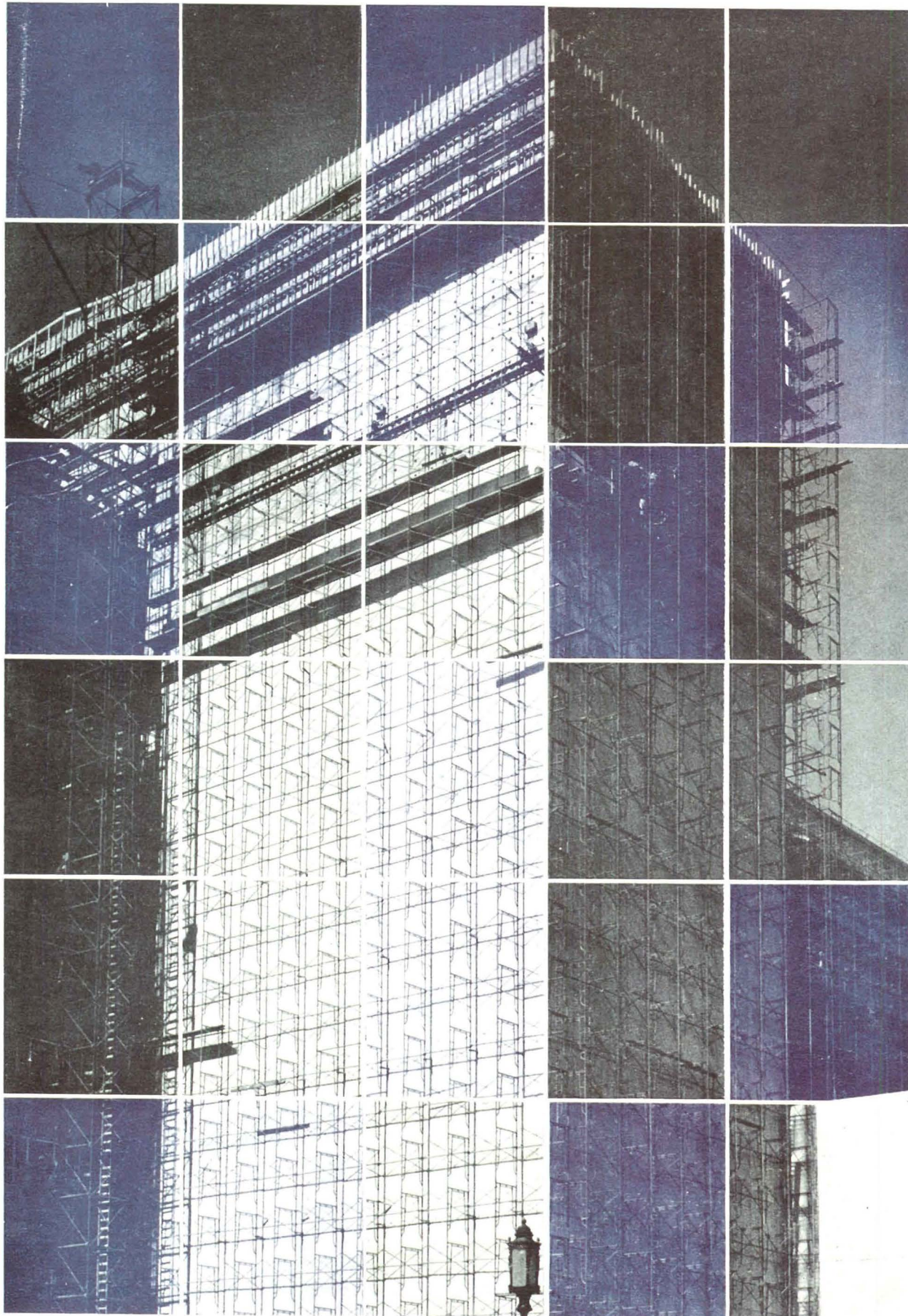


arts & architecture



PRICE 50 CENTS

MAY 1949

HERE COMES fun!

here comes beauty

here comes value

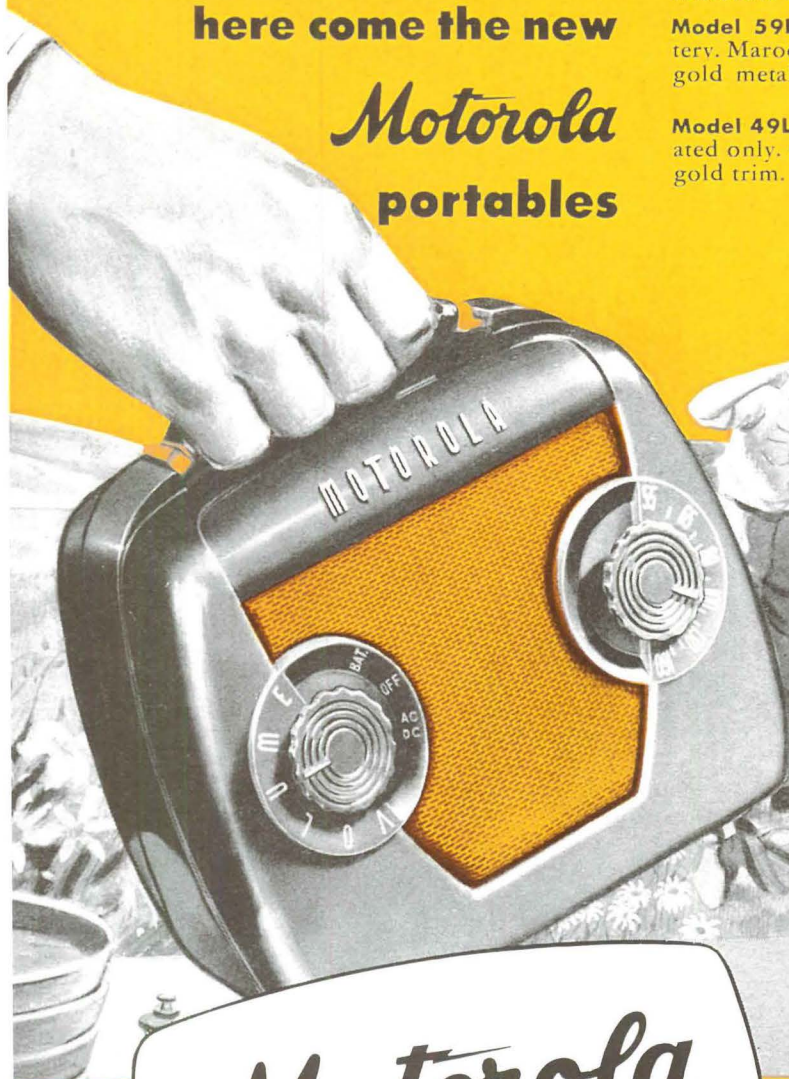
here come the new

Motorola portables

MORE FUN WHEREVER YOU GO—with a new Motorola Portable! Precise engineering gives you "plus values" like maximum sensitivity—selectivity that knifes through local stations to bring in distant ones—big power for full volume and rich tone where some sets fail to play at all. See—hear—compare the new Motorola Portables.

Model 59L12 (left, below)—AC/DC or battery. Maroon or black with bronze-gold metal grille and trim. . . . **\$29⁹⁵**
less batteries

Model 49L11—As above, except battery operated only. Colors: Tan or green with bronze-gold trim. . . . **\$19.95**
less batteries



Motorola PORTABLES

Glamour-Baby of Personal Portables

Motorola's famous "Playmate Jr." Packed with power for BIG volume—rich tone. Plays instantly, anywhere. Leather-effect metal case. Choice of black or maroon with bronze-gold trim. Plays on AC/DC or its own long life batteries. **\$39⁹⁵**
less batteries

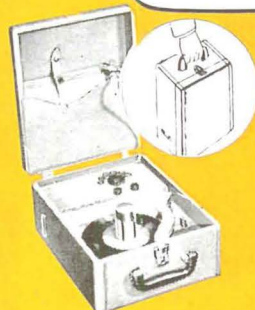
Model 5A9
less batteries



No Finer Portable in all the World

A "luxury" radio at a sensible price. Exclusive "dial-in-handle" puts all controls in thumb's reach while carrying. Case is basket-weave, plastic-coated fabric with aluminum trim. AC/DC or battery operation. **\$49⁹⁵**
less batteries

Model 69L11
less batteries

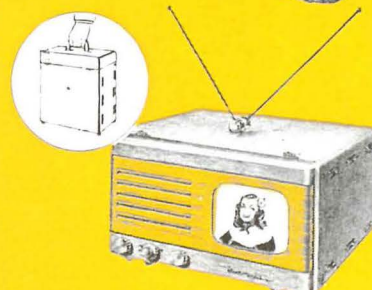


**New 45 R. P. M.
Automatic Radio-Phonograph**
Your favorite recorded music wherever AC current is available. Plays new 7-inch records (45 R. P. M.—5 minutes of music per side). Changes 8 records swiftly and quietly. Storage for 27 records. **\$59⁹⁵**
Model 59F11

Model 59F11
\$59⁹⁵

New! Motorola Portable Television

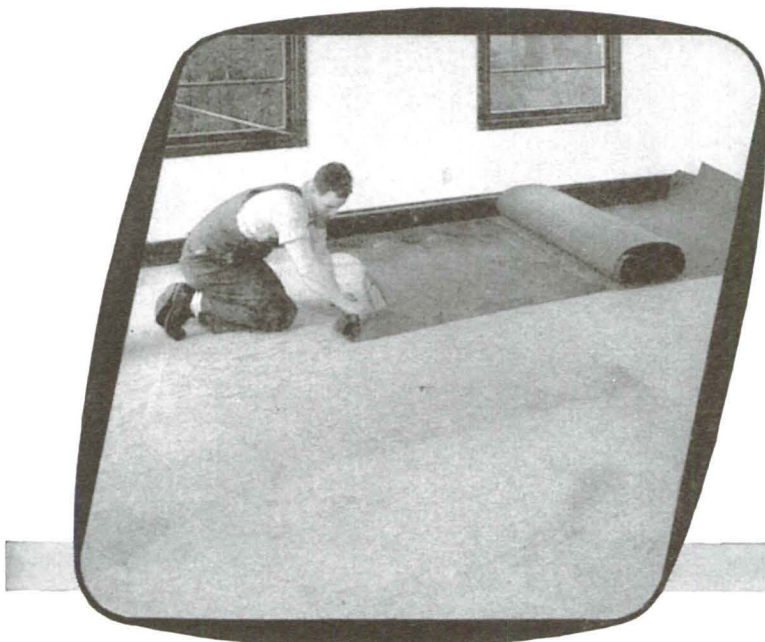
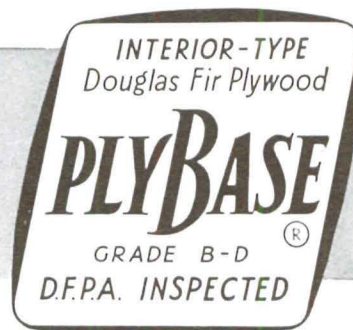
Take your television thrills from place to place—wherever AC current is available. Clear, bright pictures—plus Motorola Golden Voice sound. Install it yourself in a few minutes. Indoor antenna fits in cover when carrying. **\$199⁹⁵**
Model VT73



Prices slightly higher in South and West. Prices subject to change without notice.

MOTOROLA INC., CHICAGO, 51, ILLINOIS • SEE YOUR NEAREST MOTOROLA DEALER TODAY

Linoleum, Tile, Carpeting— All Need This Better Base Panel



PLYBASE is a NEW GRADE of Interior-type Douglas fir plywood with a face of B (solid) veneer, and a back of D veneer. All sanded both sides. For full details on PlyBase use and application, see Sweet's File, Architectural, or send for the new 1949 Basic Plywood Catalog. Write the Douglas Fir Plywood Association office nearest you: Tacoma Bldg., Tacoma 2, Wash.; 1707 Daily News Bldg., Chicago 6; 1232 Shoreham Bldg., Washington 5, D. C.; The 500 Fifth Avenue Bldg., New York City 18.

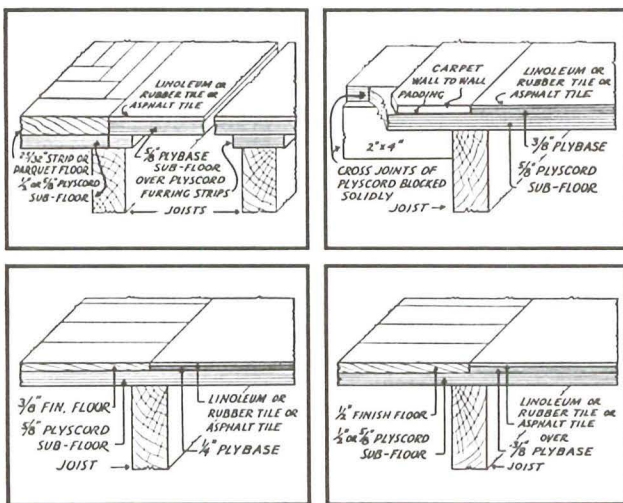
PLYBASE THICKNESSES:
3/16", 1/4", 5/8", 1/2", 3/4", and 7/8".

PLYBASE WIDTHS:
30", 36", 42" and 48".

PLYBASE LENGTHS:
60", 72", 84", 96", 108", 120", and 144".

PLYBASE Makes Coverings Look and Wear Better!

SUGGESTED DETAILS FOR THE USE OF PLYBASE IN TYPICAL FLOORING JOBS



For Subfloors—PLYSCORD

Under PlyBase or any type of finish flooring, PlyScord is the ideal subflooring. The big panels of PlyScord cover joists quickly, provide a smooth, even surface that's strong, rigid, tight and draft-free. Identified by the "grade-trademark" at the right.



PlyBase is the ideal base material for all types of modern wall-to-wall floor coverings. Joints are reduced to a minimum; the covering is smooth, firm . . . looks better, lasts longer.

Sanded smooth, PlyBase presents a tight, solid surface. The large panel sizes go down quickly, are easy to handle, save time and labor on the job. Use PlyBase on remodeling work, too, as a firm surface for new coverings over old, rough, worn floors. And on walls, PlyBase serves as a backing for wall tile and over finish coverings which require a smooth, solid backing.

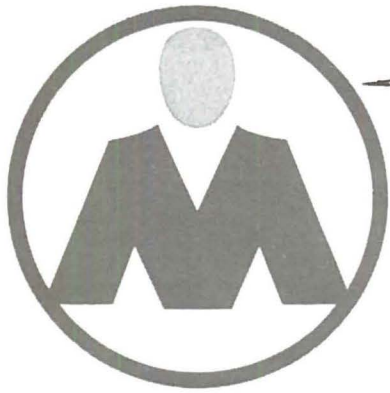
Specify PlyBase—identified by the grade-trademark shown above!

Douglas Fir PLYWOOD

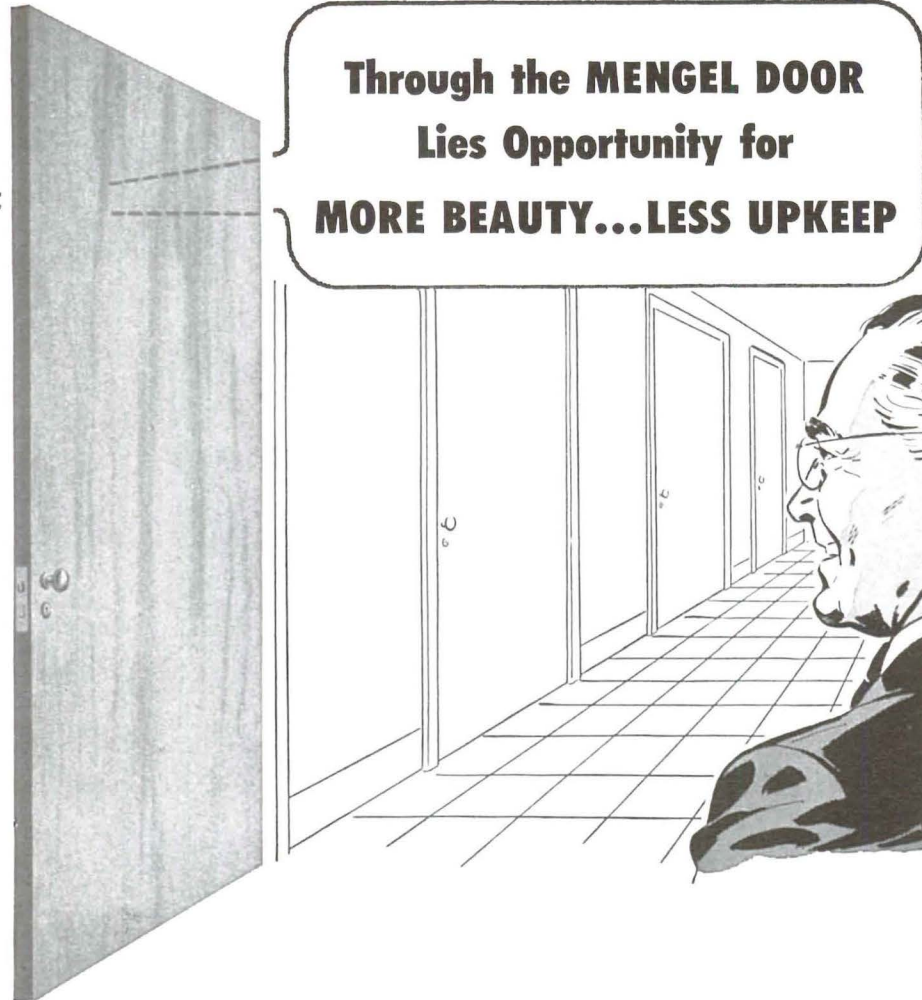
LARGE, LIGHT, STRONG

Real Wood Panels





The Original Mengel Flush Door
with the Patented
"INSULOK" GRID CORE →



IT'S more than just a beautiful door! It's an approved way of building durability and utility into any interior... regardless of period and decorative scheme.

For Mengel Flush Doors are engineered and built by skilled craftsmen to give *beauty with a purpose*... beauty with fingertip lightness, long, trouble-free life, easy upkeep.

Only the Mengel Flush Door has the patented "Insulok" Grid Core. Made of sturdy insulation board strips halved together, it ends expansion and contraction headaches... makes Mengel Flush Doors much lighter than standard panel hardwood doors.

Built Like Fine Furniture! Framing is hard, even-textured poplar. Corner connections have dovetailed lock-joints, securely wedged, to give dimensional stability and seal moisture out. And the 3-ply faces are permanently bonded to frame and core.

No wonder Mengel Doors stand a 25,000-slam test. And every door is "cured" before it leaves the factory to assure warp resistance.

Mengel Flush Doors come faced with beautiful veneers of *Birch, Mahogany, Oak, Walnut, Gumwood* (and other hardwoods to order).

And they *stay* beautiful! Their smooth, unbroken surfaces are easy to clean... offer no place for dust to cling. No panels to shrink... no moldings to come apart.

Easy to Paint! The smooth Gumwood door is perfect for painting... never shows a grain raise.

For new construction or remodeling, specify Mengel Flush Doors... the doors with years of performance behind them. For full information mail the coupon *today!*

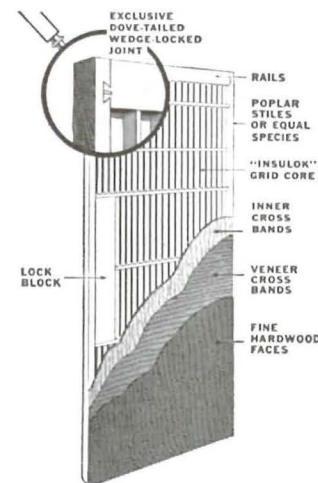
**The Open-and-Shut Case
for Mengel Doors**

1. **An Engineered Door**... with patented "Insulok" Grid Core, hardwood frames and faces, and dovetailed lock-joints.
2. **3-Ply Faces Bonded to Core**... with moisture-resistant resin glue by hot-press method.
3. **40% Lighter in Weight**... than standard panel hardwood doors.
4. **Warp-Resistant**... "cured" before leaving factory.
5. **Slam Tested**... 25,000 times by powerful machine.
6. **Flame-Resistant Core**... made of $\frac{3}{8}$ " insulation board.

Copyright 1949, The Mengel Company

7. **Sealed Construction**... prevents entrance of dirt, vermin or moisture.

8. **Over-sized Lock Block**... centered on edge of stile, permits reversing door.



... Mail Coupon Today! ...

THE MENGEL COMPANY

Plywood Division, Dept. AA-1, Louisville 1, Ky.

Please send me complete information about the Mengel Flush Door.

Name _____
Street _____
City _____ Zone _____ State _____



MENGEL Flush DOORS
THE FAMOUS FLUSH DOOR WITH THE PATENTED CORE

arts & architecture

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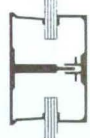
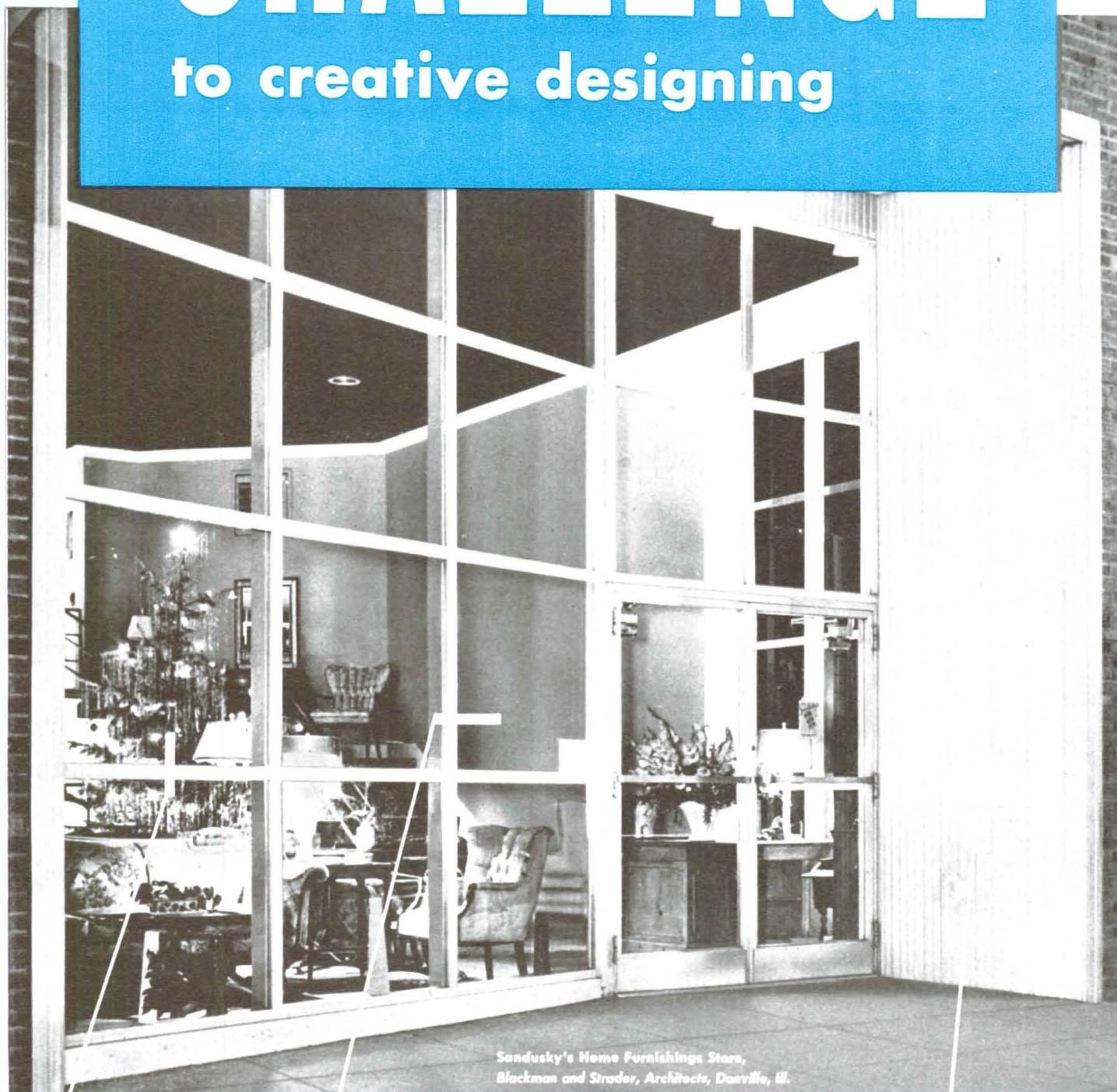
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A modern store front is a **CHALLENGE** to creative designing



¼ size detail
of stock division
bar, used horizontally
in above store front.



¼ size detail of stock
division bar, used verti-
cally with aluminum
tubular reinforcement.



Zourite, the modern aluminum facing material. Available in
green, brown, or black porcelain enamel, and in aluminite.

You can meet this challenge with **Kawneer Metals**— *they offer custom-styling in stock shapes*

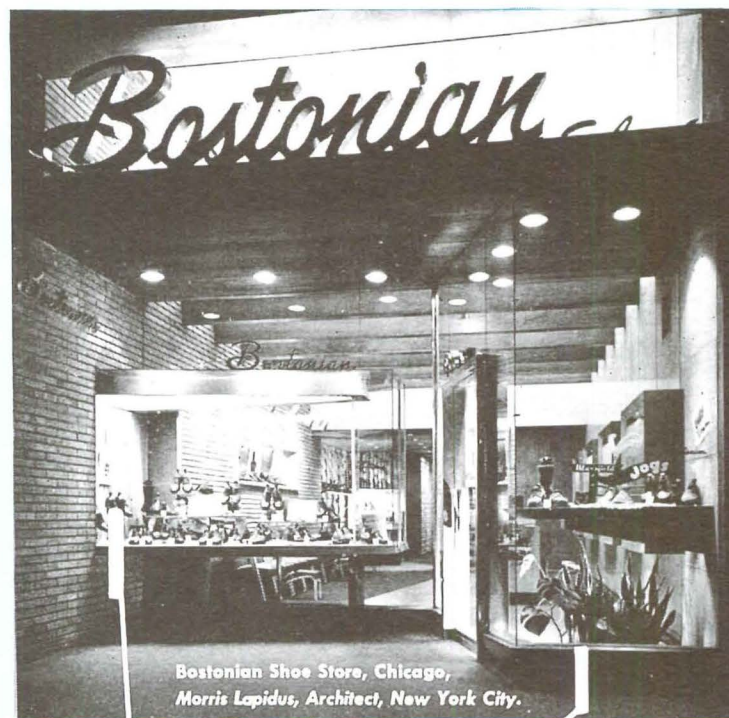
Kawneer Stock Store Front Metals possess the handsome appearance and striking individuality of custom-made shapes—yet they bring important cost-reductions to you and your clients. Kawneer Stock Metals cost far less than specially-made assemblies—they reduce the cost of drafting and detailing—and they eliminate costly delays.

Kawneer metals are styled and engineered to the highest standards of modern architecture. They also bring you new flexibility in designing, because many shapes are interchangeable and many serve multiple uses.

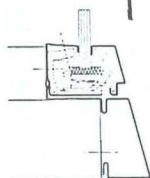
Pictured here are only a few of the Kawneer Stock Metals. Write for construction details. 215 North Front Street, Niles, Mich., 2515 8th St., Berkeley, Cal., or 817 East Third St., Lexington, Ky.

THE
Kawneer
COMPANY

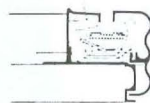
Store Front Metals • Modern Entrances
Facing Materials • Aluminum Louvered Ceilings
Aluminum Roll-Type Awnings



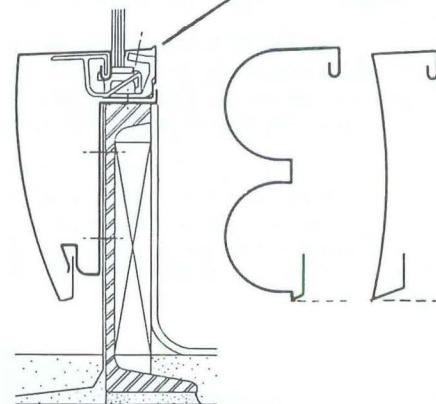
Bostonian Shoe Store, Chicago,
Morris Lapidus, Architect, New York City.



1/4 size detail
of stock glazing
sash above.

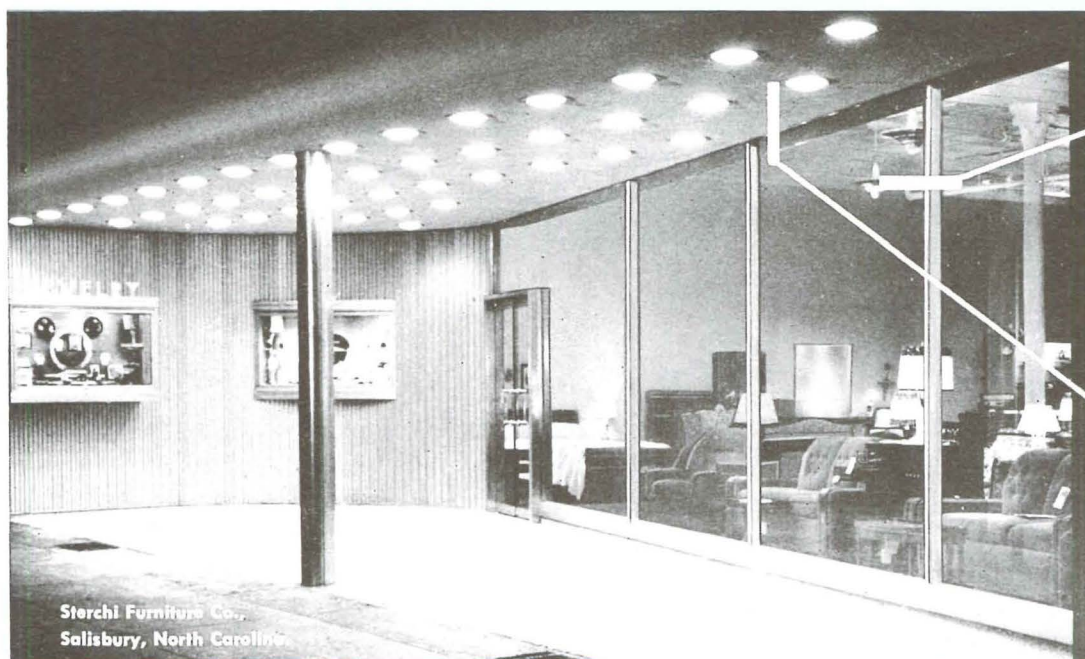


One of the many
other stock sashes.

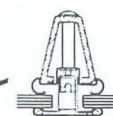


Stock bulkhead
assembly used in
above store front.

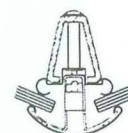
Two other stock
bulkhead faces
which are also
available.



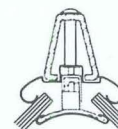
Sterchi Furniture Co.,
Salisbury, North Carolina



1/4 size detail of
stock division
bar used at left.



Stock corner bar—
angles from 90° to
120°, 120° to 165°



Stock reverse
corner bar.

Stiffeners shown
here are Medium.
Also available—
Light, Heavy,
Heavy X stiffeners.



Stock flush-glazing sash
eliminates projecting metal.

For limited budgets ...unlimited satisfaction

PLEASANT THOUGHT...what people want and what you can give them on a moderate budget are one and the same—in plumbing fixtures.

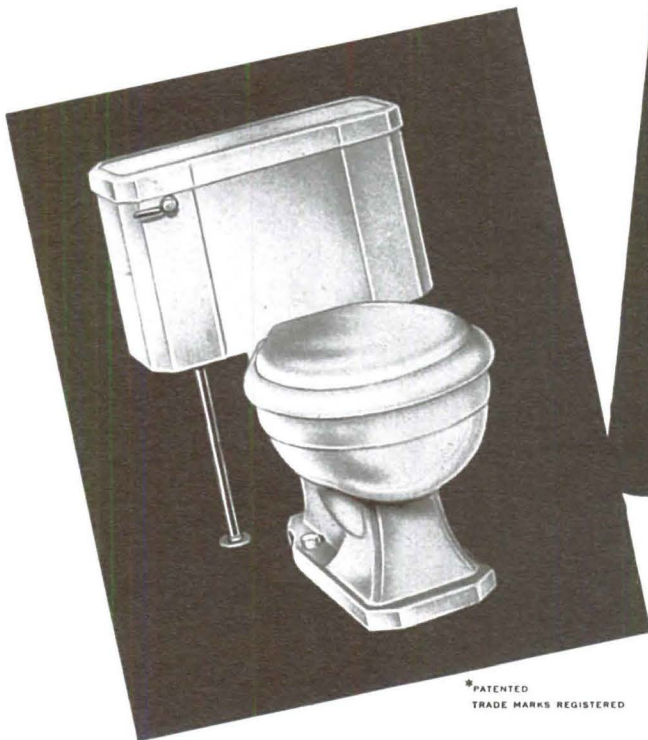
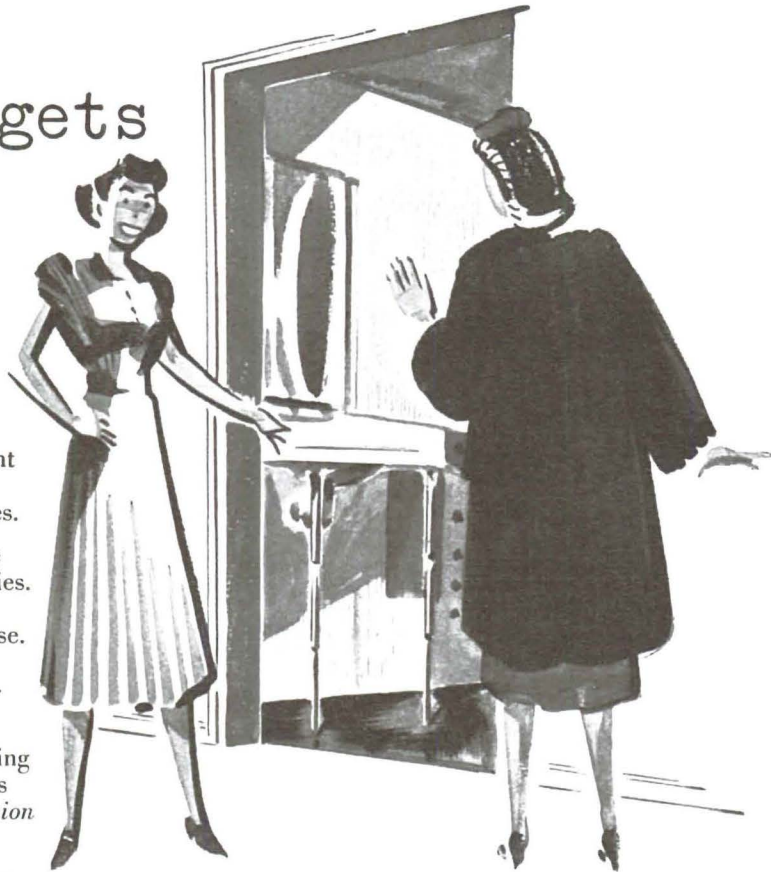
By specifying "Case" you specify dependable operation, safeguard health, prevent costly emergencies.

You provide the newest in design—the look of "rightness" that endures as long as the house. Case vitreous china plumbing fixtures retain their gleaming beauty. They won't chip or mar or crack—with easy, quick cleaning they always look new!

For all their quality, the cost of Case plumbing fixtures is entirely in line for moderate-price homes today. They're *designed to hold down installation costs too*, and they fit easily into unusual layouts.

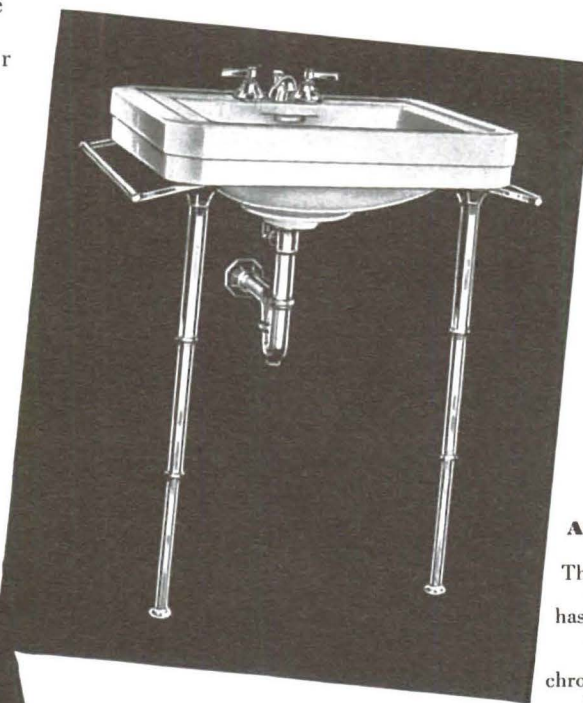
Why not refresh your acquaintance with Case designs at your nearest distributor's showroom?

For name and address, look under "Case" in your Classified Telephone Directory. W. A. Case & Son Mfg. Co., Buffalo 3, N. Y. Founded 1853.



CAMEL WATER-SAVER* CLOSET

Neat, modern appearance and thorough, quiet flushing with minimum water consumption. Free standing, vitreous china construction and top-quality mechanical fittings make this a Case "luxury" closet at low cost.



AQUA-CHROME LAVATORY

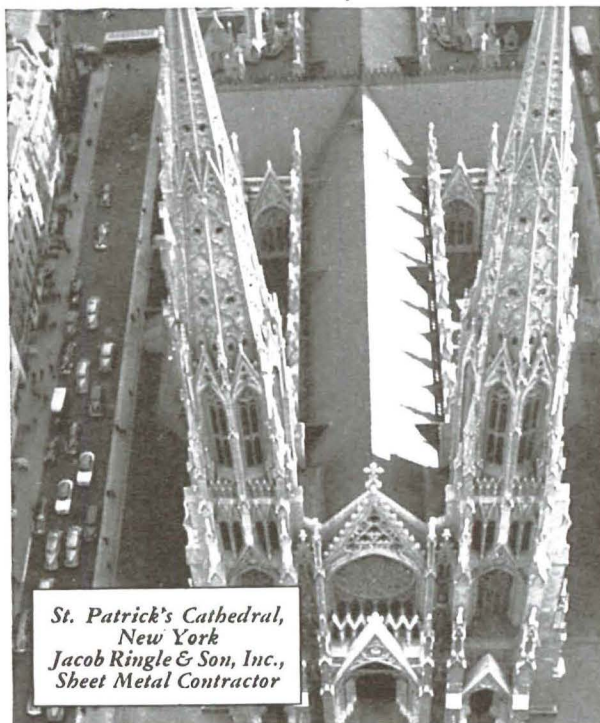
This popular square-basin Case fixture has ample shelf space, built-in soap dish, anti-splash rim, chromium-plated brass trim. Wall hung or with chrome legs or china pedestal.

Case

Vitreous China Plumbing Fixtures

*PATENTED
TRADE MARKS REGISTERED

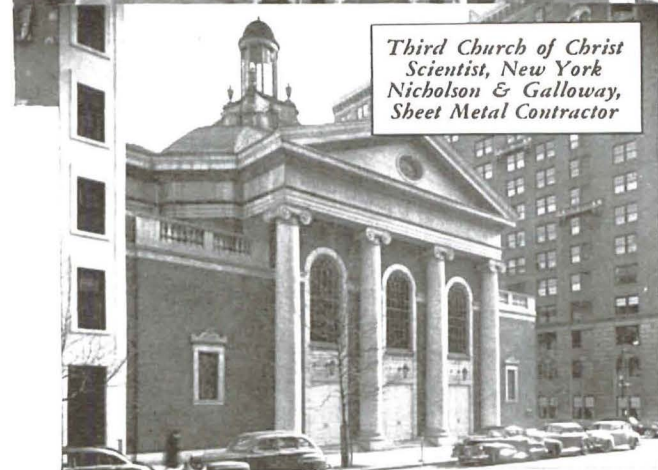
Revere Copper REGULARLY "goes to church"



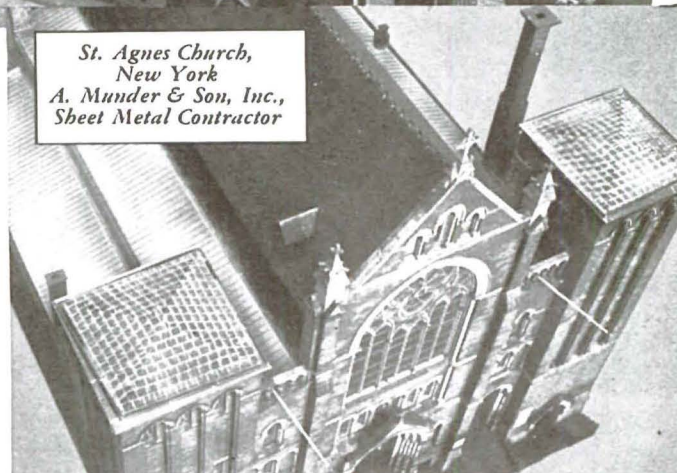
St. Patrick's Cathedral,
New York
Jacob Ringle & Son, Inc.,
Sheet Metal Contractor



Central Synagogue,
New York
Sobel & Kraus, Inc.,
Sheet Metal Contractor



Third Church of Christ
Scientist, New York
Nicholson & Galloway,
Sheet Metal Contractor



St. Agnes Church,
New York
A. Munder & Son, Inc.,
Sheet Metal Contractor

Common Sense says:

"Copper is the common sense material for lasting roofs, gutters, flashing."

Ever since copper rolled by Paul Revere was installed on the roof of Old North Church in Boston, it has been traditional for churches in every part of the country to have roofs, spires, gutters and flashing constructed of Sheet Copper. The reason is simple: *dollar for dollar, it makes sense to use copper whenever you want lasting sheet metal construction.* For of all the commonly-used sheet metals, copper has *proved itself* to be the most enduring when exposed to the elements. And copper is the one metal that becomes more beautiful with age.

And whenever you design or install sheet copper construction, it will pay you to take full advantage of the new design and installation data developed by the Revere Research Laboratories. You'll find these data in Revere's book, "Copper and Common Sense," an authoritative manual of sheet copper construction that has been widely distributed to architects and sheet metal contractors. There is probably a copy in your files. Be sure to refer

to it as your guide to finer and more durable sheet copper construction.

Revere sheet and roll copper, lead-coated copper and other Revere quality materials are available from leading distributors throughout the United States. A Revere Technical Adviser will always be glad to consult with you without obligation.

REVERE

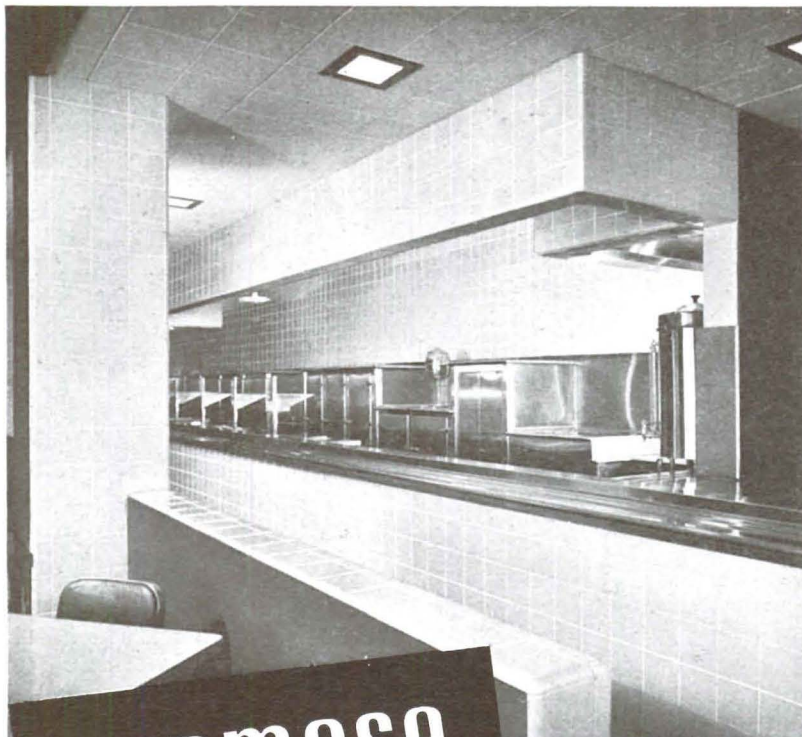
COPPER AND BRASS INCORPORATED

Founded by Paul Revere in 1801

230 Park Avenue, New York 17, N. Y.

Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.;
Los Angeles and Riverside, Calif.; New Bedford, Mass.; Rome, N. Y.
Sales Offices in Principal Cities, Distributors Everywhere.

PRUDENTIAL CAFETERIA. Hermosa 6" x 6" Bright Glaze Oatmeal Tile (AH169) faces walls, counter, hood, columns and partitions of both cafeteria and kitchen — provides permanent beauty along with low upkeep.



HERMOSA
tru-joint Tile

PRUDENTIAL KITCHEN. Floor is 2-3/16" square Vitreous Unglazed Floor Tile set with flush grouting for easy cleaning (Azure Blue).



Wurdeman & Becket, Architects; Wm. Simpson Construction Co., General Contractor; Premier Tile & Marble Co., Tile Contractor

Assures low maintenance costs in new Prudential Building

IN OFFICE BUILDINGS and factories ... in restaurants and residences ... your clients benefit for the life of the structure when you specify square-edge, real clay tile.

HERMOSA TRU-JOINT TILE walls, for example, give you greater design flexibility with lasting surfaces ... utmost sanitation ... low maintenance costs ... ease of cleaning ... permanent brightness ... fresh, clear colors.

VITREOUS UNGLAZED FLOOR TILE provides the most durable floor you can specify. It stands up under even the heaviest foot traffic ... resists soil and stain...

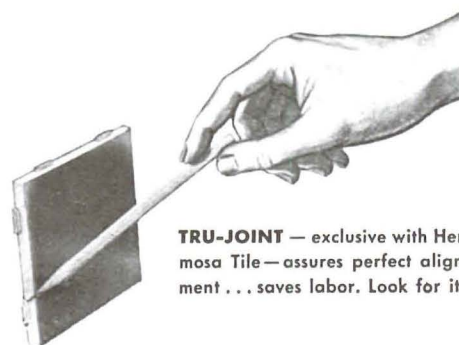
never needs waxing, refinishing or polishing.

HERMOSA DURA-GLAZE TILE is the truly sanitary finish for residential bathroom floors, lavatory, drainboard decks, and kitchens. Its flint-like texture is scratch and wear resistant...is not affected by daily contact with cosmetics, hot skillets and food acids.

OUR SHOWROOMS are maintained for you and your clients. When not convenient for you to come yourself, send your clients to inspect our complete line, extensive color palette and newest developments.



PRUDENTIAL WASHROOMS. The beauty of these real clay tile walls and floors is fired-in for a lifetime of lustre, sanitation, and economy.



TRU-JOINT — exclusive with Hermosa Tile — assures perfect alignment ... saves labor. Look for it!



HERMOSA TRU-JOINT TILE IS A GLADDING, McBEAN & CO. PRODUCT

Other quality ceramic products include Face Brick, Roof Tile, Floor and Patio Tile, Refractories, Flue Lining, Vitrified Clay Pipe, Ceramic Veneer, Franciscan Earthenware, Franciscan China.

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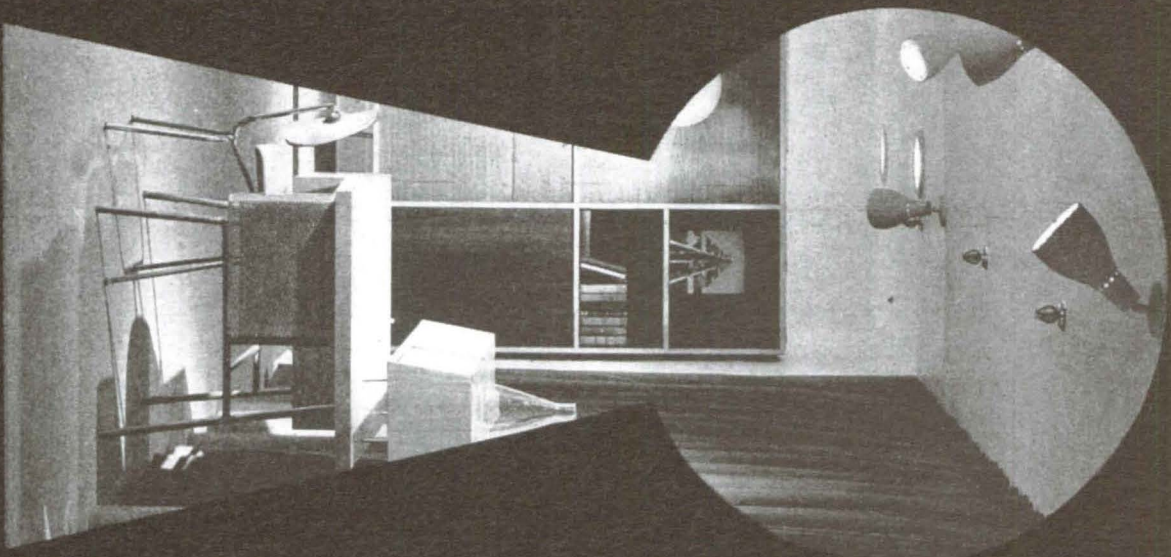
announcing the opening of two new herman



iller furniture showrooms

exhibitors' building, grand rapids, michigan

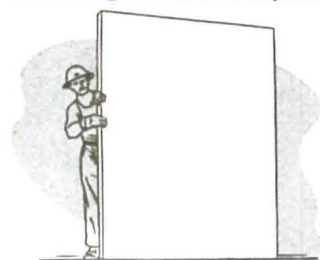
622 merchandise mart, chicago, illinois



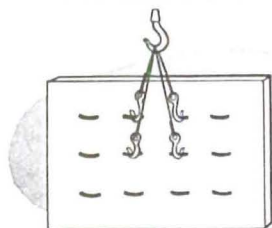
new york showroom — one park avenue



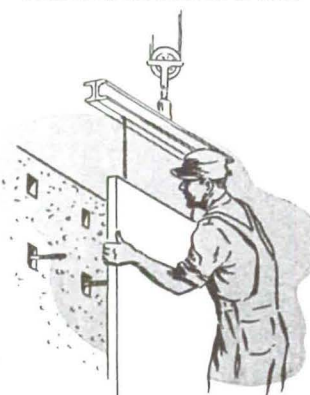
Quartz facets on surface reflect light, remain bright for unlimited years.



Units averaged 40 square feet in surface area; two inches in thickness.



Units handled by anchor loop, with which they are secured to wall.



A monorail system facilitated the masons in receiving, and setting the units.

The enduring beauty of **ARCHITECTURAL CONCRETE UNITS** *used on the Prudential Building in Los Angeles*

A Symbol: The Rock of Gibraltar has long been the symbol of the strength and security of the Prudential Life Insurance Company, so it was a natural choice for the architects Wurdeman and Beckett to select facing materials of enduring beauty and strength. The exterior is faced with Mo-Sai architectural concrete units averaging 40 square feet in surface area and two inches in thickness.

Texture and Color

From the wide varieties of colors and textures available in Mo-Sai stone, the architects chose natural quartz aggregate, ranging in color from white to rose pink, in a pure-white cement matrix. The quartz was exposed to the surface so that the quartz facets reflect light and remain clear and bright for unlimited years. The surface of closely packed quartz leaves little of the cement matrix exposed, and even this has a very low absorption.

Manufacture

The facing slabs were manufactured by Wailes-Bageman, Inc. and the Otto Buehner Company. The units were made of highest quality concrete, testing 6,500 pounds per square inch, and precision manufactured for uniform size, color, texture, and quality. Electrically welded, galvanized steel reinforces the slabs, and galvanized anchors protrude from the back

surface. Returns at corners, copings, parapet walls, sills and jambs were cast as part of the facing.

Erection

The Thomas Child Company, specialists in cast stone slab setting, used the most modern methods of hoisting the large slabs into position and setting them. While on some jobs the Mo-Sai facing slabs are used as the outer forms for pouring structural concrete, on the Prudential Building the stone facing was applied after the structural wall had been erected. Facing slabs were bolted through holes left in the lightweight concrete structural wall.

Cement grout poured back of the facing filled in the openings in the main wall, surrounded the anchor rods, and thoroughly bonded the facing to the structural wall to form, in effect, a monolithic wall, resistant even to earthquakes.

General Information

These Architectural Concrete Units can be produced in a wide range of natural, lasting colors in granite, quartz, and vitreous aggregates, and in varying textures. They offer to the architect complete freedom of design without the structural limitations of solid masonry.

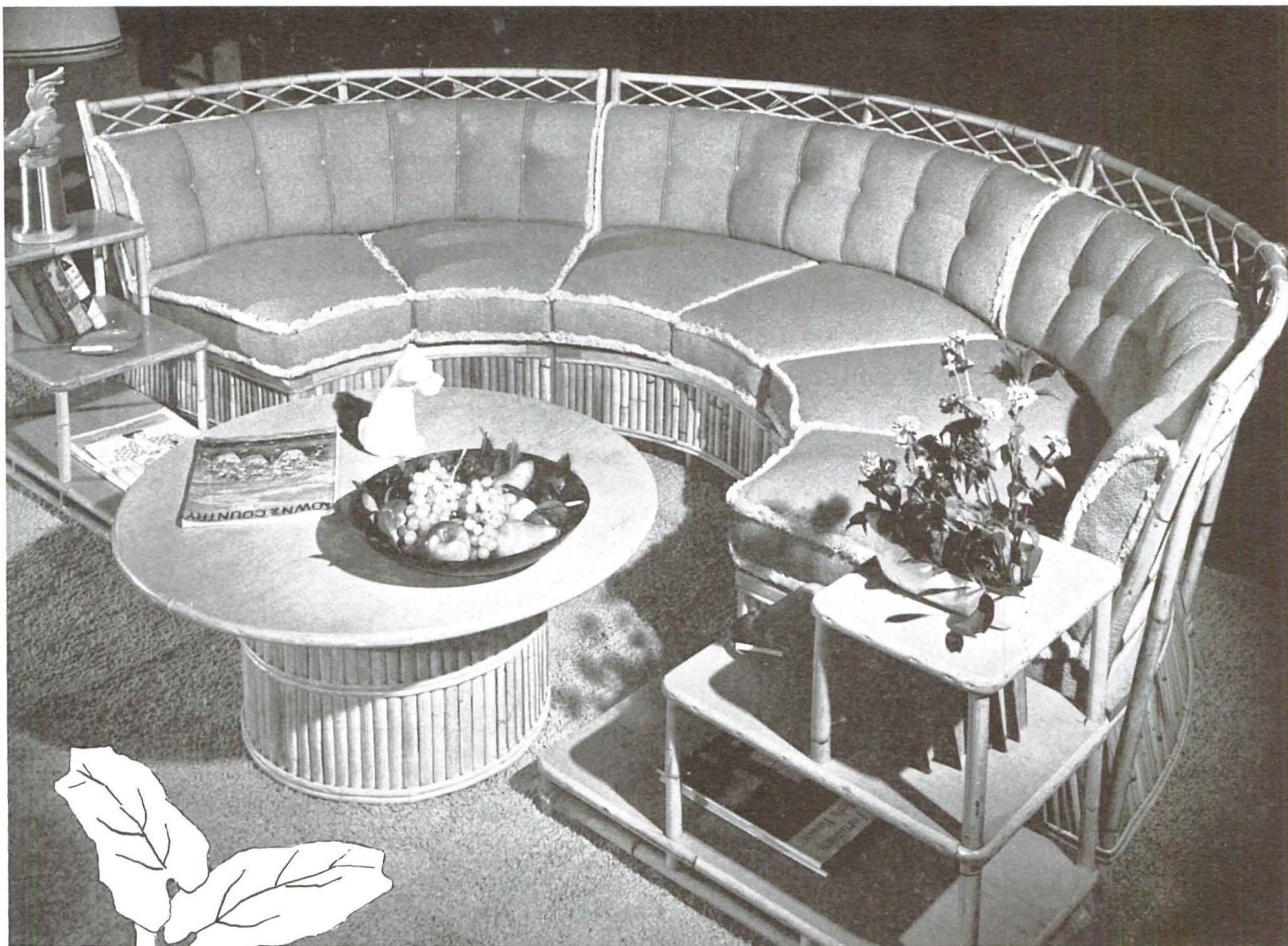
For further information on uses and users of this interesting type of facing unit, write these companies.

Architectural Concrete Units Manufactured by

WAILES-BAGEMAN, INC.
2100 East 27th St., Los Angeles, Calif.

OTTO BUEHNER & CO.
640 Wilmington Ave., Salt Lake City, Utah

Installed by **THOS. B. CHILD & CO. Mason Contractors**
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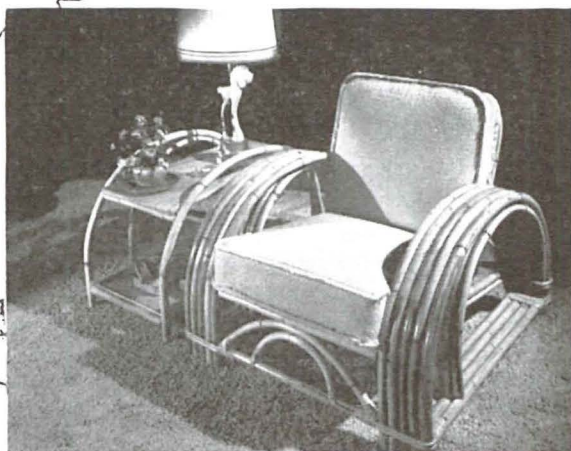
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Aldous Huxley muffed the chance to stage his splenetic sketch of post-atomic survival, *Ape and Essence*, in the new General Petroleum Building, presumably because it was only a large hole in the ground when the book was written. For his purposes it would have been a more ideal setting than the Biltmore which, like every other structure in the area seems to flutter in the breeze beside this Great Cube. While in the steel girder stage modern buildings give little inkling of their eventual appearance, it is only after the surface crust has been affixed and street hoardings removed that we can realize the final effect. The new building has already been widely publicized as the last word in original design, efficiency and convenience of installations, but no amount of publicity could prepare the innocent pedestrian for his first view of it. Other buildings may equal, or exceed, this one in cubic feet, but no other has such crushing proportions. Height is limited in Los Angeles, but the architects have made the most of their allotted width and depth on a large half block by using a design heretofore employed in taller buildings to produce the effect of mass that is indescribable.

So flimsy and dwarfed is everything near this newly conjured monolith that our sense of scale is paralyzed, we have the same shock when a human being intrudes upon a puppet stage. No doubt the new building is functionally all that its owners could ask; it is only with the exterior and its impact upon the passerby that we are concerned. If we can forget the real dimensions it looks remarkably like an airconditioning unit grounded in a sand dune, a cube honeycombed with recessed windows between vertical metal fins. The street floor is set back so that the main mass overhangs the sidewalks. The proportion of the ground floor height to that of the wider superstructure being about one to ten gives the impression that the base of the building has been driven into the earth.

These oppositions, of building to site and of flying vertical to horizontal volume, are curiously disturbing to the eye. It is fashionable to say that functional design is of itself beautiful, that perfect proportions based upon mathematical formulas produce beauty, (one definition of beauty is: "a combination of qualities that please the sight or other sense or mind"). If these theories are valid then they are irreconcilable with those which evoked the General Petroleum Building, where functional design is plainly visible. Perhaps when whole cities of such megaliths are an accomplished fact they will seem to future citizens as commonplace as brownstone fronts do now; human elasticity adapts us to our familiar surroundings as T. S. Eliot neatly says in "Notes Toward A Definition of Culture." Let us hope that he proves correct in the following lines:

"Every change that we make is tending to bring about a new civilization of the nature of which we are ignorant, and in which we should all of us be unhappy. A new civilization of the present day would seem very new indeed to any civilized man of the 18th century, and I cannot imagine the most ardent or radical reformer of that age taking much pleasure in the civilization that would meet his eye now."

Somehow expecting magnificent mural extravagance inside this eternal container we look into a lobby reminiscent of the rock vault where Aida is traditionally entombed. Beyond the elevator banks is a non-functional decoration, a light-colored panel studded with pieced and laminated wood carvings. These motifs of dinosaurs, oil rigs and tankers form a sort of pictograph of the Story of Oil. Here is another selective perversity in the use of synthetic base and vegetable medium to express a geological theme, possibly a matter beyond the control of the sculptor whose handling of what appears to be homely walnut is sympathetic enough.

Consciously, or otherwise, Eugene Berman is making concessions

to the decorator trend in his recent work, much of his latest one man show at the Associated American Artists Galleries was decoration rather than easel painting. His experiments in dyed kelp, inkblots and collages blended with his trompe l'oeuil vignettes are confected with matting and framing materials, mirror, marbled papers, fabrics and passepartout. Once past the wedding cake icing it is possible to enjoy Berman's very excellent drawing, his strongest talent, and his patient enthusiasm for working variations on a subject. Plaintively shadowed ruins and beggar waifs are as charming as ballet backdrops, no crude realism jars the romantic key; Berman's decorations are for the period room and will stay on the wall as meekly as a Venetian glass mirror.

Interior furnishing of today seems divided between the period reconstruction, where pictures are tolerated only when they do not assert themselves, and the functional interior of glass walled houses where pictures are banned altogether unless they are non-objective. By looking no farther than the pages of Arts and Architecture we see plans and interiors of the advanced taste in homes; however varied these may be it is consistently true that the easel painter has been consigned to join the sculptor in limbo. Now solid walls turn our vision through glass to the out of doors, opaque walls no longer have cornices, mantels or shelves. Elegant proportions are keyed to the exposed construction of the house; streamlined service units, built-in furnishings and the discard of physical as well as arbitrary division of exterior and interior make these postwar houses as glamorous as a show window. The phrase "domestic dwelling" implies that the occupant will impress his personality on the interior in some way, but this does not seem to be true of many contemporary home owners. If they do not accept the architect's taboo on pictures then they call in a decorator who hangs up an abstraction, or a width of textile, over a philodendron. It is hard to believe that so many people like exactly the same thing; it is possible that they simply don't care for pictures.

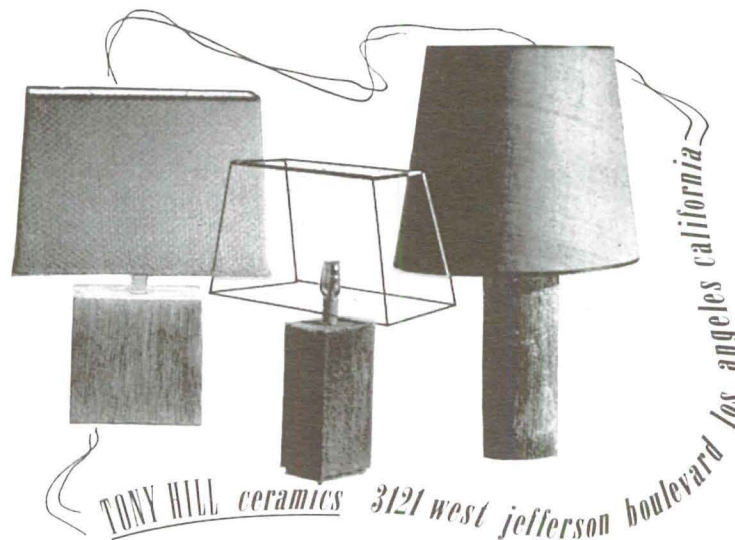
This is more than a matter of personal taste, it is a symptom of social decline. The plastic arts are immemorial expressions of mankind's inner being and have been valued by the noncreative audience as symbols of common experience, not merely as decorator's accessories. After the basic drives to insure survival the urge for self expression through art, and its possession, follows closely. Although one part of our society is occupied in producing art, good or bad, in larger amounts than ever, another section has discarded the arts completely on the pretext that "realism" is old hat. If the latter group is large enough it partly explains why small dealer's galleries have been closing their doors in quick succession in Los Angeles, and why the Modern Institute of Art has had such financial difficulties, still unsolved as this is written. In the largest city west of the Mississippi river countless citizens drop a hundred dollars in an evening's amusement, but apparently there are not two hundred who will give the same amount toward keeping open the single constructive forum of contemporary arts in the region. If the people of Los Angeles allow the Modern Institute to close their apathy will be shameful, but consistent.

To hang pictures by Vlaminck and Dan Lutz side by side, as they were at the Hatfield Galleries in April, sounds rash at first, but the work of the younger, California painter holds its own beside Vlaminck's. As Hatfield says, both are emotional painters. This way of painting is currently rare; the extremes of symbolic realism and non-objective painters avoid, as if it were improper, the slightest indulgence in the exploitation of paint for pure pleasure. The four canvasses by Vlaminck are less intensely dramatic than earlier ones but more mellowed, of his familiar commonplace farm buildings under the apotheosis of stormy sky that is peculiarly Vlaminck's domain. Of the four pictures by Lutz the most exciting is of a young pine forest, on this simple theme of repeated evergreen forms he has built a counterpoint of light thrusts and dark accents. Nothing is seen beyond the screen of trees but all sorts of mysterious, bewitched activity is suggested by the embrocation of twisted, beaten, scraped and knotted paint. If Lutz can dispose of some ideological block that seems to obstruct his concept of space his pictures will be nearly completely satisfying. His use

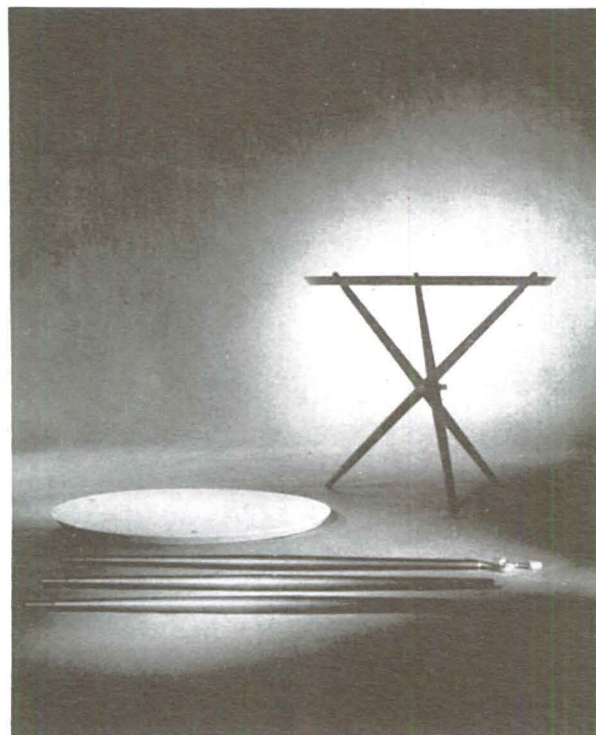


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of green, intense, violent amounts of it, is technically amazing and psychologically effective.

With the pictures small carvings by Carroll Barnes, another Californian, are on display. These are not pretentious nor very original, but they have the most enjoyable quality of tactile appeal, each piece demands handling. There is nice feeling for different substances; rare hard woods, brass, slate, marble, alabaster, lacquer and lucite, whose color possibilities have also been brought out. What is more all of the pieces are on a living room scale.

BOOKS

THEODORE CRILEY, JR.

ARQUITETURA SOCIAL: ARCHITECTURE OF SOCIAL CONCERN, By Richard Neutra.—220 pages, illustrated, Sao Paulo, Brazil.—Gerth Todtmann, 1948 (\$12.95). This collection of essays and reports gives impressive evidence of the solid foundation of thought in three dimensions, social, physical, and philosophic, that underlies the work of a pioneer and leader in contemporary architecture. The material runs the gamut, from minute analyses of the elements of such structures as schools and health centers, to a broad statement of artistic principles that is refreshingly free from jargon and from incomprehensible esthetic dialectics.

American admirers of modern Brazilian architecture may wonder how this book came to be published. We must remember, as background, that it takes more than a most handsome Ministry building to bring Health and Education to the people of a vast and relatively undeveloped nation. Gregory Warchavchik, the pioneer of contemporary design in that country, feeling that his confreres are lured too strongly by the monumental and luxurious, and ignore the utilitarian and humble, promoted this book to introduce Neutra to Brazil, in the hope that Neutra's work will awaken interest in

architecture as a social force.

The American reader to whom Neutra needs no introduction can bypass this part of the book. Such a reader may feel somewhat thwarted by the space given to testimonials, and to photomontages that are crowded and not well printed or explained. This review of executed projects is included because it is expected that the book will be widely circulated among provincial school and health officials, to whom evidence is thus given that Neutra is not just a theoretician but also an experienced practitioner. We who have seen these pictures better presented in our magazines may well wish for an exhibit that does better justice to the subjects. In contrast, the sketches are well related to the text, fully explained and titled, and make a handsome show.

The text, in parallel columns of Portuguese and English, at points seems to have been proof-read by one as little familiar with English as the average North American is with Portuguese. But these are minor flaws and do not obscure the author's meaning.

Warchavchik most aptly has given the greatest space to the studies which were made for Puerto Rico. In them Neutra, starting with the one-room village school and the minimal health center, and progressing to large educational groups and provincial hospitals, shows simple and direct solutions to the problems posed by warm, humid climates, very limited budgets, and a population now lacking the most elementary education and health services. The solutions, like the conditions that dictated them, are applicable to parts of our own country as well as to Latin America. They recognize that the village school or clinic can be a force for progress and democracy when it ceases to be a creature of a distant urban-dominated State and becomes a part of the communal life, as now is the plaza or the cantina. Such integration is a primary function, not a side issue; and the architecture of the buildings must reflect this demand.

Though these solutions reflect the climatic and economic conditions of the tropics, the best temperate-zone, metropolitan sources have



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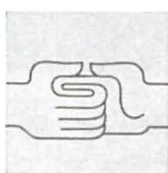
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been explored for planning principles and for technical data, so that this material is of value to architects of the climate for which they design.

Richard Neutra, in his architecture, has always shown an ability to pull diversified elements into simple and orderly compositions; not an easy trick, as anyone familiar with designing can testify. Such ability necessitates an orderly thought process, an analytical understanding of the problem and its elements, that must antedate the actual designing on paper. In the reports written to accompany the projects when these were presented to the authorities that commissioned them, Neutra takes the reader behind the scenes and by notes and diagrams illustrates the unfolding of the program. Further sketches show the great variety of schemes obtainable for varying sites and budgets, by repetition of well thought out basic elements of related sizes.

But it has taken more than the sociologist's, or the engineer's, thinking to arrive at these results; without denying him these attributes, it is evident that Neutra is also, and first of all, a creative artist. The process of design can be explained or rationalized in sociological and technological terms, as it is done here; thus accounting for Commodity and Firmness. The aesthetic, the Delight element, is not so susceptible to analysis. It is obvious that a creative worker in architecture, painting or sculpture chooses his medium because he has something to produce that he can't express in words.

In the last essay of this book, "Scientism and Art in a Social Architecture," Neutra most ably expresses his doubt that at this stage of our knowledge, the design process is explicable in scientific terms, or susceptible to scientific processes of reasoning. He denies that by Science alone, as we now know it, we can find the ultimate truth, and suggests that the Intuitive Arts are also useful tools to progress, even though their accomplishments are not yet provable in a so-called "Scientific" way.

This whole statement of the position of the artist in the modern

world is one of the best "credos" to which a mature and perceptive designer could subscribe; and it is this reviewer's hope that this essay at least, may be reprinted so that it can reach the widest audience.

CINEMA

ROBERT JOSEPH

"Film Form" by Serge Eisenstein, edited and translated by Jay Leyda (Harcourt, Brace & Co., New York. \$3.50) is recommended reading for the hardest of film enthusiasts. A collection of essays written by Eisenstein, master of Russian film makers ("Ivan the Terrible," "Potemkin," "Alexander Nevsky," among many other great films), the author has set down in works written between 1928 and 1945 his thoughts on the form, content and substance of motion pictures. Some of the essays are strictly for the film scholar and are difficult reading. Others, like his essay on "Dickens, Griffith and the Film Today," are learned treatises on the history of early film making and random opinions on American motion pictures and American methods, thoroughly readable and an example of Eisenstein's erudite knowledge of English and American literature.

His point in the "Dickens-Griffith" editorial piece, that D. W. Griffith was deeply influenced by the standard Victorian sentimentality if Dickens' novels is well taken. Griffith's "Way Down East" and "Intolerance," to mention but two of his many pictures, were morality pieces. And what influenced Griffith influenced all film makers of his day—a thirty-year era from the beginning of Century, an influence, incidentally, which is still apparent in Hollywood film making.

Most of "Film Form" is meant for the specialist or the expert. But there is enough in Eisenstein's essays for the thoughtful reader.

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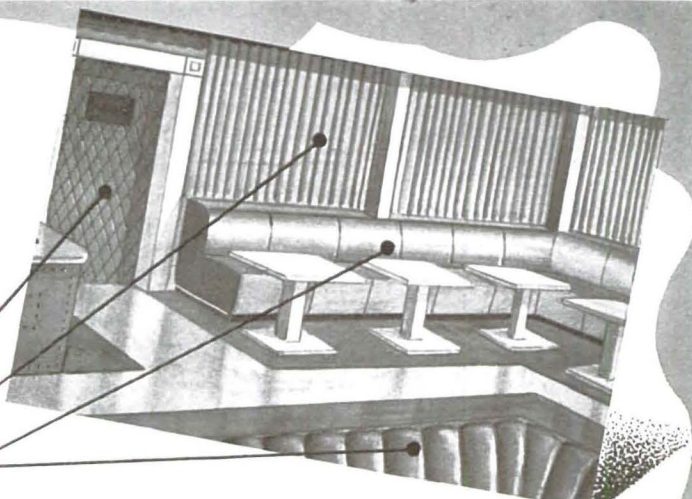
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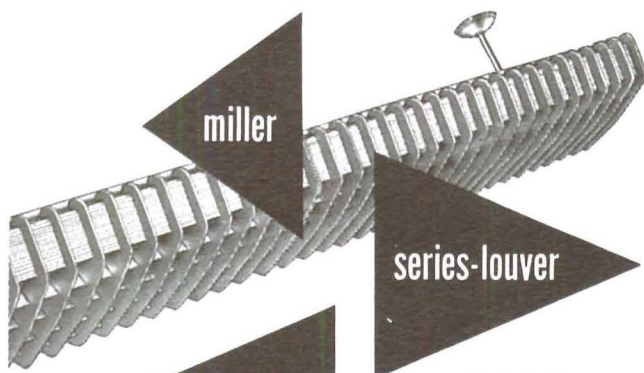
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His references to personal experiences while under contract to Paramount while preparing Dreiser's "American Tragedy," and other accounts of problems which he faced while making other films are interesting and easy reading. There is enough substance in the book to make it worth reading for those who will want to by-pass the obtuse and esoteric essays and passages on film aesthetics and film metaphysics.

Academy Background

Unknown and unappreciated by a majority of the film colony is the work of the Academy of Motion Picture Arts and Sciences, an organization which gets annual recognition only for its handling of the Awards affair. Actually, the Academy has done a good public relations job for the industry abroad, and it is the symbol in the minds of many foreign film ministries and film bureaus of the best in Hollywood.

This is the equal judgment of official film representatives from Czechoslovakia and Belgium and Poland, who consider the Academy a semi-official organization and who look to it for their information about the latest in Hollywood technics and trends. A visitor to these shores, Chief of the Film Section of the Belgian Ministry of Information, told me that Belgian film organizations hold the Academy and its annual awards in the highest esteem, and turn to the Academy before any other motion picture organization for assistance and information.

This judgment is at variance with the opinion of the Academy held by local producers. This year, in fact, the industry rebelled in part against the selections of the Academy members who picked "Hamlet" and "Red Shoes," both foreign-made films, as outstanding films of the year. The selection, for example, of "Hamlet" as the outstanding film of the year is a commentary in itself of the quality of American output for the twelve months past, and the very vocal protest on the part of a number of industry figures against this dictum and against President Hersholt's view that the industry is to be remonstrated for having forgotten quality, is unusually illustrative of what has been going on.

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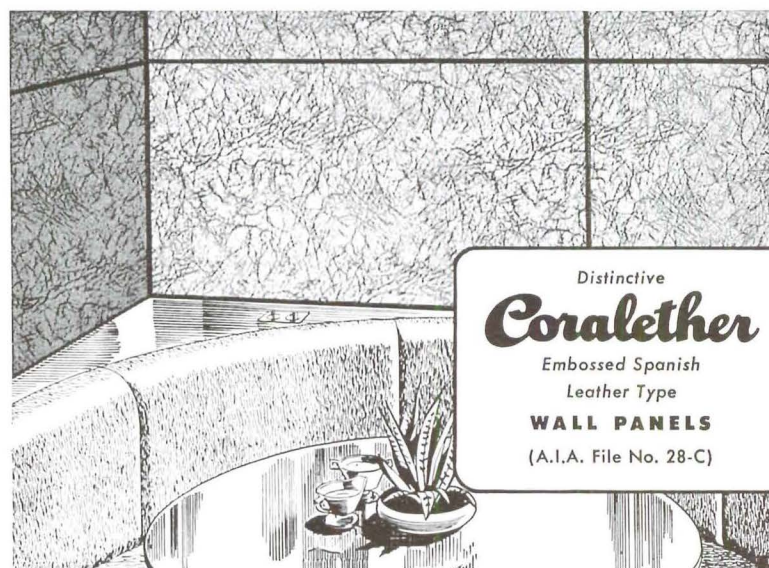
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Motion Picture Producers Association president Eric Johnston, in fact, in a public statement expressed the view that film makers must be prepared to recapture the industry's public with adult themes and adult treatment. This is a step away from, and perhaps a step forward from the generally held view that films must serve no higher purpose than to entertain. In "Film Form," the book reviewed above, Eisenstein investigates the proposition that films ought only to entertain. "The film's job," he writes, "is to make the audience 'help itself,' not to 'entertain' it. To grip, not to amuse. To furnish the audience with cartridges, not to dissipate the energies that it brought into the theater."

Brief Reviews

Although "The Quiet One" is not technically perfect as it comes to the screen (the film was produced in 16mm and not the standard 35 mm feature production), it is, nevertheless, a powerful and interesting filmic social document which deserves the widest audience. This film is the first in a current series of films which deals with the Negro problem, and which now includes MGM's "Intruder in the Dust," Fox's "Pinky" and Screen Plays' "Home of the Brave."

Skip "The Stratton Story," a watered down version of that earlier and more excellent "Pride of the Yankees." If you like James Stewart and wistfulness you may appreciate this one. "The Set Up" is a powerful and honest picture of one phase of the prize ring, a picture well worth seeing for realism and Robert Ryan. "Caught" is Elinor Glynn with post-war veneer and hardly worth the effort. "So Dear to My Heart" is just what your child psychologist ordered for the kids. Just right for children, and adults will like it, too. Good films for children are hard to find, and this latest Walt Disney film is most welcome on that score. "Alias Nick Beal" is an insufferable treatment of the Faustian theme, with a lot of moral nonsense thrown in at the very last minute that you won't believe and that may even prove offensive. Ray Milland and Thomas Mitchell both deserve much more than either of them got at the hands of Director John Farrow. "Green Promise," about which



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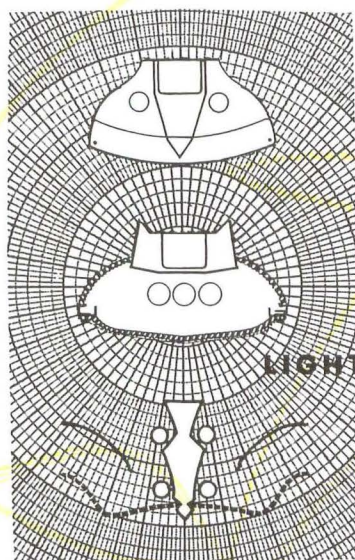
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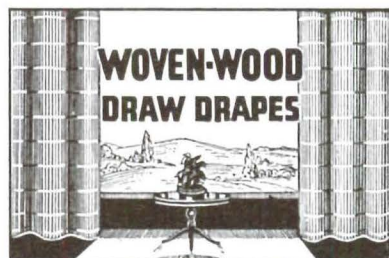
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there was so much ballyhoo in Houston, Texas, when the Shamrock Hotel opened, ought to be skipped. By all means see "M. Vincent," a new French importation, which is a cinematic masterpiece.

MUSIC

PETER YATES

LOS ANGELES COMPOSERS

By world-wide recognition the two greatest living composers who are still actively productive, Arnold Schoenberg and Igor Stravinsky, are the chief musical glory of Los Angeles. Disregarding other arguable questions of comparative values, this is as though, 125 years ago, Beethoven and Rossini had both lived in Vienna. It would have been reasonable that Rossini should send his new operas to Italy for adequate performance, as Stravinsky sends each of his new ballets to New York. But what could be more absurd in the mind of the future than that Stravinsky's *Mass*, for male chorus and ten wind instruments, a work which for over twenty years has been awaited as the possible consummation of his long achievement, should not have its first performance in Los Angeles but come to us instead, months later, on an 11 p.m. broadcast from New York? Schoenberg's *Survivor of Warsaw* was commissioned and first performed last year by the symphony orchestra of Albuquerque, New Mexico. Is it not shameful that our own Philharmonic and Hollywood Bowl orchestras, however else they spent their deficits last season, did not commission a single work by a Los Angeles composer! What do we lack in civic pride, in vision, in professional leadership, in communal wisdom and musical perspective, that we allow these occasions, when we might honor our most famous citizen-composers and proudly proclaim our awareness of their reputation, to pass out of our grasp?

Shrug your shoulders, as you will: then look at the gesture in astonishment. These are the intangible failures of the mind, its incapacity to grasp the creative moment of the present, that will leave a great city provincial, intellectually dragging and morally empty, regardless of the acquisition of new steel plants. These are not the only composers of significant importance now resident in Los Angeles. Their work is only a part of the creative achievement of our musical community. Among those who had already well established international reputations before they came here may be mentioned Ernest Toch, Ernest Krenek, Louis Gruenberg, Eric Korngold, Eric Zeisl, Adolph Weiss, and Paul Pisk, who recently defied precedent by bringing two severe programs of contemporary music to the University of Redlands.

Of these Toch, Krenek, and Weiss have been the most active, apart from motion picture work. A number of their newer compositions have been played here, and they themselves have taken part in performances of their music. Among these occasions should be mentioned particularly Toch's brilliant playing of his *Piano Quintet* with the members of the American Art Quartet (later recorded by *Alco*), and Adolph Weiss's resourceful playing of the bassoon, which he uses with the ease and grace of a viola, in his *Pieces for Low Instrument*. No composer since Mozart has written so well or with so much variety for that unwisely neglected instrument, the bassoon. These ten pieces, each a set of three or four variations on a Bach chorale, are among the most approachable for player and hearer alike in the twelve-tone repertory. The fine tone of the instrument, beautifully embroidered within the baroque tracery of the piano, opens up that usually austere style to a more general comprehension, mingling delicate contrapuntal harmonies with a pointed and directive use of dissonance. Several of the Weiss compositions, notably the *Concerto* for bassoon and string quartet, express a quality of wit in the writing, as delightful as it appears to be entirely spontaneous, the composer deprecating any mention of it in favor of his more studied intentions.

Among the younger composers, several of them European immigrants, who have been rising to recognition in Los Angeles, and whose names are therefore to a greater extent linked with our own indigenous musical culture, are Gerald Strang, George Tremblay, Ingolf Dahl, Edward Rebner, Julius Toldi, and Halsey Stevens.



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Gerald Strang, for several years editor of *New Music Quarterly*, a periodical entirely devoted to the publication of contemporary music, and George Tremblay have each lately completed a work for a symphony orchestra. Edward Rebner, son of the eminent European violinist and chamber musician Adolph Rebner, has written a suite of interludes for a play about Columbus (Suite "1492") using the interesting timbres of trumpet, trombone, and bassoon, including contrabassoon, with a battery of percussion. This work was performed as part of a concert of music for wind instruments before a packed house in Glendale by the Fine Arts Foundation under the direction of Wendell House. Several works by Halsey Stevens, in the neo-classic sonatina style presently favored by many of the younger composers in the East, have been played in various parts of the country. He also writes clear, informative notes for the Philharmonic concerts.

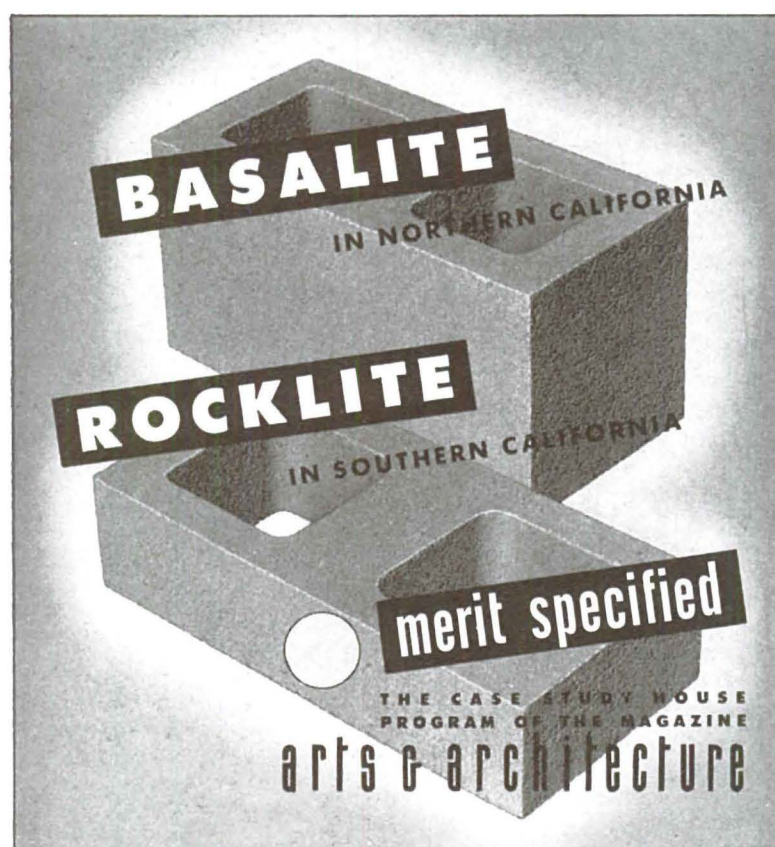
Julius Toldi's intricate twelve-tone **Violin Concerto**, superbly played by Eudice Shapiro with a chamber orchestra, was the most hotly argued event of the 1947 Evenings on the Roof program of Music by Los Angeles Composers. He has made a unique contribution to local musical activity by his astonishing ability to persuade radio companies to devote sustaining programs at a favorable time of day to broadcasts of contemporary music. During the past few months both KFWB locally and the ABC network nationally have given more than thirty Sunday afternoon half-hours between them to performances of such uncompromising works as **A Soldier's Tale** and the **Concerto** for two solo pianos by Stravinsky, the Schoenberg **String Trio**, **Contrasts** for violin, clarinet, and piano by Bartok, and the **Sextet** for piano and winds by Adolph Weiss, all of these, by the way, first performed in Los Angeles at Evenings on the Roof concerts.

Ingolf Dahl, now a member of the faculty of the University of Southern California and conductor of the university orchestra, has won a reputation in several fields of musical activity. Last season the university orchestra, under his direction, played an entire evening of American music, including the first western performance of Charles Ives' **Third Symphony**. The programs of this orchestra, both classical and contemporary, are a measure of what is not being accomplished by the expensively subsidized Philharmonic and Hollywood Bowl organizations. Ingolf Dahl is also a pianist and a critic, generally accepted as an authority on the more recent works by Stravinsky. His **Music for Brass Instruments**, commissioned several years ago by Arthur Leslie Jacobs for the Modern Music Festival of the First Congregational Church, at a time when that church still actively shared musical leadership in Los Angeles, has had a number of performances throughout the country and is now published. His **Concertino** for clarinet, violin, and cello, first performed by Benny Goodman at the University of California, was played in February, with the **Sonata** for flute and viola by Adolph Weiss, at a Ditson Chamber Music Concert of Columbia University.

Each of these Los Angeles composers is a stylist of more than ordinary competence, in full command of every instrument. Indeed, the chief criticism which can be made of them is that the technical excitement of their craftsmanship often supersedes what the conservative listener believes to be, though the up-to-date musician denies it, the legitimate emotions. This is especially true of the masterly large works for cello and for viola with piano by Ingolf Dahl. For sheer demonstrative virtuosity, less melodiously than melodically organized across tight, forceful, rhythms, these works, and the clarinet **Concertino**, have few peers among contemporary compositions. The concertante writing sets off with notable distinction the contrasting solo voices, the piano part being in every way as important as that for the string instrument.

In Los Angeles as elsewhere composers may be grouped in three parties: the twelve-tone school, the neo-classicists, and the independents. The twelve-tone composers formerly shared a common fear of being regarded as Schoenberg imitators and loudly proclaimed their technical independence of strict twelve-tone theory. Now established with individually recognizable styles they quietly acknowledge Schoenberg's leadership. (There is still an absurd notion current among critics-in-search-of-a-formula that any composer who has independently mastered the twelve-tone technic should be regarded as a perpetual Schoenberg pupil). Most of the twelve-tone composers show sympathetic adaptations from the

(continued on page 59)

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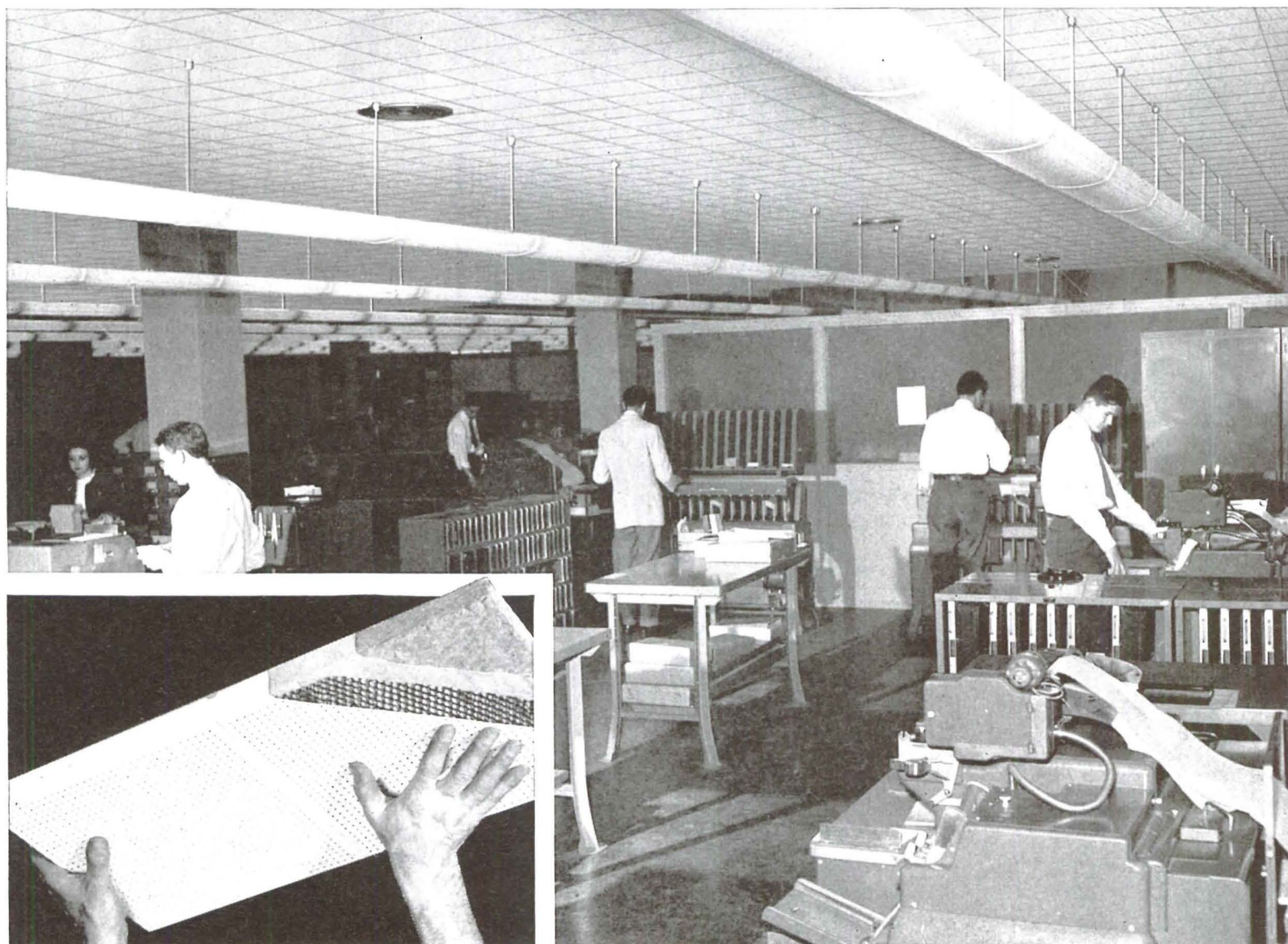
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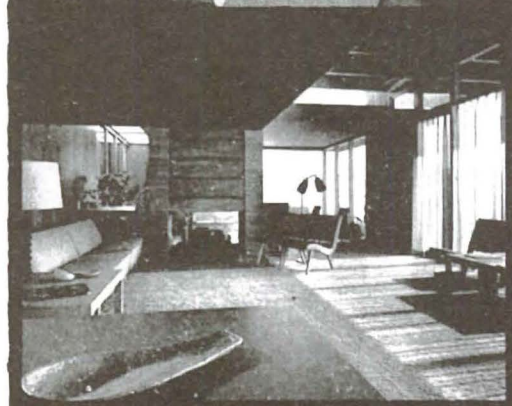
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Comes the time of the summer solstice and a changing chemistry in the blood stream of the body politic. As the bottom drops out of one crisis after another, we are left in need of some kind of non-frustrating transfusions.

At the moment, with a lull of truce in the air, we look upon the immediate past and wonder whether much that has been done or left undone has had any real purpose in the system of human thinking that achieves order in a disordered world. Perhaps the best thinking, despite justifiable criticism, has been done within the general framework of the United Nations. There we have, with few exceptions, rather clearly demonstrated a willingness to embrace a cooperative attitude with fairness and decency.

It is interesting to read the reports issuing from the committees operating under UNESCO and particularly those having under discussion matters pertaining to "Human Rights" and "Freedom of Information." It is as good a way as any to separate the sheep from the goats on the basis of tactics employed to destroy forthright consideration of matters having to do with a free intercultural flow between the arts, sciences, and the means by which men can communicate with one another unfettered, uncontrolled, and free in conscience as well as spirit.

It is not that we have always been entirely noble or that we have carried on our activities without error. It is apparent, however, that where and whenever our thinking has been confused or tended to serve our own interests too closely, we have been more than willing to readjust and to reconsider a point of view in terms of a cooperative attitude. After all, in matters of science it is not too difficult to decide when science is free and when it is restrained. It is not too difficult to see the reasons for that restraint when too often those reasons turn out to be purely political and in the service of ideological propaganda. We admit our own confusions on this question, but it is apparent that others have not always been confused in their deliberate attempt to destroy the freedom of the scientific attitude, and the evidence overwhelmingly supports the fact that science has been and is being used as a political tool. The principal point involved is that if and when it becomes necessary to limit in any way the degree and the extent of any man's thinking it is not to be justified on merely political grounds. As yet a philosophy great enough to make such a decision has not been found, but surely it is a decision which belongs to man as philosopher and not to man as politician. This shrewd obscurantism—this deliberate and brilliant and completely indecent tactic of backing and filling—for the purpose of destroying balance can have nothing to do with the basic problems of freedom. The method presupposes a kind of desperate cynicism and contempt for man's ability to live and adjust himself in his own world without a force that can triumph over his free will. As against this we attempt to repair and to build those environmental factors that of themselves control human direction in order that Man might win, through a democratic system, the right to achieve the best possible standards within his identity as a human being. Perhaps there is a shorter route to this difficult objective, but that route has demonstrated itself as being a way of blood and destruction, and in that way lies a madness which, once permitted to completely infect mankind, will surely destroy it.

The discussions which have taken place and are taking place within the working committees of the United Nations organization will, we feel, come to be known as the truly noble efforts of our time to accomplish with reason, good will, and all-important decency a reorganization of our cluttered world and a redefinition of our basic objectives. It is here in this tribunal that we reach our greatest stature, if stature is any longer to be measured by the extending horizons of man's mind and the best qualities of the human heart.

The right to choose is in any social system a constant and ever-shifting battleground of opinion, and it is of the greatest importance that opinion remain a free interplay of man's experience and knowledge and that it never become a matter of mere prejudice. It is in the objective attitude, despite our own personal wishes, that we can find our greatest strength, and it is in this area of freedom and only here where man can hope to truly survive with any semblance of what marks him out as a creative living creature. It is not at all important that we know who invented freedom, but it is of a vast and all-consuming importance that we learn how to maintain and cherish it not only for ourselves, but wherever and whenever in the world we find it needed and loved.

THE MODERN INSTITUTE OF ART

by

KENNETH ROSS

art editor of
the Los Angeles
DAILY NEWS

For the first time since its inception 14 months ago, the doors of the Modern Institute of Art in Beverly Hills are closed due to lack of sufficient funds to carry on the program.

When those doors closed, a challenge of the utmost importance was issued. If they remain shut, an issue will be closed with frightening implications for the present and future concerning each one of us, whether we are interested in art or not.

If an area as wealthy as ours will not take action to save and to build a cultural institution of this magnitude and potential importance, then we are left only with another piece of evidence substantiating the observation of Dr. Edward Strecker, chairman of the National Research Council, who reports that Americans are rapidly disintegrating under the pressure of the world's most materialistic civilization. "Our national sickness is a dangerous increase in emotional immaturity," he said. "This isn't just a psychiatrist's fantasy—it's brutal fact."

Perhaps we stand, as he says, like the Romans in 300 A.D., on the verge of decay and there is nothing we can do to change the cycle.

As the value of any institutional program may be judged by the kind of people it serves, from burlesque to hospitals and civic orchestras, let us see what kind of people are most concerned about the future of the Institute.

The answer may be found in an appraisal of the 500 people who came to the annual membership meeting last week.

Conspicuously absent were society matrons, wealthy collectors, dilettantes, lonely widows and all the noble virtuous "lovers of art." In their stead were some 200 students from a dozen regional art schools and universities and the remaining group was composed of a springling of noted educators, artists and business and professional men within the main body of intelligent laymen representing many religions and races.

Now what kept them there until after midnight? Were they singing lamentations to the passing of all that is beautiful and practicing the popular art of noble resolutions without conclusions, or were they the kind of people capable of constructive thinking and action?

Here is the record.

Representatives from regional schools and universities presented president Kenneth Mackowan with 3000 student signatures protesting the closing of the Institute. A regional student group was formed to work on a membership drive. Doctors, businessmen, artists

and other professional men organized committees for membership work within their own profession.

Now what is it that makes a cross section of the most stable kind of people in our society so concerned about this modern institute of art? Why do they know its survival is important to all of us? I think it is for the following reasons. They realize that this is not an institute of modern art but a Modern Institute of Art, in which attention is focused on contemporary art but in which the art of any period may be shown so long as it has a direct relationship to our own art and lives. Within the private collections in this area is one of the country's great concentrations of primitive and modern art. Unless community interest is expressed and maintained in the preservation of these cultural resources, these collections eventually will be left to other cities with adequate institutions.

The Institute is the one organization devoted to, and in a position to, correlate and focus attention upon the vital human resources within this decentralized cultural pattern. Past attendance at Institute concerts, forums, lectures and shop talks, by distinguished musicians, designers, architects and artists reveals the interest and value in such activity.

It is seen that in a rapidly growing industrial area, teeming with commercial enterprise, the Institute has nothing to sell other than the idea of giving us a chance to see and experience the finest in contemporary art for our own enjoyment and evaluation.

These members came from cities 30 and 40 miles away because they realize that the Institute, temporarily located in Beverly Hills, is capable of serving and influencing the entire Southwest region as the work of New York's Museum of Modern Art does the entire nation.

The Institute needs a minimum of \$20,000 to guarantee operations for the coming year. If New York can raise \$400,000 a year for its Modern Museum, and if the modern San Francisco Museum of Art can raise \$60,000 annually when there are, in addition, two municipally supported art museums, we should, among the 4,000,000 people in this county, be able to contribute \$20,000.

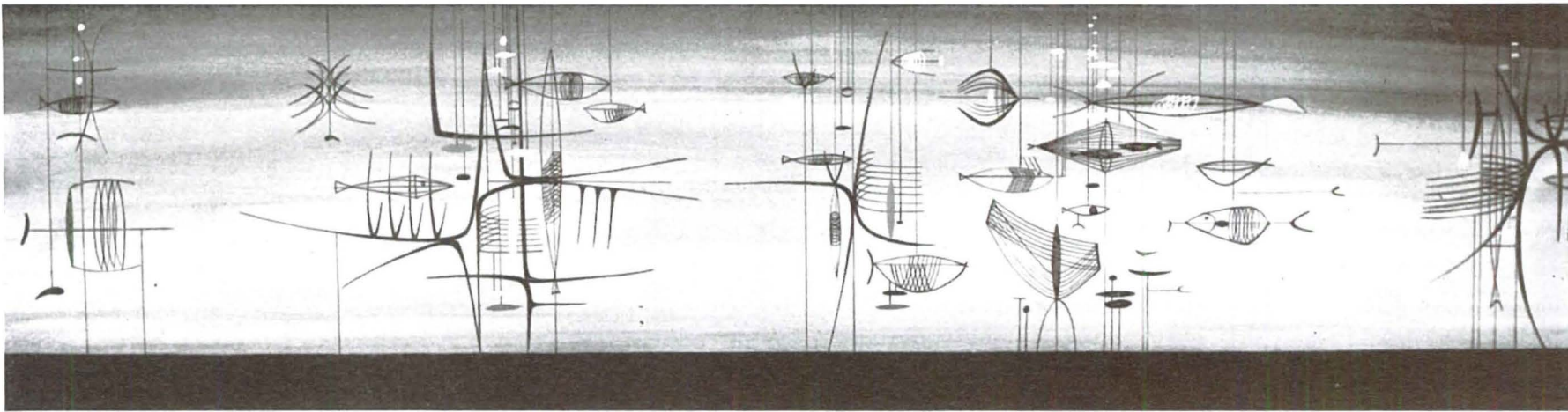
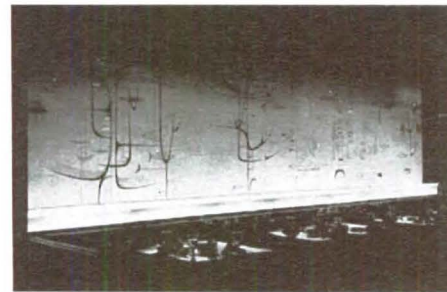
Checks in the form of contributions or memberships which range from \$10 up should be mailed to the Institute at 344 North Rodeo Drive, Beverly Hills. All money will be held in trust and refunded if the total goal is not reached.

It is the citizens of Southern California, not the Institute, who have been given a 30-day notice.

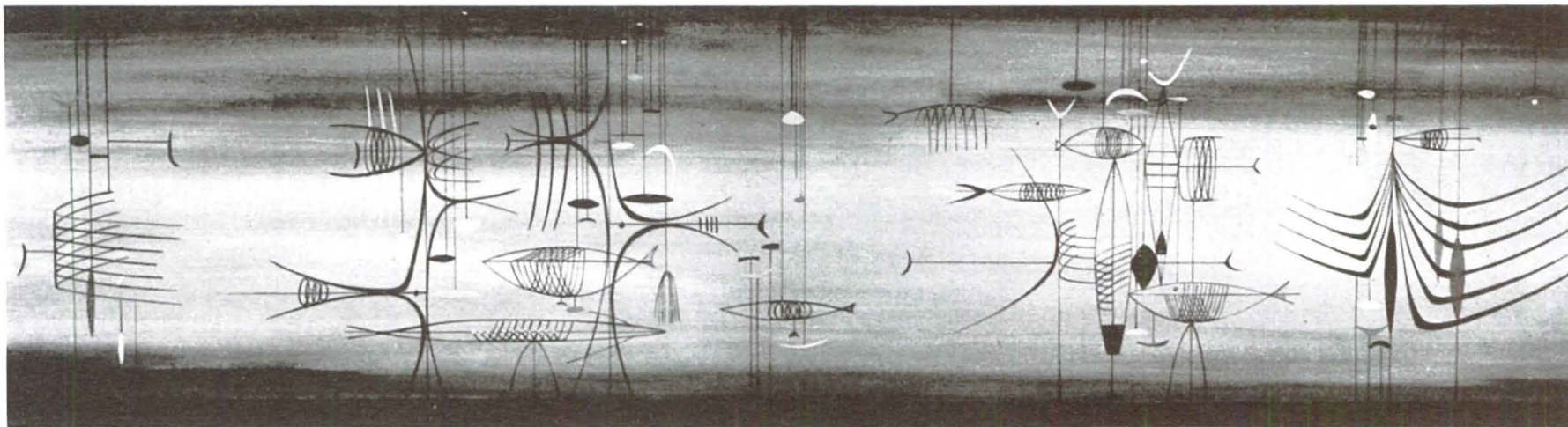
RICHARD KOPPE
artist-designer

ROBERT LEDERER
architect

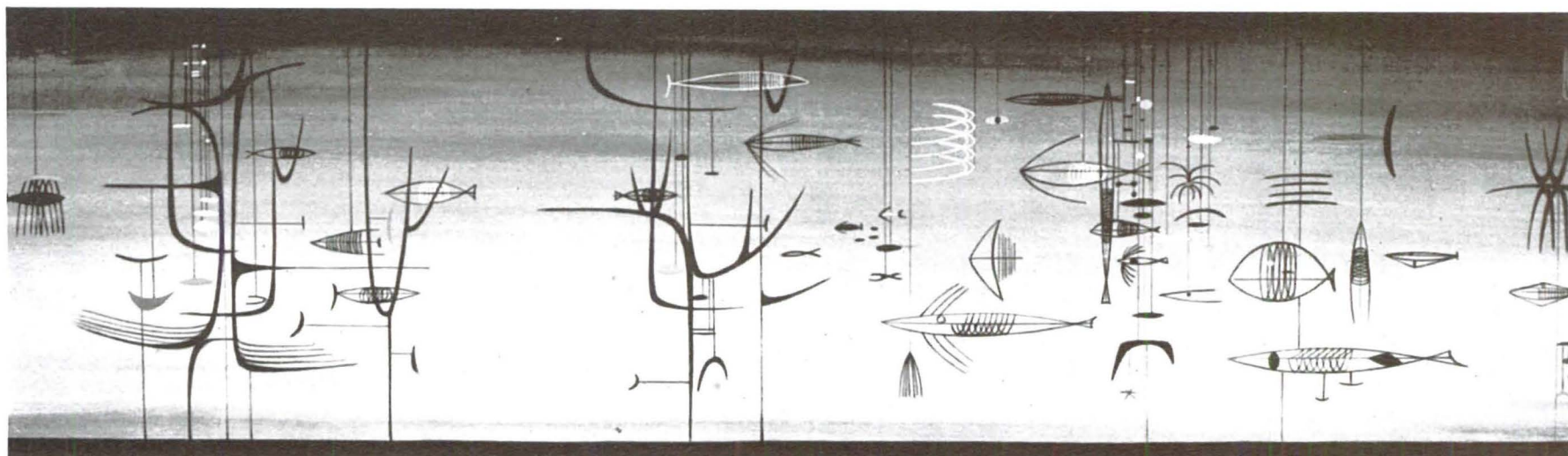
MURALS FOR A CHICAGO RESTAURANT



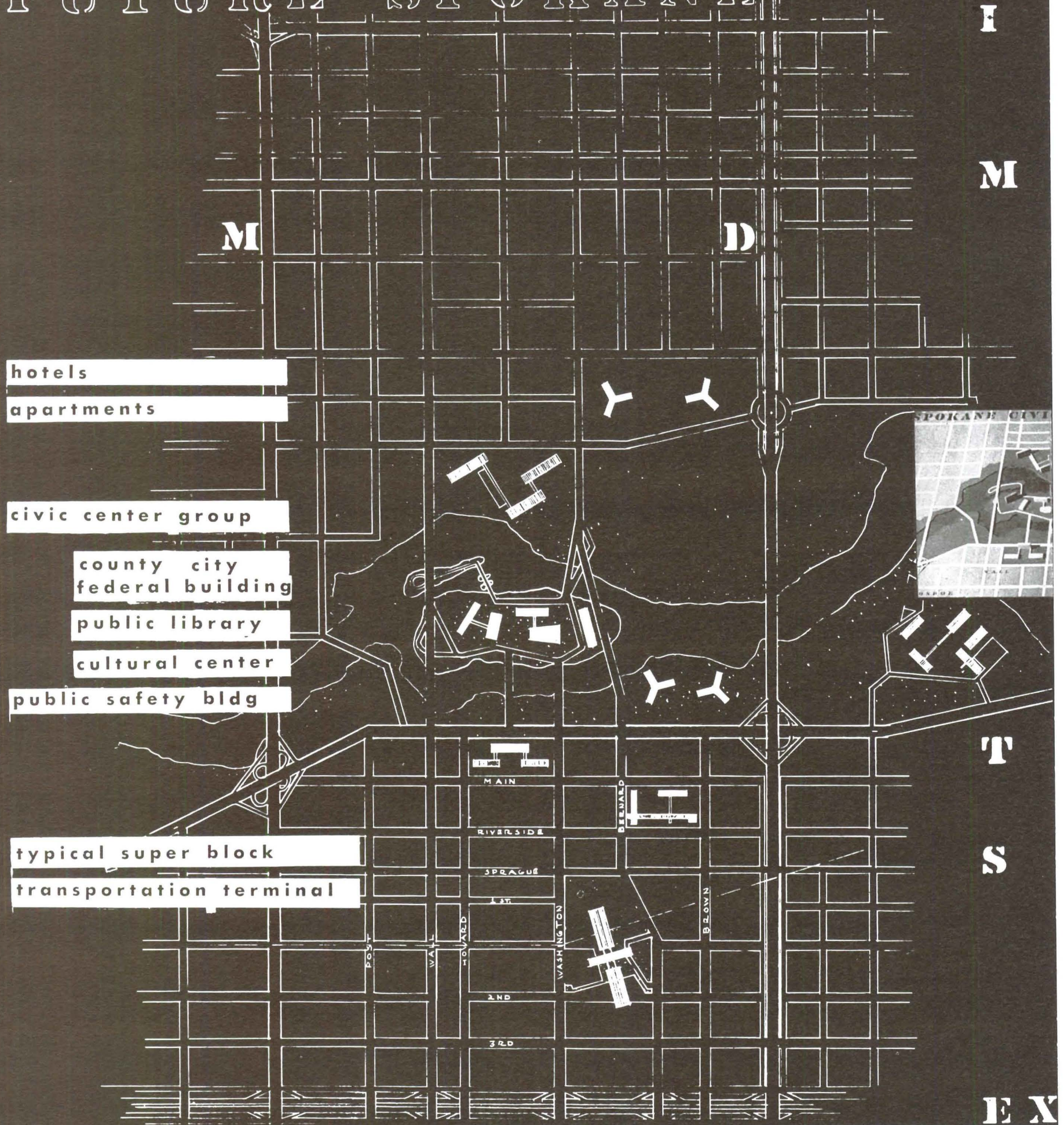
Above, right: Southwest wall of the "Well of the Sea." Directly above: East wall mural. Linear wiry elements in black against a blue background, blending from light at the bottom to black at the top. Bright colored spots like luminous lights suggest small fish and hanging lures. Space and volume are created vigorously by linear elements alone. Painted in fluorescent colors, illuminated by black light.



Above: Southeast wall mural. Below: Southwest wall mural. Some of the elements such as the skeletal fish are recognizable while other elements remotely suggest under-sea life or strike some far off chord in one's consciousness of this association.



FUTURE SPOKANE



STUDY FOR SPOKANE WASHINGTON

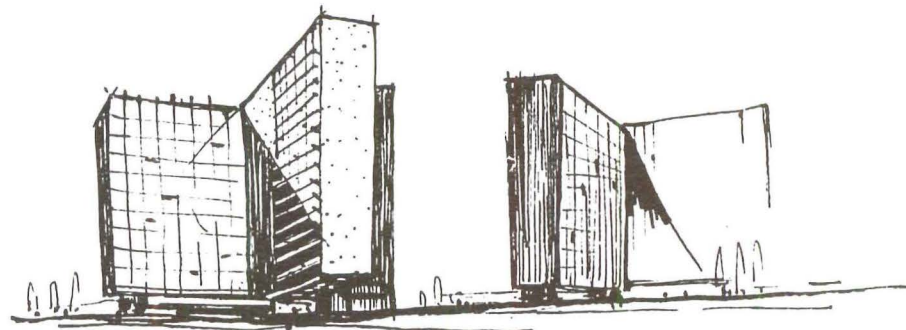
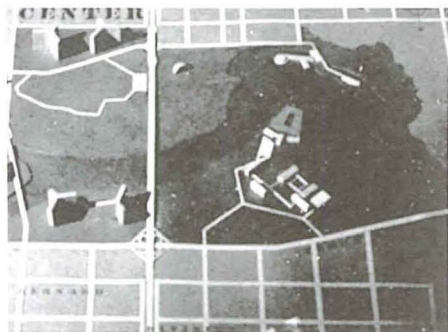
BY THE UNIVERSITY OF IDAHO
SCHOOL OF ARCHITECTURE
ROYAL McCLURE, acting professor

ARTHUR BUNNELL DONALD READ
VILAS GLEASON ARTHUR TROUTNER
HAROLD NEILL WALTER TRUITT

This project was for the purpose of undertaking a preliminary study to show existing architectural and planning problems in Spokane, Washington, and to suggest and point up the need of a master city and regional plan. The city, a center of an activated inland empire, suffers expansionist growing pains based upon rapid development in agriculture, timber, mining and industrial activities. There is now an urgent need for coherent planning in control of those elements that reflect the habits of a growing city. Like too many of our urban centers, the errors of fifty years ago press for a solution that has reality in terms of the present life of a city.

RAILROADS

The inefficient, congested conditions and general unsightly aspect of the present rail transportation system in Spokane indicated a need toward simplification that was projected in a series of five-year plans, culminating in an underground scheme with a central, hub-type transportation system. The removal of railroads was closely coordinated to facilitate the clearing of ground for the civic center



hotels

Green belt site — light, space and air scaled to human function. Adjacent to commercial and shopping area.

The civic functions of the contemporary city must be integrated with esthetic values.



civic center

which was planned to occupy the present site of the Union Pacific depot.

CIVIC CENTER GROUPING

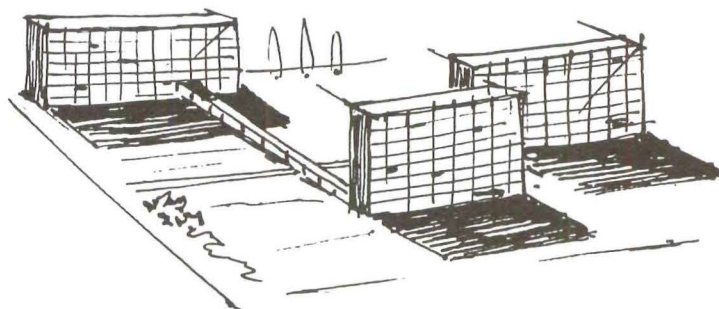
A central civic center grouping was planned to obviate the usual growth of scattered, haphazard units relating to civic growth. The river was chosen as the best possibility for a natural park area to be integrated with the civic grouping, and to form a green buffer area against the commercial areas to either side.

TRAFFIC

A superimposed grid system is used to insure efficient flow of traffic. Fast primary traffic is carried over a system of super grids with clover leaf cross overs and grade separations. Intermediate traffic is carried on a conventional grid. Parking is carefully balanced with the apparent density of traffic. Maximum parking areas are available in civic, sports, and park areas.

SUMMARY

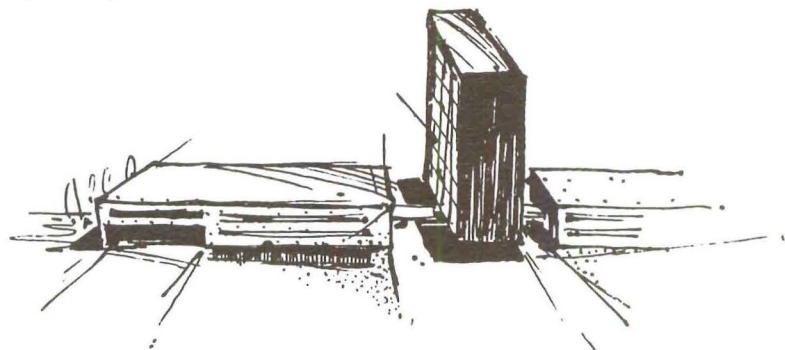
An attempt was made to integrate the architectonic features with function and sit. The plan was studied in the aspects of maximum density, and relationship of buildings with light and air to define an ameliorating factor in city living. The entire plan was kept as flexible as possible in anticipation of the history of emergent evolution in city growth.



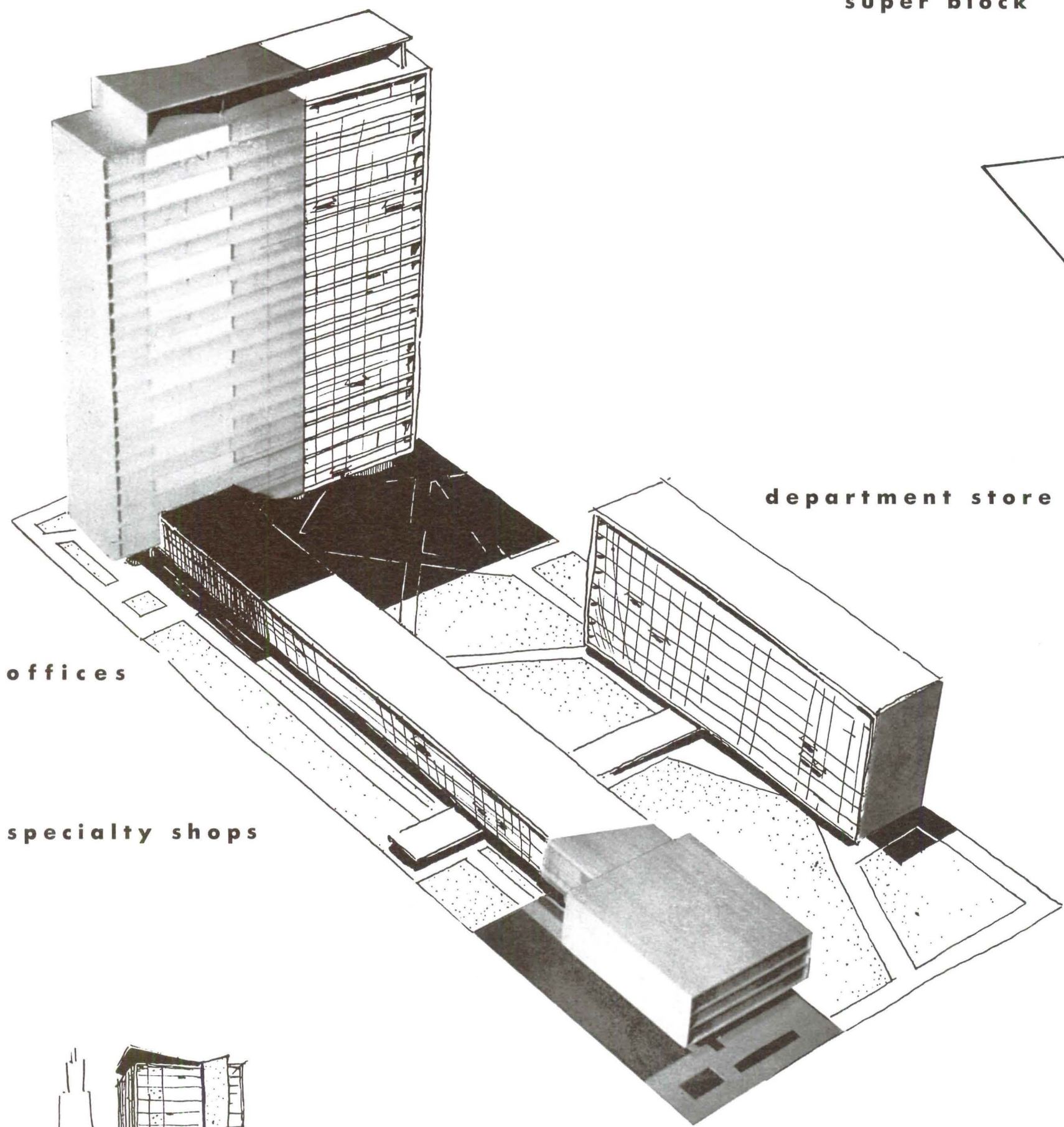
Bachelor apartments on the periphery of the commercial and park areas.

Central bus and train terminal—hub of passenger transportation.

transportation terminal



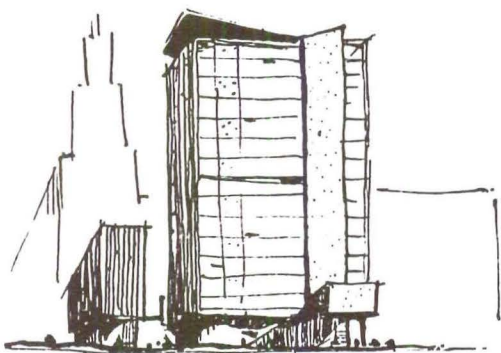
**typical
super block**



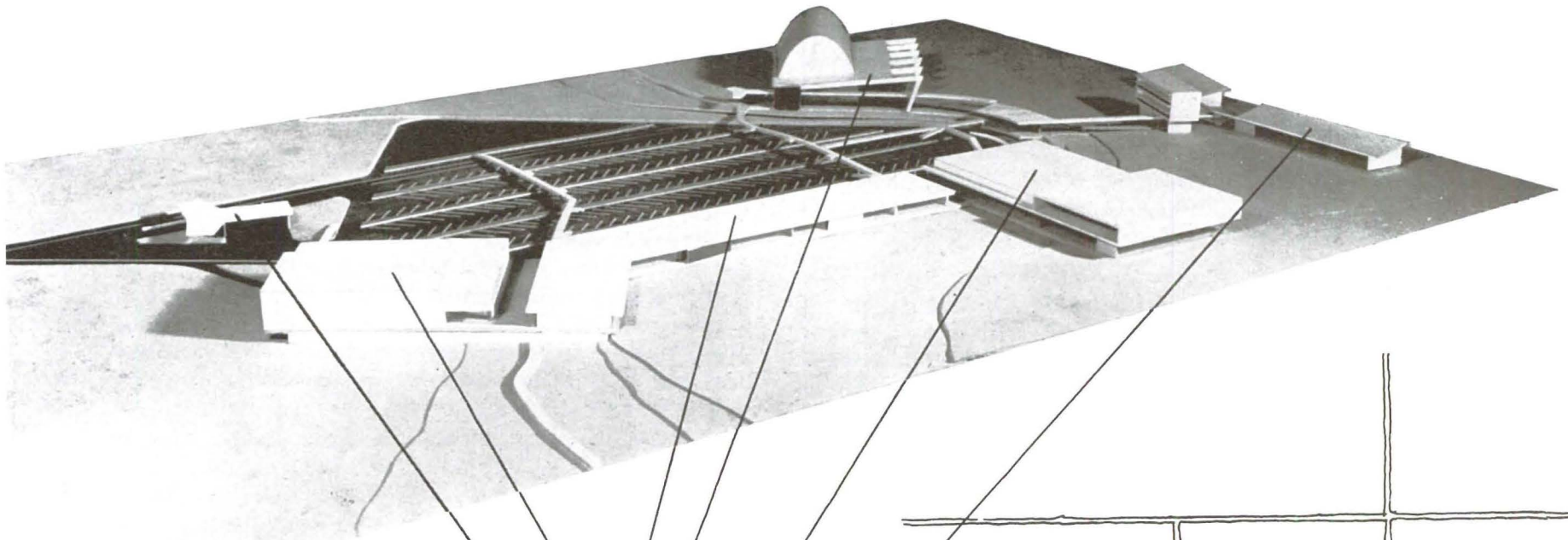
offices

specialty shops

department store

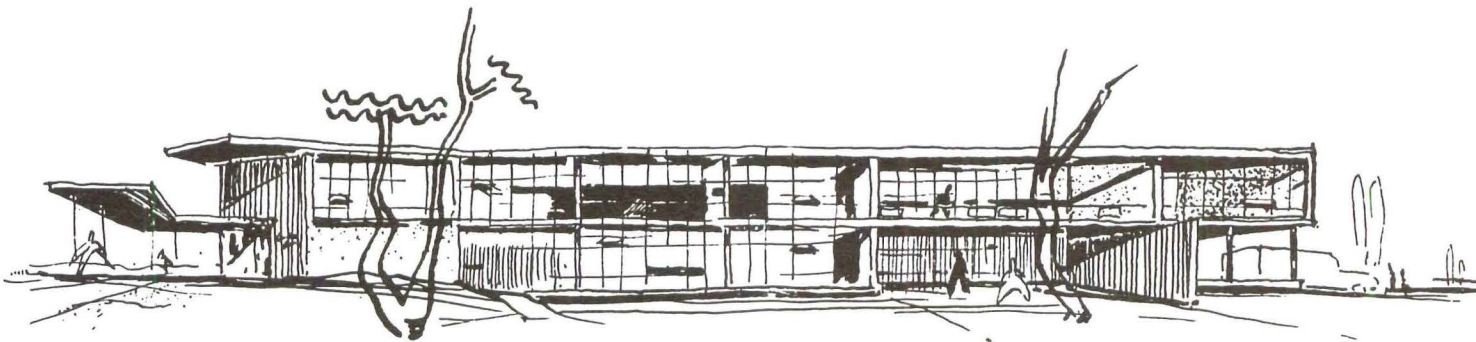


**neighborhood
shopping center**



**gas station
theater
specialty shops
community center
super market
school**

**neighborhood shopping center becomes a cohesive force for
community spirit • function • ease of walking • driving • parking**



**neighborhood
library**

The new Warner Brothers' movie, "The Fountainhead," is remarkable in more than one respect. It has, as its hero, an architect and a contemporary architect at that. It pokes fun at traditional architecture, going so far as to ridicule it by sticking a Greek facade on a model of a modern building. This, coming from our rarely crusading film producers, is final proof that the fight for contemporary architecture has been decided and won, long, long ago. And it is remarkable because, in spite of these laudable facts, it is doing altogether a disservice to architecture generally and to contemporary architecture especially.

At the dramatic high point of the movie, Howard Roarke defends in court his action of blowing up a large housing project, for which he acted as ghost designer, because it was not executed in accordance with his design.

The jury, obviously impressed by his eloquent plea, in which he explains that the design, being the exclusive property of the artist, could be destroyed by him if he so pleases, declares him, after short deliberation, not guilty. In contrast to these jurors and, though believing that the creative artist has definite rights to his design, I find Mr. Howard Roarke, architect, guilty; in fact, very guilty of criminal neglect.

How, otherwise, could we term his action, in going on a long vacation trip on a lovely yacht, unreachable for anybody, just at the time when he is engaged in the execution of the only socially important project he is undertaking during the entire movie, namely a large housing project? If that untimely vacation was more important to him than architectural achievement, he should only blame himself and Warner Brothers for the way the Cortland Housing Project turned out. He could not seriously expect his admittedly untalented and characterless colleague, Peter Keating, to make and supervise working drawings in a sensible manner. He could not reasonably think that same Peter Keating would resist the pressure of miscellaneous interests to make changes on the project as he was completely aware of the fact that Peter didn't have the slightest idea what it was all about. Coming back, he certainly didn't have the right to be outraged and throw a little dynamite into the place which, after all, was only one more bad housing project. (If we would blow up all bad housing projects, where, may I ask you, would we live?)

If I had been on that jury, I would, however, have asked the district attorney to extend the case to include the lady who wrote the book and the screenplay and who neglected, when designing Mr. Roarke, not only proper supervision but the necessary surveys and studies and who did not bother to find out what an architect looks like, lives like, works like; who neglected to acquire the slightest knowledge about the basis of, what we call, contemporary architecture, which she obviously is confusing with contemptuous architecture.

I would propose that she should be charged with negligence, because she did not bother to find out that the very basic content of contemporary architecture is service to society, the fulfillment of the needs of the individual or a group of individuals or a community. Because she didn't find out that the careful analysis of the needs of the project is the basis for any creation of modern architecture and that the problems arising from technical and human difficulties, difficulties inherent to materials, clients, contractors, authorities, are the daily bread of the modern architect and often have the effect, because they form a challenge to the architect, of improving his work.

I would propose to charge her with damaging the reputation and the business of the contemporary architect by implying, that only the traditional architect is the one who conforms to wishes and needs of his client and that the contemporary architect, in contrast to him, cares only about monumentality, originality and the cultivation of his ego. If she would have dutifully prepared herself for her task, she would have known that the contrary is the case; namely, that the traditional architect

often forces buildings and interiors into the straightjacket of monumental symmetry, traditional shapes and borrowed forms, disregarding human and individual needs.

I would charge her with negligence because she did not bother to find out that the architect can be not only an artist but a responsible professional man and, as such, a servant of his client and of mankind. He cannot afford to create only in his own image any more than an obstetrician can afford to blow up the babies he helps to bring into the world merely because they don't coincide with his esthetic ideals.

I would charge her with misleading the young architect, the architectural student and our youth generally and doing so in a tricky manner. By identifying her hero with qualities and achievements dear to the heart of our youth; by identifying him with a modern architecture independent of its clients, even if they are big corporations; by characterizing him as a non-conformist; by all this camouflage, she may succeed in creating so much admiration for her hero in the hearts of our youth that they may overlook the anti-social, anti-democratic and anti-human message of her novel.

Nonconformism, as such, is not a laudable quality. Roarke's nonconformism is the expression of extreme egotism and is equal to the stubbornness of a naughty child which, if it doesn't get what it wants, breaks its toys. Nonconformism is positive only when its basis is ethical. The truly progressive, truly modern and contemporary architect stands for everything which leads to progress and betterment of the human race. He will not conform with his client or clients if their wishes and aims are in contrast with these aims and artistic and professional honesty. True nonconformity is constructive. Roarke's nonconformity is destructive and anarchistic.

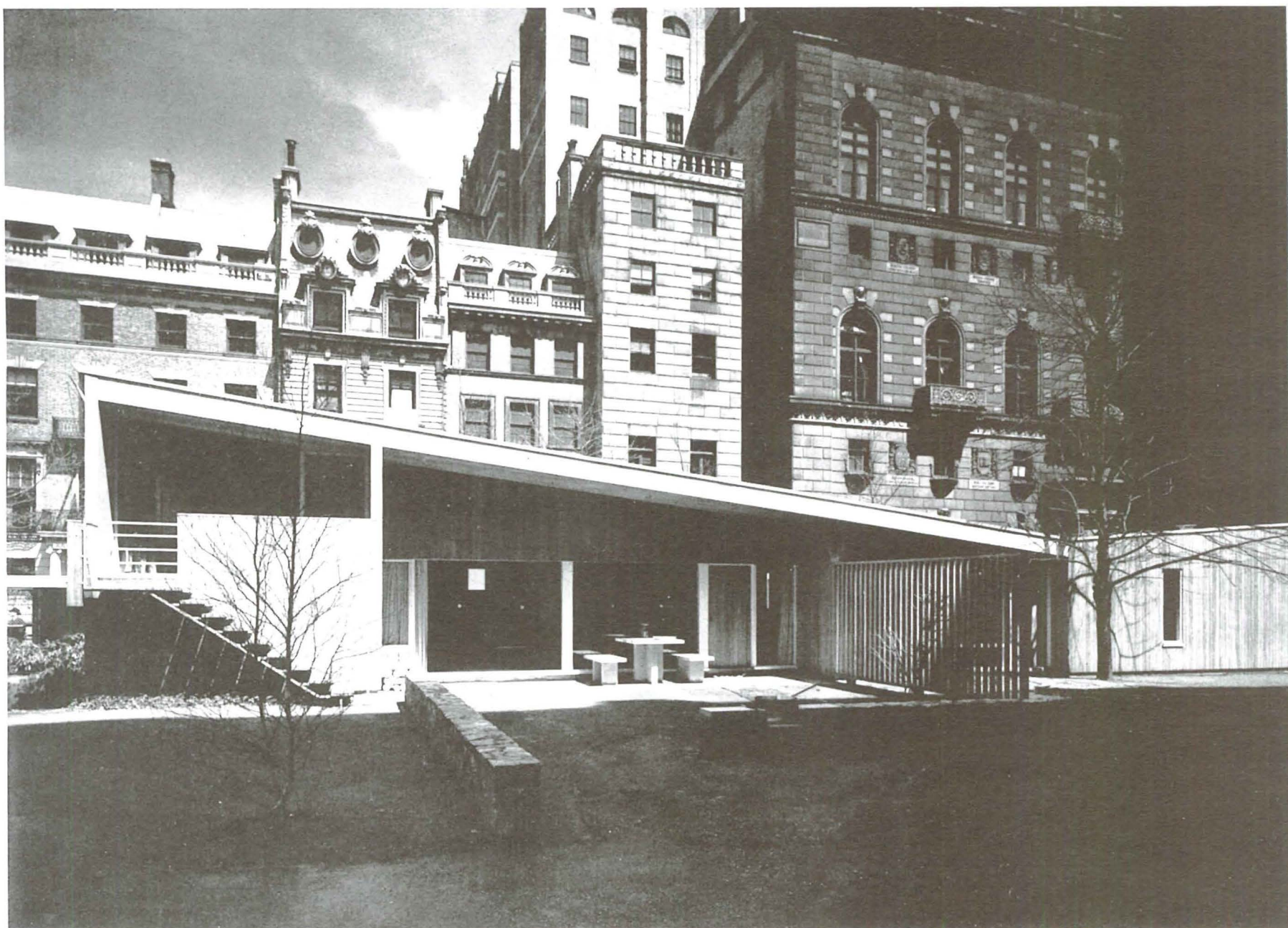
I would charge her, finally, of confusing the public as to what the architectural profession and modern architecture, especially, is about. She is causing distrust of the modern architect by suggesting that he is a man who shoves his ideas down the client's throat, a man who starts to become interested in projects only when they happen to be more than 80 stories high and who goes really all out in his efforts only when he finds a client who signs a contract giving him absolute freedom of action and further obliges him by shooting himself immediately after signing the papers.

Next to the charges against the main defendant, the deeds of her accomplices seem to be only misdemeanors. Extenuating circumstances can definitely be claimed for Warner Brothers who show their disinterest in the author's ideas by presenting a poorly acted, poorly directed show especially in those parts of the movie where architecture is concerned. They find their usual enthusiasm only in those scenes which deal with romance, love and rape.

I would plead for definite clemency for the art director and set designers who made the plans, models and movie sets illustrating the so-called modern architecture, as they should be credited with bringing a little humor into the picture by lending funny touches to their architectural creations, like diving boards on factory buildings and super cantilevers on country homes.

For the main defendant, however, I can't find excuses. It is indicative that she sees, at the high point of her hero's career, the designing and construction of a tremendous building, to be erected for a dead client and a non-existing newspaper enterprise, a multi-million dollar super duper structure with no other visible purpose than to provide, on its 500th floor, a lofty rendezvous for the newly-wedded Roarkes.

On the grounds of the aforesaid, on the grounds of the spirit of the novel and the spirit of the picture, I would propose that the main defendant should be found guilty, guilty of damaging the reputation of the contemporary architect, guilty of misleading our youth and, most of all, guilty of a state of mind which I would call—contempt of mankind.



HOUSE IN MUSEUM GARDEN

MARCEL BREUER, *architect*

The House in the Museum Garden, designed by Marcel Breuer, stands in the Sculpture Garden behind the Museum of Modern Art, New York. The house is an up-to-date solution for an individually built, architect-designed country home for the commuter, intended to be built by any local contractor. An outstanding characteristic of the long, rectangular structure is its unusual profile, resulting from the "butterfly" pitch of the roof, the two sections of which form a V shape rather than the upside-down V of the conventional roof, thus eliminating the necessity for gutters and drains around the edge of the roof. A single drain passes from the roof down through the center of the house where the inside heating prevents winter freezing. In addition, the gradual upward slope of the roof allows space for two stories at the highest end.

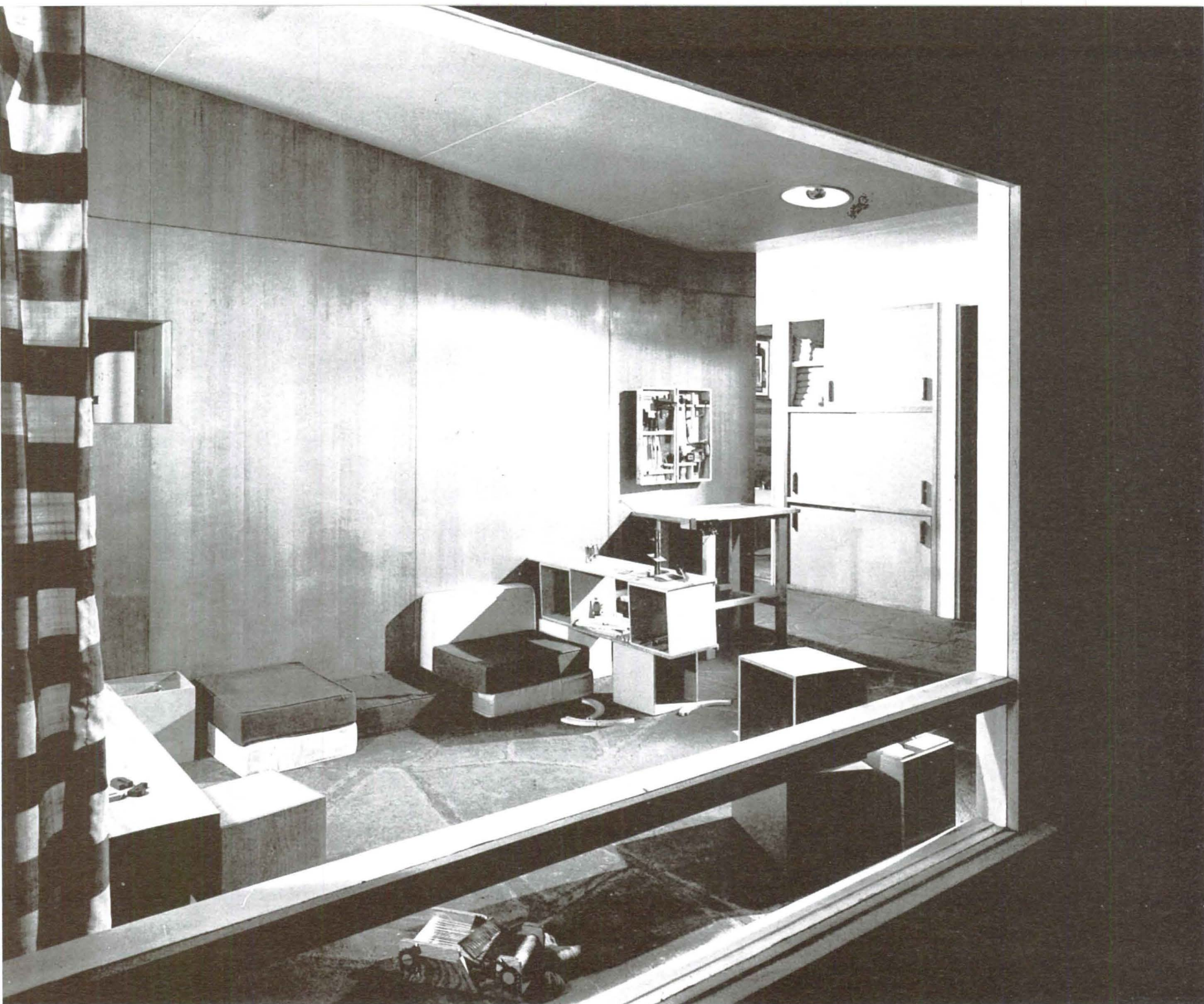
"It is an expandable house. The first phase includes a living-dining room, two bedrooms, children's playroom, bath, kitchen and utility room. Later, when the children are older and additional funds are more likely to be available, one may add a garage-storage section and above it an additional bedroom with private bathroom and sun terrace. The house as it appears now, in the Museum garden, is in its final expanded stage.

"The kitchen is central, controlling all activities. Kitchen, utility room and service yard are adjacent and equipped so that house-

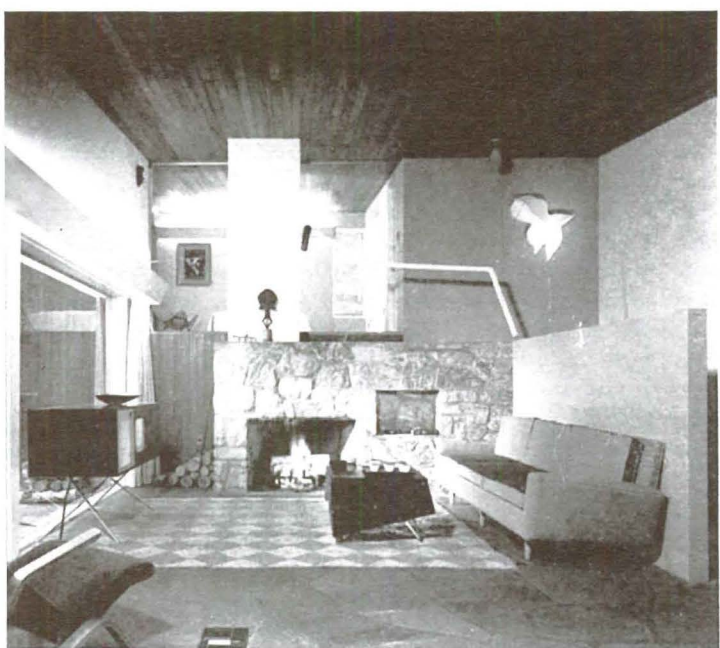
work is reduced to a minimum. The utility room can double as an emergency bedroom for night sitters or occasional help.

"Special consideration is given to the children. In the first phase of the house, stairs are completely eliminated. The children's playroom has a separate entrance. In the second phase, if there are more than two children, they can take over the master bedroom of the first phase and use the children's playroom as their own living room or study. They are near the living room and kitchen, easily supervised, and yet they are separated.

"The outdoor areas are subdivided by means of free-standing louver partitions and bench-like stone walls in the following distinct areas: the parking area in front of the garage, the patio-like entrance terrace, the service yard, the flower garden areas off the bedrooms, the children's play yard, the partly-covered main terrace adjacent to the living-dining room."—Breuer. Other features include: Cypress tongue-and-groove vertical boarding on the outside of the house which does not require paint. This material is also used on the ceiling of the living room and some walls of bedrooms. Natural wood of the interior, in contrast to the white and off-white, grays and clear blue, is co-ordinated in color with the furniture and draperies. Stair and balcony railing of heavy rope are held in place by stainless steel thick wire cables, such as used for rigging on sailboats. Flagstone flooring in most rooms is intended for radiant



MUSEUM OF MODERN ART: MARCEL BREUER
architect



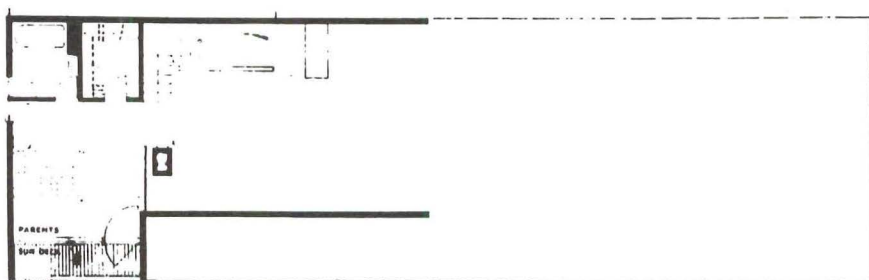
heating installation. Horizontal, wall-strip, indirect fluorescent lighting units are in living room and in bedrooms.

Children's indoor play area adjoins children's rooms. View from kitchen is of both indoor and outdoor play areas. Windows of living room have roof overhang providing shade for interior of the house and covering for part of the terrace. Other rooms are protected by overhangs which keep out high summer sun, let in low winter sun. Low stone walls surrounding outdoor terrace can be used as benches; one of these walls also supports outdoor grill.

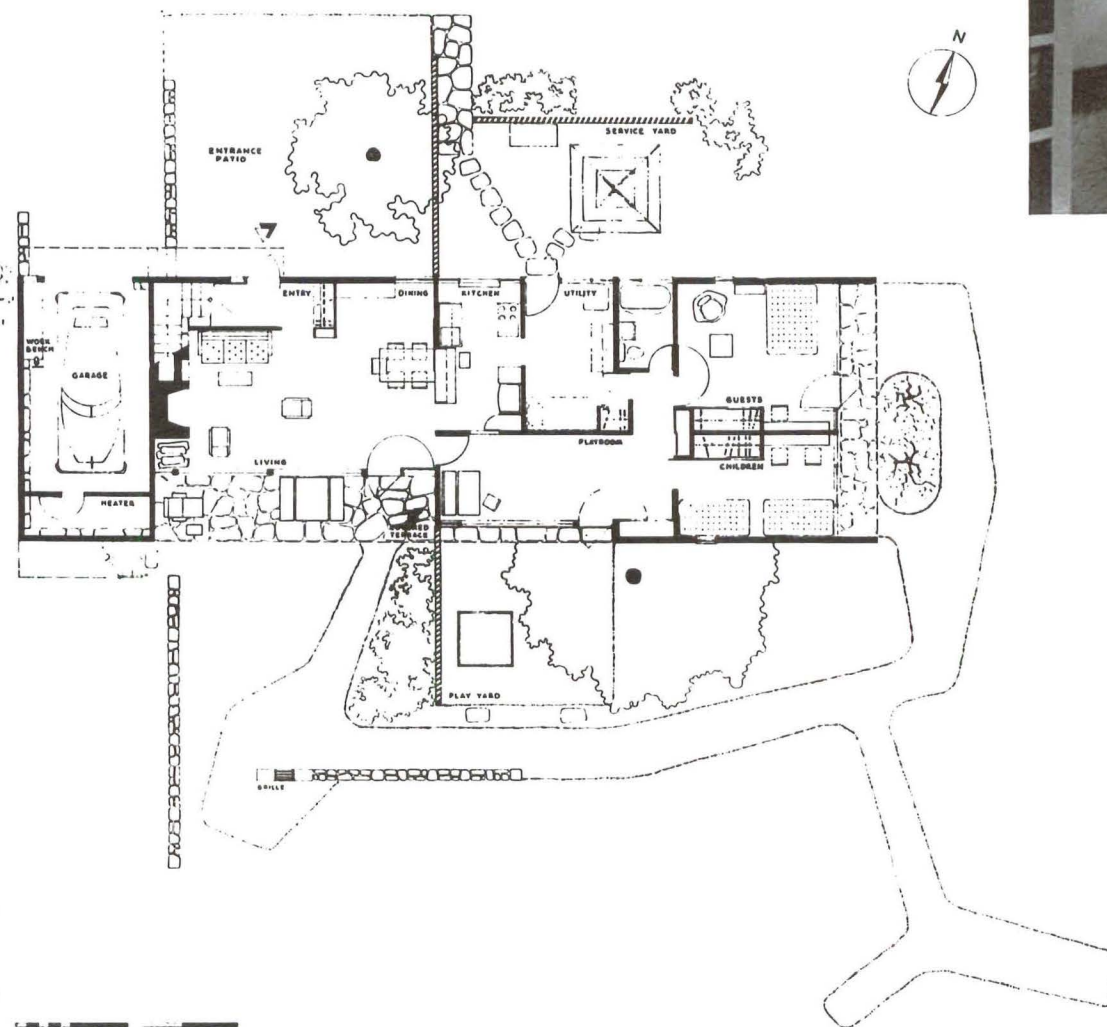
Playroom furniture in box units can be combined to produce tables, benches, shelves, which grow with the children. Separate rubber cushion-mats can be used on top of boxes or on the floor. Boxes can also serve as oversize building blocks.

Dining space in living room separated from kitchen by sliding panels covering counter and open shelving. This permits conversation between living room and kitchen and saves many journeys between kitchen and dining space. Accommodation for handling and storage of dishes is within easy reach of dishwashing machine. A bedroom doubles as a balcony to the living room.

Radio-television-phonograph in two units, designed by Marcel Breuer, and shown to the public for the first time. Dials can be manipulated



SECOND FLOOR



Opposite page, above—playroom: Plywood wall surface. Flagstone flooring intended for radiant heating installation. Wooden box structures can be used as play blocks, stools, tables and storage for toys. Work bench with tool kit on wall above. Striped silk shantung draperies.

Opposite page, below—Living area of living-dining room, bedroom beyond: Ceiling of cypress tongue-and-groove boarding. Flagstone flooring intended for radiant heating installation. Chair designed by Eero Saarinen. Two-piece radio-television-phonograph set designed by Marcel Breuer. Couch, a Knoll Associates design. Hemp floor covering. Arp relief over the stairs, especially created for the house. Painting in bedroom, Juan Gris: "Fruit Dish, Glass and Newspaper." Collection: Museum of Modern Art.

Above—Dinnig area of the living-dining room: Ceiling of cypress tongue-and groove boarding. Flagstone flooring intended for radiant heating installation. Sliding panels exposing or closing off shelves between dining area and kitchen. Dining chairs designed by Marcel Breuer, plywood frames, caned seats and backs. Dining table designed by Charles Eames.

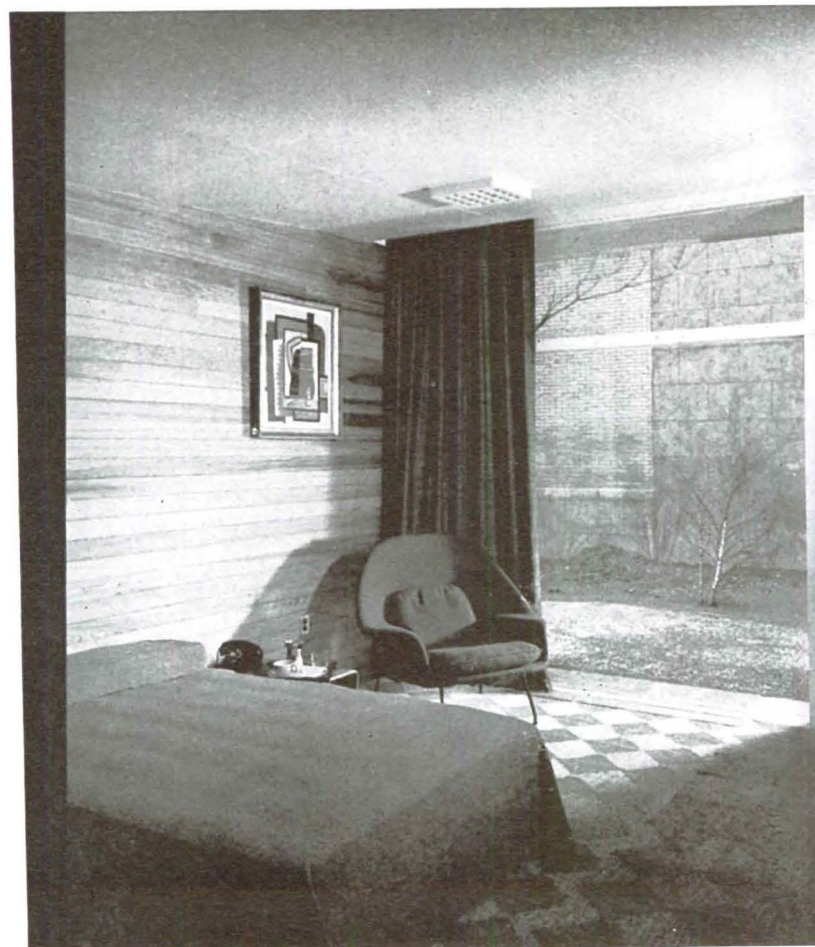
Below—Bedroom: Cypress tongue-and groove horizontal boarding. Chair designed by Eero Saarinen. Bed covering and upholstery handwoven by Strengell. Silk shantung draperies. Hemp matting on floor. Painting: Fernand Leger, "Woman Combing Her Hair." Collection: Museum of Modern Art.

New Design Inc., Furnishings and Accessories
Murphy-Brinkworth Construction Corporation, Contractors

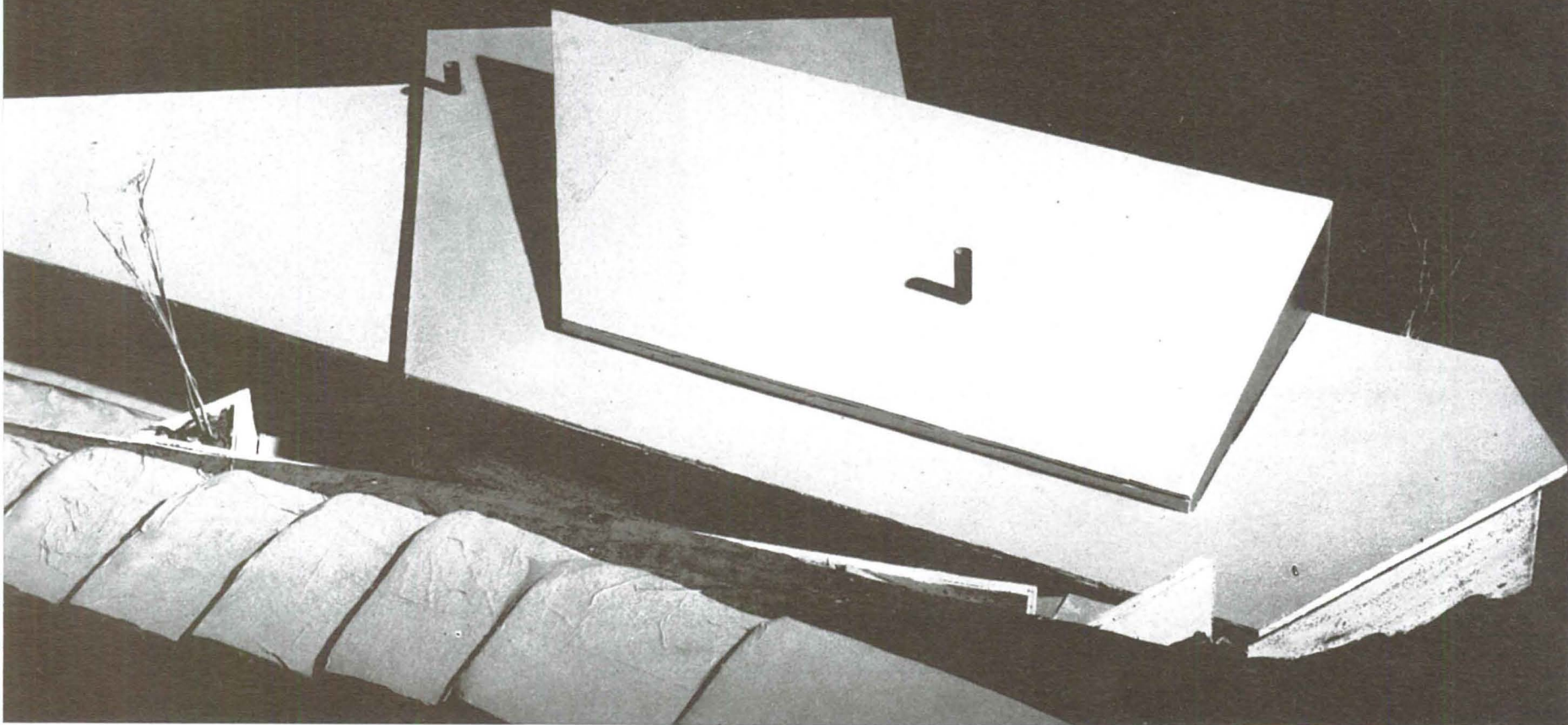
without getting up from couch. One unit, designed as a coffee table and book rack has switches and controls. Second unit contains two-speed record changer, speaker, radio and phonograph apparatus, television tube and record storage space. This table-height unit is supported by X-shaped metal legs. Finish is black and chromium.

Breuer-designed tables are in various sizes, each molded entirely of a single piece of plywood; also, new line of chairs by Breuer made of cut-out plywood with cane seat and back. Other furniture, already on the market, was done by the well-known designers Charles Eames and Eero Saarinen. Draperies are Chinese silk shantung throughout: natural color in living room, screen-printed in broad stripe pattern of brown and blue on natural ground in playroom. Abstract relief by Jean Arp over stairway in living room. Stabile in metal designed by Alexander Calder affixed to west outer wall, painted black, to contrast with natural wood. Also paintings by Juan Gris, Paul Klee and Fernand Leger from the Museum Collection.

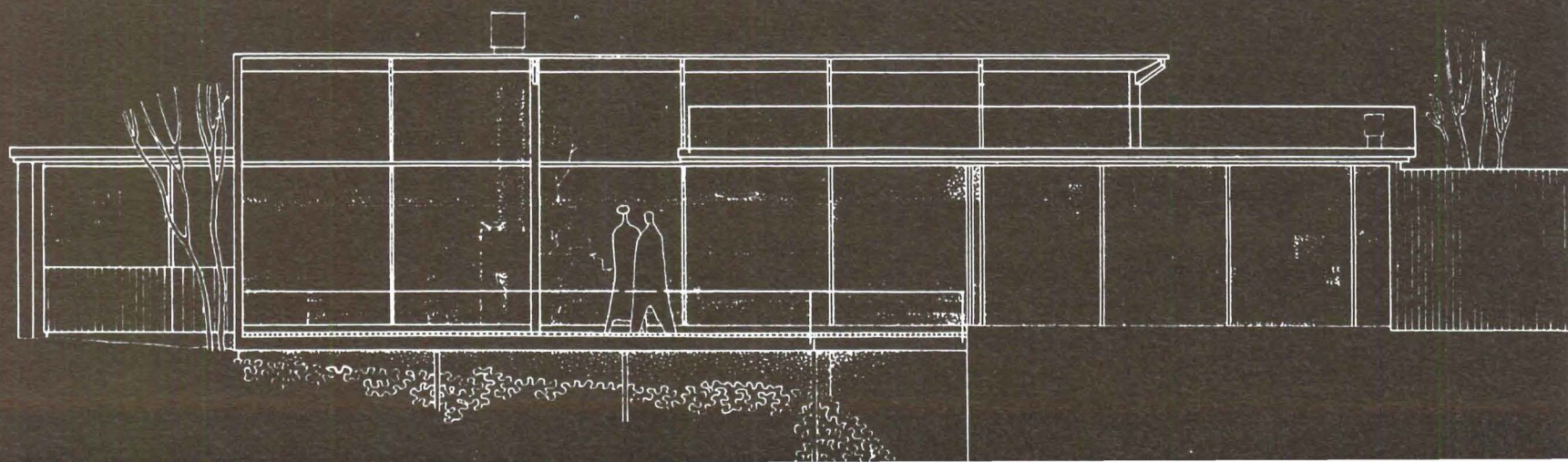
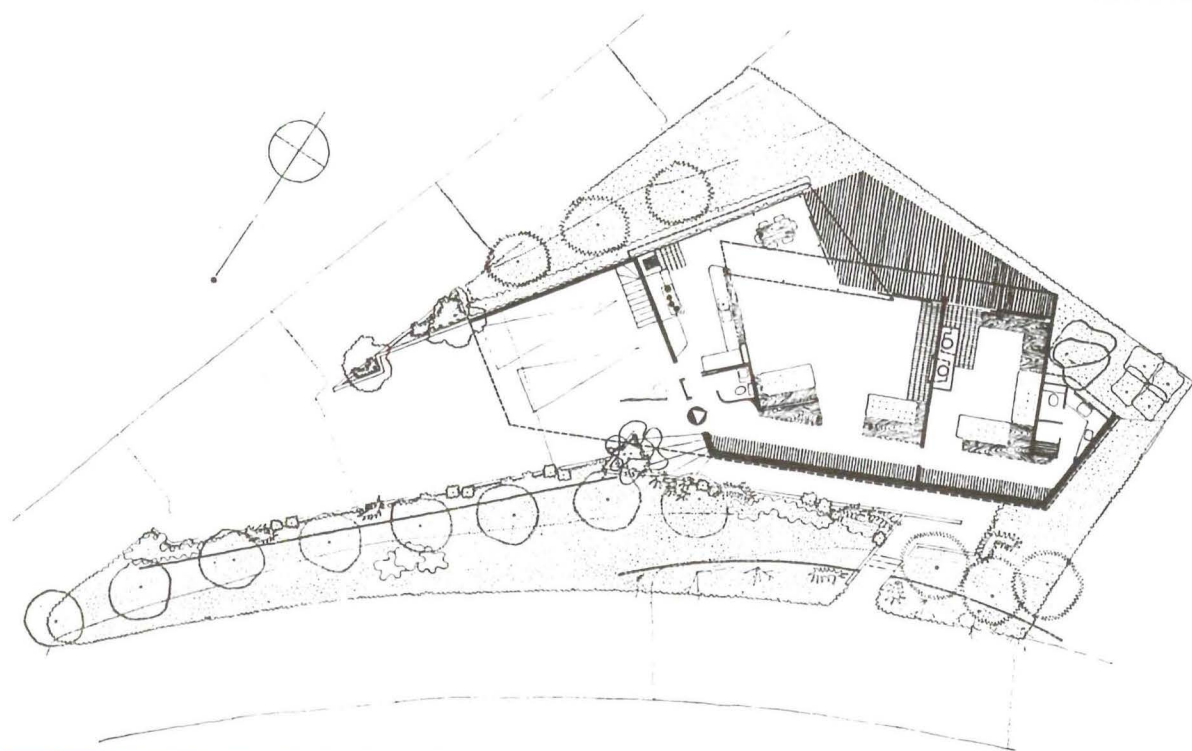
The landscaping installed in the limited space around the House in the Museum Garden merely suggests the approach to be used in landscaping the acre of land on which the house is intended to be built. Besides low retaining walls, a half-enclosed entrance patio and macadam play area for children are provided.



A HOUSE



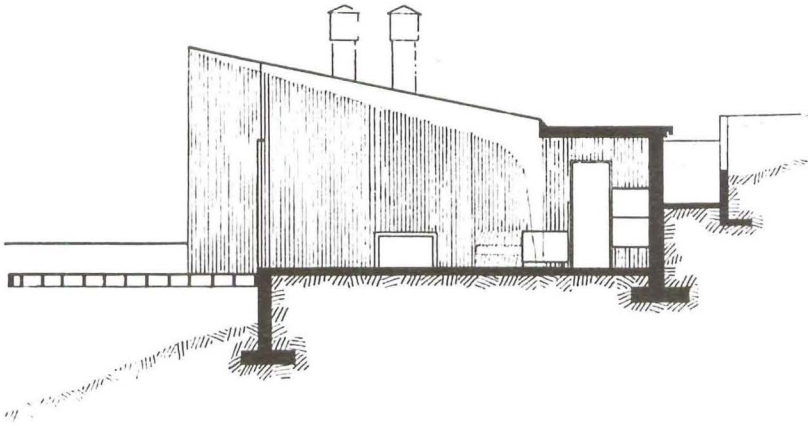
model by Ragland Tolk-Watkins



MARIO CORBETT, ARCHITECT
ALBERT LANIER, COLLABORATOR

ECKBO, ROYSTON AND WILLIAMS, GARDENS

ON A HILL FOR A BACHELOR



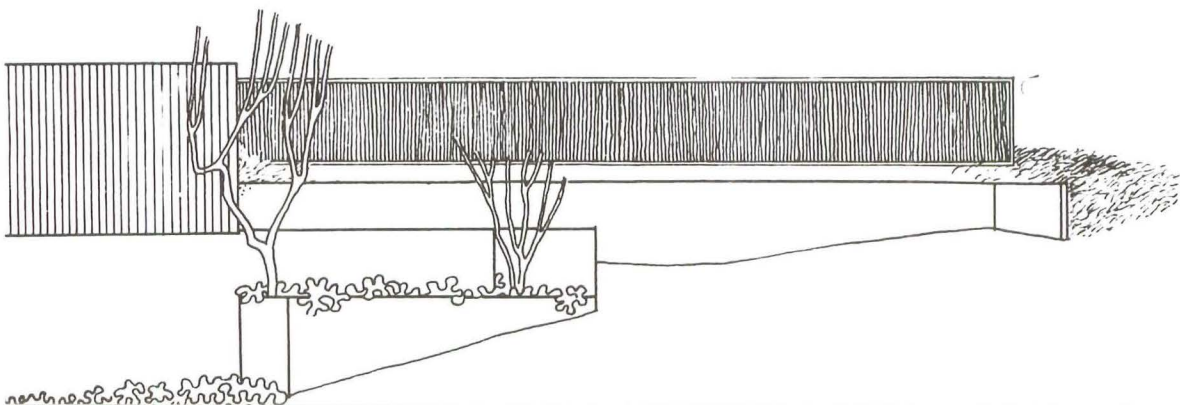
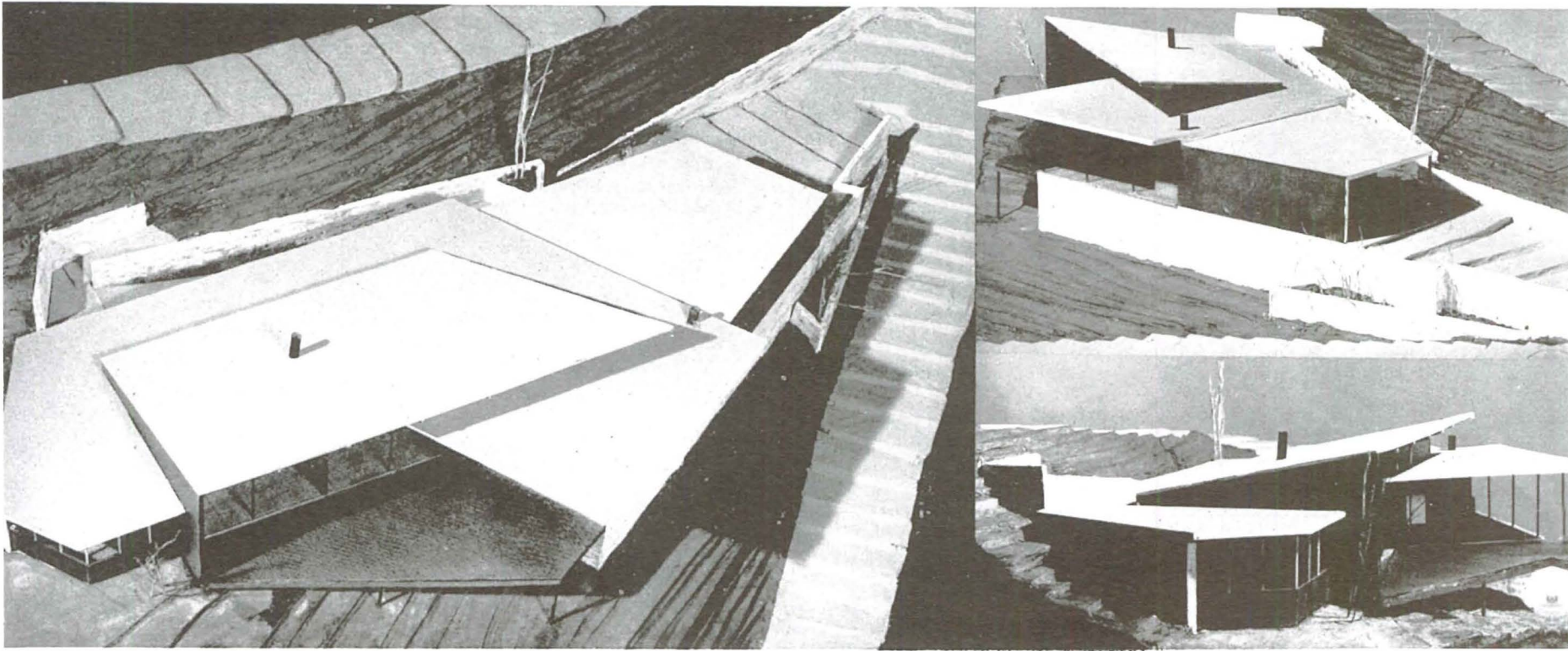
will overlook San Francisco Bay, the cities beyond, Angel Island and a small fishing cove from a minute, almost unbuildable lot.

The house is frankly a place to relax, work and entertain with as little wasted energy as possible. The client cooks and gardens. The kitchen is measured to his cooking habits and he gardens along the ramp to the canvas roof. The garden is narrow and at counter height.

Only by letting the rear wall of the house double as a retaining wall for the hill could the client's requirement of one stepless level be met. The deck serves a dual function in providing privacy for the house from the street below in addition to space. The high roof does much the same in giving privacy from the street above and also sheltering part of the roof deck from wind.

Radiantly heated cork floors, painted poured-concrete and redwood walls form the solid part of the house. Three-inch thick, laminated roof members spaced seven feet on center and completed on the view side by 2½ inch steel columns support the shed roof. The entire flat ceiling, running from carport through the bath, is painted cobalt blue.

photographs: Braun-Childress





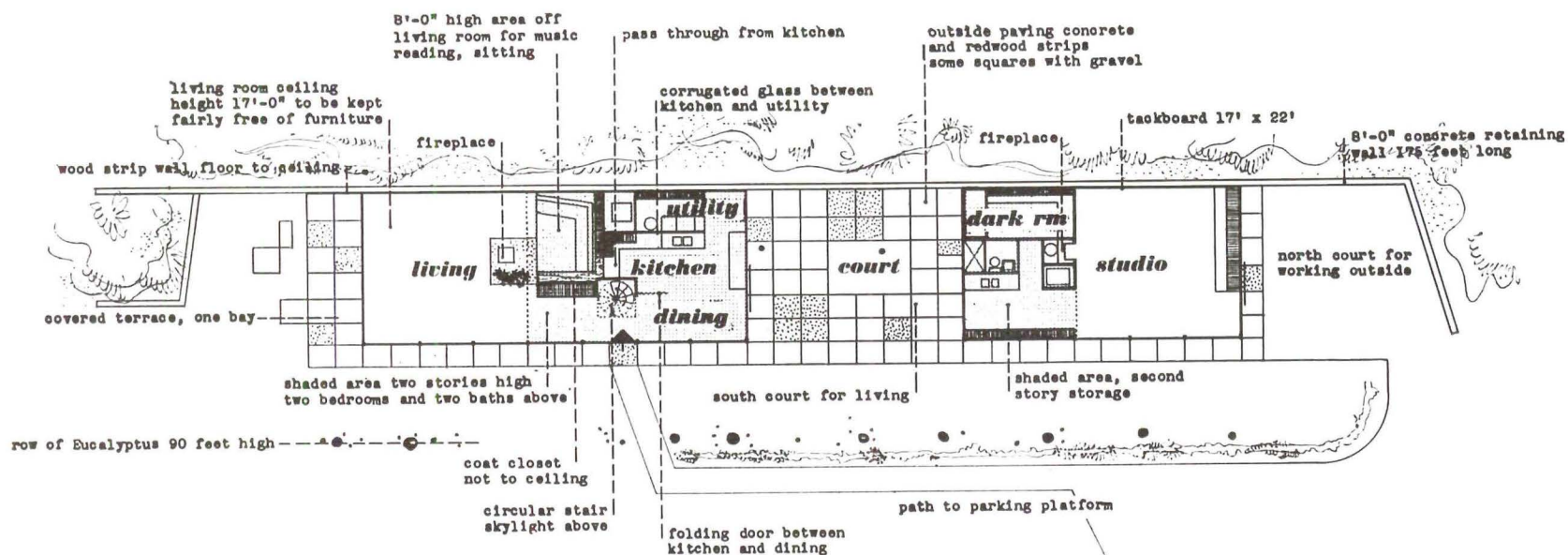
CASE STUDY HOUSE FOR 1949: *the plan*

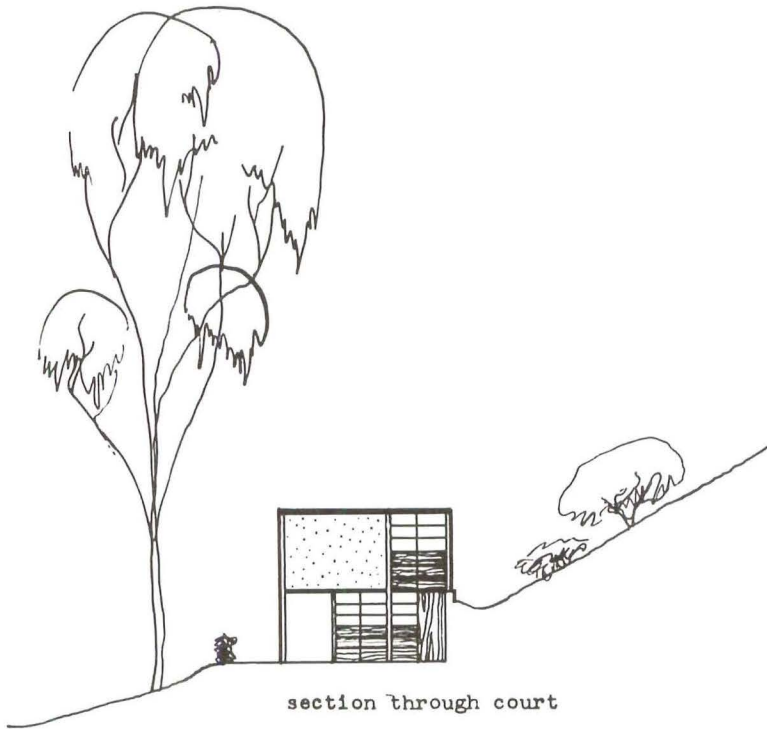
The actual site of the house has been excavated in the hillside behind a row of tall eucalyptus trees, leaving the remainder of the property as a park, free of any obstruction of the ocean view. In a sense, the house has been created in its own little world, screened all around by trees, foliage and hills. The strict modular system within which the buildings are constructed has served to be more expansive than restrictive, resulting in spaces like the living room, which is virtually a cube, with first floor and second floor areas opening off of it.

In the stage at which the accompanying photos were taken, the house and the studio look like two elegant open pavilions. It will not be long before that is lost and they become two much more

solid blocks. Upon the surfaces of these blocks and within their system of division will be materials of varying characteristics; solid plaster panels, transparent and translucent glass, and opaque wood panels set in the sash. Color will become apparent as a structural element. While the floating planes of the pavilion will no longer be free, much of the structure will remain visible. The steel decking in the ceiling will be exposed, as will be the lacy open-webbed joists.

This is essentially a scheme of enclosing a volume that will be conducive to good living and working. The plan shown here indicates one of the ways that living and working can take place in two such volumes.

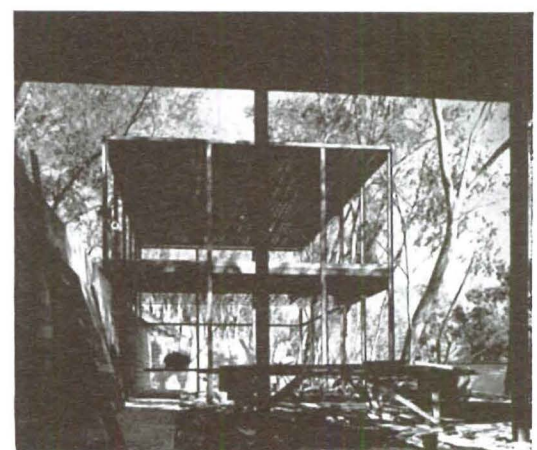
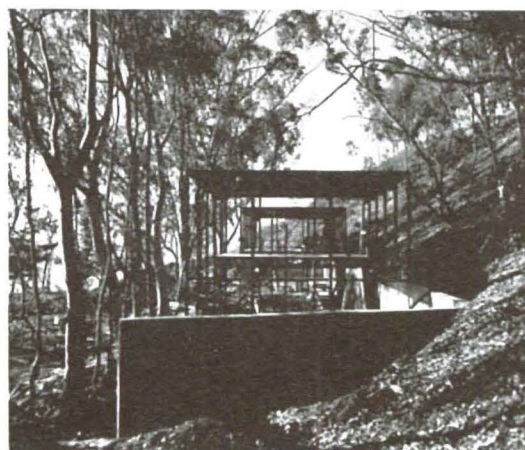
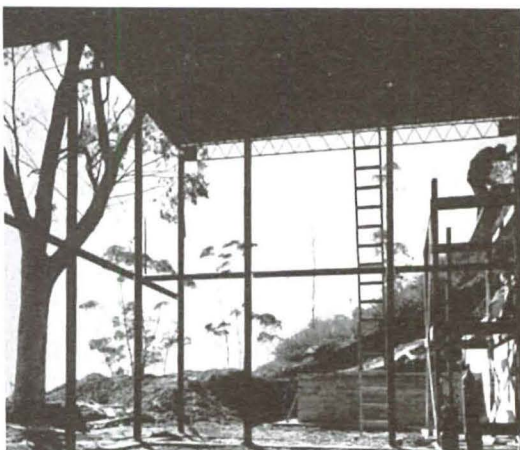
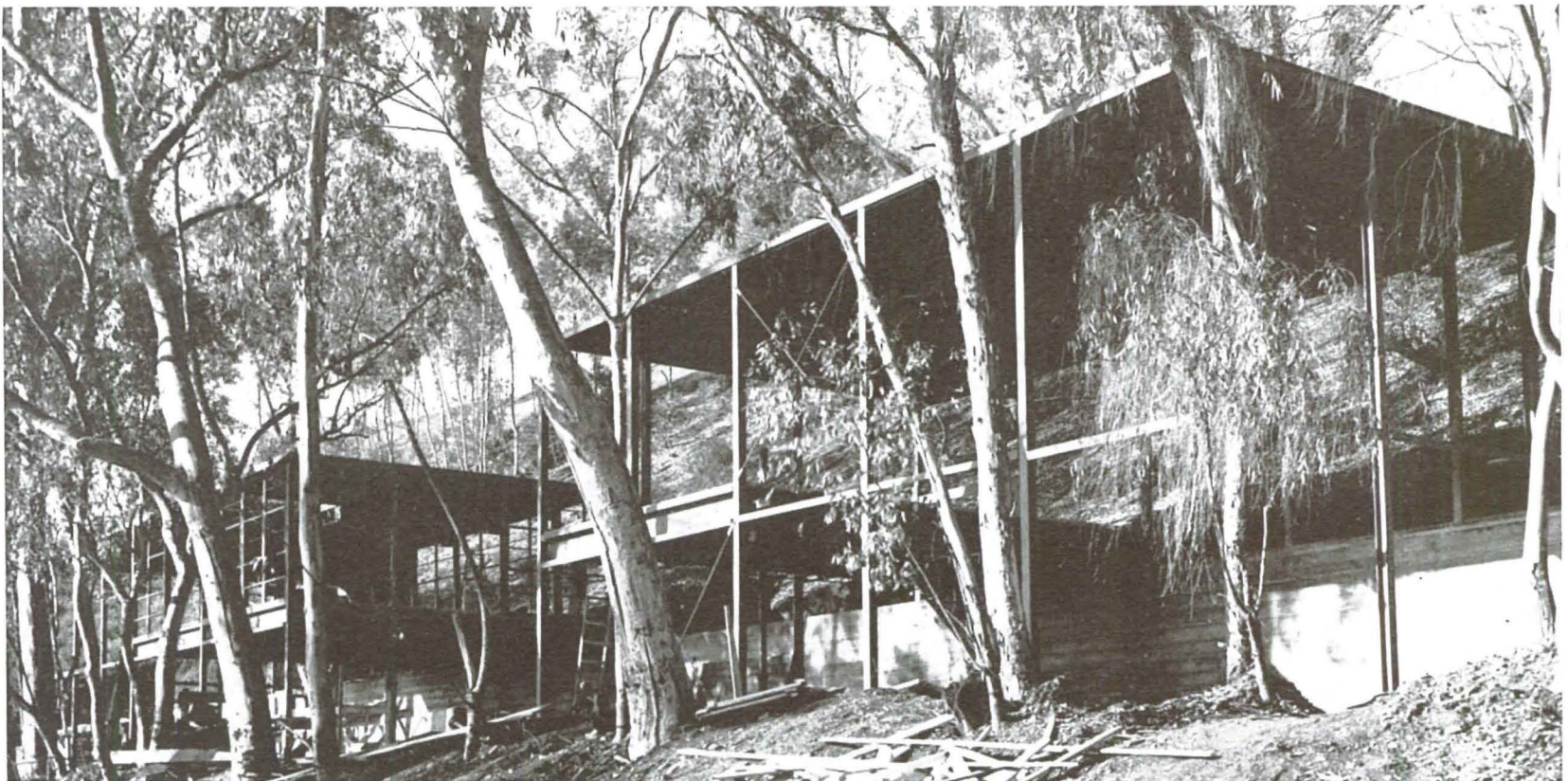
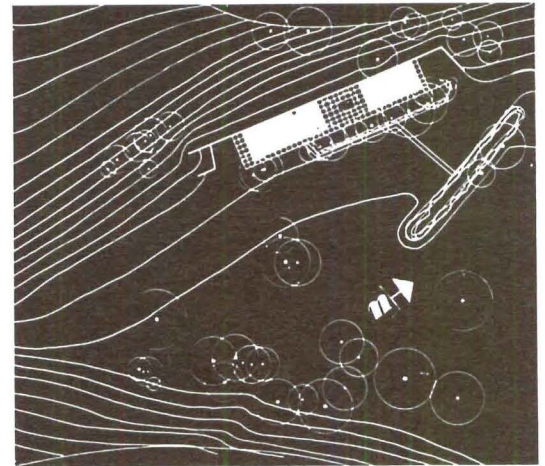


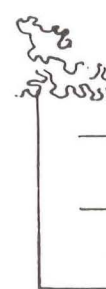
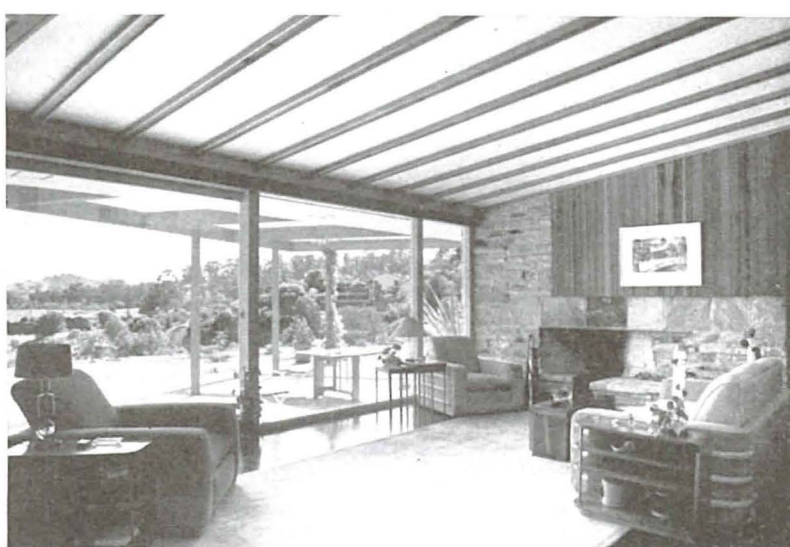
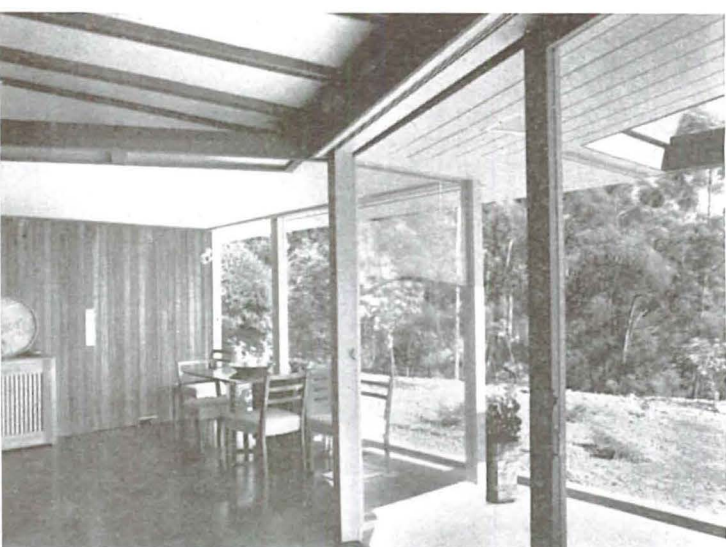


DESIGNED BY CHARLES EAMES

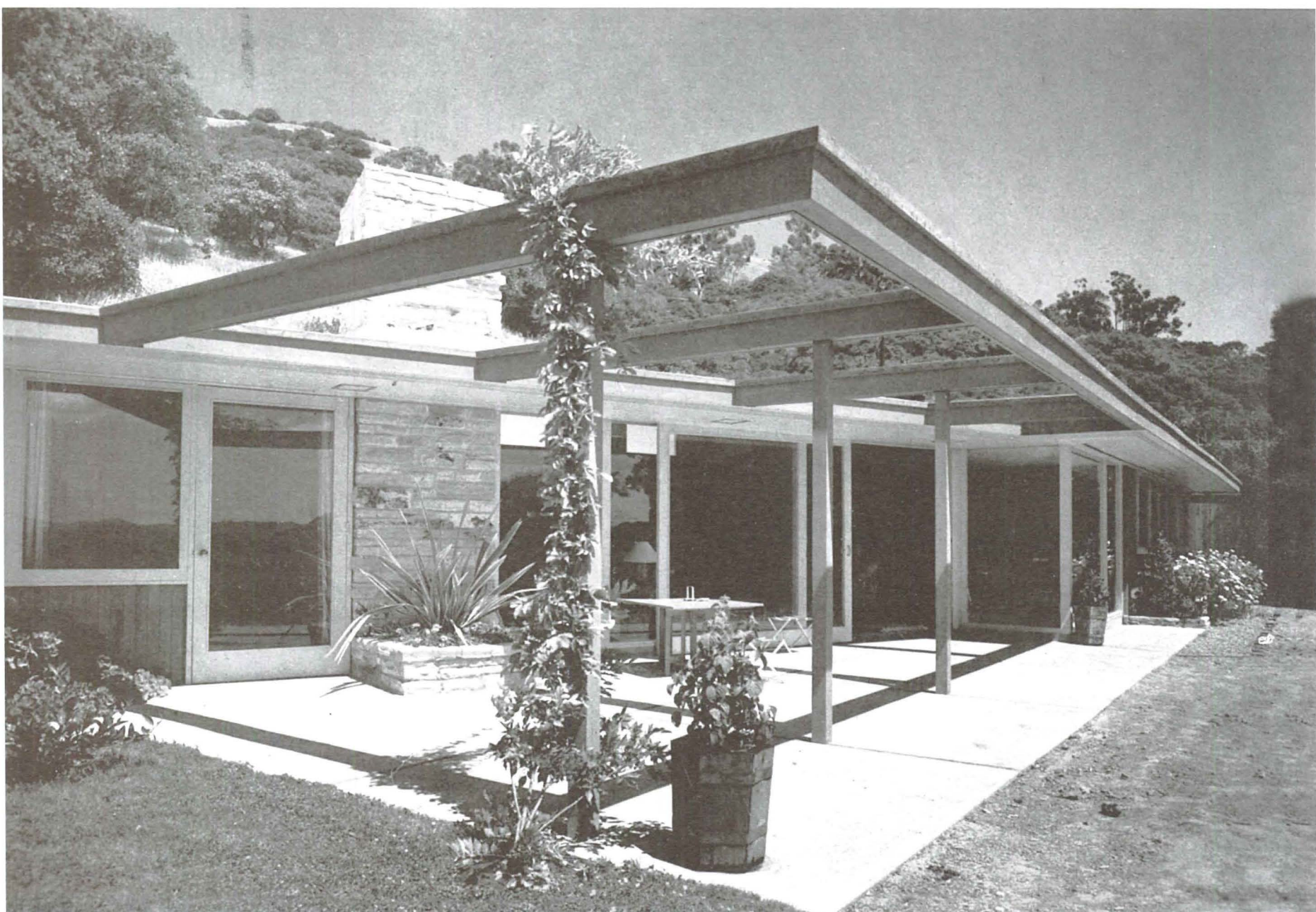
general contractors: Lampert, Cofer & Salzman
consulting architect: Kenneth Acker

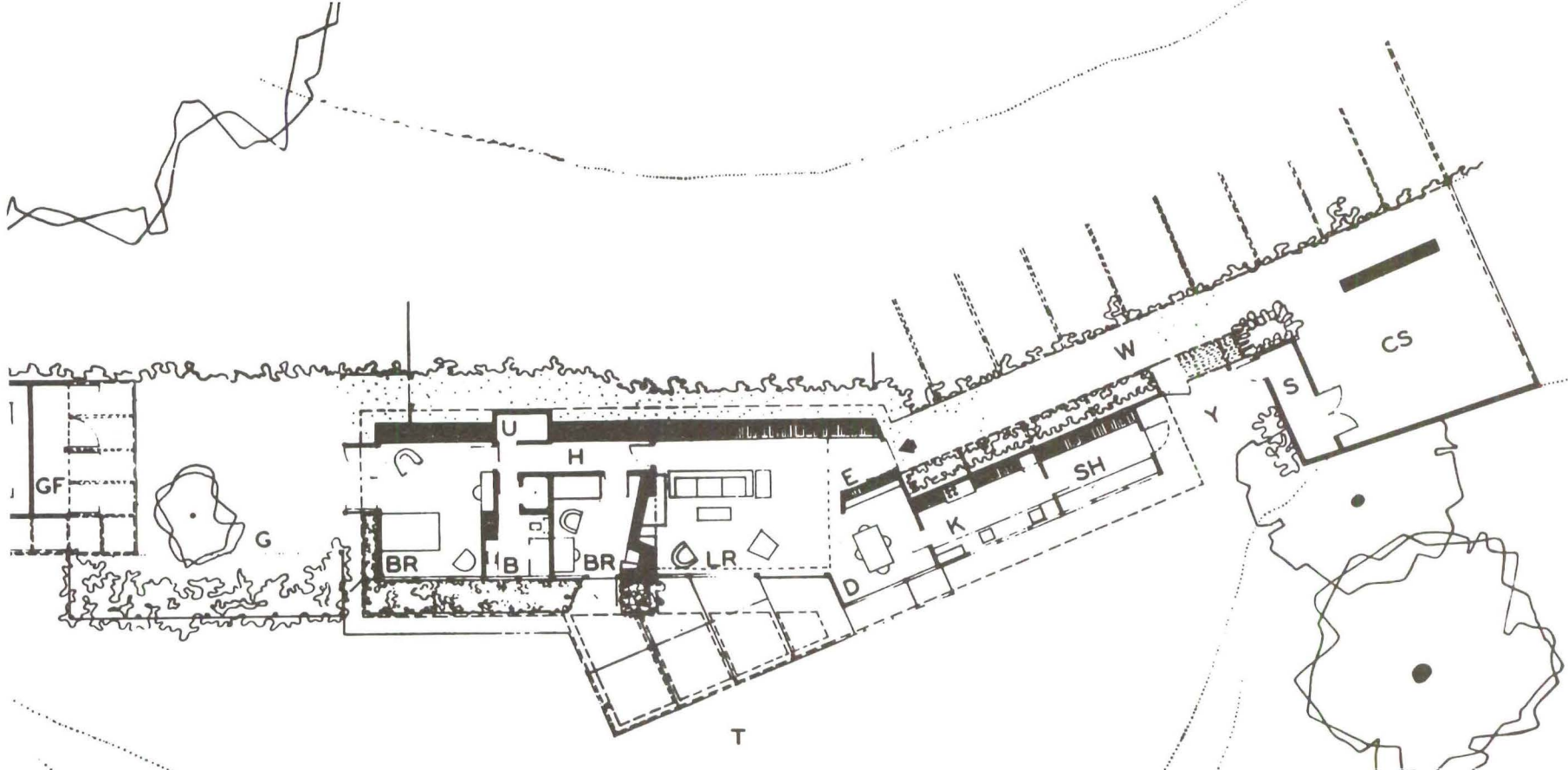
right: plot plan showing
location of house to
remainder of property.





THE AMERICAN INSTITUTE OF ARCHITECTS' HONOR AWARD HOUSE BY





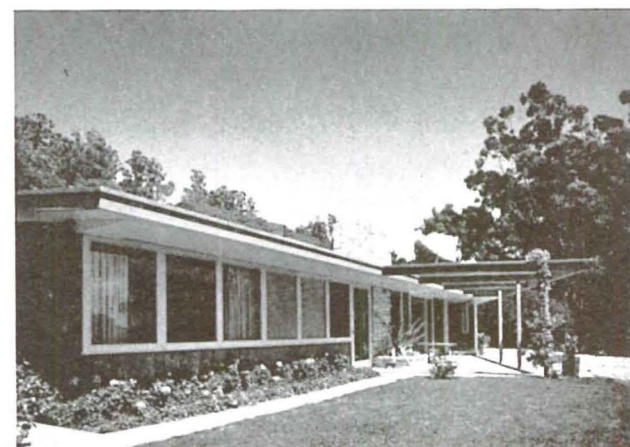
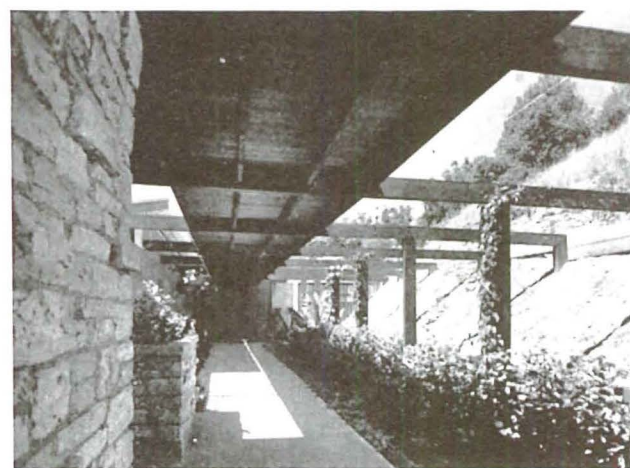
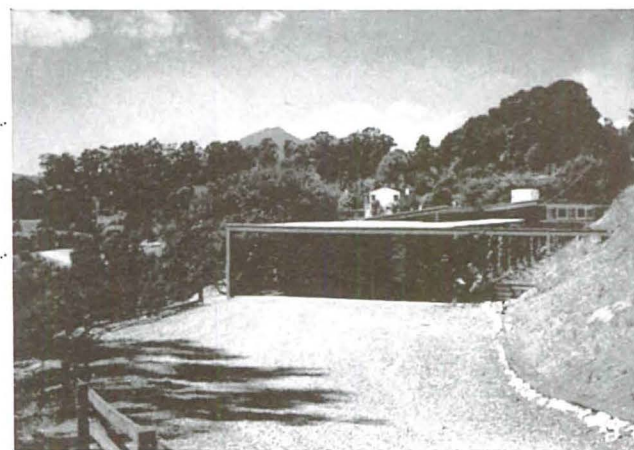
FRED LANGHORST, architect

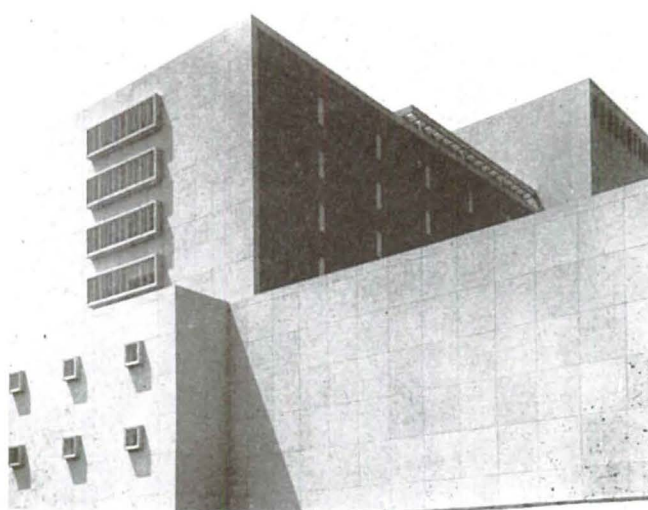
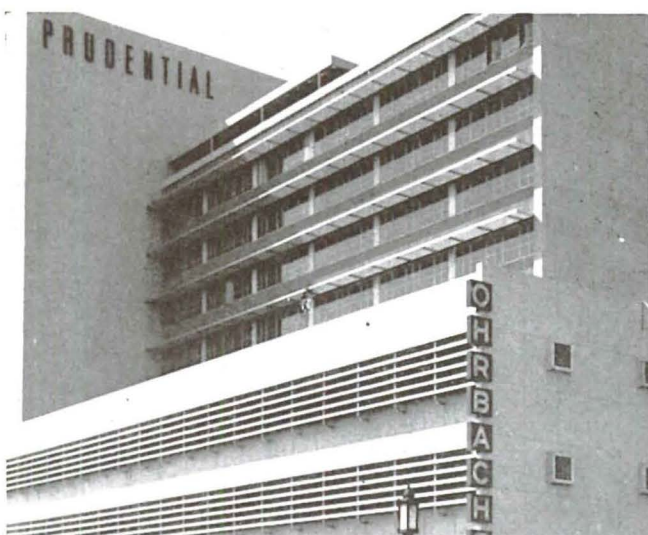
At its 81st convention in Houston, Texas, last March, the American Institute of Architects inaugurated an annual program of National Honor Awards. Results were announced of the first of a series of competitions to be held for various classes of architecture. This year's competitions were for residential and school buildings completed since 1945—successive competitions will be for current work in other fields of architecture. The program is designed to "encourage the appreciation of excellence in architecture"—sponsored by and for the profession to afford professional recognition to outstanding work being designed currently in this country. Besides the top "honor award" of each competition a number of "merit awards" are cited, which entries, together with the "honor awards," will be retained by the A. I. A. for representative American or foreign traveling exhibits.

The recipient of this year's First Annual National Honor Award for Residential Architecture was Fred Langhorst, A. I. A., of San Francisco, for a residence for Dr. and Mrs. Alex Ker, Marin County, California.

In choosing the house the judges announced: "It was the best interpretation of the needs of an individual family and the best use of the building site. There was a perfect relation between outdoor and indoor spaces so that every part of the owner's property enhanced its livability."

The owners do not have, nor do they expect to have, children. Consequently, one basic design, that a living room should not be a passageway, was waived. The study is intended to double as a guest bedroom. What would normally be a service entrance and laundry was enlarged to become a hobby work shop. A large door permits this working area of the house to be opened to the kitchen for companionship while at work. All rooms have been related to a southerly exposure and view which, fortunately, coincide. All of the principal rooms of the house relate to an appropriate corresponding (continued on page 60)





Detail shots of the flying wings showing mass and texture. Above: The ribbon-like louvres carry over that part of the building occupied by a large mercantile establishment.

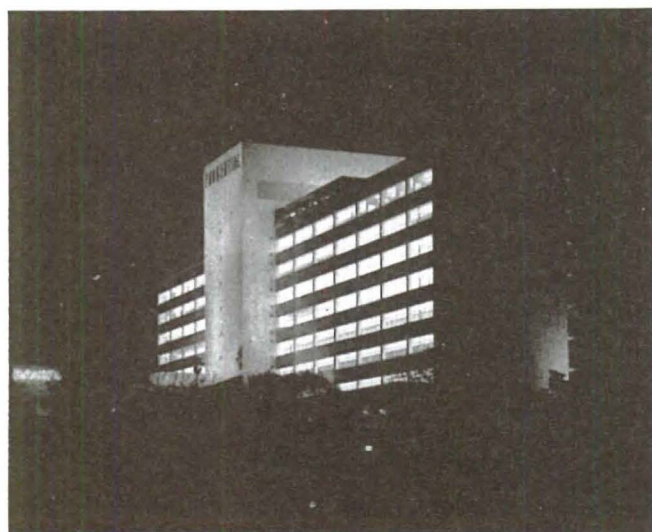
The new building, western home office for the Prudential Insurance Company by Wurdeman and Becket, has already become a monument on the landscape of Los Angeles. In size alone—it stretches across two city blocks and is the highest privately-owned structure in the city—it dwarfs any other building within miles. Its dramatically simple design, with two asymmetrical wings flanking a central windowless shaft, gives focus to the erratic skyline of the entire city. At night the building becomes an illuminated negative of itself.

To architects Walter Wurdeman and Welton Becket it represents a satisfactory solution to the very practical problem of designing a western home office for the Prudential Insurance Company that would also incorporate a three-and-a-half story specialty store and include parking space for approximately 1,000 cars. The property on which this project was to be constructed consisted of two adjacent blocks on Wilshire Boulevard, separated by Sierra Bonita Avenue. Original plans called for the erection of the building on one of these properties, with the other to be devoted to a parking lot. The architects' first effort was to persuade the city to vacate the intervening avenue, with the result that they acquired an unbroken 10-acre site with a 520-foot frontage on what the Chamber of Commerce chooses to call the Miracle Mile. Plans were immediately altered to provide for a long horizontal building with the parking area concealed behind it.

Los Angeles ordinances limit the height of buildings to 150 feet, with an additional 35 allowed for elevator penthouses, cooling towers and the other mechanical appurtenances that are usually scattered across the tops of office buildings in a sort of rooftop slum visible from the windows of neighboring buildings and often from the street. By incorporating these excrescences into the central core of the building itself, the architects were able not only to achieve a height of 185 feet, making the building one of the tallest in the city, but also to dispense with the usual unsightly shacks that disfigure most commercial buildings.

From this central shaft, the height of which is emphasized by the absence of any opening in its smooth unbroken surface, spring the two rectangular wings, each ten stories high. This illusion of lightness is enhanced by the aluminum that extends the length of the windows on the south side of the building and which perform the very functional purpose of shielding the offices from the more intense rays of the California sun. As all floors between the second and tenth, moreover, are loft in type, with no full partitions, it is possible from

THE PRUDENTIAL BUILDING: WALTER WURDEMAN & WELTON BECKET



photographs: Jay Connor
Tom Riggs

many vantage points to see completely through the building.

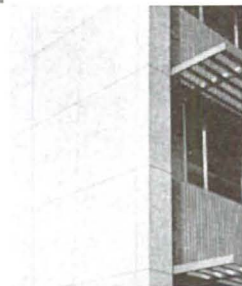
The Prudential Building is lighter in construction than almost any other building of its kind and size in the world. By the use of light-weight concrete, employing a pumice aggregate instead of gravel—a technique in which Wurdeman and Becket have pioneered—more than fifteen thousand tons of dead weight and eight hundred thousand dollars were saved in the construction of the building. All interior columns and most beams, as well as the elevator, stair and conveyor shafts, utilize vermiculite as fireproofing rather than the usual massive stone-concrete sheaths, a device which alone saved 200 pounds of dead weight for every linear foot of steel. The economy was incremental: with less weight to support, the steel frame itself could be lighter with no sacrifice of stability. Among the building's invisible assets are the

PRUDENTIAL

N BECKET, architects

Prudential square
DRUGS.





thousand tons of structural steel that were saved by the application of the architects' principle of "Strength Without Weight."

There is no basement in the Prudential Building. Most of the mechanical equipment is located on the third floor, and the central shaft of the building contains the elevators, stairways, restrooms and utility rooms. The second floor of the west wing is almost entirely devoted to an employees' cafeteria, lounge, and open terrace, with kitchens equipped to serve lunch every day to 1600 Prudential employees. Executive offices and conference rooms are on the tenth floor. The third to ninth floors are typical: acoustical ceilings of metal pan and rockwool blanket,

THE PRUDENTIAL BUILDING: WURDEMAN & BECKET *architects*

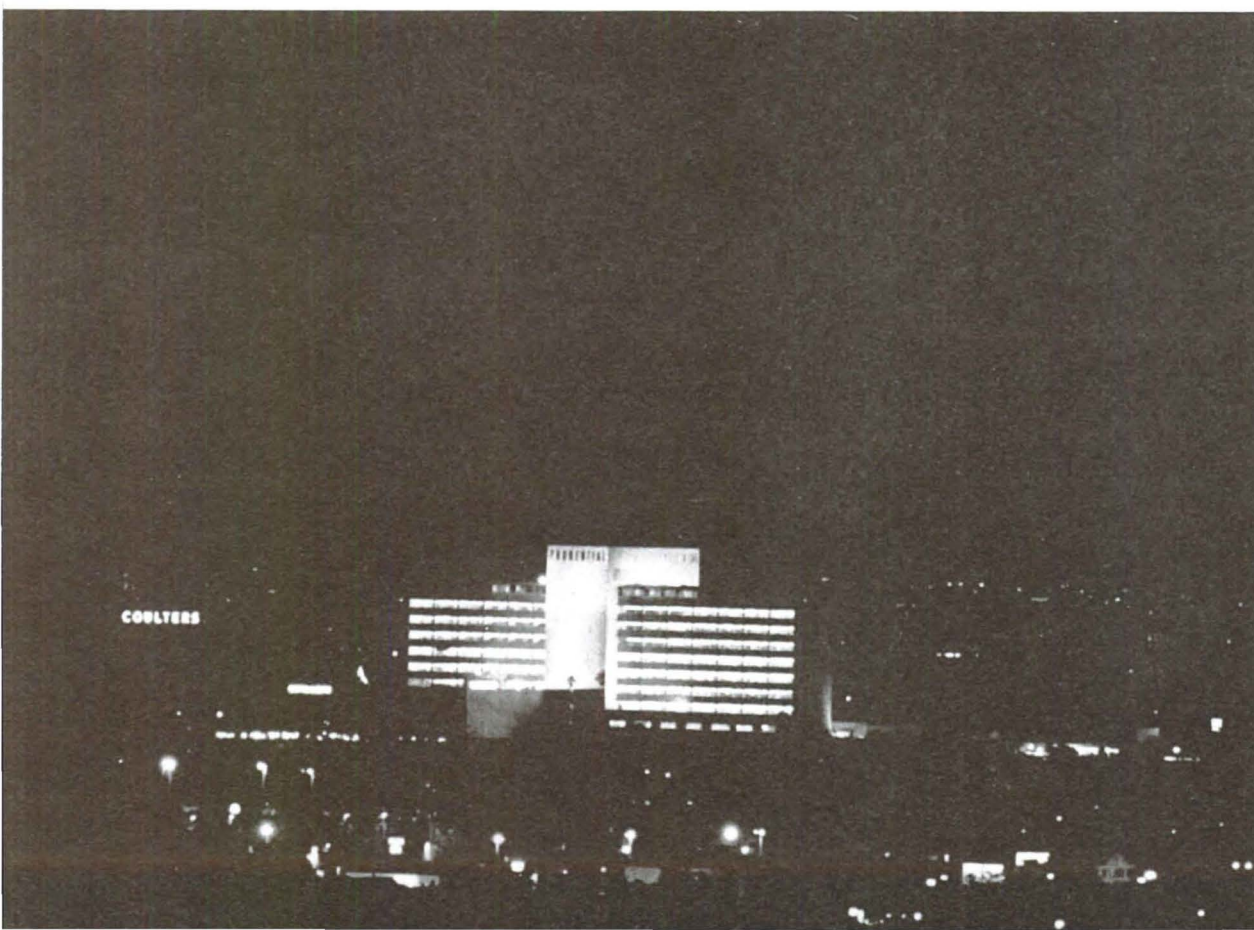


photographs: Julius Shulman



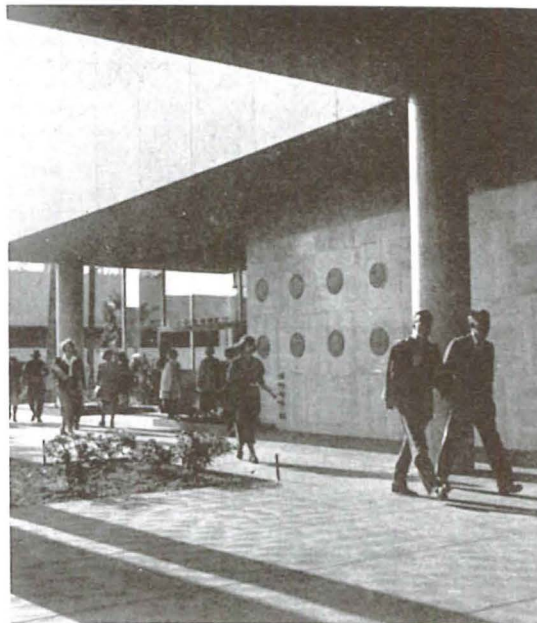
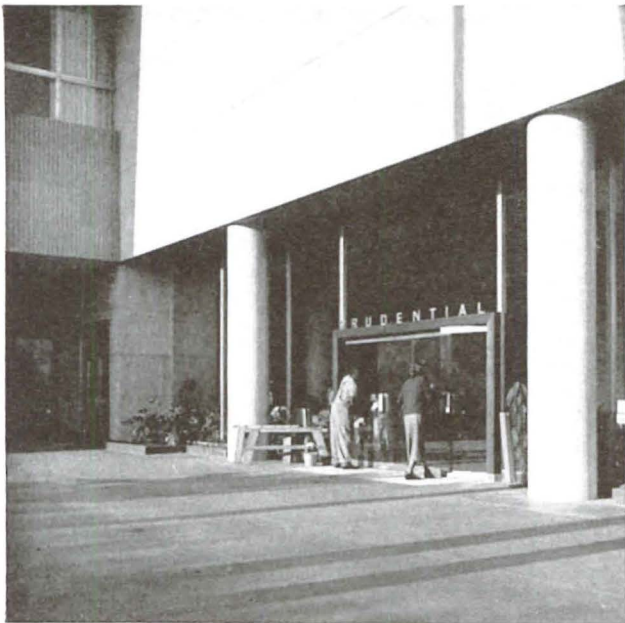
installed in removable sections, obviate the necessity of plaster ceilings. Floors are of asphalt tile, and fluorescent lighting, in continuous strip, is used throughout the building; altogether ten miles of tubing have been installed to illuminate the enormous areas of working space on each floor. Windows and exterior column facings between windows are of aluminum, more than 100 tons of which were used in the building. Three centrifugal compressors supply 1000 tons of refrigeration for air-conditioning. The building contains 517,000 square feet.

Yet to the average Angeleno, unconcerned with statistics, the Prudential Building represents something more than a happy combination of steel and concrete, aluminum and glass. A sentinel by day and a beacon by night, it has become to the millions of people who live within its compass a symbol of their city and the western way of life.





The surface of the building is broken by louvres and sunshades arranged in varying pattern that add interest to the mass of the building itself.



The entrance corridors under the sidewalk set-back lead into the principal court and into the main entry of the Prudential Building.

principal materials specified for use in the prudential building

The architects wanted a facing material which could be cast to exact size and which would have large scale dimensions in keeping with the mass of the building. The facing slabs are approximately 6' x 7' and are 2" in thickness. Returns at the corners, copings, parapet walls, window sills and jambs are cast as a part of the fascia. The aggregate selected was a natural quartz ranging in color from pure white to a rose pink. The quartz is exposed on the surface of the slabs by etching so that broken facets of the stone give interesting light reflections, and the coloring in the quartz varies at different times of the day responding to the sunlight and cloud effects.

The slabs are made of very high quality concrete, testing approximately 6,000 pounds per square inch and having an absorption of slightly less than 3 per cent. The quartz aggregate, of course, has no absorption, and a maximum amount of quartz aggregate is crowded into the slab at the surface leaving very little surrounding matrix of cement paste. The back side of the slabs was roughened for good bond to the grouting material which is poured between the slabs and the concrete structural wall. The slabs are heavily reinforced with an electrically welded galvanized fabric, and galvanized anchors protrude from the back surface of the slab for attachment by means of bolts to the structural concrete wall.

WILL REMAIN CLEAN

Due to the density of the concrete and non-absorptive quality of the aggregates, this facing material will remain clean and bright for many years and will have exceptionally good light reflectivity under flood lighting. Due to the precision with which the slabs are made, the arises, jointing, corners and edges are sharp and true. A 1/4" jointing pattern was selected by the architects for both horizontal and vertical joints. The joints were caulked with an elastic caulking compound penetrating about 3/8" to 1/2", slightly depressed to a concave surface. The color selected was slightly darker than the slabs in order to accentuate the jointing.

This type of facing material was used as the form against which the structural concrete is deposited, or it may be applied afterwards as was done in the case of the Prudential Building. In order to apply it afterwards, the contractor left holes through the structural concrete walls at intervals so that bolts could be attached to the mechanical anchorage provided in the facing material. These holes were then filled at the time the grouting was placed back of the facing. This type of anchorage assures a positive adherence to the building under any condition of earthquake or weathering.

SLABS MADE IN LOS ANGELES

The facing slabs were made at the plant of Wailes-Bageman, Inc. in Los Angeles by Wailes-Bageman, Inc. and Otto Buehner & Company of Salt Lake City. The slabs were delivered to the job by truck with four slabs being supported on an easel. The facing slabs remained on the easels while in storage at the job site. Fork lift trucks moved the slabs to the hoist position where the installation contractor would raise them to position. The Thomas Child Company installed all of the facing slabs, and developed and used a very efficient method for raising, setting and grouting the slabs.

Cleveland Tramrails were hung at the top of the building at the erection area. These carried small hoists which raised the slabs to position. Slabs could be moved from one position to another along the walls or transferred around the corners of the building. For grouting the contractor raised the grout in flat hoppers which were raised vertically against the structural concrete walls, a valve in the bottom of the grout hopper permitted the grout to be released into another hopper which directed the grout to the grouting space back of the stone.

SLABS WASHED DOWN

At the completion the installation contractor thoroughly cleaned down the facing slabs by washing with weak acid solution and soap and water. About 115,000 square feet of this type of facing was utilized, and, due to the large size of the slabs and the accuracy with which they were manufactured, the installation contractor was able to make an especially good time schedule for installation. An excellent record was made for safety, there being no accidents or injuries to workmen and no damage to the facing slabs. Scaffold on the Prudential was the largest sectional built-up scaffold installation in the entire United States in 1948. More than 14 carloads of equipment were in use at one time, built up to a height of 185'. The speed of erection and efficiency of this equipment contributed largely to meeting the urgent completion dates required under the building contract.

LARGEST SCAFFOLDING OPERATION

An interesting sidelight is the fact that after the scaffold was completely erected, it was found necessary to move it out from the building an additional 6", in order to facilitate the laying of the stone, which operation was completed in a day and a half without the necessity of dismantling any of the scaffold whatsoever.

Beatty Safway Scaffold carries the Underwriters' Label of Approval. This original development of the first patented, sectionally welded scaffold, since its introduction in 1936, has now extended to every corner of the globe, through over 150 branch and distributing outlets, and today represents the largest scaffold organization in the world.

All elevator lobbies and corridors, from the second to the ninth floor inclusive, are faced with polished Roman Travertine panels from floor to ceiling, approximately 14 feet high. The first floor elevator lobbies, approximately 14 feet high, are in four equal panels of polished Roman Travertine with the veining alternating horizontal and vertical to give a checkered effect.

POLISHED ROMAN TRAVERTINE

The exterior perimeter of the entire building, approximately 1,000 feet long and 14 feet high is of polished Roman Travertine to match the elevator lobbies on the first floor. There are also 33 circular columns from 2' to 2'10" in diameter built up around the steel structural columns with circular, hand polished Roman Travertine, the same height as the walls to the under side of the overhanging canopies.

All of the above Roman Travertine, approximately 3,000 cubic feet, was imported from

Italy in large blocks and was cut and polished in the fabricating plant of the Bruner Marble & Tile Company, Los Angeles, a firm established in 1912, which has worked on most limit-height buildings in the area.

The floor areas of the main elevator lobbies and corridors on the first floor are covered with a Virginia Green Stone, cut in 2 foot squares; all planting area curbing and the bases of the large glass wall panels are of the same material. The roof areas on the 2nd and 10th floors are covered with a variegated Green Slate from Vermont, in a random, rectangular pattern.

WESTINGHOUSE SELECTOMATIC ELEVATORS

The fastest vertical ride in the City of Los Angeles—800 feet per minute—is provided by the six Westinghouse elevators in the building. Each car has a capacity of 4,000 pounds or 26 passengers.

To take full advantage of the cars' speed in transporting passengers during peak hours, Prudential and the architects decided on Selectomatic control for the main bank of four elevators. The other two, located in their own lobby just off the main building entrance, have signal control operation.

This is the first Westinghouse Selectomatic installation to be completed on the Pacific Coast. Selectomatic is the only system that automatically matches elevator service to demand. By making the bank of elevators work as a team, it sends cars to the floors where they are most needed without sacrificing uniform service to the other floors. This allows the starter to devote his time to his most important job—directing traffic.

REFINEMENTS OF OPERATION

Many other refinements of operation are incorporated in this installation, such as automatic level landing, high speed individual electric door operators, smooth acceleration and deceleration, dispatching system, position indicators, and hall waiting passenger lanterns. These are all combined to provide smooth, quiet, and comfortable operation in addition to efficient traffic handling.

The cabs, entrances, and fixtures were all chosen to present an attractive and harmonious design which fits into the general type of architecture of the building. The cabs of the four Selectomatic elevators have Redwood burl veneer paneling, indirect lighting and forced air ventilating systems. The other two cabs are finished in stainless steel with the same appointments. Teak wood was selected for the lobby entrances, and all upper floor doors are finished with silver Hammertone enamel.

RESULTS JUSTIFY CHOICE

The results justify the choice of equipment as shown by the fact that at 4:15 p.m. more than 1200 employees are carried to the ground floor in less than eight minutes. During the morning rush, some 1800 employees are delivered to their respective offices throughout the building in 15 minutes. The noon-hour traffic of more than 1800 in both directions, plus visitors, and inter-floor activity, is adequately handled with a very short waiting interval. Selectomatic control, thus, gives Prudential maximum elevator service for the heavy incoming morning rush, the fast movement of people in both direc-

tions at all times, and the hurried down traffic of the homeward bound.

Every minute 249,220 cubic feet of air will pour into the new building through 13 big supply fans. These are Design 8 Silentvanes, which are made by the Sturtevant Division of Westinghouse Electric Corporation. These fans are of the backward-curved, non-overloading type.

The intake air is cooled through 37 sections of Aerofin Chilled Water Coils during warm weather, and during cold weather it is heated through 34 sections of Aerofin Steam Coils. In a structure the size of the Prudential Building, there are many systems and zones; consequently, the installation requires a considerable number of individual fans and heating and cooling coils.

In addition, for taking air out of the building, Westinghouse Electric furnished 13 exhaust fans; most of these are also Design 8 Silentvanes, but there are some Multivane Ventilating Sets on the smaller systems. The exhaust fans handle a total of 197,442 cubic feet of air per minute.

GENERAL ELECTRIC FIBERDUCT

General Electric Fiberduct, an underfloor raceway for wiring distribution was installed in the building. The installation consisted of a triple duct system utilizing approximately 80,000 feet of G-E Fiberduct, and some 300 triple duct junction boxes. Another 5,000 feet of duct was installed in Orbach's Department Store, located on the first floor, for showcase lighting.

General Electric Fiberduct is a nonmetallic raceway system especially suitable for wiring commercial, industrial and institutional buildings. The use of it provides a flexible wiring distribution system that permits installation of outlets along the duct line at almost any point in the building and at any time during the life of the building. The system increases the usability of the building.

CONTROL OF VIBRATION

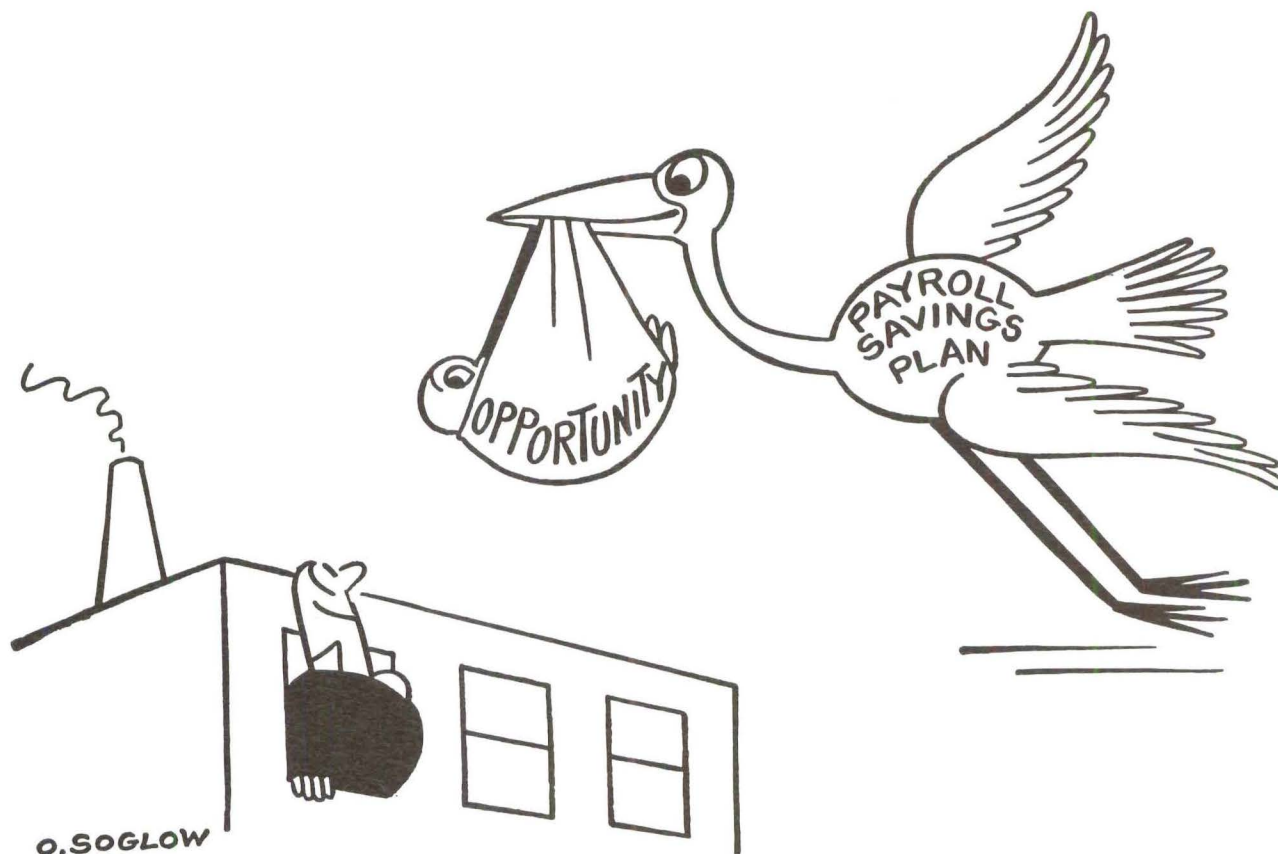
In recent years there has been an increasing amount of attention given to the efficient isolation of air conditioning equipment which now often is installed on upper floors instead of only in the basement as heretofore. Inasmuch as supporting floors are not as rigid as basement floor, control of vibration has become important. Also, the speed and operating efficiency of fans used can be impaired by any slight unbalance caused by vibration. Likewise vibration can shorten the life of such equipment.

Therefore Western Air & Refrigeration, Inc., Los Angeles, which handled the air conditioning of the building, gave particular attention to controlling the vibration of the 16 Sturtevant fans used in the air conditioning system. The fans were "isolated" by the use of the twin rail fan base manufactured by The Korfund Company, Inc., Long Island City, New York. This product successfully eliminated all vibration and its attendant noise and wear and tear on both machinery and the nerves of personnel.

EXTENSIVE PLUMBING SYSTEM

The building, planned as a self-contained unit, required plumbing facilities much more extensive than usually called for. These facilities include complete services for an infirm-

(continued on page 60)



Put more opportunity into your company's future

WITH THIS FIVE-STEP PROGRAM

Here's an easy-to-follow program that will substantially increase your company's chances for a prosperous future.

Nation-wide experience in 20,000 companies proves that this popular program also pays off handsomely *today*. It increases each participating employee's peace of mind—making him a more contented, more productive worker. It reduces absenteeism, lowers accident rates, increases output, and improves employee-employer relations!

This program is simply a proved formula for building membership in the Payroll Savings Plan—the “automatic” system by which millions of workers are investing in U. S. Savings Bonds every pay-day.

What Are the Five Steps?

The benefits of the Payroll Savings Plan to your company are in proportion to the

percentage of employees who participate. Nation-wide experience indicates that 50% of your employees can be persuaded to join *without high-pressure selling*. Here are five steps which have proved to be the “magic formula” for putting over the Plan. They will get results for you:

1. See that a top management man sponsors the Plan.
2. Secure the help of the employee organizations in promoting it.
3. Adequately use posters and leaflets and run stories and editorials in company publications to inform employees of the Plan's benefits to them.
4. Make a person-to-person canvass, once a year, to sign up participants.

These first four steps should win you 40-60% participation. Normal employee turnover necessitates one more step:

5. Urge each new employee, at the time he is hired, to sign up.

Check up on the Payroll Savings Plan in your company. If fewer than half of your employees are participating, you have a lot to gain by following the five-step program outlined here. All the help you need is available from your State Director, U. S. Treasury Department, Savings Bond Division. While it's on your mind, why not call him right now? Or write the Treasury Department, Washington 25, D. C.

Are You With It?

In the current national Savings Bonds campaign, May 16-June 30, the Treasury Department asks each company operating the Payroll Savings Plan to canvass all employees, with the goal of having at least half of them signed up by the end of the month. This advertisement tells how you can achieve that goal most easily.

The Treasury Department acknowledges with appreciation the publication of this message by

ARTS & ARCHITECTURE



This is an official U. S. Treasury advertisement prepared under the auspices of the Treasury Department and The Advertising Council.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes 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 CSHouses Number 18.

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

(790) The Emerson Electric Manufacturing Company: Catalogue and price list Emerson Electric Fans; Illustrates and gives specifications for household and commercial, portable and fixed fans and ventilators; mountings, ducts and louvers illustrated; thorough and practical.

•(641) Finders Manufacturing Company: Brochure, folders line of Holliwood electric table appliances, including grill, broiler, waffle-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.

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

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

(750) Lewyt Corporation: "The Finest Vacuum Cleaner You Can Own," pamphlet illustrating new Lewyt Vacuum Cleaner, light convenient and compact, incorporates new principles of high-suction, triple-filtering cleaning; has no dust bag; is good looking.

(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.

(63) Pioneer Water Heater Company: Folder Pioneer water heaters; Grayson controls, Fiberglas insulation, oven-baked washable gloss finish; steel tanks electrically welded, galvanized.

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

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

(739) Themador Electrical Manufacturing Company: Folder reviewing Themador electrical appliances for finer living, interesting kitchen layout suggestions for built-in electric ranges; review of heaters and cooling fans; prices listed.

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

(740) Western Stove Company: Folder on Western-Holly ranges explaining "Choose Your Own" features by which specifications of any one of 500 models can be duplicated; custom styling at competitive prices; top notch engineering and designing; immediately available; merit specified.

BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of

literary, artistic and scientific importance; choice collection of unusual interest.

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

CABINETS, COUNTER TOPS

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

(731) The Formica Company: Booklet covering entire operation required for building sink cabinet tops, dinette and coffee table tops, vanity units and built-ins where Formica is utilized; materials, tools and other equipment required; gluing, pressing, edging and finishing explained according to factory tested methods.

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

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

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

DRAFTING ROOM EQUIPMENT

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

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

snap-back rule, etched figures; interesting product.

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

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

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

(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.

(768) Electrical Products, Inc.: Information neon signs and animations; custom-built switching equipment; engineering service for specific advertising problems; builders of the animated flying horse on the General Petroleum Building.

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

(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.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE
arts & architecture
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 Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
No.	No.	No.	No.	No.

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

OCCUPATION _____

NOTE: Literature cannot be forwarded unless occupation is shown.

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

(711) Manning Manufacturing Company: Saf-T-Plug wall receptacle permits electrical contact only on twist of plug; eliminates danger of shock, fool-proof, durable, inexpensive.

(1) National Electric Products Corporation: Booklet illustrating installations of Nepcoduct, strong, rigid, steel raceway with pipe threaded convenience outlets every 24"; a steel-grounded system that protects communications from interference; service fittings quickly established without disturbing units already in use.

(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 models.

(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.

FABRICS

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

•(301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal. •(428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

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

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

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

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

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

(733) The Masland Durable Leather Company: Recently developed "Duran Adhesive" merits consideration of architects and decorators; permits lamination of DURAN to woods, metal, plywood, wallboard, plaster, glass, and stone surfaces practical and useful solution to many problems.

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

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

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

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

FLOOR COVERINGS

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

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2 1/2"x3/4" to 12"x12"x3/4"; western manufacturer, available.

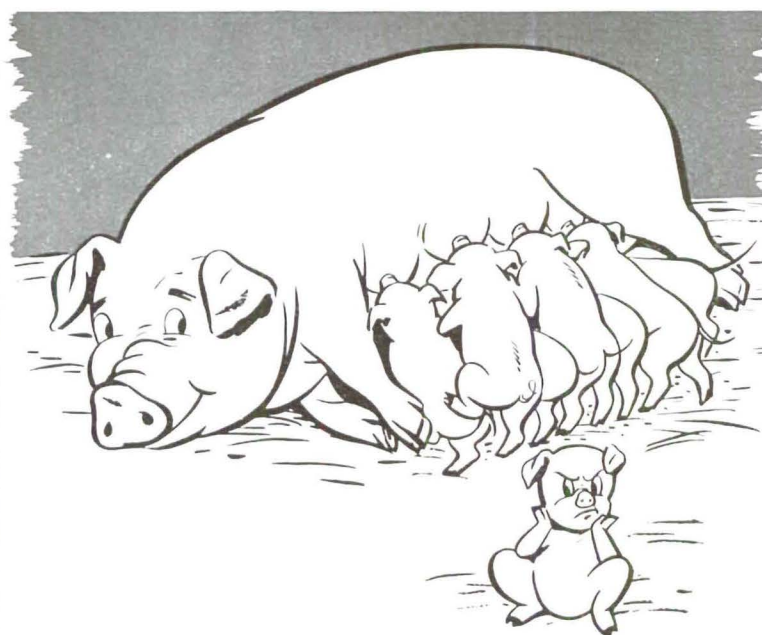
•(309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-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 Modern 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 smooth-edge applications as compared with other carpet installation methods.

COULD YOU DESIGN A BETTER PIG?



Probably not. Mother Nature does a pretty good job. And if one little pig misses his dinner because of **insufficient outlets** he'll be first in line next time.

Your job is to design and build **better homes** . . . homes with enough electric outlets properly located to feed the many appliances which have become the very heartbeat of modern living.

The Certified Adequate Wiring seal on a home guarantees convenient and efficient operation of all appliances. Outlets, switches, lights, circuits and wire-size are carefully planned.

Adequately-wired homes command premium resale prices. Banks recognize added equity in these homes. And your clients are thoroughly satisfied.

It's good business for you . . . now and in the future . . . to specify Certified Adequate Wiring. See your local utility for free help in planning wiring layouts.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street
San Francisco 3

WARE

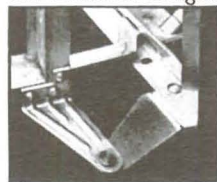
These smart modern windows never rust, never rot, never wear out . . . and they never need painting!

Made of heavier aluminum extrusions than most windows, with integrally flash-welded joints and corners, they are sturdy and storm-tight, yet operate easily and with finger-tip inside controls.

Write for details or consult SWEET'S.



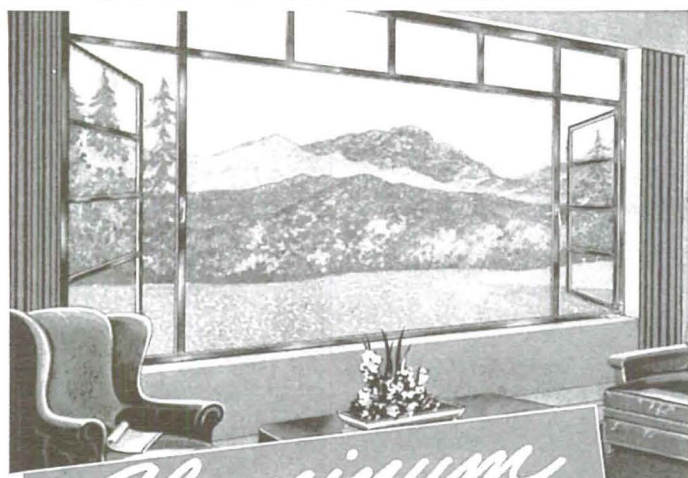
Choice of sturdy Ware Butt Hinges or convenient Extension Hinges.



WARE LABORATORIES, INC.

1827 Delaware Parkway, MIAMI 35, FLA.

New York: 21 West St. Whitehall 3-6860



Aluminum

WINDOWS

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

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

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

(769) Zandt Carpet Company: Information long-wearing carpeting for easy maintenance; featuring "Hooksett" and "Locksett" type footprint-proof wool construction with nap extending through to reverse side of carpeting; also Mohawk Mills Avalon Chenille Seamless Carpeting for luxury.

FURNITURE

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

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

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

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

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

(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 delivery.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated; charge made of 10c.

• (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 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.

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

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

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

(569) Ingram of California: Contemporary cocktail, dining and end tables, laminated plastic tops are alcohol, cigarette and stain resistant and come in choice of three solid colors—black, brown or green satin finish, hardwood legs in ebony black and natural blonde; worth investigation.

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

(705) Leyton Furniture Company: Originals by Maximilian, 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 specifications for Royalchrome, established line of distinctive metal furniture.

(584) Carroll Sagar & Associates: Source of modern furniture lines, Jens Risom, Functional Furniture, Charles Eames, Knoll, Herman Miller, Everett Sebring, Glenn of California, Dunbar; Versen and Hansen lamps; specialize in service through architects and decorators; worth investigating.

(730) John B. Salterini Company: 1949 catalog Salterini line of wrought iron furniture guaranteed not to rust for six years, at once exquisite and rugged, smartly and serviceably upholstered, luxuriant but styled for wear and tear.

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

(791) Leo Selditch Associates: "Showplace of Contemporary Furniture" factory representatives and distributors of Multiplex, Directional Modern, New Era Glass Furniture, Queens Textiles, Clay & Glass, Inc., and Gene McDonald wall-paper; illustrative pamphlet available.

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

(438) Thonet Brothers, Inc.: Illus-trern furniture; chairs particularly well trated catalog new clean-cut line mod-designed.

(735) H. H. Turchin Company: Manufacturers of brilliant glass furniture now present booklet "The Decorator Touch," discussing design, color and lighting; factually written, thoroughly illustrated; costs 10c but worth much more.

•(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.

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

(571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs, side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and

accessories; excellent presentation of products by one of oldest national manufacturers.

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

HARDWARE AND FIXTURES

•(589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1 1/8" 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 hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks. Full technical, installation data.

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

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

(741) H. S. Getty & Co., Incorporated: "Butt Hinges for Builders' Hardware Trade," explanation of extrusion methods of hinge manufacture; catalog of Getty hinges and price lists for loose and fixed pin models.

•(366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(698) Latching 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.

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

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

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

At last!

Better heating at lower cost with all-new PAYNE Compact floor furnace

Here's a floor furnace that approaches the performance of the finest gravity basement furnaces.

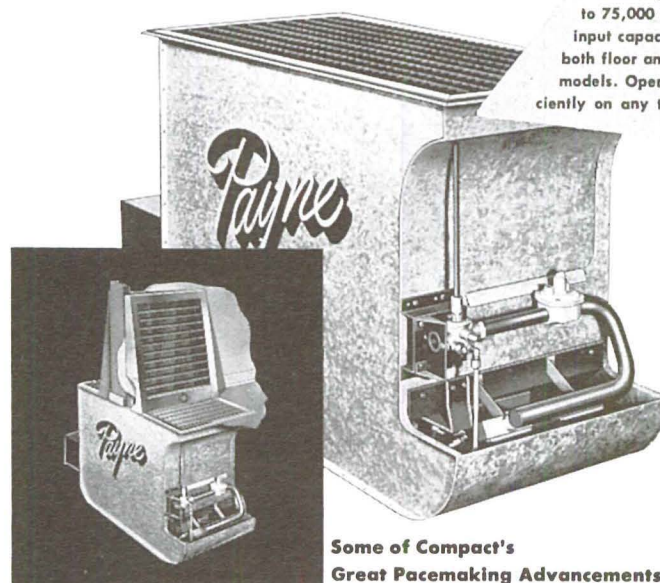
It's the new Payne Compact, most satisfactory low cost heating unit money can buy. Introduces a score of pacemaking advancements.

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Ideal for economical heating of small homes. Two or more units serve larger homes adequately. Mail coupon now for the full facts about the new Compact.

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models. Operates effi-
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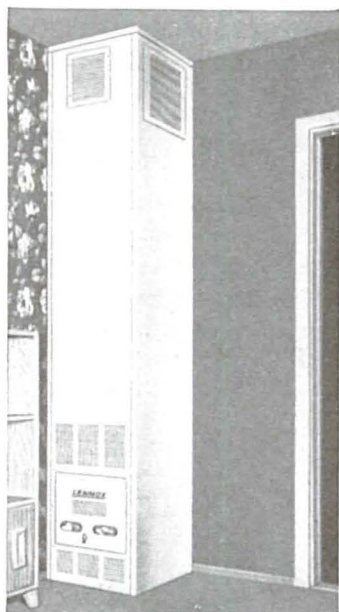
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APPROVED by architects, contractors, builders—for reducing high building costs without sacrificing on the quality of the heating system!



Approved by A.G.A. for "zero clearance," as a central heating system, as a vented wall heater, as a space heater, for all types of gases. Models also available for oil.

Specially designed to provide efficient, economical heating for small or large basementless homes, the new LENNOX "TALLBOY": (1) is a central heating system that needs no warm air pipes, (2) is so compact it fits into a closet, corner, or wall, (3) allows "zero clearance" installation against combustible materials, (4) uses new "air-wave" heating principle, circulating heat on natural air currents to all corners, ends destructive dampness on walls and floors, (5) is inexpensive, easy to install, efficient. Write for full particulars NOW or ask your LENNOX dealer.

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of Warm Air
Heating Systems

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Fair Oaks Ave., Pasadena, California
Please send me complete specifications on the new LENNOX Air-Wave "TALLBOY" Furnace!

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• CASE STUDY HOUSE 1949

Charles Eames & Eero Saarinen
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architects

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Beverly Hills, California

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

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

(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

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

(747) Barber-Colman Company: Brochure illustrating Line-O-Flo ceiling outlets for air conditioning systems; high-diffusion efficiency through Venturi-like discharge openings; prevents air stratification, eliminates drafts; models illustrated and calculation charts explained.

(749) Barber-Colman Company: Catalog of Venturi-Flo, circular ceiling air conditioning outlets; provide quiet operation, high diffusion efficiency and sturdy construction where good looks are essential; available in a wide range of sizes.

(78) Bell & Gossett Company: Information-packed folders, brochures Hidro-Flo Triple-Duty Radiant Panel Heating Systems; hot water pipes in floor; also provides domestic hot water; authoritatively discusses radiant heating theory; good information source.

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

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

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

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

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

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

(779) Hodge Sheet Metal Products: Information custom sheet metal work; did the sheet metal work on General Petroleum Building.

(773) W. S. Kilpatrick & Company: "Weather Made to Order," discussion of heating, ventilating and air conditioning problems encountered in large commercial-type structures; contracting engineers for the air conditioning system in the General Petroleum Building.

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

(759) The Lunkenheimer Company: Guide for selecting valves, boiler mountings and lubricating devices; valves grouped according to steam pressure and special applications; used in boiler and heating system installations; wide variety of models; engineering service available in solution of steam-line problems.

(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.

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

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

• (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.

(755) Security Valve Company: Pamphlet presenting the Warden, automatic, low-pressure, shut-off valve for high and low-pressure applications; provides absolute shut-off of fuel when supply pressure fails; will not leak, seep or re-open until reset manually; a good safety device for industrial applications.

(756) Tennessee Enamel Manufacturing Company: Introduction of Temco Gas Heaters, a new design trend in gas heaters; radiant and non-radiant circulators; vented and unvented models available, new cabinets designed for harmony with home furnishings.

(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.

(693) The Trane Company: Solutions of special problems in air conditioning and residential heating; piping diagrams and heat calculation graphs included.

(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.

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

INSULATION AND ROOFING

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

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant

heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(650) Basalt Rock Company, Inc.: Folder for architects, builders on 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 temperature control comfort in old and new houses, makes fuel savings possible.

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

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3 1/4"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

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

(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 appli-

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- Easy opening and closing
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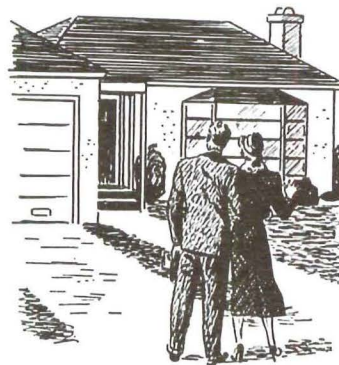
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Why even small homes need concealed telephone wiring



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



PERMAFIX

Permanent . . . Skidproof . . . Leakproof

stainless steel shower floors



one-piece deep-drawn heavy-gauge stainless steel

better than other shower
floors these seven ways:

- 1 **PREVENTS DRY ROT, LEAKS** Integral threshold, plus flashing on 3 sides that fits behind shower wall material makes it impossible for water to seep into floor or walls, prevents water damage and rot.
- 2 **NON-SKID, EASY TO CLEAN** Stainless steel surface is much less slippery than tile or other usual shower-floor materials. Smooth one-piece surface makes it far easier to clean.
- 3 **NO CRACKS, MOST SANITARY** There's no place for dirt, germs or fungi to lurk in the one-piece Permafix shower floor. Keep it hygienically clean as easily as you would your tub!
- 4 **HARMONIZES WITH ALL COLORS**—Stainless steel is neutral in color-value . . . it blends with all colors and color schemes, clashes with none. It's always beautiful, in good taste.
- 5 **QUIET, SOUNDPROOF CUSHION** Rubber-asphalt emulsion is applied to underside of shower floor to cushion it and deaden sound. Makes a simple, permanent installation.
- 6 **LOWER INSTALLATION COSTS**—Entire shower floor is one-piece unit, prepared at factory for fast, easy installation. Comes with approved-type drain—2" I.P.S.—STAINLESS STEEL strainer.
- 7 **LONG-LASTING ENJOYMENT** Permafix Shower Floors are designed and built to give you years of trouble-free service. No leaks to gradually damage your home—just solid satisfaction always.

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from 32x32" to 42x42" . . . with or
without integral threshold . . . other
sizes available on special order.

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cations; from one to four lens on plate 4½" wide to necessary depth; lens in five colors of unbreakable plastic.

(718) Century Lighting: Folder introducing 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.

(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.

(785) Garco: Catalogue modern line of lighting fixtures; good to look at, easy to see by; fixtures illustrated and calculation charts given; price lists included; installation details shown; good information source, reliable product.

(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.

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

(787) Gibson Manufacturing Company: Bulletins on Gibson fluorescent lighting fixtures; many exclusive features for ease of installation and repair, flexibility of use and conversion; many combinations made possible; shielded light with bare light efficiency.

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

(734) Gotham Lighting Corporation: New booklet Gotham Architectural Lighting; demonstrates pendant and recessed light troughs, illustrates flat, curved, diffusing and louvered lenses; lamp types shown for household and commercial use, specifications given.

• (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.

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

(786) The Kirlin Company: Catalogue of residential and commercial incandescent-fluorescent recessed lighting fixtures; beauty in graceful simplicity; uses shockproof frosted glass to eliminate screen guards; special forms and channels; lighting patterns illustrated; installation details given.

(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.

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

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

(782) Sunbeam Lighting Company: New two-color catalogue Sunbeam Fluorescent Luminaires; clear, concise, inclusive; tables of specifications; a very handy reference.

(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.

(762) Webb Electric Company: Specification sheets new Webb recessed lighting fixtures with exclusive snap-in feature and Holophane lens; use 100 or 150 watt incandescent lamps; installation instructions given; a different lighting treatment.

(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

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

(792) Jaycee Colorslides: Mayan, Colonial, Modern Kodachrome slides, architectural wonders of Mexico City, Yucatan, old Antigua, lists available; make interesting reference material for architectural files.

(726) The Kemode Manufacturing Company: Information new Quik-Shot Soldering Irons, inexpensive and have interchangeable tips from 3/8" to 1" or more, heated by package heat element in 5 seconds; has no breakable parts. Good idea.

(788) Korfund Company: Bulletins illustrating motor and fan bases for elimination of noise and vibration; installation details given; make possible upper floor installation of vibrating machinery without costly equipment or adjustments.

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

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

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

MOTION PICTURE EQUIPMENT

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

PAINTS, SURFACE TREATMENTS

(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.

(729) Lehwod 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.

•(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.

(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.

•(457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Pen-chrome 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.

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

PANELS AND WALL TREATMENTS

(767) C. F. Bolster Company: Information special plaster application problems; contractors of vermiculite plastering job on General Petroleum Building; serve Southern California area.

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

(681) Douglas Fir Plywood Association: Pamphlet giving commercial standards for douglas fir plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.

(783) Formica Company: New four-color brochure, "What's New in the Bathroom" full of new ideas; gives construction details; well worth having.

(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.

(784) Importa of San Francisco: Information new oriental bamboo flooring and wall paneling material; new idea for durable plywood veneer bamboo tiles, can be used for parquet flooring and makes interesting new furniture treatments possible.

(746) Marsh Wall Products, Inc.: New 12-page, full-color catalog illustrating original Marlite plastic-finished wall and ceiling panel for distinctive modern interiors; offers many new ideas for kitchens, breakfast rooms, bathrooms, playrooms, laundries, dens and commercial buildings.

(757) The Mills Company: Expertly designed catalog on movable walls; gives methods and suggestions for flexible partitions; special designs for drinking alcoves, toilet compartments and shower stalls; good line of hardware, louvers, bookcases, etc.; excellent information for architects, engineers and contractors.

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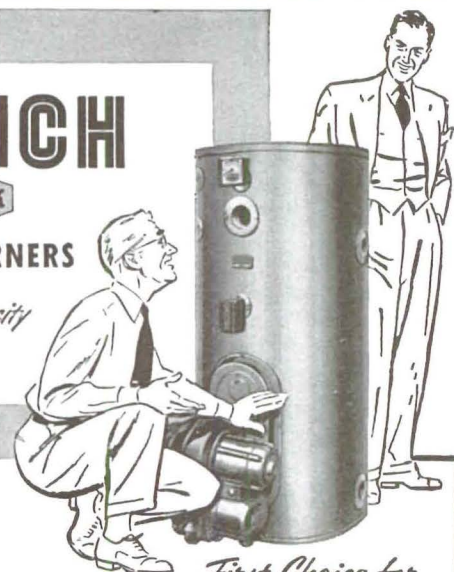
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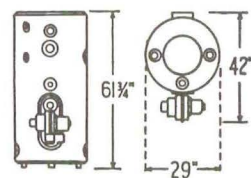
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(781) The Harold E. Shugart Company, Inc.: Acoustical engineers and contractors; installation of sound conditioning Acousti-Celotex in General Petroleum Building; engineering service available for special problems.

(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.

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

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

(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.

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

(789) The Upson Company: "New Interiors for Old" very attractive brochure illustrating the use of crackproof Upson wall and ceiling panels; many excellent ideas for planning and remodeling; construction details and specifications given, color schemes suggested; a stimulating booklet.

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.

•(668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet,

free-standing non-overflow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow; towel bars, wall hung or with legs; merit specified for several CSHouses.

(126) Crane Company: Brochure (24 pages) presenting complete 1949 Crane line of plumbing fixtures; features Dial-ese trim; illustrates model bathrooms, powder rooms, kitchens; idea packed.

•(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 Suds-master Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled 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 brochure is of more than usual value; products merit specified for all current CSHouses.

(771) Mueller Company: Information Mueller Merit Line Lavatory Combinations with special faucet features; grinding, abrasive action on washer eliminated; positive non-drip closing without forcing; working parts can be replaced as a unit when necessary.

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

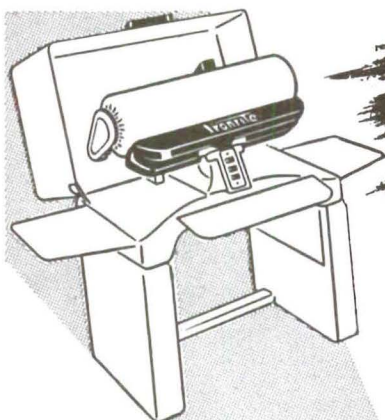
•(566) H. B. Salter Mfg. Company: new catalog detailing, Salter-Glauber all brass plumbing fixture-feather-touch-drip proof.

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

RADIOS

(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.

•(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.



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•(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.

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

ROOFING

(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 ic-tator 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.

(519) Alumatic Corporation of America: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; comes with aluminum frame in all sizes for quick installation; good product.

(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 $\frac{3}{8}$ ", glass slats $4\frac{1}{2}$ " x $7\frac{7}{32}$ " 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 product.

•(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.

(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 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(758) Premanente Products Company: New Kaiser aluminum shade screening, combines in one product the cooling action of an awning, the shading value of a venetian blind and the insect protection of a fine wire mesh screen; interesting new product.

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

(754) Rice Engineering Company: The Rice 3-Way Hinge, door closer and door check especially adapted to all-glass and glass-and-metal doors, simplified installation of heavy doors; completely concealed; requires no special preparation; excellent new solution to troubling problem; deserves investigation.

(745) Roddis Plywood Corporation: Roddiscraft Flush Doors, smooth, modern, finished in beautiful veneers, adaptable to any interior design; permanent Roddiscraft construction guarantees long life and lasting warm beauty of fine woodwork: Architects and designers should acquaint themselves with this excellent modern craftsmanship.

(728) Rolscreen Company: Four-color brochure on Pella Casement Windows; gives suggestions for handling large window areas, many good ideas attractively presented, stock sizes listed, installations diagrammed.

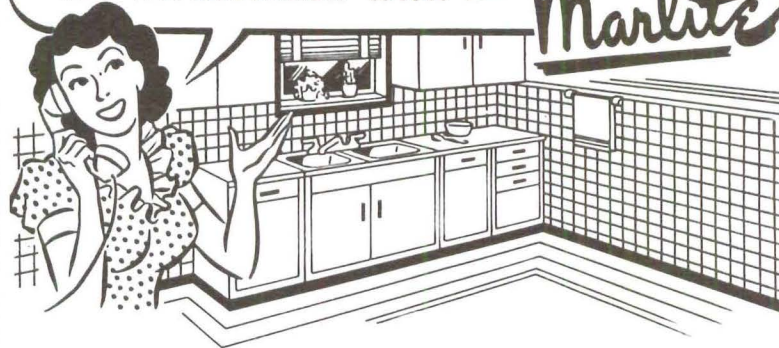
•(550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, muntins; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

•(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 win-

(775) Truscon: Two-color brochure "Truscon Steel Doors for Hangars and Industrial Buildings" excellent source of technical information for the architect and engineer engaged in commercial installations; extensive specifications, thoroughly illustrated.

(776) Truscon: Brochure "Truscon Residential Steel Windows," double-hung and casement types; provide a distinctive personality for any house without adding to its cost; smart appearance, fingertip control, weather-tight and inexpensive; fine installation details; deserves file space.

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(777) Truscon: 87-page catalog Steel Windows and Industrial Doors; extensive illustrations of window types and installations, including jambs, mullions, hardware and screens; fine reference file material for architects and engineers.

(770) Universal Corporation: Featured in the General Petroleum Building, Browne Monumental Folding Type Windows can be washed 15 percent faster than other types and entirely from inside, reducing insurance rates; "Alumilite" finished frames require no paint, do not tarnish or discolor.

• (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

(748) Barber-Colman Company: Uni-Flo grilles, registers and accessories illustrated and demonstrated in catalog; engineering principles detailed.

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

(760) A. J. Bayer Company: Architectural Metal Letters; information brochure covering permanent letters in all metals and great variety of styles; flexibility of effects can be obtained; contemporary design; no maintenance problem.

• (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.

(744) Belico, Inc.: Listing of services by organization and advise in all phases of design, specializing in interior decoration; makers of Case Study House models.

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

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

(766) Dictograph Products, Inc.: Information Dictograph specialized communication systems, individually engineered and installed by experts, assure absolute privacy even on conference hookups; many extensions possible, no flicking of talk-listen keys; makes executive procedure easier.

• (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 Heisey hand-wrought crystal glassware, featuring simple, well designed

New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

(475-A) Tony Hill—Wilmer James: Additional catalog sheets Tony Till Ceramics; illustrated.

• (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.

(751) The Hollaender Manufacturing Company: Nu-Rail slip-on fittings, illustrating an entirely new method of fitting pipe; many interesting and practical applications for scaffolding, railings, fencing, etc.; different fittings shown.

(737) Kempkes' Meubelfabrieken N. V.: Superflex, a fascinating new product by Dutch concern, flexible veneer plate presenting economical design possibilities limited only by imagination of the designer for curved surfaces, many suggested applications.

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

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

(753) Morse Boulger Destructor Company: Bulletin on heavy-duty destructors for the incineration of wastes; special models available for special applications, bond destructors, fume destructors, sputum destructors, crematory destructors, and engineering service for industrial disposal problems.

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

(730) Premier Tile and Marble Company: Fabrication and installation of decorative masonry walls; Roman travertine, Virginia greenstone, marble, tile and glass mosaic work.

(742) Rosti: Ceramic lamp bases and vellum shades; wide variation of sculptured forms, glaze treatments and shade combinations possible; lighting and decorative requirements discussed and individual lamps illustrated; very interesting.

(752) The Patent Scaffolding Company: Information on Gold Medal Safety Scaffolding Machines; provide maximum safety, efficiency and economy; rental service available.

(763) Seaporcel Porcelain Metals, Incorporated: Booklet illustrating installations of modern enameling work for weather resistance and architectural effect; engineering and design services available; permanent color, low maintenance, simple installation, durable, unlimited colors and textures.

(715) Southern Barbecue-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 Barbecue-Grills; makes your mouth water.

(761) Stainseal Corporation: Booklet illustrating the applications of stainseal products; guaranteed to clean, harden and restore original colors to brick, tile and flagstone; penetrates cells; removes and prevents alkali, surface discoloring, fungus, etc., good product.

(738) Stromberg-Carlson: "Better Than Being There" review of Stromberg-Carlson television models, quality design and construction, producing sight and sound at their best.

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

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.

(743) Durisol, Incorporated: Folder describing construction and application methods for Durisol 3-in-1 insulated roof plank, combining roof deck, thermal insulation and acoustical ceiling, fire-proof, easy to install, permits savings up to 20%.

(765) Inland Steel Products Company: Specification sheets for Milcor steel studs, plaster mesh, screeds, mouldings and other products; recommended studs spacing given for steel construction; gives extra fire safety, earthquake resistance, insulation value, sound resistance; light but rigid; provides inexpensive electrical and plumbing installation.

(772) Johnson-Western Company: Information gunite application of concretes; faster, lower form and labor costs, lighter-weight aggregates possible; deserves investigation.

(736) Marble Institute of America, Inc.: "Stores Modernize with Marble" gives many commercial uses of marble, gives installation drawings for applying exterior marble veneer; valuable file information for architects and contractors engaged in commercial construction work.

(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.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, con-

crete, insulating, masonry, plaster materials, paints, precast units, wall-boards; good source of supply.

(732) Permanente Products Co.: Installations of Kaiser Aluminum duct-work, recommended specifications for construction and installation noted; FHA requirements given.

(764) Timber Structures, Inc.: Folder "Timber Truss and Arch Data" on bowstring trusses and glued laminated structural members; prefabricated for jobsite assembly and erection and designed for almost any commercial or industrial building; open a new field to the architect; can be molded to wide range of forms.

(778) Truscon: Folder illustrating Truscon steel joists, ferrobord, steel deck, reinforcing and metal lath; gives construction details, dimensions, loading tables; essential information for steel construction work.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-producer of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(447) Williams-Wallace Company: New catalog Metalbestos gas vent and flue pipe for gas appliance venting; patented pipe-within-a-pipe construction; full technical information, including cut-away drawings.

(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.

(774) Zonolite Company: Two-color brochure giving details on vermiculite insulation and light-weight aggregates; demonstrates applications for purposes of insulation, weight saving, acoustics and fireproofing; and excellent development, efficient, easy to handle, deserves widespread usage.

WALL COVERINGS

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

• (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.

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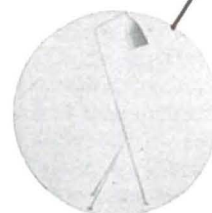
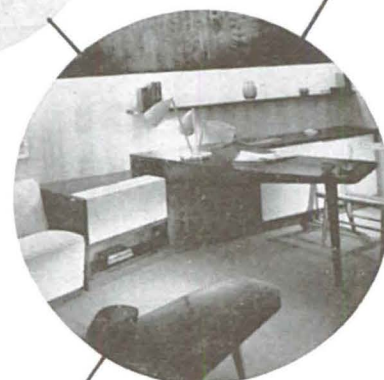
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MUSIC

continued from page 22

neo-classic styles, as in the powerful elegiac slow movement of Tremblay's most recent string quartet.

Ernest Krenek has been in Los Angeles only a year and a half, yet during this time there have been several first performances of new compositions by him as well as an entire evening of his music at City College. Krenek may be described as the Milhaud of the twelve-tone group, most approachable in the smaller forms which he nowadays prefers. The epigrammatic, accurately designed, and slightly romantic *Violin Sonata*, *Trio* for violin, clarinet, and piano, and *String Trio* bubble with ingratiating technical ideas. Like Milhaud also he is inclined to be too quick with the pen; but his steady production, whatever the outcome in any single work, is a refreshing contrast to the general laboriousness of composers whose critical awareness of the past inhibits their natural tendency to compose for the pleasure of it. An outstanding scholar-composer

and teacher, his cunning completion of Schubert's unfinished **C major Piano Sonata** leaves the listener with no feeling of inadequacy or altered style. Krenek lacks the idiomatic consistency, the spiritual ethos of one who must be accepted on his own terms. He is a cosmopolitan rather than a unique artist.

Neo-classical stylists, whose indistinguishable sonatinas for every sort and combination of instruments seem more significant to the New York critics than to us, are not well represented in Los Angeles. Ingolf Dahl, though inspired by the neo-classical tradition in the persons of Stravinsky and Copland, has, like these masters, clearly outgrown its limitations. These mature composers who enlarge upon and glorify the French-international attitude deliberately divorce musical expressiveness from musical meaning. Stravinsky's **Mass** is like the anguished voice of a penitent heard from a distance at which no words can be understood. The text of the **Mass** plays obligato to this solipsist, isolated faith. As such it is a true work of art for many of us, whose minds and emotions abound in Palestrina, Bach, and Beethoven but who have in our living none of that freedom to believe.

Leader of the independent composers in Los Angeles is Ernest Toch, beloved by all who know him. He holds here the position which has been taken in New York and in Germany by Paul Hindemith: he speaks for the perceptive and critically broad conservative. More than any other resident composer he has been accepted by all parties and his music performed alike by the most radical and the most reactionary groups. (Hindemith, by the way, appears to have vacated his median position and to have come out as a first-class reactionary by a sour Hanslickian attack on Schoenberg in the program notes for the first New York hearing of his revised **Marienleben**. This falling away from the hard-won positive esthetic of which the first version of the **Marienleben** song-cycle was a consummate example has been evident in all of Hindemith's more recent writing. By some failure of spirit he has preferred to resume the turgid Late Romanticism of his youth.)

Los Angeles should take pride in its composers and encourage them as creative individuals. It should not expect their work to resemble or imitate accepted styles of the past. To pretend superiority to their music or disdain it is to make oneself ridiculous—even if one is a professional critic. Dislike this music if you will or must: it will speak for you to future generations. The more native it is to our community and our time, the more likely it is to survive. Each generation continues the false argument that any creative work difficult to comprehend at a first contact exposes in the artist an uninspired, pedantic, calculating mind. This is not so, since it is precisely these more demanding works that survive the changes of typical style into the next generation. They should be cause for exultation and for festivals. These are the voices of our city far more truly than the complaints, already lost in time, of those who refuse to recognize or understand them.

HONOR AWARD HOUSE

continued from page 41

outdoor living area; the bedroom to an enclosed garden where the sun may be enjoyed in privacy; the study-bedroom and living room open to a pergola-covered terrace and the kitchen-laundry and shop, to a service yard and a separate access from the car shelter.

While the site comprised several acres, the topography was somewhat rugged, and consequently an extensive grading operation was necessary to provide a long level area of varying width around the brow of the hill. The widest portions of this level area occur opposite the living room and before the car shelter to provide a turnaround space for the driveway. The area narrows at the service yard to clear an existing oak tree, which shelters this space from hot summer sun as an outdoor working spot, and curves around the potting shed to end in the natural slope of the hill. This curving bench on which the house is placed, runs approximately east and west. The house is placed close to the bank to permit the widest possible outdoor terrace. In order to preserve privacy for outdoor living the entrance is by a walk between the service wing and the bank. An extension of the garage roof covers the first portion of this walk and continues on free of the house to the entrance door, supported by beams which extend to meet the hillside and thus provide an intimate relation of the house to the site. A cribbing type of raised planting bed prevents erosion of the bank from reaching the walk and, by its raised level together with

the low sheltering roof, tends to create a snug and hospitable feeling, which, by contrast upon entering, becomes a feeling of expansive warmth in the sunny open relationship of the living room to its outdoor terrace.

The house is built on a concrete foundation slab which also extends to pave the terrace. The north wall of the house is bearing—the southern wall is of posts at four or eight feet on center to admit large glass areas. A roof which parallels the natural slope of the hill is constructed of 3x8 exposed rafters two feet on center. It is finished above with tar and gravel, below with one-half inch sheet rock with trim adding apparent width to the beams. Sheet rock also covers most of the interior walls. The west living room wall and east dining room wall are 1x4 surfaced t&g redwood which permits necessary doors to be unobtrusively concealed. Also, the exterior surfacing brought through the main living area helps to integrate the exterior with the interior and provide a contrast with the other interior walls. The wall between the living room and study also includes the large stone chimney with fireplaces for both rooms. Each fireplace is angled so it can be seen from all parts of the room, and stone hobs in the fireplaces are andiron-eliminating and serve as an informal place for sitting close to the fire.

Indirect lighting in the living room is installed above a light shelf on the north and east sides of the room, the bottom of which is glazed with ivory flashed opal glass; to permit illumination of a picture hanging wall. This light shelf levels with the dining and entry ceiling and extends on through the glass as the under side of the eaves. The cabinet by the entry and dining room stops about a foot below the ceiling, permitting a space in each area to borrow somewhat from the other and allowing for indirect lighting in each area. Outdoor lighting for terrace is installed flush with the underside of the overhang.

Heat is provided by a gas-fired warm air heating system which heats the main wing of the house. Cold air returns from each room to take the air near the glass under the slab, avoiding drafts across the floor. This system is supplemented in the service wing by a wall furnace between the kitchen and shop.

SPECIFIED MATERIALS • THE PRUDENTIAL BUILDING

continued from page 46

ary, a testing laboratory, a photographic laboratory, a kitchen and a cafeteria. In addition plumbing arrangements were installed for Ohrbach's Department Store, the Security First National Bank, and other stores on the main floor. The entire job was done by the H. G. Gary Company, Los Angeles plumbing contractor. All plumbing fixtures, manufactured by Kohler of Kohler, including water closets, were wall hung, completely off the floor for convenience in cleaning. They have Sloan "quiet action" flush valves and Church Moltex white hard rubber lifetime seats. Circulating pumps provide immediate hot water to all lavatories and sinks, through an insulated circulating loop. A cork insulated loom provides ice water to all drinking fountains. A concealed soap dispensing system is piped to all lavatories from supply tanks on the tenth floor.

SOAP DISPENSING SYSTEM

The soap dispensing system, manufactured by the Bobrick Manufacturing Corporation of Los Angeles, is something of an innovation. It is a Bobrick Tank-Type Gravity Feed System. In this type of system the soap is fed by gravity to the individual soap dispensing valves from an elevated reservoir. In the Prudential Building is a 60-gallon main reservoir soap tank on the top floor of the building, connected to 5-gallon tanks installed on each lower floor. Each of these tanks serves the soap dispensing valves on the floor below, thus avoiding troublesome pressure reducing valves which would be necessary due to the height of the building, while retaining the advantages of a main or central reservoir tank.

HERMOSA TRU-JOINT TILE

Hermosa Tru-Joint Tile, manufactured by Gladding, McBean & Company of Los Angeles, was widely used in the building. In the cafeteria Hermosa 6" x 6" bright glaze oatmeal tile was used to face walls, counter, hood, columns and partitions. The same was true in the kitchen. In addition, in the kitchen the floor is 2-3/16 square vitreous unglazed floor tile set with flush grouting for easy cleaning—it is azure blue.

Hermosa Tru-Joint Tile for walls give design flexibility with lasting surfaces and provide the utmost in sanitation. Maintenance costs are low because of ease of cleaning and permanent brightness. Vitreous unglazed floor tile provides a durable floor which has a record of standing up under even the heaviest foot traffic. It resists soil and stain and never needs waxing, refinishing or polishing. In the Prudential washrooms Gladding, McBean & Company provided clay tile walls and floors. This clay tile gives a flint-like texture which is scratch and wear resistant, and is not subject to any of the abrasions or stains from day-to-day use in washrooms.

GOLD BOND ACOUSTIMETAL USED

Gold Bond Acoustimetal, manufactured by the National Gypsum Company of Buffalo, N. Y., and installed by the Sound Control Company of Los Angeles, was widely used in the Prudential Building for ceilings. This choice was made because of its high sound absorption, because it is 100 per cent fireproof and permanent, and because of its low maintenance costs.

SPECIFIED MATERIALS • THE PRUDENTIAL BUILDING

The noise reduction coefficient of .85 makes Gold Bond Acoustimetal a "sound" investment for any room, particularly one as noisy, for instance, as a mimeographing department. It is absolutely fireproof, not merely chemically treated to resist fire. Sheet steel and rock wool, of which it is made, can't burn. Soap and water keeps the baked enamel finish bright.

The 12" x 24" perforated pans snap into patented T-bars mounted in the ceiling, and are quickly removable for access to pipes, wiring and ducts, accomplishing major savings in maintenance.

SHEET METAL UNUSUAL

Emil Brown & Company of Los Angeles furnished and installed the sheet metal work for the building. Its kitchen and hospital division fabricated and installed the large stainless steel hoods in the cafeteria and the lead lining and special type equipment in the various laboratory rooms of the structure.

Throughout the building from the roof to the basement, sheet metal formed an integral part. The linings, scuppers, coping, gravel guards, flashing and counterflashing, truss covering and sun louvers around the roof grills at the roof. Louvers of various shapes, designs and sizes, ventilators, air exhaust housings, and steel coverings for transformer and other rooms.

Extruded aluminum shapes specially designed were used at the canopy facia, around the entire building, for ornamentation. Special type brackets were designed to carry this facia, and particular care and thought were necessary to provide for contraction and expansion throughout the entire length of the marquee.

ELECTRIC TIME SYSTEM

The building has an IBM Electric time system for time indicating, recording and signaling. One master control keeps all units on the same uniform time, self-regulating them automatically. Attractive indicating clocks are mounted on the walls throughout the building to provide the correct time. Attendance time recorders provide accurate, easily-made records of IN and OUT time. Signals are sounded automatically on chimes according to a predetermined schedule.

Seating has been provided in public places since ancient days. At that time it took the form of benches of stone or marble, and even today the marble bench can be seen in many public buildings. It seems that then first consideration was given to durability and very little thought to comfort.

Today, of course, comfort comes first. The seats in the lobby of the building are installed as permanently as the old marble bench. They are architecture rather than furniture. To achieve permanence of architectural grouping the supports were constructed of welded steel beams, solidly imbedded in concrete or cantilevered from a concrete and steel column.

No expense was spared to build comfort and harmonious finished appearance in to this seating. Seats and backs receive their soft resiliency from basic steel spring construction and are covered in finished leather. The job was done by Lawatch, Ltd., Los Angeles, designers and manufacturers of custom furniture.

The conference rooms "C" and "D" on the ninth floor can be utilized as one large room or two separate ones. This is made possible by the use of a Modernfold Door, an accordion-like folding wall which is manufactured by New Castle Products Company of New Castle, Indiana. This unit is again used advantageously in the mortgage loan department for separating two offices. When the Modernfold is opened, the office will accommodate a large group.

The doors are on a steel frame, covered with a vinyl plastic covering in beige. They were installed by the Modern Building Specialties Company, Inc., of Pasadena.

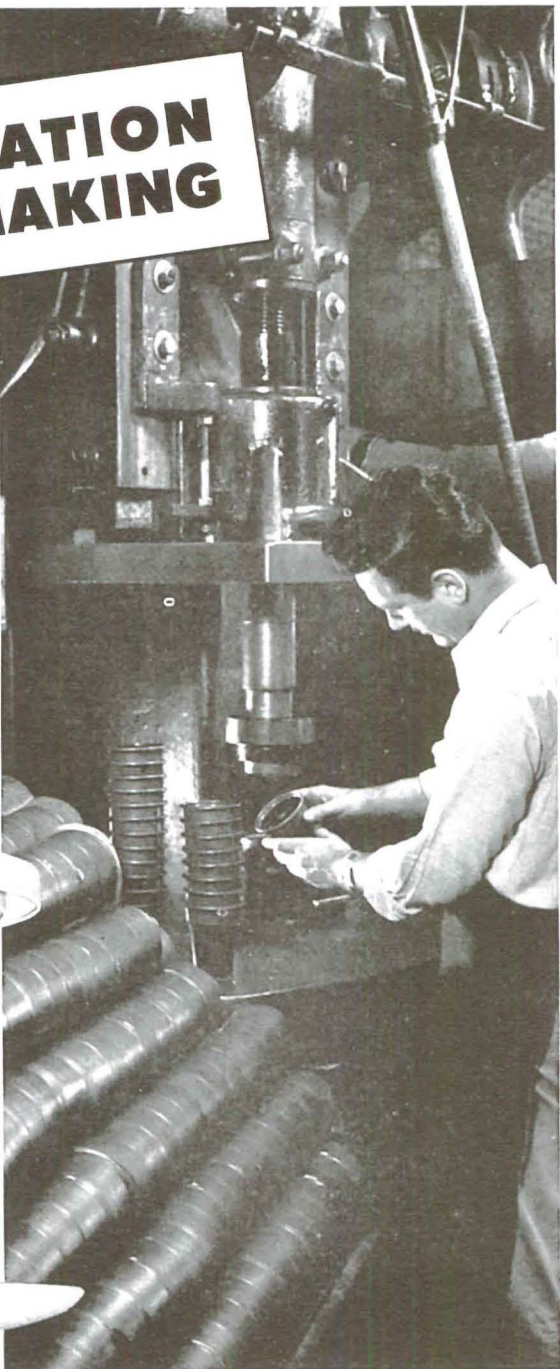
500-UNIT SPRINKLER SYSTEM

Irrigation of the landscaped grounds surrounding the building will be accomplished by an extensive lawn sprinkler system. Installed by the Byron W. Taylor Company of Los Angeles, the sprinkler heads, valves and fittings were exclusively supplied by the Thompson Manufacturing Company. Approximately 500 sprinkler heads were used in the installation. These include full-circles, as well as the half-circle type, along the edges of walks. The sprinkling plan was laid out by Thompson engineers, in order to assure full coverage of the lawn area, and to utilize most effectively the available water pressure. Thompson sprinkler heads were specified for this installation because of their reputation for dependable, long-lived performance. These heads are precision-engineered for uniform coverage of the lawn area.

Moulder Brothers of Glendale, California were the landscape contractors and Ruth Patricia Shellhorn landscape architect.

Very poor soil was encountered adjacent to the La Brea tar pits. From 4" to 18" of soil was removed and top soil mixed with soil conditioners replaced. Vents where oil was oozing to the surface had to be plugged. This soil conditioning was essential, for the plants are growing under very difficult conditions, completely surrounded by buildings and paving.

The entire site was extensively planted to conform with the modern trend in Southern Californian construction—a semi-tropical effect was gained. Planting featured the use of tall slender trees, espalliered shrubs and vines for effective show using a minimum of horizontal space. Full grown trees were used—palms to 80 ft. in height. These were set in by R. W. Hamsher of Los Angeles.



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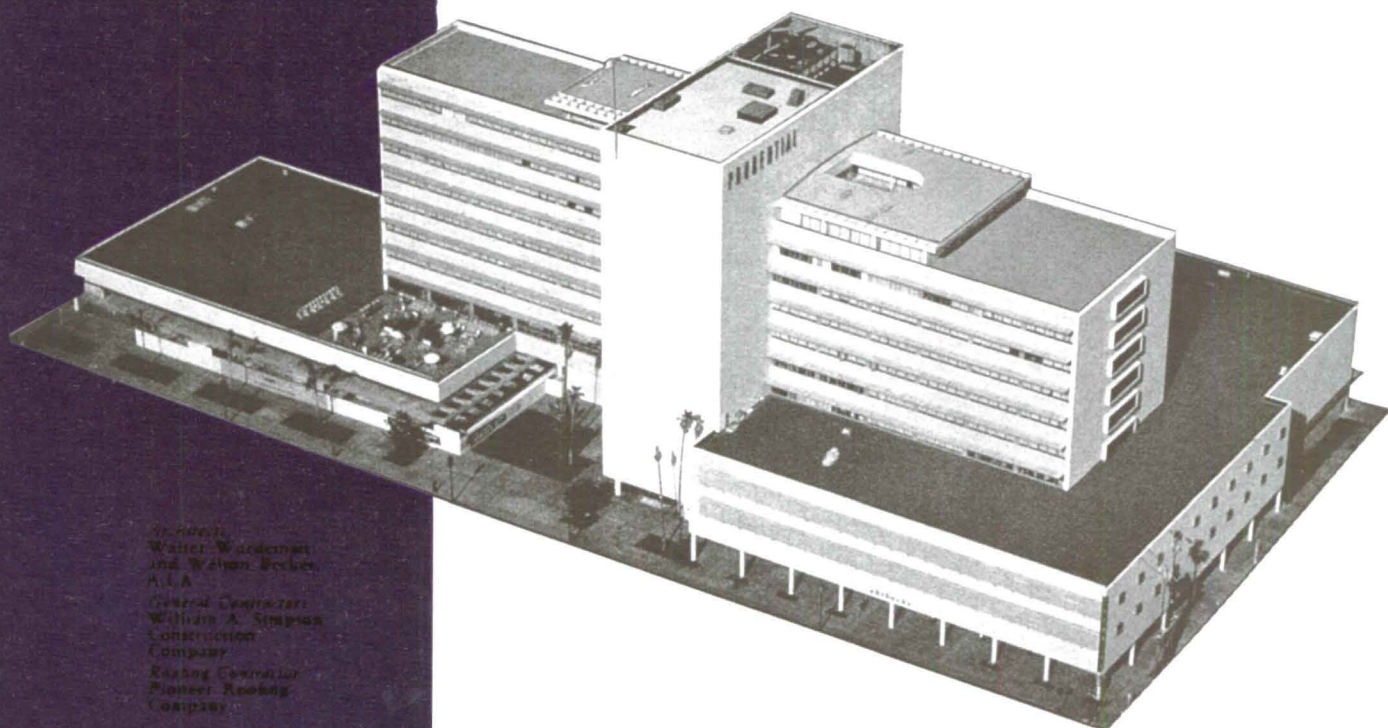
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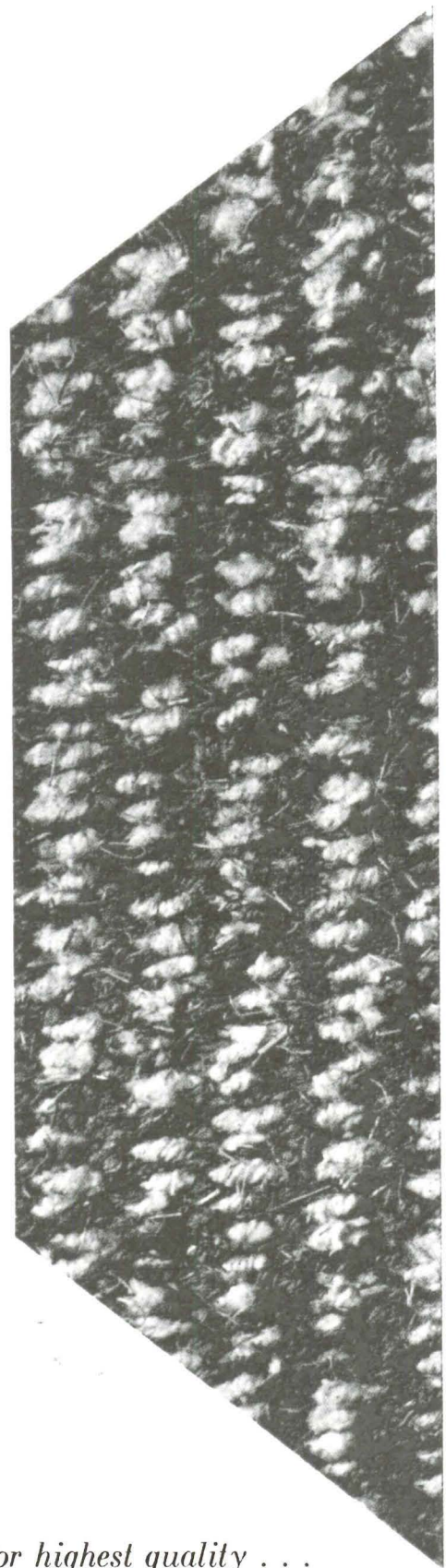
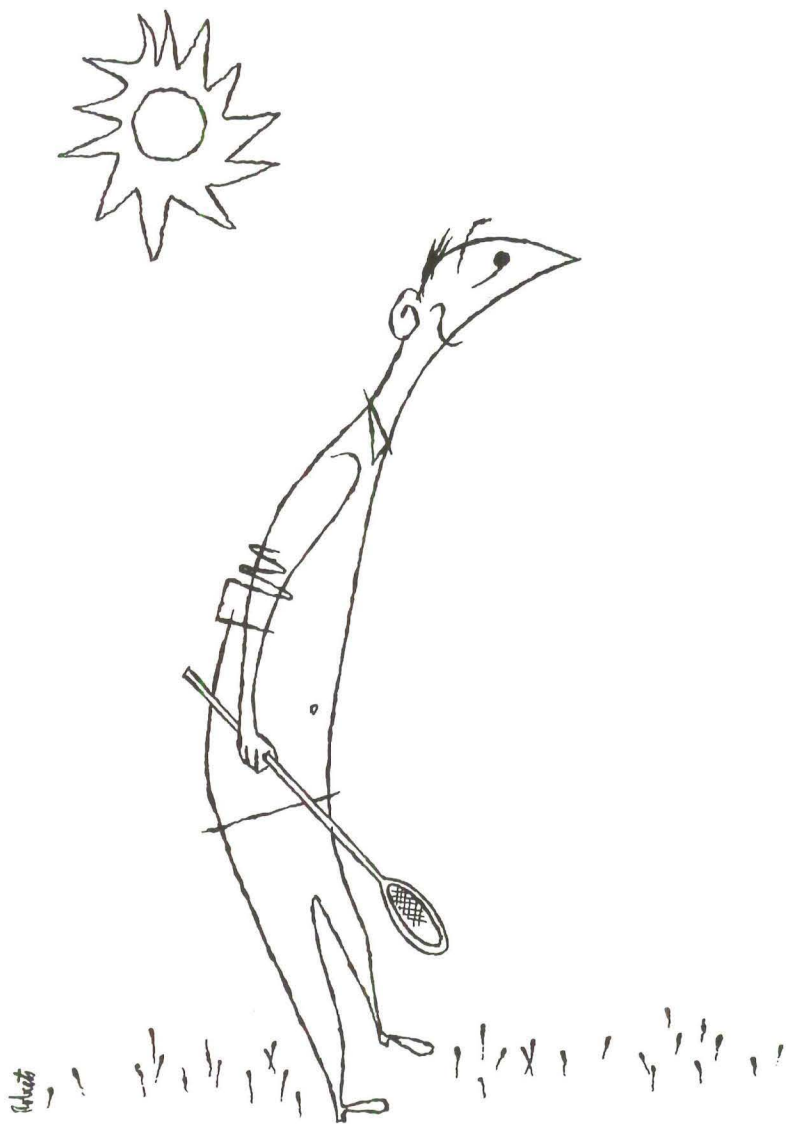
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