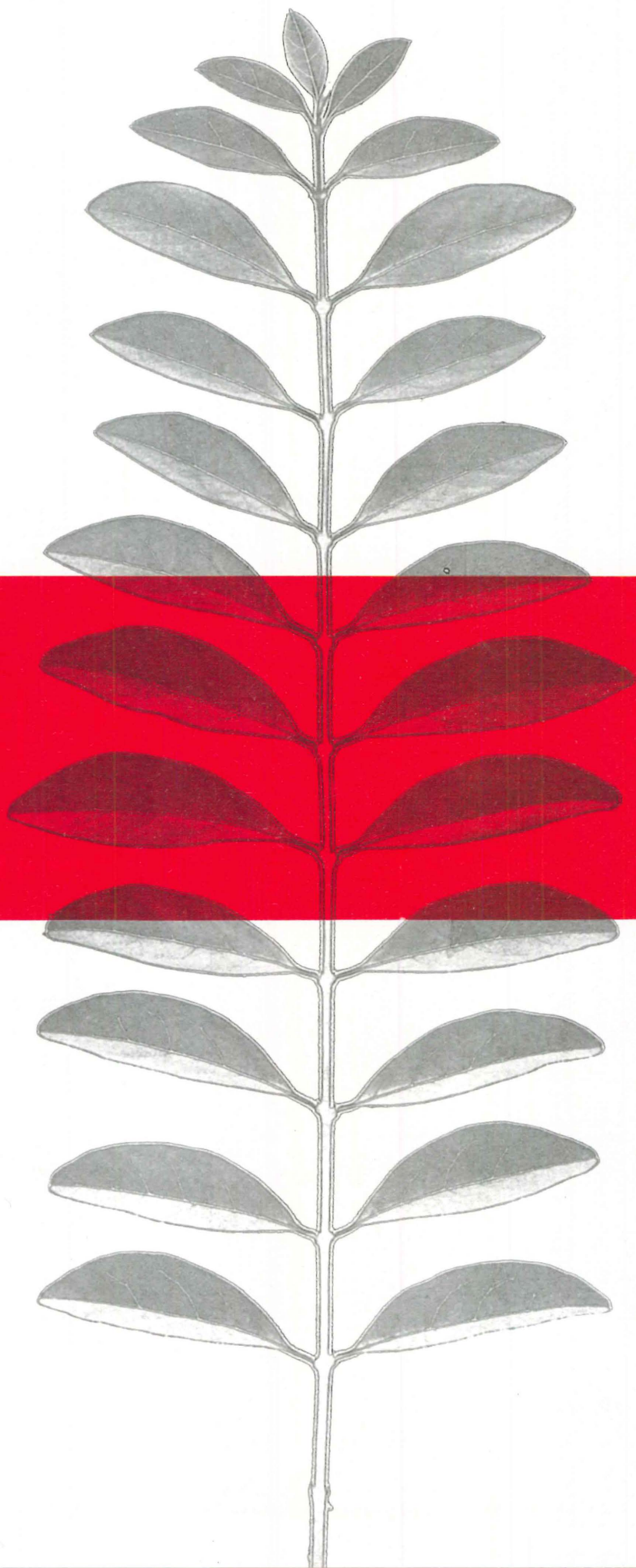


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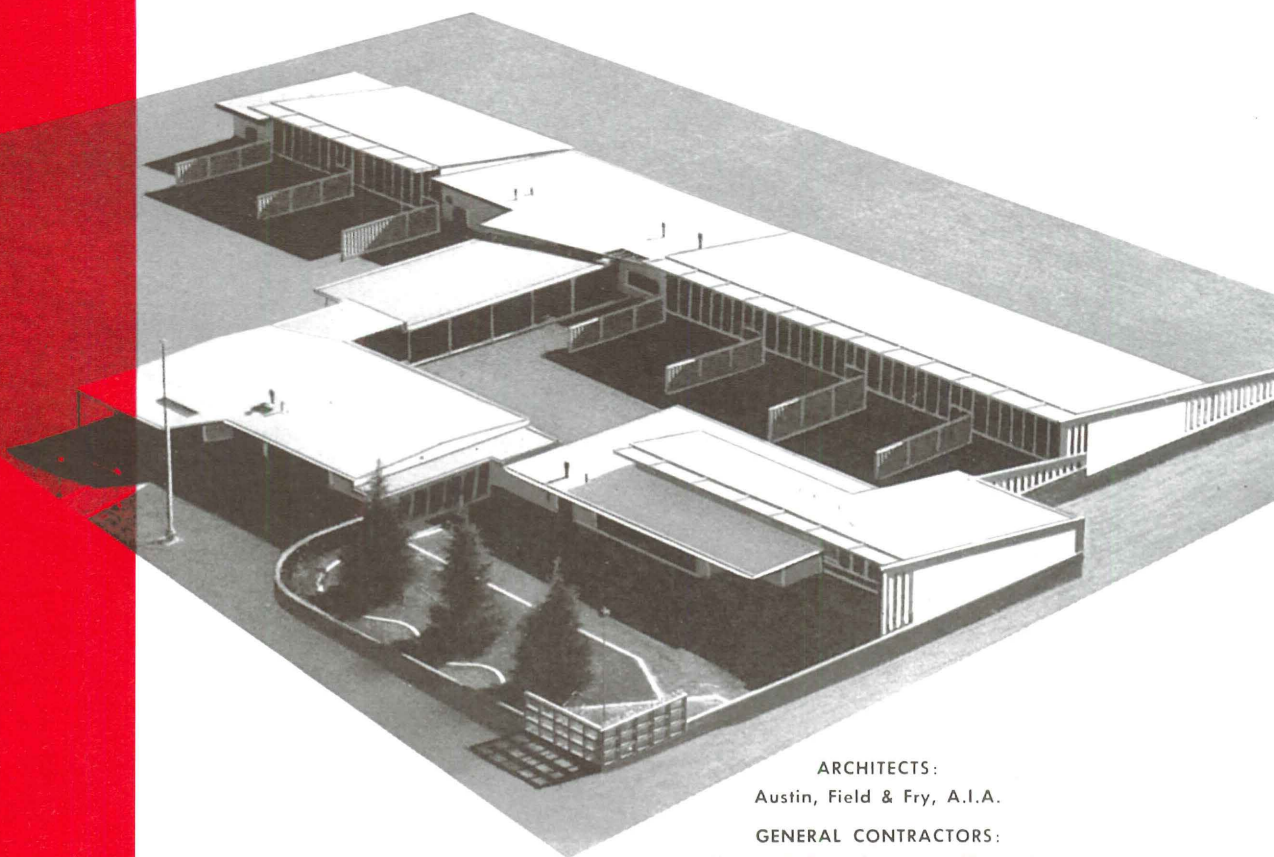
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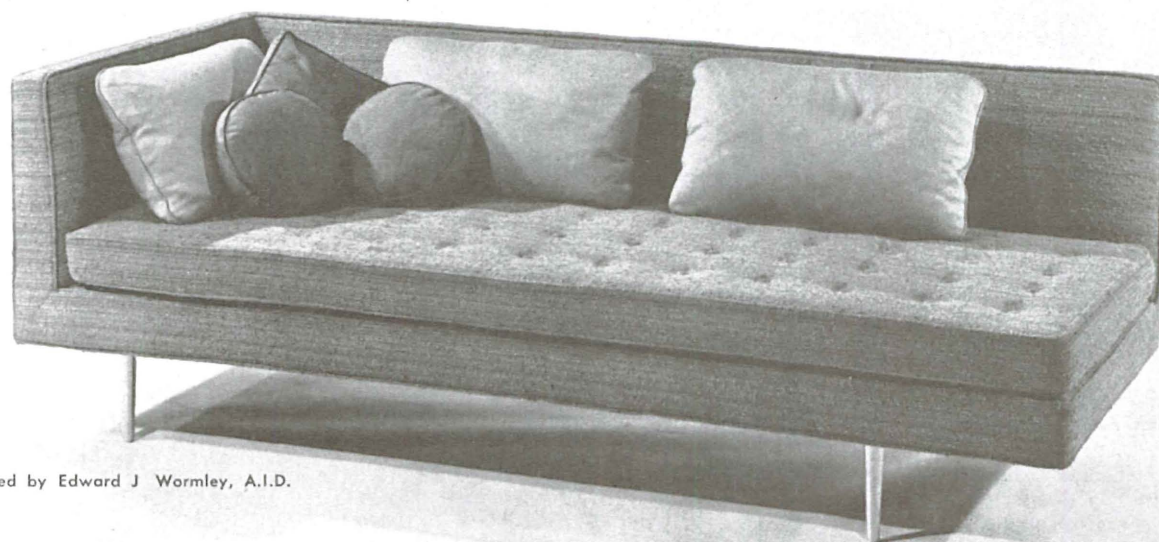
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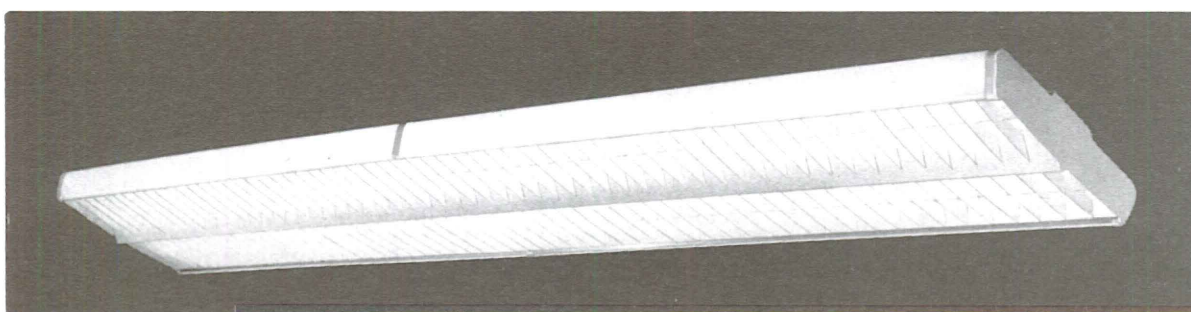
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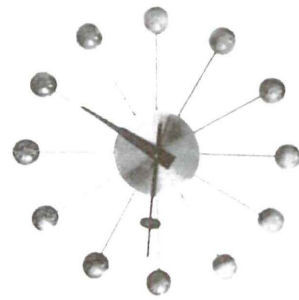
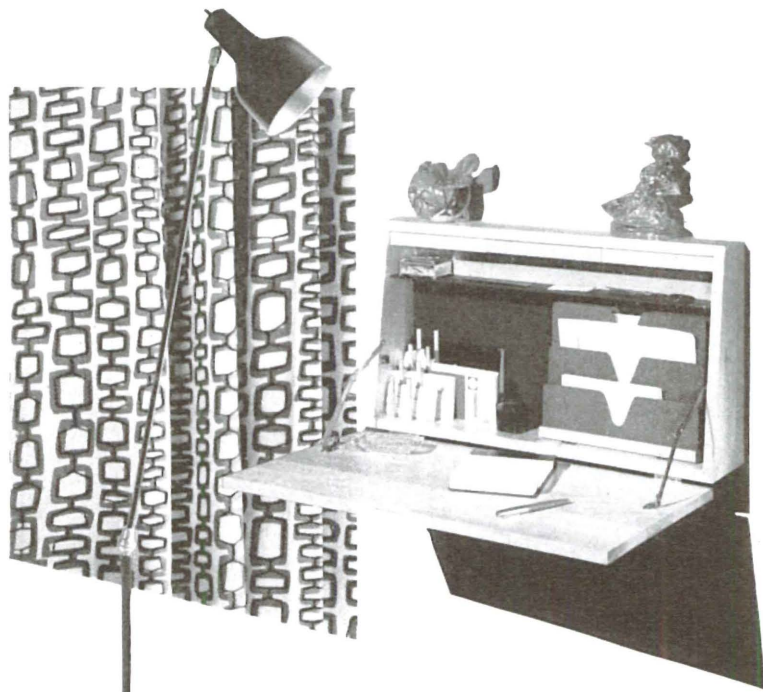
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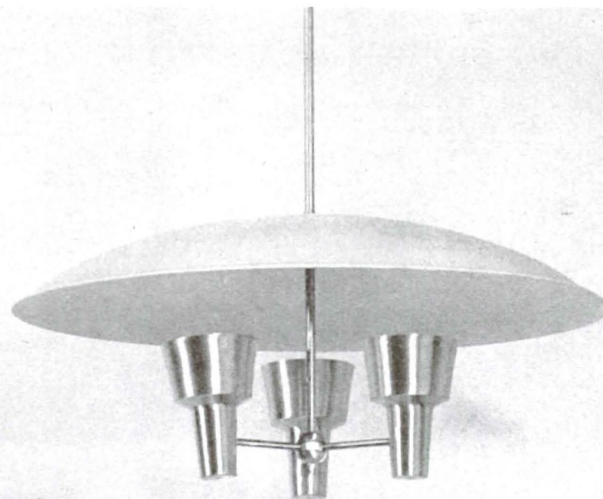
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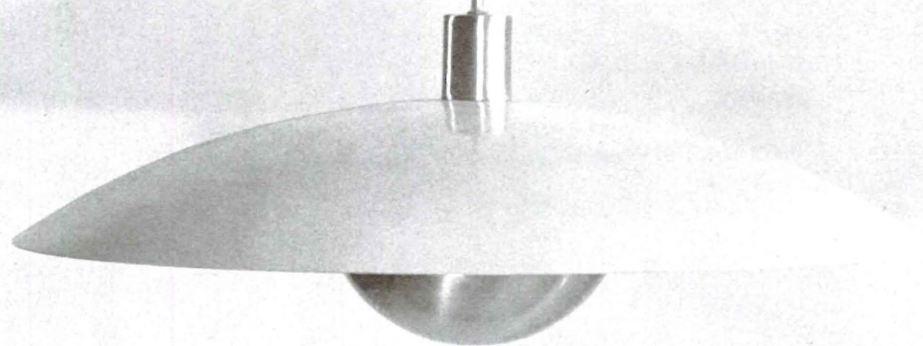
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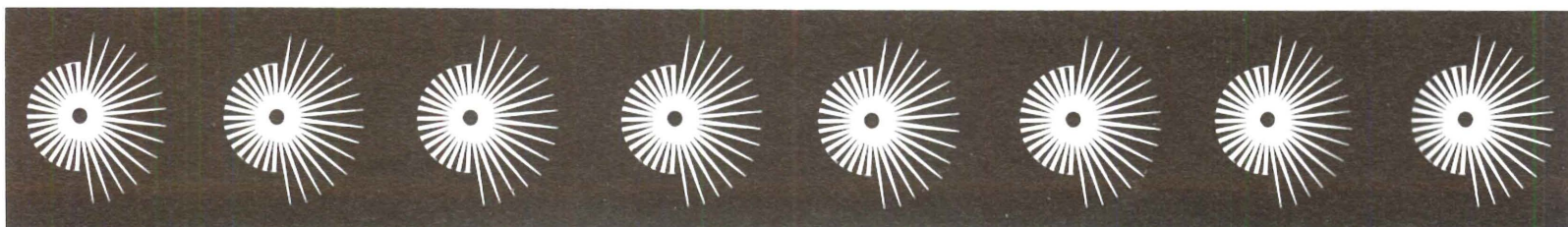
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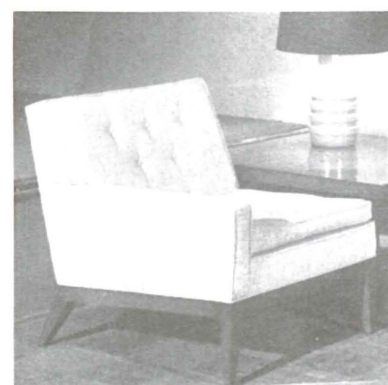
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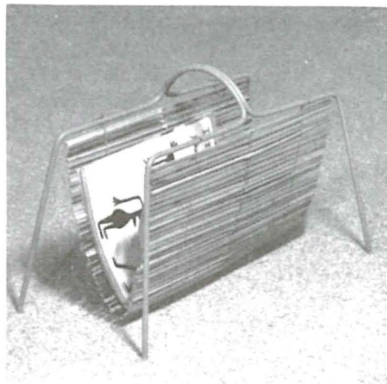
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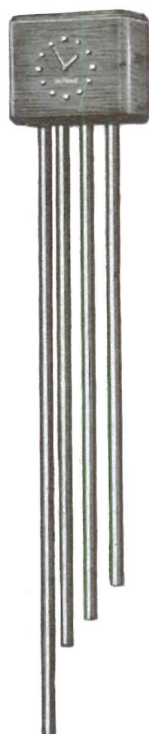
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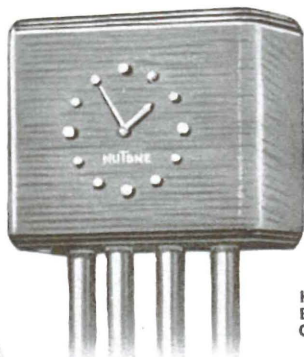


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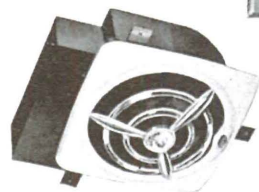
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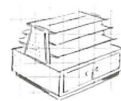
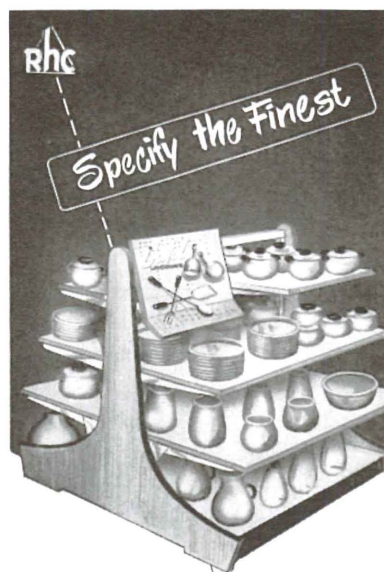
PETER YATES

### A NOTE ON KEYBOARD TUNING WITH REGARD TO TEMPERAMENT

Experience has shown that some form of meantone tuning adds greatly to the expressiveness of the clavichord, or harpsichord or piano, as well as to the quality of XVII and XVIII century keyboard music. Wesley Kuhnle has turned one of his clavichords in meantone with E flat. Another is tuned a halfstep lower, also in meantone, with D sharp, at approximately the correct pitch for XVIII century music. Many other variations are possible, and it may be, as Tovey has suggested, that Sebastian Bach did not tune even the octaves in exact consonance.

Carl Philip Emanuel Bach recommends a tuning (in his **True Art of Playing Keyboard Instruments**) which appears at first glance to conform with our present-day equal temperament, but his sonatas become very dull in both melody and harmony when played with equal-tempered tuning and, like Clementi's sonatas, sing only in meantone. To realize the tuning recommended by Carl Philip Emanuel one should slightly sharpen the principal major thirds, so that the ratio is approximately half-way between the consonant major third of pure meantone and the very dissonant major third of present-day equal temperament. The fifths will be slightly more flattened than in equal temperament. This tuning corresponds with the tuning described by Forkel as used by Sebastian Bach.

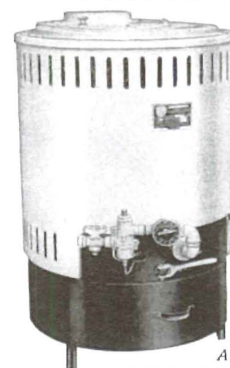
"In practice," Philip Emanuel Bach asserts, "a keyboard so tuned is the purest of all instruments, for others maybe more purely tuned" (that is, in the keys with no more than one or two sharps or flats, which, except in modulation, avoid the **Wolf**) "but they cannot be more purely played" (which means that in modulation the **Wolf** tone will appear.) "The keyboard plays equally well in all twenty-four tonalities and, mark well, with full chords, notwithstanding



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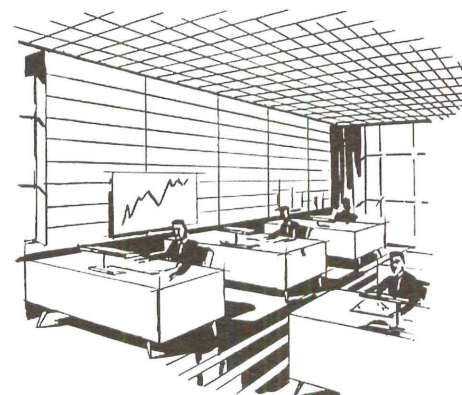
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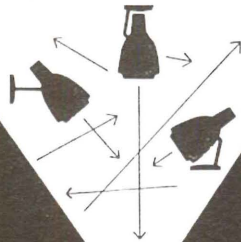
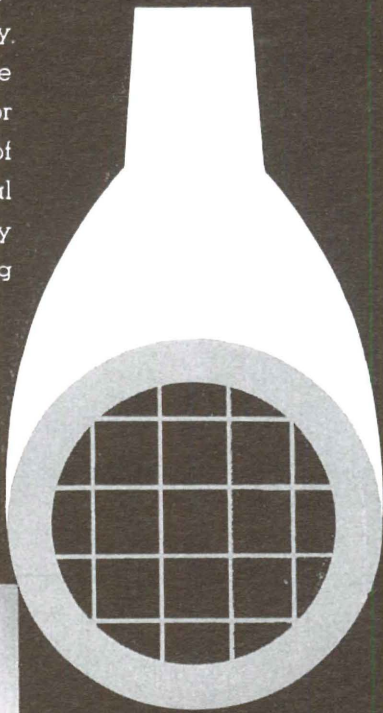
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that these, because of their ratios, reveal a very slight impurity."

For an ear accustomed to standard meantone this "well-tempered" tuning, as Sebastian Bach called it, is equally good in all keys, but the slight impurity of the ratios when modulating with full chords shows that the new tunings not yet our equal temperament. The measure of dissonance is more evident to our ears than to theirs. (Conversely, our dissonant major thirds would offend them more than us.) This "well-tempered" tuning is better than present-day equal temperament for Sebastian Bach's **Well-Tempered Clavier** and other keyboard works involving more extreme modulations, including a large part of his organ music. It is the best tuning for Mozart and Beethoven, since it colors and distinguishes the counterpart and modulations without distorting the harmony and gives greater quality to each altered character of dominant and tonic. It is the best possible temperament for free keyboard improvisation, and there is every reason to presume that Sebastian Bach would still prefer it to our bright but colorless and melodically distorted equal temperament. The melodic distortion and the uniform brightness of equal temperament are heard at their best in strictly vertical harmonic music. For this reason the Italian violin and opera composers elected to use equal temperament long before the contrapuntists. The twentieth century expansion of dissonant polyphony as a mode of contrast to the too uniform consonance of equal temperament shows that there is good reason for preferring the less bright but more colorful melodic harmony of meantone or "well-tempered" tuning.

I have learned in fact that for a great deal of the music with which I spend my leisure hours at the keyboard the meantone tuning is preferable to the "well-tempered": specifically for all pre-Sebastian Bach composers including Couperin, for Handel and Domenico Scarlatti, for Haydn, except the last **E flat Sonata**, for Clementi, the early Beethoven piano variations but not the sonatas, and the Field **Nocturnes**. The measure of dissonance in meantone in comparison with equal tuning is enough to disturb unaccustomed listeners, but the lack of this coloring in music intended for mean-

continued on page 40

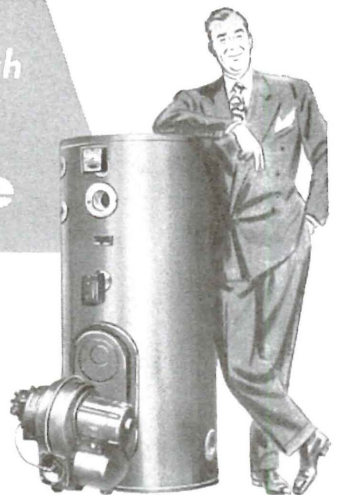
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Of course, it was scarcely like a real orchestra playing in the room. The volume of sound, though not to any extent distorted, had suffered a diminution of perspective . . . as though one were to look at a painting through the wrong end of an opera glass, seeing it remote and diminutive, though with all its luminous precision of drawing and colour.—Thomas Mann, *The Magic Mountain*

Mann published *The Magic Mountain* in 1924, when performers were still impressing their talent on discs by main strength through a megaphone. Recording technique has improved since then, but music on records remains a scaled down version of the original performance, a bright, bird's-eye perspective miraculously preserved for many rehearsals.

A phonograph recording lacks the volume of sound and the wide physical diffusion of sound that develops in an auditorium. It lacks also the impact of the presence of the musicians, the suspenseful uniqueness of an event and the shared experience with an audience. By virtue of these apparent failings, however, the qualities of the music and the performance are brought into sharper focus. The phonograph record abstracts the musical performance from the atmosphere of the concert hall, scales it down and trims its mass to the measure of the loudspeaker. Thus, the texture of a string quartet, the architecture of a sonata, the nuance of a fine performance stand out in clean relief. These and other values peculiar to record listening can be sought out one at a time or all together in a variety of musical experience especially tailored to time, place and individual taste.

The question of what makes a record good, aside from the fact that it bears the imprint of an important piece of music well-played, will come up often as we follow out an appraisal of new records from month to month. The past two years have seen a revolution in record making surpassed only by the transition from old acoustical records to the modern variety back in 1928. The advent to the

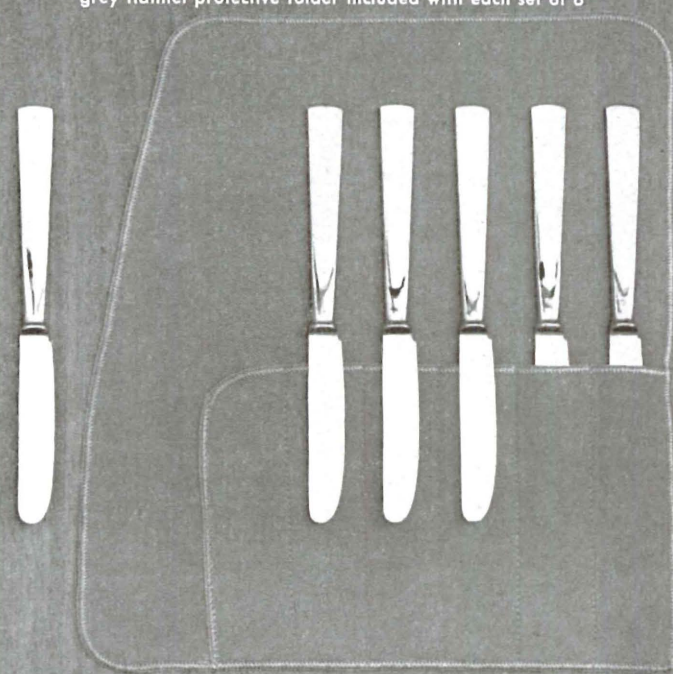
continued on page 39

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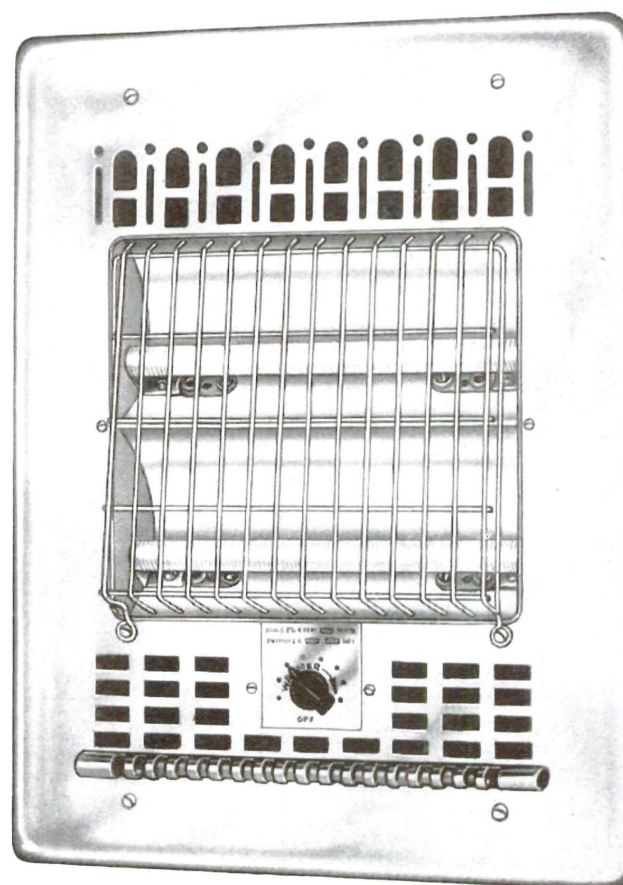
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Table lamp with steel frame and colored adjustable panels designed by Robert Gage. 23.50

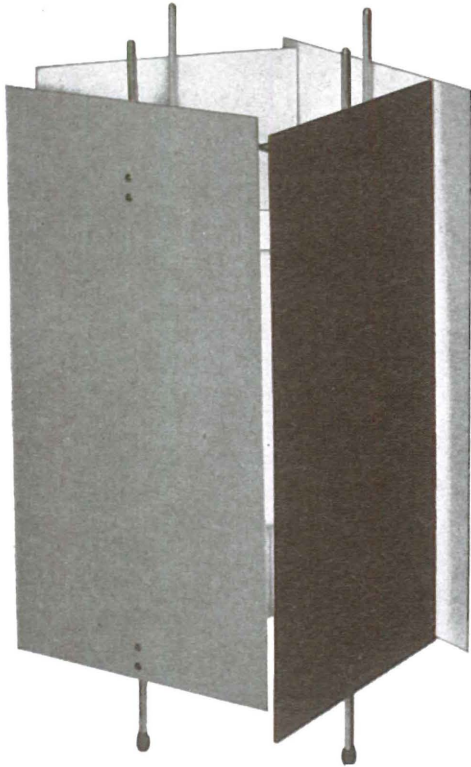


Table lamp with a brass husk and a perforated reflector designed by Joseph Burnett. 37.50

## Prize Winning Lamps

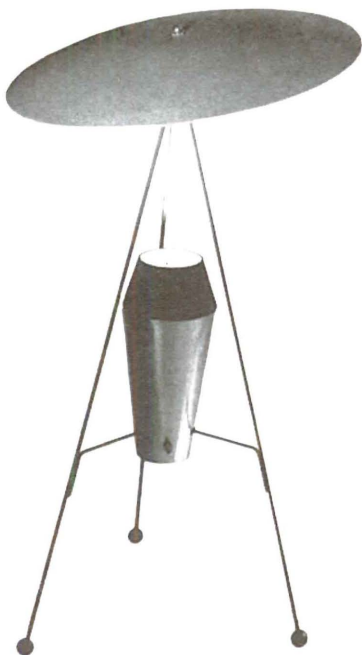
from the design competition  
sponsored by the

MUSEUM OF MODERN ART  
AND THE HEIFETZ COMPANY.

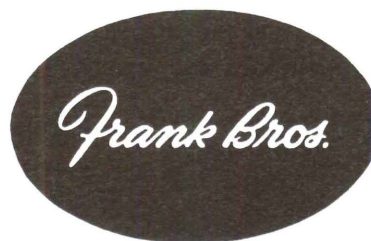
Shown here are five  
of the ten prize winners  
now available at FRANK BROS.



Table lamp designed by Alexey Brodovitch. 13.00

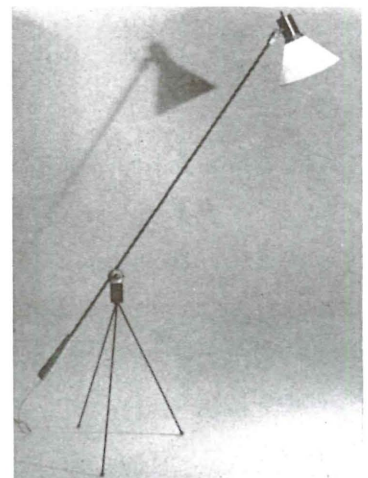


Floor lamp with adjustable reflector designed by A. W. Geller and Marion Geller. 51.50



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Floor lamp with magnetic swivel designed by Gilbert A. Watrous. 41.50



Symbolically, a new bridge is being built to span the gap between the world's generosity and the world's need. It has been designed for the use of all organized groups who are prepared to share in international educational assistance. Such groups can become the medium through which many people, the young and the old, may be able to make their personal contribution to the Unesco assistance projects.

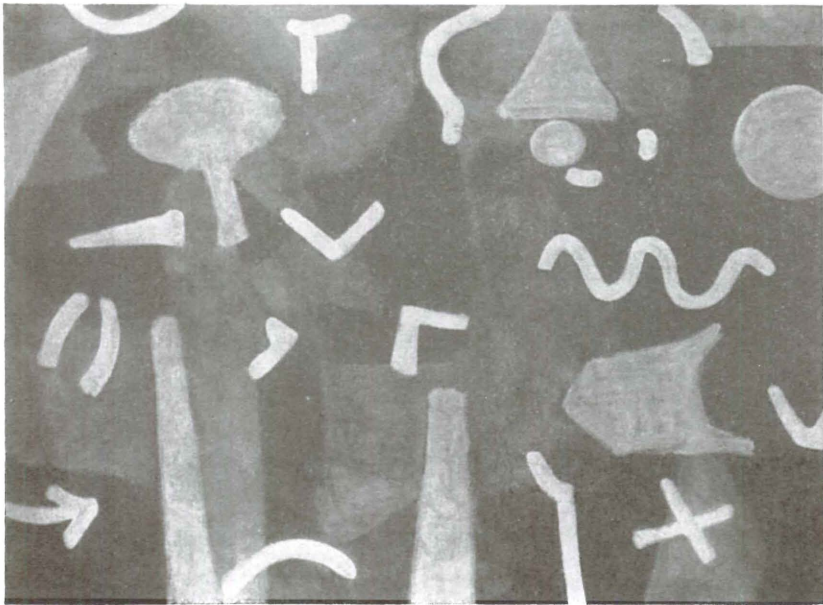
It is made up of two simple elements: a Gift Stamp and a Gift Coupon. The Stamps printed in small denominations are to be issued in booklets of 40. Individual stamps are to be sold by organizations to members, friends, and neighbors. The proceeds are then converted from each booklet into a Gift Coupon of equal value. These coupons in denominations of \$10—or the equivalent in other currencies—are a very special kind of international check or money order. They can be used instead of scarce "hard" currency to pay for urgently needed materials and equipment of an educational or cultural type by placing orders with authorized suppliers in any of a dozen countries.

An important aspect of the plan is the provision by Unesco of information on special needs in the general field of education. Once a particular group sells its consignment of Gift Stamps, it sends the proceeds by check or money order to the Unesco New York Office; it receives in return Gift Coupons to the same value. The group then forwards the Coupons to the person, group, or institution that is selected from Unesco's lists.

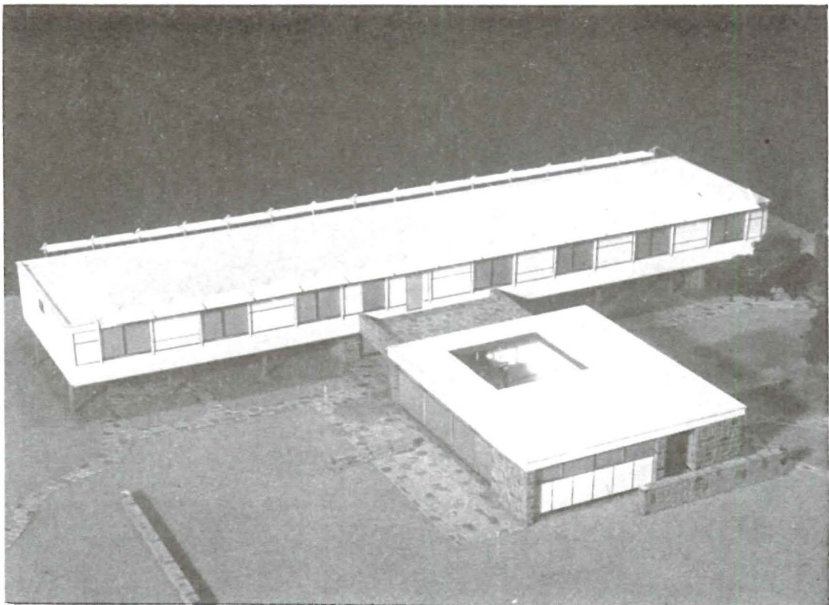
Information on this national campaign to enlist American generosity in this program of educational rehabilitation can be received by addressing the Unesco Gift Coupon Office in the United Nations Building, New York City. This is the first real, concrete, and direct opportunity given the individual to make a personal contact on the level of international good will as distinct from the government agency. It solves the difficulty of individual contribution however large or small and makes possible a sense of identification through a practical mean by which the individual can associate himself in the development of a common understanding throughout the world. It solves also many difficulties in exchange rates where, for instance, the purchase of needed supplies is too often blocked by currency restrictions. It must be remembered that half the children of the world are without opportunity for schooling, or where there are schools, they are without the most primitive equipment. There is often little or no equipment for vocational training; no metal or wood-work tools; no sewing machines; no balances, or other laboratory material; no audio-visual aids, and often no text books. This kind of deficiency goes on right up to the university and research levels, but now by using this plan a direct and positive contribution can be made where the need is felt to be greatest.

The plan, as Dr. John W. Taylor has said "is a human scheme where everything and anything helps. The business of building a world in which all men can enjoy a full and happy life is the responsibility of specialists who must think in terms of very broad plans stretching over a long period of time. The people who are engaged in this important task cannot hope to deal with all individual needs. This plan, then, is offered as the means by which, through normal group activities, any individual can do something personal for someone less fortunate, something that will make him feel that he is contributing in a direct and practical way to the cause of international understanding."



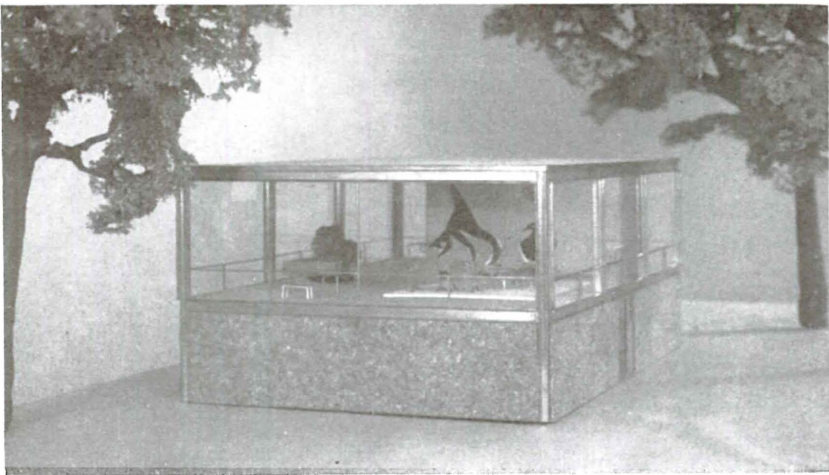


*Mural by Adolph Gottlieb for Vassar Dormitory*

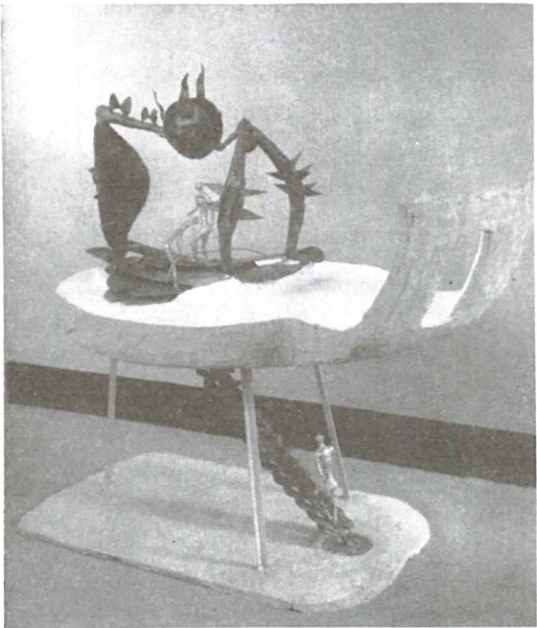
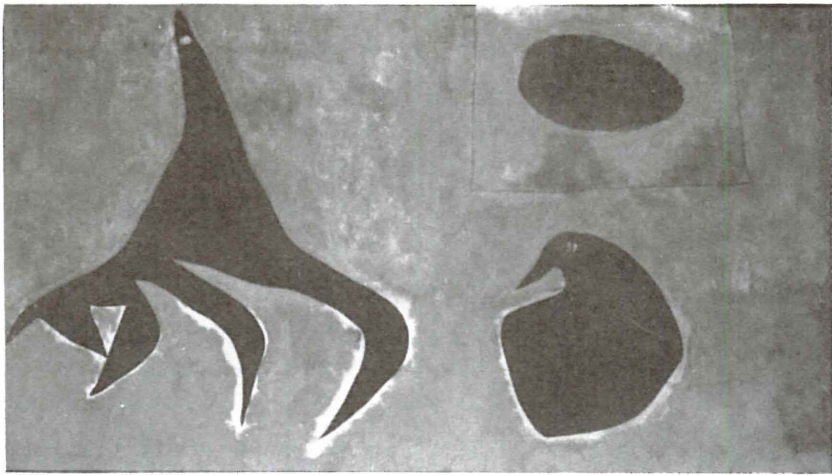


*Vassar Dormitory designed by Marcel Breuer, Architect*

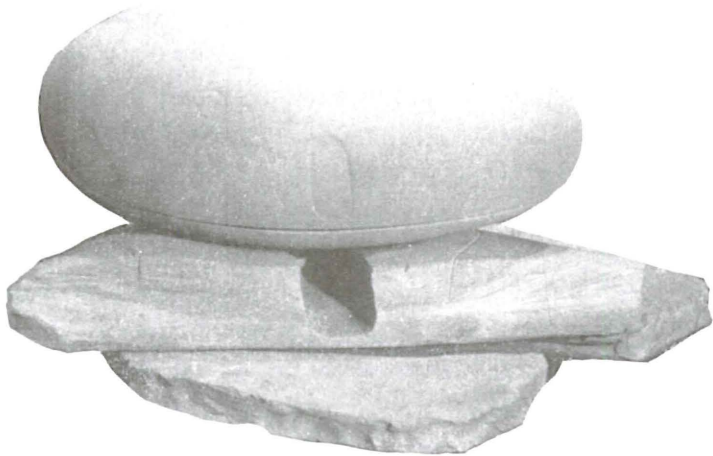
*House designed by Philip Johnson, Architect*



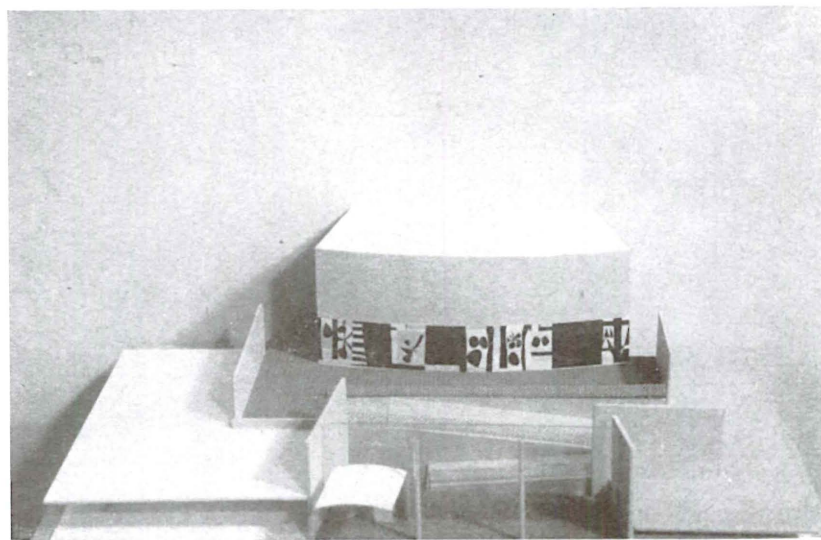
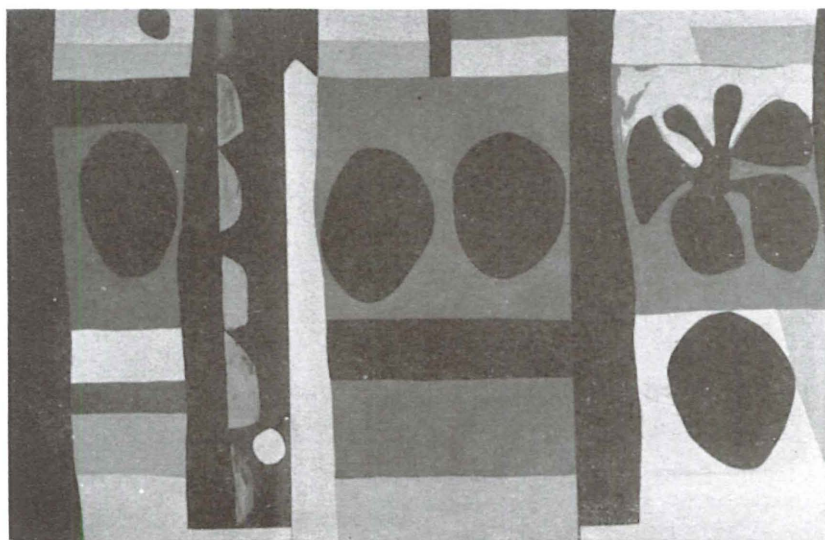
*Mural by William Baziotes for the Johnson house*



*Left: staircase and sculptural design in bronze by David Hare for "The Endless House" (right) designed by Frederick Kiesler, Architect*







MATERIAL COURTESY KOOTZ GALLERY

## THE MURALIST AND THE MODERN ARCHITECT

The modern painter is in constant search of a wall—some large expanse upon which he can employ his imagination and personal technique on a scale uninhibited by the average collector's limited space.

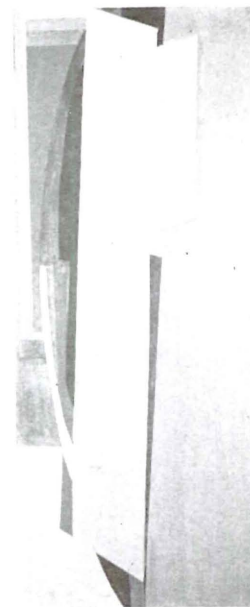
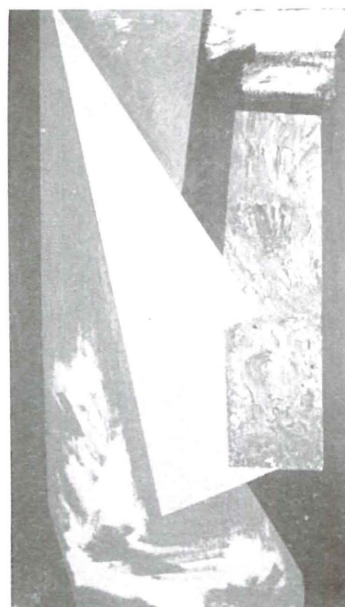
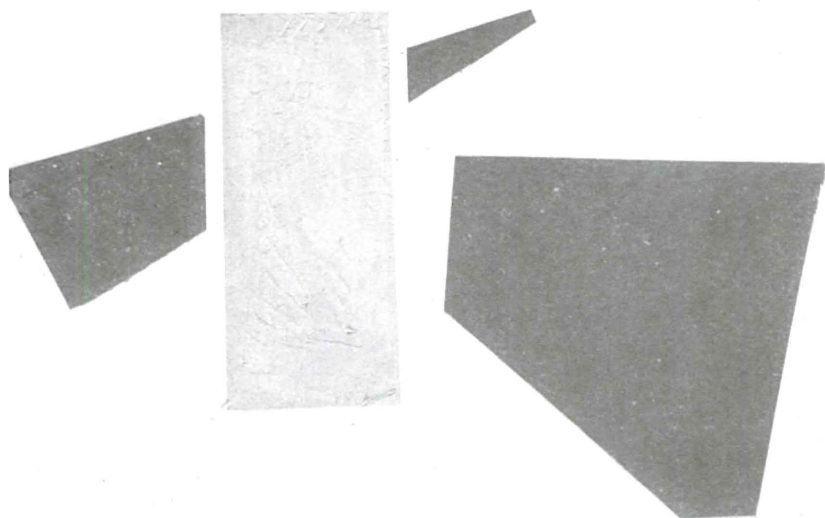
Actually, creative architecture demands the murals and sculpture of the modern artist. Too frequently we see a magnificent concept in architecture levelled down in taste through the use of academic murals. The creative thrust of the architect requires an equally imaginative treatment by the muralist.

To encourage the use of modern artists by architects and builders, a group of distinguished modern architects planned projects for the artists and made models showing the use of the mural in their planning. Particularly worth noting is the variety of the projects and the unusual manner in which the murals are used.

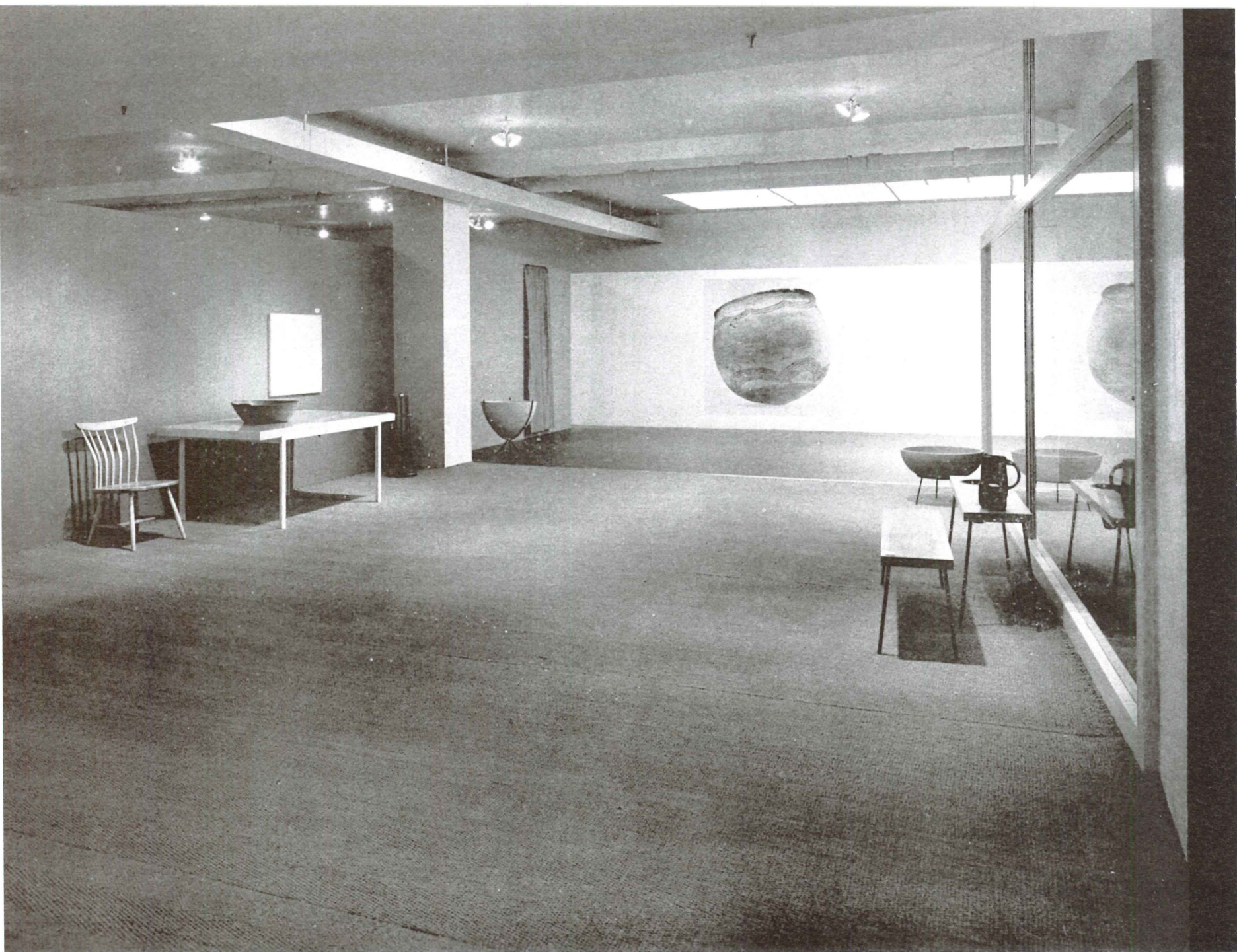
These are the artists, and the architects with whom they worked, for this exhibit: William Baziotas with Philip Johnson; Adolph Gottlieb with Marcel Breuer; David Hare with Frederick Kiesler; Hans Hofmann with Jose Sert and Paul Wiener; Robert Motherwell with the Architects Collaborative.

As planned by the architects, the requirements of the murals did not permit their being shown in their actual size (for instance, the Hofmann mosaic is intended for a space 50x24 feet). As a consequence, each artist completed his assignment to scale, the full concept being retained, only in smaller size.

Fragments of mural by Hans Hofmann for Chimote bell tower; Paul Wiener and Jose Sert, Architects



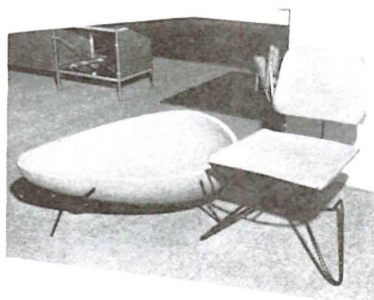
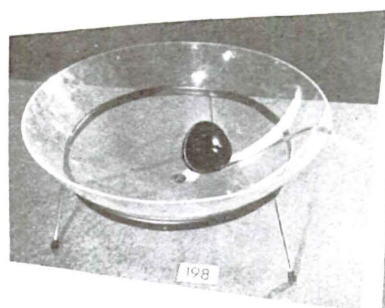




# 1951 GOOD DESIGN EXHIBITION

SPONSORED BY THE MUSEUM OF MODERN ART AND THE MERCHANDISE MART

DESIGNED BY FINN JUHL



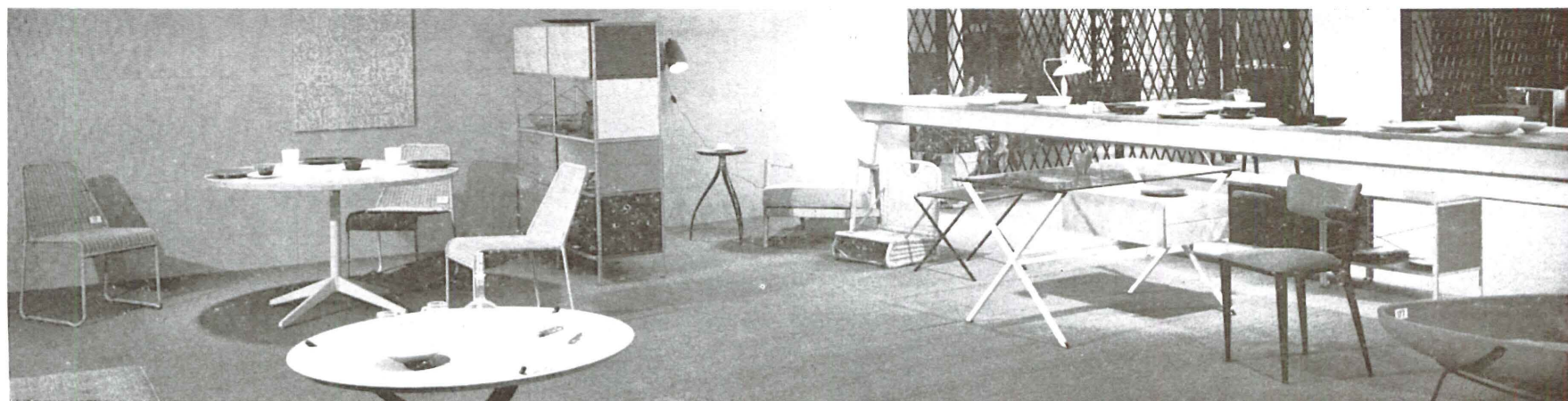


Sponsored jointly by the Museum of Modern Art, and The Merchandise Mart, the 1951 showing begins the second year of the "Good Design" exhibition, which runs continuously at The Mart, with special selections on display each autumn at the Museum. Director of "Good Design" is Edgar Kaufman, Jr., of the Museum of Modern Art, who also serves as the chairman of the Selection Committee. Other members on the committee were: William Friedman from the Walker Art Center in Minneapolis and Hugh Lawson of Carson Pirie Scott & Co., Chicago.

Backgrounds and architectural installations for the new "Good Design" exhibition are the work of Finn Juhl, Danish architect and designer. Stressing architectural elements in partial partitions of glass or bamboo, and the use of bright colors, Mr. Juhl's settings have employed the use of sharp contrasts of spacious areas to adjoin more crowded portions.

Furniture has a major role in this year's selections, with outstanding design in new chairs of every type and more fine storage pieces and tables than were shown in 1950. Chairs range from the simplest metal frames with canvas seats and backs, to all-wood molded designs of walnut veneer, and a luxurious lounge chair with tapered metal legs, upholstered in a muted plaid. A simple birch chair has a curved spindle back shaped to provide maximum comfort for three sitting postures. Foam rubber upholstery or cushions is used with a black cast iron frame for one group and white lacquered steel for another.

The selected knock-down pieces are: a handsome Swedish-de-



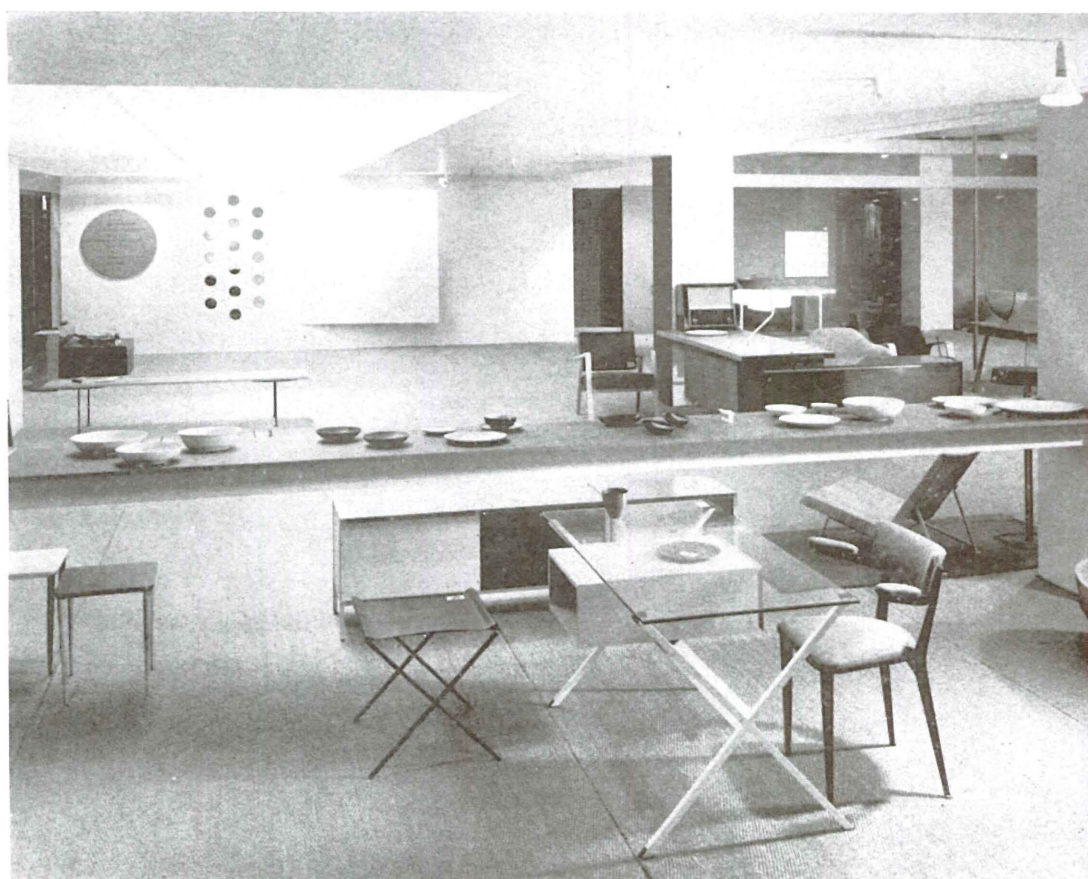
signed arm chair of birch, a casual chair with seat and back of laced cotton cord on a wooden frame, and four stacking stools with bright colored tops.

Table designs run from low-cost to luxury exhibits, including a magnificent oval-topped drop-leaf design in natural walnut to a knock-down coffee table of natural birch with black trim. Included is a circular table with top of gray and white plastic and a lazy susan center. Glass and metal combinations proved effective in a large round coffee table with black iron base utilizing variations of the practical triangular support and a top of clear heavy glass. Micarta and ebony are combined in another coffee table with a gray micarta used for the top. The "door" table, with the top a simple slab of oak set on tripod legs of chrome is surprisingly light in weight.

Housekeeping equipment, includes fine tableware, and a new line of silver flatware done in what is considered the first really contemporary design. One set of coordinated pottery and glassware makes use of a snow-glass for the tumblers and repeats this material in plates of various size, cups and saucers, to be used in combination with pottery pieces of a variety of colors.

Sectional cooking equipment makes a new appearance in a four burner cooking top and an "In-A-Wall" oven of stainless steel. There is a portable bar and portable buffet server, both composed of bright colored covered porcelain containers set in a tray-like frame of black wrought iron.

From Italy, India, England, Denmark, France, Finland, Sweden and Germany, foreign imports make noteworthy contributions to this year's "Good Design."

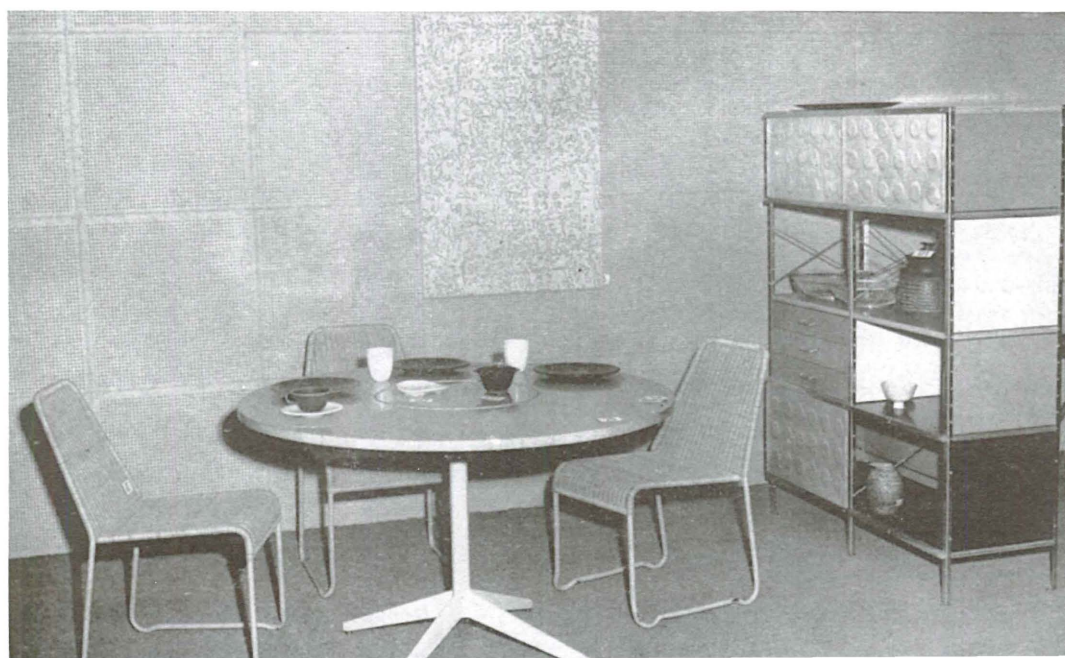
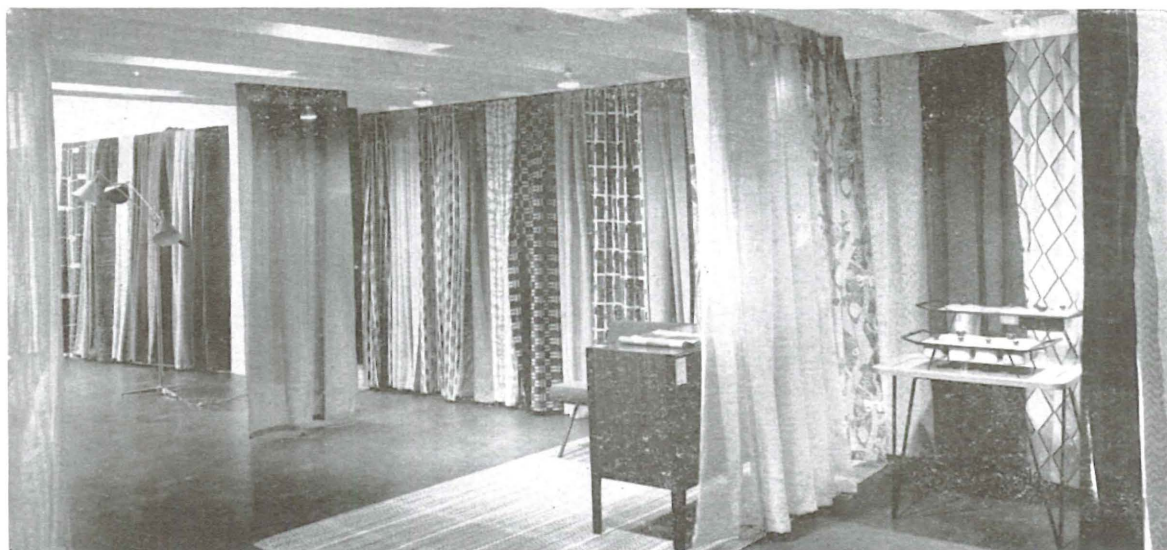




## 1951 GOOD DESIGN EXHIBITION



Including approximately 300 selections chosen from the best contemporary achievements in furniture, floor coverings, fabrics, housewares, major appliances, china, glass and pottery, the new "Good Design" exhibition is proof to the homemaker that designers of contemporary home furnishings are well prepared to make spectacular contributions to today's living in terms that meet the highest standards of beauty, design and efficiency.



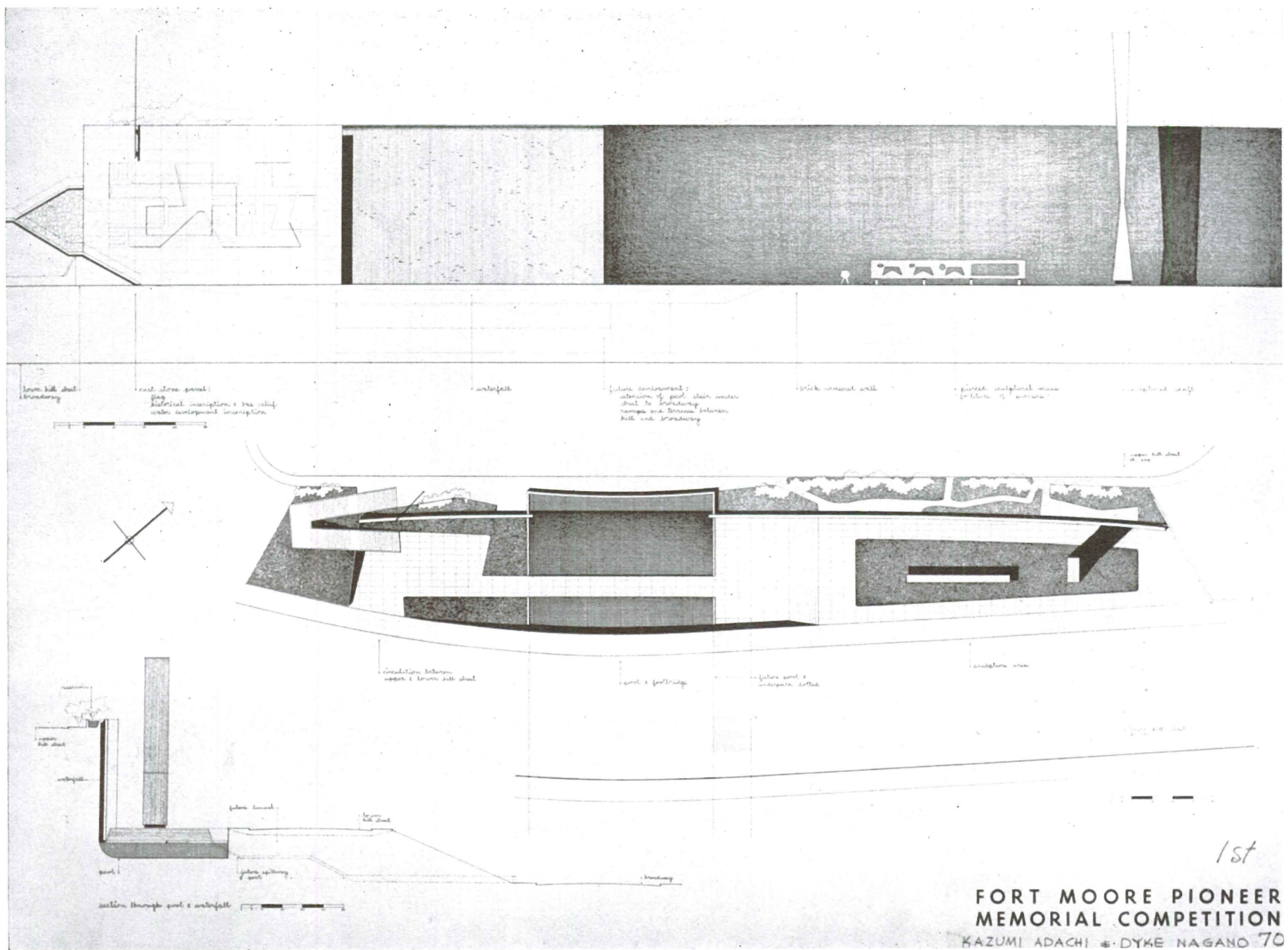




Inquiries concerning the individual pieces illustrated should be addressed to the "Good Design Exhibition," Merchandise Mart, Chicago, 54, Illinois.





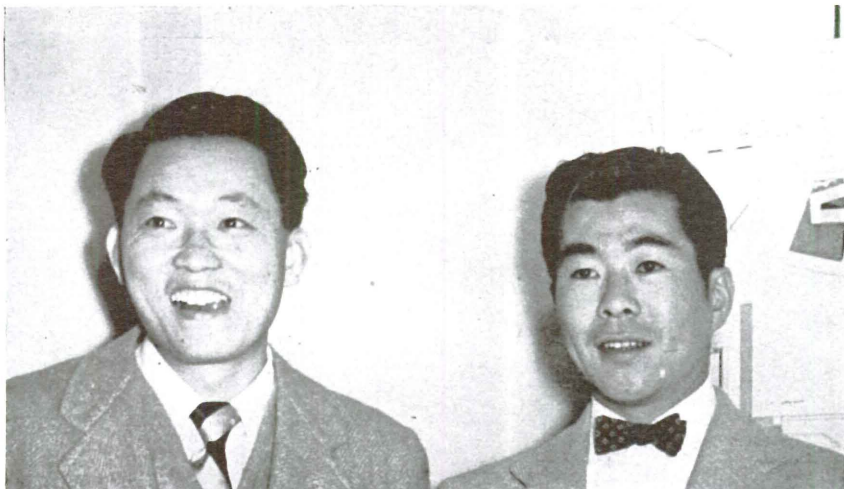


1st  
FORT MOORE PIONEER  
MEMORIAL COMPETITION  
KAZUMI ADACHI & DYKE NAGANO '70

PHOTOGRAPHS BY GEORGE JOHNSTON

## "REPORT OF THE JURY"

JOHN WELLBORN ROOT, F.A.I.A. ARCHITECT;  
GARDNER A. DAILEY, F.A.I.A. ARCHITECT;  
EERO SAARINEN, A.I.A. ARCHITECT;  
ALBERT STEWART, SCULPTOR; NEIL PETREE.  
BY GARDNER A. DAILEY, CHAIRMAN.



KAZUMI ADACHI AND DYKE NAGANO

Competitions have been long recognized by the American Institute of Architects as an acceptable method for the selection of designs for public or private work and the architectural profession has established rules that provide an orderly procedure.

But competitions produce satisfactory results only when two important conditions are present in combination. The first of these is the quality of designs; no competition can be successful unless the contributions by the contestants represent a high standard of design. On the other hand, experience has amply demonstrated that a high order of design on the part of those who enter a competition is not enough. A second ingredient is essential: a thoroughly competent jury.

Monumental architecture has not been a natural product of our country. With the exception of such curiosities as Borglum's Rushmore Memorial in South Dakota, ventures in monumentalism have taken some form of undisguised classic design transplanted from Europe.

During the twenties the setback requirements of the New York zoning law inspired a modification of this theme and vertical masses of crystalline shapes set on end were adopted as the modern idiom. Under the intoxicating influence of skyscraper design and the irresistible temptation of the ancient phallic symbol, elaborate variations of slender or massive pylons then became identified with monumental "memorial" architecture. Past competitions and old bulletins of the Beaux Arts Institute of Design illustrate the prototype.

A majority of the designs submitted in the Fort Moore Memorial competition seemed to linger in the shadows of this twilight zone and it was the job of the jury to decide whether we would have a repeat performance of this theme.—ARTHUR B. GALLION, Dean, School of Architecture, University of Southern California.



The Jury for the Fort Moore Memorial Architectural Competition met in Los Angeles on the morning of March 8th, 1951 and was conducted by Mr. H. Roy Kelley, F.A.I.A. Professional Advisor, on a tour to inspect Fort Moore Hill. The Jury was particularly impressed by the dramatic site and they were pleased to learn of the Master Plan which would eliminate the unsightly buildings now crowding around the Old Plaza.

The group was then taken to the offices of the City Planning Commission where they were presented with an area plan showing the proposed improvements, freeways and parks which will be developed between the memorial site and the Union Station. It seemed mandatory to the Jury that a row of medium sized ever-green trees be planted along Upper Hill Street which would screen the facade of the Board of Education buildings, forming a green background for the memorial and avoiding any conflict between these buildings and the memorial itself.

After the visit to the site the members went to the exhibition rooms where seventy-seven entries had been submitted by local architects. Most of the day was spent examining the entries and selecting from the group those which were the most promising. Returning upon the following day the Jury again reviewed the entire list of entries.

The entry which was finally placed first was chosen because of the excellency of its basic design, its simplicity and its skillful treatment of the hill. The Jury further admired the careful organization of the terraces and the manner in which the waterfall was handled. They felt that this would present a dramatic and memorable treatment of this unusual site.

The placing of the pool terrace below the level of the traffic artery adjacent was a well considered feature of this scheme as it not only separated the terrace from the rush of traffic on Lower Hill Street but it permitted an extension of the terrace under the street into the open area immediately to the east. A pedestrian way and an extension of the water treatment could pass under the street. The Jury felt that the narrow strip of land between Lower Hill Street and the proposed extension of Broadway should be set aside for park purposes.

The architects of the winning design show the proposed location of their sculpture excellently. A vertical shaft, an independent piece, and another that has bas-relief texture. The sculpture is somewhat separated from the architecture though in harmonious relationship, which forms a basis of cooperation and mutual respect. At some future date the question of both the treatment and the amount of sculpture will have to be completely studied to meet the needs and the requirements of the sculpture concept of the competition. The sculpture would follow, naturally, symbolizing the Pioneers and their part in the original development of Los Angeles. The Jury suggests that at a later date there should be a separate competition for the sculpture. At the time of this competition one of the architects submitting the winning design should be a member of that jury. It was thought that in addition to sculpture there might be inscriptions, suggesting some of the history, perhaps, on the Great Wall near the stair or along the base of the wall.

The winning design should be subject to certain modifications. The importance of the flag staff was not properly emphasized and the stairway was somewhat inadequate in size for the scale of the wall. The use of brick veneer for the major portion of the surface was thought not a suitable material for such an important project. If the wall is to be faced with a non-structural material it is suggested that this material should be reconsidered and that it should be of stone or possibly of some ceramic or enameled material. This is a decision which should be made at the time a model is constructed.

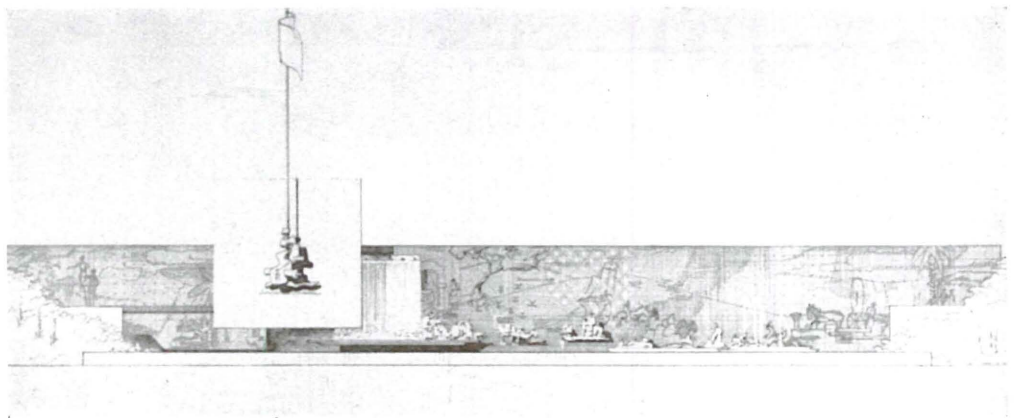
A suggestion was made that the drama of the memorial would be enhanced at night by the proper use of soft indirect lighting.

As with all important projects of this type, a model should be constructed so that the whole may be studied in three dimensions. This model should include not only the memorial but considerable surrounding area showing the structure and its relation to adjoining streets and parks.

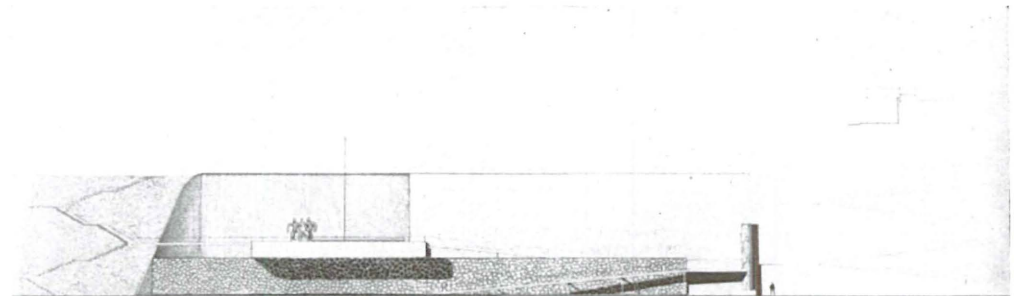
Not all of the improvements suggested are yet possible under official authority but the character of the setting can be so inspiring that once the memorial wall has been built, further improvements will be demanded. If these additions are carefully considered, are designed with skill and imagination and respect for their setting, it is conceivable that this monument as a whole could become one of the finest artistic achievements anywhere. It would be a permanent record for the future not only of the significance of Fort Moore and the phenomenal growth of Southern California but of the great continuing interest of the people of Los Angeles in creative arts.

Second Prize—The entry placed second also employed the use of the Great Wall. The Jury considered the basic design was somewhat too complex and not architecturally as strong as the First Place.

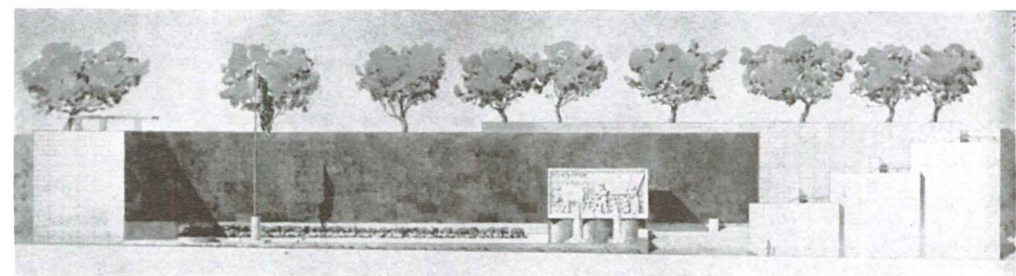
Third Prize—The entry placed third featured an interesting intermediate terrace which made an admirable location for the flag staff but in other respects the design showed less character than the First Place.



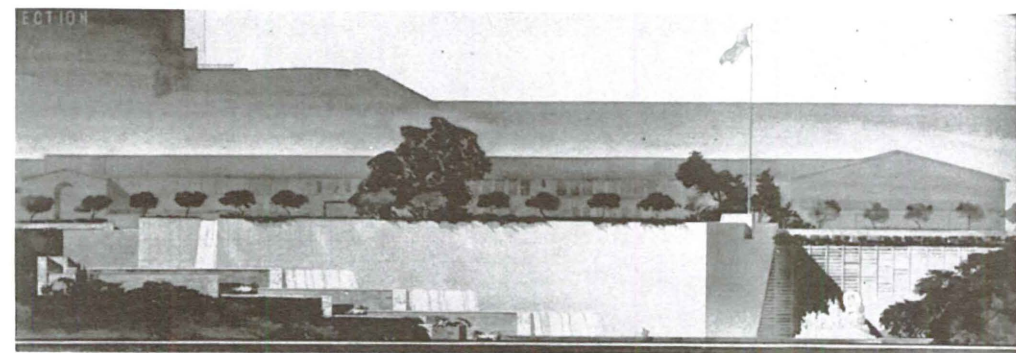
*Second Prize: Whitney R. Smith and Wayne R. Williams*



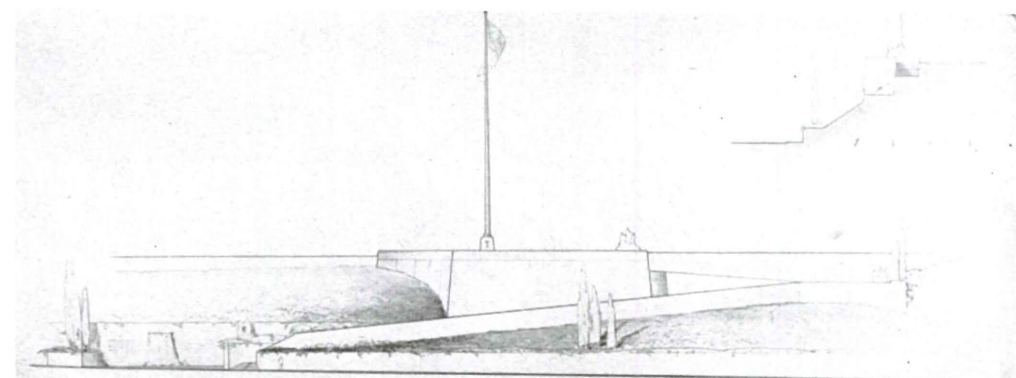
*Third Prize: George Shinno and Vladimir Balabanov*



*Fourth Prize: Lunden, Hayward and O'Connor*



*Fifth Prize: Herbert J. Powell*



*Sixth Place: Orr, Strange and Inslee*



# 3 HOUSES

BY THE ARCHITECTS COLLABORATIVE



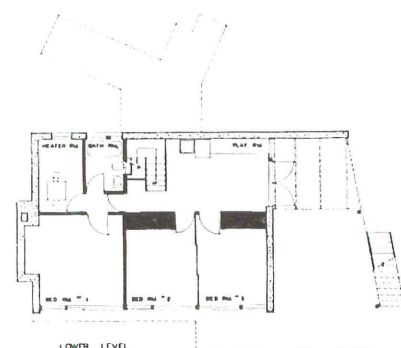
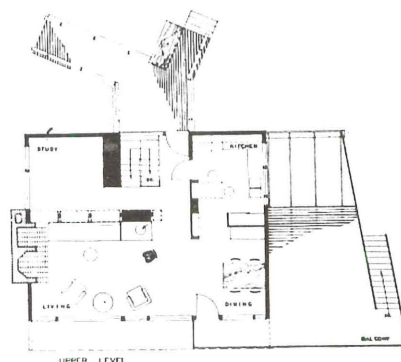
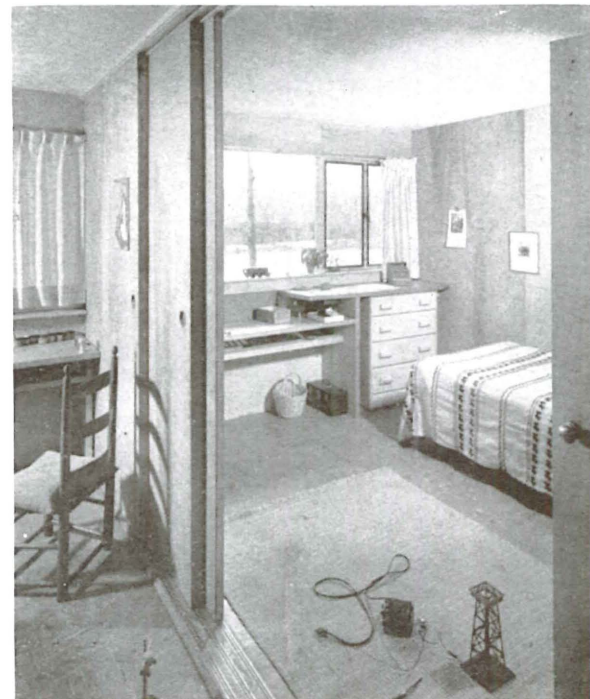


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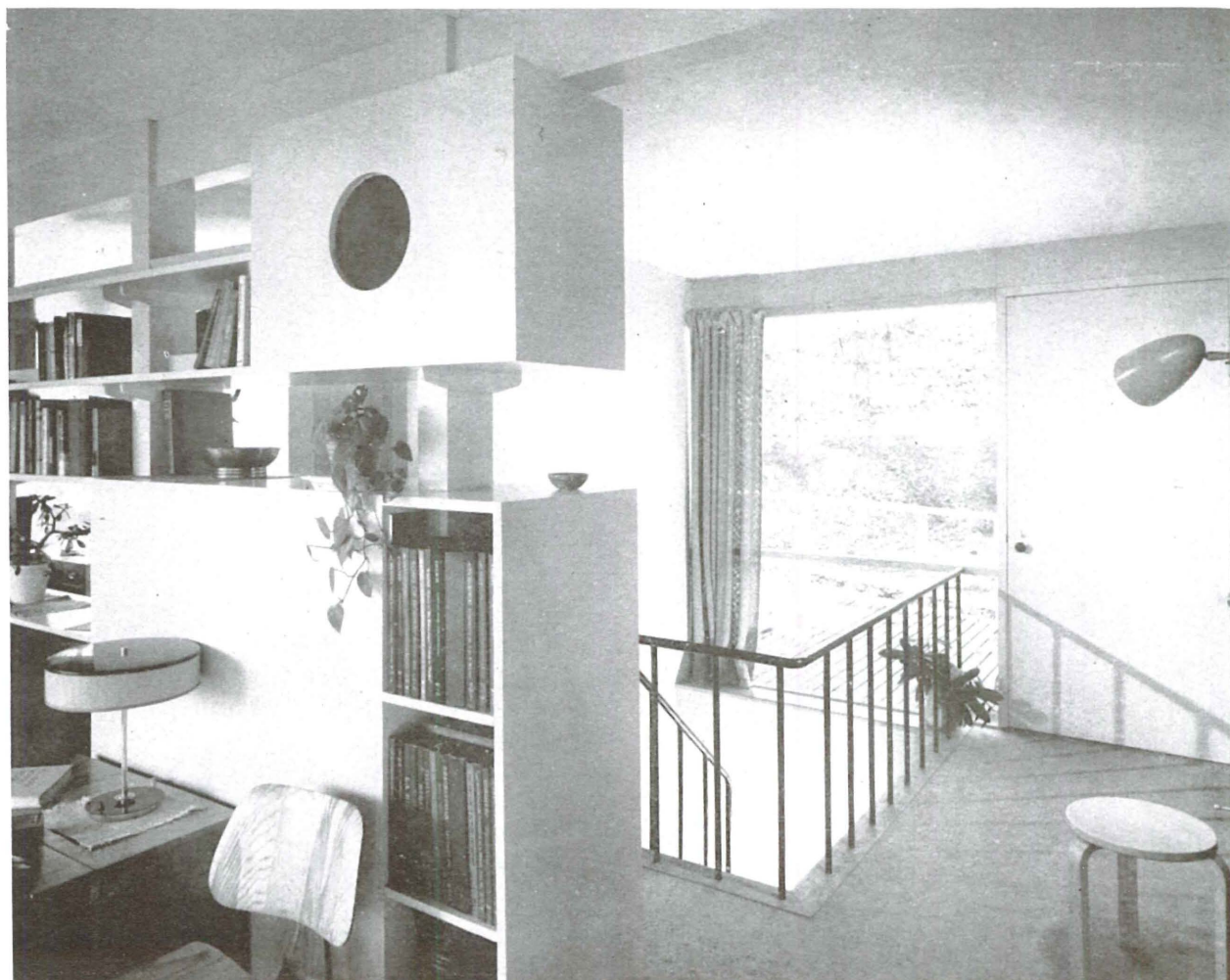
A two-level house near Providence, Rhode Island is situated on a difficult site which seemed to make natural the approach to the house by means of a wooden bridge. It was necessary to gain maximum space for the money, and the house was finally resolved into a simple rectangular plan, with the living upstairs and the sleeping downstairs.

The upstairs is essentially one large space with several minor functions revolving around the stair hall. The owners are interested in music, and the fireplace alcove has a well-equipped changer and radio located in connection with the sofa. The bedroom corridor has been eliminated at the bottom of the stair, and enlarged to form a playroom for the children with direct access to the ground.

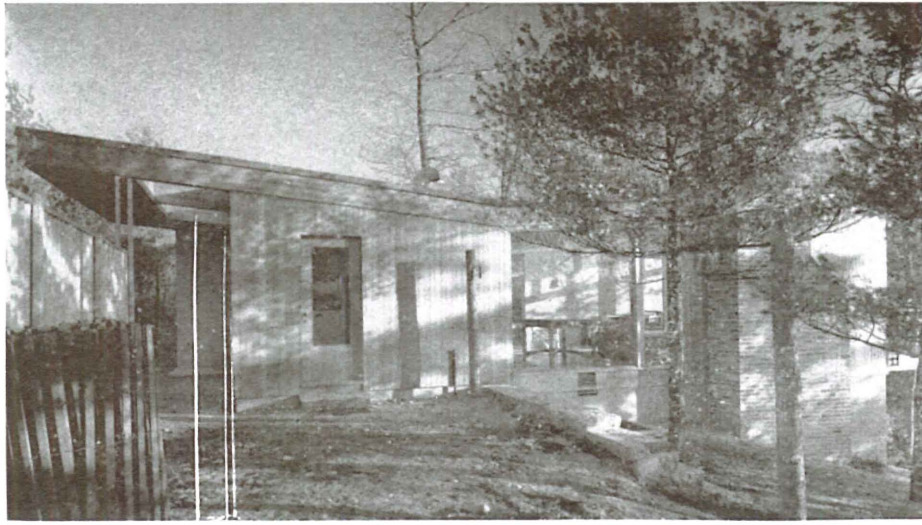
The simplicity of the house is somewhat relieved by a large cantilevered balcony which projects off one end and becomes an outdoor living room for the entire upper floor.



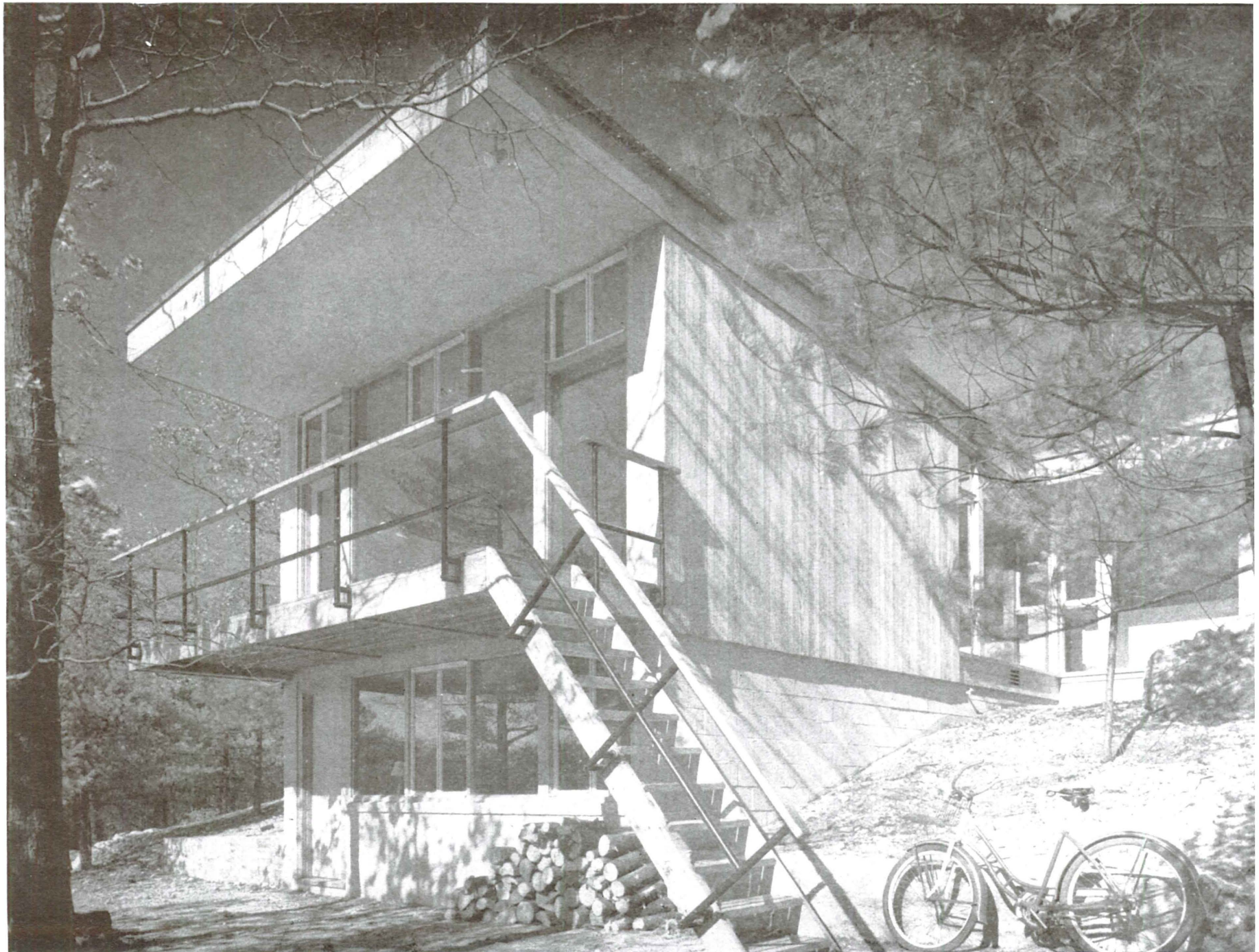
ALL PHOTOGRAPHS BY LIONEL FREEDMAN



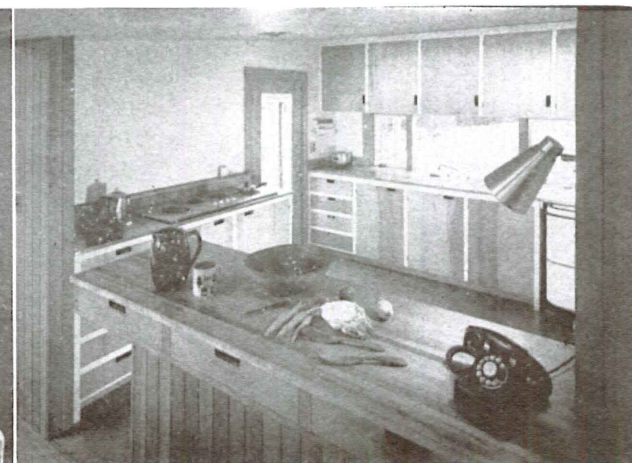
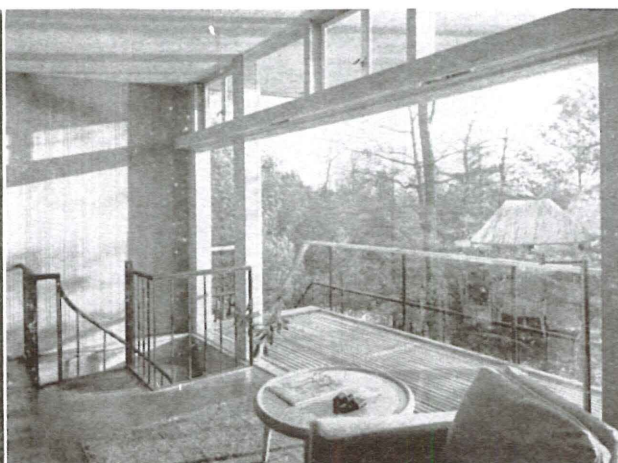
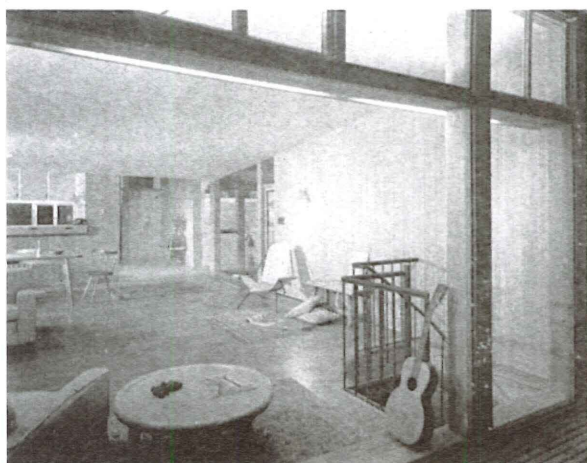
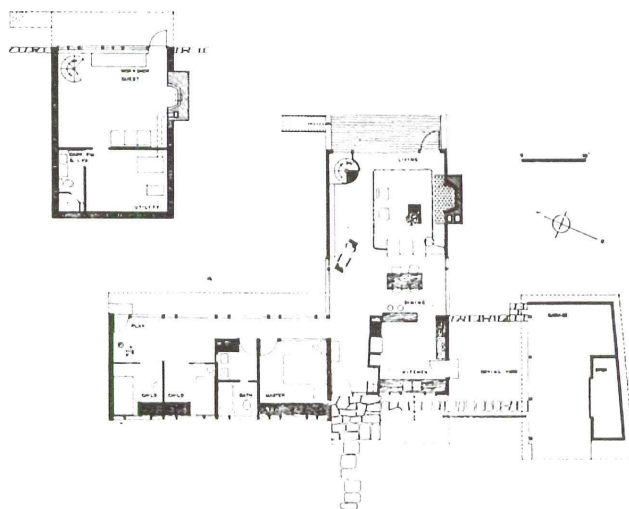




THE ARCHITECTS COLLABORATIVE HOUSE NO. 2





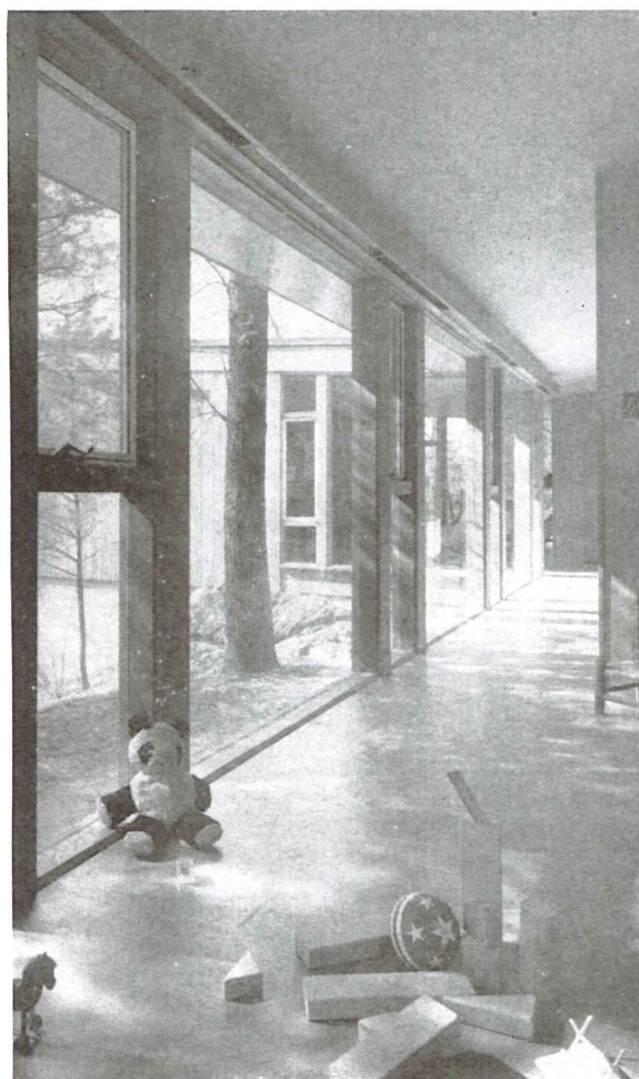


This house was done for a family of a husband and wife and two children in Foxboro, Massachusetts. Originally it was thought that the whole little peninsula on which the house sits might be a development of small contemporary houses, but in the final analysis only one modern house was built. The plan grew from the beauties of the site which overlooks a small lake and which is heavily wooded with pine trees. Also important in the development of the plan were the clients' wishes for an open dining-living room-kitchen space which forms one continuous volume.

The view was important in the bedroom wing where the usual corridor has been placed on the south side and becomes an extension of a larger playroom beyond. The childrens' rooms are small cubicles off this space, and a compartmented bathroom separates their space from a master bedroom which has an interior glass partition also opening to the view and sun.

A balcony forms an extension to the living room which is connected by a flying stair to the hill below. A path leads down to a small boat dock at the water's edge.

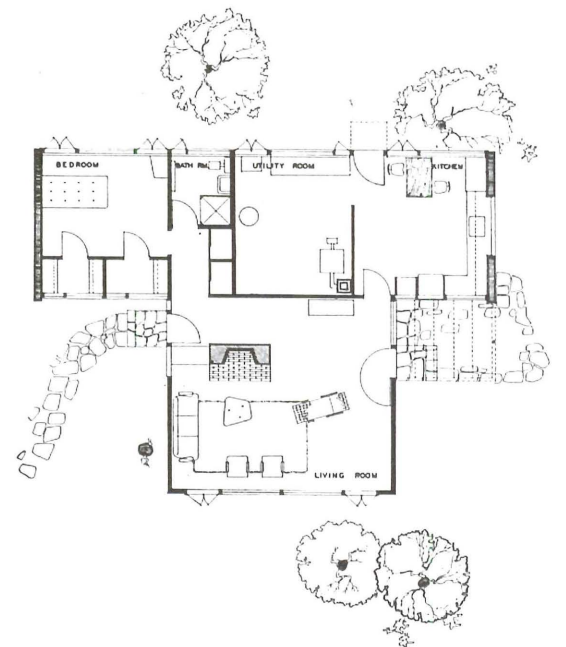
The house is sheathed with natural fir siding outside and natural wood and plywoods inside with just enough white trim to emphasize the natural wood character.







THE ARCHITECTS COLLABORATIVE HOUSE NO. **3**

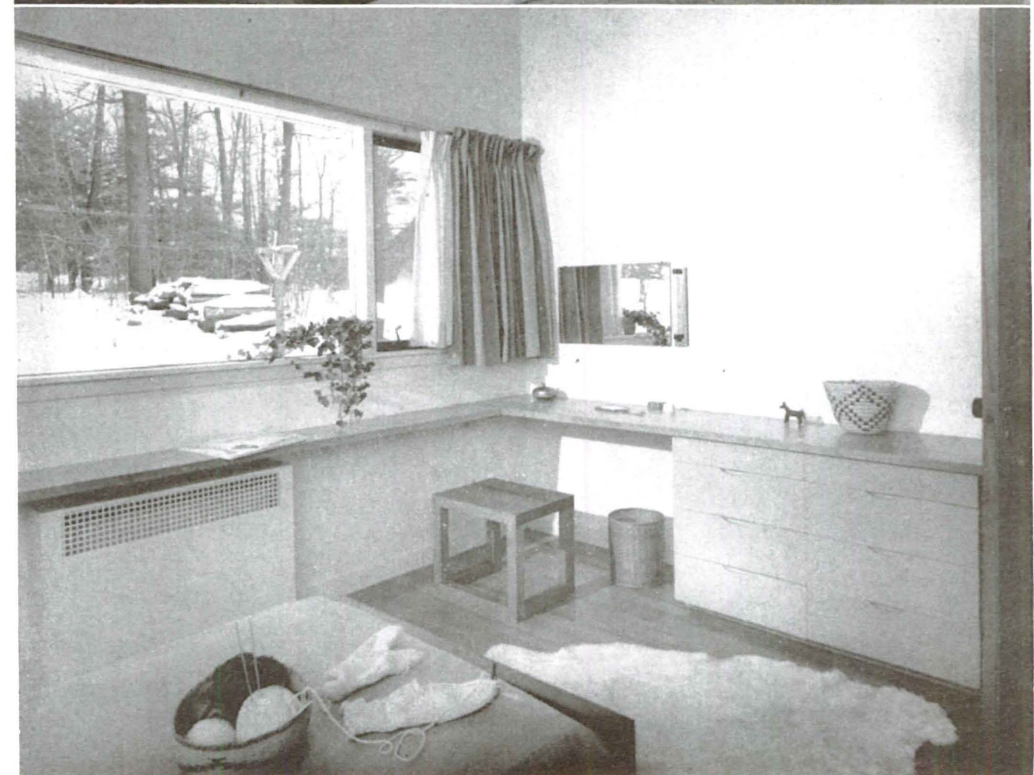
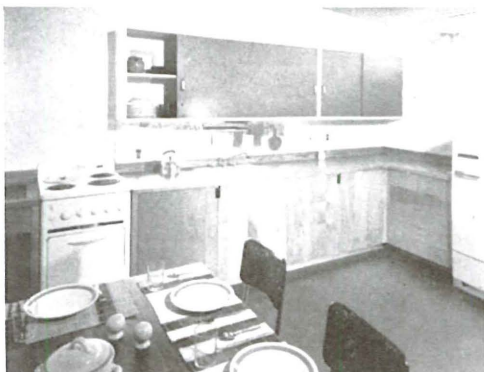
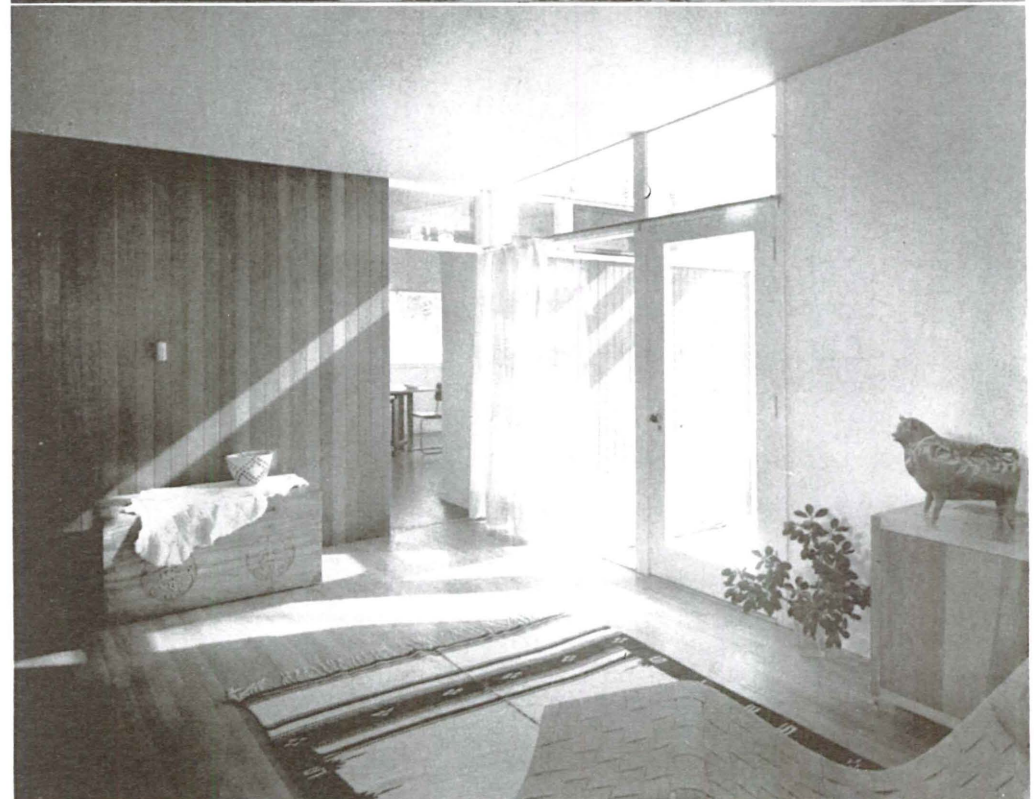
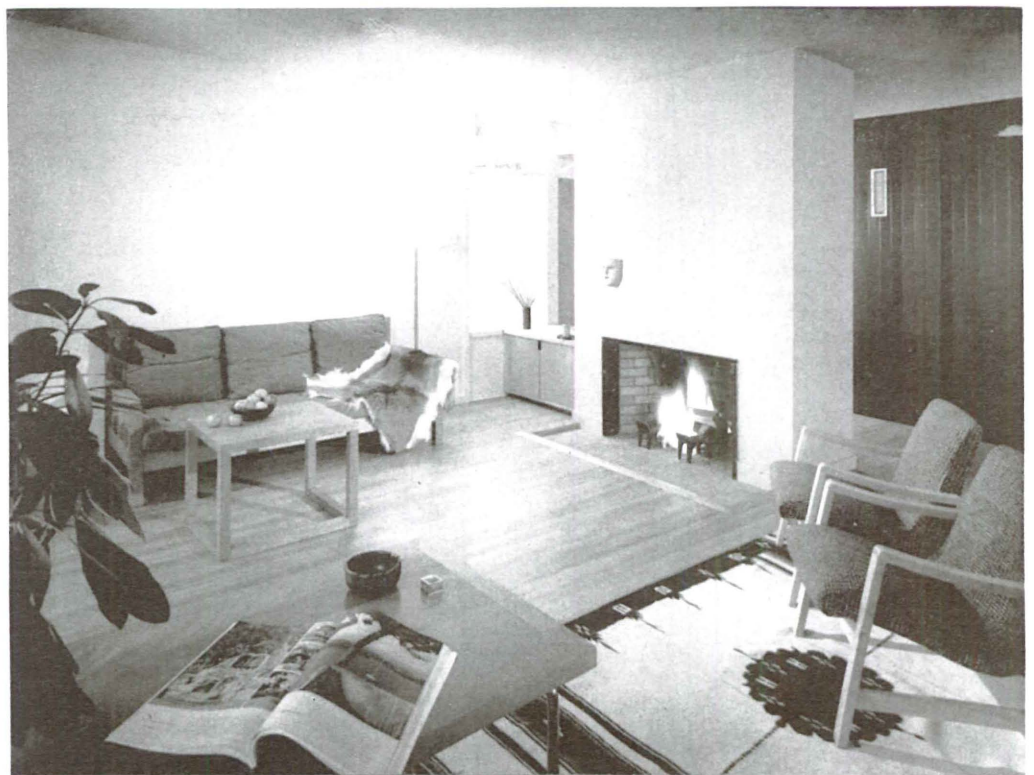




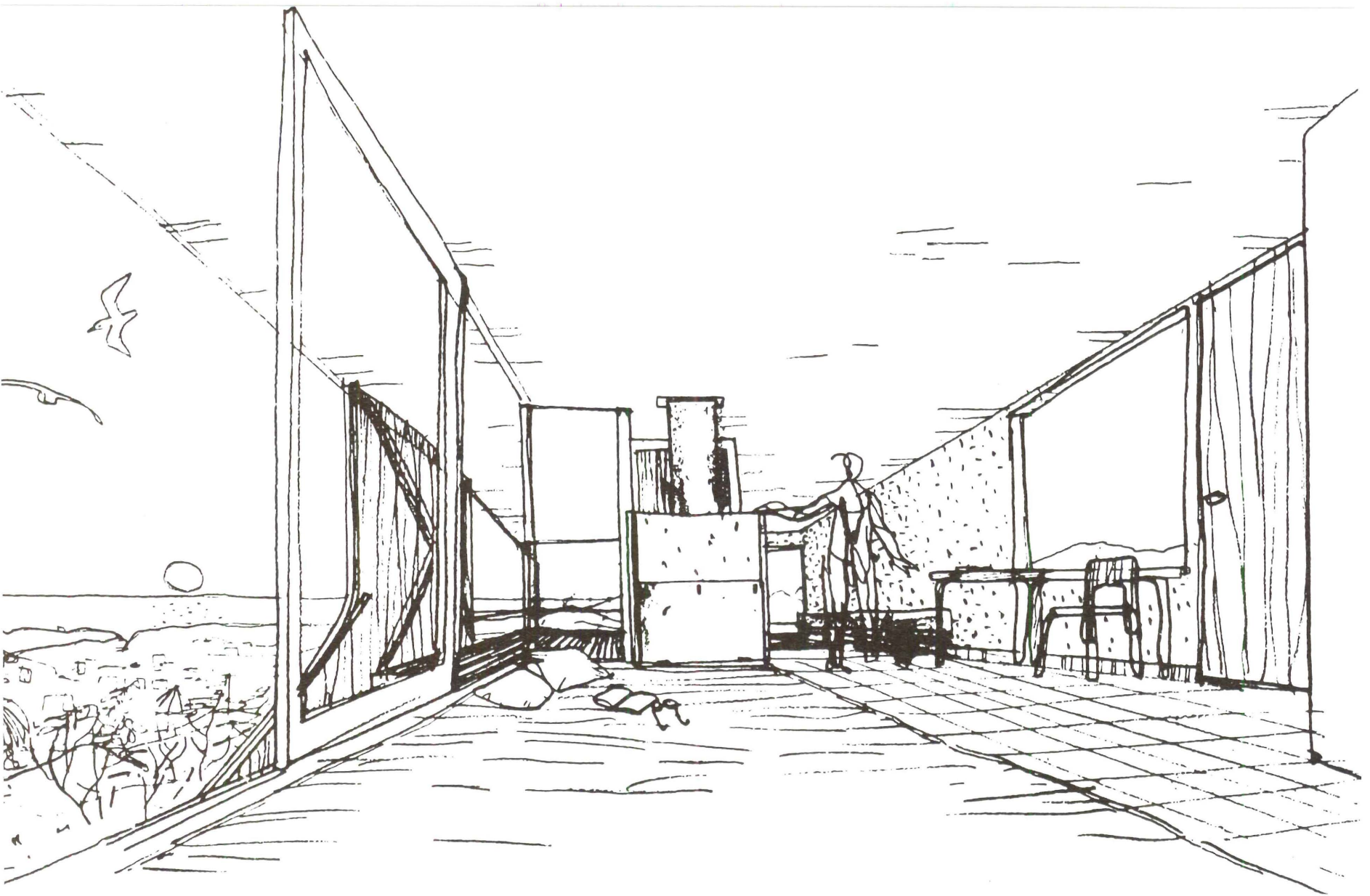
This house is a small compact shelter, almost symmetrical in the treatment of its mass. The concrete block shell of the bedroom wing is contrasted to the cantilevered living room form which sticks out from it. A continuous redwood siding wall between the two elements binds them together. The client was extremely desirous of very simple forms, in the hardware, the cabinet work, the furniture, and the architecture. The trim and termination of windows and walls were refined to their utmost simplicity allowed within the budget.

The client does a wonderful job of keeping the house looking well and in order, and it is gratifying to revisit the house and see it practically in its original state.

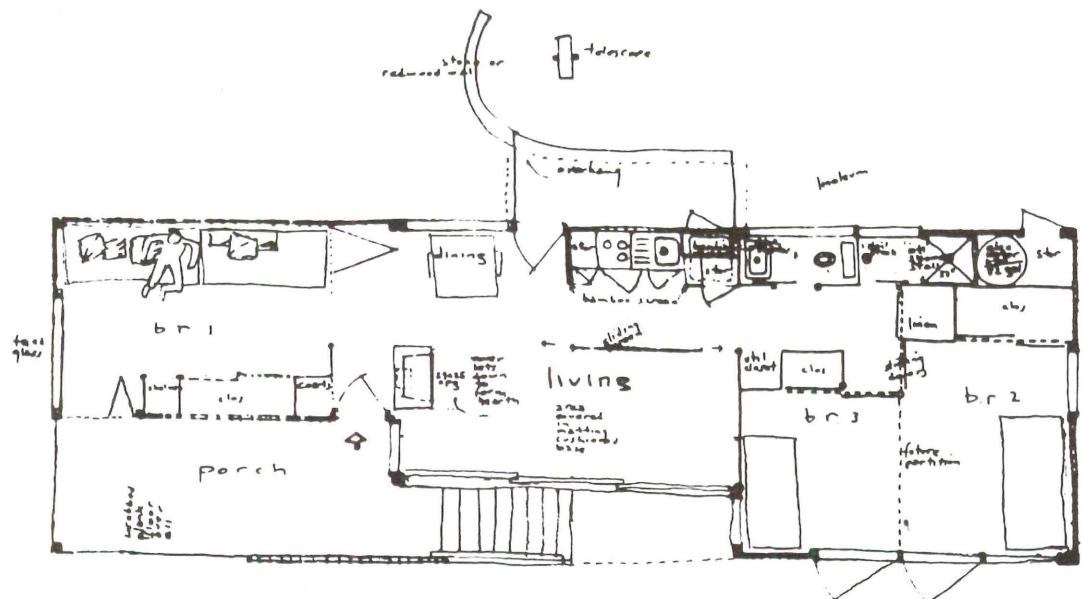
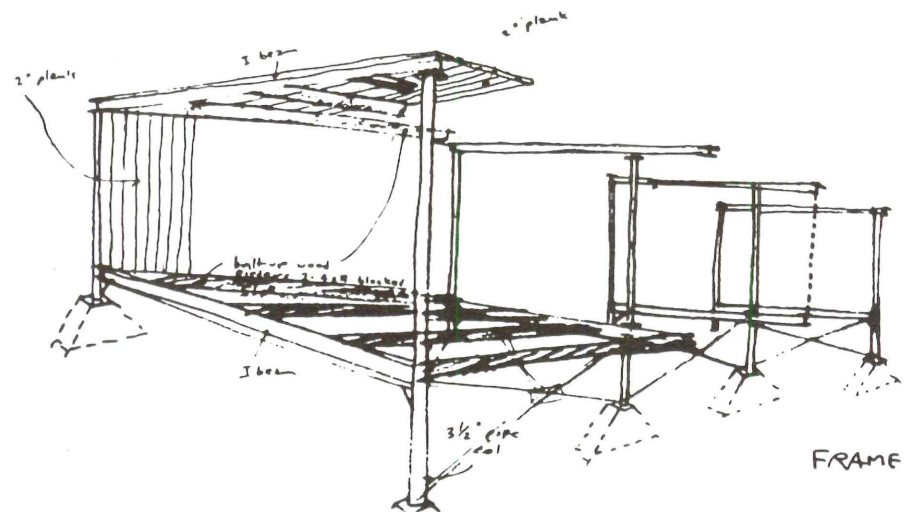
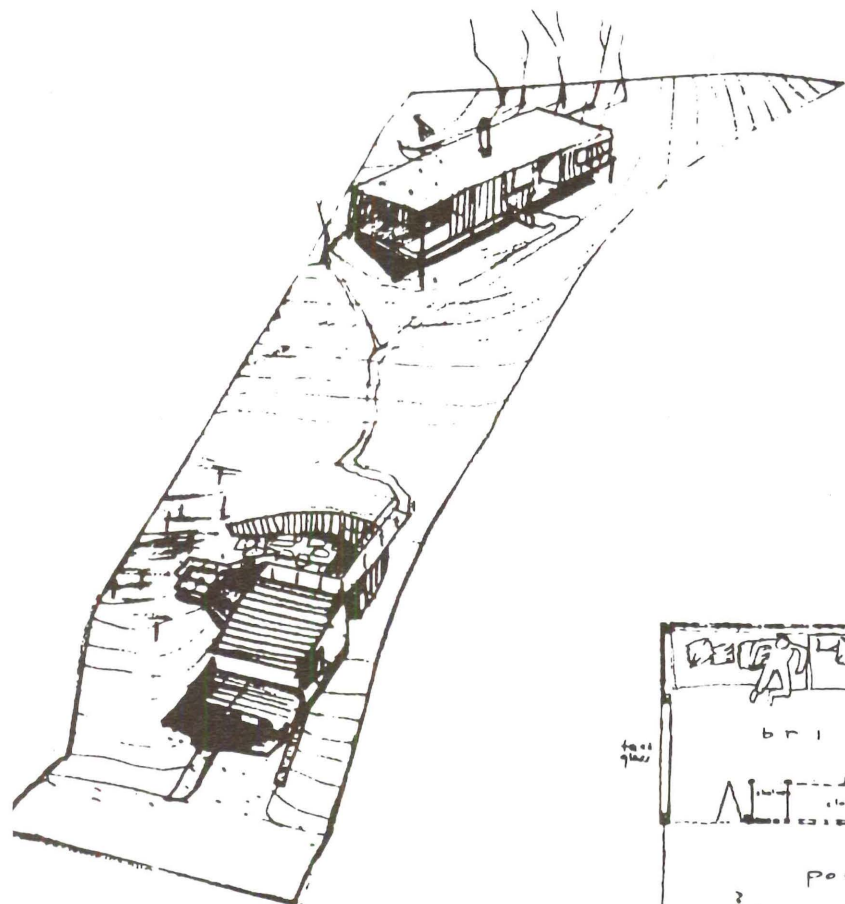
Color in the living room is limited to the dark sienna tone of the redwood wall in the rear of the room, and the very pale blue on the fireplace mass. The walls and ceiling in the rest of the room have been left very neutral, and the client has in her travels collected Indian ornaments and rugs which add individuality to the interiors.







**A SMALL HOUSE**  
HARRY WEESE, ARCHITECT











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Architects tell us that the Panelair is one of the most versatile of all heating units, because it is adaptable to so many different types of installations.

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Monrovia, Calif.

Please send me literature including A.I.A. file on the Payne Panelair.

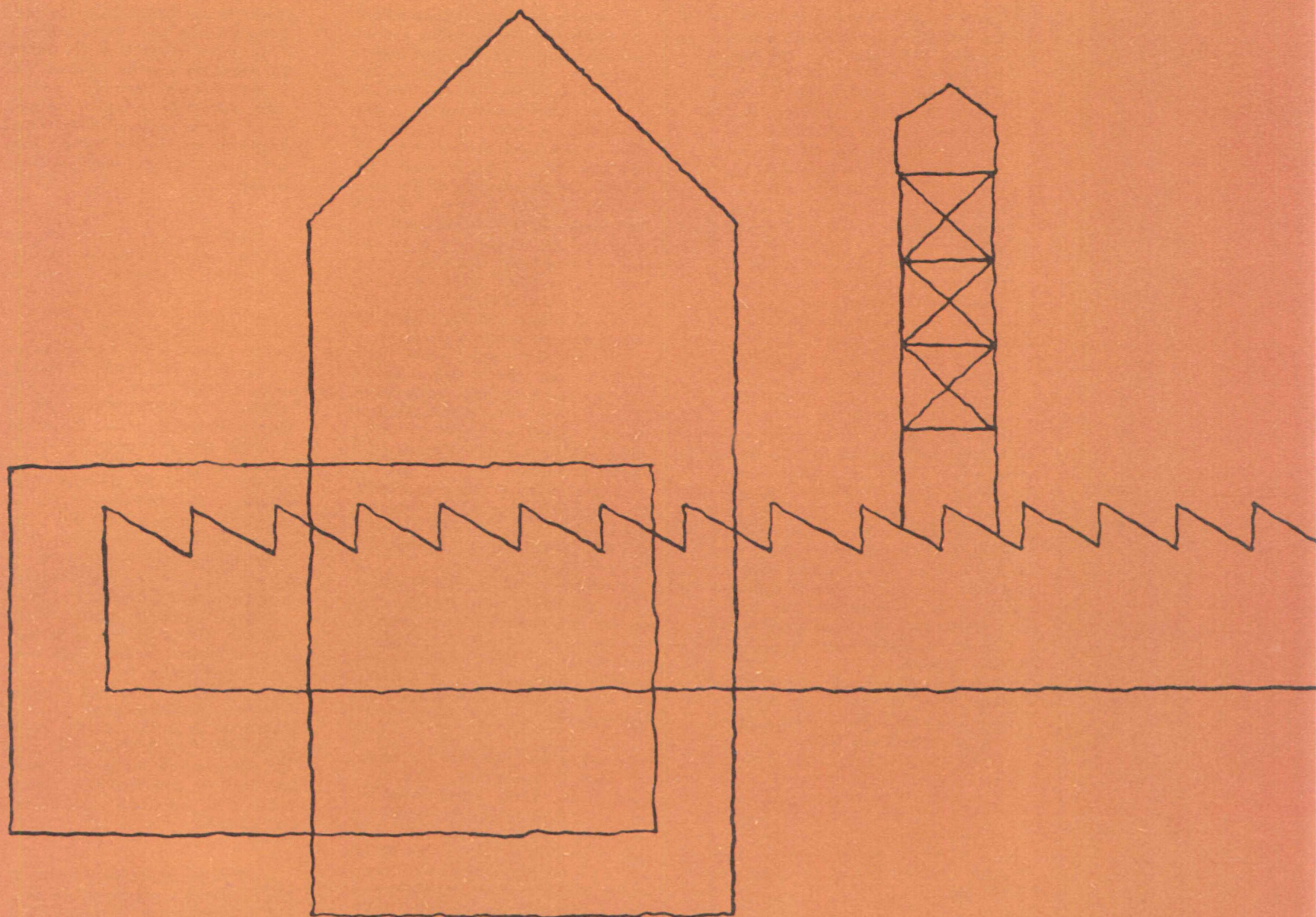
NAME \_\_\_\_\_

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CITY \_\_\_\_\_

ZONE \_\_\_\_\_ STATE \_\_\_\_\_





# PRODUCTS OF THE WEST

A monthly review of outstanding architectural products  
manufactured in the eleven Western states.



## PRODUCTS OF THE WEST

LOW VOLTAGE CONTROL is one of the first radical changes in electrical switching methods for some time. The Square D Company, 4335 Valley Blvd., Los Angeles, make such a control system.

With this method, a magnetic switch is mounted in the conventional outlet box and controlled by any number of low voltage switches located for convenience. These magnetic switches or relays can also be grouped in a panel near the lighting panels for the circuits controlled. Where a large number of 3 or 4 way controls are needed, low voltage controls eliminate many runs of conduit and heavy conductor cables.

With low voltage control, adequate switching is now practical. Almost unlimited flexibility is possible with remote controls of lighting and appliance loads. This three wire system allows positive on-off control not possible with a two wire system. Master switching or selected switching can be from chosen points by means of a single switch. Control of any lighting or appliance load can be from many points by paralleling any number of low voltage switches. Entrance lights can be controlled from door, kitchen, hall or master bedroom. Nursery or bathroom lights can be controlled from master bedroom. Radio and convenience outlets can be controlled from telephone or other locations.

Master switches can control entire floors, flood or yard lights. Selective control is possible for warehouses, gymnasiums, schools and offices.

Elimination of power runs in switch legs eliminates certain power losses where low voltage controls are used.

These controls are silent which is no small advantage.

Low voltage control is only one of many electrical products by Square D Company.

RAMONA AND CERATILE are made by Pacific Tile and Porcelain Co., 7716 E. Olive St., Paramount, Calif. RAMONA satin-matte and gloss finished wall tile has a white body with uniform dimension and is available in a wide range of plain colors. RAMONA KRYSTAL-GLAZE extra-hard floor tile also has a white body and comes in many plain colors.

CERATILE however, although a white body glazed tile, is a decorative tile produced by a process permitting great variation of color and surface texture. Many new stock patterns are available as well as unlimited special designs to order. This company has a staff that will work out any special design problem where patterned or plain tile is needed.

Some of their stock patterns of CERATILE are simple and suitable for contemporary buildings to form color-texture surfaces. Other conventional designs are available.

DIFFERENT TYPES OF CONCRETE BLOCKS are made by General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, Calif.

They make REGULAR CONCRETE BLOCKS of standard sizes. The quality and dimensions of these blocks are controlled. Certain units called KNOCKOUT BLOCKS have slotted sections for easy removal to accommodate reinforcing steel, sash etc. CONCRETE BLOCKS of standard dimensions are used in most types of buildings where masonry walls are wanted. Pre-formed units of this kind eliminate the cost of forms. A well built block wall is handsome and can be used as an integral part of the design of the building. Color can be integral in the blocks with natural aggregates or mineral colors or it can be applied afterward with many types of color cement or plastic coatings.

General is now making several types of blocks that vary in shape, texture and color. One kind called SLUMP STONE is a hollow unit with a slightly rounded irregular surface. It comes in thicknesses varying from  $\frac{1}{2}$ " to about  $3\frac{1}{2}$ " and 24" in length.

Another kind is called FLAGCRETE ROUGH. This type is slightly irregular and is solid. It can be used for walls and also paving. These are about 2" thick, 4" wide and 16" long.

FLAGCRETE SMOOTH is slightly ruffled on the face but otherwise regular in dimension. Both FLAGCRETE materials come in a variety of color ranges. These textured blocks have been used as facings as well as structural walls for commercial and residential work where their textures and shapes are desired.

LYNART SLIDING WINDOWS AND DOORS are made by Lynart Inc., 2100 Zeno Place, Venice, Calif. These assemblies are factory packaged. Each window or door comes complete with frame and sash to standard or special sizes up to 6'0" wide for any sliding unit. Sash or door units are full mortice and tenon, pinned at corners for strength. Anti-warp metal splines are inserted into upper and lower rails of sliding units. Phenolic rollers with oilite bushings ride on tempered aluminum tracks. Metal splines at top act as a guide and at jambs as weatherstrips. Meeting stile is weatherstripped by interlocking wood members. Metal tension springs at corners of sliding units prevent rattling and aid in forming a weatherproof seal. Sliding units can be lifted out for cleaning or painting. Installation, glazing, painting and finish hardware such as pulls and locks are not included. The company provides full instructions for installation and adjusts the units for proper operation.

STAINLESS STEEL SINKS . . A new line developed by the Ziegler-Harris & Company 2900 North San Fernando Road, Burbank, California. Model A-20 shown in this issue, which has an exclusive feature—a "roto-gloss" finish. This gives the sinks a soft gloss which adds to the warmth of a kitchen. The sinks are deep drawn from a single sheet of 18-gauge, type 302, 18-8 stainless steel. The one piece forming eliminates all

seams. Outside dimensions of the model shown are  $46\frac{3}{4}$ "x21" with a choice of 7", 10" or 12" depth. There is a positive seal flange available for linoleum, plastic or wood sink tops. The company makes more than 40 models of sinks for all types of buildings. Custom built drainboards of stainless steel are fabricated, also, for homes and commercial buildings.

RECESSED AND SURFACE TYPE LIGHTING FIXTURES made by Pressteel Company, 800 Bancroft Way, Berkeley, Calif. are available in a variety of types. One group is called PRESCOLITE RELAMP-A-LITE series. This group of recessed fixtures have smooth frames without screws held in place with self-adjusting spring fasteners. Lenses are removable without tools. Plaster flanges are adjustable from  $\frac{1}{4}$ " to 1". Re-lamping is simple. Lens series include Flat Alba Glass, Opal Drop Dish (wider light distribution) and Fresnel Wide Angle Prismatic lens. Different fixtures accommodate 100 watt to 300 watt lamps.

They also make a large group of recessed fixtures with standard screw type frames with some for flood and spot lamps, louvers and lenses.

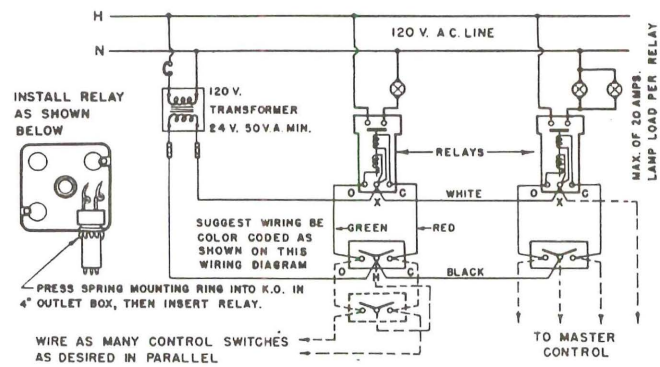
Pressteel Co. makes a group of surface type lighting fixtures called SWIVOLITE by PRESCOLITE. These fixtures are smooth and simple in design, swivel joints between reflectors and canopy or extensions. Metal reflectors are well shaped and in different sizes to accommodate type "A," R-30 and R40 lamps. Some designs have flexible arms. Standard finish is grey but satin chrome, green, coral, brass and bronze finishes are available.

ALSYNITE is manufactured by the Allied Synthetics Company in San Diego and is distributed by O'Morrow Corp., 4509 Firestone Blvd., South Gate, Calif. This material is in the form of corrugated or flat sheets made of glass fibre and thermosetting resin plastic approximately  $1/16$ " thick. It has a number of interesting characteristics. It is translucent, you can't see through it (comparable to pattern glass). It is light weight—8 oz. per sq. ft. It is permanent, will not crack, warp or rot, resists mild acids, is unaffected by humidity, salt water, sun light, heat or cold and is highly fire-resistant. It is shatterproof and quite strong. It requires a minimum of framing and can be cut with hand or power saws and installed with nails, bolts, screws or mastic.

Standard sizes of corrugated sheets are— $2\frac{5}{8}$ " corrugations—8' to 12' lengths, 26", 34" and 40" widths.  $1\frac{1}{4}$ " corrugations—8' length and 26" width. 4.2" corrugations (to match J&M Transite)—8' to 12' lengths, 42" width. Curved sheets are available. Flat sheets—8' length, 26" width. Some special sizes are available.

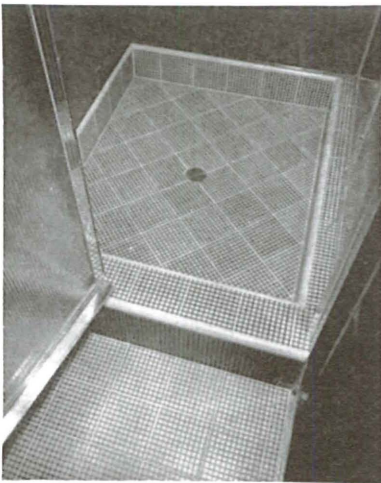
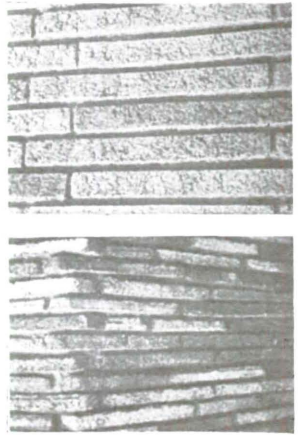
ALSYNITE is made in five standard colors—acquamarine, rose, green, maize continued on page 38



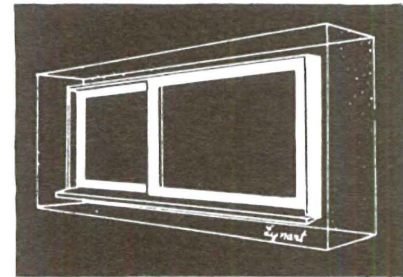


Square D. Low Voltage Control

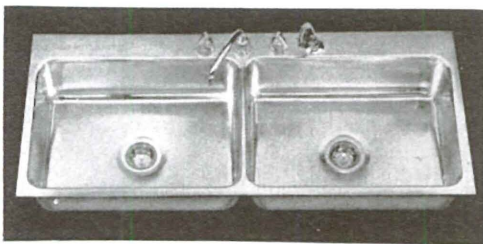
Flagcrete Blocks



Ceratiles



Lynart Sliding Windows



Stainless Steel Sink



Swiv-o-lite Fixtures

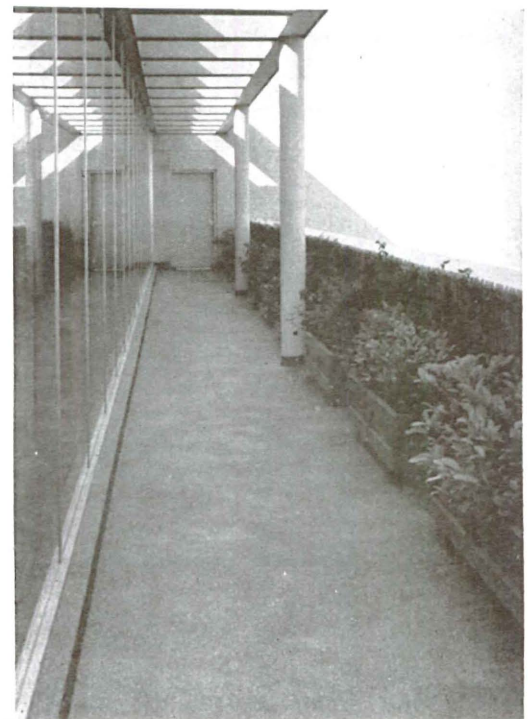


Alysnite Panels

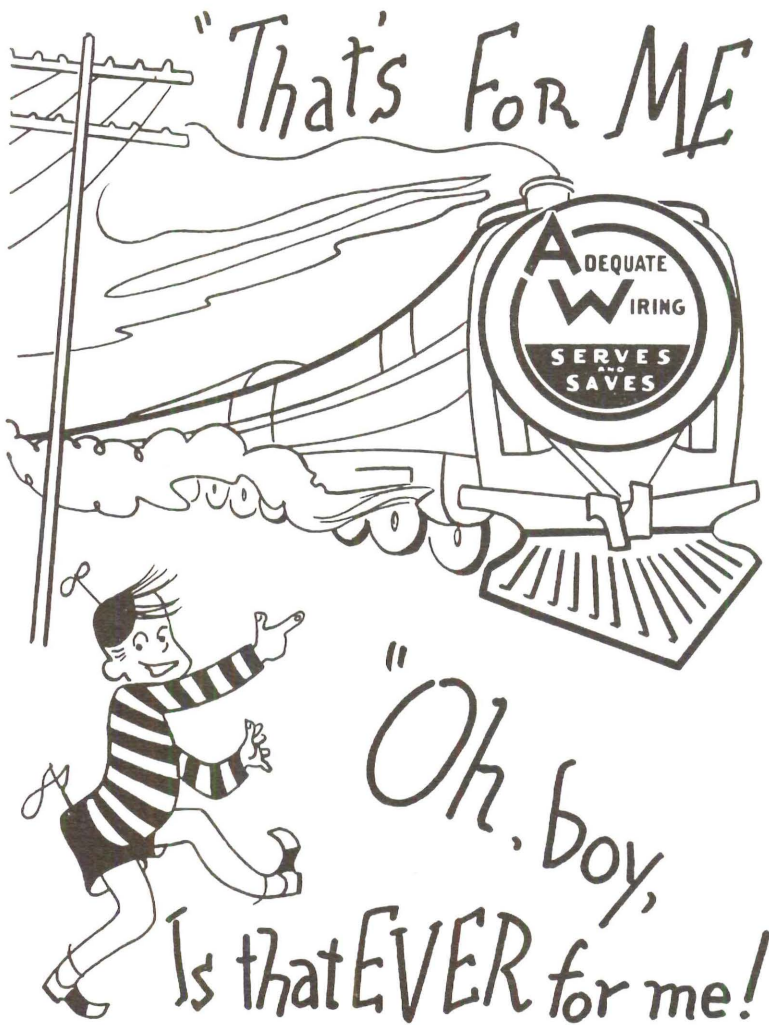


Stanwall Panels

Dex-o-Tex Terrazzo







All it takes is his first sight of a snortin', chugin', hiss'n', whistle-blowin', bell-ringin' wonderful engine, and every little boy wants to be an engineer when he grows up.

And usually all it takes for the architect or builder to want to improve the quality of wiring he specifies in home plans is his first sight of a smilin', back-slappin', friend-tellin', money-payin' wonderful client.

No two ways about it—you're on the right track when you switch to CERTIFIED ADEQUATE WIRING for new or remodelling home jobs. Most people own twice as many electric appliances as they did ten, fifteen years ago. And they need plenty of switches, outlets, circuits and the other requirements of modern wiring.

When you give them adequate wiring, you've got a clear track into their affections from then on. A good investment for your client—good business for you. That's CERTIFIED ADEQUATE WIRING.

**Northern California Electrical Bureau**  
1355 MARKET STREET • SAN FRANCISCO • 3

#### PRODUCTS OF THE WEST continued from page 36

and opalescent blue and is available in cream white. It is used in a variety of places. It eliminates breakage when used in industrial plants. It is used in greenhouses for roofs and walls, for sun shades and screens in gardens. Skylights made of ALSYNITE do not require longitudinal ribs and give a good light. It is used for office partitions, store fronts, shower doors, tub enclosures and for many other purposes.

STANWALL AND PHILWALL PANELS made by E. J. Stanton & Son, Inc., 2050 East Forty-first Street, Los Angeles. This company is promoting the use of solid wood paneling and makes the point that this paneling is now available at about the cost of plywood paneling. The company emphasizes that improved manufacturing techniques, an increased supply of imported and domestic woods, and new trends in design and construction have combined to bring down prices so that solid wood paneling now can be reasonably used in low cost and middle cost houses. Probably the greatest single cost reduction factor has been mass-milling methods—10 years ago each wood paneling contract meant special handling and make up, while currently it isn't unusual for a mill to run through 10,000 to 30,000 feet of hardwood paneling in a single batch. Another cost-cutting factor is that hardwood panels are now made  $\frac{3}{8}$ " thick, as compared with  $\frac{3}{4}$ " thick a few years ago. Thus the panels are less expensive and easier to handle and install. Architects and builders have helped to bring the price of solid wood paneling down by using random lengths and widths, rather than demanding uniform widths and floor-to-ceiling lengths. Random lengths are seldom butted flush. Instead "v" joints are used to accentuate rather than to play down joints. Currently solid wood paneling is available in domestic and oriental ash, oriental white oak, imported elm and a number of other good light and dark woods.

DEX-O-TEX COMPOSITIONS are made by Crossfield Products Corp., 2152 Sacramento St., Los Angeles, Calif. Some important characteristics are—weather resistance, durability, resilience and slip-proof walking surface, and they are monolithic. These materials are used in commercial, residential and government work for floor coverings, decks, etc. The material sticks to steel, wood and concrete. It is made of liquid latex and a dehydrating powder mixed and applied without joints. Different kinds of fillers such as cork or marble chips are added to vary the feel or appearance. To get a good job, like most materials, only experienced men must apply it.

DEX-O-TEX COMPOSITIONS come in a number of kinds for different uses.

NEOTEX-X is for heavy duty and is  $\frac{1}{4}$ " to  $\frac{3}{4}$ " thick. NEOTEX-PLATING is similar but with finer aggregates and is  $\frac{1}{8}$ " to  $\frac{1}{4}$ " thick. This type can be used on old wood or concrete floors as well as new work. When applied over DEX-O-TEX WATERPROOF MEMBRANE, either NEOTEX-X or PLATING make excellent deck surfacing. Colors include black, red, green, grey and tan. Special colors can be developed. DEX-O-TEX TERRAZZO is similar to regular terrazzo but it is light weight, resilient and non-skid.

CORK-FILLED DEX-O-TEX is made of the same latex binder as the TERRAZZO but cork is used instead of marble. This makes a very comfortable floor and has a tendency to deaden sound.

For leveling old floors or to make a resilient base for other finishes, DEX-O-TEX SUBKOTES are quick setting, easy to apply and make a lightweight underlayer. DEX-O-TEX MAGNABONDS are used to bond magnesium oxychloride cement finishes to steel and concrete without using mechanical anchors or chipping concrete. These rubber containing films absorb some contraction and expansion difference between the base and finish.

DEX-O-TEX BONDCOATS will bond almost any materials together—steel, wood, tile, plaster, glass and plastics. It can be used as a bond for cork tile, linoleum or hard tile to a slab on grade and in areas where moisture is present. As a topping for NEOTEX PLATING, BONDCOAT will give a tighter finished surface if needed.

A FLEXIBLE ACCORDION FOLDING PARTITION is made by Curtition Co., 2227 Sawtelle Blvd., Los Angeles, Calif. It is usable in homes, apartments, offices, churches and restaurants and can be installed in existing as well as new buildings. The CURTITION is made of plastic coated fabric available in many colors and is fire resistant and washable. It is suspended on steel rollers on an aluminum track and it operates easily. Standard sizes of 2'4" to 8'0" wide by 6'8 $\frac{1}{2}$ " high, and 4'0" to 10'6" wide by 8'0" high. Custom doors can be made to fit almost any size opening.

SLIDING RECESSED DOORS WITHOUT TRACKS are made possible by pockets equipped with FEATHER FLOTE TRACLES-DOR hardware manufactured by Garrick & Custer, Inc., Los Angeles, Sales Office, Feather Flote, 1769 West 8th., Street, Los Angeles, Calif. Door operates on a rotary gear mechanism mid height in the pocket with cantilever type brackets attached to the back edge of the door. This mechanism moves along a channel guide in the pocket and is quiet. Door and mechanism can be removed entirely from the pocket for adjustment. This pocket fits into a normal rough height opening eliminating greater height required where overhead track assemblies are used.

SIERRA WALL PLATES AND WIRING DEVICES are made by McDonald Manufacturing Company, 548 E. 31st., Street, Los Angeles, Calif. This company produces a complete line of wall plates that are simpler in design than many others. They have lost the dainty and elaborate borders used on older types of plates. The edge is smooth and slightly rounded, with the center part vertically grooved. This plate is a step toward greater simplicity and a hopeful trend. They make a trim looking SIERRA TRIPLEX 3 outlet receptacle as well as all types of plates for conventional convenience receptacles, switch, push, telephone, blank, combination type in great variety. Plates have heavy-duty construction, rib-reinforced back and good finish. Available in brown or ivory.

METAL TRIM provides a simple way of finishing plaster surfaces at openings or edges. National Cornice Works, 1323 Channing Street, Los Angeles, Calif., makes SUPERIOR METAL TRIM which includes a good line of casings, bases, screeds, molds and base grounds. They come in 24 and 26 gauge metal. There is a spring tension bend in the back of the metal casings that makes a neat joint to the opening frame. These trims and casings of metal do not shrink or warp and give a permanent, sanitary finish. They are suitable wherever plaster is used. This company also make



a REMOVABLE FLASHINGS adaptable for either masonry or wood frame construction.

COLUMBIA-MATIC FRAMELESS WINDOW SCREENS are made by the Columbia Mills, Inc., 836 N.W. 16th. Ave., Portland, Oregon, as well as other types of screens and shades.

These frameless screens can be used for sliding windows and glass louvres as well as double-hung windows. They can be installed quickly and are economical and are trim in appearance. The screen is composed of a top rail, aluminum wire cloth, bottom rail and tension locks. They come in standard

and special sizes. Columbia also makes NARROW FRAME SCREENS with frames of cold rolled steel, baked enamel finish or unfinished aluminum. Frame size is 3/8" wide by 7/16" deep. TUBULAR SCREENS are made for all types of windows. The frame is of cold rolled, electro-galvanized steel, 7/16" by 3/4" and 7/16" by 1" with welded corners and prime coat or baked enamel finish.

Screen cloth for frame screens can be bronze, galvanized iron or aluminum. Their line of WINDOW SHADES include waterproof (Pyroxylin), fire-retardant (Flame-Check), painted muslin (Star), light-proof (Vellmo) and room darkening (Regal) shades.

## RECORDS

continued from page 15

Long Playing disc brought with it a lot more than most people realize, although they are generally aware that the sound quality of discs has improved. Many collectors were inclined to wonder, in years past, why a recording or transcription for broadcast use sounded so live, had such "presence," while recordings made for the home continued to sound canned. When Columbia brought out the LP record, it provided its new recordings at the same time with the same quality of sound employed to transcribe a typical network broadcast. Now, the best of the LP records stand in contrast to that comparatively shabby product of a few years ago, with its thumping emphasis on the bass end of the sound spectrum, produced according to a philosophy that imputed to the public a demand for "mellow" music.

It is possible now to talk about the ideal phonograph record without seeming too far fetched. In general, such a record is produced with a wide and evenly distributed capture of tonal range, with a balanced perspective of ensemble set in an unobtrusive acoustical background, and with quiet and long lasting surfaces. Equally important, however, is the psychological impact of the recorded performance. To be really first rate, the recorded performance must give an impression of spontaneity and impetus, must reflect the same kind of tension produced in a one time rendition at a live concert. It should seem to the listener that the microphone eavesdropped for him at a unique event. One example of this, unfortunately not always practical, is the recording of a concert performance such as that of Mahler's *Lied von der Erde*, by Bruno Walter and the Vienna Philharmonic orchestra with Charles Kullman and Kerstin Thorborg in 1938 (Columbia). Another, which proves that the same effect can be achieved in a studio is the recording of the Schumann E flat quintet for piano strings recorded not long ago by the Paganini Quartet with Artur Schnabel (Victor). These two examples emphasize how sad it is that many records are published which give the impression that letter perfection has been achieved to the point of sterility, at the expense of the higher flights of interpretive execution.

Good, bad or indifferent, no one has ever managed to list every record issued, even since the advent of modern recording technique. Suffice to say that there are thousands upon thousands of issues by several dozen domestic and foreign companies; and the problem is that as one tries to get acquainted with existing issues, others are flooding from the presses. A handy guide to older releases which are nevertheless current in the catalogues of the makers is the Gramophone Shop *Encyclopedia of Recorded Music*. This publication is kept up to date by regular supplements and is invaluable as a background against which to consider various recordings for purchase.

The significant change in the opportunities confronting the fastidious record collector since the end of the war, is the extent to which new American companies have come into existence with every worthwhile offerings and, at the same time, the wider currency here of European recordings. This contrasts with the pre-war picture when, despite the fact that there were quite a few smaller companies in this country, the quality of their recordings and the general character of their enterprise as to artists and repertoire was discouraging. Also at that time, European records cost more than double the price of American releases and they were not as generally available as they are today. The development of tape recording, the LP record and the vinyl disc with its quiet surface have improved and simplified the recording process

# the lowdown on

## finishes

"Is there any way of retaining that pinkish cast of NEW REDWOOD?"



Many claims have been made for various products to preserve the "new look" of Redwood, but we have yet to see any of the claims completely substantiated.

A true stain does not completely seal, but allows some moisture to penetrate. On subsequent evaporation this moisture returns to the surface, carrying certain water soluble substances from the wood. These chemicals are deposited on or near the surface, where contact with air and sunlight causes them to darken and discolor the wood.

Our present recommendation for finishing Redwood to preserve its new look as long as possible is two coats of Redwood Pena-Seal #5211. This finish preserves the natural beauty of the wood for a considerable period of time.

Redwood Pena-Seal is a combination of a clear sealer with light-fast pigments of the exact new Redwood color. The sealing ingredients retard the removal of stain-forming chemicals and the pigment assists in masking those that do form.

*Send us your finish problems. We'll answer them promptly and frankly, with the latest information available.*

*We will also be glad to mail you our 47-page book of architect's specifications, color samples and finish data. No obligation, of course.*

# GENERAL PAINT

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FACTORIES IN SAN FRANCISCO, LOS ANGELES, PORTLAND, SEATTLE, SPOKANE, TULSA



and smaller domestic companies today have been encouraged to be more active and more imaginative. As to European recordings, the rise in domestic prices and the increased value of the dollar vis-a-vis European currencies have brought about a better balance in prices so that foreign issues are more widely distributed than ever before.

Thus, compared to the early 1940's, when most collectors thought in terms of RCA-Victor, Columbia and, less often, HMV and Parlophone, the lineup today includes also Capitol and Capitol-Telefunken, Vox and Vox-Polydor, Allegro, London, Cetra-Soria and a number of other domestic and foreign companies.

Choosing a record, therefore, has become no less than a combination art and science. It cannot be pursued haphazardly without the ever-present danger that a bad choice will haunt the hasty collector for a distressing length of time. With the standard works, the problem of selection resolves itself into a matter of performance and technical recording values. With less known works, less often duplicated, the problem is one of straight musical interest. Nevertheless, record collecting imposes its special disciplines whether one seeks no more than a convenient supplement to concert going or whether one has larger objectives with respect to a collection. Research and a lot of comparative auditioning, plus the constant, lively play of a well-honed taste are only a general statement of the case.

The readership of a record review is usually a cross-section of the breed of connoisseur which the evolution of recorded music has brought into being, for the record collector has joined the print collector, the numismatist and the old auto enthusiast in the ranks of devotees in special fields. Already, record collecting has a tradition, a lore and a fistful of subdivided interests. There are antiquarians, who leave off where modern recording begins; collectors of esoteric labels, who shun the standard brands for issues whose sole virtue consists in the fact that the publisher has gone out of business; high fidelity fiends, who measure the quality of a recording solely by frequency response per thousands of cycles per second; the mechanically minded record collector, who buys records to show off his phonograph; virtuoso fans, who follow in the narrow swath cut through the whole literature of music by a single performer and, finally, the majority of record collectors, to whom records represent a valuable way to enjoy and study music.

## MUSIC

continued from page 14

tone tuning will soon make the experienced listener reject equal temperament as a suitable medium for it.

Anyone who has used several variants of meantone tuning, what I have here called "well-tempered" tuning, and equal temperament, until the natural relationship of these tunings to the styles of the different composers and different periods becomes self-evident, will appreciate the gradualness of the historic change in temperaments. Though much discussion of the principles of temperament has survived to confuse musicologists, the historic landmarks of the change itself are barely discernible and can be recognized most accurately by applying the several tunings to the actual music.

The most decisive landmark is Sebastian Bach's modification of the meantone to the "well-tempered" tuning, which is still by no means equal temperament. A grotesque obtuseness on the part of musicologists has prevented them from recognizing the fundamental need to explore every detail of this change, its effect on harmony and the styles of composition. Probably they have been confused by the fact, simple to explain historically, that such composers as Sebastian Bach and Beethoven wrote for more than one tuning, besides writing in the simpler meantone signatures compositions which reflect the greater freedom of "well-tempered" tuning or perhaps equal temperament.

The explanation is that meantone tuning survived as the common tuning of domestic keyboard instruments until at least the beginning of the nineteenth century. When Mozart or young Beethoven improvised on an instrument other than their own they were unable to exceed the technical and harmonic limitations of the meantone tuning. For this reason many of their sets of variations for keyboard, originally improvisations, are admirably adapted to meantone and gain in quality by being played with this tuning. Compositions intended for publication and general distribution also had to conform at least in signature and generally in modulation to the tuning of the instruments on which these compositions would normally be played. The decisive landmark for the breaking away from this latter restriction is probably Beethoven's **Funeral March Sonata, opus 26**. The key signatures of Schubert's keynote works proclaim their liberation from it.

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## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's 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 it on the coupon which appears below, giving 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.*

### APPLIANCES

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

(105a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

•(956) Indoor Incinerator: Information Incinor unit for convenient disposal

positional combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinor Division, Bowser, Inc., Cairo, Ill.

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

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn.

### ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

### BARBECUE EQUIPMENT

•(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over

charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

### CABINETS, COUNTER TOPS

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

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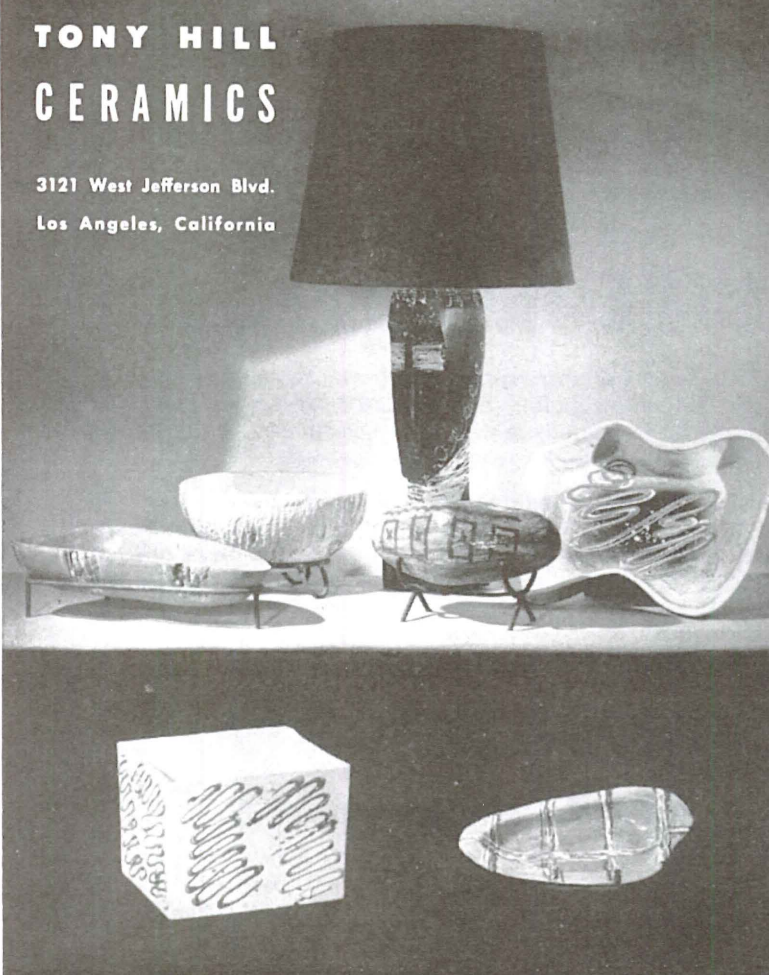
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## FABRICS

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

## FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color or brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(112a) Contemporary Floor Coverings: Information contemporary floor coverings; custom made, all originals; any color, texture; inquire about our sample plan.—Joseph Blumfield, 5420 Sierra Vista Avenue, Hollywood 38, California.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (961) Rug Cushion: Leaflet on Spon-gex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

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

## FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

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

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

## HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

## HEATING &amp; AIR CONDITIONING

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

(109a) Circular Design Forced Convection Gas-Fired Overhead Heater: Illustrated folder, full data on new Norman Three-sixty featuring new principle of overhead space heating comfort for commercial and industrial installations; circular design distributes heat horizontally in full 360 degree radius.—Norman Products Company, Department G, 1156 Chesapeake Avenue, Columbus 12, Ohio.



(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.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17 $\frac{1}{2}$ " above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

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(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

#### INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly

good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

• (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.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

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• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

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• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose.—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very

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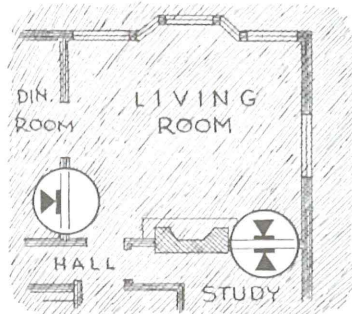
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handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(911) Contemporary Lamps: Each designed specifically for reading, general illumination, or conversation. Direct and reflected glare minimized by large source areas. Most designs utilize the structural possibilities of newly developed durable seamless molded resin impregnated fiberglass.—The Lam Workshop, 316 Washington St., Brookline, Mass.

• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up light levels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96 1/4", width 13 1/2"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

#### MISCELLANEOUS

(113a) Garden Idea Booklet: Dozens of fresh ideas on garden design and structures, from the famous California Spring Garden Show. Exciting new planting boxes, sun shades, walks, arbors, fences. California Redwood Association, 405 Montgomery Street, San Francisco 4, California.

(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.

#### MOVABLE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably

best source of information this subject.—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio.

#### PAINTS, SURFACE TREATMENTS

• (938) Paint Book: New 47-page paint book featuring General Paints; full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

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• (902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, phy-



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sical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

•(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; entire new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massillon, Ohio.

#### PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

#### RADIO AND TELEVISION

(114a) Contemporary Radio-Phonograph Combinations: Brochure new Voice & Vision professional series hi-fidelity FM-AM radio-phonograph combinations with custom-designed cabinetry, finishes; one of very few lines meeting requirements of contemporary architects, designers, draftsmen; technically excellent, remarkably well engineered; intended for music lovers who want best in tone, quality, design; data should be in all files.—Voice & Vision, Inc., 314 North Michigan Avenue, Chicago 1, Illinois.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively

both sides all types of records; television, magnetic recorders, other optional; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

•(948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

(115a) TV Master Antenna Systems: Information Jerrold Mul-TV systems; can operate 400 television sets or more from single antenna; excellent picture, sound quality; no interference between sets; designed for use in apartment houses, hotels; separate directional antennas, one for each station; all usually mounted on same mast; cut to correct length for each channel, connected by separate lead-ins to master control amplifier unit; warrants attention.—Jerrold Electronics Corporation, 121 North Broad Street, Philadelphia 7, Pa.

#### SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

•(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

•(927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

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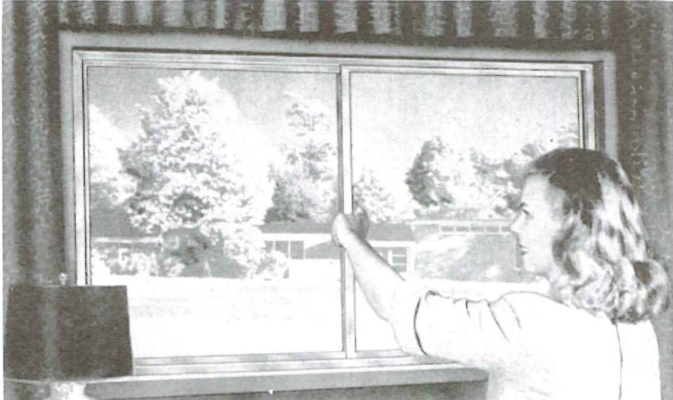
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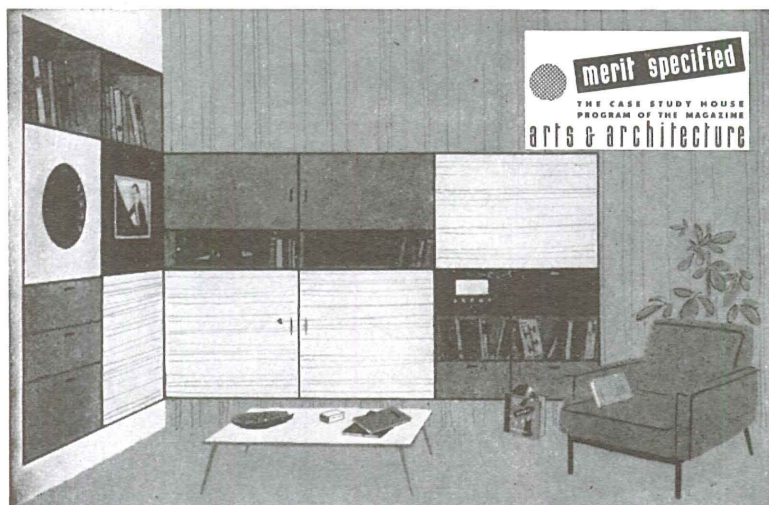
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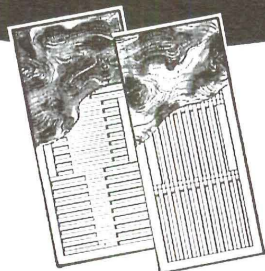


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(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

(110a) Venetian Blinds, Tapeless and Cordless: Full information Visualite tapeless, cordless Venetian Blinds; simple push button adjustment operates top and bottom halves independently; all metal construction, Flexalum slates; nothing to wear out or get out of order; choice of 14 decorators' colors; 80% less cleaning time; provide well controlled lighting, ventilation; well designed and fabricated.—Acker & Acker, 2174 Hyde Park Boulevard, Los Angeles 47, Calif.

#### SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue": functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. RIchmond 7-5338.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents ef-

florescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

#### STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bondersized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.—Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 23½"x1½" deep corrugations; weight ¾ pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

#### VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.



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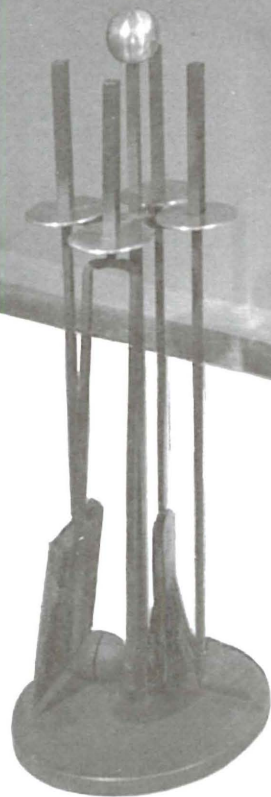
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