

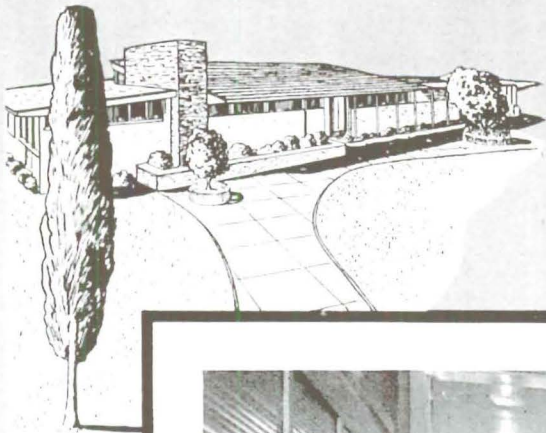
arts & architecture

PRICE FIFTY CENTS

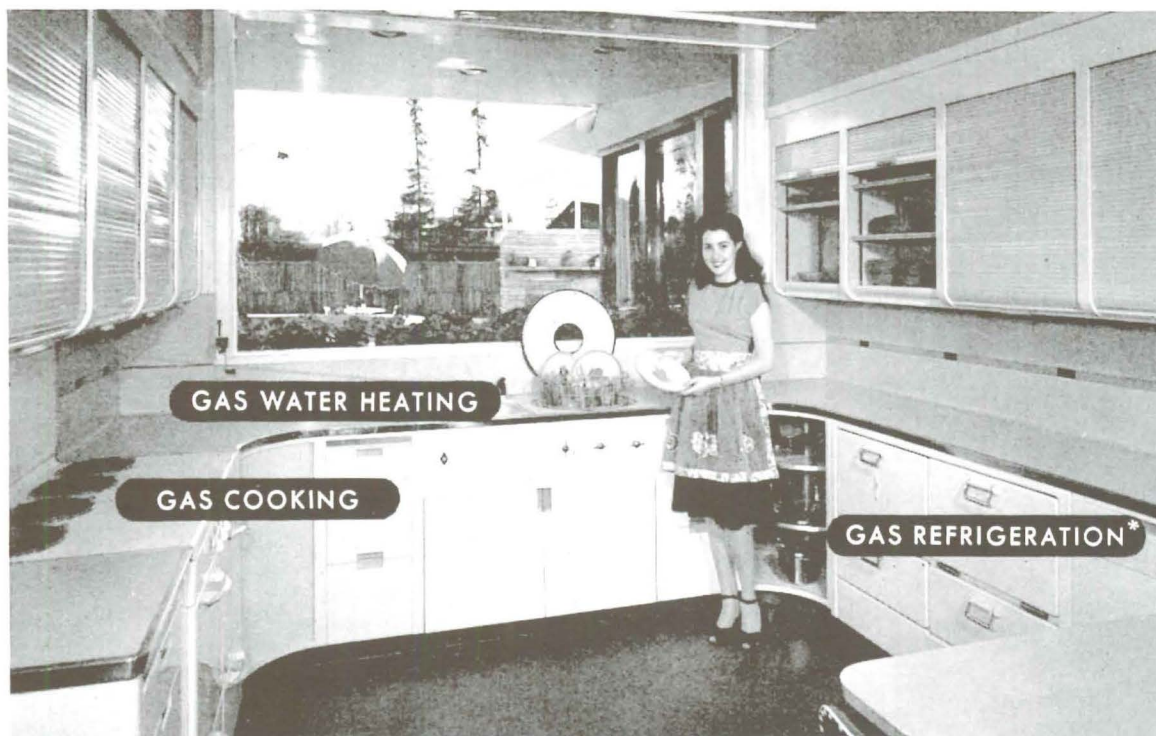


SEPTEMBER 1946

ing her



America's newest kitchen Features **GAS**

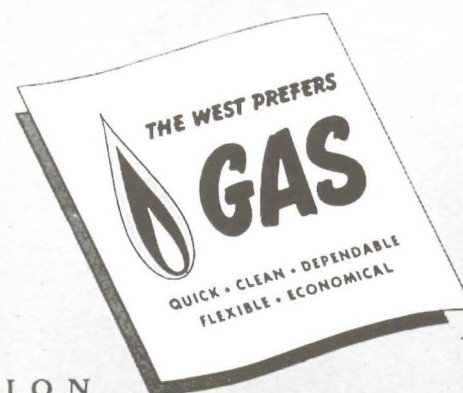


*Experimental model refrigerator, specially built, not available for purchase.

Lovely singing star, Gloria Warren demonstrates appliances in the "New Freedom Gas Kitchen" of the Fritz B. Burns Experimental Home, Los Angeles.

Designed as a completely mechanized work center, this "dream kitchen" scoffs at Tradition, forecasts features to come. Note, for instance, the appliances which are specially built to fit new concepts of design. ★ The gas range is a "cook-on-the-back, work-on-the-front" model, flush with cabinets and wall, its top a section of the continuous work surface. ★ The gas refrigerator, too, carries out this flush-with-work-surface design, and is equipped with pull-out drawers. ★ The newly-designed hydraulic dishwasher

is supplied by a gas water heater which assures ample hot water for *every* household need. ★ Significantly, gas fuel was chosen for all these essential services in this *home of the future*. The fast, dependable fuel is the *most modern!*



THE PACIFIC COAST GAS ASSOCIATION



FIREPROOF IS THE 1ST REASON WHY GRIP LATH IS BETTER!

The fireproof quality of GRIP LATH is unique; not only will GRIP LATH not burn or support combustion, but high temperatures cannot pass through it. The protection given by GRIP LATH and Gypsum Plaster safe-guards wood against fire. Fireproof GRIP LATH builds safer homes.

INSULATION IS THE 2ND REASON WHY GRIP LATH IS BETTER!

The low thermal conductivity of GRIP LATH... its withstanding of high temperatures, make it an insulator of great efficiency. Add the natural insulating qualities of Gypsum, fiber and the fibrous sheets covering, and you have insulation *plus*... a home warm in winter, cool in summer.

SAVES TIME IS THE 3RD REASON WHY GRIP LATH IS BETTER!

Uniform thickness... square edged... factory controlled suction are all combined in GRIP LATH to insure you greater speed and ease in plastering... means more homes per man hour.

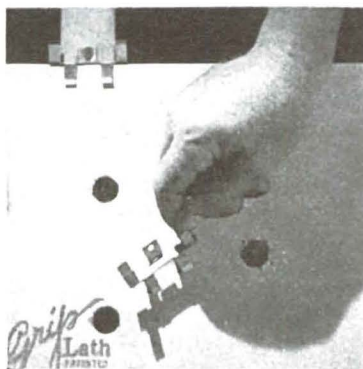
ECONOMY IS THE 4TH REASON WHY GRIP LATH IS BETTER!

The modern plaster base, GRIP LATH, is not only economical from a standpoint of speedy application, which saves considerable construction time, but, also, because of mass production methods, it is reasonably low in cost... offers you a greater dollar value.

LESS CRACKS IS THE 5TH REASON WHY GRIP LATH IS BETTER!

Impervious to expansion or contraction, GRIP LATH reduces cracks to a minimum. So, when you specify GRIP LATH, you provide in the plaster base the advantages of Fire Protection... Durability... Economy... Better Bonding... Square Edged... Uniform Suction... and Uniform Thickness.

Ask About The "Floating Wall System" with GRIP LATH



THE PARAFFINE COMPANIES, INC.

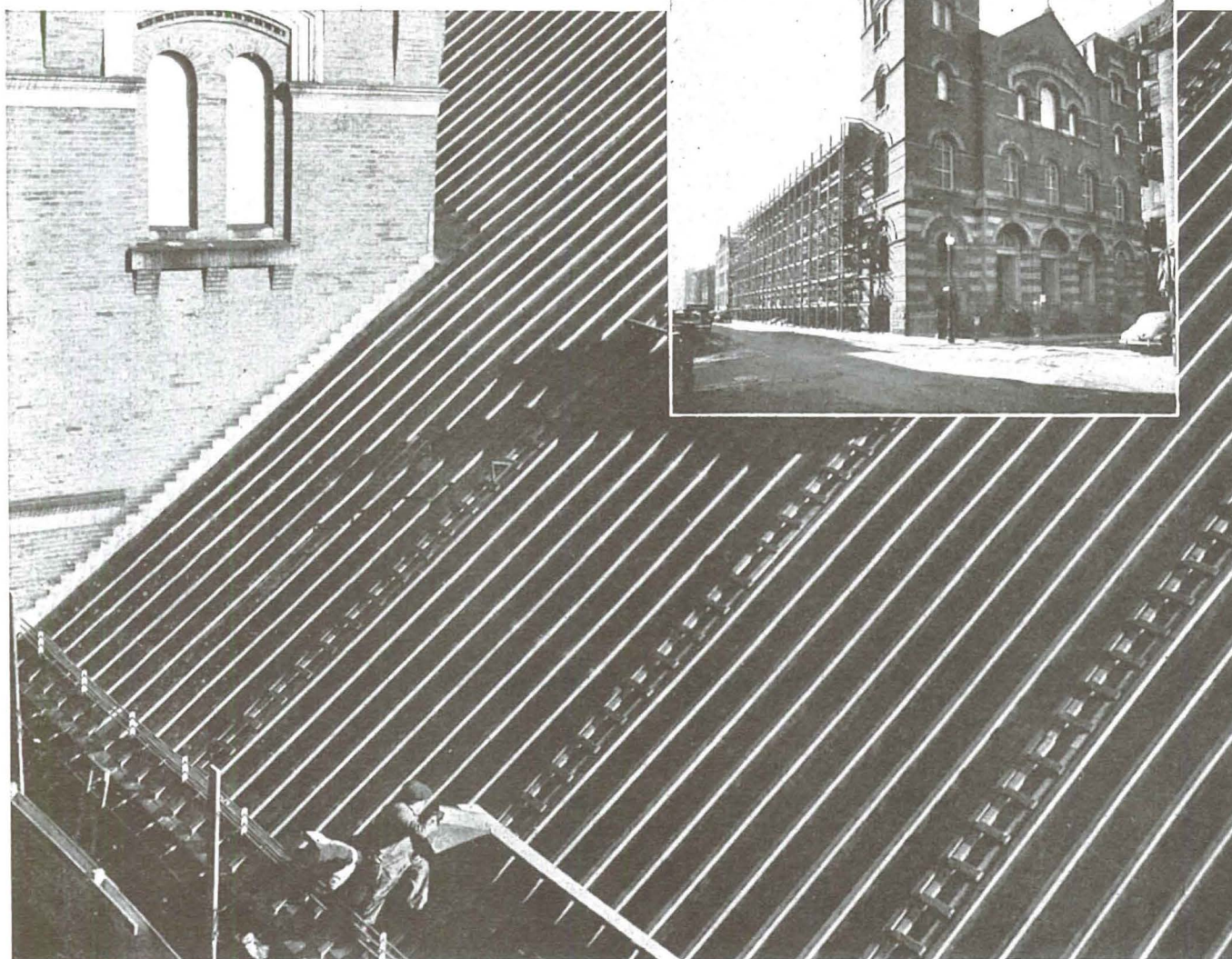


PABCO PRODUCTS

Schumacher Gypsum Division

San Francisco, 475 Brannan Street • EXbrook 3657 • South Gate, 4301 Firestone Boulevard • JEFFerson 4141

• *St. Mary's Church in Boston, Mass., recently re-roofed with approximately 40,000 lbs. of Revere sheet copper by A. Belanger & Sons, Inc., Cambridge, sheet metal contractors. General contractors were the John Bowen Co., Boston, and the metal was supplied by The Herrick Co., Boston distributors.*



HEADQUARTERS FOR THE FACTS ON SHEET COPPER CONSTRUCTION

REVERE believes that its responsibility only begins with the production of fine metals, and does not end until those metals are giving satisfactory service in the hands of users. Often, this means not only metallurgical research, but also extensive field and laboratory work in the practical application of Revere products.

As a result of such research, architects and contractors throughout the country now have new and vastly improved information on which to base sheet copper construction. Using the clear, simple charts supplied by Revere, sheet metal contractors are already taking wide advantage of the advanced engineering principles Revere has developed. These experts are convinced, as is Revere, that this new sheet copper construction will far outlast that done by former methods.

Nearly all prominent architects and contractors have Revere's new book on the subject, "Copper and Common Sense." We urge you to use the data in this book. It was

prepared especially to help practical men in their day-to-day problems. Call on the Revere Technical Advisory Service, Architectural, for any further help you may wish. Revere products are sold by Revere Distributors in all parts of the country.

REVERE

COPPER AND BRASS INCORPORATED

Founded by Paul Revere in 1801

230 Park Avenue, New York 17, New York

*Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.;
New Bedford, Mass.; Rome, N. Y.*

Sales Offices in Principal Cities, Distributors Everywhere.

Listen to *Exploring the Unknown* on the Mutual Network every Sunday evening, 9 to 9:30 p.m., EDST.

arts & architecture

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES:

Benjamin Baldwin
Herbert Matter
Charles Eames
Peter Yates
Paul Levine
Grace Clements
Robert Joseph
Patterson Greene

STAFF PHOTOGRAPHERS

Ralph Samuels
Julius Shulman

EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley
Dorothy Liebes
Roland McKinney
William Wilson Wurster, A. I. A.
Ernest Born, A.I.A.
Richard J. Neutra, A. I. A.
John Byers, A. I. A.
H. Roy Kelley, F. A. I. A.
Palmer Sabin, A. I. A.
Edgar Bissantz, A. I. A.
Sumner Spaulding, F. A. I. A.
Gordon B. Kaufman, F. A. I. A.
William Schuchardt, F. A. I. A.
Whitney R. Smith, A. I. A.
Lawrence E. Mawn, A.I.A.
Garrett Eckbo
Gregory Ain
Eero Saarinen
Ray Eames
Harriet Janis
Fred Langhorst
Harold W. Grieve
Ralph D. Cornell, F. A. S. L. A.

ADVERTISING MANAGER

Robert Cron
3305 Wilshire Blvd.
Los Angeles
Telephone FEderal 1161

CONTENTS FOR SEPTEMBER 1946

articles

Charles Eames

26

An article on the most significant development in the design
and manufacture of furniture in America.

by Eliot Noyes

Presentation and layout by Herbert Matter

Photographic material courtesy Evans Products Company

special features

Art

8

Grace Clements

Dorothy Puccinelli Cravath

Books, Lawrence E. Mawn, A.I.A.

10

Cinema, Robert Joseph

14

Music, Peter Yates

16

Notes in Passing

25

New Developments

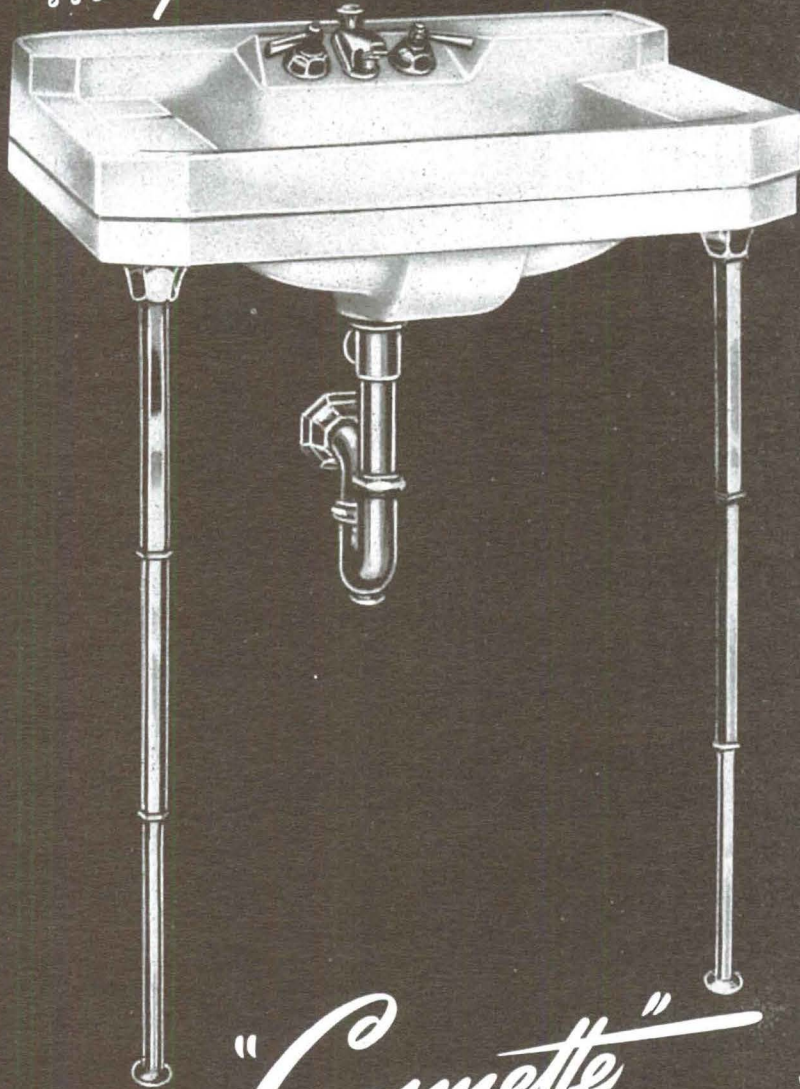
46

Case Study House #16, Model and Floor Plan

47

ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

*always Popular
... again in Production!*



the "Cosmette"
LAVATORY
PATENTED

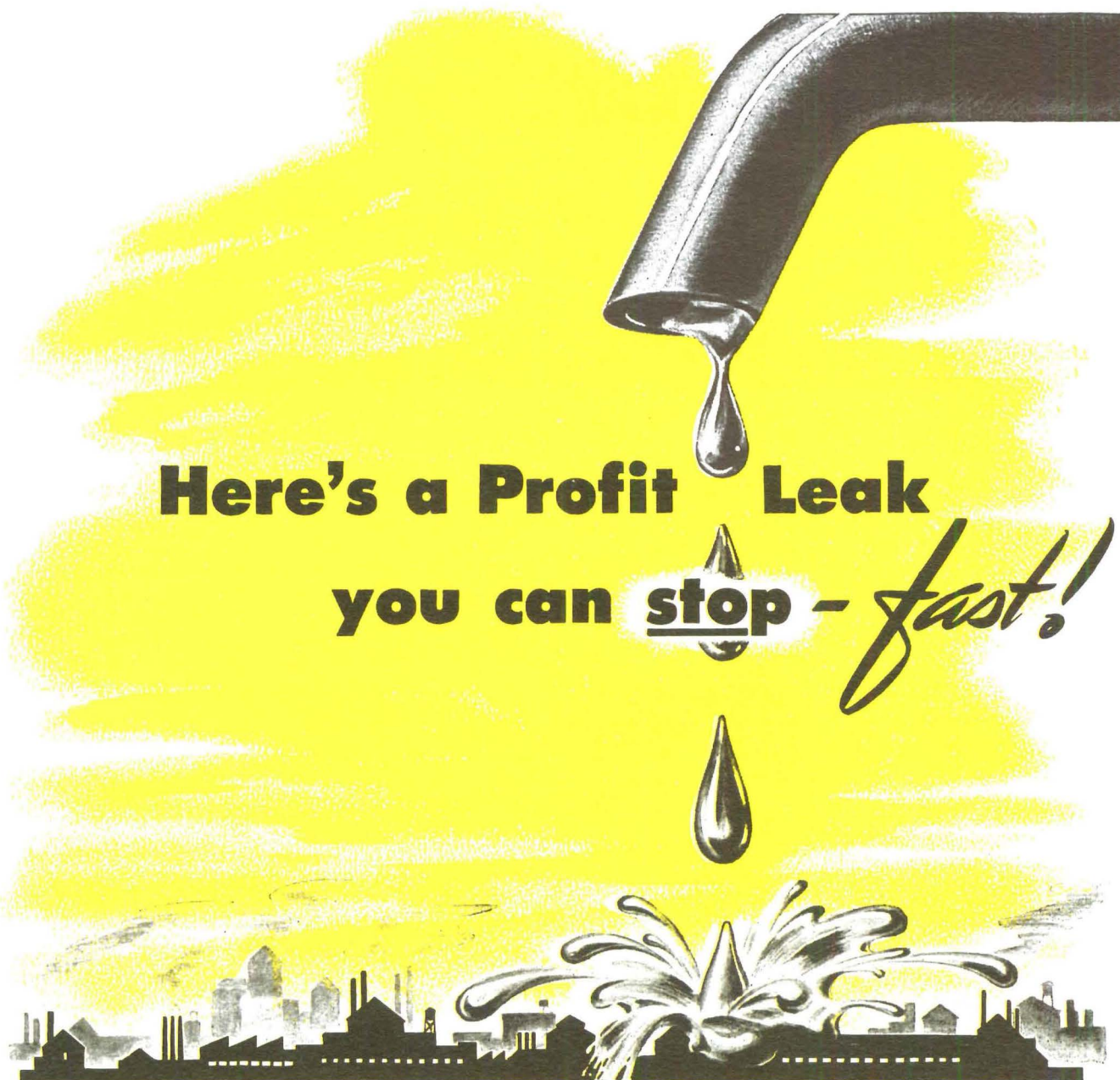
● So attractive to the eye as well as the budget, so generous in usable area, so skillfully designed to fit limited bathroom space...this is the *Cosmette* of 1946! Produced by Case and distributed nationally—see your Classified Telephone Directory or write W. A. Case & Son Mfg. Co., Buffalo 3, New York. Founded 1853.

- Dry shelf space for toilet articles.
- Built-in soap dish.
- Concealed front overflow.
- Towel bars, if required, free from the wall.
- Wall hung or with legs.
- All exposed parts chromium-plated brass.
- 20"x13½" and (for production soon) 24"x16½".

Case
PLUMBING FIXTURES

● **NO. 90 EASY-ACTION "SLANT-BACK" FITTING.** A fully chrome-plated fixture with permanent non-splash device. Design provides for easy renewal of any wearing part or the entire unit.





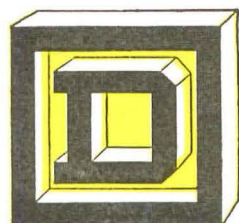
● This profit leak can cost you plenty. It's *inefficiency in electrical distribution and control*—wasting time and electricity, manpower and money.

During recent years, thousands of electrical systems have been operating under abnormal stress. They have become overloaded and unreliable . . . poorly located or improperly applied in relation to present

needs. Under such conditions, serious production losses are a certainty.

Check with your head electrical man. If he sees potential profit leaks, a Square D Field Engineer will (without obligation) work with him in plugging them.

Square D Field Engineer counsel is available through Square D offices in 50 principal U. S. and Canadian cities.



Wherever electricity is distributed and controlled

SQUARE D COMPANY

DETROIT

MILWAUKEE

LOS ANGELES

Highlight OF HOME SHOWS FROM COAST TO COAST



LUMINITE
Reg. U.S. Pat. Off.

AUTOMATIC SWITCHLIGHT

the **NEW**
standard for
light switching



In model homes, home shows, and "case study" houses—as well as in thousands of homes, apartments, and hotels across the nation—LumiNite has proved its sensational safety and convenience value. This *perfected* automatic switch light features a tiny sealed-in electric glow lamp that is *always on* when the room is dark... *always off* when room lights are on. Ends fumbling and stumbling. No more finger-smudged walls. Shows when remote lights are unintentionally left on. Comforting, too, as night light for nursery or sickroom. Uses *less* than 2c worth of current per year. Guaranteed against burn-out. Made for all single and multi-gang switch panels; operates on 2, 3, and 4-way switch arrangements. Write for details on—

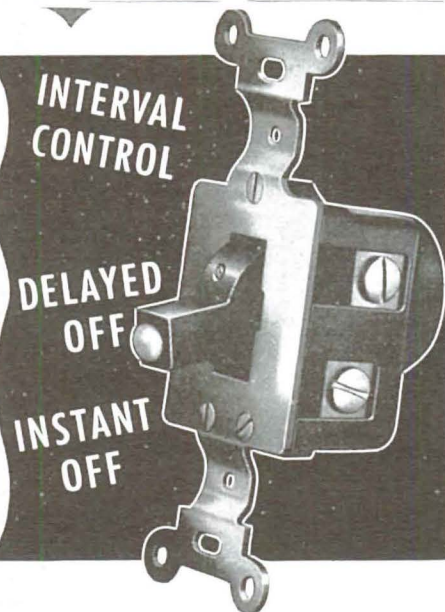
ASSOCIATED PROJECTS CO.
80 E. Long St., Columbus 15, Ohio

LUMINITE
Reg. U.S. Pat. Off.



Amazing
Tymzit
TRADE MARK
Switch

provides both
delayed and
instant "off"
in a simple,
"standard-action"
toggle switch!



Delay interval fully adjustable up to 3 minutes!

Tymzit—revolutionary achievement in electric switch convenience—takes the spotlight in popular appeal! The Tymzit Delay Switch answers scores of long-felt needs... wherever an interval of light is needed *after* the switch is off. In homes, hotels, apartments and other locations, Tymzit is providing near-magical control of lighting. Flip the Tymzit toggle OFF in the usual way, and the light stays ON—for as long as *three* minutes, according to the setting on the delay control! Then the light goes OFF *automatically*. Or, to turn lights out *instantly*, just press the Tymzit toggle all the way down. Tymzit fits all standard wall boxes and switch plates... is installed like any ordinary switch. Write for details.

T. J. MUDON CO., 1240 Merchandise Mart, Chicago 54, Illinois

TYMZIT
TRADE MARK

Wherever **LIGHT** is
needed after the
switch is OFF

ART

TWENTIETH CENTURY-ISM

Just as man's life occupies a span of time within which he clocks the hours, the days, the years, and the periods of his existence, so on a vaster scale he invests chronology with points of reference—geologic, religious, scientific, political, and cultural. Just as Sunday carries an aura distinguishable from the other days of the week, whether as a day of rest, or "worship," or merely with the eating of a special meal, so the decade and the century emerge as units in history, marked by the qualities which have dominated them. We speak of The Golden Age and The Dark Ages; of The Roaring Twenties and The Gay Nineties—periods of the past. But for the most part man is little aware of the prevailing currents of his own time. This does not mean that men of exceptional capacities, given to reflective thought, are not to be found in all times and places examining the values by which their contemporaries live. The philosopher and the true teacher are forever seeking the meaning of life—the former to establish a basis for conduct, the latter to instrument it. Upon the degree to which their concepts and their teachings are in accord with the Nature of Man depends the extent these function as a way of life, and not merely as academic theory.

Today, a period of cataclysmic upheaval, there is, in almost every field of thought and action, an excessive consciousness of and pre-occupation with what is termed "the spirit of our time." The Twentieth Century has been selected as a unit of time invested with special meaning, and this meaning is closely linked with the idea of progress. Though philosophy itself stands somewhat remote, there is no lack of middlemen to furnish the consumer with high-phrased hope in an ideology which will inevitably lead mankind out of chaos.

Such spokesmen seek to demonstrate that, however tragic our present predicament, we of the western world have attained an advanced stage of civilization in which all alike may share as soon as the wonders of science can be translated into terms of full

continued on page 18



The
NEWEST
Thing Under
The
SUN



KOOLVENT ALUMINUM UMBRELLAS

for Beach,
Garden,
Patio

merit specified

For all
Case Study Houses

Designed for modern, outdoor living, KOOLVENT Ventilated Aluminum Umbrellas provide air-cooled comfort and colorful beauty wherever installed. They won't rust, rip, tear or fade. They require no expensive seasonal replacement. Patented ventilating design invites the cool breezes in... keeps the blazing sun out. Ball mounting permits tilting umbrella to any desired position.

KOOLVENT Umbrellas are finished in sparkling baked-on enamels. Standard color combinations: red, yellow, blue or green with white. Send for free booklet.

KOOLVENT ALUMINUM UMBRELLA CORPORATION
KEYSTONE BUILDING • PITTSBURGH, PA.



Cool clean cooking

Western-Holly

THE MARK OF EXCELLENCE ON

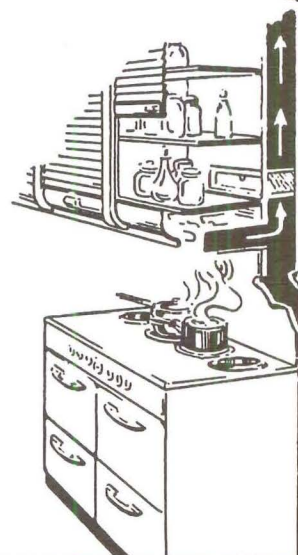
Post-War GAS Ranges

You may cook in an evening gown on the post-war built-in Western-Holly gas range.* You'll be cool because a newly devised automatic ventilator instantly draws off vapors from top stove cooking, oven, and broiler. You'll be clean because exclusive new

Western-Holly **TEMPA-PLATES**, four-in-line, are the cleanest heating elements yet devised. Full insulation will keep you cool; and smooth, cornerless surfaces, without dust-collecting gadgets, will be the easiest possible to keep clean.

THIS RANGE WILL BE AVAILABLE IN 1947 THROUGH YOUR BUILDER OR CONTRACTOR WHO WILL SECURE IT FROM A WESTERN-HOLLY DEALER

*NOW SHOWN AT THE FRITZ B. BURNS "POST-WAR HOUSE" IN LOS ANGELES



Products of WESTERN STOVE COMPANY, Inc.

CULVER CITY, CALIFORNIA

LOS ANGELES: FURNITURE MART • SAN FRANCISCO: WESTERN MERCHANDISE MART

Copyright 1946 by Western Stove Company, Inc.

BOOKS

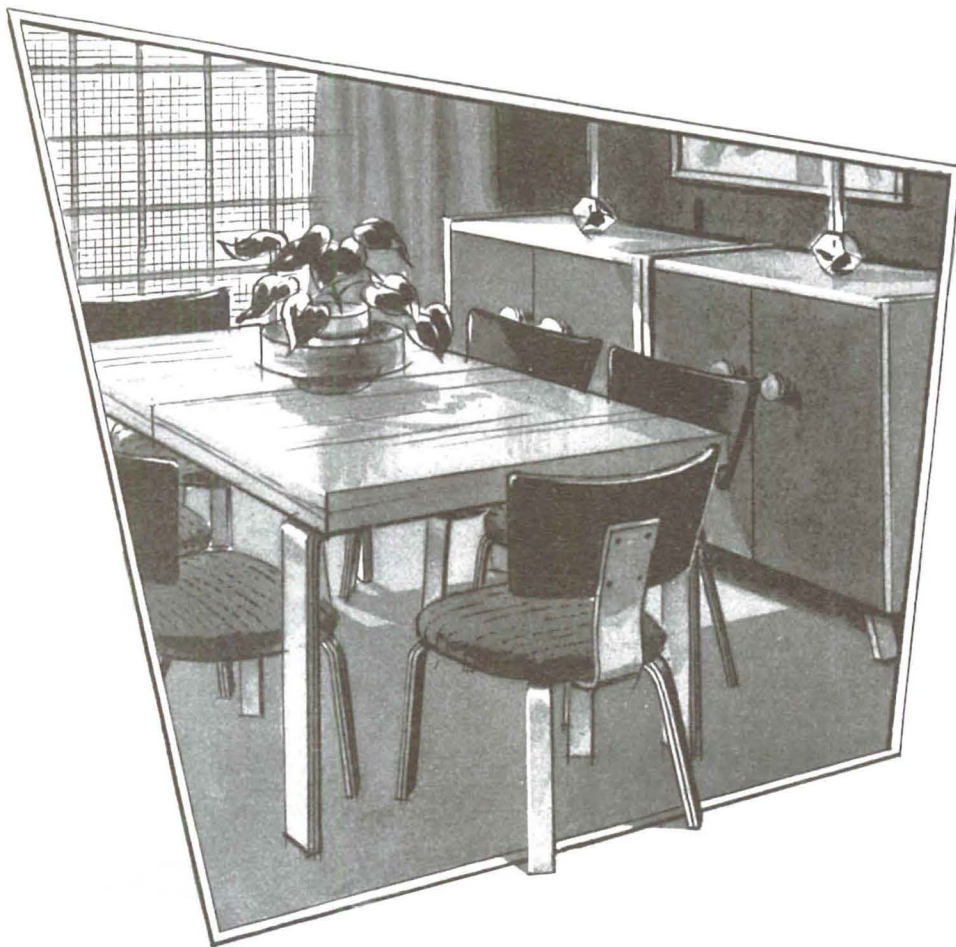
MODERN ORGANIC FINISHES: Their Application to Industrial Products, by Rollin H. Wampler. 452 pages. New York: Chemical Publishing Co., Inc., 1946. (\$8.50.)

The advantages of the needed application of established esthetic principles to the design of articles for everyday use have for a long time been recognized. The theory underlying such practice is that artistic beauty should not be the characteristic solely of objects consigned to the traditional depository of art, the museum, but should brighten and enrich our drab, commonplace lives. Movements to attain such objectives are universally accepted as meritorious and sound.

The greatest and most successful of these movements has been the Bauhaus which aimed at incorporating good design in mass-produced articles. Toward that end intensive studies were made in its laboratories and workrooms of materials, methods, and processes.

Equally exhaustive investigations are continuously being made by industrial designers, by progressive schools, and by others similarly interested.

Experience shows that after satisfactory results have been obtained in the design of the parts of an object, in the relationship between the parts, and finally in the overall design, the all-important problem of the finish still remains. This book is concerned with solutions for the problem of finish. It treats in a clear, comprehensive way of the processes for proper large-scale finishing of wood, metals, plastics, cardboard, paper, and fabric. Architectural finishes other than those applied in the shop or factory are not included. Designers who have a thorough understanding of the various finishing methods and materials, their possibilities and limitations, will be able best to produce effective, economical, and artistic results. The information contained in these pages will be helpful to designers of furniture, fixtures, and displays, to commercial and industrial designers generally, and to students of these subjects.



Moderate Modern—

Furniture with a fresh viewpoint is exemplified in this Artek-Pascoe dining room group created to add a touch of color and grace to a room where color and grace are most important.

ARTEK-PASCOE

16 East 49th Street

New York City

RUNNING THE COUNTRY: An anthology of American Politics in Action, by A. N. Christensen and E. M. Kirkpatrick. 1001 pages. New York: Henry Holt and Company, 1946. (\$3.95.)

"As John Stuart Mill long ago remarked, the person who knows only his own side of the case knows little of that." Starting with this premise, the editors have gathered a compendious collection of written opinions and theories on such public topics as the citizens, their well-being, government, courts, politics, political parties, legislation, finances, taxes, the farm, conservation, planning and the future. The list includes nearly every subject of civic interest about which we all know little but about which we all talk and argue. Primarily intended as supplementary reading in college courses and not as an all-inclusive survey of American government, it yet provides interest-arousing, thought-provoking material for the general reader.

In the pieces chosen for inclusion in this anthology of American governmental affairs many schools and shades of opinion and diverse approaches to the problems are represented. Louis Adamic, Charles and Mary Beard, Harold Laski, Max Lerner, Archibald MacLeish, Franklin D. Roosevelt, George Gallup, Alfred E. Smith, and William Allen White are here among others. Except for a general summation by the authors under each topical grouping, the reader is allowed to reach his own conclusions.

One of the especially interesting discussions is by John T. Flynn on the regulation of radio broadcasting. Another article of value is the clear statement of the costs of bad housing by the late Edith Elmer Wood, one of this country's pioneer authorities on public housing. Other studies particularly worthy of note are "The American Peasant" by Wayne Gard, "Conservation of Natural Resources" by Robert H. Randall, and "Toward a Planned Society" by George Soule.

Although most of the essays were written during the 1930's and one as early as 1907, they still have pertinence and value. Perhaps a second volume will include later selections.

—LAWRENCE E. MAWN, A.I.A.

A Lawn Without Mowing!

Seed Dichondra

Sow in new or old lawn. Chokes back other grasses. 5000 seeds, \$1.10. Mail orders filled promptly.

J. L. BUNCH

1127 S. San Gabriel Boulevard San Gabriel

Blossom out with pre-harmonized paints



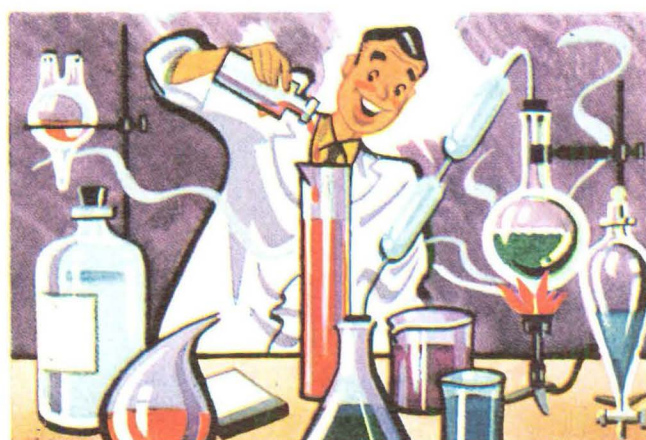
Newest decorator colors... Treasure Tones offer an array of the newest and loveliest colors for home decoration. They're *pre-harmonized* to blend in hundreds of exquisite color combinations, and to go perfectly with other colors.



No mixing or matching... Treasure Tones are prepared in a choice of durable paint finishes for every decorating need. They come in exactly-right decorator shades... no mixing or matching... they are *ready-to-use* and always blend.



Inside and outside... Wherever you want color... use *pre-harmonized* Treasure Tones. They are non-fading and non-yellowing. Treasure Tones are the finest your money can buy... yet they cost no more than ordinary paints.



Durable, oil-base paints... A wonderful *controlled-penetration* feature provides easier application and greater durability. Treasure Tones flow smooth as glass and produce a paint surface unequalled in beauty and utility.

Treasure Tones



SOLD AT PREMIER PAINT DEALERS Consult your Classified Telephone Directory for the Premier Dealer near you.

WHERE TO BUY *Treasure* *Tones*

SOUTHERN CALIFORNIA

ALHAMBRA
La Habra Stucco Co., 1140 Westminster
Landis Hardware, 2613 W. Valley Blvd.
Miller Paint Co., 223 E. Valley Blvd.
Reliable Paint Co., 100 E. Main St.

ANAHEIM
Schaeffer Paint Co., 120 N. Los Angeles St.

ARCADIA
Baldwin Avenue Hardware, 1210 S. Baldwin
Hammond Lumber Co., 205 E. Huntington Dr.

BAKERSFIELD
Ferguson's Paint Store, 1717 19th St.

BEAUMONT
Cox Seed & Feed Co., 464 E. 6th St.

BELL
Paul's Paint Store, 4036 E. Gage

BELLFLOWER
E. W. Jackson Pt. Co., 525 S. Bellflower Blvd.
Hammond Lumber Co., 239 Somerset St.

BELL GARDENS
Eastern Hardware, 7607 Eastern Ave.

BRAWLEY
Cecil Bradford, 533 Main St.
A. C. Eaves & Co., 8th and D Sts.
Hammond Lumber Co., 8th and G Sts.

BREA
Brea Hardware, 100 S. Pomona Ave.

BURBANK
J. H. Steel Paint Co., 326 E. San Fernando Rd.

CALIMESA
Hale & Greenlade

CANOGA PARK
Hammond Lumber Co., 7233 Deering Ave.

CHINO
E. C. Platt Hardware

CLEARWATER
Clearwater Lumber Co., 401 Paramount Blvd.

COLTON
Hammond Lumber Co.

COMPTON
Billings Paint & Wpr., 127 W. Compton

CORONA
City Paint & Paper Co., 118 W. 6th St.

CORONADO
Bay Lumber & Supply Co., 101 Orange Ave.

COSTA MESA
Costa Mesa Paint & Hdwe., 1842 Newport

CULVER CITY
Standard Floor & Wall Co., 9650 Culver Blvd.

EL CAJON
Johnson's Paint Store

EL CENTRO
Diller Hardware, 637 Main St.

EL MONTE
El Monte Hardware, 113 Lexington

ENCINITAS
Seeman Lumber Co.

ESCONDIDO
Escondido Hardware, 155 E. Grand Ave.

FILLMORE
Ballard Furniture Store, 346 Central Ave.

FONTANA
Fontana Reliable Paint Store, 131 Nuevo Street
Hammond Lumber Co.

GARVEY
Pricerite Hardware, 504 W. Garvey

GLENDALE
Premier Paint Store, 212 E. Broadway
Wagner Hardware, 3710 San Fernando Rd.

HERMOSA BEACH
John A. Hageman, 717 Camino Real

HOLTVILLE
Hammond Lumber Co.

HUNTINGTON PARK
S. V. H. Paint Store, 2633 E. Florence
Gaib Lumber Co., 2200 Nadeau St.

INGLEWOOD
Paterly Bros., 101 Market St.

LAGUNA BEACH
South Coast Paint Co.

LA JOLLA
Perry's Paint Store, 7818 Girard Ave.

LAMANDA PARK
Hammond Lumber Co.

LA MESA
Nathan P. Cross, 8256 La Mesa Ave.

LANCASTER
Beckwith Lumber Co.

LONG BEACH
Billings Paint Store, 5235 2nd St., Belmont Shores
W. B. Scott Co., 1895 E. Anaheim Blvd.
Porter Hardware, 5365 Long Beach Blvd.

LOS ANGELES
Geo. E. Alexander, 9463 S. Normandie
Anawalt Lumber Co., 11060 W. Pico Blvd.
B. & B. Hardware, 4538 Eagle Rock Blvd.
Frank J. Dillenburg, 5924 N. Figueroa St.
Elite Glass & Paint Co., 5609 Sunset Blvd.
Estey's Paint Store, 8934 Santa Monica Blvd.
Hammond Lumber Co., 2010 S. Alameda St.
Harmon & Peterson, 1225 W. Washington Blvd.
Howard A. Hildreth, 2409 Daly St.
J. L. Hollenbeck, 5036 York Blvd.
Hollywood Premier Pt. Store, 4949 Hollywood Blvd.
Larson & Proser, 2873 W. 9th St.
Los Angeles Art Glass Co., 214 N. Western Ave.
Frank V. McCoy, 2654 W. Pico Blvd.
New York Paint Co., 5500 W. Adams
Pacific Wallpaper & Paint, 4208 Beverly Blvd.
Paintcraft Supply Co., 2626 Crenshaw
Pioneer Paint Store, 3927 S. Western Ave.
Pivnick & Samson, 4152 S. Central Ave.
Premier Paint & Wallpaper, 4301 S. Broadway
Red Feather Materials Co., 3219 Glendale Blvd.
Thompson Specialty Co., 2415 W. Vernon Ave.
Union Glass Co., 116 N. La Brea

Union Paint & Hdwe., 1619 W. Sunset Blvd.
Verdugo Hardware, 3516 Eagle Rock Blvd.
Vermont Plumbers, 3423 S. Vermont Ave.
Weill Paint Co., 334 S. La Brea

MONROVIA
Lee's Premier Paint Store, 111 W. Colorado

MONTEBELLO
Bingham Electric Shop, 506 Whittier Blvd.
Miller Paint Store, 134 N. Fifth

MONTROSE
Valley Hardware, 2263 Honolulu Ave.

NEWHALL
Hammond Lumber Co., 906 Spruce St.

NORTH HOLLYWOOD
Mullins Paint Co., 5019 Lankershim Blvd.

OCEANSIDE
L. A. Freeman Pt. & Wpr. Co., 212 Freeman St.

ONTARIO
Ontario Paint & Glass Co., 224 Euclid Ave.
Backwith Lumber Co.

PALMDALE
Ray J. Ives, 37 W. Colorado St.
Hammond Lumber Co., 2621 E. Walnut St.
Townsend Hardware, 3529 E. Colorado Blvd.

PASADENA
Wright Bros. & Rice, 252 S. Main St.

REDLANDS
Luther & Larry Paint Store, 2 Orange St.

REDONDO BEACH
Redondo Trading Post, 114 Diamond St.

RESEDA
Don Harwood, 18512 Sherman Way

RIVERSIDE
Rawlings & Landis, 3557 Main St.

ROSCOE
Roscoe Hardware

ROSEMEAD
B & H Paint Co., 1525 Valley Blvd.
Hammond Lumber Co., 2351 Valley Blvd.

SAN CLEMENTE
Gordon's Hardware & Paint, 106 Ave. Del Mar

SAN DIEGO
Premier Paint Store, 3882 30th St.

SAN DIMAS
Cushman Hardware, 201 W. Bonita Ave.

SAN FERNANDO
Harvey Paint & Wallpaper, 211 N. Maclay
Hammond Lumber Co., 731 San Fernando Rd.

SAN GABRIEL
Clark & Sewell Hardware, 318 San Gabriel Bl.
G. W. Maddox Lbr. Co., 600 S. San Gabriel Bl.

SAN MARINO
San Marino Hardware, 2134 Huntington Dr.

SAN PEDRO
G. E. Bradford & Son, 408 W. 6th St.
Williams Paint Store, 1216 S. Pacific

SANTA ANA
Santa Ana Paint Store, 420 Sycamore

SANTA BARBARA
Holiday Hardware Co., 810 State St.

SANTA MONICA
Premier Paint Store, 634 Santa Monica Blvd.

SANTA PAULA
McKelvey Paint Co., 952 Main St.

SATICOY
Saticoy Hardware

SOUTHGATE
J. N. Stephens, Inc., 3459 Tweedy Blvd.

STUDIO CITY
Daniel's Paint Co., 12147 Ventura Blvd.

TEMPLE CITY
Temple City Paint & Wpr., 1709 Las Tunas

TUJUNGA
Anawalt Lumber Co., 10161 Tujunga Canyon

UPLAND
W. F. Rugg Lumber Co., 120 S. 2nd Ave.

VAN NUYS
R. R. Edwards, 6210 Van Nuys Blvd.

VENTURA
Bicker Paint Co., 27 S. Chestnut St.

WHITTIER
West Whittier Paint & Wallpaper Co.,
2331 W. Whittier Blvd.
Whittier Paint & Wallpaper, 145 N. Greenleaf

CENTRAL CALIFORNIA

ATASCADERO
Atascadero Hardware

CLOVIS
Clovis Furniture Co.

COALINGA
Davis Electric Co.

DELANO
Delano Building Materials

DINUBA
M. Kollner & Son Lumber Co.

EXETER
P & A Hardware

FRESNO
Jack Lucey, 1311 Van Ness

KINGSBURG
Hultgren's Cash Hardware

LIVINGSTON
Morgan's Appliance Store

McFARLAND
M. R. Marshall

MERCED
Merced Glass & Mirror Co., 224 17th St.

PATTERSON
Patterson Hardware

PORTERVILLE
Porterville Lumber & Materials, 1255 N. Main

RIPON
Den Dulk Hardware

SANGER
Herrick Electric Co., 1419 7th St.

SELMA
Forkners Hardware, 1939 High St.

SHAFTER
Neuman & Johnson Hardware

SONORA
Oliver Hardware, 617 Washington

TULARE
Tulare Hardware, 250 E. Tulare

TURLOCK
Paul's Paint Store, 243 W. Main

VISALIA
Boyd Paint Store, 115 N. Church

NORTHERN CALIFORNIA

BELMONT
C. B. Anderson, 1412 El Camino

BERKELEY
Lelay Hardware, 3330 Adeline St.

CHICO
D. Haines Paint Store

ELMHURST
Aston Paint Co.

HAYWARD
Donald Harder's Sport Shop

HOLLISTER
Hollister Paint Co., 336 San Benito

LOS GATOS
A. W. Templeman

OAKLAND
Merrick's, 14th and Jefferson Sts.
Air Equipment & Supply Co., 3329 Broadway
Aston Paint Co., 8831 E. 14th St.
Elmhurst Hardware & Supply, 9301 E. 14th St.

ORLAND
Schmidt's Paint Store

OROVILLE
Moore Hardware & Paint

REDWOOD CITY
Engdahl Paint Co., 2388 Broadway

RICHMOND
Rainbow Paint Store, 316 11th St.

SACRAMENTO
Chas. Trousse Hardware, 4816 Folsom Blvd.
Wilkins & Dubey Paint Store, 1225 "J" St.

NORTH SACRAMENTO
Wilkins & Dubey, 2204 Del Paso Blvd.

SAN FRANCISCO
A. Accampo, 1301 Grant Ave.
Graham Paint Co., 795 Valencia St.

SAN JOSE
Lowe Paint Co., 490 S. First St.

SAN LEANDRO
Aston Paint Co., 1257 Washington Ave.

SAN MATEO
Baldwin's Paint Store, 151 "B" St.

SAN RAFAEL
A. T. England, 1415 Fourth St.

SANTA CRUZ
Farmers' Cooperative Exchange
R. R. Savers Hardware, 348 Saquel Ave.

VALLEJO
Vallejo Paint & Wallpaper Store
C. L. Winchell Hardware & Paint Co.

WATSONVILLE
Farmers' Cooperative Exchange
Watsonville Paint & Wallpaper

ARIZONA

BOWIE
Bowie Lumber & Supply Co.

CAMP VERDE
Wingfield Commercial Co.

CHANDLER
Reliable Hardware

CLIFTON
Clifton Lumber Co.

COLDWATER
Coldwater Commercial Co.

COTTONWOOD
Verde Furniture & Hardware

DOUGLAS
Douglas Lumber & Supply

EAGAR
Round Valley Seed and Feed Co.

FLAGSTAFF
Switzers Hardware, 17 N. San Francisco

FLORENCE
Coverall Paint Store

GLENDALE
Whitney's Service & Sporting Goods

MESA
Fife Furniture & Hardware

PARKER
Robert West Lumber Co.

PHOENIX
American Blind & Linoleum Co., 30 N. First
McLohan's Variety Store, 1530 E. McDowell

PRESCOTT
Head Lumber Co.

SAFFORD
Chas. L. Roach Lumber Co.

ST. JOHN
T. E. Waters

SOMERTON
Valley Commercial Co.

SPRINGERVILLE
Bryant-Whiting

SUPERIOR
Banks Electric Co.

TEMPE
Curry Home Appliances

WINSLOW
Pruett Hardware

WILCOX
Wilcox Lumber Co.

NEVADA

CARSON CITY
Nevada Lumber Co.

LAS VEGAS
McQuay Supply Co., 412 S. Main St.

LOVELOCK
Nevada Lumber Co.

MINDEN
Nevada Lumber Co.

NEVADA CITY
Nevada Lumber Co.

RENO
Nevada Lumber Co.

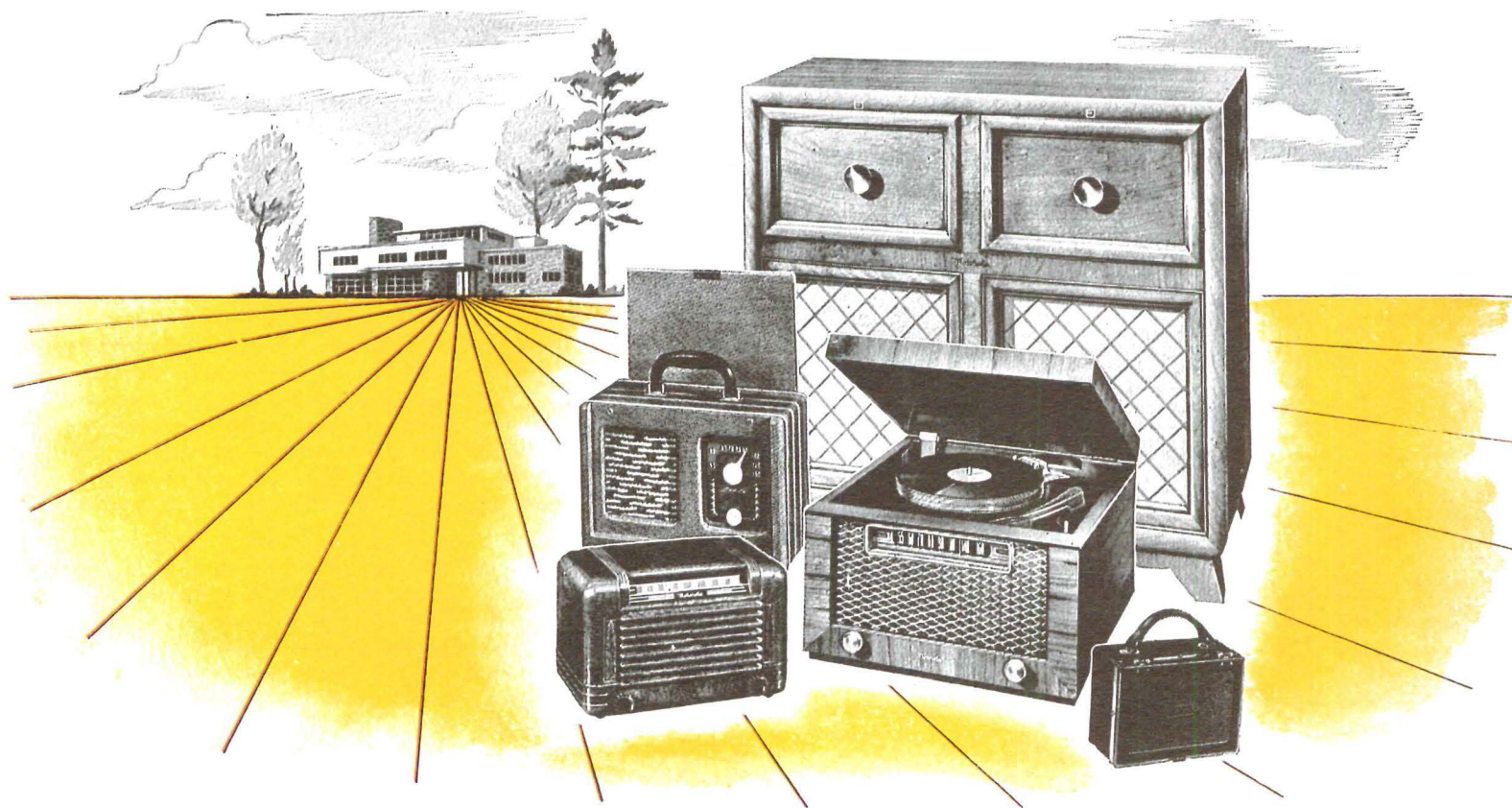
NEW MEXICO

ALBUQUERQUE
Patterson's Paint Store, 102 S. Richmond

CLOVIS
G. C. Williams, 119 E. 5th St.

TEXAS

EL PASO
Lander Lumber Co., 1830 Texas St.
Western Fuel & Lumber Co., 2427 Myrtle St.



LISTENERS' CHOICE

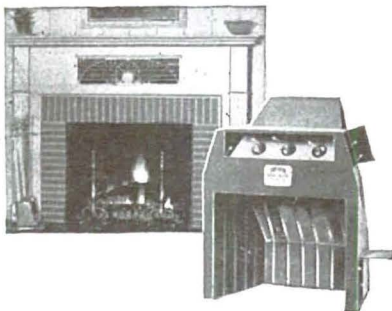
for "Golden Voice" tone — all thru the house

All who have heard the new Motorolas agree—their exquisite styling is reflected in their gorgeous tone. They live up to the promise of their appearance with performance that matches their beauty. There is a Motorola Radio for *every* room of *every* home—each of them "furniture styled" to harmonize with the most distinctive tastes in interior decorating.

When you first set eyes on them you'll find that here, at last, are radios designed to fulfill the function of fine furniture—and when you *listen* to them you'll agree that *Motorola beauty is more* than skin deep. Look, listen, compare—you too will choose Motorola.



SUPERIOR FIREPLACE HEATFORM



SAVES FUEL AND PREVENTS HEAT LOSS

the Heatform is a warm air furnace and fireplace combined, is double walled with spacious air chambers around the lower firebox and upper throat. Cool air is drawn from the floor into the heating chamber where it is heated and returned to the room through the upper front or side outlets. The outlets may be placed below or above the mantel.

* * * * *

COSTS BUT LITTLE MORE. The Heatform is an assembled unit Firebox, Throat and Damper, which replaces other materials and labor necessary to construct an ordinary fireplace.

RADIATES and CIRCULATES LARGE VOLUMES of WARM AIR uniformly throughout the room and warms adjoining rooms.

PREVENTS SMOKEY FIREPLACES, the Heatform is scientifically designed and built to proper angles and dimensions. It guides the construction of the masonry walls from hearth to flue.

RIGIDLY CONSTRUCTED, the firebox is made of boiler plate steel with individual RIBS die formed into the metal. Our twenty-five years manufacturing fireplace heating units have proven the ribs necessary to strengthen the firebox and also make it more pleasing to the eye.

NO DEAD AIR POCKET IN AIR CHAMBERS, the upper and lower heating chambers are connected at each end of the throat, and also through the throat by a series of round air flues which insures complete contact of air to all heating surface, including the rear lower wall of the firebox where most heat is generated.

SUPERIOR FIREPLACE COMPANY

1710 EAST 15TH ST., LOS ANGELES 21, CALIF.

Phone: PROspect 8393

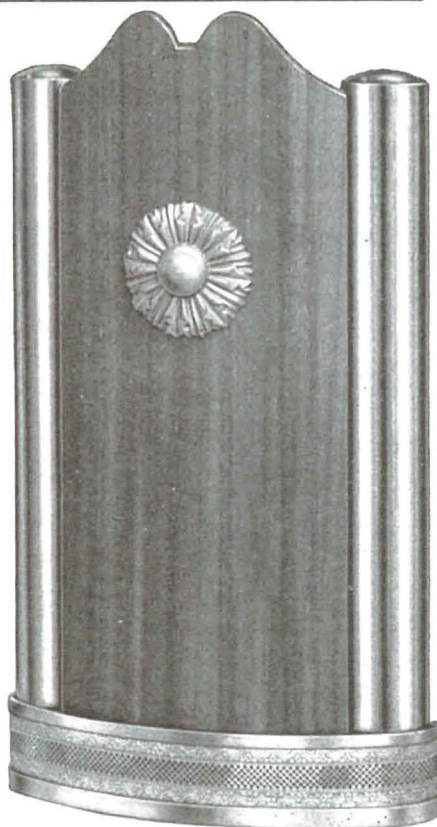


It pays to plan NOW for wiring the NUTONE Symphonic DOOR CHIME!

Wiring during construction makes chime installations quick and clean, costs less, and makes clients conscious of your careful planning.

So plan NOW to wire the NUTONE "Symphonic"—the only compact (14" high) door chime ever to sound eight true Westminster notes! In stunning walnut finish and brass, it lists at \$24.95.

Complete wiring directions and suggested installation sites are free. Write or phone: NUTONE, Incorporated, 931 E. 31st St., Los Angeles 11; or Terminal Sales Bldg., Seattle 1.



NUTONE Door Chimes
are merit-specified in
ALL CSHouses



NUTONE IS THE WORLD'S LARGEST MAKER OF DOOR CHIMES

CINEMA

THE GERMANS SEE THEIR CONCENTRATION CAMPS

According to some American Army Intelligence estimates, about 10 per cent of the German people knew what was going on inside German concentration camps. Another survey indicates that 85 or 90 per cent of the people knew of the existence of concentration camps, and only the above percentage knew what life in a K-Z—or death in a K-Z—was like. It became part of United States Military Government's re-education and re-information program through Information Control Division, that part of Military Government which controlled all mediums of communication—radio, theater, newspapers, magazines, books, and motion picture films, to acquaint the German people with the horror of these terrible murder factories. Early in its operation as part of occupation machinery, the Film Section of Information Control Division planned to make a concentration camp documentary, and in August of 1945 the first steps were taken.

The film has been completed and has been shown in the three political divisions of the American Zone and in the 52 theaters in the American Sector of Berlin. Audience reaction and attendance results are gratifying, which is intentionally euphemistic, but figures indicate that the Germans did not see this picture in the numbers that attended other programs shown in film theaters.

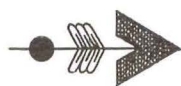
The final concentration camp documentary, *Todesmühlen . . . Mills of Death* is a remarkably fine piece of film craftsmanship. The documentary shows careful planning and pre-study. ICD film officials knew that this concentration camp film, when it was finally released, would have to be more than a recitation of horrors. The Germans would be reluctant to see this terrible evidence of their collective guilt, and having seen it would refuse to identify themselves with the other Germans who made this murderous monstrosity possible.

continued on page 22

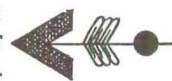


● Presenting a complete new line of outdoor metal furniture, constructed of tubular steel, in three California colors. Soon to be available in finest stores throughout the country.

VAN KEEPEL - GREEN
9529 SANTA MONICA BOULEVARD - BEVERLY HILLS - CALIFORNIA

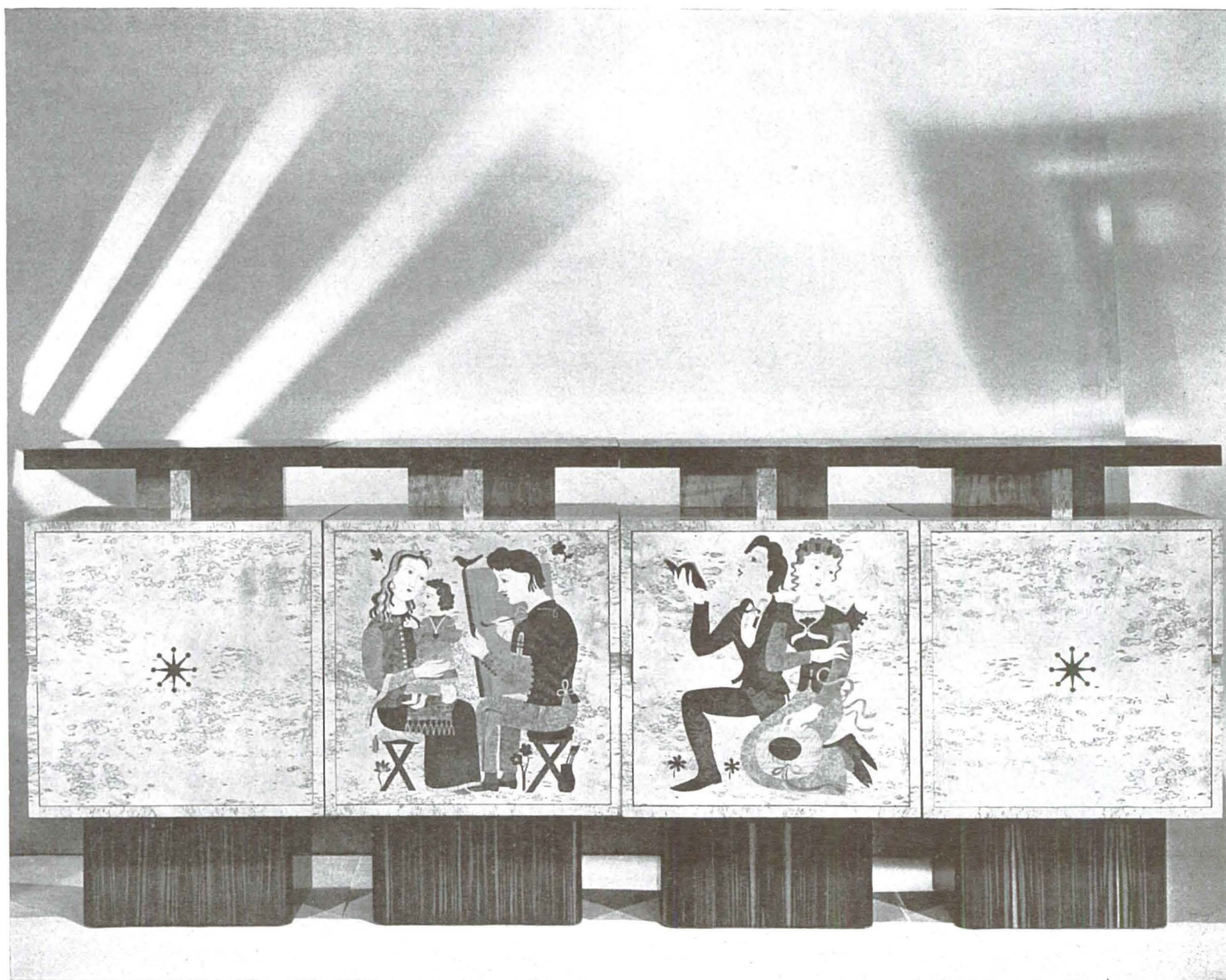


"ANDREW SZOEKE, TRUE CRAFTSMAN AND DESIGNER EXTRAORDINARY, IS TURNING OUT IN HIS NEW YORK WORKROOM. CUSTOM-MADE FURNITURE COMPLETELY MODERN IN FEELING, YET FULFILLING THE PROUDEST TRADITIONS OF CRAFTSMANSHIP," SAYS HELEN HENLEY IN CHRISTIAN SCIENCE MONITOR, SEPTEMBER 27, 1945.



ANDREW SZOEKE

*designer and custom-cabinet maker * 72 east 55th street, new york 22*



UNIT-SYSTEM FURNITURE GROUPING

SHOWN ABOVE: FOUR UNITS OF TWO-FOOT SECTIONS EXECUTED IN SWEDISH BIRCH AND MACASSAR EBONY

MADE TO YOUR ORDER IN THE WOOD OF YOUR CHOICE

OFFERED NOW IN TWENTY-FOUR DIFFERENT MARQUETRY DESIGNS

ALL BY TOP-FLIGHT ARTISTS

THESE, IN COMBINATION WITH SIMPLE STAR-DECORATED UNITS,

WILL MAKE HUNDREDS OF VARIATIONS POSSIBLE

PLEASE WRITE FOR FURTHER INFORMATION ABOUT THESE

AND ANY OF OUR OTHER WORK



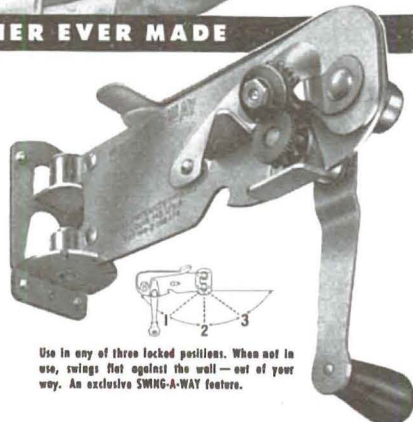
THE **FINEST** CAN OPENER EVER MADE

Patented double synco-gears assure positive, **SAFE** cutting action... will not slip, skip or jump. Cans of all sizes and shapes are held securely and smoothly opened with a twist of the wrist. Always ready, and **SO** easy to use. Leaves smooth round edges and lifts lid for easy removal. Has built-in handy bottle opener. Fully guaranteed.

THE **KING** OF CAN OPENERS FOR THE **QUEEN** OF THE KITCHEN

At better stores everywhere: or send check or money order for \$2.25 plus 15c for mailing to...

SWING-A-WAY Steel Products
P. O. Box 4000, Chicago 54, Ill.



Use in any of three locked positions. When not in use, swings flat against the wall - out of your way. An exclusive SWING-A-WAY feature.

SWING-A-WAY

REG. U. S. PAT. OFF.

CAN OPENER

© 1946 SSP



corner **PANELRAY** installation popular

The corner installation of *Panelray*, the infra-red vented gas wall heater, especially in newly constructed homes, is becoming increasingly popular. First, a corner installation often affords a wider coverage of the room area by the infra-red heat rays. In extra large rooms, a *Panelray* in opposite corners gives full coverage with

maximum efficiency and flexibility.

Second, such an installation uses space that would be otherwise wasted and allows greater freedom in the placement of furniture in front of unobstructed walls.

Plan on using **PANELRAY** to heat your entire home.



DAY & NIGHT MANUFACTURING COMPANY
MONROVIA, CALIFORNIA

MUSIC

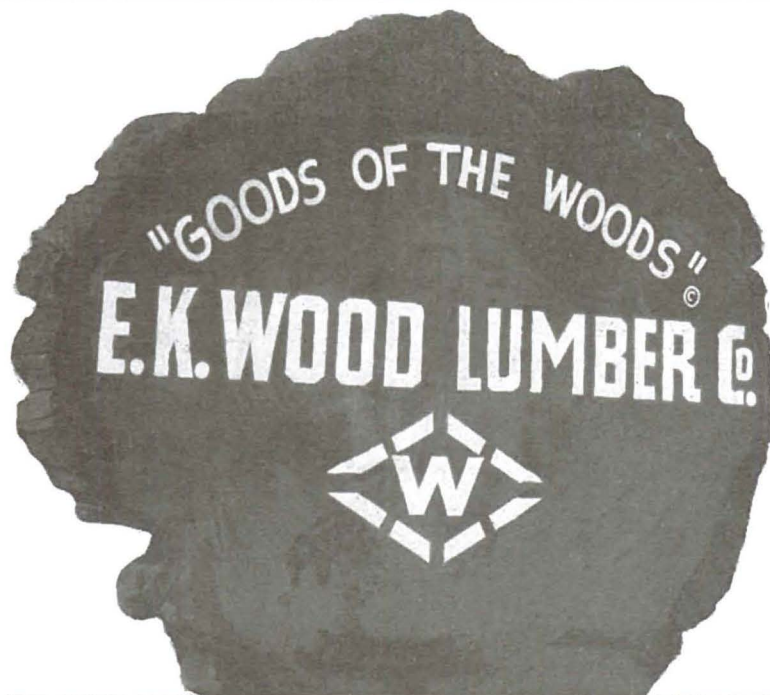
TUDOR KEYBOARD MUSIC: WILLIAM BYRD AND ORLANDO GIBBONS

Several times in the past these articles have referred to the keyboard music of the Tudor Composers William Byrd and Orlando Gibbons.* Few musicians have had the opportunity of becoming well acquainted with this music in the original or in accurate modern transcriptions, and even the more far-ranging pianist is apt to have been more baffled than delighted by a preliminary contest with the keyboard music of this period. Experts differ widely in their opinions as to how this music should be performed, and this difference is represented by the variety of methods used in transcribing it for present day use.

English keyboard music of this period was written for the organ and the virginals. The harpsichord, which was already in existence on the European continent, seems to have affected very little the character of the English music. Indeed it is the opinion of Margaret Glyn, a widely informed student, that the character of the English music is more accurately reproduced by piano than by harpsichord. Unfortunately in her many otherwise excellent editions she has carried this theory so far as to omit the signs for the ornaments in the belief that the music is better played without them on the modern instrument. This practice of eliminating ornaments, which was formerly also applied to Bach, breaks down whenever the ornamental indications are properly used. And it is now reasonable to suppose that, without use of ornaments, the music can neither be performed properly nor heard satisfactorily. Nonetheless, the belief that the ornaments can be dispensed with is still commonly held and supported by such other authorities as Van den Borren and Hilda Andrews.

The first preserved piece of Tudor music for virginals is a *Hornpype* by Hugh Aston, written in an already well developed and elaborated style probably during the reign of Henry VIII. The

*In music *Tudor*, in drama *Elizabethan*, in architecture *Jacobean* vaguely delimit the three successive periods of this creatively whole era. Actually Byrd was Tudor and Elizabethan; Gibbons was early Jacobean.



LOS ANGELES

Branch Offices

HOLLYWOOD

SIERRA MADRE

UPLAND

PASADENA

TEMPLE CITY

LA VERNE

LONG BEACH

WHITTIER

SAN PEDRO

RIVERSIDE

ONTARIO

INDIO

OAKLAND

SAN FRANCISCO

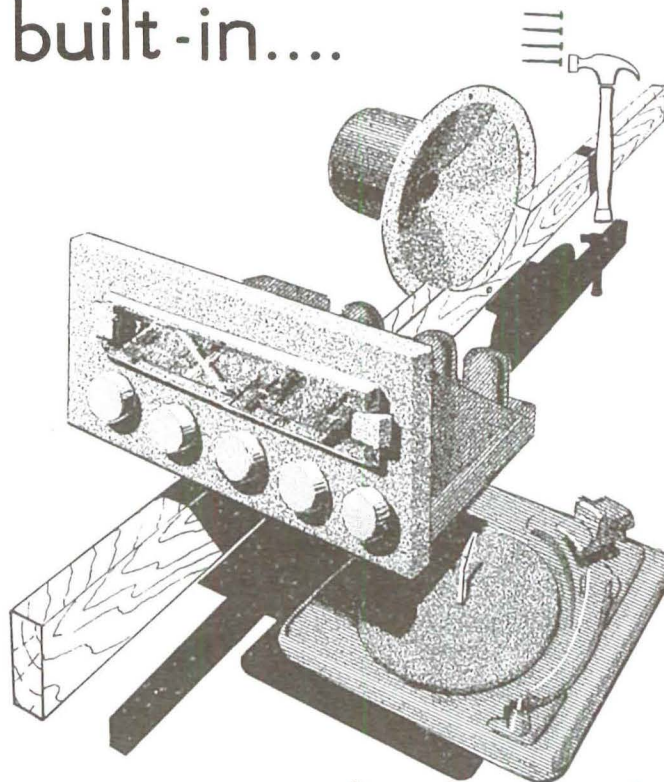
nature of this composition shows that a long period of unwritten improvisation must have preceded the writing down of the Tudor music which has been preserved. Comparison of this piece with organ compositions of a slightly later date makes clear the greatly enhanced facility of playing provided by the virginals. By the time of Byrd, however, the organ seems to have been much improved, until under the hands of Orlando Gibbons it became within its limitations a virtuoso instrument.

When Aston's *Hornpype* was written the beginnings of a distinct style of keyboard music already existed in Spain. Antonio Cabezon, a blind organist at the court of Philip II, set down a number of pieces designed for study, the first music specifically composed for keyboard, as well as variations (*glozas*), fugues, and fantasies intended for more advanced performance. At the time of the wedding of Philip II with Mary of England, it is now believed, Cabezon came to England in Philip's suite and while there met and influenced the young English Composer William Byrd. Soon after this meeting Byrd began producing the most highly developed music yet to have been written for any keyboard instrument. The 80 years of Byrd's life comprise the best part of Tudor music and mark the highest pitch of musical excellence that has been attained at any time in England. This was the first great period of keyboard music, and with the rather special exception of Chambonnières and the Couperins it is the richest period of keyboard composition until the time of Bach.

The structural method of the Spanish music consisted either of simple variations upon a single theme or, in the more extended forms, of episodic fantasies having little or no interior relationship. The quality of the music reflects the dignity and emotional fervor of the aristocratic Spanish court and more than a little of the passionate folk character preserved for us today in *cante jondo* and by many of the sonatas of Domenico Scarlatti and Padre Antonio Soler. The English music retained the episodic style but regularized it by more careful formal means. Apart from variations, which were greatly elaborated and extended, the principal English forms were the *Pavan and Galliard*, the *Fantasy*, the *In Nomine* and the *Hexachord*. Pavan and Galliard were dance movements, usually paired, the former slow and stately, the latter quick and with a

continued on page 20

built-in....



...radio-phonographs

Technical information and equipment for built-in radio installations furnished.

Custom and limited edition radio phonographs designed and built.

20th Century Design ♦ 6553½ Sunset Blvd. ♦ Los Angeles 28, Calif.

Telephone: GRanite 7606



Another bouquet—

a Continental Blue Flame

water heater has just

been selected for

Arts & Architecture's

Case Study House Number 10.



LOS ANGELES • SAN FRANCISCO



merit specified

THE CASE STUDY HOUSE

PROGRAM OF THE MAGAZINE

ARTS & ARCHITECTURE

HOLLOSTONE

CONCRETE BLOCKS

SELECTED FOR

CASE HOUSE No. 5

Specify HOLLOSTONE

HOLLOSTONE COMPANY, Inc.

7150 Lankershim Blvd.

NORTH HOLLYWOOD, CALIF.

Just a reminder...

Built-in telephone outlets are inexpensive

It costs little to install conduit for a number of telephone outlets at the time a house is built...and it's a wise economy, even if only one telephone is needed immediately.



Future telephones can then be added without bringing exposed wires in along baseboards or molding.



Outlets add real value to a house. So plan ahead for them. Your

clients will appreciate your foresight. Call or dial your local Telephone Business Office and ask for free Architects' and Builders' Service.



Southern California Telephone Co.



ART

continued from page 8

production. In the abstract this prevailing ideology radiates peace and good-will—democracy, racial equality, economic security, enlightenment, and individual freedom. But in practice the Twentieth Century has been given to an unending succession of wars whose devastation is unmatched in history; and to the preparation for future wars on a yet more destructive level. It is a century of imperialism, colonial subjugation, oppression, poverty, ignorance, depressions, racial inequality, extermination of minority peoples, starvation, and death. In short, the Twentieth Century is almost as unlike its talked of "spirit" as black is unlike white. The gulf between concept and practice is extreme; the philosopher and the teacher speak a language which *seems* to fit the shape of man—if only man would not so perversely ignore it in his day to day living! But why should we be so sure that this philosophic esperanto has provided us with *all* the words to suit man's needs?

As it nears its half-way mark, the "Century of the Common Man" reveals itself capable of giving little more than lip service to the professed ideal while not only the common man but all men are being transformed into things; cogs in a machine; victims of exploitation; conscripts in an army; targets of an atom bomb.

The Twentieth Century is called the "Century of Progress." Progress of what? Progress of "efficiency"—production, communication, machines of destruction? Have these rendered progress to the *real* welfare of human beings?

Science: "The Scientific Age." *Machines for living.* Does the machine fit the shape of man's spirit? But the spirit does not occur in the curriculum of science. Where, in the ideology of the Twentieth Century, is there a place for the spirit of man? Is it this that our philosophers and teachers have failed to incorporate in their concept of a way of life?

The Twentieth Century is an Age of Materialism, and the materialist finds man to be no more than a physiological, psychological, and cerebral creature. Everything can be "explained" as an attribute of body—to the satisfaction, that is, of the materialist. The soul is not subject to laboratory "proof," and therefore there is no soul!

continued on page 52



Woven sunshine — bringing color and charm to your sun room, porch or recreation room. This tete-a-tete grouping is only one of many colorful, original designs.

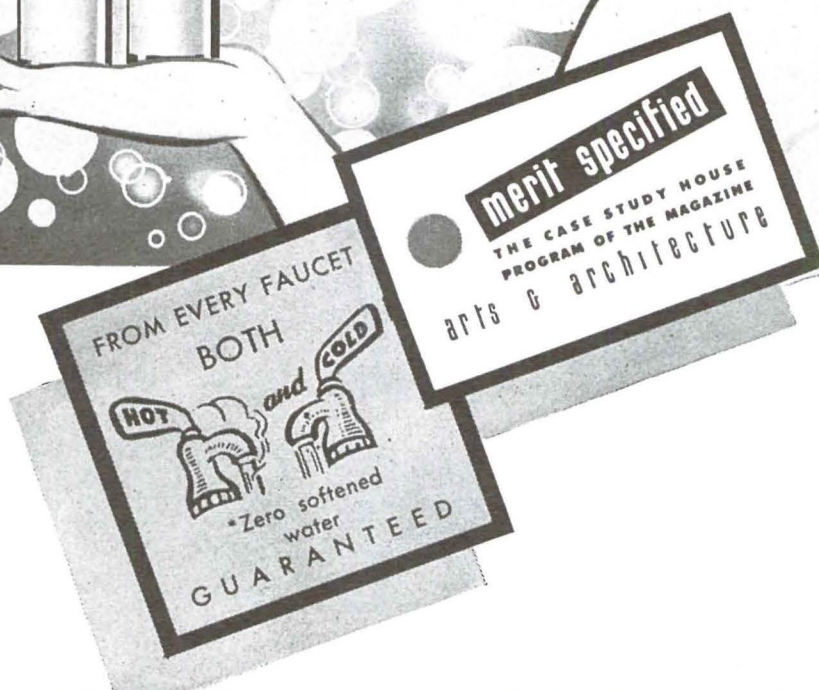
Los Angeles Representative DOROTHY SHAGRIN 449 S. La Cienega Ave.

Ficks Reed Co. 1946 Catalogue upon request
CINCINNATI and NEW YORK

JUST LIKE RENT... AND IT'S ALL YOURS IN 36 MONTHS!

Permutit

Softened Water



IMMEDIATE DELIVERY

From EVERY faucet, both hot and cold! Just imagine—everyone can enjoy clean filtered PERMUTIT softened water! EVERYONE can banish bathtub ring . . . tattle tale gray in the laundry . . . scummy dishwater. With PERMUTIT softened water everyone can have dishes and glassware sparkling clean without wiping. Now everyone can buy a PERMUTIT Water Softener just like rent.



There's a Permutit Size for Your Home
1946 Models Available Now!

C.G. HOKANSON CO.

8373 MELROSE AVENUE, LOS ANGELES 46

WE. 7141 WE. 7161

<input type="checkbox"/> I would like a free analysis of my present water supply.	<input type="checkbox"/> I am planning a new home.
<input type="checkbox"/> I want to know the total cost of a Permutit Softener installed in my home.	<input type="checkbox"/> I am interested in soft water in my present home.
<input type="checkbox"/> There are _____ people in our home, _____ bathrooms in the house.	
Name _____ Phone _____	
Address _____ Zone _____	
City _____ State _____	

merit specified

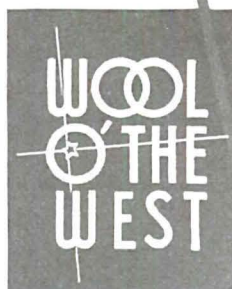
THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE

arts & architecture

symphony

IN COLOR...

...exquisite interpretation of the art of fine looming...blanket luxury reaching the zenith of perfection...that's Signature. Made for the discriminating...sold wherever the finest bedding is displayed.

PORTLAND
OREGON

Ask to see other Wool O' The West blankets: Health Ray, Netherlands, Arctic, Royal and Vogue.



Signature
THE FINEST WOOL BLANKET

WOOL O' THE WEST

MUSIC

continued from page 17

rhythmic catch. This pairing of a slow and a fast dance movement is common in folk music, for instance the Hungarian *Nénie* from which Bela Bartok derived his great *Second Sonata* for violin and piano. Both Pavan and Galliard were divided in three parts, each part having a separate theme. The themes were often related, and on occasion the themes of the Galliard reflected those of the Pavan. The simple exposition of the thematic material of each part was usually followed by a more elaborate and ornamental repetition. Thus a large Pavan and Galliard was actually composed in 12 more or less related sections; the *Ninth Pavan and Galliard* by Byrd extends to 15 pages. The *Fantasy*, often called by the English abbreviation *Fancy*, and sometimes by the Latin title *In Nomine* (abbreviated as *Innomey*) when composed on a theme from plainchant, was a strictly polyphonic form in several sections, each section consisting of a fugal expansion of its themes. The most interesting Fancies were written by Orlando Gibbons, organist to James I. The *Hexachord* was a special form of Fantasy composed around the ascending and descending figure of the six-tone scale. The greatest of the Hexachords is by the famous scholar and performer Dr. John Bull. The best *In Nomine* is by Gibbons.

Byrd and Bull, like the great lutenist and songwriter John Dowland, were Catholics. Bull and Dowland, driven from England, made their careers for the most part on the European continent. Byrd, though prosecuted for recusancy, remained in England, where he enjoyed the favor and protection of Queen Elizabeth. The story goes that Queen Elizabeth was not above ordering the ambassador

continued on page 48

KeKo-

BOWL
COVERSAPPLIANCE
COVERS

FOOD BAGS

SELECTED FOR CASE STUDY HOUSES
because they're best by test

Beautiful KeKo Flexible Plastic accessories add amazingly to kitchen convenience and efficiency. Moisture, acid, grease and odor resistant, they effectively protect food and appliances. Unaffected by heat or cold—washable in warm water and mild suds. Buy KeKo accessories at your favorite store.

KEKO PRODUCTS DIV., KENNEDY CAR LINER & BAG CO. • SHELBYVILLE, IND.

FLEXIBLE

KeKo

PLASTICS

E. WILLARDSON

Plumbing and Heating Contractor

Olympia 2156 and 2157

2880 Rowena Avenue

Los Angeles, California

Yours for the asking...

this data file of installation methods

"Kimmy"

KIMSUL INSULATION

HOW TO INSULATE CEILINGS FROM BELOW (New Construction)
Application Data Sheet No. 5

1. When roof pitch is such that rafter plates are staggered, install insulation from below before plaster base or ceiling finish is installed.

2. Cut KIMSUL blanket to fit required joint space. Expand entire blanket for several feet on one end with waterproof cover facing down and rest as staple to rafter plate. Pull blanket across joint space and fasten to opposite plate. Pull blanket making strips in each roll of KIMSUL to facilitate and fastening (See Figure 1).

3. Keep blanket edge flush with bottom face of joist. For support, pending application of ceiling material, fasten edges of KIMSUL to joists at 12" intervals (See Figure 2).

4. Occasionally a joint space may be insulated more conveniently with two blankets. In such cases, the first blanket is shifted from the rafter plate to an intermediate partition. It is cut long enough so that after stapling to the opposite rafter plate, it will pull out and overlap the first blanket approximately 6". The second blanket is then fastened to sides of joints of the partition plate (See Figures 3 and 4).

KIMBERLY-CLARK CORPORATION
Neenah, Wis.

KIMSUL
June 1, 1946
Page 809

It's yours now . . . a tried and proven insulation working tool designed to save you money. It's practical—a file of installation methods that make insulation jobs easier to figure . . . faster to do . . . and far more profitable. It's tested. The KIMSUL* Application Data File has been developed for you by KIMSUL engineers and proved in practice on both new and existing construction by thousands of architects and builders.

Mail the coupon today for your free copy of the KIMSUL Application Data File. And for complete information on KIMSUL, one of the most effective—and most easily applied—insulations ever developed.

We are producing all the KIMSUL Insulation we possibly can, but, due to the great demand, your dealer may have some difficulty in supplying your requirements as promptly as usual.

KIMSUL
INSULATION
A PRODUCT OF
Kimberly Clark
RESEARCH

*KIMSUL (trademark) means Kimberly-Clark Insulation

Kimberly-Clark Corporation
KIMSUL Division, Neenah, Wisconsin

Please send at once **FREE** Application Data File and full technical information on *many-layer* KIMSUL Insulation.

Name

Firm

Address

City, Zone, State

AA-946

**RESEARCH
SCHOOL OF
COLOR-DESIGN**

*Second intensive laboratory seminar
opens about October fifteenth 1946
Distinguished faculty . . . modern methods*

*As the number of students will be
strictly limited, send for your application
blank and descriptive catalogue promptly*

*This course will be accepted for a B.F.A. and
M.F.A. degree for properly qualified students*

HILAIRE HILER

2015 NICHOLS CANYON RD.

HOLLYWOOD 46, CAL.

HOLLYWOOD 8154

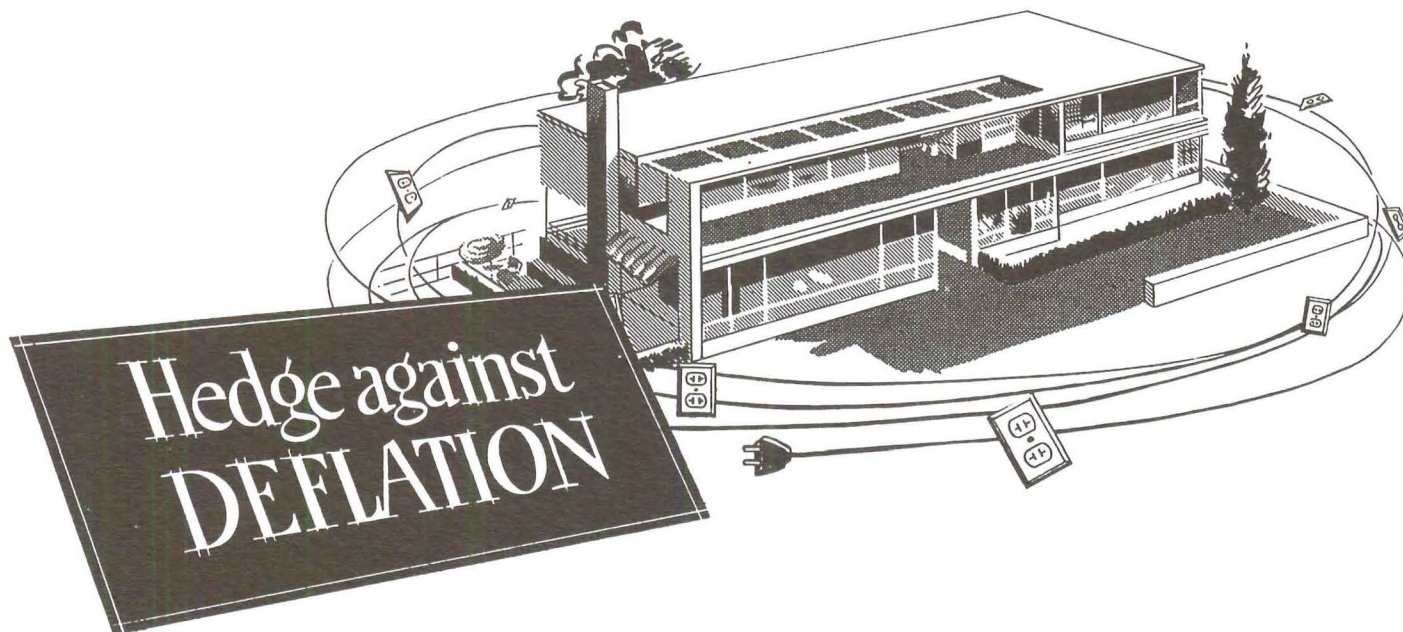
CINEMA

continued from page 14

The script, and an excellent and effective one it is, was written by German-born Oskar Seydlitz, a member of United States Army Psychological War Division. The story opens with the citizens of Weimar, classical cultural center of Germany, on their way to a nearby concentration camp. The narrator in an unemotional, reportorial style comments on the festive spirit in the air, the smiling faces of the townspeople who are out on the highway, walking toward the K-Z. The film then describes what these people see, what others might have seen at other camps in other parts of Germany. The film ends with the same Weimar citizens trudging home, their faces set and wan. All of them seem to have aged. And the narrator ends by saying, "Yes, I saw what you saw. I was there with you. For I am a German, and I am guilty of what I have seen." The effect of the impersonal narrator's suddenly confessing that he, too, was a part of Germany's hysterical mass murder is tremendous. The distribution plan for *Todesmühlen* was to blanket one area at a time with showings in all theaters in that section. One hundred and thirty-three prints were made, a phenomenal number of prints of the film in view of the fact that Information Control Division had only nine or 10 prints of each of its other entertainment and re-information subjects. A program consisting of *Mills of Death* and a weekly newsreel, also put together by ICD, and an OWI documentary, was then shown in 133 theaters in Bavaria, one of the three political divisions of the American Zone of Occupation. The following week the same program was shown in the rest of the Bavarian houses so that all of Bavaria had been covered.

The program was sent to Stuttgart, distributional center for Baden-Württemberg. When that area had been covered the program was shipped to Frankfurt for showing in all theaters in the Greater Hesse area. And finally, 52 prints were shipped to the American Sector of Berlin for showing in that portion of the former German capitol.

There were interesting reactions to the film in different sections of the country. The clergy in strongly Catholic Bavaria objected to the showings as un-Christian. In some villages the Church asked that children be prohibited from entering theaters where the picture



Protecting the future value of a new house is something worth thinking about today. One sure way to help maintain that value is to see that its electric wiring system is adequate, not only for today's needs, but tomorrow's too.

The Edison Company's new department devoted to electric home planning will gladly help you. Its

services are free to homebuilders, architects or contractors planning new or remodeled homes in Edison-served communities.

Edison's popular booklet, "Electricity in Your Home Plans" will be mailed to you on request. Address Southern California Edison Company, P.O. Box 351, Los Angeles 53, Calif.

SOUTHERN CALIFORNIA EDISON COMPANY

was being shown.* The Mayor of Darmstadt ordered that all former members of the Nazi party, SS, SA, Hitler Youth, and all National Socialist affiliates, would have to attend showings of the film before they would be issued new ration cards for the month of April. United States Military Government officials removed the restrictions immediately since this was coercion, contrary to MG principles. The Mayor was disappointed at this display of fairness which he probably could not understand.

Erich Kästner, Germany's leading writer today, a former playwright, film scenarist, novelist, editorial writer, and poet, who was prohibited by Dr. Goebbels from working, reviewed *Mills of Death* for *Die Neue Zeitung*, the overt weekly published by United States Military Government in Munich. He said in part:

"It is night. I cannot write a coherent article about this unimaginable, infernal insanity. Thoughts fail me as soon as I approach recollection of this film *Mills of Death*. What has happened in these camps is too horrible even to remember. According to estimates 20 million perished, and this is the film compiled from motion picture clips made by Americans and the Allies when they overran the 300 concentration camps in April and May of last year; when they were approached by a few hundred hollow-cheeked, insanely smiling corpses on tottering legs, when writhed and charred carcasses were still clinging to high-tension wires. Bags of women's hair . . . mountains of bones . . . a mountain of children's shoes is the nadir of deepest humiliation of this nation. There is no God who can forgive us for this.

"What did people say leaving the theaters of Bavaria? Most of them were silent and dumb. Others murmured 'propaganda!' American propaganda? Present propaganda? Former propaganda? What do these people mean? They must mean propaganda based on true facts. But if this is what they mean, why is their voice full of reproach when they say, 'Propaganda?'

"Anybody avoiding this film, who is afraid of seeing it, who

continued on page 51

*It may be of interest to the reader to know that when the writer was Film Officer for Berlin he was visited by a delegation of ministers who (1) objected to some of the American features on the ICD program, (2) asked that they be given the right to censor American films before showing to German youths. The first item was noted; the second request was rejected.

Uncluttered surfaces take the place of added ornamentations: no flaws permitted.

The painter has to be good in a modern house

Color and design are parts of the whole, accurate translation of the designer's color ideas into paint is required.

The painter has to be good in a modern house

No moulding covers the junction between two colors: precise craftsmanship must make the line.

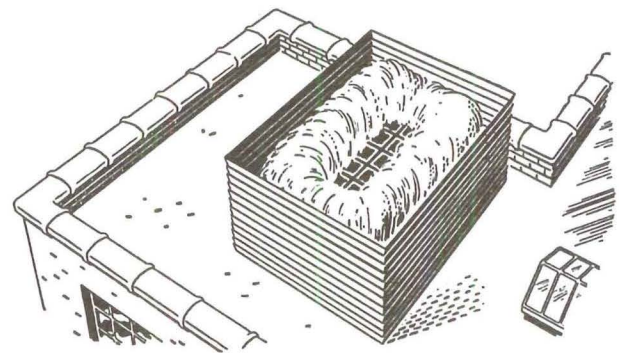
Designers of all Arts & Architecture's Case Study Houses selected J. P. Carroll Co. as painters and decorators.

J. P. CARROLL COMPANY

Painting and Decorating Contractors

218 North Juanita Avenue

Los Angeles, Cal., DRexel 2108



LIKE BEING IN *Hot Water* ALL THE TIME

There's trouble aplenty for ordinary wood when it goes into the construction of a cooling tower—exposed continually to a water spray and the elements. Pressure treatment with Wolman Salts* preservative prevents the decay that weakens and destroys ordinary lumber in cooling tower frames and louvers. Records show Wolmanizing extends the life of wood in this service from two to four times.

Maybe the conditions are not quite so severe with the structure you're building, but—Wolmanized Lumber is famous for resistance to decay and termite attack.

Whatever your needs—

AMERICAN LUMBER GIVES YOU ALL 3

- 1 Wolmanized Lumber—protects against decay and termite attack
- 2 Minalith—fire-retardant
- 3 Creosoted Lumber



*Registered trademarks

WOLMANIZING

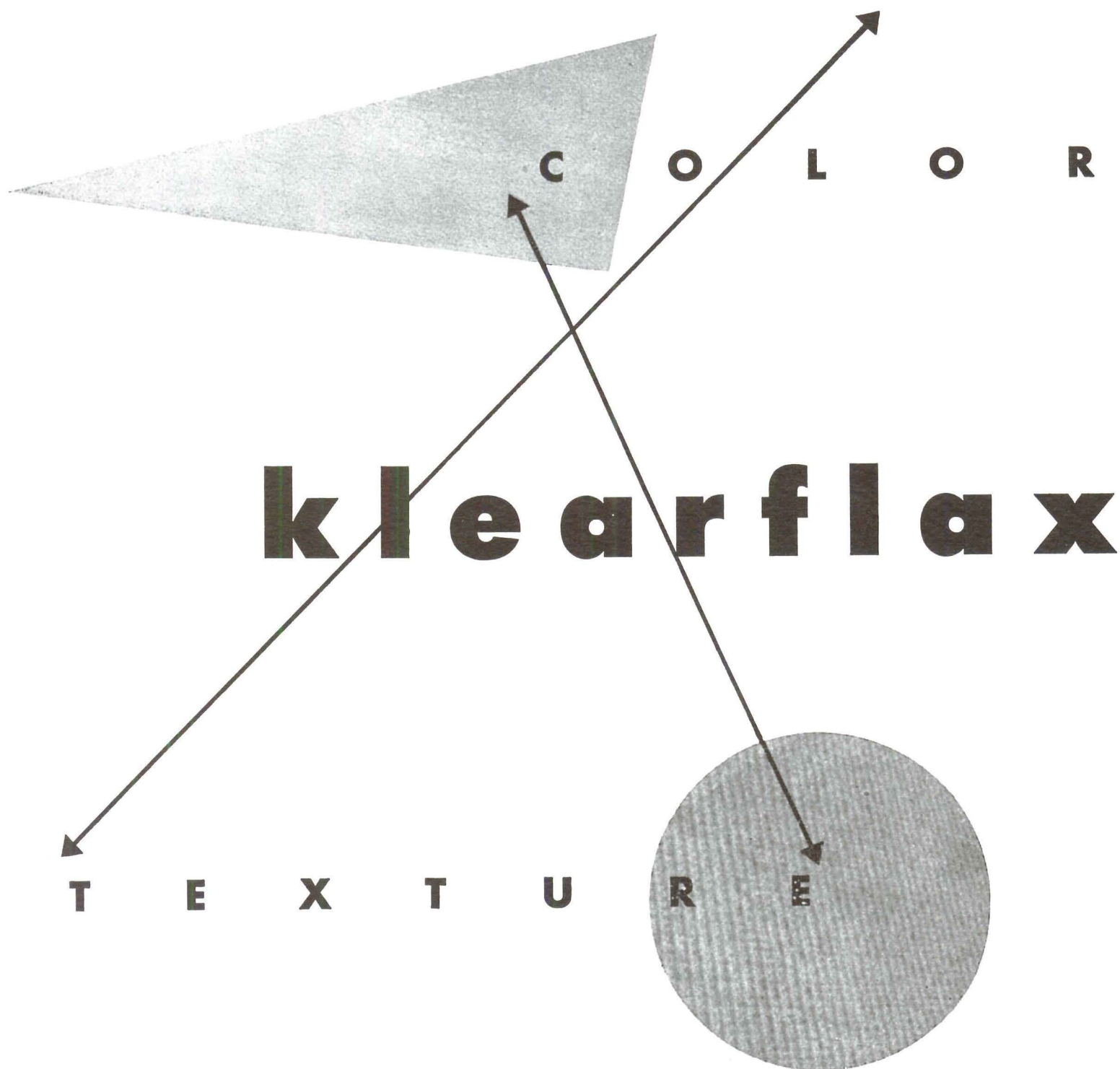
FLAMEPROOFING

CREOSOTING

1651 McCORMICK BUILDING, CHICAGO 4, ILLINOIS

Klearflax rugs are made for use.

**They are also made to please the eye—
with their wide range of texture-
color combinations. See them in our
showroom at 812 West Eighth Street,
Los Angeles, or write,
KLEARFLAX, DULUTH.**



notes

IN PASSING

THE RAPIDITY WITH WHICH the basic social and economic issues of our time are being resolved leaves most of us with that feeling of breathless surprise that comes with an unexpected kick in the stomach. The new world which has been struggling to be born now twists and contorts beneath the resisting membranes with a new insistent violence. However uncomfortable the condition, it is no longer possible to ignore the accelerated birth spasms. And despite the cynical conviction of so called practical politicians, the chances are better than good that it will not be stillborn. Our only deep and immediate concern is with the bickering midwives in attendance upon this great time in history.

It is sometimes very difficult to separate the sheep from the goats because of our stupid refusal to discipline words and demand of our leaders that they state a policy for which they stand, right or wrong, without equivocation or quibbling. It seems difficult for us to accept or to tolerate standards in leadership with which we cannot immediately identify ourselves personally. The result of this is, of course, a tendency to elevate the mediocre and delegate the authority of government to what we obviously consider a version of our better-selves, while we wallow in our cultural funny books.

Now, however, the area of our extra-political awareness has been so enlarged by the sheer force of pressing economic circumstance that we realize "George" has not been doing it so well. One of the most encouraging and hopeful signs of our time is the increasing concern over the direction of policies created and carried out by leaders who pay lip service to the "people's will".

At last the voters begin to realize that as "people" their "will" has been blandly violated and ignored with the closing of the last ballot box. And so, like the housewife forced almost against her will to shop for value on a rising food market, the American voter is beginning to understand the true value and power of his franchise. No one, we think, is naive enough to feel that he is as aware of his responsibility as a citizen, as he is now awake to the fact that his ballot is his only real weapon against the engulfing cynicism of the politician in the service of a rigid economic pattern.

From here on in, the average man is beginning to understand that his refusal to attend to his most important business on election day takes from him his priceless American right to grumble and to gripe against "the boys in the back room." We can no longer forgive ourselves and excuse ourselves with the fiction that the whole complex pattern of politics is too confusing and too difficult for the average citizen.

We have, as recently as September 20, gone through a phase of a political revolution in which the issues before the people were made uncompromisingly clear. There is no longer any sitting-room on the fence, and at last we have come to the place of the choosing up of sides, and each man must be one or the other. From now on he can no longer be something of each, on the basis of whim or prejudice. We approach November with a great sense of relief because, as one voter among millions, we feel that for the first time in more than a year, we will know what the hell we're doing when we mark our ballot.

As clearly as it is possible to state a political conviction, we will no longer be frustrated by a choice between compromises, and if we believe, as millions do, that peace is truly indivisible, we can make that conviction and that choice definite in terms of practical application. Whatever the American people decide to do, they will for the first time be able to do it, knowing clearly what the real issues are, and indicating their preference without misunderstanding.

It is now, then, that we will have an opportunity to register an almost exact measure of the greatness that has sustained our pride, and to find out whether we are a people that can face and act upon the truth, or a people that accepts mere strength as a stick with which to beat our dogmas down the world's throat.



Charles Eames

There is no need to qualify the statement. Charles Eames has designed and produced the most important group of furniture ever developed in this country. His achievement is a compound of aesthetic brilliance and technical inventiveness. He has not only produced the finest chairs of modern design, but through borrowing, improvising, and inventing techniques, he has for the first time exploited the possibilities of mass production methods for the manufacture of furniture. With one stroke he has underlined the design decadence and the technical obsolescence of Grand Rapids.

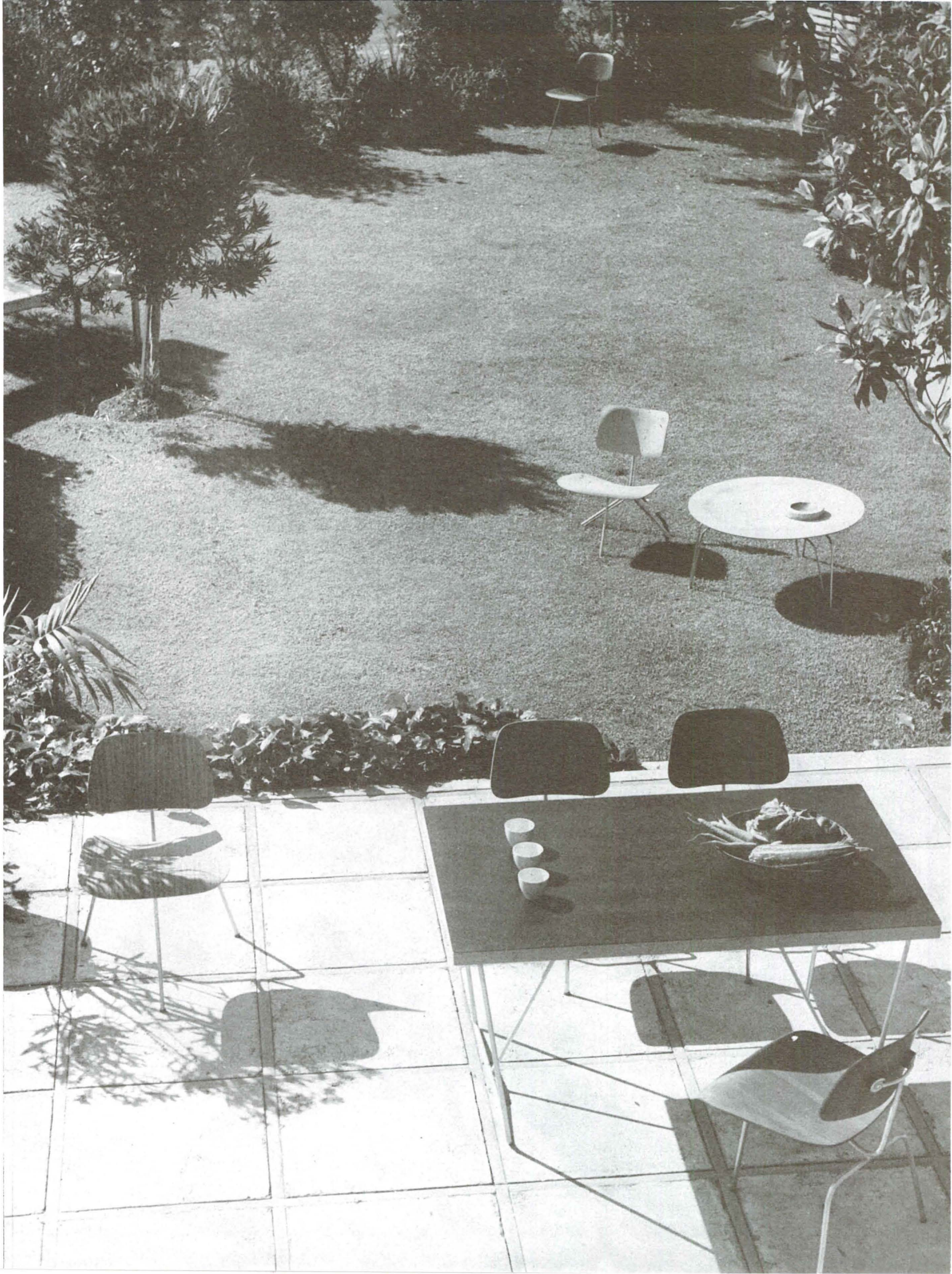
When you stop and try to analyze how he approached the problem, it sounds very easy and obvious. Whatever good modern furniture we have had in this country has always been expensive. Eames wanted to produce a good set of designs and "take them out of the carriage trade" by designing them so that they could be manufactured economically in quantity and sold cheaply. This meant that he must be able to use the best ways of doing things that the 20th Century could offer. Naturally he wanted his furniture to be as comfortable and useful as possible, because he never forgot that he was making his designs for use. This very direct approach made it comparatively simple. He never worried much (as many designers do) about "what the public wants," or "what the public will accept," because he had a profound belief in the public, and the conviction that if they didn't want or wouldn't accept the furniture which he was designing for their use, the fault lay in his designs, not in the public. He knew very well the absurdity of trying to design to an assumed public taste. It is important to realize that the furniture is an expression of this direct approach; each piece is composed as much of the personal ingredients of Charles Eames as of wood and metal. If you examine this furniture you will find sincerity, honesty, conviction, affection, imagination, and humor. You will not grasp how this furniture came into being or what it really means unless you understand this also about Charles Eames.

The collection includes a wide variety of pieces, using wood and metal as basic materials. There are many types of chairs both for indoors and outdoors, for dining and for conversation, for reading or relaxing. There is also a complete system of unit cases which, with the tables of various heights and sizes, fills out the complete set of furniture needed for living rooms, dining rooms, studies, and so forth. Of the whole group, the chairs are without question the most revolutionary designs.

Two of the most striking features of these

continued on page 30

by Eliot Noyes







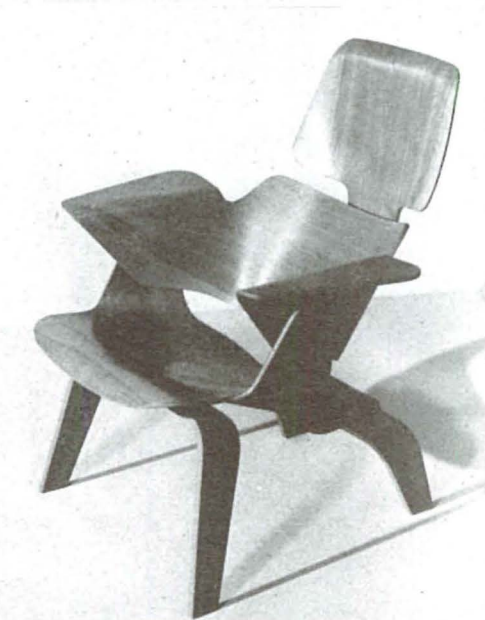
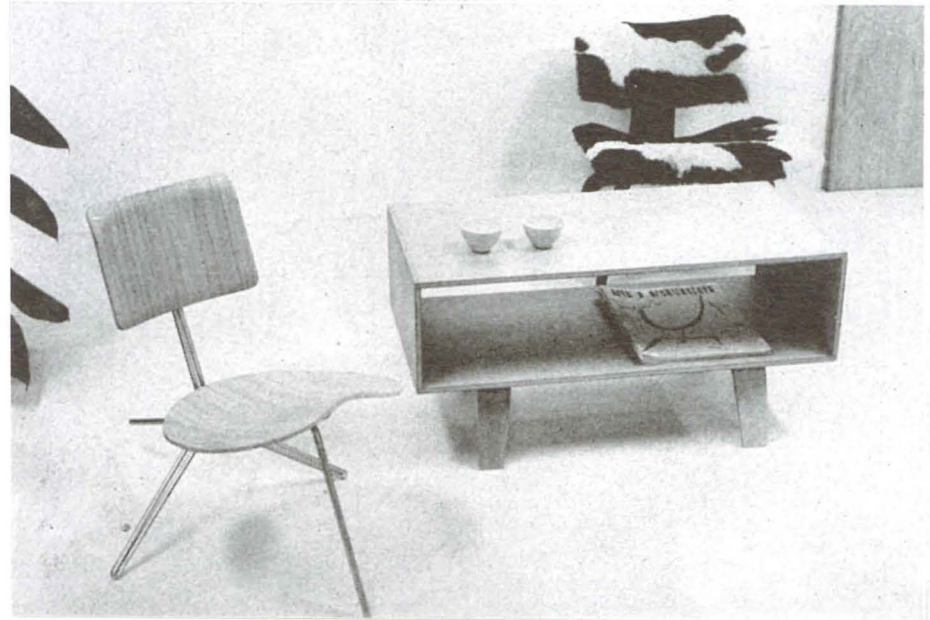
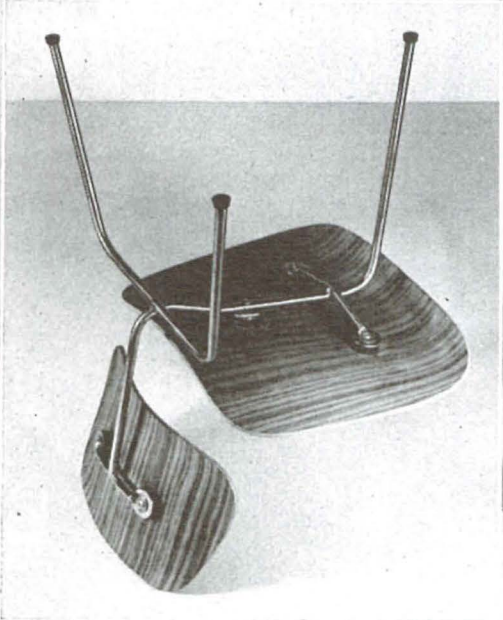
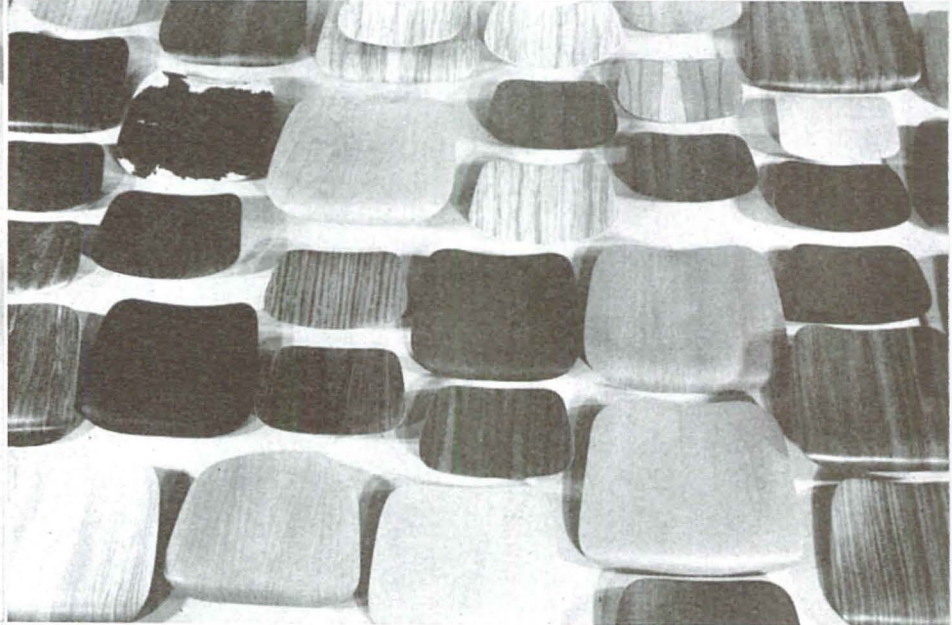
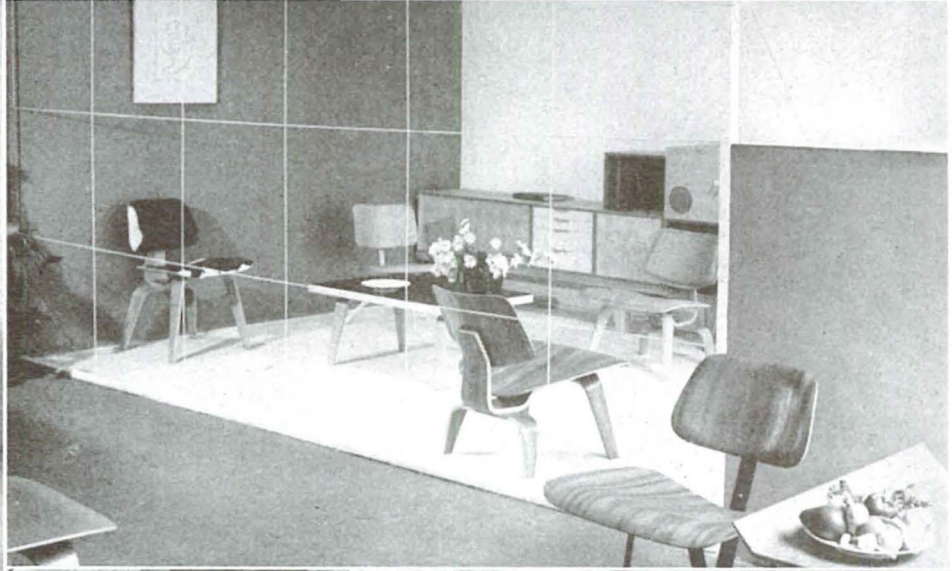
chairs in a design sense are their articulation and their sculptural quality. With the exception of the Windsor chair and a few classic pieces of modern furniture, it is hard to think of any pieces in which there is such a clear indication of the nature and function of each part. The success with which lightness and elegance have been combined with strength enhances this articulation. The marvellously clean details of the connections have made it possible for chair frames to be clearly expressed as distinct elements to which seats and backs are neatly and simply attached. To this revealed structure, Eames has added sensitive seat and back forms which give each chair the quality of a brilliant piece of abstract sculpture. On some, the thin metal members are linear elements of a composition in which the seat and back become subtle forms whose shapes and relationship change constantly and delightfully as one walks around the chair. This effect is intensified by the use of a broad range of wood textures, colors, and metal finishes, which also provide a great variation of mood in the pieces. Modern furniture has never before had such a range of woods so well finished. One extremely sculptural piece has seat and back of wood impregnated with a dull jet black, and a thin black metal frame making an elegant line through the composition. The mood ranges from the austere and somber through the broadly comfortable to the gay and even humorous. Some chairs have seats and backs covered in leather or calf hide. Others have bright red, yellow, or blue parts which introduce a new cheery note into modern furniture. There is an unmistakable quality of humor in the tilt-back chair, a completely new type which emerged from Eames' experiments. This design grew out of lunch hour activity in the workshop. During the processes of trying out new leg arrangements, and more as a joke than a serious idea, a chair was assembled with the four legs rearranged so that one leg extended to the rear and another to the front, with only three touching the ground at any time. This made it possible to sit down in a normal upright position, then tilt back and be supported by the rear leg, instead of leaning against the wall or teetering unsteadily in space, or worse. This model sat in the workshop along with other chairs under development and when the lunch hour came around, the carpenters and shop workers all made a dive for this tilt-back chair to sit in. Such spontaneous appreciation was impressive, and the chair was given further study. It has now become one of the most interesting and important features of the group. Great oaks from little acorns. . . .

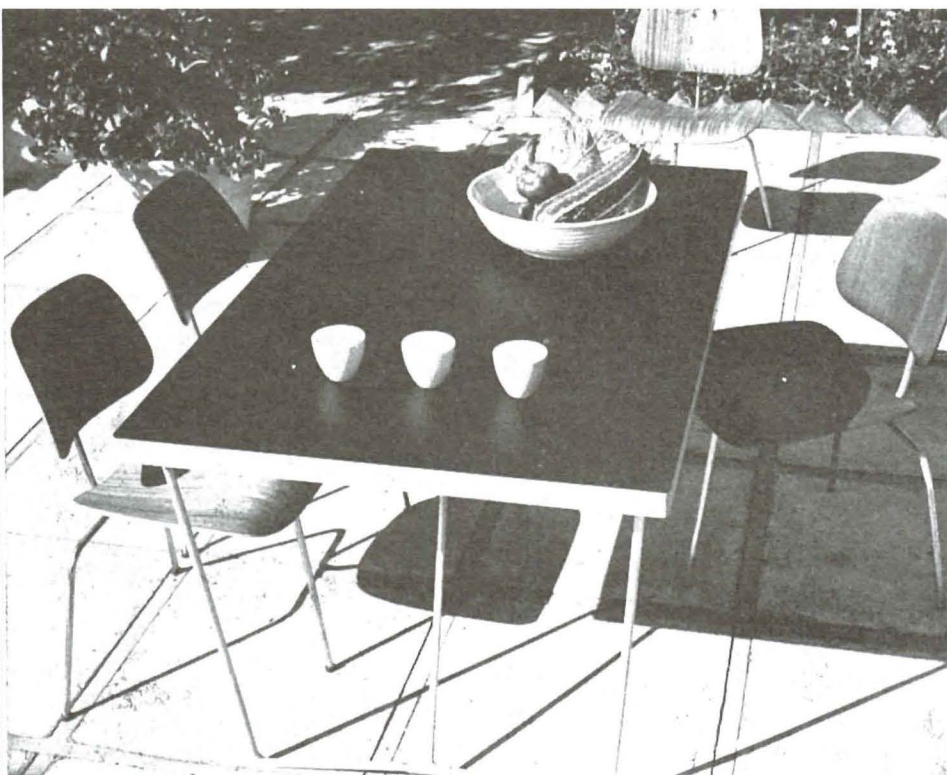
Since the first showing of this furniture to the public at the Museum of Modern Art in New York last March, there have been many wide-eyed articles written about it. The structural innovations and technical solutions in these designs are so startling that it seemed at times that they were receiving more than their share of attention. It is not possible to overstate their importance, and I shall discuss them all in detail later on.

It will be useful first to review the circumstances which led Eames into making furniture.

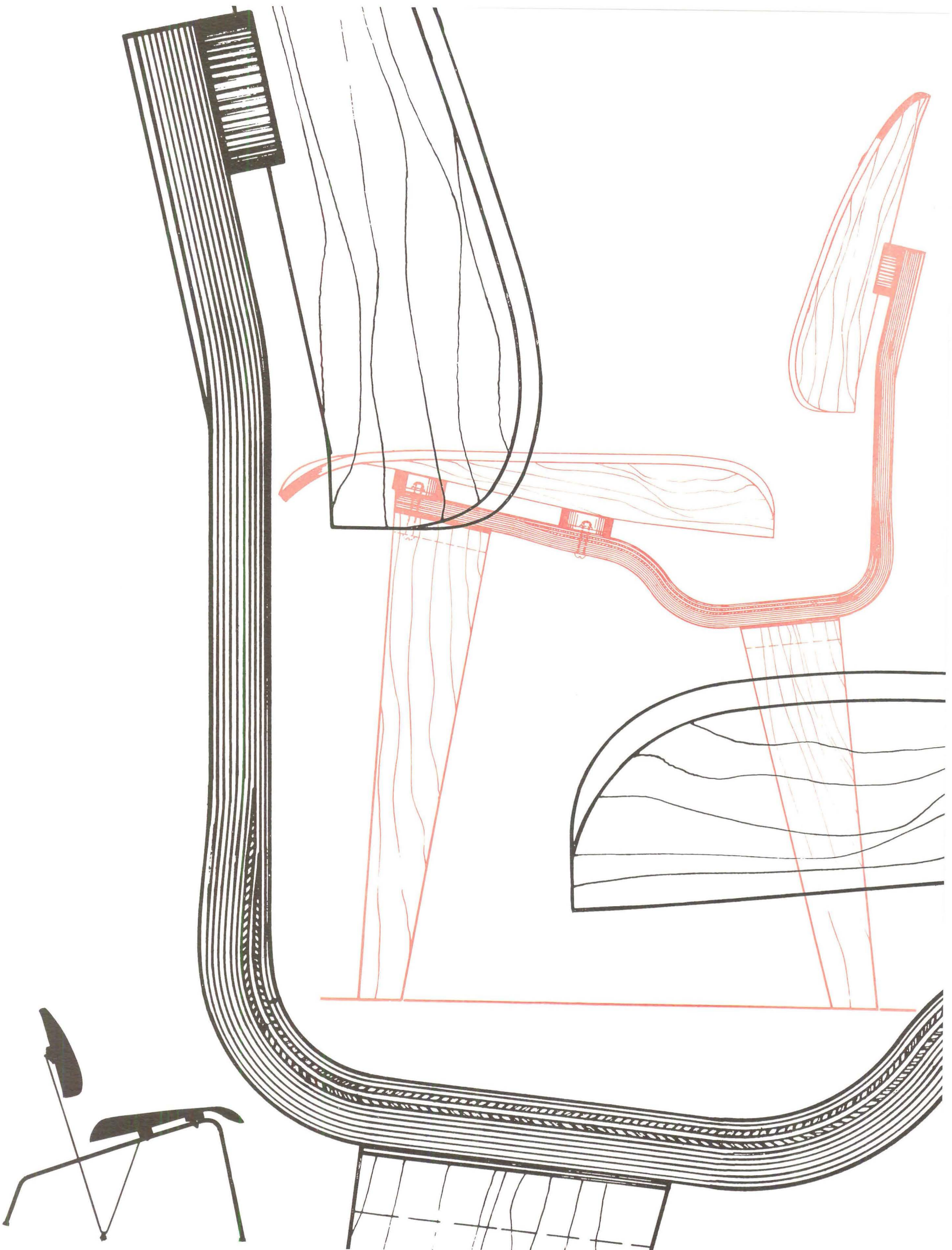
Eames is basically an architect. His first excursion into furniture design was with Eero Saarinen when they jointly entered the Organic Design Competition conducted by the Museum of Modern Art in 1940-41, receiving two first prizes. Their designs proposed for the first time the use of molded plywood forms for chairs to fit the human body. The jury, in awarding the prizes, decided that these designs were possible to construct, although nobody, including the technical experts present, had any very exact idea of just how it might be done.

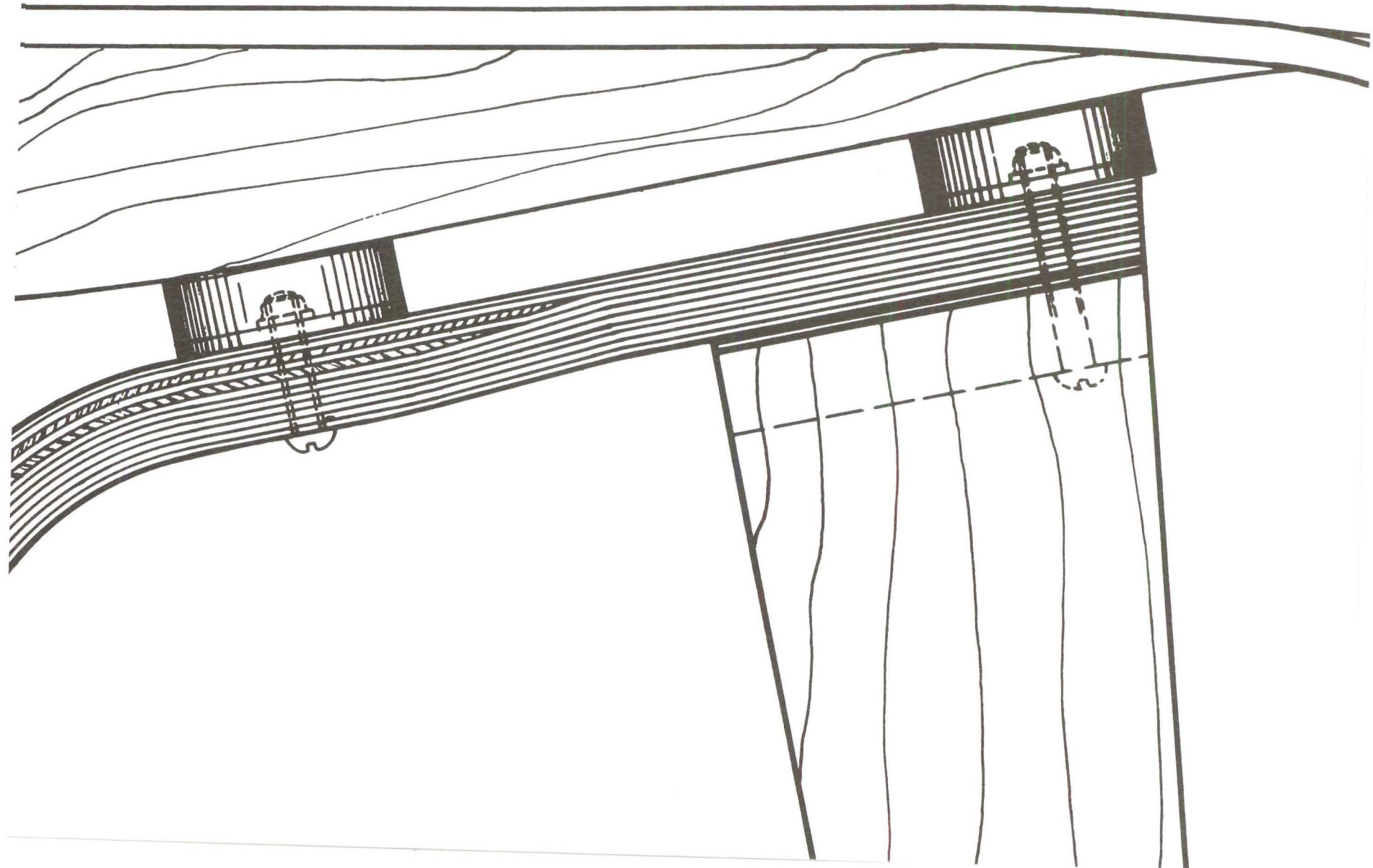
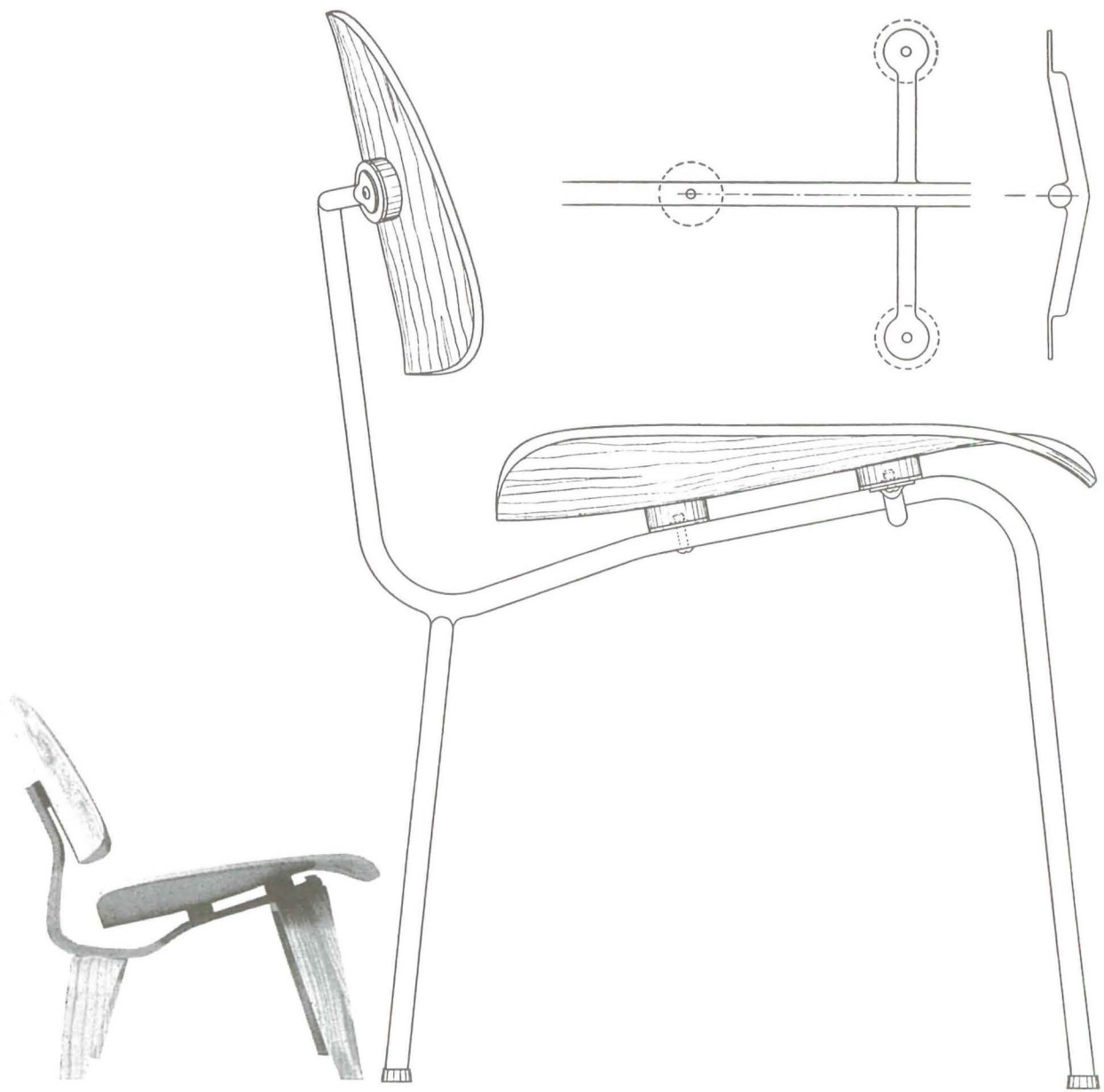
By the terms of the competition, winning designs were to be produced and offered for sale. The next step, therefore, was to search out the means for producing continued on page 36











actual pieces from these drawings. It was at this point that great gaps in the established processes of furniture manufacture began to appear. Since no furniture plant could be found which had ever considered the use of molded plywood, exploration started in other industries, and a firm was found which undertook the job. A basic reason for the wood shell idea was the belief that it would be very easy and very cheap to stamp or press them out in quantity. In actuality, it turned out that there was no economical way of doing this, and no chance to experiment. Despite the difficulties, a small number of plywood shells for several types of chairs were actually made, but at great expense. This was in no way a solution in terms of mass production as intended. Each shape required an expensive mold, and the plywood shells which emerged were often imperfect so that some had to be rejected; on others the wood surface had to be covered with fabric.

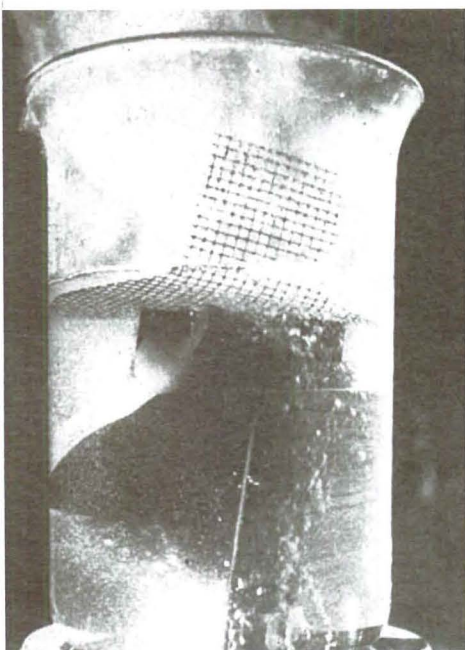
It was not only in really advanced technical problems like molding plywood that the difficulties appeared, however. Various designs called for upholstery fabric to be applied to the plywood shell without hiding the joint and without getting involved in such clumsy details as the use of upholstery tacks. As Eames said, he assumed that for such details there must be at least ten simple standard techniques which the furniture industry must have developed years ago, and which could be found on page 793 of some Furniture Makers' handbook of Standard Practice. As the effort to manufacture the furniture progressed, it became painfully apparent that the industry not only had no ready solution for such details, but couldn't work one out satisfactorily and was not very much concerned about trying. There had always been ways of avoiding such embarrassing issues. Furthermore, as the whole question of joints, connections, continued on page 40

1 The bonding resins employed are the same as those used in army aircraft molded wood structures which are subject to a rigid three hour boil test.

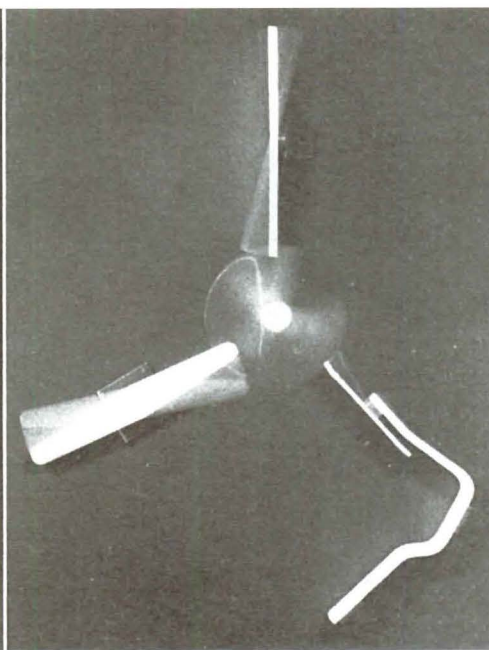
2 The different types of shock mounts used are tested through hundreds of thousands of vibrations.

3 In the tilt back chair the sitter by shifting weight is able to change position from one natural angle to another.

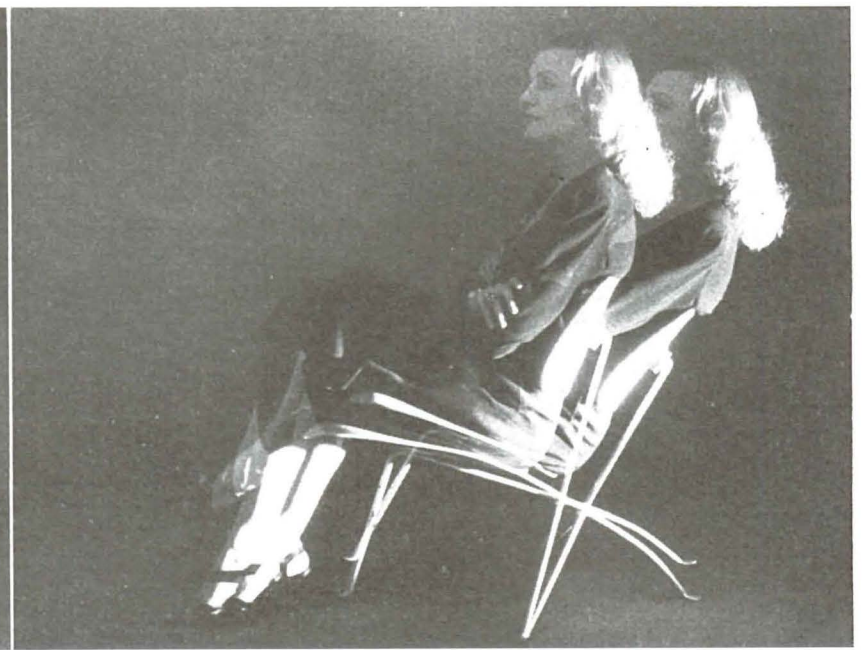
1

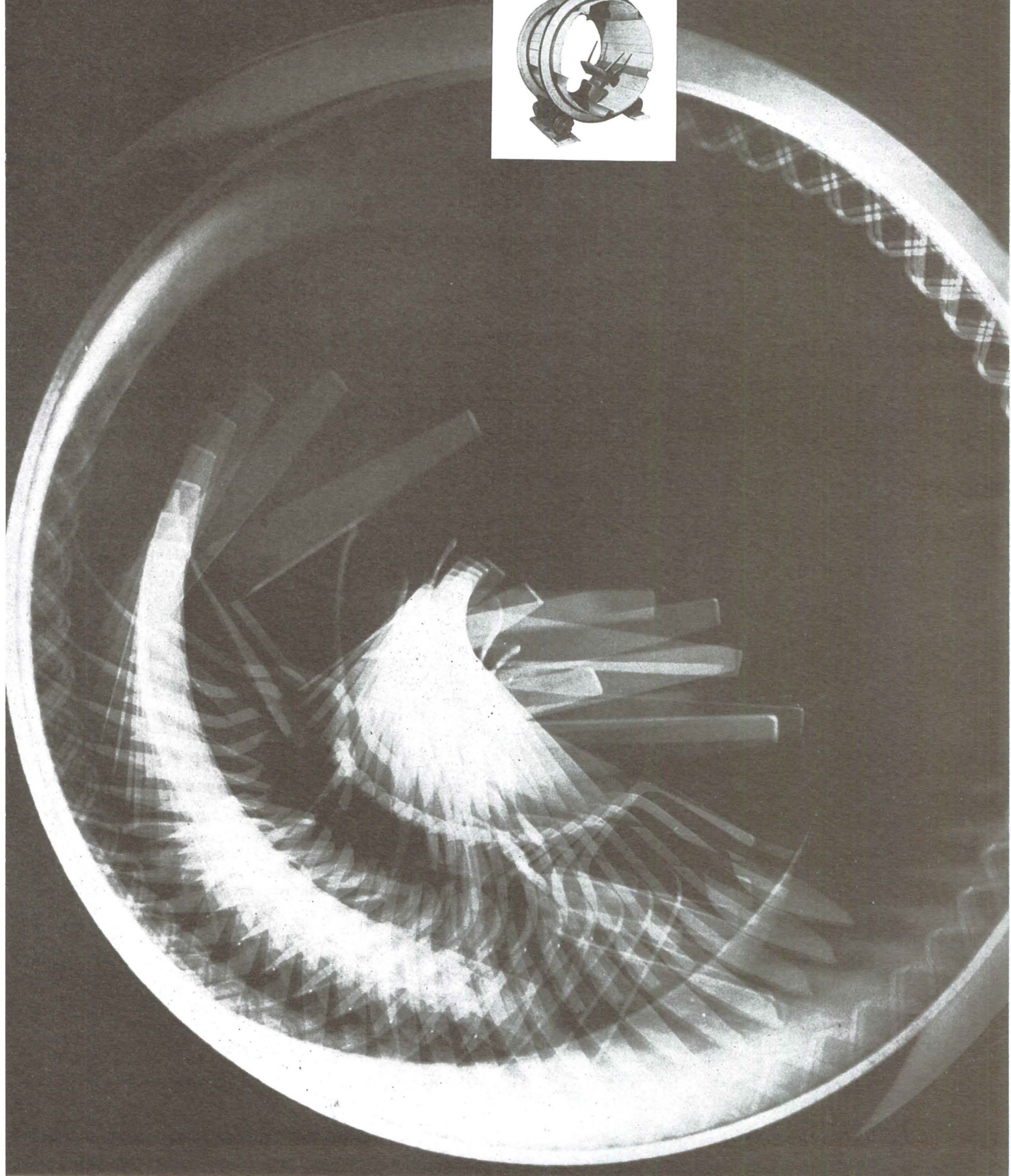
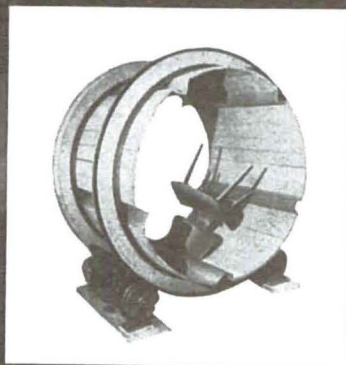


2



3





and meetings of different materials came up, it became clear how extremely little thought had gone into these important elements of furniture design. Preoccupied with minor adjustments of exterior appearance and "styling," manufacturers were using essentially the same joints and structures that had been standard for centuries. If you doubt this, go to a department store and look at the underside of some of the tables and chairs built in 1946. You will see what clumsy antiquarian techniques are hidden under the slick surfaces. Structural ineptitude has been all too easy to cover up.

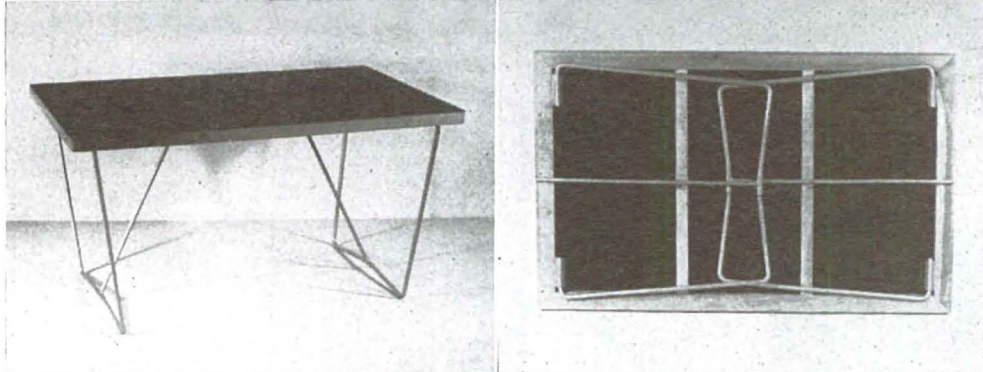
The result of the competition effort was that a new conception had been established, a few expensive pieces had been made, and some excellent ideas set in motion. The effort to find a way of producing such furniture cheaply and in quantity had failed for the time being. What had been accomplished was not a hundredth part of what Eames has achieved between that time and the present.

It was at this point that Eames moved to the west coast and started work for a movie company. Convinced that the problems of the furniture program were actually soluble, he decided

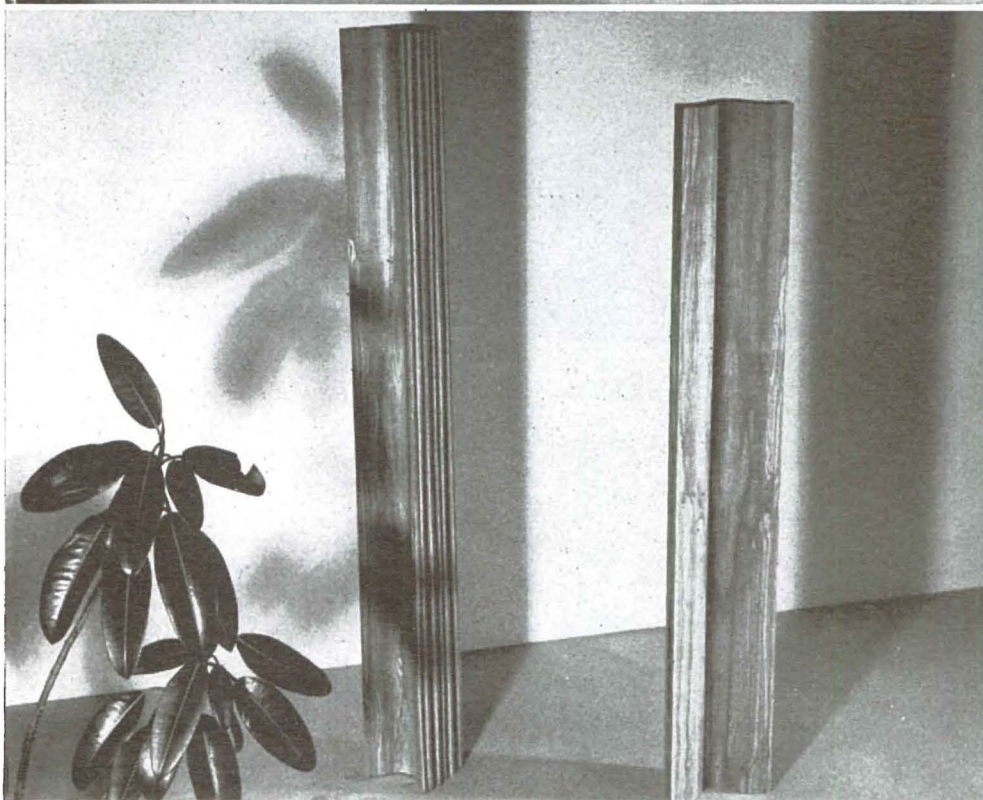
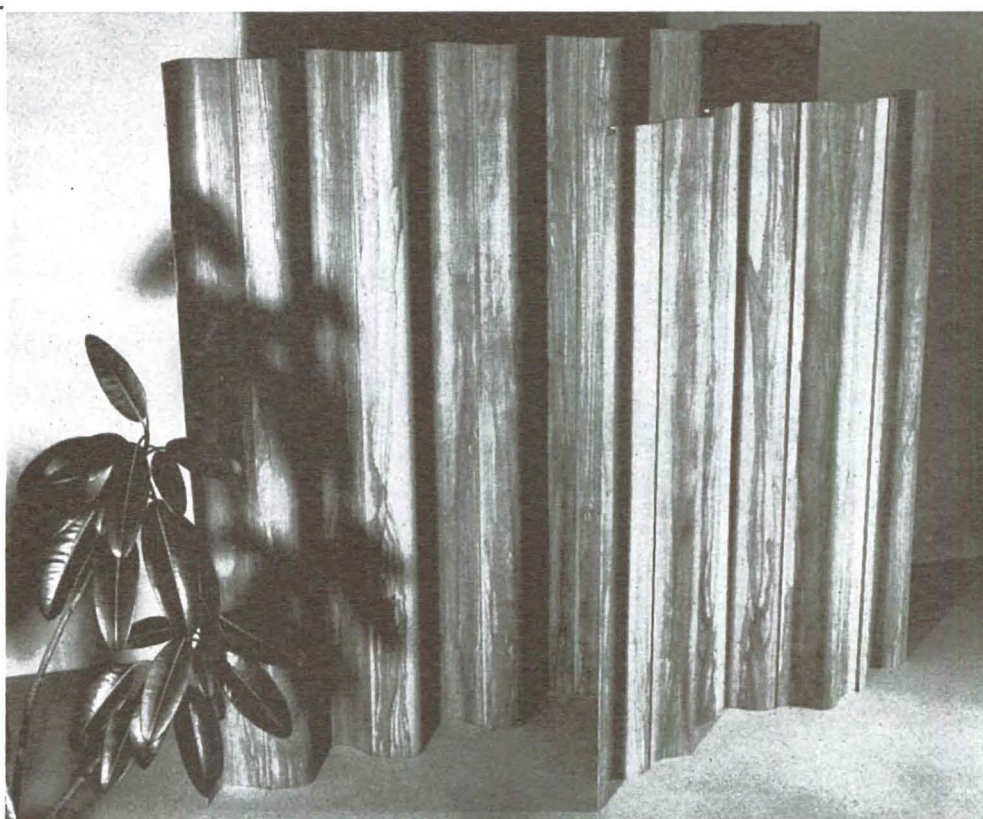
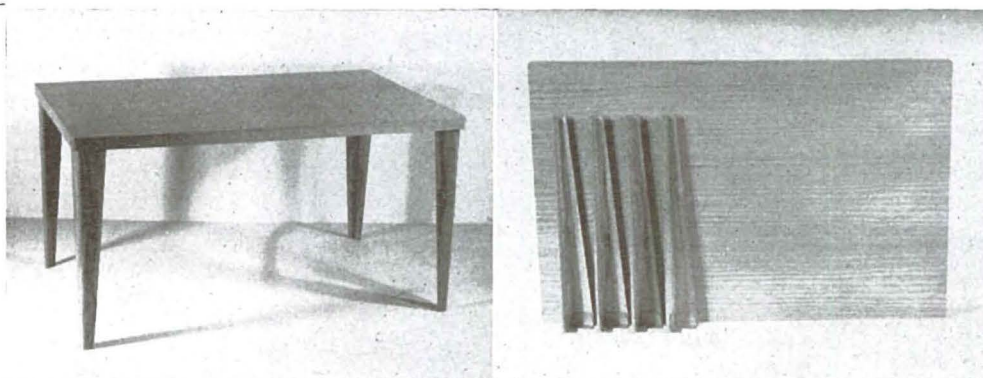
to experiment. Furtively and at night, to avoid the landlord's wrath, Charles Eames and his wife, Ray Eames, began smuggling structural lumber into their hillside apartment. From the nocturnal hammering and sawing, and the puffing of the bicycle pump, Eames found that he could make very clean-surfaced three dimensional forms using thin sheets of wood veneer laid up in thicknesses the variation of which he also could control. By this time the United States was at war, and Eames turned his attention to developing traction splints by his new system. This was an interesting problem, and related to the chairs as a problem of making a three dimensional form to fit the human body. The traction splint which he developed was light, strong, easily stacked for shipping, and simple to apply under field conditions. Thousands of them were used by the Navy. As his skill increased, he began making other items for wartime use, including molded leading-edge sections for training planes, and parts for army gliders. In this way, learning as he worked, and inventing as he went along, he developed the tools which made his molds possible, and he evolved his own techniques for doing economically what had been impossible before. In the making of furniture from the competition designs, the factory had used precision tools, but had produced results which were far from precise. Now, as Eames puts it, he had devised a way of doing precision work without precision tools. The difference, he explained, was like this: If you have an ordinary tumbler and wish to close the open top, one way is to take a very accurate measurement of the interior size of the opening, and to machine a part which will exactly fit into it, thus sealing the opening. This would be somewhat expensive, and there still might be leaks. Another way to do the same job is to hold your hand over the tumbler's mouth. Eames' process for making molded plywood has this same basically simple approach.

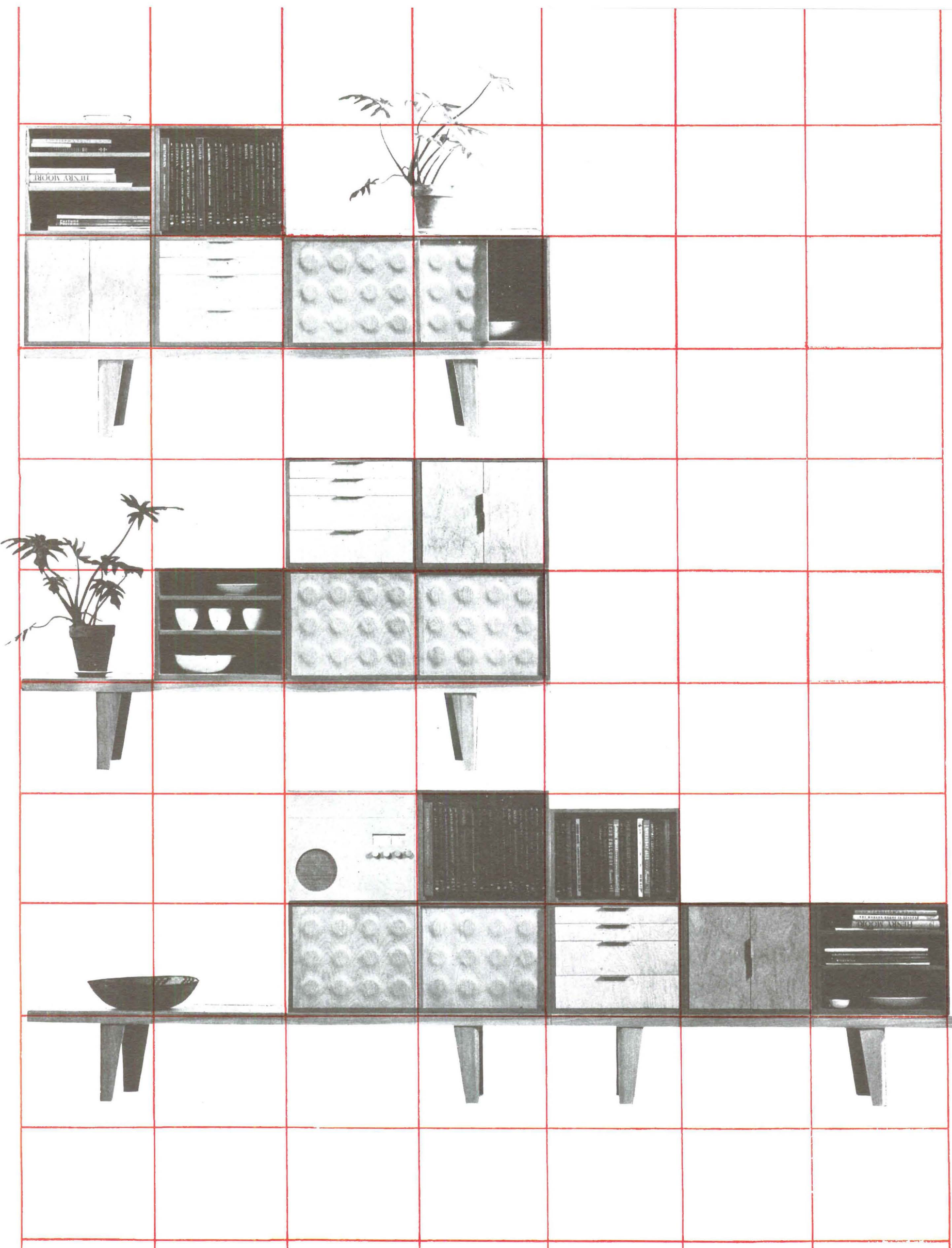
Toward the end of the war years, while Eames was engaged primarily in making splints and aircraft parts, a connection was made with the Evans Products Company. As the Molded Plywood Division of this organization, Eames was able to carry on, in a well equipped shop, his design and technical experimentation which has led to the creation of the present group of furniture. It is also through the Evans Products Company that the large scale production and distribution of these pieces will be undertaken.

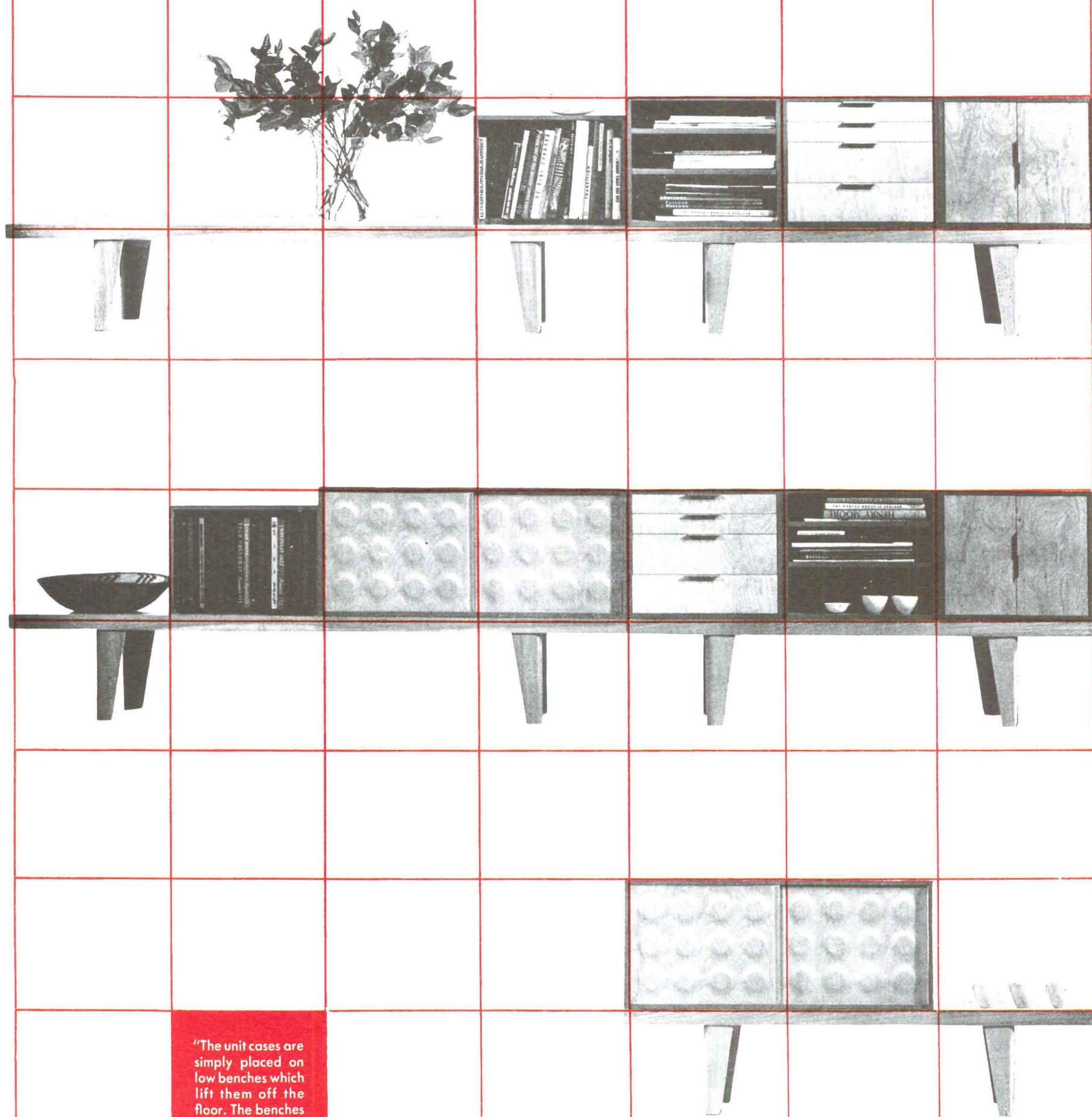
So successful a combining of forces by a large established company and a progressive designer is almost unique in this country. Usually a company's natural continued on page 43



A necessary part of the problem is the consideration of conserving of space or storage and shipping.

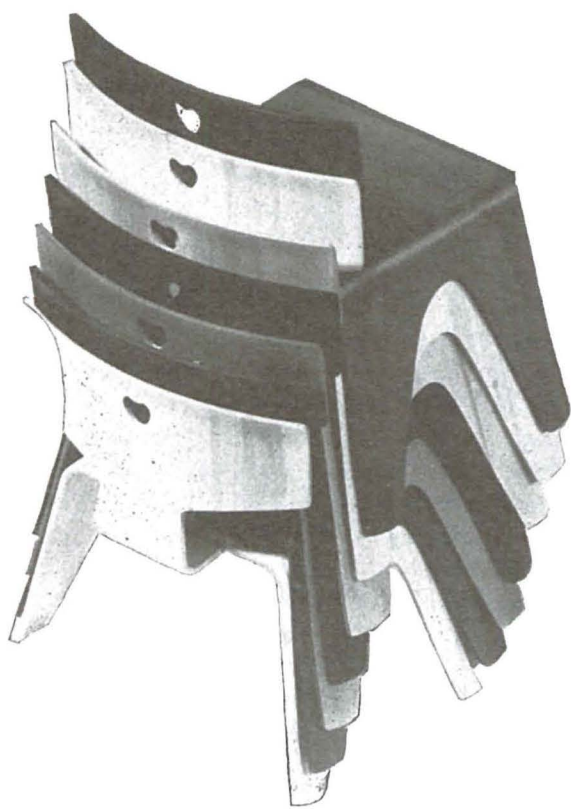






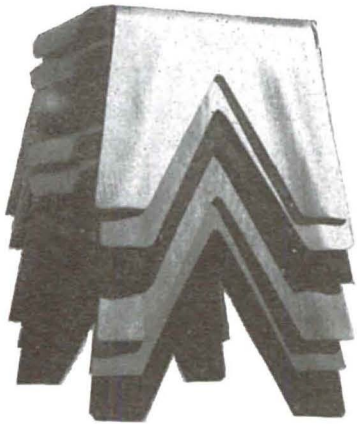
"The unit cases are simply placed on low benches which lift them off the floor. The benches are made in several lengths and there is no limit to the number of different combinations which may be made with the unit."





conservatism has dominated the designer's desire to realize fully his conception, resulting in an unfortunate and unnecessary compromise. It is a tribute to the intelligence, vision, and enthusiasm of Edward Evans, Jr., president of the Evans Products Company, that Eames' designs are to be produced without any loss in quality or character. It is only through such understanding of the fine industrial designer by the modern executive that real progress can be made in producing design for use.

The method which Eames invented is important not only as an economical way of producing molded forms rapidly and in quantity production; it also gave him the means for easily making many design experiments. Without any very great investment in elaborate and expensive tools or jigs, he could try out many different forms, modulating contours, revising thicknesses, and finally arriving at the forms which he wanted.



For Eames is first of all a designer, and his technical innovations were tools for design, as well as methods for manufacture. This achievement in molding was only the first of a number of innovations which Eames has introduced to furniture making. Another is shock mounting. All the pioneer designers of modern furniture have been occupied with trying to make chairs which will move or flex as the sitter adjusts his position. Significant progress was made along these lines by such men as Mies van der Rohe, Aalto, and Bruer. Eames has carried this idea farther. His molded plywood chair parts are flexible in themselves to some extent. This flexing is then increased by the use of rubber shock mounts in connecting all the parts to each other. In themselves shock mounts are not new. The mounting of engines on rubber blocks to reduce vibration has long been a standard practice in automobiles and aircraft, but this is the first time that it has been used on chairs. On Eames' pieces, this mount is a thick rubber disc which is used between the various chair parts where they are joined. To make a firm connection between these rubber mounts and the parts of the chair posed still another new problem. Here Eames borrowed a technique which had been highly developed in wartime industries. Instead of attempting to attach the chair back, rubber mount, and wood frame to each other by bolts or by any usual cementing system, a process called Cycleweld was used. In this, a sheet of synthetic resin is placed between parts to be joined. A special electronic instrument then transmits heat by radio wave directly to the resin, which "cures" or bonds the parts to each other without injuriously heating the wood. The process requires only a few seconds, and gives a permanent waterproof joint, which is actually stronger than the wood itself. This welding process is versatile in that it can be used to join almost any two materials, and it offers many important advantages. First, it can be used as the adhesive to bond the various laminations of the plywood itself, giving a finished piece in which the plies will never separate, and which may be subjected to extreme conditions of heat and moisture. Second, the speed and precision of the operation makes it an important technique for mass production. Third, when used as in this furniture to attach chair parts to shock mounts, it distributes stresses over the total area of the mount rather than letting the entire load be concentrated at a single point, which is the case where a bolt is used, for example. Finally, it solves for the first time the difficult problem of making a neat and permanent connection between upholstery material and wood, which becomes another cleanly articulated detail on these chairs. Where, on a chair seat, a foam rubber pad is covered by fabric or leather, this covering material is brought to the edge of the plywood just as if it were another ply, and is bonded there without covering up the expressive plywood edge.

This electronic welding has also been used structurally on Eames' benches and tables. On all these pieces, the legs are detachable. This is not a new idea. Table legs have often been made to bolt to the frame of the table top so that they were removable. There were usually difficulties with this system, since any slight variation in the bolt holes gave slight variations in leg angles, and resulted in wobbly tables where perhaps only three out of four legs touched the ground. This was a shortcoming due to insufficient precision. On the Eames pieces, these joints are handled with the same precision that one finds in the aircraft industry, where there can be no approximations in the way a wing fitting attaches to a fuselage. The joint between leg and table top is made through exactly mated metal fittings. The critical point occurs in the precision of the attachment of these fittings to the table top and to the leg. By means of the Cycleweld process, this can be done quickly and accurately in a jig which allows no deviations.

The fittings on leg and table top are then bolted together with self-locking aircraft bolts.

The precision of this operation is typical of the entire production process; as another aspect of it, standardization of similar parts has been accomplished to the point of complete interchangeability. This has many usefully aspects. Similar parts can be stacked or nested for shipping or storage, and when the chairs are assembled by the distributor, any seat and any back will fit any frame. This not only simplifies greatly the problems of handling, shipping, and assembly, but actually helps keep the retail cost of the furniture down, since it becomes more compact for shipment and thus reduces the freight cost per chair.

The group includes pieces for both indoor and outdoor use, though indeed they are interchangeable. This is made possible by the fact that all wood parts have been treated with a resinous impregnation which has two chief effects. First it makes the wood completely weatherproof. Chairs and tables may be left outdoors in the stiffest climate from Labor Day till Easter, and may be washed down with the garden hose nightly if you wish. This impregnation also has the effect of hardening the wood surface so that it becomes much more resistant to scratches and dents. All the metal parts are also weatherproof, having a chrome or cadmium plating which is impervious to weather. These metal parts may eventually be made of stainless steel.

Another type of impregnation has been used most effectively on some pieces. This is the use of brilliant dyes, also weather and alcohol proof, with which the wood has been stained deeply and permanently. These bright reds, yellows, and blues penetrate the wood plies and give a stunning effect but do not cover or blur in any way the natural character or surface markings of the wood.

The case pieces are based on a modular system and advantage has been taken of all the new techniques in their manufacture. A few new tricks have been added here, such as the decorative box-jointed corners, and the molded drawers on metal tracks. This unit design is probably the simplest and most flexible yet devised as well as the best in appearance. The unit cases are simply placed on low benches which lift them off the floor. The benches are made in several lengths and there is no limit to the number of different combinations which may be made with the units. Since the cases may be built up beside or on top of each other without any mechanical connection, the system becomes utterly simple. They provide a perfect complement to the various chairs.

The enthusiasm which Eames' furniture has aroused through its first showings and through publication has been equalled only by the impatience of the public, which is ready to buy as much of it as can be turned out. We are all eagerly awaiting its appearance.

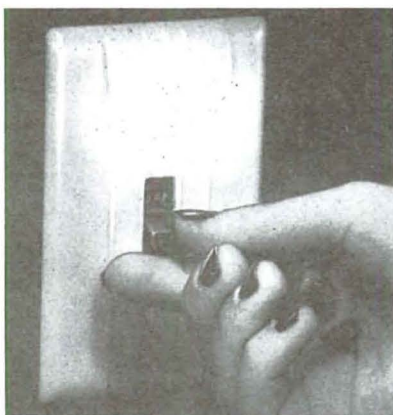




new developments

heating and lighting

• A screw driver is the only tool required for installation of a new Permalite electronic switch light developed by Universal Microphone Company of Inglewood, California. The Permalite consists of a tiny electronic bulb built into the top of a translucent plastic wall plate designed to fit standard single switch outlets. It emits a soft glow when lights are off and operates at a cost of about a penny a year. Its simple installation enables its use in existing homes and buildings as well as new construction. Permalite is suggested for use in hallway, stairway, bedroom, bathroom, nursery, and garage—anywhere it is desirable to eliminate groping for switches in the dark. These switch plates have been merit specified for Arts & Architecture's Case Study Houses Nos. 10 and 16.

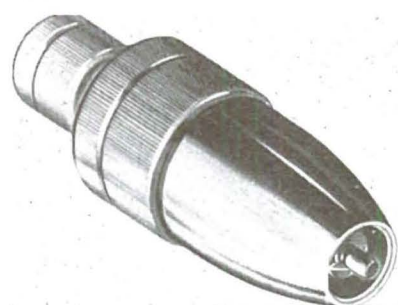


• Increased light output of fluorescent lamps averaging five per cent was announced by Sylvania Electric Products, Incorporated, New York City. Initial lumen ratings of the 40-watt T12 have been raised six per cent for the new 4500-degree white color, 11 per cent for the daylight, and four per cent for the soft white. The 100-watt T17, used mainly for industrial installations, has rating increases of three per cent for the daylight and soft white colors, and more than four per cent for the standard white. Similar increases have been made for wattages of six, eight, 14, 15, 20, and 30.

• A quickly installed, shallow depth dual floor furnace is now being marketed by Royal Heaters, Incorporated, of 1024 Westminster Avenue, Alhambra, California. With a fire box 18 inches deep, it requires no basement or pit. By cutting specified size holes in the floor and wall, the installers can slip the furnace into place from above the floor. Water tight welded case keeps the unit from flooding in the rainy season. Both pilot and burner valves are equipped with safety locks.

• An electric central heating plant for homes that humidifies warmed air with an action like a coffee percolator was announced recently by the Cronholm Manufacturing Company, 3500 South East Hawthorne Avenue, Portland, Oregon. The unit is called the Vap-O-Lec. Air is sucked into the furnace through a filter and pumped into circulating ducts through a bank of multi-spined copper fins that discharge electrically generated steam vapor heat. Heart of the Vap-O-Lec is a hermetically sealed generator. It contains emersion-type low voltage heating elements encased in copper tubes with a small quantity of water sealed in under reduced pressure. Percolating action draws water into orifices at the bottom of the tubes. The elements heat the water to steam vapor which erupts from the top of the tubes and circulates through copper heat transfer coils. The thousands of sharp spines on the coils discharge the vapor heat into the air stream.

appliances and accessories



• A bullet-shaped shower head with a new cleaning feature is being manufactured by Repcal Brass Manufacturing Company of Los Angeles. It is called the Presto. There are no holes to clog or face plates to stick or lime up. If scale or other obstruction interferes with free water flow, the head may be cleaned immediately by pressing a button at the tip. The head is made of chrome-plated brass.

• A nine-cubic-foot electric refrigerator can be kept cool with a compressor about the size of a quart milk bottle, according to Jack & Heintz Precision Industries, Incorporated, of Cleveland, Ohio. The miniature unit was developed by Ralph M. Heintz, vice-president of the firm. Both motor and pump are housed in a hermetically sealed case. Total weight is 12 pounds, four ounces, about a third of the weight of conventional models.

• Aluminum awnings that are virtually weather-proof have been put on the market by Kool-Vent Metal Awning Corporation of America, Pittsburgh, Pennsylvania. The awning consists of a series of alternating, separated layers of aluminum strips with edges formed at right angles. Each alternating strip overlaps the strips immediately adjacent to it with space provided between the overlaps for circulation of air and admission of light. This construction prevents formation of heat pockets.

building and materials

• A wood curing method similar to a physician's diathermy technique has been developed to cure sizable wood assemblies more thoroughly and rapidly than is possible with any other system of heating, according to the Resinous Products and Chemical Company of Philadelphia.

Radio frequency is employed on the principle of changing one form of energy into another: electrical current, by means of molecular friction, is converted into heat. A relatively low current, through proper equipment, will produce adequate heat to cure resin adhesives without damaging the wood. The heat is dispersed through the whole block of wood.

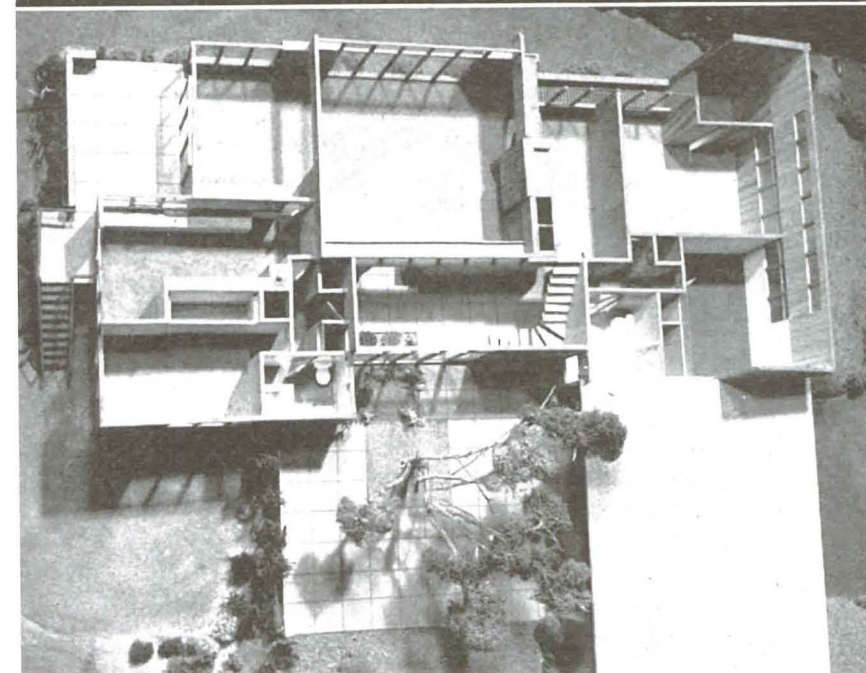
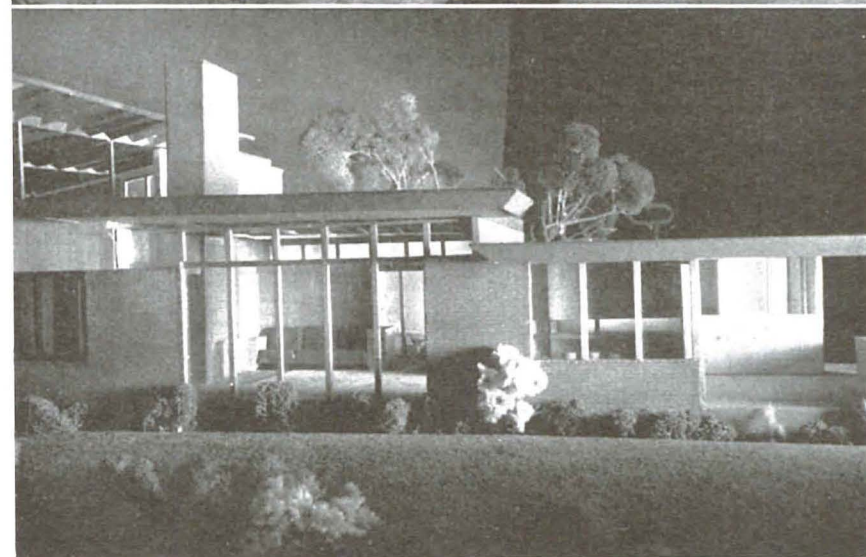
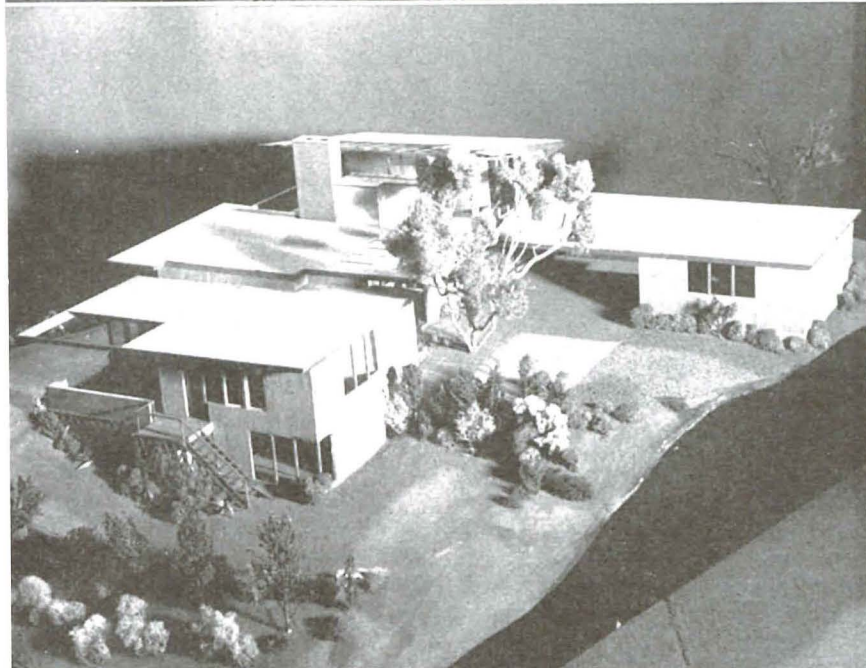
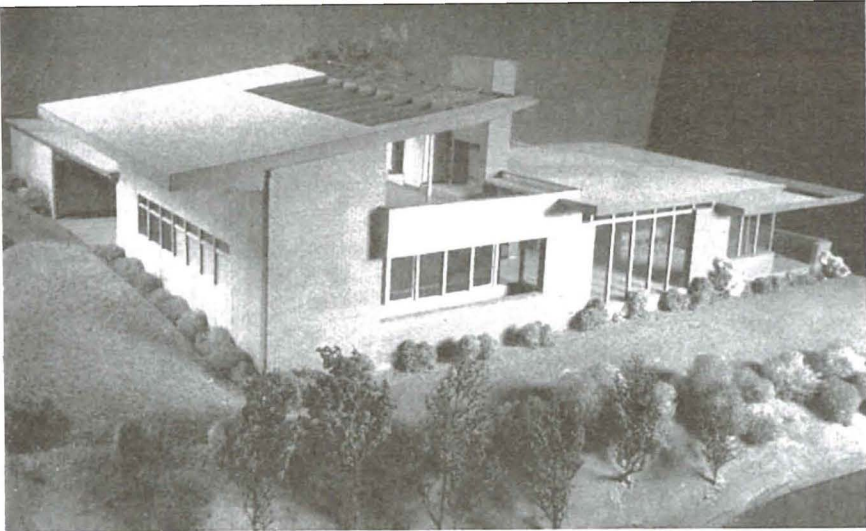
It is desirable to keep the heat of the wood below the boiling point of water to avoid internal steam pressure. Temperature of no higher than 180 degrees is recommended. At a glue line temperature of 100 degrees, Amerlite PR-115, a resorcinol-formaldehyde resin, and Uformite CB-552, a urea-formaldehyde resin adhesive, will attain cure in about 90 minutes; at 125 degrees, 15 and 25 minutes respectively; at 150 degrees, three and eight minutes; and at 175 degrees, one and three minutes.

• A new laminate of wood and metal known as Flexmetal is now in production by United States Plywood Corporation, New York City. The material is made up of hardwood veneer, 1/85 to 1/28 of an inch thick, bonded to a sheet of metal. It achieves two purposes, wood supply is stretched further, and the finished material is made flexible to the limit of the metal used.

• Production of wolmanized lumber—wood pressure-treated with preservative salts as a protection against termites and fungi—reached the highest figure in four years during the first six months of this year, J. F. Linthicum, president of the American Lumber & Treating Company, Chicago, announced. The all-time high (1942) was less than one per cent above this. Wolmanized, creosoted, and flame-proofed wood production from January through June was 35 per cent more than production for the first half of 1945 and about 10 per cent greater than that for the same period in 1940.

• Tests with Kimsul blanket type insulation have proved that in a new house it can save up to 44 per cent of fuel use and in an existing home an attic application can save up to 33 per cent of fuel, according to a booklet on installation and specification data issued by Kimberly-Clark Corporation of Neenah, Wisconsin. The booklet also points out that a Kimsul insulated house can be as much as 15 per cent cooler on hot summer days. The booklet is entitled *How to Put your Home in the "Comfort Zone."*

• Some of the things that happen to design when it shifts from drafting board to sales department were exemplified when final plans for a canister type vacuum cleaner were being formulated by J. Gordon Lippincott and Company, New York, industrial designers. Engineers found the model could be pulled or pushed over carpets and floors as easily with or without runners. A consumer sampling, however, showed 90 per cent of the housewives interviewed thought the cleaner pulled more easily with runners. Completely unnecessary from a functional or artistic view and adding slightly to production costs, runners were added.



CASE STUDY HOUSE #16

RODNEY A. WALKER, DESIGNER

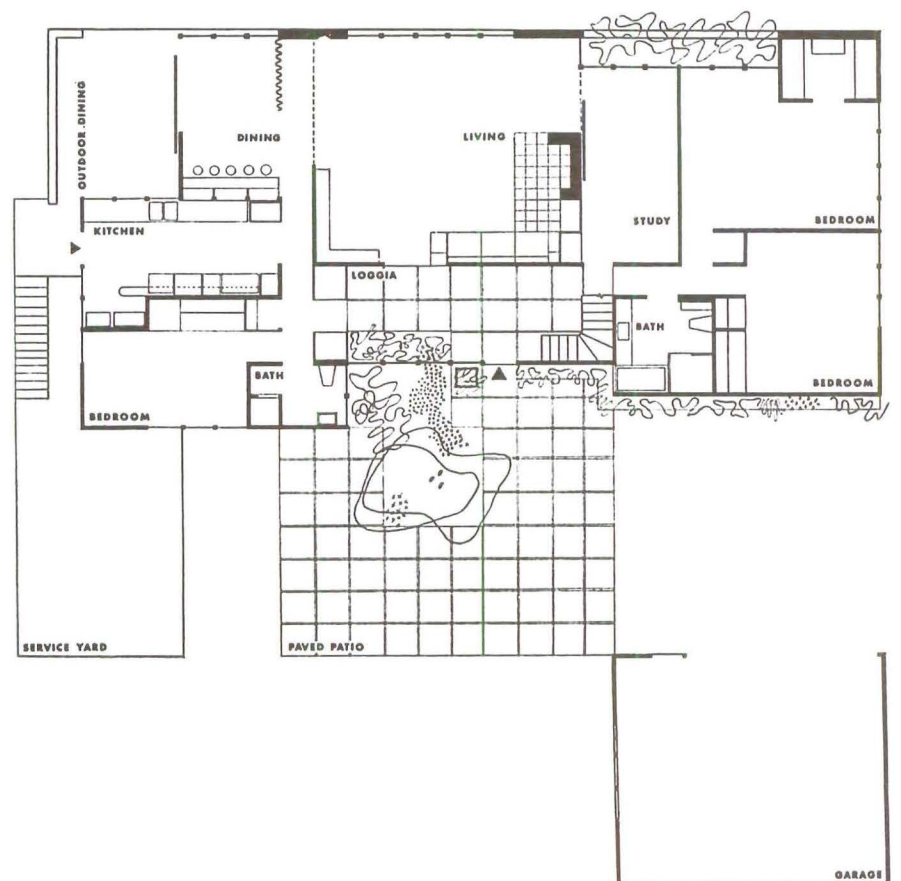
Case Study House Number 16 blends into its natural setting with effectiveness and dignity. Built on a hillside overlooking Beverly Hills, the house is now nearing completion.

Unpretentious spaciousness and use of combed plywood on three sides of the exterior accomplish the unusual harmony with trees, brush, and wide scope of the mountain tract. Startling in a block of traditional houses, combed plywood becomes unobtrusive and informal in less artificial surroundings. It is carried into the loggia of the house, forming a link with the outside that is emphasized by indoor planting under a pale green skylight.

The south side of the house is a combination of brick and 51 feet of glass. There is a deep planting trough under the windows of the study and master bedroom.

Study, living room, and dining room, all facing a magnificent view of the city and the ocean to the south, open, by means of a sliding panel and an accordion screen, into one 45-foot long room. A dining porch on the east and a partially covered roof deck provide outdoor living and an additional feeling of spaciousness. The deck, nearly 1000 square feet, has a large fireplace and barbecue equipment.

Number 16 will be the second of Arts & Architecture's Case Study Houses to be completed. The magazine's prediction, as accurately as can be made under present building difficulties, is that it will open for public inspection on December 1.



Photographs by Robert Levine
Eddington Model

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

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

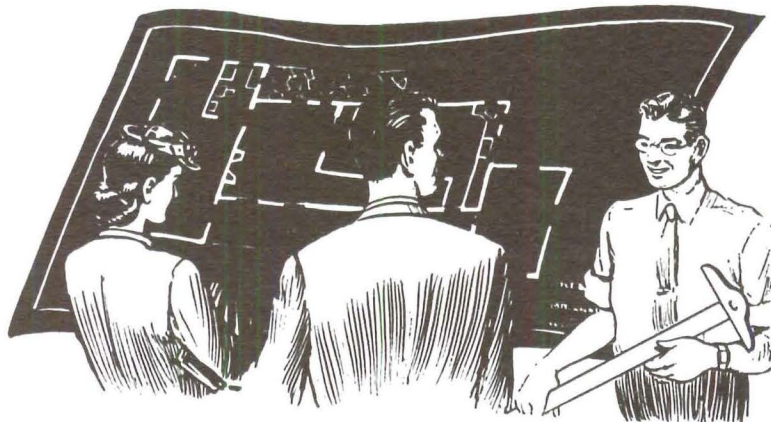
Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and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

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

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

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

★ ★ ★ WRITE FOR FREE ILLUSTRATED LITERATURE ★ ★ ★



SUGGEST FINANCING

AT THE NEAREST BRANCH OFFICE OF

**CITIZENS
NATIONAL BANK**
TRUST & SAVINGS OF LOS ANGELES

HEAD OFFICE . . . FIFTH & SPRING STREETS

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

MUSIC

continued from page 20

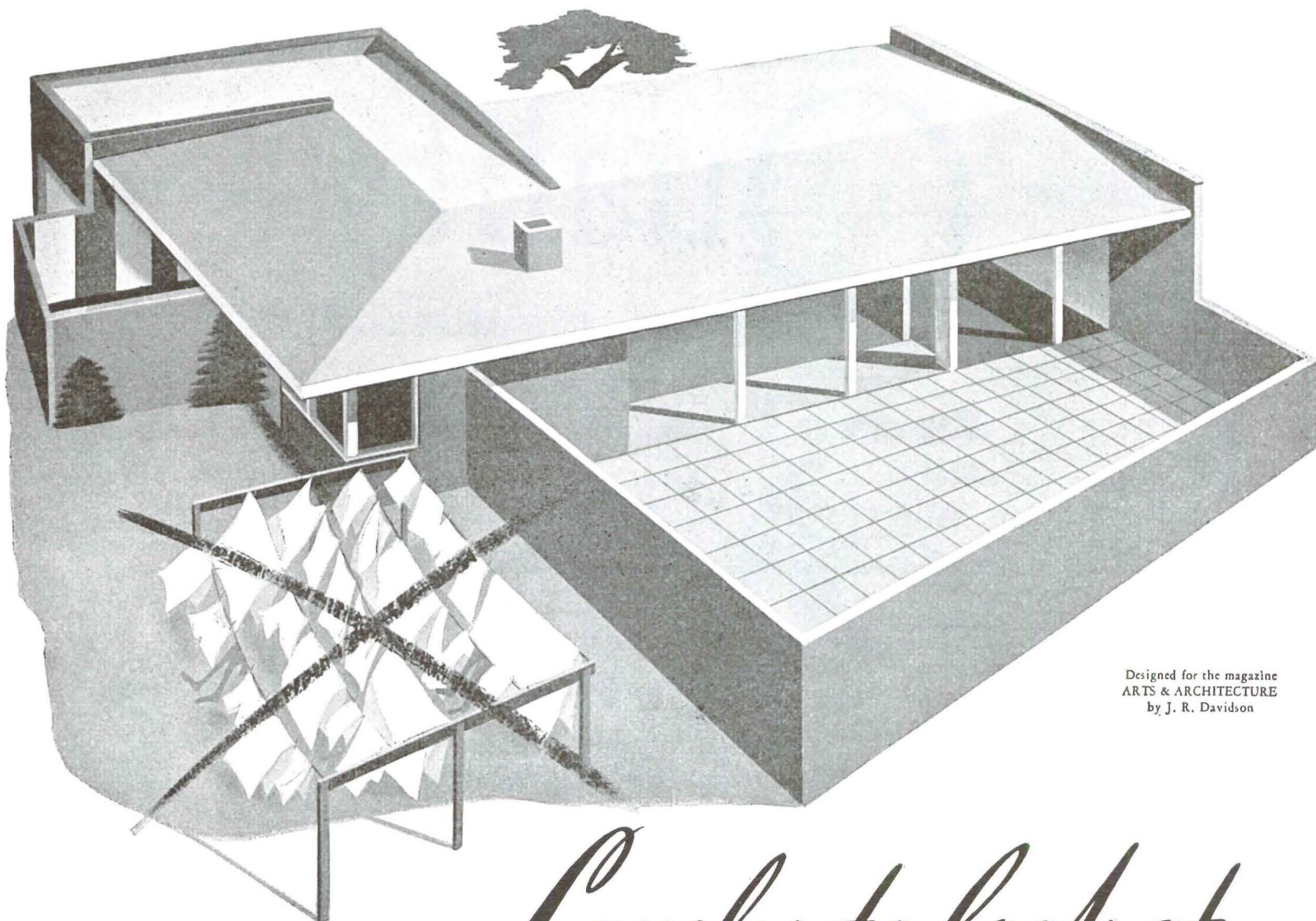
from Mary, Queen of Scots, to be kept waiting where he could hear her play the virginals and report her skill to his mistress.

This was popular music. The themes were often folk songs and dances or well known plainsongs. The music was widely played, and ability to play or sing was a social requirement. Ability even to read the music seems to us nowadays almost miraculous, since, although many of the manuscripts were beautifully written, the manner of setting down the notes, on a six-line staff with movable clef and irregular bar lines, was not conducive to easy reading at sight. We must presume that the few compositions which any individual was able to possess became so familiar that they could be reproduced with only casual attention to the written page. The nature of the music when properly played resembles in many ways the best of our *hot jazz*. Little is known about the actual methods of ornamenting the music, and the characteristic rhythmic habits must be learned by analogy and by guess. In spite of these handicaps one may, after some experience, assert several general principles in playing it. The rhythm, while not usually rapid, is seldom so slow as the apparent time of the notes in which it is written would often indicate. The bass, as in all older music, should be kept strictly to the beat, while the moving passages vary in freedom according to the style of the performer. Except the strict beat of the bass, the music should never be counted within the framework of the modern inserted bar lines but rather melodically grouped by polyphonic imitation across the lines, and the passing notes unevenly snapped as is common in folk music.

Ornamentation, when written out, should be played as indicated or made more elaborate as in the quickening of shakes. The long shake (a shake is a trill from above having the rather free quality indicated by its name) should have in most instances a turn at the end. The short shake, indicated by a double line drawn through the staff of the note, was probably played without a turn; in many instances, when played on short notes, it may have resembled an *acciaccatura*. This was the common ornament of the period and is thought by many to indicate either a shake or a mordent. Since there can be no final authority in the matter, the player must rely on his own taste and judgment. The less common ornament, a single line drawn through the staff, is variously interpreted, but probably represented a slide from above or below the note or, as in *Dr. Bull's Greefe*, an *appoggiatura* dividing the time of the note (*forefall* or *backfall*). This is nearly all that is known or guessed about the playing of this music; but the amateur, though he may be sometimes puzzled or disappointed by the outcome of his efforts, often will be delighted to find how much can be accomplished by the use of these indications.

The native style of English keyboard music practically disappeared soon after the death of Gibbons. Echoes of it remain in Purcell, for example the organ *Voluntary*. But the art remained lost until its reappearance in the symphonic orchestration of Vaughn-Williams. But the influence, if not the style of English keyboard music, passed on by Dr. Bull to his friend, the Dutch composer Sweelinck, and by Sweelinck to his pupils Scheidt, who wrote a fine set of variations on Byrd's tune *Fortune*, and Frescobaldi, has affected the development of keyboard music until the present day. And the present day, through its extraordinary interest in the music of all periods, is reaching back to Byrd and Gibbons. Splendid and even sumptuous editions of the Tudor music have been issued during recent years: the *Fitzwilliam Virginal Book* complete, the *Lady Nevel's Book*, the *Cosyn Virginal Book*, and *Parthenia*, which are the chief sources of the best Tudor keyboard music, and such other editions as *Forty-five Pieces* by William Byrd, in which is collected the bulk of this composer's music from isolated manuscripts. This music is being studied and played. It rewards study and can delight the listener as well as the player. It may not be too much to echo Margaret Glyn, who wrote, perhaps prematurely, in 1925: "The resurrection of Gibbons as an instrument composer will be, to posterity, the great event of his Tercentenary. His *Fancies*, in reality free fugues, are the greatest of their kind that have ever been written. After 300 years he is still in the van of development." Byrd and Gibbons together may not equal Bach, but knowledge of their music may prove as revolutionary as that knowledge of Bach's art which is still reviving among us. The lover of Byrd may well echo Byrd's own copyist, who wrote at the end of one piece, *mr w bird homo memorabilis*, and at the end of another *mr w bird laus sit deo*.—PETER YATES.

CASE STUDY HOUSE NO. 11...



Designed for the magazine
ARTS & ARCHITECTURE
by J. R. Davidson

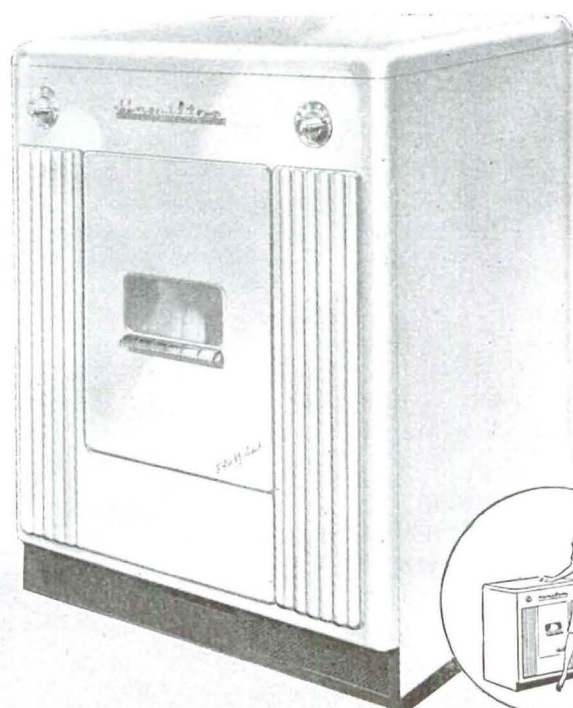
Lovely to look at
... **EVEN ON WASHDAY!**

● Clotheslines, with their whipping white symbols of yesterday's methods, can mar the cleanest design.

Like so many of today's thoughtful designers, Mr. J. R. Davidson, architect of CSH #11, has protected his design and the future owners of his home by specifying the Hamilton Automatic Clothes Dryer as an essential appliance in the "work center." Thus the appearance of CSH #11, in use, will duplicate the sketches and model from which it grew.

Client satisfaction, too, will stem from more than pleasing appearance. With the Hamilton Automatic Clothes Dryer (gas or electric), bad-weather washdays are gone for good. Clothes dry quickly and cleanly, rain or shine, without fear of dust, smoke, or soot from the open air.

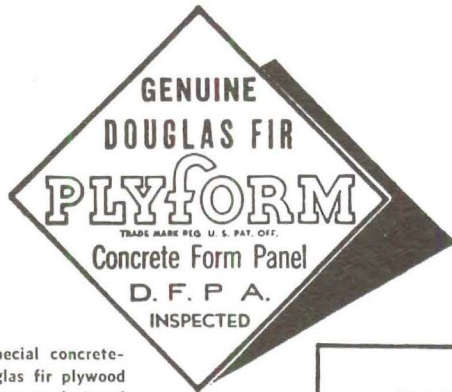
Give *your* clients the benefit of your forethought, by specifying the Hamilton Automatic Clothes Dryer. A postcard with your name and address will bring complete details, immediately.



Hamilton MANUFACTURING CO.
TWO RIVERS, WISCONSIN

These Grade Trade-marks on Douglas Fir Plywood

mean **Quality** kept to rigid standards!



PLYFORM is the special concrete-form grade of Douglas fir plywood — a quality grade manufactured with highly water-resistant glues and intended for multiple re-use in form construction.

EXT. - D. F. P. A.

EXTERIOR-TYPE plywood is made with completely waterproof synthetic resin binder especially for permanent exposure to weather and water. It is widely used for building exteriors, for outdoor signs, for railroad car siding, and in all phases of marine construction.

PLYPANEL D. F. P. A.

PLYPANEL is the grade of interior-type plywood made especially for high quality interior work on walls, ceilings, for booth partitions, cabinet doors and similar uses.



PLYWALL is the grade of interior-type plywood made especially for standard wallboard use. It is suitable for natural or stained finishes, for painting or papering.



PLYSCORD is an unsanded utility panel of unusual rigidity, made to withstand the rigorous service demanded of wall and roof sheathing and of sub-flooring.

SUBSTANTIAL PRODUCTION NOW ALLOCATED TO VETERANS' HOUSING

Because the needs of the Reconversion Housing program are so acute, Douglas fir plywood is today being allocated. This means that a substantial proportion of the Douglas fir plywood industry's current production must go to housing contractors, stock cabinet manufacturers, prefabricators and distributors.

As a result, the supply situation for all other industrial and construction

uses is temporarily a difficult one. It is a fact, however, that more plywood is being produced today than in pre-war years. Once the present overwhelming demand has been met, an ever-increasing supply for non-housing uses will be available.



Anticipate YOUR needs as far in advance as possible — and discuss those requirements with your regular source of supply.

Douglas Fir Plywood Association . . . Tacoma 2, Washington

CINEMA

continued from page 23

shuns it, has no right to speak. Anyone dismissing these scenes from his conscience adds to the nation's guilt."

Kästner's view was the exception, for it is true that Germans resented the picture, and resented the fact that the American Military Government had seen fit to show it to them. A woman writing to one of the newspapers in Berlin had this to say in her letter:

"Some time ago Berlin newspapers published items about compulsory attendance at the concentration camp picture in Kissingen. A Berliner wrote at that time that everyone in this city should be compelled to see the film here. I, however, have another opinion. The sight of Nazi cruelty and barbarity is not bearable by everyone. . . ."

Attendance figures for the film in its Berlin run indicate that the theaters played to 26 per cent capacity business, compared with the average 70 per cent capacity for normal entertainment programs. The 70 per cent average is phenomenally good in theater administration, and even in this country 26 per cent might not be considered bad. But the figures do indicate in this instance that only one-third of the audience in Berlin was attracted to the theater to see *Todesmühlen*.

It is interesting to note in a breakdown of theater-by-theater coverage, that in working class districts of Berlin, Neukölln and Kreuzberg, attendance did not fall off appreciably. In the more fashionable Dahlem and Steglitz areas attendance fell in some instances to 15 and 10 per cent of normal business. At any rate, the program was a limited success. There is talk in ICD circles, of repeating the blanket-cover program for the three areas and the American Sector of Berlin, as described, once a year. This may be at variance with good and sound money-making exhibition policy, but it is a reflection of Information Control Division's realistic occupation and re-information policy.

A front page editorial in another Berlin newspaper asked, in connection with the local showings of *Mills of Death*:

"When can we laugh again, having seen how men, speaking our language, the language of Goethe and Holderlin, men of our nation, coldly and scientifically with official blessing, chose murder as a profession?"—ROBERT JOSEPH.

**CONTROLLED
QUALITY**

is a "PLUS VALUE" in

CHROMEDGE*

REG. U. S. PAT. OFF.

**METAL
TRIMS**



They're DESIGNED, EXTRUDED, FINISHED, and PACKAGED under One Roof—Undivided Responsibility from Ingot to Finished Trim.

You can always depend on the *high quality* of CHROMEDGE METAL TRIMS, because all factors in *control* of quality are centered *under one roof*—at the B & T Metals Company. For the widest choice of practical shapes . . . for a full range of specially matched designs . . . for the beautiful velvet-toned CHROMALITE finish that never rubs off black . . . for controlled quality and other exclusive advantages, insist on genuine CHROMEDGE!

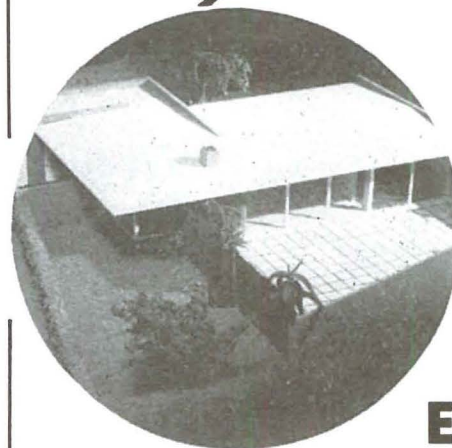
* Extruded aluminum alloy and stainless steel trims

The B & T Metals Company

Columbus 16, Ohio

sno-hide

keeps it cool

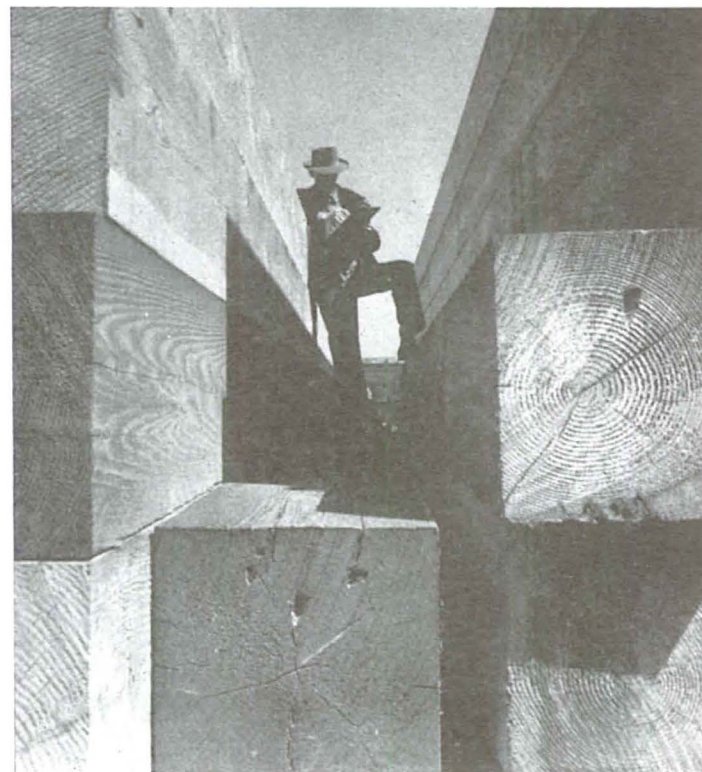


A sparkling surface of pure white SNO-HIDE dolomite on the roof of Arts & Architecture's Case Study House No. 11 reflects back the sun's heat. Cool, durable and beautiful, SNO-HIDE is a perfect roof for any building.

ECONOMY

Roof and Insulation Company

2485 Fletcher Drive, Los Angeles NOrmandy 2-2181



SAN PEDRO LUMBER CO.

Branch Yards and Stores: COMPTON • WESTMINSTER

Wholesale Yard and Wharves: SAN PEDRO

General Offices: LOS ANGELES YARD AND STORE, 1518 CENTRAL AVE.

Telephone Richmond 1141



**make your wall switches modern,
with PERMALITE
the electronic SWITCH LIGHT**

Here's new efficiency for the modern home — Permalite, the *electronic* switch light! Permalite has been merit specified for the new Case Study Home No. 16. When lights are off, it automatically provides a soft glow to guide you safely and surely to the switch! There's no groping or stumbling. Its modern design and attractive translucent plastic add beauty to the home. Listed by Underwriters' Laboratories and costs only 1¢ per year to operate. Phone or write for details.

UNIVERSAL MICROPHONE CO.
Inglewood, Calif. Tel. ORegon 8-2148



**ELECTRO-
LIFT**

**GARAGE DOOR
OPENER**

For overhead doors.
Key or button re-
lease. You can install
it yourself. Average
installation under

\$50

Mfd. by **HANDY HOME PRODUCTS CO.**, 1107 W. Olympic, Los Angeles 15, VA 0914

National Rock Wool Insulation

state distributors,
wholesale and retail
of

NATIONAL INSULATION COMPANY

2560 Glendale Boulevard Los Angeles 26 NOrmandy 2-2153

McNEIL CONSTRUCTION COMPANY
Contractors



5860 Avalon Boulevard Phone CEntury 2-9035
Los Angeles 3, California



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

TOOLS FOR RENT
VAndike 7168

DEPENDABLE SERVICE
1517 Santa Fe Ave.

California
Panel & Veneer Company

955 SOUTH ALAMENDA • TRINITY 0057 • LOS ANGELES

*Sound
Conditioning
with*

Sold by Acousti-Celotex Distributors Everywhere . . . In Canada: Dominion Sound Equipments, Ltd.

ACOUSTI-CELOTEX
PERFORATED FIBRE TILE — SINCE 1923

COMPLETE SOUND CONTROL SERVICE
Acoustical Materials • Sound Insulation
Sound-proof Doors • Sound-excluding
Ventilators • Testing and Engineering

THE HAROLD E. SHUGART COMPANY
911 North Sycamore Avenue Hollywood 2265 Los Angeles 38, California

ART

continued from page 18

But how foolish to prate of reform, of abolition of this evil and that evil, when we operate on a level which excludes that part of man which recognizes good and bad, right and wrong. "The dignity of man"—indeed! We sow weeds and expect roses! We breed hate and expect love! Of what use are the patches on the wounds of society when the disease goes unchecked? Human well-being is not a matter of legislation or coercion.

The Twentieth Century is also known as "The Modern Age." Modernism, not in the sense of contemporariness, but as a special form reflecting the spirit of this age. Culturally it has been distinguished by a struggle to make art an expression of contemporary life. Both conservative and "modern" have long recognized the separation of art from a healthy integration in the community. Its non-functioning can scarcely be denied, nor can the need for art as a part of life be ignored. But can art be integrated into the present philosophy of life and retain its true nature?

The history of the modern movement has placed special emphasis on the close relationship of "modern art" to Twentieth Century "advanced thought." In its early and revolutionary period there was perhaps good cause to assume this identification. But as the Twentieth Century becomes recognized for what it is, rather than what it purports to be, so-called modern art is revealed as nurturing the same corruptions as the age it seeks to reflect. It must either suffer from contradiction or compromise, or both. Art is not a machine. Art is not science (though it may incorporate science). Art is not an instrument of destruction. Why should the artist identify himself with them? How meager an art which does not envision its true nature! The "spirit of the Twentieth Century" has reduced art, like man, to a thing. Protagonists of "modern art" explain: "It has no meaning—just 'pattern,' 'design'—shapes, color, lines." But art *does* have meaning—profound meaning. Art is a form of Knowledge, not just a pastime.

No wonder there is no real participation in art today. With *meaning* in life so largely absent, how can there be meaning in art? Man by nature is not a mental cripple. The widespread neurosis of modern man is an index to this age—the result of a cause—a viola-

tion of that which is natural to man as a human being. Without naming what this violation is, by the evidence at hand today we should know there is an omission—a grave omission—in our philosophy of life.

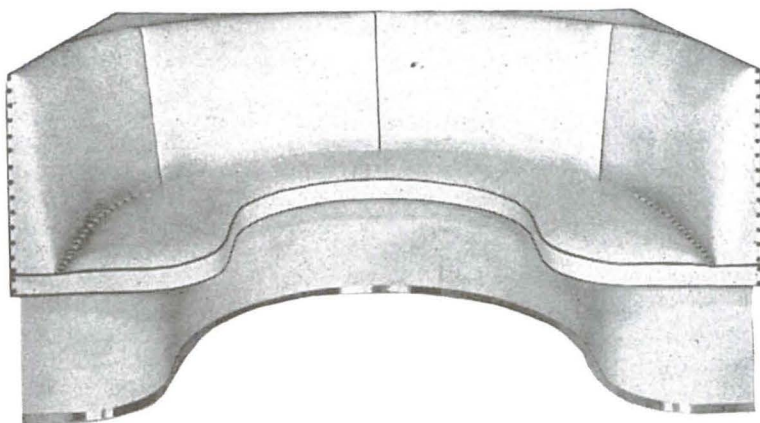
Insofar as we attempt to integrate art with our time—a time of chaos and corruption—we are guilty of supporting evil. We must look closer to the implications of an ideology whose goal is a streamlined art to fit a streamlined age. The radicalism of art in the first two decades of this century no longer exists. When "modern art" becomes stylish, as it very nearly is today, we may be sure that it no longer contains that for which its instigators struggled. Perhaps those early men did not fully understand the implications of their search, but at least they were aware of an ideal which rejected tyranny—tyranny of the academy, of the ruling classes, of the state, of dehumanized science. What happened to modern art in Russia, in Germany? Let us not fool ourselves that it has not happened here. The only positive position in a time like the present is one of revolt—a rejection of all the values which have led us to the abyss. To be sure, few can assume such devotion to principle in the knowledge that separation from the dominant forces will mean "isolation," loss of "recognition," no opportunity for "success." But there is a choice to be made, else the artist will be committed to a state of schizophrenia along with the majority of the world's inhabitants today. Art is not of these things which dominate contemporary civilization. The artist must adhere to his function (the true function of all men) whatever the cost, or fight a losing battle in an effort to become acceptable to the adherents of a philosophy which makes of man something less than human.—GRACE CLEMENTS.

SAN FRANCISCO NOTES

A new and hopeful gallery opened on August 15, bearing the name and dedicated to the memory of Lucien Labaudt, beloved San Francisco painter who died in a military plane crash in 1943. The first show was of paintings by artists who were at one time or another students of Labaudt: Helen Clement, Merlin Hardy, George Harris, William Hesthal, Fay and Farwell Taylor.

At the City of Paris there is a one man show by Reginald Marsh, who has been teaching this summer at Mills College. The show is

continued on page 54



LEATHER NOOKS,
FORMICA TABLE
TOPS, CHROMIUM
CHAIRS, BARS

Custom Made

N O W

LEO LIPTON

Telephone ARizona 9-2079

580 GREENCRAIG ROAD LOS ANGELES 24, CALIFORNIA

Let's Talk Wiring

The growth in the use of electricity in the home has been steady and amazing. But, average wiring capacity has never quite been able to catch up, and few homes have truly enjoyed the most efficient and convenient use of appliances and lighting equipment.

Now, as we are about to begin a new era in building, there is an opportunity to "start from scratch"—to provide complete electrical adequacy for homes of the future.

These homes, from year to year, will demand an ever expanding list of appliances—appliances which can provide satisfactory and economical service, only if the wiring system is adequate for the job.

Make sure each house you plan will be modern, electrically, for years to come by specifying:

1. *Wiring of sufficient size.*
2. *Enough convenience outlets for future appliances and lighting needs.*
3. *Enough circuits to distribute the electrical load properly.*

Northern California Electrical Bureau

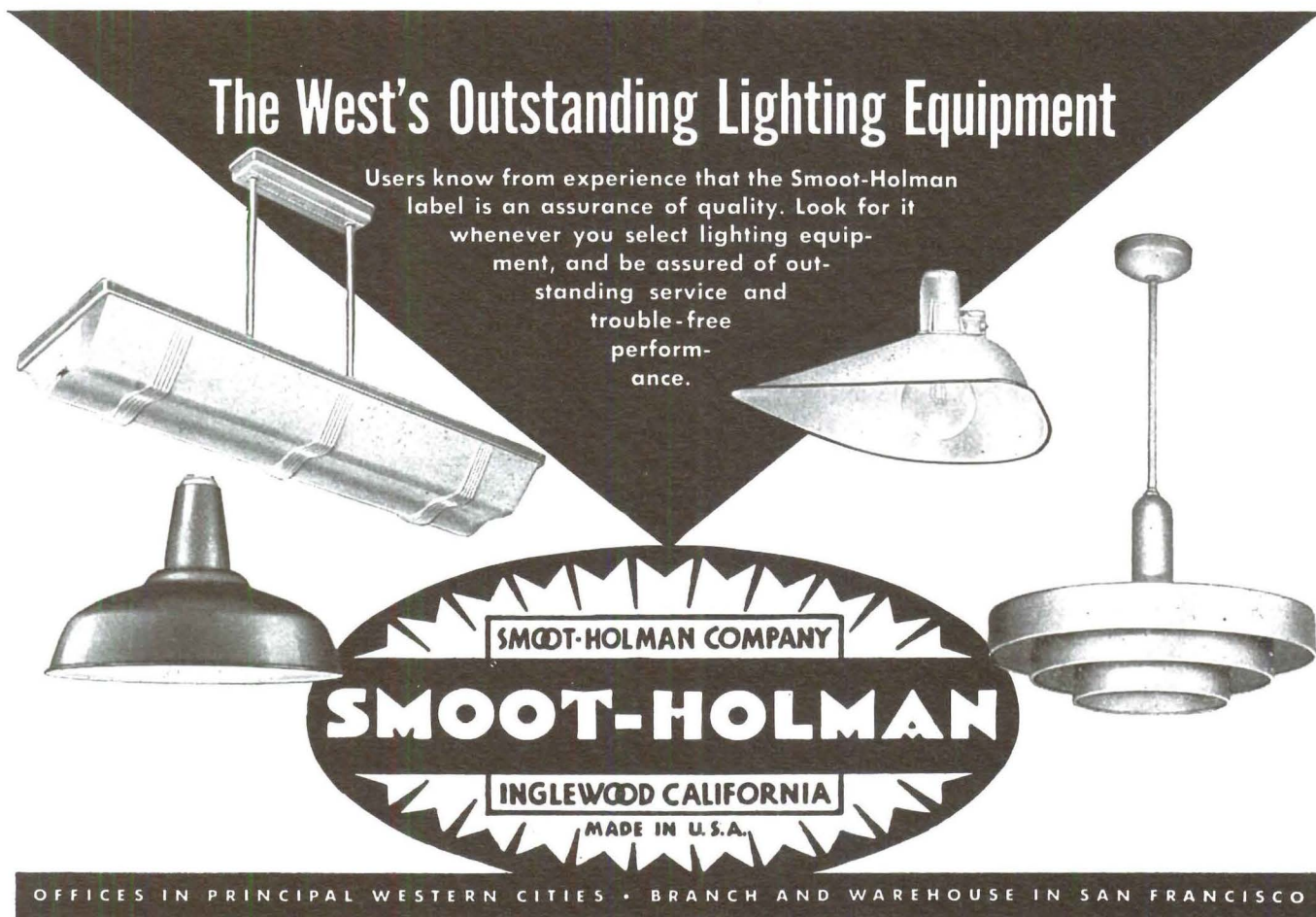
1355 Market Street

San Francisco 3, California



The West's Outstanding Lighting Equipment

Users know from experience that the Smoot-Holman label is an assurance of quality. Look for it whenever you select lighting equipment, and be assured of outstanding service and trouble-free performance.



SMOOT-HOLMAN COMPANY
SMOOT-HOLMAN
INGLEWOOD CALIFORNIA
 MADE IN U.S.A.

OFFICES IN PRINCIPAL WESTERN CITIES • BRANCH AND WAREHOUSE IN SAN FRANCISCO

ART

continued from page 53

full of his well known girls with ballooning bosoms, bulging buttocks and husky thighs, riding on merry-go-rounds, leaning against windy rails, riding pickaback. Sailors pursue them, avid faces leer at them in burlesque shows. There is nothing unconvincing about Marsh's people. They are alive and functioning. Color is not used for its own sake but is subordinated to the illustrative qualities of his paintings, although in some there is a gold glimmer and sheen; but mostly one is not aware of color; one sees instead the idea. That he is a draftsman there is no doubt.

Gump's store has a room of Rodin's lovely fluid watercolor sketches of dancing bodies done in pale flesh washes and silvery pencil, and a one man show of Manuel Tolegian's landscapes, genre, portraits, and still lifes, all done in a competent technique a little reminiscent of the rapid-fire landscape painters of several generations ago who tossed off scenes to order. In the next room are Giorgio di Chirico's beautiful portraits of himself and his mother, and a little farther on, Maynard Dixon's southwestern landscapes.

Winners and runners up in the La Tausca Pearls competition are on display at the San Francisco Museum of Art. There is a variety of interpretations of the theme, Woman With Pearls, from children playing lady to somewhat surrealist fantasies, or Jane Berlandina's semi-abstract Birth of a Pearl. There are of course many heads of ladies wearing pearls, whose treatment is anything from mere suggestion to carefully realistic complete with shimmer. Winner of the first prize is, of all people, Max Weber. His pearls are neither emphasized or conspicuously slighted, but are an integral part of the design of his woman's head, a compact design of head and headdress, with a suggestion of antiquity about it. The other prizes seemed well bestowed also, with an eye to artistic excellence as well as to the use of pearls.

Three one-man shows also at the Museum are interesting examples of different approaches to abstraction. Max Rothko, one of the eastern Secessionist group, paints in subtle, grayed washes of color, almost Oriental in reticence and delicacy. The silvery gray washes, the dull surfaces and the richness achieved by slight but

lovely variations of color and texture are a little reminiscent of Certain Chinese paintings. The design is achieved with equal reticence—casual appearing division of space and texture, wandering lines and shapes, very abstract.

Agnes Sims' memory impressions of the Southwest and Mexico are brilliant and bold Indians, dances, costumes, landscape and plant forms and colors, and the definite patterns of the desert country seen with the simplifying eye of memory, which she feels retains the significant and discards the incidental. The result is somewhat on the abstract side, done in watercolor very thickly put on so that it has the strength of oils.

An often neglected element in abstract design is emphasized in David Park's oils at the Legion of Honor. He has been preoccupied with positive and negative space, the balance between object and background; dark pattern on light changing, with a slight shift of the onlooker's attention, to a light pattern on dark; the quality strongly felt in primitive design, but often lost sight of in our own art. In David Park's paintings this particular attribute of design has been brought to the point where it is almost the most noticeable element in the picture.

These paintings are abstractions with a somewhat surrealist tinge. Some are quite fascinating, especially a series of small multiple profiles which sometimes seem to be one profile, sometimes two or more, in the manner of some of Picasso's later things. In each of these pictures the various profiles have only one eye which they share in common, and which has an irresistible suggestion about it of the large eye seen apparently in the middle of the partner's forehead when children press their noses together to play "owl eyes." Other Legion exhibits are a series of photographs of people by Lisette Model, and a collection of watercolors called, descriptively, One Hundred Horse Trappings, showing in careful detail horse gear from the Bronze Age to present day racing saddles, with a geographical range from India to Iceland.

About the Model photographs, one's first reaction is that human beings could not possibly be that gross, that fat, that debased; one's next, a horrible suspicion that they could, indeed.—DOROTHY PUCCINELLI CRAVATH.



RODDISCRAFT DOORS
ARE

Fire Fighters



It's the solid-core plus the Roddis method of bonding the five-ply construction together that makes the Roddiscraft Flush Hardwood Veneer Doors so highly resistant to the ravages of fire. The Roddis bonding method actually fuses the wood fibres, welding the core, crossbandings and face veneers into a solid slab . . . giving you extra protection at no extra cost. These inherent protective features are available in all Roddiscraft Flush Veneer Doors . . . no special construction is necessary . . . there are no extras required.

◆ Actual unretouched photograph of a Roddiscraft Flush Hardwood Veneer Door after undergoing a fire that totally destroyed the building in which the door was stored . . . visualize, if you can, what this door would have looked like if it had not been of solid core construction!

WESTERN HARDWOOD LUMBER CO.

2014 East 15th Street • Prospect 6161 • Los Angeles 27



RODDISCRAFT Doors and Door Units
VERIPLY Plywoods

Everything In Hardwoods . . . fine hardwoods and related products, have been the speciality of the Western Hardwood Lumber Company for 40 years. We invite your inquiry.



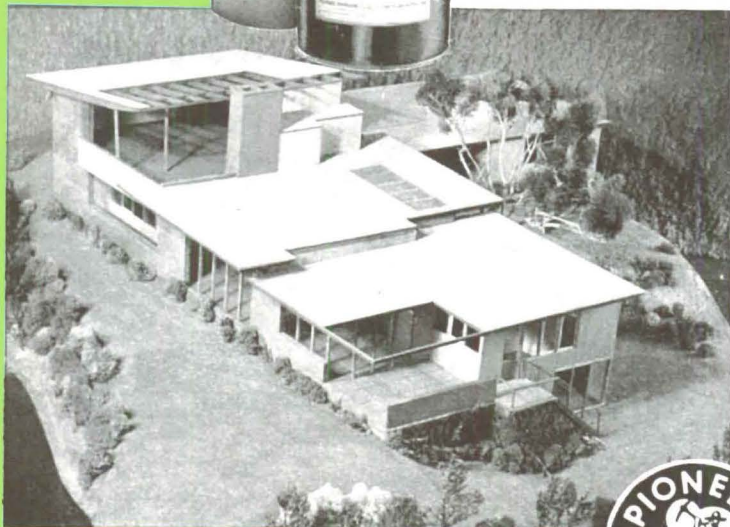
MR. JULIUS SHULMAN-PHOTOGRAPHER
523 N. BOYLSTON
LOS ANGELES 12

P-F *Tops them all*

**SPECIFIED EXCLUSIVELY
FOR ALL CASE STUDY HOMES,
P-F ROOFING MATERIALS**

answer the architect's need for roofing products
equally adaptable to the functional design or
to homes of any period or architectural trend...
yet providing the utmost in protection against
fire and the elements.

BEAUTY AND LONG SERVICEABILITY are the
qualities you receive when you specify
Pioneer-Flintkote asphalt roofing in your
residential planning.



PIONEER DIVISION



THE FLINTKOTE CO.

5500 SOUTH ALAMEDA STREET, LOS ANGELES 54 — 110 BUSH STREET, SAN FRANCISCO 4