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NOTE FROM BOSTON

In contrast to Washington, D.C. as a cross-section of American taste and to New York as a concentration of art production and salesmanship, Boston may be distinguished as the nation's number one consumer of Culture. Proudful of her historic heritage, her reputation as a center of higher learning, the city of baked beans and codfish typifies our most avid and aggressive appetite for "art appreciation." Those who engage in this pursuit of culture have unbounded faith that culture can be acquired by exposure to its appurtenances. Hence there is great emphasis upon museum collections, symphony orchestras, churches, schools and universities—the forms which we have come to believe constitute "enlightenment and refinement of taste." Boston affords extensive opportunity to examine the falsity of this concept of art.

Located on what is known as the Fenway is one of Boston's show places: the Isabella Stewart Gardner Museum. Nearby are the Museum of Fine Arts, the Opera House, Symphony Hall, several colleges and Northeastern University—an imposing concentration of institutions dedicated to culture. (There are, of course, many other similar institutions located throughout Greater Boston.) Somehow it is fitting that the Gardner Museum should be placed so strategically, for it would be difficult to imagine a more monstrous parody of art than the hodge-podge preserved within its walls. Here, unadulterated, is the furthest extremity resulting from the notion that art, torn from its context in time and place, spells culture. Mrs. Gardner, whose activities as a patroness of the arts spanned four decades, spent a six million dollar inheritance collecting objets d'art which she housed in an attempted "replica" of a Venetian palace. In this fantastic edifice (differing in manner rather than intent from the eclecticism which prevails in our architecture dedicated to culture) she placed a motley assortment of "marble columns and capitals, stone arched windows, fountains, fireplaces, iron grilles, lamps, textiles, wood-carvings, silver, furniture, ceramics, glass and various other articles—mostly of the Renaissance and the Eighteenth Century." In evident ignorance of the significance of any of these items, Isabella Gardner managed to produce a good imitation of an auctioneer's show room which, upon her death, as ordained by her will, became the property of trustees, to be operated "for the education and enjoyment of the public forever."

To one who has not seen this remarkable assemblage of wood and stone and paint contrived in the shape of art such a bequest might indeed appear as testimony to an admirable and highly altruistic nature. But the Gardner Museum bears no such evidence of love, either for art or for the public. Instead it proclaims with pervasive insistence that Mrs. Gardner loved herself. She decreed that not an object was to be moved, or re-arranged, or re-placed in this musty nightmare of her concoction. Everything must remain for all eternity exactly as she left it. Truly the dead speak from the grave. Consider the fact that one of the most valuable pieces in her collection—a small Giotto panel—is placed at right angles to the spectator, held off by ropes, so that it can be seen only tangentially. In the same room a large full-length portrait of Mrs. Gardner, painted by Sargent and auspiciously exhibited, reminds the visitor that the Giotto henceforth and "forever" was to be the property of a ghost!

The charitable may wish to attribute these errors
to individual eccentricities. But the matter cannot be dismissed so easily, for it would appear that most of the vices to which we are subject in the pursuit of culture are epitomized in this American heireness. As a woman she is the prototype of all the females who trot to museums and galleries and lectures; who sometimes collect, but who are eternally the dominant sex in this hunger for culture. Boston is not nearly as conspicuous for ladies in funny hats as it is conspicuous for ladies learning about art. Alas the lonely male who ventures upon a museum "tour" or attends the latest lecture on art "appreciation!" Of course, few ladies acquire a fortune with which to give tangible form to their "love for the beautiful." Mrs. Gardner’s activities in this direction hold wider significance. As a collection of great art, or even important art, her museum deserves little attention. As an example of museunology, it stands as a horrible example. But the Gardner Museum is different in degree, not kind, from almost every museum in the country. As such a symbol it should be studied with the greatest care. How many of the acquisitions of our museums are the result of bequests from "culture-minded" citizens who wish to leave behind monuments to themselves? And how many of these bequests are with "strings attached," preventing flexibility with which to meet the changes of time? How many of our museums are arranged to make accessible to the searching eye the treasures they frequently contain, or to aid in their comprehension? Surely not many. The Boston Museum is proud of the inscription in its great hall. "Maintained and developed wholly by gifts of private citizens." To be sure, the Boston Museum has some excellent works acquired in this fashion. It also has, like the nation’s capital, some extremely unexcellent junk. It boasts of having been first among institutions of its kind to make a scientific study of the construction of art museums. This was in the years 1903-06. Can a museum rest on laurels achieved forty-odd years ago? Surely there is nothing scientific in the arrangement and presentation of its exhibits, even though it maintains as part of its policy the showing of only the best objects "in order to avoid fatigue to visitors from overcrowding." If overcrowding is at a relative minimum, waste floor space and atrocious lighting counteract this boon. There appears to be almost as little love in the presentation of these objects as in the Gardiner. Boston Museum has one of the most important Oriental collections in the country, but who can really see it behind the patterns of skylights and windows mirrored upon the glass of its display cases? Though the causes may be utterly different, how like Mrs. Gardner’s Giotto in effect! And who except the scholar already acquainted with their context really see it behind the patterns of skylights and windows mirrored upon the glass of its display cases? To be fairly unanimous agreement among educators with Mrs. Gardner’s thesis of "educating" the public—again the difference being primarily one of degree. But what constitutes education? According to such institutions as Harvard, and on a more popular level the Boston Museum, with its intensive docent service, this question has been resolved as
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ARTS & ARCHITECTURE

documentation and mimesis. There is a wholesale belief in the efficacies of exposure to art as the means to attain art. The University offers courses on art history from which the student is presumed to gain a conversance with successive styles, so that in the end he may not confuse Romanesque Gothic with Renaissance Gothic. The Museum attempts something similar in an hour's chat. The university art student is expected to learn, by imitating both their form and technique, something of all styles in art (that is, Western art) since the inception of painting—and thereby become an artist himself! (Art which cannot fit into the category of Fine Art is thus conveniently bypassed.) In the museum a visualization of this theme is practiced. Here special attention is paid to children of public school age, and an elaborate campaign to woo them to the cause of culture takes the form of "Treasure Hunts" where prizes are awarded for the "best" copies of art which the student has selected from the museum galleries. All of these efforts, from the top to the bottom, are distinguished by the assumption that the understanding of, and ability to produce art is gained by the copying of art, and that art appreciation, and ultimately scholarship in art, is derived from, and measured by a knowledge of brush-work or the devices for rendering perspective, so that time and place may be affixed to the forms of art. Conscious by their absence are courses, or "competitions" (if there must be such) designed to stimulate inquiry into the purpose of art, or to provide criteria for evaluating the successes and failures which mark its history.

Two notable instances of the inadequacy of these methods to inculcate art appreciation among our youth (and hence, by extension, among adults) came unsolicited while viewing, first, the outstanding special exhibit of Japanese art at the Boston Museum, and later, while examining some of the Rajput paintings in its Indian collection. Having been in the company of a native of Calcutta on both occasions it is easily understandable, but also significant, that we were the recipients of what proved to be rather desperate pleas for help. Even a high school girl could perceive that this Indian gentleman knew something of the subject—a confidence she obviously did not have in her teachers! And so it was that the first young lady (who admitted she had been "eavesdropping" on our discussion) poured out her needs: "Tell me what all this means! We have to write a paper on it, and what do I know about Japanese art? Nothing!" She was indeed an unhappy creature. Our inquiries into the cause of her misery revealed that the Museum's Division of Education, in collaboration with the High Schools, was conducting "The 14th Annual Competition in English, History and Art," and that the students were "invited" to write "not more than 750 words" on one of the following questions:

1. Suppose you were an official in our occupation forces in Japan. How could a study of the works in this exhibition help you point the way toward democracy?
2. Suppose you had never heard anything about the Japanese people, how would you analyze their character from the objects in this exhibition?
3. When you enter the special exhibition galleries, you step into another world. What are the qualities that make Japanese art so individual?

These questions—which incidentally are astonishing in their nature and implications—were presumably for the purpose of enticing the student to make some discoveries about Japanese art. But who among us is capable of discovering anything without being equipped for the journey? In this light the "Grand Prize" adds a note of irony—a color reproduction of a Japanese print! To one who understands little or nothing of Japanese art this could scarcely be considered an inducement. But other means were used which assured the student's "exposure" to the subject. In most instances it was part of his required work at school, and because of this one wonders if the initial objective, as declared,

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would not be effectively negated. Certainly the attitude of the
girl who cried out for help would so indicate. Rather than to
find interest in the art of Japan she was deeply resentful that she
had not the key to know where to begin. Quite understandably,
she was lost—not because she was below average intelligence,
but because her schooling was so shamefully inadequate.
The second encounter, which took place several weeks later,
sprung from somewhat different circumstances, but the funda­
mental similarities were electrifying in their repetition. This time
it was a young lady from the Boston University. Her professor
(in "Art Appreciation") required a paper on what the student
liked from the Oriental collection and why. There was the same
despair and anguish, as again the complaint was voiced: "What
do we know of this art? How can I write anything about it—it
is all so strange. And I hope to be an artist myself. Why can't I
understand it?" We learned to our astonishment that her profes­
sor neither came with his class to the Museum, nor had he given
any lectures that would help them in their assignment. They were
expected to criticize or appreciate Oriental art according to how
they felt or reacted to it! Apparently ignored by such professors
is the fact that to understand Eastern art is not merely a matter
of esthetics.

It is encouraging to note, however, that in both of these instances
the students who raised such questions reveal that healthy in­
tuition is still to be found among our youth. Their rebellion is not
against art about which they are required to write, but against the
stupidity of their elders who are trying to force them into molds
which should never have been contrived. Unfortunately for them
and for the chances of a future cultural development of our own,
the picture is dark. The intuition which can guide us to a sane
and healthy recognition of the nature of art is too delicate to
withstand long the assaults of a "culture" based on the appear­
ance and not on the spirit of things. The evidence in Boston points
to our gravest omission—the conception of art as existing outside
of us and not as an inner Reality. Art is not a garment which can
be put on like a coat to hide our nakedness. Its habitat is the
heart, and unless education can discover means to bring this again
into our awareness we can pursue culture until Doomsday, but
like the pot at the end of the rainbow, art will remain elusive
and ever out of reach.

ART COMMENTS FROM SAN FRANCISCO
CLAIRE FALKENSTEIN

Renovation of the San Francisco Museum of Art is an accom­
plished fact at last. The clean walls support several exciting
exhibitions, all of which are running into June. The collection of
Wright S. Ludington holds the place of honor in the main east
galleries; selections from the 58th Annual American Exhibition
organized by the Art Institute of Chicago entitled: ABSTRACT
AND SURREALIST AMERICAN ART, is installed in the long south
gallery; JAZZ, a show of the latest work of Matisse, is syncopat­
ing in a small central court. The first, a singular collection com­
piled of Twentieth Century works by Europeans and Americans,
is arousing to an unusual degree. Mr. Ludington, of Santa Bar­
bara and an artist in his own right, has devoted many years and
much study to the gathering together of these masterpieces. He
says, of the approaches represented: "The law of geometric type
of abstraction and the explosive non-objective approach to a
painting seem not to offer for me the artistic verity of the other
methods, so I do not own any at present . . . I suppose you might
say that the direction of the whole collection is Romantic." How­
ever interesting such classifications are to the Art Historian, the
artist working today and the contemporary observer may as­
similate these works of art, for they have both the universal and
the "now" meat. Among the painters represented are Picasso,
Braque, Leger, Matisse, Tanguy, Dove, Matta, Chirico. The sculp­
ture is not as extensive as the painting, though an astonishingly
powerful Lipschitz MOTHER AND CHILD commands an open space
between galleries. The upraised arms of the mother become the
horns, and her torso, the head of a Minotaur. Those furious
studies by Picasso for GUERNICA are recalled in this destructive
bull. Fine examples of the work of Maillol, Lembruck, Zadkine
are included. If Mr. Ludington finds that a work fails, that it has
no "carrying" quality under prolonged, concentrated observation,
it is "returned to the market." This constant check should keep
the collection alert.

Selections from the Chicago annual, ABSTRACT AND SURREALIST
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mechanization takes command

are augmented in this San Francisco exhibition by those works of the local artists included in the showing at the Chicago Art Institute, November, 1947 to January, 1948. The method of assembling the original exhibition was unique. Mr. Fred Sweet and Mrs. Katharine Kuh, two associate curators of painting and sculpture of the Chicago Art Institute, went throughout America visiting individual artists, art dealers and artists' organizations; their choice resulted in a diversified show of high standard. In this way the profound perceptual statements, there are highly developed color studies from both conscious and automatic explorations of tools and materials, where the brush, pen, palm of the hand and fingers are used on the same canvas—where both fluid and viscous paints are splashed, rubbed, brushed and scratched on, all contributing to the total effect.

Though description and analysis of every work should be of interest to the reader, certain pieces were chosen, because, either they seemed to most clearly exemplify tendencies throughout the show, or they were extremely inventive and individual.

John Senhouse's "Lines In Motion No. 33," executed in tempera and ink on parchment, combines the spontaneously automatic with the consciously controlled. The glowing color of Jimmy Ernst's "Michigan Waters," achieved by overlaying thin color glazes, may be contrasted to Fred Conway's "Carnival." The latter has such a rich depth in color planes that one seems to be swallowed in the impact of the oil and wax medium. The Ernst pushes beyond the canvas; the Conway sinks in. The incongruity of Adolph Gottlieb endears itself to us through the free yet balanced segmentation of his composition. Throughout the show, this method of composing occurs again and again. That is, the picture-plane is held in equilibrium by means of adjacent rectangular planes parallel to the picture-plane. Variety is brought about by rich patterning of the network of individual planes.

The few sculptures in this selected show, representing about the proportion of sculpture to paintings in the original large Chicago annual, are for the most part by local sculptors. There are examples in wood, stone, metal, and cast stone. Seymour Lipton's "Wild Earth Mother," a small bronze of rugged fierceness, harmoniously restates in the sharp details the expression of the whole. Motion is expressed by Robert Howard's "Semaphore," by David Hare's "The Suicide" (with the turning over and over of the hips and legs of a figure), by Adaline Kent's "Dark Mountain," an opened spiral. There are the classic solids, the opened constructions and an articulated piece.

"Jazz," by Henri Matisse, a third exhibition at the San Francisco Museum of Art, is the Modern Master's newest work and is the first book done by the artist in color. The technique is collage (painting, cutting, then pasting). The general color effect is one of singing brilliance. There is no mellowed modulation, nor preconceived combination, rather a tense directional switching from this to that color gradation. There would be no formula to obtain these results, for they are deeply felt. There are twenty large color plates, and each is intensely fresh and rich.

An interesting and touching exhibition has just been concluded, April 14-May 14, 1948, at the de Young Memorial Museum, San Francisco. Geneve Rixford Sargent has shown a selection of her work covering a sixty year span. The Museum should be commended on this exhibition, for besides being a tribute to a sincere, serious painter, a kind of precedent has been established in showing the life's work of a local artist while that artist is alive to enjoy the rewards. (And she is still going strong.) When she was working in the atelier of Andre Lhote, in Paris, she was referred to as "Madame Cezanne." Cezanne's apparent influence on her painting may have caused this complimentary title. However, the most important aspect of her work, to me and others, is her own personal contribution. Her love of form and color is felt through her use of the materials and plastic qualities of painting. Her forms seem to evolve out of spontaneous and free brush strokes; there is
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It follows that a cultural contribution is a social contribution. Clarifying and reinforcing this idea was the theme of the regional conference on UNESCO held in San Francisco May 13, 14, 15. Delegates from various professional fields arrived from western United States, Canada, Mexico and Hawaii to seek ways to “meet crisis with understanding.” As a delegate from the San Francisco Museum of Art, I was privileged to attend Plenary Sessions and Cultural Relations section meetings, all of which were constructive and stimulating. In the sections forthright discussions were held on social issues confronting us today. At the third Plenary Session, Margaret Mead, anthropologist of the Museum of Natural History in New York City, spoke on personal responsibility for maintaining peace. She likened the situation to an ever-widening circle, where the effect of one individual upon another eventually influences the world towards peace or war. She said acts of a dividing nature, those of bigotry for example, must be checked and counteracted by all of us in our own communities; we must create a “temperature for peace by our own actions.”

**CINEMA**

**ROBERT JOSEPH**

There are three implied questions propounded in the very readable “Hollywood on Trial” by Gordon Kahn, which deals with the recent House Un-American Activities hearing on Hollywood producers, directors and writers. The book does not attempt to answer two of the questions; the third is answered in convincing, carefully documented, polemic fashion. The first of these three questions is whether or not the so-called ‘unfriendly ten’ were or are members of the Communist Party. The book does not answer the question, nor is any answer given in any of the statements of the ten defendants on the basis that a man’s political convictions are his own business. The second implied question asks whether or not the ten who refused to answer the first question directly were in contempt of Congress for not offering a direct ‘yes’ or ‘no.’ The Courts in Washington have decided at this writing that the first two of the ten who appeared in court have been found guilty of Contempt by Jury, and sentence has already been passed upon them. Whether or not this decision will be sustained in higher courts to which the cases will be appealed is a legal question.

The third question, and the important question, asks whether or not the conduct of the Hearing itself and the conduct of some of the members of the Committee and the behavior of some of the members of the Hollywood community placed civil rights in jeopardy, or violated any fundamental tenets of our national code. The book stresses through partial testimony of the ten, and through the text of complete statements most of which were not placed in the Hearing minutes, and fortified by opinions, comments and views of other House members and Judges that a man’s right to hold a divergent political belief, to believe differently from the norm, and his right to state it publicly or not is still guaranteed by the Constitution itself. The answer to the second question is one which only the Federal courts can give. But it is the third question, which is also propounded, which emerges as the really important one, and one which gives “Hollywood on Trial” its directness and force. The reader may take issue with some of the author’s rhetoric, or he may disagree that the question of the Ten’s rights before the Hearing is entirely legal, but facts do support the inexorable conclusion that rights have been violated, and it is here that the book has its chief value.

“Hollywood on Trial” traces some of the preliminary skirmishes by the House Committee during its Hollywood junket before the
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Hearing. Then came the witnesses at the Hearing itself, with a generous display of nonsense, venality, pomposity, up-staging, double-talk and hearsay as supplied by most of the 'friendly witnesses,' and thwarted efforts of the 'unfriendly witnesses' to be heard against and above the gavel of the Committee chairman. It becomes apparent, as one reads the recorded testimony, that 'friendly witnesses' were given opportunities to place their views, statements, suspicions, conjectures, and scuttlebutt guesses into the minutes, opportunities which were not accorded the 'unfriendly ten' with equal graciousness and amiability. The record speaks for itself on this issue of judicial fair play.

The book concludes with the Hollywood black-listing of the indicted ten, a prohibition upon their right to work in their chosen field, an apparent instance of conspiracy by producers, despite earlier promises, as reported in the book, by Motion Picture Producers Association chief Eric Johnston, who assured attorneys for the Ten that such a blacklist would not be invoked.

Basic rights, the book points out, have been violated both in the conduct of the Hearing in refusing witnesses the right to challenge and question their accusers, and in the aftermath blacklist conspiracy. But even if the author is on questionable ground on these two issues, the House Committee has intimidated Hollywood and its picture-makers, all claims and protestations to the contrary, and this itself places our liberties in jeopardy. Producers, directors, writers not directly or indirectly connected with the trial have privately and publicly stated that the Hearings and the subsequent blacklisting have driven from the film creative field themes, ideas, stories—even lines of dialogue—which were in motion pictures less than a year ago. Producers' annual production announcements for next season well substantiate this fact. "Hollywood on Trial" deserves a wide reading if only to indicate to readers the background of current Hollywood 'production fear,' 'story timidity' and 'idea neurosis.' And more than this is a well-documented treatise on threats to those basic liberties and prerogatives which we have been taking for granted since the time of Colonial Assemblies, the Continental Congress and the Constitutional Convention; the very fundamentals of our national heritage.

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Mrs. George Packard, Secretary, Board of Directors, Rehabilitation Center of San Francisco, Inc. in her Russian Hill community apartment, overlooking the Golden Gate. Color Consultant Elizabeth Bannister modernized this room with an Acacia tint on walls, woodwork and ceiling, accented by Eucalyptus on fireplace walls and bookcases.

DECORATOR WALL COLORS

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For all the impression of personal idiosyncrasy that one may find in his music, the effect of Haydn's penetration of the realities of form is impersonal. The wit, feeling, and at the same time intellectual, plays with form, alters relationships, toys with false closes, leaps over extreme modulations and back again with as much ease. The man is at no time rapt into the music. Haydn the man is a good fellow. His wit, like Figaro's, is a lackey's wit; one eye to the verities, the other to the soundless whip. His preferred masterpiece is an act of fealty, a national anthem, the supreme executive act of omnipotent God. For his beloved Viennese friend and patroness, with whom perhaps alone, of all the aristocracy and wealth which honored him, he could be upon an equality at his ease, he composed a scena as masterly as it is artificial, as labored as perfectly contrived to be the epitome of the most cultivated neo-classic taste. Haydn was never at a loss to know just what, exactly in the finest sense, the public wanted. Failure was not in his calculations; and he must have been amazed, from time to time, to observe how Mozart failed. In the same way and for the same reason that Ravel refused to declare war on German music, unless an exception should be made in favor of Schoenberg—that intuitive true action by which the more popularly successful artist, his back to the public, testifies to his own deeper reverence and awareness: one recognizes in it the unassuming honesty of the inspired craftsman who can distinguish, in generous utterance, the surplus—so Haydn proclaimed to the world Mozart's unmatched genius. The world but half, but dimly recognized it, preferring to honor the master whose work was always exactly in its proper place, who, if like a maître d'hôtel he should presume on long acquaintance with the great, would presume not further than to surprise or to astonish but delight. So the finale of the Farewell Symphony persuades by charm rather than by reproof. But this Haydn, this inspired and loving craftsman, when death struck his Mozart, could rise not higher than to the loveliest of his slow movements, not pass beyond, not break.

Here is the precise boundary, an invisible barrier guarded by the merciless and jealous spiritual sword, where wit may not contrive to pass; for beyond this barrier race and rage in superlative joy and agony the winds of possession that a man may ride upon but never can escape. It is this being able to be possessed by form and means, to guide the furies and hold rational converse with the daemon, that characterizes the first order of genius. Anti-romantics, being relatively untroubled or unaware that they are troubled, and even unaware that finer instruments of their own species may be troubled by qualities and powers of the mind and spirit that will not be controlled, dismiss the daemon to its realm of the fantastic. Temperament aside—and artistic temperament is no recommendation, though a change in pulse-beat may disturb a delicate wristwatch—a person either is a normal, reasonable person, or he is not. The Beethoven who breaks pianos and labors amid a trampled disorder of torn clothes and tattered papers must prove his sanity by his creative work.

By this we discover that the clear blue flame of genius is composed of mixed elements burning together. Slightly alter these elements, and the flame will smoke or flicker, burn yellow or give off a more intense heat. In the smokiness of Beethoven's warring disorder may be detected the cruder material of his father's nature. Yet the father's judgment, which correctly guided the composer's boyhood training, burns pure and hot in the discriminating concentration of the mature artist. To a far greater degree, then, one may account for the freedom of Mozart within the predetermined idiom of J C Bach and Haydn as a liberating possession of his father's knowledge. Mozart's father, the superbly disciplined, scholarly lackey, the equivalent of today's college professor—one remembers Professor Hibben at Princeton, consciously betraying his friend Wilson, because he could not believe that one should go so far should stand forthright against massed prejudice—could not have given Mozart this peculiar courage, the continued on page 66
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In this hush of days there is a pre-convention political doldrum that becomes the home country of the public mind. Like something out of early James Branch Cabell, it is known as the State of Apathy. Here one hangs suspended and curiously divorced from reality, while the chosen ones go into the magic forest to represent and to work our will. While it is true that they are people like ourselves, one is left with the uneasy feeling that fate is to be dealt out by strangers about whom we know very little; strangers pre-conditioned with a pre-cut bias in favor of white knights jousting one another for the most grueling, the most deeply responsible, the most completely demanding job on the face of the earth.

Perhaps it is age that withers one’s point of view, but somehow one is left with the feeling that this is a parade of midgets. One cannot imagine anyone looking back from the far future and saying of this time, “there were giants in those days.” There is the distinct, tired, damp smell of old vaudeville about the performance, and one can almost hear the mean bickering in the wings that has to do with who-gets-to-go-on-before-the-trained-seals.

One misses desperately a sense of dedication. One misses the sense of dimension in men who rise to the greatness of their time. Here the sound of glory has been replaced by the gleeful gnashing of teeth and the greedy sharpening of the knives and forks of those who merely anticipate victory after long defeat. It is the sorry picture of Saint George succumbing to anemia, with the spectators, out of sheer ennui, turning to root for the dragon.

However, life in a magic forest, by tradition, has always been full of surprises, and what would seem to be the most likely dangers turn, by miracles, into fields of daffodils. So, just perhaps, this dragon might not breathe fire upon us after all, and just perhaps the crane will not eat us up if we make him king.

It is only that somehow there is something of the bad dream of Humpty-Dumpty in a recent political dash through Oregon, more than a touch of the altercation between Alice and the Ugly Duchess in a certain debate on the usefulness of the Mundt bill; a touch of the endearing Will Rogers in the rear platform speeches of a certain cross-country junket. While, in preparation for the curtain calls of the political borsch circuit, Congress hurries through a sheaf of neglected legislation in order to run for the hustings.

There is in this whole political climate, a littleness, a localness, a meanness that gives one the feeling of peering at a tempest in a teapot through a keyhole.

As in a dream, one wanders through a vague and not too terrified state of mind. It is only when one wakes up and realizes that this dream is reality that the sweat of terror begins. Disturbing as the fact is, we are a people reluctantly and wonderfully grown up, who must now, by grim necessity, fully understand the urgency of our time and our enormous responsibilities in it. And while we have little chance at finding any man who can contain within himself the greatness of all men, we can, and we must, state again, define again, and fight again for the great validities upon which we have built our democratic system. There in the rich freedom of man’s own consciousness, resides his greatest power and perhaps his only hope.
The title given to this remarkable collection appears to imply that modern architecture derives from modern painting. This is probably true of the skin-deep decorator school. The work in this collection, however, points to fundamental affinities rather than superficial similarities between some contemporary schools of painting and architecture. The consistency with which the very diverse examples make this point is what makes the collection as a whole remarkable and is a great tribute to the clarity of purpose and scholarship of the collectors.

Interaction between painter, sculptor and architect has been, throughout history, the pattern of the high peaks in the cultural landscape, and we can derive considerable satisfaction from the work of those pioneers of our time who started us on our journey uphill once more out of the morass of the Nineteenth Century schisms.

The interaction between artists is, however, only part of a greater complex of action and reaction of which the artistic activity is only a segment. The flow of scientific discovery and technical invention since the Eighteenth Century had as much effect on the artist of sensitivity as he in turn, through his prophetic vision of a new world of orderly and significant form, affected the later work of designers.

The scientific method of analysis permeates our time, and this principle and methodology becomes an instrument for the artist to employ for his purposes. The scientific analysis of the nature of light and the physiology of seeing lead the artist to the examination of the immediate reality of his environment and turn him away from prescribed subject matter derived from the history and theology. The out-door painters, from Constable on, the social real-

**SERGE CHERMAYEFF**

**PAINTING TOWARD ARCHITECTURE**

ists like Courbet and the impressionists who came after are evidence of this process.

The scientific breaking up of light into its components with the aid of the prism stimulated the pseudo-scientific experiments with pure color which have finally led to the progressively greater restoration of vital color to painting, to dress and decoration of our day.

It is inconceivable to the present writer that the relatively detached viewpoint of a moving universe provided by the first railway carriage was without influence upon the painter so exposed to a new kaleidoscopic view of reality. In our time, the even greater detachment of the airplane provides a view of reality which was inconceivable and impossible for our earth-bound forebears.

It is equally inconceivable that the great constructions of the Nineteenth Century, the early bridges, developing into the vast space enclosure of the Crystal Palace in England in 1851, the Gallery of Machines in Paris in 1889, and similar buildings which followed, did not produce a series of visual impacts of enormous consequence on the art that followed.

The world of translucency, light, space and structure revealed in these buildings, which we have subsequently absorbed into our subconscious to a point of invisibility,
must have, at the outset, been a tremendous and moving experience to the artist spectator.

These immense constructions, revealing the force of the skeleton frame in tension, like a giant spider’s web, could not have been without direct effect on the analytical work of the cubists which followed. The visible and articulate structure revealed by the engineering technology was absorbed by the artist and translated into an expressive architectural idiom in the work of Burnham, Root, and Sullivan in Chicago’s multifloor buildings. The removal through frame construction of the space confining wall allowed space itself to become an architectural element flowing freely in the work of masters such as Frank Lloyd Wright and Mies van der Rohe.

The basic structural elements of vertical linear support and horizontal plane of floor slab became progressively refined into a rectilinear vocabulary of form, which seemed an appropriate symbol of order in the chaos of the years following the first World War. Even the conventional square shouldered silhouette of that era suggested something of a nostalgia for the lost militaristic order of the Western world which had not been replaced by an organic humanistic order.

The play of line and plane became both an idiom of the Stij group in Western Europe and the Constructivists of Russia as well as an instrument for analysis of all form. It is today still employed as a self-imposed discipline by their followers in architecture, painting, sculpture and applied design.

As science and technology have continuously enlarged our field of visual perception of the form and nature of physical environment, the mechanistic, the rectilinear and static have ceased to satisfy searchers for a more organic order. The physical world, seen through the telescope and microscope, revealed form and motion of an emotionally more satisfying richness. In contrast to man-made and limited order, stood the complex geometry of nature. Organic and dynamic forms of curve and complex plane provided a rich vocabulary of amorphous, free, non-geometric shapes for artists through which the paths of perpetual motion and the process of continuous transformation could be vividly expressed. The three-dimensional kinetic constructions of Gobo, Pevsner and Calder, the nature forms of Henry Moore, and the amoeba-like compositions of Miro are part of this new source of form.

The integration of the man-made and the living has grown into a new lyrical idiom rich enough to serve the purposes of both painter and architect. It becomes purposeful and expressive in the work of Le Corbusier, philosopher and scientist, planner and poet, painter and architect in a single personality.

A more vivid humanist vocabulary for architecture emerges in which the rich, free form as an element stands as a complement to the rectilinear severity of line and plane. Qualities of texture, color and translucency of both natural and synthetic material are clearly recognized and are exploited as integral elements of composition by architect, sculptor and painter alike.

John Tunnard’s painting integrates nature and man-made structure into a new reality. The landscape space flows through imaginary constructions which control and articulate it. Paul Nash’s construction elements intensify through their sharp rhythms the sense of infinite space beyond. Giacometti’s skeleton enclosure envelopes an infinitely greater world than the physical reality of the small construction.
The basic affinity of the rectilinear universe recognizable in the work of Mondrian, van Doesberg, van der Rohe, Gropius and the early Breuer is followed by the simultaneous and spontaneous development of a new world of form expressed through the work of Arp, Miro, Aalto, Corbusier and Tekton.

The sources from which man may derive shapes to serve his desire to create significant form are today continuously extended by scientific knowledge and improved technical facilities. The aerodynamic requirements of performance and structure, to take an obvious example, produce new, exciting shapes of modern planes which we absorb into our vocabulary of form. The scientific analysis of the diversity of means in natural structures stimulates the discovery of new materials and techniques for their manipulation. The new synthetic materials and the mold permit man to construct space enclosures and elements of resistance to forces in shapes which begin to approximate the structural forms of natural evolution.

Progressively we find a greater correspondence between forms which are the result of technical performance need as in the case of Buckminster Fuller’s Dymaxion buildings, the work of an engineer, and the works of art which are expressive of the artist’s emotional response to pure form with its analogous underlying tensions and relationships as in the case of Gabo’s constructions. The same affinity exists between the airship hangar and de Rivera’s sculpture.

The similarities between Polk’s facade and Bertoia’s painting are born of the common enjoyment of texture. Paul Klee’s sensitive symphony of street surfaces of building materials and architectural features is a deliberate extraction of texture as a single element sufficient for a painter’s purpose. A similar street texture is the characteristic idiom of Stuart Davies. Texture as a vital, expressive element is powerfully employed in Frank Lloyd Wright’s Pauson house, in which stone and wood surfaces enrich each other and articulate the sculptural mass.

Portinari’s tiles in Niemeyer’s church in Pampulha, Brazil, are a rich curtain of texture and color acting as a counterpoint to the restraint of the concrete shell of the enclosure.

A new and infinitely rich vocabulary of form is at the service of the artist be he painter, sculptor, designer or architect. None, however, can work in a hostile climate. Whereas the creative mind is capable of integrating experience into an expressive form, and whereas this process is relatively free of interference in the case of the painter who has no responsibility except to himself, the architect is in the difficult position of having to work with many others whose value judgments and sense of responsibility may not coincide with his own.

The hostility to the new vocabulary, inevitable in a paradox world of human endeavor torn between self-transformation and conservation of past experience can be modified only very slowly. We require the absorption of the new into the fabric of general experience before the new gains mass acceptance. Every instrument which ac-
A reference chart for the illustrative material in its relation to the text will be found on page 30. This material came to us in several different media and, therefore, consistently good reproduction was not possible.
CELERATES THIS PROCESS OF ABSORPTION AND DOES SO BY POINTING THE ORGANIC INTERRELATIONSHIP BETWEEN APPARENTLY DISCONNECTED THINGS IS OF TREMENDOUS EDUCATIONAL SERVICE. THE MILLER COMPANY'S EXHIBITION IS ONE SUCH INSTRUMENT. BUT EVEN SUCH ENLIGHTENED ACTION IS NOT ENOUGH. THERE STILL REMAINS THE ESSENTIAL REMOTENESS FROM EVERY-DAY EXPERIENCE OF ANY WORK WHICH IS SEEN IN A MUSEUM OR SIMILAR INSTITUTION ON A SPECIAL OCCasion.

THE NEW VOCABULARY DEVELOPED BY CONTEMPORARY MASTERS IS NOW THE LEGITIMATE INSTRUMENT OF COMMUNICATION EMPLOYED BY INCREASINGLY LARGE NUMBERS OF ARTISTS. THE MILLER COMPANY'S AND SIMILAR EXPOSITIONS WILL NOT HAVE FULFILLED THEIR PURPOSE UNTIL THE FIRST ACQUAINTANCE THEY PROVIDE DEVELOPS INTO LASTING FRIENDSHIP BETWEEN THE PUBLIC AND THE CONTEMPORARY ARTIST—A FRIENDSHIP IN WHICH THE FORMER ACQUIRES THE LATTER'S PRODUCTS AND MAKES THESE PRODUCTS A NECESSARY INTEGRAL PART OF AN EVERY-DAY LIFE THAT HAS ANY PRETENSION OF BEING A PART OF A LIBERAL CULTURE.

1. CRYSTAL PALACE INTERIOR 1851
2. GALLERIE DES MACHINES 1889
3. MICHIGAN AVENUE—BURNHAM & ROOT 1898
4. CARSON, PIRIE, SCOTT—SULLIVAN 1899
5. RADIO MAST 1925
6. PAUL NASH
7. GIOACOMETTI—PALACE AT 4 A.M.
8. VAN DOESBURG—DANSE
9. VAN DER ROHE—BRAHMS PLAN (CUBISM—ABSTRACT ART)
10. MEEDRIAN PAINTING
11. CAFE DE UNIO—OUD
12. MOHOLY CONSTRUCTION
12a. AALTO CHAIR
12b. RUSSIAN MARKET PROJECT
13. VAN DER ROHE—21 INTERIOR EXHIBITION BERNIN
14. BREUER TUBE AND CANVAS CHAIR 1925
15. CONSTRUCTION—VAN DOESBURG—NOT ILLUSTRATED
16. SAUHANS BALCONIES
17. FRANK LLOYD WRIGHT BEAR RUN CASTILEVERS
18. B. NICHOLSON—STILL LIFE 1927
19. CORBUSIER—STILL LIFE 1929
20. ARP—RELIEF
21. Miro—PERSONAGES
22. TEKTOTE—PENGUIN POOL, DUDLEY ZOO
23. TEKTOTE—PENGUIN POOL, DUDLEY ZOO
24. AALTO—VIPARI LECTURE ROOM CEILING, NOT ILLUSTRATED
25. AALTO—LARGE PLYWOOD ARM CHAIR, NOT ILLUSTRATED
26. FABRIC HOUSE PLAN

(ARTS & ARCHITECTURE)

27. GABA—TENSION 1928 (MUSEUM OF MODERN ART CATALOG)
28. B. FULLER—APARTMENT BUILDING MODEL 1935
29. PEREIRA—1946
30. LEPER—BREAKFAST
31. KLEE—STRUCTURAL II
32. BERTOIA—COMPOSITION 1944
33. POLK—130 SUTTER STREET, S. F.
34. CORBUSIER—ALGIERS SKYScraper 1936
35. KLEE—DEPARTURE OF GHOST
36. FRANK LLOYD WRIGHT—JOHNSON GLASS DETAIL
37. FRANK LLOYD WRIGHT—HOUSE ENTRANCE SIDE, NOT ILLUSTRATED
38. HELMUT MEYER—CHURCH AT TAMPAHILA TILE SIDE, NOT ILLUSTRATED
39. JOSÉ RIVERA—BLACK, YELLOW AND RED
40. AIR PATROL HANGAR
41. JOHN TUNNARD—AVENUE CONSTRUCTION WITH LANDSCAPE
This room, formerly an extra bedroom, was converted into a study and small bar when the interior of a conventional house was redesigned. No drastic architectural changes were made other than the removal of a door, and the opening up of the closet wall to form a bar. One wall and a portion of the adjoining one are covered with vertical walnut strips running floor to ceiling and spaced to allow the white paint behind them to show through. The remaining walls are painted a terra-cotta rose, and the ceiling is white. The end wall is covered floor to ceiling with a sand-gray drapery, and the desk chair in the same material. The large chair and couch are upholstered in a brilliant yellow. The rug is a heavy beige Indian wool. The foot rail of the bar and the supports for the walnut desk and cabinets are wrapped in heavy fishing cord and sealed. The large design on the wall was planned as an integral part of the room by the designer. The background is white with the lines in black and spots of turquoise and yellow.

The sculpture illustrated above was designed by Mr. Lustig and used in the living room of the same house. It is fastened to the fireplace mass of yellow cement tile. The concave form is white, the vertical fin is natural polished birch, the ball is dull black, and the thin rod a brilliant red. Scale can be determined by the tile background, each square being one foot.

INTERIOR
ALVIN LUSTIG, designer

photographs: Garber—Sturges
This is a conversion of the floor of a typical New York Brownstone into working space for Design Unit New York and living space for its two staff designers, Benjamin Baldwin and William Machado. In the original house this floor was divided into small rooms for servants. In the renovation all interior walls, except those enclosing the bathroom, were eliminated, providing a very open space subdivided by screens or low furniture partitions.

The large work room which faces south provides work tables for four, adequate storage for drawing materials, files and drawings, and a comfortable conversation group centered around the fireplace. This space and the smaller library area in the rear room are both used for informal discussions with clients.

The Design Unit is set up to produce work which reflects a close collaboration among good designers, painters and sculptors in the fields of architecture, interior design, furniture, fabrics and product design.

A. Corner of work area with drafting tables. The plows seat stools were designed by Benjamin Baldwin. The chair is an adaptation of a folding chair sold by sporting goods stores.

B. View from work area to entry. Low storage unit forms base for screen. Stool and desk lamp are Baldwin designs. Wood chair is by George Nakashima.

C. The fireplace wall is of natural brick. Conversation group with low couch and Haday chair in natural leather. Low table is of slate. The natural mahogany folding shutters are from the original house. The painting is by Paul Klee.

D. The sitting area in the rear room is divided by a case partition with sliding doors of masonite. The case is a product of Design Unit. The painting which forms part of the screen is by Richard Pousette-Dart. The textured couch and black pottery ash tray were made by Benjamin Baldwin. Clamp-on photo light for reading.

**TOP FLOOR CONVERSION by DESIGN UNIT**

photographs: Betty Lundquist
DESIGN FOR A "DEPENDENT" UNIT OF A COUNTY JUVENILE HALL

In California children who are public dependents are handled under the same section of the law as juvenile delinquents, although, actually, they are merely unfortunate children who, having committed no unlawful act, are in custody because of some undesirable condition in their home environment. The reasons for separation of dependents from delinquents are only too obvious; however, many counties do not have suitable facilities to provide for complete segregation.

A homelike atmosphere and flexibility are two of the primary considerations in the planning of Juvenile Halls or Detention Homes. As young children react quickly to their surroundings, the atmosphere should be as much like a real home as possible, in order to facilitate the rehabilitation for which the staff is working. At the same time, as the population load varies greatly from time to time in age, sex and volume, and as most of the children must be taught health habits and, often, common courtesies, security must not be sacrificed. Almost perfect visual control is necessary at all times and must be maintained by the most advantageous scheduling of personnel. Moreover, there must be segregation, not only of boys and girls, but of several age groups.

The Dependent Unit is the most expensive and difficult to construct of any unit in a Juvenile Hall building program, because it must provide for children from one day to eighteen years of age. In the plan of this Dependent Unit provisions have been made for the care of eight infants in a nursery. The two dormitories, one for boys and the other for girls, each provide for six. Thus it is possible to place a family together if advisable. There are eight single rooms, three of which, by control, may be used either for boys or girls. These three rooms also provide locking facilities for holding unusually disturbed children during a short acclimatizing period. The other single rooms provide segregation for the older group. A total of twenty-eight children may be simultaneously housed in the unit. A kitchenette has been provided to care for the feeding of the infants. The pantry, designed to handle food delivered from the main kitchen, will also provide dishwashing facilities for the older children, as it is considered good therapy for the children to help themselves. The building of a solid wall between the delinquents' area and the dependents' playground is contemplated, so that there will be no visual contact between the two groups.

Riverside County, California is to be congratulated for its progressive attitude and its eagerness to put into practice the most advanced theories of child care.

MILTON H. CAUGHEY, architect
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MILTON H. CAUGHEY, architect
These are frames for several kinds of independent roof structures. The idea began with an attempt to provide flexibility—to erect an ample roof and floor which could be closed in serviceable areas. These areas are conceived to be completely fluid, either permanent or to be rearranged for future use. The non-structural walls can serve as anything from screen cabinets to curtains. As much or as little of the building under the roofs may be enclosed as desired, making an easy "inside-outside" arrangement for any orientation. The structures are also an attempt to make new design more tangible and understandable for builders and carpenters.

Steel was used generally because it represented (aside from long spans) a fixed erection cost as against wood, the price of which was subject to constant fluctuation.

The hexagonal steel roof is designed to fit any lot, level or hillside. It is supported at three points which dig into the ground for firm support without cumbersome retaining walls. In every case the entire building can be erected at once, with roofs constructed first on their independent footings, the ample floor space which, extending beyond the roof line, makes elastic living arrangements possible.

Opposite page, top: One of two houses being built at the same time, showing two of three steel supports.

Right, top: Children's wing of the Dr. Edgar Maner House.

Right, bottom: Tower Motors show-room and offices.
AN INDUSTRIAL DESIGN OFFICE

This space devoted to office, designing, and reception area is a segment of a large loft factory. The offices represent the designers' solution of the problem of placing a completely modern working office in such a setting. The factory ceiling is concealed by 12" vertical slats placed about 20" below it. Fluorescent lights are placed above the slats. The third-dimensional wall decoration consists of a loose form of expanded metal, an abstract plaster form, and a model encased in a plastic cube suspended by a thin wire. The glazed area shown was created to conceal the typical factory windows and, at the same time, not to critically hamper the passage of daylight.

The receptionist desk is of a specially constructed curved birch. The plastic cube above the desk is hollow and contains a display model. A horizontal frame on the wall is a lighted shadow box for the display of photographs of executed work.

The utilitarian shape of the combination desk-work table is illustrated below. An extensive drawer filing area is shown back of the desk. The colors and textures in the reception area are as follows: walls are a very brilliant shade of grayed vermilion; floors are a grayed blue Jaspe linoleum; woodwork is natural birch; fluorescent ceiling fixture was constructed in the designers' shop. The use of expanded metal on the wall protects the surface from dirt and wear.

KENNETH W. OLSON, designer
GATEWAY TO MUSIC, A SHOP

The owner's specifications to the architect were: to design a store which would be informal and non-commercial in character; a place where lovers of good music and books would enjoy spending an hour or two in browsing and talking shop; where the facilities would provide maximum efficiency in handling floor and mail-order sales and where the employees could perform their duties under ideal conditions.

The main record room, which lies immediately behind a simple front of red brick and ebonized wood, is in full view from the Wilshire Boulevard entrance. The walls are lined with well-lighted library shelves, freely accessible to customers. Two show-cases with attractive planting separate this 20x50 foot room into four sections, permitting a logical arrangement of the records and providing a greater feeling of intimacy. A variety of pastel colors—red, yellow, gray and green—are used architecturally, not merely applied for decoration. The same is true of the combination of woods in natural and black-lacquer finish on the show-cases, and the combed and grained panels on walls and partitions.

Beyond the main record room is the wrapping desk, which is connected with the basement store-room by a dumb-waiter; the book department; a series of six listening-rooms and one of the offices. A rear entrance leads directly to a spacious parking lot. The radio show-rooms and Alfred Leonard's office are on the mezzanine. Business offices, shipping and storage facilities are below.

ROLF SKLAREK, architect
Work is being completed on this, the seventh in the continuing series of case study houses developed by Arts & Architecture. This house was designed for a hypothetical small family consisting of three active people, a father, a mother and one child. With a floor area of approximately 1,600 square feet, emphasis has been placed on features of indoor and outdoor living on a relatively small property.

The house is constructed of simple materials used wherever possible for the best economy. The floor is waterproof concrete slab; the walls are lightweight building blocks, exposed both inside and out. The roof is cold processed composition on wood construction. Suitable plywood has been used in both interior and exterior for necessary contrasts. The accompanying floor plan and the house-under-construction photographs indicate the orientation of the house and the techniques used in building. In general plan, the arrangement is composed of a three-zone living area: one for study, one for activity, and one entirely out of traffic for relaxation and conversation. The three zones can, however, be combined for entertaining and a general expansion of living, but at the same time, they can be separated quickly by sliding panels for separate use. The equipment will be all gas with the exception of electric bath heaters. The concrete floor is to be covered throughout with asphalt tile over which linen rugs will be used in some areas.

Case Study House No. 7 is to be opened for public inspection from July 1 through September. The address is 643 North Deerfield Road, San Gabriel. The hours will be from two to four P.M., Tuesdays through Saturdays, and two to six P.M. on Sundays.
They had a Problem...

Permanente STANDARD PORTLAND was the answer.

The Mill Valley Municipal Sewage Pumping plant, at Mill Valley, California, posed a very difficult problem in concrete construction. Unfavorable terrain, with blue mud clear to bed rock, made it necessary to excavate 20 feet below high tide level to obtain a steady foundation. This raised the additional problems of high water pressure (10 lbs. per square inch), danger of the unit “floating” and the need for water-tight concrete walls, in order that seepage would not enter the motor room, ruining the delicate electrical installation.

STOLTE, INC., General Contractors, and JOHN S. BATES, Engineers in charge of construction, chose Permanente STANDARD PORTLAND CEMENT as the cement best suited to make concrete that would solve these multiple problems.

PERMANENTE CEMENTS are specially engineered to meet any ordinary or unusual requirements in concrete construction such as high pressures, acid or alkaline soils, corrosive sulphate reactions, canal linings and underground structures.

Write for Permanente booklet “TYPES AND USES OF CEMENT,” which recommends the type of Permanente Cement most suitable for each concrete construction problem.


Oakland, Seattle, Honolulu.

On the job – On time.
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES

(560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy cabinets easy to install without rebuilding cabinets; turns at a touch, eliminating stoop- drudgery. Items preceded by a dot (.) indicate products which have been merit specified in the Case Study House Program of the magazine.

(569) Coolator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives even temperature; coolers; sturdy cabinets; gas ranges, all Town & Country—eater, builder, contractor, withstand 275 degrees Fahrenheit: new automatic food waste pulverizer; Handy gadget.

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

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

(587) American Electric Company: New allrite of California "LifeMaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six alimine tubes; spotlight for accent lighting; heavy gauge metal chassis, cast aluminum ends.

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

(589) Kaiser-Fleetwings Sales Corporation: Brochures, folders all Western-Holly ranges, all sizes; automatic low-temperature oven control, pot racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, merit specified CS House Number 1.

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

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

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

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

(594) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CS Houses; snap-back guard closes receptacle when plug is pulled out; protects against shorting, houseburning metal article in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

DRAFTING ROOM EQUIPMENT

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

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

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

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

(582) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fist sink drain; manufactured in west and readily available; used in CS Houses.


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

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

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

(587) Southern California Edison Company: Well illustrated, idea-packed booklets: "How do you use electricity in your home?" information electric appliances; one of best sources information.

(588) Sunbeam, Inc.: Data, information most complete line kitchen ap- pliances—Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

RAILWAYS AND ARCHITECTURE, 3305 Wilshire Blvd., L.A., 5, Calif

Please send me a copy of each piece of Manufacturers' Literature listed

NAME

ADDRESS

CITY

ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.
• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

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

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

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

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

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

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

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

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

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; worth investigating.

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

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

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

ONLY HERMOSA DURA-GLAZE TILE

gives your clients enduring beauty in bathroom and kitchen!

THE MOST PRACTICAL FINISH you can specify for all bathroom and kitchen surfaces subjected to wear is Hermosa Tru-Joint Tile in the scratch and acid resistant Dura-Glaze texture. Dura-Glaze was developed solely by Gladding, McBean & Co. following long research and experimentation and is available only in Hermosa genuine clay tile. Hermosa Tru-Joint Tile is also made in Satin Matte and Gloss textures which create lustrous, sanitary walls as easy to keep sparkling clean as a fine china plate. Hermosa Tru-Joint Tile in its extensive color palette is the west's leader in quality. Visit or write your nearest Gladding, McBean & Co. office for color and styling counsel.

HERMOSA TILE is fireproof...resistant to hot skillets...absolutely sanitary...nonabsorbent...vermin and rot-proof.
architects tend to agree...

in Southern California

the trend is LIGHTWEIGHT MASONRY...

In Southern California the unique climatic conditions make lightweight concrete masonry the more practical building material. WALL-BLOC, a new development in modern masonry, has been specifically engineered for use in this area. The wide range of sizes and shapes in Wall-Bloc makes it easy to work with in any style of architecture.

WALL-BLOC is high temperature steam-cured nailable masonry... It offers maximum insulation and acoustical advantages... More positive protection against fire... earthquakes... termites... It meets all building code requirements. WALL-BLOC is immediately available... It lasts a lifetime...
(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

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

(431) Menlo Textiles: Information, samples handloomed contemporary fabrics designed by Henning Watterston; textured upholstery, drapery fabrics; natural or custom-dyed.

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

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

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

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering.

AS STANDARD EQUIPMENT

in Arts & Architecture Case Study Houses

Made and guaranteed by SUNBEAM CORPORATION (formerly Chicago Flexible Shaft Co.)
Facts you should know about a brand new material

A totally new kind of building material is ready for you now: precision-produced Kaiser Aluminum clapboard Siding and Roofing. Along with permanent, flawless beauty, this tough aluminum siding and roofing assures long lasting economy—maximum strength.

IT COSTS NO MORE than conventional materials. In fact, it actually saves on construction costs. Here’s how: Pre-punched nail holes speed work. It requires fewer nails, less paint (because it absorbs none) and no underlying wood sheathing. And it can be worked easily with ordinary wood tools.

SAVES YOUR CLIENTS money, too! Besides lasting for generations, it will never need ordinary maintenance. For this light, strong metal can’t rust, warp, rot or crack. Can’t be weakened or marred by knots, splits or sawing scars. Can’t be damaged by rats or termites, either, and resists fire.

ONLY KAISER ALUMINUM clapboard Siding and Roofing has a curved surface. When each piece is nailed down by its lower edge, the pre-formed curve produces a tension which results in a rigid, weathertight joint. It eliminates wrinkles and sheen, produces deep shadow lines.

BECAUSE it comes from the mill already prime-painted, it offers a smooth, firm base for superb paint finishes of any color. Paint lasts longer, too, with less danger of cracking, peeling or blistering. And colors stay alive longer, for aluminum doesn’t soak up paint-fading moisture. Notice how all nails are completely and forever hidden!

SAVES YOUR CLIENTS money, too! Besides lasting for generations, it will never need ordinary maintenance. For this light, strong metal can’t rust, warp, rot or crack. Can’t be weakened or marred by knots, splits or sawing scars. Can’t be damaged by rats or termites, either, and resists fire.

IT IS SUPPLIED in standard lengths of 10, 12, 14 and 16 feet. Siding is 6 1/2" wide, .030" thick. 1143 base feet weighs 580 lbs., will give 1000 square feet of wall coverage. Roofing has an exposed width of 8 1/4", is .025" thick. Siding shipped in boxes containing 200 base square feet. Shipping weight approximately 106 lbs.

Kaiser Aluminum clapboard Siding and Roofing has the same basic design and beauty. It has a pre-curved surface which makes a weathertight joint when nailed down. As with the Siding, no underlying wood sheathing is needed—so it is both a structural material and a waterproof roofing material! And it can be applied at a lower cost than shingles!

Kaiser Aluminum clapboard Siding and Roofing is the logical successor to all other exterior building materials. Nothing else can match its combination of sheer beauty, long life and lasting economy!

You can't afford to pass up all these advantages. Learn more about them! Phone, wire, or write today for free folder packed with detailed information.

Kaiser Aluminum
SIDING AND ROOFING
a Permanente Metals product

SOLD BY PERMANENTE PRODUCTS COMPANY, KAISER BLDG., OAKLAND 12, CALIFORNIA . . . WITH OFFICES IN: Atlanta • Boston • Buffalo • Chicago • Cincinnati • Cleveland • Dallas • Detroit • Indianapolis • Kansas City • Los Angeles • Milwaukee • Minneapolis • New York • Oakland • Philadelphia • Salt Lake City • Seattle • Spokane • St. Louis • Wichita
Now - A New Kind of Screening

merit specified

and featured in C.S.H. No. 7

Handsone

Good looks are just a part of this amazing new screen material. Because it is absolutely rustproof—corrosion proof, LUMITE can never stain the sills or side-walls of your house—never become ugly-looking or discolored.

Tough

Here's the screen you would never have believed possible...that always stays taut and firm! Punch it, bump it, lean on it—it gives—then snaps right back when mounted properly. Lasts as long as your house.

Handy

Perfect for the man-about-the-house, LUMITE is the no-upkeep screen. It never needs painting or any protective coating. It's amazingly easy to handle—you can cut it with ordinary scissors...no special tools. No scratched fingers.

Different

For information and free samples write Dept. 314, Lumite Diviision, Chicago Manufacturing Corporation, 27 West 35th Street, New York 1, N. Y.

Screen once and for all with

LUMITE®

Woven of saran

Now-A New Kind of Screening
colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

Tough

Good looks are just a part of this amazing new screen material. Because it is absolutely rustproof—corrosion proof, LUMITE can never stain the sills or side-walls of your house—never become ugly-looking or discolored.

Handsome

Here's the screen you would never have believed possible...that always stays taut and firm! Punch it, bump it, lean on it—it gives—then snaps right back when mounted properly. Lasts as long as your house.

Tough

Here's the screen you would never have believed possible...that always stays taut and firm! Punch it, bump it, lean on it—it gives—then snaps right back when mounted properly. Lasts as long as your house.

Handy

Perfect for the man-about-the-house, LUMITE is the no-upkeep screen. It never needs painting or any protective coating. It's amazingly easy to handle—you can cut it with ordinary scissors...no special tools. No scratched fingers.

Different

For information and free samples write Dept. 314, Lumite Division, Chicago Manufacturing Corporation, 27 West 35th Street, New York 1, N. Y.

Screen once and for all with

LUMITE®

Woven of saran

different for all with

LUMITE®

Woven of saran

Handsome

Here's the screen you would never have believed possible...that always stays taut and firm! Punch it, bump it, lean on it—it gives—then snaps right back when mounted properly. Lasts as long as your house.

Tough

Here's the screen you would never have believed possible...that always stays taut and firm! Punch it, bump it, lean on it—it gives—then snaps right back when mounted properly. Lasts as long as your house.

Handy

Perfect for the man-about-the-house, LUMITE is the no-upkeep screen. It never needs painting or any protective coating. It's amazingly easy to handle—you can cut it with ordinary scissors...no special tools. No scratched fingers.

Different

For information and free samples write Dept. 314, Lumite Division, Chicago Manufacturing Corporation, 27 West 35th Street, New York 1, N. Y.

Screen once and for all with

LUMITE®

Woven of saran

Made from saran plastic, the fibres of this amazing material give LUMITE qualities never before imagined in an insect screen. Imagine—if you can—a screen completely unaffected by water, sun, sun, acid, smoke, fog, dust, spray. That's LUMITE! Sold by leading Hardware, Lumber or Building Supply dealers.

Furniture

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

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

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

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

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

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

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

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

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

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

(319) Routon Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.
THE FINEST THERMOSTAT EVER BUILT!

Whatever temperature is desired
... comfort when the family arises

With Chronotherm, Honeywell's new electric clock thermostat, home owners enjoy the most carefree heating comfort they have ever known. In the evening, the temperature is automatically reduced or the heat supply shut off entirely at the desired time. Then in the morning, the desired daytime temperature is restored gradually, without overshooting, before the family arises. No more shivering while waiting for the heat to come on. And throughout the day, Chronotherm keeps homes at just the right temperature. Should a sudden chill spell occur, heat is turned on automatically and shut off when the thermometer outside rises. The result—24 hour comfort without a worry about heating plant operation, and with fuel economy as well. Minneapolis-Honeywell, in Los Angeles, 2840 E. Olympic Blvd.; in San Francisco, 1138 Howard St.

The handsome new Chronotherm is one of the features in Case Study House 7... Look for it.
**Touch lights on!**

TOUCH-PLATE

LOW VOLTAGE

LIGHT CONTROL SYSTEM

IN CASE STUDY HOUSE #7

TOUCH-PLATE DISTRIBUTORS, INC.

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SPECTACULAR MODERN HOUSE

FOR SALE

House designed by John Lautner, Architect. Just completed. Property ½ acre with panoramic view, five minutes from Hollywood. 2 bedrooms and den; ½ baths; fireplace; radiant heat; all-electric kitchen with garbage disposal and automatic dishwasher. Natural hardwood interior; redwood exterior. 3540 Multiview Drive.

Telephone Owner: Wyoming 0888

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(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (460) Everett Sebring Furniture: Unusual brochure illustrating beautiful designed line of low contemporary tables; large single tables or groups of small tables assembling into one large table; wide range finishes; surfaces wood, cork or leather; also incidental pieces; sold direct to consumers only.

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

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

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

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

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

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HARDWARE AND FIXTURES

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

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


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

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(325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.
A light control point at every entrance to every room is step saving and dollar saving with Saflex Low Voltage Control.

The same system is easily adaptable to a master control system. Now homes in every price range can enjoy sufficient light control points with this new flexible low voltage system.

Prevent L.S.G. (Light Switch Gropping) in your installations. Write for booklet describing Saflex Low Voltage Control.

SQUARE D COMPANY
DETROIT • MILWAUKEE • LOS ANGELES

SQUARE D CANADA, LTD., TORONTO, ONTARIO • SQUARE D DE MEXICO, S.A., MEXICO CITY, D.F.
One thousand three hundred and eighty five Electric WATER HEATERS

That’s how many electric water heaters are being installed in the Stocker-Crenshaw Village in Baldwin Hills. Why would a project this size select electric water heaters exclusively?

One reason is the long life of electric water heaters. Stocker-Crenshaw Village is a long-term rental investment and the long life of electric water heaters makes them a low-cost investment over a period of years.

Another big reason for choosing electric water heaters exclusively is the fact that they can be installed anywhere – often making use of waste space. This is a big consideration with floor area costing $8.50 to $10.00 per square foot.

You too can cut building costs and increase your profits by installing electric water heaters. When you build – whether it is one unit or hundreds of units – it will pay you to look into the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone Michigan 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.

FORMICA + CORALITE INSTALLATIONS

Formica—the finest laminated plastic material—demands the finest craftsmanship for its proper installation. Wherever it is used, its durability is assured if it is properly installed.

Coralite plastic wall and ceiling panels afford enduring satisfaction. Correct installation is essential in assuring this satisfaction.

Leo Lipton craftsmen are experts. They guarantee your investment when either Formica or Coralite is specified in your plan.

WE SPECIALIZE IN RESIDENTIAL INSTALLATIONS

ESTIMATES CHEERFULLY GIVEN ON HOME AND COMMERCIAL JOBS
TROUBLE always costs more than Revere Copper. That's why it pays to let Revere Copper guard those vital points where water will cause other materials to rust, rot or corrode.

HEATING. In radiant panel, steam or hot water heating systems, Revere Copper Water Tube insures a lifetime of trouble-free service. Its permanently smooth interior reduces frictional resistance to a minimum. And because it bends readily, and joints are made quickly with solder fittings, it is easier to install, too.

WATER SUPPLY. You insure a free flow of sparkling-clear water when you specify Revere Copper Water Tube for hot and cold water lines. Since interiors do not become clogged by corrosion, the lines can usually be a size smaller than would be required with rustable pipe.

WASTE LINES. Large sizes of Revere Copper Water Tube are now available for soil, waste and vent lines. Experience has proven that copper provides lifetime-resistance to the corrosion action of ordinary waste materials.

FLASHING. Every home, large or small, can now have the protection of copper flashing at all joints where leaks might occur. Consult Revere engineered specifications for every type of construction.

Other Revere products include: Red-Brass Pipe; Sheet Copper and Herculoy for tanks, ducts, pans and trays; Copper oil burner, heat control and capillary tubes... and, of course, Sheet Copper for roofing, flashing and other sheet metal construction. They are handled by leading distributors in all parts of the country.

REVERE COPPER AND BRASS INCORPORATED
Founded by Paul Revere in 1801
230 Park Avenue, New York 17, New York
Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.;
New Bedford, Mass.; Rome, N. Y.
Sales Offices in Principal Cities, Distributors Everywhere.
The Adequate Wiring program offers you... without charge or obligation... a complete wiring layout service, to aid you in furnishing your clients with electrical plans and specifications. For detailed information, consult your local utility office or this Bureau.

The Sign of the Times is the Certified Adequate Wiring emblem on new or remodeled homes.

It is tangible evidence of electrical adequacy, assuring your client that nothing has been overlooked in his wiring plans, and providing added value for loan or resale purposes... all factors which contribute toward the owner's satisfaction with the home you have designed.

The Adequate Wiring program offers you... without charge or obligation... a complete wiring layout service, to aid you in furnishing your clients with electrical plans and specifications. For detailed information, consult your local utility office or this Bureau.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street San Francisco 3

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

* (542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29% x 9%'; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostat fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

* (543) Payne Company, Inc.: Authentic brochure residential ventilating featuring Blue-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

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

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

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

* (511) Surface Combustion Corporation: Twenty-six pages of specifications for Jamtol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

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

* (543) Utility Appliance Corporation: Brochure Utility evaporative air cooler.

cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

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

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

INSULATION AND ROOFING

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

* (18) Celotex Corporation: Folder roofing products, including information flat specification chart for built-up roofs.

* (19) Celotex Corporation: Sound conditioning brochure Celotex products, featuring Acousti-Celotex, Mullitone, Acoustate, Q-T duct liner; construction details, application selector.

* (20) Gladling, McBain & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plasters, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

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

* (256) Kimberly Clark Corporation: Brochure 20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant;
Now! ... For the first time you can

SPECIFY 60%

A MINIMUM OF

SOUND ABSORPTION

without increasing costs!

A material having a noise reduction coefficient of .60 is the minimum ceiling treatment necessary to quiet effectively, the average office, bank, restaurant, schoolroom, corridor or other rooms of normal dimensions. Experience with actual installations and the scientific analysis of hundreds of noise quieting problems both bear out this statement. Now, for the first time, this high sound absorption value is available in ½" perforated material installed on a solid backing. Tests accepted by the Acoustical Materials Association show that the new Simpson Acoustical Tile has the highest noise reduction coefficients of all drilled fiber acoustical materials in the most widely used thicknesses and types of mountings. Of course, the ½" Simpson Acoustical Tile costs less than thicker materials. You help reduce building costs and at the same time give your client an efficient job when you specify 60%.

Simpson

ACOUSTICAL TILE

With Exclusive HOLLOKORE Drilled Perforations

Woodfiber Division, Simpson Logging Co., Shelton, Washington
Sales Division Simpson Industries, 1010 White Bldg., Seattle, Washington

Discuss this New Acoustical Tile with your nearest Simpson Acoustical Contractor.

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Builders Exchange Bldg., Portland 4, Ore.
Phone: Astoria 4449
ANGELES INDUSTRIES
784 McGorry St., Los Angeles, Calif.
Phone: Trinity 8121
APPLICATION SERVICE CO.
270 Continental Oil Bldg., Denver 2, Colorado.
Phone: Alpha 4662
ASBESTOS PRODUCTS COMPANY
1780 Kearny Blvd., San Diego, Calif.
Phone: Franklin 7665
M. M. BAIDWIN
2104 East Newhaven
Tucson, Arizona.
Phone: 2104-J
CONSOLIDATED ROOFING & SUPPLY CO.
520 S. 7th Ave.
Phoenix, Arizona.
Phone: 47388
CONTINENTAL LUMBER CO.
P.O. Box 2042
Boise, Idaho.
Phone: 450
CRAIG & PULLEN
338 Woor St., Honolulu, T. H.
Phone: 6107
CRAZER COMPANY
345 Vermont St.
San Francisco, California.
Phone: Market 1-0411
CRAMER COMPANY
1933 Market St.
Fresno, Calif.
Phone: 3-1131
DALE TILE CO.
1070 LaSpita Ave.
Minneapolis 2, Minn.
Phone: 8831
ELIOTT BAY LUMBER COMPANY
600 W. Spokane St., Seattle, Wash.
Phone: Elliott 9080
LUMBER DEALERS, INC.
473 N. 33rd
Billings, Montana.
Phone: 3911
MANHATTAN LUMBER COMPANY
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Spokane, Wash.
Phone: 21049
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333 W. 1st South
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puts the accent where it belongs... on your merchandise

All the excitement and drama which Century's decades of theatrical lighting skill have brought to Broadway stages is available to you... for the promotion of your own merchandise. It's all rolled up in Century's "Eye-Light."

Cat. #351, semi-recessed eyeball. $36
(150 watt reflector bulb)

Century Lighting Inc.

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“Century” Notes:
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IT PAYS TO USE
Planned Lighting!

NEW PORCELAIN ENAMEL TECHNIQUES NOW ENABLE SMOOT-HOLMAN TO PRODUCE A MORE RUGGED FINISH WITH HIGHER REFLECTIONS UP TO 92%. LOOK FOR THIS LABEL OF QUALITY:

Smoott-Holman Company
Inglewood, California

OFFICES IN PRINCIPAL WESTERN CITIES • BRANCH AND WAREHOUSE IN SAN FRANCISCO

non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

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

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

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.

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

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½”; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

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

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

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

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

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

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

The great French humanist whose satirical writing ushered in the modern age might have designed a room such as this for his own use. He loved the open air, did his best work with the magnificence of the Maritime Alps spread out before him. This is a room for working and dreaming—for great music and good conversation—for laughter and companionship—an easy room to live with.
Wherever people meet, play, rest and live sound conditioning with Acousti-Celotex provides good hearing conditions and freedom from excessive noise... that is why Acousti-Celotex was merit specified for all ceilings in Arts & Architecture's CSHouse Number 7, designed by Thornton M. Abell, A.I.A. is the best known and widely used material employed in sound conditioning.

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

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

(209) Lightheil: Folders wide range Lightheil lighting fixtures; good contemporary design featuring built-ins readily available.

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

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

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

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

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

MISCELLANEOUS

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

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

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

* (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.
When it comes to sprouting things big, the acorn is a piker alongside the node from which sugar cane grows. For the acorn only fathers an oak... but the sugar cane node, through production of tough cane fibre, has sired three of the greatest advances in building history—

1. **Building Insulation**—From cane fibre in 1921 came Celotex cane fibre board... combining low thermal conductivity with great structural strength. For the first time, architects could reduce more economically the flow of heat and cold in all types of buildings, with a single, mass-produced, low-cost structural material. Today, because of Celotex pioneering, heat-leaking buildings are obsolete.

2. **Sound Conditioning**—In 1924 came another great advance from cane fibre—Acousti-Celotex perforated cane fibre tile... combining high sound absorption with paintability. At last architects had a practical way to build quiet into offices, schools, and hospitals... to control noise in factories... and to correct acoustics in churches and auditoriums. Today, because of Acousti-Celotex, noise in business and industry is on its way out.

3. **Single-Wall Construction**—More recently the trend toward single-wall construction in residences and industrial buildings has been accelerated by the development of Cemesto... a fire- and moisture-resistant asbestos cement wall unit with a cane fibre core. Cemesto, one integrated material, replaces the 8 to 10 separate layers used in building ordinary residential walls and permits the erection of industrial buildings with light-weight economical “curtain” walls, partitions and roof decks.

**More to Come**—You'll notice one thing in common about these three contributions of cane fibre to building progress—each is a multi-function material. This illustrates the continuing objective of engineering research at Celotex... to give you better building products—at lower cost.

**The Celotex Corporation, Chicago 3, Illinois**

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**Building Board... Insulating Sheathing and Lath... Celo-Rok Anchor Lath and Plaster**

**Cemesto... Celo-Rok Wallboard... Interior Finish Boards... Triple-Sealed Shingles... Flexcell**
Permanent Floor Beauty at Moderate Cost!
New, Beautiful CALIFORNIA Brand RUBBER TILE

Never Before a Rubber Tile with all these features!

- Available in a modern array of plain and pastel shades with entirely new marbleized effects!
- New deep gloss! Colors stay bright indefinitely!
- Quiet and resilient underfoot! Comfortable to walk on! Non-slip!
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- Economical! Fast, trouble-free tile to lay! First cost is last cost!

The western manufacturer assures immediate delivery. For further information about California Brand Rubber Tile, contact the nearest P.C.A. office listed below.

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PACIFIC COAST AGGREGATES, INC.
One eyeful of Korina tells you why architects and their clients demand "more."

If you haven’t feasted your eyes on this honey blonde newcomer to the line of Weldwood Hardwood Plywoods, hang on to your hat:

Here’s coloring and a figure that rival Prima Vera; a figure that shows stripe and more than a hint of cross fire. Only Korina is cleaner, sounder, with fittings that run wider.

And, speaking of figures, Korina more than rivals Prima Vera in price — it’s about one third less. Yet, remember, Korina offers all the popular Weldwood Plywood advantages that alert, style-conscious clients know about and appreciate.

Korina’s natural color is a lovely, light shade similar to Prima Vera. Finish it with White Firzite and you have the highly popular “bleached” effect. Add stain and you have a panel that closely resembles hard-to-get combs.

Ample stocks of Korina Weldwood are on hand in lumber yards everywhere. With your approval Korina will soon be going into modern interiors, the finest homes, the smartest shops.

BRING YOURSELF UP TO DATE ON KORINA

Fill, clip and mail this coupon:

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Gentlemen: I want to know more about your interesting new Weldwood Hardwood . . . KORINA.

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Weldwood Plywood and Mengel Flush Doors are products of
UNITED STATES PLYWOOD CORPORATION
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Weldwood* Hardwood Plywood
Tekwood* (paper-faced plywood)

Weldwood Moldings
Flemset
good

Douglas Fir Plywood
Wood Glue* and other adhesives

Mengel Flush Doors
Welders* (striated plywood)

Overhead Garage Doors
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Weldwood Plywood is made in both Interior and Exterior types, the former bonded with extended urea resins and other approved bonding agents; the latter with phenol formaldehyde synthetic resin.

Tell me MORE about this New Blonde KORINA
A SHOWER IN YOUR PLANS?

LOOK INTO... AMES ALUMINUM SHOWER CABINETS

Complete your plans for a modern bathroom with an Ames Aluminum Shower Cabinet, combining the luxury of smart design with utility and real durability. The Ames Aluminum construction provides strength, lightness in weight, resistance to corrosion and outstanding beauty. The five formed sections, including a heavy gage skid-proofed receptor, are easy to install, completely leakproof.

For new homes and remodeled installations specify Ames, the highest quality shower cabinet in the medium price range.

Write today for descriptive literature, specifications, price and names of local dealers.

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HORIZONTAL SLIDING STEEL DOORS AND WINDOW UNITS

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Specializing in Custom Made CONTEMPORARY LIGHTING FIXTURES

EASY TO CLEAN, ATTRACTIVE IN APPEARANCE AND IN HARMONY WITH ANY COLOR SCHEME OR STYLE OF ARCHITECTURE. FIVE SIZES AVAILABLE... ONE PIECE CONSTRUCTION... NO IQEETS, CREVICES OR POSSIBILITY OF LEAKS. TRU-Y A MODERN FIXTURE, EASY AND INEXPENSIVE TO INSTALL AND BUILT TO LAST A LIFETIME.

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

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

(218-A) Gladding, McBean & Company: New brochure (8 pages) Hermosa Tr-Joint wall, door, drainboard tiles; wide range colors, shapes; full guide; tile specifications, tables; suggested uses kitchens, baths, etc.

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

(440) Laverne Orginals: Contempo-ray modern; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

(514) Marsh Wall Products, Inc.: Attractive new 1940 catalog complete information Mariled, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Preswood plastic moldings and new line Marsh bathroom accessories; good presentation of good products.

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

ROOFING

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

SASH, DOORS AND WINDOWS

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

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

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

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

(500) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for aluminum, wood or glass; wood slats 1 5/8" x 1 1/2"; glass slats 1 3/8" x 1 7/32" to 1 1/4"; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary designs, either vertical or horizontal; good product.

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

(520) Detroit Steel Products Company: New 1948 catalog residential steel casement windows; includes with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

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

(516) J. Royden Esey & Sons: Folder new cordless, tapeless venetian blind, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

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

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

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

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

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

(428) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, Venetian blinds.
(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

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

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

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

• (466) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10½" x 2' 2½" to 5' 7¾" x 7' 5½"; these windows merit investigation.

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

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

SPECIALTIES

(551) B B & C Manufacturing Company: Full data Johnson Safety Vault home and business safes; built-in models for floor, wall, flush swinging doors, combination dial or key locks; all safety features; good product, worth investigation.

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

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

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

ANNOUNCING
the water-dispersed vinyl coating

AMERTONE
Merit-specified by Thornton Abell, A. I. A., for exterior and interior walls of
Case Study House No. 7

- Waterproofs and weatherproofs porous masonry surfaces.
- Will not soften or lift old paint—unaffected by "hot" plaster.
- Long-lasting, washable, corrosion-resistant.
- Easy to apply—odorless—dries in one hour.

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AMERCOAT DIVISION, American Pipe and Construction Co.
P.O. Box 2428, Terminal Annex, Los Angeles 54, Calif.
Want to get maximum space in minimum area?

Today's modern homes, shops, institutional and educational buildings demand flexible, multi-purpose interiors. Today's costs demand full use of all interior space. Sliding doors meet both these demands—cut costs without sacrificing wall area, give complete flexibility in planning.

For more than half a century, GRANT has been developing ways to hang sliding doors so that they really slide! The installation above, for example, permits smooth, fingerprint operation of all types of top hung sliding doors. Center hung from I-beam tracks, this model features simple, yet positive, vertical and lateral adjustments. Ball bearing carriers mean a lifetime of easy, dependable operation.

GRANT also makes sheaves and tracks for floor installations, ball bearing cabinet drawer slides, plus a complete line of curtain and drapery hardware.

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For Architects and Builders who demand QUALITY in lightweight concrete blocks

ROCKLITE is outstanding in its field because it is 40% lighter than conventional concrete products, and every unit exceeds the A. S. T. M. Grade A specifications.

ROCKLITE's graded aggregate, containing expanded shale, batched in exact proportions with cement, is precision molded, then steam-cured... producing a block with lower volume change... minimum absorption... greater strength. For residential, commercial and industrial construction, use ROCKLITE!

Write for details.

ROCKLITE PRODUCTS, Ventura, California
PLANT AT 1800 NORTH VENTURA AVENUE

For sale

GREGORY AIN HOUSE
Redwood exterior, 2000 sq. ft., 4 bedrooms, 2 baths
IMMEDIATE POSSESSION
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ARTS & ARCHITECTURE
Here’s another of Sunroc’s famous “firsts” ... the biggest advancement the refrigerator industry has known in years.

The Sunroc Super Cooler combines the advantages of a water cooler and a refrigerator. In a compact unit, it provides properly chilled drinking water, three ice-cube trays, and a generous refrigerated storage compartment. Its modern styling harmonizes with any environment. It is engineered for maximum dependability and economical, trouble-free operation.

There are a thousand-and-one places in which only a Sunroc Super Cooler will serve. It's just the thing for business and professional offices ... ideal for homes and apartments, where there's widespread need for a water cooler with refrigerating features. Get the full story of the Sunroc Super Cooler. Mail the coupon today.

See the Sunroc Super Cooler now on display in Case Study House No. 7

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CASE STUDY
HOUSE NO. 7
In San Gabriel

LENNOX

HI-BOY GAS FURNACE

A new concept of living comfort for those who desire the best in safe, modern, automatic gas-fired heating equipment. Lennox exclusive design of burner and concentric type heat exchanger, combined with quiet blower operation sets new standards of efficiency and comfort. The furnace is fully approved by A.G.A. and by Underwriters Laboratories for zero clearance against combustibles.

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WALL COVERINGS

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

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

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

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

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

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

(163) West Coast Stained Shingle Com­pany: Full color folder Olympic pre­stained sidewalls; roof; rigid cedar shingles, vertical grain; color specification charts; also data shingle stains.

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2321 Westwood Blvd.,
Los Angeles 23, Cal.
Please send me literature about the Sunroc Super Cooler.

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SUNROC SERVES THE WORLD ... a cool drink at will

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for the modern finishing touch...

TO TWO COATS OF MAN-O-WAR ADD ONE TOPPING COAT OF EGG SHELL FINISH...
THIS PRODUCES A DULL EVEN SHEEN...

This prescription was used in the door finishes of Case Study House #7

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5501 E. Slavson, Los Angeles 7, Calif., Phone ANgels 6186
courage to fail because one can do no less. The composition of elements that makes for genius may be to some extent chemically identified; these cannot provide the surplus that is genius. Gasses have burned on the surface of the earth since its beginning without being controlled to use for heat and power. Time and circumstance provide inalienable opportunities for genius.

Now the discussion is removed from the material to the transcendent. W. J. Turner, who lies on the surface of an argument like a fat man in a pond, alternately floating and then thrashing about with arms and legs, has raised some question whether Mozart's failure to rise to the finale of the Quintet in G minor, as Beethoven rose to the finales of the B flat and C sharp minor Quartets and the Ninth Symphony, proves an incapacity in him for the sublime. One may ask: what else is the finale of the Jupiter Symphony? Yet this symphony is certainly no affirmation of man's hope. I have already, in another place, pointed out that the D major Quintet and its finale are the true conclusion of the G minor. One's evaluation of the relative sublimity of Mozart's D major or Beethoven's C minor can be little more than one's relative evaluation of each composer's creative potentialities. If Beethoven went further, Mozart went far in the same direction at a younger age and first. Without Mozart to push off from, could Beethoven, in Mozart's circumstances, have gone as far as Mozart did? The entire argument drops to a fatuous consideration of material conditions. What is more important is to sharpen one's own skill to recognize, not only the currently fashionable music of eminence, but the enduring qualities of genius that are its inimitable surplus.

One thinks of the raging Beethoven of the accepted portrait, the face of the insistent finales, of the Credo motif reiterating a positive violence of belief—furiously dogmatic for a Deist; and there is something weary that will not consort with honest passion in so much assertiveness. The finale of the Fifth Symphony, knocking together to a stop like a train of freight cars, may be excused by saying that so much headlong energy must provoke so much resistance; but the finale of the Seventh becomes less forceful, noisier, so that one is hard put to it to remember that this is the movement to which Wagner danced. Even the three-movement finale of the C sharp minor Quartet seems to me with each renewed hearing less needful to the sufficiency of his purpose. The surplus of Beethoven is not this frowning energy of table-pounding. One must distinguish surplus from excess. A similar energy without excess is in the finale of Mozart's D major Quintet, in the Gigue of Schoenberg's Dance Suite, or the Gigue of Bach's Sixth English Suite. Beethoven's surplus is rather the directness that so alters the hammering motif of Mozart's C minor Sonata, mysterious and complex, to more positive and uncomplicated use in the finale of his own first piano sonata: surplus rather than excess. Beethoven enlarged and simplified the structures of an art that is in Mozart most complex. Mozart's forms will not, like Beethoven's or Haydn's, submit to useful analysis. The relation between Mozart and Beethoven is that of the spiderweb to the suspension bridge, of the Little Gigue to the Hammerklavier Fugue.

The world, the cosmos of Beethoven and Mozart, is circumstantial, having to do with man and biographical experience, though broad and unbridled, beyond which only occasionally they may pass; but in this further range of surplus they are more sharply differentiated, for there Beethoven is serene and, beyond assertiveness and its tragedy, joyfully assured, where Mozart is ultimately, of his own knowledge, damned and lost. We have a measure in religious philosophy for Beethoven's faith, undogmatic and per-
Mozart, went tiptoe from Beethoven's presence. Only towards his father did Beethoven's moral authority become petty and ridiculous. We are deceived and charmed by the prodigious child and his music. His overshadowing presence has been in fact more so— as positive and unequivocal as Beethoven—and his moral authority has indeed stood all the surplus of his creative life. It is easy to characterize a man's work by saying he was a great lecher but more difficult to define the effect of a fear of sexual impotence. Neither Beethoven nor Mozart was deeply troubled by sexual aberration—his serenity amidst the prevailing disquiet of his later life may be realized in the hanging balance of the Waldstein Sonata; the gentle improvisatory opening, like that later added to the luminous midnight of the Hammerklavier Adagio, and the immense repeat of the Appassionata; in the transitions to the finales of the Emperor and Violin Concertos, the Ninth Symphony and the Hammerklavier; in the Dankgesang; in the fugue and the broadly flung percussive counterpoints of the C sharp minor Quartet; in the poise of movements and in the Arietta of the C minor Sonata, opus III; and in the closing Minuet of the Diabelli Variations. His blustering shout convinces less than his most quiet voice, as the little calm second subject clinches the revelation of power in the Hammerklavier Fugue.

The location of those passages in Mozart's music which might convince a doubtful listener of the accuracy of this extreme antithesis would be difficult to indicate. Where Beethoven's positive convictions are laid in like deliberate thought, the negatives, the inhibitions of Mozart remain in almost every instance unconscious, undemonstrative, undeliberate. He would be as witty, friendly, and successful as Haydn—and since his death he has been in fact more so—as positive and unequivocal as Beethoven—and his moral authority was patriarchal: all men were his nephews; though some might criticise, whatever he would do was right. In this guise his presence glowers above us today, like a Moses of the arts, sharing the pedestal of Michelangelo. Though such an artist ranges like a continent across the curve of the globe, his coasts are delimited, his presence ethically defined. We have no measure but that of damned souls, of objective but its very substance, to be its victim his reward.

Mozart is like the water free and restless within the forms shaped by the force of his art surpasses tragic art, because he was not outside and objective but its very substance, to be its victim his reward.

Defeat and disappointment accompanied his easy triumphs almost from the first of his life, adding to his self-awareness as to his collection of watches, while leaving him ever less an independent citizen of the world. He could not explain this; he could not explain why everything he touched except music became melancholy and formless. He was compelled to live out the utmost of his life in music, as no other artist ever was. Only in recent years have listeners begun to understand and share the intimacy of his mind. The surplus of his genius must be secretly experienced; it cannot be reasoned out or pointed out or argued. The tragedy of his art surpasses tragic art, because he was not outside and objective but its very substance, to be its victim his reward.
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