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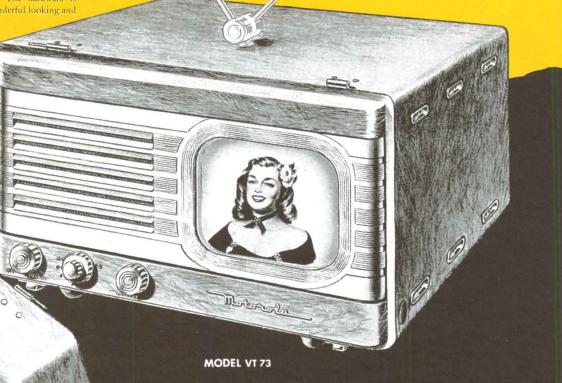


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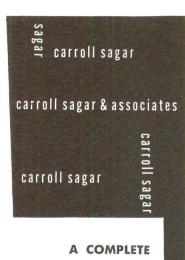
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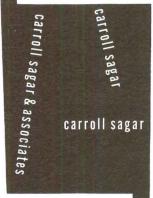
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### ART

E. BOYD

In seeing the pictures from the Kaiser-Friedrich Museum in Berlin, we are reminded of the evergreen topic of the relative position of the old masters to modern art. As a matter of fact the Berlin paintings emphasize the truism that no matter how far afield the art of our age seems to have strayed it is, and will continue to be, indebted to, and motivated by, the past. Circumstances of a new industrial age during the previous century placed the Prussian royal family in a position to be able to compete in world art markets with British and American art collectors. As a result each painting in the Kaiser-Friedrich Museum is a fine one of its kind. In such examples the basic traits that are part of the deep undercurrent of creative art are more plainly visible than in lesser specimens, even if by the same painters.

Students today are taught that Courbet, or Corot, Delacroix or David and Ingres, were the founders of modern painting. Among these pictures from Berlin are several that might have been painted by one of these; for instance, a 16th century Caravaggio is only distinguishable from an Ingres by its robust bad taste; a Bernardo Strozzi is much like the studies in form painted 200 years later by Corot and Courbet. The Los Angeles County Museum owns another Strozzi canvas, equally handsome in solidity and in textures that were to be echoed later in the flesh tones of Manet. Thus we see that our "founders" were themselves reworking older experiments in the idiom of their day.

A portrait by Baldung Grün, a German painter who died in 1545, forcibly reminds us of the vision of Ivan Albright. Both painters are as passionately concerned with qualities of surface irrespective of importance, and have the same respect for insignificance and ugliness as for their opposites. The shrewd, executive, middleaged features of Baldung Grün's sitter are presented with the same degree of accent as are his holiday clothes of fur, brocade and seed pearls. In the permanent collection of the Los Angeles County Museum is a small picture also attributed to Baldung Grün, a Virgin with Angels. At first glance the naively indicated interior, marzipan cherubs, and red and white color scheme suggest a folk art Valentine. But the treatment of the Madonna whose pose symbolizes the act of parturition—perhaps less attractively than Piero della Francesco's more famous version—the physical, female pain upon her face, tie this painter into the thinking of today as it is expressed by Albright and Rene Magritte, seen here recently at the Copley Galleries.

Of portrait painters some of the greatest are included; Botticelli, Bronzino, Giorgione, Hals, Lotto, Mantegna, Rembrandt and Titian among others. It is not as a record of celebrities, or of costume, that their work most concerns us, but the testimony that their subjects were, not strange dead creatures, but people just like ourselves. The personalities of these individuals are legible to us in their portraits. Once they had a hair cut and a new suit these men in puffy doublets and quaint hats would look quite natural driving our cars or sitting at a desk with two telephones. We do not need to be told which of the models were statesmen or successful merchants and which were the mystics and art collectors, it is written on their faces. Psychic interpretations by our contemporary painters are often expressed by external symbols but the necessity for this expression of the painter's insight, in addition to rendering the likeness commissioned by his sitter, remains constant among creative artists.

Small interior scenes by Dutch and Flemish painters are exquisite, within them all is clean, rich and cozy, a world that probably never quite happened, but which was pictured as the painter and his patron would desire it. Vermeer needs no introduction, his welldressed, wellfed models, forever immobilized in the act of putting on a necklace, drinking, or just sitting, are seen like reflections in a Venetian glass mirror, through mysterious cool half light. Ter Borch and De Hooch, contemporaries of Vermeer, took more interest than he in the material possessions of their customers, in textures of stuffs and bibelots of value. The two pictures, the "Card Party," by Ter Borch, and "Interior With a Lady Seated" by De Hooch, in the County Museum's collection, are

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



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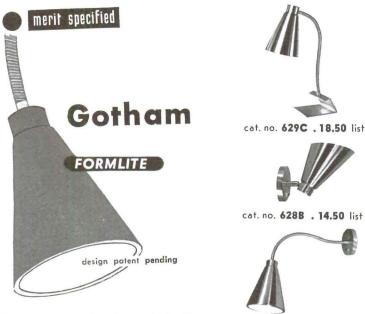
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quite as fine as the Berlin examples by these painters. The opportunity to measure the quality of paintings owned here with important, comparable ones from the old world, is rare. In the case of these two, and the richly dignified Still Life by Willem Kalf, also owned by the Los Angeles County Museum, the California owned paintings meet the test of comparison very well. Of great religious painters there are many; Bellini, Burgkmair, Durer, Martini, 2 Memlings, Memmi, 2 Raphaels, Cosimo Tura, Van Eyck and Van Der Weyden—and more. Least seen in this country are paintings by the French painters, Fouquet, De La Tour, and Chardin, whose cool rationalism and unpretentious dignity were as consistently national as the restatement of classical romanticism by Poussin, Lorrain and Watteau in their respective manners, or the more recent redefinition of light and space by Renoir and Cezanne.

The fragile condition of some of the Berlin pictures has made it necessary to withdraw some of them during the museum tour of the United States. It is quite possible that some of the examples mentioned here have not been seen in Los Angeles, but as the replacements were drawn from the same collection the quality of the whole did not suffer. The scrupulous precautionary measures taken by army officials and museum experts in charge of the show were in striking contrast to the treatment of the same priceless pictures by their nominal owners, the Nazis. These first swapped some of the collection among other museums and themselves, then hastily trucked the "cream" into damp mine tunnels with tons of other valuables for protection against mass air raids. The work of the American MFA&A, (Monuments, Fine Arts and Archives), section of our army was magnificent—an innovation among war techniques. The story of this organized salvage is told by the director of the California Palace of the Legion of Honor at San Francisco, in his "Salt Mines and Castles." The author, Thomas Carr Howe, was an active member of this section. In the long view of history the fate of great art has been decided by the rule: "To the Victor Belong the Spoils." The acquisition of loot as the aftermath of war was as customary as the attendant starvation of the conquered. That we are obligating ourselves to the responsibilities of feeding the hungry enemy, and also of returning the treasures of the vanquished indicates some progress in our historic

To anyone who regards the collective art of the past as a source rather than as an end a recent round-table discussion at the Modern Institute of Art in Beverly Hills was pertinent. The topic was the art of the future—the speakers, two painters, Biberman and Zorthian, the art critic Kenneth Ross, and curator of contemporary art James Byrnes—the audience was mainly of practicising artists. The speakers side-stepped the pitfalls of the program title and discussed present trends as they saw them, ending with relatively similar agreement as to the future. It was tentatively implied that the abstract art of today is a healthy and valuable phase, that it may last for another generation, and that it will never be completely accepted by the lay public nor will it permanently replace naturalism as a major art form. So essentially conservative a conclusion, based upon historical and logical observation, was not acceptable to all of the audience.

To this listener the use of the term abstract seemed arbitrarily limited, apparently to describe non-representational art of the past 25 years. It was more specifically defined by Mr. Biberman as the abstraction of the essentials of form. That it is just as often a presentation of intangible concepts was not suggested. The current display at the Modern Institute at that time, of ceramics, textiles, ceremonial objects and figurines from primitive cultures of several thousand years had one common factor; each object was an abstraction either of form or concept. In each the abstract

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treatment was deliberate, no matter what were the differences of age, material or geographic origin. This testimony of man's perennial use of abstraction was not, apparently, connected with the immediate phases of the same process during the round table discussion.

The recent "forum" on modern painting in a popular magazine was quoted apropos of a current awareness, among artists and public, of triteness, or thinness, in material and treatment, with its recommendation that artists turn to political or religious themes in order to revitalize their work. The comment of Mr. Ross was that if an artist does whatever he feels he must do and does it as well as he possibly can, no matter what his subject, the quality of art will take care of itself. This broadly humanistic view gives the greatest freedom both to artist and public, in their respective roles of creator and spectator, and could very well be broadcast. A predicted return to the old masters was interpreted, by a part of the audience, as the abandonment of invention and the resumption of copying Rembrandt. This construction of the phrase did not seem meant to be funny. The principle of return in the sense of a re-examination of the work of the past from our viewpoint is not new but is undeniably valuable. The artists who state that art began with Cezanne—and some of them do so are starving their creative potentialities, they are throwing away the sum total of their heritage to laboriously begin from scratch. The average man uses the gadgets already made in his daily life, he may improve on them but he doesn't throw them away and insist on using only what he has himself hacked from wood and bone. Each painter can hardly expect to toss out the hardwon experience of the past and begin all over, a tiny pioneer. The human eye does not change physically within our measurement of time but the spirit that looks out of it changes with the centuries. Our evaluation of Greek sculptures are quite different from that of the Renaissance when artists then living were so much affected by the excavation of classic sculptures. It is equally different from the evaluations of the same examples by baroque architects and Victorian aesthetes. Each period sees what is adaptable to its own uses. Twentieth century artists have appropriated as much of primitive art as could be absorbed within the framework of their problems. Such integrations have always been stamped with the thinking of the adaptors and were in no sense copying. The wave of reference to pre-Columbian art among Mexican painters is already an old story, the invigorating results are evident and good. A smaller straw in the wind, the adaption of Renaissance techniques by Le Brun, Berman and Warshaw, is also familiar and has strengthened the work of these men, none of whom may be called imitative.

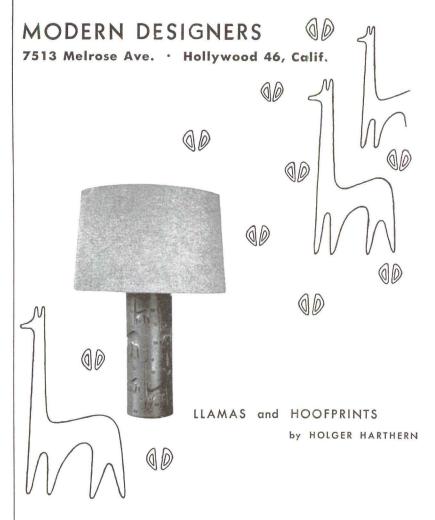
The dead past is a cliche. Men made the past and vanished. The material remains of men have shaped us; so long as these remains exert their force the past is not dead. Modern methods have led to the reworking of old mines and even tailings; old scrap iron is essential for new steel; in the same way the past is a vast quarry from which we, with fresh approach and new requirements, can find whatever we need to incorporate with our own concepts.

There is a new book, just out, by Walter Pach; "The Art Museum In America." Begun as a covering handbook for our museums it is much more than that. Reviewing the growth of a century in this field, which here means from almost nothing, Pach surveys the contents of the museums, how they are displayed and the aims, if any, of these institutions. He has done what he has advocated for 25 years, treated the great arts of antiquity, of Christianity, of primitive peoples, of pre-Columbian America, and modern art, all in relation to one and another. This means that he has of course included the collections in ethnologic and natural history museums



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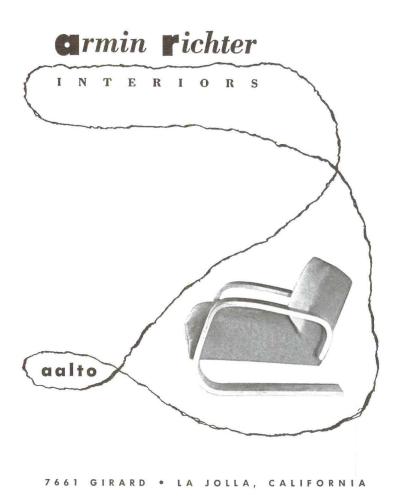
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with those of the fine arts—the physical rearrangement of the actual material on the same lines is much to be desired. It has already taken place in some institutions, as it was recently shown by Dr. Karl With, director of the Modern Institute in Beverly Hills, for instance. Dr. With arranged a display of Miro and Klee with Coptic tapestries and tapa cloth, with provocatively fresh results. Walter Pach's mature, dispassionate appreciation of the interplay of great art through time is one of his most important qualities. He is probably the greatest living American art critic, to read this new volume is about the best introduction to the pictures from the Kaiser-Friedrich Museum we can imagine.

### CINEMA

ROBERT JOSEPH

One quarter of the applicants at State Unemployment Offices in the Los Angeles Area were employed in the motion picture industry in their last jobs. State estimates indicate that the motion picture industry now employs one-third of its normal complement of artists, craftsmen and technicians. From a normal production schedule of an average of forty five pictures in weekly production, the figure as of February 1 dropped to nineteen films before the cameras, of which three were being produced abroad. There are ample statistics to prove that Hollywood is in the doldrums, that the film industry faces a sizeable crisis—indeed, a crisis commensurate with the one which it faced in 1932 when studio executives asked all employees to voluntarily accept a 50% wage cut. Hollywood, which lives on half-promises and speculation, which operates on hearsay and conjecture, and which thrives on gossip and rumor, is more rumor-ridden than a post-war European capital. Official statements, often contradictory, about studio closings and openings, which set the date for full production for the first of any month between now and the end of the year, have put the town on edge. Add to these elements the recent court decision in the Lester Cole case; statements by Ellis Arnall, the new spokesman for independent producers; the behind-the-scene struggle for control of the television field by radio networks and the wholesale dumping on the Hollywood literary scene by studios of hundreds of screenplays—all these factors and more have conspired to add to the current tension.

Yet, despite these indeterminates and the slow mist of misfortune which seems to be enveloping the industry, there are those who are hopeful of the industry's chances. There are some happy factors: the apparent quiessence of the Motion Picture Alliance for the Preservation of American Ideals, an organization founded to purge the industry of its heterodoxical personalities; the recent creation of the Motion Picture Council, an all-front, all-purpose organization, founded to 'resell' the industry to the public; the relative hush on what used to be a lively internecine labor front —these are some of the happier manifestations that the industry will come back and that the public may expect improved film fare. To understand what Hollywood is and how it functions requires the special knowledge of an economo-esthete-technician, a combination of a business man, a creative artist and craftsman, plus the incisive mind of a combined Suetonius-Darwin. Such an individual might pass easy judgment on what the motion picture industry is and how it operates. In general terms, however, it is easier to show with clarity what Hollywood lacks. The three basic lacks of Hollywood explain much of what the industry is and how it functions.

There is first in Hollywood an obvious and appalling lack of political maturity in management circles as well as in labor. Hollywood has always been an eager beaver for political causes of

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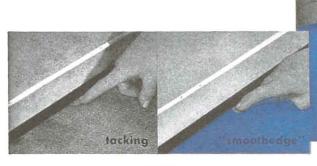
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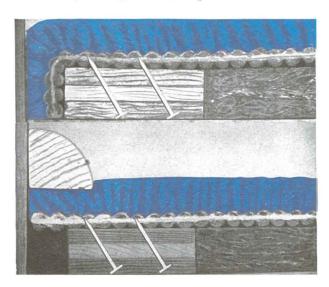
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the right, center and left. Hollywood is inevitably called upon to fete a Vice President, a Southern rabble-rouser, an investigating Congressman, a grassroots spellbinder, a cross roads postmaster, and any man with a cause no more nor less objectionable than anti-vivisection. And the stars, directors, writers, producers and others will give their name, their time, their services and their money for any kind of political hoopla without a clear realization of what it is they are backing, and, without realizing the necessity for political repayment—primarily in terms of favorable legislation, and secondarily, in insisting on the usual political emoluments and the right to make local or national political decisions in concert with the political representative. Hollywood has not learned the basic lesson of the war clubhouse that you work for the Boss for a Christmas basket; and he works for you for the vote. A second lack is that of the basic misunderstanding by Hollywood labor of trade union thinking, trade union strategy and trade union action. First, writers, directors and other white-collar craftsmen abhor timeclocks and abhor the notion that they are labor, and that they have some connection with the UAW riveter, the ILGWU machine operator or the NMU fire-tender. Second, in the political sphere Hollywood labor unions are notorious backers of the wrong political candidates. In the Hollywood and Beverly Hills precincts, the Hollywood studio worker sent Taft-Hartley proponents to the Eightieth Congress. Third, some guilds and unions find themselves debilitated because of excessive extra-curricular non-labor activities which take them far afield and perilously near the Party line, and this, too, has often served to either alienate or bore the rank and file. But in general terms, much of Hollywood labor's labor apathy is the result of an almost complete absence of trade union education among trade unionists—and this, in turn, has resulted in intramural strife, strikes, work-stoppages, and all that jurisdictional disputes connote.

Finally, Hollywood has suffered within the last year or two because of the lack of ideas and reality in its current motion picture output. The apparent predilection of film reviewers for foreign pictures—their titles are legion—does not show, as some film trade papers would have its readers believe, either critical per-

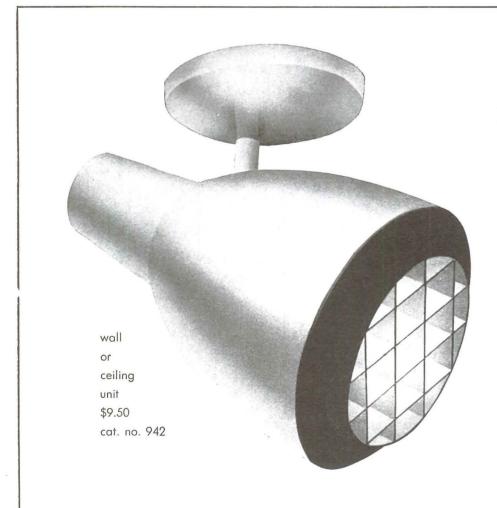
versity or a lack of patriotism: these foreign films better fulfill the elementary requirements of a motion picture because they express current problems in filmic terms with universality and realism. The absence of content and realism is a result of management's current decision to avoid controversy, pressure and investigation. And it is a noteworthy and somewhat discomforting fact that of all American industries—including press, theater and radio—the motion picture industry is the one least sensitive to consumer pressure, and the most subject to pressure from non-industry sources: Congress; censorship boards, self-appointed guardians of American morality; religious lobbies; and numberless organizations devoted to defending womanhood, the home, and our minds.

Notes & Comments "Red Canyon" is a good out-of-doors western with lots of color, well used and not too garish. There's a horse-race, but not as objectionable as film horseraces go. And there are some refreshing performances by Ann Blyth and Howard Duff and John McIntire, who gives one of those rare, stand-out performances that often makes an otherwise average picture worth sitting through. . . . Recommended reading the January 31 special issue of "New Republic," which the writer edited, and which is a thoughtful and thorough analysis of the motion picture industry in the economic, political and creative spheres, with pieces by Lewis Milestone, Ernest Pascal, Kenneth MacGowan and others. . . . Stay away from "Lucky Stiff" which is not as good as its title, and "The Bribe" which is heavily cast and lightly written and directed. "Red Shoes" is, of course, recommended, and "Red Pony" is another John Steinbeck picture worth seeing.

### MUSIC

PETER YATES

MUSIC IN THE BAROQUE ERA, from Monteverdi to Bach, by Manfred F. Bukofzer, Professor of Music, the University of California; New York; W. W. Norton & Company, Inc.; 1947.—"The fun-



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419 West 55th Street, New York 19 626 N. Robertson Blvd., Los Angeles 46 damental turn from intervallic to chordal harmony, from prepared to unprepared dissonance, took place around 1600. Dissonances, notably sevenths and ninths, needed no preparation, if justified by affective words. . . . The chromaticism of the earlier madrigal had paved the way for melodic dissonances. . . . " Such is the beginning of modern music as we know it, a music made of harmony, in which the gradual exploration of all consonances by the evolution of the tempered scales and modulation through all the keys put pleasantness, in theory, ahead of expressiveness as the criterion of any tonal combination. During these three centuries the conception of melody itself was subordinated to an increasing appetite for consonance, until a time arrived in the full luxuriance of nineteenth century musicology when no valid definition of melody was any longer possible. Melody had been swallowed up in harmony, and its affective qualities, though still central in the best melodic practice of Schumann and Chopin, had to be rationalized by musicologists as personal aberrations of genius, as phenomena not necessarily valid for correct musical practice. Against these accepted conditions of musical education and normal musical practice, the reappearance during the present century of an art of dissonance has been made to seem arbitrary, unpleasing, and in spite of many strong supporting arguments meaningless.

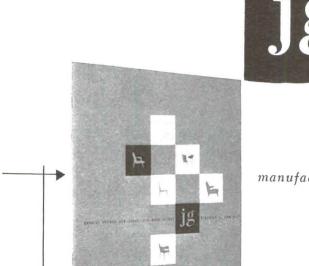
To describe what has happened during the beginning of the twentieth century the previous quotation may be reversed. One may say that the fundamental return from chordal to intervallic harmony, from unprepared (Debussy) to prepared dissonance (Bartok, Schoenberg) took place around 1910. Dissonances, notably sevenths and ninths, having become accepted in theory as harmonies, needed no preparation. . . . The chromaticism of Chopin, Wagner, and Liszt had paved the way for a renewal of true melodic dissonance.

Not many years ago, when Donald Tovey was summarizing with unrivaled art the musical understanding of his lifetime, he was able to dismiss the entire experience of seventeenth century com-

posers as crude and of no interest. Music began for him with the great choral composers of the Renaissance. With Palestrina the dark ages ended, but scarcely had the sun risen upon the daylight era of modern music, that was to endure until the death of Brahms, when suddenly the dawn was again darkened, thick with scudding clouds, that did not break until the sudden emergence of Handel and Sebastian Bach. This opinion, expressed by Tovey with his usual candor, has been the normal opinion of musicologists and certainly of performing musicians and of the general public until very recent time. Because of this opinion the importance of nineteenth century composition was exaggerated to such an extent that the history of music leaped from Palestrina directly over to Bach; Couperin, a full Baroque composer, was regarded as the inventor of rococo style; and Haydn and Mozart, for all their virtues, seemed merely the forerunners of Beethoven and Brahms.

From our present point of view the fallacy of this sporadic notion of musical history can be clearly recognized. The high central period of sixteenth century composition, typified by Palestrina, Vittoria, and Byrd, is seen as the end of an extensive evolution beginning in the by no means insignificant achievements of medieval music. The high period of modern music is seen to be that century and a quarter between the rise of Bach, Couperin, and Handel and the death of Beethoven and Schubert. The low periods are times of dense intellectual confusion and theoretical experiment, during which rules drawn from the conventions of the preceding high period were rigidly expounded and enforced, and consistently violated in creative practice. In this regard the seventeenth century and the century 1825-1925 are alike, no less musical than the intervening high periods but less consistent, times when theory existed upon a plane of argument divorced from art and practical composers devoted themselves to seeking the rewards of popular successes.

To speak of Renaissance music in one period and of Baroque music in the next period involves a contradiction in terms: so used



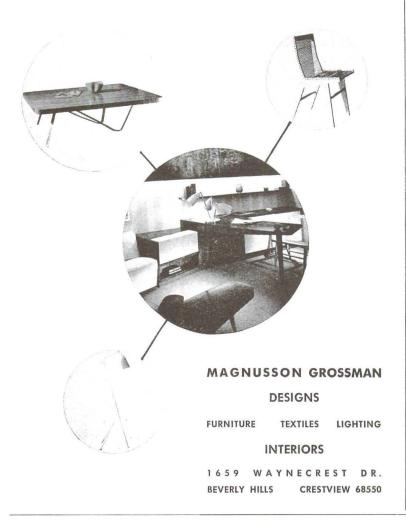
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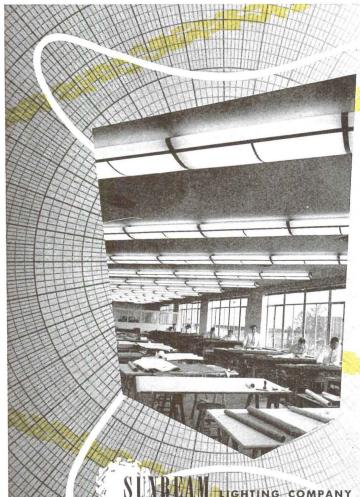
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the names are convenient handles. One might better divide the two periods by calling one of them expressive and the other affective. Expressive music is the voice of the emotions, their musical abstraction like the mass, the drama; affective music explicitly describes the emotions, characterizes them in the idiom of individuals. So understood the change from Renaissance-expressive to Baroque-affective music becomes plain, paralleling the counterchange from Romantic-affective to Twentieth-Century-expressive music. To understand the Romantic-affective in its relationship to Twentieth-Century-expressive music one will be well advised to study the earlier contrary relationship. And this comparison has been notably enlivened and made easier by the inclusive volume, Music in the Baroque Era, written by Manfred Bukofzer and published by Norton.

Although the terms expressive and affective lend themselves to clarifying the distinction between the Renaissance and Baroque periods of music, they do not assert the important continuities. From the versets of Cabezon and the fantasies of Gibbons to the polyphony of Bach, the finale of Mozart's Jupiter Symphony, the fugues of Beethoven, the passacaglia of Brahm's Fourth Symphony, expressive music continues its unchanging purpose. As early as Machault and as late as Schoenberg's Pierrot Lunaire affective music continues its idiosyncratic effort. In truth music wavers like any art in emphasis but not in determination to embody in one medium all sorts of content.

The breakdown of the objective formal conception of Renaissance music into the multitude of subjective formalistic styles of Baroque music has been thoroughly catalogued and examined in engrossing detail by the first section of Bukofzer's massive text. The enormous variety of Baroque experiments and the smaller number of its undeniably successful styles are studied by countries, by composers, by interpenetrative influences, by types of style and types of instrument, in terms of purpose and environment. The entire evolution is summarized in relation to the works of the two chief Baroque composers, Handel and Bach. This summary is then abstracted into general formal and stylistic principles, method-



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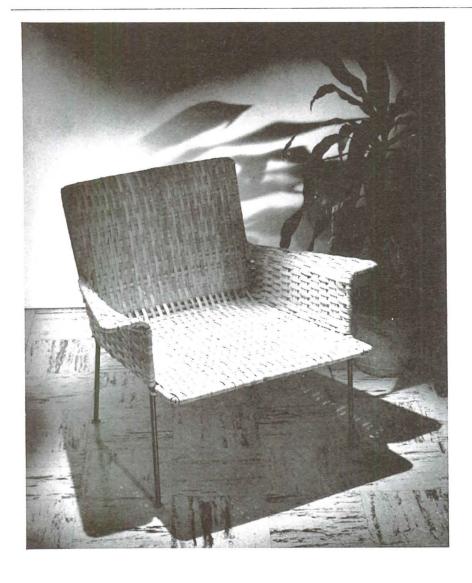
ology of thought, and social and institutional significance. To criticize the whole of this immense examination would require a knowledge as great as that of its author, but it is possible to add information concerning certain significant details.

Last August and September a group of local musicians in Los Angeles came together as the New Friends of Old Music, under the sponsorship of Evenings on the Roof, to present four programs of Baroque compositions. For these programs the violinist Sol Babitz had obtained from the Dolmetsch Workshop a bow copied after one built in 1740 and identical with one shown in the contemporary illustration to Leopold Mozart's treatise on violin playing. With this shorter bow and a flattened bridge he was able to play chords and counterpoint on three and even on four strings. Played thus, the Bach Chaconne resumes a true dance character, implemented by phrasing according to the rhythmic practices of the period. Such practical experience discredits not only Schweitzer's tale of the bowstrings controlled by the thumb but also Bukofzer's cautious inference that "in Bach's time also the multiple stops had to be executed in arpeggiated form." Such slight arpeggiation as did undoubtedly occur resembled that in keyboard playing, to emphasize the momentarily leading voice.

Professor Bukofzer also throws doubt on the authenticity of the embellishments shown in a preserved example of Corelli's Ninth Sonata as it was actually performed by Geminiani. The playing of the sonata in this version by Mr. Babitz, with Wesley Kuhnle at the keyboard, was a revelatory experience to the audience which had heard it played first in modern legato-vibrato concert style. At a later program they played Corelli's own ornamented version of his Fourth Sonata. Comparison of the styles shows clearly the increase of virtuoso performance from the rather brusque ornamentation by Corelli to the suave and very elaborate embellishments used by Geminiani. I think there can be no question that, properly rhythmed, the Geminiani version is authentic and not in any way extreme.

"Properly rhythmed"—and there's the rub. "As to bowing and

"Properly rhythmed"—and there's the rub. "As to bowing and tonguing the general rules can be stated that all notes were sep-(continued on page 49



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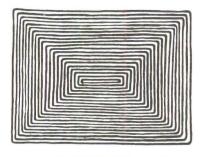
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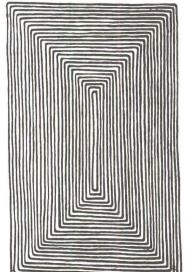
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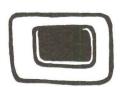
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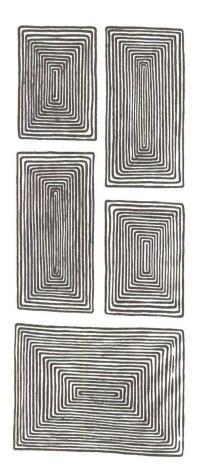


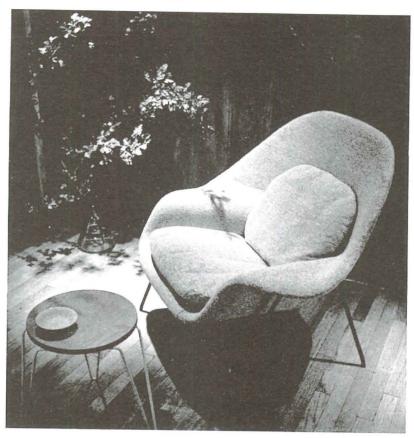
















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#### in passing

All right, all right, so maybe we are going to have peace; so maybe we are not going to have peace. It is just that it might be a good idea to test the wind velocities in the twilight zone between two stools if that is where we are going to have to sit until good sense becomes a measure of solution. One fights to find reality in the day-by-day parade of events that make the history of our time, and one knows, as a reasonable being, that nothing need be irrevocable or inevitable. It is only in the complex of events, over which we have so little control, that it is difficult to maintain any kind of ordered thinking this side of the widest generalities. However, that way lies other-worldness and a kind of personal withdrawal that adds up to the intellectually capon.

It would seem that we now face an adversary that admits no compromise but will, by all and every means, temporize instead at every possible twist and turn of events. It is a little like fighting one's way through a Chinese theater and encountering the same identity behind a lightning change of masks representing innumerable faces to suit any momentary scene. Perhaps we have mistaken the game we are playing. Imagine our surprise to find that it is not chess at all but jack-straws. There is a perilous line between the dream and the nightmare, and if, indeed we are to continue to dream of hope and peace we cannot go on for too much longer with this business of waking up screaming. Granted that our value system and the manner in which it is to be applied is an invention concocted out of the necessity for some kind of form in human dealing, we must not assume that we are the only reasonable people in the world. But it is, of course, very disturbing to make one's manners and have them shoved down one's throat by someone who obviously has no use for them.

In a world in which we have developed so many pat answers it is very upsetting to find ourselves dealing with people who play the current situation by ear toward a conclusion that so obviously cannot include our way of thinking. To circumvent this horrid thought we go through a kind of self-induced hypnotism within a dream of chicken-every-Sunday as though that happy fact were a part of the cosmic order of things that must happen because we will it so.

At all events, as we recede from reality we must at some point find that everything comes into acute perspective and there, perhaps, we will be able to develop a point of view upon which to base a real policy. Until then we will no doubt continue building walls around ourselves and our possessions and our feelings until we realize that we can make no progress if we are to be imprisoned within our own rigid little moralities. Perhaps that is the nature of the perspective that will free us, and until that moment we will have have to suffer the unendurable and dubious pleasures of indefinite postponement.

It would be an immense relief if one could find somewhere between Spengler and Toynbee a pat answer to apply as a vanishing cream to our present world problem. A quiet evening with the political philosophers should, it says here, put one's mind at ease; but ease, like the carriage trade, is evidently becoming a museum piece and only remains to be looked upon as a regrettable apparition from the past.

Of course, it never occurs to us in our vanity that probably the new world calls for an entirely new kind of people. Perish the thought that we could just possibly be obsolete in terms of our own time. It might be that our little rules can make sense only in a kind of tinker-toy world that will not outgrow our peculiar sort of childish play. Maybe in our rather singular conception of life as a game, we can no longer find a valid premise upon which to proceed into the future. Willfulness however good-hearted may no longer be a means by which any real end can be accomplished. That, of course, is a sad thought and a very disturbing one.

But while we are in the midst of this project of redesigning a world, it might be that we attack the problem from the wrong end. It might, indeed, be that the only real answer is a redesigning of the human being.



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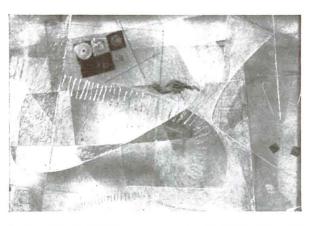
### material and the immaterial

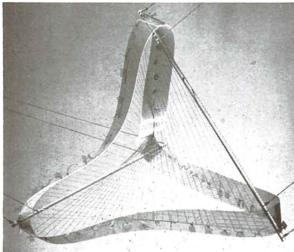


ABOVE: EMMY LOU PACKARD—"ABSTRACT NO. 1"

CENTER: CLAIRE FALKENSTEIN—"SWIRL" ● BELOW:

TONI HUGHES—"SOLSTICES"





At least twice in the past, Western Civilization has altered its solid appearing environment to emphasize the world of the spirit: It overlayed the structure of early church architecture with the intangibility of color provided by the Byzantine Mosaic. It converted the heavy stones of the Romanesque church into the mystical glass of the Gothic Cathedral.

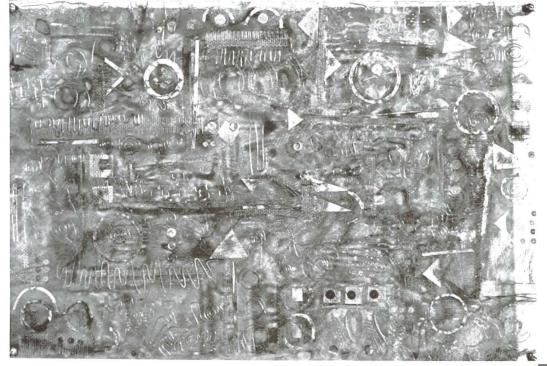
In his search for inner truth, modern man has penetrated the structure of solid matter and finds there space and energy of which his five senses give him no inkling. Has the modern artist found in the product of the laboratory a means to give esthetic conviction to this search?

There are several specific points of esthetic importance which the discerning eye may discover and make use of in formulating an answer to this question:

An oil painting on gallalith by Moholy-Nagy, 1926, illustrates pictorial space which is actually constructed on successive layers of translucent material instead of being dependent on the two-dimensional surface of a canvas for presenting the illusion of space; I. Rice Pereira, represented by several examples, carries this construction of pictorial space several steps further by increasing the actual depth between layers, occasionally making use of a corrugated glass surface which alters the pattern as the angle of vision changes and in one instance, through the use of polarized light, achieved a picture in which the colors, as well as the pattern, alter with the angle of vision. Time and actual space thus become elements in the emotional assimilation of a picture. The material presence of the picture is no longer the sole source of the emotional reaction.

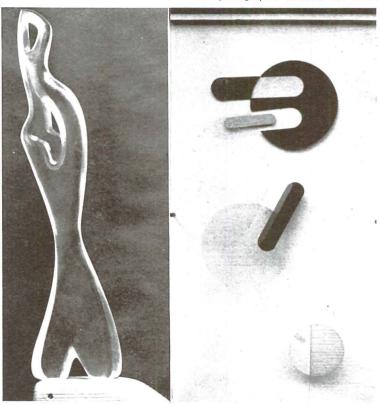
Gabo, represented by a sketch for a war memorial, 1922, and by two other recent examples, affirms the reality of constructed space when he points out that, contrary to Platonic philosophy, his works of art are in no sense a representation of ulterior ideas. They are, themselves, the ideas constructed in visible terms and have no existence until so constructed. This interdependability of thought and matter seems indicative of a current trend in esthetics; for, surely, one feels while contemplating the slowly resolving light forms created by James Davis (see Arts and Architecture, October 1948, page 24), that these reflections, or shadows, are in themselves the esthetic reality. Remove the screen, or the surface upon which they appear and the precise thought, as well as the satisfaction of their fluctuating existence, is gone.

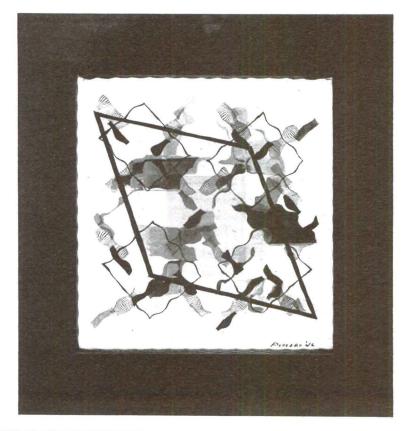
But if there are profound overtones to the exhibit, there is also gaiety: here, it is fused with a semi-mathematical feeling for order, represented by the luridly brilliant "Torsions" by Toni Hughes; there, by a nursery-like, internally lit "Beach Carnival" motif constructed of laminated plastic by Emmy Lou Packard. There is a technical interest in the materials and processes for their own sake, which is incidental, nevertheless, and there is, above all, a dominant impression of the fact that fifteen different personalities are represented, from the clean cut plexiglass carvings of Claire Falkenstein to the more sculpturally conventional use of translucent materials by Hesketh. In an age wherein society tends to mass-produce its emotions, as well as its thoughts, this is a welcome and progressive sign. A healthy difference in point of view must not be mistaken for confusion, or esthetic vapidity.



From an exhibition at the Addison Gallery of American Art, Phillips Academy, Andover, Massachussets

photographs: Andover Art Studio



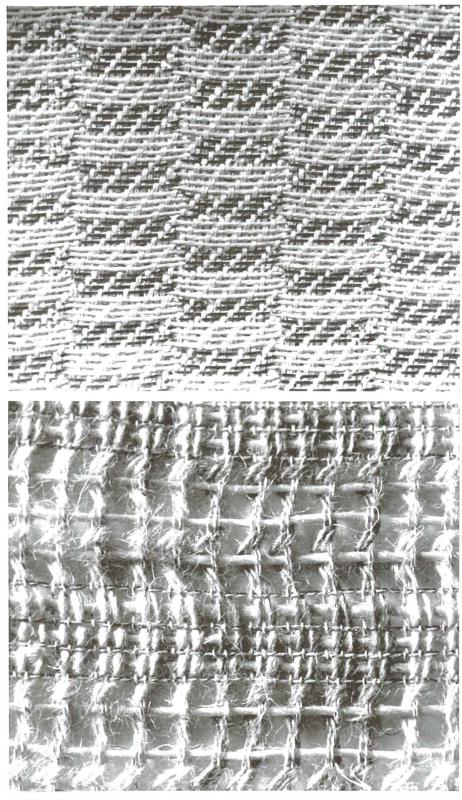


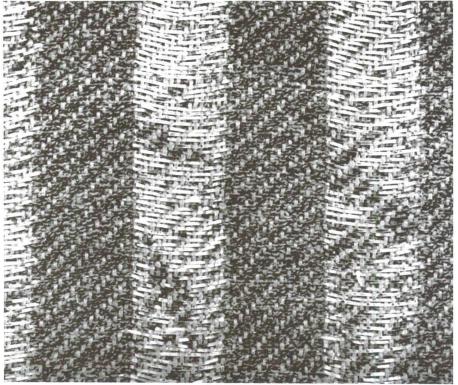
ABOVE: ZAHARA SCHATZ—"LITTLE
PLEASURES" • CENTER LEFT: ALEXANDER ARCHIPENKO — "ONWARD"
CENTER RIGHT: MOHOLY-NAGY—
"RHO 60, 1937" • BELOW: I. RICE
PEREIRA—"POLARIZED PAINTING"

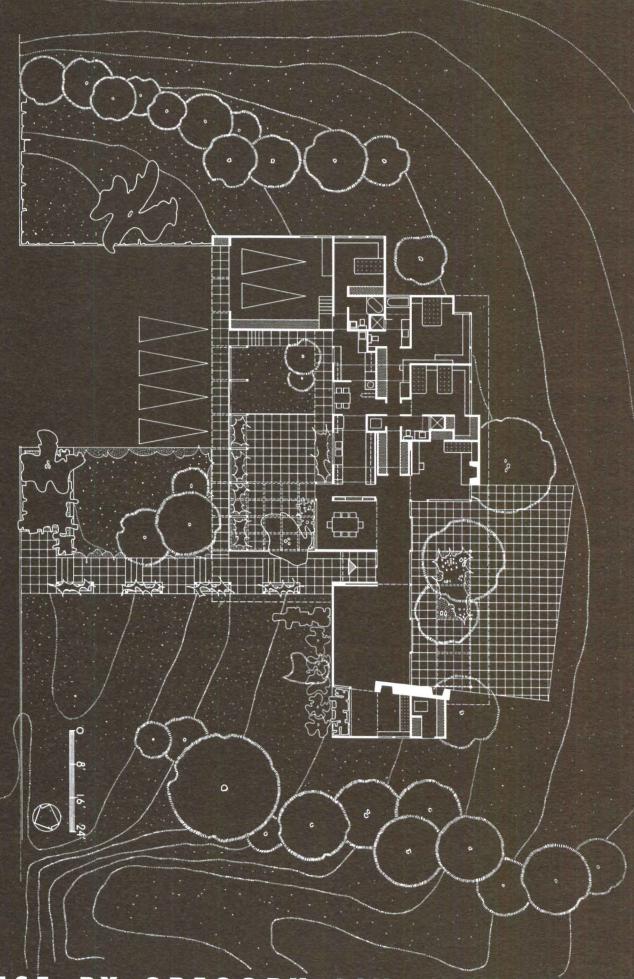
weavings
by
anni albers

In fabrics it is often too great a temptation to deal exclusively with esthetic values not realizing that, while the media is certainly a legitimate activity for the imaginative mind, the designer is only free with color, texture and pattern to work within a conception of usefulness.

Fabrics must combine with their own beauty a collaborative responsibility to those other things that also serve, and in that purpose the objective must be to achieve a balance between mere decor and dull utility. While they can be regarded as architectural elements they must also possess a pliability and fluidity in the control of light, in the control of space, in the control of color that avoids weight or bulkiness and, within reasonable limits, consider the facts of maintenance.

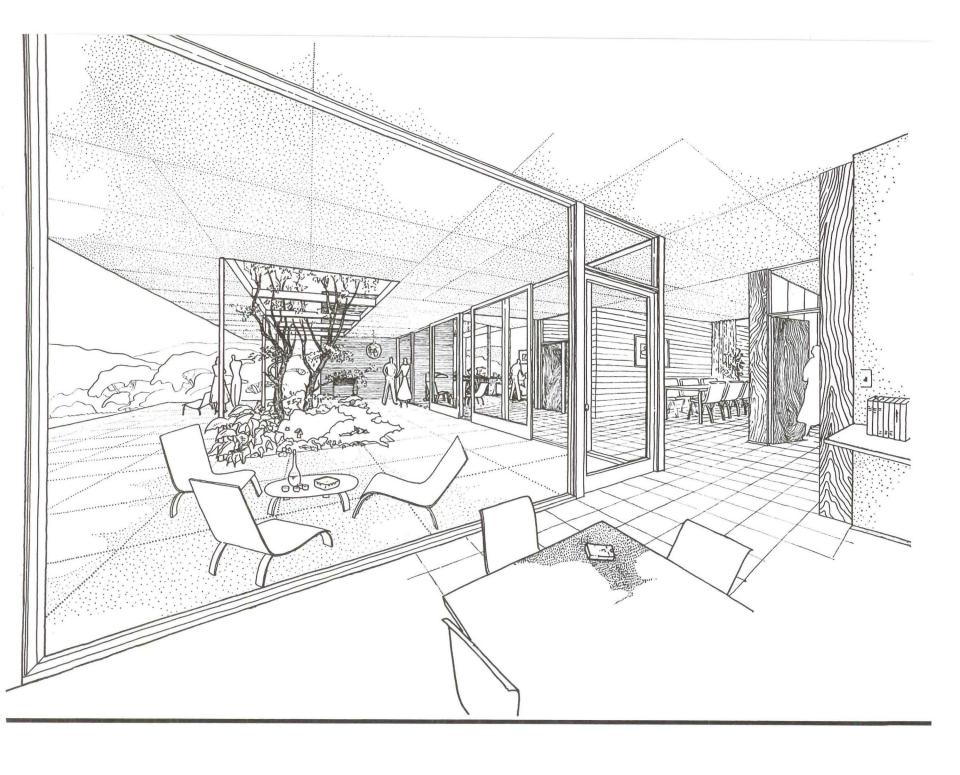


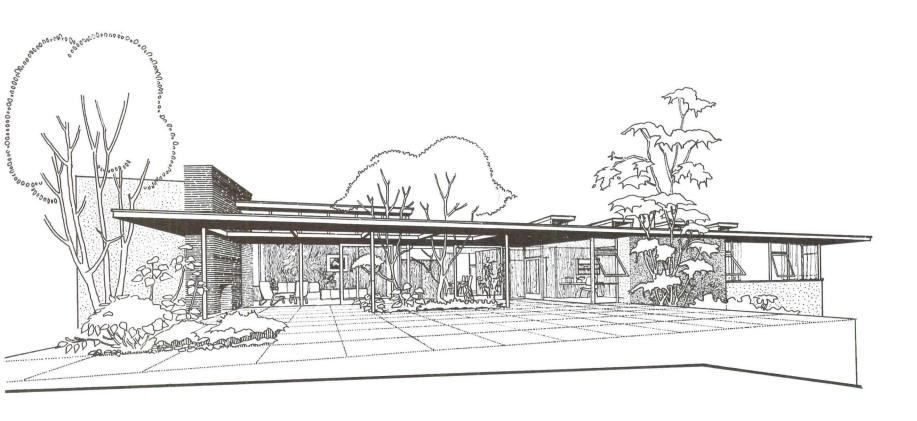


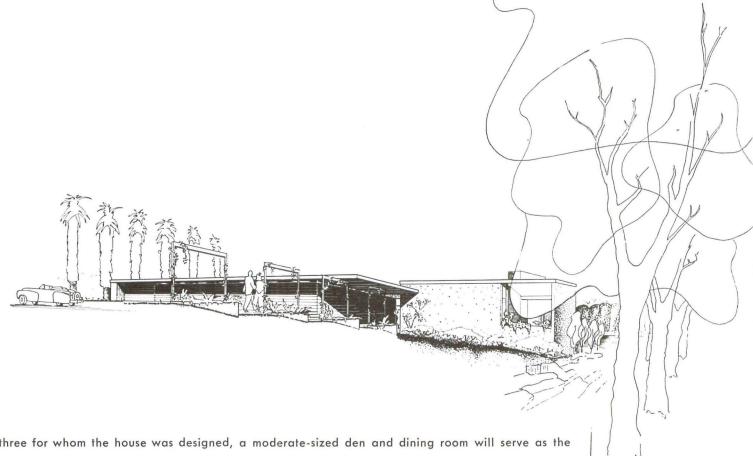


# HOUSE BY GREGORY AIN, ARCHITECT JOSEPH JOHNSON AND ALFRED DAY, collaborating

The site of this house is an old carob grove, sloping gently to the south, and overlooking the city and the sea. East and west boundaries are marked by native tree-filled ravines. The approach, along the north side of the property, is a semi-private road across which is seen a nearby range of steeply rising mountains.







For the family of three for whom the house was designed, a moderate-sized den and dining room will serve as the daily living areas. These can be opened to one another across the glassed-in entrance loggia, or separated by wide sliding panels. The den opens toward the south and west, upon a large paved and planted terrace; the dining room opens north and east toward its own patio, and the mountain view is seen above the redwood wall which screens off the guest parking space. The living room and alcove, placed at the end of the entrance loggia, are intended to be used only for larger gatherings and more formal entertaining; when not in use they may be completely sealed off by another sliding panel.

The kitchen, breakfast alcove, and sewing and laundry areas have normal eye-level windows only to the north.

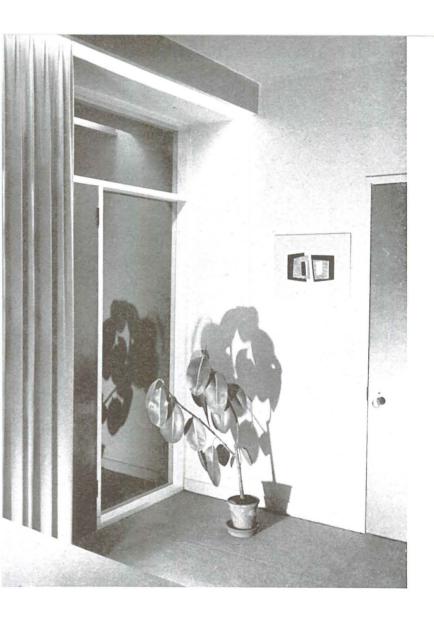
#### GREGORY AIN, ARCHITECT

JOSEPH JOHNSON AND ALFRED DAY, COLLABORATING

Nevertheless, they receive direct sunlight until noon by means of four transverse clerestory strips overhead, which provide natural daylight and ventilation also for the interior bathrooms, hall, and parents' dressing room. The roofs of these clerestory strips are in the same plane as the high living room roof, sloping upward to the south. All other roof surfaces including overhangs and trellises are in one plane, somewhat lower and sloping in the opposite direction.

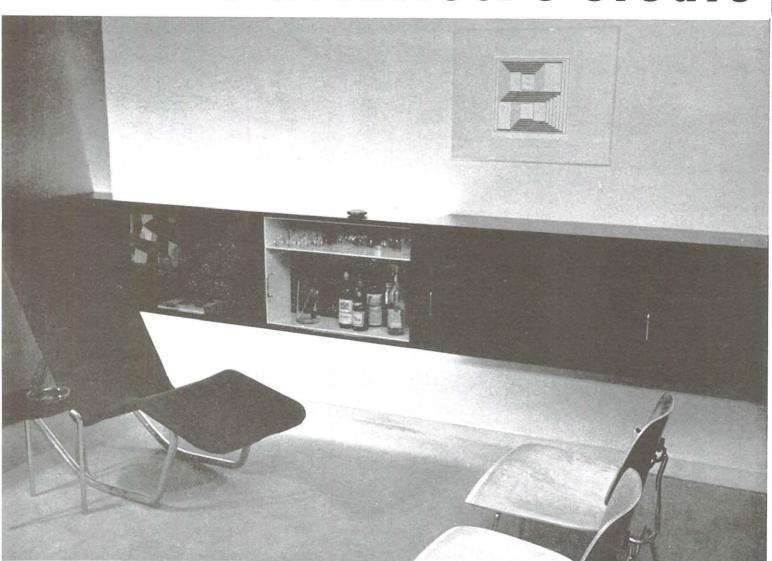
The southerly end of this lower roof plane provides a pierced shelter, eighteen feet by forty-eight feet, above the living terrace. The northerly end, projecting four feet beyond the dining patio wall, provides protection over the walk from the guest parking area to the main entrance way. This entrance way, leading down to the house, is flanked on one side by a series of free-standing masonry planting boxes, out of which rise vertical light wood trellis frames.

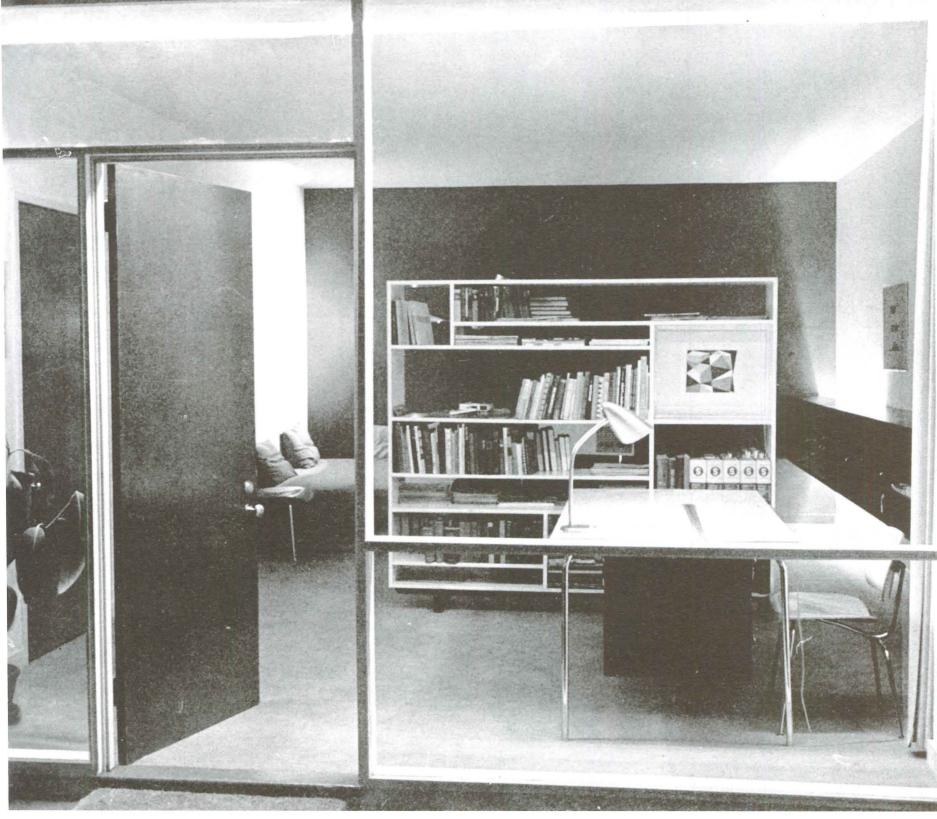




HARRY SEIDLER architect

### the architect's studio





This was a dark, basement storage room with access to a small garden on the water at Point Piper, Sydney, Australia.

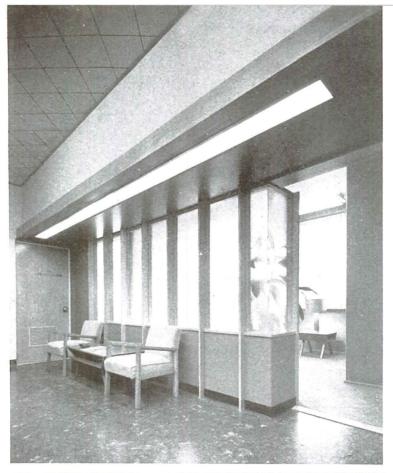
The solid brick, front wall was removed and substituted by glass, affording a good view of the bay. The floor space was divided into living and working areas by a free-standing open bookcase which can be used from both sides. The radio-phonograph loudspeaker was built into a solid portion of this bookcase, and directed to the real wall. The angular composition of the front glass wall and bookcase are co-ordinated.

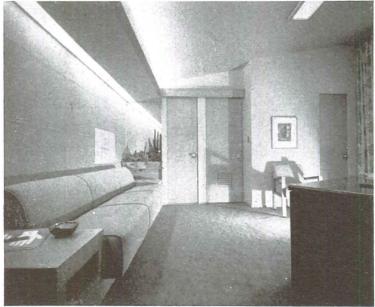
Lighting is from indirect fluorescent light recesses: above the curtain, giving reflected colored light of the fabric; behind the last unit of the hanging wall storage case.

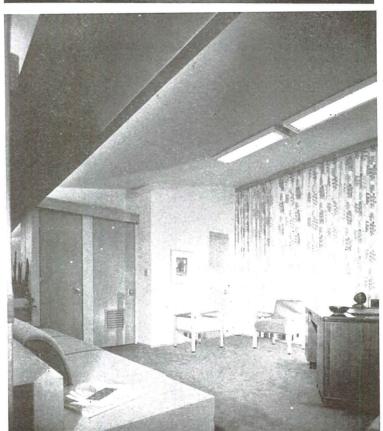
The colors are neutral tones on large surfaces with accents of primary colors. The walls and ceiling are light gray; the back wall is dark gray. The horizontal storage case is black with black and clear glass sliding doors. All bookcases are light gray and the carpeting is also gray. The curtains are yellow. The doors and cushions are of bright blue, red and yellow.

Chairs by C. Eames and Barwa Associates; desk and wall lamps by General Lighting Company; lithographs by Josef Albers.









photographs: Fred R. Dapprich

#### ALYNE WHALEN

designer

These offices were designed as an individual group in a large building where all corridors (three miles of them) are continuous, flat walls.

As the office allotted to the secretary in this group was larger than necessary, the wall was recessed, and a section of the conference room, constructed of louvred glass with oak pilasters from floor to furred ceiling, serves also as a reception area.

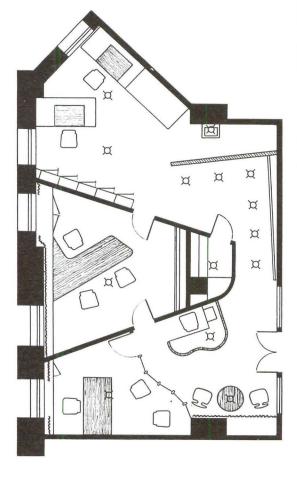
The private office was completely re-designed from a standard box-type with a ten-foot ceiling to one with a pitched ceiling in order to give the room more importance as well as to divide it into two groups: work and lounge. This was accomplished by furring the ceiling to a height of seven feet along the corridor wall forming the lounge area. The furred area was used to carry the air conditioning ducts and the flush, indirect lighting. By pitching the ceiling from the seven-foot side of the furred section to ten feet on the window wall the light area was kept intact.

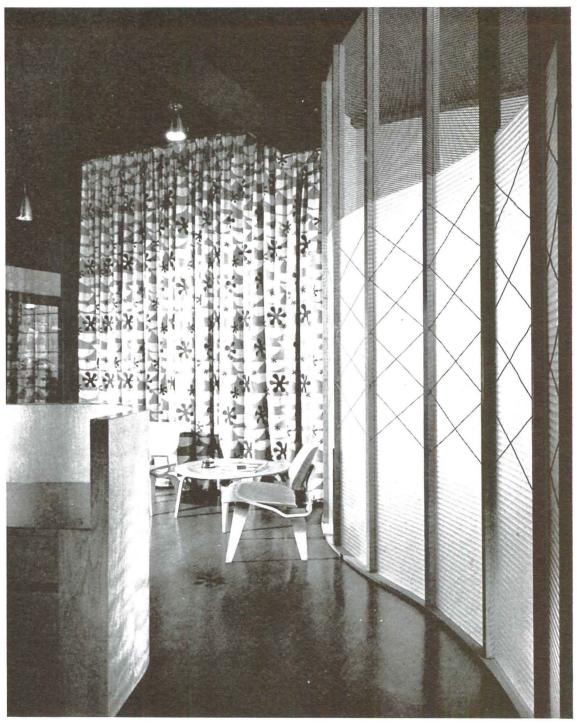
The drapery fabric is by Ben Rose; the sofa fabric is by the designer, and combines the green of the floor covering with the beige and brown tones of the walls, wood, and cork on the wall behind the sofa

The secretary's office is furnished with stock office furniture. The walls seen from the main corridor are burnt-sienna, and the draperies are natural cotton fabric.

The conference room (used also for lectures and movies) has a display shelf and background wall of cork, lighted by Century Lighting Company spun aluminum fixtures hung from the ceiling. The furniture, except cabinet work (not shown) is by Van Keppel-Green. The doors and cabinet work in all of the rooms are in natural white oak; all floor coverings are in gray-green carpeting; all furniture, unless otherwise noted, was especially designed by Miss Whalen.







#### OLSON DESIGNERS

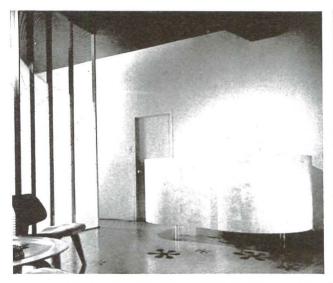
The clients required a reception room, a semi-private office, a private office, small gallery and a large work area. The arrangement was accomplished by placing the private office in a central position and surrounding it with a plaster wall. In this way the space was divided into two large rooms and a hall. The first large room was further separated by a partial glass partition divid-ing it into a semi-private office and reception space; the hall was employed as the gallery, and the remaining large room, left as work area.

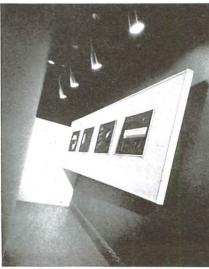
The reception area was treated as a three-sided room since it was decided to subordinate the existing window and entrance wall, which was predominantly glass. This wall extends into the gallery hall and was painted dark bottle-green. A drapery in beige and chartreuse with bottle-green propellers was used against another wall to cover building obstructions, and to create a lively back-ground. The partial partition of glass and flattened, expanded metal acts as a source of outside light and ventilation for the reception space. The plastic-covered wires were used to strengthen the slender wooden verticals, and to act as a device for mounting future display plaques. The reception desk as well as the remainder of the furniture in this room is of white birch. The gray wall behind the desk, the gray jaspe linoleum, and the dark green ceiling extend from the reception space into the semi-private office and the gallery.

The semi-private office has a radiator cover containing a storage cabinet, and extends across the window wall. The private office has tapered walls which permit the normally unused space of rectangular offices to be used in the surrounding rooms.

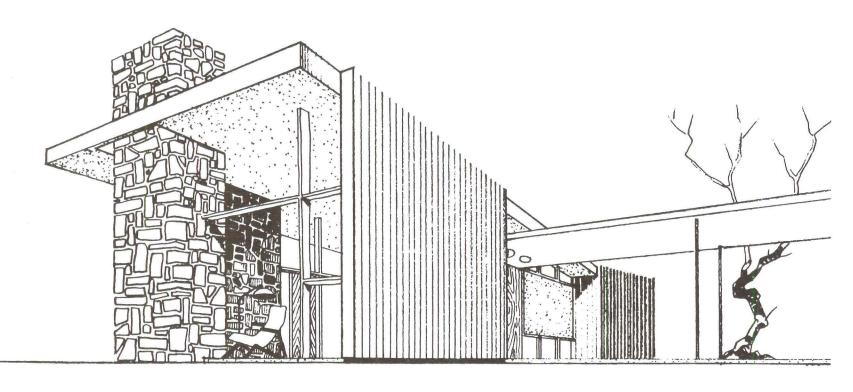
A spacious desk is placed at the larger end of the office at an angle which gives a normal length to the owner's side, while the client's side is almost double. This permits several persons to be seated there. The desk butts against a radiator cover extending across this wall that contains a large two-door cabinet behind the desk. The procedure of using a dark ceiling and light floor was reversed in this office, the ceiling being pale green and the floor bottle-green. The walls were papered in a tweed texture to give warmth. A more conservative drapery was used to cover the window wall and build-ing obstructions. The wood is avodoire throughout, and a deep rose plastic is used in the upholstery.

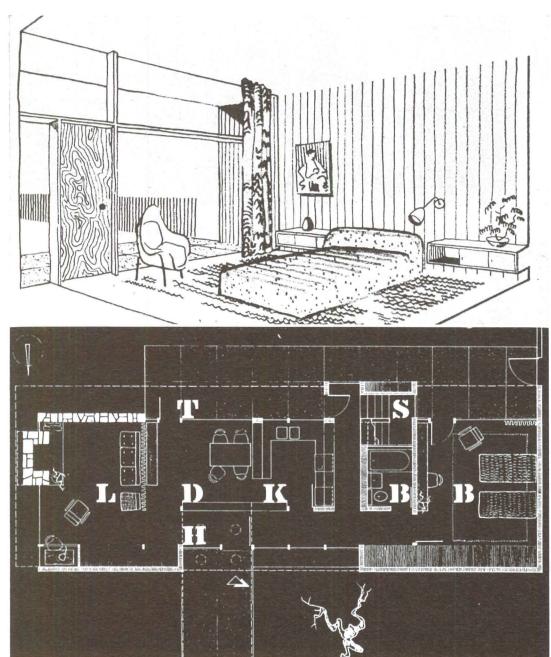












Designed specifically to meet the needs of a newly married couple, a transitional home for a minimum of five years, or until such time as an expanding family and more clearly defined family requirements make it no longer adequate for present needs. At this time it will be sold to a couple with similar requirements.

The site is a level acre-tract located seven miles from town in the irrigated Spokane Valley.

Since it is impossible to anticipate the eventual requirements of the newly formed family unit, the immediate need is not for the large pretentious house, but for a small, pleasant transitional home from which the family can form and grow.

The view is to the south and east, the sun making the south exposure very pleasant during the cold winter months and necessitating control during the summer season. A continuous storage wall on the north amply fulfills storage needs, provides protection from the north wind and privacy from the road. A daylighted entrance hall forms direct circulation to all areas with a continuous cabinet between hall and living-dining area acting as a screen and providing shallow storage in both rooms.

The roof is an expression of interior space requirements: a continuous plane supported at the outside walls which eliminates the need for interior walls as supports and frees the remaining space to be arranged and defined by furni-

ture arrangement and draperies to suit the needs of formality or informality, large or small groups.

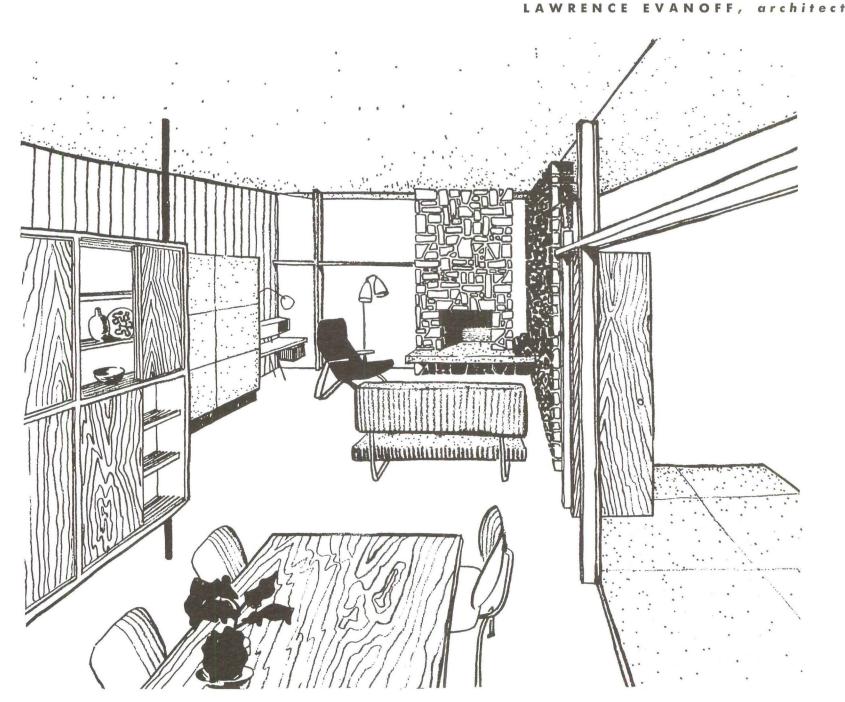
A stone wall at the living area forms a visual anchor with the ground from the exterior-and on the interior, seclusion and relief in contrast to the large glass areas facing south. East exposure is here desirable for the view and as lighting for the study desk.

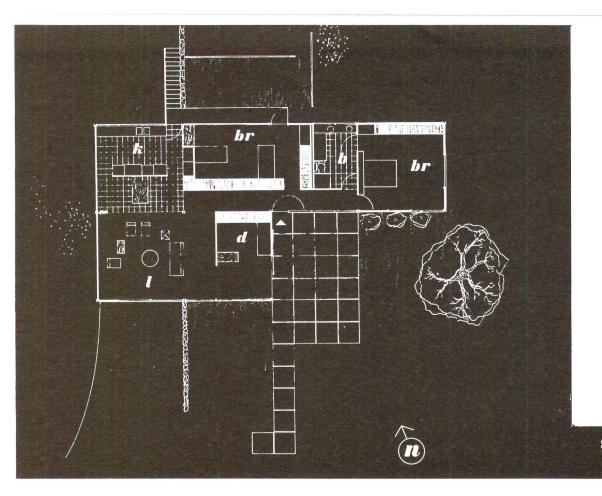
Stone wall, fireplace and drapery form the acoustic "dead" walls of the quiet area for studying, reading, writing, conversation and the enjoyment of the radio and records. Bedroom plays a dual role of quiet retreat and sleeping room. Ample size and built-in cabinets allow space for sewing, sitting, reading, writing, hobbies and possibly entertaining as well.

Bath is located inside for privacy and ease of heating. Mechanical ventilation is by a duct through the ceiling, and lighting is provided by an obscure glass re-light panel over stair.

A small basement is provided for heater, freezer, food storage, laundry, work bench and general storage. This space forms a central location for heater and allows easy access to all plumbing and mechanical equipment. Daylighting is from the north and windows are a continuation of main floor hall windows. Floor over is wood joist construction—the remainder of the building is concrete slab on grade. Heating is with radiant hot air.

#### A TRANSITIONAL HOME FOR THE EARLY YEARS

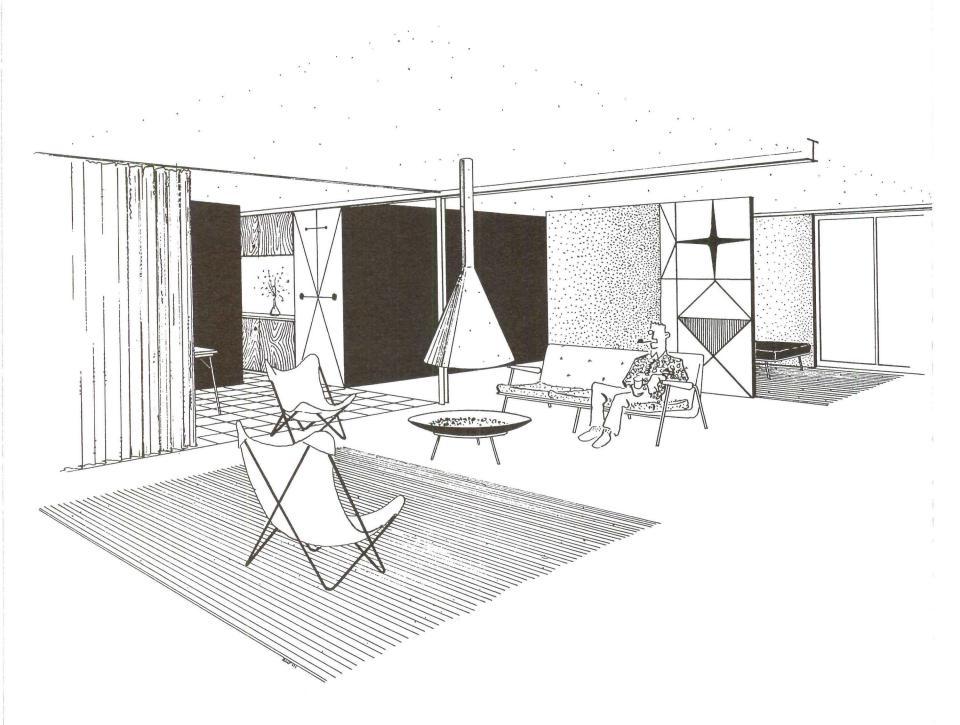




The steel house is not a new idea but one which is seldom used. It offers many new approaches and solutions which our architecture seems to warrant, especially in the small house.

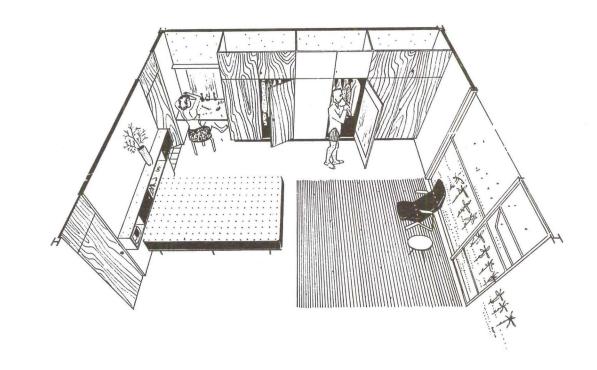
In order to reduce the cost, standard steel sections, decking and sash have been used as in factories and gasoline stations. Extremely interesting results are often achieved by this method of construction, and in this case 4x4 "H" columns supporting a lightweight steel roof of open webb joist and steel decking are used in order to substitute the sometimes immobile bearing walls, and also to permit clear, open spans. The exterior walls are composed of two layers of

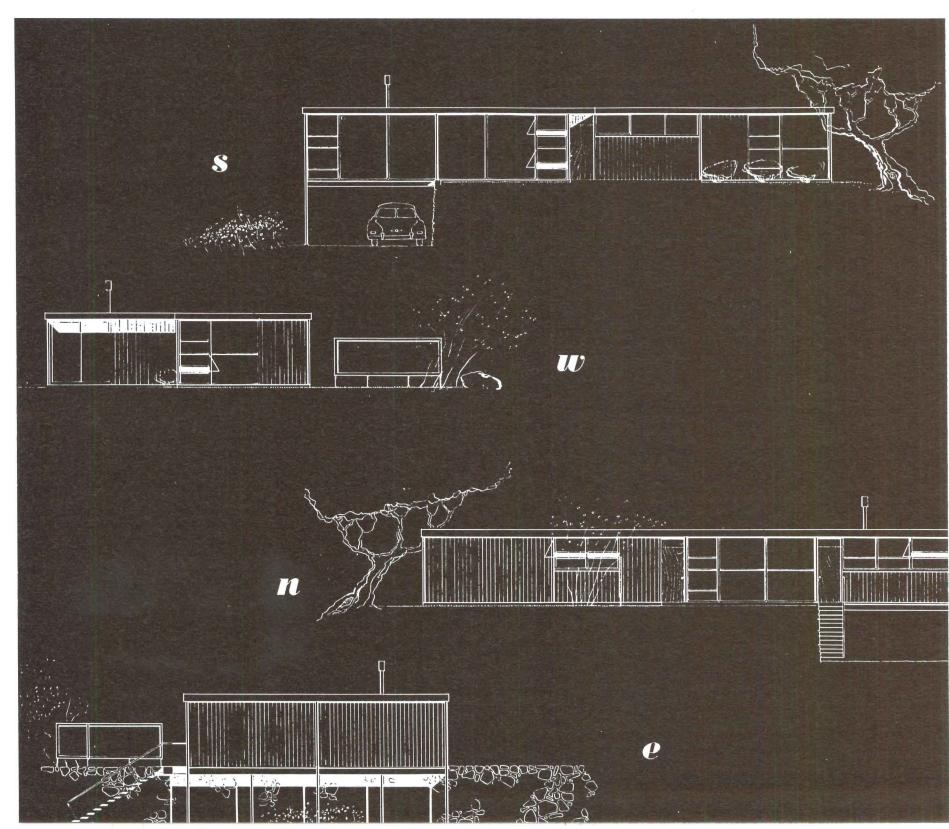
STEEL HOUSE • EUGENE WESTON, III designer



steel decking with rockwool insulation between. Interior partitions are solid plaster. In the event more storage space or a small work shop is needed, an additional room can be built quite easily at the rear of the overhang and still provide space for an automobile.

The site is a half acre in an old wash in La Canada with an unobstructed view overlooking Pasadena. Little grading will be required, as the lower level on which the house overhangs is an old road and can be used almost in its present condition. An abundant supply of rock is available in this area and will be used for the large wall shown.







What is a painting? Like a word it is a bridge men build to reach each other. And yet it is more than this, more than a mere vehicle of communication. For function is only a half truth and in stopping with it we fail to let our understanding reach the fundamental need in the service of which painting is merely an instrument. Without consciousness of this need we lose direction, and critical judgment becomes merely a matter of a choice between one mode and another. On the other hand, if we can clearly identify the thing we seek we may find that our historic reliance upon interpretable subject matter may be the mysterious barrier between the people of today and their art. It is certain that we cannot grasp the meaning of the contemporary struggle in painting without awareness of the need in us that it strives to satisfy. Without this understanding, all painting stemming from cubism must be looked upon as mere visual diversion which fails its historic purpose because it is not pictorially communicative.

Basically, painting is only one expression of the critical need of men to provide their lives with vivid and heartlifting evidence of the mutuality of their separate existences. The absence of symbols of inner mutuality in contemporary life is not, as in other days, a source of mere disenchantment. The romantic overtones which once surrounded philosophical withdrawal and solitude are gone. The poetic protest becomes either a political polemic or a cry of torture. The human spirit caught between the tyranny of cold order and resignation to self destruction can only seek survival in new patterns of human mutuality. This search has been going on in painting since the first cubist and expressionist experiments at the start of the century. The failure of descriptive painting to reach the heart of contemporary life, without a doubt, lies in the fact that it has lacked the means and the will to enter this arena.

Recognition of pictorial subject matter is not enough. The image of a man in a painting does not become a symbol of inner mutuality merely by reason of the uniformity of the act of visual identification. This would be to say that familiarity with what a man does, how he appears to others as he moves through life is to know him, and that the individual can somehow survive his isolation merely by sharing a familiar and acceptable exterior pattern with his fellow men. This describes the world of hypocritical and incomplete familiarity upon which this heartsick society frustrates itself. The uneasy and artificial mutuality of the convention hall is echoed in the painting that relies on the uniform reception of recognizable external events. How deeply does such a painting touch the problem? Is the struggle of the individual with the antagonisms between individual fulfillment and social integration resolved or merely alleviated by mutual participation in a mutually acceptable external order? Does this not imply that social integration on an objective level will automatically bring about spiritual health in the individual? This is the view that produced the Thomas Benton type of art which tries to persuade us that if we observe the side of a barn long enough we will never feel the need to contemplate our navels.

If we are ready to look into ourselves and admit the truth of our socio-individual needs and observe how our lives are incessantly motivated by them, we will see that the spiritual comfort derived from the meaningful form is less than we thought it was. For if we do not experience in a painting a duplication of man's struggle to build himself into a totality larger than he, not through self destruction but through self enrichment, if we do not experience the painting as a living act embodying this aspiration, then all the wondrous symbol meanings of shapes and forms and images will leave us ultimately untouched. Visual gossip, no matter on how high a plane, can contribute nothing to this the key problem of our times.

Andre Malraux through the words of Kyo in Man's Fate reveals the conflict which exists in all of us and which only the bravest of us can face. Kyo says to his wife, "We hear the voices of others with our ears, our own voices with our throats. . . . But I, to myself, to my throat, what am I? A kind of absolute, the affirmation of an idiot: an intensity greater than that of all the rest. To others, I am what I have done."

These are the words of anguished protest against the inability of men to build into the pattern of outer mutuality implicit symbols of the inner life where the will to this mutuality actually lies imprisoned. Here one individual, motiviated from within is destroyed by the external structure which separates itself from and even denounces the spiritual and individual need that created it. Here is the essence of the failure of the painting that derives its meaning primarily from form references to outer appearances. Here lies the meaning of the painting whose total visual impact embodies the will to overcome this destructive paradox where structure and order are powerful enough to partake of the subjective aspiration as well as house its symbols.

There are perhaps only a handful of paintings that come anywhere near this almost impossible synthesis. But no painter today who is of his times is unaware of the problem. The pendulum of modern painting swings through the center of it and the painter leaves his mark somewhere far or near to the right or left of it. Pure, structural abstraction states the problem by militantly rejecting half of it, although Mondrian brought to his rigid structural idiom an echo of the inner voice in his last works. Paul Klee was always around the center of this synthesis while the Guernica mural strikes toward it on a heroic scale. The paintings of the late Arshielle Gorky crystallizes the swing of the pendulum in the other direction. Gorky, structural technician that he was in his early work, turned to automatic subjectivism realizing apparently that no prescribed order can contain or even be fused with a process of growth, and that if there is to be structure it must be of the essence of the creative effort and not a discipline imposed upon it.

To those who fully sense the implications of man's fate in the world today, there can be no doubt that twentieth century painting as much as any epoch in history has been of its times. For the most part critical writings which have established popular attitudes have been based on subject matter or esthetic analysis or, failing this, have created a sanctified domain where all who enter must leave the world behind. This has resulted in the almost comic dilemma of the public in finally accepting the word of authority without sensing the dynamic identity between the new work and their own lives. The wilderness of words and articles and books on painting since cubism seems to have only helped to destroy the possibility of direct recognition in the process of establishing or refuting artistic authenticity. To many painters today the general cynical acceptance of their work is more disheartening than rewarding for it confirms the fact that the forty years effort since cubism has failed in its human mission.

Should the artists blame themselves, as many critics insist? Would their paintings fail under any conditions to invoke that sense of mutuality which is at the heart of the painters effort? Subject matter critics have blamed the absence of familiar imagery, while apologists and enthusiasts have sublimated purely aesthetic aspects when they have not lifted the whole matter into the realm of the magic and mystical.

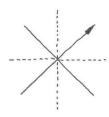
It is possible that through the centuries of Western descriptive painting people have unconsciously found their greatest satisfaction, not in the legends and events and objects described, but from the sense that here as nowhere in life have islands of isolation found unity and total significance. Subject matter obscures but does not necessarily destroy painting's power of instantaneously total projection, a power not possible in any of the other arts. Twentieth century painting has used this power to an extent never before attempted, where compositional unity is not merely a coordinated relationship of independent parts but where the imagery of separate parts unite to create a total and symbolic image of the whole. Cubism had to break up the clear cut identity of the parts before the image of unity could be sensed. Mondrian destroyed all but the last trace of the part in order to find a visual totality where no part would disturb the exclusive reception of the whole.

It does not take much reflection to see that these problems were not concocted in the painter's ivory tower but that they (continued on page 48)

### CASE STUDY HOUSE FOR 1949

The site chosen for Case Study House 1949 faces almost directly on the ocean. The house will be placed behind a row of full grown eucalyptus trees, and against a hill from which a platform of approximately 200 feet long has been cleared. The acre of ground has thus been left free to return to meadow with the views from the house reaching across it to the ocean beyond.

Although the clutter of a semi-suburban area exists at the foot of a 90 foot cliff, nothing is seen but the wide expanse of the sea framed by a luxurious stand of trees. The house, while a part of the land, will be somewhat removed from it or confined within it. A planted mound on the only adjacent property line will give the whole setting a sense of complete privacy and quiet.



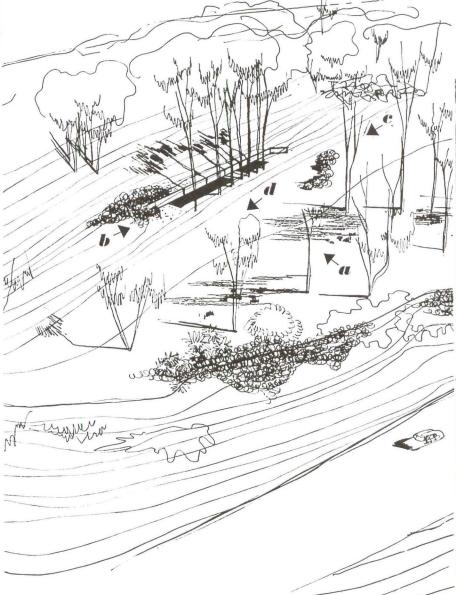
## site



—the hill background before grading with trees in foreground



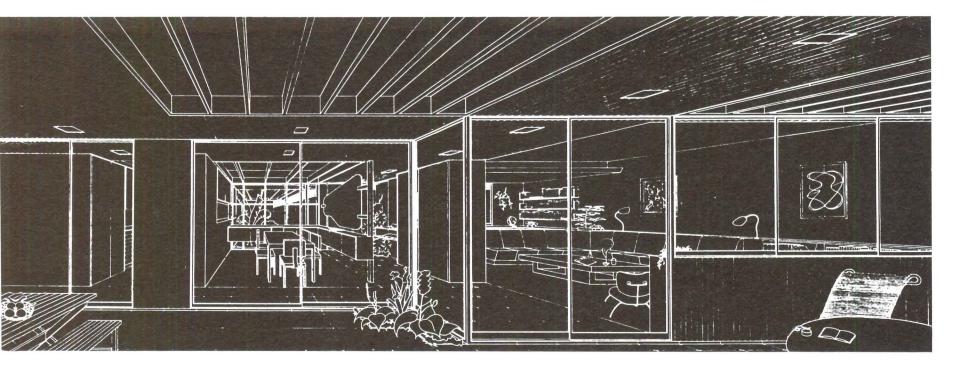
**b**—the created shelf behind trees with concrete wall forms



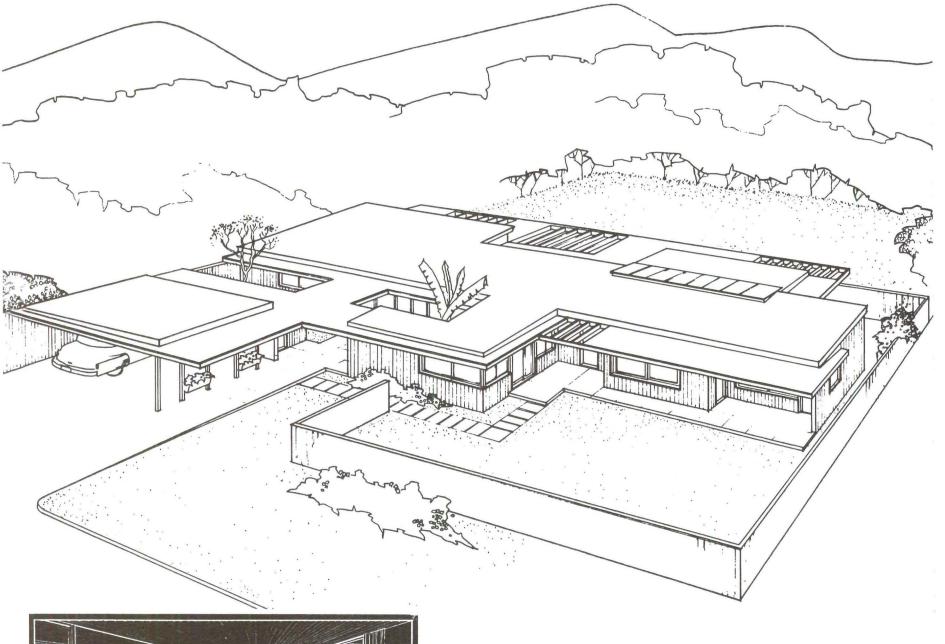
€—approach to the building site by way of private road

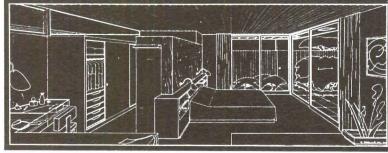


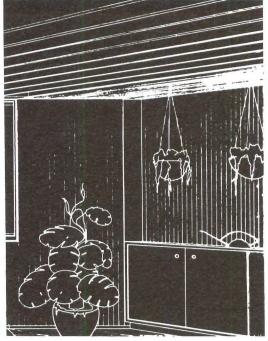
—view from house to sea over meadow and through trees

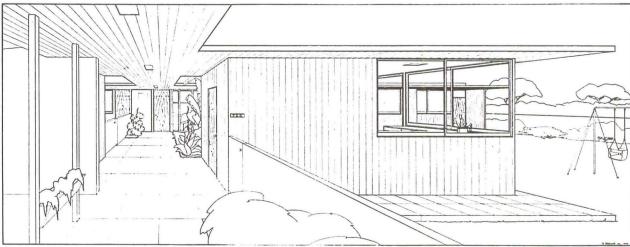


### COUNTRY HOUSE B'









## ROLPH SKLAREK architect

This house, now under construction, is located on the east side of a dead-end street. It is planned for the use of a family consisting of three, the planning being obviously influenced by additions to come. The principal factor influencing the lay-out was a desire for informal living and entertaining with plenty of space for children's play under supervision.

The main portion of the building is set back rather far from the street, creating a fenced-in play yard under supervision from the kitchen and directly accessible from the children's rooms. This was preferred to the more usual arrangement of having an outside "play pen" near the kitchen to which the children would have to be transferred.

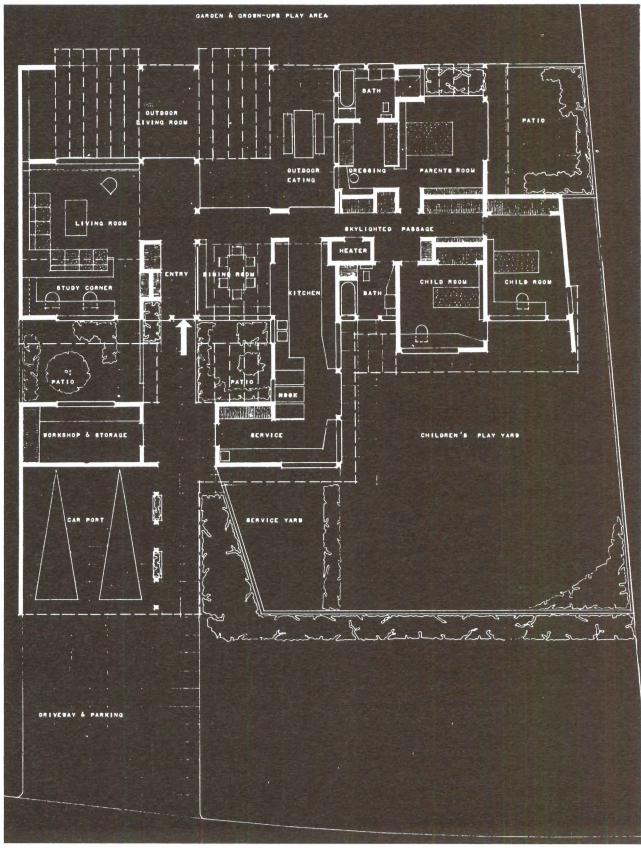
The breakfast nook in the kitchen and the outside door in the second bath room allow children to enter the house for food and clean-up without having to tramp through the rest of the rooms.

The kitchen, really the center of the house, further controls the front door and the access to the house, and serves through an open counter into the dining area as well as to the outdoor eating space on the covered terrace.

he driveway is continued in cement paving under he flat roof overhang of the car port and leads inder shelter past the service door for deliveries and through the front patios to the front door. This sentral walk continues through the house into the lovered terrace and into the garden.

he large glass areas of the dining and living rooms ace the covered terrace and will be left free of creens. The whole area of living room, study corser, entry, dining room and kitchen with service trea are separated only by closets, cabinets, and partitions serving as baffles and by varying ceiling leights. The use of interior doors is restricted to the bedroom area only. With the sliding door, leading to the skylighted hall, closed, the sleeping wing a assured of quiet and privacy.

iash throughout the house will be sliding aluminum rom sill or floor to ceiling without visible headers. Dutside walls and some interior surfaces will be 1" 4" vertical "v"—groove redwood siding, and roof werhangs and some interior ceilings will be striated edwood. Open rafters in covered terrace and front ratio are continued through the dining room below raised ceiling of acoustic plaster. Except for kitchn and bath rooms, which are to receive asphalt ile, all rooms have floors of colored cement directly n grade, with hot water radiant heating in the oor slab.





Work has been started on the selection of products which will be used on a merit specification basis in Case Study House 1949, the first of the CSHouses the magazine ARTS & ARCHITECTURE will build in its one-CSHouse-a-year program, announced in this issue. Following are the first of these products so merit specified. Further information on them, and information on products to be chosen later, will appear in succeeding issues during the planning and building of CSHouse 1949.

The Blackstone Corporation — CSHouse 1949 will be equipped with a complete Blackstone Combination Automatic Home Laundry, which will consist of three matching units automatically handling all necessary operations of laundering—washing, drying, and ironing. Made by the oldest washing machine manufacturer, these units are exceptionally well designed and have earned the highest ratings for performance.

The Celotex Corporation—Celotex home building materials have been chosen for use, wherever such materials are called for, throughout CSHouse 1949. Among Celotex products so specified are Celotex insulating lath, Celotex plaster, Celotex rock wool, Celotok gypsum wall board, and Acousti-Celotex. Other Celotex products which will be used in CSHouse 1949 will be announced in later issues of ARTS & ARCHITECTURE.

The Payne Furnace Company—Heat for CSHouse 1949 will be provided by a Payne Forced Air Furnace. This manufacturer makes a complete line of heating units enabling the architect to select the specific unit which will do the best job in the specific house. Payne engineers and the architects who designed CSHouse 1949 are now in conference, and the specific Payne unit or units chosen will be announced later.

The Formica Company — All horizontal working surfaces in CSHouse 1949 will be of Formica, which is a colorful cigarette-proof, heat and abrasion resistant decorative laminate. By far the most used product in its field, it is not marred by fruit acids, alcohol, boiling water or mild alkalies. Special features will be Formica "Vanitoriums," Formica-surfaced Pullman-type counter-lavatory combinations in the baths.

The Sunbeam Corporation—The kitchen of CSHouse 1949 will be equipped with Sunbeam Kitchen Appliances, including a Sunbeam Mixmaster, a Sunbeam Toaster, a Sunbeam Wafflemaster, and a Sunbeam Ironmaster. In each bathroom will be a Sunbeam Shavemaster, and on the lawns will be Sunbeam Rainmaster Sprinklers. Similar Sunbeam appliances were merit specified in all earlier CSHouses.

Republic Steel Corporation—CSHouse 1949 will be on "all steel" structure, and all steel members for structural use were chosen from materials manufactured by the Republic Steel Corporation, its subsidiaries and divisions. Republic structural steel materials specified include open-web joists, ferro-board siding, and steel closets and closet doors. The entire CSHouse will be framed with steel.

Berger Manufacturing Division, Republic Steel Corporation: Kitchen cabinets in CSHouse 1949 will be of steel, manufactured by Berger. These cabinets, which are well designed, come in units which permit varied combinations to provide planned work centers. Steel throughout, except the tops, of course, Berger cabinets are noted for the silent operation of their drawers and doors.

Truscon Steel Company, subsidiary of the Republic Steel Corporation: All casements in CSHouse 1949 will be standard casement windows manufactured by Truscon. They were chosen because of good construction, ease of installation and operation, and good design.

Rocklite Products: Part of the walls of CSHouse 1949 will be built of Rocklite lightweight concrete masonry building units, manufactured from shale by a calcining process which results in expanded, individually sealed, rounded products. They are exceptionally strong, but so light that they float in water. Rocklite aggregate is a highly insulative material. The 97 Rocklite modular shapes and sizes will allow for wide choice of design possibilities.

Grant Pulley & Hardware Company—All sliding door hardware for CSHouse 1949 has been chosen from the standard items by Grant; Grant drapery hardware and drawer slides also will be used in CSHouse 1949. Grant engineers and CSHouse 1949 architects are now in conference regarding sliding door hardware and other Grant items, chosen because of their record of performance over a period of more than 50 years.

Square D Company—A Square D remote control low voltage relay system will be used in CSHouse 1949, instead of conventional light switching, for greater convenience, safety and comfort. Remote control relays will be installed in knockouts of outlet boxes. The relays will be controlled from several conveniently located switches operating on a 24-volt system. Only the circuit wiring will be 120 volts.

United States Plywood Corporation—All of the considerable quantity of hardwood plywoods which will be used in CSHouse 1949 will be chosen from the stocks of the United States Plywood Corporation, the largest distributor of hardwood plywoods. Exact selections are now being made and will be announced in a later issue of ARTS & ARCHITECTURE.

Pryne & Company, Inc.—CSHouse 1949 will be equipped with Blo-Fan electric ceiling ventilators, manufactured by Pryne & Company, Inc., and especially designed for contemporary architecture. One Blo-Fan will be built in directly over the kitchen range, and another will be used in a special dark room. Blo-Fan was chosen after a search of the field.

Cannon Electric Development Company—Steps, patios, walks, driveways and entrances of CSHouse 1949 will be lighted by Cannon Pathfinder Lights. Pathfinder lights a below-knee height, and are installed by means of an anchor-spike driven into the ground, then hooked up in relays. They can be controlled from a number of switches; they have been used in all of the earlier CSHouses.

Chicopee Manufacturing Company — All screening in CSHouse 1949 will be accomplished, as in earlier CSHouses, through the use of Chicopee's Lumite insert screening. Woven of Saran, it is rustproof, can't corrode, rot, or stain. It is unaffected by sun, rain, or salt spray. It comes in colors and never needs painting.

American Cabinet Hardware Corporation—As in all previous CSHouses all cabinet hardware in CSHouse 1949 will be Amerock Cabinet Hardware, by the American Cabinet Hardware Corporation. Of excellent quality, Amerock has been widely used exclusively in the CSHouse Program because of good design and engineering.

Minneapolis-Honeywell Regulator Company—The heating plant for CSHouse 1949 will be governed by a Minneapolis-Honeywell Control System, including the fuel-saving Chronotherm, Honeywell's electric clock thermostat, and the new Honeywell air diffusion register, which affords a draft free, even flow of warm air to all parts of the house.

Klearflax Linen Looms, Inc.—All rugs used in CSHouses 1949 will be Rugs by Klearflax. Exact selections are now being made and will be shown in later issues of the magazine.

W. A. Case & Sons Manufacturing Company—All lavatories and toilets in CS-House 1949 will be chosen from the W. A. Case & Sons line. This line has had more merit specifications in the CSHouse Program than any other. Specific pieces of equipment are now being chosen and will be announced in later issues of ARTS & ARCHITECTURE.

Meilink Steel Safe Company — CSHouse 1949 will be equipped with a Meilink Steel Safe, a heavily insulated, highly efficient piece of equipment. Installation will be made in a closet behind a concealed panel.

C. W. Stockwell Company—All contemporary wallpapers used in CSHouse 1949 will be chosen from the lines of Stockwell, Inez Croom, Inc., and the Timbertone Decorative Company, both of which Stockwell represents in the West. Actual selections have not yet been made, but will be announced in later issues of ARTS & ARCHITECTURE.

Bolta Products Sales, Inc.—Boltaflex, a superior quality all-plastic upholstery material has been chosen for uses which will be c.nnounced later in CSHouse 1949. Available in many colors, including good plain colors, it ideally fits the needs the architects have planned for it.

E. L. Bruce Company—All of the floors in CSHouse 1949 will be Bruce Hardwood Flooring Blocks, and will be left largely uncovered. Choice of this material, which will be laid over a concrete slab, was made because of its adaptability to the openness of the house.

### 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.

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

(690) General Electric Company: Two-color booklet demonstrating new Heat-wrap Calrod heating unit in General Electric Automatic Water Heaters.

• (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.

(702) Magic Chef: Catalogue new Magic Chef line, different models illustrated with mention of individual features, dimensions and operational data.

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

• (587) Servel, Inc.: Complete set brochures, folders, data Servel gas refrigerators, including information "twinsix" 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;

### BOOKS

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

### CABINETS, COUNTER TOPS

- (643) Berger Manufacturing Division, Republic Steel Corporation: Folders, brochures steel kitchen cabinets; merit specified for CSHouses Numbers 8, 9; efficiently designed; drawer glides o, 9; emclently designed; drawer glides on ball bearings; removable adjustable shelves; insulated against metallic sound; bonderized finish, two coats of enamel.
- (119) Formica Insulation Company: • (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 Farenheit; wide color range.
- (493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; com-plete 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 pre-cision 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 avail-

(724) The Varigraph Company: Brochure illustrating the use of new precision instrument which produces professional hand lettering in one-tenth the usual time; looks practical and efficient.

### ELECTRICAL EQUIPMENT

- (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.
- (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; 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; infor-mation 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

sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CSHouse Number 1. data.

> (711) Manning Manufacturing Company: Saf-T-Plug wall receptacle permits electrical contact only on twist of plug; eliminates danger of shock, foolproof, durable, inex-

(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.

(713) S & M Lamp Company, Inc.: "Red Cap" Flood-Lites for outdoor night use; plugs in easily as toaster; weather proofed, corrosion resistant aluminum; light when and where you want it for safety, pleasure and protection; very good product; excellent selection of styles and

(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.

(697) The Wiremold Company: Brochure illustrating installation and many uses for Plugmold, wire raceway with plug receptacles on 6" or 18" centers, fits neatly over ordinary baseboard, ample power supply when and where needed.

- (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, allplastic 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) Brunschwig & Fils: Information one of best sources of contem-porary 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.
- (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 investigat-
- (303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.
- (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure. samples Lumite woven plastic fabrics

that can't fade, stain, scuff; wide range colors homogenously integrated, many weaves, patterns; ideal for furniture upholstering, 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 fa-bries; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.

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

### FLOOR COVERINGS

- (433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gropoint carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover
- (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-tex 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 Mod-ern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.
- (685) The Roberts Company: Four-color brochure for sales purposes, shows by comparative photographs the more attractive appearance of smoothedge applications as compared with other carpet installation methods.
- (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 fourcolor 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.

### FURNITURE

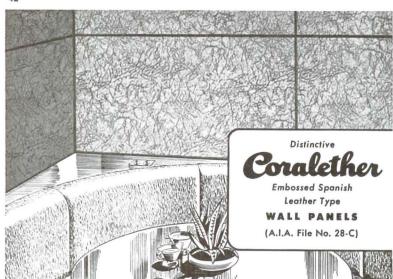
• (412) Aalto Designs: Information one of oldest lines contemparary furniture; made in Sweden; available several West Coast. Eastern outlets.

- Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to con-temporary 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
- (583-A) Cannell & Chaffin: Informa-tion 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.
- (714) Certified Chrome: "A-Just-Rite" chrome dinette chair, adjustable by a flip of the wrist to a four-inch-higher level; ideal for growing children and workshop usage; test-proven upholstery, no sharp edges.
- (645) Claywood Design Products: Brochure line inexpensive modern furniture 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 de-
- (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Worm-ley; 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.
- (709) Edgewood Furniture Com-(709) Edgewood Furniture Company: Catalog of the William Armbruster collection of modern furniture "designed by an architect—for architects" lists specifications and prices; gives small paste-up pictures for architectural layouts; deserves file space.

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### CASE STUDY HOUSES FEATURE CANNON LIGHTS

Case Study House No. 18 (shown above), the Fritz Burns House at Highland & Wilshire and the new Neutra House all feature Cannon Pathfinder Lights, the ideal outdoor path light for safety, convenience and age types (transformerrequired), and also 115-volt types direct from house circuits, available. Shown at left are the Utility Pilot Lights, which may be used inside the house for such uses as hallways, operating all night at low cost. Ask your electrical contractor or wholesaler.

• For a complete bulletin with prices on both types, send for PL-2, and ULP-1 Pilot Light Sheet.



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• (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, Isa-mu 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 Raetze, 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 con-temporary furniture; chairs, tables; string, strap, fabric upholstering; wood or metal chair frames.

(705) Leyton Furniture Company: Originals by Maximillian, complete line, dining, living and bedroom furniture, something new, modern, sturdily built.

• (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.

(720) Modernage: Folder presenting the new Multiplex Modern line of contemporary, functional, inter-matching furniture, graceful design to please the eye as well as serve the purpose; specifications given for individual pieces.

(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.

(723) Royal Metal Manufacturing Company: Listings and specifica-tions for Royalchrome, established line of distinctive metal furniture.

(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.

• (460) Everett Sehring 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.

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

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

(707) Waldron Associates: Package of sheets illustrating available lines of modern furniture and lighting equipment, flexible reference file which can be supplemented by additional sheets as new items are added, sizes and specifications given.

### 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.

(686) Otis Elevator Company: Vertical transportation review, illustrates autotronic elevator controls for commercial installations, specifications for hospital, apartment house and private residence elevators, recommended sizes and capacities given; escalator layouts illustrated; dumb waiter data given.

### HARDWARE AND FIXTURES

• (589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware sliding doors; features new Rite-Lock, adjustable to any door thickness from 11/8" 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 hard-ware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

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

(698) Latchinge Corporation: Information new self-latching, self-aligning cupboards, etc., permitting hardware and labor savings up to \$71.94 for seven-room house; practical new development.

(708) Magic Mirror Door Detective: New safety device for doors, utilizes two-way glass which permits observer on the inside to scrutinize visitors but presents only a shiny mirror surface to those on the outside; modestly priced.

(710) Maximoff Research: Recoil Door Bumper with self-engaging holder that keeps doors open; designed for beauty and serviceability. can never wear out; merits investigation.

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

• (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.

(722) Sturdee Steel Products: New 1949 line "Easy to Lift" overhead garage door hardware, standard and lo-head jamb, pivot and commercial track types, merit specified for use in Case Study House.

(727) Tulson Distributing Company: Illustrative folder new Tulson Sliding Hinge; saves space, eliminates gap left by conventional hinges, presents new possibilities in furniture design, airplane fixtures, galleys and built-ins; good new idea.

### **HEATING & AIR CONDITIONING**

(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.

(700) Chase Brass & Copper Company: Radiant Heating pamphlet gives reliable and interesting data for the layman; nicely done and informative.

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

(684) Minneapolis Honeywell: pamphlet discussing zone control for various

types of heating systems, suggests various domestic applications of Minneapolis Honeywell control units, making recommendations for maximum safety and comfort.

• (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.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29%"x9%"; 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.

• (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.

(699) L. N. Roberson Company: Information installation methods, materials and costs radiant electric heating with Roberson Heatsum Cable, special applications for green houses; practical for low power rate areas.

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

for Janitro! 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.

• (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.

### INSULATION AND ROOFING

(650) Basalt Rock Company, Inc.: Folder for architects, builders on Strestcrete roof and floor slabs, telling what they are, how they are made,

and what they will do; well presented material, worth file space.

(573) Phillip 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

(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.

(716) Infra Insulation, Incorporated: "Simplified Physics of Thermal Insulation" brochure giving good, thorough discussion of heat transfer, conduction and density, radiation and rejection, condensation and temperature calculation tests; discusses advantages of aluminum foil insulation; gives installation details.

(691) Johns Manville Products: Sound control pamphlet gives construction methods for Sanacoustic units, fluorescent lighting with Sanacoustic units, fibertone noise traps, transite acoustical materials and special installations for broadcasting studios and industrial noise problems.

(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.

(695) Pacific Lumber Company: Palco wool insulation for increasing tem-

# Permanent Floor Beauty at Moderate Cost

# Customer-Approved CALIFORNIA BRAND BRAND RUBBER TILE

### Architects, Review these Features!

- Seventeen colors—deep to pastel. A floor to establish or complement any color scheme.
- Rich gloss . . . resilient . . . quiet, warm and clean underfoot.
- Resistant to acids and household liquids.
- Precision manufactured to 1/8" thickness, 9"x9" & 8"x8" sizes.
- Your floor-covering applicator will have color samples, prices and information on base cove and feature strip. IMMEDIATE DELIVERY.

WRITE FOR A.I.A. COLOR BOOKLET

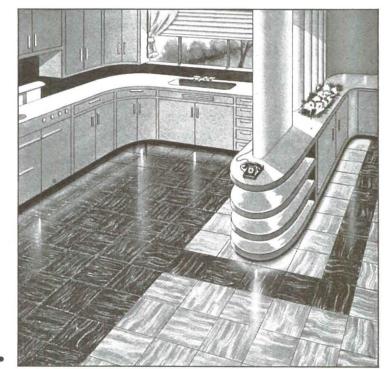


### Pacific Coast

Aggregates, Inc.

SAN FRANCISCO 400 Alabama Street Klondike 2-1616 OAKLAND 2400 Peralta Street GLencourt 1-0177 FRESNO 2150 G Street Ph. 3-5168

414 P Street Ph. 4-3065



SACRAMENTO 16th & A Streets Ph. 3-6586 STOCKTON 1020 E. Main Street Ph. 8-8643 SAN JOSE 790 Stockton Avenue Ballard 8670



Modern electrical living with its many time saving appliances and sight saving lights puts an *extra load* on home or commercial wiring.

When you design wiring installations why not play safe by specifying Certified Adequate Wiring. You assure your client years of satisfaction, convenience and safety while helping protect the loan and resale value of his building. Be proud to be the man who did that wiring.

Your local utility engineers will be glad to assist without cost or obligation in the preparation of wiring layouts. Consult this Bureau for further information.



# NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 MARKET STREET SAN FRANCISCO 3

perature control comfort in old and new houses, makes fuel savings possible.

- (95) Pioneer-Flintkote: Informationpacked 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.

### LIGHTING EQUIPMENT

- (448) All-Bright Electric Products Company: Folder unusual flourescent fixtures with over-all depth only 3½"; makes for clean contemporary design; bottom glass hinged on either side per mitting 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.
- (706) California Home Products: Literature on fluorescent-lighted cabinets; perfect shaving or makeup in clear, shadowless, equally distributed light; selected for use in Case Study House Program.
- (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 4½" wide to necessary depth; lens in five colors of unbreakable plastic.
- (718) Century Lighting: Folder introding new "Dramalite" designed by Oliver Lundquist, practical for office and home installation; good, adaptable, carefully engineered product in a variety of attractive models; prices given.
- (101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.
- (704) Corning Glass Works: Bulletin on engineered lightingware; discusses merits of direct, semi-direct, demi-indirect, and totally luminous ceiling lighting systems, control, brightness determinants, and basic data included.
- (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.
- (717) General Electric Company: "Fundamentals of Light and Lighting" very thorough discussion of light engineering, gives light calculation charts; beautifully illustrated; excellent reference text solving general as well as special problems; should be on "required reading" list.
- (654) Gibson Manufacturing Company: Folder new 6200-6400 louvered fixtures; feature full depth metal louvers, translucent side panels of Poly-

styrene; 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.
- (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.
- (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-ins 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.
- (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.
- (696) The Wiremold Company: Outlets for fluorescent lighting fixtures on wire raceways for continuous runs of

line-o-lamps; good wiring system for drafting rooms, showrooms and other spaces requiring special lighting.

### MISCELLANEOUS

- (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.
- (726) The Kemode Manufacturing Company: Information new Quik-Shot Soldering Irons, inexpensive and have interchangeable tips from 3/6" to 1" or more, heated by package heat element in 5 seconds; has no breakable parts. Good idea.
- (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.

### PAINTS, SURFACE TREATMENTS

- (463) American Division, American Pipe & Construction Company: Information new Americant 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.
- (725) Gordon Chemical Products: Gordon's 101 Sealer, preserves natural wood beauty while providing greater color control, prevents grain raising, color bleeding through surface, filler shrinkage and stain bleeding; provides absolute sealing.
- (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.
- (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.
- (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.
- (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.
- (729) Lehwood Corporation: Suggestions for inexpensive, luxuriant-looking, "business as usual" applications of Amerwood rustic paneling; comes in even widths 6" to 12" and even lengths of 8' to 16'; provides a wide variety of patterns.
- (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.
- (703) National Electrical Manufacturers Association: Standard for Laminated Thermosetting Decorative sheets; explains standard wear, heat, stain, light, moisture and expansion tests for laminated sheets, and gives recommended method for application.
- (689) United States Plywood Corporation: blotter-size sample of Kalistron, new furniture and wall-covering material, together with a nail file to prove color indestructible; recipient invited to make test for himself.
- (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 Liebes.
- (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 or dinary plaster; used in CSHouse Number 20.

### PLUMBING FIXTURES, ACCESORIES

- (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.
- (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 flatrim built-in fixtures for kitchen and bath; provides watertight seal between linoleum, wood, other top materials; one

# FIRE CAPTAIN'S HOME 100% ELECTRIC



"As Fire Captain, safety is part of my job, so when I built my home, naturally I used electricity 100%." That's what Captain Burt Abell says about his beautiful new home at 4269 Verdugo View Drive, Highland Park.

When Captain and Mrs. Abell started to plan their new home, they wanted as many electrical appliances as they could afford – not only because of the safety of electricity, but because they wanted the laborand money-saving conveniences of modern electrical living.

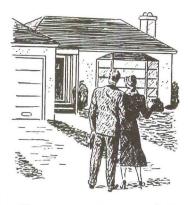
After deciding on an electric range, water heater, garbage disposal unit, refrigerator, and automatic washing machine, they realized that the cleanliness of electricity would save them much cleaning and repainting in their kitchen and service porch. They wanted this cleanliness and safety all through the house. Then they made the final decision – to go 100% electric.

It goes without saying - safety-conscious Captain Abell has Certified Adequate Wiring in his new home.

If you are interested in this modern way of living, but still have a budget to consider, phone our Adequate Wiring Specialists at MIchigan 4211, Station 2637, or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.



# Why even small homes need concealed telephone wiring





Home owners appreciate extra conveniences — in small homes as well as large. And that usually means built-in conduit and extra telephone outlets. They may be located in the bedroom, living room, kitchen—wherever the user will spend a lot of time...now and in the future.

Beauty of home interior is assured with concealed wiring. And the cost is small. Telephones then can be added or moved later on without drilling holes. For free help in planning built-in conduit, call your local Pacific Telephone office and ask for "Architects and Builders Service."

Put built-in telephone facilities in your plans

The Pacific Telephone and Telegraph Company



BASALITE

BASALT ROCK CO., INC., Napa and Stockton, Calif.

ROCKLITE

ROCKLITE PRODUCTS

1800 N. Ventura Avenue, Ventura, Calif.

3927 W. Jefferson Boulevard, Los Angeles

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.

• (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, builtin soap dish, concealed front overflow; towel bars, wall hung or with legs; merit specified for several CS-Houses

• (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.

(663) Los Angeles Water Softener Company: Brochures, folders Sudsmaster Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraulic 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 cobrhure is of more than usual value; products merit specified for all current CSHouses.

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

(701) Altec Lansing Corporation: Specifications new AM-FM Tuner and Amplifier for home use, utilized tuned radio frequency circuit, said to be freest from distortion.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radiophonograph, 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.

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

### POOFING

(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 jalousies; 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 ictator combination screen and storm doors.

### 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.

(712) Arcadia Metal Products: Side sliding steel sash and doors for residential and commercial use, high quality, fully guaranteed, assembled at factory and delivered ready for installation; standard types and sizes illustrated and installation details given.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats  $4\frac{1}{2}$ " x  $\frac{5}{4}$ ", glass slats  $4\frac{1}{2}$ " x 7/32" to  $\frac{1}{4}$ "; 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 products

• (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.

(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.

(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.
- (424) Kirsch Company: New 32page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.
- (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.
- (728) Rolscreen Company: Fourcolor brochure on Pella Casement Windows; gives suggestions for handling large window areas, many good ideas attractively presented, stock sizes listed, installations diagramed.
- (687) Rolscreen Company: Specifications and drawings of casement details Pella Modular Sized casement units, specific information for architects.
- (688) Rudiger-Lang Company: Information aluminum Tension-tite Screens for double hung windows, rust-proof, corrosion-resistant, easily installed and removed, fit tightly, require no upkeep.
- (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\%" x 2' dows 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.

### 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 Basalite 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, water-proof, 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.
- (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

- (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.
- (598) A. H. Heisey & Company: Sixteen-page brochure, several folders Ileisey 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.
- (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages. Vitrolite glass facing; section on modern baths, kithens; 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.
- (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 CS-Houses.
- (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 CS-Houses 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
- (715) Southern Barbeque-Grill Company: "The Way to Perfect Barbequeing" tells how to barbeque chops, steaks, spareribs, chicken, roasts, fish and other specialties; gives recipe for proven barbeque sauce; also illustrates Southern Barbeque-Grills; makes your mouth water.
- (441) Tropicraft: Folder woven wood screens, ½" 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.

# HEAT-PAK

### **BOILER-BURNER UNITS**

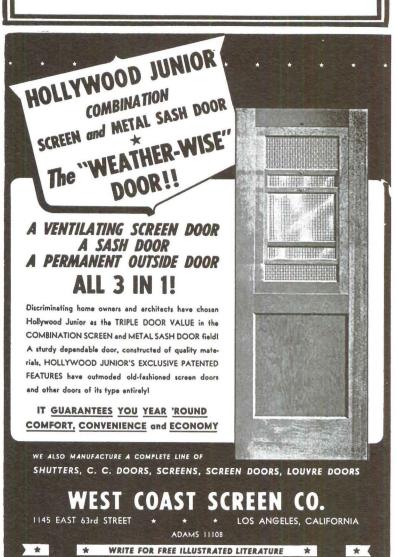
Featuring
BURNERS FOR OIL OR GAS
with Identical Ratings

These vertical fire-tube boilers are strongly built to highest standards of rugged welded construction. Give dependable, efficient performance on all types of steam or hot water heating systems. Six sizes cover capacities from 118,000 to 808,000 BTU per hour. Series B (shown) are oil-fired with Underwriters-approved Aldrich burners. Series BG are gas-fired with AGA-approved burners having ratings identical to corresponding oil burners. Both types of burners are on similar mounting plates for interchangeability. Efficient, high-delivery, double-spiral hot water coil available on specification. Many other outstanding features.

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.

LDRICH

A Subsidiary of the Breeze Corporations, Inc. COMPANY, 125 Williams St., Wyoming, Ill.



### arts and architecture

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## McNEIL CONSTRUCTION COMPANY Contractors



Phone CEntury 2-9035

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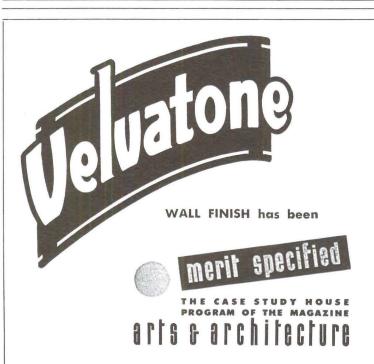
Los Angeles 3, California



## EMSCO CONCRETE CUTTING COMPANY

MANUFACTURERS of PNEUMATIC TOOLS
COMPRESSED AIR CONTRACTORS
DRILL STEEL SHARPENED

TOOLS FOR RENT DEPENDABLE SERVICE
2751 East 11th Street Los Angeles 23 ANgelus 3-4151



Velvatone interior and exterior colored wall finishes—insultone insulating plaster and Acoustiflex acoustic plaster—have been added to the carefully selected list of products merit specified for use in the Case Study House Program—a distinction they have earned. The best pastel colors combined with the best finishes and great insulation values, both thermal and acoustic.

### **VELVATONE STUCCO PRODUCTS COMPANY**

2066 Hyde Park Blvd.

Los Angeles 44, California

For information write—or call AXminster 7167

(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.

(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

(680) Chase Brass & Copper Company: Catalog solder-joint and flared copper tube fittings and tools; shows how to make solder joints in copper pipe.

(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, wall-boards; good source of supply.

(721) Meilink Steel Safe Company: Hercules furnace-tested closet vaults for private homes, a small, fire-proof. theft-proof safe, easily installed; a wise investment.

• (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 inleakage; permits greater area of window space, fingertip control of windows; products merit investigation.

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

(719) West Coast Lumbermen's Association: A Director of West Coast retail outlets for Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar; lists additional reading matter.

### WALL COVERINGS

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

(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.

WHY DO I PAINT continued from page 36

are part of the riddle of contemporary existence. We could ask of politicians as well as painters, "To what extent can we enrich the meaning of the whole without destroying the individual life of the part and to what extent can we enrich the meaning of the part without destroying the whole." Admittedly, the struggle for this equilibrium is not new. What makes it overwhelming in this day is the fact that never before in history has the aspired-to totality been so vast and, by comparison, the parts so infinitesimal. There is terror in this descrepancy, the terror of social disintegration and individual dislocation. Modern painting from stem to stern is torn between the image of this terror and its antithesis, the image of order and unity.

If one sees these matters as the primary content of today's painting then even Malevitch's "White on White" takes on a significance that is awesome in its human implications compared, for example, to the story book paintings of even so modern a visual technician as Ben Shahn.

MUSIC

continued from page 18

arately bowed or tongued unless the opposite was expressly indicated by slurs. . . . According to Tartini the violin sonatas of Corelli must be played in détaché bowing, not legato as some modern

violinists are given to believe." (Where is the rare modern violinist who is not given to believe?) "There is no place in baroque music for the perpetual string vibrato that 'graces' modern violin playing. . . . The vibrato was, like the crescendo, a special ornament, indicated by a symbol of its own and to be used with discretion only at the proper places." "The non-vibrato has in turn become a special ornament the composer must prescribe if he wishes it, as Bartok does in his Second Piano Concerto."

"The fingering throws some light on the important, if highly vexing, question of musical articulation. . . . The customary legato style of the modern 'tradition' is, to put it mildly, a distortion. While it would be senseless to advocate a reinstatement of the old fingering for the sake of correct articulation, its musical effect should be carefully studied in order to reproduce it by modern fingering. The correct articulation must be regarded as the most essential aspect of performance because it is the decisive . . . means of phrasing. Its importance for polyphonic music cannot easily be overestimated since only by articulation can the contrapuntal texture be rendered with the proper transparency. . . . It goes without saying that the motivic complexities of Bach's music admit more than one articulation each of which may be consistent with the fundamental rule. . . . Inconsistent articulation, such as can be found in Czerny's edition of Bach's keyboard works, betrays a blatant lack of understanding for the Bach style.'

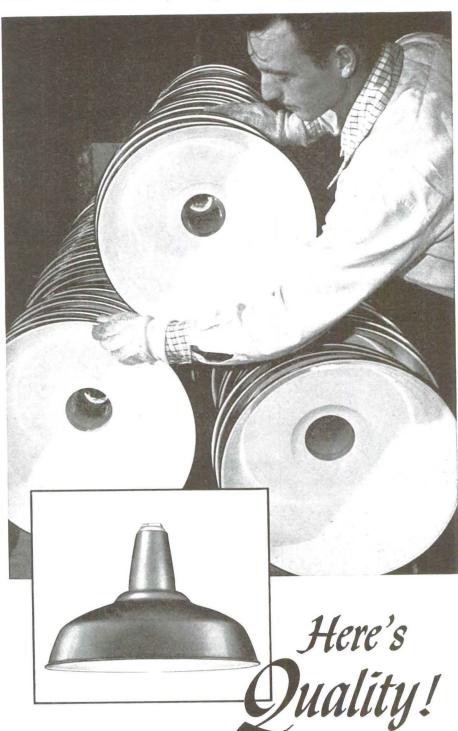
I have quoted these statements at length because, while unsupported by illustrative detail such as can exist only in actual performing experience, they are fundamental to any intelligent appreciation of Baroque music. It is possible to play Baroque keyboard music like Schumann or Liszt, or worse, in the scholarly style as the notes actually look on the page, black and white, even, and continuous. Except the theme, its more obvious reentries, and the stretto climax, neither the listener nor the performer in such circumstances understands the articulation of a Bach fugue. In the same way it is possible to play the violin works of Tartini and Corelli like those of Brahms, but it is not wise.

On this vexing subject, concerning which even the specialist performers of Baroque music, including the harpsichordists, prefer to remain ignorant and deaf, Wesley Kuhnle, following the lead of Dolmetsch, has with infinite pains translated the surviving records of the tradition into a comprehensive practice. Whether played by him on the clavichord or, with far greater difficulty because of the heavily accented sonorities, on the piano, this music explains itself in style, in rhythm, in ornamentation, as one has never heard it before. My own experience of reading at sight keyboard music from every area of the Baroque has convinced me in practice that these rhythmic principles rediscovered by Mr. Kuhnle are in the main correct. What was before guessed at and approximate can now be plainly read and accurately rhythmed through the most complex counterpoint.

How long will it be before the general public may expect to hear the music of Frescobaldi, Sweelinck, Byrd, Couperin, the Scarlattis, Bach, Handel played in correct rhythm and transparency? A long frustrating time it may be, until the violinists and violists obtain proper bows and all the instrumentalists give up their false tradition. Meanwhile we can learn by application to do the essential things ourselves, and the richest of all periods of music for the sight-reading amateur will be opened to us. This music asks less to be performed than to be read.

Many of the technical problems of advanced contem-

porary music are the result of a return to controlled rhythmic embellishment, written out as notation, without the support of an ornamental convention. The rediscovery of the Baroque period and an increase in the understanding of our own contemporary Twentieth Century music go hand in hand.



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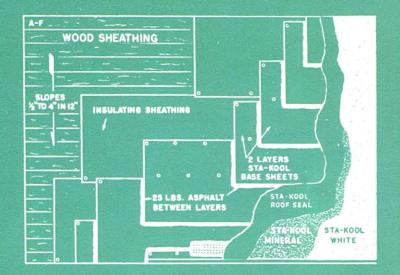
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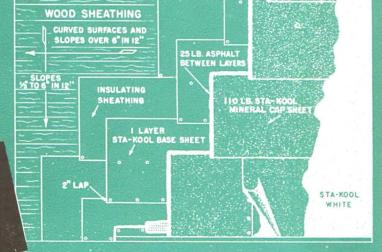
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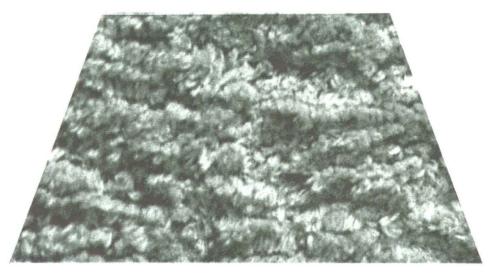
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