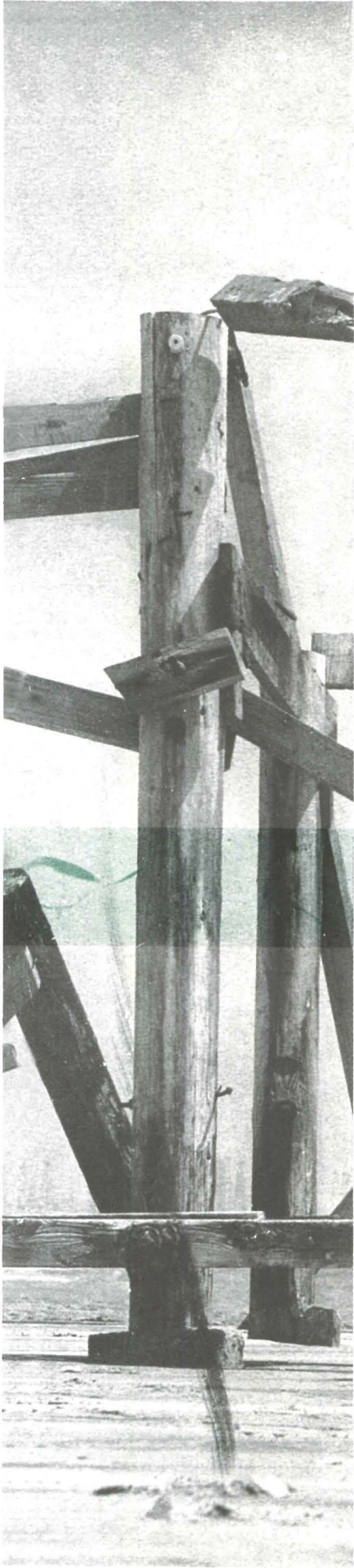
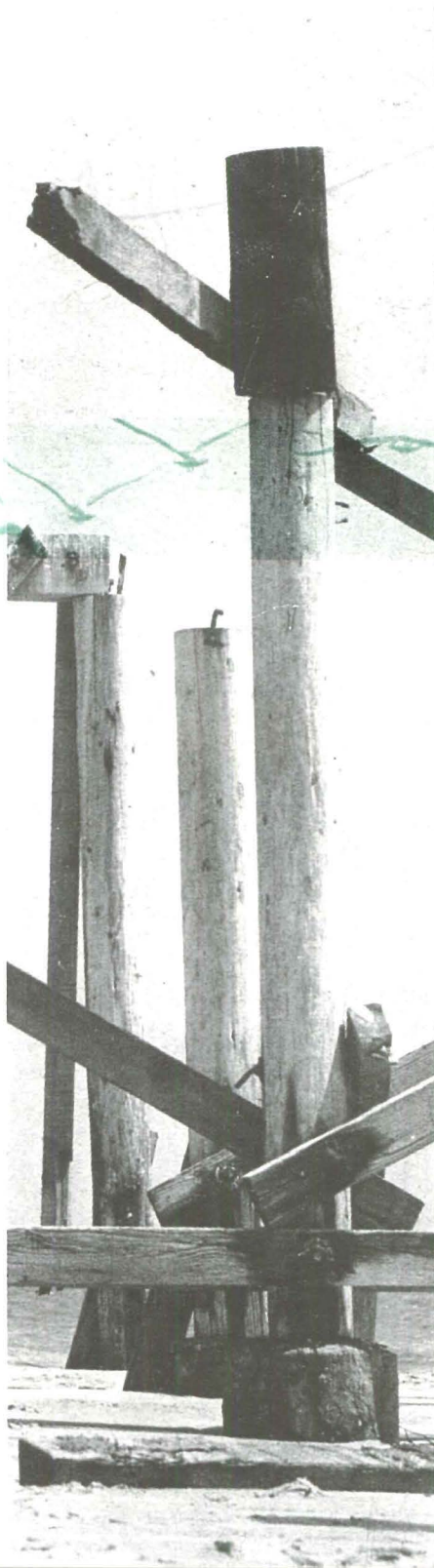


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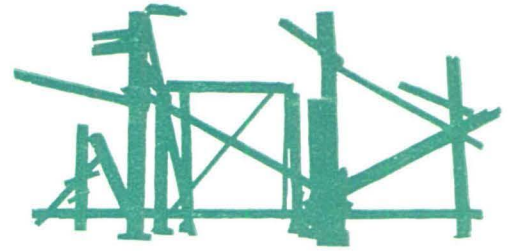
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December 1948



Kratka

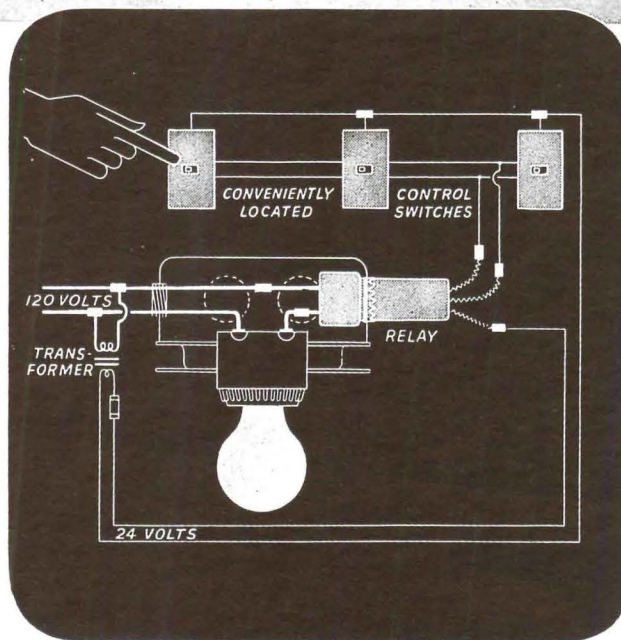
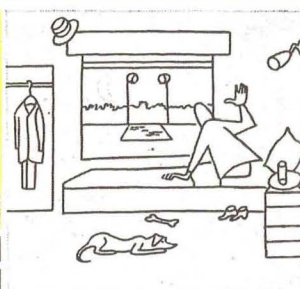
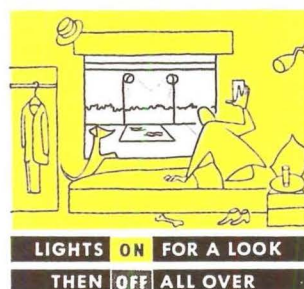
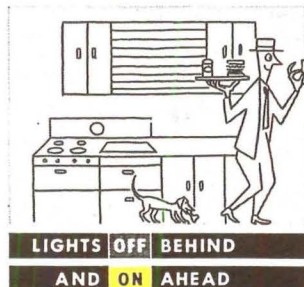
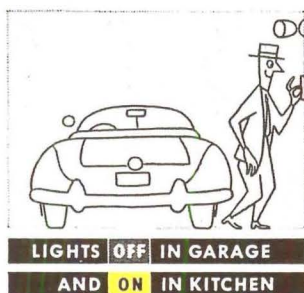


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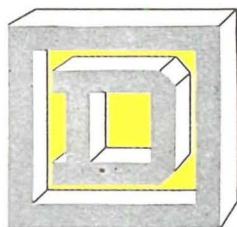
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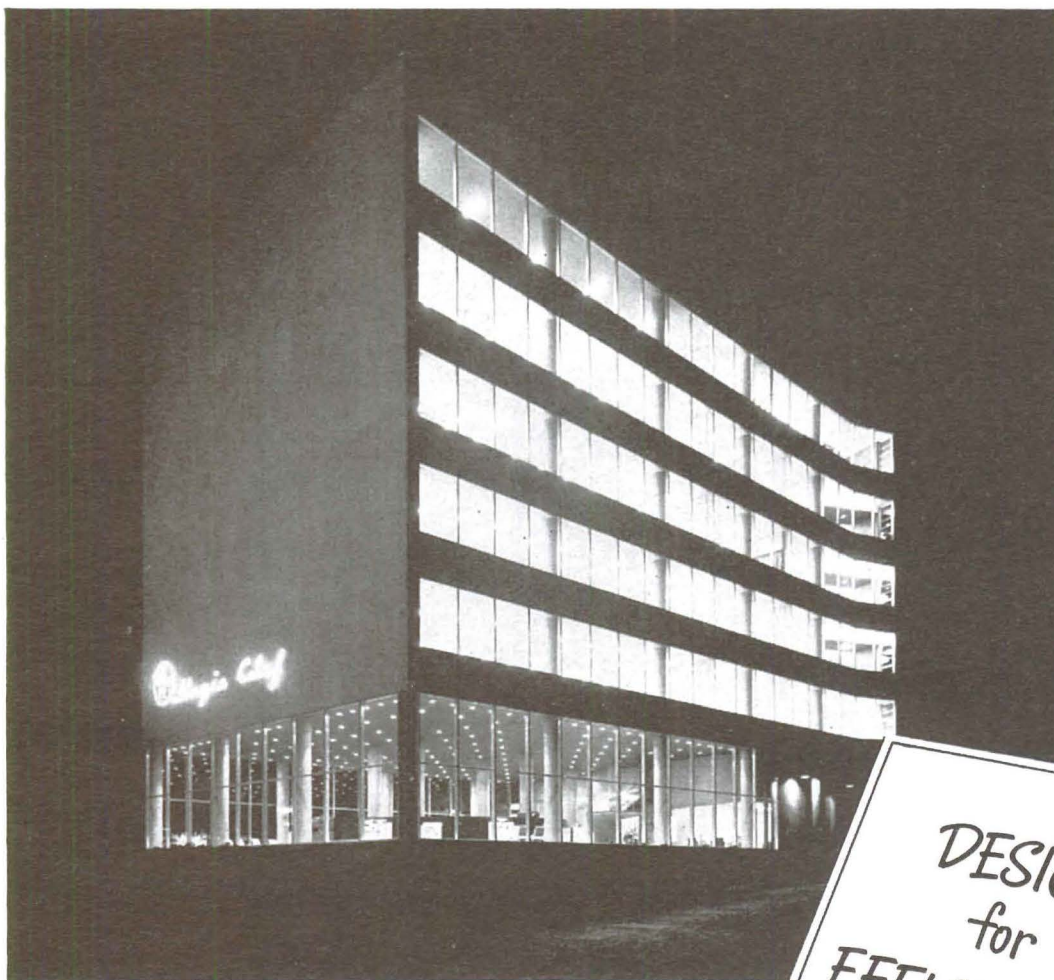
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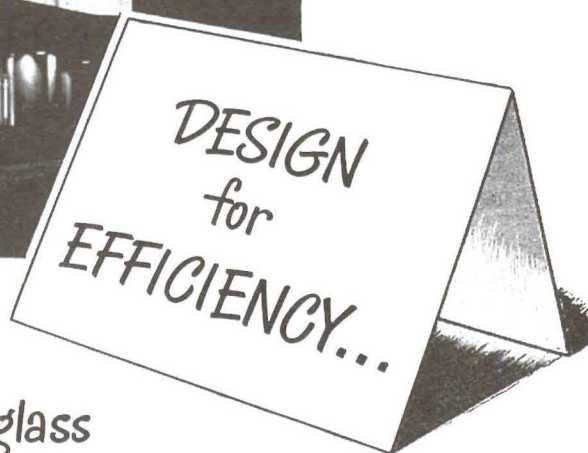
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Harris Armstrong
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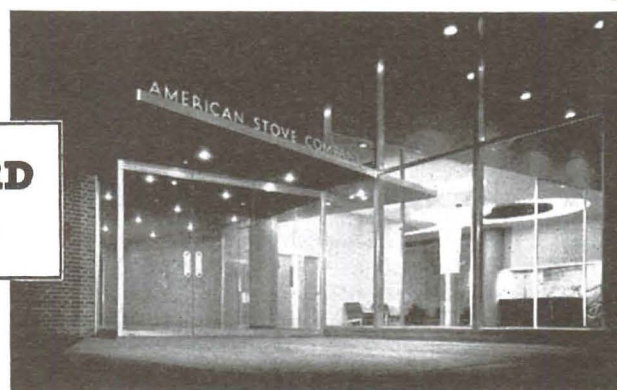
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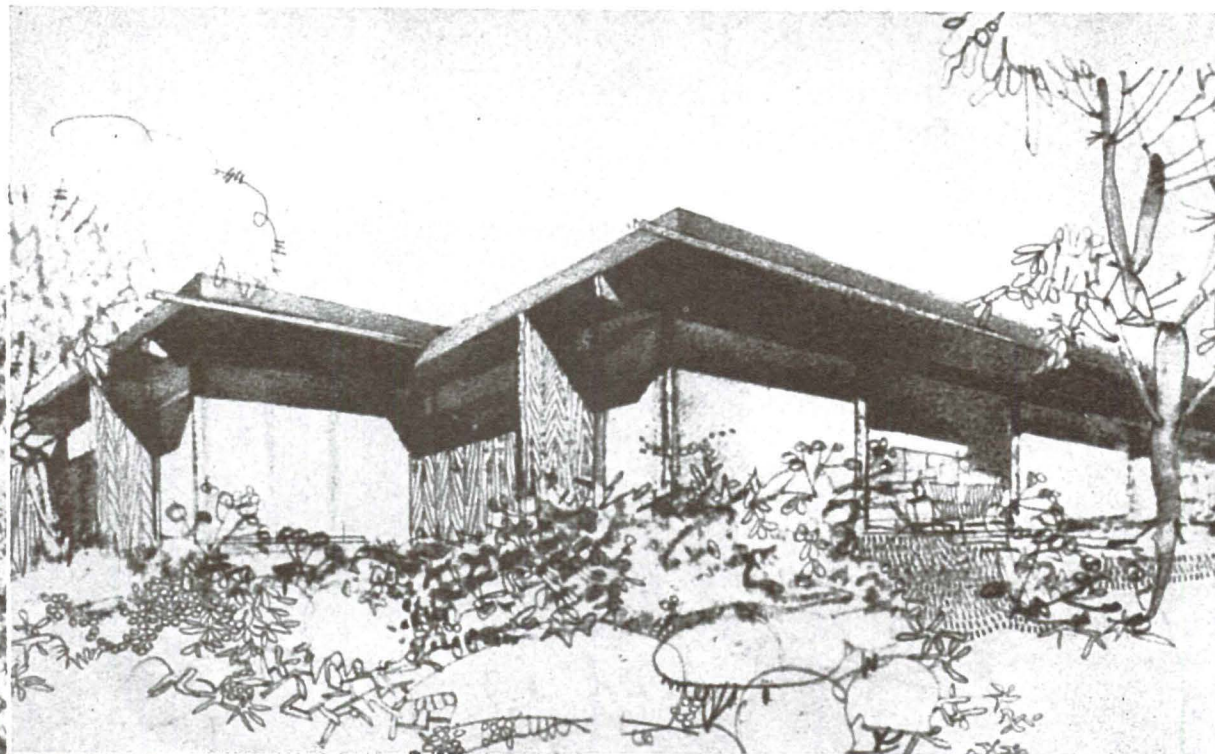
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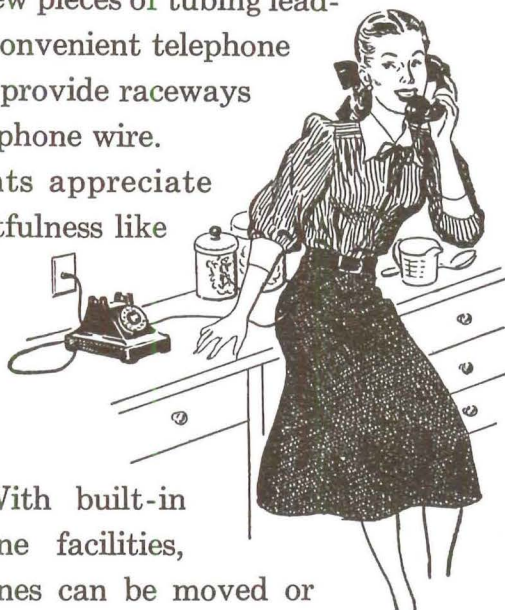
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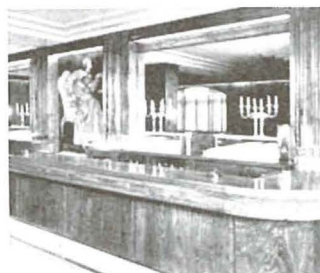
Following is a list of those products and services which were merit specified for use in Case Study House Number 20, the eighth in the series of CSHouses designed for and built by the magazine, ARTS & ARCHITECTURE. It was designed by Richard J. Neutra, F.A.I.A. and is shown on Pages 32-41 of this issue. It will be open for public inspection at 219 Chautauqua Avenue, Santa Monica Canyon, Los Angeles, beginning January 15. Best route is Sunset Boulevard to Chautauqua Avenue in Pacific Palisades, left (toward ocean) a half mile. Hours of showing, Saturdays and Sundays 2 to 5 p.m., Tuesdays through Fridays 2 to 4 p.m., closed Mondays.

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- Landscaping—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles 24, California.
- Consultants on Interiors—Frank Brothers, 2400 American Boulevard, Long Beach, California.
- Fireplace Brick—Gladding, McBean & Company, 2901 Los Feliz Boulevard, Los Angeles 26, California.
- Flagstone in Patio—Graystone Tile Company, 7040 Lankershim Avenue, Los Angeles, California.
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- Cabinet Hardware—American Cabinet Hardware Corporation, Rockford, Illinois.
- Kitchen Tools—Ekco Products Company, 1949 Cicero Avenue North, Chicago 39, Illinois.
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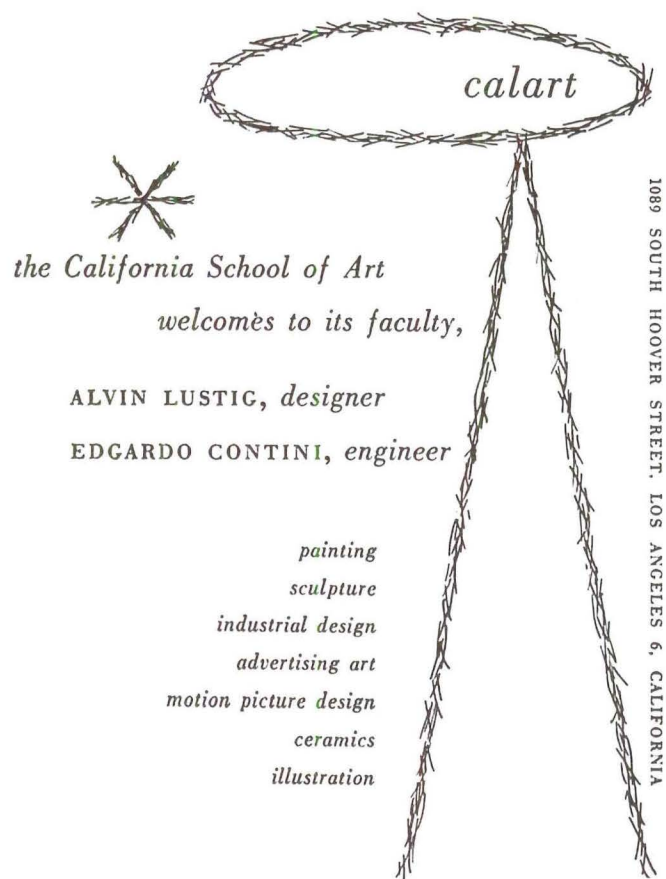
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ART

E. BOYD

Over ninety paintings from the Kaiser-Friedrich-Museum in Berlin will be shown at the Los Angeles County Museum from the 4th to the 22nd of January. The story of their discovery, cached in a German salt mine at the close of the war, their rescue, and the controversy over their exhibition in the United States, is still fresh in our memories. All of the collection that experts thought safe to send on tour has been shown to the public, which has packed the museums in other cities. To avoid crowding the Los Angeles Museum is hanging the show in the large foyer and the three rooms used for temporary exhibitions. To allow everyone to see the pictures the Museum staff has extended the usual hours far beyond those of any museum. Classes of school children, with their teachers, will be admitted free from 8 to 10 a.m. daily. The general public may go from 10 a.m. to 10 p.m., daily and Sunday. The admission fee of thirty cents goes to a fund for needy German children, as it has wherever the paintings have been shown. This fee will only apply to the Berlin pictures and not to the rest of the Museum galleries where, as always, the public has free entrance.

The Kaiser-Friedrich-Museum collection is more than a group of old masters, a term meaningless in itself; these are pictures of the highest quality. Their selection has gone on for more than a century, from the choice of Europe, and by the best experts with unlimited buying power. As a result the examples by each painter are practically perfect of their kind. Here are the originals of such familiar prints as Rembrandt's "Man With the Golden Helmet," his "Self Portrait," the "Little Girl With Her Nurse" by Frans Hals, Vermeer's "Young Lady With Pearl Necklace," the Memling "Virgin" and Botticelli's "Venus," whose counterpart in her scallop shell was harbored at the Golden Gate Fair.

While the surviving architecture of old Europe is effectively obsolete and the written thoughts of previous centuries are hedged away by archaic word forms, the greatest paintings of the same times still speak to us in our own tongue through color, line and human emotion. The Berlin collection is the essence of the creative

Plywood Announcement!

1 A New, Simplified A-B-C System of Grade Identification for Douglas Fir Plywood Is Now in Effect.

2 Douglas Fir Plywood Is Now Produced in Accordance with New U. S. Commercial Standard CS45-48.

In order to simplify the identification of Douglas fir plywood grades, manufacturers have adopted a new A-B-C system of grade-marking.

Plywood is manufactured in two distinct types—Exterior and Interior. Within each of these two types are several appearance grades. These grades—of either Exterior or Interior type—are determined by the appearance quality of the *outer plys* (face and back veneers).

Now, there are just four such qualities of veneer—A, B, C and D, in order of appearance quality.

Highest in appearance quality — “A” veneer — is that formerly known as “Sound.” “B” veneer is a new quality, also known as “Solid,” which presents a firm, solid surface, free from open defects. “C” and “D” veneers may contain certain restricted defects which do not affect panel serviceability, and are used where appearance is not important.

*As the new A, B, C, D veneer designations are being introduced, industry grade-trademarking of panels provides for designation either by letters or by previous terminology. Thus, as listed above, grademarks on panels may read either “PlyShield A-C” or “PlyShield So1S” (Sound 1 Side).

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EXT-DFPA•PlyShield•A-C (Sound 1 Side)
EXT-DFPA•Utility•B-C (Solid 1 Side)
EXT-DFPA•Sheathing•C-C
EXT-DFPA•Concrete Form•B-B (Solid 2 Sides)

GRADES OF INTERIOR-TYPE

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Interior•A-B•DFPA (Sound 1 Side, Solid Back)
PlyPanel•A-D•DFPA (PlyPanel Sound 1 Side)
PlyBase•B-D•DFPA (Solid 1 Side)
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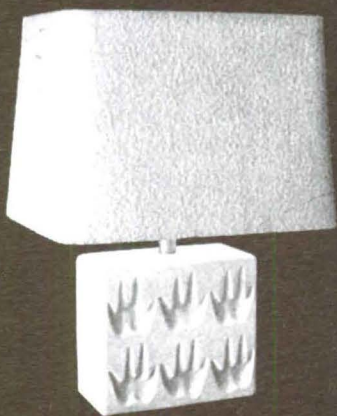
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passion and painful labor that made up our European heritage; for better or worse these were the foundations of our contemporary art. For those who can not readily go abroad this a marvellous chance to look back into a closed passage. For the young it is an opportunity to experience the ideals of our forefathers, expressed in the tempo of theoretical perfection. It is to be hoped that every visitor to the German pictures will take a child with him, or her, even if it means borrowing one.

Ever since the Copley Galleries in Beverly Hills opened last September the shows there have been on a consistently tasteful level. The owners, William Copley and John Ployardt, have pretty definite ideas about art and, so far, have sustained their intentions in their exhibitions. No one of these, considered separately, may strike the visitor as of major importance, but the series follows a clear-cut direction which is arresting in its honesty and simplicity. In many ways these young men are operating along the lines of an experimental museum rather than as dealers—a phenomenal way to behave.

Beginning with the Belgian Surrealist, Rene Magritte, they presented a technically able painter whose performance in transparent glazes is equal to that of Dali but without his maggot-riddled symbolism—the ideography of Magritte's pictures is as rugged as a Flemish kermesse. "Constructions" by Joseph Cornell more obviously expresses the position of the Copley Galleries owners toward capitalized Art, that it is an agreeable part of our life rather than a problem or a moral force. The display of three-dimensional objects without identifiable functions, all of which are meant to be handled, most of which are made of junk, and many of which move without other mechanism than gravity, is not customary. As a result, conditioned art-lovers had no signpost to guide their judgment on the show and were afraid to smile. The unprejudiced, however, realized that these considered trivia were keys to open the small secret doors of childhood that led to talking animals in magic gardens. Made of scraps of wood, print, mirror, watch wheels and thimbles, these things are bonded with nostalgia and project the spectator into his long-forgotten world of let's pretend. To achieve this, with rag-picker's materials, at sight, deserves a bow from the analysts who seem to arrive at the same result after long hours and clinical delvings. The flash of recreation in the beholder's mind is a thing of great price, and the man who makes it possible is profoundly creative. At present his medium needs another name, less humdrum than the word "construction" which has, itself, been a stumbling block for the timid.

Recent canvasses by Matta which were shown at the Copley Galleries were disappointing to those who have watched his earlier work; only two of the pictures carried his exciting color and vitality; most of them seemed empty for their size. It is probable that the painter is working through a phase for his own private reasons and will turn up with a different approach very soon.

With the Yves Tanguy show we see a limited artist, but one in the best French tradition of intellectual coldness, selective and concise. Tanguy's variations on his theme are the final reduction of the riotous twenties and the fatalistic thirties in France to the skeletons of negation. One of his drawings, of a half dozen implacable lines, reminds us that he rejected uncounted more—we do not really think about his drawing, but we sense relief from superfluous ballast. Perhaps the simplest pleasures are cultivated tastes, but their enjoyment is worth the effort. The contributions of the Copley Galleries to this end are a distinct addition to the regional scene, and it is to be hoped that the experiment will be successful. Shows by Man Ray and Max Ernst are to follow. There are two staggeringly fine exhibitions of old Chinese art here at once, one at Pomona, the other at the Los Angeles County Museum. One must take leave of the world of commerce and traffic before he can adjust to the airless, timeless elegance of the painted scrolls on view, some of them eight hundred years old. The leap from our reality to the state of mind of these refined transcriptions of a vanished scene which never actually existed is immense; once it is made the pure lines and precise brush strokes of the scrolls are charmingly restful. Orientalists have written exhaustively on these fine examples, which have been loaned by the leading museums and collectors of the country.

There is a small case at the County Museum filled with writing materials which provokes quite other reactions. In the case are: an ink palette upon which the ink stick was dissolved, a brush rest, a brush tray with a little bowl at one end for ink to drip

into, a bowl in which to wash brushes, and a wine jar. All of these pieces are handsome in shape and in polychrome decoration, made of porcelain of the Ming period, which is called "late" in Chinese art, 1522 to 1619, according to the very complete labels. These were the tools of the painter, poet or writer, who was sometimes the same person. We may ponder with an indulgent smile upon the wine jar so naturally included as part of the kit, but the elegance and decorative qualities of this entirely functional set of implements reminds us that the creative artist of that age in China held a position in his society far above that of the wretched scriveners of Europe, who must curry favors from noble patrons in order to publish their work, or even to buy bread, no matter how great their genius. We have been often told that the Chinese respected learning and the arts; this appealing set of writing or painting things tells us that they even respected the artifacts of the craftsman and made of them pieces that did their duties and were individually beautiful as well. To look into this case of Ming writing materials and then to think of our typing machines is to understand why our gadget-driven minds are, at first glance, unable to comprehend the exquisite artificial leisure of the scrolls that were made with these brush rests—and wine jars.

NOTES FROM SAN FRANCISCO

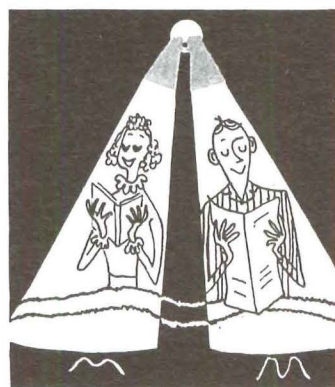
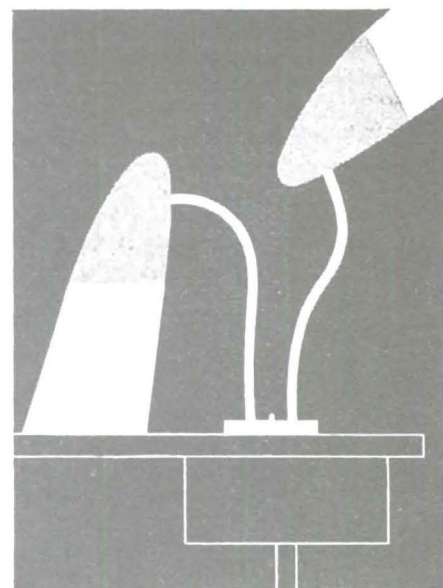
CLAIRE FALKENSTEIN

The recent exhibitions of Spanish Masters of Painting of the Twentieth Century—Picasso, Gris, Miro at the San Francisco Museum of Art, African Negro Sculpture at the M.H.de Young Memorial Museum and Mobile and Articulated Sculpture at the California Palace of The Legion of Honor are closely related, even though one's first reaction is to identify them separately. While there is variation between and within the exhibitions, motion plays a dominant role in all three.

The exhibition presenting the work of Pablo Picasso, Juan Gris and Joan Miro has required a year and a half of planning and organizing by the Museum staff, with special credit going to the acting Director, Richard B. Freeman. Dr. Grace M. Morley is on leave in Paris where she is engaged in the capacity of Director of Museums for UNESCO. The original idea: that Spanish heritage

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has contributed toward creating the three great individuals of contemporary painting is one of the unifying factors of the show. One sees certain characteristics peculiar to the plastic art, literature and music founded in Spain. The stature of the work is proven by the subsequent international reverberations. As stated by Robert Church, Curator of the Museum, "... it is like a beautiful head of hair under a gold hair net, the hair is still the important thing." Though the paintings are from American collections only, each artist is well represented. Perhaps Picasso suffers somewhat from a too-limited range in the work shown, especially in relation to the really fine examples of Gris and Miro. However, there are several extraordinary pieces from his various periods, notably "Ma Jolie," 1911-12, from the collection of the Museum of Modern Art—"Seated Woman," 1932, from the collection of Mr. and Mrs. Lee Ault—"Head of a Woman," 1939, lent by the Durand-Ruel Gallery in New York. As a permanent record, the catalogue is also an important feature of the exhibition. It is composed of a wealth of reproductions accompanied by critical evaluations. The writing is by such authorities as the exhibiting artists (Picasso, Gris, Miro), Gertrude Stein, Sidney Janis, Herbert Read, Man Ray, and others.

Thinking in retrospect of this show, one realizes that the dynamic power of Picasso, the virile refinement of Gris, the humor and psychological symbolism of Miro (not to mention the formal values achieved by the three) have extended our boundaries of plastic experience. A principle of growth in terms of the individual as well as of an entire culture has been set forward. Just as surely as these works of art represent a synthesis of fragments of intuitive perception from life and art, of feeling, of emotional and psychological association and scientific analysis, they also represent a point of departure for further syntheses.

In general, growth seems to proceed through the meeting of clashing forces. In most cases, individuals working in the plastic arts are aware that their development is a consequence of the "fluid" challenging the "controlled," of the senses sparring with the will, or vice versa. Out of such a battle comes the new thing. And art as a whole seems to develop and change in its content-form because of warring elements both from without and from within.

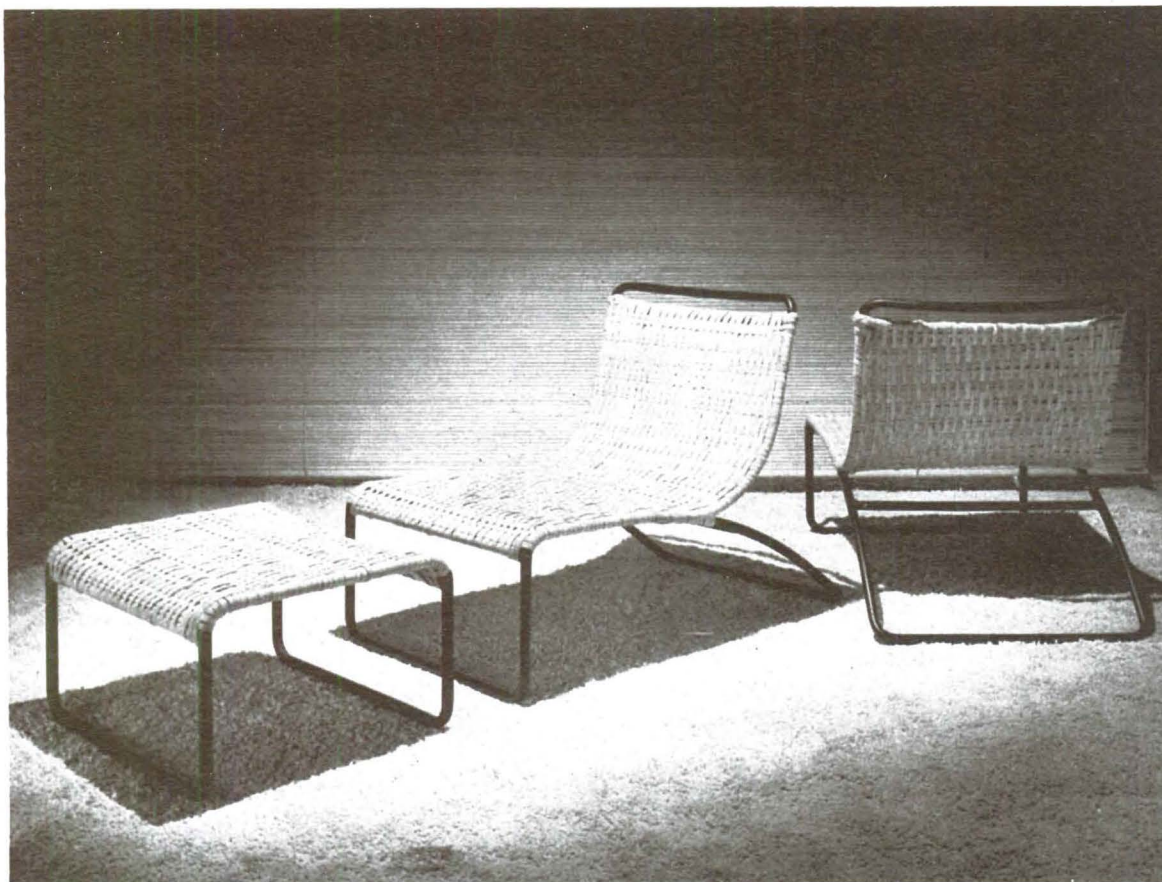
From without, basic economic and social motivations give new needs and new materials—hence new art content-form, while from within, technique is undergoing constant readjustment. Enlarging the technical horizon is dependent upon accepting problems for solution, of arriving at the new from the synthesis of Traditional usage with the solving of new problems. For example: Cezanne was able to build his synthesis, primarily, out of the detailed discovery of the light-color theory of the Impressionists and elements from traditional art form. His work is neither the art of the impressionists nor is it the traditional art from which he drew. He, in turn, has affected the technical horizon of those to follow: Picasso, Gris, Miro.

Besides the influence of the immediate French painting tradition upon the work of the Spanish Masters of the Twentieth Century painting, the remote art of Africa was also an influence. The reason is obvious upon seeing the exhibition: African Negro Sculpture at the M.H. de Young Memorial Museum. The scope of the sculpture is vast and the variety is great, yet common qualities pervade. Stimulation to the contemporary artist and observer proceed from the direct plane and volume structure, rich surface textures and patterns and effective symbolism.

In order to comprehend the form of Negro sculpture, one is compelled to move around the work. The ever-changing silhouettes, growing out of relationships of the volumes and planes, sustain the observer's interest until he is able to integrate all points of view into one. The catalogue states further: that the "... forms, although they are sculptural realizations or interpretations of nature, are not restricted by limitations of realism. They are, instead, creative, and the functioning of each part is made clear by simplified, sometimes geometric shapes. Each work consequently, has its complete existence as a sculptural form, not as representation or simulation of nature." From the actually-moving observer, required in the perception of Negro sculpture, to the implied movement of the observer in the cubist presentation of an object from many points of view, was only a step.

The Cubists used Negro sculpture as an art source in the solving of their problem of delineating motion.

The social aspect is another point of meeting between Cubism



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and Negro sculpture. African Negro sculpture refers to the tribe rather than to a special creator. Likewise, the work of the pioneer contemporary painters achieved a kind of anonymity where the creator was subordinated to the far-reaching effects of the concepts employed. Siegfried Giedion, in "Space, Time and Architecture," states that: "Picasso has been called the inventor of cubism, but cubism is not the invention of any individual. It is rather the expression of a collective and almost unconscious attitude . . . the essence of space as it is conceived today is its many-sidedness . . . in order to grasp the true nature of space the observer must project himself through it . . . and in modern art for the first time since the Renaissance, a new conception of space leads . . . to enlargement of our ways of perceiving space. It was in cubism that this was most fully achieved."

The concept of Space-Time is carried to its logical conclusion as it applies to sculpture in the exhibition: Mobile and Articulated Sculpture at the California Palace of the Legion of Honor. Not only the observer would be required to move but also the sculpture. Employing overt motion in sculpture was inevitable. This is the first group exhibition of such work to occur in America, to this reviewer's knowledge. However, there have been "one-man" shows by Alexander Calder and single pieces of artists' works shown before. National in scope, fifteen artists are represented. The kinds of motion represented are: rocking, rotating, vibrating and sliding. In order to obtain these kinds of movements, the construction of the pieces is interesting, and the expression refers to Twentieth Century living.

CINEMA

ROBERT JOSEPH

Before Congress convenes and the President delivers his State of the Union and Inaugural speech, it might be pertinent to re-assess the relationship between Washington and Hollywood as it affects the motion picture industry.

Divorcement, the separation of film production, film distribution and film exhibition, will become a reality. It is a fact, as the Courts have held, that where a film company owns both the production operation and the exhibition outlet (theaters), this constitutes a monopoly and a restraint of trade. The degree of this restraint can be best expressed by the independent theater owner who takes the film fate he gets and likes it. It was the openly expressed hope of film operators that a Republican regime would soft-pedal Divorcement and that the present set-up would remain as long as possible, or that special legislation might be prepared which would, in one way or another, offset some of the more disturbing elements in this Bill of Separation.

This is not to be, however, and steps are now being taken to fulfill the directives of the Department of Justice. What this means in effect is this: film producers will no longer be assured an outlet for their film productions, and pictures will have to be sold to theater exhibitors on the basis of quality. If complete Divorcement is realized the film industry will find that it faces a competitive market, and the net result of a sharp competitive market in the motion picture industry has invariably meant improved quality. We may expect better pictures if further steps in Divorcement are taken, and this seems to be the trend of the present Administration. Of more immediate importance is the political mood and temper of Hollywood as a result of the elections. When President Truman stopped off at Los Angeles last summer for one of his campaign visits he was greeted at the station by a group of actors, among others. He was asked by Humphrey Bogart, so the report goes, "What happens to the Un-American Activities Committee investigation if you are re-elected?" He was promised by Truman that this phase of the Committee's work would never be realized and,

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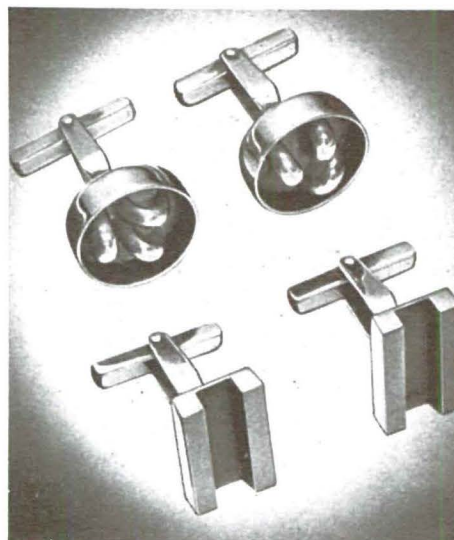
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further, that he would use his efforts to dissolve the Committee as a whole, or, at least, see to it that it spent its energies in more reasonable realms.

Truman's promise is important for Hollywood. There is no question but that the hysteria of the investigations left its mark on the community. "We are concentrating," one writer stated, "on vapidness and narrative sophomorisms. We are reluctant to tell a story any more ideological than a Mother Goose fable."

If the heat is off, there is a chance that producers will turn back to filming pictures with substance. Producers are sensitive to public opinion. Their sensitivity is reflected in what the writer writes, and it is in the writing of a script, the beginning of film production, where ideas are either born or killed. Hollywood has not had pictures with ideas for almost a year, and the box office returns have dropped precipitously. There is a direct relationship.

Brief Reviews Metro-Goldwyn-Mayer has done what Louis XIII tried for years to do and could not: Cardinal Richelieu has been defrocked by MGM in "Three Musketeers," a lavish derring-do Technicolor version of the Dumas classic. The de-frocking was accomplished because of church opposition to the depicting of a Cardinal in a villainous role. . . . "Joan of Arc" with Ingrid Bergman presents a very scrubbed and hygienic France of the late Middle Ages. Those portions of the film devoted exclusively to the Maid of Orleans as a simple peasant girl come off rather well. France, as re-created on the Hal Roach back lot, looks like a Norman Rockwell clean-up job of the 14th Century. . . . "Fighter Squadron" shows how a remote command of the Air Force and Warner Brothers won the D-Day battle for the French beaches single handed, with lots of gore in Technicolor. Yes, these service pictures are upon us once again. And think of all the new service branches in World War II!

MUSIC

PETER YATES

THE SHAPING FORCES IN MUSIC, An Inquiry into Harmony, Melody, Counterpoint, Form, by Ernst Toch; Criterion Music Corp.; RKO Bldg., New York; 1948.—"To the country which gave me shelter when shelter was taken from me I dedicate this book in everlasting gratitude.

"I do not know—no composer does—by whom my music is going to be liked, by whom disliked, by whom met with indifference. But having lived here long enough to know my fellow citizens' hunger for music and education I may perhaps hope that this book will reach and help also some whom my music will not reach or affect.

"I wish I could convey that this dedication is not a mere gesture. Life and work were put back into my hands when they were doomed for me to cease. With this awareness, and with the awareness also that whatever I have created since then and may still create is rightfully this country's, I presume to offer this dedication. May the book return in humble service and usefulness a fraction of what I have received."

This humane dedication, humble, perceptive, self-deprecatory, uttered with the broad-visioned, responsible authority of a man who feels the weight of his mind and art in a world that may not realize its need of art and mind, gives a true picture of its author and his wisdom.

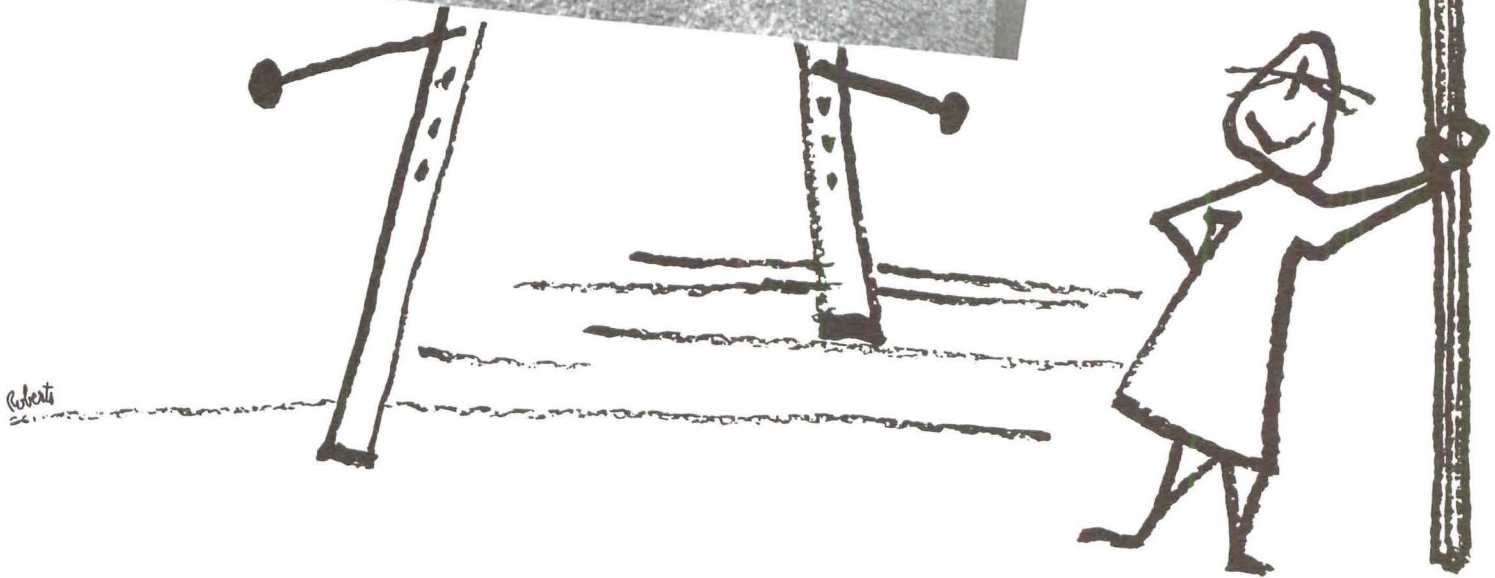
Ernst Toch is not one of those creative viaducts of blind intensity who pour the whole of their creative being into music. He is rather one of those rare composers, less widely recognized in themselves or for their product, a humanist in music. In literature the humanist has been long accepted and admired, though nowadays he is more likely to follow the path of T. S. Eliot, Edmund Wilson, and

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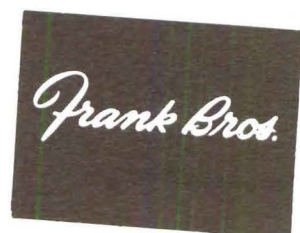
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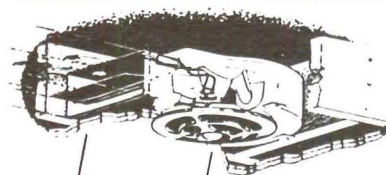
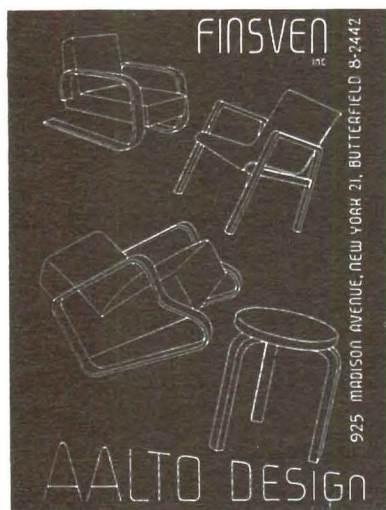
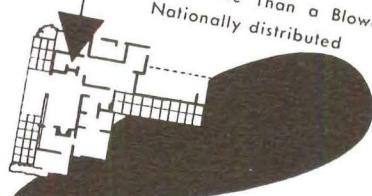
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Of these undeniable facts the humanist is aware, but there is in him also a critical need of personal reserve and spiritual balance. Like Plato and Lenin, he combines in himself the passion to identify himself with the illusions of music and a cold understanding that the passion of music may be akin to madness, drowning the thinker in individuality and disruptive in the state. His art has in it something of the mathematical equation, setting off one thing against another, in balance, subject to further change. Thus his desire for expressiveness, being unable to transform its subjects into the finality of facts, restrains its abstracting power with rationality and avoids the blind plunge of the emotions by overlaying the darker depths of them with sentiment. Maurice Ravel was such a humanist composer, and so—it is said with admiration and esteem—is Toch. The long mature career of Stravinsky has been guided by such an urge to humanist restraint, so that, unlike Picasso, he has never returned to the savage emotionalism of his famous creative adolescence.

Recently in Los Angeles we have been afforded several good opportunities to become acquainted with the music of Toch, in both the larger and the smaller forms, ranging from the watercolor wash settings of Chinese poems in *The Chinese Flute* to the firm, technically admirable, stimulating movements of his latest *String Quartet, opus 70*, growing out of strongly stated yet not fully convincing poetic arguments by Santayana and Moerike. When Toch, a refugee from his crazed nation, first came to England he resolved to make of the English language what German had been for him, a controlled vehicle of exact thought. For this purpose he carried everywhere with him a small dictionary, referring to it at once to see if he could find the word he wanted, whenever the word he had first thought of seemed inadequate to his purpose. His book, *The Shaping Forces in Music*, expanded out of a series of lectures delivered at Harvard in 1944, shows this same careful, humane questioning, now applied to a fresh consideration of Harmony, Melody, Counterpoint, and Form in music.

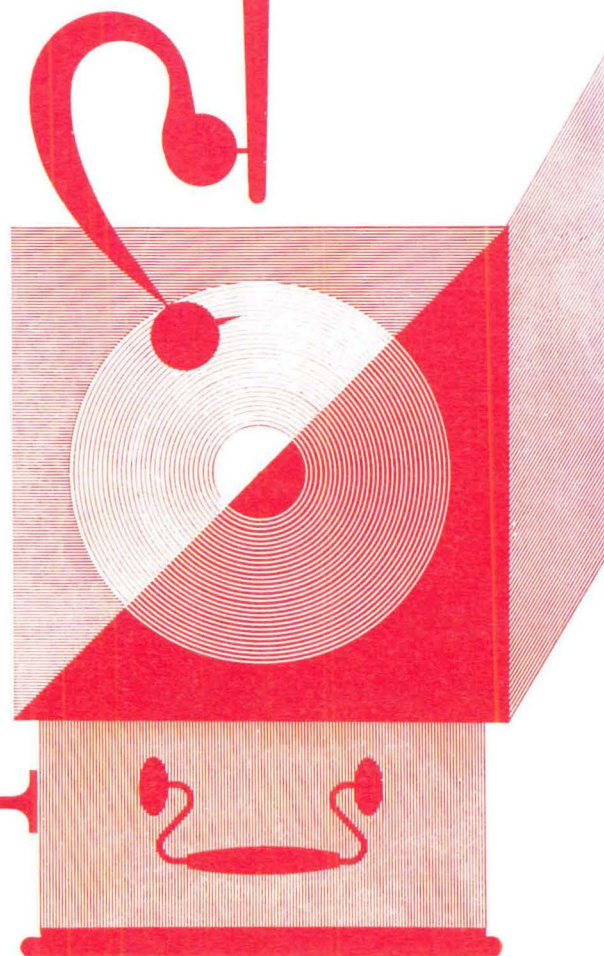
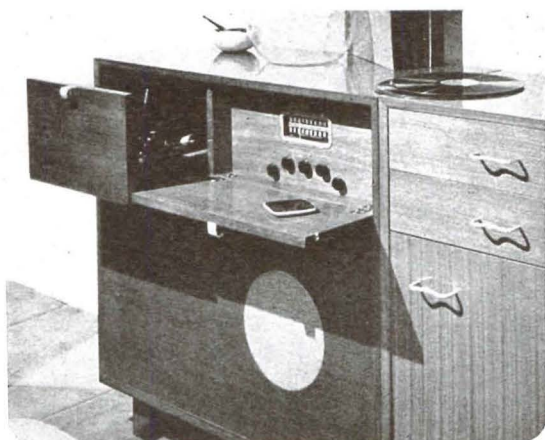
What he has written is as unlike the customary treatises of musical analysis as a study of prosody is unlike a grammar. Instead of substituting for things done a set of abstract titles, the process which customarily passes for musical analysis, he describes, explains and exemplifies the unique accomplishment. A work of art is a unique accomplishment made up of unique accomplishments. Its parts need to be seen large and then studied in detail. Analytical process, however, should be approached in the reverse manner, beginning with the detail and advancing through the means of organization to comprehension of whole form. Thus one may avoid the false opinion that whole form is the addition of its parts and may be broken down by separation of these parts. Whole form is larger than the addition of its parts; it is the organization of parts into significant relationships, each in itself a further constituent of whole form.

Thus Toch begins with Harmony, the sound texture heard in its successive vertical relationships, the static quality of each momentarily suspended sound, heard out of context. The context, as he demonstrates, is not harmony nor a harmony but a succession of harmonies, which may be related to a common tonality, as in what is now called classic music, or, as is very generally the case today, may not. To break down the blank incomprehension of harmonic relationships which takes for granted that whatever sounds right must be harmonically normal, tonal, classic, he draws from the so-called classic composers many examples of harmonically abnormal, multi-tonal relationships that are demonstrably as necessary and as right. To these he adds examples of multi-tonal harmony from contemporary music that are as necessary, as right, and therefore presumably as normal as any in the classic process. Harmony, he concludes, "is but the casual, incidental image of arrested motion, of ever-fluctuating situation, ever-changing meaning and effect." Having thus defined it he defies its laws, the records of its ever-changing process, methods of use never in

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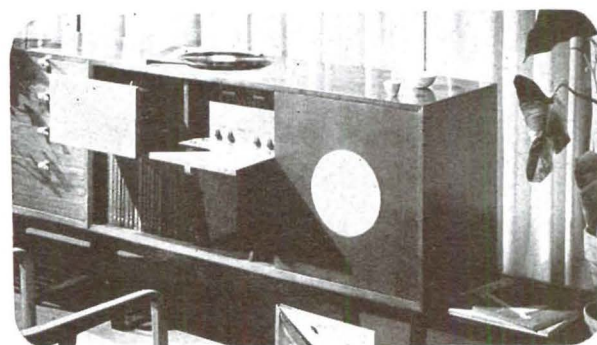
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themselves obsolete but never binding upon the artist who can find new means or even archaic means to use for a like purpose.

The discussion of Melody, perhaps the most recondite and certainly the least explored in theory of the prime elements of music, yet the most primitive and the most used, since even a succession of single tones in rhythm is melodic, proceeds by a study of energy and design, including the important melodic factor of silence or rest. To read this section is to find justification for many of those feelings of delineative organization, of speech, of directive and propulsive gesture that enter so largely into the amateur experience of heard music. The amateur has been given reason to be ashamed of the delight in these discoveries, in believing that he hears these things. The entire process of traditional harmonic analysis, stretched to the breaking point of unreason by the attempt of musicologists to make it explain what it does not explain, is here quietly disposed of. The listener who claims to hear music proceeding solemnly from key-relationship to key-relationship is laid to rest with his parsing, his grammatical process, his subjunctives and his predicates, his snobbishness that ignores the very purpose of creative art. Instead the genuine listener is invited to open his mind to an attentive awareness of what the composer does and therefore presumably, in the sense of music, means.

Counterpoint, a subject usually argued to inanity by the same professors who prefer to keep a holy silence about melody, is more briefly disposed of in two principal types, **ornamental** and **fermentative**. Counterpoint itself is the independent sounding of simultaneous melodies, related by any number of means that have to do with their consistency as melodies. Thus silence and rhythm as well as melodic sequence inhere in the contrapuntal process. A melody heard alone in the afterglow of a strong rhythm is counterpointed with that rhythm. Ornamental counterpoint is in general imitative, an interweaving of voices held together by resemblance. Fermentative counterpoint grows out of motivic independence, an interweaving of dissimilar melodies and fragments, a method of continuously fresh invention and creative ferment that propels the mind into continuously changing new interrelated ideas, expressed by constantly renewed means. The

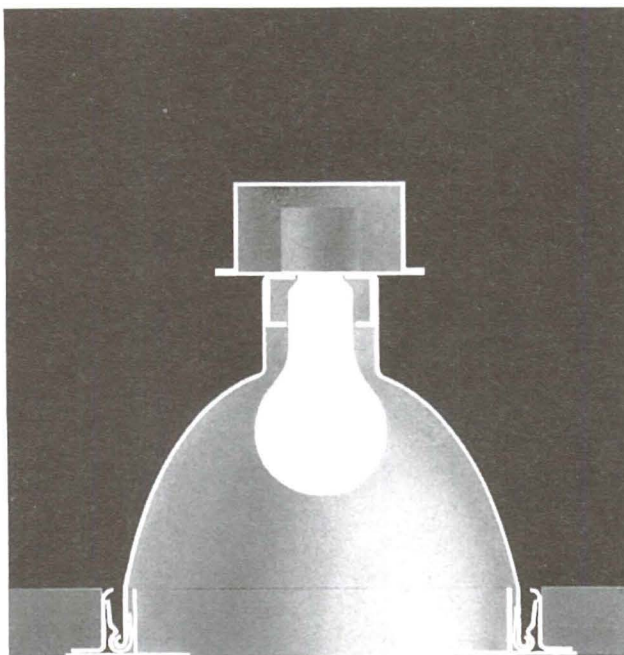
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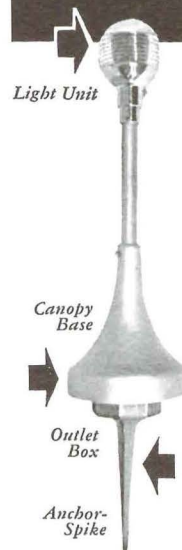
source of this fermentative counterpoint Toch believes to be Wagner, but the method is not so new. It generates the multiple thematic changes of a Mozart piano concerto. Bach is fermentative in comparison with Buxtehude, Telemann, or Kuhnau. The *Adagios* with which Mozart prefaced his transcriptions for string trio from the *Well-Tempered Clavier* are fermentative in comparison with the Bach *Preludes*. Beethoven's variations are fermentative in comparison with Mozart's. In these as in Wagner's operas fermentative is at all times mingled with ornamental or imitative counterpoint.

Having examined these progressively larger interrelationships of musical organization Toch finally brings them all together into a discussion of Form. First he displays the structural design, the pattern, the successive parts of a composition; then he studies the methods by which these patterns and parts are joined in a progressive texture, made unique and purposive. This art of joining, of transition, the ultimate act of musical organization, leads into the final mastery, the art of movement. Here, a rarity in musical discussion, Toch displays the many tiny motivic figures that spring up out of joining and transition, the means by which the creative process, organized around its principal themes, finds in its own growing its motivic idiom, as an artist in words, thinking of his subject as he writes, will leap upon a word, a phrase, an illuminative notion, and, as it were, almost by irrelevancy make all idiomatic, live, and relevant. The two factors most disregarded by learned practitioners, who would be composers by force of will acting upon the so-called laws of music, are transition and motivic, idiomatic movement. By placing these at the conclusion of his argument Toch demonstrates his awareness and knowledge of his art.

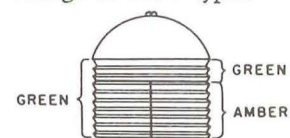
Only one criticism need be made, but it is important. The book proceeds by continuously affirmative analysis: it shows what is right in many exemplary forms; it does not show what is as indubitably accepted and yet incorrect. In a harmonic relationship what may go wrong? What is the weakness of the wave process as used by Rachmaninoff in his concertos? What is in a good composer a notable failure of transition? What happens when, as so often, the attempt is made to sustain a large structure entirely by the material of its big themes? When does fermentative

(Continued on page 55)

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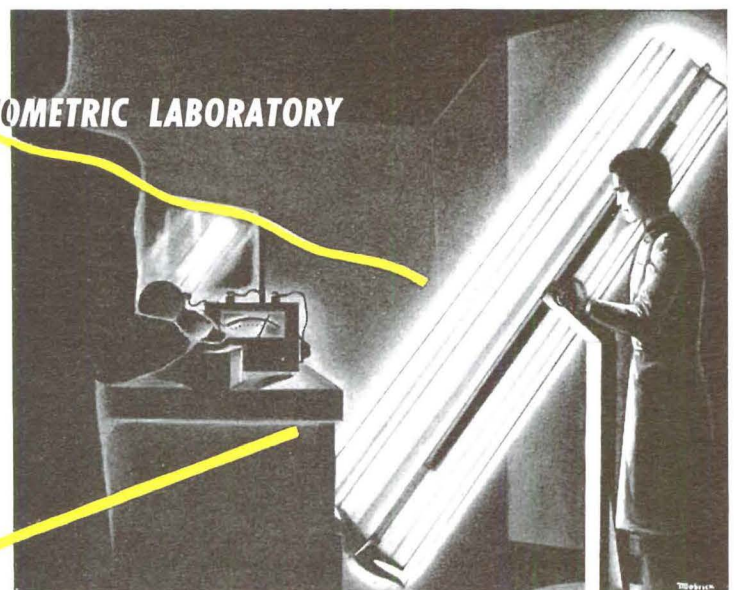


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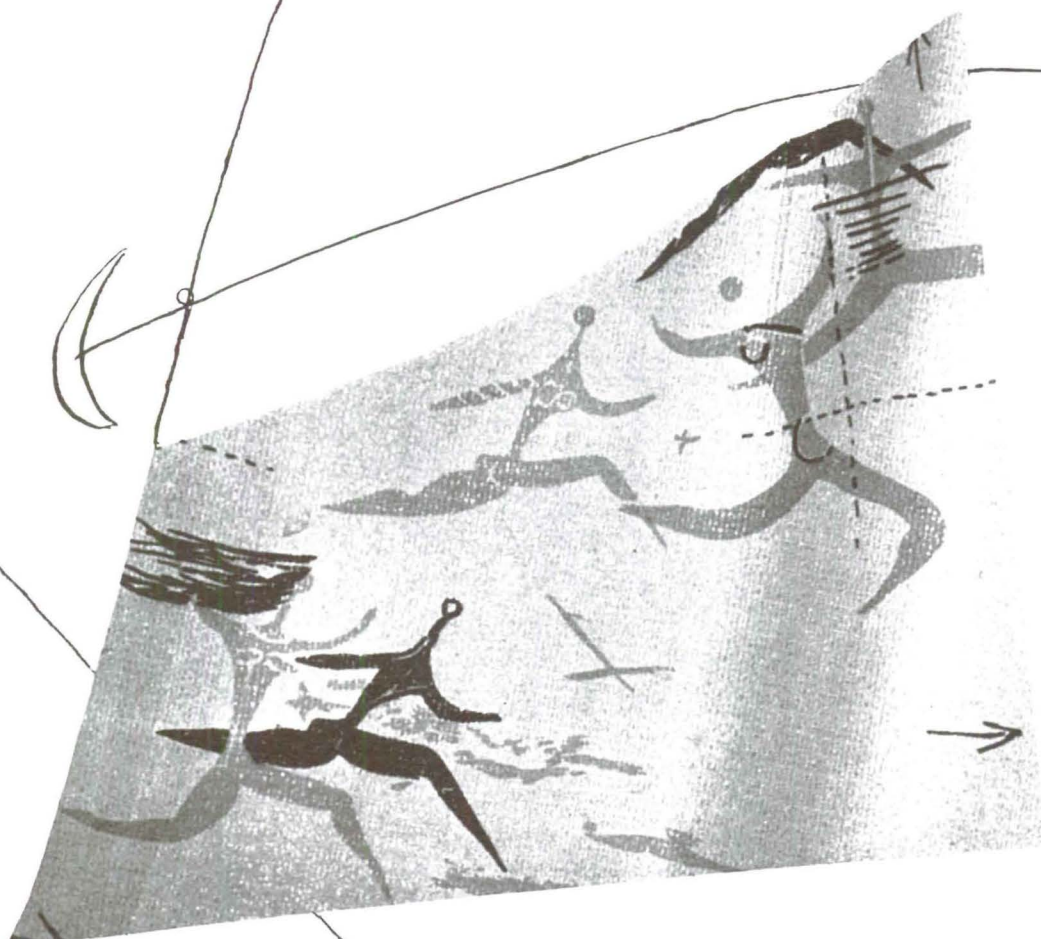
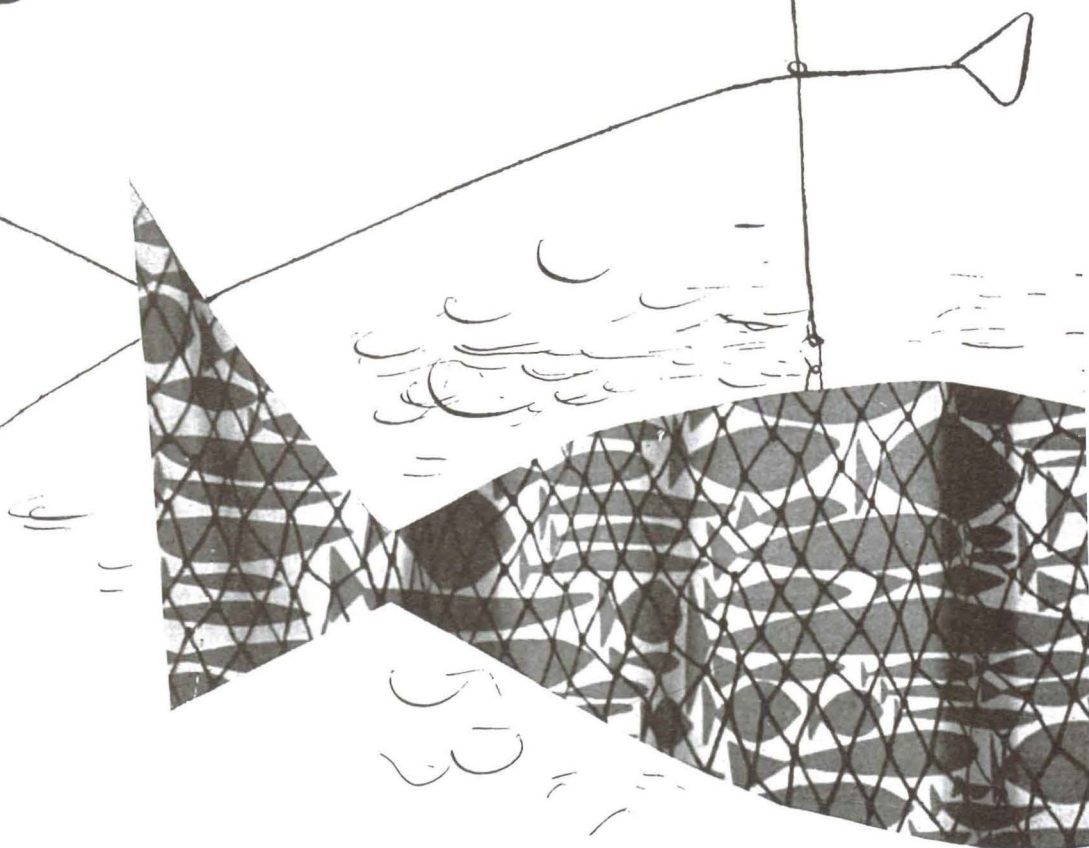
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After all the bitterness and woe, one is perennially amazed to see the world breaking out in a rash of good will with the regularity of the well-run train schedule. It is perhaps one of the most interesting phenomena of our culture-pattern that a large part of this world of saints and stinkers can consciously set out to play a huge game of pretense using universal love as a common denominator.

We have come to accept the holiday season as a symbol of what we might like to be all of the days of our years. But it is just possible that the prospect of a world full of good will might be too horrible to contemplate, and so we compress it into a few rather special days during which, by common consent, we agree not to be at one another's throats.

Scientifically the whole Christmas seizure is a most engaging human preoccupation and might conceivably be used as laboratory material for the purpose of finding out what makes it happen and how the best of it might be made to continue happening. For, despite the little greediness and the little snobishness of the gift-giving and the gift-receiving, the very fact that millions of people will, by custom, embrace human love on a large scale presents infinite possibilities.

For ourselves, we would, of course, prefer that our own conception of Christmas be left strictly alone. However, from the point of view of our social scientists it might be a very ingenious thing to use this moment when humanity is caught off guard to derive a precipitate from the whole business of Christmas, past and future, and then devise some method of spreading the best of it throughout the year.

A beginning, a point of departure, might be taken from Christmas as a children's holiday—if, of course, we can assume that the best of childhood is a kind of artless generosity and naive trust in the essential goodness of all things. We must be careful to avoid the weakness of sentimentality on the one hand and the brittleness of suspicion on the other. We realize that all this is fanciful and impossible, but one cannot help thinking that it might be a rather wonderful thing to try.

The point being that if a whole world can, for a few short days, pretend the innocence of love, then it might expand beyond the "life is real, life is earnest" grammar of the human year. The result might possibly be a new measurement of our competitive voraciousness against a reasonably and intelligently cooperative social attitude.

One is caught up in the cyclonic whirlwind of this competitive life almost against one's will and, being in it, becomes too anxious to find ready excuses for the necessity of winning the mad scramble over the backs of fellow human beings. Perhaps, like lemmings, it is inevitable that we continue our march to destruction, but despite it, we have the fact of Christmas, and with it the disturbing and wonderfully exciting thought that we possess enough human grace to stop dead in our tracks at least once a year to contemplate and to act with good will upon our human relations with one another. However badly we manage to express ourselves, by whatever means we accomplish what we do, there is this one great, if transient, universal agreement under which we accept or pretend to accept the fact of human love.

A small hope, perhaps, but one that has been constantly renewing itself for many long hundreds of years. And if this small spark can be so persistent, we have no right, as reasonable human beings, to lose hope that it can somehow be enlarged and enriched, that eventually it will become a part of the working vocabulary of humanity.

the
perplexed
eye
jules langner

Every hour on the hour excited voices announce impending catastrophe. The contemporary world, for all its efficiently machined advantages, has abandoned individual man to a treacherous fate. In those rare moments of grace when the individual observes the arts, he hopefully seeks order, stability, reassurance. Instead he is likely to be confronted with baffling artworks which provoke and frustrate him, arouse doubts about his capacities, and leave him with a gnawing irritation. The casual observer, busy with his own pursuits, seldom realizes the explosive creative energy released by the discovery of new plastic forms. But once these energies are released, it inevitably follows that a new visual realm struggles into being. If the new visual order has enduring validity, it slowly permeates the observer's perceptual processes and ultimately achieves acceptance as "Art." Many interpretations of contemporary art are available, but only sporadic efforts have been made to examine what goes on behind the perplexed eye of the spectator. The following discussion explores the act of looking at works of art.

Contrary to common belief, the eye does not mechanically register visual stimuli; it **selects** what the individual needs to see, and what is equally important, what he is **capable** of seeing. The art object itself remains an inert mass that comes to life in the perceptual act of the spectator. Many observers, in looking at an artwork, expect to receive sensations without expending any effort. But the experience of art, to be rewarding, cannot be a form of passive gratification, like having one's back scratched. Nor is the response to art a type of unlearned, instinctive activity like eating, though even here we have to learn how and what to eat. In addition to native aptitude, responsiveness to art, any kind of art, involves learning, whether that learning has been systematized or not. It follows then that the maturity of our art **habits** determines the level, the intensity, the perspicacity of our responses.

When bewildered by some work of art, the spectator tends to ask, "What does this work mean?" A pertinent but vexing question. Before attempting to evaluate the "meaning" of the experience, we might profitably examine the several ways of looking at an art object. The compulsion to hang a verbal frame of reference around the art experience, unless skillfully done, binds the perceiving eye to the observer's preconceptions, or to academic pigeon-holing of the work as belonging to this or that category.

Humanly egocentric, we sometimes respond to an artwork by identifying ourselves with the depicted persons, places, objects or situations. In this **projective response**, the art object evokes some fragment of our own experience, or we "read into" it subjectively felt qualities of space, light, form or the tactile sense of materials. Superficially, the projective response would seem to be confined to recognizable forms. In actual fact we can, and frequently do, project personal identification into almost any type of visual image except perhaps the completely geometrized. This is convincingly demonstrated in the Rorschach Test, a psychological test which employs a series of ink-blot to disclose the subject's projective responses. Because of this persistent tendency to project, the spectator is unable to find a point of reference in many contemporary works of art. On the other hand, overly-rigid response patterns prevent a successful projection into those very works conceived with that intent. Surrealist painting, for example, is pre eminently projective, inviting the spectator to become involved in its images, to share the personal, private vision of the painter. One may critically reject Surrealism but not because it would exclude the spectator. On the contrary, one might reasonably object to the artist's failure to control that projection by an excessive concern with his personal fantasies. Projection presents certain crucial problems to the creative artist struggling to extend the frontiers of his medium. Either he can create essentially visual forms in which projective responses are accidental, or he can create essentially projective images at the risk of sacrificing inherently visual properties. Some artworks evoke an instant recognition of "real" objects or "actual" places. This **representational** approach was important until photography did it better. Representational art makes few demands upon the spectator, who quickly and comfortably accommodates himself and just

as quickly and comfortably forgets what he has experienced. Representation attains the stature of art only through careful selectivity, by structurally organizing its realistic forms. Thus a documentary film, though composed of realistic shots, becomes a moving experience if the sequence is selectively presented. A newsreel, perhaps of the same scenes, remains the visual equivalent of yesterday's newspaper. Representational art induces an illusion of reality, but rather than imitating nature, conventionalizes it. The realism of American Scene painting of the thirties borrowed many conventions from Renaissance art which obviously had nothing to do with the American scene. The contemporary eye uncritically accepts these conventions as "real," but if presented with an unselected version of the same reality, would reject it as unsatisfying. At other times, in a different visual context, the spectator **functionally** assesses the qualities of an art object. Then the eye explores the correctness of design for some intended use, might want to know, for example, if a chair sits well and has pleasing contours. To the extent that the spectator draws upon the memory of how a chair "feels," he projects himself into his functional response. In such artforms as pottery, architecture, industrial design, we subtly balance the fitness of the object to its use with the satisfaction we derive from its form. Usefulness must be defined broadly, for a decorative design (as in the pattern of a fabric) may not increase usefulness yet may complement that function in a pleasing manner. Ornamentation, in the sense of satisfying materials and surface treatment, enhances livability, and therefore usefulness. For this reason, the better architects do not conceive houses as machines but as places for people to live in graciously and in comfort. However, decorative elaboration can be easily abused, and when it jeopardizes usefulness, thwarts our satisfaction in the total functional design.

An artwork may gain the interest of the spectator in some current of ideas that may range from religion to the implications of atomic energy. This **ideational response** presents hazards to the graphic artist since ideas tend to be reduced to crude representational symbols, as in the breadline painting of the depression. We may accept or reject the thesis of a work and still find it visually gratifying if other levels of response are available. The hullabaloo for "social content," imbued by moral fervor, deflected the artist from his primary concern with extending the properties of his medium. There are more effective channels for indignation than painting or sculpture, and these are available to the artist as well as to anyone else. On the other hand, the great traditions of art have developed when some order of beliefs has provided the artist with an abundance of plastic symbols. The spectator may be profoundly moved by the religious art of India or China without knowing anything about the specific religious beliefs of the artist.

The most enduring satisfaction comes when the eye flows into the structural pathways provided for it. This **configurational response** happens predominantly in painting and sculpture but is always present in any well-designed object. Visual artforms, unlike the verbal arts, can dispense entirely with projective or ideational appeals, yet communicate effectively with the observer. In the configurational sense, we respond by "realizing" the relationship of visual elements in much the same way that the listener follows the development of a Bach Fugue. A comparable configuration takes place in the structure of a well-organized painting. Just as our ear develops a listening habit, so our eye acquires a new way of "seeing," a kind of vision quite distinct from ordinary sight. In ordinary life situations the eye subordinates itself to what we are doing, focusing upon our objective, meanwhile relegating extraneous stimuli to the background. But in the visual arts, the graphic pattern is the goal, the mind as well as the eye focuses during the act of seeing. So the painter plots the spectator's visual progress across the canvas, utilizing rhythms, lines, forms, spatial and color relationships. His purpose is communication through vision, and the skill with which he commands his medium determines the degree to which the observer (if he is aware of his responses) "gets" what he is seeing. Many contem- (continued on page 56)

**bronze
abstraction
by
bernard
rosenthal**

There was a time when I felt that wood and stone were the complete answer to the sculptor's aim. The marvelous realization of exposing forms lying within the materials, the resulting color and grain. And, although it is true that I miss the gratifying sensation of the actual carving, I have turned to bronze in the excitement of being completely free of the restrictions and the confining nature of these materials; to allow, for example, a ribbon of metal existing almost independently in space, yet structurally sound, to subtly change to relatively thin passages and still not reduce the strength of the material.

In this particular garden, it was felt that the sculpture should be quite heroic, yet light in feeling—abstract in order to become, in fact, an organic part of the planting, yet strong enough in design to hold the focal point. I think it somewhat amazing to find a situation in which there was such a complete meeting of minds between the client, landscape architect and sculptor.

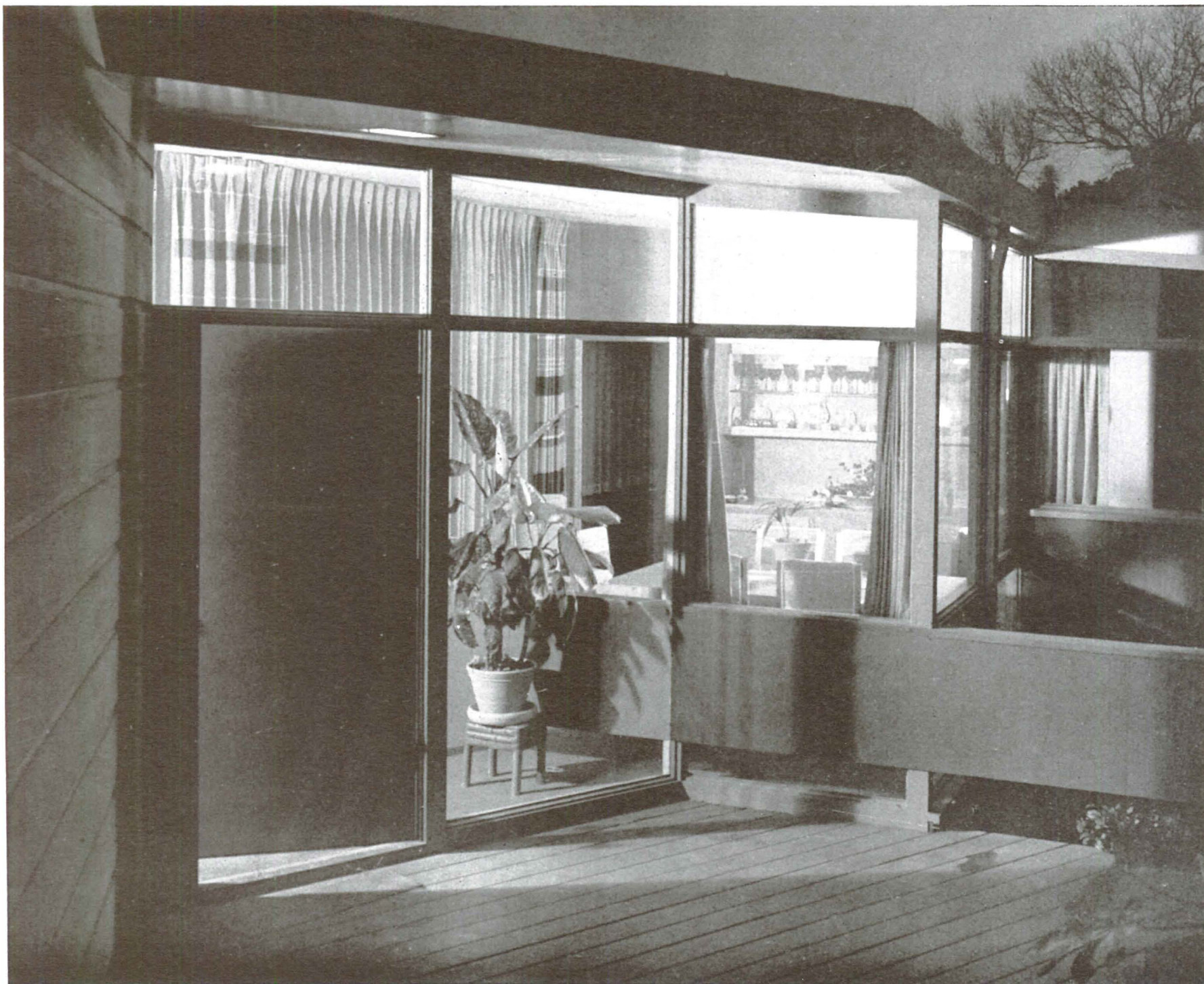
—Bernard Rosenthal.



Collection: Mr. William Goetz from a garden by Eckbo, Royston & Williams.
Courtesy: Assoc. American Artists Gallery

photographs: Milah Birnie





HILLSIDE HOUSE BY GREGORY AIN

architect

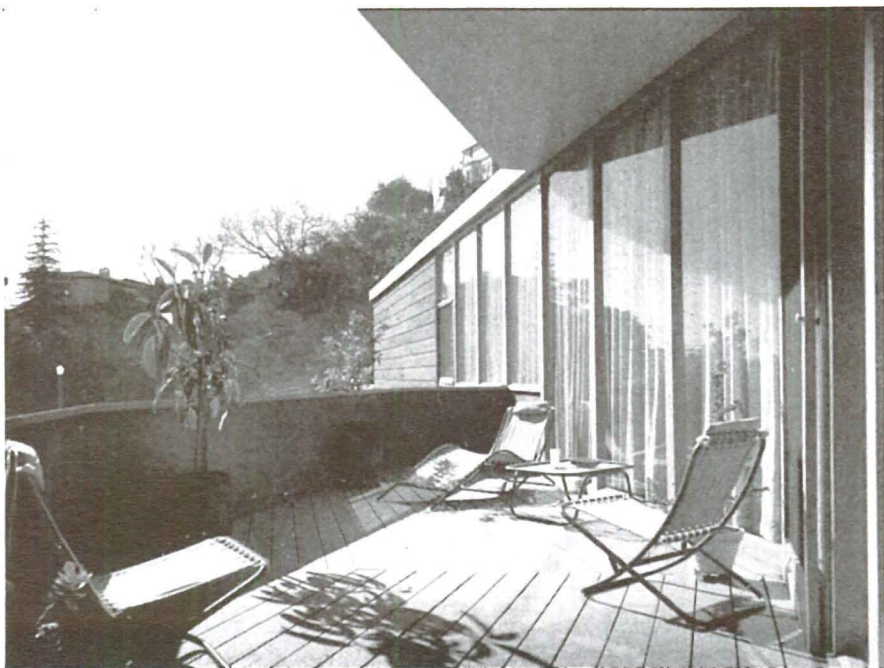
ALFRED JOHNSON AND JOSEPH DAY
collaborating

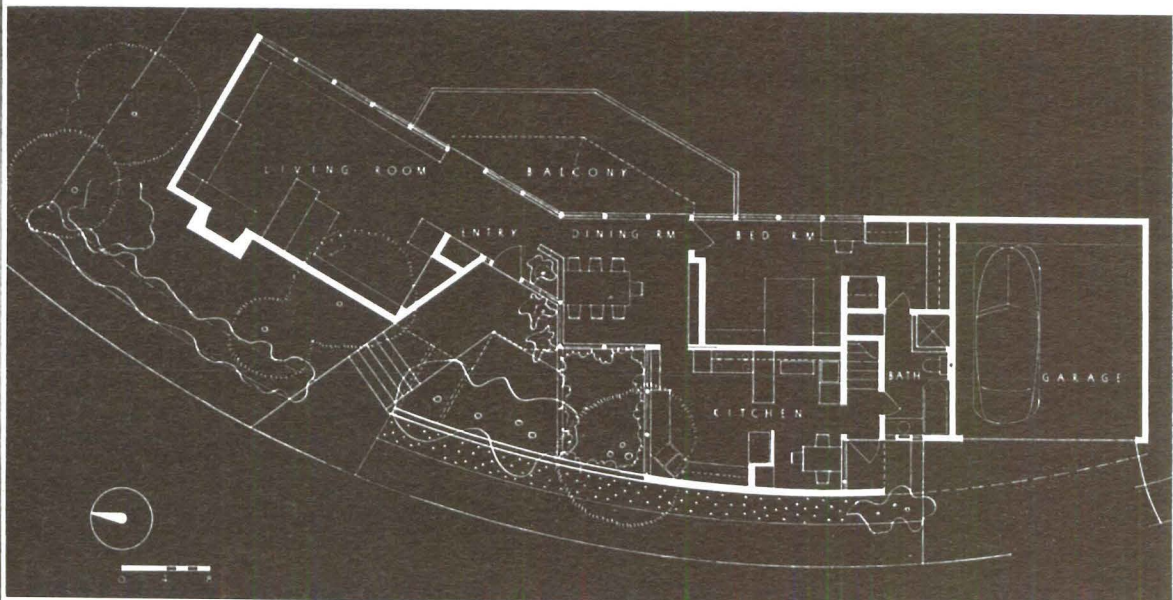
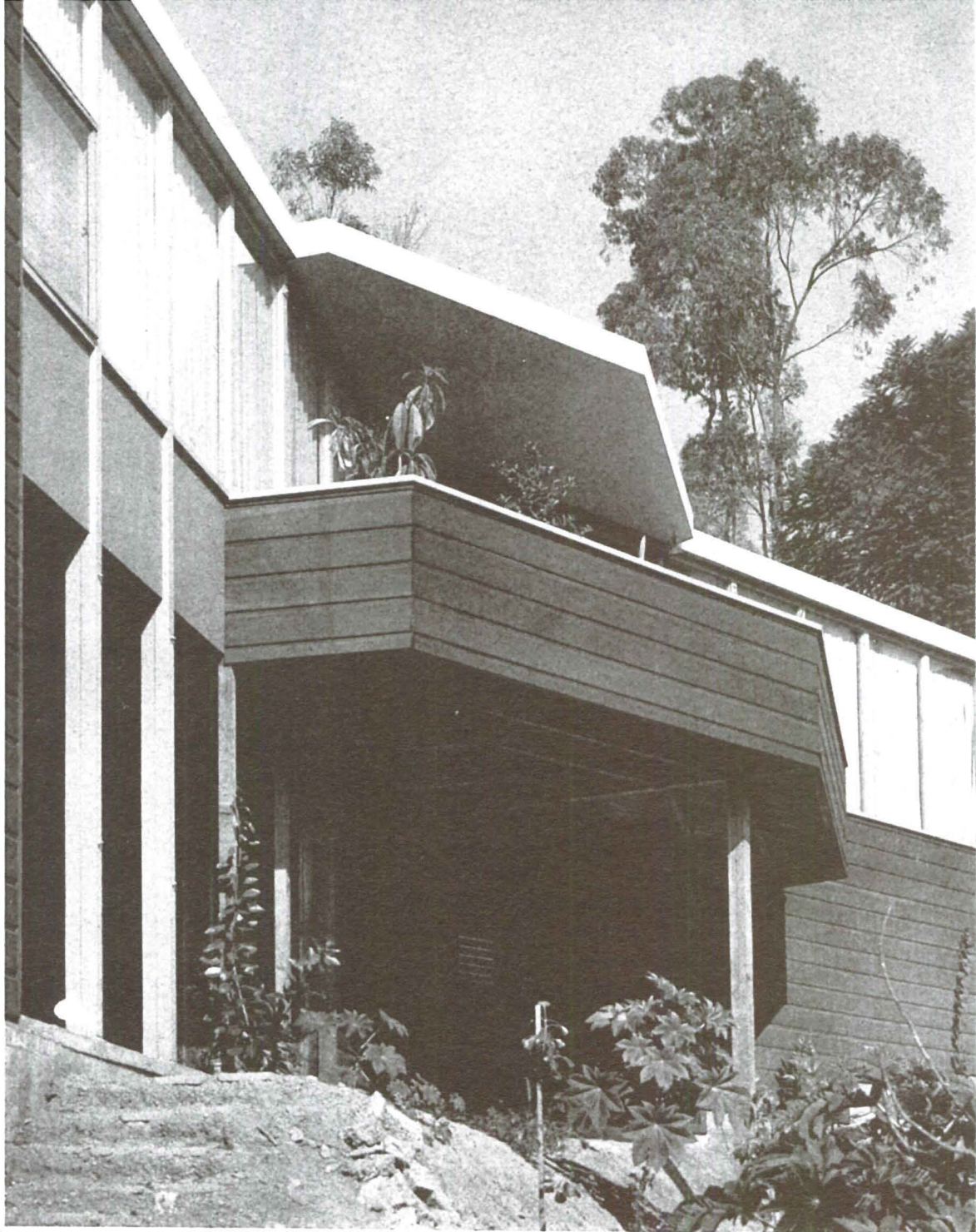
This small house has been built for a consulting engineer and his wife in the Los Angeles hills. The angle of the plan was necessary inasmuch as the house had to be placed close to the street. This problem was created because of the steepness of the lot itself and the sharp curve occurring in the street at this point.

One mandatory requirement was that the house be all on one level, though a future expansion was anticipated, and can be made by placing an additional bedroom and bath in the open playroom that at present exists below the main level of the house. A stairway leading to this level has already been provided between the kitchen and the bath.

Walls of all living areas are of plywood panels; the ceilings are of celotex. The interiors of the kitchen and the bath are sheet rock and dry wall construction. The exterior walls are of redwood. The living room entry and dining room are served by a balcony which provides an extensive view of the city below. An excellent kitchen and breakfast dining area connects with the street level garage. The bathroom is well planned to serve both kitchen and bedroom.

The obvious difficulties of the property have been beautifully overcome. It is a simple though interesting arrangement that has made the most economic use of the limiting factors of the problem.





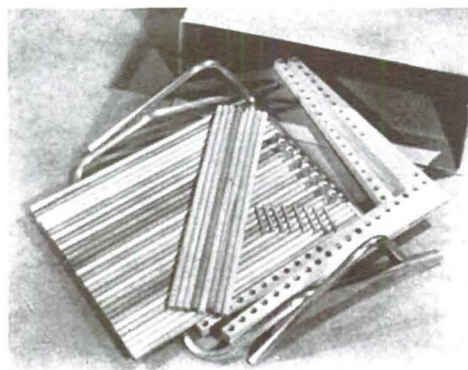
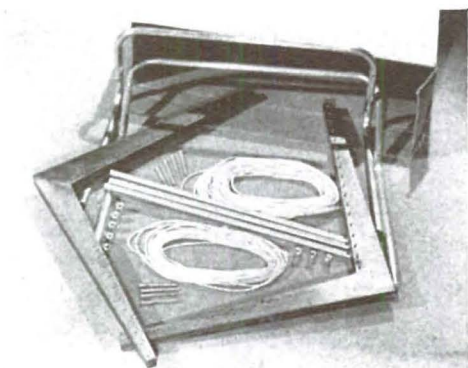
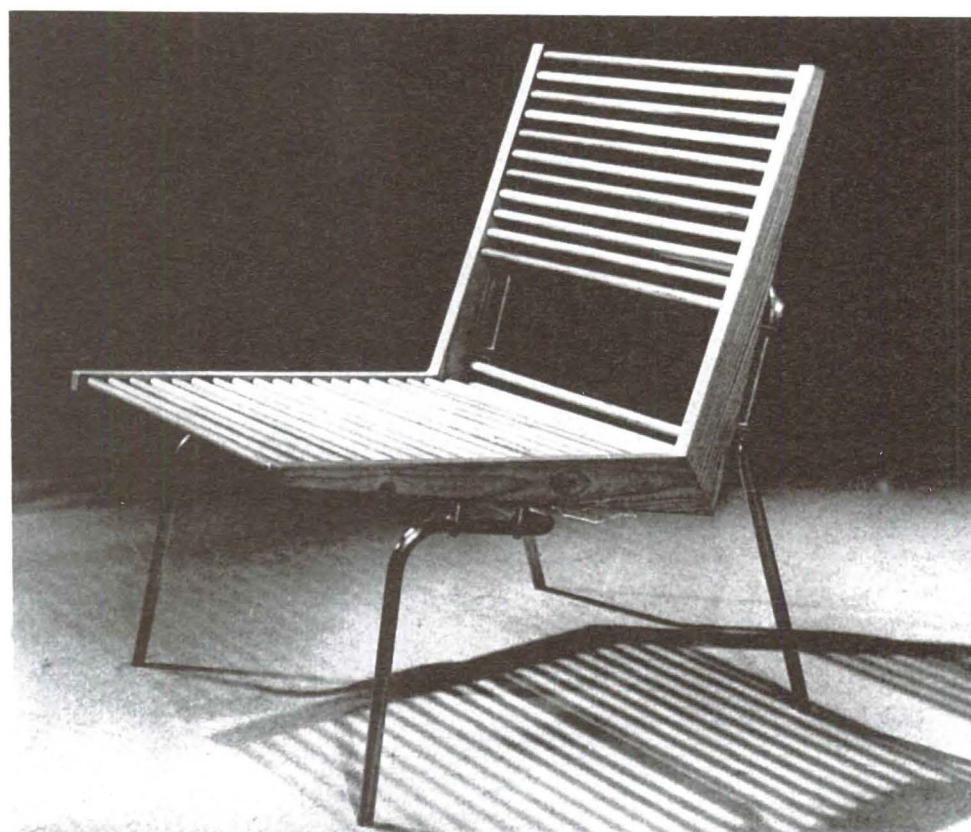
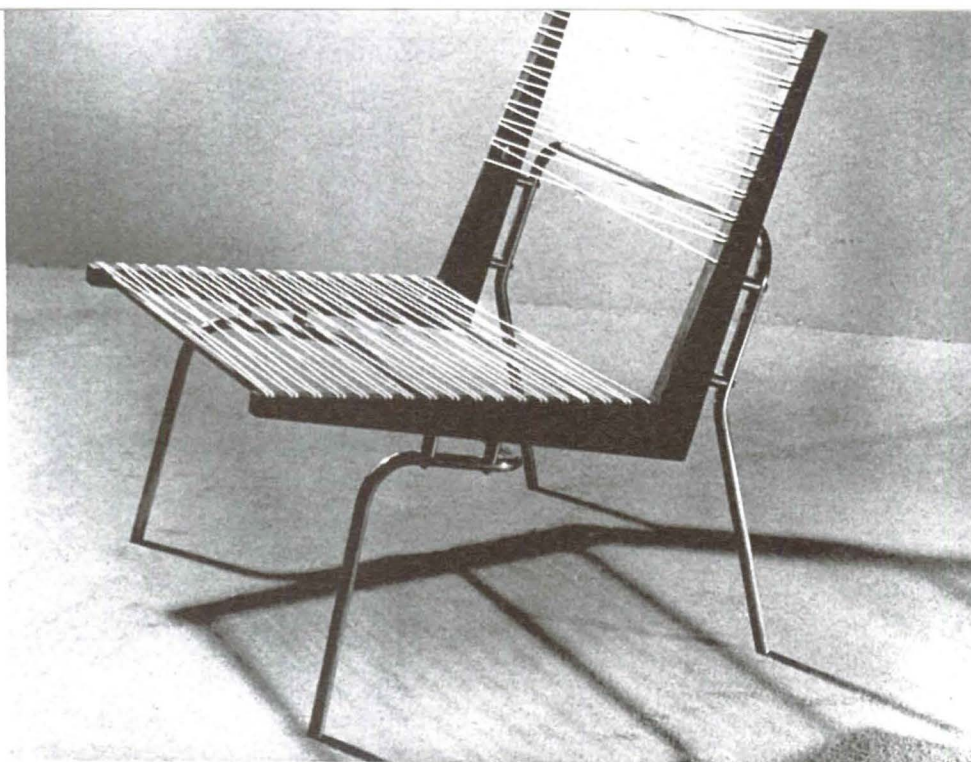
CHAIRS BY MAURICE MARTINE

The chairs shown here are the direct result of the designer's ability to recognize certain problems in furniture design, manufacture and sales, and to solve these problems in a direct and simple way.

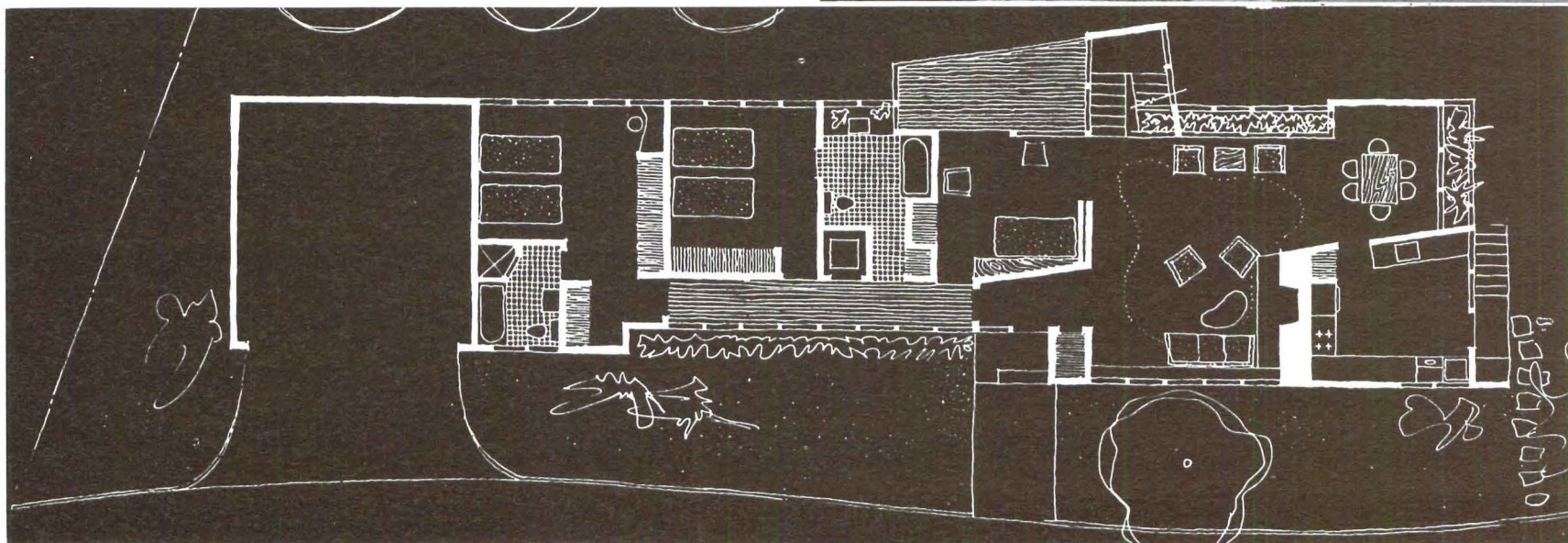
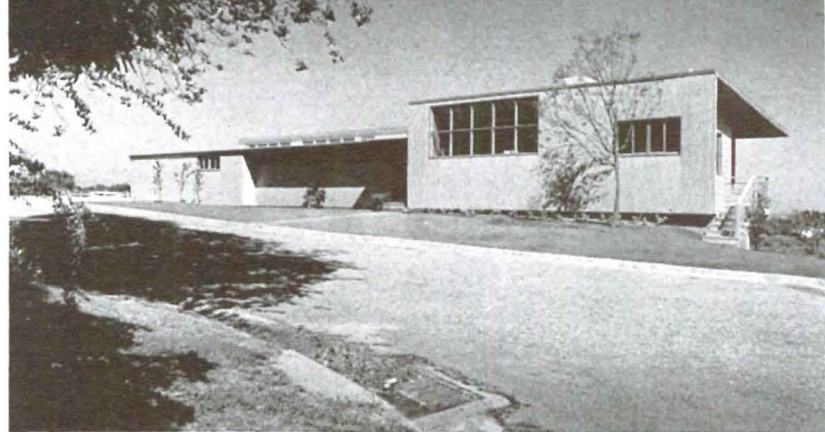
The foremost desire was to create a seating unit which would give the most in comfort and appearance and yet be extremely light in character and weight. Much consideration was given to the size and shape of a packaged product, the shipping rates for furniture, and the effect this product would have on the ultimate consumer.

The lightness in character, almost to a point of being fragile in appearance, was achieved by a studied choice of materials. The unique knock-down construction makes possible packing and shipping in a cardboard carton approximately one-fourth the size of the assembled unit. The size of this package takes advantage of cheaper freight rates and lends itself to handling and storage. The assembly of the various parts can be accomplished by an unskilled hand with an ordinary screw driver. It is the plan of the designer that this furniture be purchased in a store and carried out under the customer's arm.

photographs: Howard T. Folsom



photographs: Robert C. Cleveland

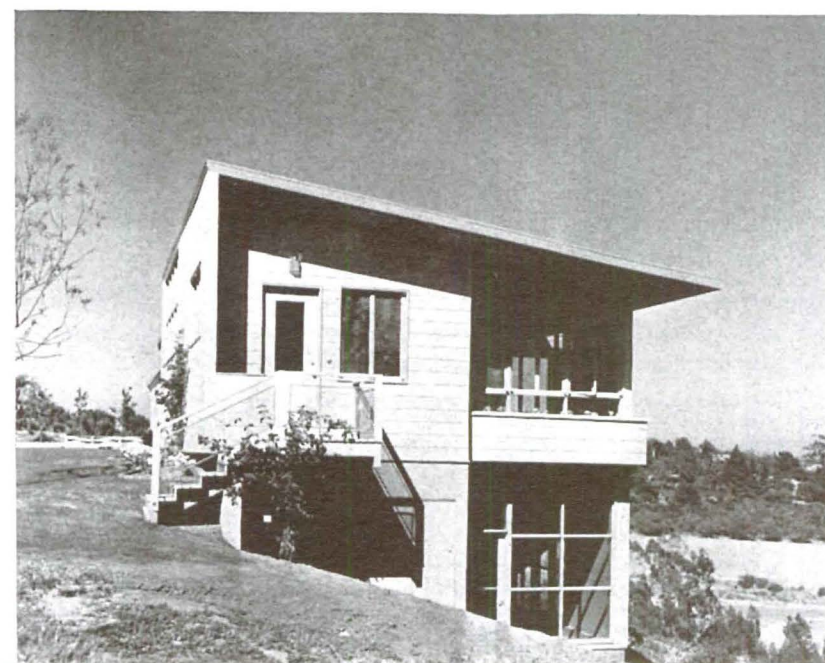
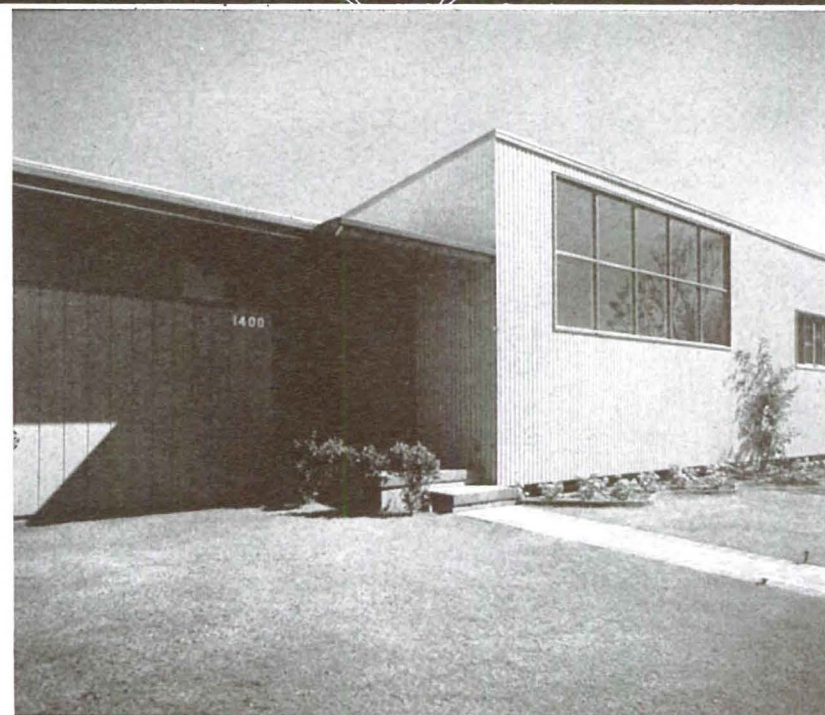


HOUSE BY MILTON H. CAUGHEY

This residence was designed as a speculative venture, and as such it illustrates a remarkably enlightened approach on the part of the client. He came to the project with a sympathetic understanding of design problems. A background for casual present-day living was the first objective. The property is on a very steep hillside overlooking a rich view of polo fields and the distant ocean. Because of the character of the surrounding property and a building site which could not be developed for a garden or a play area, the hypothetical owners were visualized as an older couple.

The steep hillside presented not only architectural but also financing problems. In the interests of economy it was decided after supporting the upper side of the house on a retaining wall, to design the remainder on point supports and to surround the base with an obvious curtain.

It was felt that the lack of outdoor garden space might produce sales resistance, and a garden terrace under the house, approached by an open-air cantilevered stair, was developed in an attempt to solve this problem. A wide sliding door between the living room and the open stair links an inviting flow of greenery between the levels.



A STUDIO APARTMENT

to be located in the transitional zone, adjacent to the business area, of Spokane, Washington.

The lower, communal area provides open relaxation space. The heating, utility and storage elements are housed within the free, native stone enclosure, contrasting with the rigid frame above. Four typical studio apartments occupy the intermediate floor level. The upper floor consists of two typical apartments and one double unit for the owner. An open deck allows outdoor access to the view.

Each unit has a private entrance which eliminates the "owner-maintained corridor." "Tilt-a-way" beds permit a more useable space within the living areas and maintain the space-continuity between kitchen, living and dressing areas.

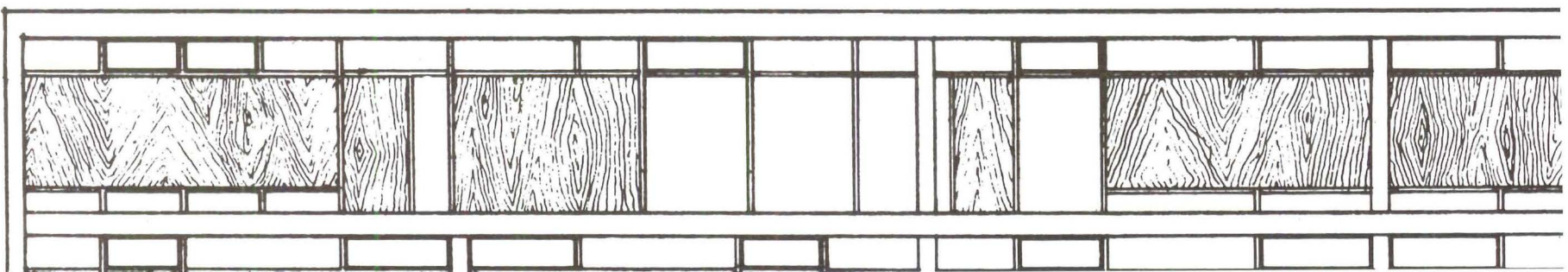
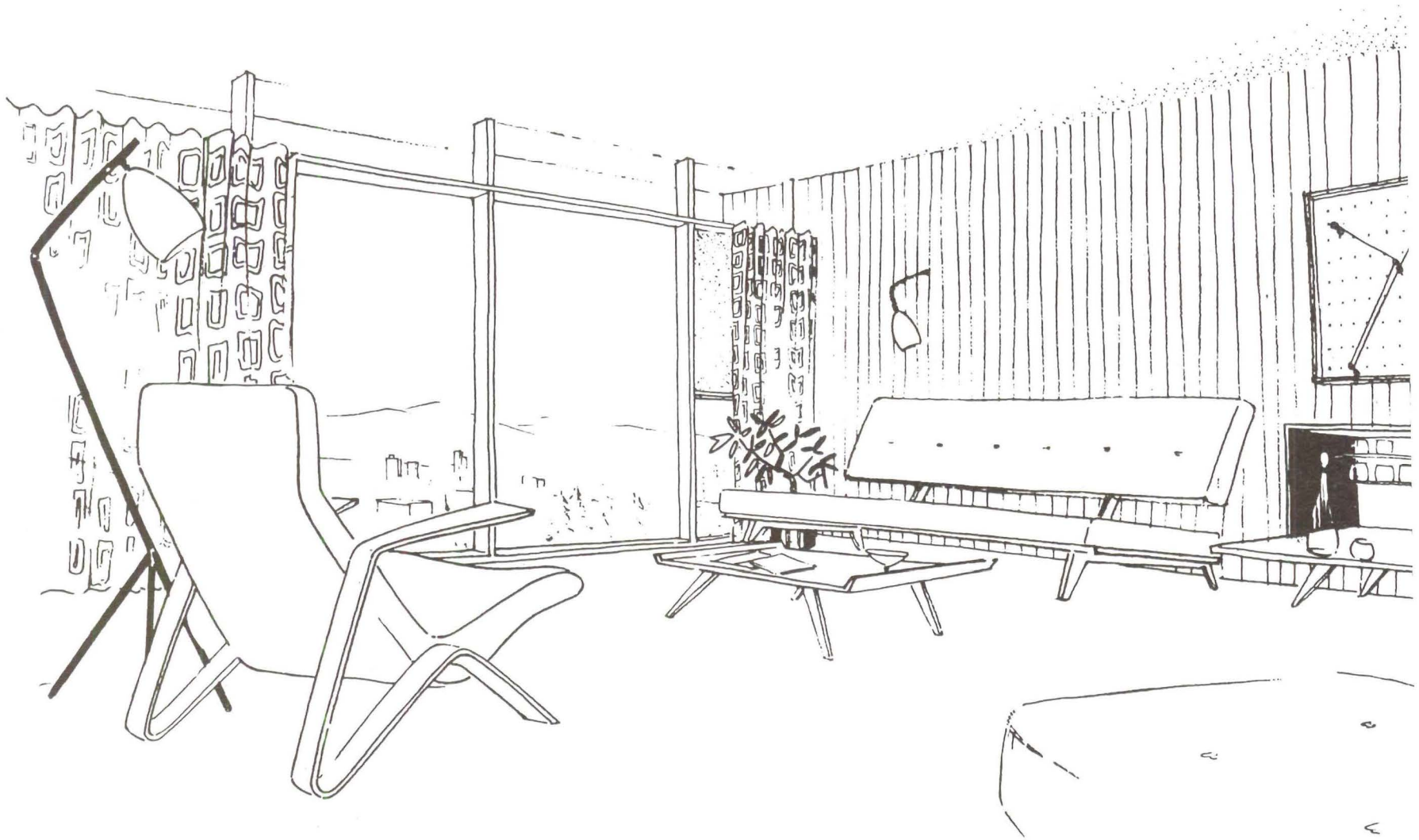
The entire view wall is a wood frame with steel vents and cemento filler panels as inserts. Thermopane glass is used throughout. Glass areas above and below cabinet storage provide ample cross light and ventilation. Plastered ceilings house the hot-water heating panels.

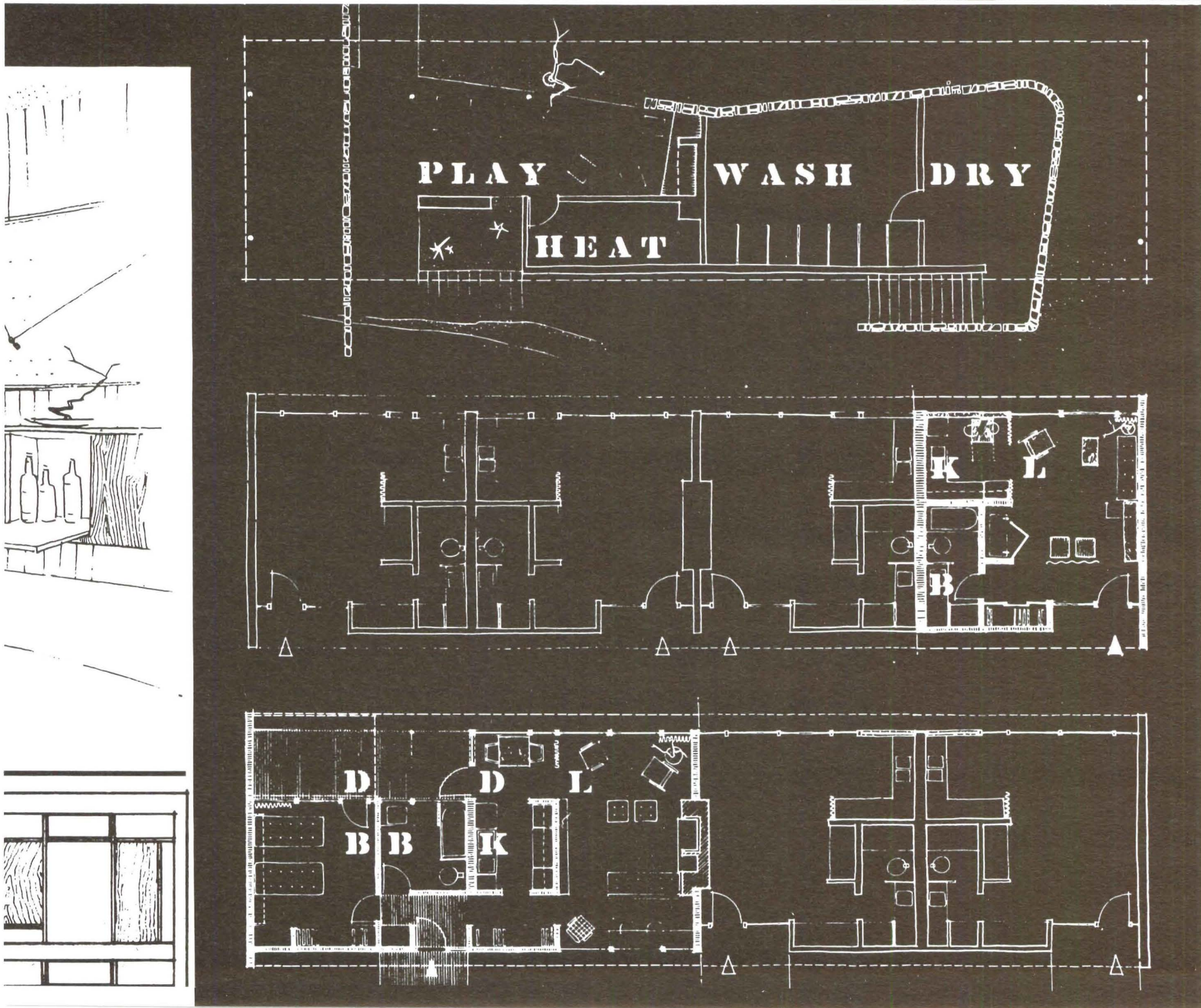
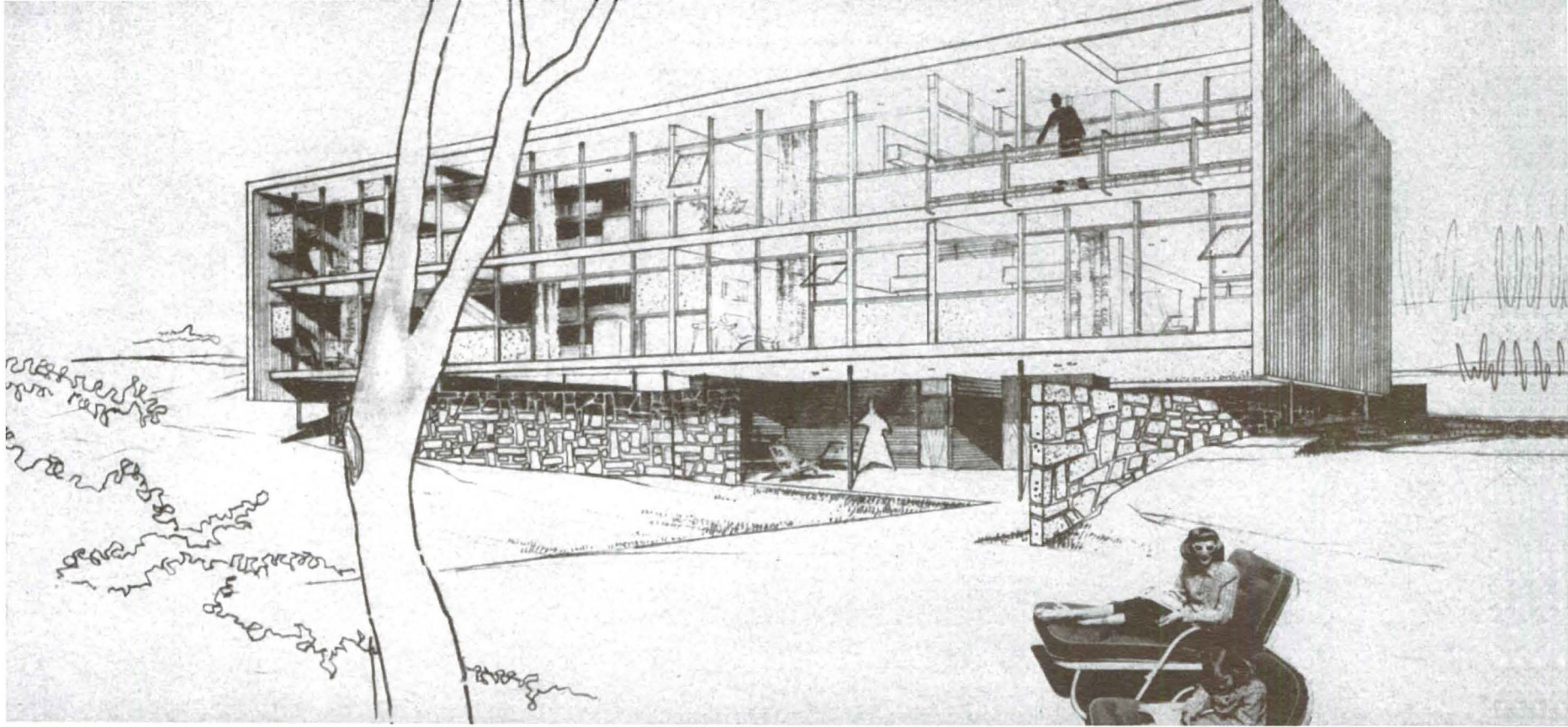
The severe cost limitations requested by the owner demanded an economical and repetitious structural layout. Further grouping of common denominators led to the basic logic and architectural clarity of the simple block.

A future addition will provide an apartment block below and to one side of the existing structure.

Royal McClure and Thomas Adkison, Architects

Bruce Walker, Associate





The entrance walk approaches the house diagonally.



Whether the draperies are drawn or open, the house retains its intimate contact with its landscape.



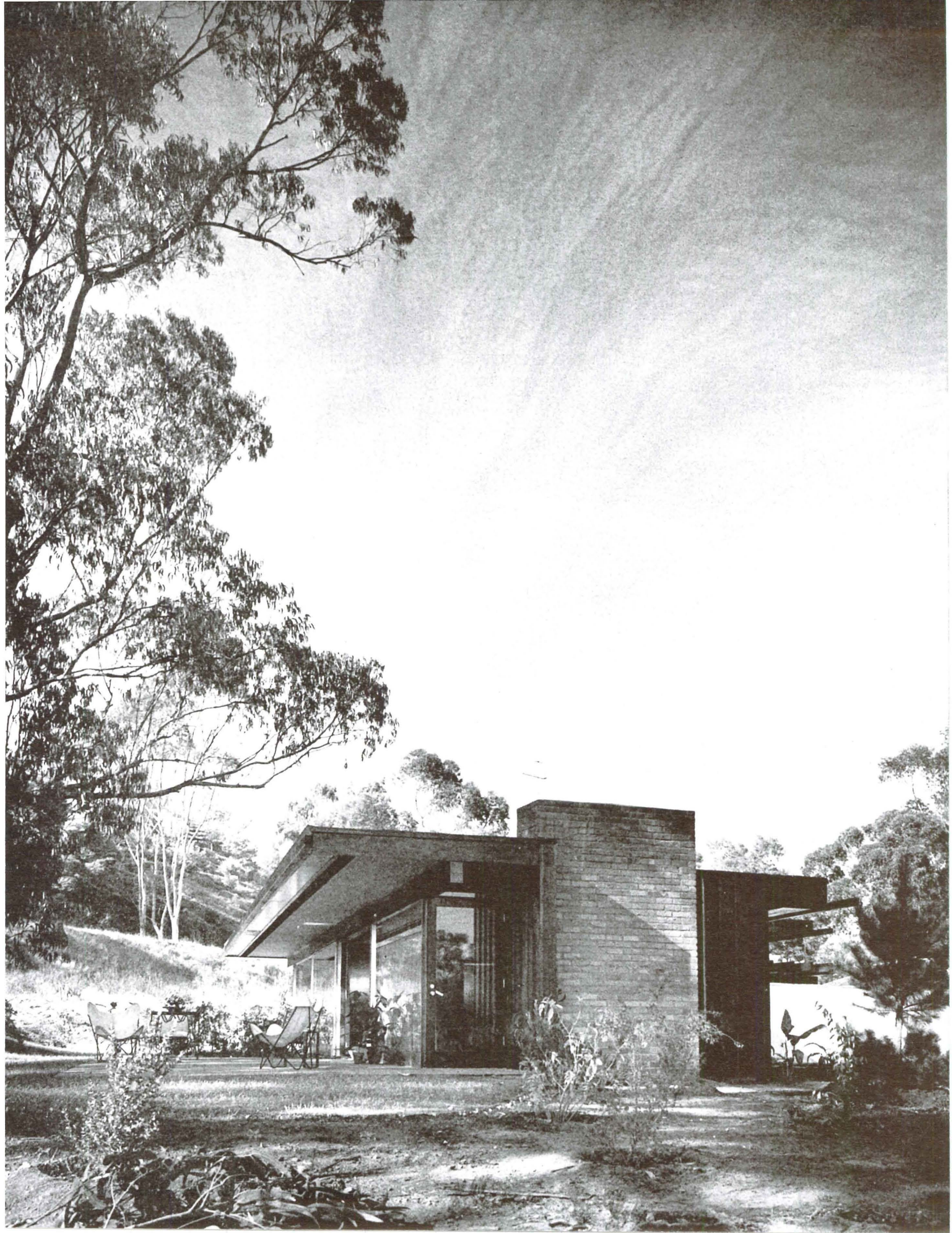
case study house #20

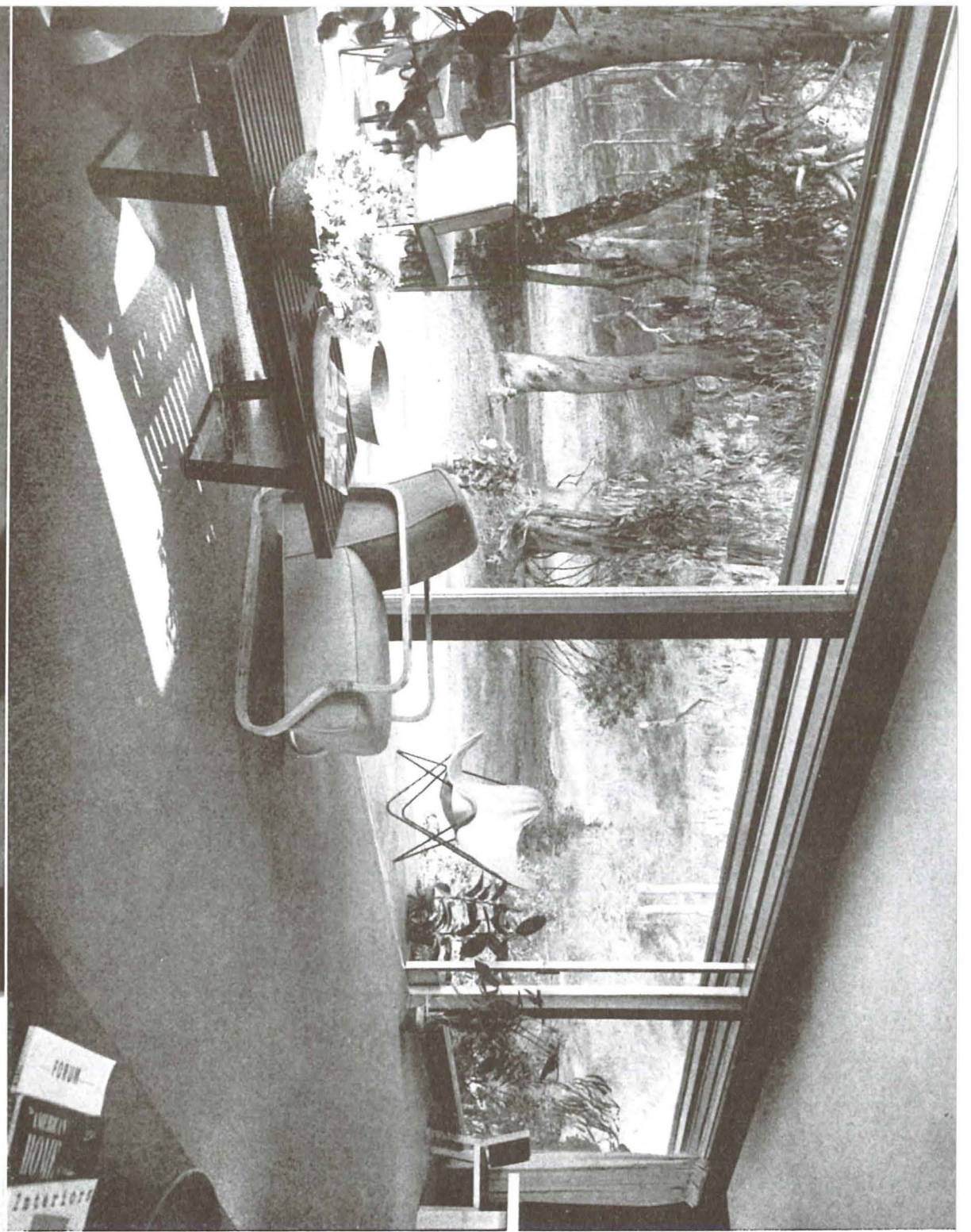
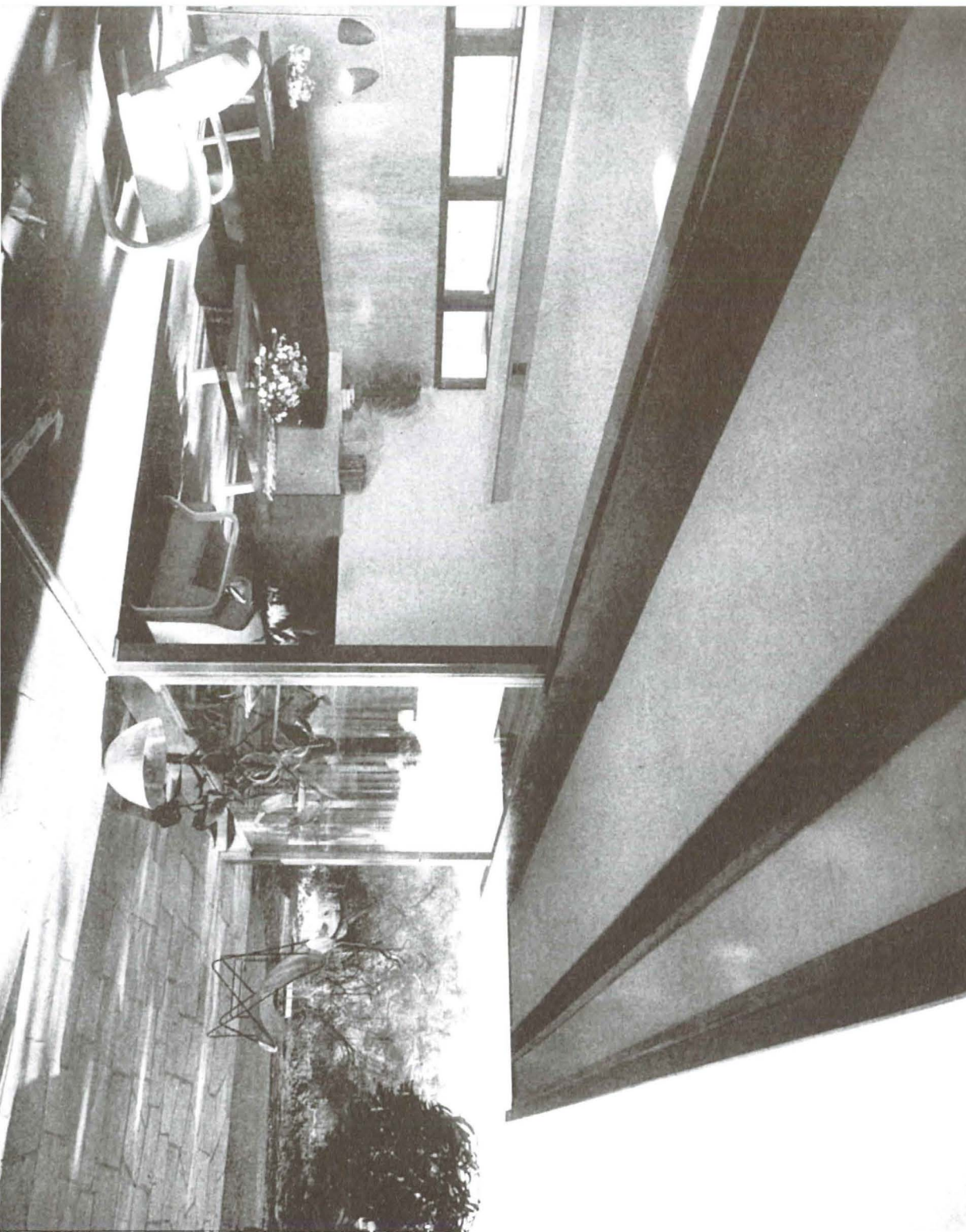
**RICHARD
NEUTRA**
architect

The two-bedroom house on a more or less level site is, naturally, a problem I have solved or endeavored to solve many times. Umbrian artists have painted madonnas over and over again, and Jawlenski, the great friend of Klee and Kandinski, has, on the same size canvas, composed the same abstracted face many dozens of times with ever refined variation. Deepened conception, penetration carried ever farther into the problem, was more welcome to periods of the past than, it seems, to ours. Earlier, an artist could indulge in the constant study of one subject and its treatment; with no bias against repetitive zest. Art was comfortably relaxing then in peaceful consistent evolution without being haunted by the anxiety that originality may not perpetually be documented. Spring and fall models were not too divergent, blue periods and white periods were not urging each other out under internal or external pressure. The fear to stay too long with one, however refined, idea or approach did not exist.

It is strange that our age should nourish such fear, often in the best design talents, when now, more than ever, we need many two-bedroom dwellings and many such all-purpose chairs as Charles Eames, for instance, has designed for us.

The two-bedroom Case Study House No. 20 is frankly of the typical restrictions of this day as to square footage and realistic budget. It is to serve young parents who find they can afford just that much, although their land is large enough to add later when the evolution of their lives may require it. Even in America—among so many less fortunate postwar countries—thoughtful people accept cheerfully the limita-





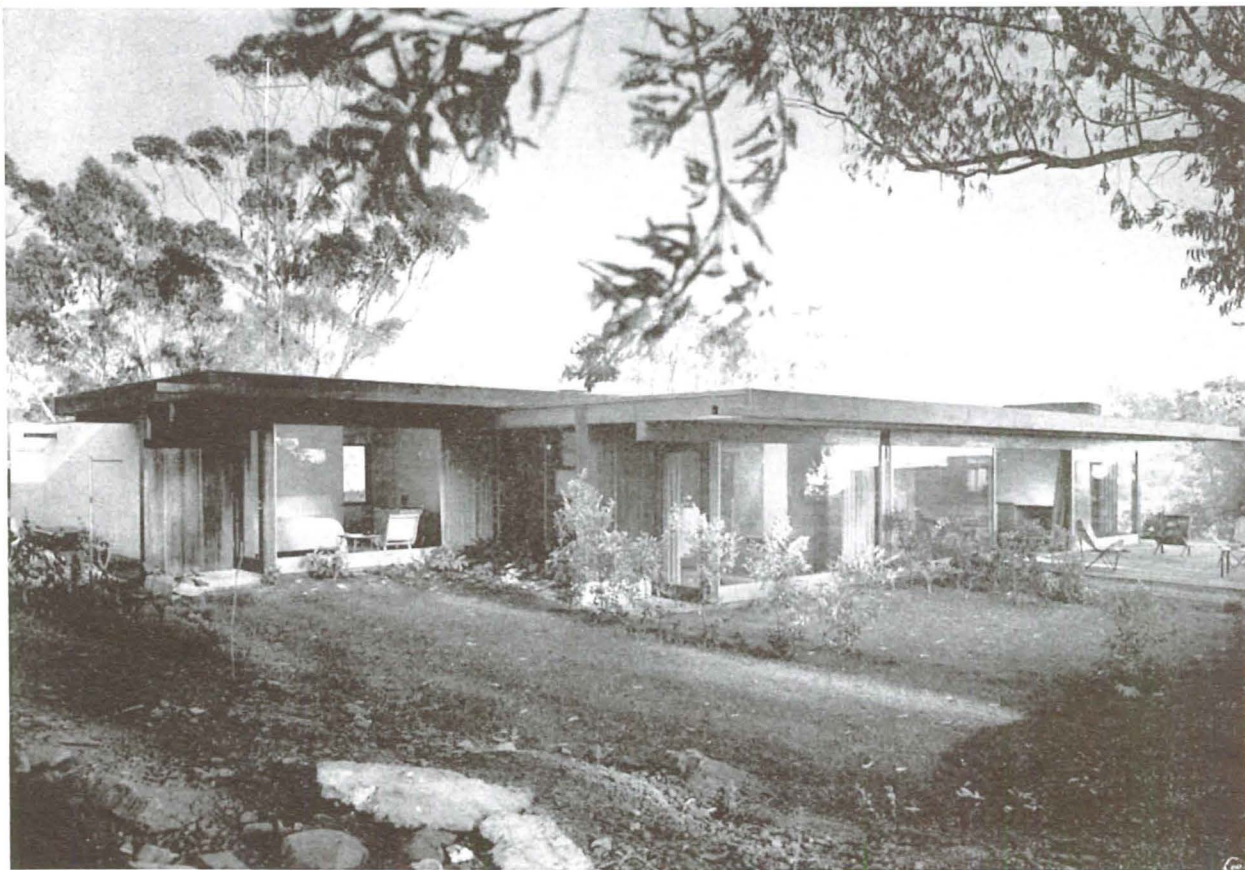
Top: Furniture by various modern designers easily fits into the generous space conception of this small house.
 Bottom: The roof-protected slate paved terrace looks westerly to the ocean.



tions of a modest self-service house. But smallness may be stretched by skill of space arrangement and by borrowing space from the outdoors in several directions.

Opposite the entrance, living quarters open broadly, through a glass front and an aluminum sliding door, to a slate paved terrace, a lawn patio with huge bluegum trees as an impressive backdrop that permits farther glimpses to the wide horizon of the sea. This situation was there when the land was selected, but it seems to have taken on new and enriched form while the house was being built to fit it. The best preparation for the important job of managing a project





This house, located at 219 Chautauqua Avenue, Santa Monica Canyon, Los Angeles, is one of a series built by the magazine, Arts and Architecture. It will be open for public inspection beginning January 15, Saturdays and Sundays—2 to 5 P.M.—Tuesdays through Fridays 2 to 4 P.M.—Closed Mondays.

Information on merit specifications will be found on page 8.

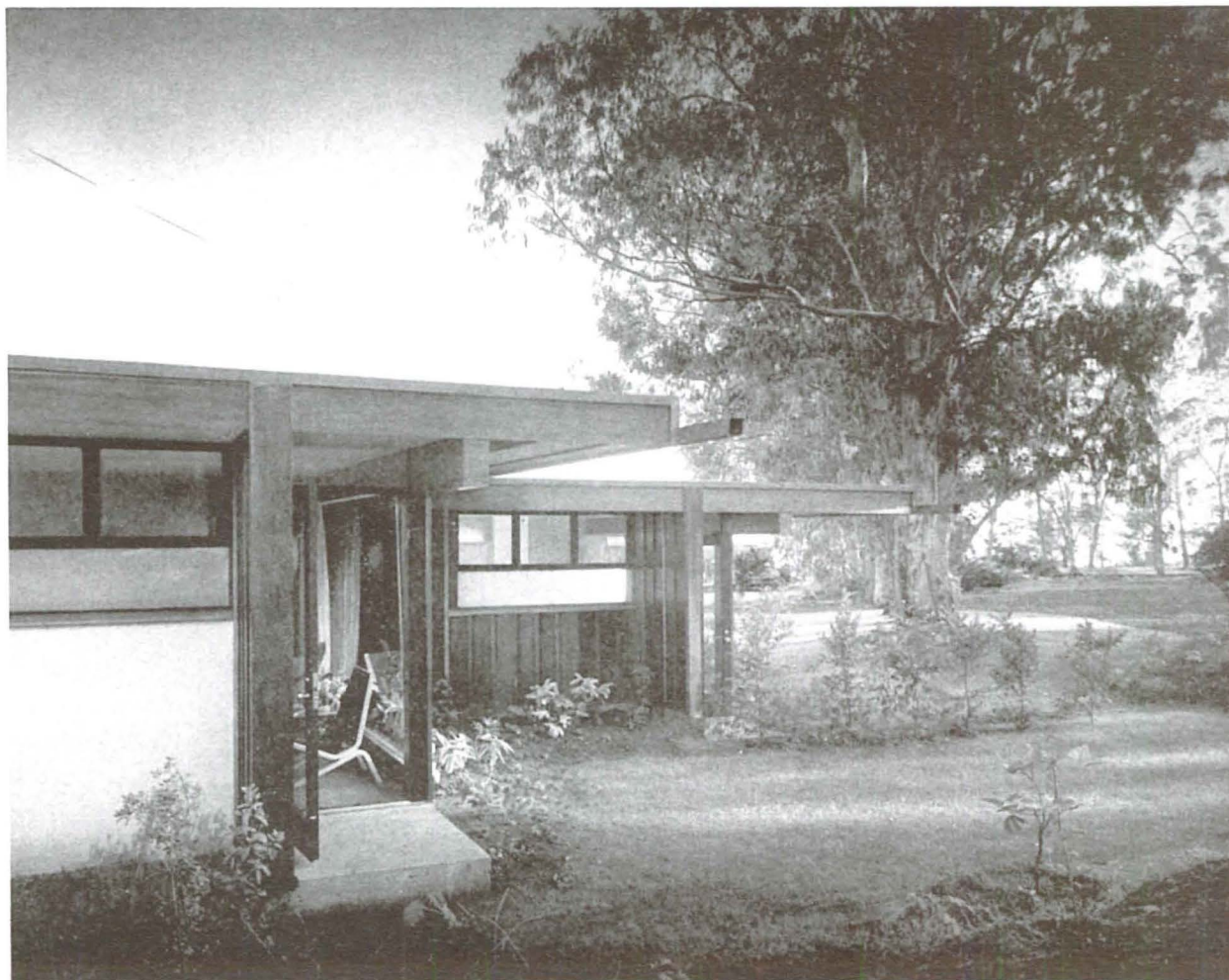
INTERIOR FURNISHINGS: FRANK BROS.

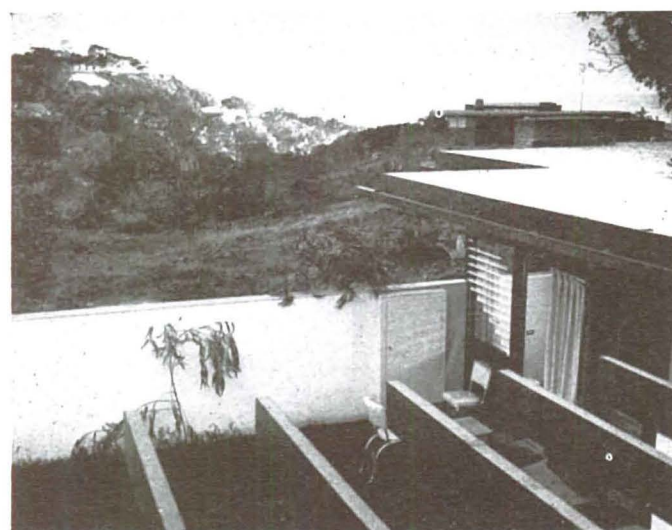
Opposite page: First view when a visitor enters living quarters.

Top: Service-yard and car-port in background.

Center: Total view from the northwest.

Bottom: Each of the bedrooms has its hedged patio yet maintains the view through the tall trees to the horizon of the sea.





Top: The kitchen, with its central utility unit and spacious household yard, lies behind the white cement wall.

Center: The common brick of the fireplace and natural redwood give the dominant note of color scheme.

Bottom: View over car-port and the canyon to the Pacific.

Right: The openness toward a paved and lawn-planted patio is perhaps more important at night than in day.

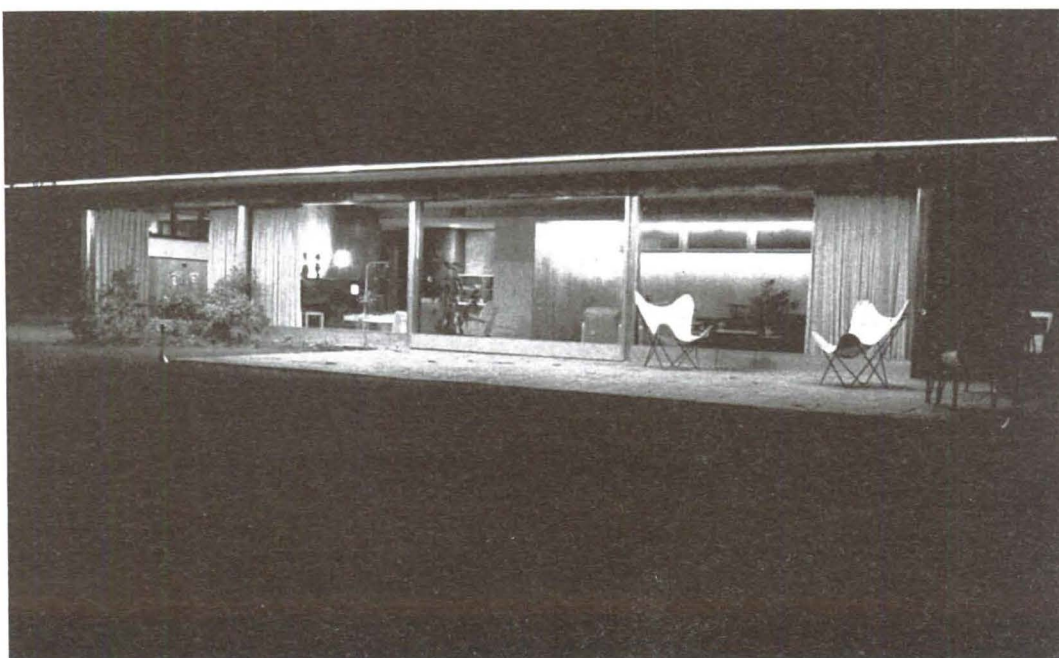
Opposite page: The large, anodically treated aluminum door, slides easily.

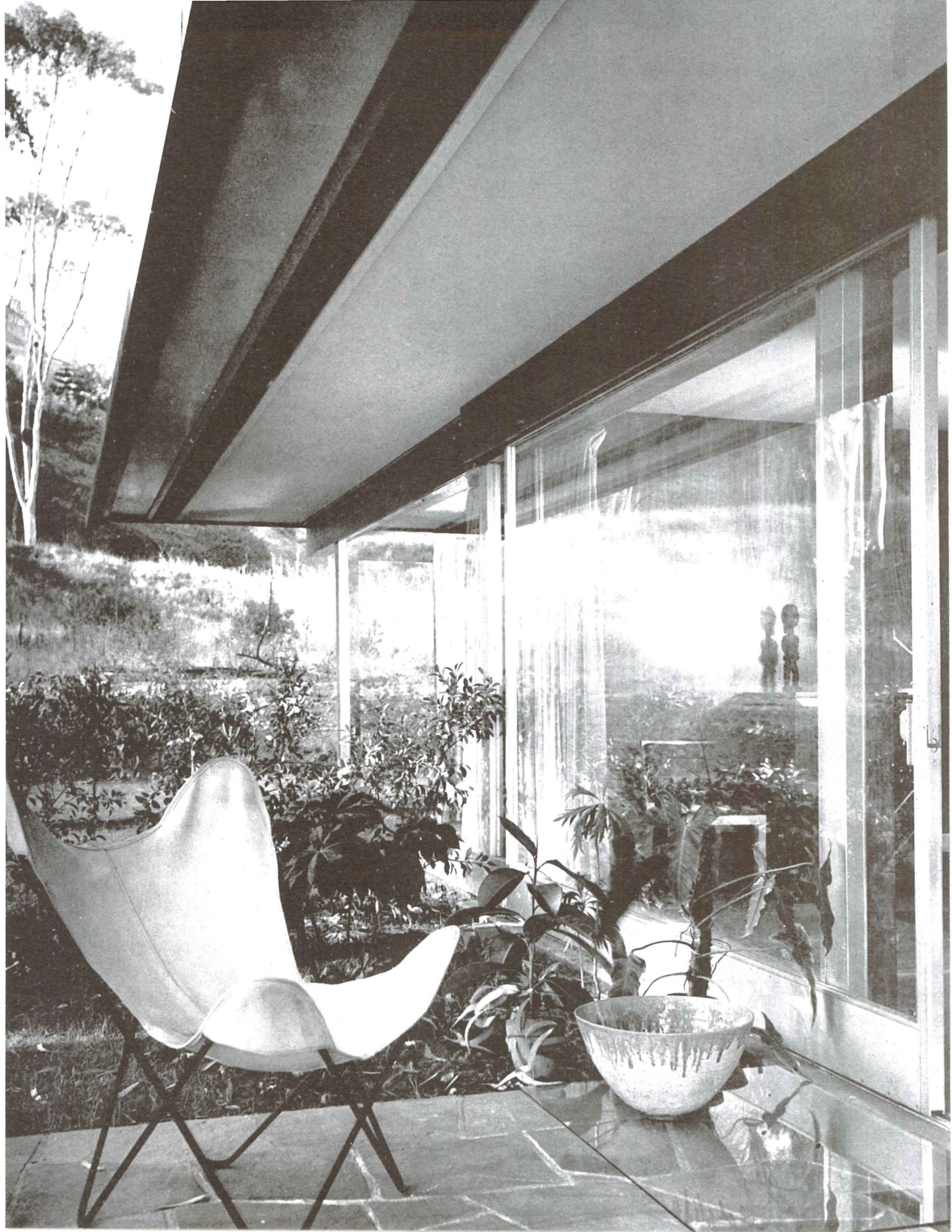
and for doing it justice by use and maintenance is probably to follow closely its construction, to value every part, and to know the problems of integration. To get a house in one's sleep would hardly be the case in which the owner at once can prove himself a master manager. Yet management and design must be commensurate; they are profoundly interlocked for best results. Design must, in the stages of realization, penetrate the minds of the householders to make the whole a success.

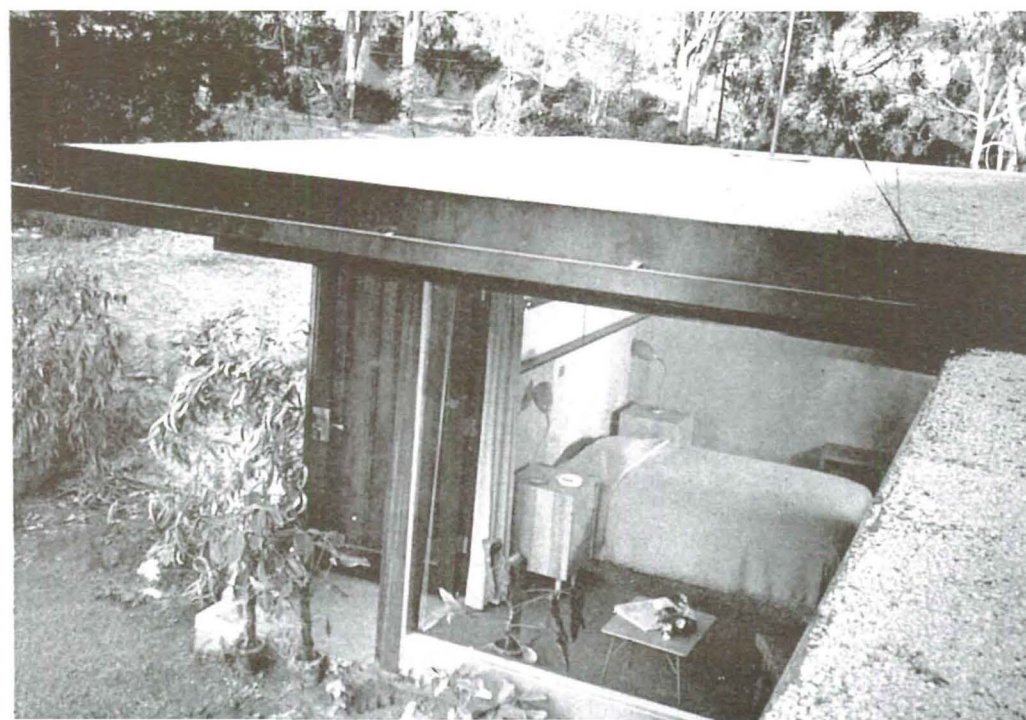
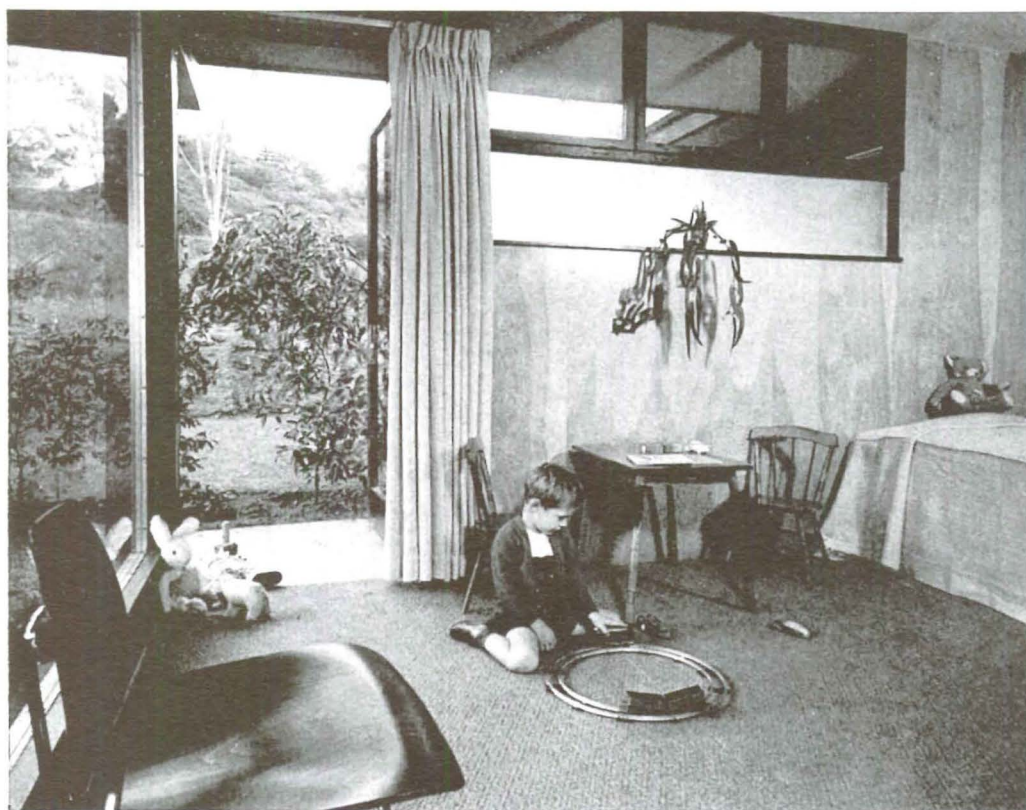
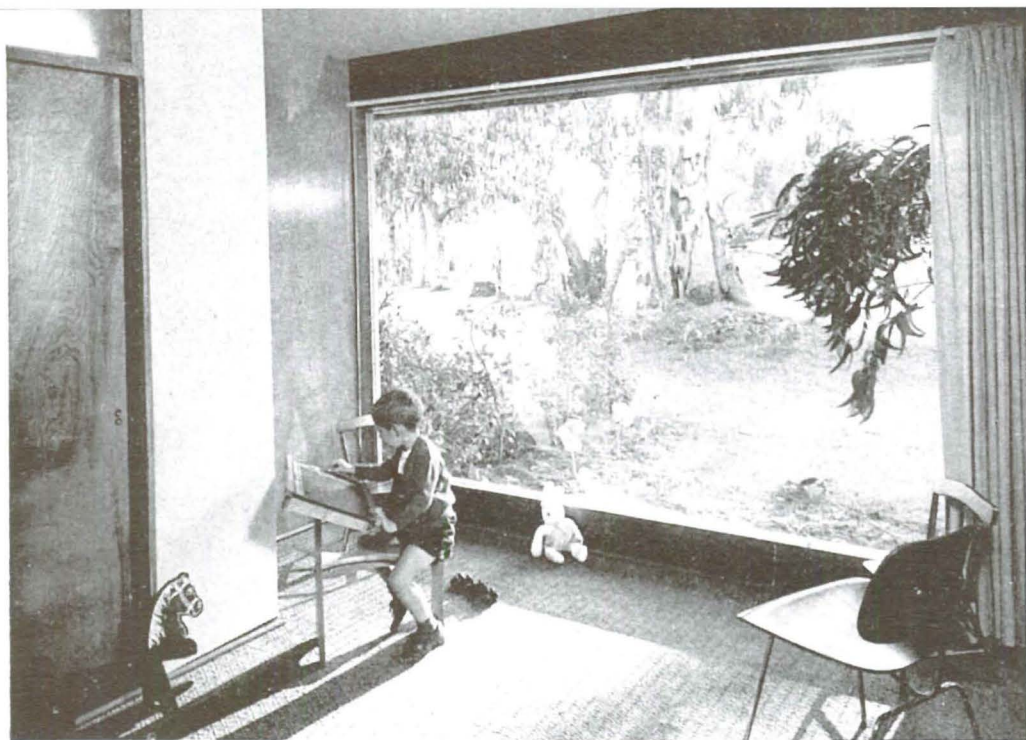
An important feature, which I have contemplated and studied for almost a lifetime, is tested here in execution. Case Study House No. 20 is predicated on a prefabricated utility core, a ready-delivered packaged mechanical unit that contains the centrally amassed plumbing and heating installations. By necessity it essentially must affect the floor plan to have the rooms dependent on these installations, the kitchen and the bath, so arranged that they flank this mechanical nucleus. We hope that we have solved this structural problem without hardship in usage.

The kitchen, focus of home work, has been related intimately to a large service-yard which, by planting, by enclosure on one side and by openness on the other, becomes more than the word "service-yard" may imply: it is a pleasant, out-sitting place for the mother who, in California, can do numerous chores while in the open air. Meanwhile, children can play on the lawn or the pavement which connects with the car-port. This car-port is partially enclosed and roofed, and partially prepared to be roofed over later. But care has been taken not to let such postponement appear as a nuisance in the composition.

Like the kitchen, each bedroom expands visually through a transparent front, as well as through a door into its own outdoors, properly circumplanted, and segregated when this planting shall have grown up. In bedrooms it seemed desirable to have natural light over the beds. These beds in a house of space restrictions are also conceived as day couches for every member of the family. Artificial illumination is designed to serve the same ends, so that the occupants might do a good deal of comfortable reading while lying down in their private rooms. (continued on page 56)







The child's room has one fixed glass wall looking outward to the sea, open space for active play, and a door leading to a private planted area.

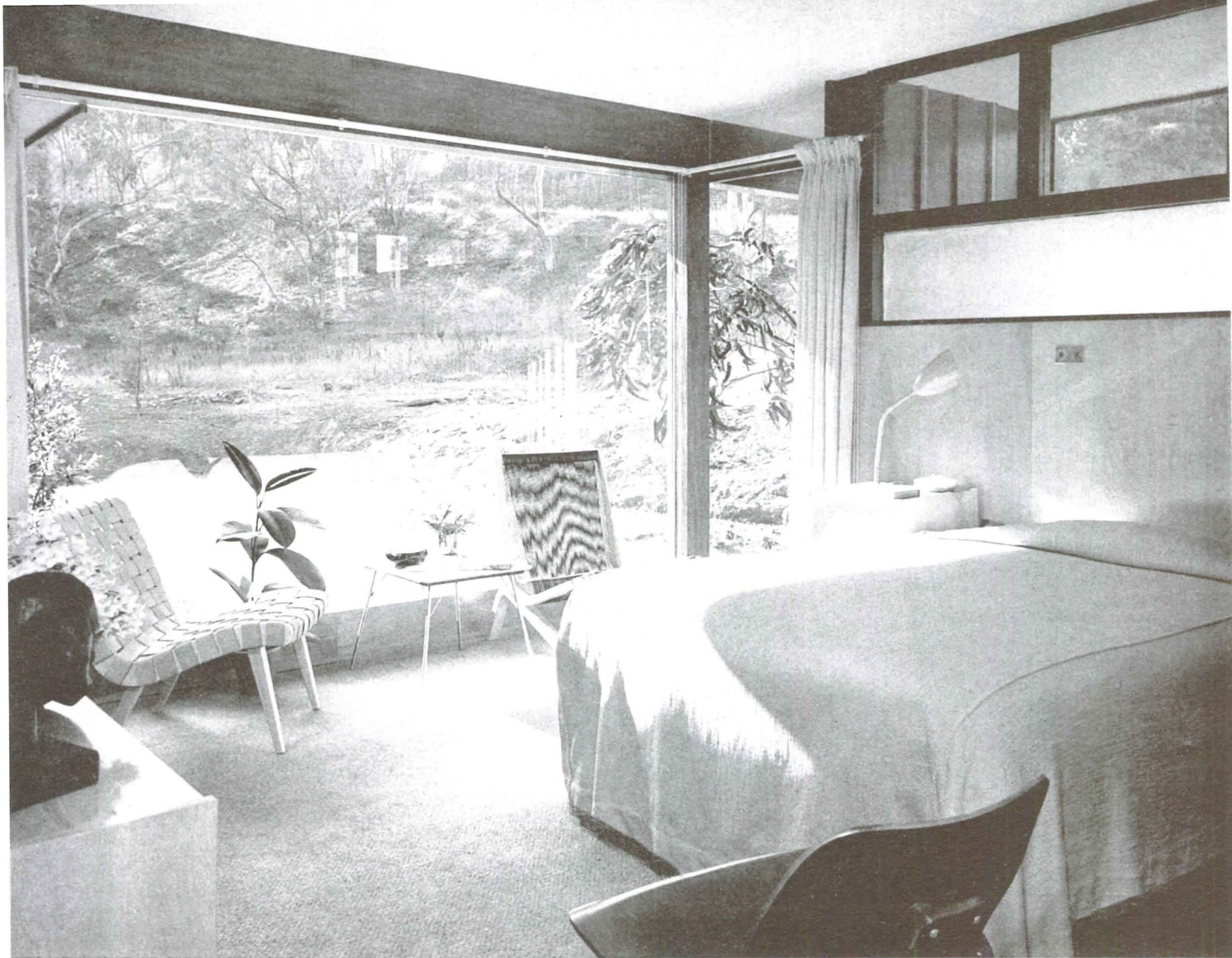
The parents' bedroom, like all other rooms of the house, relates closely to its own outdoor space.

OPPOSITE PAGE:

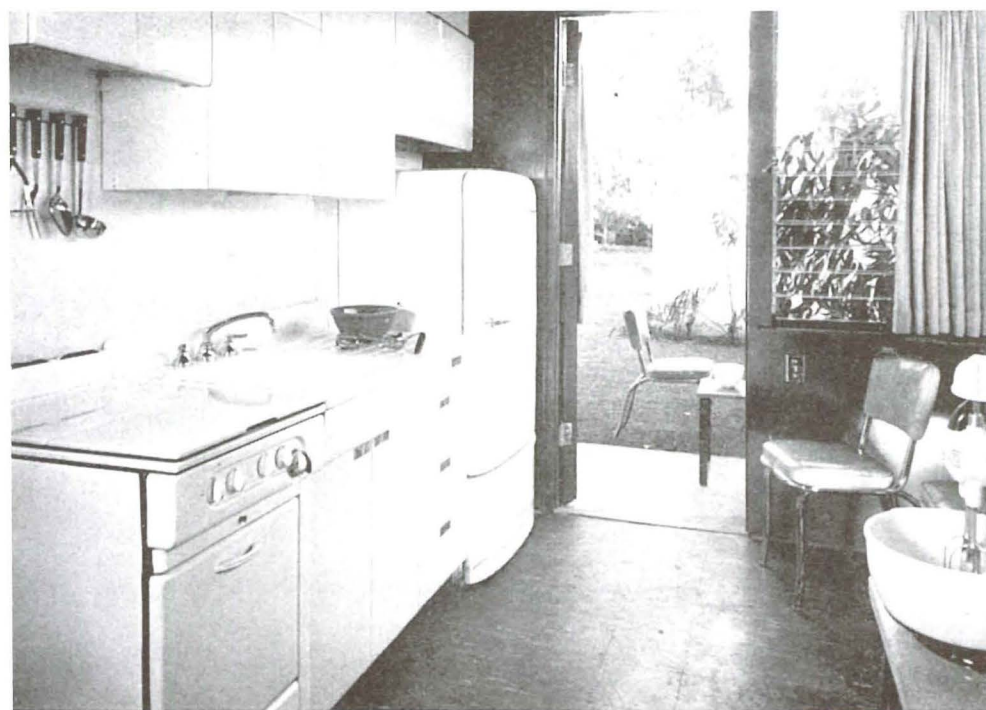
Above: The master bedroom has natural reading light falling on the beds, and connects by a glass door to its sunning patio.

Below, left: The central utility unit of the kitchen.

Below, right: With a glass front to the east, the breakfast area has a well dimensioned south window.



case
study
house #20



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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

•(560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

•(669) Blackstone Corporation: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires only six feet of wall space; rated best by Consumers Union; very good design; should be investigated for contemporary kitchens.

•(469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

(364) Ecko Products Company: Data, and information. Splendidly designed, weighted kitchen tools, knives, can-openers; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

•(641) Finders Manufacturing Company: Brochure, folders line of Hollinwood electric table appliances, including grill, broiler, waffle-grill; well designed, well engineered; merit specified for CSHouses Numbers 1, 3, 20.

•(61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

•(586) Kaiser-Fleetwings Sales Corporation: Information new Kaiser Timesaver Sink, unit combining Kaiser water-powered dish-washer and Kaiser disposal unit in 48" steel cabinet to retail \$369.50; porcelain work surface, four access doors; dishwasher and disposal unit will still be sold separately as well.

•(472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

•(362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dish-washer, new aluminum hydraulic ap-

pliance dedicated to ending kitchen drudgery.

(642) Kelvinator Division, Nash-Kelvinator Corporation: Folders, catalogue sheets covering Kelvinator refrigerators, electric ranges, electric water heaters (including counter-top style), frozen food cabinets (both home and commercial); precise, well presented information one of the best lines of appliances.

•(426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

•(587) Serval, Inc.: Complete set brochures, folders, data Serval gas refrigerators, including information "twin-six" dual 12-cubic-foot model; no noise, no moving parts; merit specified in CSHouses Numbers 11, 15, 16, 17, and 7.

•(365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

•(535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CSHouse Number 1.

•(187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

•(643) Berger Manufacturing Division, Republic Steel Corporation: Folders, brochures steel kitchen cabinets; merit specified for CSHouses Numbers 8, 9; efficiently designed; drawer glides on ball bearings; removable adjustable shelves; insulated against metallic sound; bonderized finish, two coats of enamel.

•(119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

(526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design endless combinations of units full specification service available.

(493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.

•(481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

DRAFTING ROOM EQUIPMENT

(458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

(482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

(483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good draftnig room tool.

(494) Rapidesign, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.

(495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead sharp; Bakelite plastic with hollow-ground blades; portable, size of salt shaker; handy gadget.

ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

•(208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

•(449) Cannon Electric Development Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.

•(484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

(537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes;

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spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

(528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicecenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (538) Square D Company: Brochures Safeflex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CSHouses.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, range, water heaters, cabinets, other equipment; valuable data.

FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

(549) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstery; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

(567) Goodall Fabrics, Inc.: Folder Goodall wrinkle-resistant bedspreads in wide range textures, designed, color styled by Dorothy Liebes; contain Angora mohair, are not bulky, color fast, pre-shrunk, custom hemmed; standard 72x106 and 88x106 inch sizes; special widths to 92 inches.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7, definitely worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be

ordered from stock combinations or special colors; immediate delivery, moderate price.

• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

(539) Reg-Wick Hand Woven Originals: Information custom designed handwoven upholstery, drapery fabrics; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gro-point carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for

merit specified

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paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x-12"x¾"; western manufacturer, available.

•(309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-text all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

•(388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.

•(588) The Roberts Company; Color brochure Roberts Smooth-edge tackless carpet installation strips for wall-to-wall carpeting; works like a curtain stretcher; no tack marks, no scallops, no puckers, no fluted edges; wood or concrete floors; meri specified for all CSHouses.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

•(670) Tile-Tex Division, The Flintkoe Company: Printed color charts, 4" x 4" samples Tile-Tex asphalt tile, featuring new line of colors; colors based on national survey by color experts to determine color preferences; wide range of colors immediately available, including plain and neutral colors; good source of data.

FURNITURE

•(412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast. Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

•(559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

(568) Cabaniss of Denver: Information source of good contemporary furniture in five Rocky Mountain states, including Aalto, Eames, Van Keppel-Green; also lighting fixtures by Versen, ceramics by Beatrice Wood, fabrics by Ben Rose.

•(583-A) Cannell & Chaffin: Information several of best lines of contemporary furniture and good contemporary decoration service; one of oldest and best sources of information and services, having to do with interiors.

(645) Claywood Design Products: Brochure line inexpensive modern fur-

niture for homes, offices, stores, clubs, institutions; tables, chairs, desks, woods finished in hard clear lacquer or solid colors; designs by Clayton Lewis; western manufacturer; immediate delivery.

•(435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

•(312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

•(313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

•(314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetz, AIA; plastic, cork or wood tops, 1¼" thick hard-wood trim and legs; plastic tops satin black, dark green or Chinese red; various

colors in trim; 14" high, 50" long, 26" wide or 14" high, 38" long, 38" wide; worth investigation.

•(437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, strap, fabric upholstering; wood or metal chair frames.

•(316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units capable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

(646) Pacific Desk Company: Information good line exclusive furniture for executive and professional offices; also complete coordinated office planning, decorating service; special service for architects, decorators through which clients can inspect stock.

•(562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

(644) Carroll Sagar & Associates: New source of contemporary furniture, fabrics, accessories, including Eames, Risom, Functional, Glenn and Sebring pieces; lamps by Harthern; specializes on service through architects, decorators; is worth investigating.

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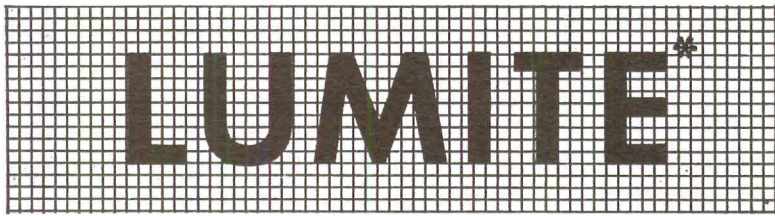
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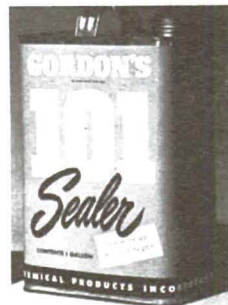


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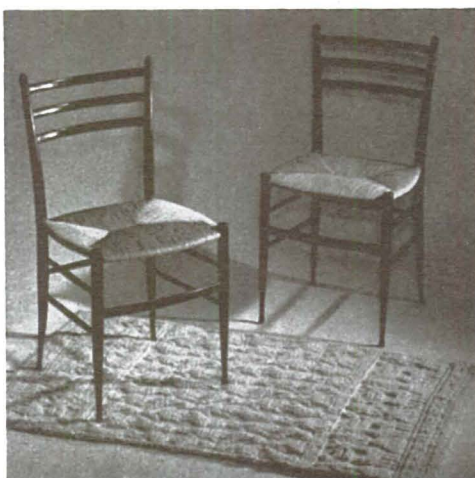
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Black lacquered, hardwood side chair, rush seat, \$15.00 FOB NY in crates of 8 (no packing).

Hand loomed, cream wool rug, 24" x 40", \$30.00

Architects etc: request discounts and catalog.

WALDRON ASSOCIATES
218 E. 57 St., New York 22

•(460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also incidental pieces; available through decorators or architects exclusively.

(540) Tappan-Keal: Brochure well designed line contemporary California furniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of best West Coast lines; price lists included.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

•(323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

(571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs, side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and accessories; excellent presentation of products by one of oldest national manufacturers.

HARDWARE AND FIXTURES

•(589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1½" to 1-15"; easily installed by notching stile; five surface finishes available; merit specified in all current CSHouses.

•(393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

•(561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

•(366) Grant Pulley & Hardware Company: Data one of best lines slid-

ing door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

•(565) Mitchell-White & Company—Modern design Brake-O-Matic door check for use in the best homes, finest hotels and offices, write for literature.

•(325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

•(408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

•(326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

HEATING & AIR CONDITIONING

•(381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service. (Unable to service inquiries from other areas.)

•(77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Buyers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(572) Philip Carey Manufacturing Company: Brochure Careyduct all asbestos air conduit for heating, ventilating, air conditioning; is both conduit and insulation; hushes fan noises, permits higher air velocity due to flush joints; easily installed, economical; worth study.

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59½" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(509) The Firan Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece die-formed aluminum alloy reflector; well engineered, designed; worth investigation; uses convection flow of air.

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26½" deep overall; dual



ceramic design



these pieces may be ordered in any color
to harmonize and complement interior design.
ceramic bowls, ashtrays and accessories available.
lamps begin at 25.00 retail.



tony hill ceramics

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Photographed by Gilbert Olmstead

• 142

Put this "DEAD SPACE" to work



Specify a WESIX CORNER CABINET Electric Water Heater

There's extra space without extra square feet when you specify a Wesix corner cabinet electric water heater. Here's how it economizes on floor area, offers more work surface in kitchen and saves water heating costs.

1. Utilizes "dead space" in kitchen corner.
2. Top of heater offers additional work surface.
3. Eliminates need of closet or recess to house heater.
4. Ideal for homes without basement.
5. Saves water heating dollars. Requires shorter pipe run for hot water delivery to taps.

Range, washing machine or movable cabinets should be placed on one side of water heater to provide accessibility. 50 gal. capacity. Approx. 36" high, 30" wide, 25" deep. Extra heavy insulation keeps top cool. Available with double heating element. Also table top and round Wesix automatic electric water heaters.

Ask why - more buy

WESIX

For full information Write Department A

WESIX ELECTRIC HEATER CO.
390 First Street • San Francisco 5

San Francisco Portland Seattle Los Angeles Chicago Huntsville, Ala

models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

• (541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific door, dual register furnaces, suspended units, duct furnaces.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 $\frac{3}{8}$ "x9 $\frac{3}{8}$ "; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglass evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (647) Radiant Heat Engineering, Inc.: Brochures and folders complete radiant heating engineering and installation service in Southern California; firm thoroughly experienced by many major installations, now installing radiant heating CSHouses Numbers 8, 9; good source of information.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(511) Surface Combustion Corporation: Twenty-six pages of specifications

for Janitrol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

(490) H. A. Thursh & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.

(648) Trade-Wind Motorfans, Inc.: Folders Trade-Wind small room ventilator that installs in the ceiling; easily cleaned blower, totally enclosed motor, quiet air inlet, partition keeps greasy air from motor; built-in conduit box, plug-in receptacle; includes hood of good design over stove when used in kitchen.

(649) Trane Company: Fifty-four page brochure "Merely a Matter of Air" featuring Untrane air conditioning for multi-room buildings; one of the best presentations of air conditioning; good descriptive, technical matter, well illustrated with drawings; simply written; worth having.

(543) Utility Appliance Corporation: Brochure Utility evaporative air cooler; cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

• (544) Utility Appliance Corporation: Brochure Utility forced air furnace, gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.

• (545) Utility Appliance Corporation: Brochure Utility Wall-o-amtic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

(546) Acoustical Materials Association: New brochures on sound absorption coefficients of architectural acoustical materials and theory and use of architectural acoustical materials; data-packed, well illustrated; undoubtedly best source of information; worth file space, study.

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(650) Basalt Rock Company, Inc.: Folder for architects, builders on Stretecrete roof and floor slabs, telling what they are, how they are made, and what they will do; well presented material, worth file space.

(651) Basalt Rock Company, Inc.: Literature on application Basalt Cambered Shingle Tile for residential use; shingle made of concrete in wide variety

of blends, colors, textures; produce permanent, firesafe, stormsafe, economical roof.

(573) Philip Carey Manufacturing Company: Brochure specifications Carey built-up roofs; one of best sources roof information, including tables, architectural and construction sketches, application data; good service material by one of oldest national manufacturers

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

(226) Kimberly-Clark Corporation: Home insulation booklet, 12 pages, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general principles home insulation, including radiant heat loss, air stratification and drafts, variable exposures, coolness balance; many other informative features.

(652) Owens-Corning Fiberglas Corporation: Manual, 36 pages, illustrated, to assist architects, engineers, others, to solve problems of heat flow through roof structures; new data derived from field experience; features Fiberglas insulation; extensive charts; good source of information.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

• (97) Simpson Industries: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating decorative tileboard, insulating lath, and roof insulation; combine structural strength with insulating values; well presented installation, specification data; worth investigation.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3 $\frac{1}{2}$ "; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(576) Benjamin Electric Manufacturing Company: Comprehensive bulletin, 28 pages, new louvered ceiling lighting system, featuring Sky-Glo; profusely illustrated, includes architectural drawings, charts, specification tables; installation ideas to aid planning; good data.

• (653) Cannon Electric Development Company: Folder new Cannon colored utility pilot lights for signal, warning, decoration, general illumination applications; from one to four lens on plate $4\frac{1}{2}$ " wide to necessary depth; lens in five colors of unbreakable plastic.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.

(547) Day-Brite Lighting, Inc.: Bulletins 20-A and 20-B recessed troffers; all standard types listed with full technical data, including sketches, tables, installation data, foot-candle intensities charts; also includes information incandescent boxes for flush installation; well worth file space.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(654) Gibson Manufacturing Company: Folder new 6200-6400 louvered fixtures; feature full depth metal louvers, translucent side panels of Polystyrene; finished natural satin aluminum with "hi-baked" white enamel louvers; two or four lights in each fixture.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

• (655) Gotham Lighting Corporation: Brochure (GLC-12) new Gotham Formlite; excellent cone design in four variations; numerous mountings including pin-up and desk type; all stems 18" in length; satin aluminum finish over which is applied baked heat-proof lacquer; special made to order applications suggested; this is a must for files all contemporary designers, architects.

(583-B) Gotham Lighting Corporation: Brochure, catalogue one of best lines contemporary architectural lighting; clean design, exceptionally wide range fixtures; literature profusely illustrated with full technical data; this material belongs in the files of all contemporary designers, decorators and architects.

• (656) Gotham Lighting Corporation: Brochure (GLC-10) 7 Streamlites, 13 Downlites, 6 Fluor-o-Troughs; installation data, lens sizes, wattage, beam distribution information; also merchandising lighting schemes described; issued by one of best manufacturer of contemporary lighting fixtures; well worth having.

• (590) Guardian Light Company: Information Guardian kitchen counter light, 8 or 15 watt fluorescent fixtures for easy installation under top cabinets to flood work areas with indirect light; portable or permanent; sensible product; merit specified for all current CSHouses.

(338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

(462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.

(500) Lighting, Inc.: Series folders, brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spotlighting, flush lighting; profusely illustrated; provides full technical data, prices.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-in readily available.

(657) The Miller Company: New revised edition "Ceilings Unlimited," illustrating and describing Moler fluorescent troffer lighting systems; complete engineering, installation details, illumination performance; good examples of combining light and ceiling equipment; well prepared, worth close study.

(591) Pittsburgh Reflector Company new 52-page catalogue presenting complete line fluorescent luminaires, troffers, strips, accessories, together with companion incandescent equipment; complete section on planned lighting through use combination fluorescent and incandescent; full technical, installation data.

(658) Pressteel Company: Illustrated bulletin (AA2) and catalogue sheets 42 distinctive styles of residential and commercial lighting fixtures, including one of best lines contemporary recessed fixtures; available only through electrical jobbers; this line worth investigating.

• (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting, for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

MISCELLANEOUS

(555) Advance Development Company: Information regarding 102 contemporary homes designed by Gregory Ain and built in greater Los Angeles area; F.H.A. approved; preview June 26.

• (563) American Aerovap, Inc.—a fly killer that gives you positive and continuous protection. Write for literature

WHAT'S HAPPENING ON GUERIN STREET?



Electric Water Heater Row: the 12000 block on Guerin Street.

The same thing that's happening on thousands of other streets . . . owners of new dwellings are choosing *electric water heaters*.

Guerin Street just happens to be a good example. Here, in the 12000 block alone, three different owners are building four 6-unit apartment houses, and *electric water heaters have been specified for all of them*.

Electric water heaters offer many advantages to builders, particularly in two-story buildings. Expensive vent work is eliminated because modern electric water heaters do not require vents. Floor plans can be worked out to the best advantage because electric water heaters can be installed anywhere. And, in addition, owners and tenants are assured of years and years of safe, economical, trouble-free operation.

In your new construction, be sure you consider the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone MIchigan 4211, Station 2637 or write Los Angeles City-Owned Department of Water and Power, 207 South Broadway, Los Angeles 12.

Electricity

SAFE • CLEAN • MODERN

"PENNY WISE - - POUND FOOLISH"

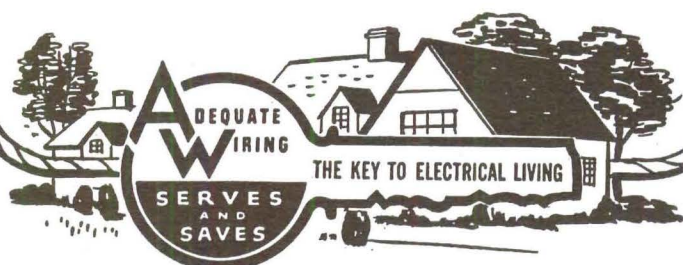
Home owners today demand abundant electrical living—without dread of being limited at some future time in the use of new electrical equipment.

That is why those who try to cut building costs by the installation of poor or inadequate electrical wiring are doomed to disappointment, inconvenience and the ultimate expense of re-wiring.

Prevent such annoyances by advising your clients not to be "Penny Wise—Pound Foolish" where wiring is concerned. Certified Adequate Wiring costs so little more than an inferior wiring job, and it is a lasting guarantee of full enjoyment of electrical living now and in the years ahead.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 MARKET STREET
SAN FRANCISCO 3



• (405) Custom Cast: Information remarkably good andirons of custom design; fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

• (592) The Homer Laughlin China Company: Full color folders Jubilee Dinnerware; simple design, pleasant color selection; simplicity allows accessories to make table settings formal or informal; light in weight; merit specified for CSHouses Numbers 20, 1 and 3.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

MOTION PICTURE EQUIPMENT

• (512) Bell & Howell Company: Brochures, information Filmosound projectors for use in homes, schools, churches, industry; gives full technical information regarding equipment, installations, use, operation; practical, interesting sensible.

PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Amercoat vinyl coating which is a pigmented vinyl resin dispensed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of the best prepared specification books available; belongs in all files. Available to Western readers only.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics,

scientific utilization of energy in color to promote efficiency; authentic study.

(659) Soc-Co Plastic Coating Company: Information Albi-"R" fire retardant paint; reduces fuel contribution from combustibles treated up to 85 per cent, reduces flame spread up to 60 per cent; only fire retardant paint approved by Underwriter's Laboratories; recommended by American Hotel Association; good source of information.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri"; may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

• (585) Davidson Plywood & Lumber Company: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

(660) Formica Insulation Company: Folder new Moonglo Formica pattern, together with small samples showing colors; six colors; pattern has third dimensional depth appearance; is available in all Formica grades, including cigarette proof; good new product, worth investigating.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(42) Kawneer Company: Announcement Bourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (661) United States Plywood Corporation: Brochure, color samples, decorative Micarta, used in CSHouses Numbers 1 and 3; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading color; heat resistant, easy to handle; good for counter tops, fronts, walls, panels; readily available; one of best precoated panel materials.

(574) United States Gypsum Company: Brochure Acoustone Audiotone acoustical tiles; mineral fibers made into lightweight, highly sound absorbent tile form; fire resistant, incombustible, paintability, rodent and vermin resistant; full technical, application data.

(575) United States Gypsum Company: Folder USG Weatherwood decorative insulation; rigid wood fiber board made into predecorated interior wall and ceiling units, either in tile or plank measurements; full data, including tables of heat transmission coefficients.

(577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, design by Dorothy Liches.

• (476) Val-Porter Company: Brochure Acoustipulp plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color; fire resistant, vermin proof, sanitary; about same cost and weight as ordinary plaster; used in CSHouse Number 20.

PLUMBING FIXTURES, ACCESSORIES

• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

• (593) Aldrich Company: Folders, technical data Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; verticle fire-tube unit; full information specifications, dimensions, capacities; merit

specified for radiant heating system CSHouse Number 13.

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, in stallation data.

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

(662) Briggs Manufacturing Company: Information new stainless steel preformed moulding for flattrim built-in fixtures for kitchen and bath; provides watertight seal between linoleum, wood, other top materials; one piece, preformed to fit making it unnecessary to cut, shape; interlocking frame, fastening clamps.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(578) California Shower Door Company: Folder excellent line alumaloy and bronze chrome showerdoors, tub enclosures; simply designed, mechanically good; doors have full-length piano hinges; manufactured, readily available in Northern California.

• (668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-overflow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow; towel bars, wall hung or with legs; merit specified for several CSHouses.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub enclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

(663) Los Angeles Water Softener Company: Brochures, folders Suds-master Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraul-

beautiful...distinctive...practical...

Super-Vent
PATENTED

awning type
windows...

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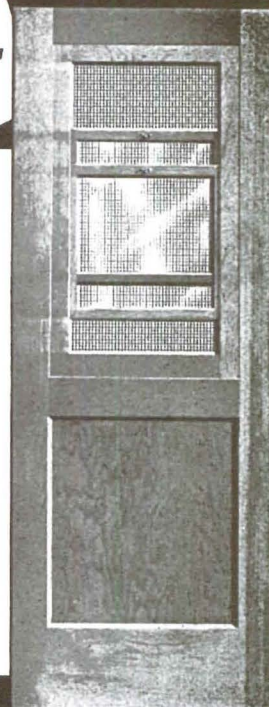
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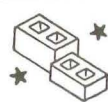
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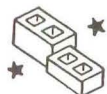
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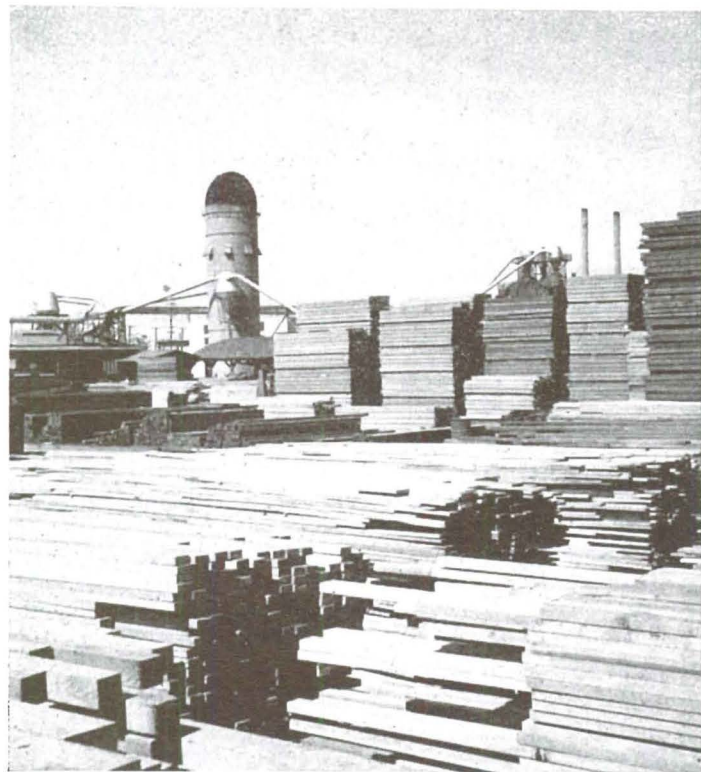
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ic diaphragm which does regenerating; complete information water softening advantages; well worth having.

• (594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

(421) The W. D. O'Morrow Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

• (566) H. B. Salter Mfg. Company: new catalog detailing, Salter-Glauber all brass plumbing fixture-feather-touch-drip proof.

• (595) Tracy Manufacturing Company: Information new de luxe porcelain sink, cabinet unit; added to Tracy line of all-steel cabinets featuring sink in lifetime stainless steel; 54" double drainboard sink top in white, acid resisting porcelain enamel with crumb cup strainer, streamlined spray; under-sink cabinet.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

• (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

• (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CSHouse Number 18.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

ROOFING

(21) Red Cedar Shingle Bureau—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; come with aluminum frame in all sizes for quick installation; good product.

(549) American Structural Products Company: New brochure Insulux Glass Block showing use in schools, hospitals, plants; shows typical installation daylight schools, hospitals, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

(505) Carroll Products Company: Folder new cordless, tapeless venetian blind that fits into window frame; all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats 4 1/2" x 5/8", glass slats 4 1/2" x 7/32" to 1/4"; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including casement, sliding, pivot, store front windows; good source technical information.

• (416) J. Royden Estey & Sons. Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(579) Far-Co Manufacturing, Inc.: Literature well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California made.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522A) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special size; contemporary design.

(664) Glide Windows, Inc.: Attractive brochure new line Glide aluminum windows, doors; one of best, most practical solutions for wide areas of sliding glass; size limited only to size of glass used; full details; this brochure is one of best printed, product equally good.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen in series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, mintons; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 1/2" x 2'

2 1/2" to 5' 7 1/8" x 7' 5 1/4"; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for shutters; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and icatator combination screen and storm doors.

SPECIALTIES

• (551) B B & C Manufacturing Company: Brochure Johnson Safety Vault, steel safes for floor or wall installations in houses, apartments, offices, varying sizes, pick-proof key or combination locks; insulated or non-insulated; merit specified for all CSHouses current.

(665) Basalt Rock Company, Inc.: Information, facts for architects, builders on Basaltite light weight concrete masonry building units for residential, commercial industrial construction.

• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, waterproof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

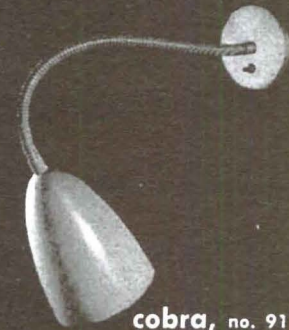
• (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

• (223) Federal Industries, Inc.: Folder Electronic Serviceman, positive-acting garage door operator; opens, closes garage doors by radio wave by means of miniature transmitter in car; works on either canopy type or overhead type of door; merit specified for CSHouses 3, 6.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (597) Hawk House: Folder, information Hawk Barbecue-Brazier; one of oldest cooking devices given modern functional application; 24" and 36" models permitting cooking over open fire indoors or out; amounts to portable fireplace combined with incidental cooking facilities; merit specified for all CSHouses.

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WALL FINISH has been

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THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE
arts & architecture

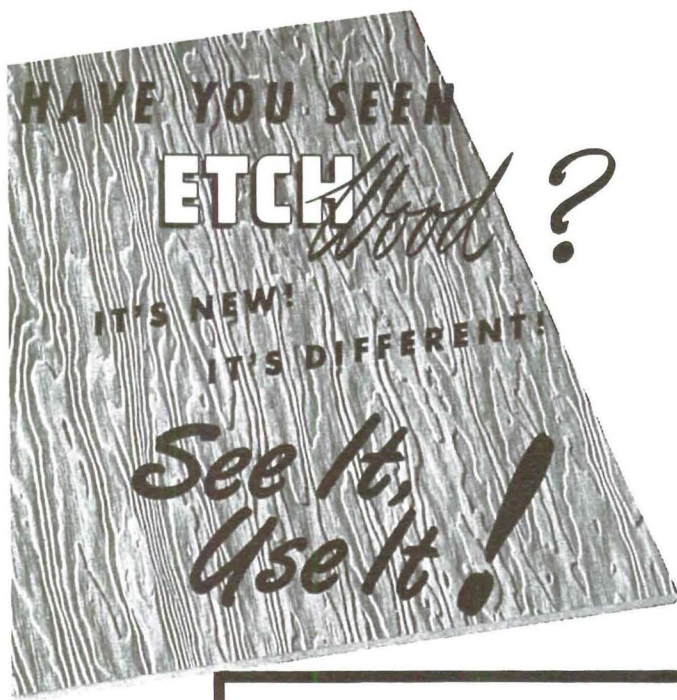
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•(598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought crystal glassware, featuring simple, well designed New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

•(7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

•(51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages. Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

•(378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

•(467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping, sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

•(599) The Nurre Companies, Inc.: Twenty-page catalogue Nurre Mirrors, "Living Pictures;" wide range standard sizes and patterns, including good modern items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

•(524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

•(596) Frank L. Pollard Company: Folders, information Polly-Matic automatic aluminum indoor-or-outdoor

clothes dryer; aluminum lines revolve overhead for easy access; arms designed like aircraft ribbing for strength stiffness, requires practically no floor, ground space; merit specified for CSHouses 1, 3, 6 and 13.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglas with thermosetting resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or out, structural or decorative; comes in colors; remarkable product.

•(396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

•(522B) Superior Accessory Company: Brochure new Rite-a-Note doorway accessory; note pad, pencil concealed in brass case mounted in doorway; when cover is lifted to write note "hello" tab clicks up to leave indication note is there when cover is closed again; well designed.

•(441) Tropicraft: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(581) United States Gypsum Company: Folder technical information 2" solid Rocklath and plaster partition; studless, non-loadbearing partition; fireproof, lightweight, space saving; installation methods, tables, detail sketches; specifications.

(582) United States Gypsum Company: Brochure USG Trusteel hollow partition studs for non-loadbearing fireproof partitions; permits concealment of pipes, conduits, ducts, etc.; lightweight, fireproof, strong; adjustable height; full technical data, including tables, sketches and specifications.

(525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine moldings.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation —Technical brochure, 24 pages, on Ceco open web steel joists, giving construction detail, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.



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(552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, finishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

• (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, includes full color photographs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types accessories available; layout table for glass block panels based on modular coordination.

(456) Stained Shingle & Shake Association: Informative material use and advantages stained shingles and shakes; can be effectively used in contemporary design; provide interesting colors, texture.

(397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-

producer of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

WALL COVERINGS

(530) Imperial Paper & Color Corporation: Good 24-page Color Harmonizer booklet explaining in detail how to obtain room color harmony; contains eight color harmonizing charts with full instructions for effective use; one of best sources of information; requires 25 cents in stamps to obtain copy.

• (666) Inez Croom, Inc.: Information on one of best lines of contemporary wallpapers done by silk screen process.

(556) Laverne Originals, Inc.: Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this products merits appraisal.

• (667) Timbertone Decorative Company, Inc.: Information Timbertone Structural Veneer Papers for decorative uses; heavy kraft paper, stained and finished, applied paper hanging manner; wide variety of wood patterns and colors; easy to handle, clean; flexible, comes in rolls; good product; merit specified CSHouse Program.

MUSIC

continued from page 21

counterpoint overleap itself into confusion? Only one such criticism is made, the ending of Beethoven's **Fifth Symphony**, the string of freight cars banging and bumping to a stop. To say that this is a primitive means is not sufficient; it is anything but primitive, it is extremely sophisticated. It is a device taken for granted. Beethoven's piano sonatas, quartets, and concertos are evidence of his ability to cease upon the exact, last, functional note. Why here and at the end of his **Seventh Symphony** did Beethoven allow the creative process to cease before he had brought his great work to a stop? Or is it that any other process would not have been so damnably effective!

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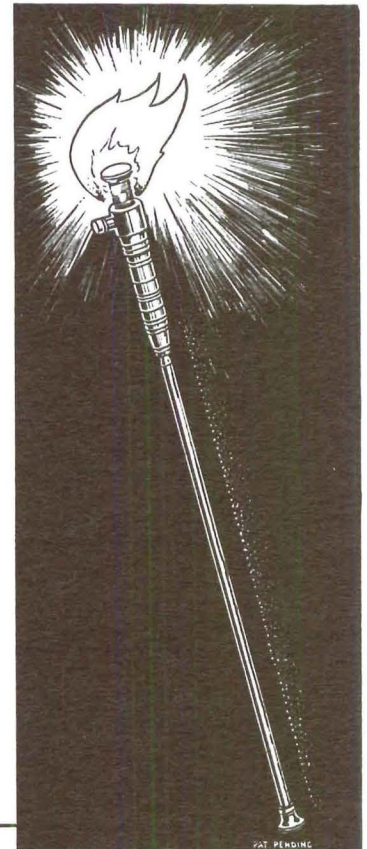
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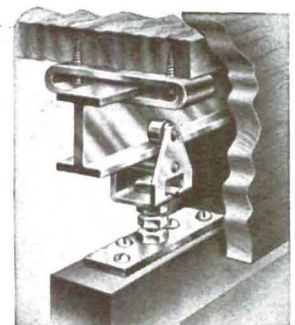
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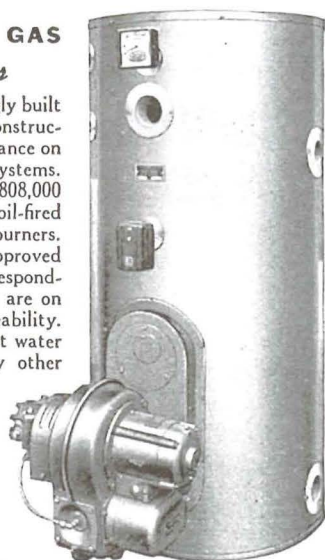


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A merit specified Aldrich Series B, Model 225 WC Boiler-Burner is being used to supply hot water for the radiant heating system in Case Study House No. 13, South Pasadena, Calif. Richard J. Neutra, Architect.

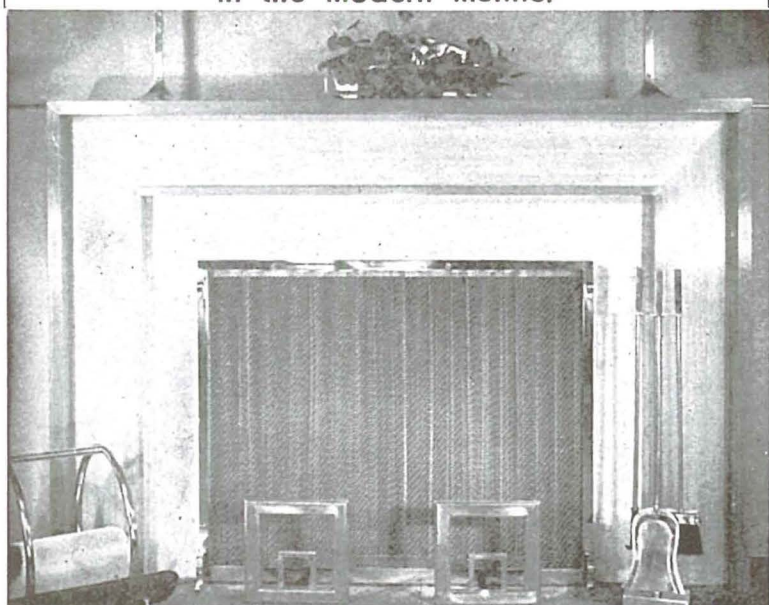


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CASE STUDY HOUSE #20

continued from page 38

The bedroom wing has ample hall closets and a little dressing room with an additional washbowl for the mother.

Throughout the house a good deal of natural wood of variation in grain, color, and finish has been used, as this may reduce later redecorating costs. There is blond birchwood in bedrooms; contrasting with it, there is walnut in hall, dressing room, and even in certain areas of the kitchen to counter-balance the enamel finish of shop-fabricated kitchen equipment. In living quarters, which have bilateral light influx—a continuous high ribbon of east windows, and a broad glass front to the west—two woods have been used: natural, somewhat reddish Costa Rica mahogany in the dining area and light, figured elm from the entrance to the fireplace at the southerly end wall. Concealed cove lighting along the easterly window front, ceiling-recessed, practically unnoticeable optical units over sitting corner and dining table, a translucently closed light trough in the westerly roof overhang add illuminative interest and permit significant modifications of the lighting scheme for different usages. The quality of sliding door equipment in living quarters, the hardware of a louvered glass window in the kitchen, or of wardrobe doors in bedrooms, are as important as the color of the slate paving and even the selection of a suitable pine tree to grow up along the prominent brick masonry of the fireplace flue—all beauty and utility, the whole and the detail must be fused and integrated to make successful even a simple, two-bedroom house. It is one of the great problems of our day.

THE PERPLEXED EYE

continued from page 24

porary painters are intensely concerned with configurational problems, and, since many spectators lack the visual agility to follow configuration as such, the artist has been alienated from his audience. Certain carping critics have noisily decried this tendency to "abstract" art, an abused (and abusive) term frequently used but seldom defined. Yet abstract art, which communicates through configuration, has been widely practiced in various cultures and periods of history. The dissenting critics evidently lack competence and responsiveness in their own field.

Healthy art habits imply the ability to shift attention from the demands of one situation to those of another. In looking at an artwork, we cannot rigidly key our responses to any single way of perceiving, but must shift emphasis from one level to another as the situation changes. Thus an El Greco painting provides intricate configuration, induces religious feeling in the spectator, and communicates the painter's belief in that religion. It is important to note that when imagery and structure have been integrated successfully, as in an El Greco, the spectator does not have to accept the artist's beliefs in order to experience the feelings which that belief has generated.

When the observer, no matter how skilled, has to shift dextrously back and forth between these various kinds of responses, his eye needs time to grasp all the visual and psychological connotations. Since several factors have entered into the construction of an artwork, many an artist has been verbally routed by the question, "but what does it mean?" At such times the artist can retire to one of two previously fortified positions. Either he clumsily evades the problem, appearing to be an inarticulate instrument with little conscious control of his creative efforts, or he becomes aggressively hostile, dismissing the inquirer as an esthetic illiterate. Even though the artist attempts to explain what he has done, the answer to what the work "means" usually remains obscure. The fault, if one can call it a fault, conceals itself in a semantic confusion, in the insistent and elusive use of the word "meaning." If we insist upon asking the meaning of art, we have the prior obligation to know just what we mean by the question.

This obsessive preoccupation with "meaning" gives many discussions of art a peculiarly heated, cloudy and faintly rancid quality not unlike the steam in a Turkish bath. These discussions are usually based on a premise that is rarely exposed, on the implied necessity for an artwork to have a verbal equivalent. Yet a statement about a visual image, apprehended in its full nakedness, can never be the equivalent of that naked image itself. If we are to give the work of art some verbal meaning, place it in some order of values, then we must depend upon just such unreliable statements. Of course, one can discuss the arts, in fact, feel compelled to do so! We can do so most profitably by adhering to the experience as experience and we can accomplish this by restating

the question and asking, "In what way is this work meaningful?" We have shifted the demand for a neat verbal equivalent into an inquiry into the observer's own perceptions. The artists incorporate elements of the life around him in his work, but he does it by a kind of osmosis; the medium that he employs acts as a filtering membrane. Consequently the visual result achieves a unique character, at once bound to the initiating experience yet qualitatively removed from it. To illustrate this creative osmosis, let us consider Impressionist painting, now fully acceptable but perplexing to the spectators of that time. The Impressionists lived in a period when important discoveries were being made in the field of light. Creatively alert, the painters gained a new, penetrating perception of the ways in which light diffuses form and color. The logic of these scientific concepts was rigorously imposed, but was applied as pigment on canvas in terms of **organized vision**. Impressionist paintings, then, are not laboratory demonstrations of a theory of light but have introduced forms that became possible by understanding the theory. These paintings are **meaningful** if the eye is gratified by the qualitative perception of forms, colors, space and light, and if it follows the configuration in which these elements have been organized.

The concern with meaningfulness, instead of meaning, does not canonize "art for art's sake," a rhetorical slogan useful only as invective. Just as the artist cannot help incorporating some phase of the life around him, the spectator brings to his vision the whole gamut of experience outside the act of perception. That act, in turn, frequently modifies the observer's response to non-art situations, and it is in this locus that we can discuss the "meaning" of art. Unfortunately, the significance of the art experience in the life of an individual rarely can be plotted in advance. The spectators, being humanly variable, do not respond alike nor have similar personality needs. Furthermore, it is doubtful if the same observer responds successively in exactly the same way to the same visual stimulus. The more complex the artwork, the more is the spectator likely to discover additional facets with each examination and the less likely is he to locate a fixed "meaning" in his experience.

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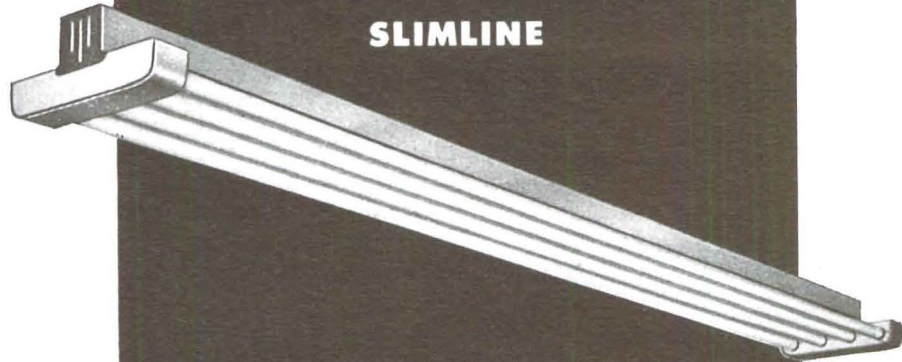
Psychologically, the spectator commands the arsenal of responses discussed here, and perceptually that is about all he has been able to do as long as men have looked at works of art. When these responses become intuitively skillful and tempered by critical discrimination, the observer enjoys those rewarding satisfactions peculiar to the visual arts. Then the eye, no longer perplexed, realizes its full potential.

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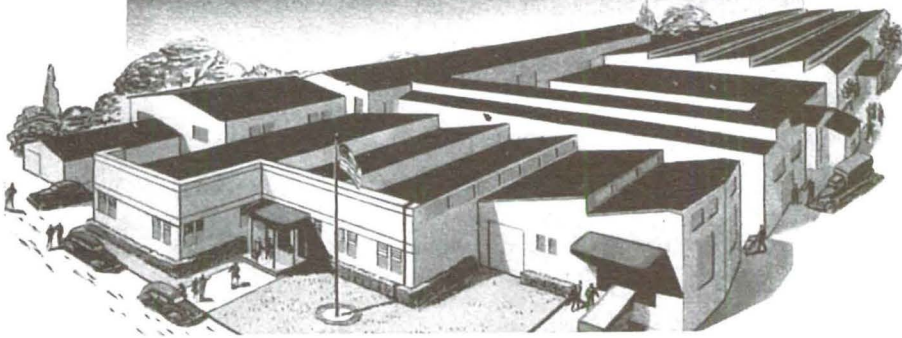


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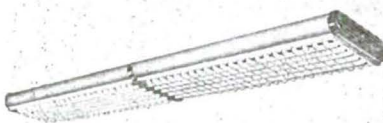
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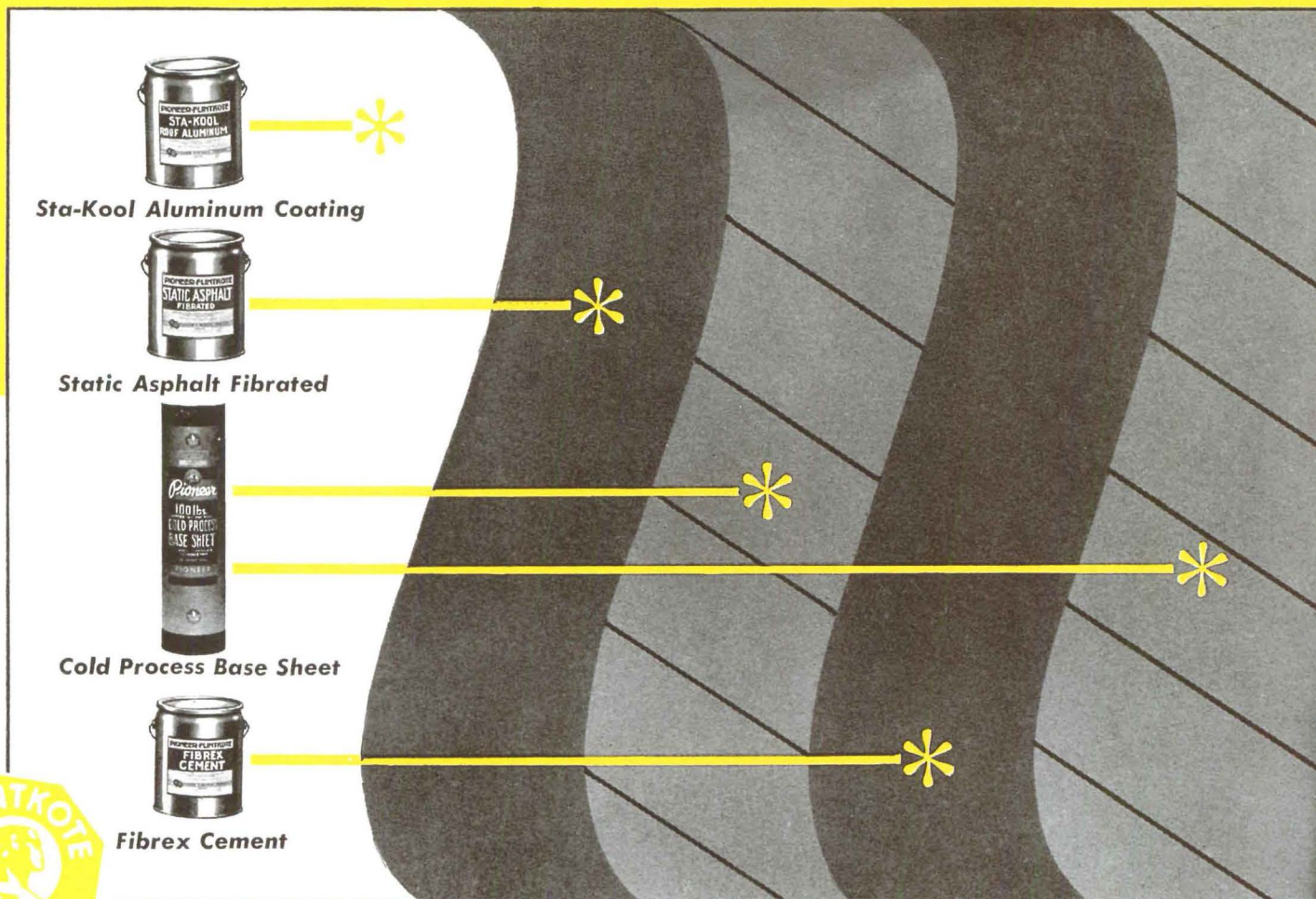
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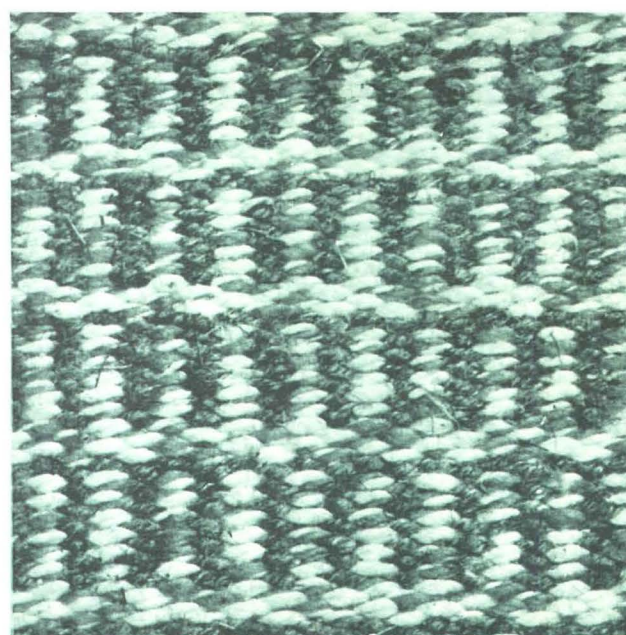
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