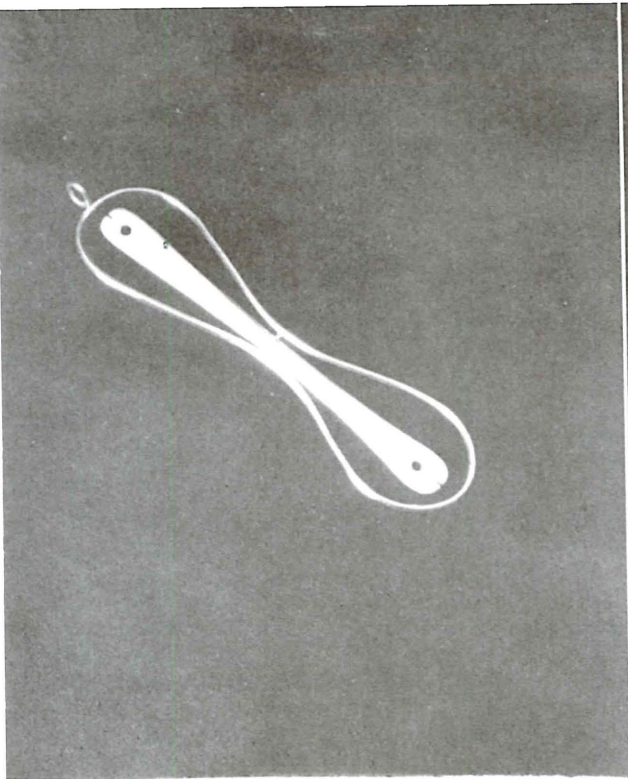
The usual diagonal bracing required for earthquake resistance is incorporated into the horizontal plane of the floor and transmitted to the west retaining wall. This leaves the under-house area free and open for use. In the future bedrooms may be added here.

High windows above the kitchen and laundry provide a softly-lighted and well-lighted work area.



photographs: Rondal Partridge



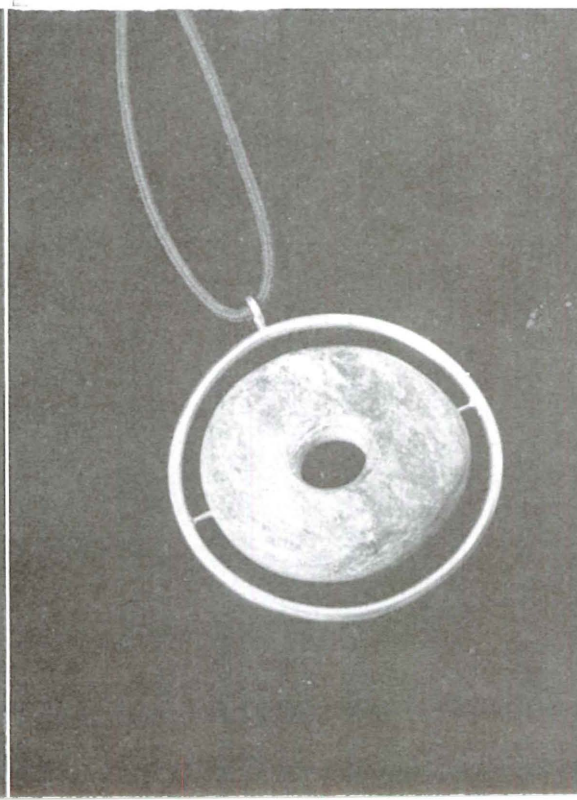
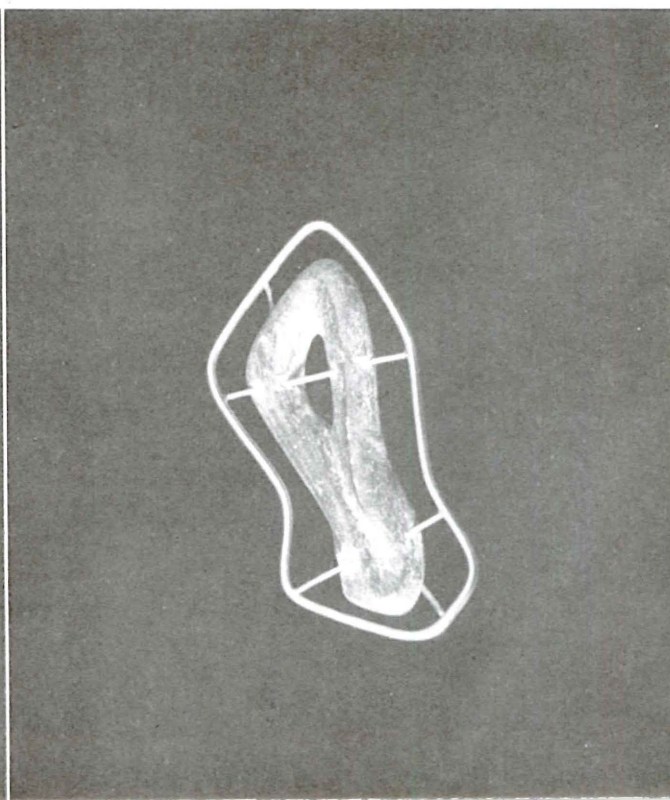
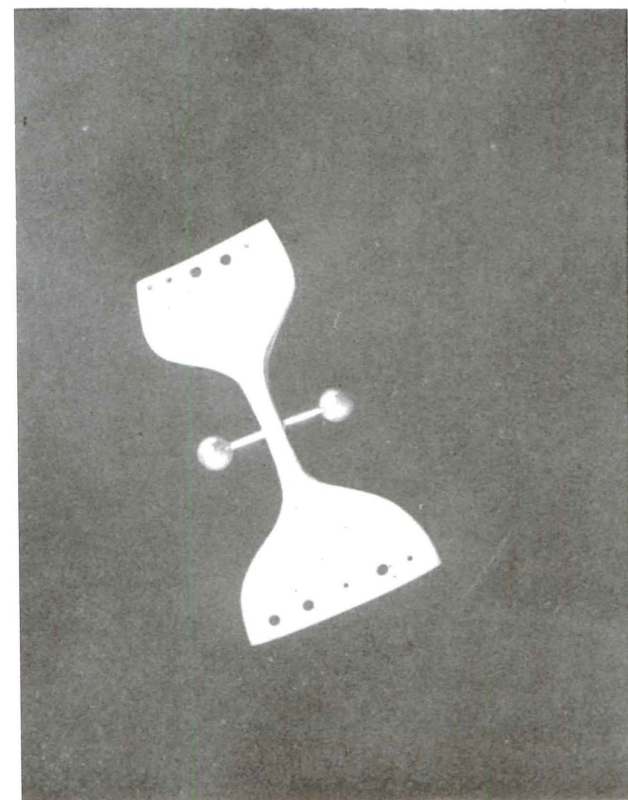
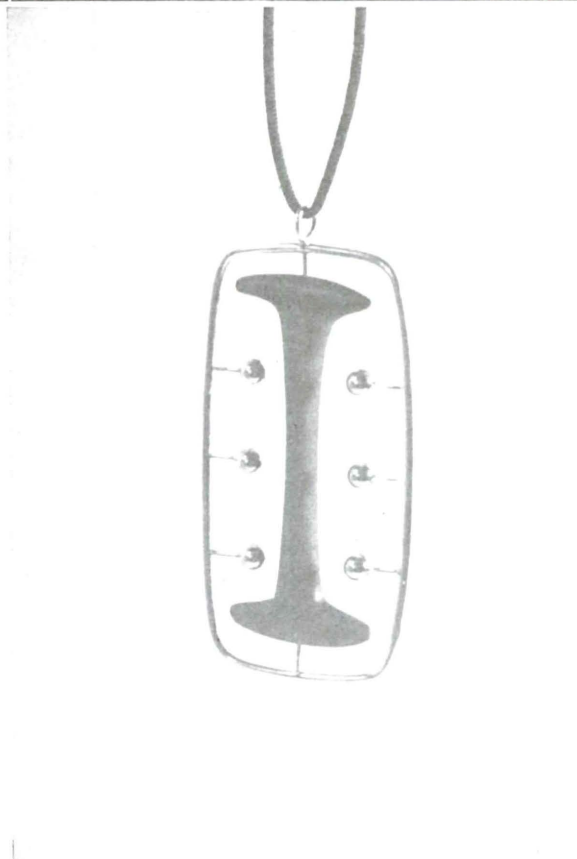


MODERN JEWELRY

ALBERT E. HERBERT, JR.

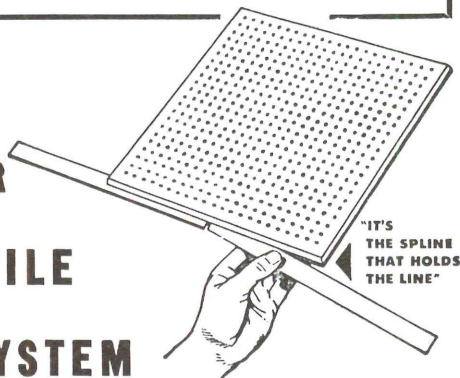
With silver, wire, and wood, piercing and bending the material, Albert Herbert works simply and directly in the creation of uncluttered small objects, unaffectedly related to their first purpose which is the pleasure in the decoration of women.

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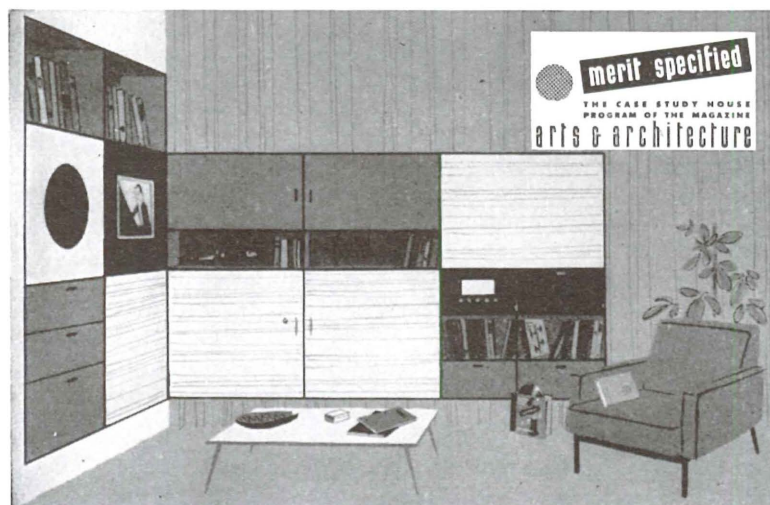
MUSIC

continued from page 21

that no amount of outright damning can prevent certain of his peers from triumphing absolutely, though not for everyone, over that qualifying reservation.

No one in America dare put on the imagination of Charles Ives, of Frank Lloyd Wright. Yet Ives and Wright are at least as eclectic, and composite, as Johannes Bachoven. The equation is not so simple as Mozart plus Schubert over Bach to the power of Beethoven divided by the square root of Brahms equals Schoenberg. That is a career, an evolution, a historical destiny, as inescapable as the result of it is easy to diagram. Each successive work of Schoenberg with scarcely any deviation is a milepost of the progress of tradition undenied. Ives and Wright have emigrated to new country, carrying with them many visible mementoes of the past. Like Brigham Young and Mary Baker Eddy they have brought into existence a new community, full of tradition and cut off from the past. You cannot come to it gradually, as you can to Bartok and Schoenberg; you have to take it or leave it, faith and works together.

Neither of these ways of creative growth can be trusted to please the ordinary member of the cultural community, who likes to think of a tradition existing in the past, of which his own culture is the near-perfect culmination. Or he may set the culmination in his grandfather's time. Such a person graduates from Nevin or Gershwin to Tchaikovsky, and in course of time becomes so familiar with Beethoven and Brahms that he believes he has them in his grasp. Sanity in Art usually functions on the Gershwin-Nevin level; it tries to apply to painting the esthetic formula which made a Holman Hunt. It deals with applied but not with integral meaning. And it has a counterpart, the applied estheticism of the esthete who is so familiar with tradition that he plays with it like a game. He knows the best paintings to hang over a hole in the wallpaper; or at a farther remove he begins to believe that any painting which can be hung over a hole in the wallpaper is out of date. Or he becomes a scholar and goes to live in a museum where nothing is his own and everything is out of date. Then he uses his



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prestige to write articles explaining what is wrong with modern art. At the present time poetic criticism is strangling the poets, as nineteenth century dramatic criticism destroyed the natural idiom of dramatists and drove them, if they were serious, to staged polemics. Music criticism has not yet got a firm grip on the windpipe of the composer; but just as dramatic criticism has run up literary images of Sophocles and Shakespeare and made them, in the wrong sense of the word, classics, so for a century music criticism has been working away at a classic formula for music, something that will admit no deviation from what a great many people believe that everybody likes.

This attitude of mind has made Johannes Brahms its Virgil and is trying very hard to rank him with the prophets. It is happiest at the present time in admiring the esthetic labors of Paul Hindemith; and he, to be obliging, is polishing up his earlier efforts with a new formula, to give his entire product the esthetic consistency of a silver poet. By the touchstone of Mr. Goldberg, Johannes Bach-ooven is Hindemith. Using the standard of Bach, Mozart, Beethoven, and Brahms, a critical abstraction flung by the musicologists to the populace, you know what Hindemith is up to the moment his music begins. The only trouble is that, since you do know what Hindemith is up to, you are likely to be much happier with Brahms, Beethoven, Mozart, and Bach. No matter how well you know them, you can never be really sure in their music what will happen next. For all his qualities, and they are many, Hindemith the composer is an admirable bore, as you can find out if you go on offering his compositions to listeners originally sympathetic.

But, here hops up an eager progressive, couldn't one say the same of Stravinsky, or Prokofieff? No. Prokofieff is to the mythical Johannes Bach-ooven as a parodist to a poet. Don't run down the parodist. He may compose the **Classical Symphony**. Like Unter-meyer, the anthologist, he may be delightful in light verse. But like a more classical parodist of Oxford, A. D. Godley, he may also try to rule the roost as a serious poetician. Godley believed he was capable of setting down the final rules for the writing of the sonnet, rules which would exclude the sonnets by Gerard Manley Hopkins. That is the danger of trying to convert tradition into a

WOOL O' THE WEST

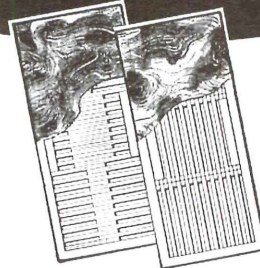
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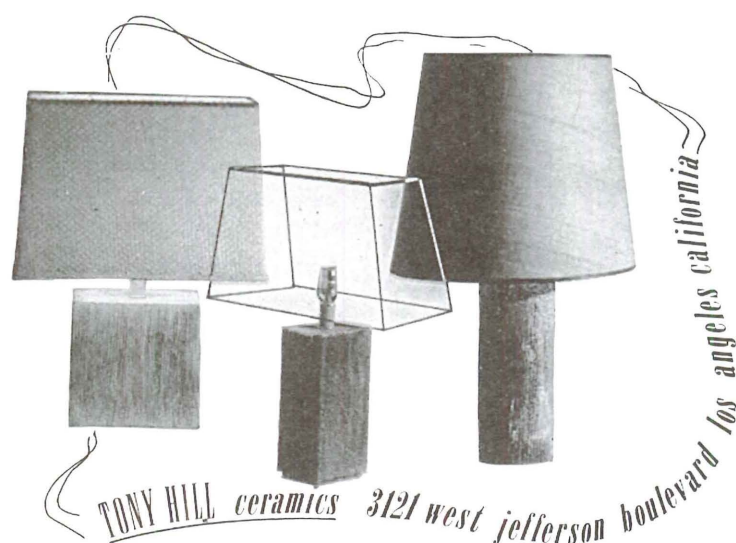
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set of rules which can be learned. The best creative artists have to be left outside the code. Donald Tovey often mentioned in his articles the difficulty of trying to apply the standard rules of fugue to any composition by Sebastian Bach.

Originality, not as it is often dubbed by pedants the pursuit of novelty at any price, originality is the precious gift that keeps the creative artist always individual, always unique in the tradition, always ahead of the rules, always in the position of having to be run down, apologized for and explained. No matter what may happen to him during his lifetime, the original artist invariably draws to himself, from a wider and ever wider circle, love and praise.

Stravinsky is commonly criticized, because having in the opinion of his critics set up for himself a tradition he refused to follow it. He wouldn't let his first successes harden around him; he refused to be typed. As fast as his followers and admirers come in sight of him he is off again in an unexpected direction. No matter where he goes or what he does, tradition comes hurrying along after him, cheerfully picking up the best works of every period and cramming them in her bag. Stravinsky is forever learning, and what he learns becomes in his grasp original, a new experience in the world. According to Mr. Goldberg, the paragon Johannes Bachoven knows everything that can be known in the tradition. If so, it is possible that he has not become a composer at all but stopped half way to be a scholar, like Donald Tovey or Hugo Riemann.

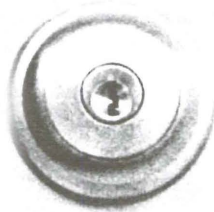
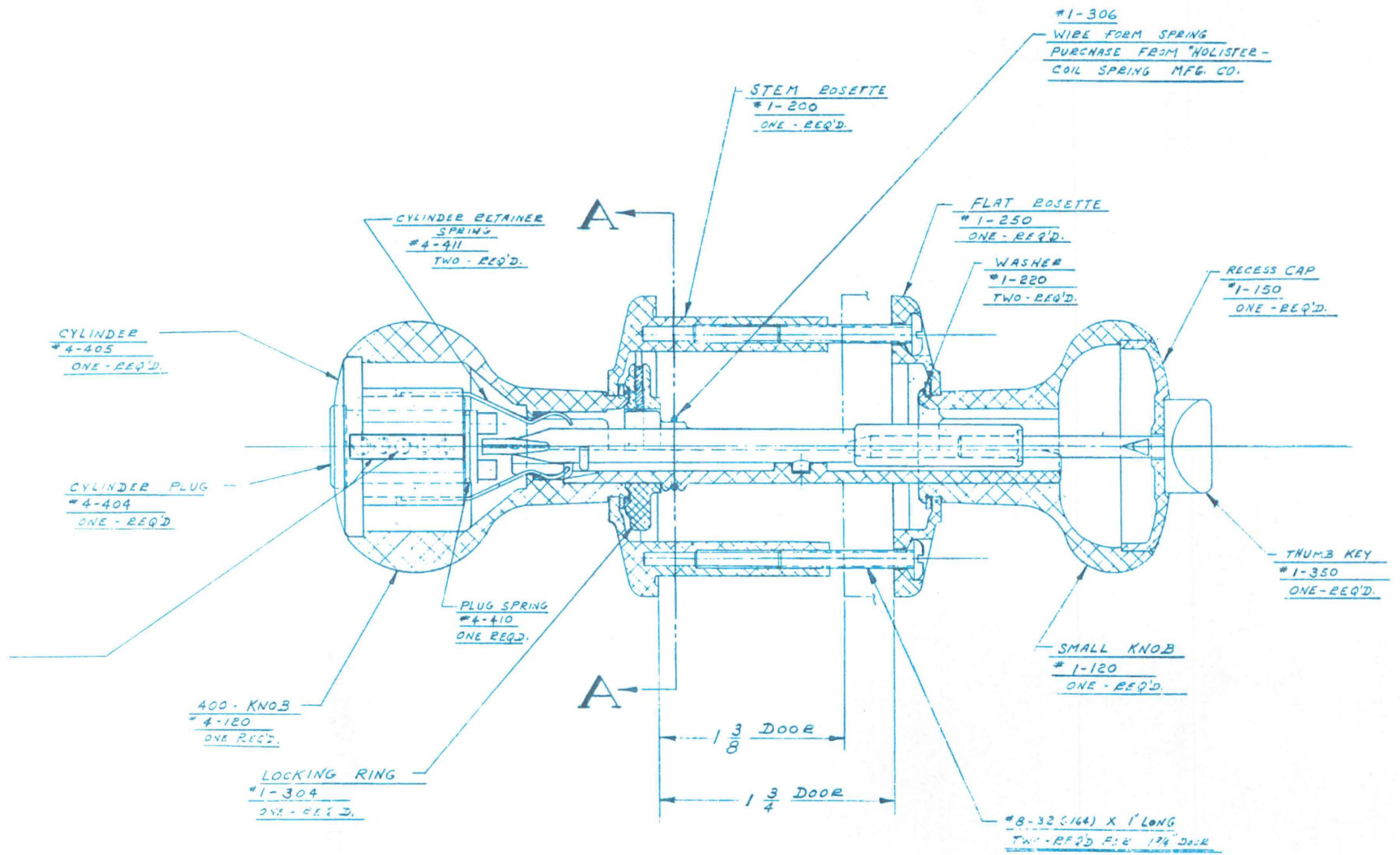
Yet even here the originality would stick out through the scholarship. Tovey's earliest articles, written when he was in his twenties to accompany his performances of such then unknown and uncomprehended keyboard music as Bach's **Goldberg Variations**, are in their critical beauty as original as the songs of Schubert or the poetry of Keats. What one wouldn't give, having read the articles, to have heard him play! Yet I gather from one who did hear him that writing about music was his art. He composed extensively, but his best work goes unperformed.

No, I don't think we need to worry about the fate of Johannes Bachoven. If he is as good as Hindemith or Brahms, enough originality will enter into every piece of work he does, so that he will be added to the tradition as the tradition has been added to him. He will be loved and praised, even with that qualifying BUT. . . . And because of that qualification his music will be played a little more often during his lifetime, and he may be a little better off in this world's goods, than if he did not suffer it.

17 MODERN AMERICAN PAINTERS

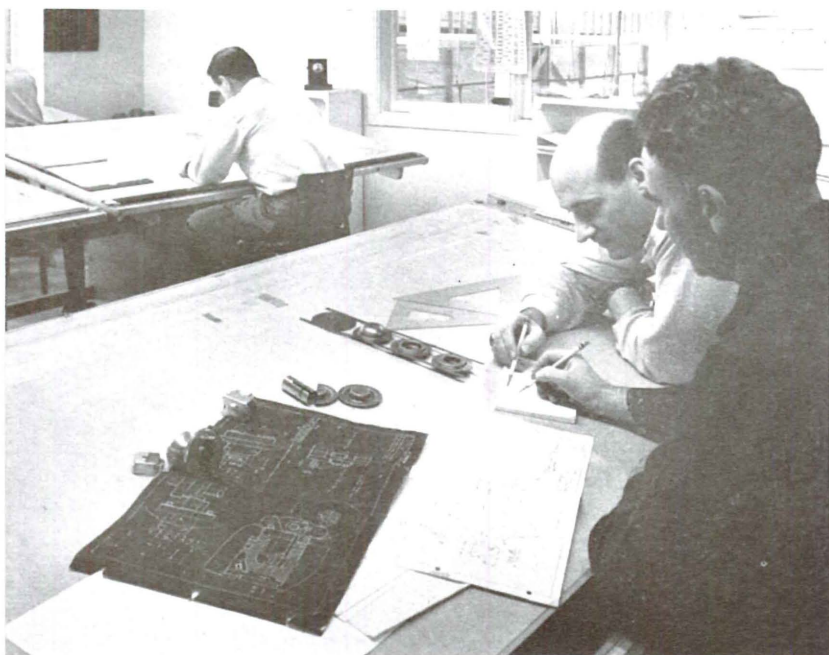
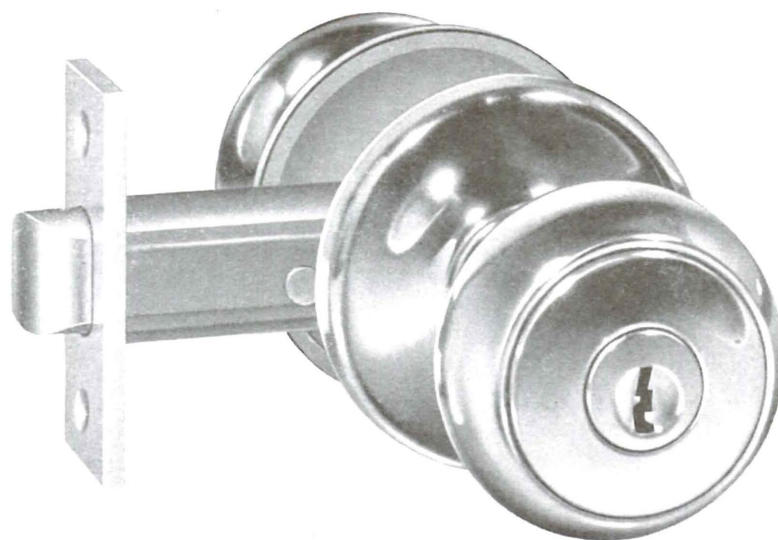
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in any medium will state these facts and these conditions in his work. The process of identification between the artist and his work is emphasized by this group of painters currently exhibited, but it has been of importance in every era of art. Those artists who are concerned only with superficial aspects of fashion, urbanity, strict rendering of the everyday will per se lack depth, dynamics. The search for a reality deeper than the random apparencies of actuality has impelled the great artists of all time. Buildings and utilitarian objects, because of the necessities of stress and support, demonstrate physical reality, ability, potentiality more graphically than the more "abstract" arts. But the deeper meanings of architecture and other fields of functional design are as much a product of the intensive creative process as the most intricate or mysterious painting by Pollock or Baziotes. For the object of utility is designed to be used by the man living in a world where complicated stresses, speeds, and space conceptions are a cause for bewilderment and tragedy. We see this complex of physical forces in the work of Tomlin and Pollock; we see objects reshaped by these forces in Hofmann's painting. In each man's expression we can find—if we but look for it—an aspect of life today.

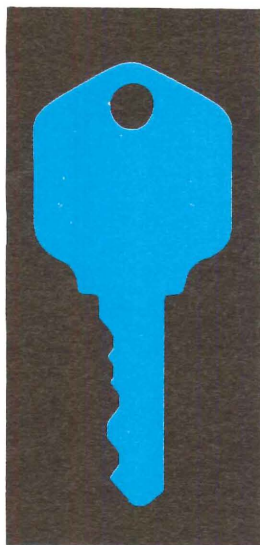


PRODUCTS OF THE WEST

KWIKSET LOCKS, INC., ANAHEIM, CALIFORNIA



New products and product improvements are developed by the Engineering department. Plans are taken over by the Tool and Die departments where they are translated into steel dies.



The enormous shift of population to the West in recent years has given birth to an industrial growth which is considered one of the more remarkable phenomena of American business history.

Much of this expansion is accounted for by the number of Eastern firms who find it more economical to operate branch plants to supply the Western market, rather than ship products across the country.

Of even greater interest, perhaps, is the impetus that has been given to industries that are natively Western. Expanded production has enabled many of these firms to develop improvements in product design and performance which are finding a ready acceptance in the East as well as other parts of the country.

It is to call attention to the importance of Western manufacturers—especially those making products for the architectural and building fields—that the magazine ARTS & ARCHITECTURE will present its series of supplements under the running title of PRODUCTS OF THE WEST.

Through these supplements it will spotlight outstanding examples of Western industry and attempt to show why products of the West deserve and enjoy regional, national, and even international prominence.

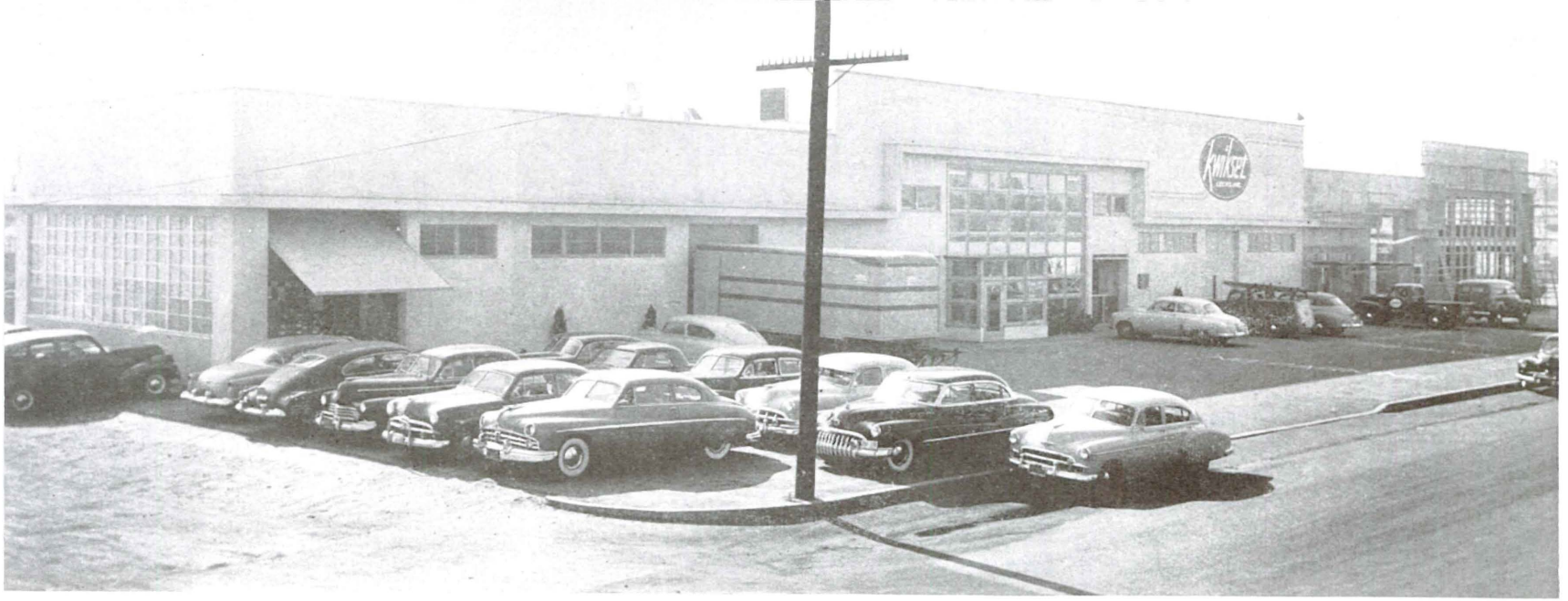
The first of this series has to do with a Western enterprise—in itself something of a phenomenon—Kwikset Locks, Inc., of Anaheim, California.

Adolf Schoepe and Karl Reinhard bought a small plant in 1945 and set out to make good locksets at low prices. Being versatile young men with a lifetime of experience in mechanical problems and manufacturing processes, they pursued their objectives with determination and confidence.

They succeeded to the extent that Kwikset Locks is now one of the largest producers of residential locks in the country. This is in addition to a line of builders' hardware including: drawer pulls, screen-hangers, sash locks, and offset cupboard hinges.

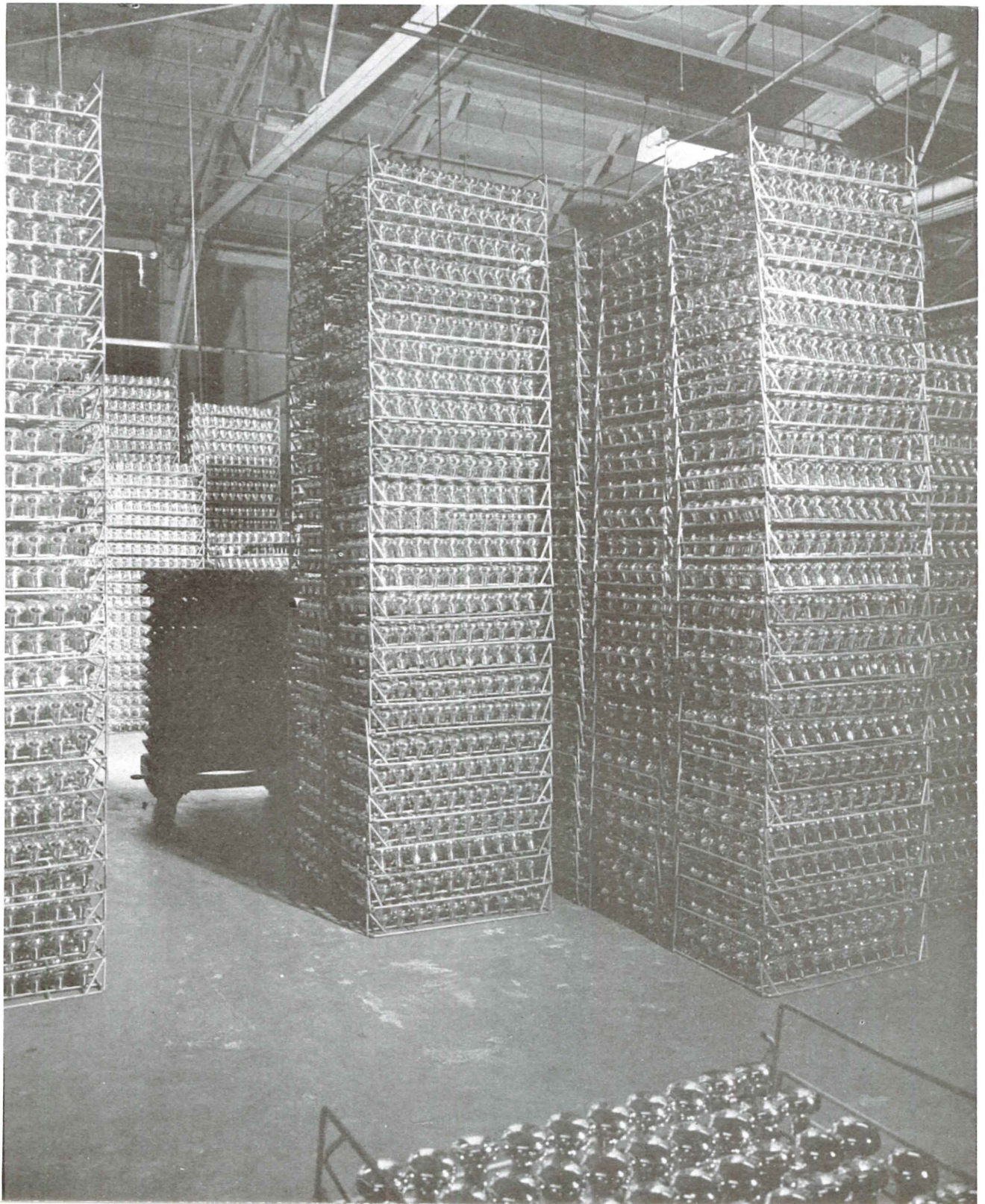
Growth of the company has been steady. There are eleven acres on which to build additional plant facilities called for under plans for continuing expansion.

In the following pages is presented a condensed tour of the Kwikset plant. Its precise efficiency and smooth operations justify comparison of the plant to the workings of a good lock.

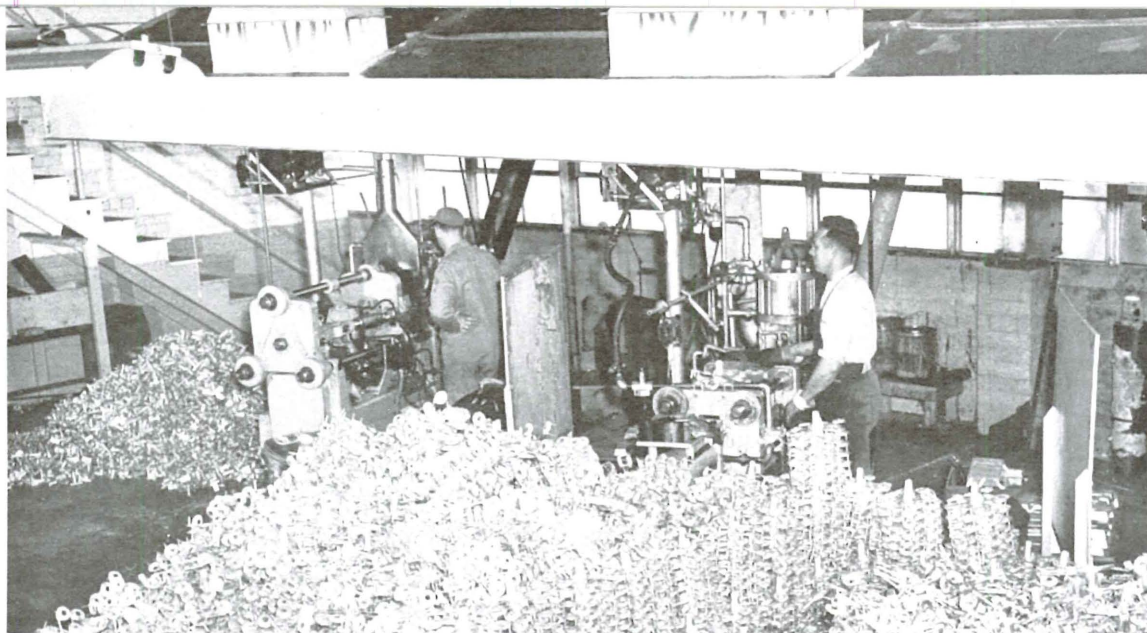


Front view of the Kwikset plant. Construction on right will house Sales and Service, and Tool and Design Engineering Departments.

Towering stacks of knobs awaiting final assembly. These represent less than one day's production.



DIE CASTING

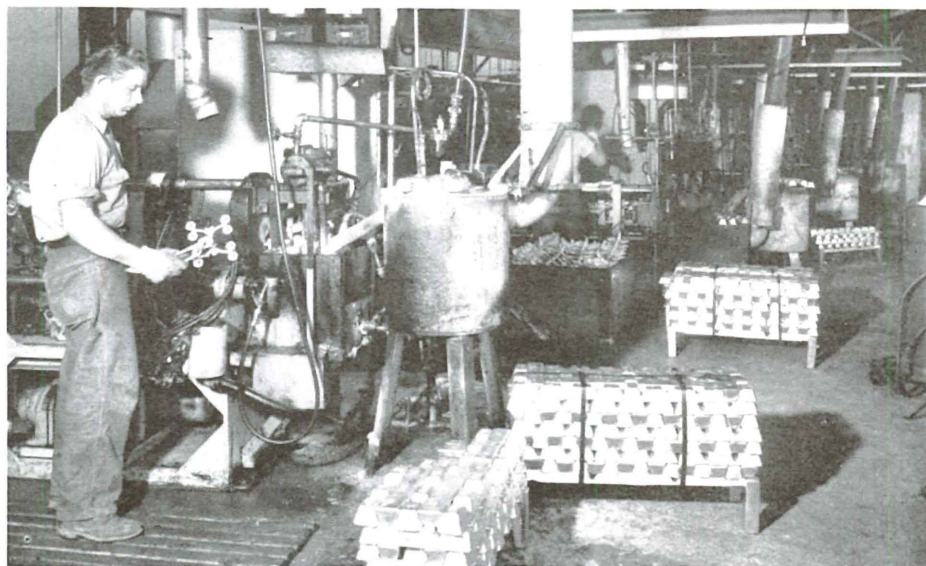


Mountain of parts, hot out of two of a battery of die-casting machines.

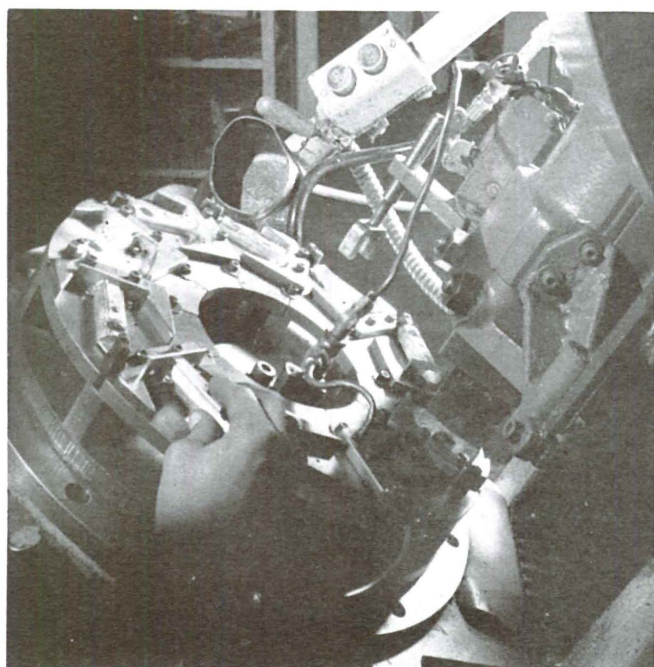
Here metal heated to 800 degrees is pressure injected into dies accurate to .0005 of an inch. Zamak No. 5, a high-quality zinc alloy, is the material used. All dies are made in Kwikset's own Tool and Die department.

Knobs for Kwikset's "600" lockset series are produced from all-steel stampings and wrought brass.

Worker is examining a cluster of die-cast parts. Zamak No. 5 ingots are stacked ready for melting.



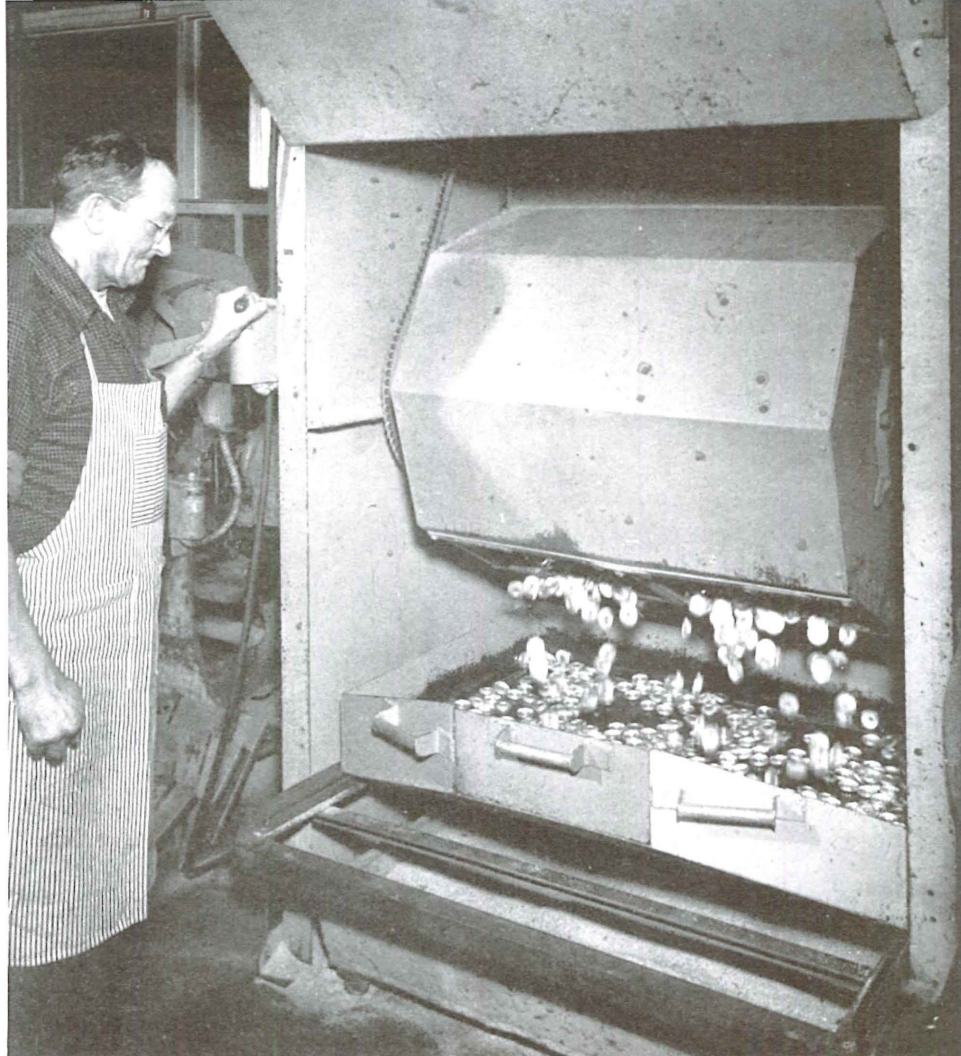
TRIMMING



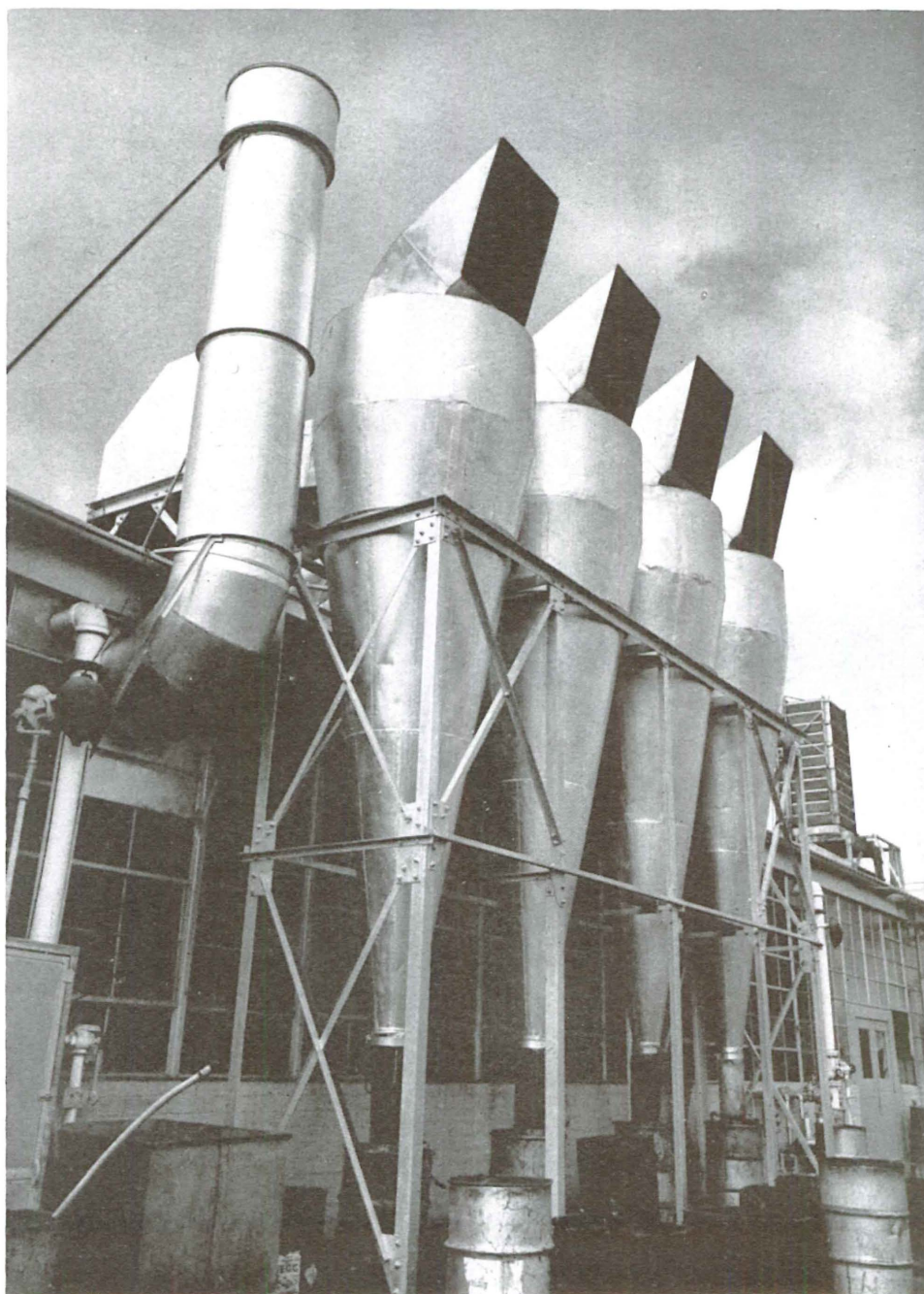
Latches are here being trimmed by an eight-station, dial-feed machine. In operation this machine seems to have an intelligence as it swiftly shaves off "flash," or rough edges, from the latches.

Hotels polish their fine silverware by tumbling it about in cylinders filled with buckshot. An adaptation of this method is used by Kwikset for polishing roughness out of parts. A worker is here removing knob caps from a tumbler. After this burnishing operation, the knob caps will receive chromac treatment to seal the pores of the metal, preventing corrosion.

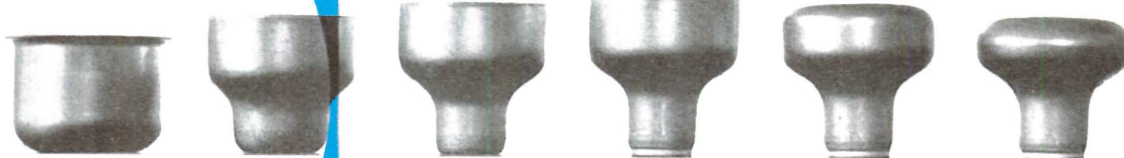
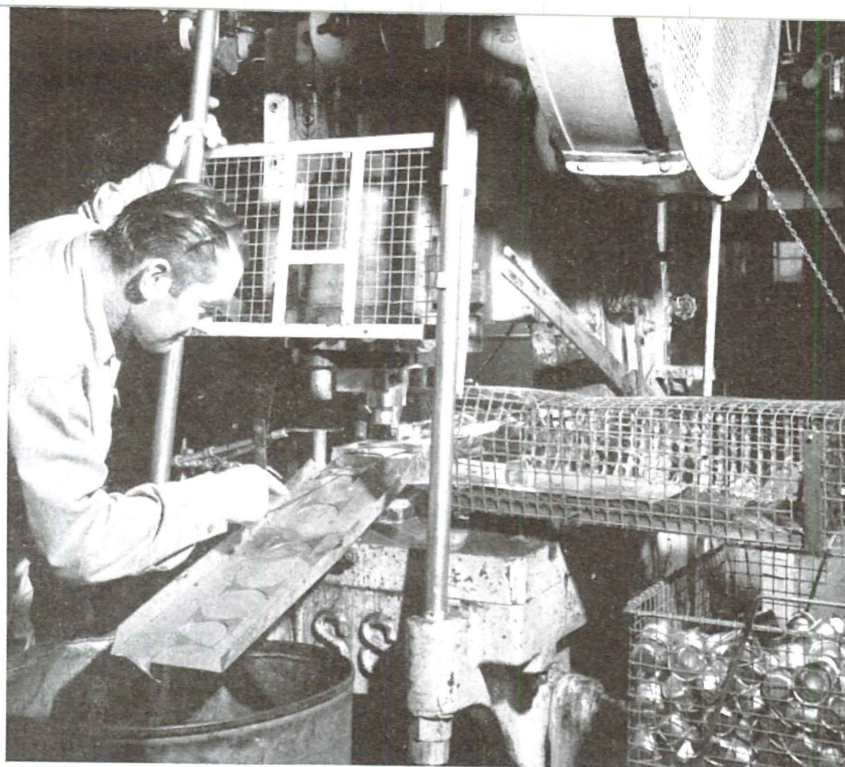
TUMBLING



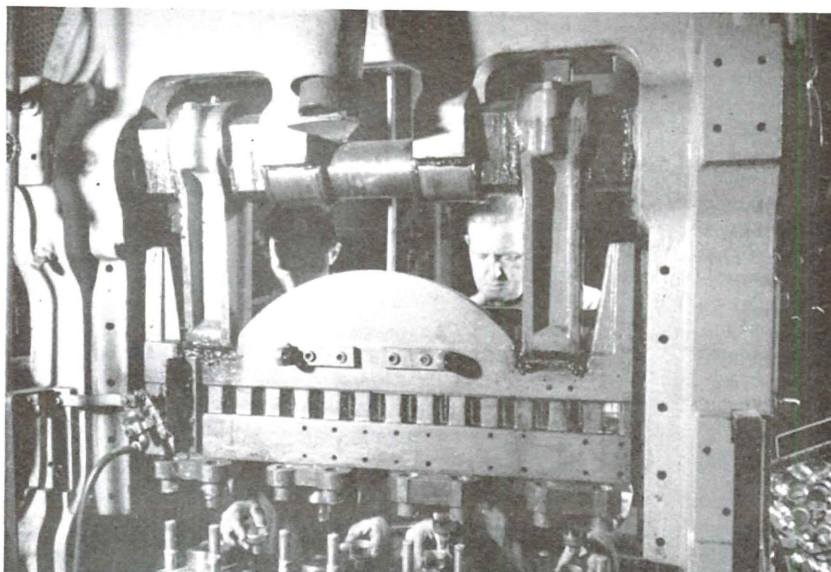
Metallic and other dust is sucked out of air in the plant by exhausters and sent through this series of four cyclones. To prevent pollution of the outside area, the dust is separated and sent down giant funnels into containers.



STAMPING



Six steps involved in shaping brass and bronze knobs are shown in the above row of specimens. The 60-ton press at the top of the page is stamping out shells. Four more forming operations are performed by the multiple press below. After it receives its final shape and is assembled, the knob must pass through many finishing operations before it is ready for assembly with the locking mechanism.





The many components in locksets require careful production scheduling to maintain an even flow in the assembling processes. The press above is stamping brass roses, the decorative ring behind the door knob. The productive speed of this machine is matched by the assembly press below. Five pairs of nimble hands are needed to keep pace with the machines in assembling the two parts.



POLISHING

There is no adequate substitute for hand-buffing of knobs to produce the desired quality in various finishes demanded by Kwikset. The process and materials used are similar to those employed in the manufacture of fine jewelry. Because of this slower hand operation, a battery of buffing machines is required to maintain the level of production.

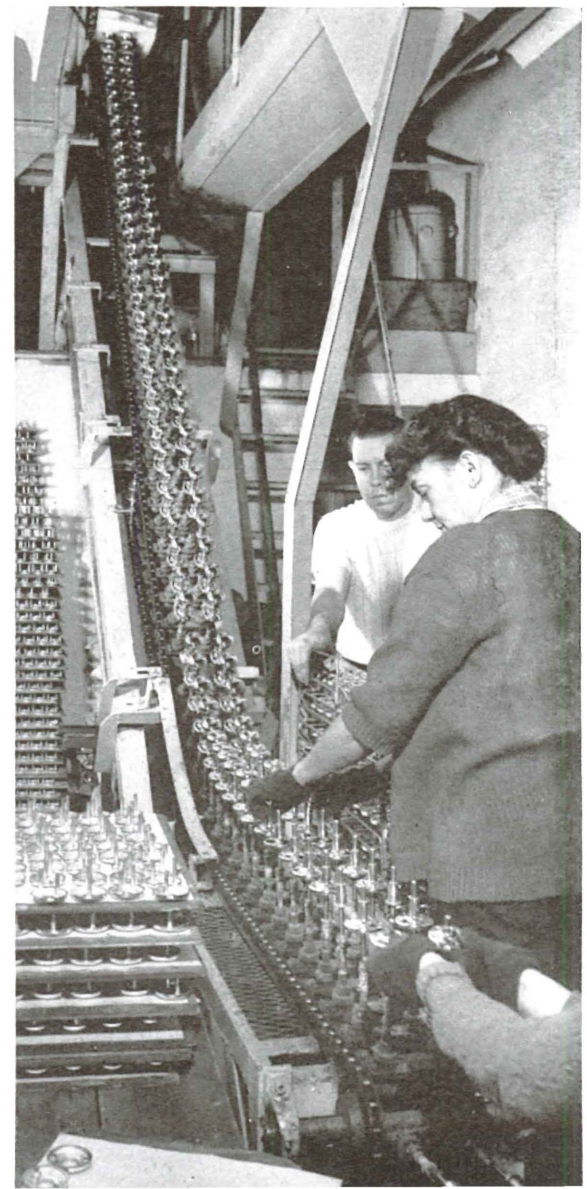
To preserve the brilliant finish against corrosive elements and handling over the years, knobs and roses are given a protective plastic coating. This is done in a specially built booth where an electrostatic field operates to attract an even deposit of protecting plastic to the parts. Kwikset pioneered the application of this process for builders' hardware.

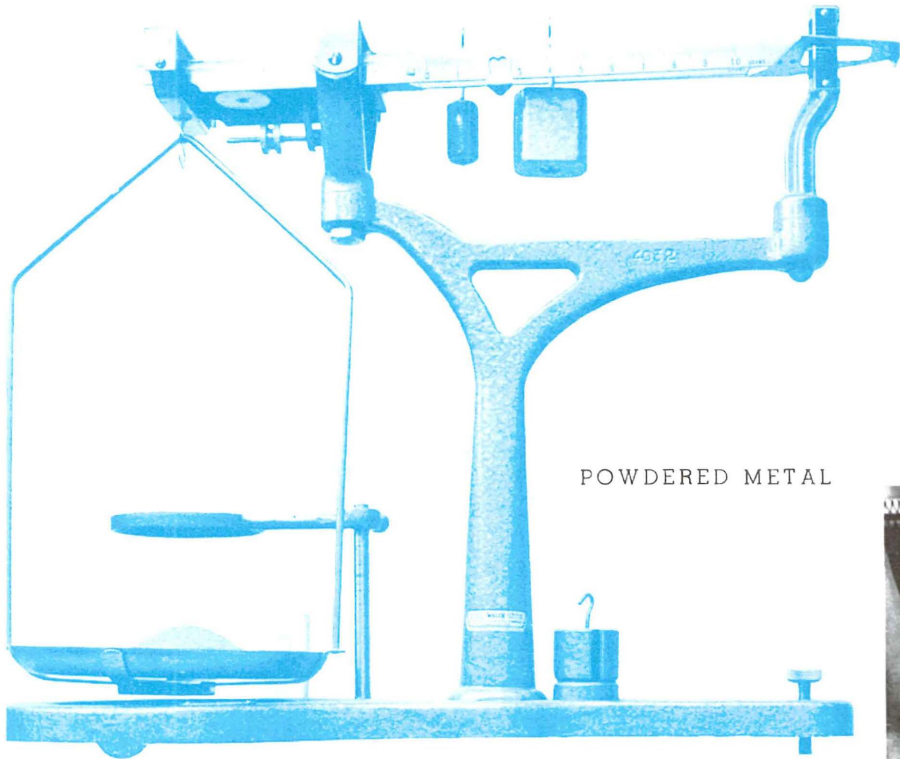
Gloved hands are polishing a brass knob against the buffing wheel.



The line of roses on the left above is feeding into an automatic buffing machine from which they emerge on the right buffed.

Roses and knobs being conveyed into the electrostatic spray booth to receive the protective plastic coating.





POWDERED METAL

Lock cylinders (right) for the new Kwikset "600" line magically pop out of a 60-ton powder metal press.



Kwikset has pioneered the production of Powder Metal products in the West. After a year of research and experimentation the Powder Metal Division is now producing lockset components and other products by this method.

Metals are introduced into dies as a powder rather than in molten forms. Dual pressure presses and solidifies the powder within the die. The finished part is then heated (sintered) in a controlled-atmosphere furnace at temperatures above the melting point of one or more of its constituents. If required a part can be "sized" or "coined" and also heat treated to a desired hardness.

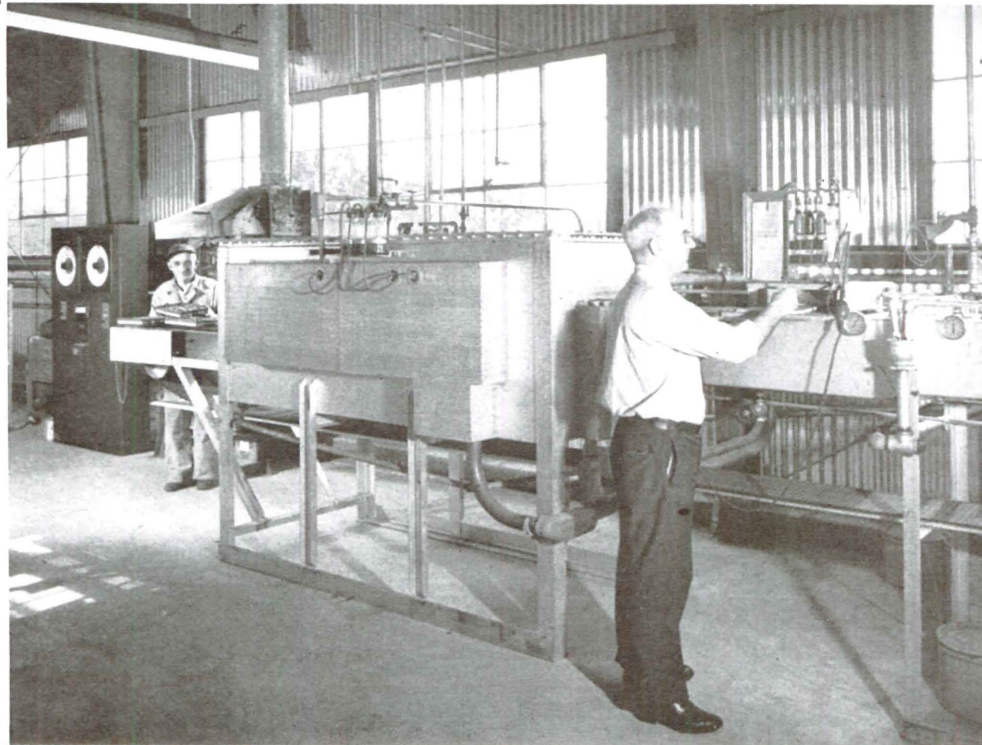
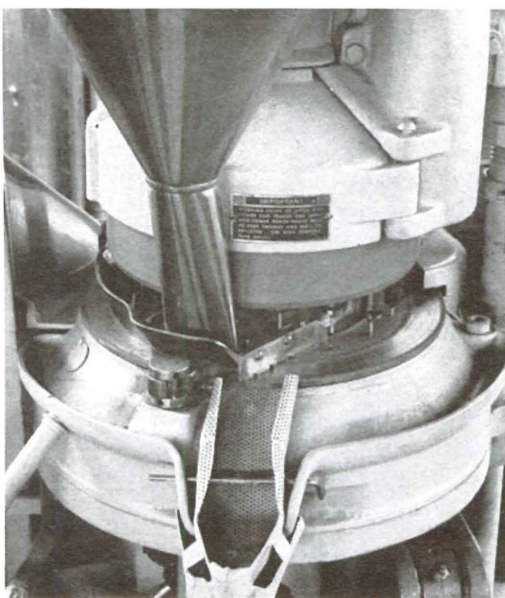


First in the West—a row of powder metal presses in operation.

Among the many advantages of this modern process are: elimination of machine operations—high-speed economical production on low runs—average tolerance of .001—elimination of scrap and waste loss—low tooling costs—less set-up time—better metallurgical control.

Kwikset makes available to Western industry the facilities of its Powder Metal Division.

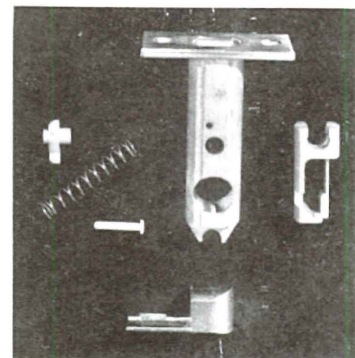
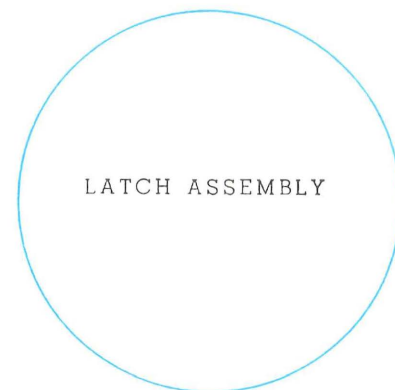
Sintering powder metal parts in the controlled-atmosphere furnace.





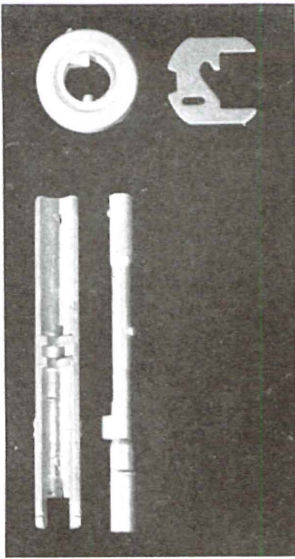
Nimble fingers are assembling parts shown at the right into finished latches.

Men and machines are largely responsible for producing the many components that go into making Kwikset Locksets. But the manual dexterity of women has been found essential for combining those parts into final assemblies. Latches are being assembled in the scene above. Workers in this department are under the supervision of Frank Schweitzer, who is totally blind and stands at his riveting machine in the far right-hand corner. He has been with Kwikset almost since its inception. For the benefit of his "seeing" hands a tiny elevation has been incorporated in the latch case die to identify the up side. Aside from this concession, Mr. Schweitzer holds his position entirely on the merits of his efficiency.



Frank Schweitzer operating a riveting machine.





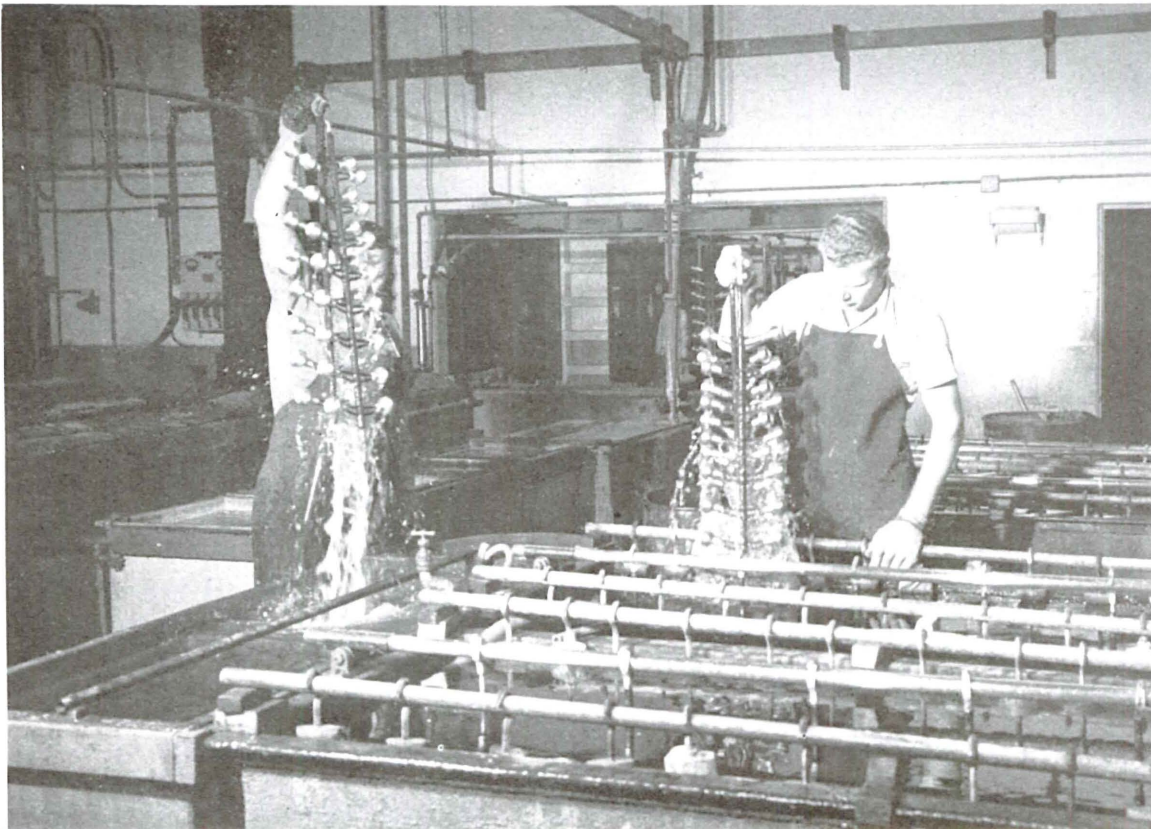
SPINDLE ASSEMBLY

ELECTRO-PLATING



Parts shown at upper left are being assembled here into spindle assemblies.

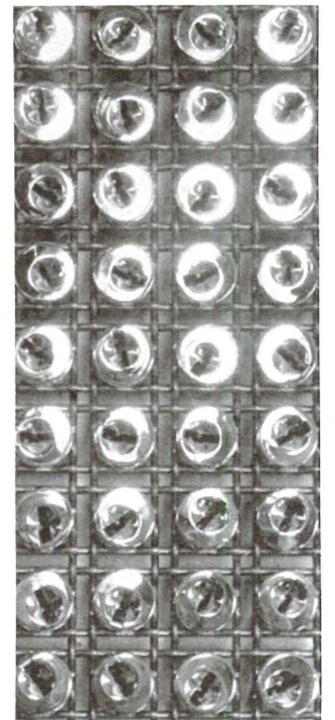
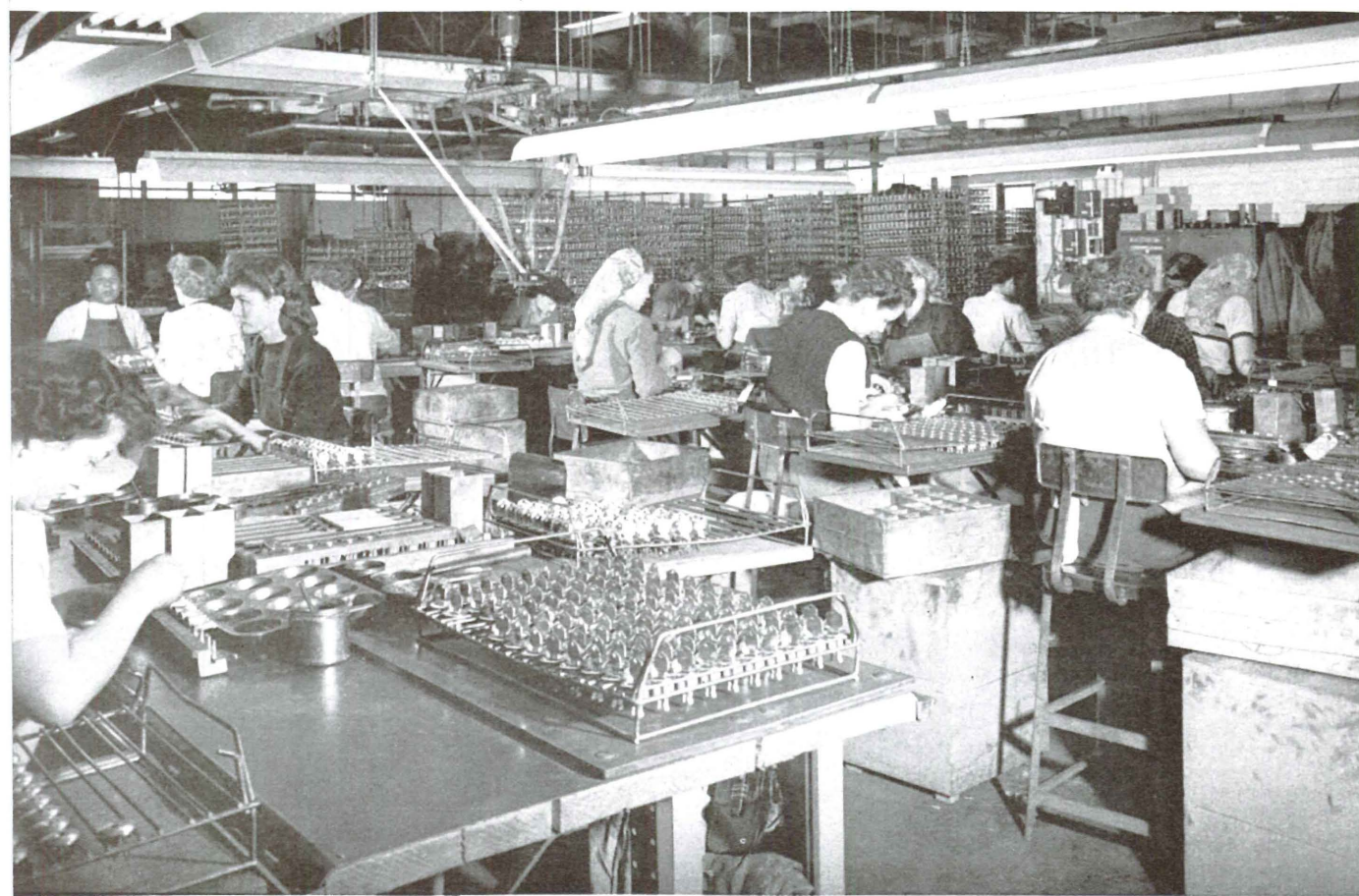
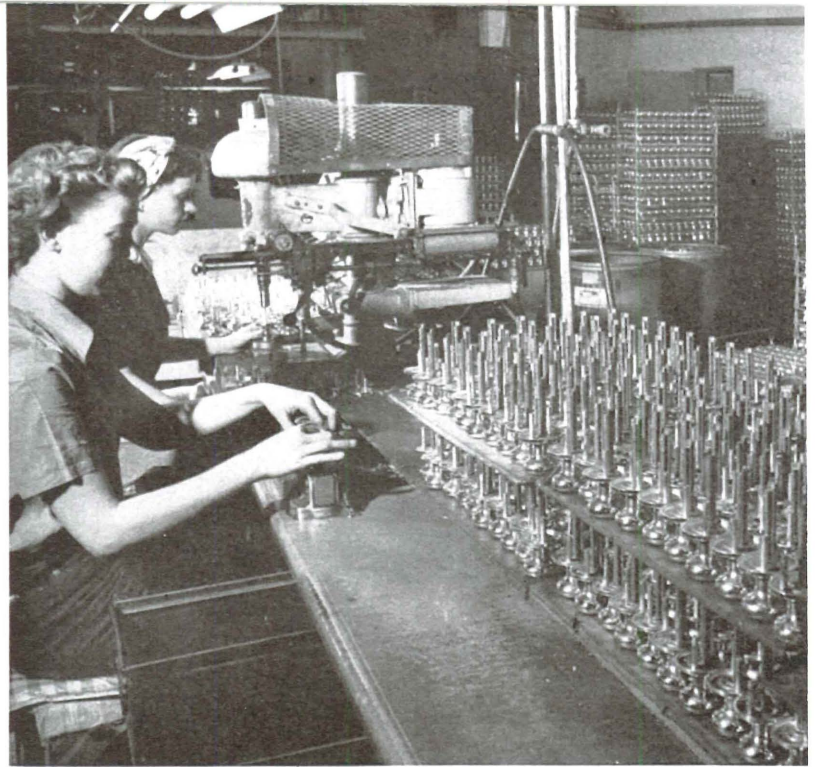
On the right is a section of the electro-plating department showing workers putting door knobs through the chrome-plating cycle. Before reaching this operation, knobs were polished on buffing wheels, nickel plated and color buffed. They will again be color buffed following completion of plating. This elaborate series of steps is considered necessary for obtaining a lasting, bright finish.



Electroplating door knobs.

ASSEMBLY

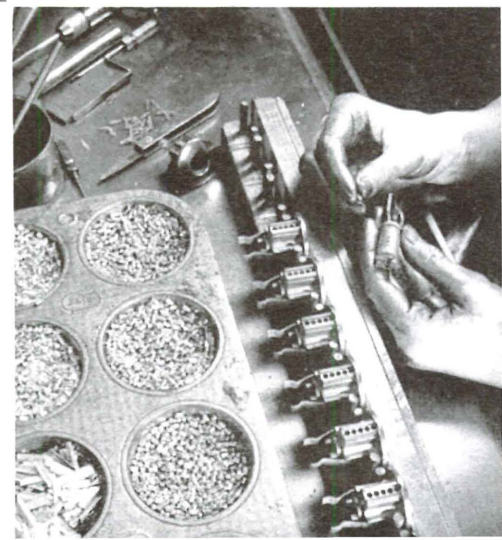
Locksets are now nearing final assembly. Girl in foreground is inserting spindle assemblies into knobs.



The cylinder assembly department.

KEYING AND CYLINDER ASSEMBLY

On the right is a closeup of fitting the lock to the key. This is delicate work. There are innumerable keying combinations available. Master-keying, to open a series of differently keyed locks with a single key, is done by highly trained personnel.





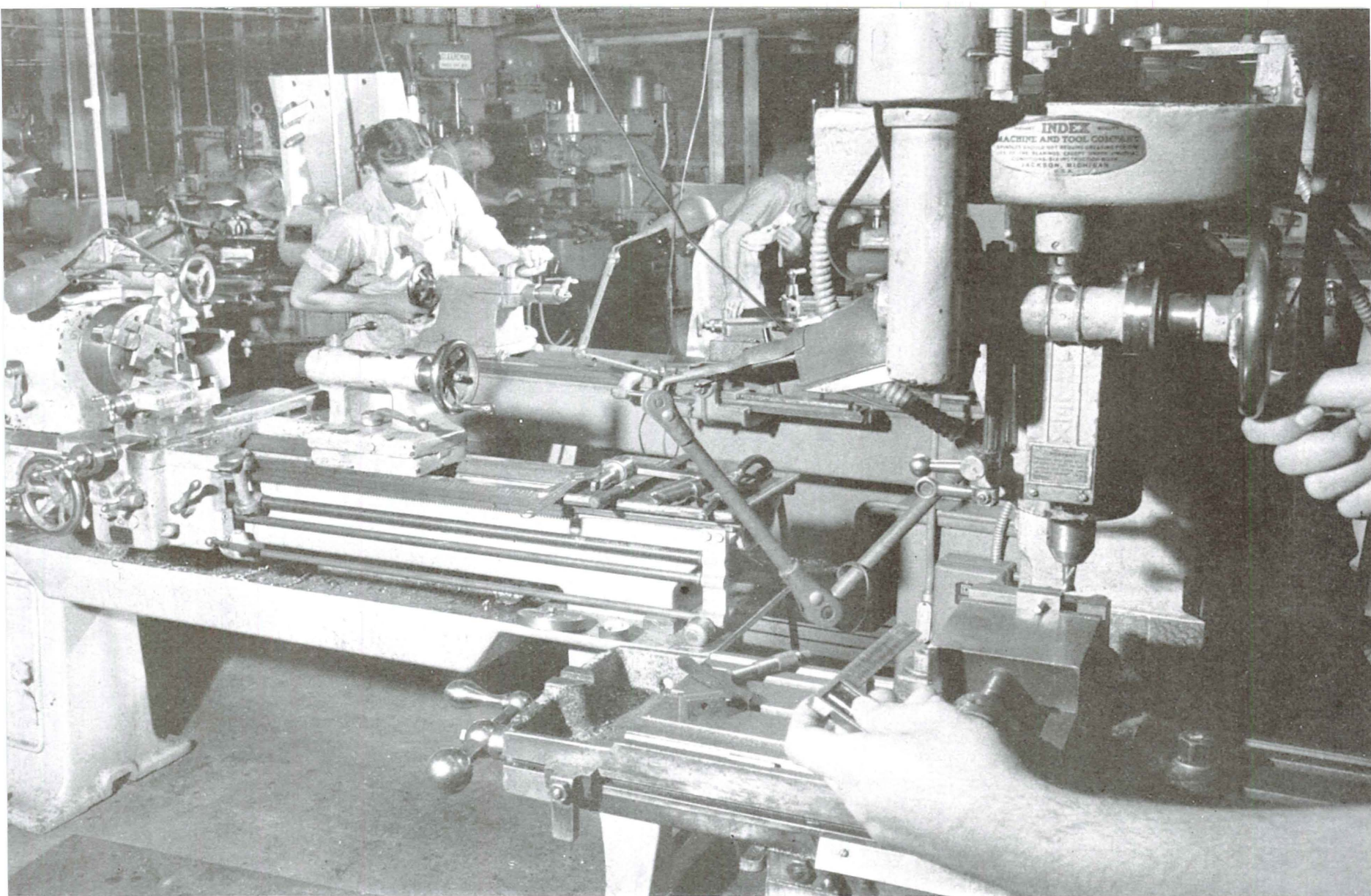
Gleaming locksets are passing down the final assembly line, through inspection, and are then wrapped and boxed.

FINAL ASSEMBLY

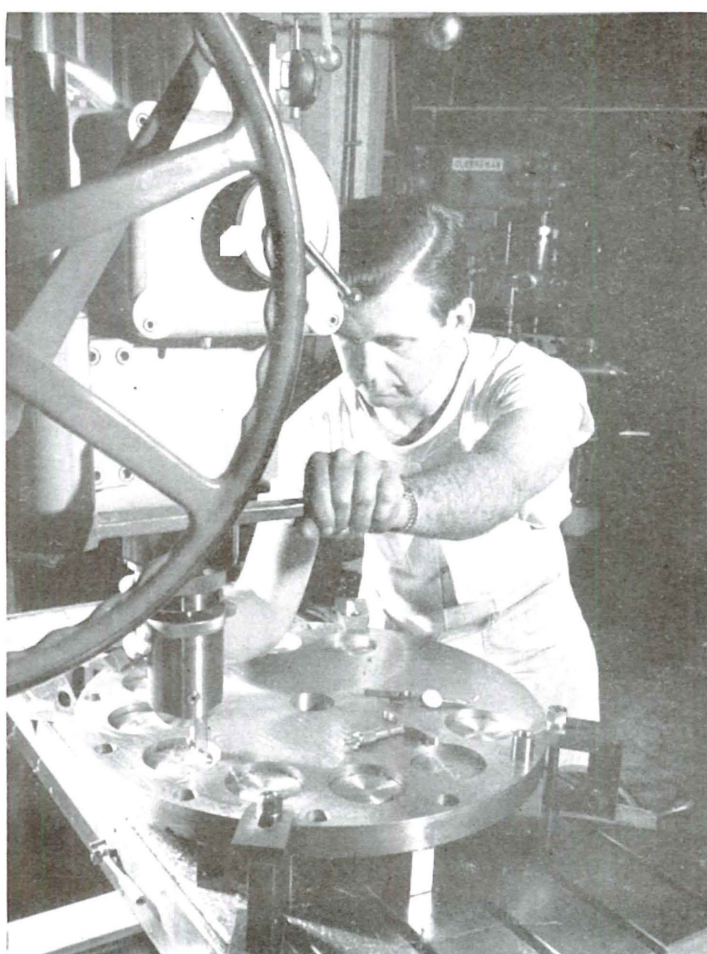
Packed and ready to go. Waiting trucks outside the shipping department will start these cases of Kwikset Locksets on their journey to destinations all over the world.

SHIPPING DEPARTMENT





A section of the tool and die shop, called the heart of the plant. Below—a jig borer in action.



TOOL AND DIE SHOP

All the complex machinery devoted to producing locksets would be useless without a tool and die shop, aptly termed the heart of the plant. Here skilled craftsmen convert plans and drawings of the design and engineering departments into tough steel dies which, when harnessed to the power of machines, produce and form the parts that go into making locksets.

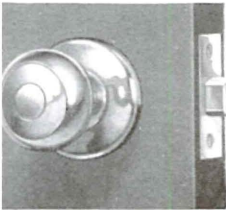
MANAGEMENT

The story of Kwikset, briefly told in these pages, is also the story of men who bear the directing responsibilities for making and distributing locksets of such quality and price that they will be bought in the competitive markets of the world.

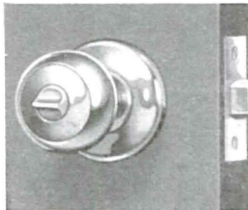


Adolf Schoepe, President, left, and Karl Reinhard, Vice President, founders of Kwikset Locks, Inc.

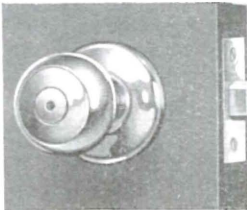
PASSAGE SET



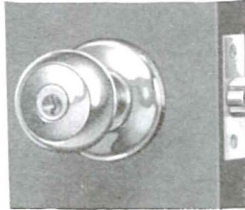
INSIDE PRIVACY



OUTSIDE PRIVACY



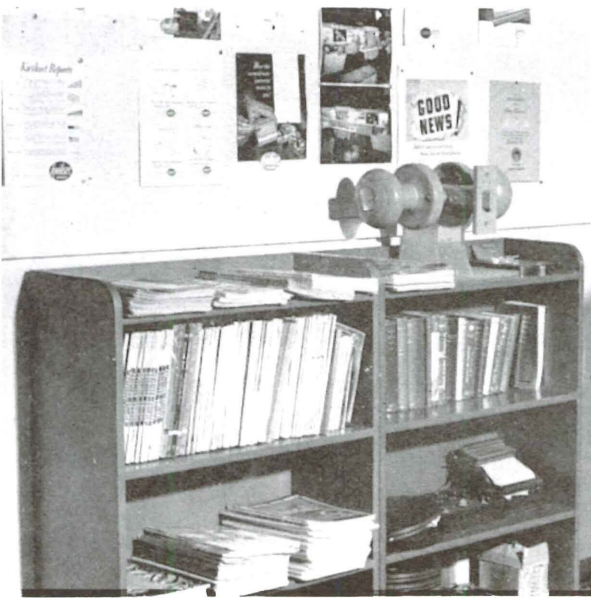
ENTRY SET, DEAD LATCH



ENTRY SET, HANDLE

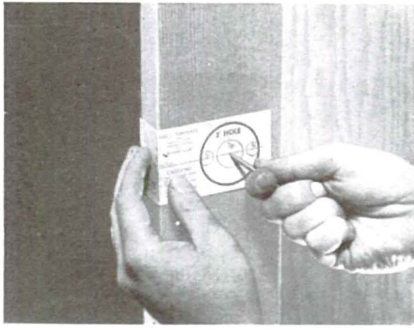


There are Kwikset locksets for every purpose: the "400" series above.

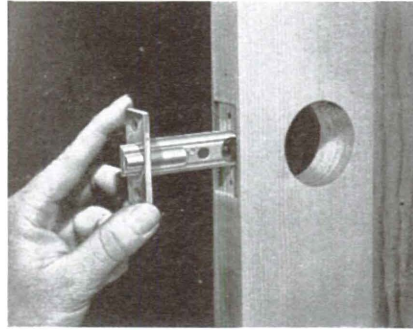


DISTRIBUTION

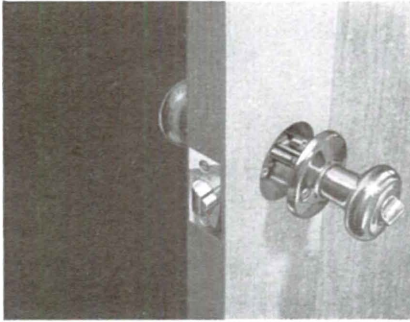
Bernard D. Cirlin, seated, Director of Marketing and Advertising—standing, Sam Gilbert, Sales Manager.



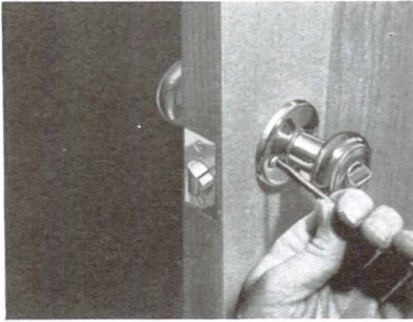
1. Mark and bore holes.



2. Install latch.



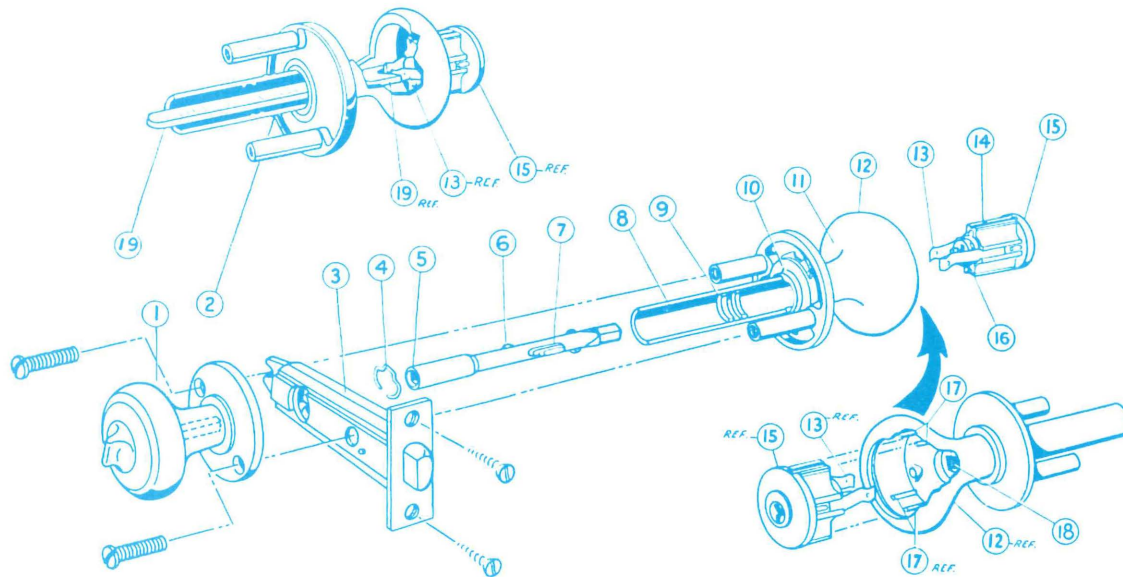
3. Install lock.



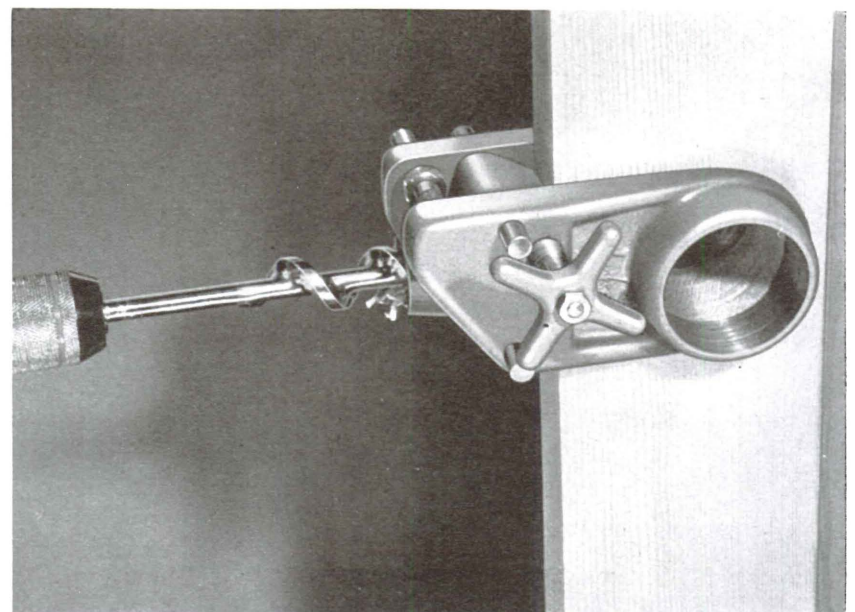
4. Tighten screws.

Speed and ease of lock set installation is another of Kwikset's important features. A specially designed jig assures the correct right angle for drilling the two holes needed. Only the four steps illustrated at the left are needed to complete the installation.

Simplicity of mechanical design is an interesting characteristic of Kwikset Locks. A minimum number of parts are used to achieve maximum function. Product quality is controlled and improved constantly by laboratory and "in use" tests subjecting locksets to conditions far exceeding those encountered in normal use.



1. INSIDE KNOB ASSEMBLY
2. EXTERNAL GROOVE IN HALF ROUND SPINDLE
3. LATCH ASSEMBLY
4. SPINDLE CLIP
5. ROUND SPINDLE
6. CYLINDRICAL LUG ON ROUND SPINDLE
7. CAM ON ROUND SPINDLE
8. HALF ROUND SPINDLE
9. INTERNAL GROOVE IN HALF ROUND SPINDLE
10. LOCKING SLIDE RETAINER
11. OUTSIDE KNOB
12. OUTSIDE KNOB ASSEMBLY
13. CYLINDER RETAINING SPRING
14. TUMBLER PIN COVER
15. CYLINDER ASSEMBLY
16. PLUG CLIP
17. CYLINDER GUIDES IN OUTSIDE KNOB
18. CYLINDER RETAINING LEDGE IN OUTSIDE KNOB
19. CYLINDER REMOVING TOOL



Drilling the correct right angle is made easy with this Kwikset jig.



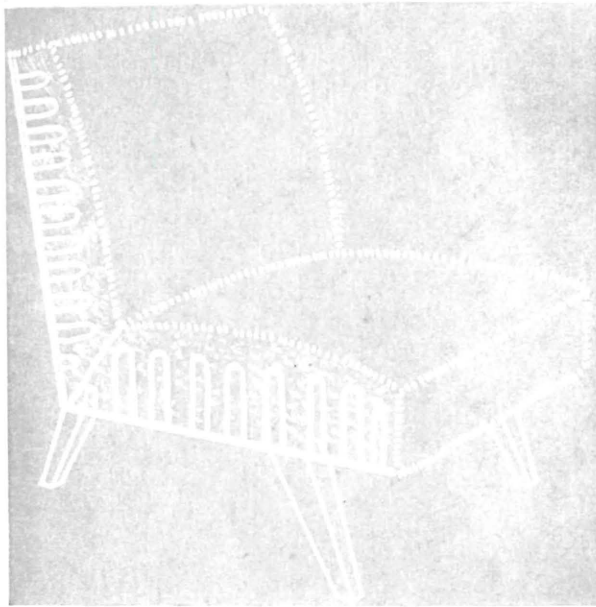
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#704




#706

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