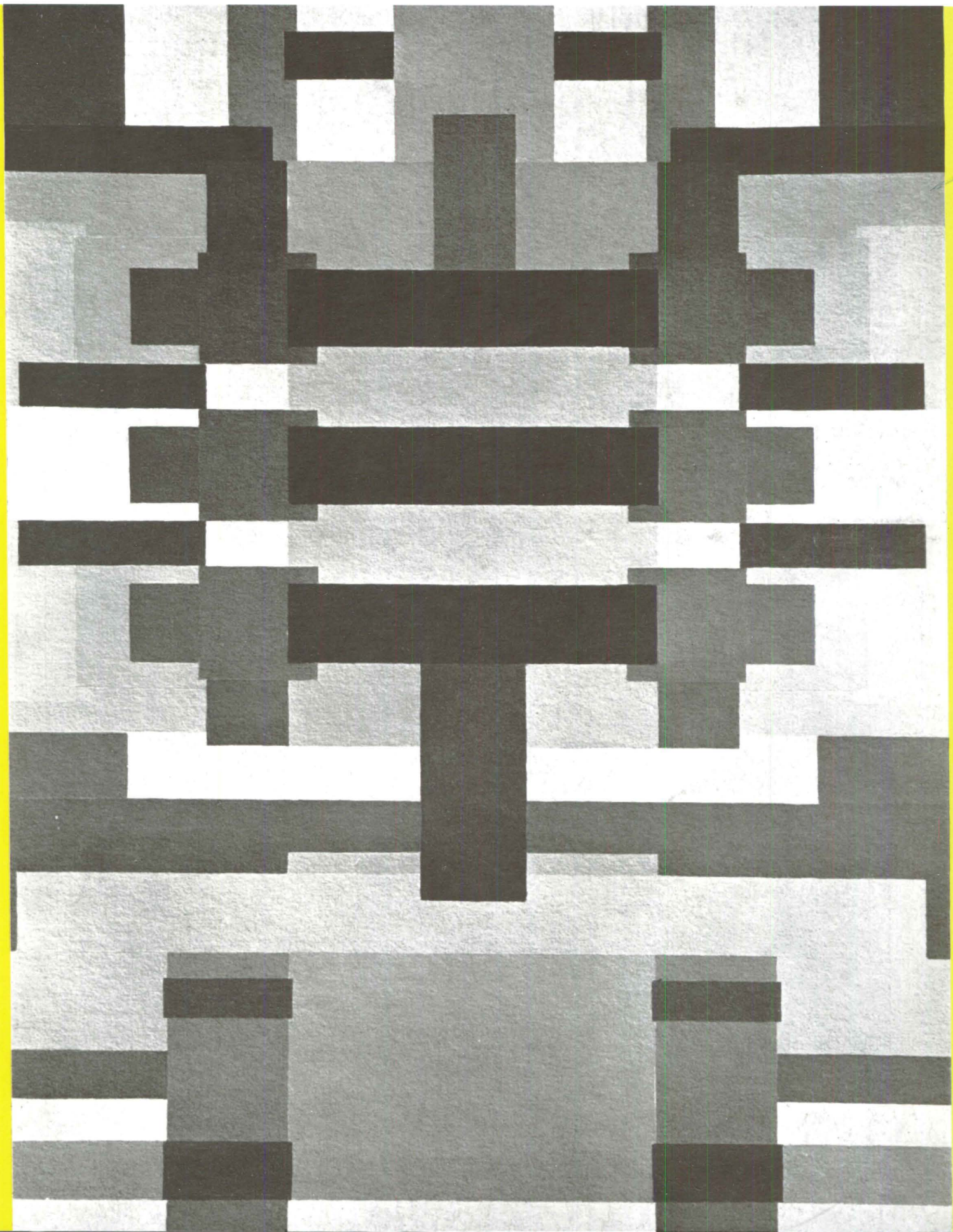


arts & architecture

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FEBRUARY 1946 • CASE STUDY HOUSE =12

THE MODERN APPROACH FOR MODERN KITCHENS

CASE STUDY HOUSE NO.

6

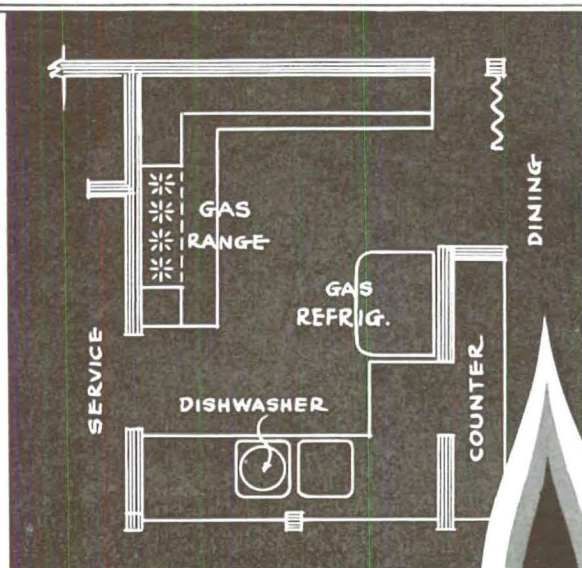
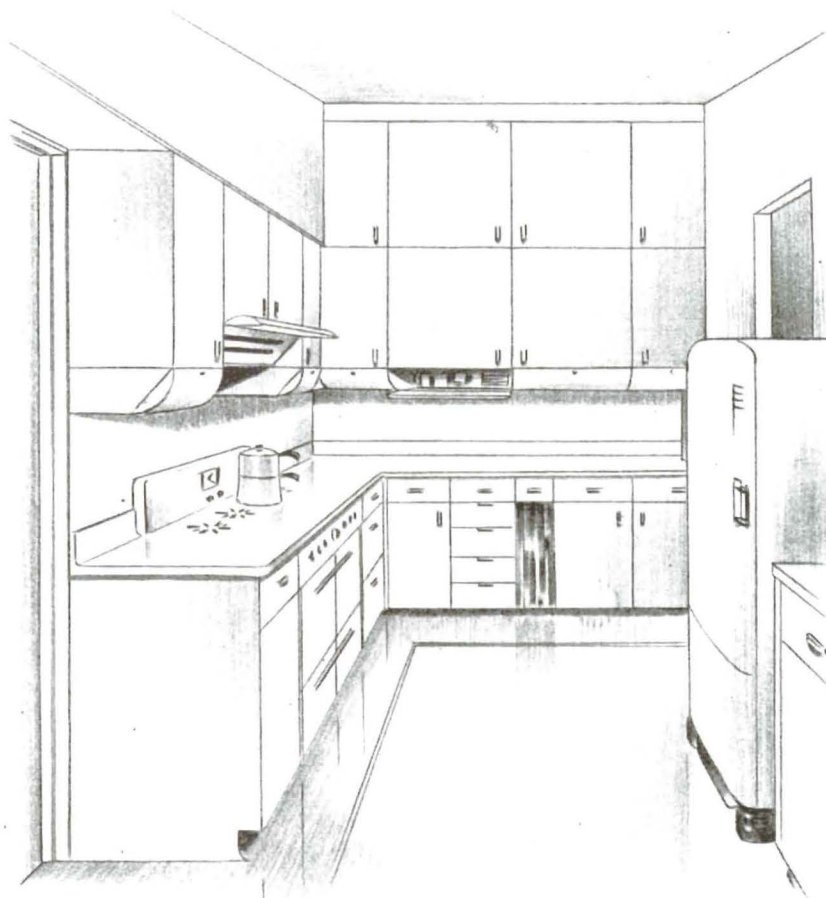
By R. J. Neutra, Architect,
in cooperation with the Home
Planning Bureau of Southern
California and Southern
Counties Gas Companies.

ELEVATION

Streamlined cabinets that provide beauty as well as efficiency. Separate compartments at the bottom of each cabinet for storing small dishes or spices.

FLOOR PLAN

This "S" shaped plan offers two separate continuous counter surfaces. A "pass through" is provided between the kitchen and dining room.



Arts and Architecture Magazine and the Architect, R. J. Neutra, have selected all-gas equipment for Case Study House No. 6 because — it's modern in appearance and performance. Gas is practical! Be sure your designs provide gas for cooking, refrigeration, water heating, and space heating.

Design for



GAS

SOUTHERN CALIFORNIA GAS COMPANY
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COVER: Reproduction of a
painting by Peter Krasnow

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According to an independent survey (in a leading national magazine, checked for the period of Jan. to Sept. 1945, inclusive), the average readership of the KIMSUL* "Twin Homes" advertisements is 22% to 300% greater than that of all other advertising campaigns in the entire insulation field. This campaign is appearing consistently in American Home Magazine, Better Homes and Gardens, House Beautiful, House and Garden and Small Homes Guide.

LEGENDARY LANDSCAPE

...one of the most beautiful and charming of the French Alps. The village of La Maline is a lovely little town, built on a hillside, with a church and a school. The houses are built of stone and have red roofs. The streets are narrow and the atmosphere is peaceful. The people are friendly and the life is simple. This is a place where you can find the best of the French Alps.

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one is comfort-insured
all year 'round!



NOT INSULATED. Dad's house has a problem. He's got to get rid of the cold drafts and the high heating bills. He's got to get rid of the cold drafts and the high heating bills. He's got to get rid of the cold drafts and the high heating bills.

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The people who are reading KIMSUL advertisements are prospective buyers and builders of new houses as well as owners of existing homes. They're reading facts which make them want KIMSUL. Here are eight of those points of KIMSUL quality which are creating positive acceptance with home builders everywhere:

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2. KIMSUL is resistant to fire, moisture, fungus and vermin. It is termite proof.
3. KIMSUL is permanent insulation—won't sag, shift or settle.
4. KIMSUL is easy to install—no trouble to fit around pipes or other obstructions. And no waste . . . pieces trimmed off may be used for calking.

5. KIMSUL is made in widths to fit standard spaces between joists, studs or rafters. There are three thicknesses—Commercial Thick (about 1/2"), Standard Thick (about 1") and Double Thick (about 2").

6. KIMSUL is light in weight.

7. KIMSUL is clean, non-irritating and odorless.

8. Quality and performance considered, KIMSUL is low in cost.

KIMSUL is a compressed, flexible, blanket-type insulation with a tough, water-proof cover. Its scientifically designed many-layer construction provides uniform density, uniform thickness and complete, positive insulation coverage. From the point of view of client acceptance and client satisfaction, it will pay you to specify permanent, many-layer KIMSUL Insulation.

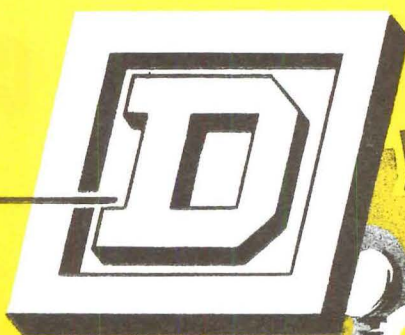
For complete technical data on KIMSUL Insulation, refer to Sweet's 1946 Catalog or write to Kimberly-Clark Corporation, Neenah, Wisconsin.

See us at Booth 69, convention of the National Association of Home Builders of the United States, Stevens Hotel, Chicago, Feb. 25 to 28.

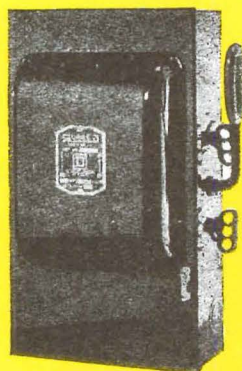
*KIMSUL (trade-mark) means Kimberly-Clark Insulation



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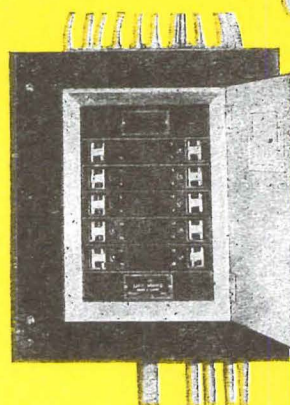
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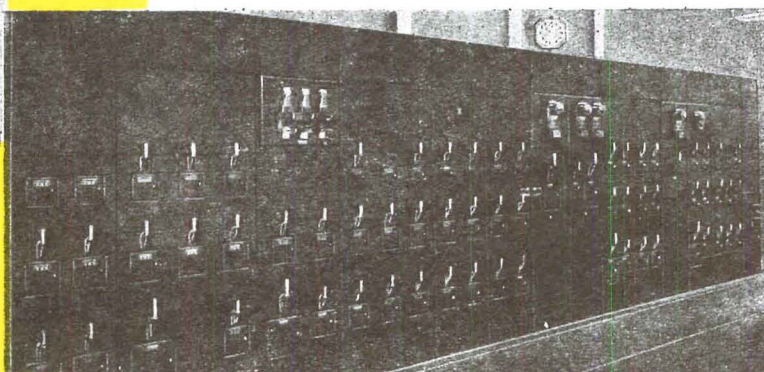


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A call to your nearest Square D Field Engineer or Distributor will bring valuable assistance in helping you to solve your immediate and long range electrical problems.

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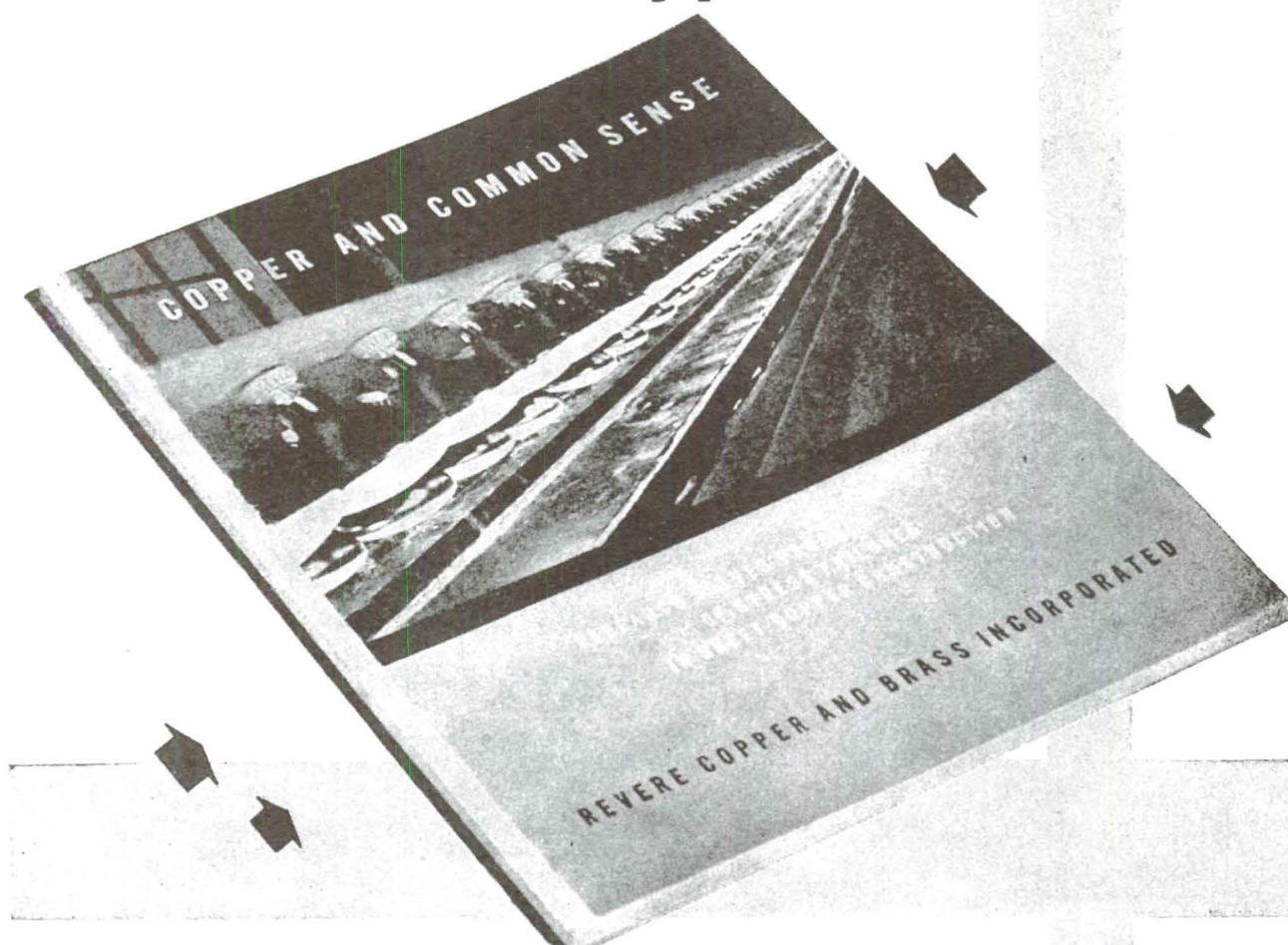
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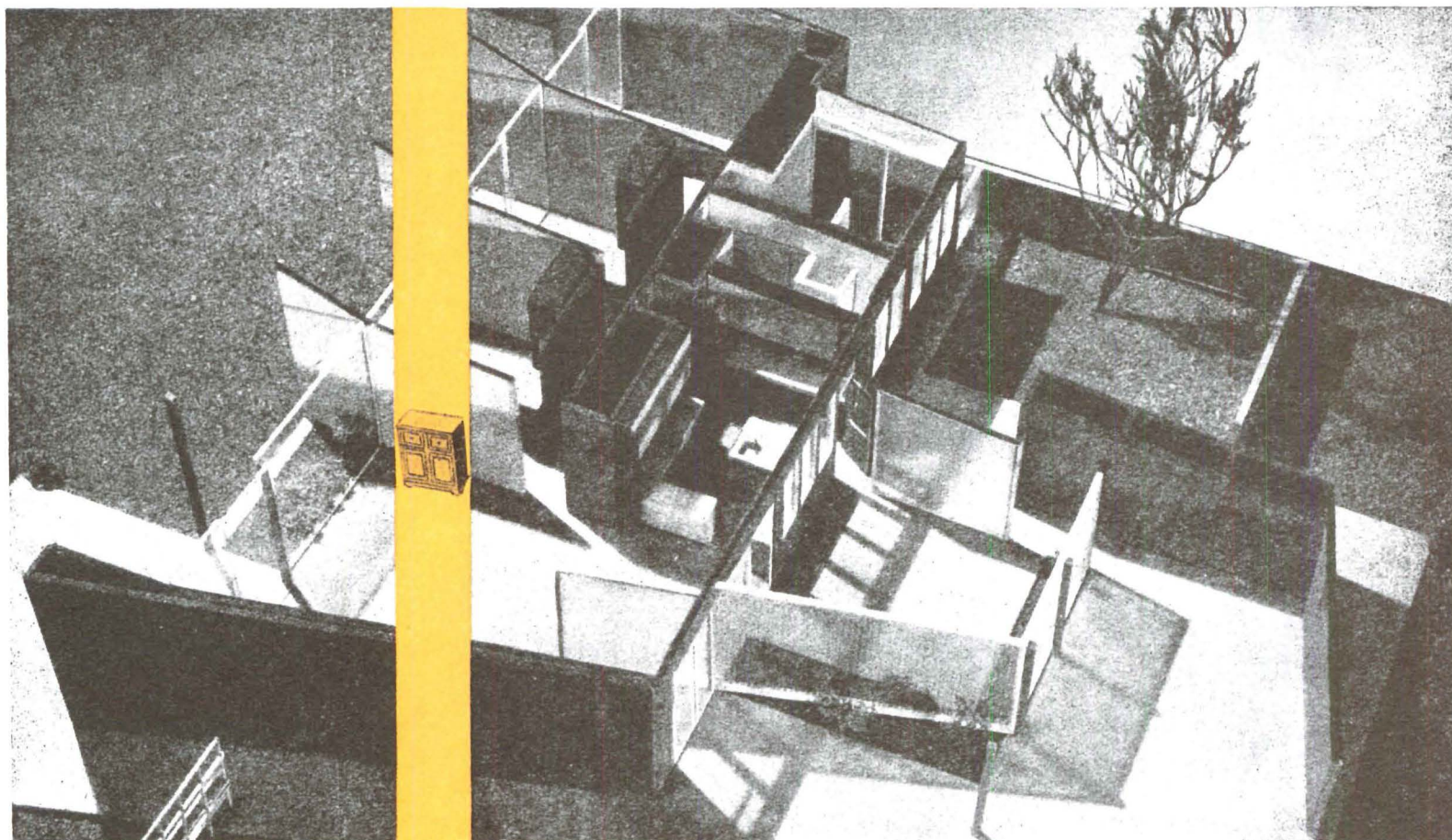
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FOR A HOUSE WITH A VIEW TOWARD THE FUTURE



ARCHITECT  SUMNER SPAULDING CHOOSES

A Radio in Tune with Tomorrow

When Sumner Spaulding, world famous architect, designed Case Study House No. 2 for the magazine "Arts and Architecture," he chose appliances designed for better living in the world of tomorrow. Mr. Spaulding chose Motorola as the radio for his house on the two basic points—PERFORMANCE and BEAUTY. The cabinet is a smooth modern design in warm blonde woods in perfect harmony with the architecture of the house.

The beauty of this new Motorola is *more* than skin deep. Its tone is clear and radiant, its sensitivity razor-sharp. Just press a button, and the exclusive ROLL-O-MATIC record changer glides out for a full half hour of musical enjoyment. Include Motorola Radio in *your* plans for your house of tomorrow.

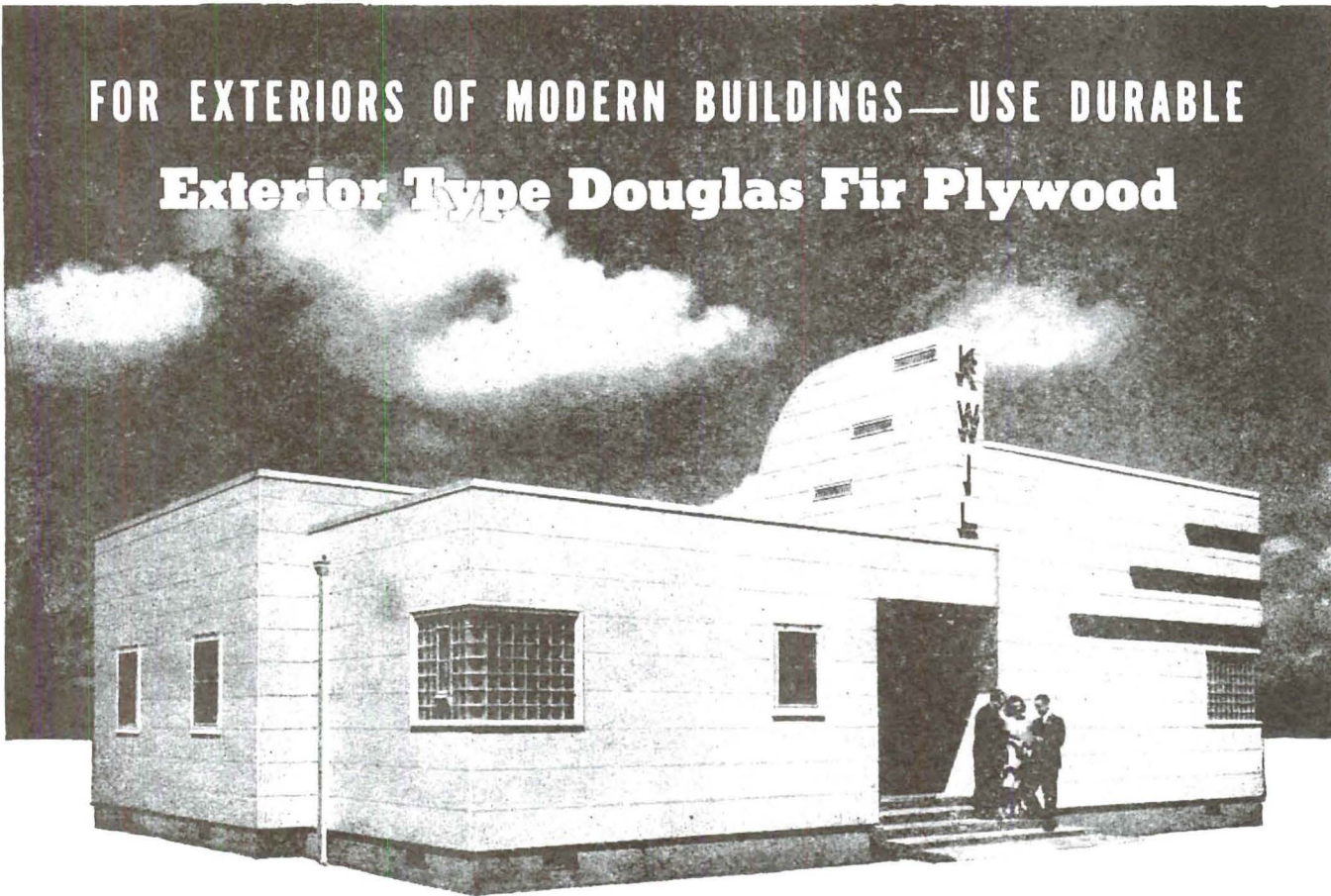


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Easy to Use, Economical, Weather-proof

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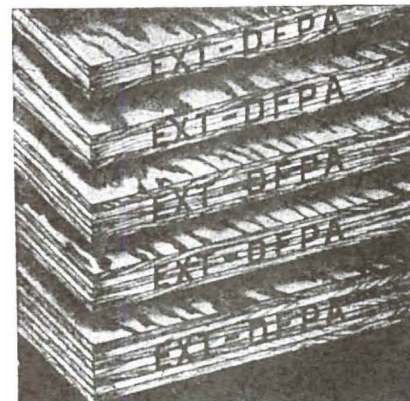
- Exterior type is the rugged, durable plywood used in PT boats and other assault craft. It has served for years in work and pleasure boats, in freight cars, "reefers", troop sleepers, and as a superior material for outdoor signs.

- Write the Douglas Fir Plywood Association for any technical data you desire. For prices and delivery information, see your lumber dealer.

Modern streamlined effects are easy to accomplish with large, rigid panels of durable Exterior type Douglas fir plywood. This radio transmitter building is a pleasing example of the material's adaptability—a building that is not only more attractive NOW but will remain so over a longer period of time. Plywood's cross-laminated construction adds strength and rigidity to framing.

EXT. - D.F.P.A.
TRADE MARK REG. U. S. PAT. OFF.

For permanent outdoor use, for marine use, and for indoor use where moisture conditions are abnormal, specify **ONLY** Exterior type plywood. It is easily identified by the "grade trademark" EXT-DFPA on the edge of every panel.



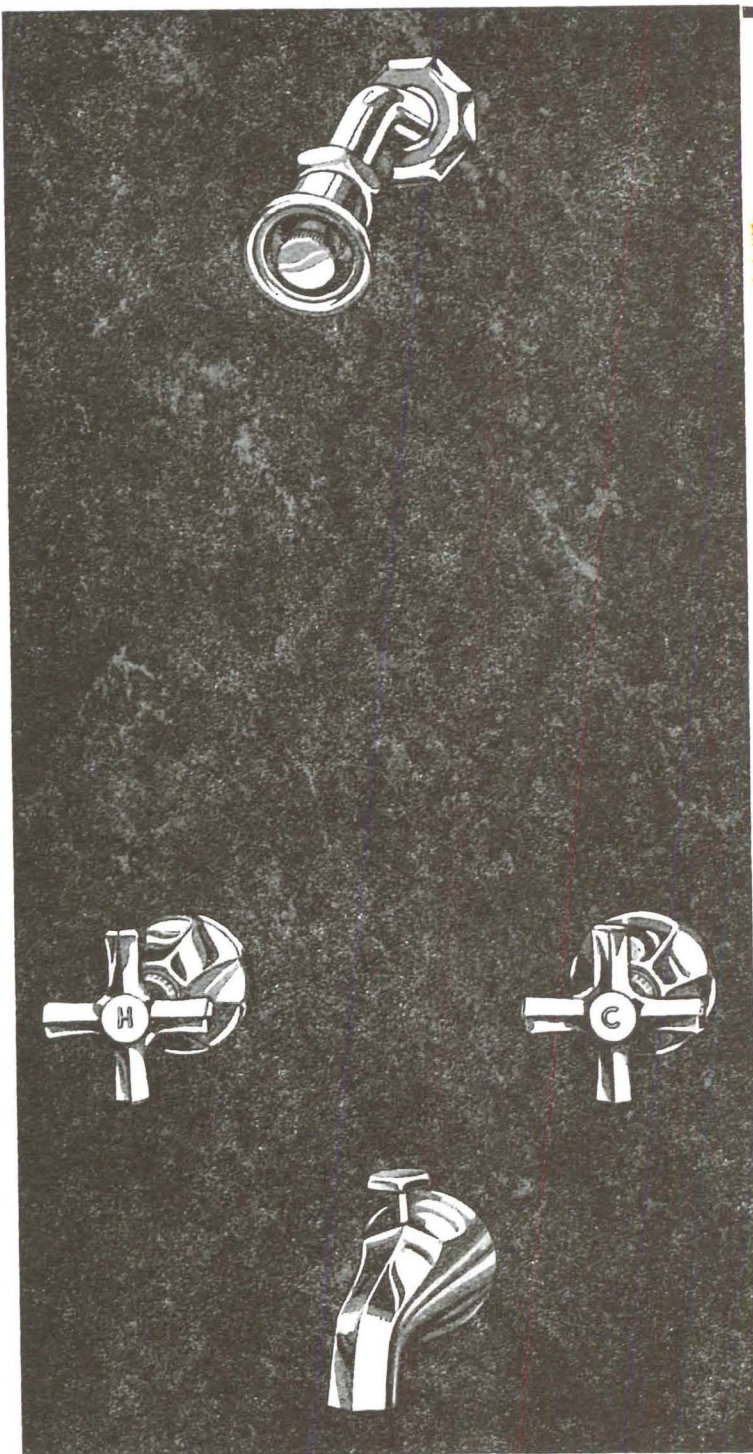
Douglas Fir Plywood Association



Tacoma 2, Washington



Modern Plumbing trim by Repcal Brass Mfg. Co. will be used exclusively in Arts and Architecture's Case Study houses 1, 2, 3, and 6.



The "Safeway" Automatic Tub and Shower Fitting (Cat. No. B625AS), Pre-war specifications throughout. All polished chromium plated brass trim. Corner shower valves with brass unions and brass connecting tee. Self-cleaning, adjustable shower head.

The LEADING LINE

Production of high grade plumbing trim is underway again at Repcal, particularly in the manufacturing schedules of staple items. While initial quantities on such items will be limited at the outset, all specifications as to material, workmanship and finish are identical with pre-war standards. All exposed parts are brass, finished chromium plate over nickel.

Our complete line will be available later in volume quantities. We will not show specific products until actual production and shipping schedules are set up. Inquiries are encouraged.



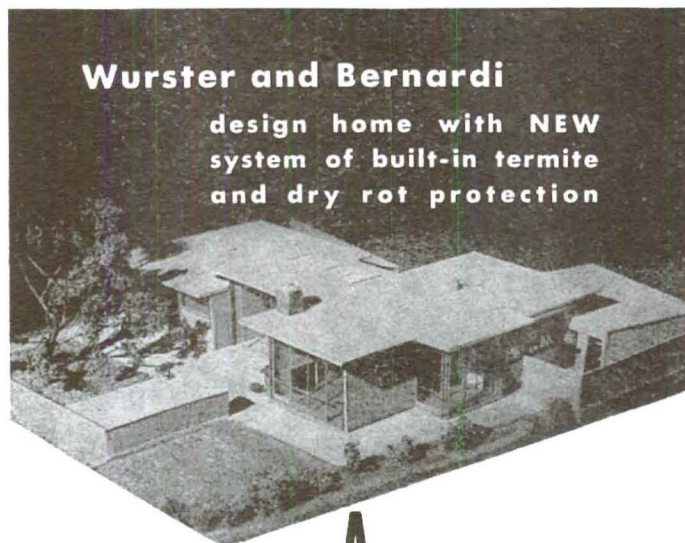
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system of built-in termite
and dry rot protection

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the well known architects Wurster and Bernardi
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TERMITROL PATENT

adds sales appeal. This unique method of frame construction now enables you to offer your clients "built-in termite and dry rot insurance" from roof to foundation.

easily specified. No complicated design additions or structural alterations are necessary. The Termitrol Patent specifies the simple application of treated wood at strategic points, thereby dividing the conventional building frame into a considerable number of sub-frame units, each capable of isolating any activity of structural pests within its own confines.

eliminates big repair bills. If and when infestation should occur, it is prevented from spreading and going on an unchecked rampage throughout the building structure. Because of the barriers set up through this system, any necessary repairs can be made inexpensively and with little inconvenience.

It costs only a trifle more than ordinary methods.
Investigate today.

Write for free booklet and details
on how you can incorporate
Termitrol Patent in your plans
for immediate building.

Conceived by **John Wilfred Gunn**

HOLLYWOOD TERMITE CONTROL CO., INC.
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ART

There is probably no better indication of the debasement of art in this country than in what is being written by art commentators on the emergence of industry as a "patron of art." These specialists in culture have hit a new low in the annals of the critical profession, surpassed only by the disintegration of art itself. If it were not so tragic it would be hilarious, for the absence of any apparent knowledge of the nature of art has led these advocates of art in advertising to some astonishingly naive and distorted thinking. A few thousand dollars dropped into the pockets of a handful of America's artists from the promotion budgets of big corporations, and there is a renaissance in art just around the corner! Even more fantastic is the belief that big business is sending artists on assignments to all quarters of the globe, or running wide open competitions, and awarding "substantial" prize money, out of the goodness of its heart as a magnanimous contribution to culture!

Were these appraisers of art born yesterday? Have they heard anything about the relation of profits and taxes? Do they think that industry does *anything* which does not *pay*? Does it occur to them that it may not be ART which industry is buying? Do they know that the combination of paint and canvas is not synonymous with art? Or that sales, prizes, or commissions are no criteria of an artist?

The reasoning (euphemistically speaking) which is applied to this phenomena of the "art world" is based, surprisingly enough, on the perfectly sound foundation that art is a form of communication—and that it should be communicated to all, or at least to as many people as possible. But after recognizing this maxim, the machinery of evaluation breaks down; for the corollary which is now current to the above goes something like this: Since through the channels of advertising, millions of people are reached, therefore advertising is the answer to the artists' prayer. What is happening right before these critics' eyes is nothing more than illustration masquerading in the cloak of "Fine Art." But no! Industry is buying the same sort of thing by the same artists who get into the museums and big exhibitions—and therefore it *must* be the "real thing." At least the "experts" regard it as such. The occupational affliction of the critic appears to be myopia, made evident here in an inability to see that the art of the galleries and museums has been "progressively" descending to the level of advertising art, *until today there is essentially no difference.* In other words, Industry's standards have not been raised to meet those of Art, as is presumed, but Art has thrown its traditional meaning to the winds. Nor should traditional, in this sense, be confused with modern industry's other concoction: Art for Art's Sake. (It might not be a bad idea to spend a minute or two speculating on what will happen to this new brand of patronage come the next depression. Artists on relief again? Unthinkable! Now that Big Business has found Beauty!)

In the traditional sense, art and industry should certainly be on speaking terms, for industry IS art when both are healthy. What is now called "patronage of art" would be unnecessary, even non-existent—for the two are interdependent. If we get back to the meaning of art (and not the meaning of pictures) it will be found that art is skill—man making things, doing things, in the best way possible. Art is also a form of knowledge, knowledge sought of the Nature of Things. No critic in his right mind would claim that a photograph was more than a picture of a thing, and not a communication of the Nature of Things. A painted picture of a thing or things is no closer to this Reality than a photograph. Neither is a caricature, nor an illustration, nor a romantic distortion of things. But this is what is now called art, and this is what industry is now patronizing. "Ignorance of the law is no excuse," as the saying goes. Neither is ignorance of what is art excusable, especially on the part of the critic. So much stress has been placed on "feeling" and the "I" in art, that just about anything passes under that name today. This form of interest in self, (apparently swallowed hook, line, and sinker by the critics) has all but obscured the basic aim of art. To repeat: the search for Knowledge.

The most profound art discloses profound conceptions. The highest attainment of thought of which man is capable finds expression in the abstract. Reality is unfolded in relationship. There are many levels of knowledge, the simplest of which might be called information by experience or observation. Illustrative art—the business of

continued on page 57



Western-Holly is ready

READY for bigger production than ever of Western-Holly gas ranges, is this newly enlarged Culver City plant. Covering ten acres, and including one of the largest continuous enameling furnaces in the world (just com-

pleted), this big Western-Holly factory is prepared to back up range sales with volume of production.

Western-Holly

THE MARK OF EXCELLENCE
ON GAS RANGES



Yes, Western-Holly's part in the reconversion program has been completed. Our plant facilities have been greatly tooled up. Our labor has received a substantial wage increase. But until such time as we can secure materials, and especially steel, to make gas ranges in quantity, our production is extremely limited. We can only do so much! We have done it! Now the rest is up to the country!

Products of WESTERN STOVE COMPANY, Inc.
CULVER CITY, CALIFORNIA
LOS ANGELES: FURNITURE MART • SAN FRANCISCO: WESTERN MERCHANDISE MART



"Pardon me, sir,
but your walls
are showing!"

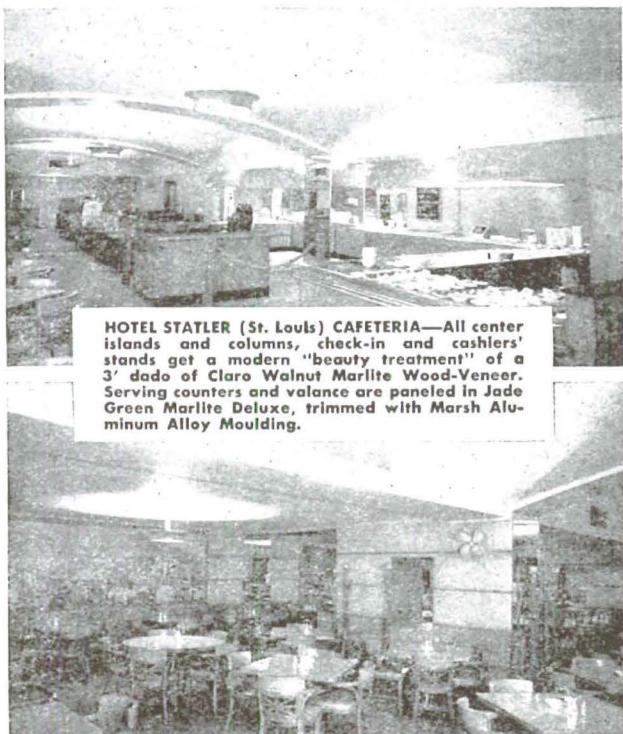
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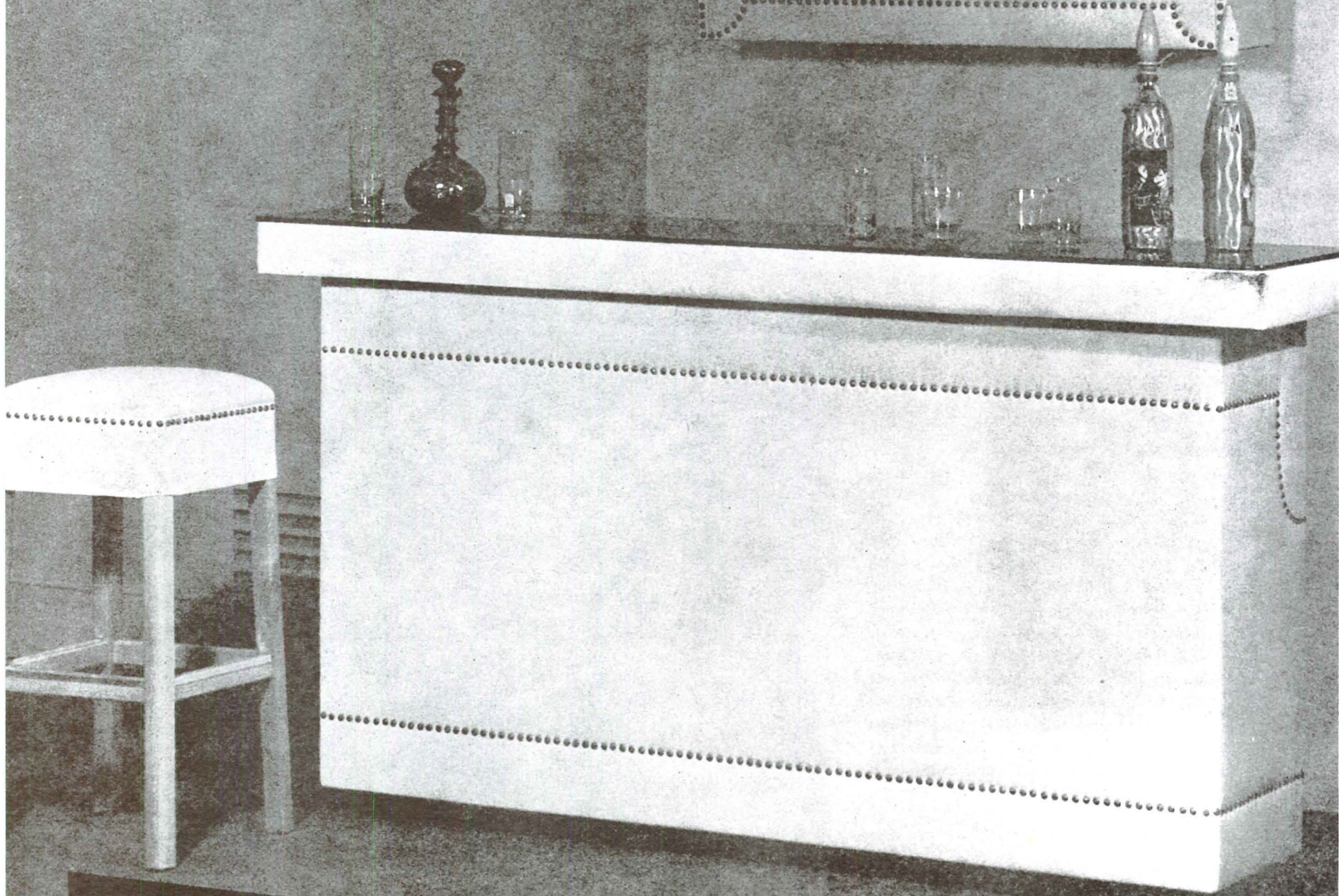
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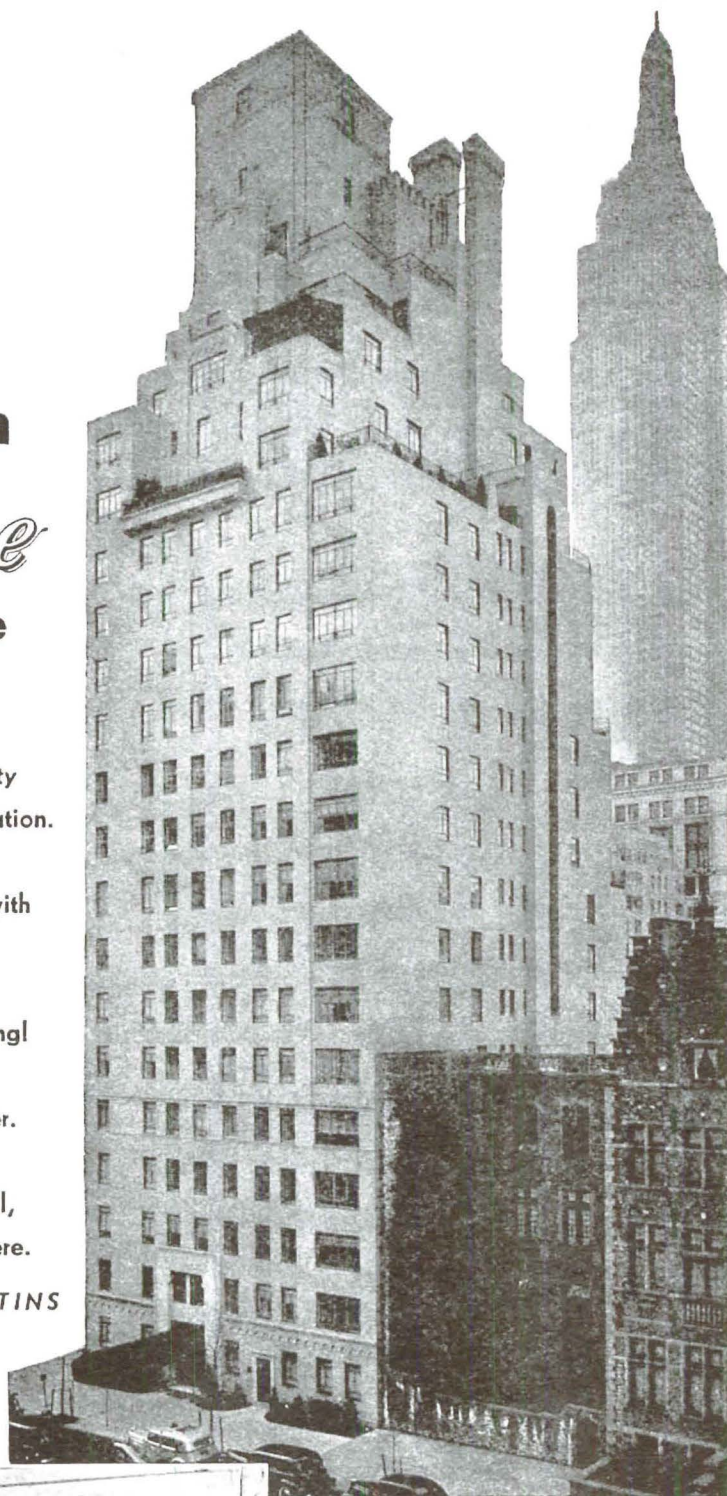
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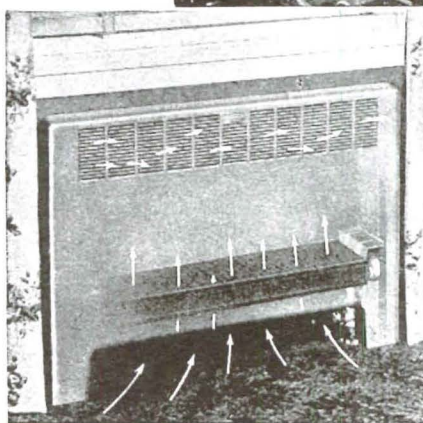
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ART

SAN FRANCISCO NOTES

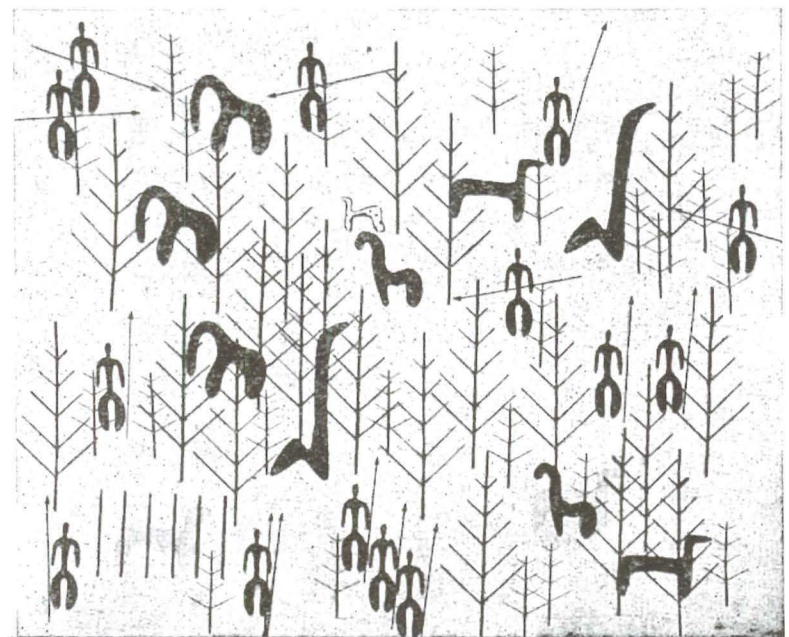
After a rather droughty and dispiriting period the San Francisco galleries are sprouting and blooming again as if spring had come after a long, hard winter. Particularly is this true in the San Francisco Museum of Art, where the paintings in the Eleventh Annual Exhibition have the brilliant colors of spring flowers. These paintings are by Artists of the Bay Region, selected by vote of fellow artists who have exhibited in recent Art Association Annuals and of members of the Museum, and while not by any means a cross section of San Francisco art, are representative of the work of a large and varied group. Therefore it is surprising to see such similarity of approach in the current exhibition.

With five or six exceptions the paintings and sculptures are either completely abstract or at least definitely non-realistic, a tendency which has been growing in the bay region for several years; and abstract or not, most of the things seem full of emotional content. It is as if the war had created emotional reservoirs which are beginning to empty themselves now.

Some of the abstractions are a bit weak in content, either emotional or intellectual, but there are very fine ones too; such as Charles Howard's *The Bride*, and George Harris' rich, rather somber *Festal*. Zahara Schatz shows a sheet of plastic with wires, bits of metal and spattered paint imposed on the surface. Jeanne Reynal's small mosaic, *Illuminated Cavern*, done in tiny, brilliant tesserae, although not strong in design is interesting for its lovely shimmer of color, and for a certain refusal to be seen as a flat plane. John Langley Howard shows a small picture called *Lunch Time*, painted with the meticulous precision of a miniature and full of amusing detail more than verging on caricature. There is a Claire Falkenstein abstraction cut from a flat slab of wood and painted, and abstract sculptural forms by Adeline Kent.

Probably Moya del Pino's painting of three children could be called the most conservative in the whole exhibit. There is, certainly, a wide range of style displayed, but the overall impression

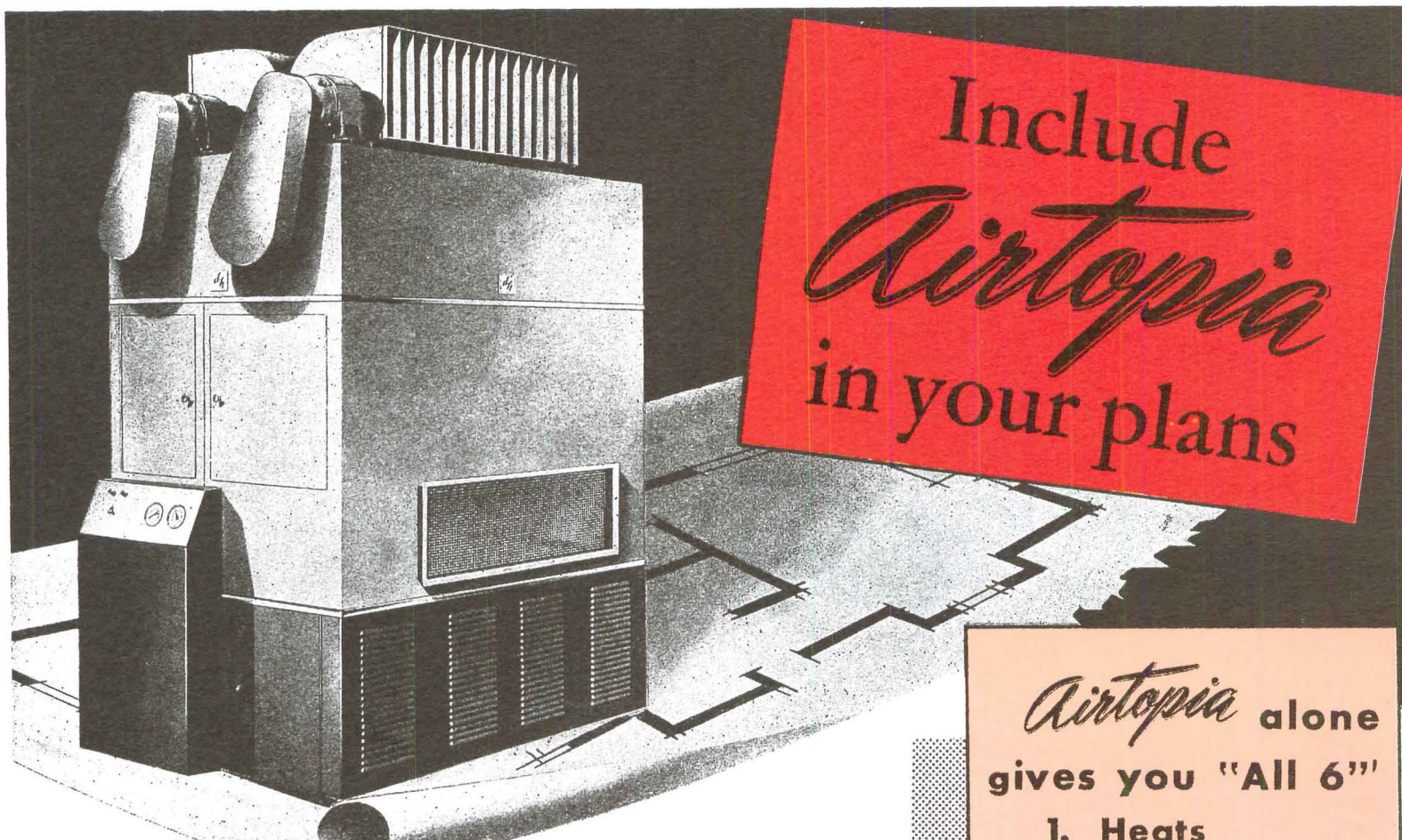
continued on page 58



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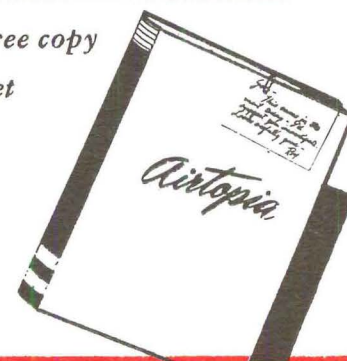
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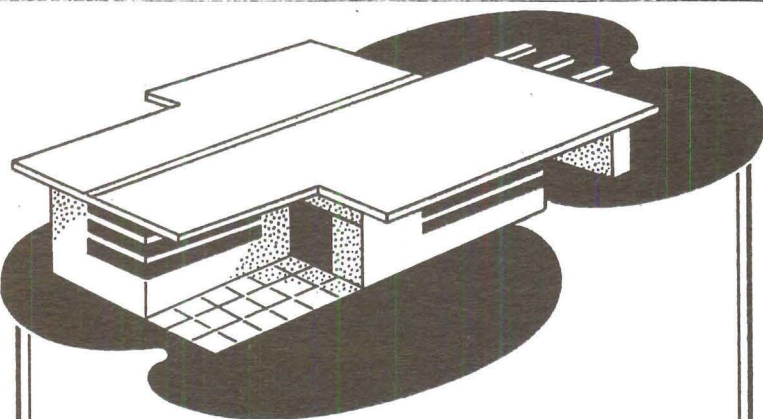
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BOOKS

REBUILDING OUR COMMUNITIES by Walter Gropius. 61 pages, illustrated. Chicago: Paul Theobald, 1945. \$1.75—Community planning properly regarded is a branch of architecture; it is considered the last branch of that art to reach maturity. Extensive city planning had been accomplished before 1925, as for example in Paris; since that year increasing attention has been given to the subject. Among the skilled architects who have made important contributions in the field of planning are Frank Lloyd Wright in America, Tony Garnier and Le Corbusier in France, Oud and Berlage in the Netherlands, Otto Wagner in Austria, and Behrens and Gropius in Germany. Gropius' influence as architect and city planner has been noteworthy in the Netherlands, England, and America. His ability is rightly held in high esteem. His work may not manifest the brilliant, quick imagination of some of his contemporaries, but it is solid, strong, creative, and satisfying. Gropius' place in the modern movement is accurately assayed by Sigfried Giedion in his *Space, Time and Architecture*.

Early evidence of Gropius' originality is his design for a Diesel locomotive in 1913, which was advanced for the time and might have been described in later days as functional and streamlined. His design of the Fagus works at Ahlfeld in 1911 and the Werkbund exhibition at Cologne in 1914 were equally advanced. His later work as director of the Bauhaus at Weimar and at Dessau is well known. He practiced in London from 1934 to 1937 and then came to the United States as professor of architecture in the Graduate School of Design at Harvard, becoming chairman of its Department of Architecture in 1938.

Gropius has been active in community planning since the early 1920s and his views on this subject merit attention. He has planned a group of three thousand houses near Berlin, large-scale projects at Dessau, Frankfurt-on-Main, Karlsruhe, and elsewhere. He was architect with Marcel Breuer for Aluminum City Terrace, a recent housing project of 250 units near Pittsburgh. In addition, significant planning studies have been carried on under his guidance at Harvard. The text of *Rebuilding Our Communities* is a lecture given in 1945 at Chicago. In preparation for the great building boom which is pending, the author shows the need for an overall blueprint to attain what is needed for whom it is needed. The human element must be the dominant factor and all income levels must be considered. Despite automobiles and planes, the human stride must determine space and time conceptions. For all points of activity and interest—work, school, shops, and home—ten to fifteen minutes' walking distance or a half-mile radius and a top population in each unit of five to six thousand people should be the norm.

As a flagrant violation of these elementary principles is mentioned Metropolitan Life's Stuyvesant Town in Manhattan. This slum clearance will crowd 24,000 persons into a quarter-mile radius area without schools, churches, or community buildings. This density of 600 persons per net acre is double the existing density for Manhattan. As an historical example of successful town planning Gropius cites Bath, England, built initially as a great speculation in the eighteenth century by John Wood and his son, who are usually described as architects, builders, speculators. A photograph is shown of its Royal Crescent, a crescent-shaped row of thirty small houses. It is still a pleasing sight with its landscaped open spaces. Gropius, when practicing in England, drew a scheme for three eight-story apartment houses near Windsor which showed the influence of this development on his thinking.

The author faces the fact that the average man cannot afford a decent dwelling in the free market of today and discusses changes necessary in our economy, more specifically in real estate marketing, financial and tax procedures, and in building techniques and organization. For a number of years he has been carrying on experiments in prefabrication, which he regards as one of the means of reducing home building costs. With Konrad Wachsmann he patented in 1942 a system of panels for a packaged house. The repetition of simple prefabricated building elements can be both economical and beautiful. Modern architecture, the first great genuine architectural expression since the Gothic, can be depended upon to produce the latter quality.

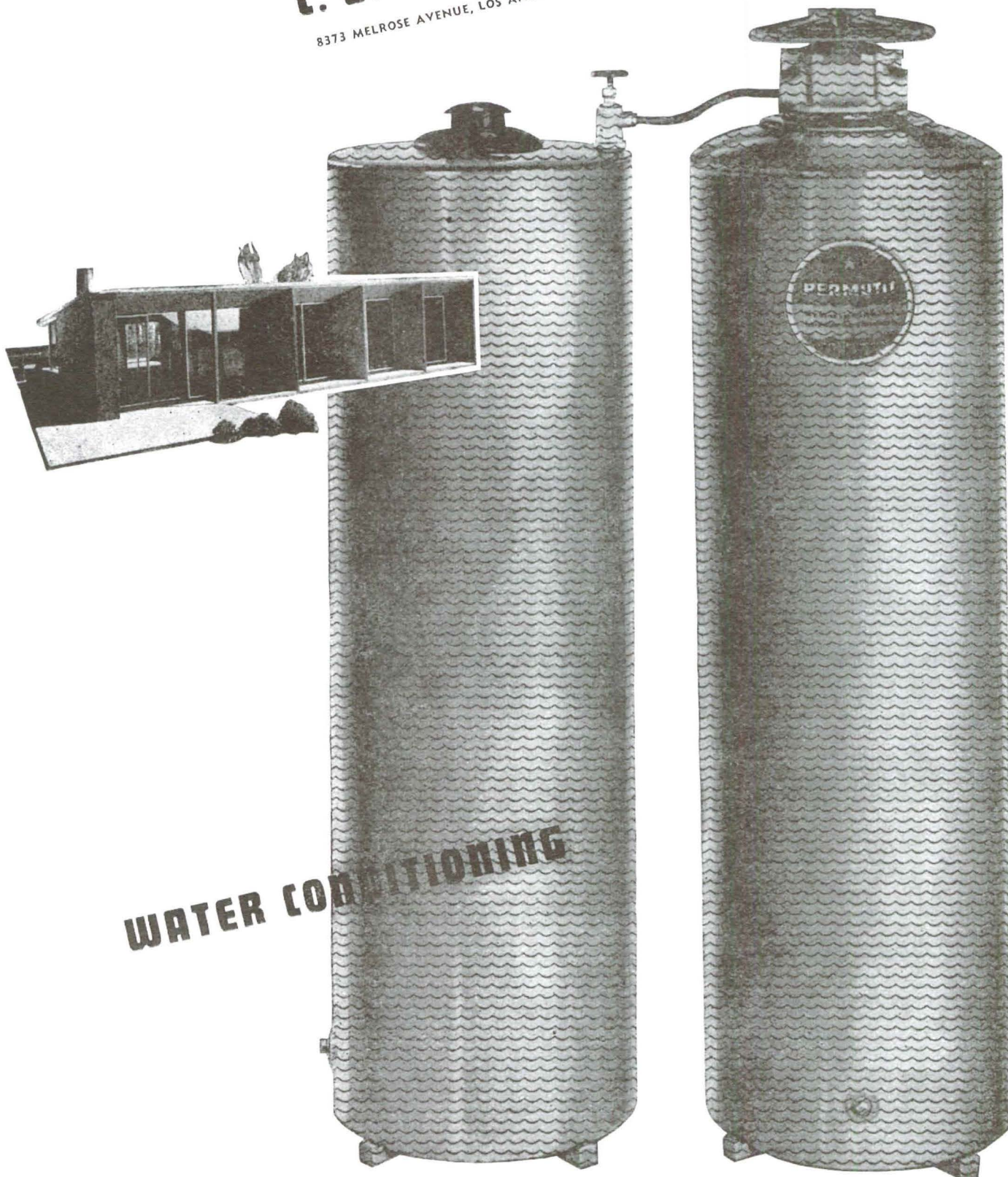
The planning of communities in the open country, such as the TVA and the Greenbelt towns, can teach much for curing the ills of

continued on page 58

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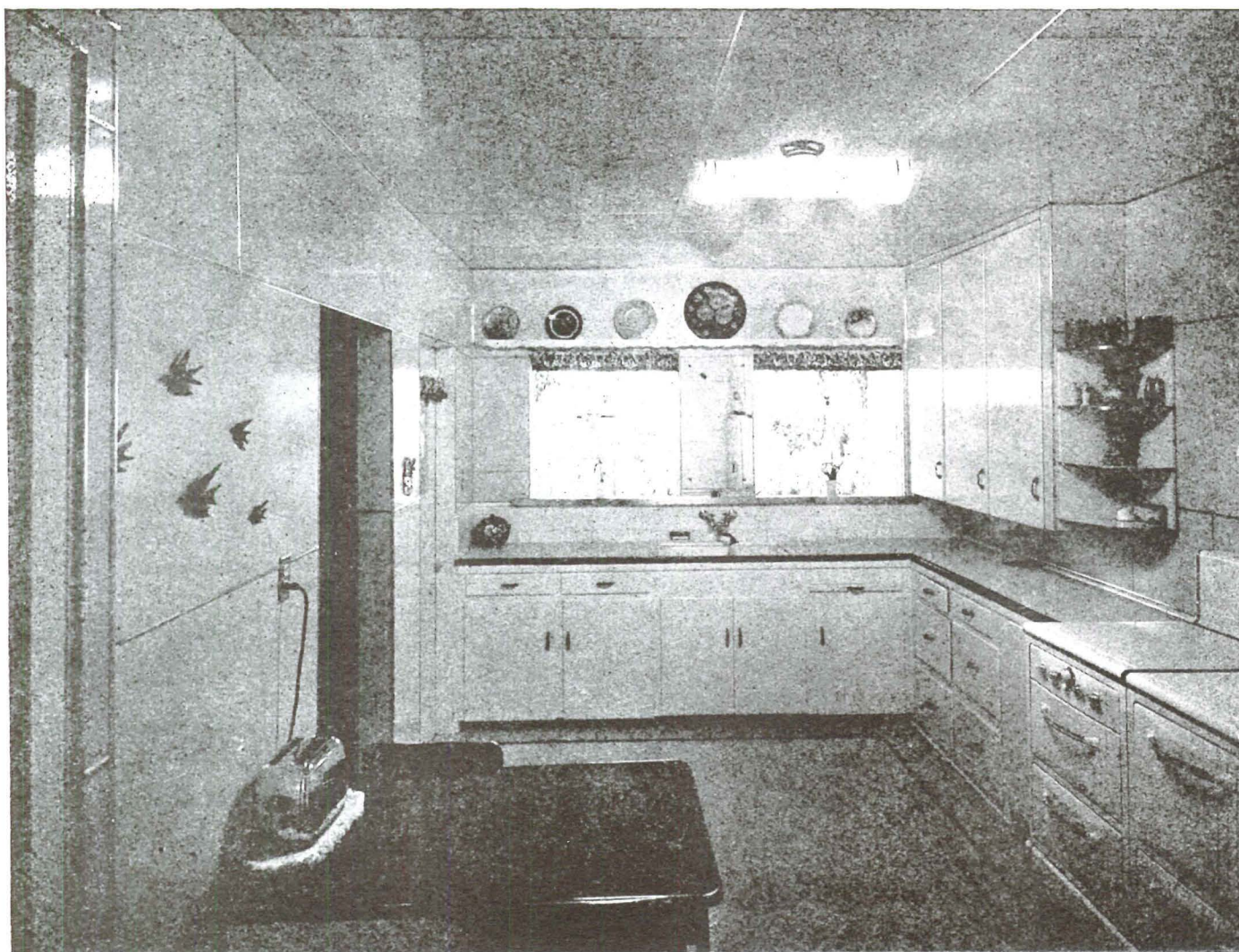


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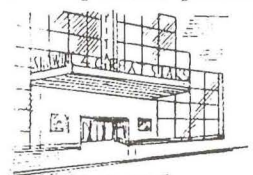
**HOSPITALS**

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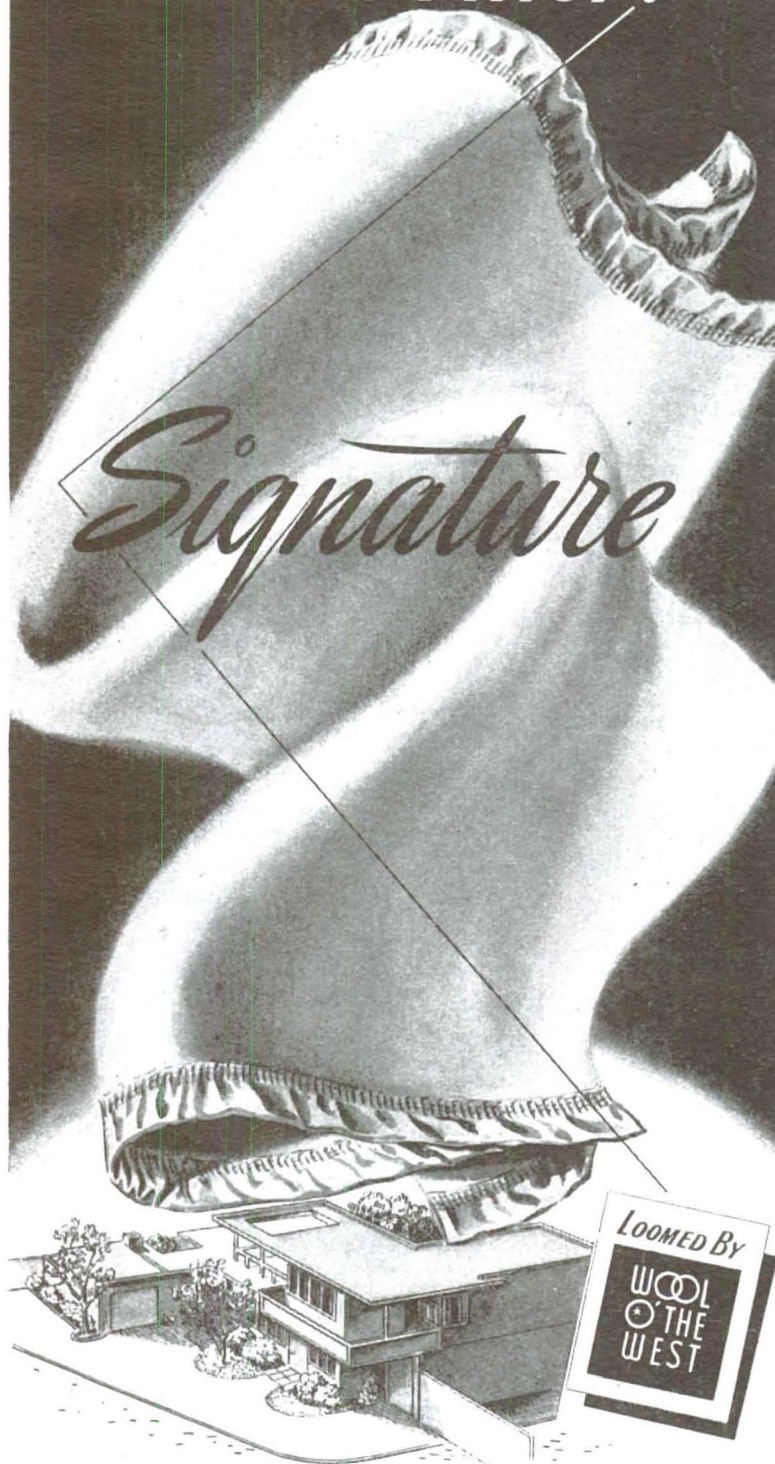
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MUSIC IN THE CINEMA

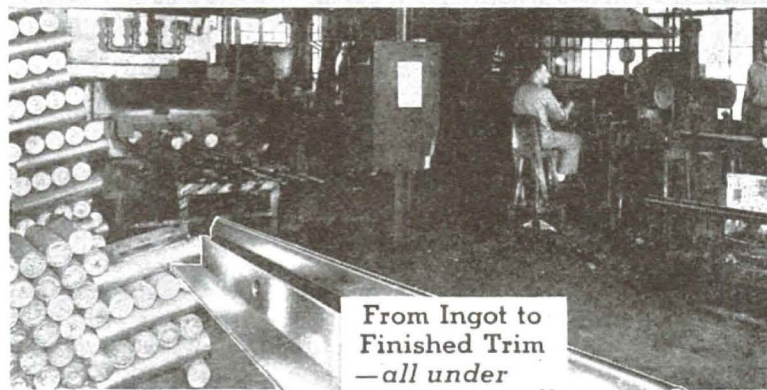
Alcoholism and the Academy Award—it now seems that the former will have a definite bearing on the presentation of this year's prizes. I do not mean to imply that the noble spirit of rum will affect the Academy's decisions, but rather that the screen portrayal of a man's great and consuming thirst will. *The Lost Weekend*, a Paramount picture directed by Billy Wilder, and starring Ray Milland, easily leads the 1945 list on the basis of realism, originality of concept, and convincing acting.

Miklos Rozsa's music contributes not a little to the powerful dramatic effect of the production, and merits consideration as one of the best film scores of the year. Several themes of identification (leitmotifs) dominate his musical setting, and provide a running commentary upon the psychological processes of a confirmed alcoholic. The main title music, for example, is based almost entirely on a theme in the minor mode that symbolizes Milland's frustration and depression, and has a tendency to drop down after every momentary rise in pitch, as if it were incapable of any sustained effort. We hear it subsequently when the drunkard is seen searching desperately for liquor in his brother's apartment, and again during his long and futile walk from one pawnshop to another.

Another theme recurs so often that it might be called an *idée fixe*. Representing the siren call of alcohol, it sometimes directs attention to Milland's thoughts about liquor even when his actions seem quite innocent. Scored for the theremin, its melody slides up and down as if to portray the vacillating, irresolute character of a drunkard, while the abnormal sound of the electrical instrument seems to reflect his unnatural thirst. This musical characterization is strengthened by the accompanying instrumentation: the quivering notes of a vibraphone reinforce the theremin melody; woodwinds and cellos playing tremolo emit a wavering sound; and still another electrical instrument, the novachord, provides an abnormal-sounding harmonic background.

A soaring, rhapsodic theme interprets Milland's dreams and illusions of greatness after whiskey has taken hold of his senses. It

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is heard most prominently during a scene in the saloon when Milland confesses that a few drinks can immediately dispel his feelings of frustration, and make him confident of his own genius. At such times he feels not unlike Shakespeare or Michelangelo. Associated with the girl who believes in him despite all evidence to the contrary is a love theme, slightly melancholy in tinge and consciously romantic in idiom. Its melody is replete with non-chordal tones that constantly demand resolution and thereby create an effect of insatiable longing.

On the first "morning after" of the weekend, Milland lacks even the courage to pick up the receiver as his girl telephones. In the background we hear an ominous theme of impending mental collapse and delirium tremens, which is to recur more and more prominently as the film progresses. After an unsuccessful attempt to pawn a typewriter (the pawnshops are closed), Milland goes to the saloon and begs in vain for liquor. To the accompaniment of a dissonant and minor motif, which is monotonously repeated to mirror his state of absolute exhaustion, the drunkard searches out a girl he had met in the bar, and again pleads for money. She accedes to his request, but he collapses on the stairs and is taken to the alcoholic ward of a city hospital.

The aforementioned theme of mental collapse, now accompanied by a theremin and vibraphone on a single, quivering tone, runs through the entire scene in the hospital. It reaches a climax when a man suffering from delirium tremens jumps up in the middle of the night and screams (the shock of this moment is intensified by a sudden, fortissimo burst in the orchestra). As Milland takes advantage of the confusion to escape, the orchestra quiets down, but only for a moment. Desperate in his craving for whiskey, and determined to obtain some even though he has no money, he waits for a liquor shop to open. During the scene in which he forces the proprietor to give him a bottle, a short motif extracted from the "alcohol theme" is repeated over and over again violently, for the drunkard will brook no denial.

Returning to the apartment, Milland drinks himself to sleep. Vague, queer-sounding music played by the theremin, novachord, and high strings, *sul ponticello*, is an aural counterpart of the blur he sees when he opens his eyes. Suddenly a mouse emerges from a hole in the wall (a solo violin playing short glissandi in

continued on page 59



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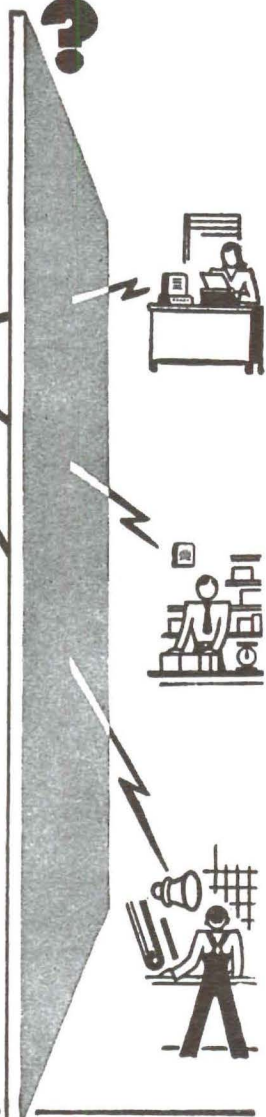
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MUSIC

During the month of January this associate editor climbed down from his ivory column and went about to review the condition of music in Los Angeles. What he heard would have added to the prestige of any musical capital of the world. The interest and the quality of the audiences, with a few exceptions, added materially to each occasion. Heartened by fresh awareness of the vital role of his city in the promotion and the encouragement of the very best music, stimulated by many excellent performances, several of the best of them by musicians who are his neighbors and his friends, this editor shinnied up his column to renew his vigil, a little less isolated than he had been and encouraged by all that he had heard and seen. Here follows a summary of his experiences: The first event, January 7, a program of contemporary music presented by Evenings on the Roof at Hancock Auditorium began with a *Sonata for piano duet* by the young New York composer Harold Shapero. Distinctly, although not radically original, like a construction in glistening plexiglas, it was played with dazzling bravura by Shibley Boyes and Ingolf Dahl and received by the always intent audience of the Roof with rewarding applause, so that the last movement was repeated. Ingolf Dahl then returned to play with the violinist Sol Babitz the Charles Ives *First Sonata for violin and piano*, written with extreme looseness and freedom for the two instruments in the composer's American vernacular, derived in part from camp-meeting hymns and old-time popular songs. Listening to a work of Ives for the first time is a good deal like listening to a new opera with English text. We are not accustomed to persons like ourselves pouring out at the top of their voices the extreme of their emotions, unless it be in a foreign language or in blank verse. We consider it sentimental, if we are at all moved by it, and insofar as it has been transported into music we are likely to find it confusing and pretentious. A song, being what a normal person does when singing, can be in English without offending us. We take to our bosom only those musicalized dramas which do not rise except by songs above the level of dramatic speech. Thus *Figaro* in English, deprived of recitative, can nestle in alongside *Show Boat* and *Porgy and Bess*. When the slow movement of the Ives violin sonata begins with the melody of *The Old Oaken Bucket* we are sentimentally embarrassed; but this insult to our sophistication is not nearly so great as that which follows our inability to grasp what happens to the melody afterwards. The tendency is always to depreciate what one cannot rise to, until rising has become the fashion. The final movement of the sonata is built around the hymn *Work, for the Night is Coming*, with an interlude during which, following an indication in the score, the song *Watchman, What of the Night* was sung by a soprano voice. The interlude is followed by as exact a description of daybreak as one can find in music, the flat, muted breaking of first light expanding to full sunrise; but the effect, though exact, is neither obvious nor picture-postcard, and the mass of material floating in the sky is by no means all harmonic.

The remainder of the evening, and some overtime, were devoted to the song-cycle *Das Marienleben* (*The Life of the Virgin Mary*), poems by Rainer Maria Rilke faithfully set to music by Paul Hindemith. It is not easy to take at a single hearing. The domes and overhanging terraces of the second poem are translated into a ponderous *passacaglia*, through which the voice innocently but not at all naively makes its way. More successfully here than in any other of his compositions Hindemith recreates the atmosphere of medieval German painting. One recalls the short, isolated accompaniment phrases upon which the Angel enters in the Annunciation, the powerful masculine dialogue of the Angel's argument with Joseph, the irony within the resignation of the Passion songs, the transparently glowing final phrases of the Virgin's elevation, the sonority of the bells clamoring, a Rilkean effect, while the Angel tells of the event to Doubting Thomas. The cycle was sung with

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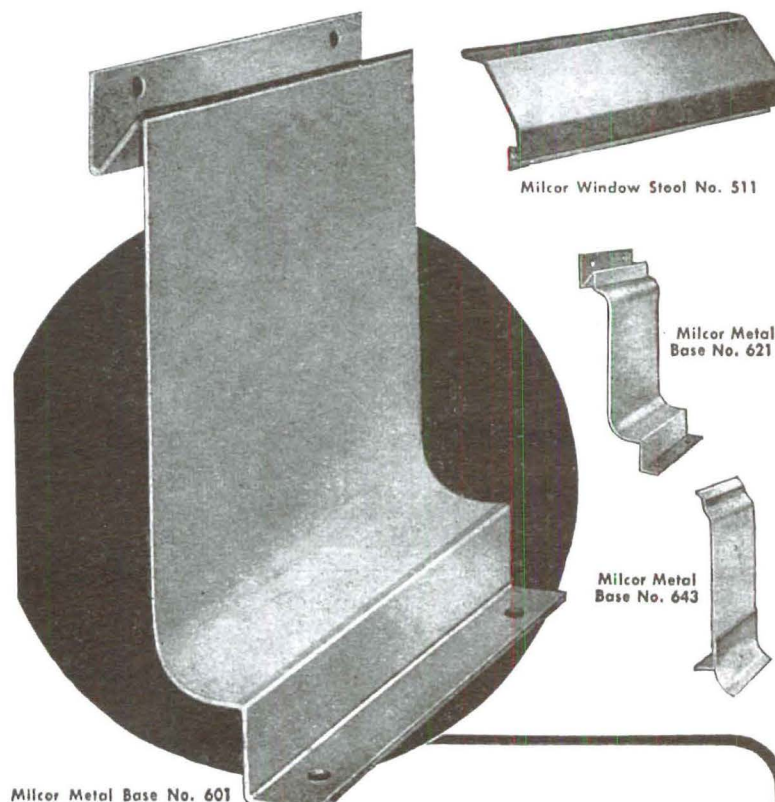
rich discipline by Sara Carter, again supported by Ingolf Dahl's masterly musicianship. Sara Carter, who made her Roof debut last season in a performance of Schoenberg's *Pierrot Lunaire* and later sang Schoenberg songs from *opus 2*, *opus 3*, and *opus 6*, is the rare combination of a vocally gifted singer with the large-scale intelligence of a first-rate solo instrumentalist. The unflagging beauty and accuracy of tone and diction with which she sang this more than an hour long, involved, and taxing cycle prove that she need not in any way fear being typed as one of those brave characters who make up for lack of a voice by specializing in modern music. This winter she was chosen by Otto Klemperer to sing *The Messiah* in Salt Lake City under his direction. As for Ingolf Dahl, he is already well spattered with bright paint from this column for his abilities as accompanist, piano soloist (the first Los Angeles performance of the Copland *Piano Sonata*), conductor (*Pierrot Lunaire* last season), and composer (*Wind Quintet and Quintet for Brass*).

January 9 the Music Guild offered the reconstituted Pro-Arte Quartet at the Wilshire-Ebell. It is made up of Rudolf Kolisch, founder of the Kolisch Quartet that once gave us unequalled performances of late Schubert, Beethoven, and Schoenberg; Albert Rahier, formerly violinist of the Belgian Piano Quartet; white-haired and venerable Germain Prévost, sole survivor of the original Pro-Arte, whose witty Haydn and resilient Mozart delighted us so few years ago; and Ernest Friedlaender, cellist. Masters of such divergent styles could not be expected to suppress their memories. The Viennese phrasing of Kolisch, biting sharply into time, the determined and scholarly manner of Rahier, the benevolent fluidity of Prévost, the luscious eloquence of Friedlaender make up a fruitful compost but not yet a great quartet. Or should one say that this is more than a great quartet, slavishly rehearsed to one anonymous response: this is chamber music, the playing together as individuals of well-matched, intelligent musicians. The audience was well content to hear these masters gracefully perform the melodious and melancholy Schubert *Quarter in A minor*, but the absent minds and polite presences were strained into a show of adolescent giggling by the next work on the program, the Schoenberg *Third Quartet*. Here is the definitive composition of twentieth century music, of classic force without neo-classical pretensions, austere as the later work of Bach or Beethoven that we now take all too easily; and in the tradition of great music it embarrassed and disturbed those who thought they could not understand it. "Freak!" one of them muttered at my side. But the mocker is mocked by his own helplessness, by being so immediately and firmly severed from these others whose enjoyment he in his venomous anger wishes to prevent. He is ranked with the mob of Bach's *St. John Passion*, pierced by the shrill flutes, exposed in his own dwarfishness like the mocking onlookers in a painting by Hieronymus Bosch. Art is merciless to make these inadequates expose themselves: on the surface condescension but raw disquiet beneath. The masters, who had labored to offer us this rare privilege, thereupon returned indifference for indifference in a polished and original but dispassionate reading of the *Third Rasumovsky Quartet*.

January 10 Alfred Wallenstein led the Philharmonic Orchestra through an uneven but well chosen program. The orchestra reproduced with fidelity the band-concert elements of Rossini's *Overture to La Gazza Ladra* but failed of that distinction in the placement of the passing notes needful for the right seeming artlessness in the little phrases of the strings. A similar failure in balance and in timing made the Brahms *Variations on a Theme of Haydn* deadly dull.

Orchestra and conductor perked up to usher Artur Schnabel into the whirlwind opening of Mozart's *C minor Piano Concerto* (K 491). Was it Beethoven or Brahms who remarked—or wrote—to a friend: "We shall never write melodies like that." The program notes ascribe the story, via Schnabel, to Brahms. One was awakened from these thoughts amid the rather excessive rushing of the prefatory whirlwind by the realization that Schnabel had taken matters into his own hands, and the tempo was changed. During the first movement the expression of his face was both benevolent and humorous. Relaxed and evidently thinking about something else he flowed along the keys as though he were really giving a performance. Abruptly this willing suspension of reality was halted: as though it were a separate movement he began his own new cadenza. The second movement was heightened by not so much a cadenza as a little cadence, too formal to give the impression of having been improvised, yet the very thing that could scarcely have been bettered in the context. In this as in several of the larger Mozart concertos the principal

continued on page 59



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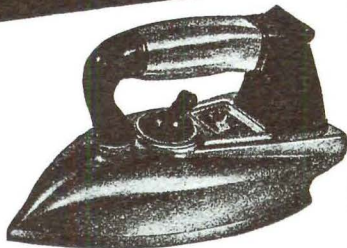
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STUDIES IN HOUSING

Now that the administration is planning on supplying materials for home building, there is hope that alleviation of the current housing shortage is in the offing. The need for new home building requires neither debate nor emphasis and the interest of large numbers of Californians in building in the near future as a solution for their housing problems continues.

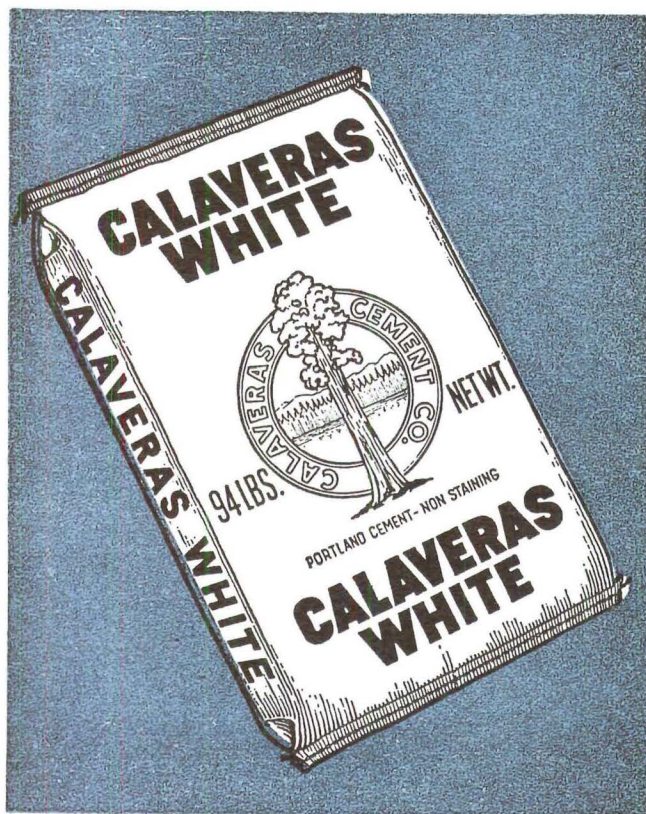
A series of five lectures is being offered by the Peoples Educational Center in Hollywood to assist the individual who is looking now for a lot, or who has one; who is going to build on his own, or who may participate in a mutual housing development with groups of his fellows. The lectures are essentially practical in nature with the prime object of indicating the pitfalls in building a house, and also, in establishing a series of criteria to assure the individual of getting the type of living conditions that will meet his family's needs.

There is no intention of giving either a broad survey of the housing situation nor of dealing at length with the aesthetics of architecture. The theme that will run through the series may be summed up in two questions: Is it practical? Is it economical?

In line with this approach the first lecture by Gregory Ain, A.J.A., will say that "You Can Have a *Good House*." The discussion will center about current trends in design, the minimization of housework and the factors that make a house efficient, attractive and livable. Design will be considered, not on a basis of æsthetic principle, but on a basis of living human beings and their specific needs.

The following discussion to be led by Garrett Eckbo will treat the general subject of "outdoor living," landscaping, plants for design and specific applications to Southern California living. Mr. Ain will then discuss the question of building; how much will it cost, what will you get for your money, the use of an

continued on page 28



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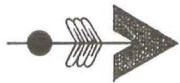
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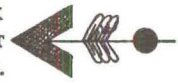
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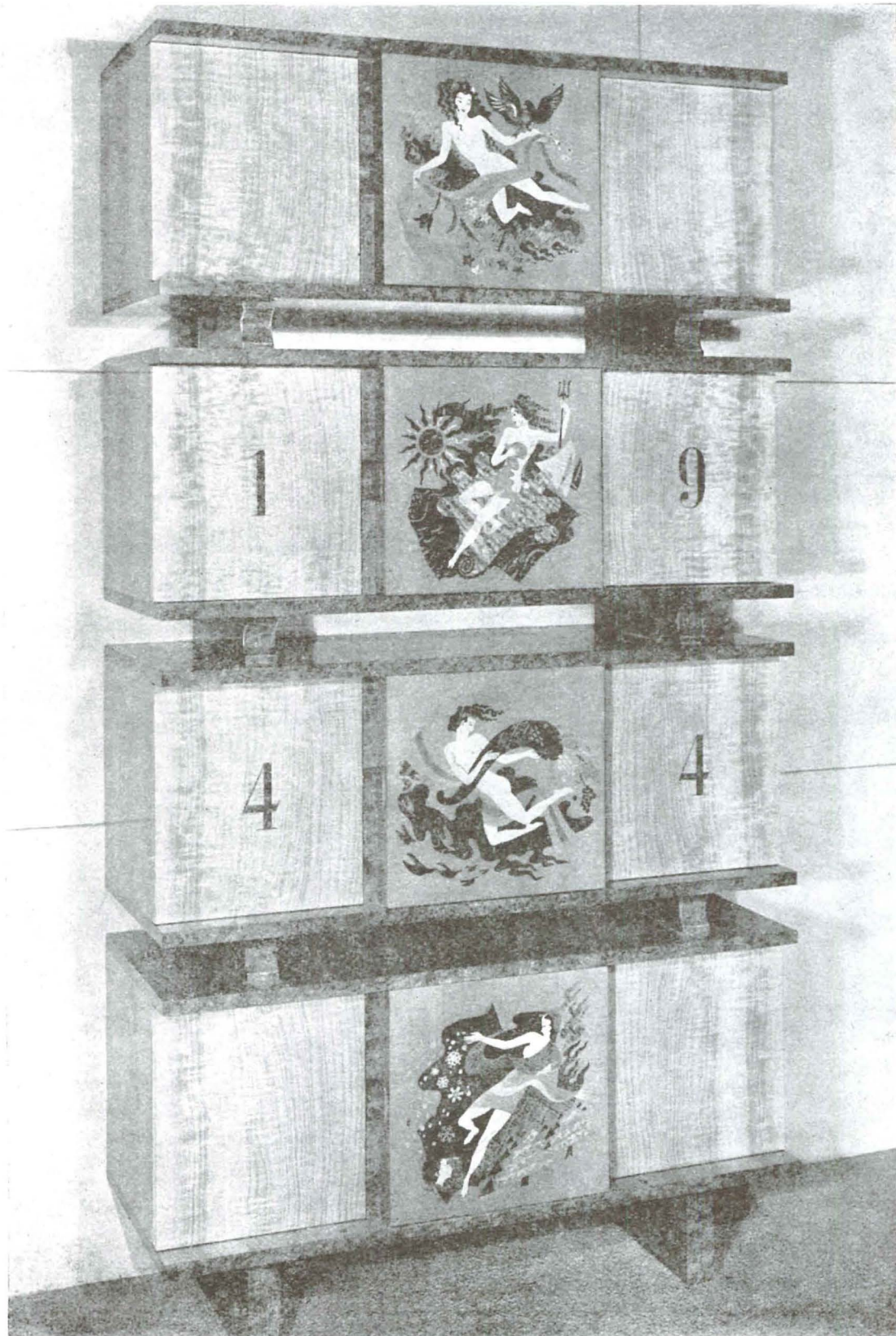


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STUDIES IN HOUSING

continued from page 26

architect, materials old and new, new construction methods, prefabrication, with emphasis throughout on the savings made by mutual ownership developments.

Drayton S. Bryant, home from the wars, and now with the Management Division of the Los Angeles Housing Authority, will, in the fourth session, place the house in its neighborhood along the lines of "don't mind your own business." He will talk on the positive and negative factors in living and protection of value; the concept of a community today; the housing of minority Americans. Mr. Bryant will also discuss some of the larger factors involved such as urban redevelopment, city planning and zoning, and slum clearance.

The final session for which Mr. Bryant will be moderator will center about the question of: "How Can I Best Finance My Home?" Representatives of veterans' organizations and of the realty and banking interests will be on hand to discuss veterans' financing and bank and FHA financing of homes. There will be a full explanation of the Taft-Ellender Bill and its implications for low and middle income groups.

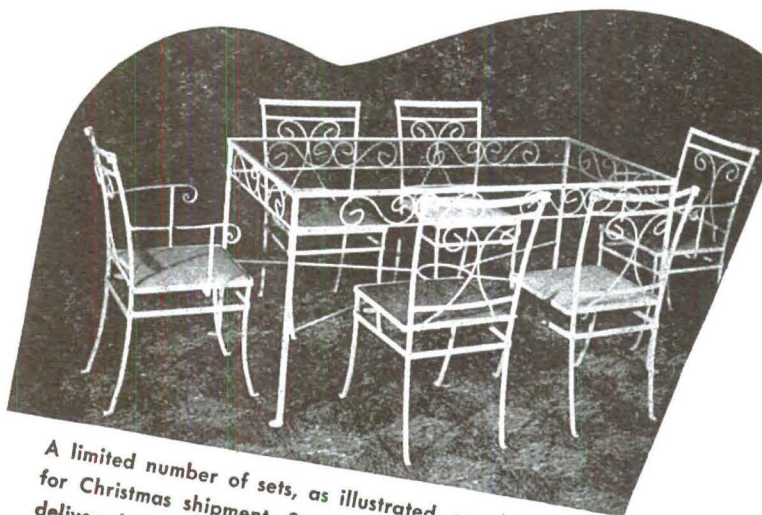
It is planned to distribute check lists and a bibliography on the general subject of housing. Stenographic notes of all sessions will be made and a brochure on the series will be issued. The lectures will be held at the Screen Cartoonists Guild Hall at 6272 Yucca, corner Vine, beginning on Friday, March 1st. Information may be obtained from the Peoples Educational Center at 1717 N. Vine Street, Los Angeles 26, Telephone HOLLYWOOD 6291.

The Center is planning a ten-week course for the semester beginning on April 15th which will deal in detail with the broad aspects of the housing crisis as well as current aesthetic trends in architecture.

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trend?

or **direction?**

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A direction in design is the backbone, the organic certitude behind creative daring and courage. Because its roots are deep, like a tree, it can reach confidently for the sky. It imbues its innovations with the power to endure.



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notes

IN PASSING

NOW WE HAVE DECIDED that we are not to be blown to smithereens simply because there has been no reoccurrence of the catastrophe of Hiroshima. Therefore, we come sneaking out of the caverns of fear, bellowing like bull elephants, and throw ourselves merrily into a mad little game called "kicking the atom around."

The latest but of course inevitable idea is the experiment proposed and being prepared carefully by the United States Navy through which it is hoped to discover the effects of atomic power when used against the battleship as a weapon of war. Personally, we will settle for the fact without the experiment. It is even money that an atomic bomb can be devised which will plain blow the hell out of any battleship or group of battleships that can be assembled anywhere in the world. The only real result can be the possible development of a method or means by which battle-wagons can be deployed in order to run best for their lives, or at least not be destroyed in too great numbers.

The amazing thing about the entire idea is that in order to settle an argument between the pros and cons within a purely military controversy, the atom and everything it implies can be used in order that some officers can march up to some other officers and, with the usual smart salutes, say, "I told you so." As laymen we find the whole project incredible though of course we always find the military mind a fearsome thing. It seems that in order to allay the possible suspicions of other great powers, we have hit upon a beautiful solution, reluctantly but with appropriate dignity. It has been decided that representatives of other nations might be permitted to observe the proceedings at reasonably close quarters with, however, the careful provision that they not be close enough to gather any information pertaining to structures and devices, and that they will not be permitted an inkling of the great secret that we have appropriated so evidently as our very own.

All this despite the fact that not one major or minor world scientist denies that the only reason we possess a "working" atomic bomb rests simply upon the fact that we were able to appropriate vast amounts of material to its manufacture in an area undisturbed by war-time conditions. Otherwise, we are assured Germany, England, Japan, Russia, and God knows who else would have arrived inevitably at a practical solution and would be at this moment in a position to challenge our atomic-politics with a neat thumb-nosing and a "so's your old man." Furthermore, it is agreed pretty generally that in the next five minutes, forty-eight hours, or a year at the most any one of several dominant nations will suddenly present us with the accomplished fact of their own version of atom splitting in terms of destruction. In the face of all this we continue blithely to offend human decency and provoke perfectly human suspicions, using the prime secret of the universe in an experiment frankly conducted for the purpose of what can be nothing but an implied military threat. And we top it all off with incredible stupidity and smugness, condescendingly inviting the world to watch us flex our muscles.

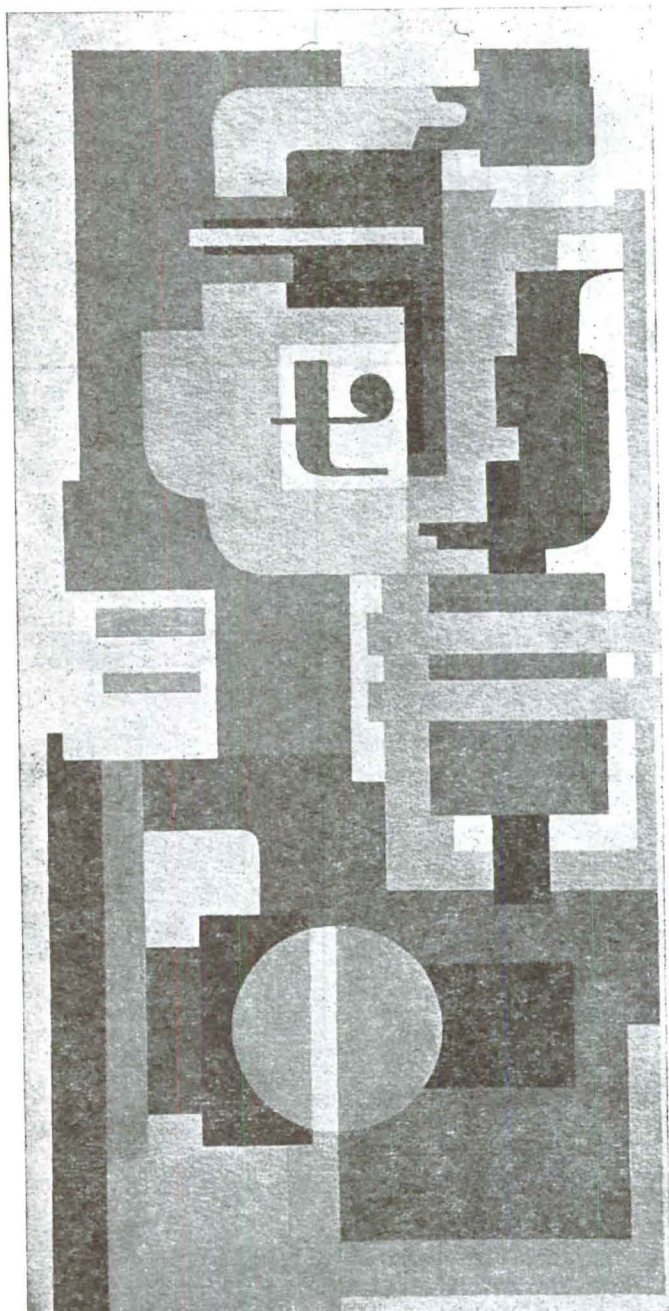
This is reminiscent of another activity—an echo of another device—more brutally frank perhaps, to invite a world, trembling before the possibility of war, to look at carefully contrived motion pictures of destruction calculated as a warning against the futility of protest in the presence of force.

While such experiments undoubtedly will be of great informative value they should not be conducted solely for the purpose of finding out whether or not a battleship will sink, nor should they be carried out under the exclusive auspices of any purely military establishment anywhere at any time. We can accept only controlled experiments, freely agreed upon by a science bound by a global and not a national responsibility, to bring to mankind whatever good there is to be found in the use of atomic power.

It is just possible that we have not yet devised a political and social climate in which such matters can be resolved with reason and wisdom and honesty. But anything else is the crack of doom. We might begin with the simple realization that as a nation we do not *own* the atom by a damn-sight. God help us learn that lesson without catastrophe.

peter krasnow

BY GRACE CLEMENTS



Photographs by Julius Shulman

This is an age when the meaning of art has been retained in the minds and the hearts of the few, while the many make capital of their unknowing. It is a common occurrence to hear: "I don't know anything about art, but I know what I like." What is really meant is: I like only what I know. One cannot very well like anything which he does not understand. But understanding does not just happen. It must be sought, and this is a function of mind. Nor does art just happen. As an instrument of communication it has a language, both universal and profound, serving man's need to meditate on that which is essential and eternal in the nature of being. When man loses this language, and art becomes merely what the eye sees rather than what the mind knows, man has lost a vital part of himself.

It would take much more than a dictionary of the language of art to understand the full meaning of art, because art is not something in itself. (That we try to make it so is one of the major obstacles to the knowledge of art.) Everything we do has direction. If we are interested only in acquiring material possessions, the direction is to one's self—for bodily comfort, social prestige, or for the sake of investment. Such a direction would not take us toward an understanding of art, because art has nothing to do with these things. If we are primarily concerned with the past, with our youth, with what our grandmothers had, we will seek all that retains memory. This direction is the striving to arrest time, to deny movement, growth. And art is a living thing, a process of becoming. But if our direction is toward the search for knowledge of all things, material and spiritual, denying nothing which is of the nature of man and of Reality, then we will find art, and the understanding of art. Then we will know that art is not an end but a means to an end.

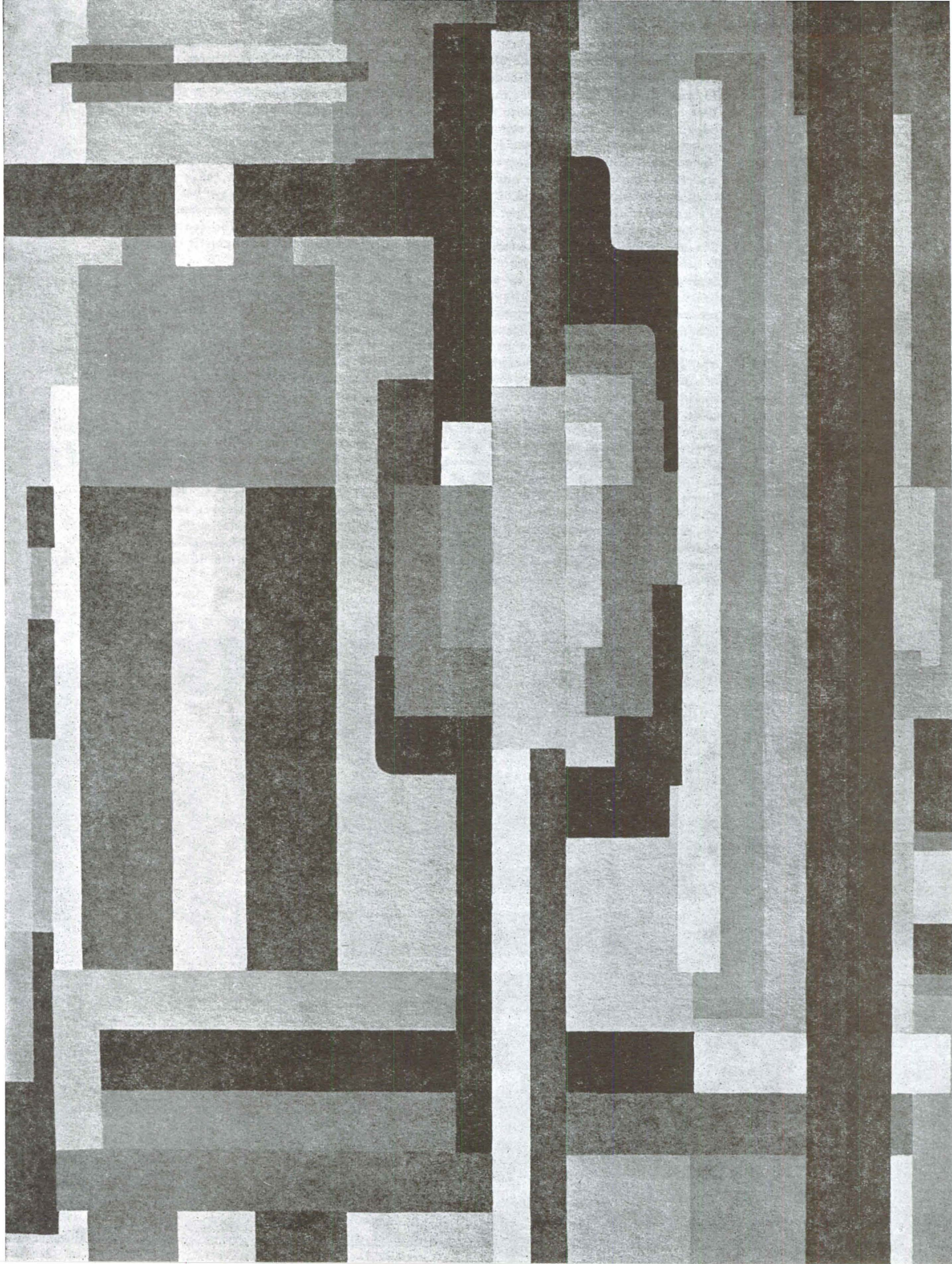
Those who travel in this direction, and who have found the work of Peter Krasnow, know that he is an artist who uses the language of art, and through which he communicates a kind of knowledge which no words can translate. He does not speak in images, nor in pictures, but in concepts—concepts which are of the essence of

Reality, not an imitation of an aspect of reality. The paintings are abstract, but not of abstracted objects—an important distinction. Krasnow calls these recent paintings Neo-Realism. No one who knows the nature of art can deny that they are, indeed Real. Those who base their judgments on precedent, or in familiar modes of modern art will find little reassurance. Krasnow is not painting in the manner of modernism, though his work is certainly modern. There is one possible comparison—Mondrian. And this is not a comparison of appearance. Mondrian was seeking the same realities which are contained in Krasnow's work. (Unfortunately very few yet understand this part of Mondrian. Too frequently his work is valued only for such things as its aid to typographical layout or as an influence on the patterns of linoleum.)

Krasnow's paintings cannot be fully comprehended without their color, but from those which are reproduced here, there is the element of form and structure which tells us a great deal of that which is contained in the originals.

There is neither black nor white in these paintings, nor does Krasnow conceive in the values of black and white, as is so prevalent today. There is color contrast, and there are colors so close in hue and brightness, or grayness, that their conjunction is almost imperceptible. Sometimes these colors cause a visual vibration, which emanates a sensation of light coming from within the painting. Sometimes they are quiet, and gently compatible. They are always "alive;" minor discords are contained in major harmonies, so that unity in the whole is a dominant force. Krasnow has said of his work, in explanation of his departures from the use of the familiar—of that which has already been achieved by others: "I aspire to

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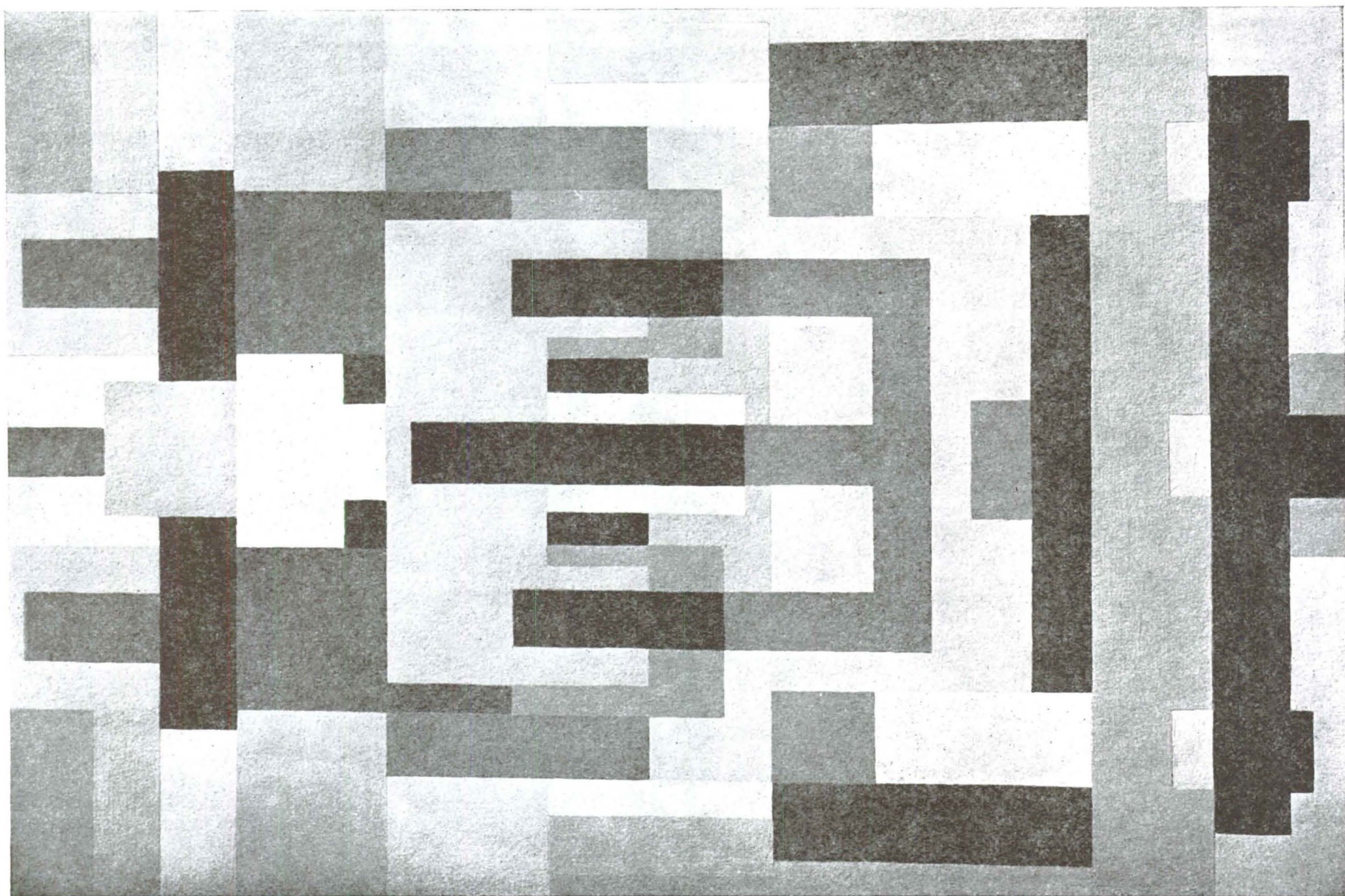
PETER KRASNOW continued

attain the impossible in the hope of making it also possible." This is something quite different from an interest in novelty. All knowledge is acquired by a search for it, and it evolves from that which is already known.

In form, Krasnow has discarded the particular for the universal. Therefore it may be said that his roots extend deeply into the past—not in imitation of the past but through knowledge of the past. There is a community of art which joins all art of time and place into something timeless. It is no accident that the square and the rectangle play such an important role in his structural organization, for they are the basis of man's experience of structure—the perpendicular and the horizontal. They are of the earth, of mountains, trees and oceans, of man, and of the dwellings man builds. The ancient symbol of earth is the square; of architecture, the right angle. Whereas the circle and the uncompleted circle are invested with knowledge of the heavens, the solar disk, Deity, the continuity of life, and man's belief or disrupted belief. These belong to the elements of plastic language. It is idle to suppose that they are merely geometric shapes.

Symmetry has been ignored by modern art, and of course has no place in pictorial art. Krasnow has rediscovered its power and its meaning. Sometimes, as in the painting reproduced on the cover, it is vertical and positive; at other times, as in the one below, it is horizontal, more passive, suggesting a latent force. But however he uses symmetry there is the concept of equality, that relationship to which enlightened man aspires; or of equilibrium, without which there is chaos. Though the components of the universe exist in a perpetual state of conflict, there is a constant seeking for balance, what may be called the ideal state of being. This conflict is in Krasnow's work in the opposition of forms and color. While in infinite ways there is introduced a marriage of forms, the interlocking of elements tightly bound in a retention of the ideal what might be called plastic symbols of peace, of unity and strength. It is the experience of such unity in life which gives men hope and courage. And it is when this bond is weak that there is strife and discord, the tragedy which man's lack of faith brings upon himself.

There could be no more fitting description of the quality to be found in Peter Krasnow's work than that it is a testimony of faith, and a deep awareness of the essence of Reality. No casual glance will suffice to gain from it the knowledge which it contains. It is to be looked at and looked at again, and with each new meditation a new dimension emerges, more sensitive, more profound. It is art through which one may grow. In the full meaning of the word it is art for contemplation.





community development





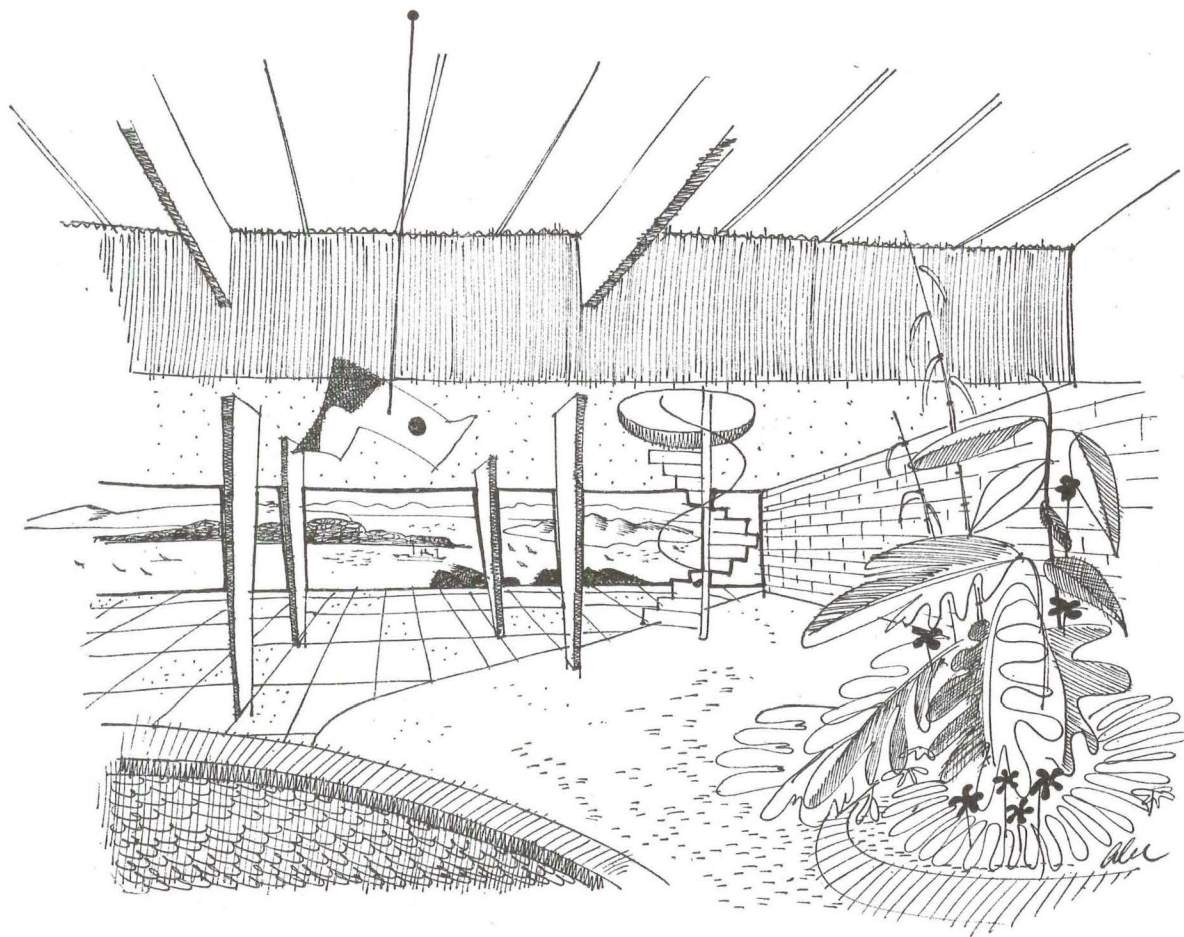
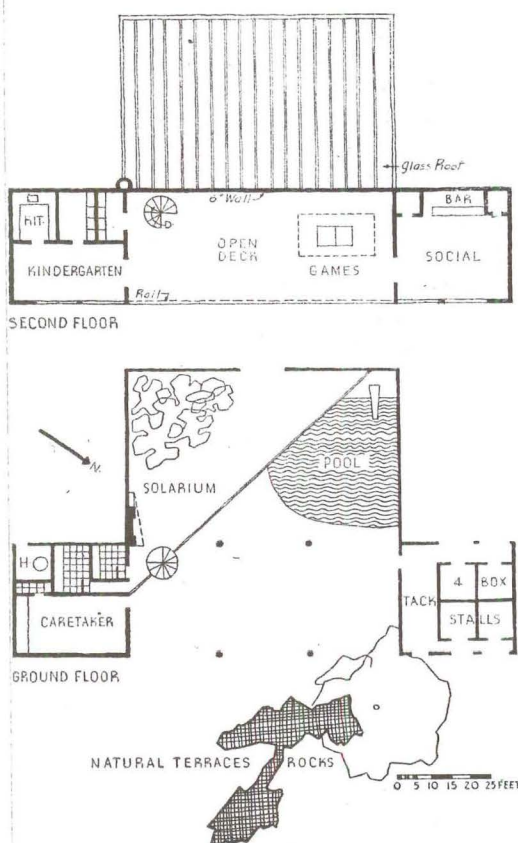
■ This community had its inception when the architect, mesmerized by the beauty of what he describes as "the most spectacular natural site" he'd ever seen, undertook to buy it. It developed that the coveted site was part of an estate which was being settled, that included an entire hillside. The terms were: whole hillside or nothing, now or never.

Familiar with the land and arrested by the problem it posed, certain that if its location seemed ideal to one busy professional couple, it would seem so to others, knowing San Francisco to pose a particular problem to just such people, and long chafing to put to the test his own theories on community development—not to mention houses—the architect undertook the project.

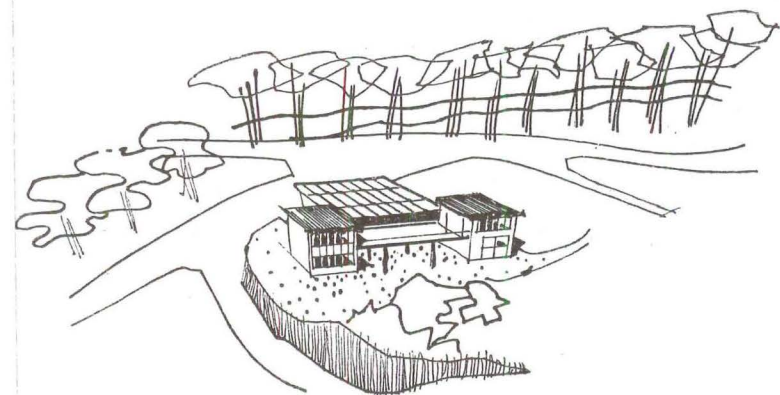
Clearly no commercial venture, the project will be built from the master plan, a house or two at a time, as materials and solutions present themselves. The first two houses are planned for construction this spring, and it will be noted that they are designed logically and with a certain bold directness in terms of materials now available.

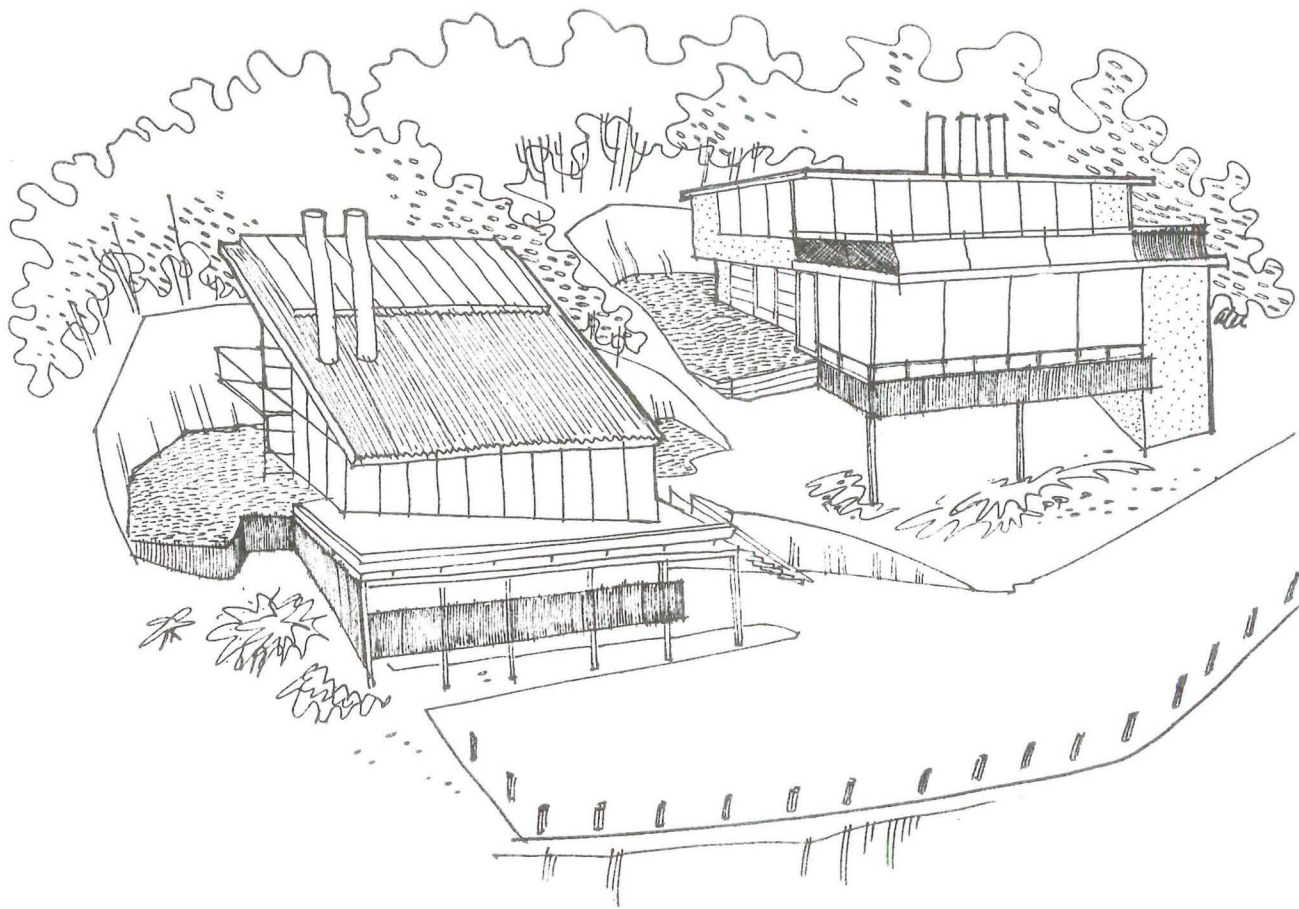
Outdoor areas will be fairly small, closely integrated with the house, and planned to give the most pleasant effect and the most use for the least possible upkeep, since it is supposed that the community will be largely composed of professionals, who enjoy a garden, but whose time for gardening consists mostly of watering the geraniums while thinking about something else.

In terms of this particular group, then, individual sites need not be large, and the twenty-seven houses will be close together. It is the essence of the architect's theory that this can be done successfully by carefully plotting each house for view and privacy, as opposed to commercial subdivision standards which attack the same problem by (continued on page 60)

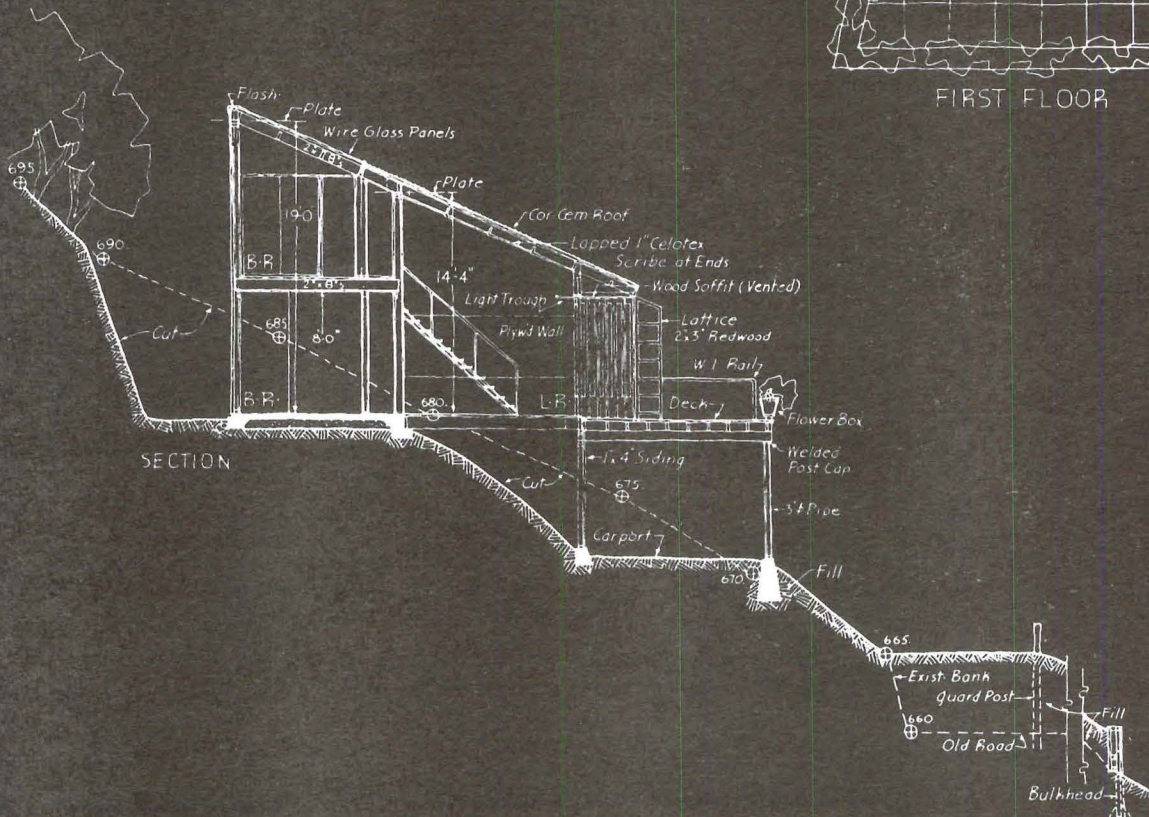
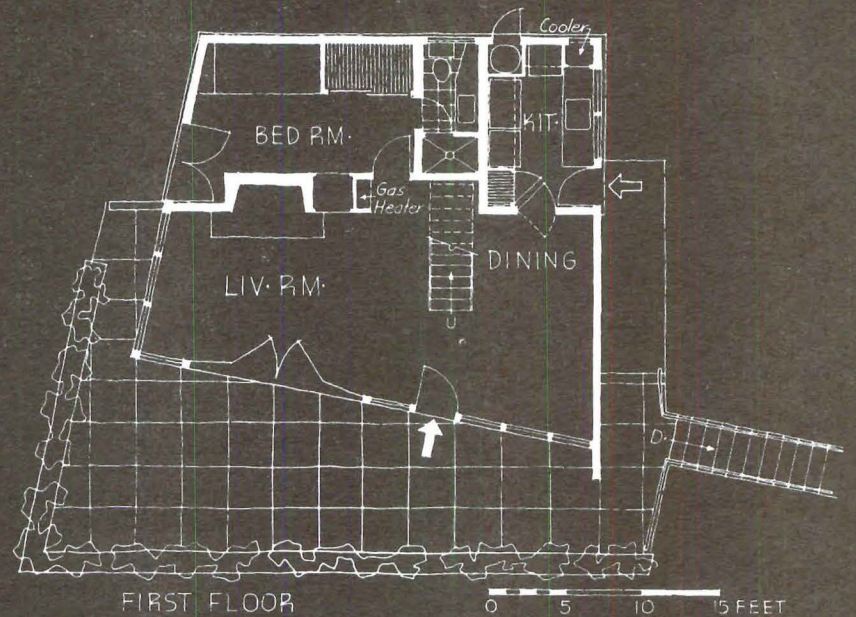
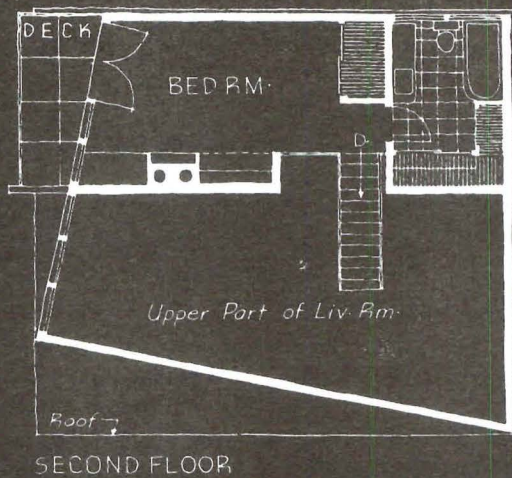


The site of the community center is the highest point of the project and overlooks the Bay to the northeast and the Pacific to the southwest. Protection for the outdoor recreation areas is attained by placing the pool and beach in a glass roofed enclosure open to the east. The open deck above for informal dining, dancing, or games is similarly protected by placing the kitchen at one end and the bar at the other, sheltered on the west by the clerestory effect of the glass roof.

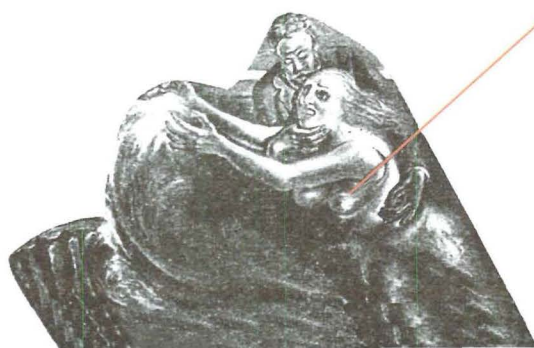
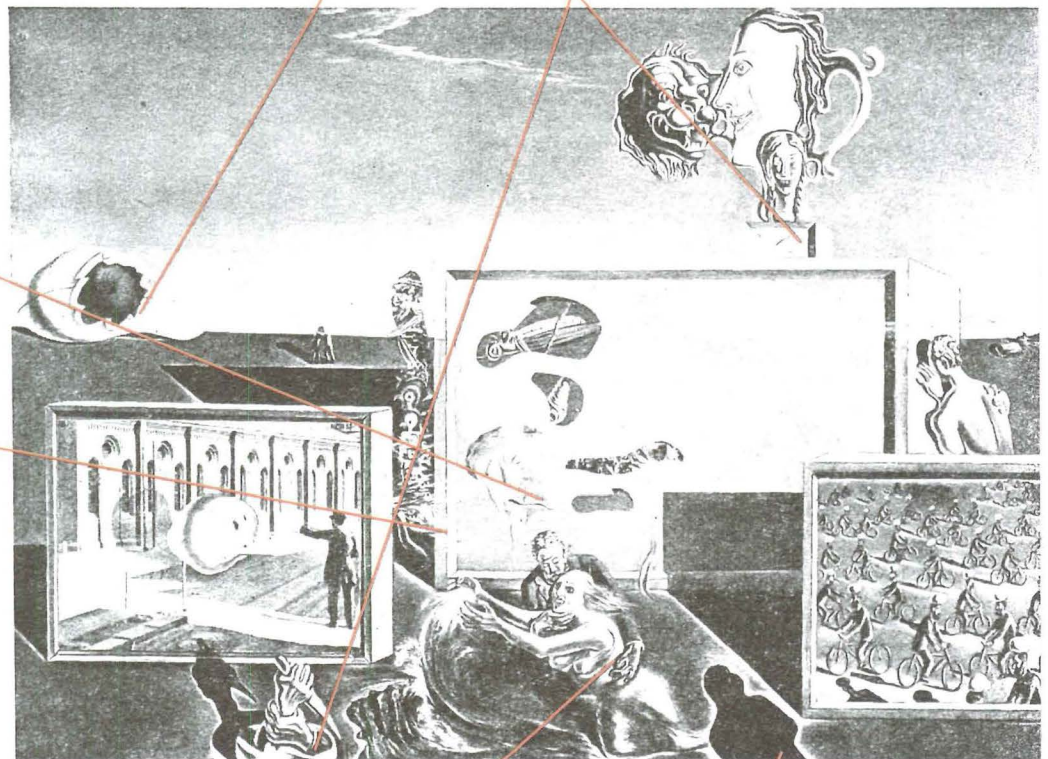
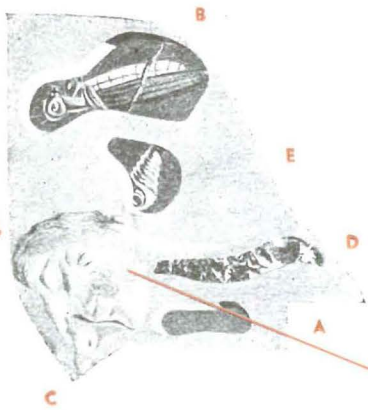
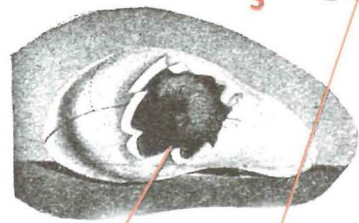




The designs for houses 1 and 2, under construction, show how the architect has handled the limitations imposed by the hillside site and the shortage of materials. For minimum excavation and fill, the houses are placed close to the drives. Large glass and outdoor areas are to the southeast for best view and exposure, with the north and west walls largely blank. Wireglass is used in the roofs above the second story bedrooms and baths for additional sunlight. The other twenty-five proposed units will be of similar design but with greater latitude in use of materials.



PAINTINGS AS A KEY TO



PSYCHOANALYSIS

■ The paintings and drawings by battle fatigued veterans and persons in generally disturbed psychological states are a virtually untouched field for clinical research. They are as yet undeciphered documents of an inner world of trauma and torment and from them the facts can be found and the psychiatric therapy devised to help restore their makers to a normal relationship with the world. The clinical research itself is a field at present beyond the capacity of psychiatrists alone to carry forward. But it is, or should be, the natural province of any really modern art criticism—any, that is, really suited to the very special psychological content of modern painting which, as is well enough known, has frequently utilized the newly uncovered symbolism of personal psychology as its subject matter.

During the war the Armed Forces produced documentary and educational films of great interest and value. The plastic art of painting, while a featured activity, yielded little that was truly creative. Its value lay chiefly in bolstering morale; no contribution was made to the stature of contemporary art.

A one-sided situation from the standpoint of the possibilities inherent in the use of art also took place in the handling of shock casualties. For with the exception of rare instances, such as the Mare Island finger painting project, art was used solely as a therapeutic or even a mere diversion. And while the importance of this is not to be underestimated, still the enormous potential in the pictures turned out, for use in diagnosis and direct treatment of the root trouble, was almost completely ignored. This is especially unfortunate since the Armed Forces had at their disposal both persons with highly trained visual experience and

those with proper psychological background to plan and execute a program which could have served as a standard from which the entire field of psychiatry could work.

The attempt on the part of art-minded psychiatrists to bridge the gap between the world of art and that of psychology is not new. However even here what has been accomplished is for the most part of a tentative and highly generalized nature, and in any event the methods employed are so lacking in dynamics that instead of continual progress and marked acceleration in the development of techniques, these techniques remain essentially the private property of the persons employing them. Many psychiatrists and psychoanalysts who feel a personal lack of aptitude to cope with this branch of knowledge, nevertheless look wistfully at their stacks of pictures done by patients, realizing that the material latent in them could appreciably aid and direct them in their work. For these pictures generally are visual records of innermost thoughts and feelings. The unconscious, thwarted in speech, says what it must say in the symbolic language of pictorialism.

It is in the interest of helping to arrive at a possible scientific key method for using such highly esoteric and subjective material, that an example is here offered of the manner in which this pictorial language may be translated. Reversing the method of Freud who used the exaggerations of the abnormal to clarify and define the processes of the normal, I have selected a brilliant esthetic achievement of contemporary art, highly complex and filled with rich imagery, to indicate the psychotic personality. The painting, *Illumined Pleasures*, by Salvador Dali, serves this purpose admirably since it is a kind of cartography of inward states as realistic as any map when, like a map, its own symbolic conventionalizations are understood. This painting is an example at hand of the surrealist attempt to render consciously and in a visible form the content—conscious and unconscious—of the artist's memory as well as that with which it is necessarily telescoped, his present subjective state. The symbolism of this painting, obscure at the outset, yielded to trial and error and deductive reasoning. Many interpretations that at first seemed plausible were rejected in the process. Various symbols which may have a general application are here used with specific references that alter their meaning, indicating that any system of symbolism must be flexible.

No attempt is made to cover the ground generally considered as belonging to the psychiatrist or psychoanalyst, but because of the great amount of overlapping, psychological interpretation is given where this is unavoidable. There are also included comments of a plastic nature where these have psychological overtones. To establish the continuity of idea that exists between this and other pictures by the same artist, would patently be the inevitable next step, just as such a continuity would need to be established throughout the sequence of work by a patient.

Illumined Pleasures, (1929), is a panorama of vitally felt sensations, pleasant and unpleasant to contemplate, visually revealed and described, and spread out with an impartial, clinical interest. Joined together, these "pleasures" form metaphorical episodes that constitute in the main, a pre- and post-natal autobiography of Dali.

This painting is a Freudian document: the symbols of Freudian psychology form the subject matter

from which the picture is made, taking the place of the still lifes and figures which appeared in Cubism, of Futurism's objects-in-motion, of the Constructivist and Neo-plasticist abstractions, and of the groups of unrelated objects reconstructed to make new objects that are forms of Dada and Surrealist expression.

Nevertheless, it is out of the various developments in Twentieth Century advance-guard painting as focused in Paris that the concepts of Dali emerge. For instance, stemming directly from Chirico are the use of three primary rectangular frames within the picture and disposition of these into a triangular pattern. From the same source comes the practice of enclosing within each frame or rectangle a unit of idea, also the use of architecture, of long receding shadows, of desolate horizon, as well as the air of the phenomenal with which everything in the picture is endowed.

It was to his own deep interest in and knowledge of Freudian psychoanalysis that Dali oriented the direction he took in art, for on the basis of his investigations into the unconscious, expressed pictorially, he has made his contribution to surrealism.

Dali has not given in this painting rapidly set down impressions of his sensations, but he has given instead a report or pictorialization in full and careful detail of the experiences themselves. To accomplish this he employs an extremely naturalistic technique both in his brush work which is as fine and immaculate as the miniaturist's and in the representation of his images which are rendered in as concrete and in as nearly photographic a manner as possible.

The strangeness of these apparently obscure symbols heightens the esthetic excitement. Still, they are familiar as the components of a cryptogram may be familiar, serving by their very clarity as a cipher or clue to their hidden or symbolic meaning. It is this meaning, this nucleus of human experience, for the most part unconscious in origin, and plastically expressed, that forms the basis of the analysis which follows.

The images by which Dali records his peregrinations through the maze of his own inward history, unfold from the black shadow (1) at the base of the picture, to the left of the cyclists. This forbidding shape (portent of the coming event) cast from an unrevealed source outside the picture frame suggests upon close scrutiny a man and woman in passive embrace.

Transition to active embrace occurs in the grouping directly above and to the left (2) in which the inference covers the physical and emotional gamut connected with the procreative function—the possessed Venus rising from the sea, her lover completing in one gesture the cycle of protection and destruction. This motive has subsequently been used in a number of Dali paintings and a particularly effective variation appears in the picture, *Apotheosis of Homer*, 1945.

In the Venus here, we find symbolized the contradictory presence of two widely divergent moments in the span of life. One of these is indicated by the symbolic reference to this figure as a Venus. It belongs to youth. The other carries her off into middle age, which is depicted through the physical maturity of the figure. This contradiction seems to suggest that the artist wanted to but could not visualize her appearance in youth. He remembers her as an adult recalls his mother, like a composite photograph of early memories and recent reality. Here is the first clue to the

BY HARRIET JANIS

Salvador Dali painting

collection of Mr. and Mrs. Sidney Janis

photograph by Soichi Sunami

courtesy of the Museum of Modern Art, New York

PAINTINGS AS A KEY TO PSYCHOANALYSIS *continued*

fact that this woman and the man represented with her are intended to represent his parents. No element of conflict seems to have interfered with the detached and impersonal inclusion of the father in this anecdote, uncensored but conveyed in obscure imagery. Clothed in the garb of a dignitary and bathed in an air of impersonal gentleness, he performs his functions as a doctor ministers to and comforts the stricken.

The mother, on the other hand, has been exalted, as we have seen, to the position of Venus, but a Venus convulsed by many shocks: the shock of ecstasy, the shock of birth into a new kind of life (emergence from water and baptism in blood), the shattering shock of the accumulated experiences of living (maturity of her figure). Beyond this, the artist has destined her to bear not only the traumata of her life, but those resulting vicariously from his (the artist's) own personal and deeply felt emotions, among these, perhaps a recollection of his first sudden realization in childhood of the implications of sex and the fastening of this early experience upon the person of his mother; lastly, the shocking and unyielding present compulsion to divulge his thoughts about her.

Out of disturbed waters, then, arises this profoundly disturbing creature in an atmosphere pervaded by the fascination of horror, and this fascination is morbidly added as a pleasure to the long list already inscribed upon the brows of his parents. These are pleasures which, although they apparently arouse highly conflicting emotions in the artist, force him relentlessly, nevertheless, to probe backwards into his memory and present the facts of his finding.

The visual flow of the Venus episode continues up the crevasse between the first two of the three frames, (3). Here the blurred humors form into colorfully plumaged birds' heads—familiar Freudian guise of active desire. The whole is surmounted by a photo-collage cut out into a phallic shape.

Within the aqueous blue of the center frame, (4), occurs the evolution from the empty, yet potentially gestative ovoid, (a), to the developed foetus in the form of a grasshopper, (b), identifiable in retrospect as a Dali self-portrait. Between these extremes of non-existence and personal identity are the vital intermediate steps. We see, on its side, a youthful head in ecstasy, (c). Presumably that of the father, it has been made, by the son's (the artist's) desire, into an image of his own likeness. The oral area of the face is transformed by "paranoiac metamorphosis" into a female symbol.

The symbol is next isolated from its position in the head and placed alongside in an enlarged version, not painted this time, but cut out of a photograph and pasted there, (d). The variety of photo-collage used for this detail is borrowed from that used in the form surmounting the

birds' heads outside the frame, a fragment of architectural adornment which is in its very nature erotic—innocent in subject matter, sensuous in technique, the typical gentle ecstasy of the Art Nouveau style. Because here are a labial shape and collage material whose association is now established in the picture as male, together with position in the order of events within this frame, the meaning intended for this apparently innocuous and meaningless bit of clipped photograph is clarified as that of cohabitation.

The spiral seashell disclosed in the floating repository just above, (e), therefore, apparently represents fertilization, and by the same token the seashells weighing upon the shoulder and mind of the youth standing outside trying to see into the process of internal growth, signify a perhaps thwarted virility.

The grasshopper, the symbol in which the artist here conceals his identity, is established in other Dali paintings as representing his father but because Dali has here projected himself symbolically (ex. C, above) in the position of his father, he has in this incident become father, therefore, grasshopper.

Off on the horizon, placed there to indicate the passing of time and externality of the event, the matured child is being born—the egg is being hatched. Maturity of the infant is indicated by the full growth of hair on the head which may be seen breaking through its enclosure, (5). Climaxing this more or less factual recital of physiological preliminaries is a bitterly satirical triple-portrait of the family united, (6). The artist's resentful attitude toward this group has determined his use of its Art Nouveau detail, now interpolating it as satire. The same attitude has reached out into the entire color of the picture, which is pervaded in turn by a gloomy dolor and by the sweetness of postcard sentiment. The son, now in the mother's image, is reduced to imbecility by the very dominance of the connubial glow. The father as a lion (passion) gloats exultantly, completing the parental mood of moronic bliss, which emerges in the guise of a thin streak of cloud and trickles off endlessly into time.

There is an interval of camaraderie, close to the horizon, between the diminutively scaled adult male figures. If this is reconciliation and understanding between father and son, it is offered as a small probability placed off in the distant future. Although nearer in space than the event of birth, as shown in the egg, this grouping is more remote in time possibly because it seems so distant as to be almost unnoticeable while the episode of birth looms on the horizon.

It seems quite apparent that the center frame supporting the head and pedestal-shoulders of the mother in the family group is the trunk of her body, containing the generative processes, and that the peering youth is the artist himself, indulging in the pleasure of curiosity in the attempt to satisfy his longing to understand. Off

in the distance beyond the shoulder of this inquiring youth is a symbol including birds' heads, an echo reverberating in earth tones the colorfully plumaged birds' heads of the father's desire, mentioned above.

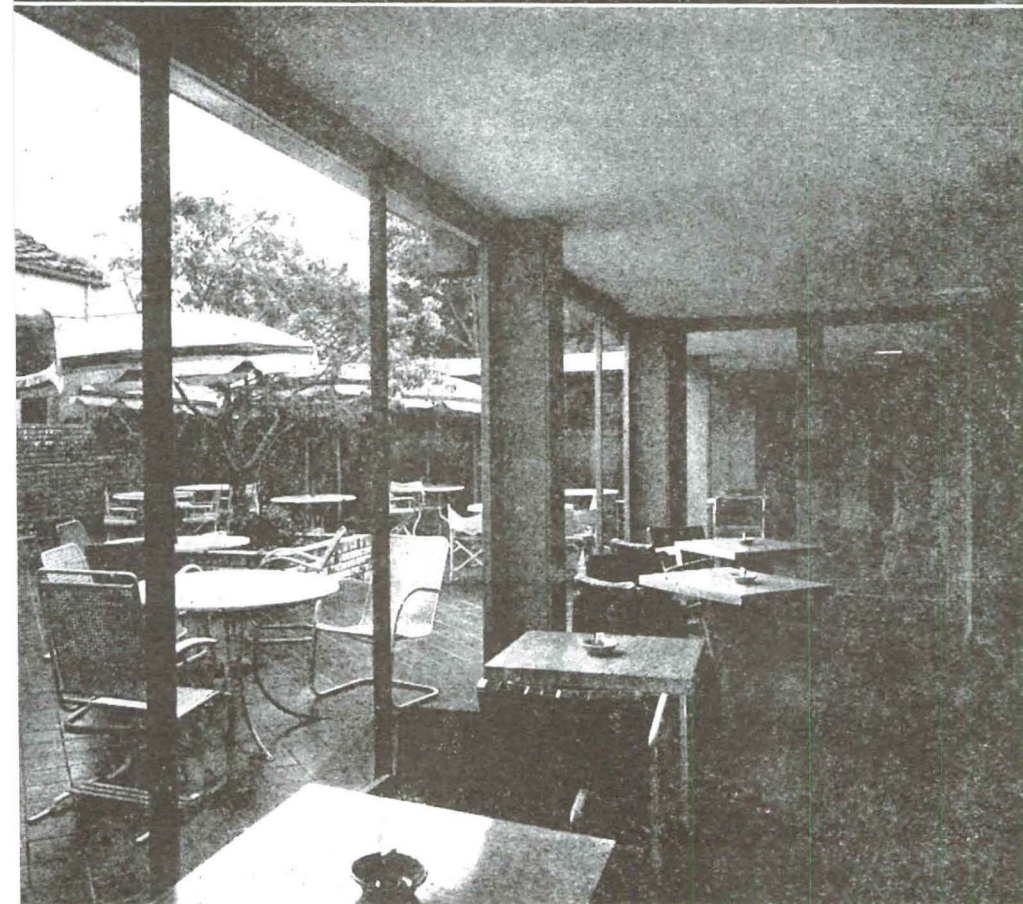
The image of the clutching hands and dagger in the left foreground (7) evidently symbolizes the moral struggle between restraint and abandon, with the shadow thrown by it taking on the double aspect of what appears to be a darkly imagined bird of prey and bust profile of a woman. Repeated here are many of the essential pleasures inherent in the Venus situation already referred to, extended to include the physical sense of power in the act of destruction and moral sense in the wish to control destructive forces.

This struggle is thrust, through the action of its shadow, into the frame above where experience of the pleasures involved is subjected to the corresponding alternates of restraint and abandon. Pointing or aiming at an amorphous mass set against a background of formalized architecture, the man in the frock coat, still the father, seems involved in the release of creative energy. This act takes place beside an edifice which is a church and apparently symbolizes at the same time the family unit (the window-units are reminiscent of the triangular situation composed of one female and two male elements that dominates the picture).

If this release of creative energy is to be considered sublimation of the sexual impulse and diversion into creative channels, the creative outlet takes the form of architecture rather than any other esthetic expression. This seems to correspond to the selection of architectural details for collages used in other parts of the picture as male references, inferring a tie-up between fundamental physical processes and the physical result. Within the frame on the right, gratifications accruing to the frock-coated man are expressed in the excitements of pressure (neurotic enjoyment of worry) and skill that accompany the feat performed by this one-legged bicycle rider. (As a matter of fact, he has two legs, but only one or the other is ever shown.) Under the burden of handicaps and through continued strain, this figure manages to balance the amorphous mass upon his mind. The course he pursues is irregular but never uncertain as he mounts with rhythmic progression to the top of the frame. This whole episode conveys the idea of onanistic rhythm, and since the rectangular frame in which it takes place coincides with the position of the torso of the peering young man, it evidently refers to the artist.

If this data uncovered were from the case history of a battle fatigued patient, it is at this point that the function of the psychiatrist would enter in diagnosis and treatment. It is important to emphasize that such patients, and those generally in disturbed states frequently accede freely to the suggestion to draw or paint, (continued on page 60)

*The multi-association upon which is based the paranoiac-critical activity which Dali contributes to Surrealist method and ideology.

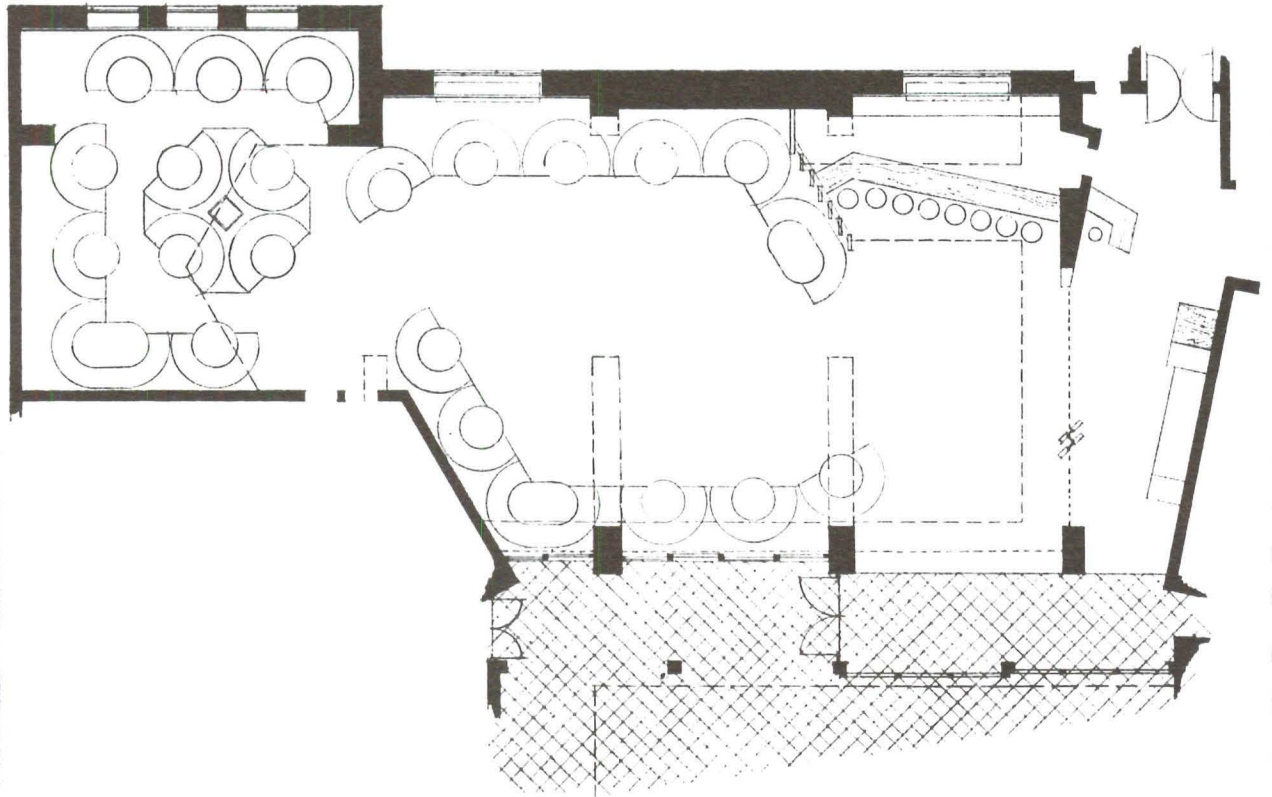
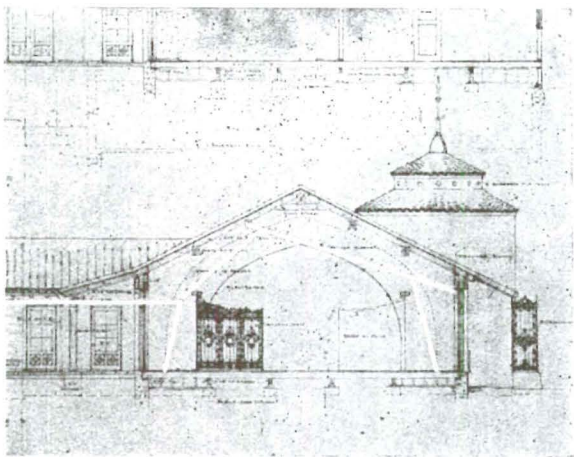


remodeling project

FROM PLUSH SPANISH TO MODERN CLUB

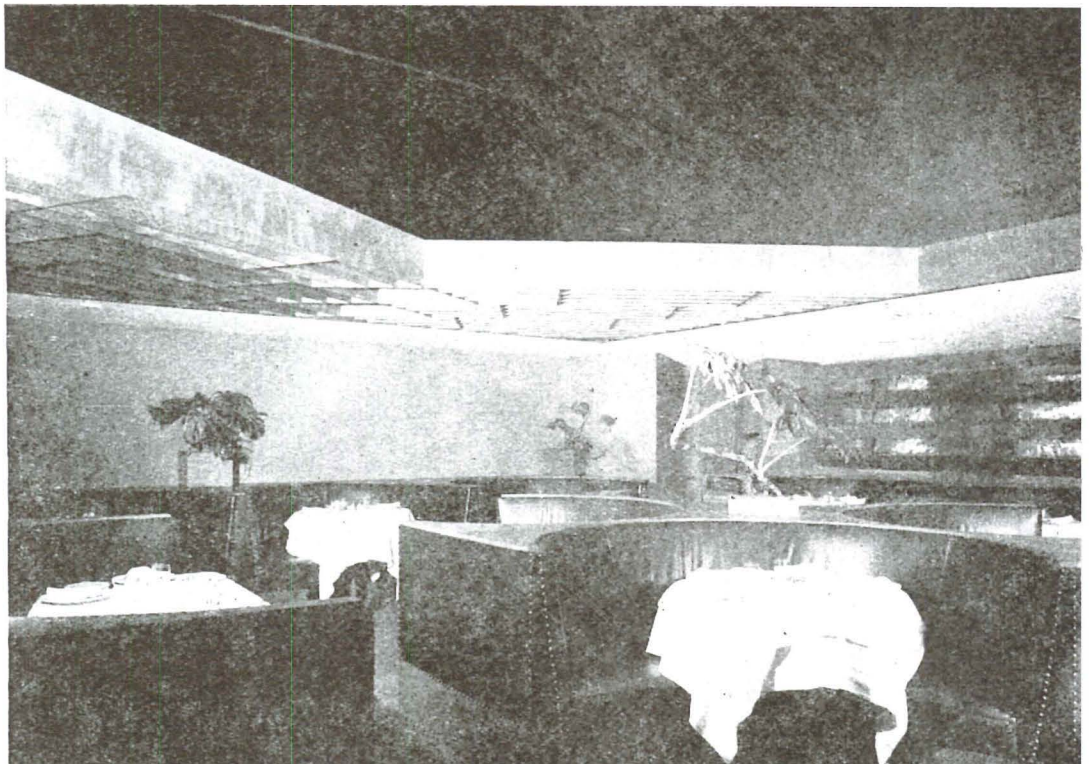
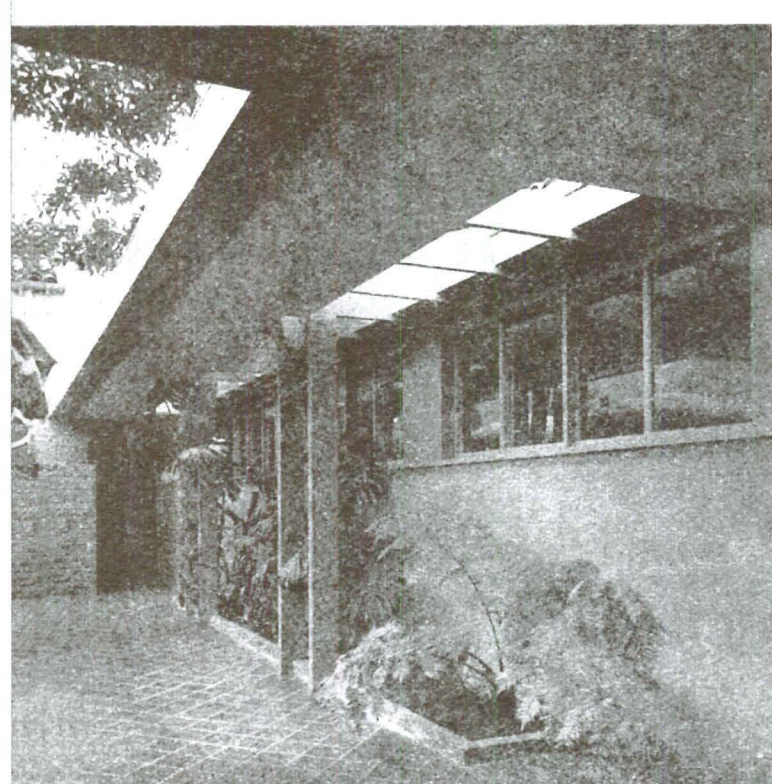
owner	The Beverly Hills Athletic Club
location	Beverly Hills, California
architects	Douglas Honnold, architect John Lautner, associate

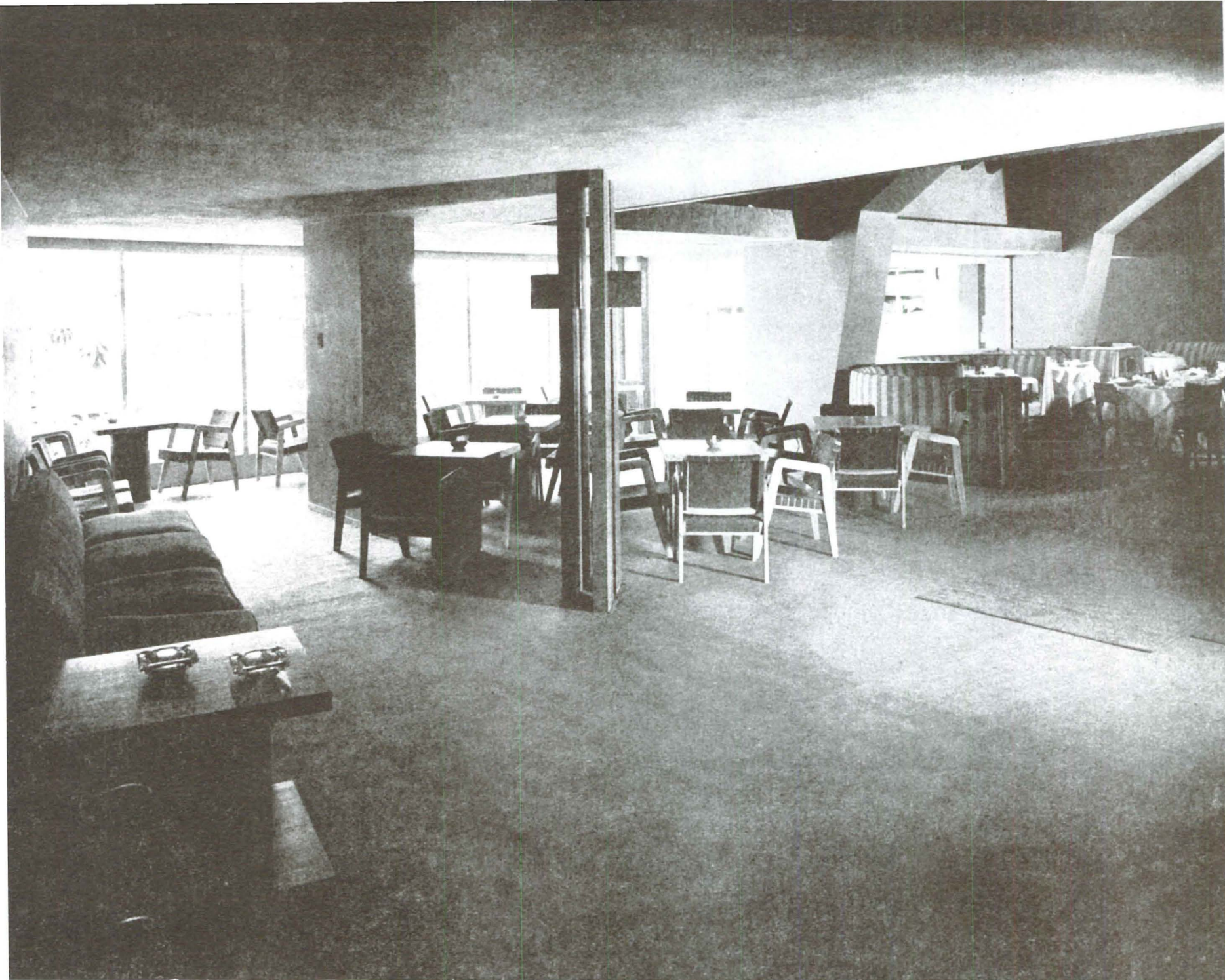
photographs by Julius Shulman



■ This work of renovation began with a typical California plush-Spanish club building devoted to the relaxations of tired businessmen who liked their steam baths and squash courts served up with a sprinkling of the Grandee's palace and a touch of old missions. The problem was to remodel the entire interior of the building in order to achieve a free, open and inviting area in which to house a grill room, dining room and bar, with service extending into a patio.

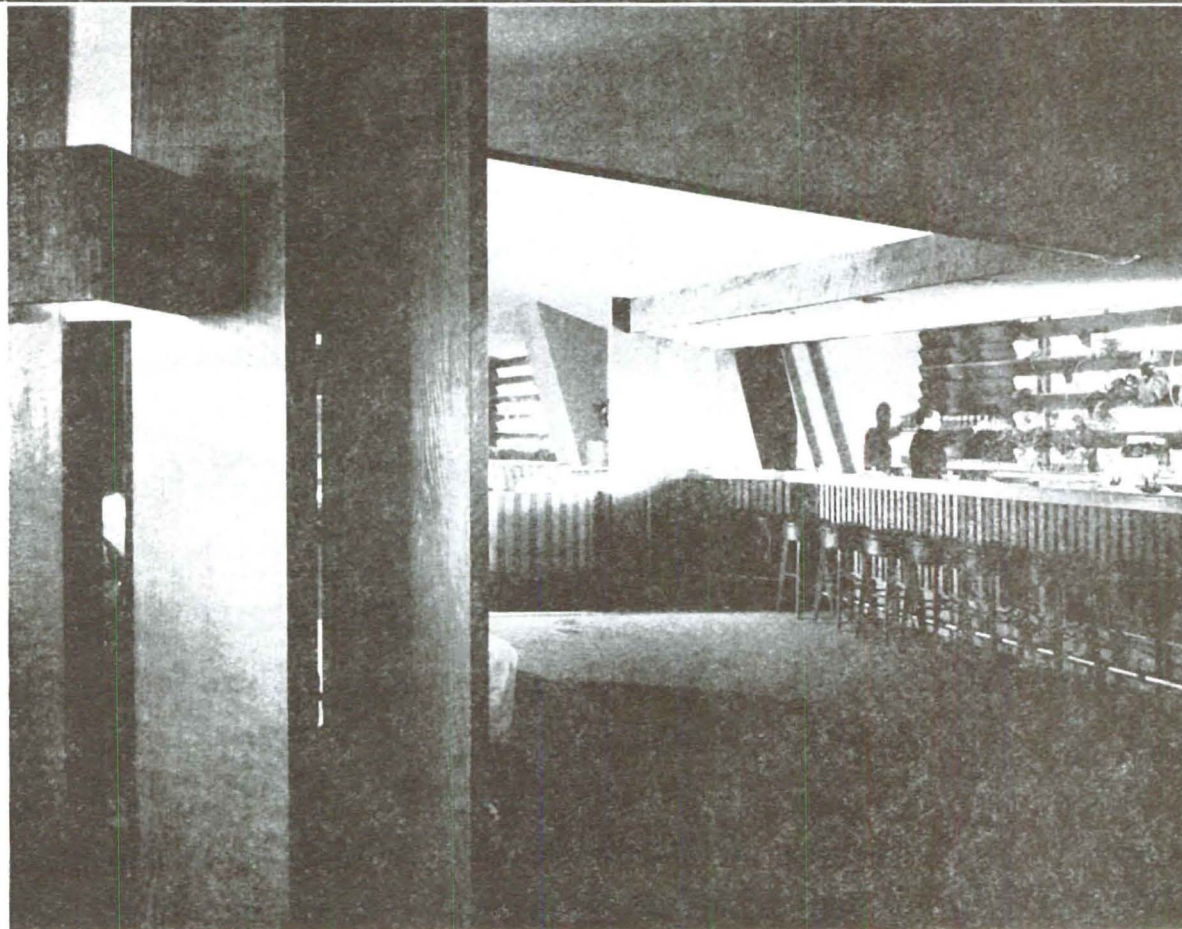
A light plaster ceiling was added, leaving only a part of the old arched wooden ceiling exposed. Redwood beams extend the line of the furred sections at the lower level. The soffits are painted yellow with the ceiling a softer shade of the same color. Walls and carpeting are green. Bar stools and some of the booths are upholstered in green leather, the other booths being covered in red and yellow striped fabric. Table tops are laminated plywood.



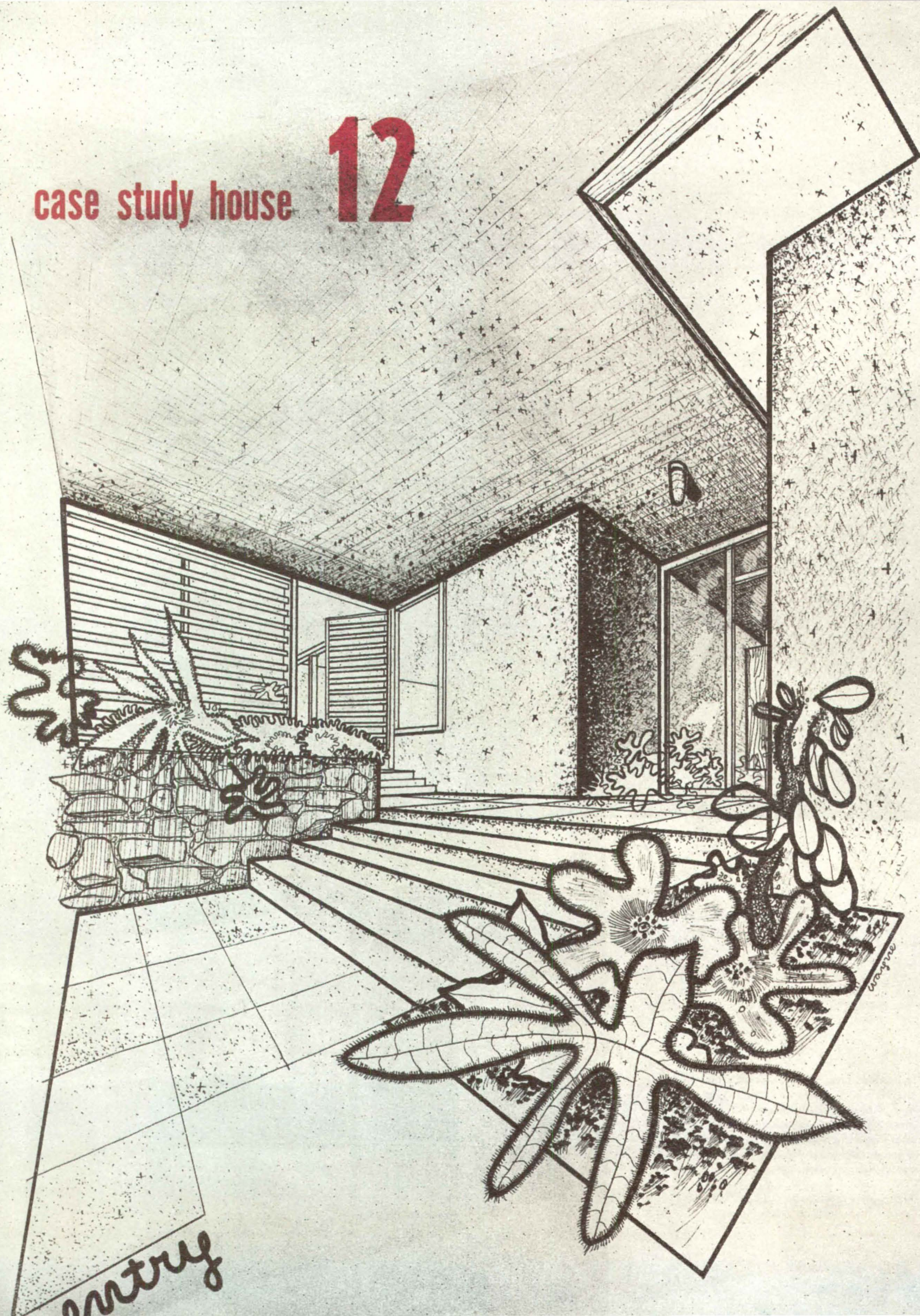


The lounge area above is served from the bar (right) and opens to the patio (opposite page, left). Redwood posts conceal indirect lighting. Other lighting is obtained from spot and diffused lights in recessed ceiling fixtures. Windows on the street side are redwood-trellised. Flower troughs below planted in philodendron.

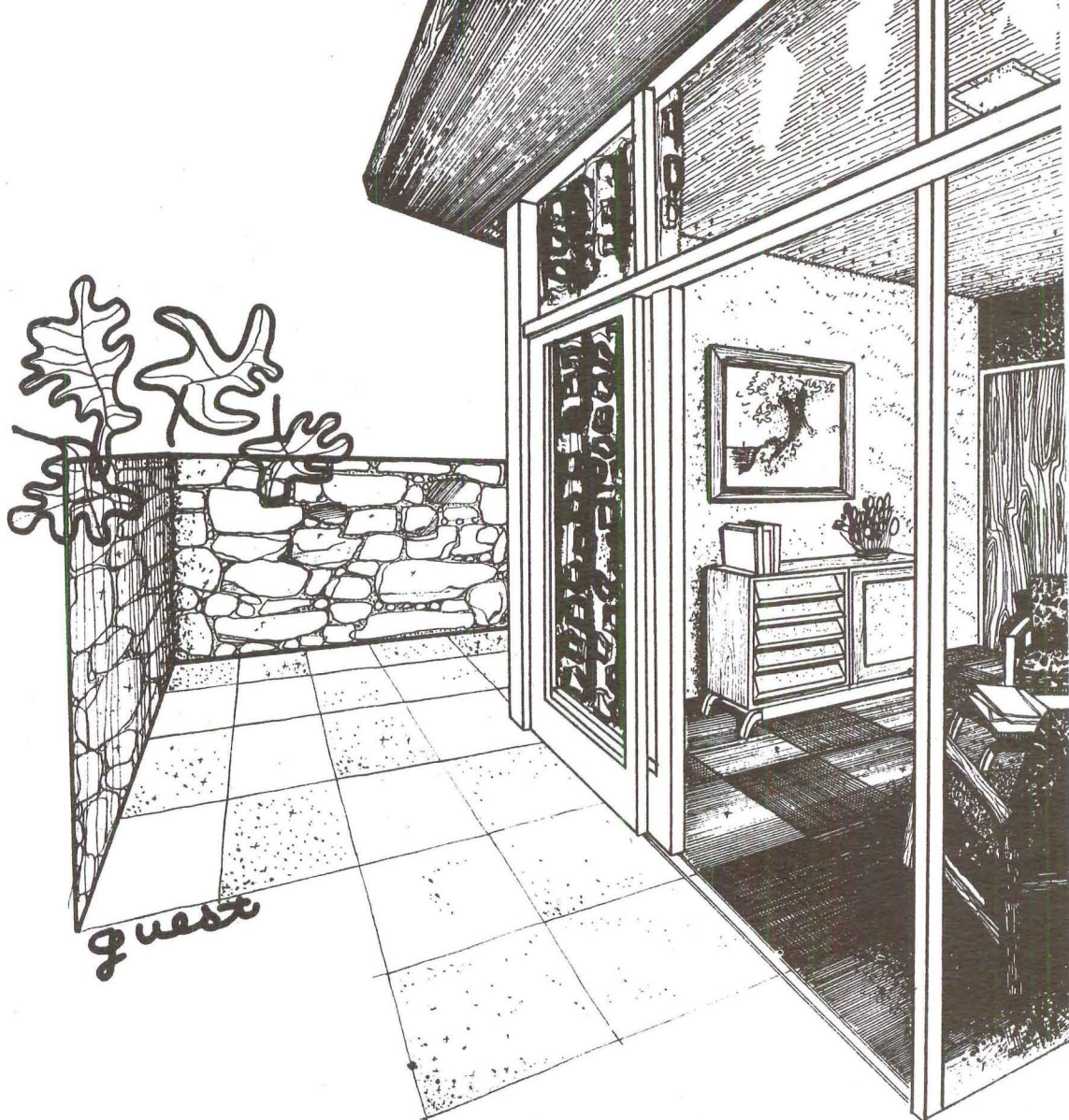
Photographs: this page—Julius Shulman
opposite page—Imandt



case study house **12**



THIS IS THE TWELFTH OF A CONTINUING SERIES OF STUDIES BY NATIONALLY-KNOWN ARCHITECTS FOR ARTS & ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. CONSTRUCTION WAS BEGUN IN JANUARY ON CSH NO. 11, AND GENERAL CIRCUMSTANCES PERMITTING, CONSTRUCTION WILL BEGIN IN FEBRUARY ON SEVERAL OTHER HOUSES IN THE PROGRAM.



WHITNEY R. SMITH, A. I. A., ARCHITECT

There is the story of the amateur inventor who never had a better place to putter than a corner of a dark and crowded garage. . . . There is the story of the woman who designed her own clothes and never had anything but the dining room table to work on. . . . There is the story of the enthusiastic young photographer who took possession of the family bath two nights a week.

Was there ever more tortuous procrustean fitting than that imposed by a stereotyped house?

Take it or leave it or make it what you can. This is the formula built in rows on 10,000 streets: bedrooms and bath . . . living room, dining room, breakfast nook, kitchen . . . service porch, garage.

Now, here and there is an encouraging sign. The stereotyped pattern of middle class living is being disrupted by extra-curricular special interest activities, and in spite of all the away-from-home attractions, these Special Interests are earning space that is an intrinsic part of the home. And when

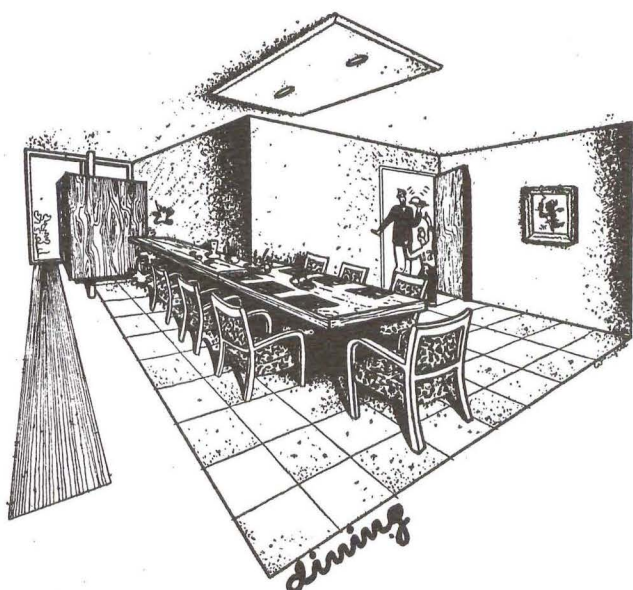
the primary and universal living needs are met in a plan, when standard units are turned out prefabricated in mass production, it is provision for Special Interests which will make the Jones House an individual house, different, not in superficial externals or arrangement of rooms, but in actual character and motivation from the house next door.

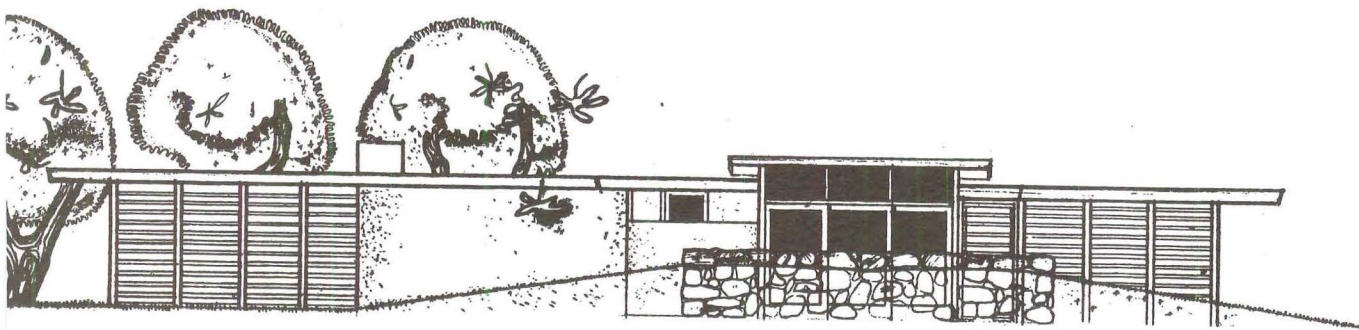
So here is the story of the man who has nurtured his rare and wonderful plants in a lean-to made of lumber scraps. Instead of planning his new home with the housing for his horticultural collection back of a garage with the chicken coop, the LATH HOUSE was recognized as a distinguishing symbol of the client's living pattern and made the dominating motif of the architectural design.

The plan is so arranged that one lath house provides inviting transition from the outdoors to the glassed front entrance; another, at the opposite end of the large multi-use room, makes a background for a free-standing fireplace. At least one of the lath houses, with decorative and delicate plants which thrive in a shaded sanctuary, is visible from any part of the main living area. The effect is particularly rich in contrasting elements of light and shadow, sun warmth, fire warmth, and cool forestlike shade . . . a space of openness and shelter defining the zone of the main living area.

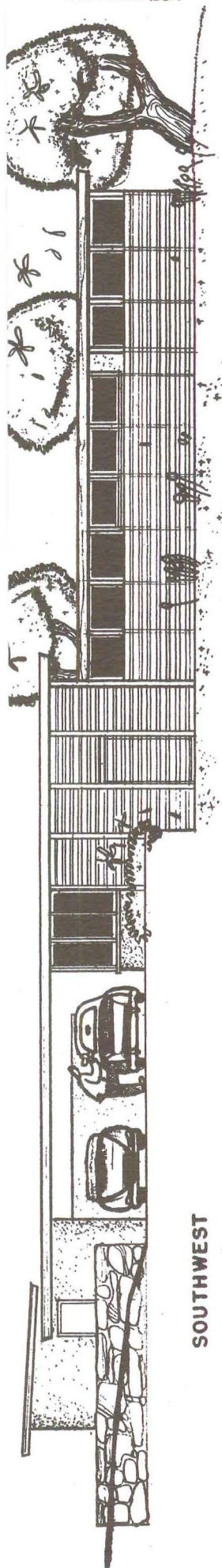
Though the front Through-the-Lath-House entrance gives convenient access to any part of the house, each part is a distinct self-contained area zoned for orderly and unconfused function by means of distance and orientation. The private rooms face away to a sun-bathing terrace, and are acoustically insulated from the main living area by indoor planting and the ample wardrobe and storage cabinets. The car port, close to both service and front entrances, opens to a drive large enough to provide off-street guest parking and back adjacent to an outdoor area isolated enough to do well as a general work and tinkering terrace. The extra room with bath has a degree of privacy and its own walled garden which would be a haven for the late-sleeping guest, a prize for an independent adolescent, a retreat for the studios . . . or an inducement to a resident housekeeper.

Diagonal placement of the house, in addition to avoiding any completely north exposure, making possible longer vistas from the windows than parallel placement on the lot would give, and putting only minimum corners of the house near the property lines, automatically zones the

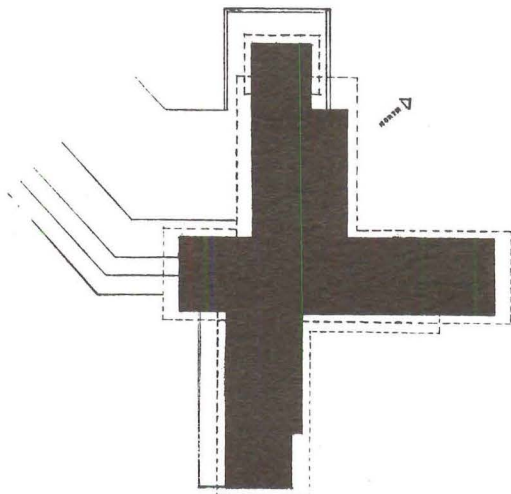




NORTHWEST



SOUTHWEST

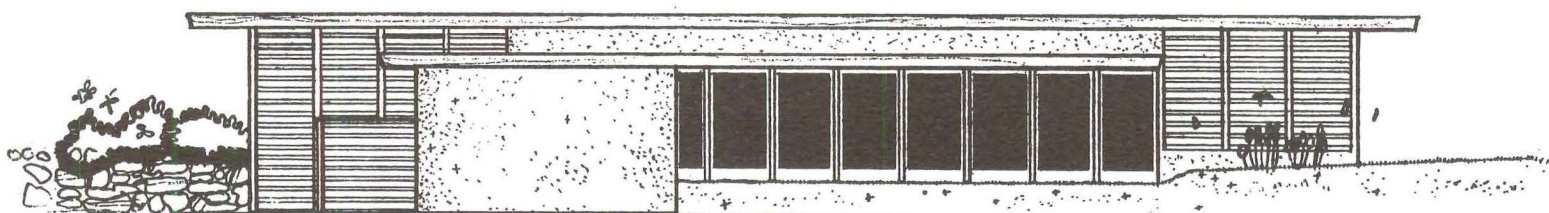
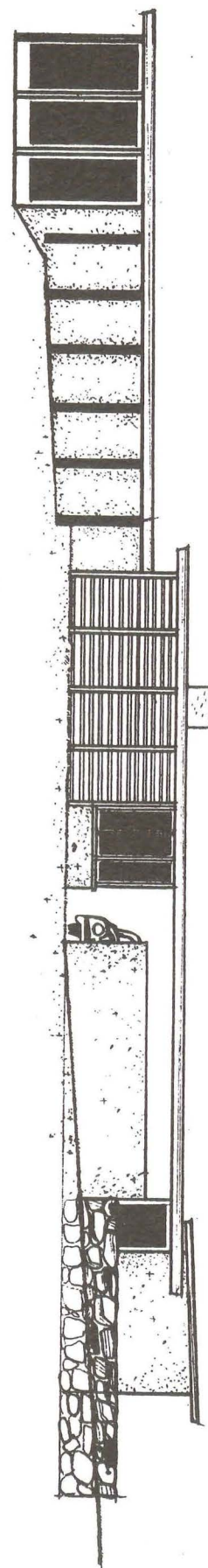


outdoor area into courts or terraces related in function to the rooms they serve. For the sake of continuity with the surrounding land and interesting variation within the particular site, the natural slope of the lot was preserved. The resulting change in levels within the house is controlled in a way which further emphasizes the zoning: private rooms are a few steps down from the main living area. (Steps up to the lath house at the end of the multi-use room serve only to bring the plants nearer eye level and form a low back to the large open fire-place hearth.) Because it is somewhat optimistic to assume that the form which follows function as varied and complex as that of a residence is automatically good in terms of three-dimensional art, which is what architecture, in addition to all sociological considerations, must also be, careful attention was given to the continuity of the structural materials, the pattern of windows, the interplay of the mass and proportion of the light lath-house motif with the strong anchoring-to-earth rock and mortar retaining wall and the intermediary neutral background of plastered surface. The purpose was a house designed for both looks and living.

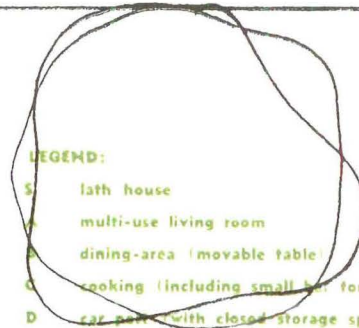
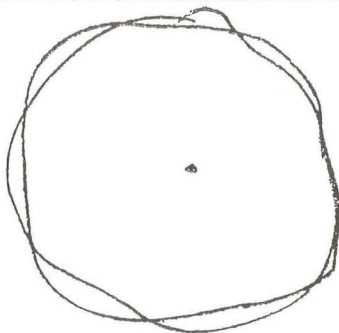
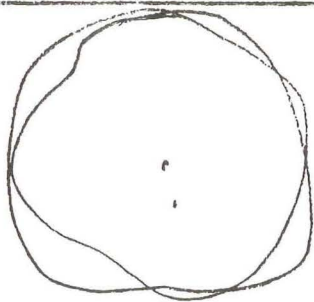
GENERAL SPECIFICATIONS:

- concrete slab floor, integral color
- wood frame construction, plaster inside and out
- rock and mortar retaining wall
- horizontal laths on sun terrace fence and lath house walls and roof
- roofing, composition paper with tar and crushed ceramic

NORTHEAST

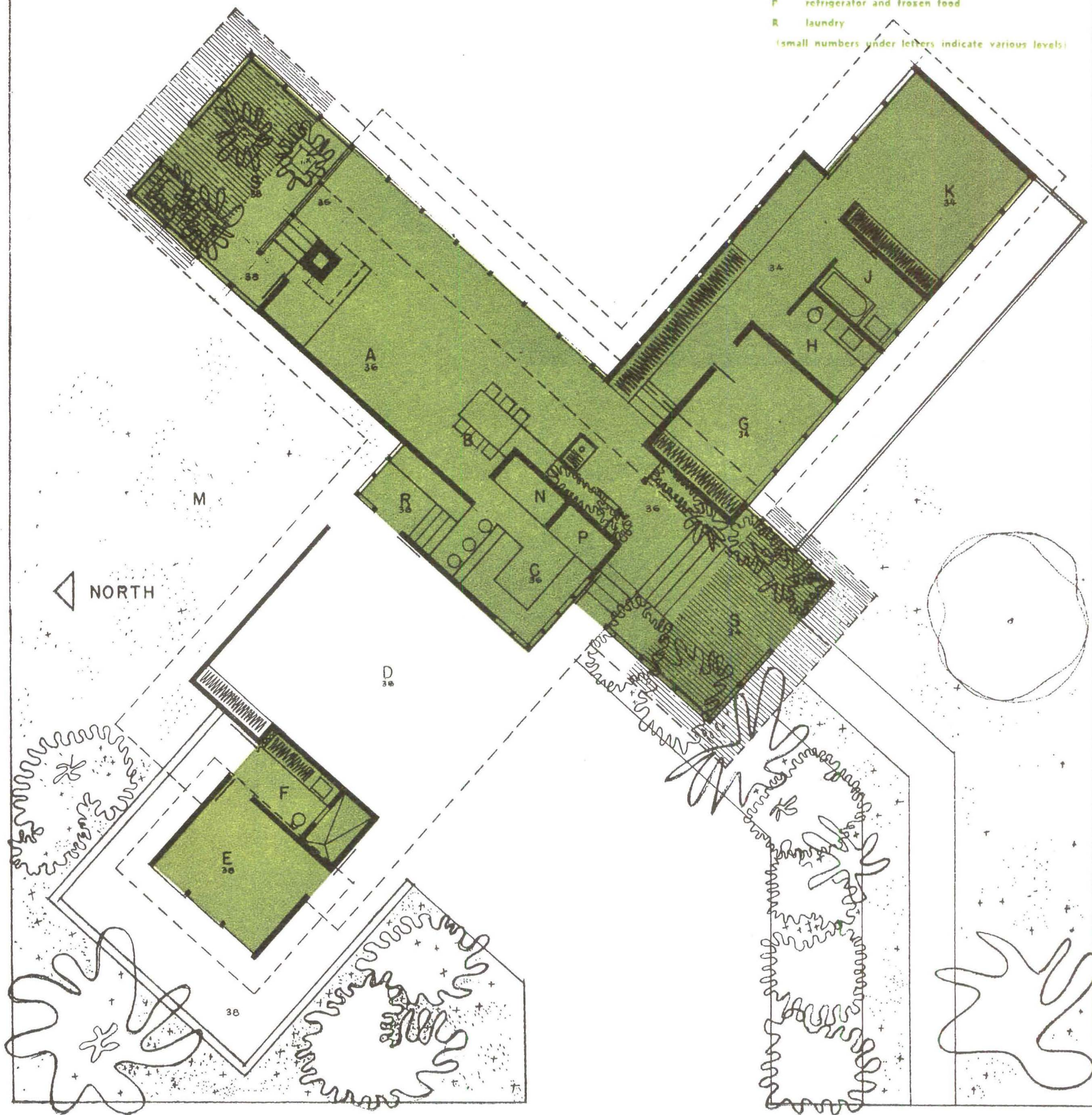


SOUTHEAST

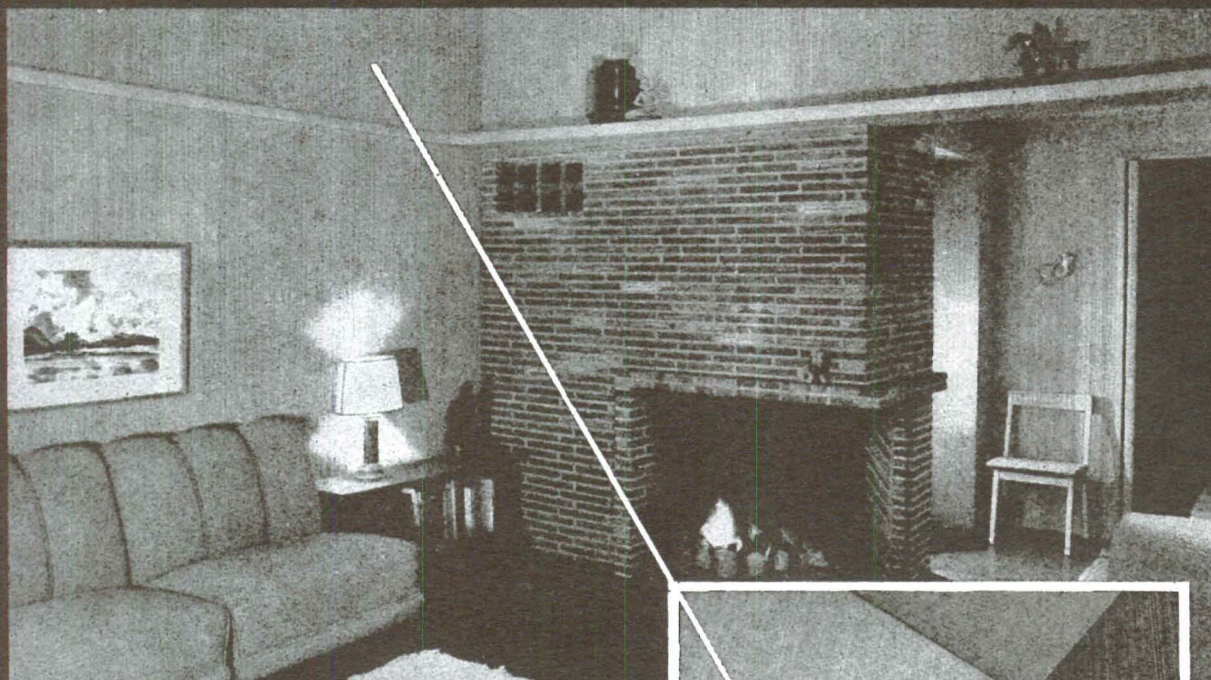


LEGEND:

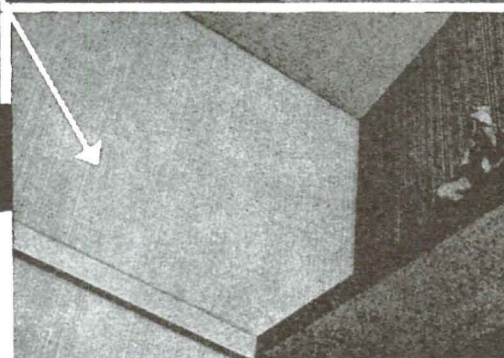
- S lath house
 - A multi-use living room
 - B dining-area (movable table)
 - C cooking (including small bar for quick snacks)
 - D car port (with closed storage space)
 - E extra room
 - F bath dressing room
 - G private room
 - H toilet and lavatory
 - J bath room
 - K private room
 - M work and play terrace, drying yard
 - N forced air furnace
 - P refrigerator and frozen food
 - R laundry
- (small numbers under letters indicate various levels)



Even One Room paneled with **WELDWOOD** ... makes the house more **ATTRACTIVE!**



● Residence of Mr. Paul Hayden Kirk, Seattle, Wash. It would be hard to picture a more charming spot than this Weldtex-paneled living room. Warm hominess radiates from every corner.



• This close-up shows how the unique, grooved surface of Weldtex creates continuous changes of shading, as light hits the walls from different angles.

The native warmth of wood paneling, even in one room, lends a charm few prospects can resist.

Your clients are sure to be pleased . . . and impressed . . . by your selection of this modern building material.

For Weldwood Hardwoods add extra appeal to every style of house, at surprisingly little cost. They form a beautiful, harmonious background for any type or style of furnishing, from modern to traditional.

All these fine hardwood plywoods, as well as Weldtex* (striated Weldwood) come in big, easy-to-handle panels 4 x 8 feet. They are installed quickly, easily and, once erected, require almost no maintenance. They are *permanent* walls.

Weldwood Plywood Panels are guaranteed for the life of any structure in which they are used.

Weldwood Plywood distributing units and display rooms are conveniently located in principal cities all over the country. You are invited to visit these display rooms to inspect the many beautiful woods or to obtain complete information and application data.

Practically every hardwood is on the Weldwood list . . . from fine domestic walnuts, oaks and birches, to exquisite imports, such as mahogany, teak and satinwood.

*Registered U. S. Patent Office.



Plastics and Wood Welded for Good

Waterproof Weldwood, so marked, is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood are manufactured with extended urea resins and other approved bonding agents.

Weldwood Plywood

Weldwood Plywood and Mengel Flush Doors are products of
UNITED STATES PLYWOOD CORPORATION **THE MENGEL COMPANY**
New York 18, N. Y. Incorporated
Louisville 1, Ky.

Distributing units in Baltimore, Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, High Point, Los Angeles, Newark, New York, Oakland, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle. Also U. S.-Mengel Plywoods, Inc. distributing units in Atlanta, Jacksonville, Louisville, New Orleans. In Canada: United States Plywood of Canada, Limited, Toronto. Send inquiries to nearest point.

new developments

appliances, accessories, gadgets

■ Year 'round, night and day air conditioning for structures from small homes to large office buildings is provided by the new, compact Airtopia recently announced by Drayer-Hanson, Los Angeles manufacturers of heat exchange equipment.

Requiring no manual controls to keep interiors at a constant, pleasant temperature, the single-unit Airtopia heats or cools outside air, eliminates dirt, dust, smoke and smudge from it, humidifies or de-humidifies it and circulates it evenly throughout the building. The various sized units come ready to attach to an electric outlet. No dismantling of the conditioner or structural changes in the building is necessary, either to install or move it. Airtopia is powered only by electricity for the motors—it uses no fuel or electric heating units, has no outside cooling towers and is entirely fire-proof and dust free.

Designed by Gilbert E. Clancy, Drayer-Hanson engineer, the Airtopia is described as "the most modern application of thermodynamic principles long-acknowledged as ideal for air-conditioning units but never before accomplished in a single, compact air-conditioner." Original costs and operating expenses are less than those of commonly used combustion and refrigerating systems working on the compression principle. Smallest unit—suitable for a seven-room house, a small office or small store building, fits into a 3½'x5'x7' space.

In a booklet, "Airtopia," mechanics of the air conditioner are described as well as its use in homes, laboratories, stores, sanatoriums and professional office building. The booklet is available on request at Drayer-Hanson, 767 East Pico boulevard, Los Angeles 21.

■ Air-borne bacteria, including germs of pneumonia, streptococcus, influenza and the common cold, can be sharply reduced in homes, hospitals, offices and large buildings through use of air sterilization units expected to be on the market within a few months. Manufacturer of the sterilizer is the Rogers Diesel and Aircraft Corporation, which announced in December it had assumed construction and selling rights of systems of air conditioning and air sterilization developed by Research Corporation.

The air conditioning units operate on the principle of chemical dehumidification, using triethylone glycol. This chemical acts as a sponge, removing excess moisture. Thiethylone glycol is termed the most effective means discovered in combating respiratory ailments. Rogers units range from table-sized models to equipment large enough to treat all the air in commercial buildings.

■ Overhead blowers for low temperature cooling are now in production by the Rempe Co. of Chicago. All blowers are housed in steel bonderized cases of gray wrinkle baked enamel finish. They may be used with all types of refrigerant, including brine and prestone. There is provision for different velocities of air speed and louvers are individually adjustable. Full information may be obtained by mail from the Rempe Co., 340 North Sacramento Boulevard, Chicago 12.

■ A simple humidifier which attaches to the radiators of hot water and sub-atmospheric pressure heating systems and diffuses moisture into the air as it is heated has been announced by the Skilbeck Manufacturing Company of Kenosha, Wisconsin.

On hot water systems the humidifier utilizes the water circulating through the radiator. On sub-atmospheric pressure systems the water is brought to the humidifier by a small copper tube connected to the nearest water source. Using heated coils and a weighted valve regulating flow of water, relative humidity of 30 to 40 per cent is maintained at all times. The humidifiers are designed for homes, apartments, hospitals, schools, and institutions, and also for industrial purposes where proper humidity is necessary to safeguard such materials as wood, paper and leather.

■ And now it's light conditioning. Wabash Appliance Corporation has announced a bulb treated "to diffuse the central glare point caused by the concentrated filament, with the result that direct raw light rays are broken up into millions of softer counter diffusing light rays." These bulbs were made for the government during the war but are now being released to civilians. Sizes range from 10 to 200 watts and from 115 to 250 volts.

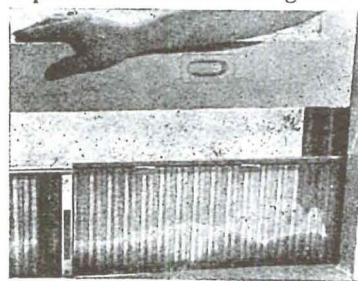
■ A high speed circuit breaker designed to guard electrical equipment from damage under all conditions was announced this month by the Switch & Panel Division of the Square D Company of Los Angeles. Known as the ML2 100 ampere frame circuit breaker, it is trip free, so contact cannot be held closed against short circuits or abnormal overloads.

The standard sheet steel case is dust resistant, and weatherproof, dust-tight and explosion resisting enclosures are also available. Contacts are non-oxidizing silver composition mounted on copper alloy contact arm and terminal. All poles trip simultaneously when overload occurs on any pole. Ratings are 15 to 100 amperes-600 volts AC, 500 to 100 amperes 250 volts AC-DC, two and three poles. Bulletin CA-3500-ML2B, available at the Square D Company, 1320 East 16th street, Los Angeles, describes the mechanism.

■ Priced 30 per cent below their 1942 costs, automatic electric dishwashers are now being turned out by the Edison General Electric (Hotpoint) Appliance Company in a production line factory which during the war years produced the cores for .50 caliber armor piercing bullets.

Ray W. Turnbull, president of the company, explained that lower prices in the face of rising cost of labor and material result from industrial mass production methods which have replaced pre-war hand assembly.

"We are not able to jump into full production at once, therefore it is not possible to say that we will make money immediately at the new price," Mr. Turnbull added. "We do know that millions of American women want dish washers, and our job is to produce a fully automatic machine that dries as well as washes dishes at a price that makes it a good value to the American home."



■ Translucent window ventilators which keep out dirty weather but admit filtered air and daylight are being offered for distribution to department, homefurnishings, hardware and chain stores by Salmonson & Company, 1107 B'way, New York City. Immediate delivery is promised. Called Air-In, the

new ventilator is constructed of plastic-covered wire mesh in the form of baffles fixed vertically over a single layer of copper screening. The whole is mounted in a light-weight aluminum frame.

■ Easy as a whisk broom to wield and simple as a dust pan to empty, a new vacuum cleaner has been placed on the market by the Franklin-McAllister Corporation of 135 South LaSalle street, Chicago. The McAllister Bagless Vacuum Cleaner includes spray gun and all standard pre-war attachments. Motor, suction fan and metal dust pan are housed in a single unit little larger than an army helmet. Light weight cleaning unit is connected to it with a long flexible tube.

■ A combined illuminated wall plug and night light is now being marketed throughout the country by Associated Projects Company of Columbus, Ohio. A minute bulb built into the outlet face burns constantly, casting only enough light to define room limits at night. Easy to find in the dark, it is called LumiNite Duplex Convenience Outlet Plate.

■ A versatile health lamp, Select-o-ray, is one of Westinghouse Electric Corporation's newest products. It combines a 275-watt RS sun lamp and a 250-watt R-40 heat ray lamp, weighs 12 pounds and may be adjusted as either floor or table model. Ultra-violet or infra-red lamps may be operated individually. Operating life of the heat lamp is more than 5000 hours and the sun lamp will provide more than 400 applications.

■ An eight-in-one gadget for architects, artists, carpenters, draftsmen, engineers, mechanics, students and home craftsmen has been introduced by the Parva Products Company of West Haven, Connecticut. Dubbed the Parva-graph, it operates as square, dividers, protractor, triangle, ruler, compass, french curve and mitre. It consists of a square and a removable mitre arm. By varying the position of the mitre arm, angles of any degree can be formed,

continued on page 54

STRUCTURAL

CHS #1
J. R.
DavidsonCHS #2
Sumner
SpauldingCHS #3
Wurster &
BernardiCHS #4
Ralph
RapsonCHS #5
Whitney R.
SmithCHS #6
Richard
Neutra

Adobe					Acme	
Boilers, Heating						
Bricks						
Cabinets, Fruit-Vegetable Units					Washington Steel	Washington Steel
Cabinets, Kitchen	St. Charles	St. Charles	Eubank	Eubank	Eubank	Eubank
Cabinets, Shower	Weisway	Fiat	Fiat	Weisway	Batherite	Batherite
Cabinets, Sliding Pan Racks				Washington Steel		
Cabinets, Spice Shelves				Washington Steel		
Cabinets, Utility	Kol	Kol	Kol	Kol	Kol	Kol
Cement, White	Calaveras	Calaveras	Calaveras	Calaveras	Calaveras	Calaveras
Circuit Breakers	Square D	Square D	Square D	Square D	Square D	Square D
Counter Tops	Formica	Formica		Formica	Formica	Formica
Door Openers, Garage	Avco		Kennedy	Avco		
Doors, Exterior	Hollywood Jr.		Hollywood Jr.			
Doors, Garage	Berry		Wread	Wread	Wread	Wread
Doors, Interior (Flush)	New Londoner	Roddis-Craft	Roddis-Craft	Roddis-Craft	New Londoner	New Londoner
Doors, Sliding Assembly	Koll					
Doors, Sliding Track	Grant	Grant	Grant	Grant	Grant	Grant
Doors, Special		Modernfold			Modernfold	Modernfold
Drapery, Hardware	Kirsch	Kirsch	Kirsch	Kirsch	Kirsch	Kirsch
Electrical Plug-ins, Illuminated	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite
Electrical Switches, Delayed Action	Tymzit	Tymzit	Tymzit	Tymzit	Tymzit	Tymzit
Electrical Switches, Illuminated	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite
Fans, Ventilating	Ilg	Ilg	Ilg	Ilg	Ilg	Ilg
Fireplace Equipment	Superior	Superior	Superior	Superior	Superior	Superior
Flooring, Exterior		Corite				
Flooring, Interior	Tiletex	Corite	Flexachrome	Tiletex	Accotile	Accotile
Garden Materials, Fences, etc.	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden
Glass, Window	L-O-F	L-O-F	L-O-F	L-O-F	L-O-F	L-O-F
Grass Seed and Sod	Woodruff	Woodruff	Woodruff	Woodruff	Woodruff	Woodruff
Gutters and Flashing	Revere Leadtex	Revere Leadtex	Revere Leadtex	Republic Steel	Revere Leadtex	Revere Leadtex
Hardware, Cabinet	Amerok	Amerok	National	National	National	National
Hardware, Drawer Slides	Garden City	Garden City	Garden City	Garden City	Garden City	Garden City
Hardware, Hinges—Doorstop	Bakewell	Bakewell	Bakewell	Bakewell	Bakewell	Bakewell
Hardware, Locks	Barrows	Schlage	Schlage	Schlage	Schlage	Schlage
Heating, Bathroom	Thermador	Wesix	Panelray	Panelray	Thermador	Thermador
Heating, Controls	Bell & Gossett	General	General	General		
Heating, General	Modine	Payne	Temco	Holly	Payne	Payne
Incinerators	Neway	Neway	Neway	Neway	Neway	Neway
Insulation	Kimsul	Kimsul	Kimsul	Kimsul	Kimsul	Kimsul
Intercommunication Systems	Executone	Edwards	Edwards	Executone	Executone	Executone
Lath, Gypsum	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath
Lath, Steel	Milcor					
Lighting—Flourescent Tubes						
Lighting—Incandescent Lamps	Wabash	Verd-A-Ray	Verd-A-Ray	Wabash	Wabash	Wabash
Linoleum			Congoleum	Armstrong	Congoleum	Congoleum
Lumber, Treated General	Woodlife					
Lumber, Treated Structural	Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized
Membrane, Waterproof	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal
Metal Trim	B & T	Superior	Superior	B & T	B & T	B & T
Paint, Exterior	Caladium	Caladium	Caladium	Caladium	Caladium	Caladium
Paint, Interior	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones
Pipe, Plumbing & Heating	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass
Plaster, Interior	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum
Plaster, Exterior	California Stucco	California Stucco	California Stucco	California Stucco	California Stucco	California Stucco
Plastic, Sheet	Plexiglas	Plexiglas			Plexiglas	Plexiglas
Plumbing, Bathtubs	Standard	Western Holly	Crane	Kohler	Crane	Crane
Bath Accessories	Parker	Parker	Parker	Hoegger	Hoegger	Hoegger
Plumbing, Lavatories	W. A. Case & Sons	Western Holly	W. A. Case & Sons	Kohler	W. A. Case & Sons	W. A. Case & Sons
Plumbing, Toilets	W. A. Case & Sons	Crane	W. A. Case & Sons	Kohler	W. A. Case & Sons	W. A. Case & Sons
Plumbing, Trim & Accessories	Repcal	Repcal	Repcal	Repcal	Repcal	Repcal
Plumbing, Tub and Shower Doors	Custom Built	Custom Built	Custom Built	Custom Built	Custom Built	Custom Built
Plywood, Exterior	Weldtex			U. S. Plywood		
Plywood, Interior	Calif. Pan. & Ven.	U. S. Plywood	U. S. Plywood	U. S. Plywood	Calif. Pan. & Ven.	Calif. Pan. & Ven.
Roofing Materials	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote
Rustproofing	Parker	Parker	Parker	Parker	Parker	Parker
Screen Cloth	Lumite	Lumite	Lumite	Lumite	Lumite	Lumite
Sheathing	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal	Angier Brown-Skin Vaporseal
Sinks			Elkay	Elkay	Elkay	Elkay
Sound Conditioning	Harold E. Shugart					
Stains, Exterior			Cabot's Creosote			
Steel Flooring	Robertson Q			Robertson Q		
Steel, Framing				Lattisteel		
Tile						
Termite Inspection	Termitrol	Termitrol	Termitrol	Termitrol	Termitrol	Termitrol
Thermostats	Penn	Penn				
Wallboard, Precoated	Marlite	Coralite	TileTex	Coralite	Colotyle	Colotyle
Wall Covering	Varlon	Varlon				
Wallpaper	Unitized			Imperial		
Water Heaters	Smithway	Smithway	Continental	Smithway	Day & Nite	Day & Nite
Water Softeners	Permutit			Permutit	Permutit	Permutit
Weather Stripping	Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin
Windows, Hardware					Dalmo Victor	Dalmo Victor
Wire, Electric	Roebbling	Roebbling	Roebbling	Roebbling	Roebbling	Roebbling

case study house merit specifications

CHS #7 Thornton Abell	CHS #8 Eames & Saarinen	CHS #9 Eames & Saarinen	CHS #10 Sumner Spaulding	CHS #11 J. R. Davidson	CHS #12 Whitney R. Smith	CHS #13 Richard Neutra	CHS #14 Wurster & Bernardi
Crane.							
Washington Steel.			Washington Steel.	Washington Steel.			
Eubank.	Berger.	Berger.	Lyons.	Eubank.	American Central.	Crosley.	American Central.
Fiat.	Weisway.	Weisway.	Batherite.	Fiat.	Weisway.	Fiat.	Batherite.
Washington Steel.			Washington Steel.	Washington Steel.			
Washington Steel.			Washington Steel.	Washington Steel.			
Kol.	Kol.	Kol.	Kol.	Kol.	Kol.	Kol.	Kol.
Calaveras.	Calaveras.	Calaveras.	Calaveras.	Calaveras.	Calaveras.	Calaveras.	Calaveras.
Square D.	Square D.	Square D.	Square D.	Square D.	Square D.	Square D.	Square D.
				Formica.		Formica.	
Kennedy.	Avco.	Avco.	Kennedy.	Reid.			
			Hollywood Jr.	Hollywood Jr.			
Frantz.	Berry.	Berry.	Overhead.	Wread.	Overhead.	Wread.	Overhead.
New Londoner.	Roddis-Craft.	Roddis-Craft.	Roddis-Craft.	Roddis-Craft.	Roddis-Craft.	New Londoner.	New Londoner.
Koll.							
Grant.	Grant.	Grant.	Grant.	Grant.	Grant.	Grant.	Grant.
Modernfold.	Modernfold.						
Kirsch.	Kirsch.	Kirsch.	Kirsch.	Kirsch.	Kirsch.	Kirsch.	Kirsch.
Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.
Tymzit.	Tymzit.	Tymzit.	Tymzit.	Tymzit.	Tymzit.	Tymzit.	Tymzit.
Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.	Luminite.
Ilg.	Ilg.	Ilg.	Ilg.	Ilg.	Ilg.	Ilg.	Ilg.
Superior.	Superior.	Superior.	Superior.	Superior.	Superior.	Superior.	Superior.
Moultilite.							
Redwood Garden.	Redwood Garden.	Redwood Garden.	Redwood Garden.	Redwood Garden.	Redwood Garden.	Redwood Garden.	Redwood Garden.
L-O-F.	L-O-F.	L-O-F.	L-O-F.	L-O-F.	L-O-F.	L-O-F.	L-O-F.
Woodruff.	Woodruff.	Woodruff.	Woodruff.	Woodruff.	Woodruff.	Woodruff.	Woodruff.
Revere Leadtex.	Republic Steel.	Republic Steel.	Revere Leadtex.	Republic Steel.	Republic Steel.	Revere Leadtex.	Revere Leadtex.
National.	Amerok.	Amerok.	Amerok.	Amerok.	Amerok.	Amerok.	Amerok.
Garden City.	Garden City.	Garden City.	Garden City.	Garden City.	Garden City.	Garden City.	Garden City.
Bakewell.	Bakewell.	Bakewell.	Bakewell.	Bakewell.	Bakewell.	Bakewell.	Bakewell.
Barrows.	Barrows.	Barrows.	Schlage.	Schlage.	Barrows.	Barrows.	Schlage.
Thermador.	Panelray.	Panelray.	Panelray.	Thermador.	Brilliant Fire.	Thermador.	Brilliant Fire.
General.				Bell & Gossett.		General.	General.
Naco.			Modine.	Crane.	Coroaire.	Naco.	Naco.
Neway.	Neway.	Neway.	Neway.	Neway.	Neway.	Neway.	Neway.
Kimsul.	Kimsul.	Kimsul.	Kimsul.	Kimsul.	Kimsul.	Kimsul.	Kimsul.
Executone.	Executone.	Executone.	Edwards.	Executone.	Edwards.	Edwards.	Edwards.
Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.	Schumacher Grip-lath.
			Milcor.	Milcor.			
Wabash.	Verd-A-Ray.	Wabash.	Verd-A-Ray.	Verd-A-Ray.	Verd-A-Ray.	Wabash.	
TileTex.	Armstrong.	Armstrong.			Armstrong.	Congoleum.	Congoleum.
				Woodlite.			
Wolmanized.	Wolmanized.	Wolmanized.	Wolmanized.	Wolmanized.	Wolmanized.	Wolmanized.	Wolmanized.
Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.
B & T.	Superior.	Superior.	B & T.	B & T.	B & T.	B & T.	B & T.
Caladium.	Caladium.	Caladium.	Caladium.	Caladium.	Caladium.	Caladium.	Caladium.
Treasure Tones.	Treasure Tones.	Treasure Tones.	Treasure Tones.	Treasure Tones.	Treasure Tones.	Treasure Tones.	Treasure Tones.
Mueller Brass.	Mueller Brass.	Mueller Brass.	Mueller Brass.	Mueller Brass.	Mueller Brass.	Mueller Brass.	Mueller Brass.
Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.	Schumacher Gypsum.
California Stucco.	California Stucco.	California Stucco.	California Stucco.	California Stucco.	California Stucco.	California Stucco.	California Stucco.
				Mississippi.			
Briggs.	Alliance.	Crane.	Kohler.		Standard.	Crane.	Standard.
Hoegger.	Hoegger.	Hoegger.	Parker.	Parker.	Hoegger.	Parker.	Parker.
Briggs.	Alliance.	W. A. Case & Sons.	Kohler.	W. A. Case & Sons.	W. A. Case & Sons.	Crane.	Standard.
Briggs.	Alliance.	W. A. Case & Sons.	Kohler.	W. A. Case & Sons.	W. A. Case & Sons.	Crane.	Standard.
Speakman.	Speakman.	Speakman.	Repcal.	Repcal.	Speakman.	Speakman.	Speakman.
Custom Built.	Custom Built.	Custom Built.	Custom Built.	Custom Built.	Custom Built.	Custom Built.	Custom Built.
Calif. Pan. & Ven.	U. S. Plywood.	U. S. Plywood.	U. S. Plywood.	U. S. Plywood.	Calif. Pan. & Ven.	Calif. Pan. & Ven.	U. S. Plywood.
Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.	Pioneer Flintkote.
Parker.	Parker.	Parker.	Parker.	Parker.	Parker.	Parker.	Parker.
Lumite.	Lumite.	Lumite.	Lumite.	Lumite.	Lumite.	Lumite.	Lumite.
Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.	Angier Brown-Skin Vaporseal.
			Elkay.	Crane.	Elkay.	Ebco.	
	Republic.	Republic.	Milcor.				
Termitrol.	Gladding McBean.	Gladding McBean.	Termitrol.	Termitrol.	Termitrol.	Termitrol.	Termitrol.
	Termitrol.	Termitrol.	Penn.	Penn.			
Coralite.	Coralite.	Coralite.	Coralite.	Coralite.	Coralite.	Colotyle.	
Varlon.	Wall-tex.	Wall-tex.					
Imperial.				Unitized.	Unitized.		
Hoyt.	Smithway.	Smithway.	Smithway.	General.	Smithway.	Day & Nite.	Continental.
	Permutit.	Permutit.				Permutit.	
Chamberlin.	Chamberlin.	Chamberlin.	Chamberlin.	Chamberlin.	Chamberlin.	Chamberlin.	Chamberlin.
Roebling.	Roebling.	Roebling.	Roebling.	Roebling.	Roebling.	Roebling.	Roebling.

ACCESSORIES

CHS #1
J. R.
DavidsonCHS #2
Sumner
SpauldingCHS #3
Wurster &
BernardiCHS #4
Ralph
RapsonCHS #5
Whitney R.
SmithCHS #6
Richard
Neutra

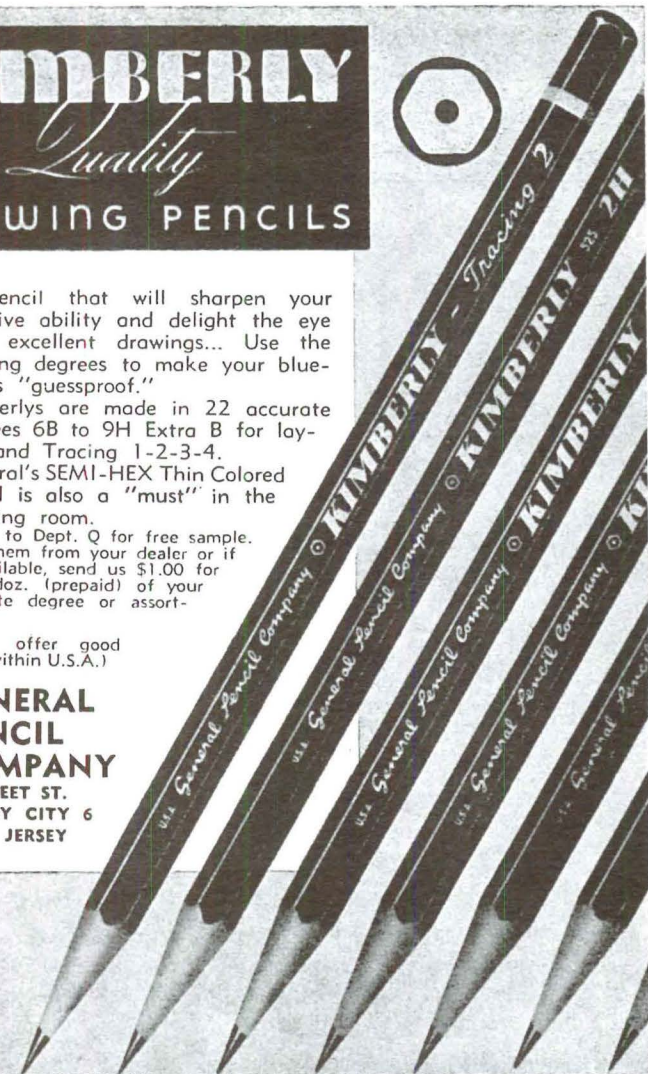
Bars, Portable.....	Wardle.....	Wardle.....	Wardle.....		Wardle.....	Wardle.....
Blankets.....	Springfield.....	Portland.....	Springfield.....		Esmond.....	Portland.....
Bottle Openers.....	Swing-A-Way.....					
Cake Covers.....	Kromex.....	Kromex.....	Kromex.....		Kromex.....	Kromex.....
Can Openers.....	Swing-A-Way.....	Dazey.....	Dazey.....		Dazey.....	Dazey.....
Carpet Sweepers.....	Porter.....	Bissell.....	Porter.....		Bissell.....	Bissell.....
Casseroles.....	Kromex.....	Kromex.....	Kromex.....		Kromex.....	Kromex.....
Coffee Makers.....	Silex.....	Coffee-Master.....	Coffee-Master.....		Vaculator.....	Vaculator.....
Cookie Tins.....	Kromex.....	Kromex.....	Kromex.....		Kromex.....	Kromex.....
Cooking Utensils, Dutch Ovens, etc.....	Magnolite.....	Magnolite.....	Magnolite.....		Magnolite.....	Magnolite.....
Cooking Utensils, Glass Ovenware.....	Glasbake.....	Glasbake.....	Glasbake.....		Pyrex.....	Pyrex.....
Cooking Utensils, Stainless Steel.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....		Revere Copperclad.....	Revere Copperclad.....
Couch Throws, All Wool Hand Woven.....	Three Weavers.....		Three Weavers.....			
Cutlery, Garden Shears.....						
Cutlery, Kitchen.....	Lamson.....				Ecko.....	
Drapes, Making & Hanging.....	Modern House.....	Modern House.....	Modern House.....		Modern House.....	Modern House.....
Furniture, Bedroom.....	Brown-Saltman.....	VanKeppel Green.....	Drexel.....		Karpen.....	Dunbar.....
Furniture, Chests.....	Cavalier Stow-Away.....	Cavalier Stow-Away.....				
Furniture, Dining.....	Brown-Saltman.....	VanKeppel Green.....	Drexel.....		Karpen.....	Dunbar.....
Furniture, Garden.....	Woodard.....	Woodard.....	David & Peter.....		Woodard.....	
Furniture, Living Room.....	Brown-Saltman.....	VanKeppel Green.....	Drexel.....		Karpen.....	Dunbar.....
Furniture, Occasional Tables.....	Morton.....					Morton.....
Fruit Juicers.....	Dazey.....	Dazey.....	Dazey.....		Dazey.....	Dazey.....
Ice Crushers.....	Dazey.....	Dazey.....	Dazey.....		Dazey.....	Dazey.....
Ironing Boards.....	MetLTop.....	MetLTop.....	Eubank.....		Eubank.....	MetLTop.....
Irons.....	Silex Duolectric.....	American Beauty.....	American Beauty.....		Iron-Master.....	Silex Duolectric.....
Kitchen Tools, Stainless Steel.....	Adel.....	Adel.....	Adel.....		Adel.....	Adel.....
Knife Sharpeners.....	Dazey.....	Dazey.....	Dazey.....		Dazey.....	Dazey.....
Lamps, Ornamental.....	Aerolux.....					
Linens, Sheets, Pillow Cases.....	Wamsutta.....	Cannon.....	Wamsutta.....		Pequot.....	Cannon.....
Mattresses.....	Airfoam.....	Airfoam.....	Airfoam.....		Airfoam.....	Airfoam.....
Mixers.....	Mixmaster.....	Mixmaster.....	Mixmaster.....		Mixmaster.....	Mixmaster.....
Pressure Cookers.....	FlexSeal.....	Ekco.....	FlexSeal.....		Ekco.....	FlexSeal.....
Roasters.....	Everhot.....					
Rugs.....	Klearflax.....	Bigelow-Sanford.....	Bigelow-Sanford.....		Alex. Smith & Son.....	Blumfeld.....
Rug Cushions.....	Ozite.....	Ozite.....	Ozite.....		Ozite.....	Ozite.....
Serving Trays.....	Kromex.....	Kromex.....	Kromex.....		Kromex.....	Kromex.....
Sewing Machines.....	Singer.....	Singer.....	Singer.....		Singer.....	Singer.....
Shaver, Electric.....	Sunbeam.....	Sunbeam.....	Sunbeam.....		Sunbeam.....	Sunbeam.....
Tables, Card.....	Morton.....	Morton.....	Morton.....		Morton.....	Morton.....
Tableware, Cloths.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....		Wilkes-Barre.....	Wilkes-Barre.....
Tableware, Miscellaneous.....						
Waffle Irons.....	Sunbeam.....	Sunbeam.....	Sunbeam.....		Sunbeam.....	Sunbeam.....

APPLIANCES

Barometers.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....
Dishwashers.....	Kaiser.....	Kaiser.....	Kaiser.....		Kaiser.....	Kaiser.....
Door Chimes.....	NuTone.....	NuTone.....	NuTone.....		NuTone.....	NuTone.....
Dryers, Clothes.....	Hamilton.....					Hamilton.....
Fire Extinguishers.....	General Pacific.....	General Pacific.....	General Pacific.....		General Pacific.....	General Pacific.....
Germicidal Lamps.....	Edin.....	Pacific Ultraviolet.....	Edin.....		Pacific Ultraviolet.....	
Ironers.....	Armstrong.....		Victron.....		Victron.....	Simplex.....
Radio Speakers.....						
Radios, Television, Phonographs.....	Motorola.....	Motorola.....	Lear.....		Packard Bell.....	Motorola.....
Ranges.....	Western Holly.....	Roper.....	Tappan.....		MagicChef.....	MagicChef.....
Record Changers.....						
Refrigerators.....	Servel.....	Servel.....	Servel.....		Servel.....	Servel.....
Refrigerators, Deep Freeze.....	Amana.....	Ben Hur.....				Weber.....
Sprinklers, Garden.....	Rain King.....	Rain King.....	Rain King.....		Rain King.....	Rain King.....
Sun Lamps, Built-in Switch.....	Edin.....					
Toasters.....	Sunbeam.....	Camfield.....	Sunbeam.....		Sunbeam.....	Camfield.....
Tools, Homecraft.....			Delta.....			
Vacuum Cleaners.....	Premier.....	Health-Mor.....	Premier.....		Premier.....	Health-Mor.....
Washing Machines.....	Thor.....	ABC.....	Automatic.....		Speed Queen.....	Maytag.....

CHS #7 Thornton Abell	CHS #8 Eames & Saarinen	CHS #9 Eames & Saarinen	CHS #10 Sumner Spaulding	CHS #11 J. R. Davidson	CHS #12 Whitney R. Smith	CHS #13 Richard Neutra	CHS #14 Wurster & Bernardi
Wardle.....	Wardle.....	Wardle.....	Wardle.....	Wardle.....	Wardle.....	Wardle.....	Wardle.....
Esmond.....	Springfield.....	Springfield.....	Portland.....	Portland.....	Esmond.....	Portland.....	Pearce.....
Swing-A-Way.....			Swing-A-Way.....	Swing-A-Way.....			
Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....
Swing-A-Way.....	Dazey.....	Dazey.....	Swing-A-Way.....	Swing-A-Way.....	Dazey.....	Dazey.....	Dazey.....
Bissell.....	Bissell.....	Bissell.....	Bissell.....	Porter.....	Bissell.....	Bissell.....	Porter.....
Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....
Coffee-Master.....	Silex.....	Silex.....	Coffee-Master.....	Coffee-Master.....	Vaculator.....	Vaculator.....	Silex.....
Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....
Magnolite.....	Magnolite.....	Magnolite.....	Magnolite.....	Magnolite.....	Magnolite.....	Magnolite.....	Magnolite.....
Glasbake.....	Pyrex.....	Pyrex.....					
Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....	Revere Copperclad.....
	Three Weavers.....	Three Weavers.....		Three Weavers.....			
Ecko.....	Lamson.....	Lamson.....		Ecko.....			
Modern House.....	Modern House.....	Modern House.....	Modern House.....	Modern House.....	Modern House.....	Modern House.....	Modern House.....
Heywood-Wakefield.....			VanKeppel Green.....	Brown-Saltman.....	Karpen.....	Dunbar.....	Drexel.....
Cavalier Stow-Away.....			Cavalier Stow-Away.....				
Heywood-Wakefield.....			VanKeppel Green.....	Brown-Saltman.....	Karpen.....	Dunbar.....	Drexel.....
David & Peter.....			David & Peter.....	David & Peter.....	David & Peter.....	David & Peter.....	David & Peter.....
Heywood-Wakefield.....			VanKeppel Green.....	Brown-Saltman.....	Karpen.....	Dunbar.....	Drexel.....
Zangerle & Peterson.....				Morton.....	Morton.....	Morton.....	
Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....
Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....
Clark.....	Eubank.....	MetLTop.....	Eubank.....	Eubank.....	Eubank.....	MetLTop.....	MetLTop.....
Iron-Master.....	Iron-Master.....	American Beauty.....	Iron-Master.....	American Beauty.....	Silex Duoelectric.....	Iron-Master.....	Silex Duoelectric.....
Adel.....	Adel.....	Turner & Seymour.....	Adel.....	Turner & Seymour.....	Adel.....	Adel.....	Adel.....
Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....	Dazey.....
Aerolux.....							
Cannon.....	Wamsutta.....	Wamsutta.....	Pequot.....	Pequot.....			Pequot.....
Airfoam.....	Airfoam.....	Airfoam.....	Airfoam.....	Airfoam.....	Airfoam.....	Airfoam.....	Airfoam.....
Mixmaster.....	Mixmaster.....	Mixmaster.....	Mixmaster.....	Mixmaster.....	Mixmaster.....	Mixmaster.....	Mixmaster.....
National.....	FlexSeal.....	FlexSeal.....	Ekco.....	FlexSeal.....	Ekco.....	FlexSeal.....	FlexSeal.....
	Everhot.....	Everhot.....		Everhot.....			
Deltax.....	Klearflax.....	Klearflax.....	Bigelow-Sanford.....	Klearflax.....	Alex. Smith & Son.....	Blumfeld.....	Alex. Smith & Son.....
Ozite.....	Ozite.....	Ozite.....	Ozite.....	Ozite.....	Ozite.....	Ozite.....	Ozite.....
Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....	Kromex.....
Singer.....	Singer.....	Singer.....	Singer.....	Singer.....	Singer.....	Singer.....	Singer.....
Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....
Morton.....	Morton.....	Morton.....	Morton.....	Morton.....	Morton.....	Morton.....	Morton.....
Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....	Wilkes-Barre.....
Dirilyte.....				Dirilyte.....			
Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....	Sunbeam.....
Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....	Fee & Stemwedel.....
	Kaiser.....	Kaiser.....				Modern Maid.....	
NuTone.....	NuTone.....	NuTone.....	NuTone.....	NuTone.....	NuTone.....	NuTone.....	NuTone.....
				Hamilton.....			
General Pacific.....	General Pacific.....	General Pacific.....	General Pacific.....	General Pacific.....	General Pacific.....	General Pacific.....	General Pacific.....
Pacific Ultraviolet.....	Edin.....	Edin.....	Pacific Ultraviolet.....	Pacific Ultraviolet.....	Pacific Ultraviolet.....		
Armstrong.....				Horton.....		Simplex.....	
	Altec Lansing.....	Altec Lansing.....					
G.E.....			Hoffman.....	Motorola.....	Lear.....	Crosley.....	Hoffman.....
Dutch Oven.....	Cribben & Sexton.....	Tappan.....	O'Keefe & Merritt.....	Western Holly.....	Crosley.....	Grand.....	Western Holly.....
	Webster-Chicago.....	Garrard.....					
Isulair.....	Servel.....	Servel.....	Isulair.....	Servel.....	G.E.....	Crosley.....	Isulair.....
	Weber.....	Weber.....	Chapman.....	Chapman.....			
Rain King.....	Rain King.....	Rain King.....	Rain King.....	Rain King.....	Rain King.....	Rain King.....	Rain King.....
Edin.....	Edin.....			Edin.....			
Sunbeam.....	Sunbeam.....	Sunbeam.....	Camfield.....	Camfield.....	Sunbeam.....	Camfield.....	Sunbeam.....
		Delta.....					
Premier.....	Premier.....	Premier.....	HealthMor.....	Premier.....	Premier.....	HealthMor.....	Premier.....
Speed Queen.....	Maytag.....	Thor.....	ABC.....	Horton.....	Thor.....	Bendix.....	Automatic.....

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NEW DEVELOPMENTS

continued from page 49

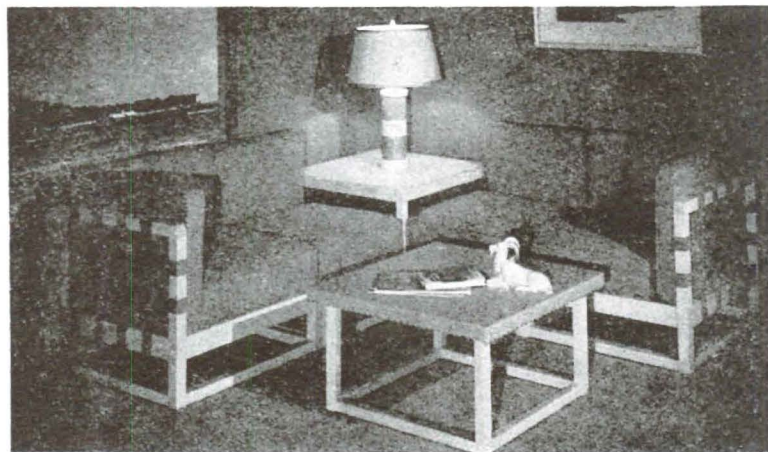
and right angle triangles can be made with acute angles of any degree desired. By removing the mitre arm entirely and using it as a radius, circles can be scribed from $\frac{1}{2}$ " to 14" in diameter. Made of tough, transparent plastic, it sells at \$1.25.

furnishings

■ Exciting new designs, colors, finishes and fabrics have gone into 1946 furniture lines now being displayed by Ficks Reed Co. of Cincinnati and New York City.

Shown for the first time is Pine Craft furniture, illustrated in the accompanying photograph. Executed by the Kirkpatricks of Grand Rapids, Pine Craft includes 27 designs that are modern, pleasantly informal and refreshingly colorful.

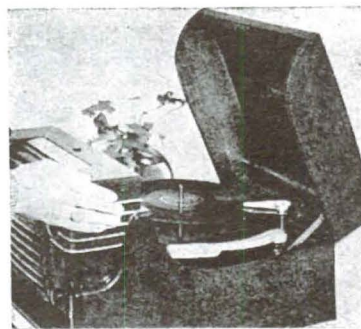
Seventeen new designs have been added to the popular Wand Willow furniture, which was introduced in 1945. One of the



new pieces is a circular sofa. A dozen additional finishes include five frosted tones: wheat, beaver, shrimp, aqua and seafoam.

More cover styles than have been available for several years are also being displayed by the Ficks Reed Co. in their redecorated show rooms in Grand Rapids. Miss Helen Park has styled six smart stripes, five outstanding new prints and nine basic colors in plain sailcloth. Also available are seven colors in plain "homespun" and nine in a new plastic leathercloth, "Tolex."

Accessories matching the furniture styles are also being offered by the firm: lamps, pictures, fire screens and tropical rugs. Sales office at 424 Findlay street, Cincinnati 14, will furnish full information on request.

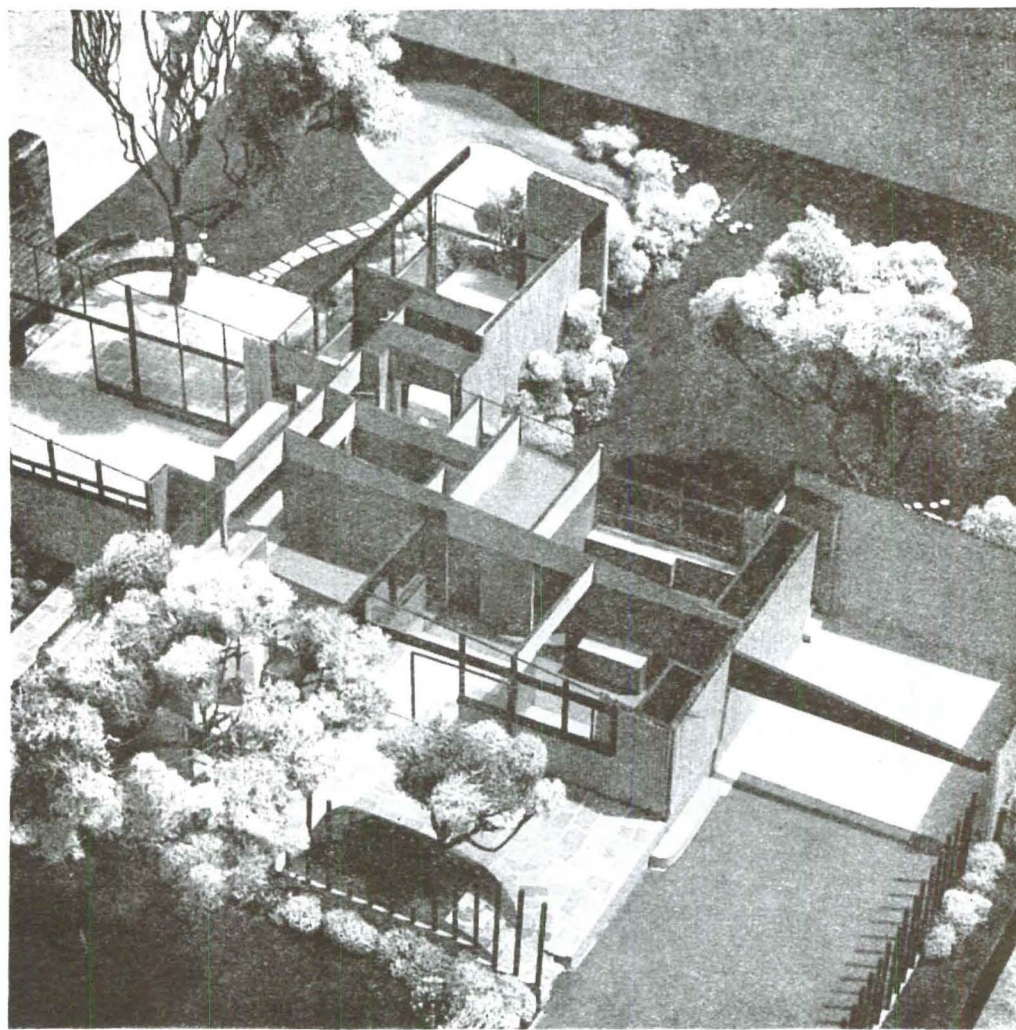


■ Reconverting from war production of \$350,000,000 worth of radio and radar equipment, Westinghouse Home Radio Division is stepping its output to 3000 to 5000 sets a day in its seven and a half acre plant at Sunbury, Pennsylvania. Shipments of Westinghouse new models are already being made to some 10,000 retailers in the United States, Alaska and Hawaii.

Prices are expected to spread from \$25 to \$350 with nine sets from a six-tube portable table model to a 14-tube radio-phonograph housed in a modified Chippendale console cabinet. Features of the new sets are automatic volume control, push-button tuning and, on all but the lowest priced model, a built-in connection operated by a single switch by which the receiver's sound system may be used to hear programs from independent record pickups, television or FM sets or wire recorder pickups without any change in wiring.

The Duo Model, illustrated here, is a table phonograph-combination from which the radio receiver can be removed as a complete unit and carried to another part of the house.

Although no television receivers are included in the first post-war runs, Division Manager Harold B. Donley said sets will be ready this year. Meanwhile both television and FM receivers made in



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■ Architects for the CS Houses of the magazine Arts & Architecture are specifying only those building products which have proven their worth. Schumacher GRIPLATH and Schumacher GYPSUM PLASTERS have been exclusively merit specified for use wherever such products are required throughout the CS Houses.

Past service performance of these two products, plus their fitness for use in homes for tomorrow, has brought unanimous approval from all the architects cooperating in the Case Study House Program.

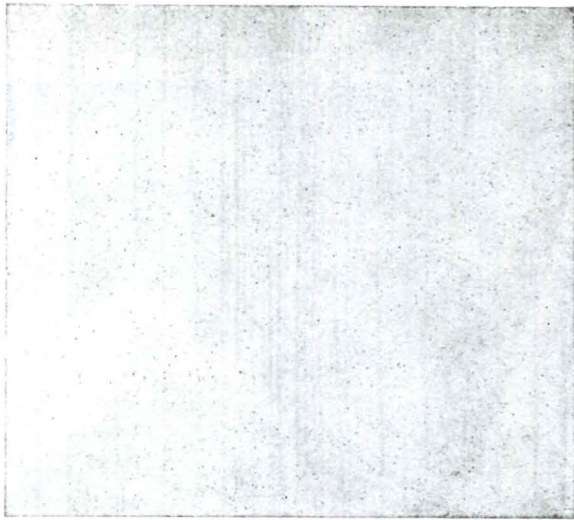
See our representative for full details about Schumacher GRIPLATH, the modern plaster base, and Schumacher GYPSUM PLASTERS, the modern plasters.



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SOME PANELING SAMPLES NOW BECOMING AVAILABLE
 PANELS NOW BECOMING AVAILABLE IN LIMITED QUANTITIES. BOTH HARDWOOD AND SOFT WOOD IN ALL GRADES. TO BE SPECIFIED IN ARTS & ARCHITECTURE'S CASE STUDY HOUSES.



OAK



WALNUT



MAHOGANY



the Sunbury Plant will be used in flight tests of Stratovision—a new airborne system of television and FM transmission announced recently by Westinghouse and the Glenn L. Martin Company.

■ Another wartime maker of radar parts—Hoegger, Inc.,—is also back in civilian business with three types of medicine cabinets and four of bathroom accessories.

New to the Hoegger line is the Viceroy medicine cabinet which was designed for low priced homes and apartment houses. This 20-gauge steel cabinet comes in three sizes and six styles. All have polished plate glass mirrors, electrolytically copper plated.

Parfait and Park Avenue cabinets, both 14-gauge steel cabinets with hidden hinge and flat face flange, also are available as well as Parfait, Round, Tyteset and Viceroy accessories. Hoegger's West Coast representative is Thomas R. Forsbrey, 9014 Wilshire boulevard, Beverly Hills.

■ An effort to prevent eyeball-rattling color battles in homes has been made in the formation in New York City of the Home Furnishings Style Council. Representative manufacturers of carpets, drapery and upholstery fabrics, wall paper, paint and lighting equipment announced their purpose: "To promote the coordination of color in home furnishings."

The council has chosen a basic chart of nine colors with eight graduated values for each which are to be correlated in the products of the associated manufacturers. The colors and their "Basic Home Furnishings" names are: tan group, Alamo; rose group, Grand Canyon; burgundy group, Adirondack; mauve group, Prairie; green group, Shenandoah; beige group, Cape Cod; blue group, Great Lakes; Cedar Group, Santa Fe; grey group, Great Smoky. Active council membership is limited to manufacturers and their associations but associate membership is open to anyone professionally concerned with the home furnishings field. Sponsor of the organization is the Institute of Carpet Manufacturers, Empire State Building, New York City.

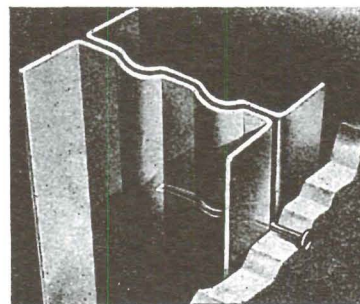
building materials

■ Molded plywood—still a high cost material—may soon be utilized in fairly high-speed production for "reasonable cost" items such as "simple curvature like chair arms, chair backs, angles and channels," according to S. W. Antoville, vice-president and sales director of the United States Plywood Corporation.

"The most important reason for the increased use of plywood is that it has proven to be an important improvement over lumber and a great number of its new uses result from its being used in place of lumber as in such items as sheathing, concrete forms, sub floors, siding and wall paneling," Mr. Antoville said.

He cited as "things to be looked for in the postwar era" molded plywood boat hulls, molded plywood tubing, molded combinations of fabric and veneer, high strength resin impregnated paper and veneer, fiberglass and veneer, plywood and thin stainless sheet metal as work surfaces for kitchens and industrial plants, and combinations of plywood and high strength resin impregnated paper as a surface coating for crating to the tropics.

Applications of Weldwood Plywood for commercial interiors are described and illustrated in a booklet issued this month by the U.S. Plywood Corporation and the Mengel Company. It will be mailed upon request by the U.S. Plywood Corporation, Weldwood building, 55 W. 44th street, New York City.



■ Steel into which nails can be driven has been developed by the Great Lakes Steel Corporation's Stran-steel Division of Detroit for residential and light industrial construction. The grooved metal is intended to supplant wood framing. Metal framework is erected with ordinary carpenter's tools.

news

■ The battle against civic apathy which allows huge sections of cities and towns to degenerate into miserable, costly slums was joined recently by an architect and an organization of California planners.

In his book, "New Cities for Old," (McGraw-Hill), Architect Louis Justement asks pointedly why "a civilization that is able to produce

the beauty, efficiency and order we find displayed in a modern automobile or airplane produces the ugliness, chaos and disorder we find in the average city?"

"Originally the typical American city grew up without any plan," he continued, "or if it did have one, it was usually quite bad and limited in area. The growth of cities continued to be largely haphazard."

Urging that cities be rebuilt, Mr. Justement has handled his survey from the point of view of municipal, state and federal housing authorities, architects, real estate men, insurance companies, financiers, mortgage companies and law makers.

"If private capital does not perform adequately after it has been given every opportunity to do the job, there should be no reasonable objection if it becomes necessary for the government to undertake a part of the work," he writes.

In a booklet, "Blighted," Miriam Roher, research writer for the California State Reconstruction and Reemployment Commission, has outlined both the problem and a solution for California cities. After using as examples of blight specific areas in Sacramento, Upland, Lodi, Huntington Beach, San Francisco, Los Angeles and San Diego, the booklet states:

"Although slum and blighted districts make up 20 per cent of metropolitan residential area in the United States, they account for 33 per cent of the population, 45 per cent of the major crimes, 55 per cent of the juvenile delinquency, 50 per cent of the arrests, 60 per cent of the tuberculosis victims, 50 per cent of the disease, 35 per cent of the fires, 45 per cent of the city service costs—and only 6 per cent of the real estate tax revenues."

The Community Redevelopment Act of California which became effective last September, is the means to a solution. It enables any city or county in the state, or any group of cities and counties acting together, to require the sale to the public of land and buildings in any blighted area by means of the governmental power of eminent domain. It permits the city or county then to clear the land of the structures upon it and to sell or lease the area to any group of businessmen or private developers, provided they agree to rebuild the area for industry or residences in accordance with a general plan laid down in advance by the city or county.

Outlining how the plan works, the booklet summarizes: "... California's new law ... enables the community to exert its power of eminent domain and to mobilize its resources behind the most dramatic reclamation project of our time: the reclamation of whole cities now slowly dying of neglect and blight."

"Blighted" may be obtained from the California State Reconstruction and Reemployment Commission, 631 J street, Sacramento 14.

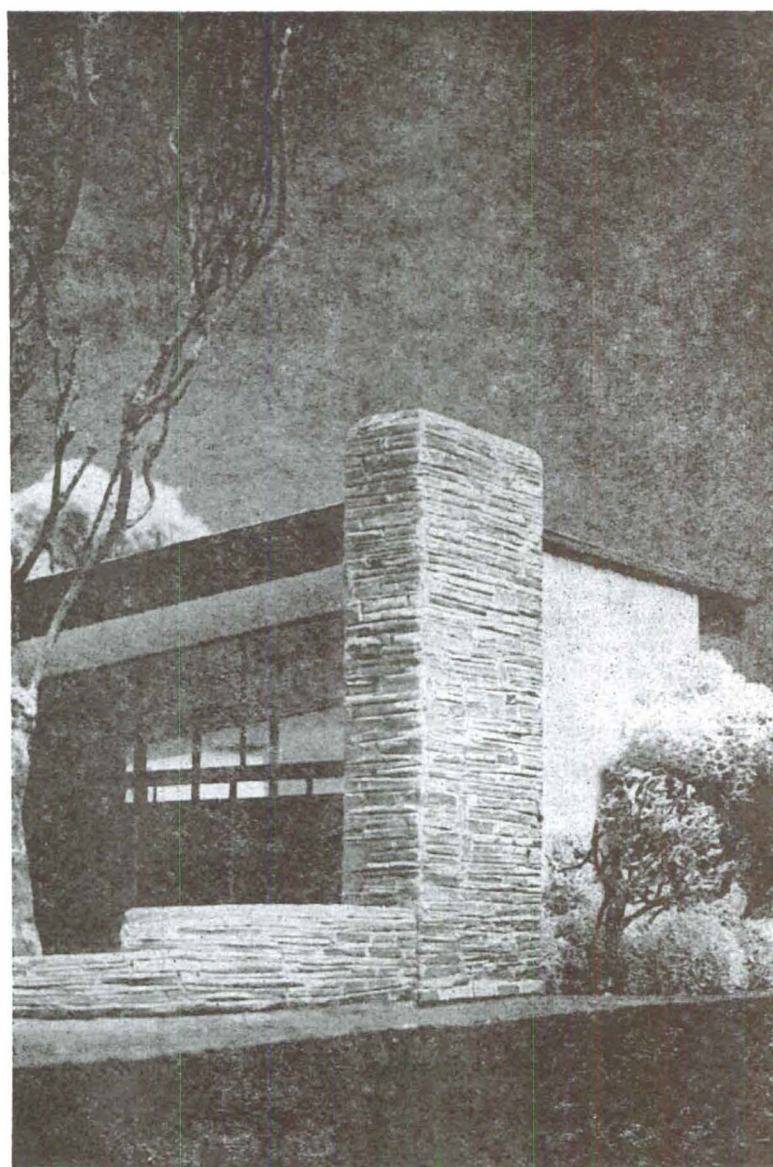
ART

continued from page 10

making pictures of things—is a depiction of this kind of information. It requires nothing more than a pair of eyes and a measure of technical facility. Expressionism adds the personal signature—the "how I see it, how I feel it." Illustrative art thrives on clichés—a formula for painting things according to fashion. However adroit, it is at the bottom of the scale in man's visual communication. It is so far removed from that which is worthy of contemplation that it scarcely deserves the name art at all.

If the nature of art is conceived to be on no higher level than picture making, as is the case today, then no amount of mass distribution through advertising or any other means, will bring art to its proper function. There are some who place hope in those few and far between examples of art in advertising which appear to be on a somewhat higher level. So far, the exceptions but prove the rule. An analysis of the nature and purpose of advertising should disillusion even the most optimistic. Advertising is the means to perpetuate competition (a polite word for economic warfare). It is for the sole purpose of selling goods (directly or indirectly), and therefore of making money. In a materialist economy the only art which can become part of that economy is obviously a materialist art—which is another way of saying that it is not really art at all, because art by nature belongs to the mind and the spirit of man. When it is employed for the purpose of selling goods its content has been removed, even though at times the form remains.

If the jewelry, soft drink, petroleum, tobacco, pharmaceutical, and other big industries, as well as some national magazines, make use of art which seems superior to the run of billboard and periodical advertising, it is essentially a difference of degree, not kind. What is fondly referred to as the advertising game is just that—a never-ending quest for the novel, the surprising, the shocking,



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CEntury 2-0101

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COMBINATION
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DOOR!!

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A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!**

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COMFORT, CONVENIENCE and ECONOMY**

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the eccentric—none of which has anything to do with art. If we must be subjected to advertising, by all means let it be as painless as possible. But let us not deceive ourselves that the present use of "art" is either making advertising more palatable or doing a service to art. It is not advertising where reform is really called for or desperately needed, but in art. Art not for the museums and galleries, but art as a natural heritage of man. Until art is IN the things we make there is little hope that we will have any real understanding of the nature of art. Advertising, whatever the guise, does not seem to be the answer.—GRACE CLEMENTS.

ART—SAN FRANCISCO NOTES

continued from page 16

of the show is that the abstractionists and expressionists outnumber—and somewhat overawe—all the rest.

In the next room the California Water Color Society Annual is a direct contrast. Here there are only one or two abstractions and a great many realistic paintings, chiefly landscapes. It is almost startling, after the Bay Region show, to see clouds, for instance, painted with the obvious intention of giving them as much the appearance of a cloud as possible, as in Emil Kosa's prize winning landscape. There are some fine water-colors in this show, and some very weak ones; on the whole the pictures are of a high technical excellence. A large head of a primitive Spanish Christo is especially good. It is by Millard Sheets.

At the De Young Museum the big show is the Abbott Collection of Paintings of Army Medicine, done on the battlefronts by John Stuart Curry, Peter Blume, Ernest Fiene, Manuel Tolegian, Fred Shane, Joseph Hirsch, Franklin Boggs, and others, some very well known, some not so famous, but all competent artists. They have turned out a surprising number of good pictures, even aside from the documentary values involved. Medicine has been used as a theme, but not insisted upon; the result is a series of good objective pictures of men wounded and dead, maimed, mangled, and suffering, and some of the efforts made to patch them up and keep them alive.

Raymond Puccinelli and Matthew Barnes have one man shows at the Legion of Honor. Of Matt Barnes it is almost safe to say that any one of his recent pictures will contain a house, a hill, a moon, wide dark blue space, and somewhere in the foreground a small white groping figure. Out of these elements he creates his own effective brand of Celtic mysticism, concerned, apparently, not with changing the elements or the technique but only with increasing the intensity of his expression. It has been said that his aim is to paint the intense aloneness of a soul in the moment before death. Whether or not this is true, his pictures have a strange romantic melancholy that is emotionally moving.

Raymond Puccinelli has been working steadily for the past few years away from his earlier static, symmetrical forms toward movement and asymmetry. There is a pink marble female figure in the present show called *Iris Awakening* which is full of writhing tension and struggle, a rather Rodin theme suggesting the efforts of the soul to rise above the body; but the treatment is anything but Rodinesque; the surfaces are smooth and full, the hands and feet large, the limbs heavy. There is also a snarling bear in granite, full of life and a rather humorous ferociousness, as well as several figures, earlier, more static and softer in effect. The dance drawings in ink and chalk or water color are very forceful and full of life and movement.—DOROTHY PUCCINELLI CRAVATH.

BOOKS

continued from page 18

old cities. In Gropius' view the first step is the establishment of neighborhood community centers in these old cities which will serve as cultural breeding grounds. He concludes with the sensible suggestion that each state should build organic communities as war memorials, more fitting than icy symbols in stone and marble.

The prospect for development of proper planning trends would be brighter if such coordinating bodies as the late National Resources Planning Board could be permitted to function effectively.

The book's 42 illustrations show examples of various structural techniques, good and bad town planning, house plans using "The Packaged House System." The picture on page 17 of a typical New York street scene shows West 42 Street between Sixth Avenue (lately rechristened the Avenue of the Americas) and Broadway, looking east from Times Square. The absence of existing tall buildings adjoining the Bush tower and Bryant Park and the Public Library shows that the photograph is more than twenty years old. However, it does display the disorderly riot of styles, materials, and color which it was supposed to do. The text would have benefited

from careful editing and more accurate proofreading. Many will find the type of the wide text page uninviting and difficult to read. Most of the thoughts mentioned are familiar to students of community planning. A new expression of them from a great figure such as Gropius is timely and important.—LAWRENCE E. MAWN, A.I.A.

MUSIC IN THE CINEMA

continued from page 23

the high register simulates the rodent's squeaking). Mildly amused at first, Milland becomes frightened and screams in delirium when a bat attacks the mouse, to the accompaniment of hysterical music. Finally, as he sinks back in exhaustion, rapid and excited pulsations in the orchestra imitate the violent throbbing of his heart. (This scene was banned in England, incidentally).

On the following morning, suicide seems the only way out. Rozsa's musical commentary is now tragically resolute, as befits the drunkard's newly-found determination to destroy himself. A film conceived so courageously would have deserved a realistic ending, Milland's death by his own hand, but no, the girl miraculously—and unconvincingly—reforms him at the last moment, in order to insure a happy ending. But this concession to the box-office detracts very little from the merits of the film as a whole, which can well lay claim to being one of the most mature productions of this decade.—WALTER H. RUBSAMEN

MUSIC

continued from page 25

interest is reserved from the first to the third movement. From the entry of the piano in these variations Schnabel was at his pianistic best, though playing in a mood rather light for the underlying bitterness of this never quite gay music. He would have it gay; he swept the audience bounding and swirling in his wake. When Schnabel plays like this one does not argue details of interpretation with him. But again enters an abrupt cadenza, like a separate movement.

(Wanda Landowska recently played with the New York Philharmonic-Symphony the Mozart *Concerto in E flat* (K. 482). It was as if Mozart himself played it, improvising the cadenzas, filling out the single note indications with foliate arpeggiation that made time seem to stop, so that you looked down the page for enough notes and found that the music had progressed only two or three measures. "Mozart looking forward, instead of the modern looking back to Mozart," a wise musician said. There was also a purity and control of piano tone never expected from a harpsichordist, a line fluent and flexible without unnecessary accents moving through the measure, a simple classic contrast of tone struck and tone flowing).

After intermission Kurt Reher, first cellist of the orchestra, sat restlessly on a platform, while the orchestra began the *Don Quixote Variations* by Richard Strauss. Strauss melancholy, Strauss of the decadent Rosenkavalier waltzes, Strauss playing with instrumental noises like a child with odd blocks can still please one who has long since wearied of Strauss heroic, Strauss metaphysic, Strauss in the bosom of his family, and Strauss the misunderstood genius. The worst of it is that he never was misunderstood, except to be overrated. It was a nearer delight to observe how earnestly David Frisina, the concertmaster, prepared the measures for solo violin leading into the entrance of the cello and how leaning eagerly forward he listened to those first phrases when the cello replied. Kurt Reher is already one of the world's handful of great cellists. He has made himself, by his playing alone, for he is the last to resort to obvious showmanship, one of the most admired and certainly one of the most beloved musicians in Los Angeles. But though he is no showman, he is nonetheless, and quite unconsciously, an actor, whose face and body counterpoint the more abstract drama of his instrument. As the story of the *Don* moved forward he drew with greater intentness into the characterization: when the *Don* charged he juttied out his neck and the bow whizzed, as if he would ride his cello into the balconies; ending a long lament he laid his forehead on the instrument; and dying in a downward glissando of indescribable emotional delicacy let his head fall so that it hung upon his breast. Abraham Weiss, the violist *Sancho Panza*, replied to his master from the ground in solos of impeccable vitality and breadth. The orchestra responded with devotion to the soloists, warming the playing with a personal affection. One wonders whether Mr. Wallenstein's rigid discipline and musical authoritarianism are the best way of dealing with his men. The orchestra needs to relax; and even in these arduous days of many, many concerts and heady financial success, there should be a little more freedom and spontaneity in

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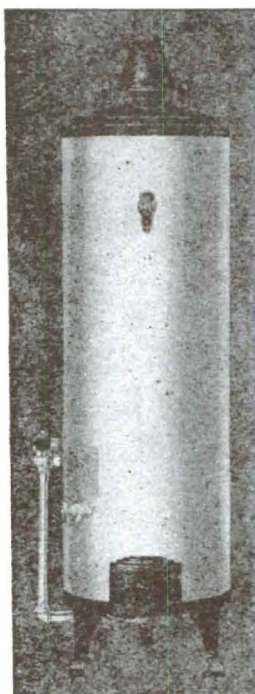
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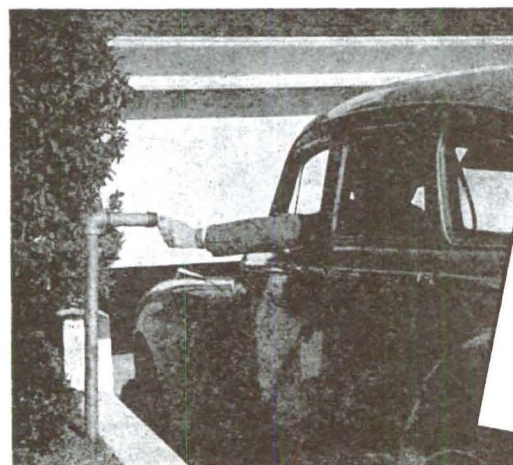
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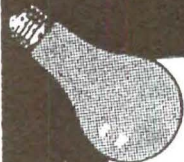
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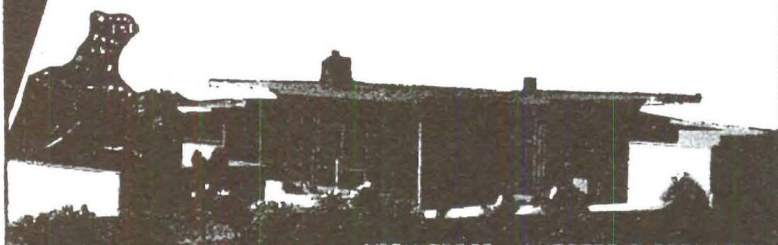
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the playing, a little more fun. We have yet to be assured that Mr. Wallenstein is more than the best businessman who has yet conducted the Los Angeles Philharmonic.

The pentecostal inflowing of the eloquent spirit after long preparation made a special occasion of the next Evenings on the Roof concert, at the Wilshire-Ebell Theatre, January 14, when Eudice Shapiro, violinist, and Shibley Boyes, pianist, played the Beethoven sonatas *opus 12:3*, *opus 47* (*Kreutzer*), and *opus 24* (*Spring*). Both players began at the best level of their Beethoven recitals of last season, but by the slow movement of the first sonata they had made their audience aware that a still greater event might be impending. This greater event was their playing of the *Kreutzer*, which can be called nothing less than continuously inspired. The *Spring Sonata* was like a long afterglow to an unusually satisfying evening. . . . The remainder of these important January concerts will be discussed next month.—PETER YATES.

COMMUNITY DEVELOPMENT

continued from page 36

subdividing fifty-foot lots, willy-nilly, with the result that everybody is hopelessly enmeshed in everybody else's hair.

Seven minutes from San Francisco, situated on the east slope of the Marin County spur of the Golden Gate, the land commands a view of bay, islands, bridges, shore and, from its upper ridge, the Pacific. But from here, seasonally, fog-bearing winds blow over from the west. The plotting of the sites is intended to compensate for this inclement weather; houses will be oriented to the southeast, set economically on terrace slabs cut into the slope of the hill, largely forming their own windbreaks for outdoor areas, but augmented by master windbreaks of eucalyptus and pine planted along serpentine adobe walls which will give the young trees protection for quick early growth.

The slope is fairly steep, but the plotting of the sites, the slab terraces, and the grading of roads along natural contours constitute a solution which turns this apparent problem into a real advantage, since the steepness is manipulated as the key to providing privacy and view to each house, and these are, of course, the prizes on which a premium is set.

It is intended that the community building shall be a cooperative venture. The architect admits that he never had much faith in such projects until, one time commissioned to do a school and community center, he stood by astonished to see the whole thing furnished, equipped, and planted almost overnight by enthusiastic householders who have continued to take the thing seriously for nearly ten years now. He is at present convinced that if the land and plans are provided, the community building will materialize, complete with cooperative nursery plan, swimming pool, stables, game tables, and all.

PAINTINGS AS A KEY TO PSYCHOANALYSIS

continued from page 40

even doing so compulsively, and the resultant work once the key is found tells a frank and ungarbled story. Such work may in many instances thus be ideal material for analysis and much of the gruelling and often unproductive method of personal psychoanalysis may be detoured. Or the analysis of painting and drawing may also be used simultaneously with personal psychoanalysis, furnishing a dependable guide to the analyst. Used consistently, an assured and well grounded technique will inevitably be formulated.

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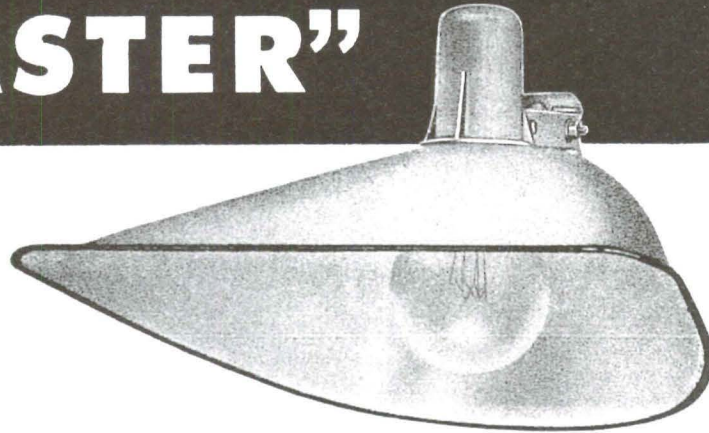
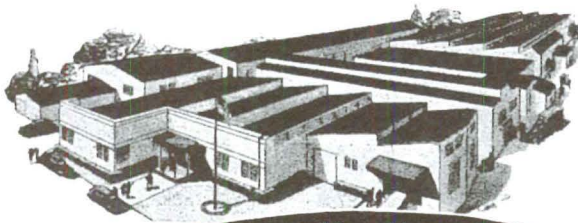
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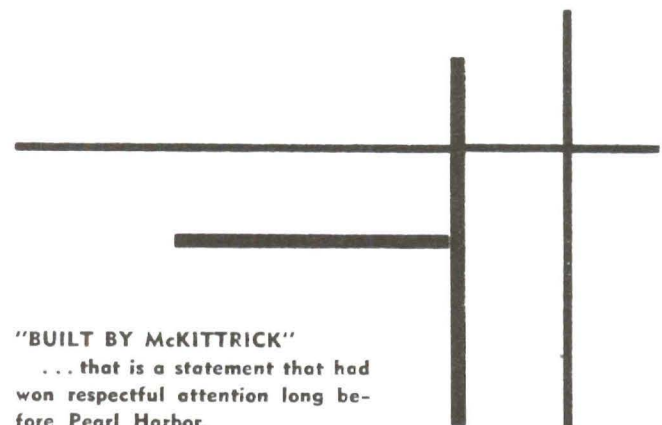
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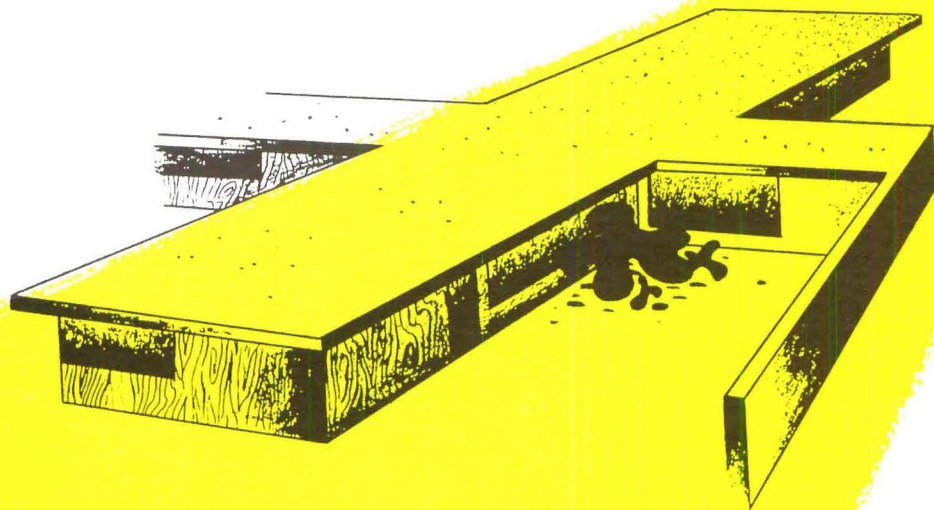
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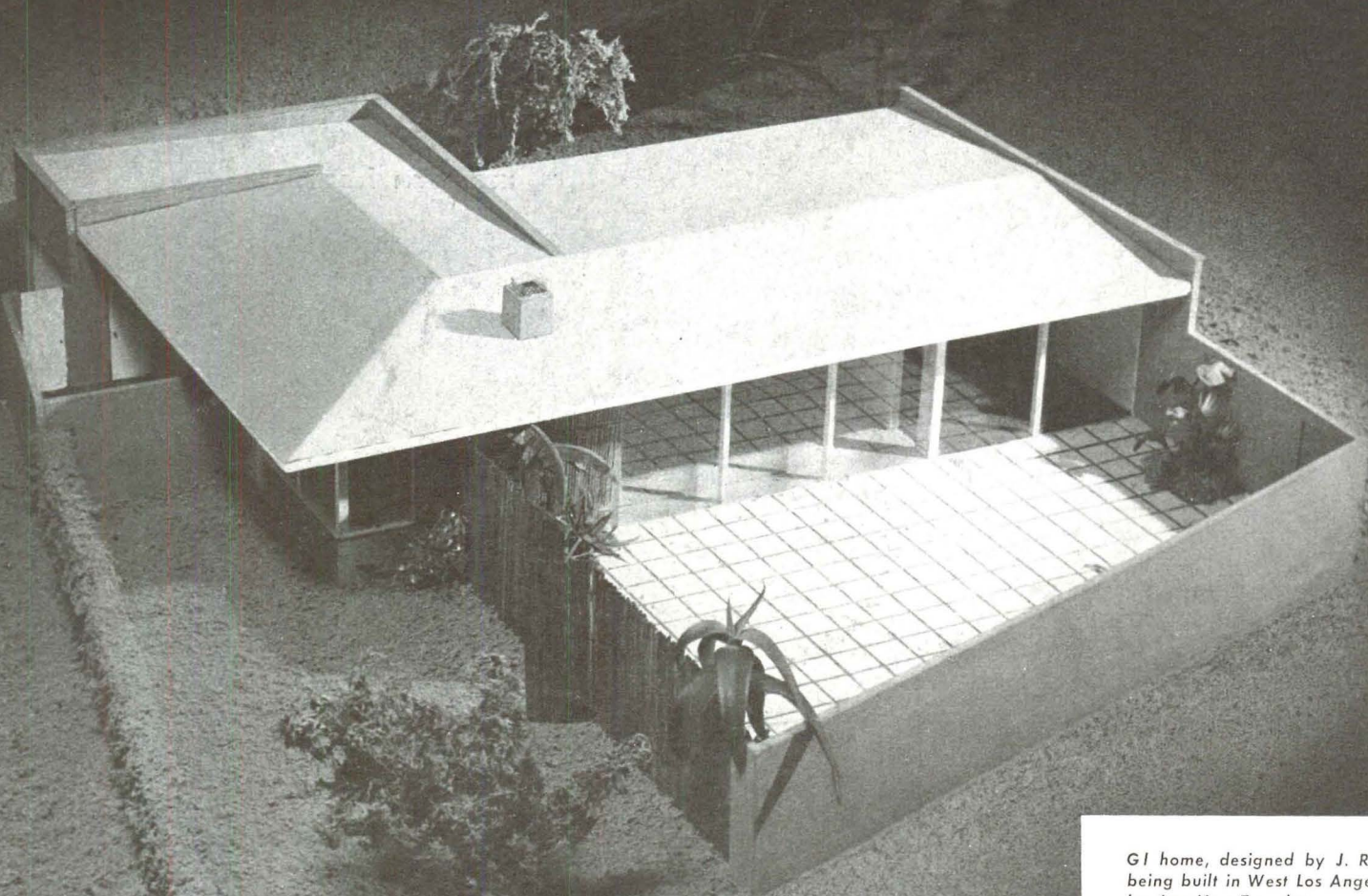
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