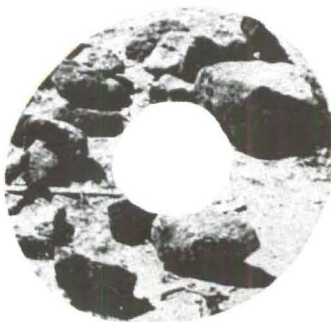
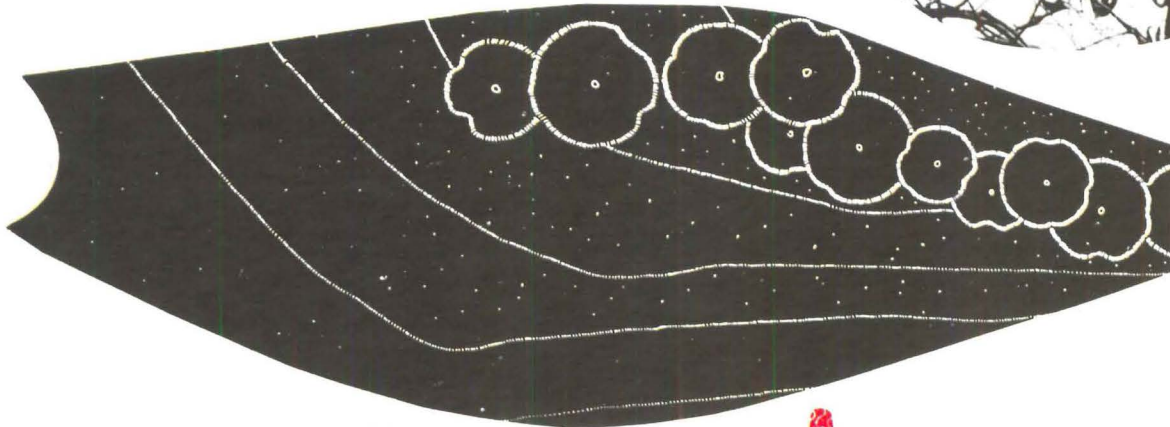
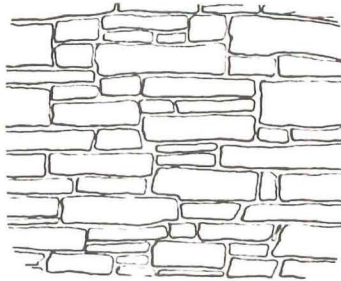


arts & architecture

AUGUST 1949



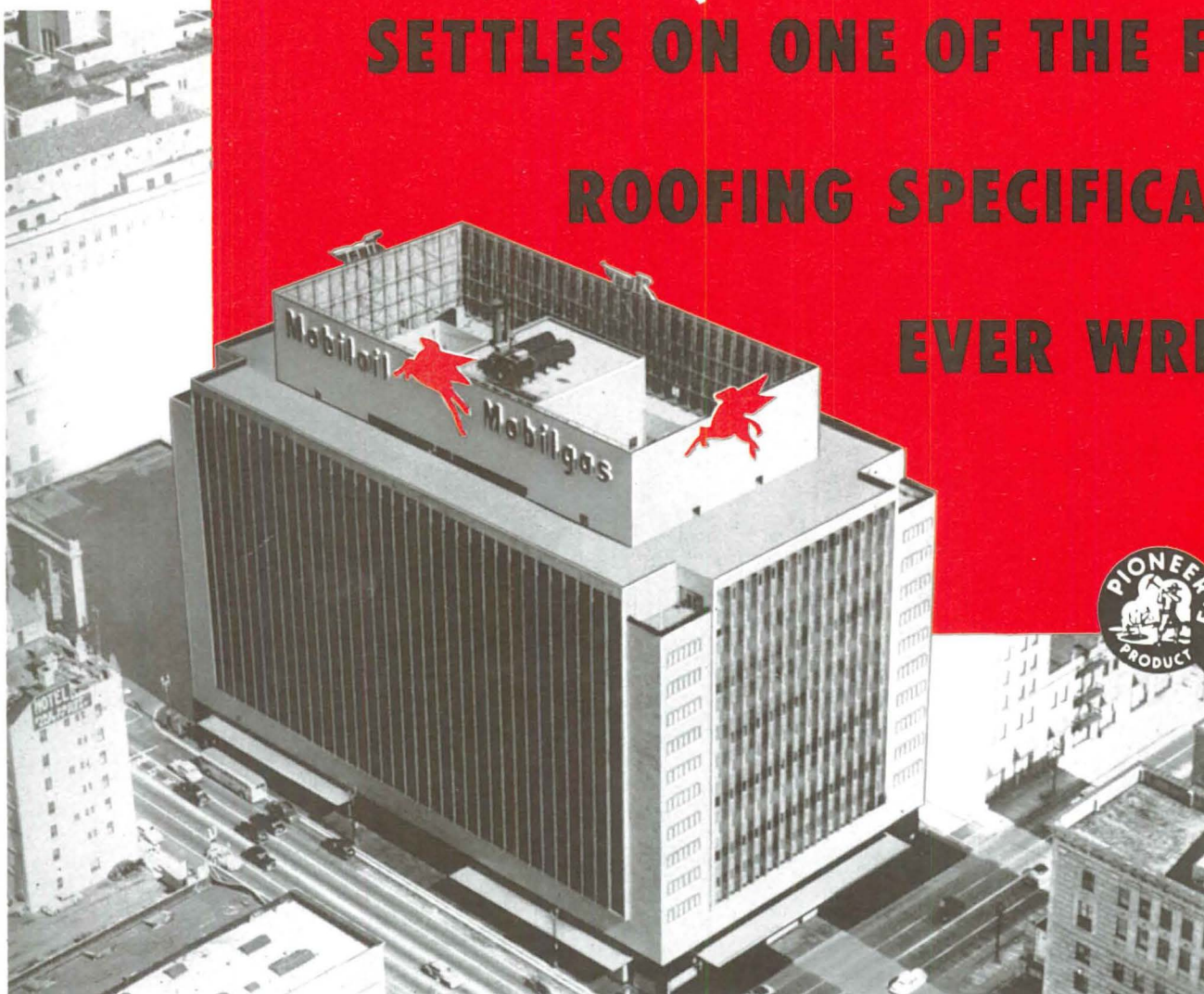
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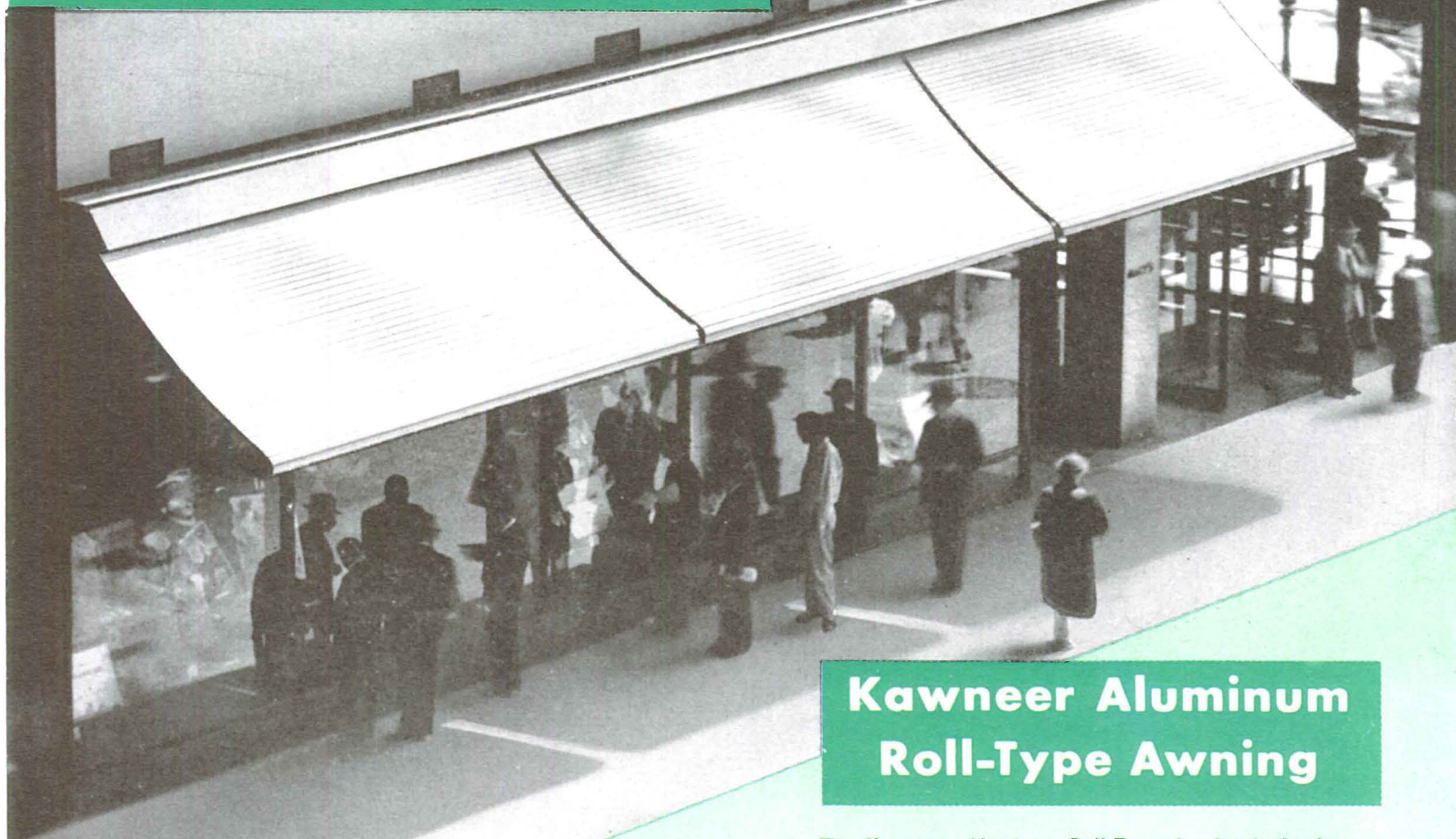
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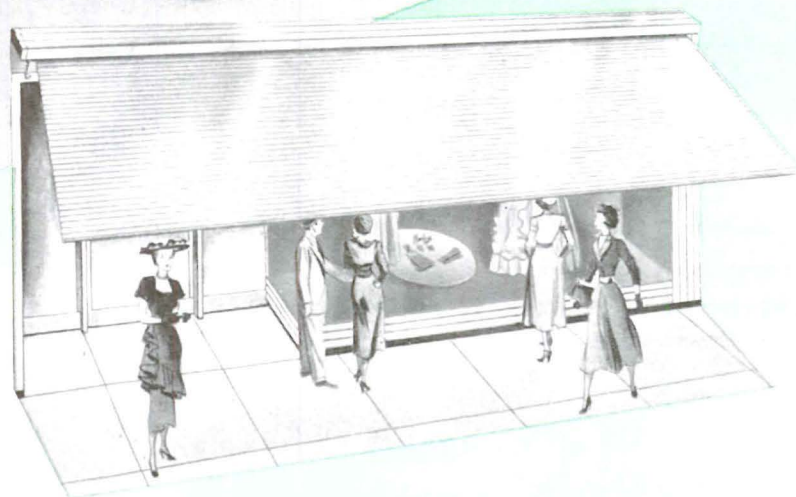


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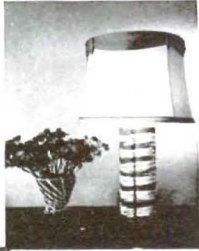
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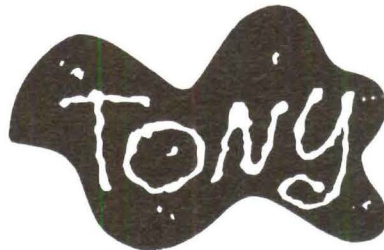
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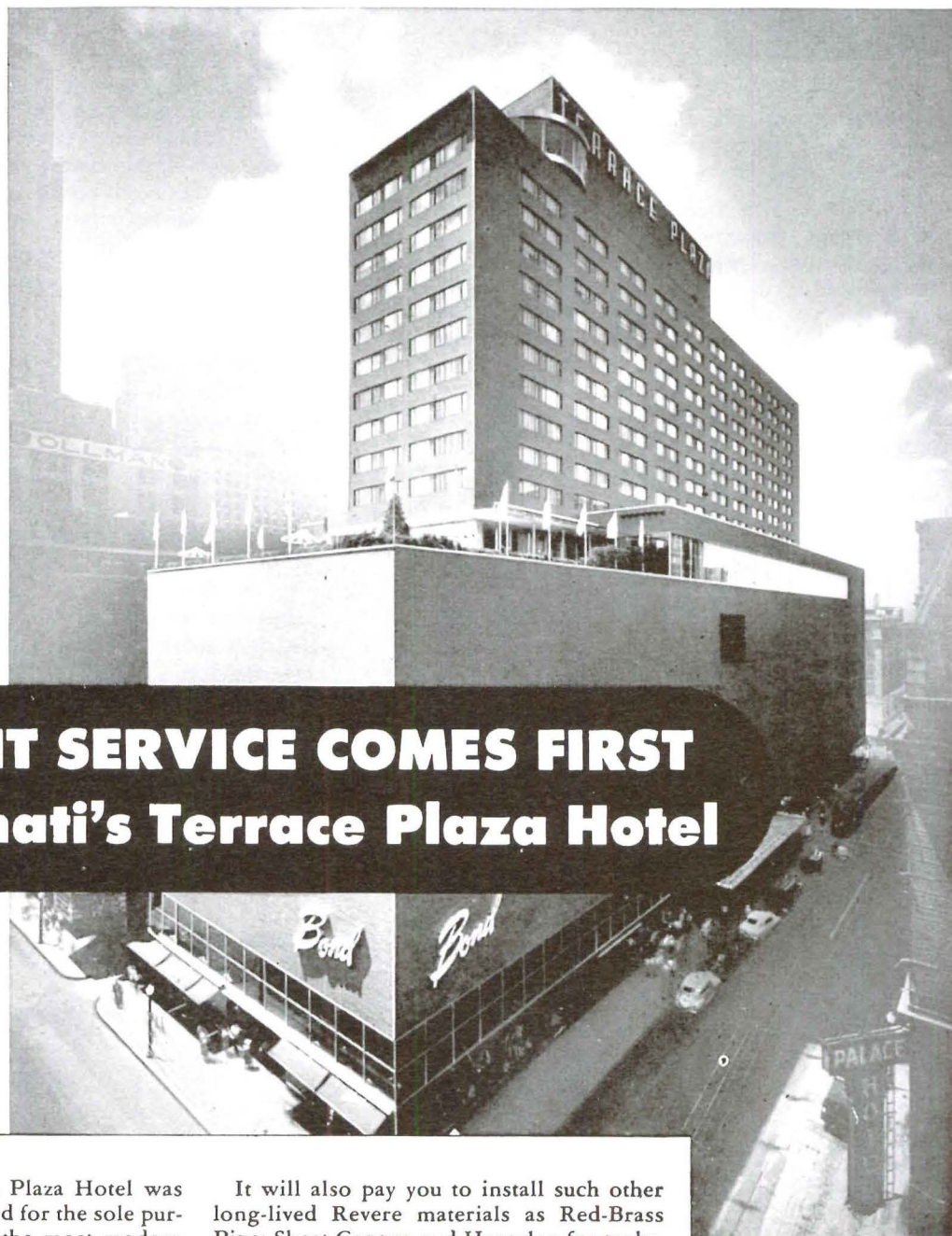
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The First Annual Pacific Coast Decorative Arts Competition will bring together designer, manufacturer and consumer with the idea of stimulating interest in wallpaper, textile, table and lamp design, and of unearthing the wealth of creative talent on the Pacific Coast. All material submitted must be in the tradition of good contemporary design suited to contemporary living.

GENERAL CONDITIONS

Purchase prize designs become the property of the sponsor. Honorable mentions may be purchased by sponsor by special arrangement between sponsor and designer. Purchase prize designs and honorable mentions will be on exhibition at the San Francisco Museum of Art from November 4 to December 11, 1949. Purchase prize designs will be reproduced by individual sponsors as designated for exhibition on November 4th.

Competitors must be residents of Washington, Oregon, or California.

Entries must be the original creation of the competitor and his exclusive property. A design is ineligible if it has been previously produced for sale, or if any other person than the designer has any rights to it. Entries must be received on or before September 15 at the San Francisco Museum of Art, Civic Center, San Francisco 2, Calif.

All material received prepaid, rejected items returned collect, accepted items, if returned, sent prepaid.

Entries must bear no identifying name or symbol. Name and address must be sealed inside an envelope securely fixed to the back of the entry. The face of the envelope will be marked **Decorative Arts Competition** and the classification such as wallpaper, etc., shown.

Purchase prize awards will be made at the Decorative Arts Competition Exhibition at 8:00 p.m., November 4, 1949.

A competitor may submit any number of separate entries. The jury reserves the right to withhold any or all prizes if entries do not satisfy its standards. Jury members will be announced by the museum at a later date.

MENLO TEXTILES TEXTILE DESIGN AWARDS

First Purchase Prize \$150.00; Second Purchase Prize \$100.00.

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1. All designs will be woven approximately 26 inches in width and 30 inches in length, by all entrants.
2. Entrants will give size of reed, number of harnesses, treadle movements, and patterns, together with other pertinent information concerning weave deemed necessary.
3. There is no limitation to types of yarns or colors used, except in the weft, where no more than three types of yarn or three colors may be employed.
4. Weave designs will be utilized for upholstery, drapery, or casement cloths.
5. Practicability as to reproduction will be a major consideration by the jurors.
6. The design which will win the first award will be reproduced by Menlo Textiles in a finished width of 54" and will be exhibited at the San Francisco Museum of Art for the duration of their First Annual Pacific Coast Decorative Arts Competition exhibit.
7. The design which will win the second award and those designs receiving Honorable Mention will be exhibited for the duration of the above exhibit.

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11. The entry of a design will be construed as acceptance of the above rules.

JAMES KEMBLE MILLS WALLPAPER DESIGN AWARDS

First Purchase Prize \$125.00; Second Purchase Prize \$100.00; Third Purchase Prize \$75.00; Fourth Purchase Prize \$50.00; Fifth Purchase Prize \$50.

SPECIAL CONDITIONS

1. Repeat size of design shall be 26" across by 24" high. Designs must be submitted at full size on illustration board with a 2" border at top, sides and bottom.

2. Design must be suitable for silk screen reproduction.

3. Full title to the prize winning designs will pass to James Kemble Mills. The designs will be reproduced locally and offered for sale with the James Kemble Mills second anniversary collection.

ROBERT M. KASPER CHAIR DESIGN AWARD

First Purchase Prize \$125.00; Second Purchase Prize \$75.00. (for upholstered lounge chair with wooden arms.) (can have either open or closed arms.)

SPECIAL CONDITIONS

All drawings must be submitted on 20 x 30 sketch boards or the equivalent. Drawings may be mounted any way desired on board of this size, and may be in any medium. In addition to necessary technical drawings, each piece must be shown in col-

ored perspective or isometric so that a clear idea of the finished piece is given. It is suggested that a scale of 3" equals 1 foot be used.

PACIFIC SHOP LAMP DESIGN AWARDS

Purchase prize of \$75.00 for moderate-low cost floor lamp of metal and/or wood.

Purchase prize of \$75.00 for moderate-low cost desk or table lamp of metal and/or wood.

(Shades to be of polyplastic, inexpensive fabric, metal or material suitable for manufacture at low cost.)

SPECIAL CONDITIONS

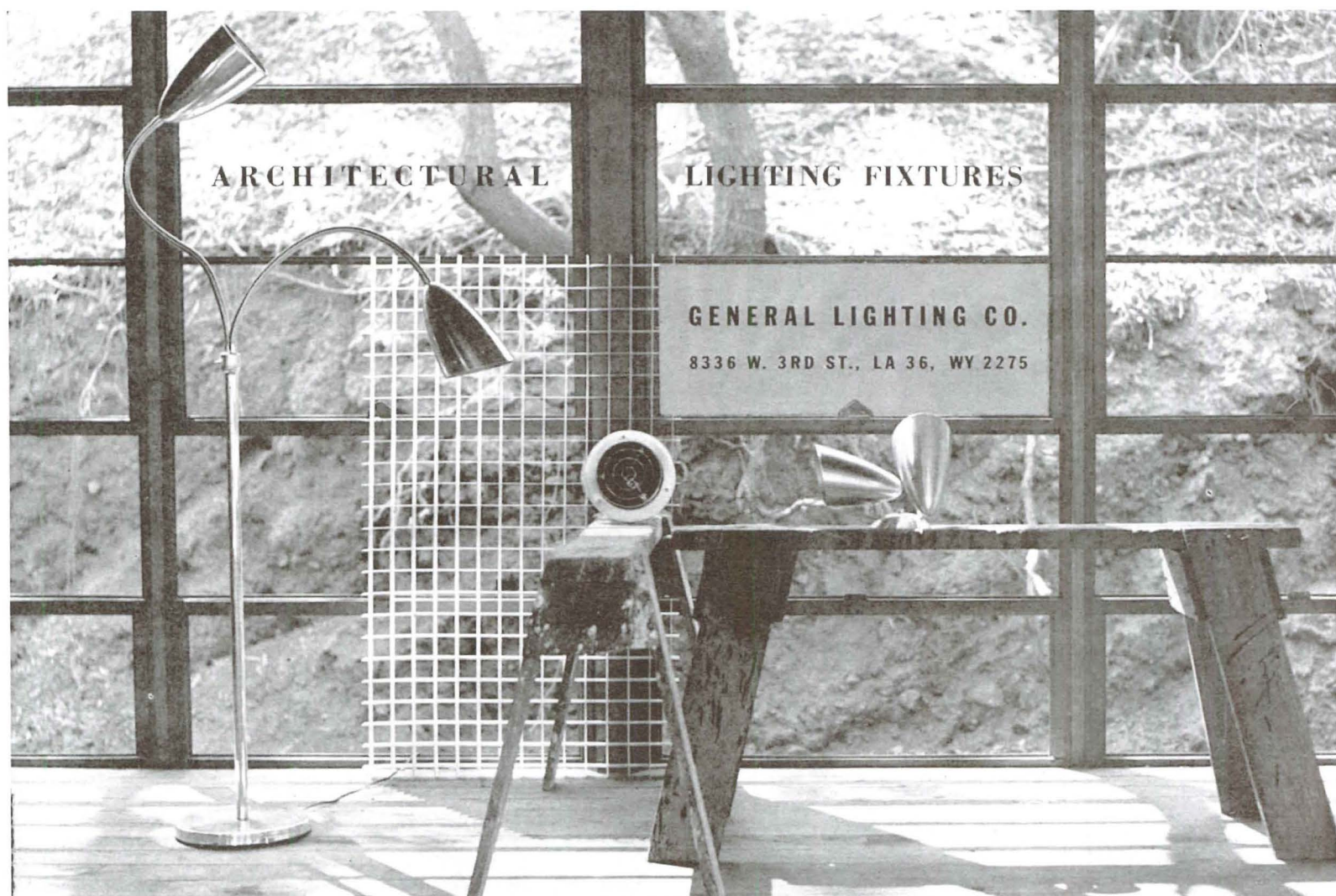
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In case of quantity production, a 3% royalty of the wholesale cost will be given the designer by the manufacturer.

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BASIC COLOR—An Interpretation of the Ostwald Color System by Egbert Jacobson Paul Theobald, 1948—\$14.75. "Basic Color" is drawn from "Die Farbenfibel," (The Color Primer), by Wilhelm Ostwald, which has gone into many editions in German



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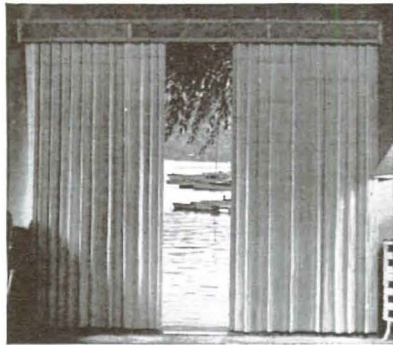
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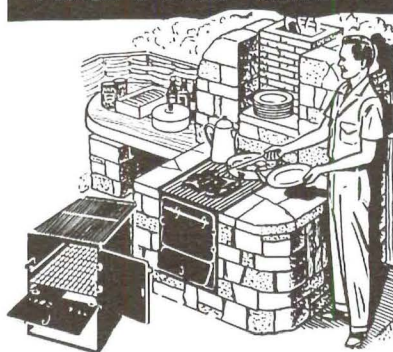
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since the first in 1916. In translating the work Jacobson rewrote it for the layman and added recent material on optics, light refraction, and psychology. The result is a clear explanation of a system that is already in use among commercial designers, manufacturers, etc., what is more, it is good reading. Jacobson, an old hand at color research, wrote the "Color Harmony Manual" for the Container Corporation of America; he greatly admires Ostwald's theories and methods of proving them. The original researchers by Ostwald were done with elaborate analytical aids, later reduced to workable standards for practical use.

Beginning with "fundamental color sensations" we are shown the working of the after-image of complementary colors and the building of a continuous circle of 24 full colors, "inbetweens" of the first four. While these are not intended to cover all possible hues they are sufficient for the average eye and limitations of printing inks. 24 equilateral triangles made up of graded color squares, each square numbered and lettered, form a color solid which fixes the relationship of each color to all others. Color harmonies, color chords and split complementaries are diagrammed to prove that these behave toward each other according to rule rather than by accident, and to place each one for convenient reference. We are shown why certain color combinations tire our eyes for physiological, rather than preferential, reasons, and why others do not. It is stressed that this system deals with colors of "everyday experience," or "surface colors," and that these are not those of the spectrum, seen in rainbows and produced by deflected light waves, which were the time-honored basis of color study before Ostwald made this distinction.

While Jacobson uses algebra, geometry, and methods of the laboratory, he does not reject as obsolete the "unscientific" methods of artists. Twelve paintings, ranging from one by Giotto to a Picasso, are analyzed and diagrammed for color, of the resultant findings the author writes: "The amazing accuracy of the complementary colors in these paintings is a final indication that great artists are almost as sensitive to color differences as the modern spectrophotometric instruments. We cannot say that any modern painters knew or applied the Ostwald principles, but may say that the principles help us to understand their color choices and why these seem harmonious to us. Without artists we might never have been aware of the wonders of color harmony; without scientists we should not be able to explain them—evidence enough, it seems, that the great painters have long used, and that Ostwald has at last accurately described, the fundamental principles of harmony." Art students will find the book full of short cuts to color usage but full-fledged artists, however much they are interested in reading it, will probably continue to rely upon the combination of intense observation with experience that has so long served them.

For industrial uses, for architects and others using color in connection with production, the Ostwald system is obviously helpful. Jacobson speaks of its advantages in the simplification of department store, or mail-order routines; from initial ordering by buyer, to manufacturer, to the art department in making advertisements, preparation of plates and instructions to printer, the standards are constantly used. For the museum cataloguer, or others describing specimens, the Maerz and Paul Color Dictionary will no doubt continue to be more convenient, but for most purposes the Ostwald color classifications seem serviceable.

Jacobson writes in the clear style of the true scientist, the running text is amply clarified by visual aids, the book is easy to handle, easy to understand, and designed to use. Author, designer, printer and publisher each deserve high praise for the planning and cooperation that produced "Basic Color."

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MUSIC

PETER YATES

CHOPIN: *The Man and His Music* by Herbert Weinstock; New York; Alfred A. Knopf; 1949—So much misunderstanding of Chopin and his music currently abounds that it is pleasant to have at hand a new factual biography in which enthusiasm has been tempered with judgment and appreciation with research. Little, if any, new information appears in it. The subject is well worked over; and the purpose of the book has been to supplement a thorough but not excessively detailed biography with a cool, balanced, and critical discussion of every surviving work by Chopin. The author apparently realizes to what an extent Chopin's music is now taken for granted, torn out of its thought context and abused as a display medium. The argument of the book implies that this wealth of compositions should be studied, played, and thought of as music; that it has its history, its setting, and in particular its own quality, which is quite unlike the warhorse trappings of such current specialists as Brailowski, Rubinstein, and on a lower level of euphemistically so-called popular listening, meaning the level of sheer ignorance, Iturbi. There are, besides, a few works, in particular the Sonata for cello and piano, in need of revival and rehearing.

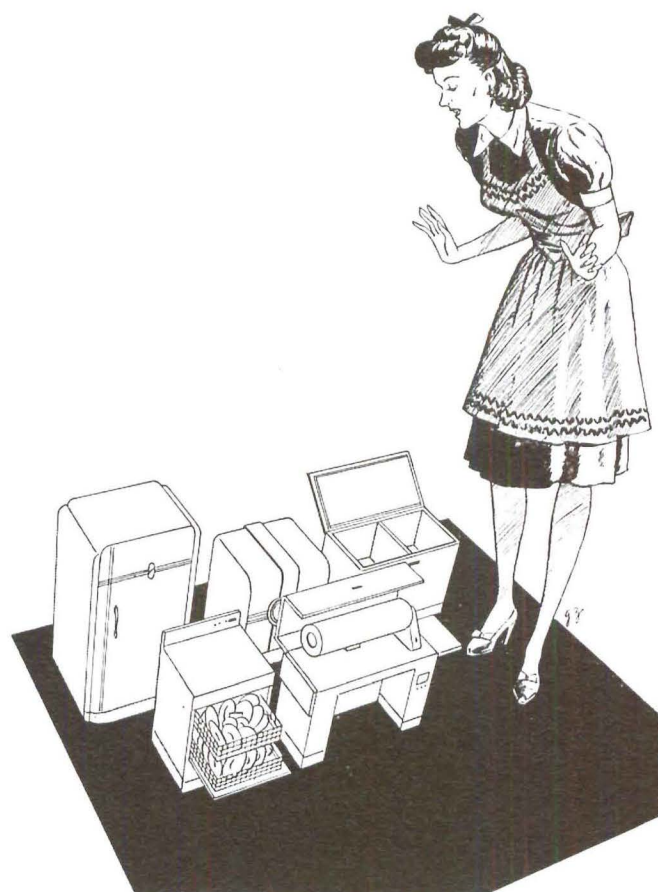
Chopin wrote for an instrument that was only beginning to resemble the modern steel-framed giant capable of being heard to the farthest galleries of Madison Square Garden. Even for his time his manner of playing was unusually small and delicate. After a few comparative failures to succeed in competition with the Brailowskis and Rubinsteins of that day Chopin abandoned the effort to make himself heard in a large auditorium. His most memorable effects were achieved in the intimacy of a room, a fashionable salon, among a small group of enthusiasts and friends. During a period when the piano was being made a substitute for, as well as the equivalent of, a symphony orchestra, Chopin preferred to retain the traditional quality of the clavichord and the early piano as a personal instrument and to use for it a style of writing developed out of the individual mannerisms of improvisation with relatively little non-pianistic coloring. In this he was more conservative than Mozart, whose early piano sonatas boldly enter the orchestral domain. He was in fact a pupil of Sebastian and Philip Emanuel Bach and like them a radical exponent of uncompromisingly figurative texture and design. Into this firm abstract material intended to exercise and stimulate both hand and mind, he wove a softer thread of operatic melody and pianistic floritura that interferes with and obscures as often as it improves the whole conception. For this reason there is a seeming clumsiness in his writing when compared with that of John Field, as Busoni complained, since Field in his best work confined himself to ornamenting and accompanying a melody without figurative development. In sonatas and concertos or any larger piece where such development is necessary, Field is incompetent in comparison with Chopin. The habit has been to weaken the texture and distort the dy-

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namics of Chopin's music for effects of episodic melodrama and prettiness, as if in the belief that where Chopin did not insert an obvious melody he has merely hidden a less obvious one. The notes left over are then treated not as obbligato, which they cannot be, but as accompaniment, which they are not; and since there is not usually in such circumstances anything to accompany, these become filler, meaningless additional notation, to be memorized and played in some manner that will lure and confuse the public.

Generations of critics, drawing upon one another's opinions, have expounded the notion that Chopin, and also Schubert, failed the test of composing in the larger forms. Chopin was less self-conscious than Schubert or Berlioz in laying out his larger compositions according to the scholastically accepted blueprints. To appreciate his classical order and the rich severity of his better designs one needs to compare them with works by his learned contemporaries that are now rubbish. His plan was simple, usually some variant of three-part song form with a contrasting middle section. His elaboration of this plan into complex designs by the addition of more contrasting parts and a variety of returns became increasingly self-contained and self-consistent, as free of the rule as Beethoven's use of sonata-form, Mozart's handling of themes, or Bach's invocation of fugue. Unlike these composers, he had no solid experience in the composition of sustaining vocal parts as opposed to individual melodies, and he lacked Mozart's power to suppress an irresistible melody when it had sufficiently appeared.

He had at his use the results of nearly two centuries of keyboard experimentation, much of it for the first time available in print. After the manner of Domenico Scarlatti he became a composer for the keyboard, not a composer in the abstract, and continued the French tradition of professional music-making for a purpose, which required the writing of a great number of salon pieces. These pieces are not harmful and are usually very well made. Played as they should be, for a social gathering of intelligent persons, they are charming; dragged to a concert platform and demonstrated before thousands they are hideous. Chopin wrote for an instrument that could still sing with a sweet, clear, slightly nasal voice, in the midst of its new emotional-coloristic range of chromatic figuration and subtly varying arabesques. If the revival of the manufacturing of old instruments will bring us a new small square piano, a real spinet, instead of the adulterated grand now called by that name, we may yet be able to hear Chopin's music in its natural quality and translucent tonal clarity, a revelation of delicate beauty, without weakness and without noise. In the same way that the tiny clangor of clavichord can convey as much mass and force in the playing of Bach as any monstrous piano, so the small tone of a true spinet will not lack the impact necessary for the so-called **Revolutionary Etude**. The modern ear has confused force with noise and substantial sound with empty loudness to such a degree that no amount of accentuation can any longer express the meaningful contrasts of

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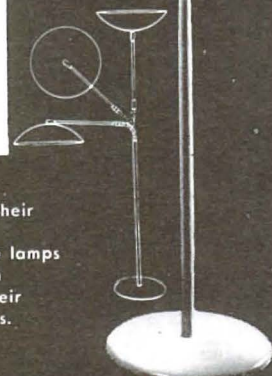


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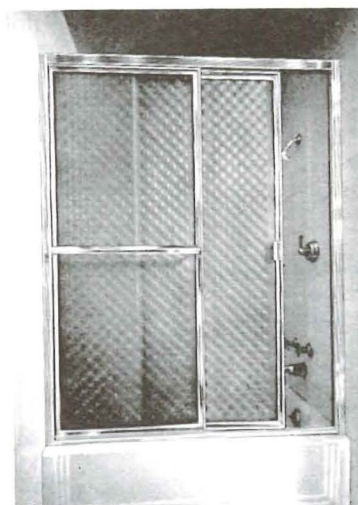
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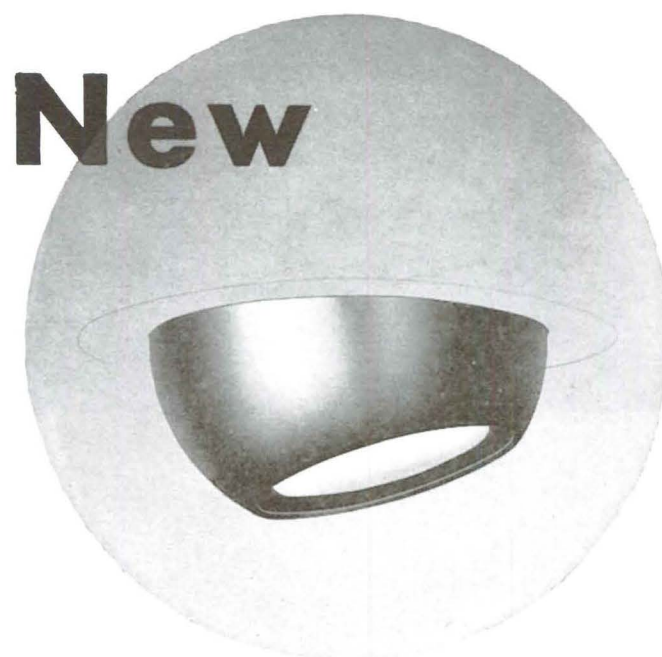
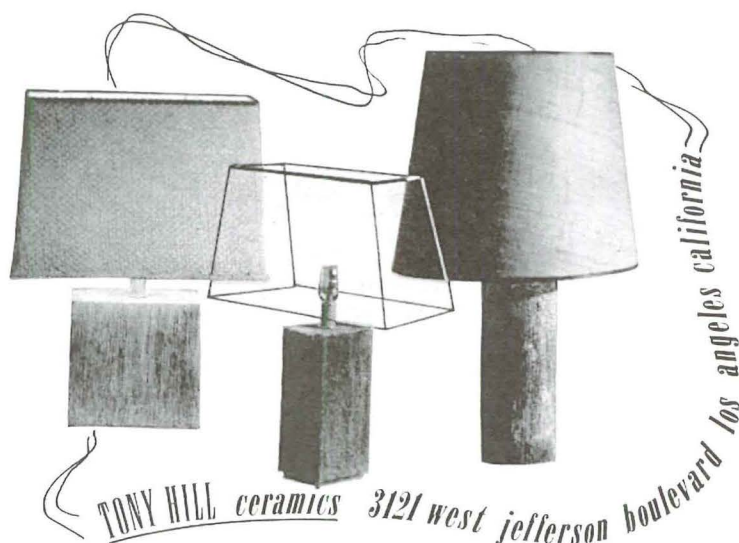
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Chopin's dynamic registration except by the destruction of internal relationships, as the modern organ destroys the art of Bach. The use of resonance, the distinctive quality of the piano as an instrument, which began with Mozart and came to full force with Beethoven, can be applied to Chopin's music only through the pedal, never by a heavy application of the hands. Chopin was the last of the pianists who was not a virtuoso in the modern sense of noise and mass. Yet for succeeding generations of virtuosos, who learned from Liszt the ability to produce volume but not the restraint to use it only in the right places, the music of Chopin seemed to be more than any other the true language of their instrument. The steel-framed piano, the music of Chopin, and the iron hands of Paderewski swept the emotions of the plebian public that was awakening to music as a form of mass demonstration and mass emotionality, until the sober sonata was in danger of being relegated like chamber music to more studious occasions. As though in retaliation, lovers of serious music began erecting a fence of indifference about Chopin's art. Lesser pianists, learning this art at second, third, and fourth hand, cheapened it still more for easy public demonstration, until at the present time the true style of Chopin playing is less well known than that of Mozart.

Chopin helped to widen the uses of harmony at a time when they were becoming dangerously constricted. He prepared the way for multiple scales and modes, used for expansive ornament and color rather than for modulation, thus breaking the hold of strict tonic and dominant and preparing the way for impressionism. He contributed to the Wagnerian synthesis its unstable, near dissonant altered seventh chords and much of its chromaticism. He stimulated Liszt to spread his composition over the entire range of the keyboard, a practice already begun in the later works by Beethoven. The greater part of what he contributed was already inherent in the work of Beethoven but subordinated there to the larger uses of formal structure. Chopin gave these new methods independence. He imparted to his best writing a hardness, non-symphonic clarity, and emotional sharpness uncommon among composers of his generation and throughout the remainder of the century.

Admirers of Chopin's music—and the world is full of its admirers, many of whom, for reasons already indicated, usually avoid hearing it and seldom play it—may be grateful to Mr. Weinstock for setting the works in order and in musical perspective. Only one objection can be made, granting that the book is not intended to be large. It is an objection to the very factual method that is the virtue of the criticism. Too much attention has been given to the context of the music in its external sequence and too little to what is now somewhat scornfully spoken of as its meaning. And the larger context of style, form, attitude, habit, and thought that produced nineteenth century romanticism in all its variety, not only what was included but what was excluded by the art of Chopin, has for the most part been ignored.

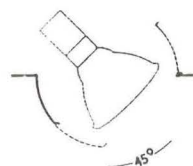


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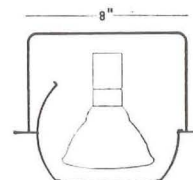
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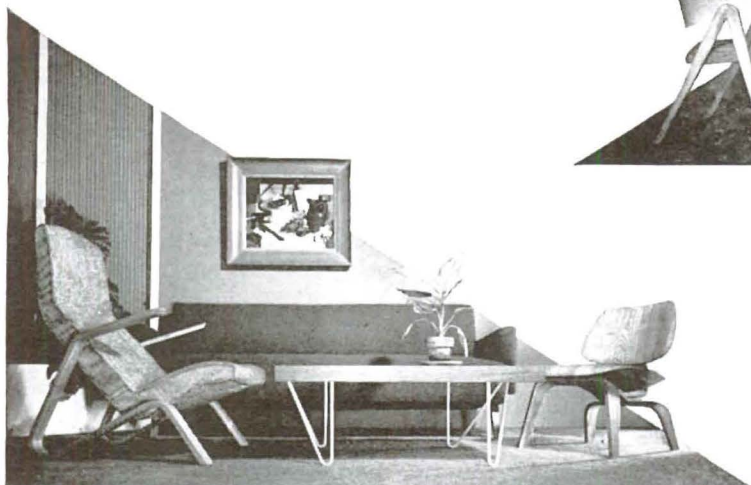
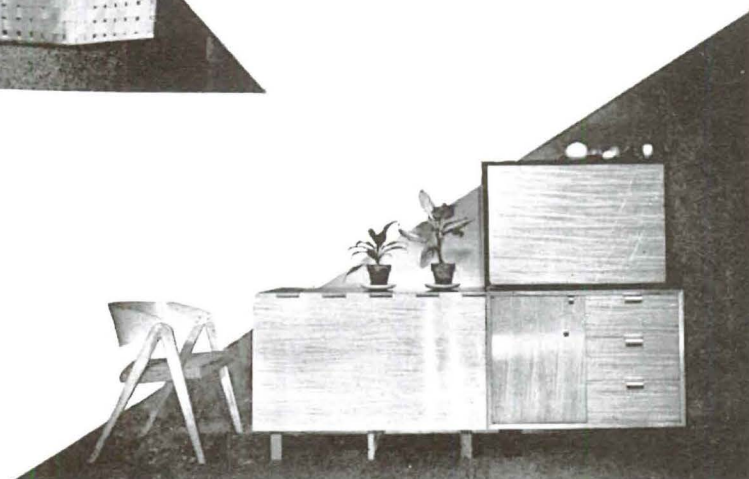
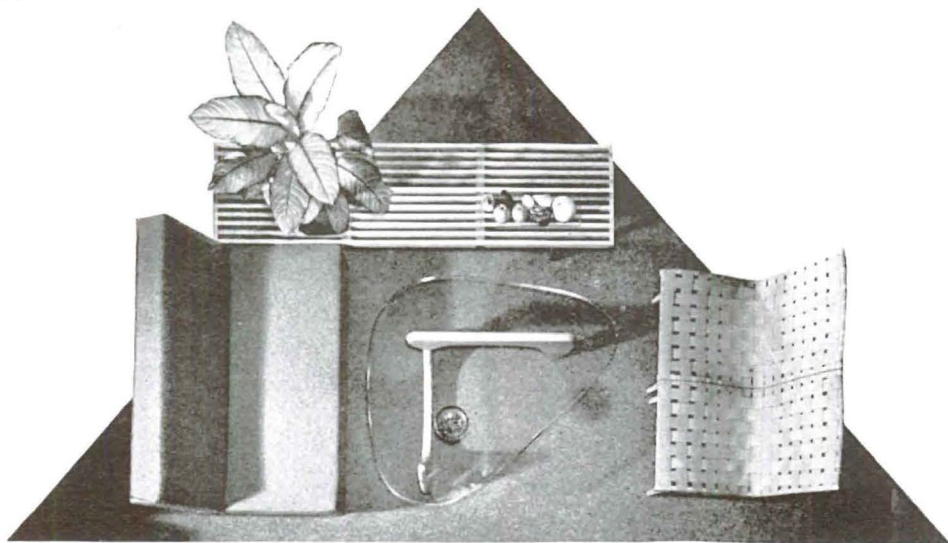


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saarinen lounge chair/ 96.00 plus 2⅔ yds. fabric.

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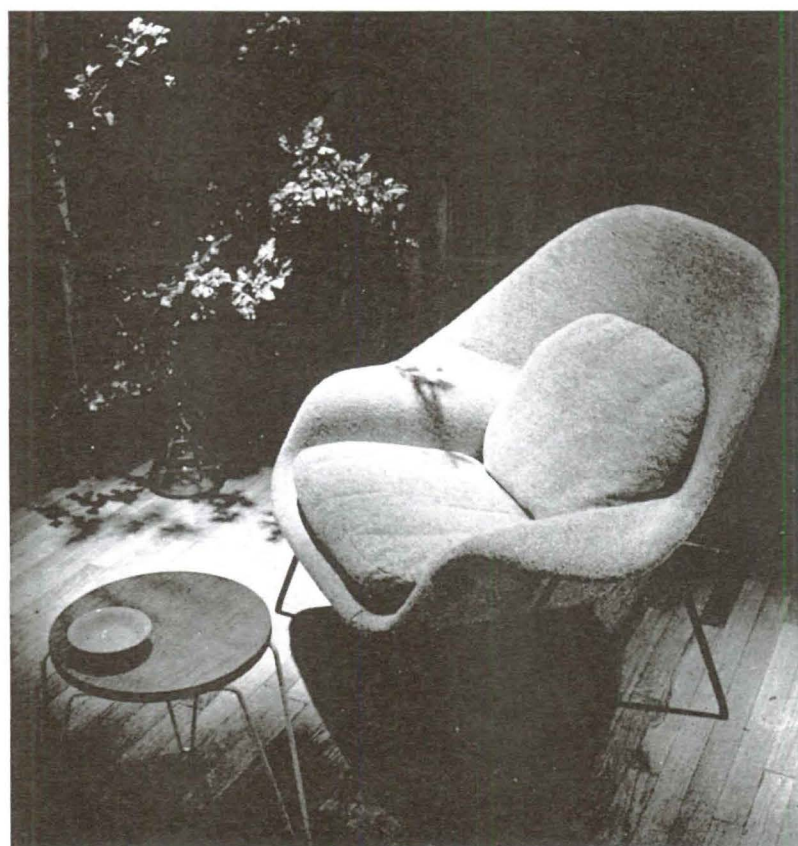
eames lounge chair/ 36.95.

saarinen lounge chair/ 210.00 plus 6 yds. fabric.

knoll stacking stool/ 18.00.

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The end of summer finds us knee-deep in White Papers, black looks, and a kind of confusion that is unhappily becoming a chronic state of mind. The traditionally liberal attitude, with its one great strength of objectivity, seems to have been losing its place in the fashion of political ideas, but perhaps after all the shouting is over one will no longer be considered merely quaint in attempting to pursue facts in order to reach a conclusion.

Certain pages out of Alice in Wonderland make great good sense when set beside the international press as it purports to define the state of the world. There seems to be some strange, mad logic (perceptible to a great many people other than ourselves), that is contained in the odd jabberwocky of recrimination, apology, rationalization, and high style talk that seems to be passing for a reasonable human attitude toward the political science of our time.

Somehow we can't escape a mental picture of America as a man who, having won all the chips in a hot poker game, finds himself in the odd position of having to persuade the defunct players to take the money back so that they can start all over again. Where or how this game of financial back scratching ends up, we certainly are not in a position to tell, but that money is not the only important means of human exchange we are pretty damn well certain.

We do, however, find some comfort in social attitudes that are very obviously developing within our own country, an awareness and recognition of an obligation to all of ourselves that might in the very long run be extended to our dealings with the rest of the world. There is at least a certain surety in the impulse behind our largest and most general conceptions of human dignity. True, we more than occasionally slip up on the details, but in this matter of attitude and intention a large growing body of opinion involves itself with man's problem at the human scale.

It is all very well to take a purely realistic attitude and be guided by the straight uncompromising thinking that goes on in the laboratory of the counting house, but we will do very well to remember that when we reach a point where freedom is considered a luxury we will have reached the moment of irrevocable defeat as human beings. Certainly nothing that we do or think will have any further meaning other than that which relates to mere breathing organisms.

One naturally clings to hope, and the best available hope at the moment would seem to be a strengthened and implemented United Nations. It is certainly apparent that the pattern gradually emerging from the work of the various committees, and notably the one having to do with human relations, charts a general scheme of thinking that can most truly support a democratic attitude. And while one is too often forced to admit the hard-headed necessities of *realpolitik* there must be time for the kind of thinking that concerns a liberty that cannot be balanced on the books of the certified public accountant. There is a relation between the inner and the outer world of man that can no longer be ignored in any honest attempt to translate the needs of an acceptable human world into a set of social procedures by which men can continue to grow and be enriched, with movement directed by intelligence, not entirely at the mercy of environment created by confusion.

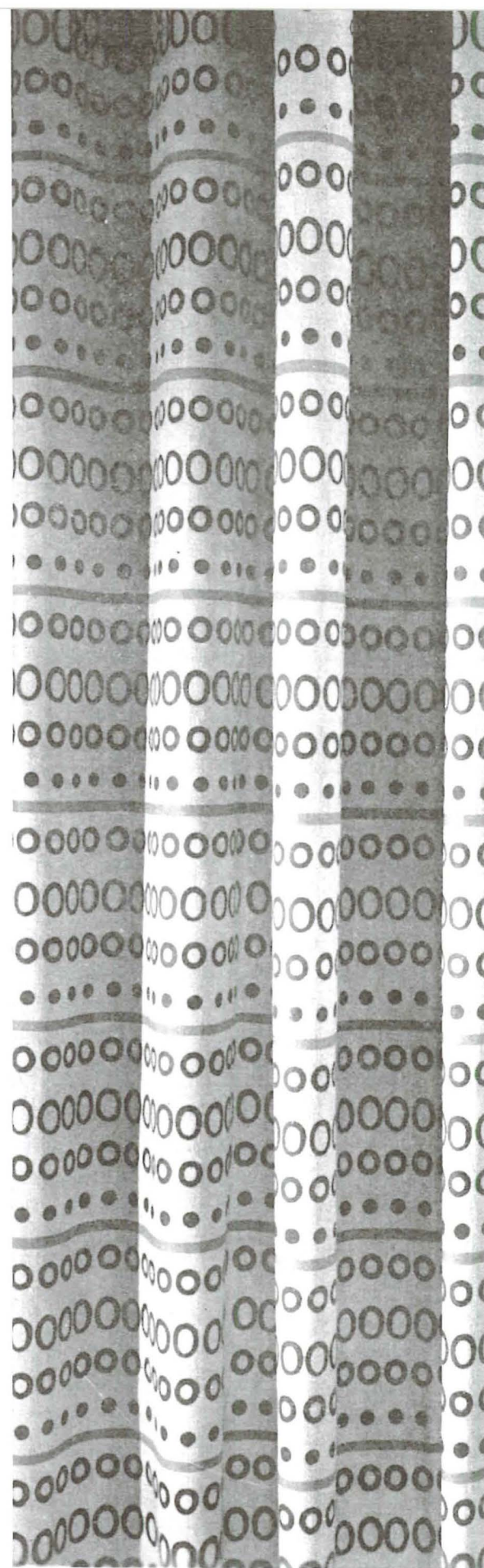
Six viewpoints, all expressed by people whose principal work is in the related fields of architecture, interior and industrial design and the fine arts, have produced a fabric collection of wide diversity and scope to meet the consumers' need for well-designed modern fabrics. Their work is ingeniously simple, completely direct, and sometimes remarkably elegant. Each was selected for a specialized point of view, and the results happily reflect the skill, understanding and individual design feeling of those chosen by the Schiffer Prints Division of Mil-Art Company, Inc., with what they have called their "Stimulus Collection."

Salvador Dali was chosen to participate because of his gifts of color and craftsmanship; Ray Eames, because of her work as a sculptor, as well as to bring to the program the feminine approach; George Nelson because of his intimate knowledge of both architecture and furniture design; Bernard Rudofsky, for his extensive background as editor, writer, designer; Abel Sorenson, head of interior design for United Nations Building; Edward J. Wormley, to express in fabric the great taste he has so successfully contributed to furniture design.

Thirty-two prints, hand-screened on selected fabrics, comprise the collection. Each design is available in three different color schemes, created and approved by the designers. All of the fabrics are vat-dyed, color fast, 50" wide. Because all pattern repeats are either 27" or a multiple of 27", the fabrics may be used for slipcovers and upholstery with a minimum of waste. The collection is now available to architects, designers, and decorators through L. Anton Maix, who conceived and developed the program as merchandising coordinator. Eighteen selected fabrics from the collection will be available to the consumer around September first, through leading retail stores throughout the country.

Although no one of the six artists had designed fabrics before, each was given complete carte blanche both as to subject matter and color selection. Dali and Wormley have worked in large scale patterns, all of the others in small scale patterns. With the exception of Dali's own characteristic color palette, the other five designers have produced cool, subtle colors, definitely grayed in value, with some clear sharp colors for accent, and the most interesting and original of color combinations.

Each has drawn, for design material, on forms and subjects near to his own work medium; all have used some abstractions; most have achieved textured effects. The screens from which the fabrics are printed have been meticulously executed, and the artists' original colors have been carefully reproduced. Perhaps the most important single fact about this unusual decorative fabric collection is the usability of the designs. Distinctive as each one is, they are all clearly intended to be lived with comfortably.



ZEROS

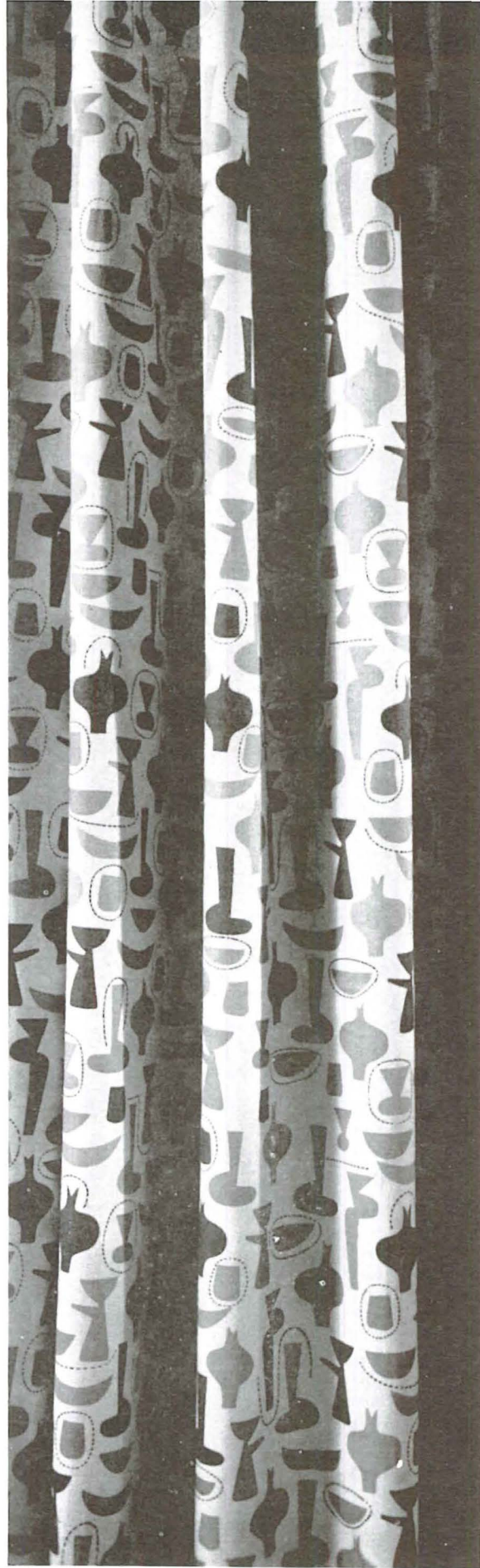
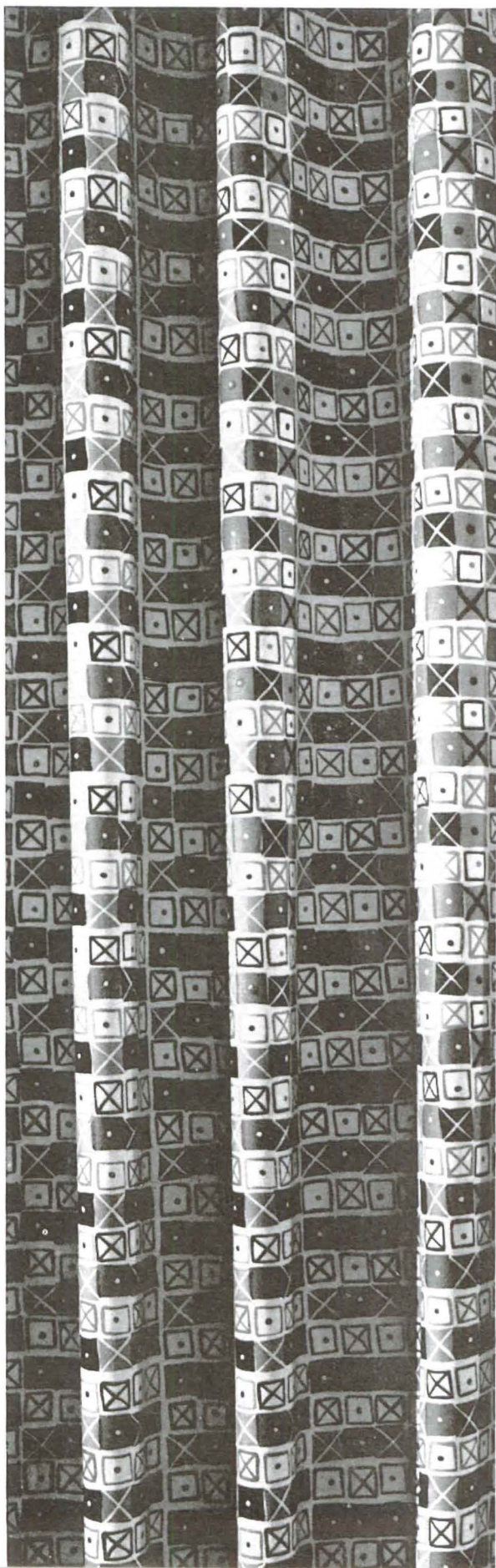
BERNARD RUDOFSKY

"ZEROS," hand-screened fabric designed by Bernard Rudofsky. Typewriter letters arranged in bands to form a horizontal stripe. Navy, gold on natural; copper, gray on natural; red, gold on natural.

"CROSS PATCH," hand-screened fabric designed by Ray Eames. Designed for use in a child's room, a sentimental abstraction of juvenile sign language. Black, brown, gray on white; black, medium brown, pale blue on sand; green, red, chartreuse on gray; black, red, blue on yellow.

CROSS PATCH

RAY EAMES



CHINA SHOP

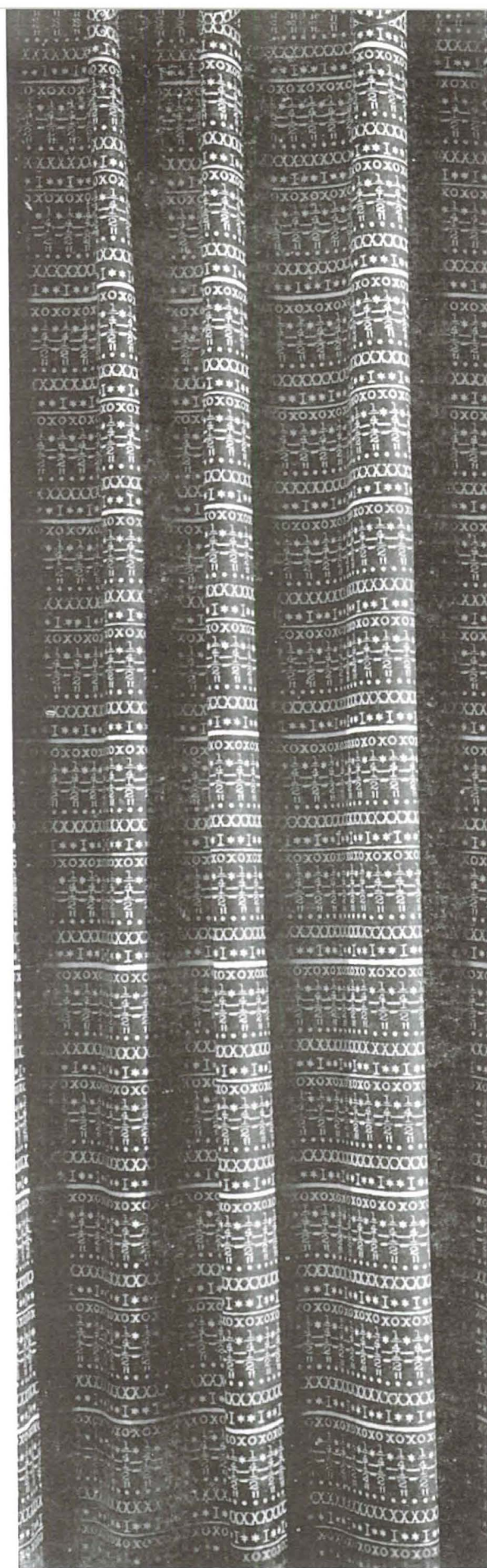
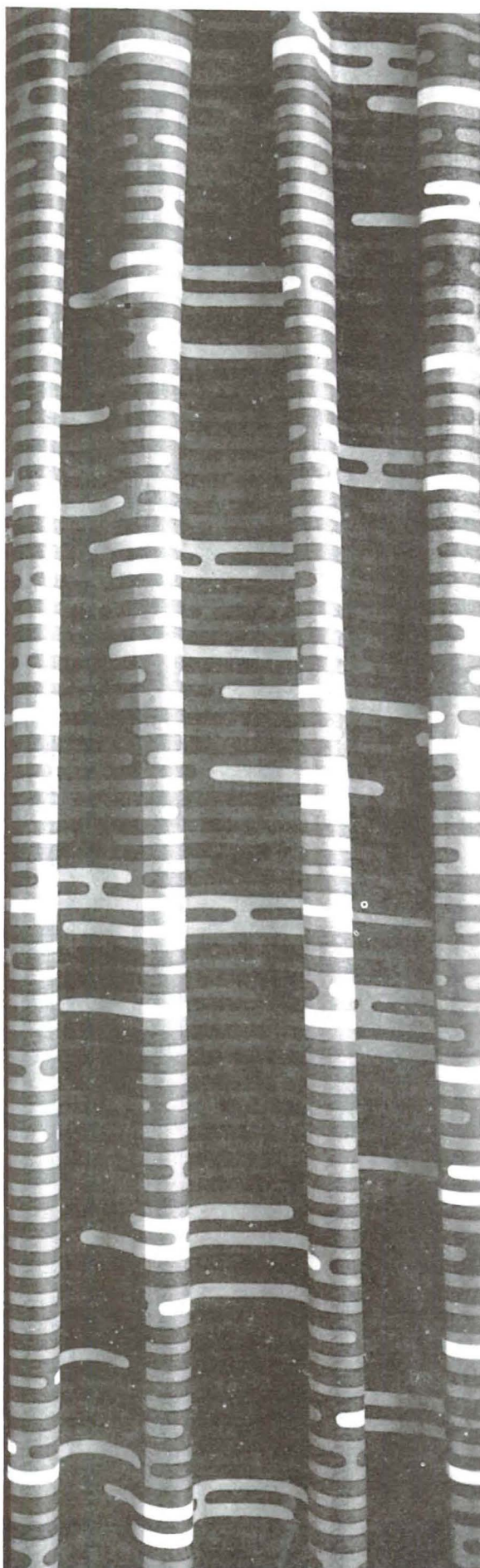
GEORGE NELSON

"CHINA SHOP," hand-screened fabric designed by George Nelson. Stylized ceramic forms, small in scale, all-over design. Black, brown, copper, turquoise on gray; pink, blue, gray on white; burgundy, blue, dark gray on sand.

"DETOUR," hand-screened fabric designed by Abel Sorenson. Flowing, subtle use of curving bands of color in an all-over effect. Brown, royal blue on sand; gray, chartreuse on white; geranium, gray on white.

DETOUR

ABEL SORENSON



FRACTIONS

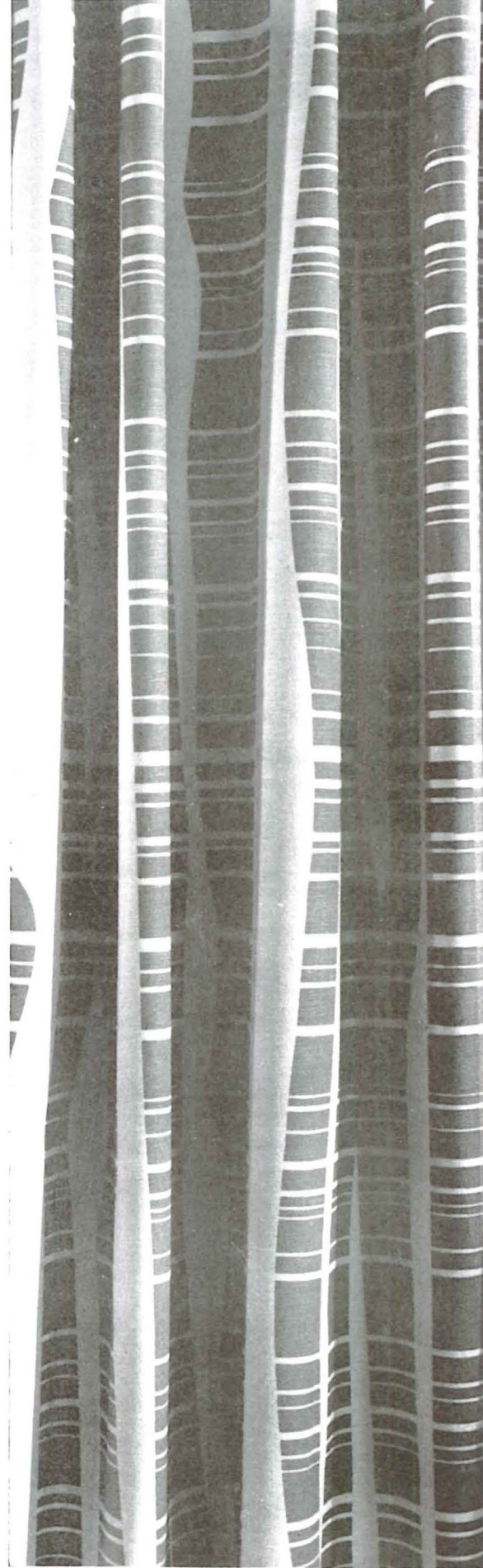
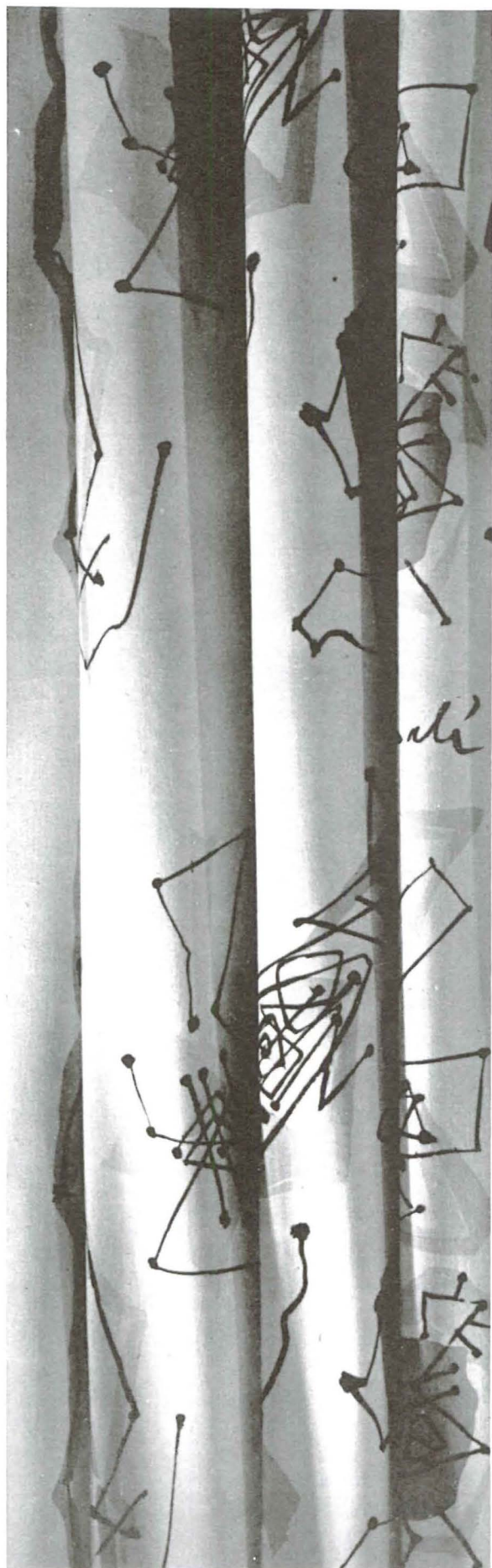
BERNARD RUDOFSKY

"FRACTIONS," hand-screened fabric designed by Bernard Rudofsky. Completely ingenious use of typewriter type, with repeated fractions forming horizontal bands. In scale and effect, surprisingly Provincial-looking. Black type on turkey red; black type on ochre yellow.

"SONATA D'ETE," hand-screened fabric designed by Salvador Dali. Harlequin streamers and confetti dancing gaily in a fresh, airy pattern. Pink, blue, light green on natural; mauve, yellow, peach, on natural; pink, blue, gray, yellow on natural.

SONATA D'ETE

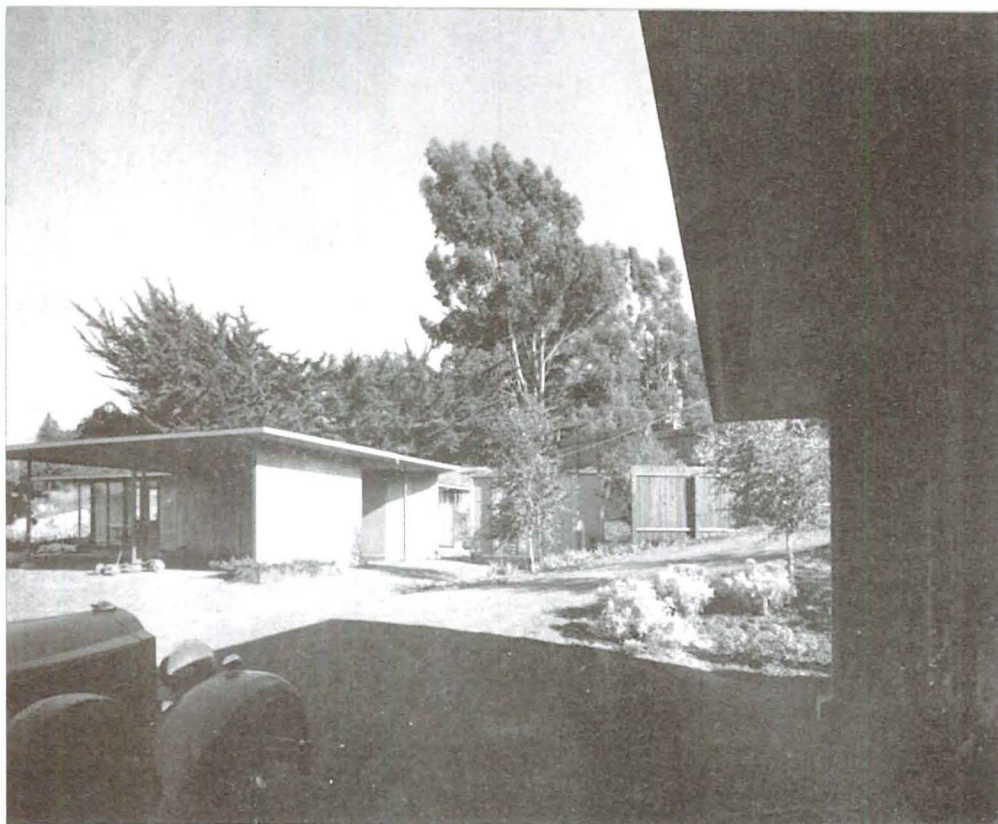
SALVADOR DALI



FUGITIVE STRIPE

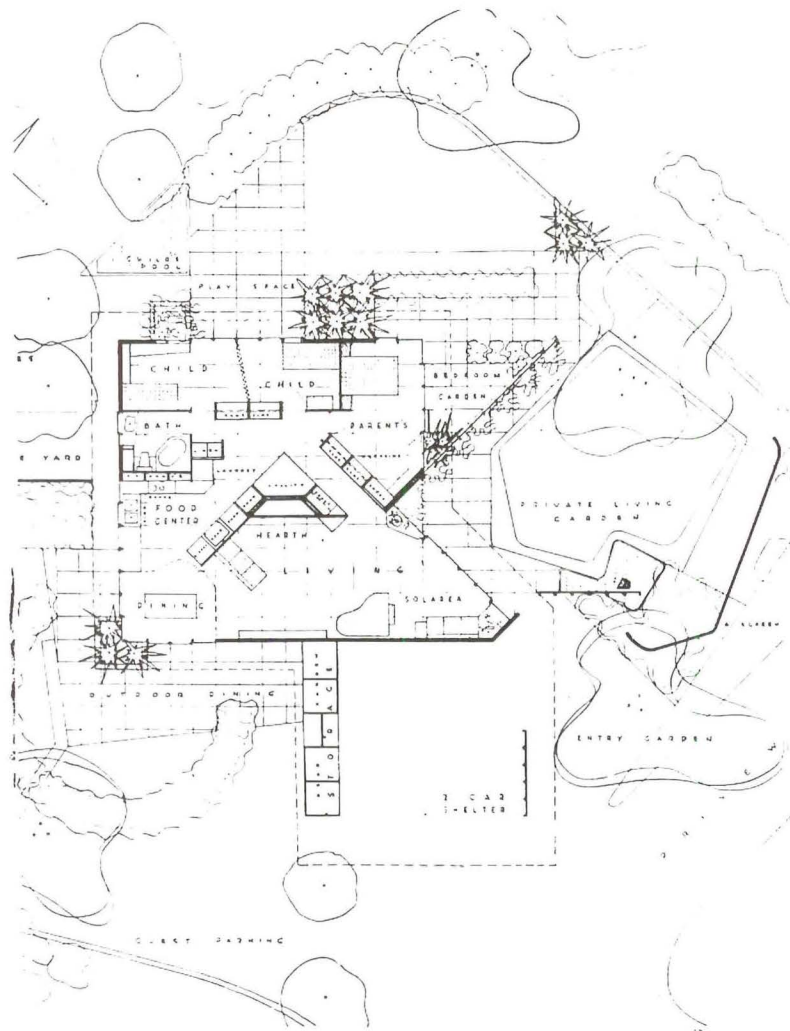
EDWARD J. WORMLEY

"FUGITIVE STRIPE," hand-screened fabric designed by Edward J. Wormley. Straight and curved broken vertical stripes in a design which, when draped, has great diversity. Gray-green, brown, blue on white; light green, moss-green, gray-green on sand; mustard, moss-green, copper on gray.

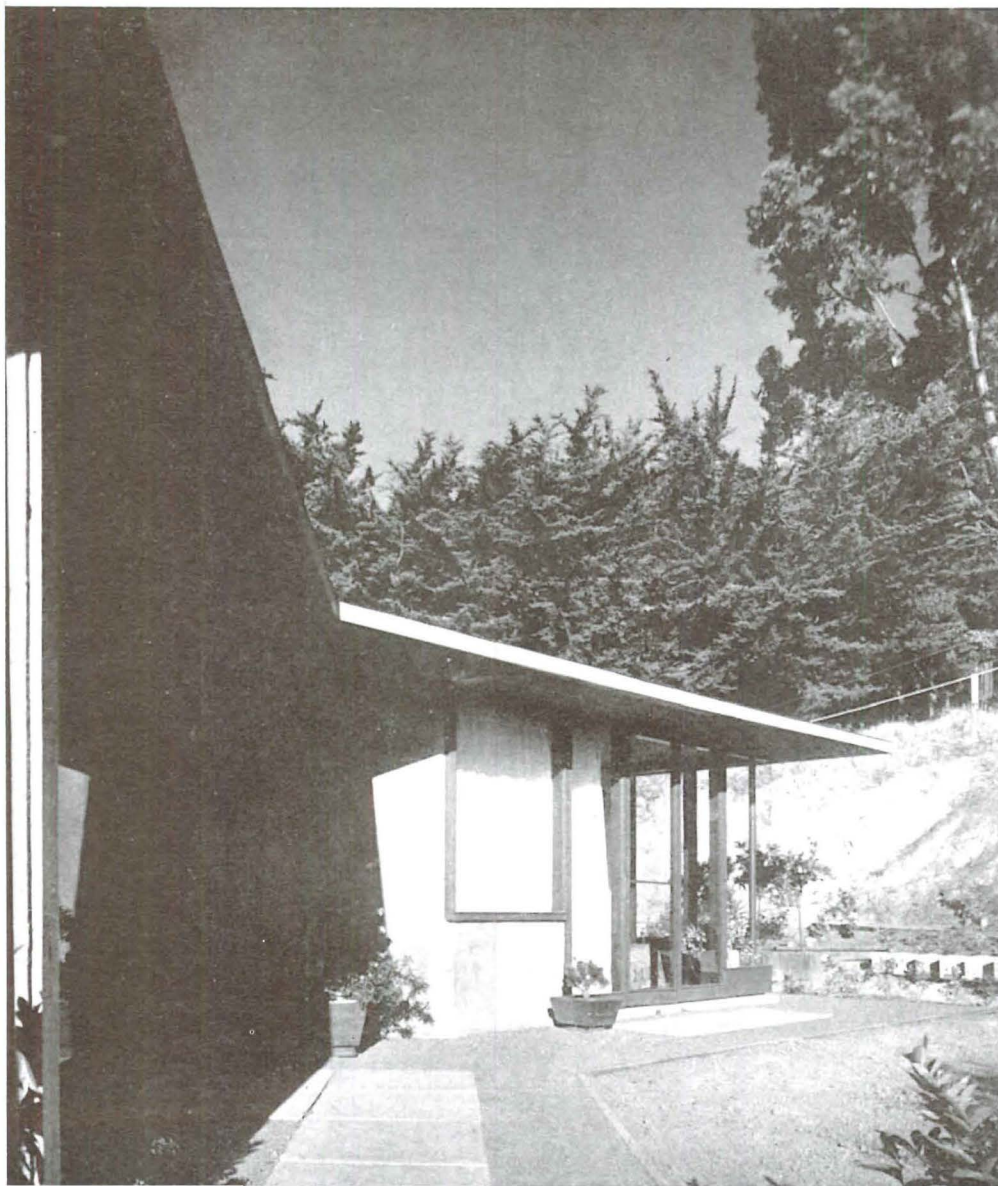


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photographs: Braun-Childress-Halberstadt



CONCRETE PANEL HOUSE BY JOSEPH ALLEN STEIN architect



photograph: Ezra Stoller

In the spring of 1947 the architect became interested in exploring some of the possibilities of obtaining attractive low-cost tract housing without having to wait for the right time, for big capital, and for a more highly rationalized building industry. This house represents shelter for the "average American family" of four or five persons.

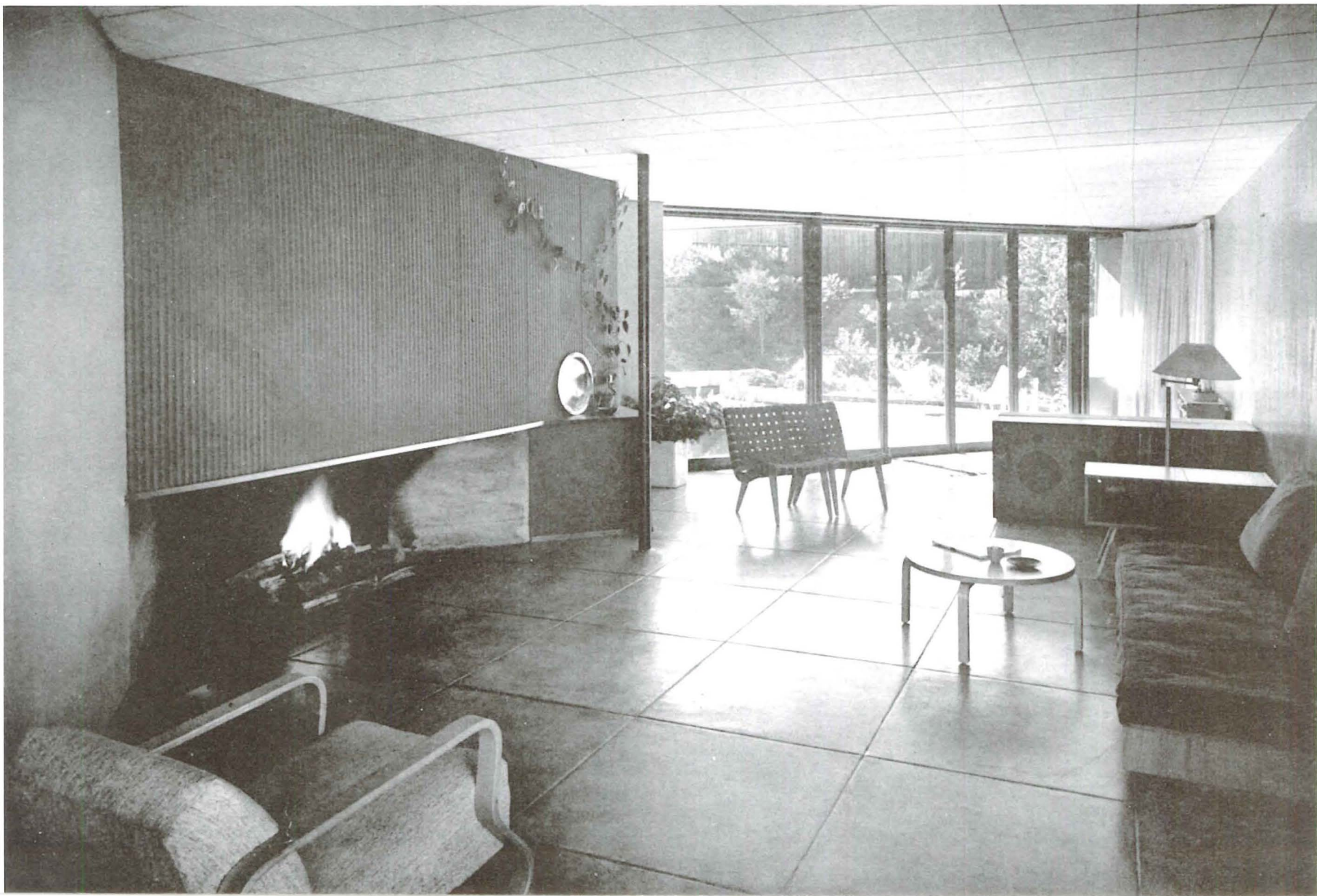
The all-concrete construction employs a cheap material, cheaply, easily, and flexibly. The system consists of pre-cast lightweight high strength concrete panels 2'6" by 8', a slab roof of lightweight concrete poured to 3 1/2" thickness, concrete fireplace and flue, and a slab floor. Four men, a mixer and a wheelbarrow comprise a fair inventory of crew and apparatus.

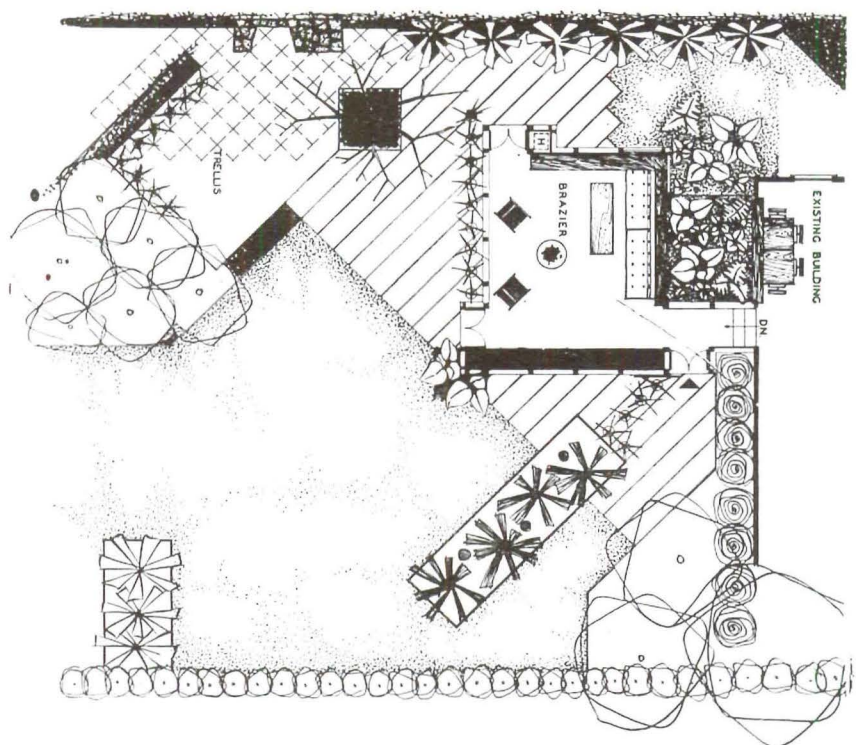
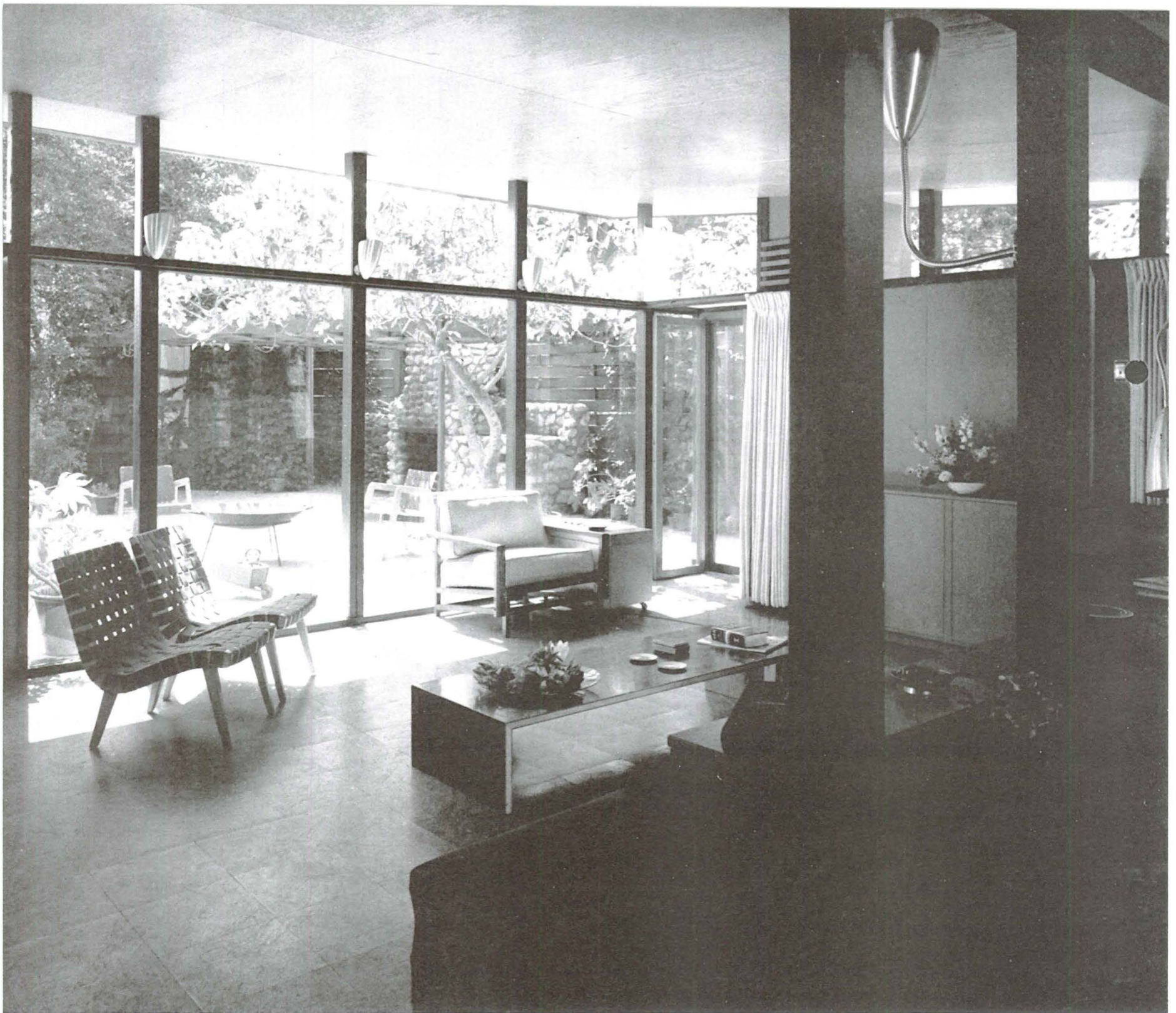
The use of concrete and steel lies well within the big home-builders' field of operations without costly (when passed on to the consumer) dislocations or complications due to necessity for specially manufactured parts, methods of handling, or other labor problems.

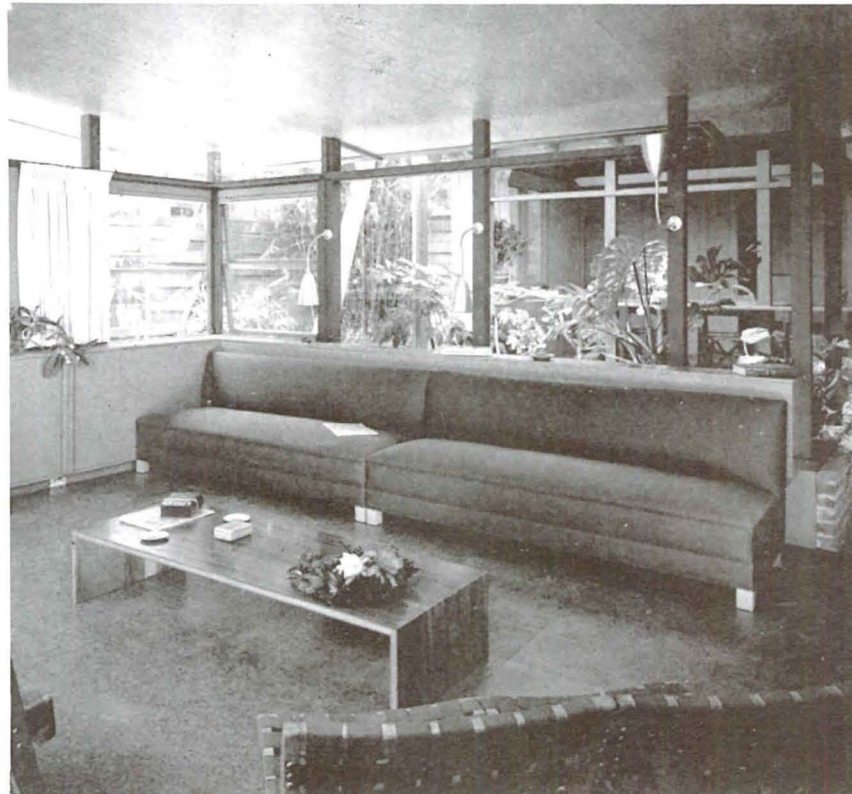
All basic forms are within a framework of 2'8" module and a regular structural system of column supports spaced 11'6" on centers. This module was used for its pleasant proportion when 8' high. As a multiple of 16", it enables standard interior finishes to be applied without waste; it is the smallest practical door size not too large for windows. Thus, in planning; windows, doors and wall panels are all readily interchangeable, and permit many variations of plan under widely differing conditions of site and orientation. Further, by developing variation in floor plan, fenestration, interior and exterior finishes, the house for the average family can escape that "average" look which, when repeated, results in the deadly sameness so familiar in the usual tract development.

How the feeling of generous space is obtained in only 1260 square feet is simply a matter of good planning. There are only four room-doors in this entire house; all the rest of the house is open, uncluttered and free, permitting flexible, varied use of the space and rearrangement of furniture. Large areas of glass further expand the sense of spaciousness, and each room opens to the out-of-doors to invite fullest enjoyment of the integration of house and grounds. Hot air radiant heating, instead of the conventional hot water, has proved in operation to be both adequate and economical.

Our "average family" (consisting of owner, wife, and two boys) enjoys living in this demonstration unit. The house amply accommodates an easy, pleasant, servantless routine. It takes family life and a variety of special occasions all in its stride. There is always space enough: for evenings of music and talk around the fireplace, a buffet supper, an informal gathering of thirty to forty adults; the annual birthday parties in the children's bedroom, blocks and trains on rainy-weather indoor days.







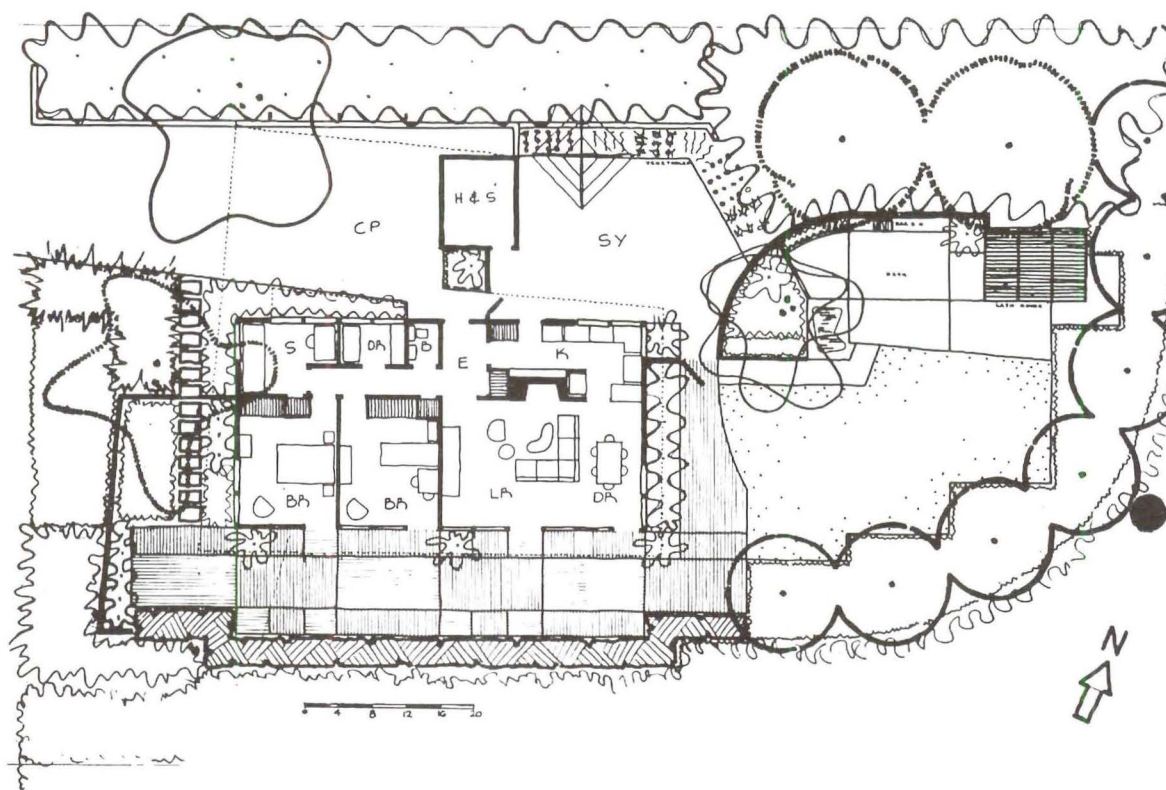
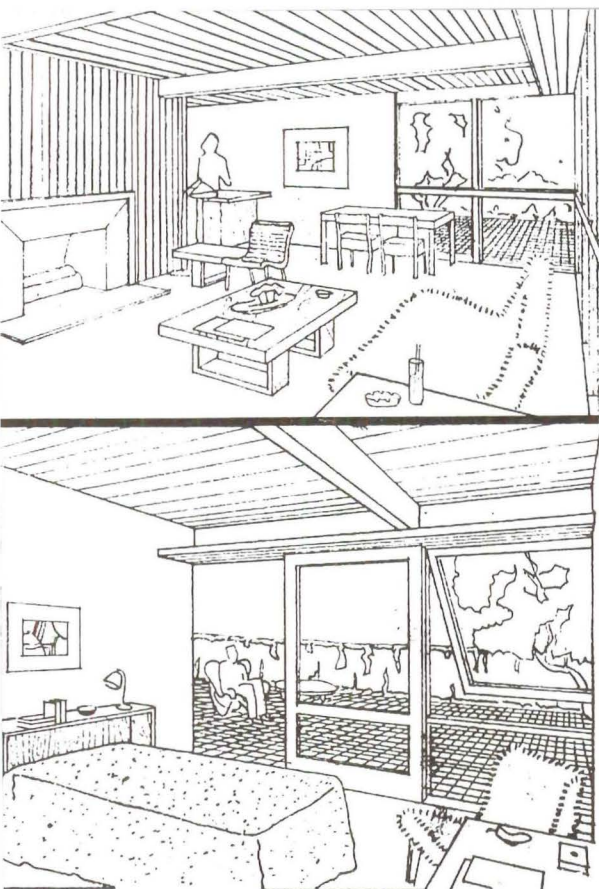
LIVING ROOM FOR A GARDEN BY WHITNEY R. SMITH, architect
WAYNE R. WILLIAMS collaborator

This room for living (dining, music, entertainment) rests lightly in a garden planted about forty years ago for a house of another generation. A great deal more than glass walls is implied here concerning the intimate relation of house and garden: the very slenderness of supports, the gray-green wall color, the rubbed-down wood ceiling, the subtle changes in floor level corresponding to those in the garden, the easy transition from inside to outside with no change in level and no threshold. The walls approach the delicacy of Japanese construction in that they are $\frac{1}{4}$ " thick plate glass or $\frac{1}{2}$ " thick Douglas fir plywood.

From the dining space, which is raised 15" above the floor of the living area, the view is through the planting, over a bed of ferns, all lighted from a translucent skylight. The storage cabinet has horizontal sliding tambour doors and encloses radio, phonograph, musical instruments, etc. Danish cork covers the concrete floors, providing a firm but resilient cover.

The six flexible light fixtures are controlled by switch as well as by theostat, which allows a more sensitive control of light from brilliancy to candlelight. This is particularly effective when the intensity is somewhat less than the exterior lights. Visually, night or day, the room extends 80 feet from the outside woven redwood fence near the outside fireplace and barbecue to the dining room.





HOUSE AND GARDEN BY ROGER LEE, architect

OSMUNDSON AND STALEY landscape architects

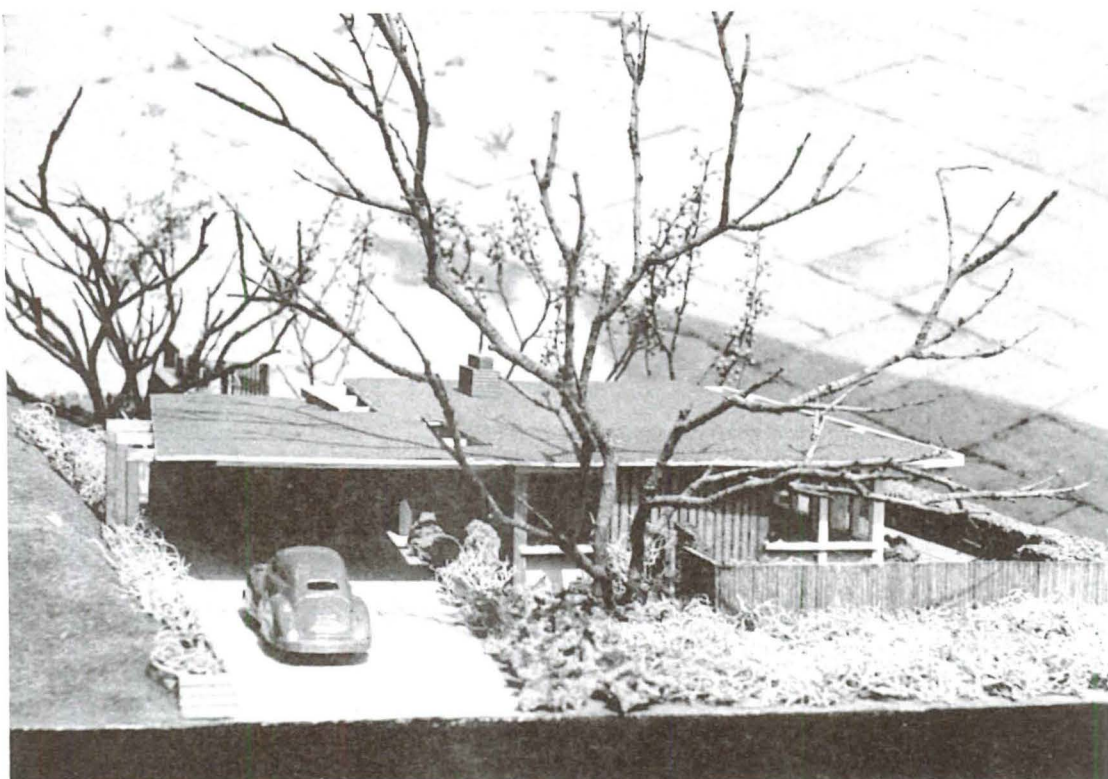
The owners, with a limited budget, desired a completely landscaped outdoor area as much as a well-planned indoor living area. The end result was a simple, compact house, placed on the site to gain maximum privacy and adequate space for the garden.

The site is a gently sloping hillside lot with a panoramic view of the hills to the south and the Golden Gate to the southwest. The site was graded level with a steep cut on the north side of the property and fill on the south and east sides.

The house was placed on the front portion of the site with entrance through the carport along the north side. The living room and bedrooms take full advantage of the view and south sun. Sliding glass doors open from each room to the patio. The small kitchen is separated from the dining area by means of a bamboo curtain. This allows the housewife to talk informally with early company while she is preparing dinner or to close the kitchen by merely drawing the drapery. The entry, directly off the carport, permits easy access to all rooms without passing through one another. The minimum hall leads to the bedrooms, dressing room, bath and study.

Since much of the family living was to be done out-of-doors, an intensive development of the garden was planned. The resulting design incorporates all requirements into an overall pattern intimately related to structure and function of the house.

A brick view-deck 16 ft. wide runs the length of the house on the glazed south side. Patio, lawn, fruit trees and lath house are at the rear and are faced southward for the view through the fruit trees.



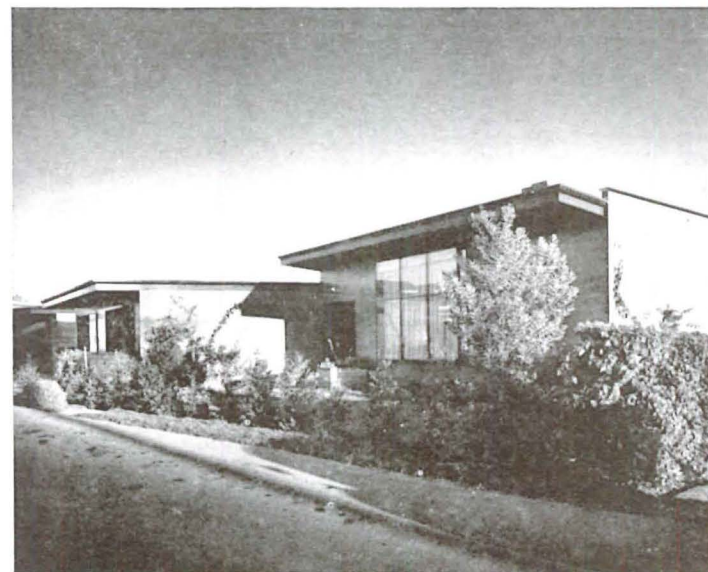
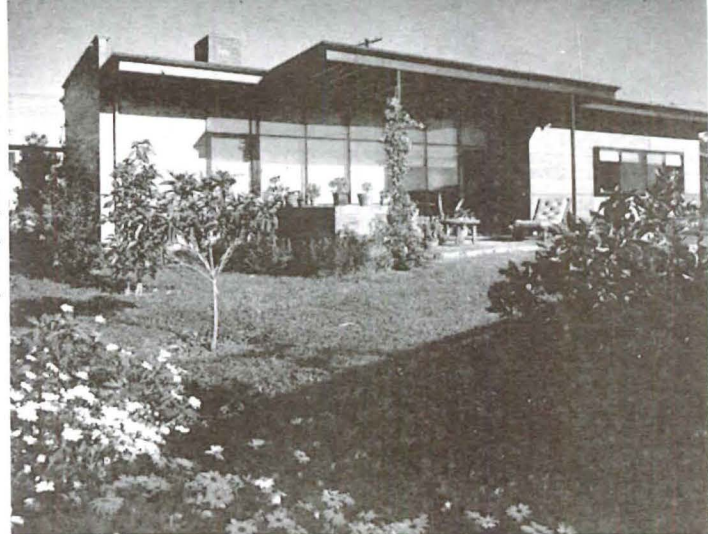
The house is placed on a wide, shallow lot. It is oriented to obtain a maximum exposure of southern light, and is placed to take advantage of a beautiful view of the ocean in the distance and to create an interesting pattern for the surrounding garden.

The materials used in the house, mainly wood, glass and brick, determine its design and method of building. Golden Douglas fir plywood panels are scored and used horizontally to produce a horizontal effect and to conceal any apparent jointing. The panels are used both for the exterior and interior. For the exterior, the plywood is water-proofed and spar-varnished; for the interior, it is sealed and finished with a satin-finish varnish. The attention given in producing a beautiful finish on the wood is partly responsible for the warm and durable qualities of the house.

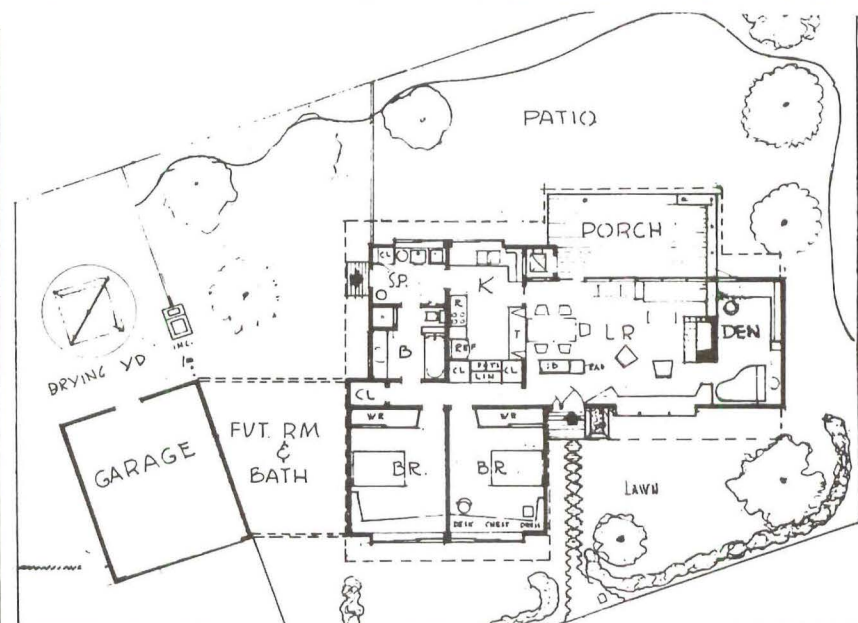
The fenestration is specially planned to provide a view of the enclosed garden throughout the house. The north bay window 8' x 9' for front garden view is stationary glass. It has louver vents on each side and a 4' overhang. The south wall of the living room is stationary glass, except for sliding glass door and screen on one side, and ventilator casement on the other. This glass area gives continuous contact of living area with enclosed garden. The deep overhangs over the large glass areas provide shade and form an effective feature. Large, sand-glazed fire bricks are used for a cantilevered-type fireplace, with an offset high up for indirect lighting. Integral with fireplace is the low brick wall of the terrace. The entire effect is an apparent extension of the indoor living area.

The house has an area of 1320 square feet with five rooms. The den, which is part of the same space as the living room, achieves partial privacy by the location of the fireplace and low brick wall. The circulation in the house is planned to give all rooms easy access from entrance without undue crossing of each portion of the house. Bath is accessible both from bedrooms and kitchen. Living area is planned for socio-centric furniture grouping. Dining area is next to kitchen breakfast bar which can be closed off by folding doors. The arrangement of cabinets for dishes in this area, accessible both from dining and kitchen, makes table service very simple. To maintain a minimum budget and to provide furnishings which are suitable for the house, there is extensive use of built-ins. The living room has an eight-foot built-in sofa with book shelf side arm. Shelves are built in under the bay window for larger books, a table with lamp at the right end, and a 15"-Lansing radio speaker at left end, which also serves as table. A built-in screen which forms entry and consists of a storage case basing, sideboard, radio-phonograph wire recorder facing dining area. Indirect lighting tray tops the unit. Colors in all rooms are used to heighten the effect of the natural wood. The ceiling of the entire house is a flat-finish gray-blue green. The same color is picked up in some of the chairs, bed spreads and pillows, on surfaces of hall closets, and all formica surfaces used in the kitchen. All trims, outside and inside, frame-tops of built-ins are a bold, dark chrome green enamel. Touches of golden yellow, coral, and blue in the furnishings complete the color scheme.

photographs: Julius Shulman

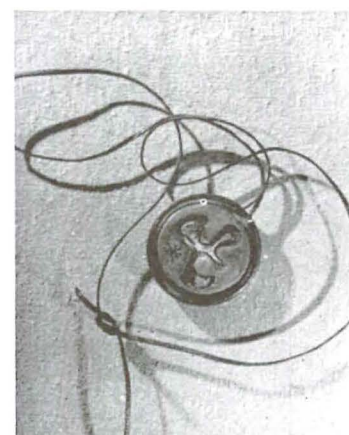
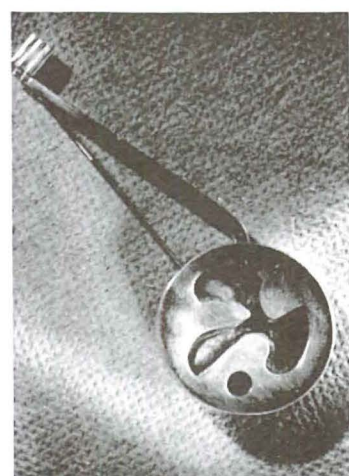


RESIDENCE BY WILLARD HALL FRANCIS, architect





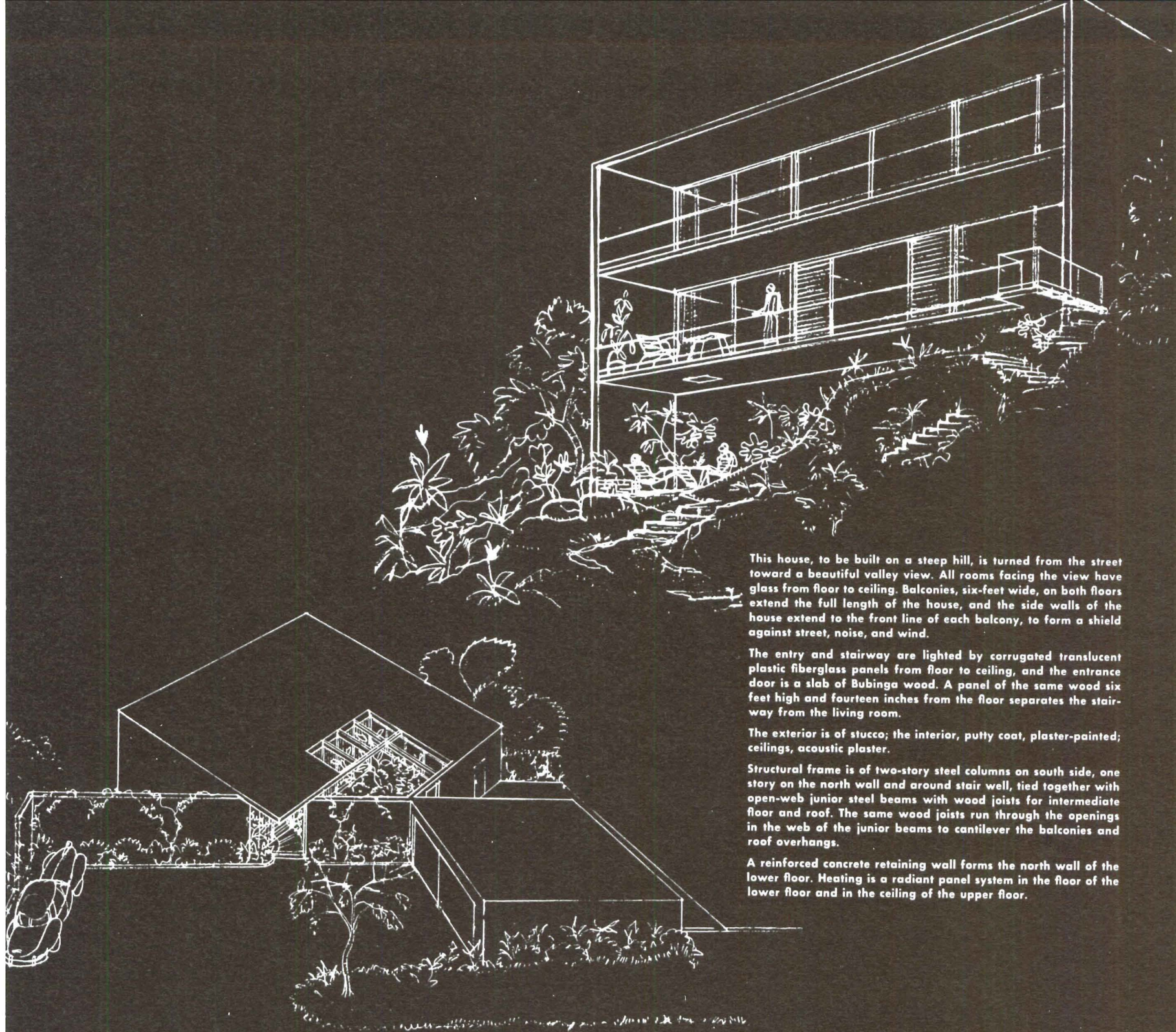
J E W E L R Y B Y P E T E R M A C C H I A R I N I



Motivated by the desire to explore the inside of solid forms, the method shown here was developed. Layer upon layer has been pierced, making each successive strata smaller until the greatest depth has been reached.

In the process of this fenestration a harmonious design or free form is carefully visualized on the top layer of the object. The impulse then is to investigate the imaginary inner contents by doing the obvious thing,—cutting out this irregular-shaped window. Then the next layer is similarly applied and the contours scribed and cut, making the opening slightly smaller. The process is then repeated for the second time. On the final lamination the cutout is only partially made, leaving about one-quarter of the entire perimeter uncut in order to enable the cutout to be pushed up into the cavity blending with the other preestablished planes.

To achieve the final effect of coloration, acids and alkalies are used. These chemicals applied accordingly produce various colors such as brown, black, copper red, green, and blues of all shades, in varying degrees of intensity and depth. These acid-produced colors achieve the desired permanency when applied correctly.



This house, to be built on a steep hill, is turned from the street toward a beautiful valley view. All rooms facing the view have glass from floor to ceiling. Balconies, six-feet wide, on both floors extend the full length of the house, and the side walls of the house extend to the front line of each balcony, to form a shield against street, noise, and wind.

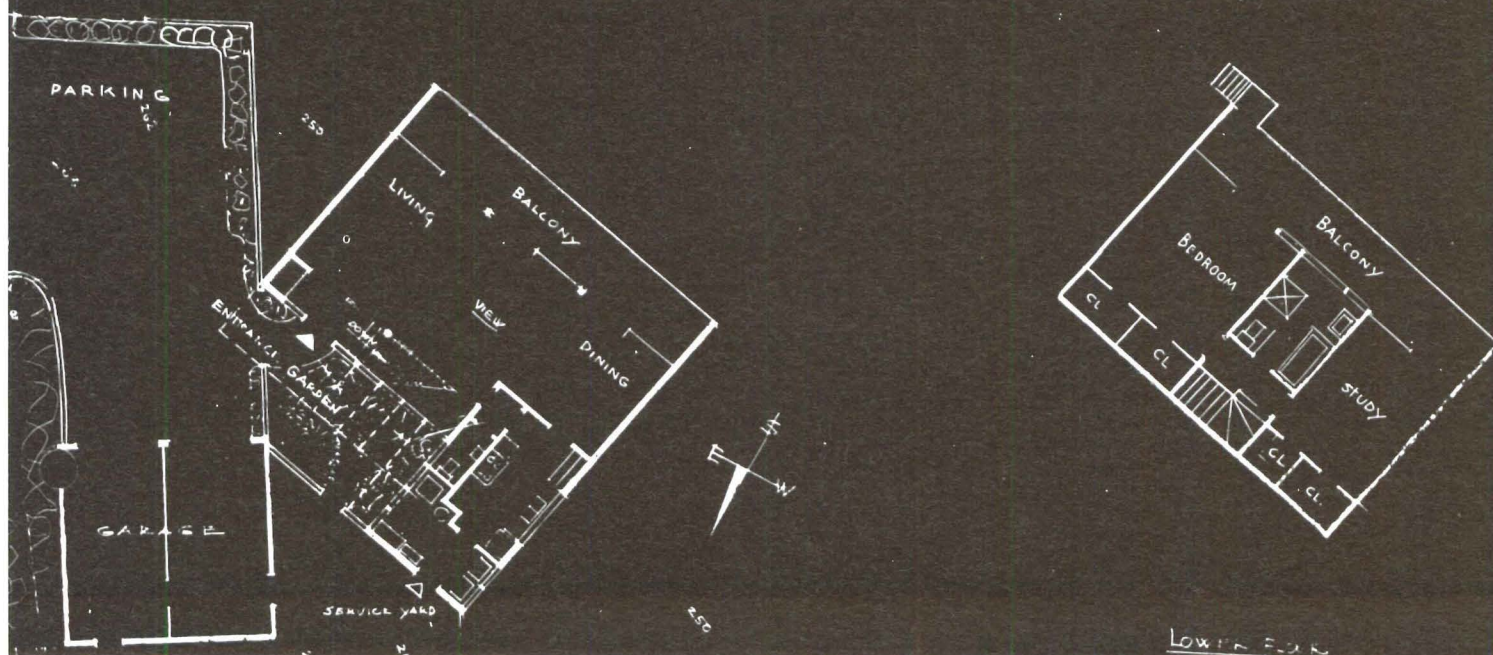
The entry and stairway are lighted by corrugated translucent plastic fiberglass panels from floor to ceiling, and the entrance door is a slab of Bubinga wood. A panel of the same wood six feet high and fourteen inches from the floor separates the stairway from the living room.

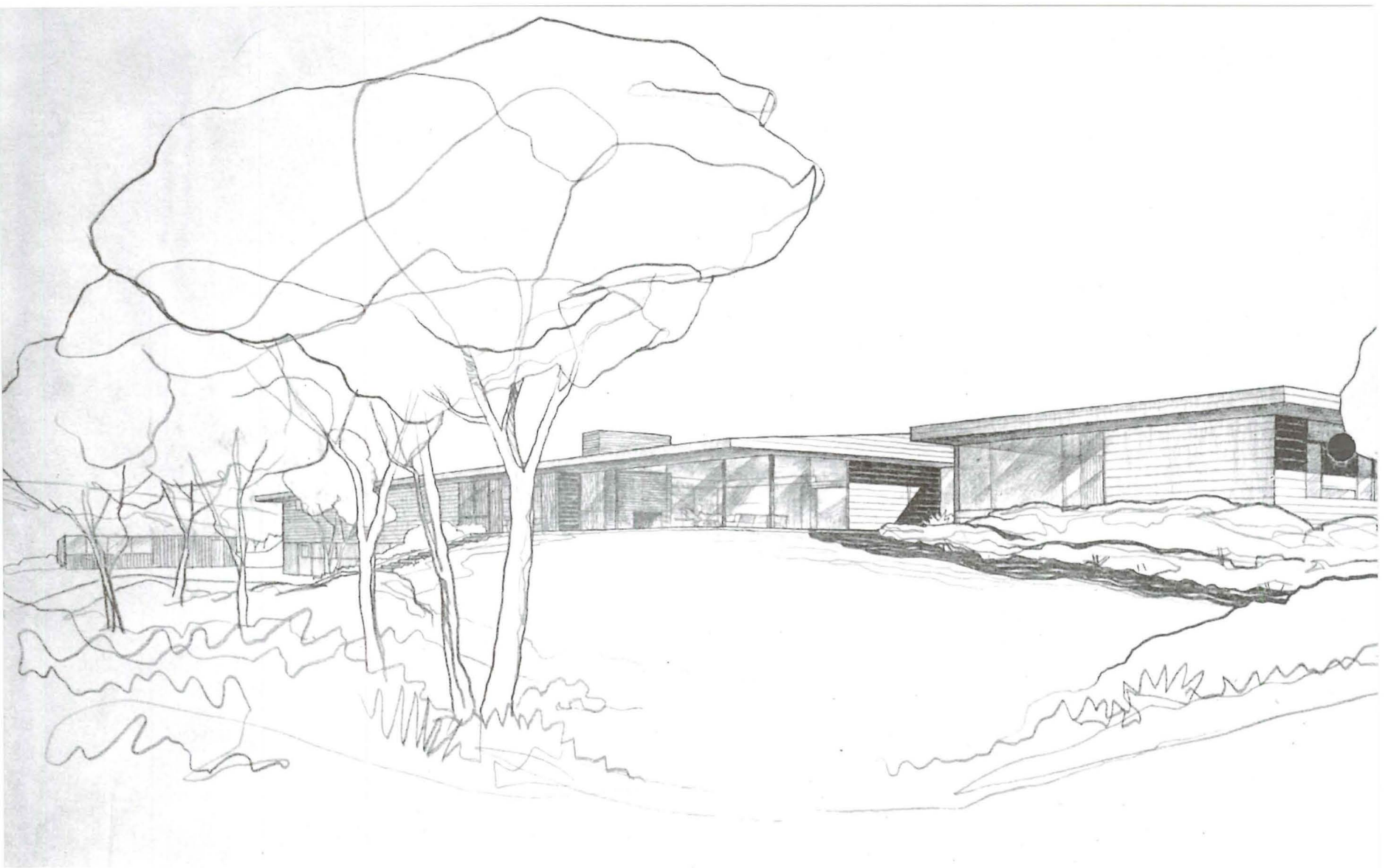
The exterior is of stucco; the interior, putty coat, plaster-painted; ceilings, acoustic plaster.

Structural frame is of two-story steel columns on south side, one story on the north wall and around stair well, tied together with open-web junior steel beams with wood joists for intermediate floor and roof. The same wood joists run through the openings in the web of the junior beams to cantilever the balconies and roof overhangs.

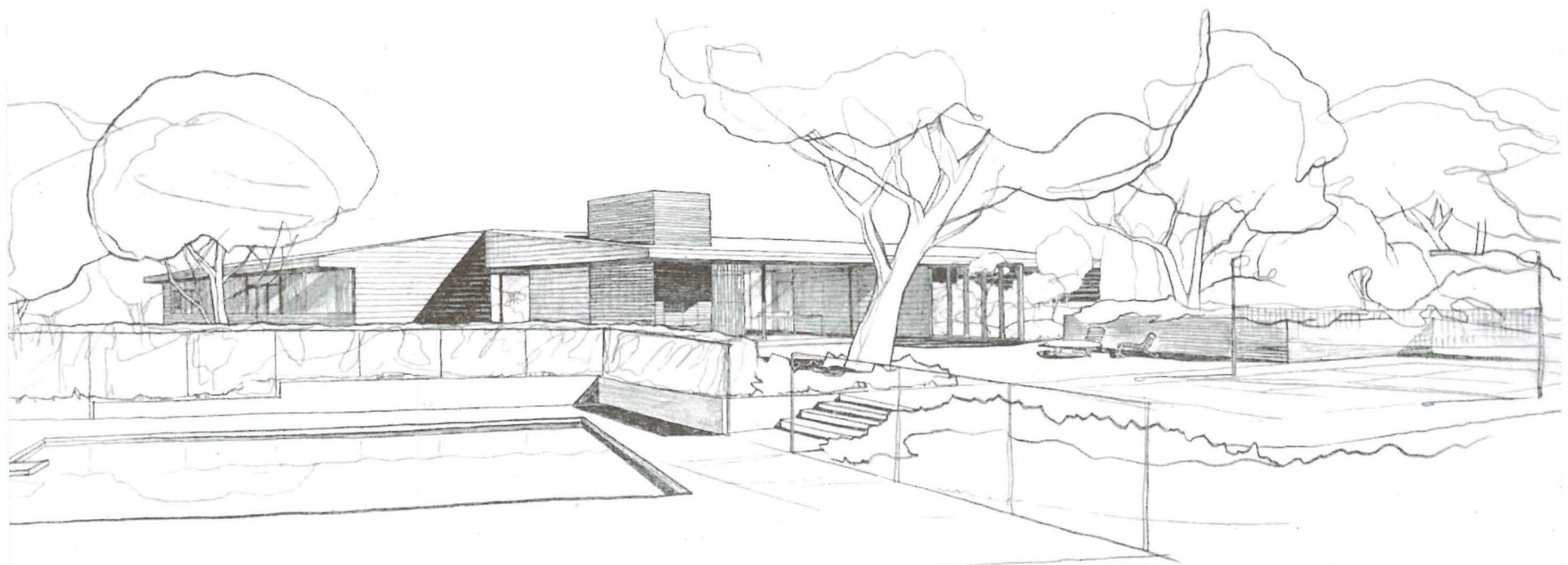
A reinforced concrete retaining wall forms the north wall of the lower floor. Heating is a radiant panel system in the floor of the lower floor and in the ceiling of the upper floor.

HILLSIDE HOUSE BY J. R. DAVIDSON, *designer*





P R O J E C T : A C O U N T R Y H O U S E B Y T H O R N T O N M



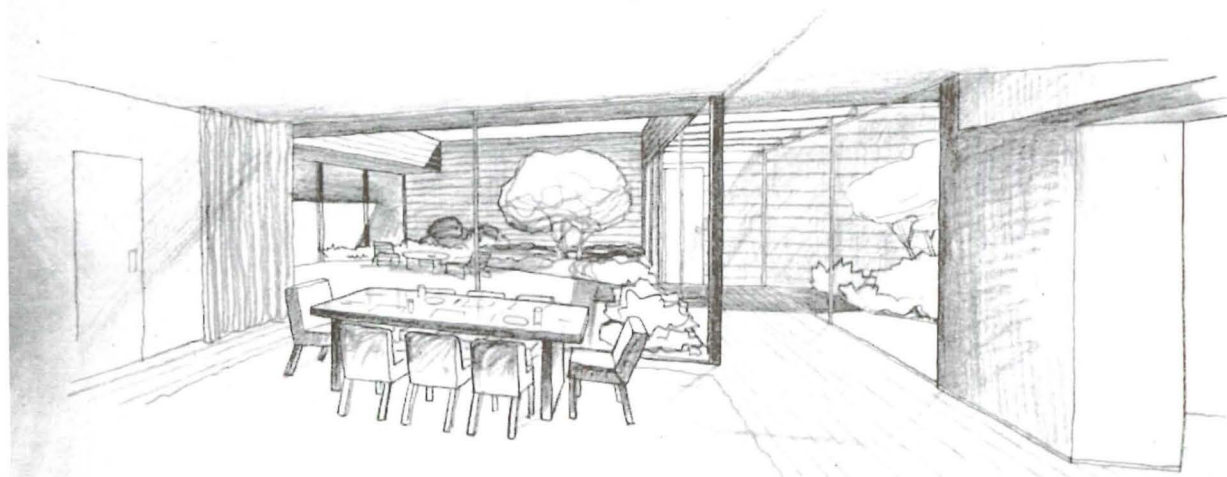


ABELL, architect

The site is approximately an acre, located on a knoll with a broad view, southeast toward the city and southwest toward the ocean. The family consists of the parents and two active boys.

As developed to meet the specific requirements, the house is arranged as follows: near the entrance is a study with bath which can be used also as a guest unit. The living room is primarily for adults and the lounging, the quiet part of the house, opening to a broad view-terrace. The dining room faces an enclosed patio with south light, but is closely related to the living area. A bar from the kitchen opens to the dining room to facilitate entertaining. Also facing south is the breakfast room. Facing a service yard is the work center, with fully electric kitchen and laundry and a maid's room adjacent. The recreation room is for boys. Its function is not related to the adult living area, but is purposely separated, yet accessible to the boys' part of the house and also the service area. This room opens east to a recreation terrace and also to the patio. By a system of sliding glass units, the rooms can be opened to the enclosed patio only, which has radiant heating in the slab, permitting a sheltered warm outdoor space. On hot days all sliding glass units can be opened, allowing a circulation of air through the house. A glass skylighted corridor connects the living part of the house to the bedroom unit. The owners' bedroom faces the ocean view, and has a large bath-dressing room. The boys' rooms have a common bath, which also serves as a dressing room for the pool. Below the garage is a large storage and work room with shower.

The house is built on a radiant-heated slab. Wall and roof construction is wood frame and steel. Chimneys and exterior garden walls are of face brick. Exterior and some interior walls: redwood. Interior walls: plaster. Ceilings: plaster and acoustic plaster. Floor finishes: hardwood plank in mastic, asphalt tile in set areas, ceramic tile in baths. Walls of bath: structural glass. Lighting: indirect strip lights and recessed flush fixtures. Conveniences and telephone plug-in strips, low voltage switches, master controls, and inter-communicating system.



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

•(702) Gas Ranges: Catalog new models Magic Chef Gas Ranges; copiously illustrated with full technical information, ratings, features, dimensions.—L. C. Ginn, American Stove Company, 1641 South Kingshighway, St. Louis 10, Mo.

•(669) Laundry Equipment: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires six feet wall space; rated high by Consumers' Union.—J. E. Peters, Blackstone Corporation, Jamestown, N. Y.

•(586) Dishwasher-Disposal Unit Combination: Information Kaiser Timesaver Sink, combining water-powered dishwasher and disposal unit in 48-inch steel cabinet retailing at \$369.50; porcelain work surface, four access doors; units also sold separately.—Walter Felt-house, Kaiser-Fleetwings Sales Corporation, Bristol, Pa.

•(426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—H. C. Miller, Howard Miller Clock Company, Zeeland, Mich.

•(587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic-foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 North Morton Avenue, Evansville 20, Ind.

•(365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—A. E. Wildfield, Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

•(815) Automatic Ironer: Illustrated booklet Ironrite automatic

ironer, giving suggestions for planning ironers into residences; profusely and well illustrated.—Gordon E. Wilkins-Ironers Inc., 121 South Alameda Street, Los Angeles, Calif.

CABINETS, COUNTER TOPS

•(643) Kitchen Cabinets, Steel: Brochures, folders Berger steel kitchen cabinets; insulated against metallic sound; drawer glides ball bearing; shelves removable, adjustable; bonderized finish, two coats of enamel.—N. W. Sutmaier, Berger Manufacturing Division, Republic Steel Corporation, 1038 Belden Avenue, Canton 5, Ohio.

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finishing.—J. Rodger White, The Formica Company, Cincinnati 32, Ohio.

ELECTRICAL EQUIPMENT

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

•(806) Door Chimes: Brochure new NuTone continuous chiming Repeat-a-Tone door chime; continuous chiming for front door, two notes for rear door, single note for third door or signal; well designed, practical.—NuTone, Inc., 919 East Thirty-first Street, Los Angeles 11, Calif.

FABRICS

(794) Fabrics, Printed: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East

Seventy-fifth Street, New York 21, N. Y.

•(485) Plastic Fabric: Brochure, samples Boltalex all-plastic upholstery fabric; 51 colors; soft to the touch; will not crack, chip, peel, stain, stretch, sag.—Sol Sackel, Bolta Products Sales Company, Inc. 151 Canal Street, Lawrence, Mass.

(301) Fabrics: Information contemporary fabrics in wide range textures, colors, designs.—Miss Zelina Brunschwig, Brunschwig & Fils, 509 Madison Avenue, New York, N. Y.

(407) Plastic Fabric, Woven: Brochure, folder, samples Lumite woven plastic fabric; won't fade, stain, cuff; wide range colors homogeneously integrated; many textures, designs; does not cup; handles easily.—James W. Veeder, Chiscopee Manufacturing Corporation, 47 Worth Street, New York 13, New York.

(809) Contemporary Fabrics: Folder Konwiser collection contemporary fabrics; wide variety of textures, designs by Irma Schneider, Gloria Prival, Peter Busa, Matt Kahn, Rose Serrapica, Herbert Shalat, Luisita Keely, Mildred Frey; one of best sources.—Konwiser Fabrics, Inc., 68 West Fifty-eight Street, New York 19, New York.

•(444) Fabrics: Information one of best lines hand-printed contemporary fabrics; wide range colors, textures, designs.—Ben Rose, 314 North Michigan Avenue, Chicago, Ill.

FLOOR COVERINGS

(799) Fine Floorcoverings: Original Creations; Custom made in any size, any color. Received the A. I. D. Citation of Merit for 1948.—Joseph Blumfield, 4075 Beverly Blvd., Los Angeles, California.

(803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth Street, Los Angeles, Calif.

•(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—John E. Hoff, Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

(388) Linoleum: Full color booklet featuring Pabco linoleum; suggests floor treatments for all rooms; wide range colors, patterns.—William Lowe, Paraffine Companies, Inc., 475 Brannan Street, San Francisco, Calif.

•(685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on curtain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif.

•(487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

•(313) Rattan: Catalog Malay Modern, Amber Ash contemporary furniture; versatile, good for recreation rooms; indoor quality indoor-outdoor informal line.—R. L. Ficks, Jr., Ficks Reed Company, 424 Findlay Street, Cincinnati 4, Ohio.

•(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs

by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Edward Frank, Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(569) Contemporary Tables: Brochure, information plastic top contemporary tables; solid colors, wood veneers; stock and custom designs.—Ingram of California, 8765 Beverly Boulevard, Los Angeles 36, Calif.

(804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. G. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, N. Y.

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames.—Hans G. Knoll, Knoll Associates, Inc., 601 Madison Avenue, New York 22, N. Y.

(807) Contemporary Furniture: New designs in furniture by Maurice Martine. Visit our showroom or write: Maurice Martine Designs, Studio No. 5, 1415 Coast Highway, Corona Del Mar, California.

•(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. DePree, Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Hansen lamps; specializes on service to architects, decorators.—Carroll Sagar, Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

(811) Contemporary Furniture: Brochure, catalog Sherman-Bertram line of contemporary furniture for residential, commercial, hotel use; well designed, simple pieces.—Sherman-Bertram Furniture Company, 3535 Hayden Avenue, Culver City, Calif.

(813) Contemporary Office Furniture: Information well designed line of contemporary office furniture; firm is particularly interested in working with architects and decorators.—Spencer & Pritikin, 8327 Melrose Avenue, Los Angeles 46, Calif.

•(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Koppel, Taylor Green.—Hendrick Van Koppel, Van Koppel-Green, Inc., 9529 Santa Monica Boulevard, Beverly Hills, Calif.

GENERAL

(529) Building Materials: Information all kinds of building materials, including metal windows, wood windows, sash hardware, insulation, screens, lumber, panels.—Russell S. Edmonston, E. K. Wood Lumber Company, 4710 South Alameda Street, Los Angeles 11, Calif.

HARDWARE AND FIXTURES

•(589) Cabinet Hardware: Folder, data sheet contemporary line cabinet hardware; matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts.—Folke Engstrom, American Cabi-

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net Hardware Corporation, Rockford, Ill.

•(561) Custom Hardware: Information fine finish custom hardware, including contemporary, French, Georgian, Colonial; cast brass, bronze, aluminum.—R. W. Gerhart, 1224 Rio Vista Avenue, Los Angeles, Calif.

HEATING & AIR CONDITIONING

•(798) Boilers, Burners: Brochure, information six sizes vertical tube type boilers, compact interchangeable oil and gas burners; full specifications, detailed and well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

•(381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating. (Unable to service inquiries from other areas.) Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 7006 Stanford Avenue, Los Angeles 1, Calif.

(816) Rotary Cooler: Brochures, folders Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—Farr Company, Los Angeles, Calif.

•(329) Furnaces: Brochure Lennox "Tallboy" furnace—Air-Wave Heating—forced air performance at gravity price. Approved as central heating system by A.B.A.—E. Ray Champion, Lennox Furnace Company, Marshalltown, Iowa.

(817) Ventilating Fans: Brochures, folders Nu-Tone ventilating fans for kitchens; simple, practical, well engineered and designed.—NuTone, Inc., 919 East Thirty-first Street, Los Angeles 11, Calif.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29— $\frac{3}{8}$ "x9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—A. J. Horn, Payne Furnace Company, 336 North Foothill Road, Beverly Hills, Calif.

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y.

INSULATION AND ROOFING

•(650) Roof Slabs: Folder for architects, builders on Strestcrete roof, floor slabs, telling what they are, how they are made, and what they will do.—Hector MacLean, Basalt Rock Company, Inc., Napa, Calif.

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fis-suretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suit-

ed for commercial or domestic buildings.—Gates Ferguson, The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

(221) Insulation for Concrete: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents downward heat loss.—Allan Paul, Gladding-McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, Calif.

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—E. J. Keefe, Jr., Kimberly-Clark Corporation, 155 Sansome Street, San Francisco, Calif.

•(95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Theodore Wilcox, Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

•(812) Acoustical Tile: For efficient sound conditioning at lower cost, specify Simpson Acoustical Tile. Highest Sound Absorption, Exclusive Hollokore Drilling, Washable Finish. R. E. Seeley, Simpson Industries, White Bldg., Seattle, Washington.

LIGHTING EQUIPMENT

(653) Utility Pilot Lights: Folder Cannon colored utility pilot lights for signal, warning, decoration, general applications; from one to four lenses on plate $4\frac{1}{2}$ " wide to necessary depth; lenses in five colors unbreakable plastic.—Leslie Baird, Cannon Electrical Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

•(449) Garden Lights: Folder Cannon Pathfinder Lights to illuminate gardens, driveways, steps, paths, patios; light below eyelevel, thrown downward.—Leslie Baird, Cannon Electric Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

•(718) Dramalite: Folder introducing "Dramalite" designed by Oliver Lundquist for home and office installations; several models adaptable to wide variety of uses.—James J. Fedigan, Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y.

•(106) Fixtures: Brochure line of General contemporary lighting fixtures; wide variety covering all types of uses residential, commercial applications.—William Carelick, General Lighting Company, 1527 Charlotte Street, New York 60, N. Y.

•(734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—H. M. Gerstel, Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Mich.

(657) Fluorescent Fixtures: Revised edition "Ceilings Unlimited" illustrating, describing Moler fluorescent lighting fixtures; shows combined light and ceiling equipment; full data all technical features.—H. L. Harrison, The Miller Company, 99 Center Street, Meriden, Conn.

(392) Luminaire: Brochure newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—L. A. Hobbs, Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—L. H. Markwood, W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

•(796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Peter Alport, Alport Associates, 620 Equitable Building, Portland 4, Ore.

•(801) Fabric Wall Covering: Brochures, folder Wall-Tex fabric wall covering; plain or in colors, patterns; can be safely washed; hides plaster imperfections; full specification, application data.—Columbus Coated Fabrics Corporation, Seventh and Grant Avenues, Columbus 16, O.

•(585) Etchwood Panels: 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.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

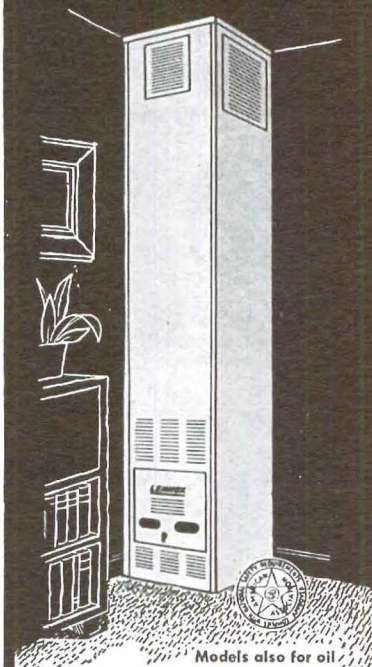
(681) Real Wood Panels: Pamphlet giving commercial standards for Douglas Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Charles E. Devlin, Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Washington.

•(802) Coralite: Gleaming, Colorful, Durable Coralite Baked Plastic Enamel Finish Panels provide walls and ceilings of stunning, mirror-smooth beauty. Last longer and cost less. Versatility in decorative design through choice of sizes, patterns, full range of colors. Stanley Moore, Fir-Tex of Southern California, 812 E. 59th St., Los Angeles 1, Calif.

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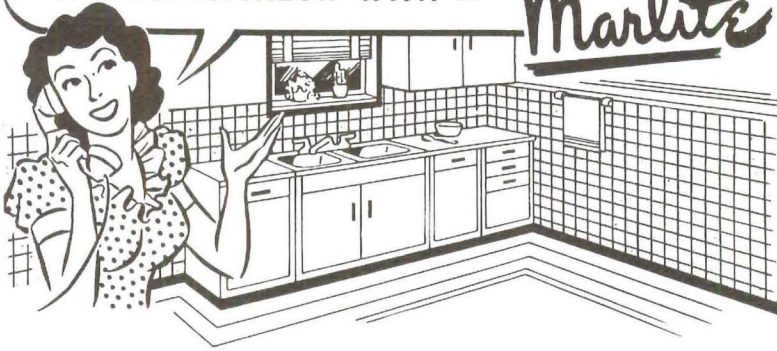
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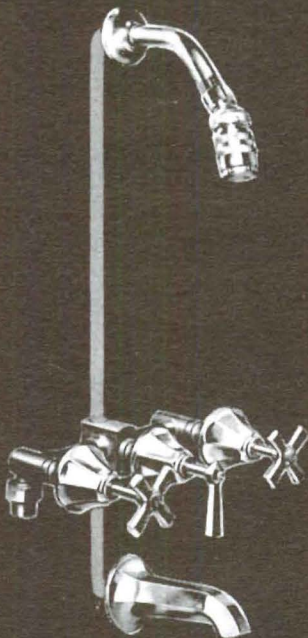
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(819) Silk Screen Wallpapers: Brochure on a group of eleven silk-screen wallpapers designed by Virginia Hamill, "Far Eastern Walls"; based on traditional elements adapted for contemporary use.—C. W. Stockwell Company, 3262 Wilshire Boulevard, Los Angeles 5, Calif.

• (661) Micarta: Brochure, color samples on decorative Micarta; 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; Richard S. Lowell, United States Plywood Corporation, 55 West 44 St., New York, New York.

PLUMBING FIXTURES, ACCESSORIES

• (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y.

• (477) Harcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18. Lawrence Harvey, Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif.

RADIOS

• (797) Radio, Built-in: Folder Flush Wall Radio, built in wall; for bedroom, bathroom, kitchen; standard 5-tube, A.C.-D.C. superheterodyne completely concealed by panel; steel box 6-1/2" x 9 5/8" and 3 3/4" deep with 1/2" KO.—L. R. Schenck, Flush Wall Radio Company, 7 West Park Street, Newark, N. J.

• (350) Radios-Television-Phonographs: Information, folders. Motorola FM/AM radio-phonographs in contemporary cabinets and Motorola large screen television sets; technically excellent, well designed cabinets.—Joseph G. Howland, Motorola, Inc., 4545 Augusta Boulevard, Chicago 51, Ill.

SASH, DOORS AND WINDOWS

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic screen cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(664) Windows, Horizontally Sliding: Brochure new line Glide aluminum horizontally sliding windows, doors; size limited only by size of glass specified; full technical, dimensional details.—Abe Grossman, Glide Windows, Inc., 17221 Parthenia Street, Northridge, Calif.

• (808) Flush Doors: Brochures, folders Mengel flush doors with patented Insulok core; solid hardwood stiles, rails; key-lock dovetails; slam-tested; extra guard against warpage; lightweight; wide selection hardwood faces; well engineered.—The Mengel Company, plywood division, Louisville 1, Kentucky.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntins; outside screens. W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif.

(770) Windows, Folding: Brochure, data Browne Monumental Folding Type Windows; Alumilite frames require no paint, do not tarnish, discolor; can be washed from inside; for commercial use.—R. J. Travis, Universal Corporation, Houston, Texas.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—Francis G. Hansen, West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif.

SPECIALTIES

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

• (475) Ceramics: Full information on fine line of contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; Tony Hill, 3121 W. Jefferson Blvd., Los Angeles, California.

Continued on page 37

workshop models

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architectural • landscape • interior

MERIT SPECIFIED FOR 1949 CASE STUDY HOUSES

NOTE: This is a "preview" of some products which were merit specified for the two 1949 Case Study Houses which the magazine ARTS & ARCHITECTURE is completing on a wooded cliff overlooking the sea in Santa Monica, Calif.—additional merit specifications will be listed in succeeding issues and throughout the public showing periods for the CSHouses.

NUTONE DOOR CHIMES

Every year since 1946, NuTone Door Chimes have been merit specified for Case Study Homes. Visitors have found NuTone Chimes unusually attractive due to their beautiful designs and rich musical notes which eliminate harsh-sounding doorbells and buzzers. Architects frequently specify NuTone Chimes because they are so easily adapted to new home plans without any appreciable increase in estimates. There are 14 NuTone Chime models, ranging in size from less than 10" wide to fit small corners up to handsome, 5', long-tubed models for hallways and living rooms. Chimes come in popular wood finish or metal covers. Some models serve a two-fold purpose, having either a clock or night light incorporated with the chime. Many of these chimes can be installed for three entrances in larger homes.

OUTDOOR FIREPLACE

Fyro-Grill was engineered to provide the essential features needed for outdoor cooking and is adaptable to meet the artistic and practical requirements of the average home owner. It can be built with or without the chimney. The grate may be spaced for charcoal or for wood. A variable draft is provided by the lower door. The combination of this draft control and a chimney provides a good control of heat. The grill, made of $\frac{1}{8}$ " wires is easily cleaned and stored in a container supplied with each Fyro-Grill, thus, it will always be ready for immediate use. The entire steel unit can be removed from the masonry for winter storage. It is manufactured by the Price Fireplace Heater & Tank Corporation, 5 Austin Street, Buffalo, N. Y.

WALL-TEX FABRIC WALL COVERING

For lasting beauty and long-run economy the walls and ceilings of some of the rooms in these CSHouses are covered with Wall-Tex Fabric Wall Covering, a durable fabric that strengthens plaster against cracking, and conceals any hair-line cracks. This is Wall-Tex Stiffened Canvas. Its natural white finish requires no painting, or it can be painted any desired color, as has been done here to harmonize with the color schemes. Wall-Tex Fabric Wall Covering selections include nearly 200 colorful highly-styled florals, plaids, stripes and art tones, all with textured finishes that can be washed safely and repeatedly with soap and water.

ALTEC LANSING HOME MUSIC SYSTEM

This is a unified system of professionally engineered elements, consisting of a speaker, amplifier, AM-FM radio receiver, and any approved record changer. To these basic elements Altec Lansing television may be coupled, thus taking advantage of the system's high quality sound reproduction. For new homes, provision for inclusion of the music system is made at the blue-print stage; its cost, thus integrated with the design and construction plans, becomes a negligible element in the financing and amortization. This system can never become obsolete; it can be modernized unit by unit, in the event that advances in broadcast and recording science are made.

MILLIKEN DRAPERY FABRICS

The majority of the drapery fabrics in the two 1949 CSHouses were chosen from the stocks of the Deering-Milliken Company of New York. They include Milliken drapery fabric, 50 inches wide, with a textured linen-like surface, made of viscose filament yarn warp with 8 lea linen filling, tightly woven, used in greige, or unfinished state; Milliken faille weave dress crepe, 100% virgin wool 57 inches wide, made of worsted singles with a 30 filling and a 5-run wool warp, in 7-ounce weight usually used for dresses, blouses or negligees; Milliken natural color unbleached brown muslin sheeting 99 inches wide, woven with 64 threads to the square inch with warp and filling, and Milliken 100% virgin wool gabardine 57-58 inches wide, having a 2-ply warp with single filling, a tightly twisted, smooth-surfaced fabric, usually used for suits, slacks, and skirts.

LAVERNE SQUARED CIRCLE

Also chosen for use in the 1949 CSHouses was Laverne Originals' Squared Circle, a coordinated fabric and wallpaper design by Estelle and Erwine Laverne, which was selected by the Museum of Modern Art and was the only fabric exhibited during Home Fashions Week in New York. It was designed to fill the need for a small repeat motif. The subtle uneven shapes of the squares tend to soften and give greater interest to the effect of the fabric. This pattern was designed for that school of thought believing that a printed fabric should be of quiet textural interest, functioning essentially as a background for the people in a room, rather than a fabric which calls attention to itself because of boldness of

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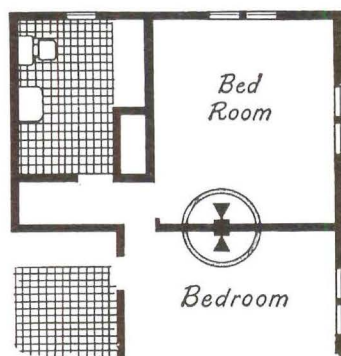
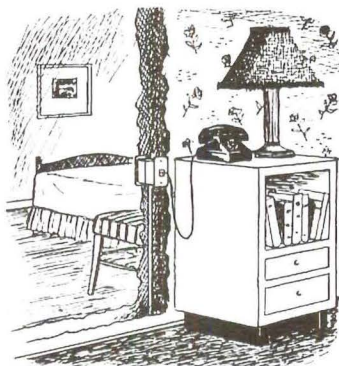
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pattern or color. It is available in twenty stock colorings, as well as custom colorings on request. It sells for \$4.95 a yard retail.

ALEXANDER SMITH CRYSTAL POINT CARPET

Crystal Point, the loop-pile carpet used in the 1949 CS Houses, is just one of fifteen qualities and 95 patterns available in Alexander Smith & Sons contract carpet. This wide choice of types, grades, patterns and colors assures the interior designer of the right carpet for his particular installation. Alexander Smith representatives and reliable carpet contractors are equipped to save costs by estimating accurately, keeping yardage down. They will save on upkeep by advising the most economical grade and weave for each specific location. They will also arrange for special patterns, designed to order.

LUMITE PLASTIC SCREENING

New Lumite plastic screening used on windows, doors, and wherever else needed is rustproof, stainproof, and abuseproof. It will not rust and stain the sides of the buildings. Lumite screening never needs painting to preserve its rustproof qualities and can easily be cleaned with a damp cloth or washed down with a garden hose, without danger of corroding. Made by the Lumite Division of the Chicopee Manufacturing Corporation, the plastic screen material is available in grey or green at hardware stores, department stores, and building and supply dealers at 11½ to 12 cents a square foot.

SHOPSMITH WOODWORKING TOOL

The Shopsmith is a new multi-purpose woodworking tool designed to give the modern home hobbyist a large capacity home power workshop at a reasonable price. The Shopsmith changes quickly and easily to an 8-inch circular saw, a 15-inch drill press, a 33-inch wood lathe, a 12-inch disc sander, and a horizontal drill press. Conversion from one tool position to another takes less than a minute. Although The Shopsmith is rugged and will equal or outperform any of the single purpose tools it replaces, it is remarkably compact, requiring only 18 inches by 60 inches of floor space.

BLO-FAN CEILING VENTILATOR

Both of the 1949 CS Houses are equipped with a new nine-position control switch Blo-Fan Electric Ventilator, manufactured by Pryne & Company, Inc., Pomona, Calif. The switch allows choice of the desired rate of ventilation. If the degree of air pollution is heavy, the fan is speeded up simply by advancing the position of the switch. When it is not necessary to move large volumes of air, the fan is just as easily slowed down. Thus the whirr of the ventilating fan can be controlled absolutely.

HERCULESE CLOSET VAULT

Both of the 1949 CS Houses are equipped with a Herculese Closet Vault, which weighs 55 pounds and which is set on a half in a closet attached to the wall with a perma-type anchor bolt. The outside of the unit is finished in grey wrinkle finish and the inside has a solid flax-lined maroon finish. There is a removable shelf which can be displaced when large items are stored. The locking mechanism is very similar to the usual office safe mechanism and is controlled by a three-tumbler combination lock. The whole unit is electrically welded and of double wall construction with thermo-cell insulation providing one-hour fire resistance. Each unit bears the Safe Manufacturers' National Association Seal indicating that the unit was furnace-tested for one hour at 1700 degrees. The safes are manufactured by the Meilink Steel Safe Company of Toledo, Ohio.

HOWARD MILLER WALL-HUNG CHRONOPAKS

The Howard Miller Company's (Zeeland, Mich.) Wall-hung Chronopaks used in the two 1949 CS Houses were designed by George Nelson to meet the problem of providing an architectural clock, the installation of which would require a minimum of time and expense. The Chronopaks require only a standard clock outlet, normally installed for \$5 to \$10 by any electrician. To simplify production, the basis of each design is a standard brass drum which contains a built-in plug, a fastening device, and the motor. This allows the manufacturer to put out an endless variety of shapes and types without altering the basis components.

MODERNFOLD (ACCORDION) DOORS

The Modernfold Doors used in the 1949 CS Houses are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable walls for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

FLUSH WALL RADIOS

Built into the walls of the kitchens of both of the 1949 CS Houses are Flush Wall Radios, manufactured by the Flush Wall Radio Company of Newark, N. J. These are 5-tube AC-DC sets with face panels matching the room colors. The wall is a part of the speaker-baffle, providing a good tone. The steel boxes into which they fit are 6½ inches by 9½ inches by 3⅞ inches deep. Twenty feet of antenna wire is included. These sets, which have a design value, are approved by the Underwriters' Laboratories for built-in installation.

BLACKSTONE AUTOMATIC WASHER

There is more to the beauty of the Blackstone automatic washers used in the two 1949 CS Houses than just plain eye appeal. Their clean modern design provides practical utility. They match modern fixtures in dimension as well as styling. Their flush sides fit exactly with those of other kitchen units, leaving no dust catching gaps. Their tops provide an extra working surface of standard counter height. Their remarkable trouble-free mechanical performance reflects the "know how" of the oldest of the washing machine manufacturers.

GULFSpray SHOWER ENCLOSURES

Gulfspray shower doors and tub enclosures are a complete line of units adaptable to use in almost every type bathroom for all makes of tubs and enclosures. In addition, a well-equipped shop is able to fabricate many special requirements other than the standard ones illustrated in the company catalog. They offer many advantages, including the freedom from sloppy and messy floors that usually result from showers with other type partitions or closures. They also eliminate danger of spoilage of woodwork, plaster, etc. from possible floor leakage, and have been found to be economical over a period of time, inasmuch as they involve virtually no maintenance or repair cost. The combina-

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tion of metal and glass is modern and pleasing in appearance. It adds a great deal in the way of light and brightness within the shower stall itself. They are manufactured by Binswanger and Company of Houston, Tex.

CELOTEX PRODUCTS

The following Celotex Home Building Products have been used throughout. For basic insulation needs Celotex Building Board has been installed in the exterior metal walls and Celotex Preséal Roof Insulation has been applied over the entire roof deck. Preséal is especially designed for insulation of roofs under built-up roofing, slate or tile roofs. The asphalt coating gives this Celotex product high moisture resistance and affords a positive bond for the mopped on roofing felts. Celotex triple-sealed roofing felts are used for the built-up finished roof. A novel feature is the adaptation of Celotex Cemesto Board as insulating panels in some sections of the exterior walls. This multi-function Celotex product provides structural strength, insulation and maintenance free exterior and interior finish in a single thickness material. Its use on this house fits nicely into this type of architectural design.

SUNBEAM AUTOMATIC KITCHEN APPLIANCES

Both of the two 1949 CSHouses will be fully equipped with Sunbeam automatic kitchen appliances, which have been merit specified in all earlier CSHouses. They include the Sunbeam Wafflemaster, Coffeemaster, Mixmaster, Ironmaster, Shavemaster and Toaster. The Wafflemaster makes four waffles at one time, automatically controlled for any shade desired. The Coffeemaster makes coffee automatically, and shuts off when the coffee is done—or automatically keeps it warm. The toaster is entirely new. Bread is put into two slots, it drops down itself, and rises silently when the toast is done, without any noise. Similar automatic operation features all other Sunbeam appliances.

TRUSCON STEEL PRODUCTS

The best proof of the architectural value of the use of Truscon Steel products in the two 1949 CSHouses lies in the fact that the architects chose to leave exposed the open web joints and the underside of the ferro board steel decking in one of the two CSHouses. When the building is finished and these parts are painted, they will add greatly to the crisp freshness of the building. The joists used were those with square ends and angle connections which were framed directly into 4-inch H columns, 7 feet, 6 inches. This became an extremely convenient module because it could be spanned by the ferro board with no intermediate support and the space in between the columns could be taken up by two standard architectural-projected sash 8 feet high. This, too, became a very handy dimension because it corresponded to the first and second floor heights. The two lower lights of the architectural-projected sash were glazed in opaque material, thus forming a good height for the transparent glass areas to start. The ferro board made a most satisfactory roof decking and allowed the ceiling to remain uncluttered, although its structural members were exposed. The most significant result of the use of these materials will be the logical and economic combination that will and have suggested themselves.

SUNMASTER AUTOMATIC CLOTHESLINES

In the home laundry department, Sunmaster Automatic Clotheslines were used. Once installed, they completely end "clothesline stringing" problems. The lines unwind—20 feet each strand on indoor model, 55 feet each on outdoor—and bar hooks on opposite receiver. Jobs now taking seventeen minutes of "rope wrangling" are converted simply to a walk from Sunmaster to opposite hooks—walk back to Sunmaster to take up slack with couple of turns of ratchet. When drying is over, the lines rewind automatically.

CASE PLUMBING FIXTURES

Visitors who are attracted by the design of the Case (W. A. Case & Son Manufacturing Company, Buffalo, N. Y.) lavatories and water closets in one of the two CSHouses at Santa Monica will be pleased to know that here, too, beauty is more than skin deep. Case quality bathroom fixtures have been known for years for their mechanical excellence. Made of vitreous china, they have that easy-to-keep-clean surface of ultra-smoothness, and of course the famous Case T/N one-piece water closet has set today's standard in quiet operation.

HEATILATOR FIREPLACE UNIT

The Heatilator Fireplace unit used is a scientifically designed steel form around which any style of fireplace is easily and correctly built. In addition it takes heat usually wasted up the chimney and actually circulates it to every corner of the room—makes the open fireplace an efficient cool weather heating unit for western homes and cabins. A complete form including properly proportioned damper, downdraft shelf and smoke dome, the Heatilator unit saves labor and materials—adds little if any to the cost of the completed fireplace.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The Panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is full automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The Payne Zoneair is designed primarily for heating basement homes. It heats and filters the air in winter, ventilates in summer, and is fully automatic.

KOHLER BATH FIXTURES

Fixtures installed in modern homes must meet the demands of the builder, the decorator, and the purchaser. Master baths in both homes have Kohler Cosmopolitan Bench Bath, and built-in shower with Kohler Niedecken one-dial mixer for temperature control. Two of the three bathrooms are equipped with Kohler Arrowhead vitreous china lavatories, built-in to provide practical dressing table combinations. In the kitchens, the Delafield double compartment, ledge sinks are built-in with counter tops and cabinets. Like all Kohler sinks they are equipped with swing spouts, handy lever-controlled sprayers, and Duostrainers. The utility rooms, furnished with Kohler Alloway acid-resisting, enameled cast iron sink and tray combinations, and built-in to counter tops, provide spacious working areas.

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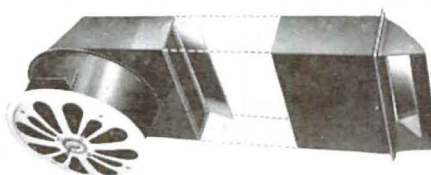


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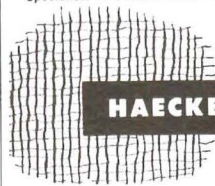
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Since 1928 The Harold E. Shugart Company, Inc., Los Angeles distributor for The Celotex Corporation, has been a leader in the field of sound conditioning, and as a result of this company's expert workmanship and the high quality of acoustical materials offered thousands of buildings in Southern California have been effectively quieted. Not only does an acoustical installation by this firm provide an environment of quietness, but in addition the rooms treated are architecturally improved and beautified.

There are many types of materials available for the customer's selection, such as Acousti-Celotex, Fissuretone, Mineral Tile, and many others including both fire-proof and fire-resistant tiles, ranging in thickness from $\frac{1}{2}$ " to $1\frac{1}{4}$ ". An estimate by one of the company's experienced engineers is available without cost or obligation.

Some of their more recent installations in this area include: General Petroleum Corporation, Los Angeles Times, Republic Supply Company, Farmers Insurance Building, etc.

California Panel & Veneer Company of Los Angeles has announced the exclusive distribution of Formacove, a new postformed Formica, pre-fabricated by Blue Ox Industries, Redwood City, Calif. There is a heavy demand that continues to grow for a drainboard that is easy to clean and to keep clean and will be sanitary at all times without excessive scrubbing and polishing. Formacove is designed to this need.

No joining at the backsplash is necessary because Formacove is a one piece unit 25" deep (or less as required) and ranges in length from 2 feet to 8 feet with the backsplash in height to 12". There can be no deterioration of drainboards caused by dirt harbored in cracks. There are no such cracks in Formacove construction.

Formacove laminated material is produced in a variety of colorful patterns—linen, pearlescent and batik—and may be had in standard colors of gray, tan, blue, red, green, pink, gold, yellow or solid black. Anodized aluminum no-drip edge metal is easily applied and secures Formacove strongly and snugly, leaving no room for dirt or germs to creep between and no space for possible dampness.

Featuring a score of new advancements, some of which have never before been offered, the Payne Furnace Company of Beverly Hills is unveiling its all-new floor furnace which is appropriately called "the Compact". This new floor furnace is available either with a flat floor grille or as a duplex register model. Both are offered in four sizes ranging from 30,000 to 75,000 Btu input capacities. They can be used singly or in multiples to meet almost any heating requirement or "zoned" plan.

The short under-floor depth of the Compact (23 $\frac{3}{8}$ ") eliminates need for a pit. Another advantage is that for the first time with a floor furnace all service, as well as cleaning operations, can be performed from above the floor. In spite of its shorter depth, the Compact provides more rapid heat circulation due to its greater ratio of primary heating surface, which provides a greater motive force than is obtainable with the conventional short floor furnace. This results in a degree of uniform, economical heating usually obtained only with more costly basement-type gravity furnaces.

The unit's water-tight lower casing provides protection against floods, up to six inches above normal or minimum FHA ground level. In the event flood waters rise above this point, the casing can be drained and the furnace restored to operating condition by working entirely from above the floor.

The heating element is of the sectional type and is die-formed of finest quality cold rolled steel. Ribbed design provides greater strength, rigidity and absorption of expansion strains. It is guaranteed for 10 years against rust-out or burn-out. All joints are welded to provide positively gas-tight construction. It has permanently gas-tight flame observation windows. The lighting door permits lighting the pilot with the floor grille left in place. The inner casing is insulated with aluminum-foil-coated corrugated asbestos which not only produces a cooler casing and thereby promotes more rapid circulation but also minimizes casing expansion noises. Cleaning is made easy on both floor and duplex models by the removability of the inner casing and accessibility of all furnace areas from above floor.

A single-key manual valve, which controls both pilot and main burners, is standard equipment on all models. It incorporates a safety lock which prevents the user from opening the main burner valve before the pilot is turned on. Automatic thermostat controls and/or 100% safety pilot can easily be added to a manual control model without special fittings and at moderate extra cost. The heel-proof floor grille is made with 14-gauge round edge bars, all corners brazed and welded, finished with heat-resisting baked enamel which will not darken with usage.

The curved vane design of the Air-Flow duplex wall register combined with exceptionally rapid circulation causes the warmed air to be projected horizontally and away from the wall approximately two feet before curving upward. This feature counteracts the normal tendency for wall areas above a duplex register floor furnace to become discolored from contact with the heated air.

Many other quality features include: heating element coated with graphite rust inhibitor, interior of duplex register assembly finished with special radiant heat-reflecting enamel, stainless steel pilot burner, etc. Meeting the rigid requirements of A. G. A. Laboratory for design, safety and performance, the Payne Compact Floor Furnace and Duplex Models are approved for installation and use with natural, manufactured or liquefied petroleum gas. All models are safety-vented.

Continued from page 32

•(820) Barbecue Grill: Brochure giving 10 outdoor fireplace designs with complete construction details featuring Price Fyro-Grill; any type fireplace can be built around unit; heavy gauge steel form with removable steak grill, adjustable grate, variable draft control. — Price Fireplace Heater & Tank Corporation, 125 Austin Street, Buffalo, N. Y.

•(810) Concrete Stains: Brochure, folders Kemiko permanent concrete stains; penetrate to full depth of pores; cannot chip or peel; especially adaptable to floors of playrooms, patios, barbecues, garden walks; color chart available.—Rohloff & Company, 918 North Western Avenue, Los Angeles 27, Calif.

•(441) Wood Screens, Woven: Folder woven wood screens; ½" slats, 6'x7'; natural finish or colors; also 2" slats and smaller over all dimensions; for screens, shades, draw drapes.—Tropicraft, 535 Sutter Street, San Francisco, Calif.

STRUCTURAL BUILDING MATERIALS

•(665) Concrete Blocks: Information, facts for architects, builders on Basalite light weight concrete blocks for residential, commercial, industrial structures.—Hector MacLean, Basalt Rock Company, Napa, Calif.

(793) Movable Steel Interiors: Catalog Hauserman movable steel interior walls and ceilings; easily installed or moved; full specification data, engineering information, installation details; profusely illustrated.—The E. F. Hauserman Company, 6901 Grant Avenue, Cleveland 5, O.

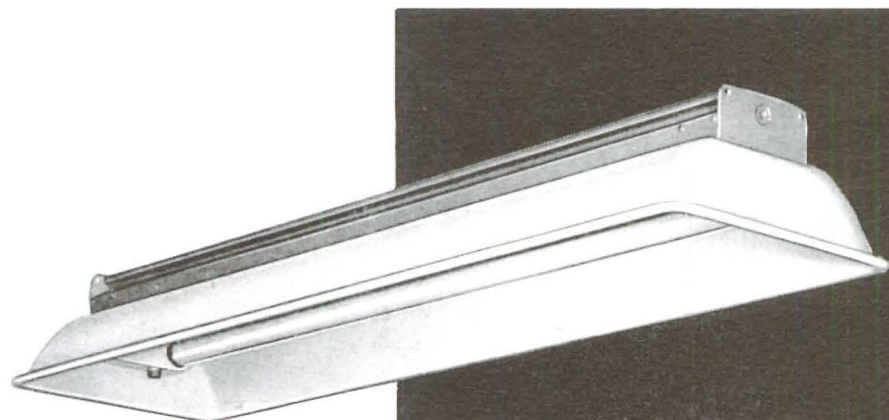
•(805) Zourite alumilite finish or porcelain enamel. An outstanding modern material for facing facades, walls, ceilings, trim areas and other exterior and interior surfaces. Shipped complete with attachment clips, strips, and trim members. Does not chip or scale. Washed clean with water.—Alan Hendry, The Kawneer Co., 807 Front St., Niles, Michigan.

(821) Store Fronts: Brochure "People Buy by Eye" featuring modern store front treatments; powerfully illustrated good examples of store fronts, including several designed by Ketchum, Gina & Sharp, New York architects; well presented working information.—The Kawneer Company, 730 North Front Street, Niles, Mich.

(455) Building Materials: Information, folders full line building materials distributed in Northern California; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units, wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama Street, San Francisco, Calif.

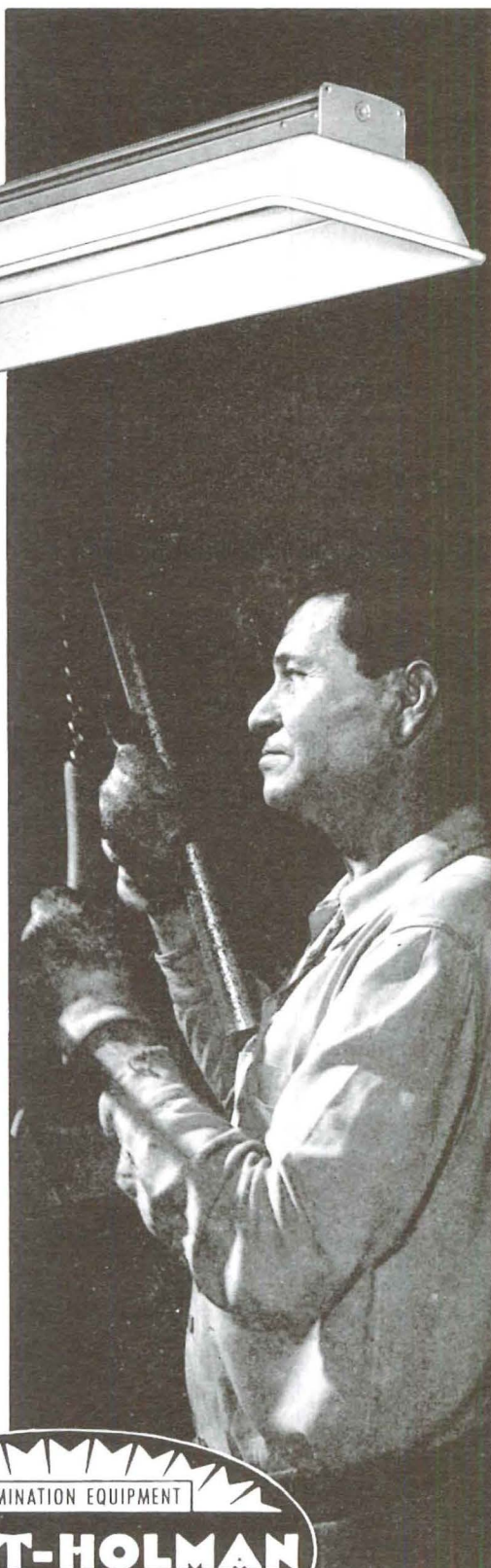
•(778) Truscon Steel: Folder illustrating Truscon steel joists, ferrobord, steel deck, reinforcing and metal lath; gives construction details, dimensions, loading tables; essential information for steel construction work.—Paul L. Callahan, Truscon Steel Company, Youngstown 1, Ohio.

•(814) Plaster: Folder Velvatone wall finish; colors in exterior, interior Insultone insulating plaster; thermal, acoustical insulation values.—Velvatone Stucco Products, Inc., 2066 Hyde Park Boulevard, Los Angeles 44, Calif.



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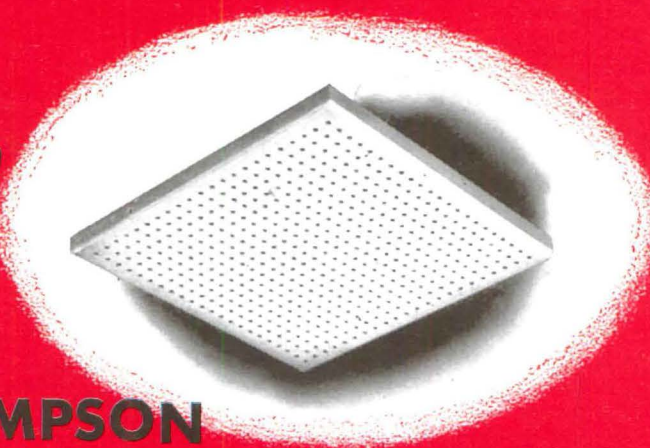
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