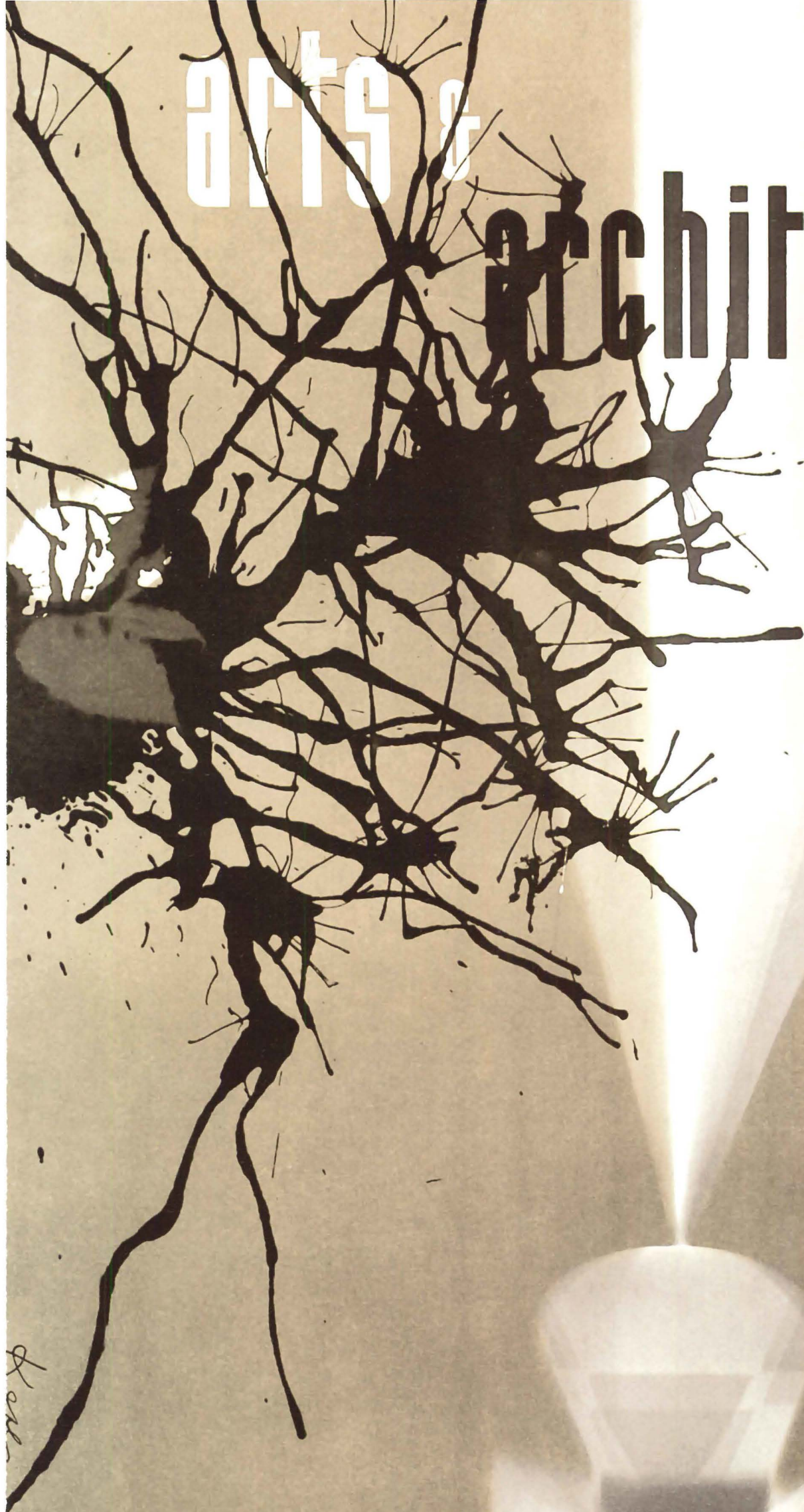


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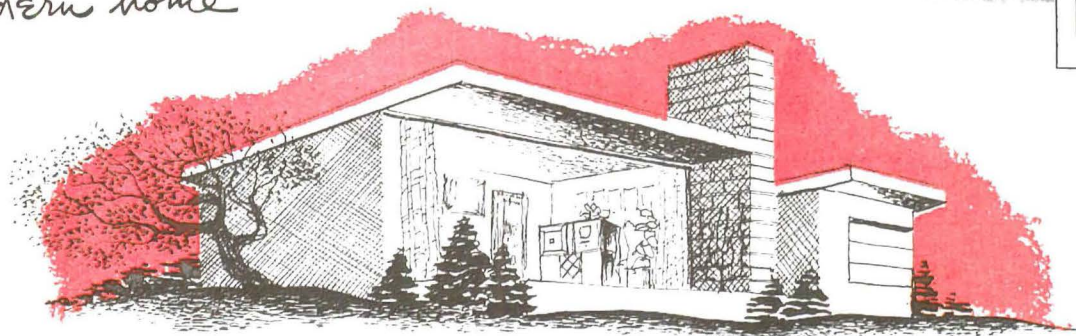
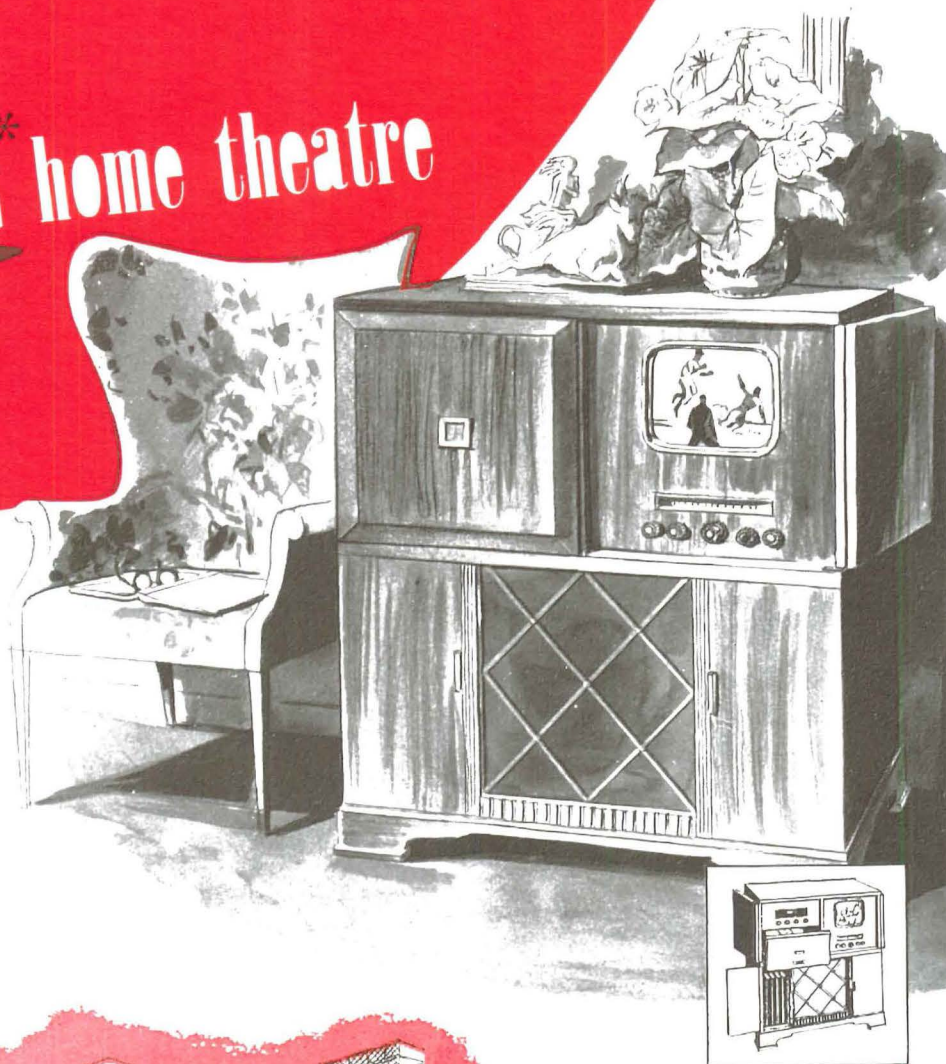
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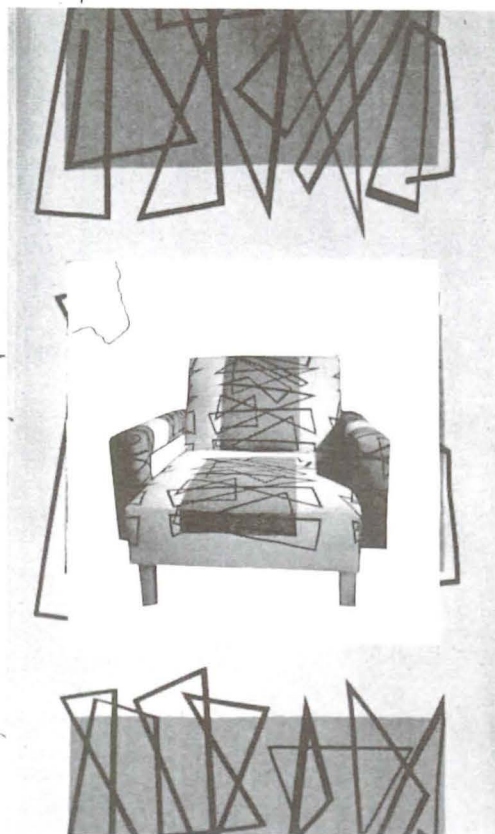
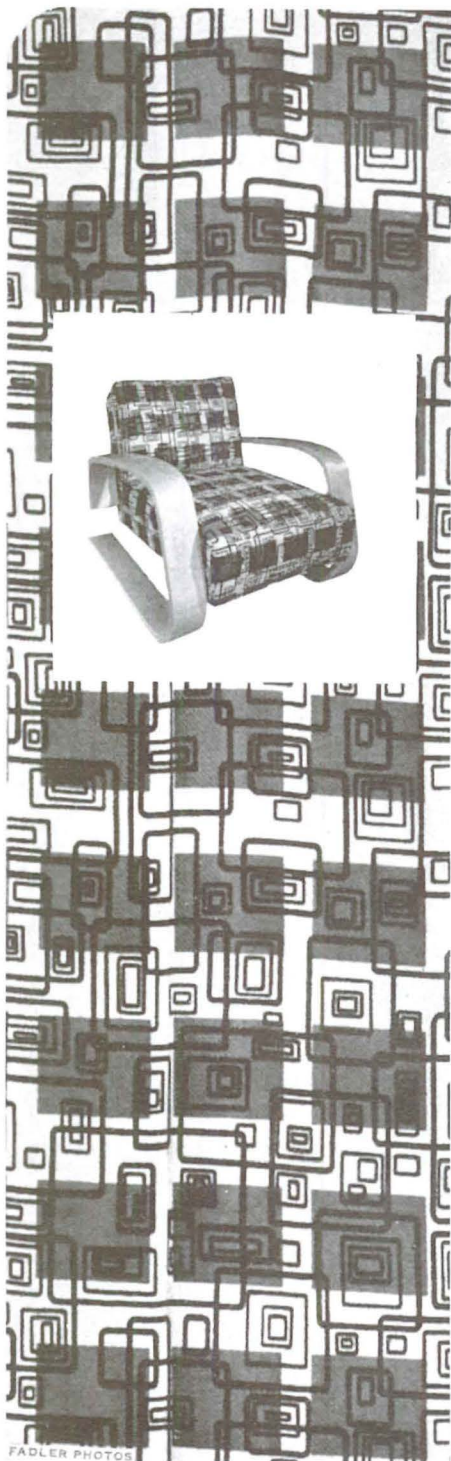


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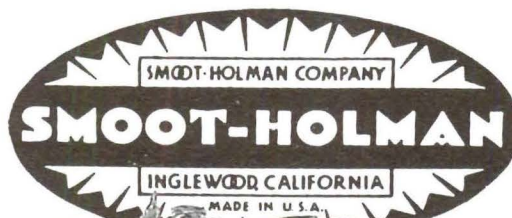
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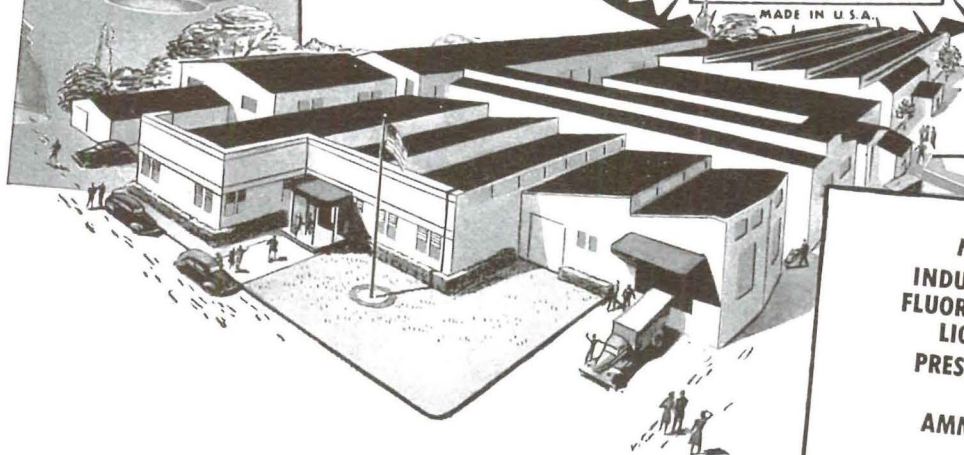
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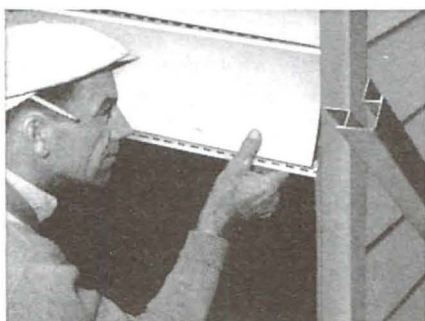
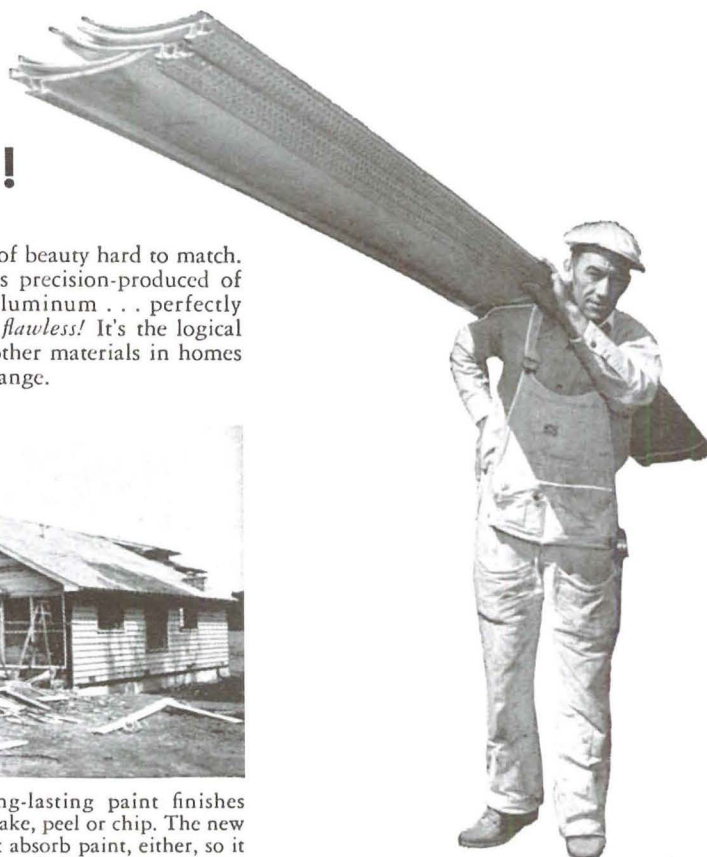
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As Specified for
CASE STUDY HOUSE NO. 7

"Lovely Looking"



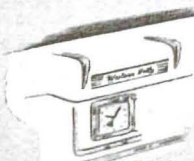
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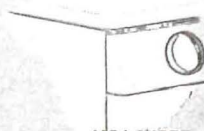
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architect's notes on

MERIT SPECIFICATIONS ON CASE STUDY HOUSE NO. 7

shown pages 32-36 of this issue.

Essentially, the house is constructed of simple materials. The floor is a concrete slab with Suconem Integral Waterproofing. The terrace has Lithochrome Integral Color finish especially mixed for the job to be in harmony with the asphalt tile floor finish on the interior. Wailes-Bageman light-weight wall-block units were used for masonry wall construction. They are clean looking with good texture, and were arranged with all verticle and horizontal joints unbroken. These walls are exposed inside and out and finished with Amercoat plastic coating, which is entirely waterproof with nearly flat finish and a special color. Other walls and roof framing are of wood construction. Suitable plywood was used on outside and inside walls.

Composition roofing on wood roof construction, with Pioneer-Flintkote Cold Process reflective white coating, was used with all-aluminum flashings. The Aluminex Skylight assembly was provided by J. Royden Estey & Sons, is composed of extruded aluminum sections and does not require painting. The skylight glass is a new "Coolite" Heat-Absorbing Glass of good color by Mississippi Glass Co. The entire roof construction, as well as the walls around bathrooms, is insulated with Pioneer-Flintkote Fiberglas Insulation.

Birch veneer panels were selected from the stock of the California Panel and Veneer and are used for all slab doors and for the sliding panels separating the Study and Living Room from the Activity Space.

The plumbing system, in general, is run under the slab in copper tubing. The Water Heater is a copper-lined Hoyt Everdur. Case supplied quiet water closets as well as lavatories which are built into counters. The tub is Crane. Well-coordinated plumbing trim was selected from Price-Pfister and H. B. Salter lines. Chrome-finished Mastercraft bath accessories are used throughout. A very neat-looking and non-skid Stainless Steel Shower Receptor was made by the Perfix Co. and combines well with the Formica walls. Kitchen counter tops, drainboard and sinks are Stainless Steel by the Tracy Manufacturing Co., with a Kaiser Garbage Disposal Unit making a clean working area.

The electrical circuit breakers by the Square D Company eliminate hunting for fuses and make a compact control unit. Throughout the house all switches are Touch-Plate, comparatively new, low-voltage, silent, very flexible and equipped with handsome plates. General Lighting Company Fixtures were selected for all recessed flood-type, concealed fluorescent strip lighting, and, for the surface type, satin aluminum shades with flexible goose-neck fittings, simple and efficient in design. The Badminton Court is night lighted by Smoot-Holman floods. The Nu-Tone Clock Door Chime, which seems to have wandered from some church belfry, is neat and compact without appendaged tubes. Small Thermador Bath Heaters are used in the Bath and Lavatory Rooms. Exhaust Fans in the Shower Room and over the kitchen range, selected from Pryne Company, are efficient and quiet.

Gas-fired forced air heating was chosen as an economical, flexible method of heating. The Lennox Unit is installed in a small Utility Space. Air is supplied to all rooms through overhead plenums in furring and above wardrobes, with cold air returns below the floor slab. The system is controlled by a Minneapolis-Honeywell Thermostat.

Throughout the house a warm, light-grey marbleized Asphalt Tile by Tiletex makes a neutral floor that is a good background for furnishings and makes spaces seem larger than their actual size.

The Harold E. Shugart Company furnished Acousti-Celotex in 12" x 12" size for all ceilings except Baths and Kitchen. With some masonry walls, glass walls, and slab floor, it was particularly important to provide some sound-absorbent material on

the ceiling. Perforated tile, as used, is efficient and provides a good overall texture.

Kitchen walls are covered in saddle-leather colored, and the baths in a light chartreuse—called Mint—Lifewall, a new permanent vinyl-plastic material which comes in rolls, is flexible, goes around corners, requires no metal trim and is tough, resisting scuffing and fading. It is impervious to ordinary stains, cleans easily and is not expensive. In fact, the Pantasote Company has developed a very useful material.

Formica, edged with Stainless Steel, has been used in the Breakfast Corner and on Bath and Bedroom Counters. The walls around the Bath and the Shower are also finished with Formica hardboard and provide an unbroken and impervious surface where it is needed.

The sliding windows, doors, and space division panels, are equipped with Grant Sheaves and Track, aluminum channel track for exterior openings, recessed channel type at interior panels, overhead hardware for disappearing sliding room doors, and hardwood grooved track for wardrobes. Concealed Soss Hinges were used for hinged room doors and are handsome when installed but quite difficult to install. The Grant Sheaves work easily and provide simple installation. Special door knobs for hinged room doors were made by William K. Earle Manufacturing Company, and are of a recommended design that is a simple solution. Other finish hardware is of standard manufacture.

The Kitchen is unusually well equipped with Kitchen Accessories manufactured by the Washington Steel Products Company, including handsome white-enamelled metal drawers that work and clean easily, shelves, brackets, and holders of all sorts. Sturdy, chrome-finished wardrobe rods are by Knappe and Vogt, and are a relief from saggy wood and painted rods.

The weather-stripping of sliding doors is often difficult and very expensive. However, Master Metal Strip Service, Incorporated, has provided a solution with the Grant channel track, T-head-guides and jamb stops, which are in themselves weatherproofing. The aluminum thresholds are positive. Door seals in opening between Activity Room and Sleeping Unit are good, as well as between Lavatory and Study. All curtains are hung on Kirsch Drapery Hardware, which is standard for proper and easy operation.

The shower door assembly and the tub enclosure are chrome-finished tubular type by Century Shower Door Company. The simple design works smoothly.

The breakfast corner, upholstered in Boltaflex, a vinyl plastic in dark brown, was fabricated by Calchrome and is a distinct relief from the voluptuous rolls and tuftings of many uncomfortable and unwilling breakfast seats.

All birch doors were finished in soft, satin finish varnish, by the McCloskey Varnish Company. It is a fine finish and brings out the natural beauty of the birch. Other paint was furnished by Duran of the Pacific and was used for plywood surfaces and interior and exterior finish except for masonry. Fences and Lath House are of redwood, with a soft, warm grey Cabot's Creosote Stain by the L. M. Scofield Company.

Greeff Fabrics, Incorporated provided amazing fabrics. It was possible to select proper fabrics without effort, which is usually almost unheard of—handsome upholstery, good colors and textures for curtains.

Wear-resistant Flaxtex rugs of good texture are laid loose for easy removal and cleaning.


All furniture, inside and out, was designed and manufactured by Van Keppel-Green, Incorporated, whose work is consistently clean and basic in design. The only requirement of their furniture is to be useful. It is comfortable, easily moved, and of simple materials. The resulting tables and upholstered chairs are pleasing and well integrated into the spaces where they are used. Their garden furniture has become almost standard equipment for terraces and patios because of the basic quality of the design.

The kitchen facilities include a Western-Holly Gas Range, whose design and operation are excellent.



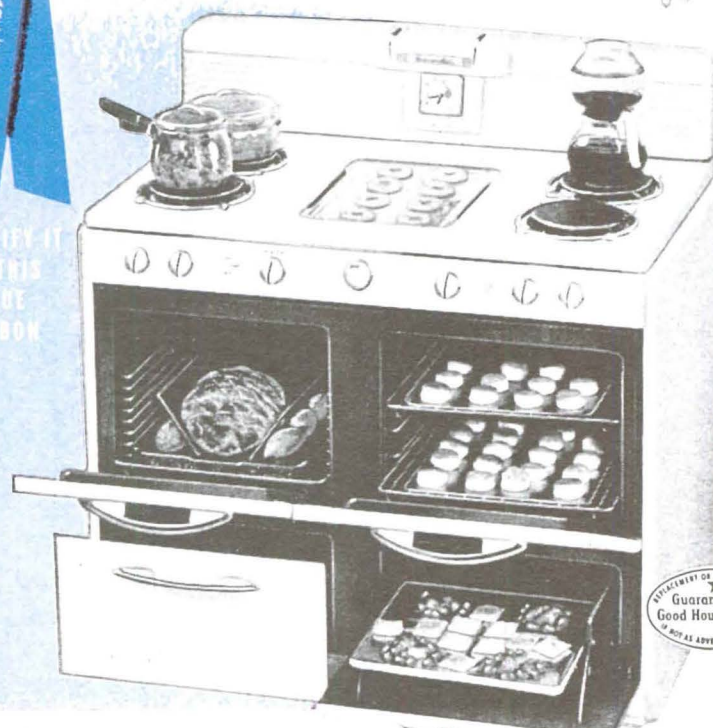
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... says this other
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Western-Holly Gas Range
Built to  Standards



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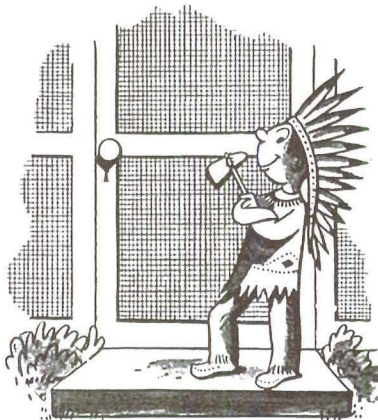


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MERIT SPECIFICATION DIRECTORY—CASE STUDY HOUSE NO. 7

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Acousti-Celotex—Celotex Corporation by Harold E. Shugart Company, 911 N. Sycamore, Los Angeles 38.

Aluminex Skylight—J. Royden Estey & Sons, 5429 Alhambra Avenue, Los Angeles 32.

Asphalt Tile—Tile Tex Company, 1232 McKinley Avenue, Chicago Heights, Illinois.

Asphalt Tile Installation—Frank Brothers, El Monte, California.

Asphalt Topping—Tread-Coat—Pioneer-Flintkote Company, 5500 S. Alameda Street, Los Angeles.

Badminton Court Lights—Smoot-Holman Company, 321 N. Eucalyptus Avenue, Inglewood.

Bath Accessories—Mastercraft—Mr. J. H. Emerson, Mastercraft Company, Inc., 1240 E. Slauson, Los Angeles.

Blankets—Portland Woolen Mills, Portland 3, Oregon.

Breakfast Corner—Calchrome—California Stool & Cover Company, 929 S. Grand Avenue, Los Angeles 15.

Breakfast Seat Plastic Upholstering—Boltflex by Greeff Fabrics, Inc., 721 N. La Cienega Blvd., Los Angeles 46.

Brick—Gladding-McBean Company, 2901 Los Feliz Blvd., Los Angeles 26.

Building Paper—Pioneer-Flintkote, 5500 S. Alameda Street, Los Angeles.

Cabinet Hardware, Kitchen Accessories & Metal Drawers—Washington Steel Products Company, Ruffcorn-Pollard Company, 6637 Crenshaw Boulevard, Los Angeles 43.

Cement and Concrete Work—Van Anda & Bonds, 412 North Electric Avenue, Alhambra, California.

Ceramics—Tony Hill, 3121 W. Jefferson Boulevard, Los Angeles 16.

Circuit Breakers—Square D Company, 4335 Valley Boulevard, Los Angeles 32.

Clock Door Chime—NuTone Incorporated, 931 E. 31st Street, Los Angeles 11.

Clothes Dryer—Hamilton Mfg. Company, Two Rivers, Wisconsin.

Colored Cement—Lithochrome—L. M. Scofield Company, 2071 Laura Avenue, Huntington Park, California.

Concrete Block Contractor—Dick W. Neve Company, 6647 Crenshaw Boulevard, Los Angeles 43.

Concrete Paint—Amercoat Division, American Pipe & Construction Company, 4635 Firestone Boulevard, South Gate, California.

Dishwasher—Kaiser-Fleetwings Sales Corporation, 1924 Broadway, Oakland 12.

Doors & Millwork—Woodcraft Mfg. Company, 9901 Lull Street, Burbank, California.

Drapery Hardware—Kirsch Company, 812 Maple Avenue, Los Angeles 14.

Drapes & Upholstering Fabrics—Greeff Fabrics, Incorporated, 721 N. La Cienega Boulevard, Los Angeles 46.

Electric Bath Heaters—Thermador Electrical Mfg. Company, 5119 S. District Boulevard, Los Angeles 11.

Electric Clocks—Howard Miller Clock Company, Zeeland, Michigan.

Electric Receptacles—Bell Electric Company, 1844 W. 21st Street, Chicago.

Electric Switches—Touch-Plate Company, Incorporated, Spring Street & Norwalk Boulevard, Los Alamitos, California.

Electric Ventilating Fans—Pryne & Company, Incorporated, 1245 E. 33rd Street, Los Angeles 11.

Electrical Contractor—Harry R. Sharp, 4414 W. 102nd Street, Inglewood, California. Finish Hardware—Acme Hardware Company, 150 S. La Brea Avenue, Los Angeles 36.

Fireplace Lighters—Crescent Industries—O. Earl Industries, 2020 S. Ninth Street, Alhambra, California.

Flatware—Dirilyte Company of America, Kokomo, Indiana.

Forced Air Heating—Lennox Furnace Company, The A. C. Company, 1315 E. 7th Street, Los Angeles 21.

Formica Applicator—William H. Mortimer, 1943 Glendale Boulevard, Los Angeles 26.

Formica Counters & Formica Hardwood Walls in Shower & Bath—Formica Insulation Company, Glenn H. Taylor Company, 1151 Santee Street, Los Angeles 15.

Furniture—Van Keppel-Green, Incorporated, 9529 Santa Monica Boulevard, Beverly Hills, California.

Furniture Springs—No-Sag Spring Company, Frank Brothers, 2400 American Avenue, Long Beach, California.

Garbage Disposal Unit—Kaiser-Fleetwings, Kaiser Building, 1924 Broadway, Oakland.

Garage Door Hardware—Sturdee Steel Products Company, 443 S. San Pedro Street, Los Angeles.

continued on page 12

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Continued from page 10

- Gas Range—Western Stove Company, Mr. Ed Grell, 8536 Harp Street, Culver City, California.
- Glass—Libbey-Owens-Ford Glass Company, Nicholas Building, Toledo 3, Ohio.
- Hardwood Panels—California Panel & Veneer, 955 S. Alameda, Los Angeles 21.
- Heating Registers—U. S. by Lennox Furnace Company, 974 Fair Oaks, Pasadena.
- Insulation—Pioneer-Flintkote Fiberglas, 5500 S. Alameda Street, Los Angeles.
- Interior Sliding Door Hardware—Adams Rite Mfg. Company, 540 W. Chevy Chase, Glendale, California.
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- Kitchen Door Closer—Mitchell White Company, 11656 W. Olympic Boulevard, Los Angeles.
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- Plumbing Trim—H. B. Salter Mfg. Company, 10 Ninth Street, Marysville, Ohio.
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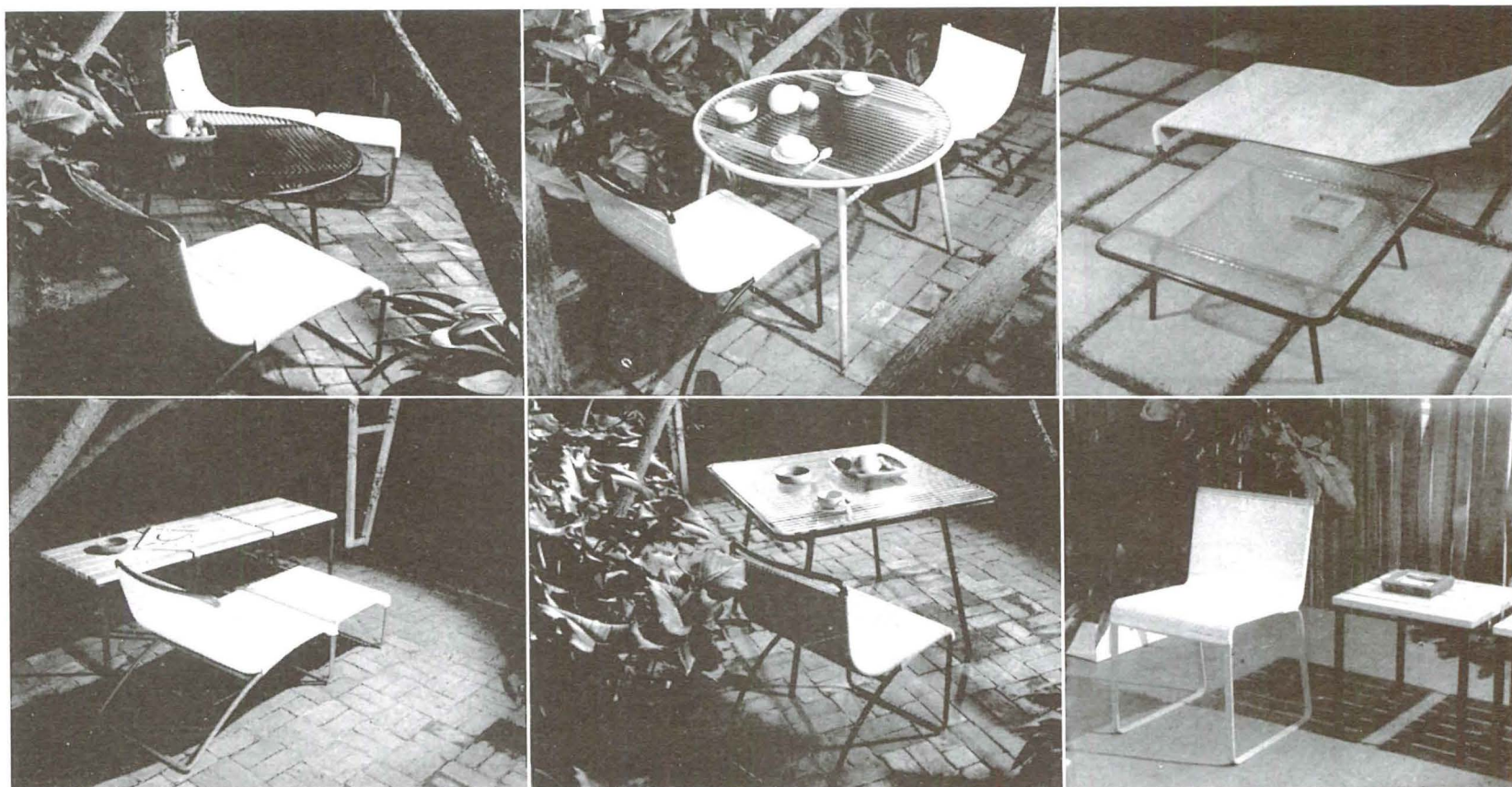
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NOTES IN SOUTHERN CALIFORNIA, 1948.

One hundred years is too short a time for starlight to cross the universe but long enough to change human patterns around the globe, and to make more history than we can ever write or read. Within this span as we are now daily reminded California has grown from a bucolic wilderness to modern giantism. Contrary to a popular concept of the artist in his ivory tower, art reacts to reality more sensitively than a thermometer to heat since the artist in his work foreshadows rather than reflects his milieu. Thus with the postwar influx into southern California there is an expansion of creative art; more painters, more art schools, more galleries to serve as middle ground between painters and public. In fact the presentation of art has become highly competitive, many galleries opened in the winter, some to close, others are yet to come.

Most ambitious in scale are the Associated American Artists Galleries and the Modern Institute of Art. As might be expected the former has shown the same string of painters handled by the parent organization in New York with two exceptions; modern French tapestries and lithographs by Picasso. The tapestries, handsome examples of design adapted to its medium, by their strength of texture succeeded in reducing whatever paintings were nearby to the quality of a decalcomania. The prints of Picasso, running the gamut of technical performance on stone, obviously planted seeds in fallow soil here to judge by the present output of drawings and prints.

The Modern Institute of Art, a non-profit organization, has shown retrospectives, (Duchamps' *Nude Descending the Stair*), as it were

to refresh the memory of those who have grown up too close to the forest to see the trees. In June their showing of part of the "Abstract and Surrealist American Art," Chicago Art Institute, 1947, confirms the rumor that art in southern California has come of age. One needs only to cross town and look at the "Artists of Los Angeles" (and vicinity) annual, at the Los Angeles County Museum, to find comparable performance, in a number of instances by the same artists and the same prize winners of both shows. Allowing for the selective process in choosing the Chicago collection from a national field, and the more tolerant admission of local variety at Los Angeles, there is equal preoccupation with problems of space, color and design in both groups and much of the same quality. We may consider the static portrait and tourist bureau landscape dead for practical purposes—as dead as the north—lighted nude or the dining room fruit piece. If the artists had any desire to do these today, which they do not, in what sort of modern living space could they hang? The attitude of the public on the subject of subject is clearly expressed in the sales made by the Los Angeles County Museum during this annual, of more than twenty works totalling more than \$4,000—a record seldom made by dealers. All of this money went to the artists as no commission was deducted. Only one of the pictures purchased might be labelled conservative.

It is an axiom that the artist who works alone without benefit of shoptalk with his peers grows poor in invention. The presence in southern California of vital painters like Berman, Charlot, Haines, Le Brun, Lutz and Warshaw among others has corrected tendencies to doodle in repetitious exercises. The added richness in local painting is pronounced in contrast to only three years ago—perhaps the two groups of the engravings of Albert Durer, the old grand-daddy of so much symbolism, also at the County Museum, has extended our imagination.

Serving as the bellwether of the west coast the Santa Barbara Museum of Art hangs one man shows of important living painters,

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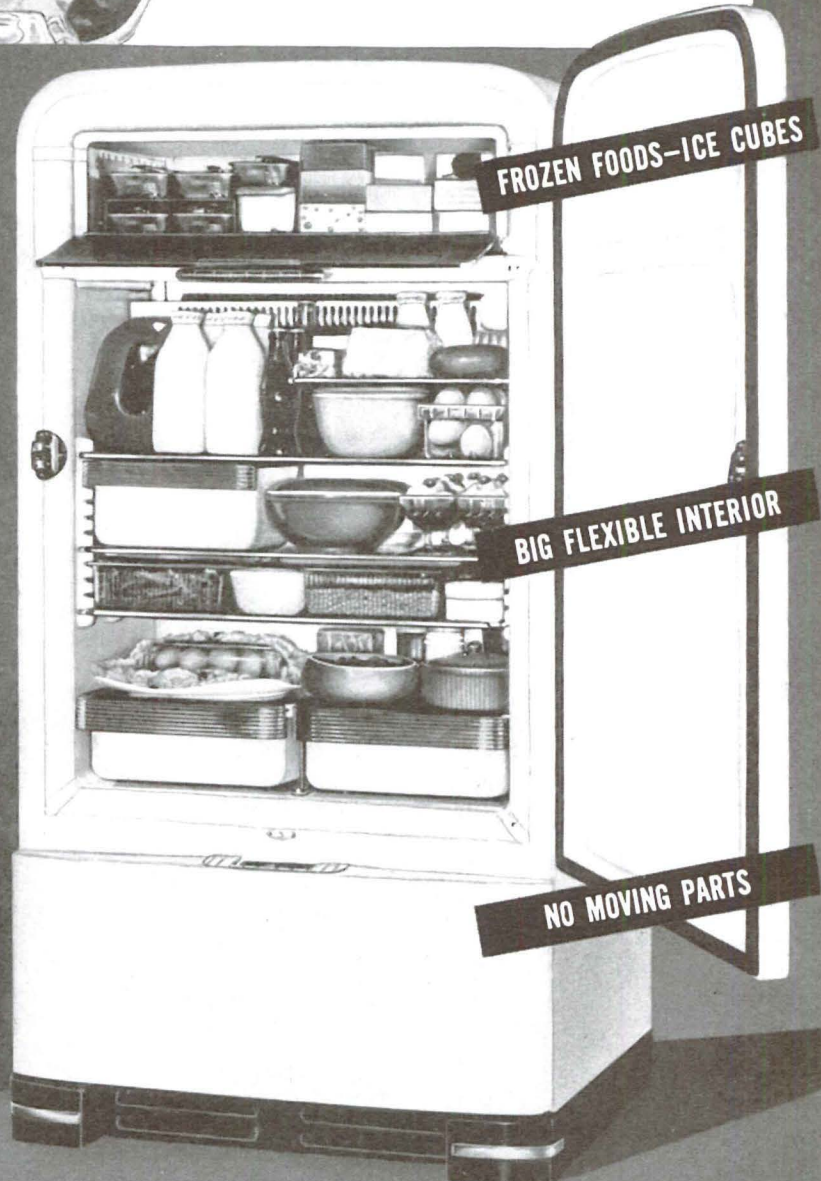


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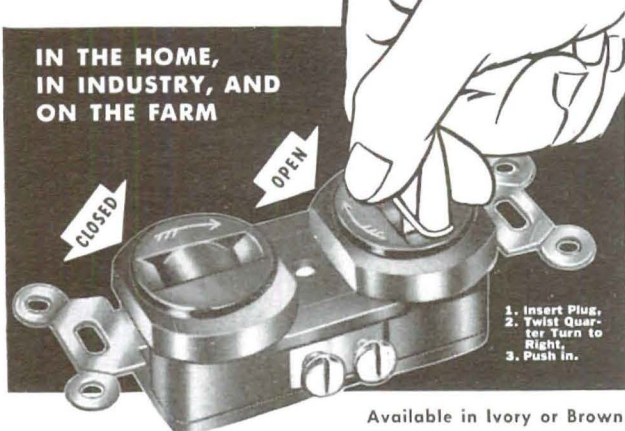
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(recently Walt Kuhn, Rico Le Brun, Max Weber,) in June the work of Cady Wells. Of him Donald Bear, widely known critic, says: "He has added something to the trend of American painting aside from his very great quality as a performer, also he considerably strengthens the cause of the individual at this time."

Bear has said much more about this painter but perhaps these lines are the most pertinent. The reassertion of 'the cause of the individual' is heartening. The emergence of the ego from mass production and mass imitation in art is the affirmation of artists in the importance of their expression, despite the atomic despair in which science and religion seem currently to have bogged down. Wells' use of watercolor without the introduction of foreign substances runs a scale of textures which seem to be enamel, engraving, metal, stone, bone and colored light. In the lambent intricacies of his researches into surface is charted one of the many directions yet to be taken. A show of Morris Graves, the first large one to be seen on the west coast, will follow at Santa Barbara in July, presenting an opposite but quite as personal treatment of pigment, while the Wells pictures will go to San Diego.

Something as essential to the experimental painter as brushes and paint is a training paddock, where he can bring recent work to hang beside that of his fellow painters and where the public may see the tryouts before the big events. This is nicely provided at the Contemporary American Art Gallery; small informal shows often changed give the artist the advantages of a dress rehearsal and the talent scout an opportunity to make his own discoveries, qualities no longer to be found in plushy galleries where the high rent permits wall space only to the sure thing. The thoughtful spectator cannot but wonder what many of the artists and students of this time will be doing in five years, or in ten. Meanwhile the barriers of regionalism are down and our artists are swimming in the main stream.

BOOKS

JOHN A. WRIGHT

NOTES ON SOME FOREIGN MAGAZINES

The picture we Americans have of "What's going on in Europe" is so inextricably bound up with the politicians and the militarists that anything creative the Continent offers is often lost in the shuffle of news. While ERP is trying to "size" the shrinking boundaries of Europe, the immediate problems confronting the architects, the artists, and the manufacturers in making their devastated homelands function with some semblance of a living standard, are enormous. The greatest and most pressing is, of course, the reconstruction of the cities. It is unfortunate that more attention is not focused upon the building programs that are well under way in many of the European countries. Recent art and architectural magazines from Europe give excellent examples of the advances made. The science of City Planning has been brought out of the laboratory and blue-print stages. It is no longer reserved for the parks and free-ways, as in America, but has been put in practice for entire cities.

BOUW, an Architectural magazine from Amsterdam, has devoted an issue to the re-building of the city of Arnhem. Beginning with a diagram of the city's plan in the Fourteenth Century and mapping it through its gradual stages of growth to the bombings it received during World War II, Arnhem's development is shown to be not unlike that of other sprawling cities. The technical skill of city planners was enlisted to lay out a model town after the war, and BOUW has published the pictures of the models made of the various sections of the proposed city. There are a series of charts showing the arterials and bridges as well as the apartment, business, and manufacturing districts, all designed to make city dwelling as pleasant and convenient as possible as well as economical.

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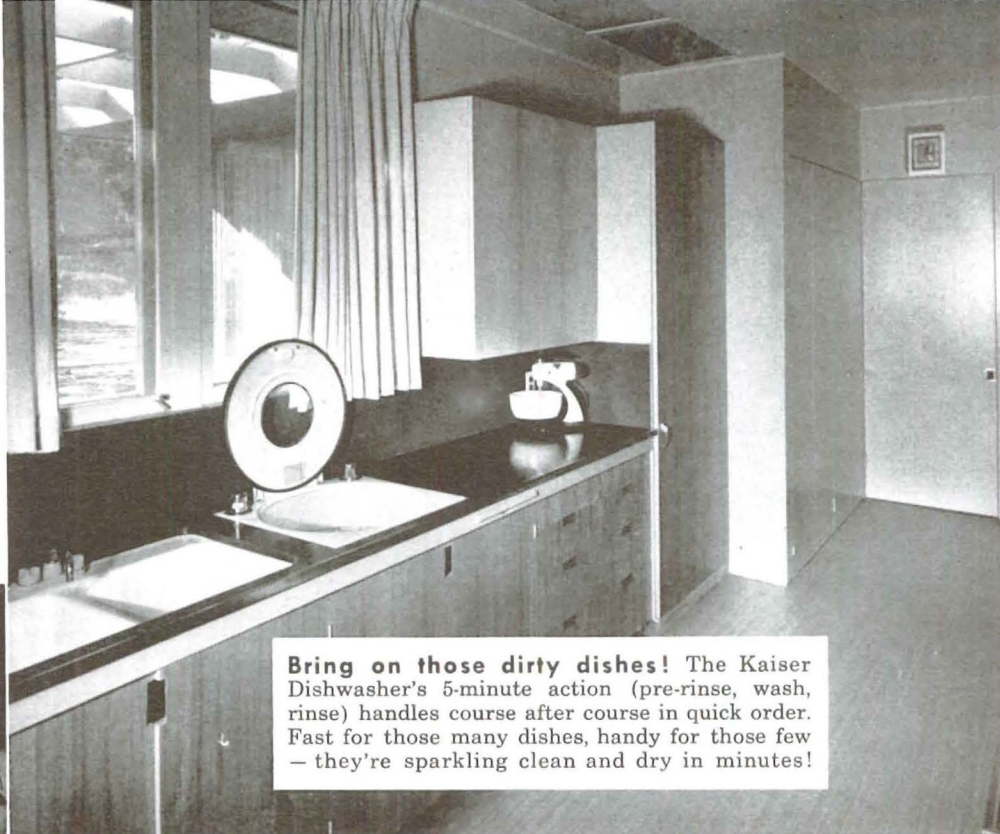
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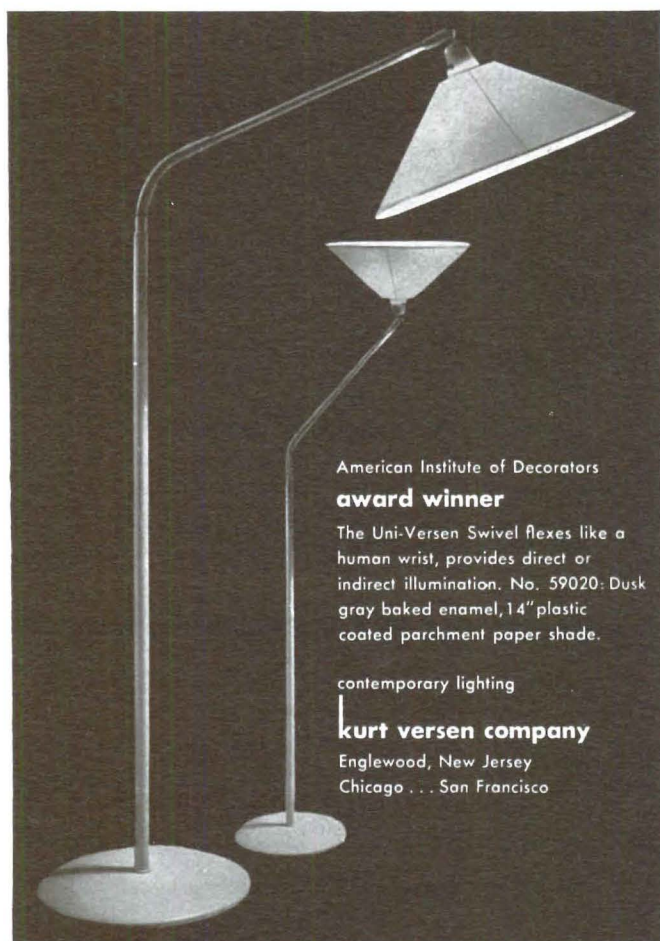
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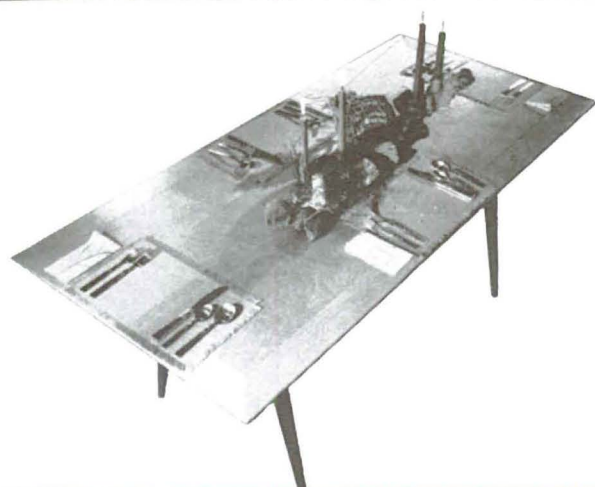
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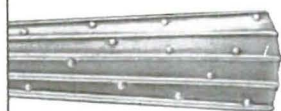
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FORUM, also an architectural magazine published in Amsterdam, is devoted to building projects throughout the world. The interiors of the new Dutch ship Willem Ruys are shown and an article on the proposed United Nations headquarters in New York, with pictures of the models. There is an article on the Stadhus in Stockholm, Sweden, giving the complete history of its development. This vast project has been broken down into smaller units by showing the scale models of the individual buildings as well as the city blocks. The architectural layouts of the various public buildings are also shown. The problems of building along the canals and making the most of the waterfront are of especial interest. In another article, the prefabricated housing projects of England are discussed, and the accompanying photographs have been well selected to show the economy of closet space and the plumbing units.

FORM is the leading Swedish publication on furniture, interiors, textiles, pottery, and glass. In the second 1948 issue they have shown the interiors of the new passenger ship "Stockholm." The detail photographs of the glass panels portray noteworthy examples of craftsmanship. There is also an article on the Swedish Traveling Exhibit of apartments for lower income groups, using all the modern devices for comfortable living, which are not unlike the model houses of America one frequently sees in magazines. Of particular interest are the works of Hannah Ryggen, Norway's leading weaver and textile designer. Her tapestries are magnificent works of modern art, and their conception appears to be, at least in the black and white reproductions, more modern than the French tapestries that were recently shown in Los Angeles.

As a footnote, the advertising in **FORM** is very well handled, and the advertisements displaying Swedish glass—an art in which Sweden certainly is the leader—are excellent.

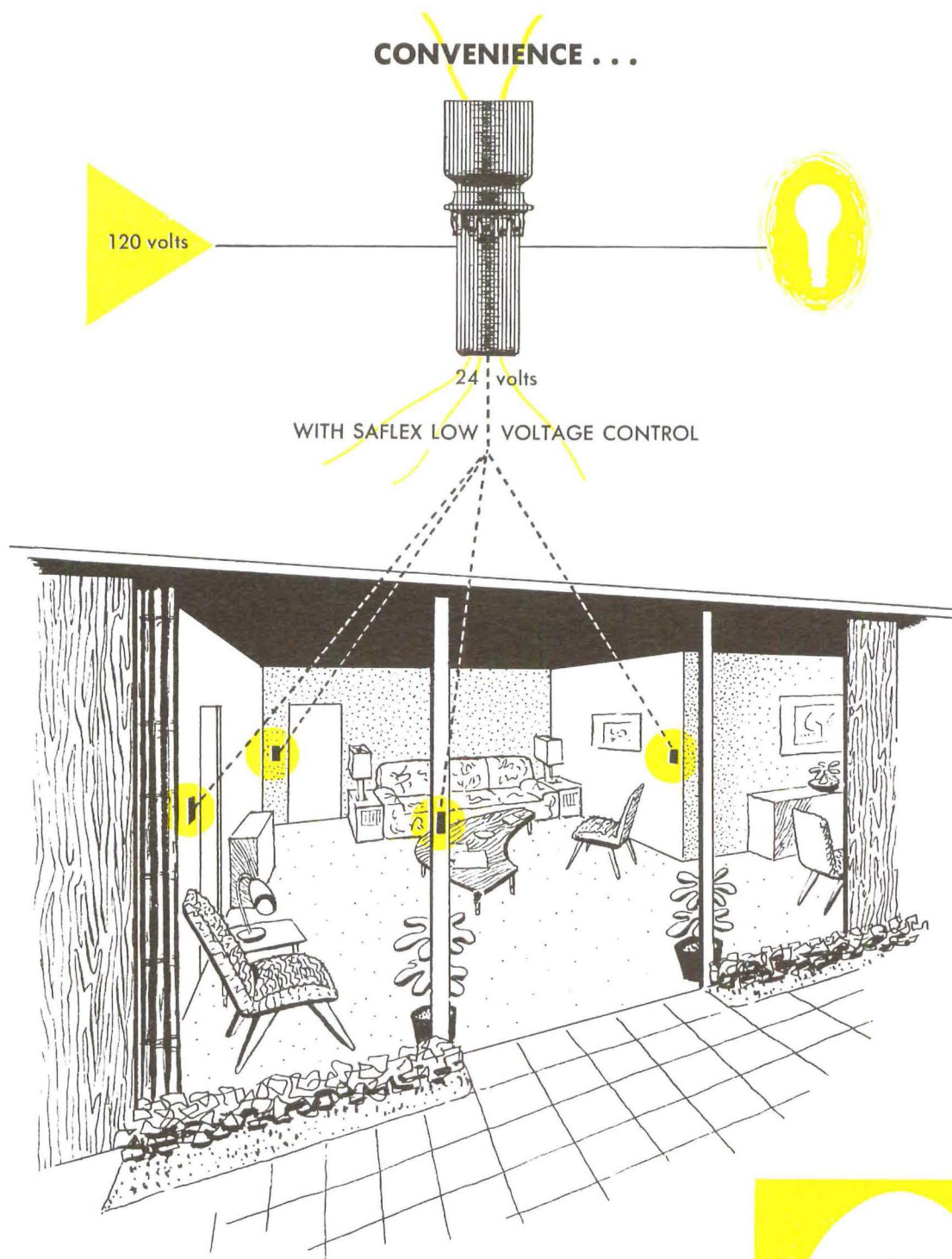
BILDENDE KUNST, published in Berlin, is a magazine for artists and architects. One issue, however, is devoted exclusively to painting and sculpture. Modern art in England from Whistler to Henry Moore is well illustrated in full color. Accompanying an essay on African primitive art some fine masks and statues are reproduced. Examples of the works of Gert Caden, Kurt Lehmann, Marc Chagall are also shown.

PRISMA, published in Munich, has both art and literature for its main interests. The caricatures of Alfred Kubin and those of the surrealist Fabius Gugel should be given wider attention, for those reproduced here are a rare treat to see. The Kafka revival, which last year hit its American high, seems to be going strong in Germany, for Max Brod has a lengthy discussion on Kafka and his model, Kierkegaard. An excellent folio on the paintings of August Macke's drawings and paintings makes this issue of **PRISMA** an exceptionally fine one.

ARKKITEHTI, the leading architectural magazine of Finland, contains in its September/October 1947 issue the plans and drawings of the Children's Clinical Hospital recently completed, which is only part of a large central hospital now under way in connection with the University at Helsinki. One of the most interesting decorative features of the children's wing is the use of glass panels on which have been worked the Mother Goose motifs in an original and clear-cut style.

BLOK, a cooperative review of Art from Czechoslovakia, has for its lead article the history of ballet from court dances to present day choreography. Profusely illustrated, this number is of particular interest to balletomanes, as pictures of the famous dancers of Europe and scenes from many of the ballets not seen in America are shown—the finest in ballet from England, Sweden, Finland, France, Russia, and Czechoslovakia. There is also an essay on Stravinsky, as well as a review of the modern French tapestries. A study of Eisenstein and his film *Alexander Nevsky* completes the issue. Of all the magazines reviewed here, **BLOK** is the most beautifully designed and more like some of the better type of American art magazines.

AUSSAAT, a magazine of the Arts, is published in Stuttgart. Like the other magazines from Germany, it contains many fine examples of African art. There is a fine folio of black and white reproductions of rarely seen canvasses of Georges Seurat. One of the most interesting sections of the magazine is devoted to a number of reproductions of the work of Christian Rohlf.



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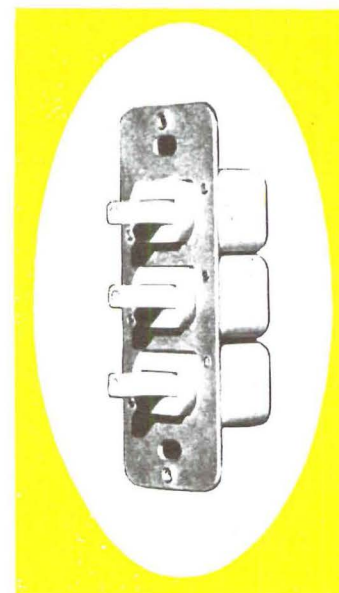
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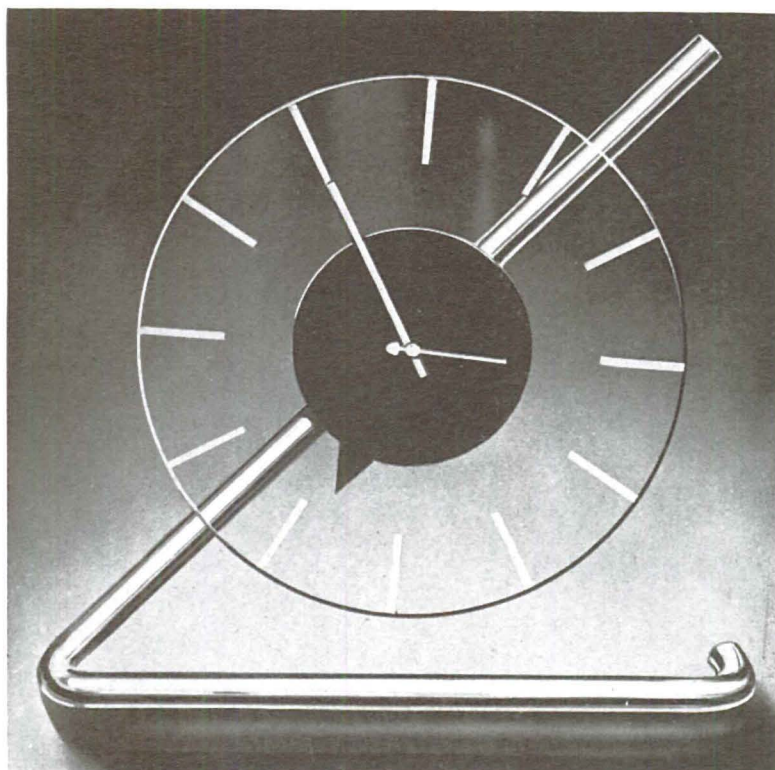


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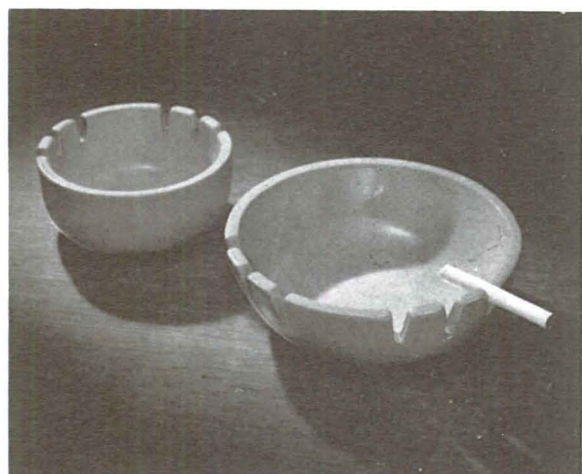




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MUSIC

PETER YATES

Dissonance, the tragic broadening from harmony of a work of art in music, has been often confused with discordance, the falling away of a part from any wholeness of conception. Dissonance, to be effective, requires in the composer a strong sense of consonant form, a concordance of parts, from which the dissonance will project with a more marked emphasis, as in Mozart's music. Mozart, in fact, has shaped so firmly and suspended with so much care his spiderweb of form that for us nowadays his use of dissonance may not broaden sufficiently or stand apart with tragic enough emphasis. Many times, particularly during this last year when I have been immersed in the study of Mozart, I have been startled by the inability of Mozart lovers to conceive of the hero-villain character of his prototype Don Giovanni as other than, to put it directly, unpleasant, or, as one might say esthetically, discordant. This counterpart of Hamlet and of Faust, this more modern, inward symbol of a creative mind in torment, cut off from society and indeed from civilization, from moral assurance, not because of a fault like Oedipus but because of excessive energetic endowment: it is the tragedy of nature split off from cultivation, the jungle ravaging into the clearing, controlling wisdom diverted until the breaking dam washes out or the falling bomb burns out cities, the growing of the cells turned cancerous.

There is a notion that the world welcomes Superman, who being its richest growth will cherish and protect the civilization that has born and nurtured him. Not so, for Superman will turn against the world wherein everything fails of his mind, his stature, his imagination. The world will follow a leader who is only its own product a little larger or a little diminished, since after all the hero of the sunlight may be, like Napoleon, a trifle dwarfish. The hero of the night, seen only then at a farther distance, a star, a larger sun, giving off its own light beyond the planets, must be recognized not in daylight but through the darkness beyond the mind. So this self-centred nebula of music has been admired for the twinkling texture of its little light against the dark, and then for the sombre grandeur of its dark pierced with the light, but by few for what it is, another cosmos of flame outside the circling daily sun measure of our normal life.

This is Don Giovanni, the seducer, the unsatisfied, who can make no compromise with life: Mozart himself seen through the darkness beyond the mind. The tragedy of Don Giovanni lies outside Aristotle's definition; it is without catharsis. The Don is not broken on the wheel of fate in the ancient manner or allowed to throw himself beneath the locomotive or fall before the automatic muzzles of modern progress. Morality, the outraged, stony, moon-whitened statue of the violated good man, the myth itself in which we live and take our likes for granted, comes to arrest him. He does not fall down to hell, to torment, before the majesty of God. Mozart makes clear to those who will listen that it is not divinity but humanity that has been outraged. The punishment which disposes of Don Giovanni is followed by a chorus of relief. Donna

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Anna, who even at the start of the drama is not innocent, who had been expecting Ottavio even if she had not been hoping for Giovanni; Donna Elvira, whose charge is not that she but only that her desire has been abandoned; Don Ottavio, the very prototype of uninspired, polite honor, though he as much as Don Giovanni has seduced Donna Anna; the Commendatore, earthbound to the graveyard: these are the hunters of Don Giovanni. Themselves tainted, they wish to satisfy their souls with vengeance. They share the sins of Giovanni; he does not share their compunctions. Mozart's showing up of hypocrisy is without malice, makes no explanations. Unlike Stendhal he does not reveal his hypocrites as shallow fools or craftsmen of calculation but penetrates them to expose, even there, the richest texture of their reality as human beings. How often in art such possible richness has been voided by the ease of making caricatures!

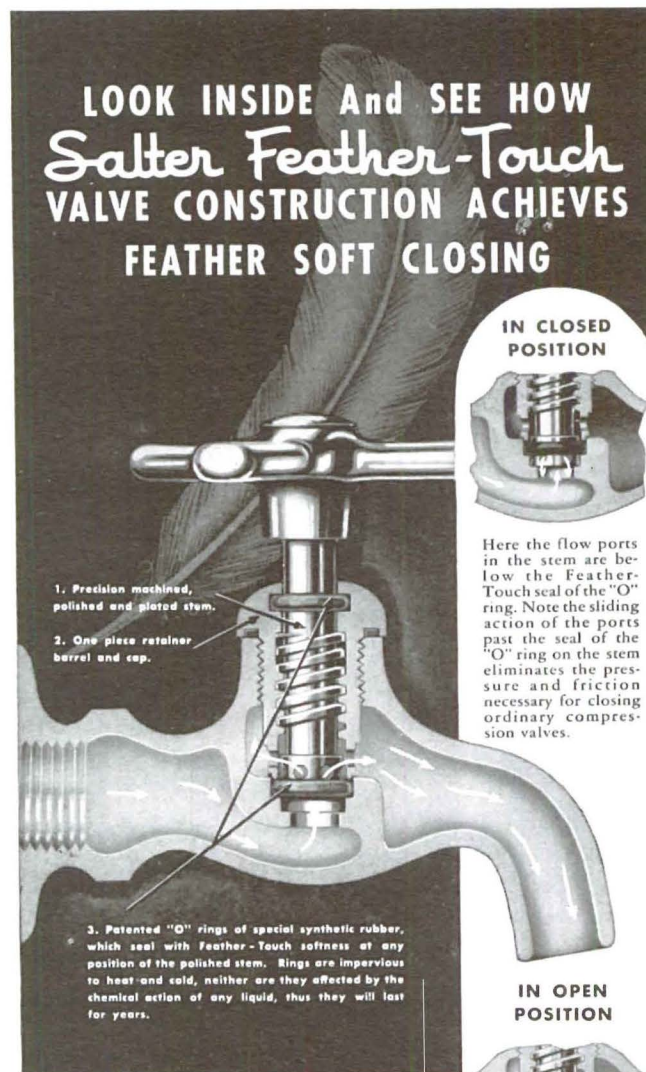
Zerlina and her bumpkin Masetto, though weak, abused, ridiculous in their confused motives, are strong in underlying, self-protective, earthy, peasant common sense. In the presence of Don Giovanni they waver but do not fail. Mozart admires them, cherishes them, devotes a very special quality of his art to their relationship. On the stage it is difficult to understand why the sprightly, flirtatious Zerlina should adhere to dull Masetto. Clumsy and dull is the antithesis of creatively energetic. Mozart like Dickens finds relief from his own exacerbated sensibility in these fresh-sprung creatures of earth, as he turned to his simple friends the horn-player and the clarinetist, as he made much of the bassoon, as he enjoyed the admiration of those uncultured musicians for whose use he wrote serenades. Faithfulness, constancy, was for him a pledge of assurance. The double character of Mozart's usually twin heroine is divided between earthiness, flirtatious but constant, and sensibility, cultivated but spiritually rootless. The forgiveness of the Countess in *The Marriage of Figaro*, though sung in accents of heaven, will convert neither the Count, the Countess, nor the situation.

Faust has been held for a symbol of the modern plight, because he elects his fate, desires, chooses and in every way facilitates it, even to countenancing in his own behalf obnoxious rites of witchcraft he does not believe in. Yet the rites work; still Faust does not believe them. And if he can elect his fate, he does so with a curiously limited imagination. He compromises the future for a parcel of information he allows himself no opportunity to use, information divorced from experience; and for a few moments of illusionary experience, the symbol of beauty, Helen. Or does he actually elect his fate? Is he not already cut off in his fate, unable to choose anything but the Devil in his irreligion? How could he choose the Devil, if he had faith in heaven?

Mozart's opera cuts more nearly to the quick of the flesh. Don Giovanni is no symbol. For him the choice is made before the drama begins, or rather there was no choice. He is conceived in sin, enters the stage mocking, deceives and seduces alike guilt and innocence, understands no term or retribution for his villainies, lives in a perpetually desirous present for which there can be no satisfaction. He is empty, purposeless, and in his freedom to devote himself to the wrong causes infinitely charming. Murder is the consequence of his freedom. Beyond Faust, he is free not only of heaven but of hell and superstition. Less responsible than Goethe's Mephistopheles he flits about the stage spreading lies for his own satisfaction, always the third in a group where any constancy of two is implied, the outsider, the salesman of useless objects, the successful, the persuasive, the unwanted.

What happens then to this useless less than character? this self-centred nebula errant in our solar system? In the presence of the statue he rises to a climax of mocking and—remember it is Mozart

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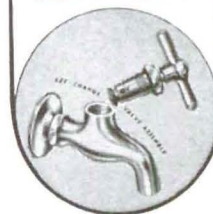
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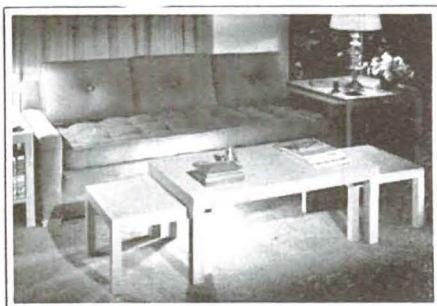
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who controls him—does not break down or repent but goes out into darkness. Mozart, who like most men living cannot conceive a heaven worthy of human sensibility or a hell more terrible than the imminent present or any purpose anywhere more pressing than the discharge of his energies, fittingly devoted in this case to the pouring out of music, free and natural and controlled in pattern as though grown in nature herself, not shadows and symbols of the mind: Mozart has conceived at last in superstitious awakening, like Don Giovanni, the image of his own unimaginable end. The figure in black, who commissions Mozart to write the *Requiem*, recoils within the composer's imagination like a diabolism of conscience. Through him Mozart, like Don Giovanni, is swallowed up in his own darkness, writes the *Requiem* for himself, turns his face to the wall and dies.

Albert Schweitzer, greatest of modern religious thinkers, has reckoned with this darkness of sensibility, this underlying abyss of pessimism, against which no belief, no hope or promise can prevail, and in his own life has found a sacrifice of self to meet it. Civilization that was, a half-century ago, so remote from Mozart, which considered yea-saying to be the proper end of man, may now take thought from Mozart, for it may not take thought with him. The strangely impersonal clarity of Mozart's art came to Don Giovanni as a means of music, for the release of energies, the adjustment of sensibility, and found no way out from that. One may take thought with Goethe, who is part romantic, creature of *sturm and drang*, but not with Mozart. His symbols are real; they do not reflect but are the paradoxes of will, purpose, hope, religion, imagination. Nowadays dissonance has been so complicated with, has been made so much a part of harmony, that one cannot say any more of dissonance in art that it is tragic. The Prometheans of Orozco soar above the world in flames. Schopenhauer and his disciple Schweitzer, the terrifying figure of Tolstoi, defines a world in which Bergson's creative evolution offers only an electric bulb's illumination. Practices and parties, philosophies and churches will do well to reckon with the outer blackness of Don Giovanni, if they are to comprehend and move within the universe of that self-destructive vision.

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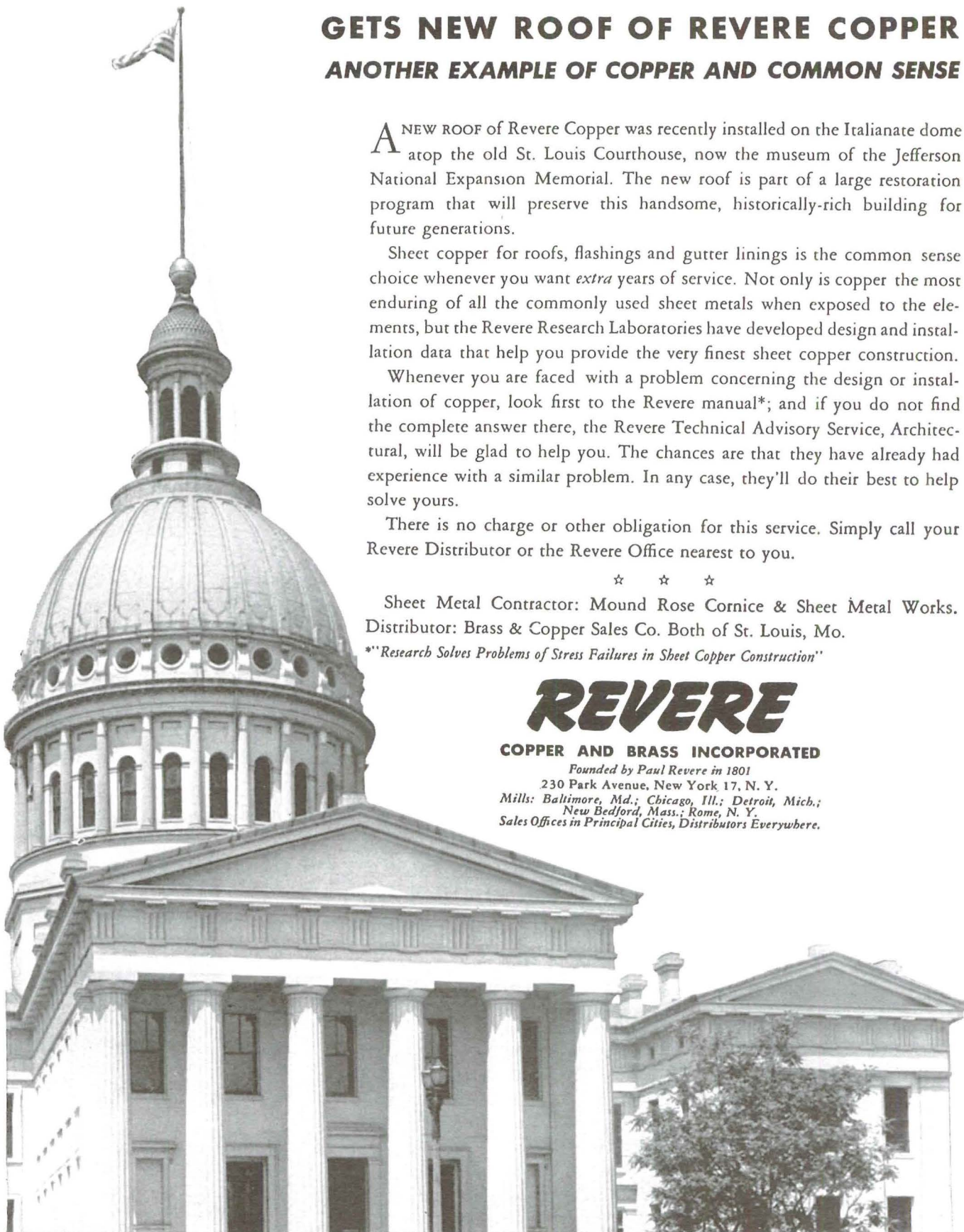
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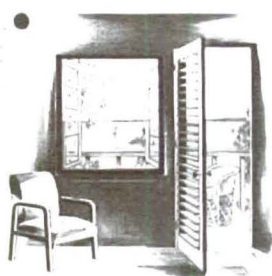
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The final curtain has come down upon the first play of the political season. It was a gratefully obscuring curtain on what our grandmothers used to call "a very sorry spectacle indeed." We could have wished that the authors had had more grace and that the directors had not been so brash in their presentation. One has the feeling that it's a not too auspicious beginning of the new season, but one is most horrified in feeling that nobody seems to care. Perhaps the most important thing is the state of mind with which all this has been accepted; the apathetic attitude which seems quite willing to be mildly pleased with this triumph of the merely adequate—this victory of the medium-mediocre.

Perhaps all this is further evidence that the last decade has left us too weary and too spent, too unwilling to accept the excitement of any cause however great, however ennobling to the stature of mankind. Or perhaps all this is an understandably adult reaction to the terrors of reality, a reaction that has certainly been building for a very long time and which has not been totally unexpected by those professionals among us who understand or try to understand the results of tensions created by our very complex civilization.

Perhaps our trouble has been that we are constantly impressed with the greatness of this time in history, and have been too hopeful in accepting the wish to believe that great times inevitably breed great men. Perhaps our reaction to the poet's plaint that "the world does not end with a bang but with a whimper" has been too personally violent. Perhaps we stubbornly will not believe that the world can end with a whimper, or a childish whine, or the voices of old men whispering dirty jokes. We still believe that it is the destiny of our time that it commit an act of greatness whether by the inevitable confluence of events or whether through the recognition by man of his own truth as humankind. We cannot believe that a great and good world can ever be fully achieved by logic alone. Nor do we believe mere efficiency of the business machine can give us an ordered life.

We cannot be satisfied entirely with the belief that all this is only a dream and that it will pass merely because the world is old and tired. The measurement of life is man and the truth of man is the fact of his constant renewal, and in that constant renewal we have a never-ending confirmation of a faith that can be based on much more than hope.

And so we are not satisfied that what has happened in the last few moments of this incredibly dull play represents the best achievement of American thinking in the world of creative politics. We can take no comfort in the thought that it's all very safe; that it's the same comfortable old brush salesman putting the same old foot in the same old door. This return to the familiar, to the medium, to the apparently secure is not the true measure of modern man's human scale. We cannot "let it go at that." We cannot "make the best of a bad bargain." We cannot subside with a sigh of "to hell with it." We understand the need for compromise and we are quite aware that balance in a democracy is a matter of judicious giving and judicious taking in order to reach a good broad balance of public choice. It's only that we sometimes fear that the devil will get awfully tired of a diet of hindermosts.

There must have been those among the Israelites who felt at least momentary uneasiness about Moses as he attempted to lead them across the Red Sea. At the moment we understand them rather too well, and our one trepidation is following a leader who, from where we sit, looks alarmingly like any eager Eagle-Scout.

And so now that November is icumen in and we are faced with what is called a choice we can only take to the mountains and a quiet time among the rocks for contemplation of our navel. Somewhere in the distance we will hear, or imagine we hear, the tone and timbre of the rising campaign caravans with "a hey nonny nonny" and a "hello Joe" and a "hi diddle diddle, what do you know."

It's been a hot time in the old town so sweep out the hall again, boys. Next come the trained seals.

FORM AND MOTION: GYORGY KEPES

A child in a secure environment lives and grows in a rich completeness. The parents' care, bringing the world into his scale, gives him a sense of sureness, a living continuity of integration. Because the things and events around him appear to be ordered, he is brave and ready to tackle the new wonders of his life; he is confident of objects and man, and in his confidence accepts everything and everybody. But if he is suddenly torn out of his accustomed safe environment, just by losing his parents on the street, and must face a world which is no longer in scale with him because it lacks the common ratio—the care of parents—his confidence turns into fear.

The unity of his world that fitted so smoothly, wonderfully together in relation to his little life has been broken. The strange objects and faces on the street are no longer bound together into a friendly world, because his bond with them, the friendliness of the parents, is missing. Things take on a menacing scale. The only secure moment is the moment of the present, the next may bring disaster. The child's flexibility, his wonderful curiosity goes. His flexibility turns into rigidity. Like a scared animal, in his mistrust of the world, he is frozen to the spot.

He shrinks his world, avoiding all new impressions. He does not dare to look up for fear of meeting the eyes of strangers. His bubbling vitality is suppressed by terror; searching for an outlet, love and confidence turn into hate. The world is now hateful, a world which should be kicked, bitten or spat upon. Whoever approaches him is an enemy to be fought. But he is, at the same time, afraid of the consequences of his own aggressiveness, and, instead of challenging this dangerous world, he gradually submits himself to it. He tries to bargain for security by giving up his own hopes and joys, those hopes and joys which are the very values in his life, and which would be safeguarded by this security.

Our present situation resembles that of the lost child. The order and, thus, the surety of existence seems to be lost forever. Technological civilization has torn us out of the relatedness we knew in a smaller, friendlier world. The forces of nature that were brought, by gradual domestication, into a human scale, have again become alien forces and approach us menacingly along the avenues opened by science and technology. In this complex, explosive world we feel hopelessly alone; we feel that we have lost parental guidance. Old mores, feelings and concepts which were the guides and shelter, because they were the orders of a smaller and calmer world, have been swept away in the turmoil of the new dynamic environment. Like the lost child, we try to cope with the hostile new scale of things without a measure to make them perceivable. We are even worse off than the lost child; we have no hope of finding these parents, the old interpreters, because the world is on the move and growth, and this movement is not reversible, nor can the growth be compressed.

Our dominant reaction is fear. This fear which is etched into most of us keeps us from accepting the challenge of this wider and potentially richer world. We behave like the lost child. Frozen into a rigor of feelings and ideas, we are incapable of making any decision or taking any action which would lead us to the elimination of the basis of our fears. The man next to us, the other race, the other class, the other nation, the other part of the globe, all appear to be menacing and we are terrified by their very existence.

No longer secure in our relation to the outside

world, we cannot reach a natural, healthy relation to the various levels of existence within ourselves. Our sensuous, emotional and ideational levels have become disconnected. Our thoughts disregard and discredit our emotions, push them into the background, and thus lose contact with the energy and richness the emotions might provide. Our emotions are thereby frustrated and go into dangerous blind alleys. So also are our sensibilities frozen. We are incapable of absorbing the new landscapes, the wealth of new sensations and therefore cannot reinforce ourselves with the joys of light, color, space, forms, texture, the rhythm of sound and movement, essential to healthy growth. Inhibited by fears, most of us do not dare to love, to give or to tackle with courage the tasks of our life. And when finally, in desperation, we are compelled to act, like the scared child, blinded by the distorted dynamics of our un-lived energies, instead of establishing a new balance of our life, we destroy. Instead of reaching a new freedom of activity, by this destruction we lose even what freedom we had before.

The formlessness of our present life has three aspects. First, the economic chaos which accounts for economic insecurity, inadequate living conditions, waste of human and material resources, wars and revolutions; second, the human chaos, the lack of common ideas, common patterns, common purposes; the third is the inner chaos, the inability to live in harmony with oneself because of lack of confidence in the oneness of all human levels.

We have, then, three basic tasks before us. First of all we must span bridges between man and nature; we must construct a foundation safe and broad enough to hold securely our physical life on a truly twentieth century scientific standard. The second task is to build bridges between man and man, to create a new social relatedness which will have the strong fibre of progressive common purpose. Only in the establishment of a belongingness, a sense of togetherness, can we hope to find the teamwork which the first task demands. The third task before us is to span bridges within ourselves, to create integration within. Only by each individual unifying himself, so that one aspect of his life will not intercept and cancel the other, only by achieving an inner freedom can we hope effectively to tackle the second task. Only the man who can work with himself can work with other men.

In the social and mental climate of fear and disintegration our vision is impaired. Where can we find those human qualities on which we can rely? Where can we hope to find those experiences which are truly integrative? Where shall we look in ourselves for those sturdy patterns which have enabled organic forms to withstand the general paralysis of fear, which are still complete in themselves and can resist the deception of fake integration?

Science, rational ordering, appears to be the most confident, the most vigorous unifying force today. Scientific thinking has produced a new foundation for our physical existence. But it is a truism to say that it has not solved the burning problems of the present. Objectivity, which means detachment from living human implications, from the emotional realities of the individual, boomerangs on the very achievements which are the products of this objectivity.

Recent events have proved that science has not made our individual and social life more coherent, more sturdy and rich, but rather has unwillingly endangered it. It is a fact, a dangerous fact of our time, that scientific thinking,

imprisoned in social chaos, is more of a destroyer than a builder. Leading scientists have recognized with despair the expanding gap between their achievements and the social application of them. Many of them are searching, with admirable fervor, for a related whole into which their contribution would fit as a significant part instead of as a time bomb whose explosion we so fearfully await. Some of them are looking beyond their own field to find a synchronization of science with other ways of grasping the essence of life.

There is another human activity, art, which offers unification and order. The essential characteristic of an art form is the living form itself. A created form evokes an experience of order. The organization of the sensuous pattern evokes in the beholder an inclusive pattern, emotional and ideational, so that he experiences a sense of completeness. The experiencing of a work of art, the participation in an intense living form, mobilizes the beholder through his active participation in the process of integration so that he is able to organize whatever situation he faces.

The role of the creative art form may be compared with a certain factor common to living organisms. Recently a concept has been introduced to biology: the "organizer." The "organizers" are certain cells charged with forms, as an electric battery is charged with electricity. These charges guide the growth of the organism. Each of these cells is in its function an orderer; that is, its own basic organization is not only repeated on its own scale, but on an enlarged dimension. It creates and recreates its own pattern of unity. The function of the "organizer" explains the morphological continuity of organic forms, and the inevitable direction toward higher organizations in the biological world. Creative experience may be interpreted as the "organizer" of human capacities.

How can art, creative experience, contribute to the fulfillment of those burning tasks which lie before us?

In rebuilding our physical environment, it is imperative to understand the principles of structure. A building stands only if the builder knew how to lay the foundation, if he respected the materials he used, the tools he worked with, and finally, if the recognized need for the building was the living kernel of his intentions. We have understood that art, particularly visual art, is an "organizer," a builder *par excellence*. Painting, sculpture and all other visual art forms can only be called art if they integrate their physical materials so that the whole structure becomes more than the sum total of the parts. Participating in the creative act is an invaluable preparation for building with any material. If man can reinforce himself with this faculty, he will be strong enough not only to tackle with confidence the remaking of the physical environment, the designing of shelter, cities, and all the man-created features of our surroundings, but also he will be better prepared for the organization of socio-economic living forms as well.

We claimed as the second key task of our time the spanning of bridges between man and man, the establishment of new social bonds. This can be done if we are willing to pool our emotions, if we are able to establish a common world of perception, based upon twentieth century standards and scientific facts, and if we can come to common agreements in our social goals, purposes, methods and values. Society can be welded together again if the individual has the impetus and ability to communicate his feelings, knowledge, sensations



GYORGY KEPES

emotions and aspirations to the other man.

Art has an important bearing on this task as well. Creative art form is never an end in itself, is never completed by the mere creative act of doing it. Its very meaning is inseparable from the need for human expression. Art as it is realized in a tangible, visible or audible form, is intended to evoke in the beholder or listener, the experience of the maker. The artist who intensely experiences a living unity of oneness, is compelled by the very nature of his experience to realize this living unity in more embracing terms. He creates another kind of oneness, an experience to be shared between himself and others.

The clearer the vision of relatedness, the deeper the experience of a living form, the stronger is the inner need to communicate this form and so widen its sphere. It is therefore inherent in every artist to pioneer in developing better tools of communication. A painter who perceives the visual environment in a new living vista, by forming his vision, creates new idioms of form and space, thus widening and enriching the language of vision. An architect who conceives a living spatial form that can give to shelter a wider meaning, enriches the language of space. Their particular language, the language of organic relatedness, helps to establish the vital continuity between the experiences of the past and present, and also to tie together people living in the various corners of the globe. The communication of sensations, feelings and thoughts is the necessary blood circulation of the social body. Community demands communication.

In order to realize a consciousness of social togetherness, a new understanding of cooperation, which will grow out of our twentieth century feelings and knowledge, we must show a greater willingness to communicate our experiences. We must get rid of the notion that it is the privilege only of those few whom we call artists by profession. To make the blood circulation of society healthy, we cannot rely upon the main arteries alone, on the great personalities of the past and present, but we must recognize that all of us, like small blood vessels in the human organism, are irreplaceably important, and that if we block the circulation of our feelings and thoughts by unjustified shyness or inertia, or by making a fetish of the professionals, we shall endanger the whole system.

The third important task of our generation we defined as the building of bridges within ourselves. The inner schism must be healed if we are to have individuals with sufficient internal cohesion to put their whole selves into the cooperative work ahead of us. Inner barriers, half-hearted efforts, choke results. Human relationships which involve men who are not fully human because they are not fully themselves will inevitably crumble. The full self can only be realized if one part does not intercept the other. If feelings are straightjacketed by thoughts, if the joy in the richness of the sensual world is ridiculed by feelings, if thoughts are dynamited by emotions, the individual will have no cohesion and will be unable to mobilize all his resources for common action.

Art is of great significance in this context as well. The essential nature of creative expression is its natural growth, which is manifested in the spontaneity of doing. The creative impulse moves all strata of our being in one direction. It synchronizes sensations, feelings,

thoughts and actions. Like a child who can put his whole body and soul into doing things, in the creative act one lives at an optimum of oneness. Creative activity is not a superimposed extraneous necessity, against which either body, heart, or brain protests, but it is a dynamic orchestration of all these levels in one free act of joyful doing. Creative work is an act in which all levels of one experience reach a living unity.

Work is the essential, binding element of all building and especially of the building of social life. The adhesion of the cement, that is the quality of the work binding together the purposes of the social beings, determines the cohesion of the structure. Today, for the greatest majority, work is a compulsion. The feeling of compulsion dilutes the spirit and the result is consequently unstable. How can one expect a healthy form, a true unity in social relationships, when the human labor which should cement this unity is adulterated? With such weak cement all attempts at cohesion must fail. Creative work is the only work which is done with full love for every phase, where there is no difference between the preparation, the drudgery and the climax of the finished work, but where all the steps give a sense of orderly direction and joy in the perpetual unity of the growing form.

Auguste Rodin, one of the great figures of the past generation once remarked: "The manufacturer instead of upholding the honor of his brand, strives only to make as much money as he can by adulterating his product. The workman feeling a more or less legitimate hostility to his employer, slights his work. Almost all men in our day seem to regard work as a frightful necessity, as a cursed drudgery, while it ought to be considered as our happiness and our excuse for living." He continues: "And yet how much happier humanity would be if work, instead of a means to existence, were its end. But in order that this marvelous change may come about, all mankind must follow the example of the artist, or better yet, become artists themselves, for the word artist in its widest acceptance, means to me, the man who takes pleasure in what he does."

If our claims are true and the living forms of art have a decisive role in the redirection of our life, then it is imperative that we understand what makes an art form a truly living form.

The characteristic feature of all living systems is that they are relatively stable forms, and that they keep their form by being active in absorbing material from and exchanging material with their environment. We keep our bodily form by eating, drinking and breathing. What is true in a simple biological range is true, in its own more complex terms, in the broader aspects of human life. To keep our individual and social processes relatively stably organized, our metabolism must be adjusted to nature and our social environment.

The maintenance of life is inseparable from growth, differentiation and progress. Life on a higher level is always a succession of forms of which each is more highly organized than the other. Each new form, each new step is inevitable. Each form, each step includes and is based upon the patterns of the previous form and contains the dynamic kernel of the successive one. Without a bud no flower can emerge, and without the flower there can be no seed, thus no basis for new forms pregnant with the possibilities of further evolution of the species.

But without the flower the bud has no meaning, and without the coming seed the flower would be merely a pleasant joke of nature.

It may seem paradoxical, but it is a fact evidenced by biology, psychology and social history, that change and movement towards new and more embracing organizations have their genesis in the completeness and the relative stability of forms. An unfinished sentence cannot be continued without danger of losing the meaning of the statement. Only if we have understood a situation, thus formed it, can we, and must we, proceed to a new situation. Only completion of the present gives the freedom and the sense of security necessary to proceed. As the completion of a form is the kinetic basis of change and movement, so change and movement, are the generators of new forms, new stages and organizations. In the organic world change is always from something to something, and it is always a change from a lower to a higher level. When an organization has reached its limit in utilizing the full surface of its contact with its environment, the present form becomes a liability instead of an asset. A chick is one with the egg until it has absorbed all the food within the shell, and has reached its full range under the conditions. But as soon as this limit is reached, to live, it must break the present form. Form when it attains its full range must break its own bounds to secure freedom to proceed to the next stage. Form and motion have interdependent, complementary functions in the progress of all living systems, including social life. But they will only fulfill their role if they appear at the right times. If there is a confusion in their roles and they overlap and interfere with each other, both the stabilization of forms and the dynamics of change will be more destroyers than re-creators of life. Today we are experiencing such a confusion. When and where change is the burning necessity of survival, there is a strong tendency to cling to old forms, old mores, old institutions, outworn vision. And when and where there is an urgent need for new stability and coherence, the ways towards these new forms are blocked by an uncritical adoration of motion and change in social practice and art. We must face the issues squarely to give these two basic functions not an abstract meaning, but their concrete, historical roles. We must realize the danger of slogan making, this epidemic of our time, and stop waging war against change, motion and the dynamics of life, under the banners of absolutes and eternal forms. And we cannot, without running the risk of impoverishing ourselves, like a man in a racing motor car with delusions of grandeur, sneer at the wonders of repose, the rich completeness of the truly ordered forms of nature. Our dream of integration, which is today the best dream of the best men, will gain a precise, awakened meaning if we learn how to direct our energies towards the right strategic position at the right time. And this we can only do if we gain a broader perspective, the perspective of growth. Creative art can only fulfill its historical task, if those who are engaged in it grasp their own life in a full perspective. We must learn to understand not only what we see, or what we believe we see, but also why we see as we do. Only if we grasp ourselves in the total social context, only if we recognize our own motivations and include them in our vision, can we hope to find the acuity and, at the same time, the flexibility of vision, necessary to us if we are to act at the right time.

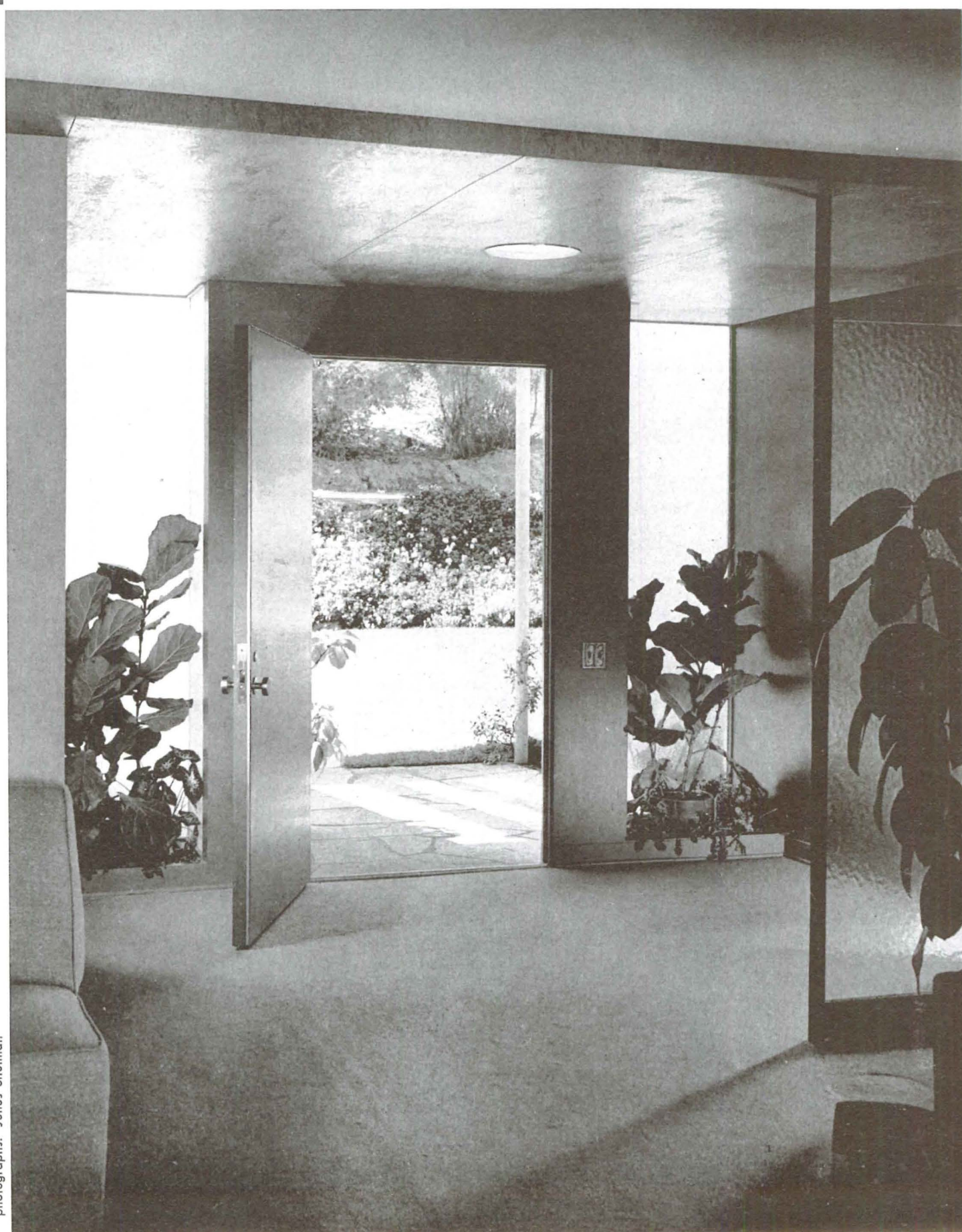
HOUSE BY J. R. DAVIDSON, *designer*

The property is in a suburban district near the Pacific Ocean on a gently sloping lot of 105x185 feet. The owner required a two-bedroom house not smaller than 2400 square feet with provision for a large amount of storage and closet space. While the house was planned for the occupancy of an individual, it adapts itself readily to family living.

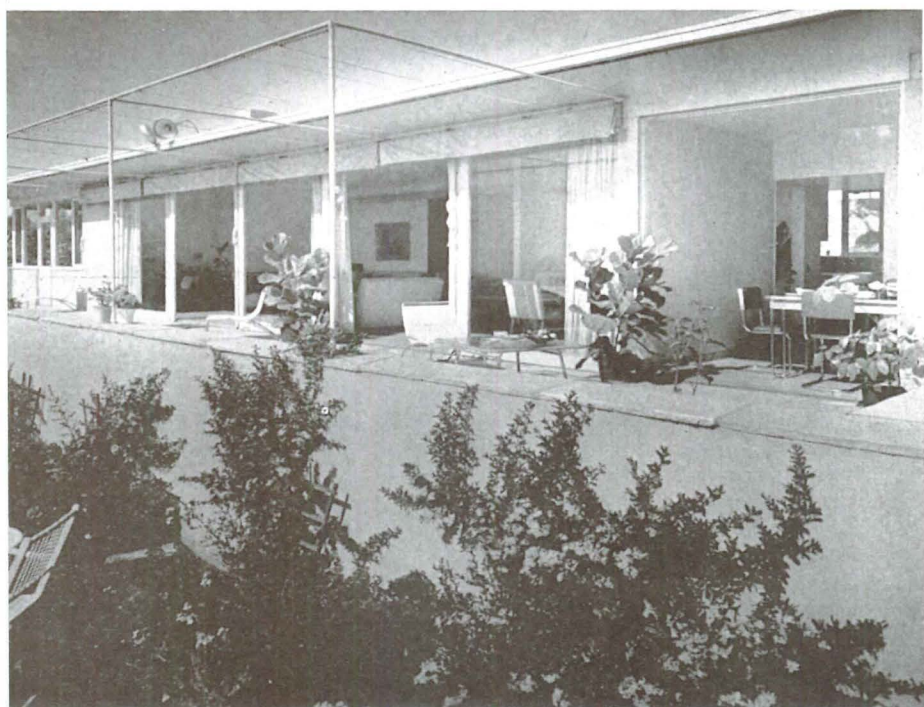
In plan, the house is direct and simple, and lends itself to gracious entertaining and easy maintenance. All rooms except the guest suite have southeast exposure and full view of a lemon grove and the distant ocean. These rooms open to a paved terrace which is sheltered by a 40-foot long awning in three sections. The guest room, dressing-alcove and bath face a sunken garden. The kitchen shares the same pleasant exposure.

Colors chosen for the interior blend from light shades of gray to dusty pink, while the walls of the entrance hall are of a stronger cocoa color. Large house plants and chairs in deep green create a pleasant contrast. The pebble-weave carpet in light cocoa is used uniformly throughout the hall, living room, dining room and bedrooms.

The house, generous in spirit, is beautifully oriented to a site inviting the sun, and reflects the cool serenity of the owner's mode of living.



photographs: Julius Shulman



PAGE 29—TOP: View into main entrance hall with glass screen between hall and living room.

PAGE 29—BOTTOM: Entrance Hall; plant containers in opaque glass. Ceiling is of fir plywood which extends to form a cove for indirect lighting toward living room; walls are dark cocoa; carpet very light cocoa pebble-weave.

UPPER LEFT: Garden front; alternating sliding and stationary 6' 9" glass panels. Through the opened sliding glass panel in the right foreground the breakfast room and kitchen are seen. Metal frame for awning.

UPPER RIGHT: Bedroom; walls and woodwork pale rose. Curtain and bedspread are of natural-colored light weave. Carpet of pebble-weave in dusty rose.

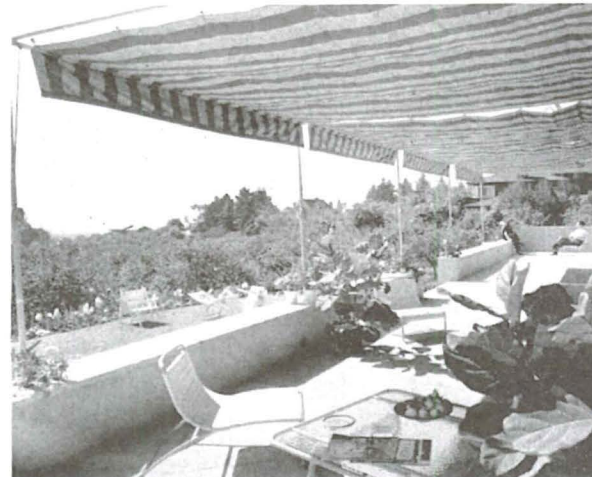
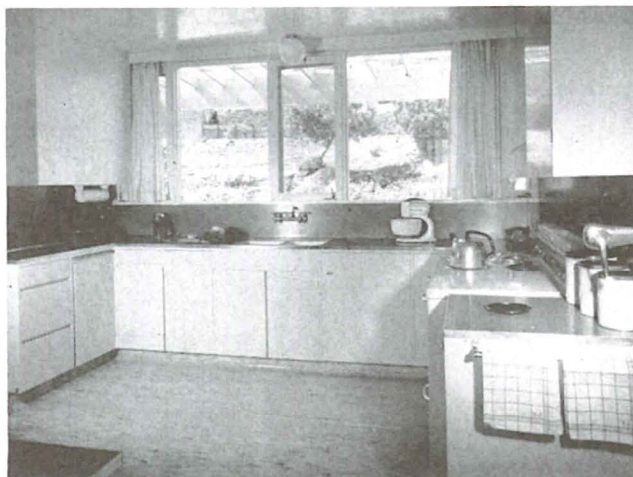
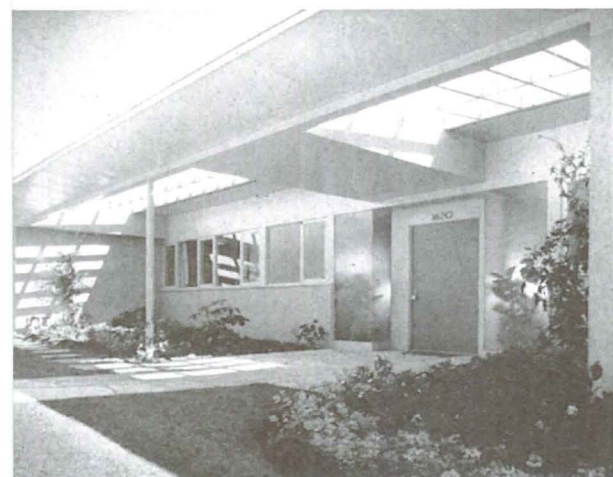
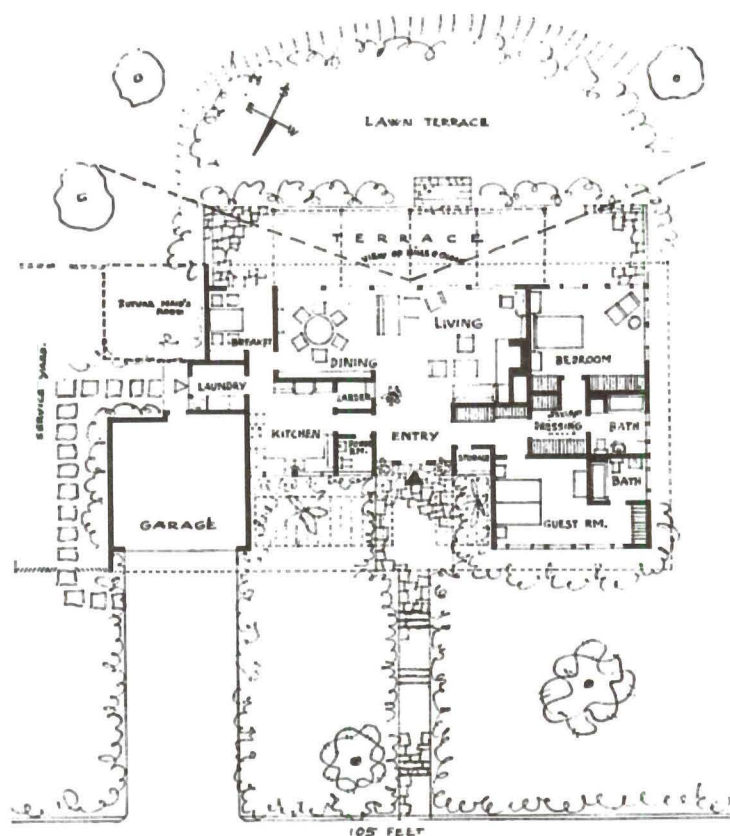
LOWER LEFT: Street front; French gray stucco. The soffit of the roof overhang and wood trim are in light gray. The entrance door is dark gray.

LOWER-CENTER: Kitchen; woodwork is painted an eggshell color. Work top and splashback are in red Formica. The curtains are yellow and white striped cotton, and the floor is rubber tile in light tan marble pattern.

LOWER RIGHT: Arizona flagstone is used to pave the entire garden terrace at the front and to cover the top of the terrace wall. Metal frame furniture by Van Keppel-Green is in apple green with natural string.

OPPOSITE PAGE: Living room from entrance; view showing relation to outdoor area. Coffee table is walnut; carpet is light cocoa pebble-weave; easy-chair is rich green weave; awnings maroon and white stripes; the ceiling is light gray.

CONSTRUCTION: Foundation of reinforced concrete. Floors of cement on level area; wood subfloor over slope. Rubber tile used in all bathrooms, kitchen and breakfast room. Walls; standard wood frame. Exterior; stucco on wire lath on 2x4 wood stud frame. Interior walls and ceilings of plaster except entrance hall ceiling which is of fir plywood. Composition roof with aluminum covered battens; flashings, and gutters. Heating; radiant panel heating in floor.

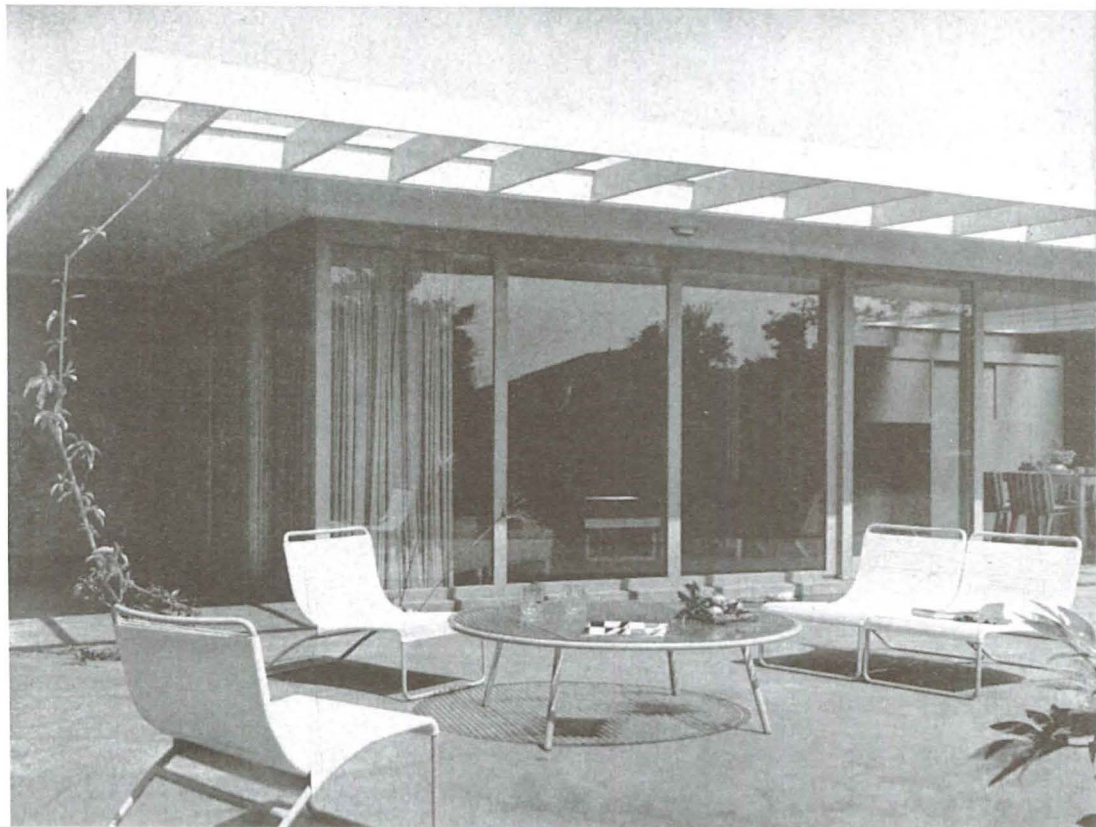
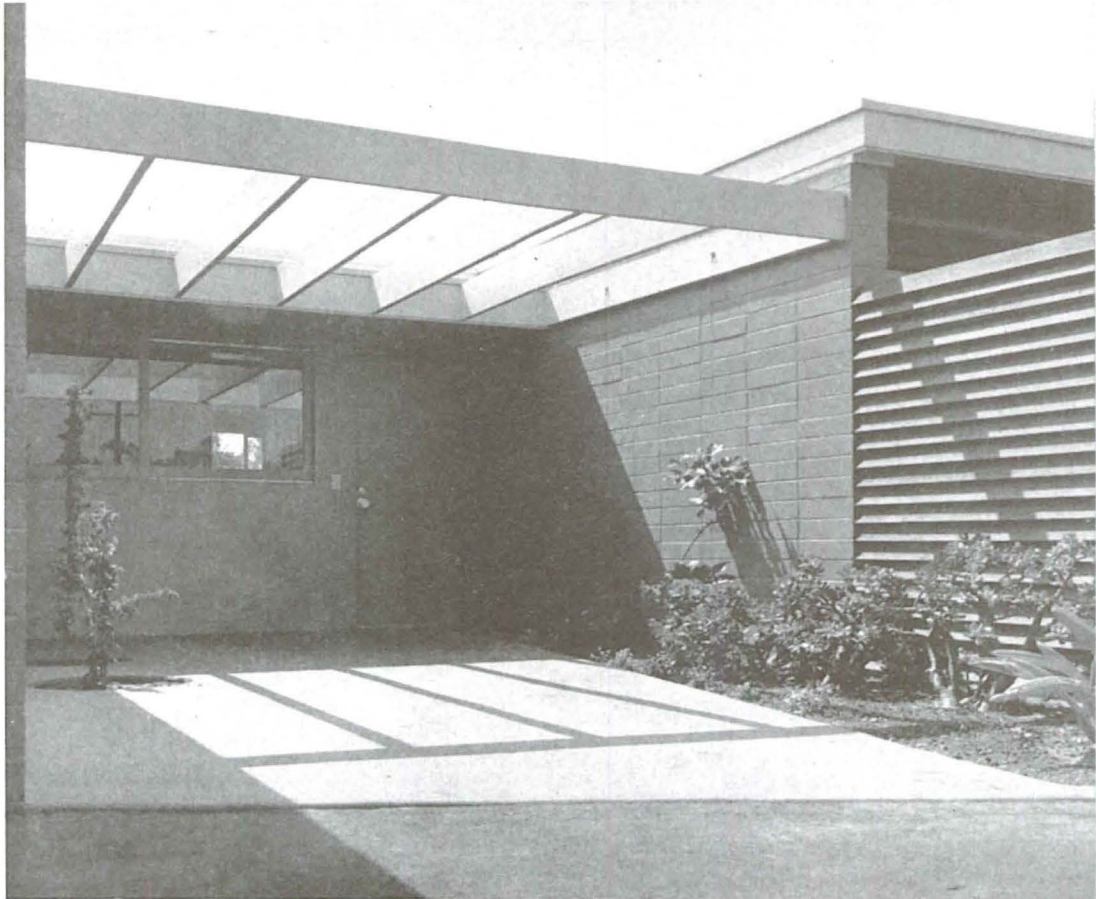
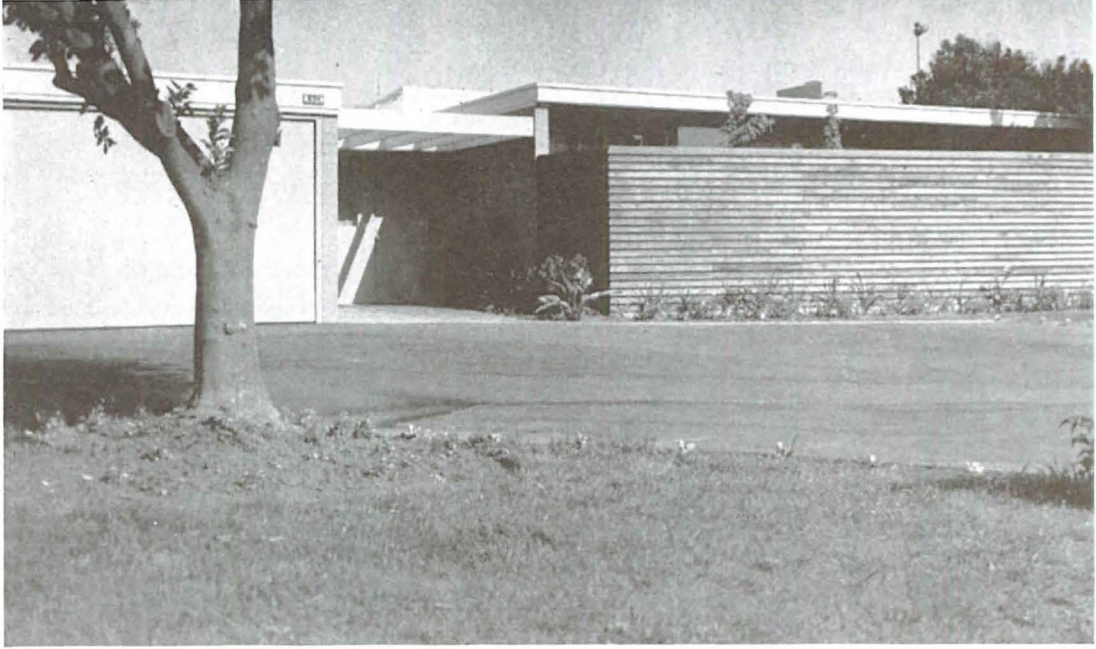
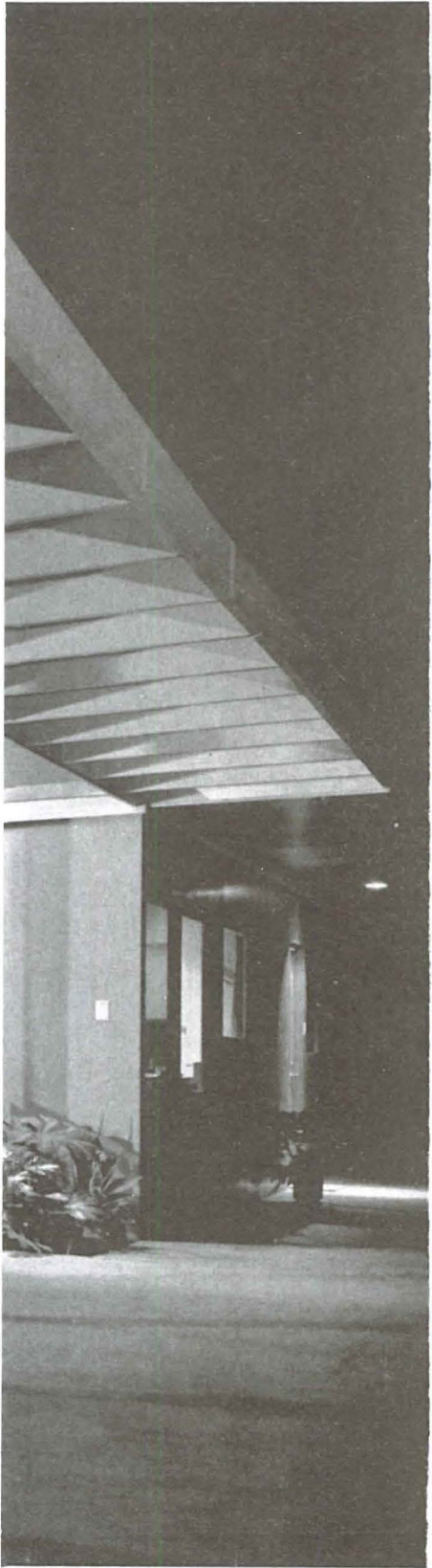




CASE STUDY HOUSE SEVEN
THORNTON M. ABELL, *architect*



photographs: Herman V. Wall

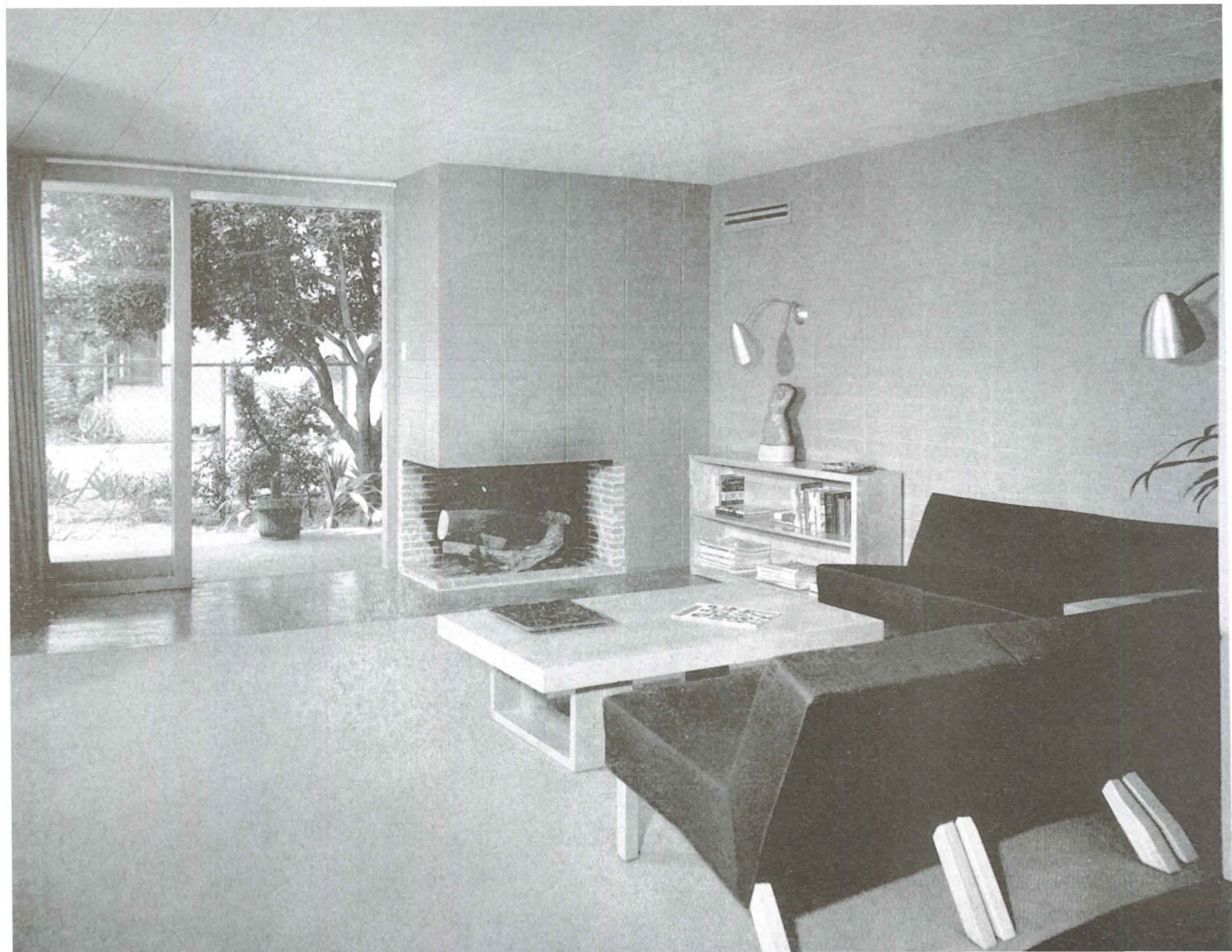


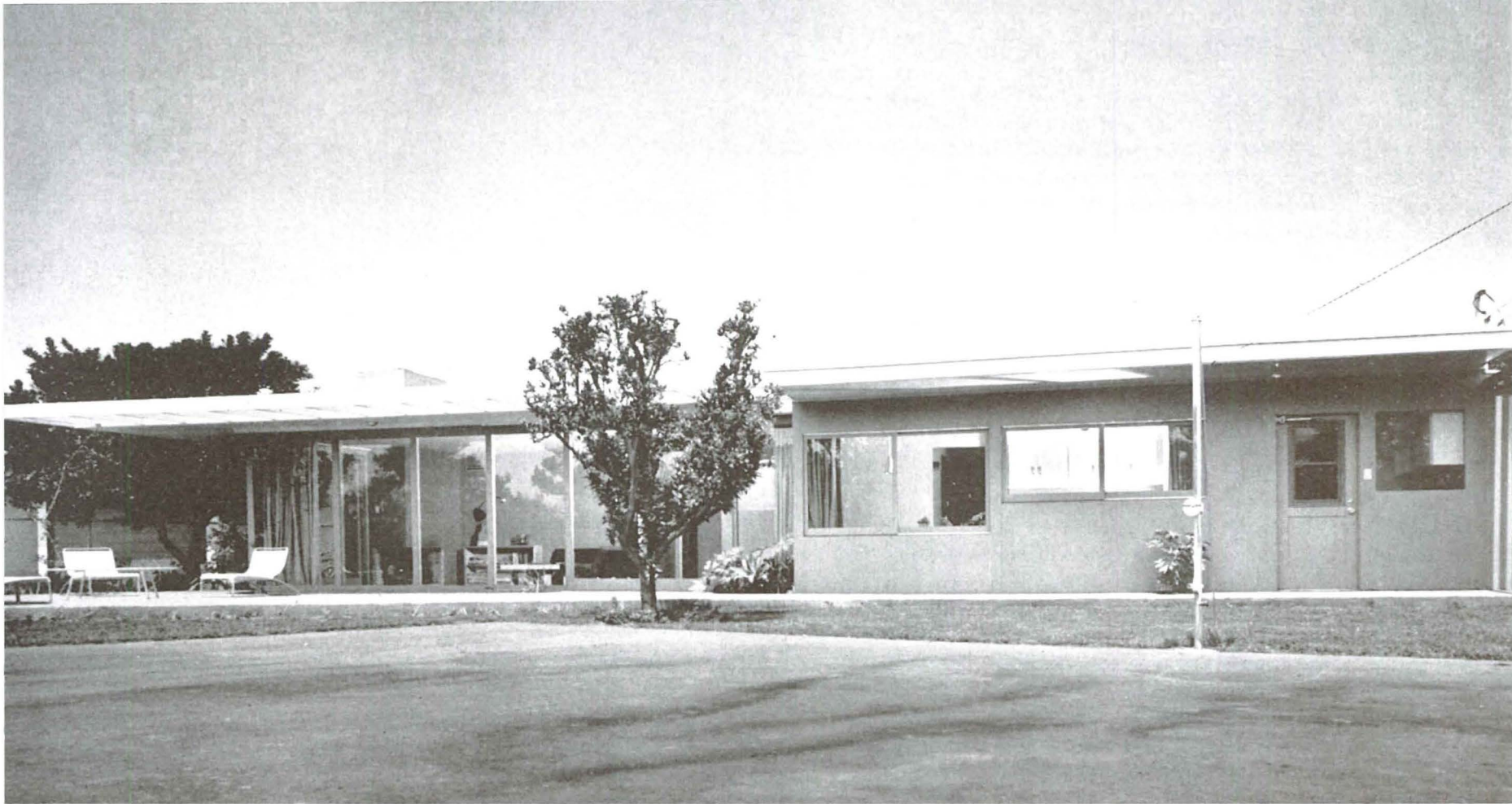
CASE STUDY HOUSE SEVEN

The house is located on a slightly irregular, level, but pleasant lot in what was once an orange grove, but is now a comfortable and prosperous community.

The family requirements, as set up, were composed of a typical small family. Intelligent, active people with a young daughter; the father, with interest in amateur photography, and a need of a place to study and work when at home; the mother, whose interests were cooking, sewing and gardening, with musical interests in common with the young daughter. First of all, the requirements should be met with a minimum of cost, but with the greatest possible flexibility and spaciousness, and with a maximum use of indoor-outdoor living. As developed, 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 be combined for entertaining and spacious living, yet can quickly be separated by sliding panels for separate use.

One enters the activity space, which serves for group dining, games and music. It is essentially a traffic area, leading to all parts of the house, and to the terrace, recreation space and garden. There is storage for magazines, card tables, games, and a recess for a piano. The activity area is skylighted to bring a feeling of being outdoors into the center of the house. Adjoining is the dining end of the kitchen, which would be used normally for family dining. It faces the garden, and is a pleasant place to eat at any time of the day. The kitchen also overlooks the garden, and food can be served on the terrace easily. The laundry area is small but compact, with access to an adjoining toilet room and to the terrace, to permit cleaning up after gardening without entering the rest of the house. The toilet, shower and lavatory





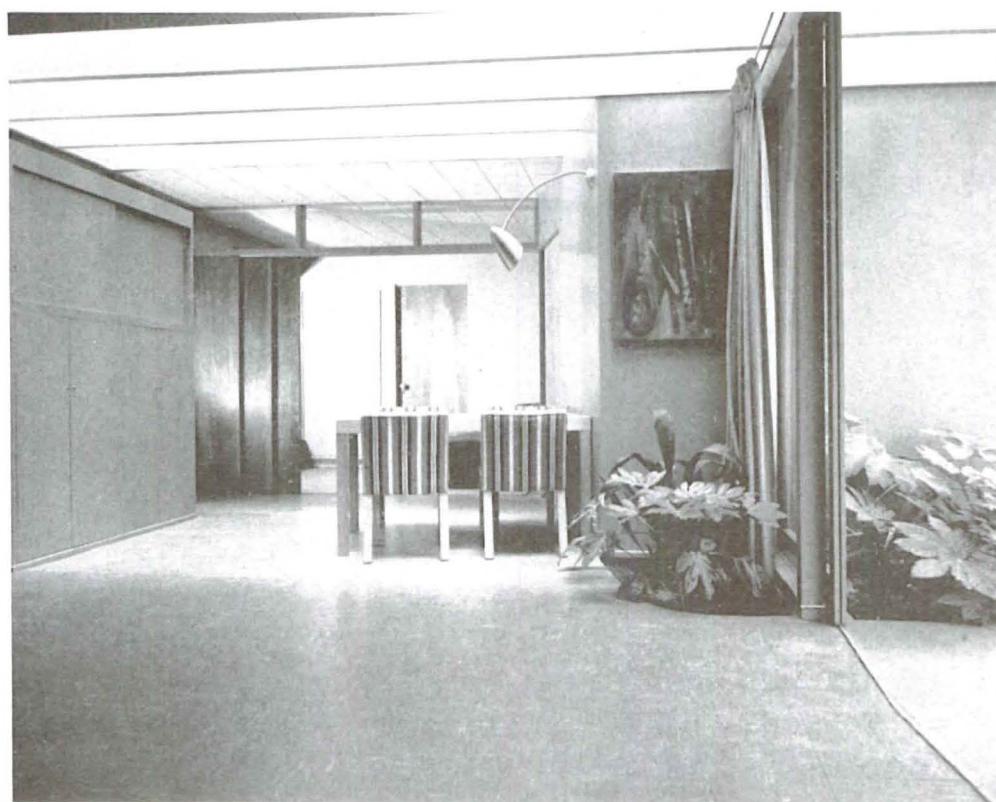
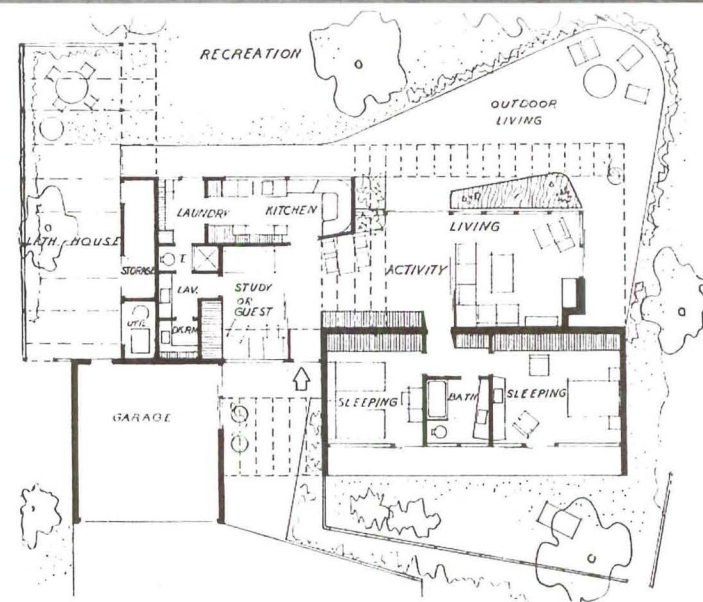
rooms are separated to allow their use as a powder room for guests through the study, or as an extra guest bath in case the study is used as a guest room.

The living area can be shut off completely from the activity space by room-height sliding panels. There is a pool just outside the windows on the terrace, and wide protecting overhang. These things, together with its out-of-traffic location, are intended to provide an atmosphere of serenity and repose for quiet groups and relaxation.

Isolated from the rest of the house by unbroken masonry walls, the sleeping unit faces away from the activity and living areas, and into a quiet enclosed sunning patio. The larger room for the parents, in addition to adequate storage facilities, has a dressing table with lavatory and counter for sewing. The smaller room for the daughter has storage facilities for her special things, as well as providing a quiet place for study. Between is a well-equipped bath.

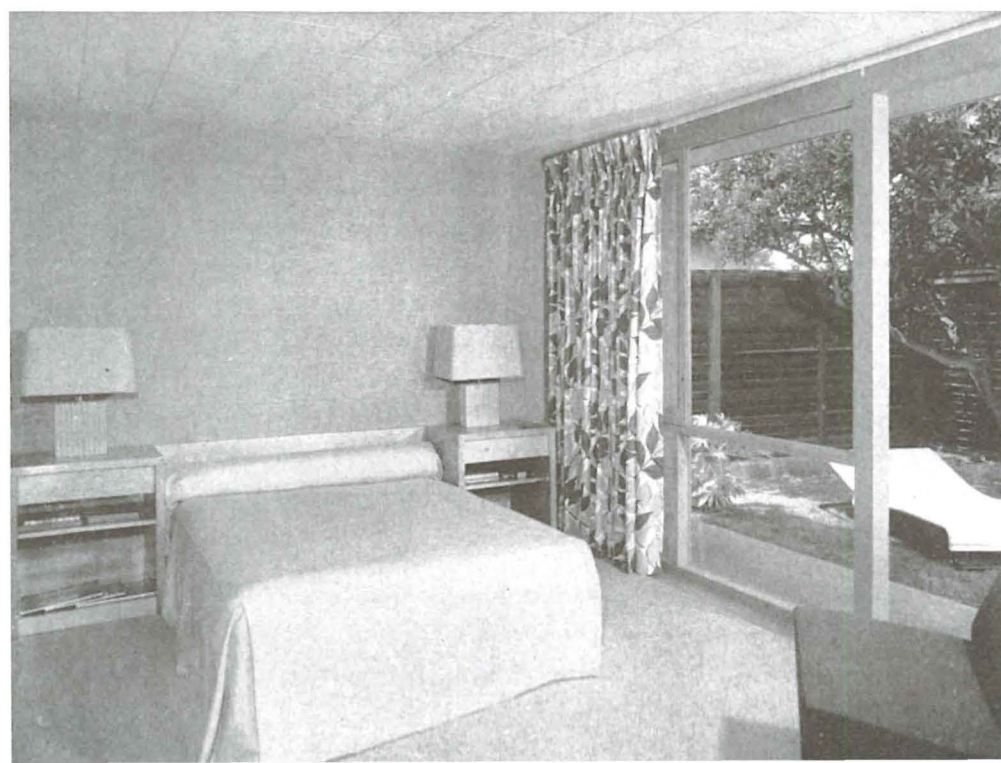
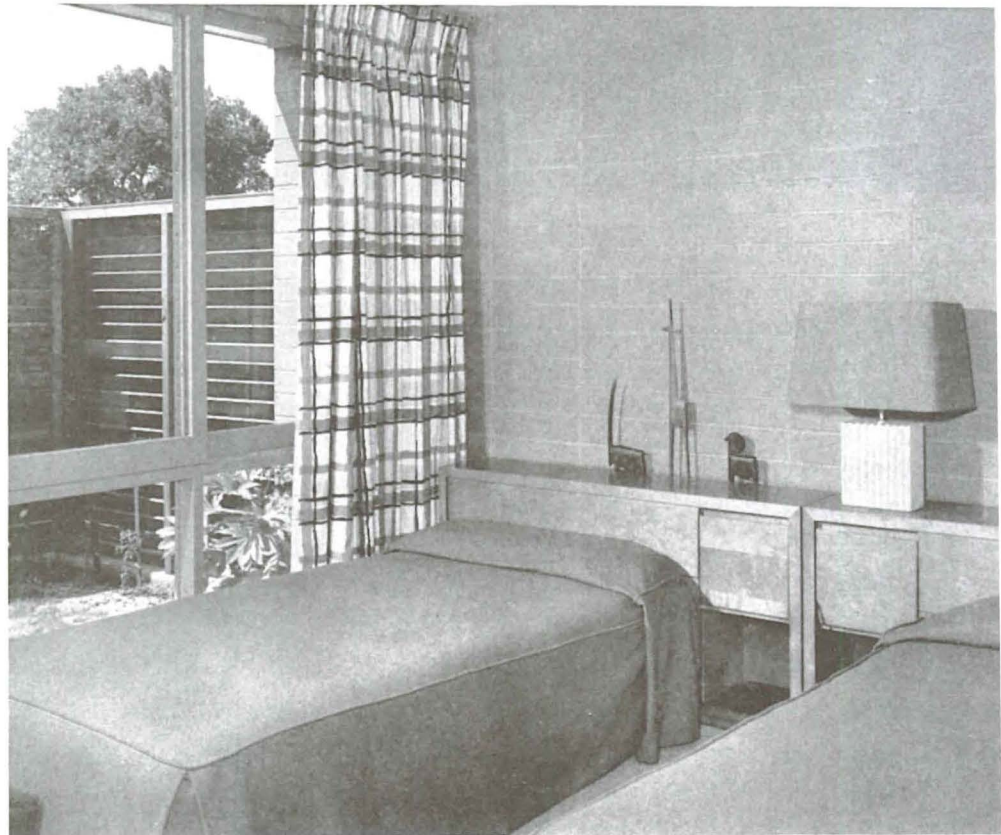
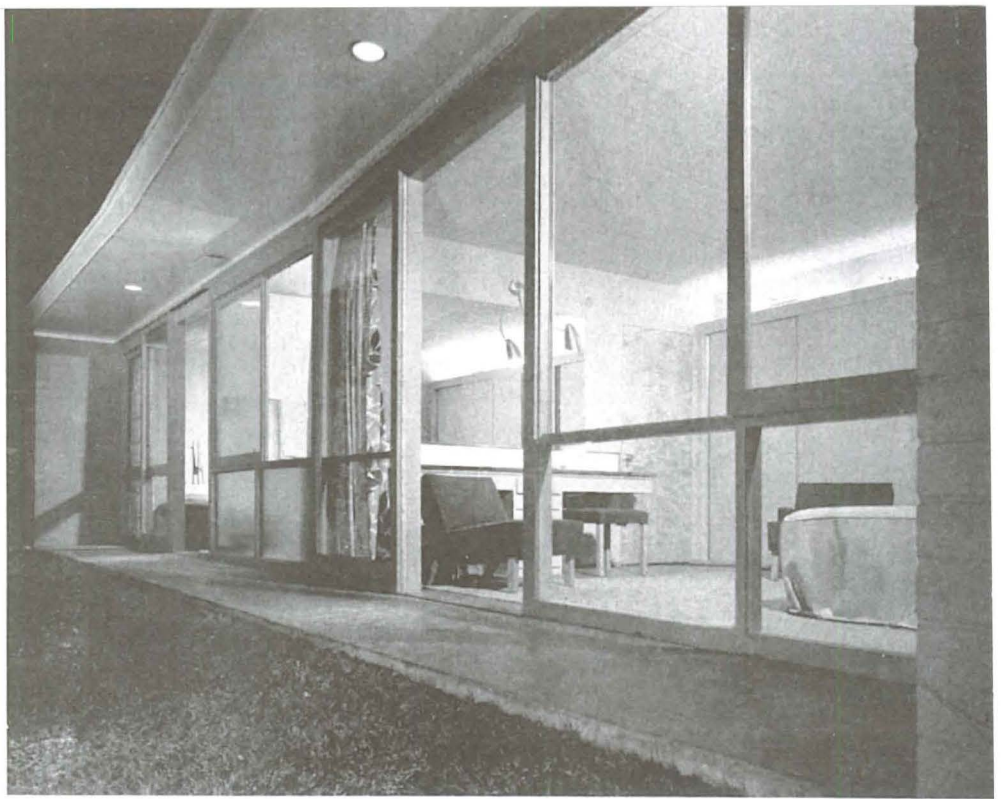
At the front of the house, there is a paved parking area and entrance terrace. The garage, also enclosed with masonry walls, is well-lighted and is connected to the house, with covered access to the entrance and also through the lath house to the service. Storage and utility rooms are entered from the lath house. The lath house is open to the dining terrace, and in hot weather, the tables and chairs may be arranged within. There is a paved recreation court for various kinds of games, adjacent to the terrace and outdoor dining space.

The color of the house is intended to balance the climate of the district and the prejudices of the architect, and is designed to be a comfortable background for living. All



CASE STUDY HOUSE SEVEN

masonry walls, inside and out, are a cool, neutralized green-blue. The roof-plane is a chartreuse-white, both inside and out, including ceilings, overhangs and trellises, to reflect the light. All other exterior trim and plywood walls, including the major living and activity areas inside, are a warm elusive kind of gray, that acquires color on proximity to other colors. Birch doors and sliding panels are natural, and provide pattern as well as relation to furnishings. Cement terraces and asphalt tile floors are a deeper shade of the gray. In the activity, study and living spaces, the furniture is natural birch. Dining chairs are upholstered in an interesting striped fabric of pale green, dark brown and tomato red, gay under the cool light of the skylight. The lounge chairs in the living area are in a dark brown and black tapestry, with a rough-textured chartreuse chair and ottoman. The kitchen cases are white. The saddle colored walls and turquoise curtains are intended to balance the brilliant exposure of this room. The walls of the parents' room are a neutral warm beige-gray, with masonry walls and sand rug. Curtains are patterned, with medium blue, chartreuse and red-brown on a neutral background—good color and a fair pattern. The furniture is a new copper birch color; the spread, pale chartreuse. Upholstered chairs are in a rough red-brown fabric. The child's room has walls of chartreuse and masonry, with sand rug. Curtains are a large good plaid, in light gold, deep chartreuse, gray and dark brown. Furniture is a handsome silver-gray birch. The spread is a rough-textured fabric in deep turquoise, with dark brown on upholstered chairs. The outdoor furniture is grapefruit-colored metal furniture with natural cord, which is good on the gray terrace and with the gray stain on the redwood of the lath house and fences. Planting will eventually become coordinated in shape and color with the scheme.



Case Study House No. 7 may be seen Tuesdays through Saturdays from two to four P.M.; Sundays, two to six P.M.—July and August. The address: 643 Deerfield Rd., San Gabriel.

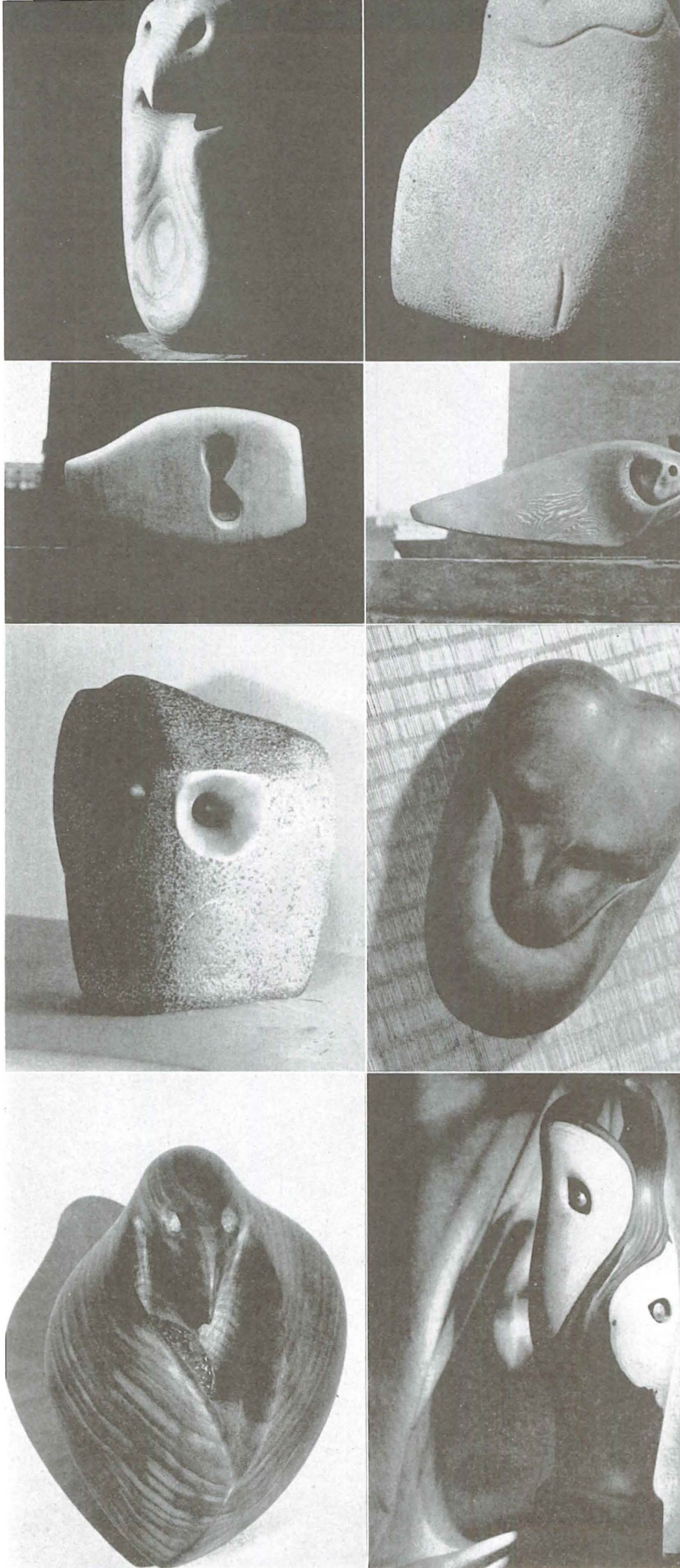
Architect's Notes on Merit Specifications will be found on Page 8; Merit Specification Directory, Page 10.

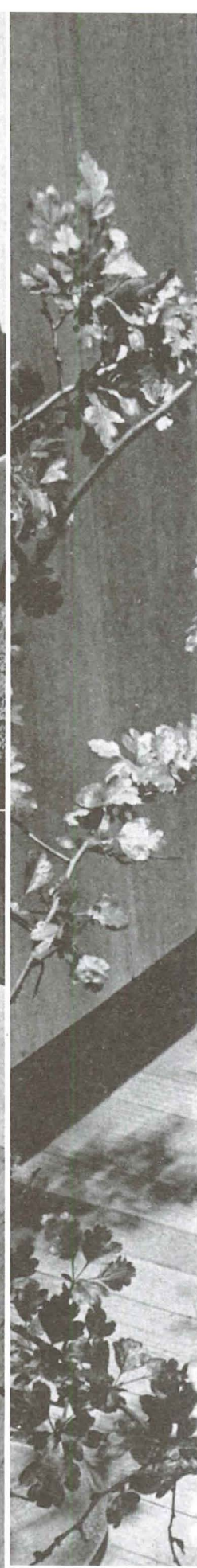
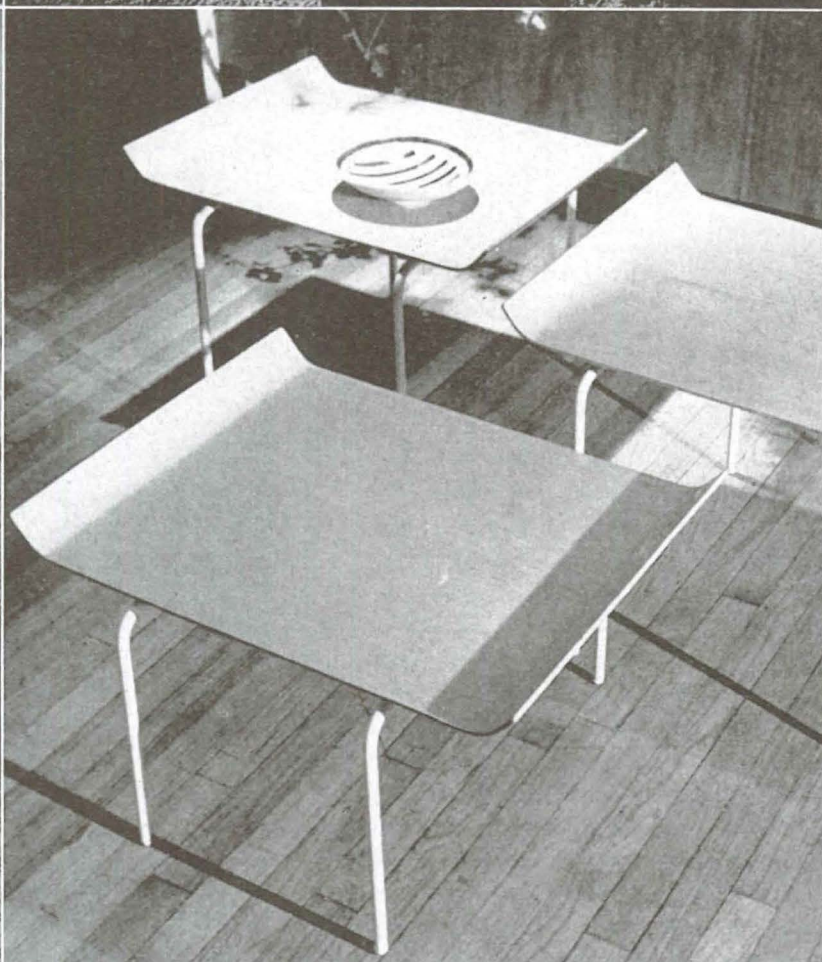
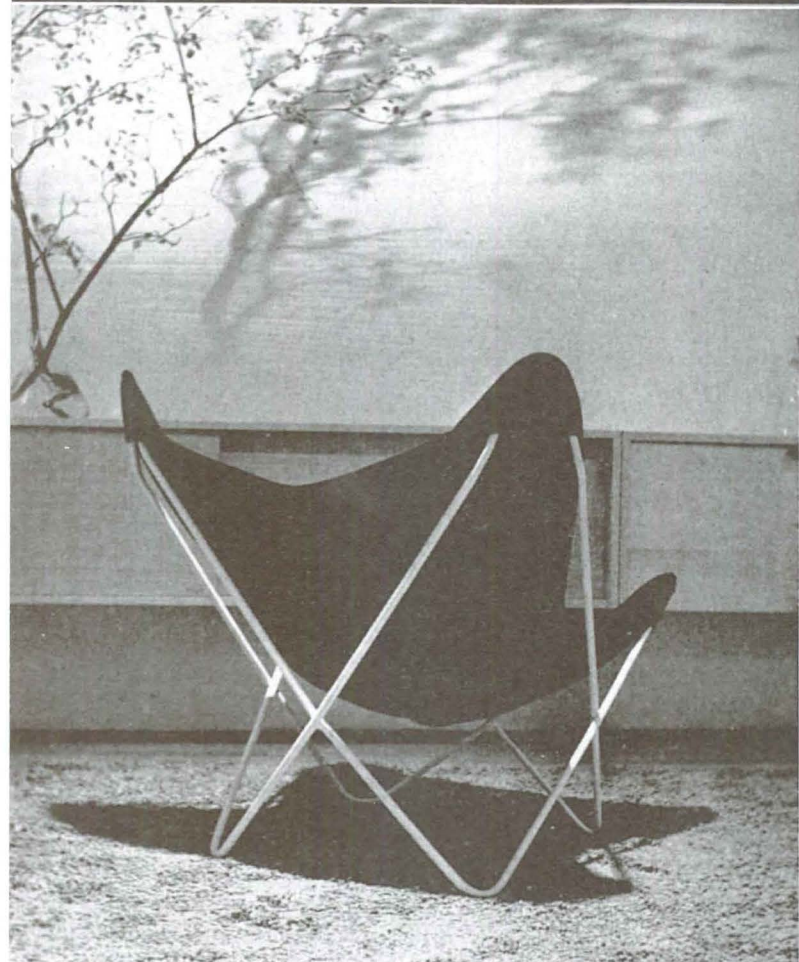
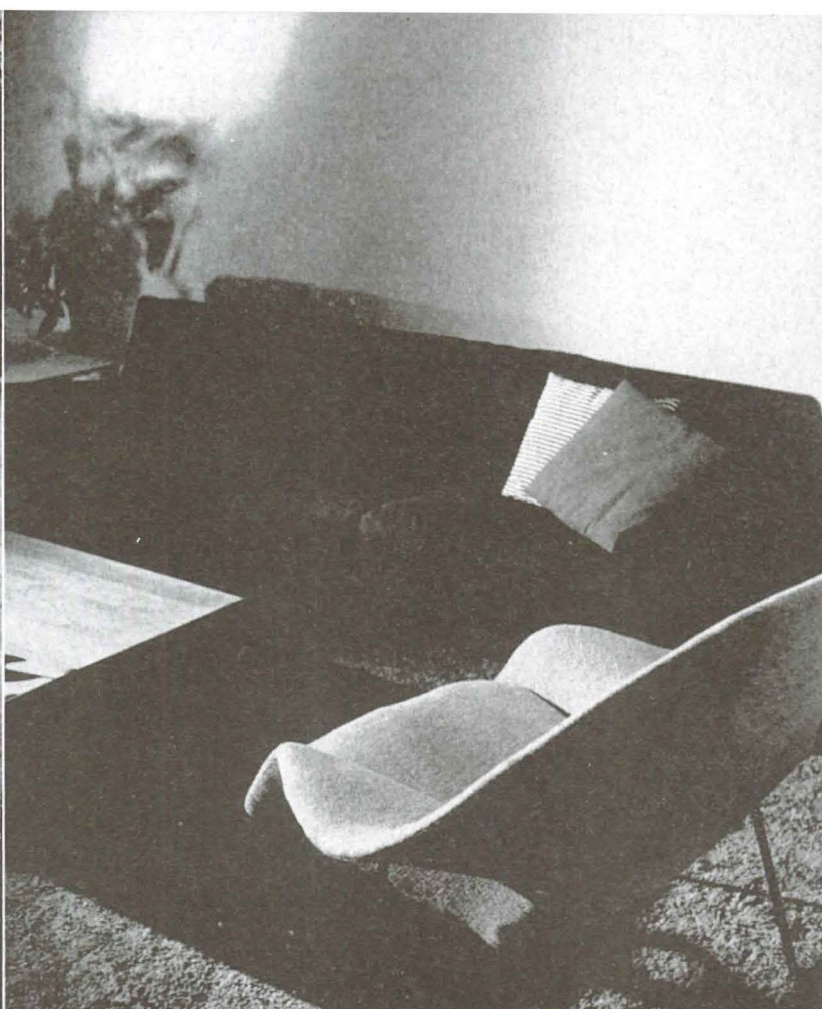
sculpture by ward bennett

Ward Bennett has contempt for the DO NOT TOUCH signs usually displayed at museum exhibitions. His sculptures satisfy a strong desire to feel, to enjoy the play of rough and smooth surfaces or follow sensitive curving lines. These are works which are perfectly at home in simple modern interiors to which they lend a richness and beauty of material. Each object grows out of qualities of its own particular material and uses to advantage any unusual markings in the stone or grain in the wood. The wooden plug in the back of the long sea bird hovered with its piercing round eyes seems to belong to this piece of natural driftwood as much as the feathery markings. The wood, the sea and the bird are all here, merged together. The shimmering little brass fish hovers in nervous tenseness on the point of its mica rock, poised to dash away. The beautiful qualities of brass—its thin fluidness, its color and sheen, all belong to this little fish.

There is a timeless quality in each of Ward Bennett's sculptures—something which comes out of a deep love of nature and of simple living. He is dealing in terms of the essence, avoiding the specific, so that his figures take on a kind of mystical quality—often like symbols carved to become the focus of some ritual.—Benjamin Baldwin.

photographs: Dee Knapp
Gretchen Van Tassel
Morley Baer





STACKING TRAY TABLES BY ABEL SORENSEN, STACKED AND OPEN. CHAIR BY EERO SAARINEN. CHAIR—HARDOY.



CHAIR DESIGNED BY EERO SAARINEN

photograph: Herbert Matter

NEW FURNITURE

This new furniture from Knoll Associates was shown recently at the opening of their re-designed display rooms. The Hardoy chair, long famous but lamentably not in production, is made available here for the first time. In this version the sling-back can be had in a variety of colors and hangs upon frames of either plain white or black metal. The small tray tables stack neatly or sub-divide into three completely useful and easily managed working surfaces. The star of the piece is the chair by Eero Saarinen. It is of molded plastic with padded foam rubber and upholstered in cotton. Obviously a lazy man's modern chair, it accommodates the free-sitting postures of any number of people predisposed to curling, dangling, perching on their own feet or suffering a compulsion to retreat into the depths. It looks and is immensely comfortable, satisfying to the eye and meeting the end with complete success. "People sit differently today than in the Victorian era. They want to sit much lower, relax their bodies more and rest their heads.—Eero Saarinen."

MECHANIZATION TAKES COMMAND*

SIEGFRIED
GIEDION

An example of how an original historical account can brightly elucidate the contemporary scene—Siegfried Giedion proves above all that an original mind can be greatly benefitted by the disciplined approach of research and by continued contact throughout a lifetime with leading contemporaries. A friend of prominent artists like Fernand Leger or Moholy Nagy, persistent driving force of the "International Congresses for Modern Architecture" (Congrès Internationaux d'Architecture Moderne, C.I.A.M.), Giedion has, nevertheless, for years been interested in the anonymous history of forgotten pioneering inventiveness. In successful European books, even before his *SPACE, TIME AND ARCHITECTURE*, he has strikingly shown that we do not know our closest historical kin and have much to learn about our nearest precedent, the much maligned nineteenth century. It is only now that the aspirations and hopes of the Victorian Age are finally dying down. The optimism of "progress" which Giedion traces back, the faith in ultimate "perfectibility of man" has passed its afterglow while bigger and better atomic bombs are beyond the testing stage and in production. "Production,"—its mythology, its saga and realities is the grand and recurrent theme of this account of how mechanization has denatured and substituted the magic of bulk and quantity for creativeness on the human scale.

With the caution of a scientifically trained researcher, the writer refrains from jumping to conclusions, while he can see through the fallacies, the crudities of mechanized mass production, the horrors of the macabre mass slaughterhouses, the threat of adulteration plants called bread bakeries, the cultural poverty of our glorified bathrooms when compared with the Thermac of the Roman citizenry.

Giedion is not "appalled," but his subject is as dear to him as a disease-spreading germ may be to the researcher who has hospitably invited it into his laboratory. Even much more human than that, Giedion often becomes a loving artist when he renders one or the other of his miniature biographies of those men who have summed up, focused in their lives, and profoundly propelled the otherwise anonymous story of mechanization. From Linus Yale and his lock sets to Pullman and his travel comfort, from harvester McCormick to packer Swift a pageant of pushing, persistent, ingenious characters parade before the reader; their life stories alone make the book a thoughtful attraction, a Plutarch of the age of mechanization. These are talents who have been "hitting a mark which ordinary men cannot reach," geniuses who were sighting a point which others could not even see. But far beyond that it is a handbook of these last centuries' technical civilization for teachers and students.

One of the great merits of the book is that it illuminates mechanization where it comes intimately close to organic function, for example, food. "The time of full mechanization brings an enormous increase in the output and varieties of processed foods: from excellent canned soups, spaghetti in sauce, and strained baby food, to canned dog, cat, or turtle food. The time of full mechanization is identical with the time of the tin can."

"The phenomenon of submitting food to mass production is likewise seen in the development of chain restaurants. A single enterprise in a single building in New York prepares food for 300,000 people daily. Doughnuts swimming in

hot fat are transported on the endless belt, and the march of apple pies goes on continuously through the immense tunnel oven in military rows of twelve." The human hand and mind has an intermittent creativeness, be it that of the cook or the cabinetmaker. "The hand can be trained to a degree of automatic facility. But one power is denied it: to remain unvaryingly active. It must always be grasping, holding, manipulating. It cannot continue a movement in endless rotation. That is precisely what mechanization entails: endless rotation. The difference between walking and rolling, between the legs and the wheel, is basic to all mechanization. In the literal sense there is nothing in the mechanism of the assembly line, or in the aligned workmen in the packing houses, that could not have been invented in Antiquity: a slaughtered pig hung on a moving chain aided by wheels or rollers required no new discovery and could equally well have been set up in one of the large Roman slaughterhouses." In 1873 the Vienna World's Fair showed a panoramic view of Cincinnati packers which records the hog slaughtering process through all stages, from the catching of the pig to the boiling out of the lard. "If one defines the assembly line as a work method wherein the object is mechanically conveyed from operation to operation, here is indeed its origin." Giedion presents in well-chosen illustrations the ever-refined contraptions of scientific factory management and tells the stories of Frederick Taylor and Frank B. Gilbreth, who became the principal exponents of its practical philosophy based on observation of the working process. The plastic translation of movement into wire models by Gilbreth, Giedion coordinates with a universal interest in movement which characterizes the outlook of the period and with the specific understanding which artists like Carlo Carra, Marcel Duchamp, or early and late photo recorders like Marey and H. E. Edgerton, of stroboscope fame, have imparted to us. Movement and speed, overcoming the vast dimensions of space and coping with the tremendous quantities so significant for the current stages of a technical civilization, are sometimes brought home by Giedion in a few telling sentences.

"Other great plains had been brought under the plow. But the opening of the Russian plains and of the vast tracts of China extended over centuries. Compared to these the development of the Middle West took place within a few decades, almost by elimination of the time factor." "When, through the Pullman window, a traveler sees the sun sink beneath the cornfields of Illinois, and the next morning rise again on cornfields as if the train had not moved from the spot, he experiences the meaning of dimension as figures can but thinly convey it."

"This elimination of time, together with the mystery of dimension, produced the mechanization of agriculture." More than a hundred years earlier, in 1838, a practical agronomist in search of land could not help turning poetic when he travelled through those primeval plains, which later have been transformed by mechanization into factories in the fields. "I became fully sensible of the beauty and the sublimity of the prairies. They embrace every texture of soil and outline of the surface, tall grass interspersed with flowering plants of every line . . . occasionally clumps of trees stood on the surface like islands on the sea. Sometimes I found myself amidst of the area without trees or object of any kind within the range of vision . . . the surface clothed

with interesting vegetation around me, appearing like a sea, suggested ideas which I had not then the means of recording and which cannot be recalled."*

Scenes and ideas can no longer be recalled which were nourishing daily diet to human minds before mechanization took command in so many realms.

The farmer was made a mechanic, operating a baby combine, and his daughter like himself a reader of the mail order catalogue, was urbanized in dress, hairdo and make-up. And then the independent rural human beings were overtaken by the long, darker shadows of mechanization: they slipped into dependency of mass production of specialized crops, into dependency of mysteriously manipulated international markets. Thousands of farm families were uprooted, lost out economically in spite of the fact that tractors do not, like old fashioned horses, eat while idle and operate without sweat.

"Then the tiller of the soil entered into flux. Mechanization did no more than magnify a latent trend into the gigantic. Does the changing farmer reflect, but more conspicuously, a process that is everywhere at work? Can what is taking place in the farmer be a projection of something that is going on throughout? Does the transformation of people, who for centuries had tilled the soil, into migratory unemployed, correspond to what is happening in each of us? In this process, has movement, the basic concept of our world-image, been transposed, in distorted form, into human destiny? During and after the Second World War the violent uprooting of millions has become a coolly accepted practice."

Again and again it is shown how extended periods are required to first introduce mechanization into a field—however the breath-taking speed may accelerate the later evolution! This is true for milling, hog killing, harvesting and threshing, locking a bank safe or baking bread. "In 1913 this oven, constructed in England, was set up in Montreal. (Fired with coal, it functioned from the very start.) Thus a century had elapsed between the "perpetual oven" (1810), invented for the British Navy by Isaac Coffin, and this tunnel oven, finally marking full mechanization of the process." First we seem to need patience with the slowness and later with the terrific rush of development! Huge capitalization and the depravation of the product, such as neatly cellophane-wrapped denatured bread, are shown to go hand in hand. "According to the U. S. Census of 1939, corporate enterprise manufactured bread and other baked goods (biscuits, crackers, and pretzels excepted) to the value of 514 million dollars as against 20 million dollars manufactured by non-corporate, i.e. small establishments. This went hand-in-hand with the growing mechanization of daily life between 1914 and 1930, and especially in the period 1925-30." And "beyond a doubt there is something impressive in the precision, synchronization, and cleanliness of a modern bread factory with its hourly output of 30,000 loaves. In Philadelphia we visited one of the largest plants of the kind—a five-story reinforced concrete building, its facade a vast expanse of glass, its auto park accommodating 500 delivery trucks. The decisive saving rests not in acceleration of the process but in the enormous output that mechanization and the (continued on page 58)

*A quotation by Giedion from Patrick Shirreff, *A Tour through North America*, Edinburgh, 1835, p. 224.

A REVIEW BY RICHARD J. NEUTRA

1 SHOP FOR CIRO OF BOND ST.

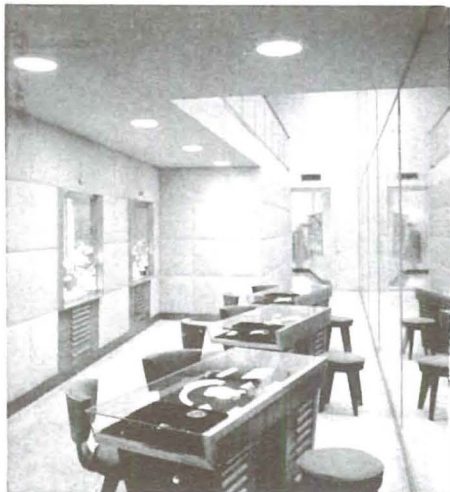


1. The function of atmosphere is, perhaps, nowhere more a part of sales technique than in the merchandising of jewelry. Attention is drawn to the exterior of the San Francisco store of CIRO of BOND STREET by the contrast between the light-hued cement plaster facade and the dark show window, within which the products for sale are emphasized by recessed lighting.

Design plans for the interior of the store were complicated by an inconvenient entryway and narrow space. The first problem was overcome by utilizing otherwise wasted wall space in the foyer for display cases to draw attention away from and around the elevator which obstructs the entrance. In the sales area extensive use of mirrors and display cases offset at an angle from the wall help make the space appear wider. Interior walls are of hardwall plaster, panelled in Leatherwall and Weldwood—all of light



2 SHOP FOR HALLAWELL SEED CO.



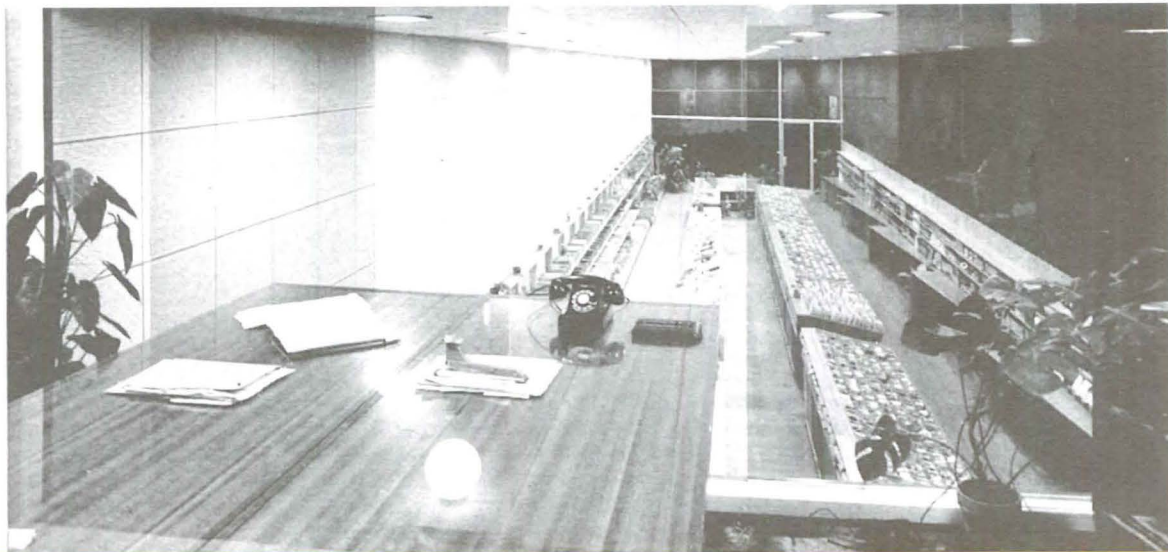
colors, contrasting with the African mahogany counters and giving a feeling of lightness and spaciousness.

Sizes of the demonstration counters were predetermined by previous experience in jewelry merchandising, and exhibition of the individual pieces is considerably enhanced by the use of point source lighting fixtures installed in the ceiling.

The floors, terazzo without and linoleum and carpeting within, are designed to be inconspicuous but luxuriant, and the yellow bronze metal trim used throughout adds a touch of elegance in keeping with the functional atmosphere of jewelry retailing.

1. RAPHAEL SORIANO AND SERGE CHERMAYEFF, *architects*





2. RAPHAEL SORIANO, *architect*

2. In designing the HALLAWELL SEED STORE in San Francisco, architect Raphael Soriano emphasized the function of display. The entire front of the store is entirely of glass, so that the store as a whole is on perpetual exhibit from the street, and wall racks and floor counters within the store provide that all of the available merchandise be on view at all times. As in the CIRO store, point source lighting fixtures installed in the ceiling provide maximum visibility at counter level with a minimum of glare.

All selling activities can easily be supervised from the director's office on the mezzanine at the back of the store. Mezzanine walls are black, and sliding windows between the office and selling areas are of blue glass, so that light is reflected from them and privacy is assured.

The area beneath the mezzanine, used for shipping, receiving, storage, and general workshop activities, is separated from the sales room by the same light-reflecting blue glass. Walls of the sales area are of cheerful Acousti-Celotex trimmed in blue and red, while the floors are serviceable maple within and terrazzo without. Office floors are covered with linoleum.



photographs: Roger Sturtevant

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES

• (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

• (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

• (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CS Houses.

• (470) Health-Mor, Inc.: Brochures, full information Filter Queen vacuum cleaner, exclusively merit specified for all CS Houses; no bag—instead cellulose filter in spacious metal container; empties easy as waste basket; 42 ounce wand and full set accessories, including paint sprayer and waxer; efficient, sensible.

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

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

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

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

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

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

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

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

BOOKS

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

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

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

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

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

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

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

• (400) StorageWall, Inc.: Brochures, data StorageWall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

DRAFTING ROOM EQUIPMENT

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

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

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

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

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

ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) 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 shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

• (449) Cannon Electric Development Company: Folders, information Canon

Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

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

• (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication 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.

(537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes; spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

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

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

• (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.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

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Please send me a copy of each piece of Manufacturer's Literature listed:

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

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ADDRESS

CITY

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OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

ERNEST F. MOCK, A. I. A.

NELSON J. MORRISON, A. I. A.

MOCK & MORRISON
ARCHITECTS
PERSHING BUILDING
TACOMA, WASHINGTON

June 9, 1948

Simpson Industries,
1010 White Building,
Seattle 1, Washington.

Gentlemen:

In answer to your inquiry, we are pleased to be able to say that the Simpson Acoustical Tile recently installed in the Meeker Grade School in Puyallup, Washington, has proved to be very satisfactory in both performance and appearance.

Our experience with previous schools has indicated that a material having a minimum noise-reduction coefficient of .60 is necessary for adequate quieting of the average school classroom or corridor. The specifications for the Meeker School called for a perforated fiber material having this value. In the past it has been necessary to use material up to 3/4" thick in order to obtain the necessary minimum coefficient of .60.

As a result of our experience with Simpson Acoustical Tile in the Meeker School, this material has been approved for and is now being installed in the Maplewood School, also in Puyallup.

Very truly yours,

MOCK & MORRISON

By *E. T. Mock*

E. T. Mock

ETM/R

HERE is a typical example of an architectural firm making a substantial saving in building costs for its client and at the same time providing an adequate noise-quieting installation with fine appearance. Mock & Morrison, widely known architects of Tacoma, Washington, specified a perforated fiber acoustical material having a minimum noise reduction coefficient of .60, for noise-quieting of the classrooms and corridors in the new addition to the Meeker Grade School, Puyallup, Washington. 1/2" Simpson Acoustical Tile, with its unmatched sound absorption, met the specifications at a considerably lower cost than that of the thicker materials formerly necessary to give the desired amount of quieting.

WOODFIBER DIVISION, SIMPSON LOGGING CO.
Plant at Shelton, Washington
Sales Division: SIMPSON INDUSTRIES
1010 White Bldg., Seattle 1, Washington

Discuss This New Acoustical Tile With Your Nearest Simpson Acoustical Contractor

ACOUSTICS NORTHWEST
Builders Exchange Bldg.
Portland 4, Ore. Phone: Atwater 6443

ANGELES INDUSTRIES
984 McGarry St., Los Angeles, Calif.
Phone: Trinity 8121

APPLICATION SERVICE CO.
420 Continental Oil Bldg.
Denver 2, Colorado.
Phone: Alpine 4662

ASBESTOS PRODUCTS COMPANY
1780 Kettner Blvd., San Diego, Calif.
Phone: Franklin 7665

M. H. BALDWIN
2804 East Hawthorne
Tucson, Arizona. Phone: 2804-J

COAST INSULATING PRODUCTS
634 South Western Ave.
Los Angeles 5, Calif.
Phone: Fitzroy 1118

CONSOLIDATED ROOFING & SUPPLY CO.
520 S. 7th Ave.
Phoenix, Arizona. Phone: 47888

CONTINENTAL LUMBER CO.
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Boise, Idaho. Phone: 450

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Honolulu, T. H. Phone: 6107

CRAMER COMPANY
345 Vermont St.
San Francisco, California
Phone: Market 1-0411

CRAMER COMPANY
1933 Merced St.
Fresno, Calif. Phone: 3-1131

DALE TILE CO.
1020 LaSalle Ave.
Minneapolis 2, Minn. Phone: Br. 8831

ELLIOTT BAY LUMBER COMPANY
600 W. Spokane St.
Seattle, Wash. Elliott 8080

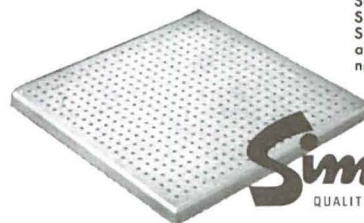
LUMBER DEALERS, INC.
423 N. 33rd
Billings, Montana. Phone: 3911

MANSUR MATERIALS, INC.
E-210 Riverside Ave.
Spokane, Wash. MAin 1249

UTAH PIONEER CORPORATION
333 W. 1st South
Salt Lake City 14, Utah
Phone: 4-1717



Ultra-modern kindergarten, Meeker Grade School, Puyallup, Washington, showing Simpson Acoustical Tile installation. Similar installations were also made in all other classrooms and corridors in the new school addition.



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THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE
arts & architecture

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5860 Avalon Boulevard Phone CEntury 2-9035
Los Angeles 3, California

• (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.

• (538) Square D Company: Brochures Safeflex 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 CSHouses.

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

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

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

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

(302) E. I. duPont de Nemours & Company: Brochure Fabrilit, 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; from handloom Dorothy Liebes; original, imaginative.

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

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

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

(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.

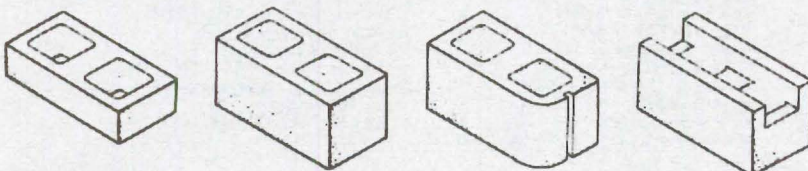
• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

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

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

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

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

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

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x21½"x¾" to 12"x12"x¾"; western manufacturer, available.

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

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

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

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

• (74) Tile-Tex Company, Inc.: Brochures Tile-Tex asphalt tile, Mura-Tex plastic walls, Flexachrome plastic floors; well illustrated in full color, with full descriptions, color charts for all products; one of best lines by one of best manufacturers; well worth file space.

FURNITURE

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

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

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

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Worm-

ley; living room, dining room, bedroom; forty pieces, well integrated.

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

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

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Noguchi, 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, tarp, fabric upholstering; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Noguchi, Charles Eames and George Nel-

son, reflects one of most important design programs in furniture industry.

(319) Rattan 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.

• (562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

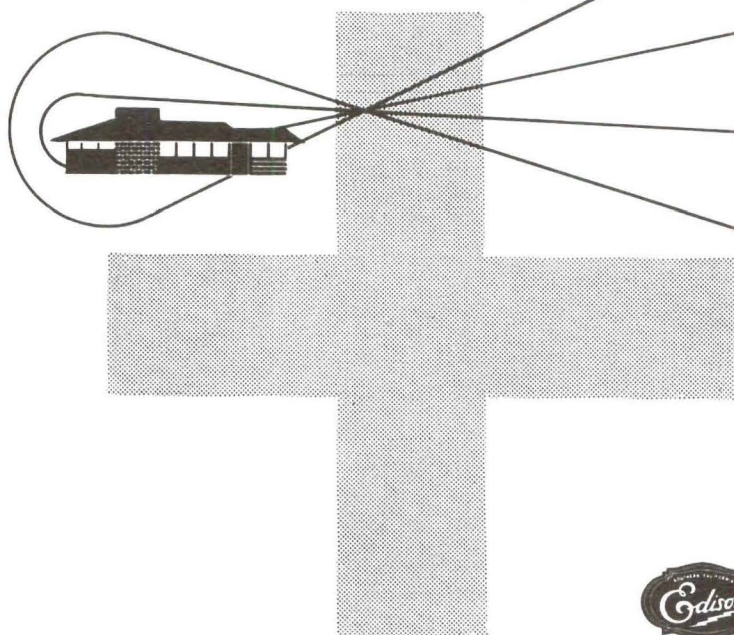
(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (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 California furniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of best West Coast lines; price lists included.

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

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Adequate Wiring costs only a fraction of a home's total cost—and it adds worth that far outweighs the investment. In at least four ways:

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Published in the interests of better lighting

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puts the accent where it belongs...

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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."

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for CS House #7

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COLORWAX • CABOT'S
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CEMENT COLORS AND HARDENERS
L. M. SCOFIELD COMPANY
2071 Laura Avenue • Huntington Park, California

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

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

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

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

HARDWARE AND FIXTURES

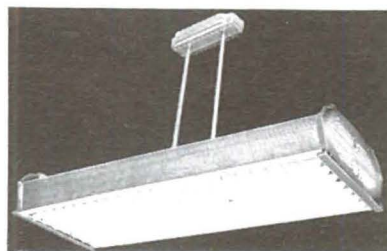
• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

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

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

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

• (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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LIGHTING AT ITS FINEST

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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



SUNROC COMPANY
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Los Angeles 25, Cal.

Please send me literature about the Sunroc Super Cooler.

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Address _____

City _____ State _____

AA5

"SUNROC SERVES THE WORLD...a cool drink of water"

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

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

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

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

HEATING & AIR CONDITIONING

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

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

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

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

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 3/8" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

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

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26 1/2" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

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

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

• (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.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 3/8" x 9 3/8"; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

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

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded

with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (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 Janitrol 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

feature. Among the special features is the use of "all gas" equipment—Forced air gas-fired heating, evaporative air cooler, range and water heater. Lighting is indirect with concentrated strong down-

means ALL-UTILITY gas appliances merit specified for Case Study House No. 1

Mr. J. R. Davidson, designer of this unusual home, specified Utility gas fired heating and cooking appliances exclusively, thus matching modernity of convenience and comfort with modernity of design. In addition, Mr. Davidson wisely provided for year-round comfort by including in the plans a Utility Evaporative Air Cooler installation, for needed summer cooling. Utility manufactures complete lines of heating, cooling, ventilating, and cooking appliances. A complete set of AIA file sheets will be sent on request.



Forced Air
Furnace



Built-In
Circulating
Wall Heater

Gaffers & Sattler
976
Gas
Range



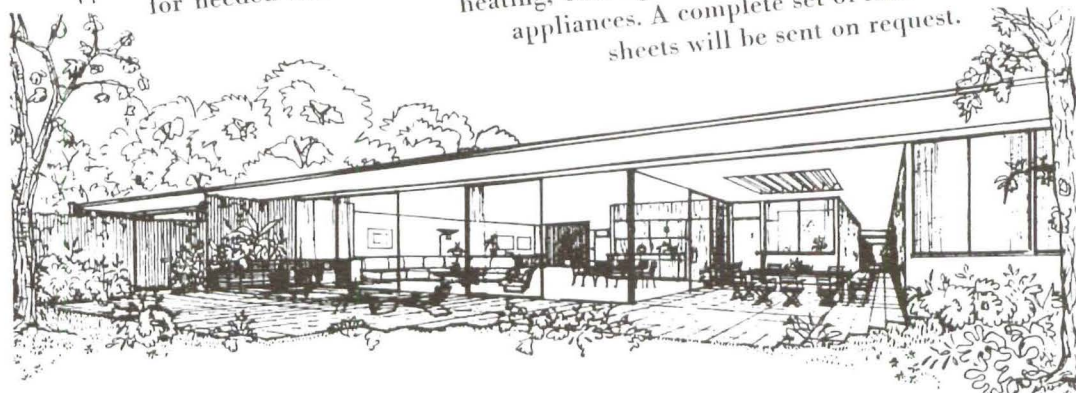
UTILITY appliance corp.

4851 S. Alameda St., Los Angeles 11, Calif.

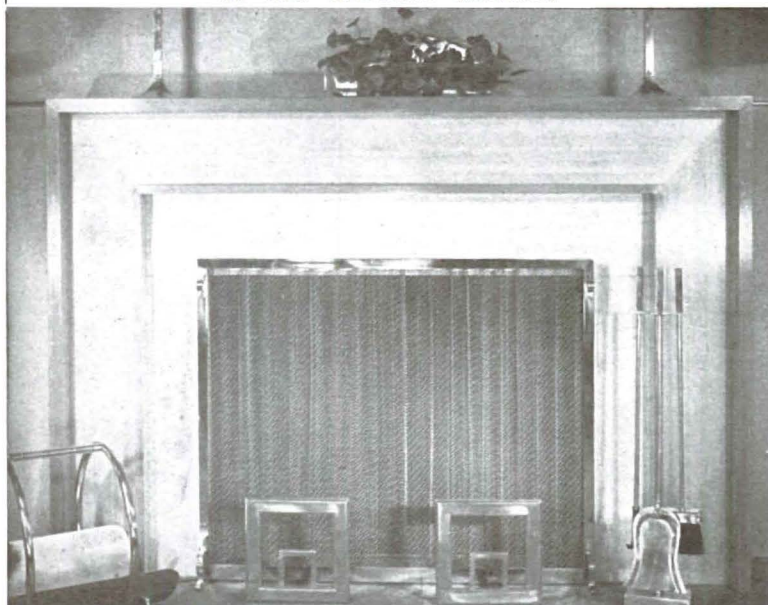
Divisions:
UTILITY Gaffers & Sattler • Occidental Stove Co.
BUILT-IN CIRCULATING WALL HEATERS
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CIRCULATING HEATERS • STANDARD AND HEAVY DUTY
BLOWERS • EVAPORATIVE AIR COOLERS

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CASE STUDY HOUSE NO.7

features



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PITTSBURGH 12, PA.

WORLD'S LARGEST MANUFACTURER
OF STAINLESS STEEL KITCHEN SINKS

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-o-matic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

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

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

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

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kimsul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant;

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 exposures, 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.

(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.

(269) Lightolier: Folders wide range Lightolier 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 luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

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

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hang-

ing, 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

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

• (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.

MOTION PICTURE EQUIPMENT

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

PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Amercoat vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; belongs in all files. Available to Western readers only.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri;" may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

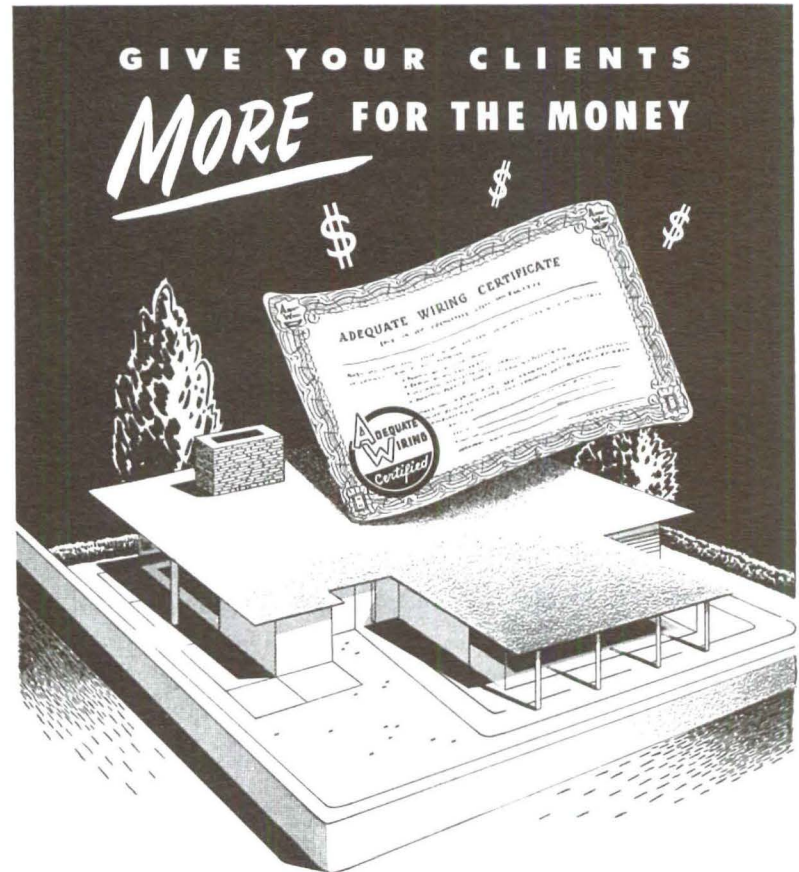
(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; come-powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.



When you specify Certified Adequate Wiring for homes you design, you not only guarantee the full enjoyment of electrical living, but you also increase the value for loan or resale purposes.

Certified Adequate Wiring is more than just adequate wiring. The presentation of an Adequate Wiring Certificate means that the wiring has been planned, installed and inspected according to approved standards. It means, too, that the home is electrically modern and will stay that way for many years to come.

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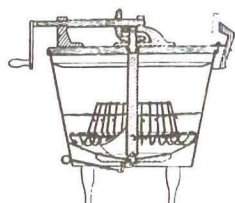
author of

Space, Time and Architecture

charts the course

of human progress as

mechanization takes command



THIS is the story of humble, everyday things—egg-beaters and washing machines, door locks and loaves of bread, refrigerated beef and barber chairs—never before have they got into a history book, yet they have had a profound effect on history.

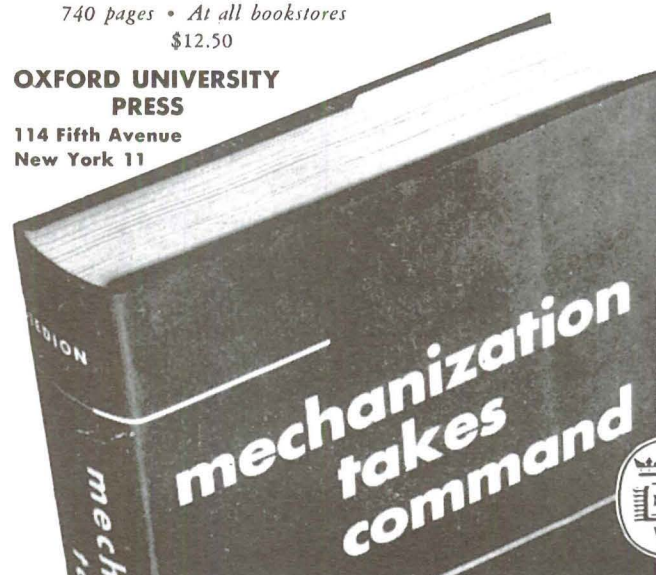
Now collected and arranged in a fascinating chronicle which begins before the Renaissance, they reveal the hidden influences that shaped our modern way of life.

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questions are explored. The first is concerned with what happens when mechanization collides with an organic product. The second group is concerned with mechanization and human environment.

The result is a new kind of history... 'anonymous' history... a mine of previously untouched source material. It is illustrated with more than five hundred unique and generally amazing illustrations annotated to supplement and parallel the text.

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

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

PLUMBING FIXTURES, ACCESSORIES

• (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.

• (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.

• (420) The Kawneer Company: Folder new shower doors, tub inclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

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

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SCREEN and METAL SASH DOOR
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**The "WEATHER-WISE"
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A VENTILATING SCREEN DOOR
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Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

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★ ★ ★ WRITE FOR FREE ILLUSTRATED LITERATURE ★ ★ ★

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

•(422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

•(517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

•(350) Motorola, Inc.: Information brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

•(518) Nielsen & Neilson: Information regarding installation of home tele-

vision and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CSHouse #18.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

•(351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

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

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

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



MAKE THE DOORWAY **BIG** ENOUGH!

YOU WOULDN'T PLAN a home with a four-foot door. But that's no more ridiculous than making the "electrical doorway" so small that the lights dim and fuses blow when electric appliances are plugged in...and making no provision for major electric appliances, such as water heater and range.

So be sure your plans include Adequate Wiring. It adds little to the total cost of the house, lots to its sales value. Our Adequate Wiring Specialists will be glad to help you plan your wiring specifications. Please phone MICHIGAN 4211, Station 2637, or write to your Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.

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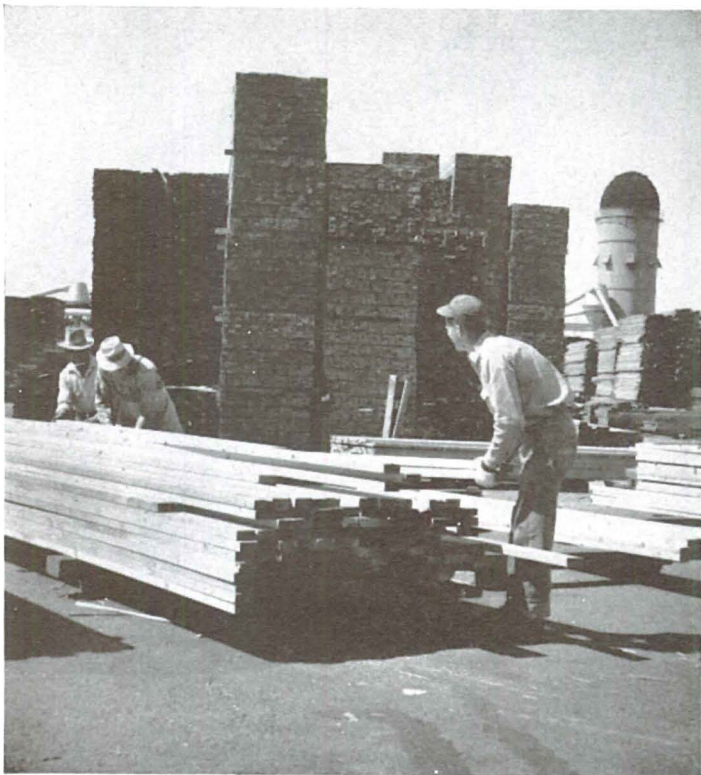
Super-Vent Windows have been selected by America's foremost contemporary architect, Richard J. Neutra, for Case Study House 13, soon to be constructed.

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(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

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

• (440) Laverne Originals: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.

(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, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

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



Eliminates the Need for Air Cushions at All Faucets!

Air Cushion Arrestor Features:

Low Installation Cost.
Easy Installation . . . No Breaking into Walls.
Eliminates Pipe Breakage.
No Restriction in Flow of Water.
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Rust and Corrosion-Proof.
Does Not Change Water Pressure.
Reduces Wear on Washers.
Guaranteed to give Trouble-Free Service!

IMPORTANT! The Case Study Homes have approved the Air Cushion Arrestor as standard installation.

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the water-dispersed vinyl coating



A M E R T O N E

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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P.O. Box 3428, Terminal Annex, Los Angeles 54, Calif.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats $4\frac{1}{2}$ " x $\frac{5}{8}$ ", glass slats $4\frac{1}{2}$ " x $7\frac{7}{32}$ " to $\frac{3}{4}$ "; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

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

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

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

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

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

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides 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 hangers for many years; good product, worth investigation.

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

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

• (424) 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.

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

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 $\frac{5}{8}$ " x 2' 2 $\frac{1}{2}$ " to 5' 7 $\frac{3}{8}$ " x 7' 5 $\frac{1}{4}$ "; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combina-

tion 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 sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and Dictator combination screen and storm doors.

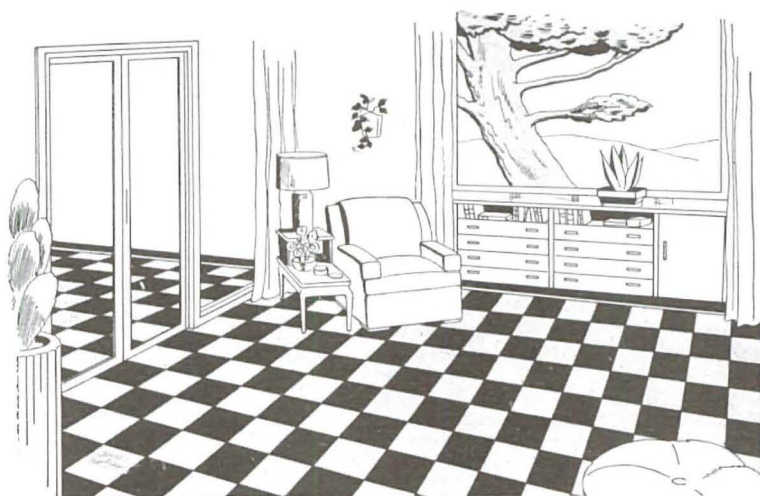
SPECIALTIES

(551) B B & C Manufacturing Company: Full data Johnson Safety Vault home and business safes; built-in models for floor, walls, flush swinging doors, double action sliding hinges, 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, waterproof, 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.

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1020 E. Main Street
Ph. 8-8643

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Pacific Coast Aggregates, Inc.



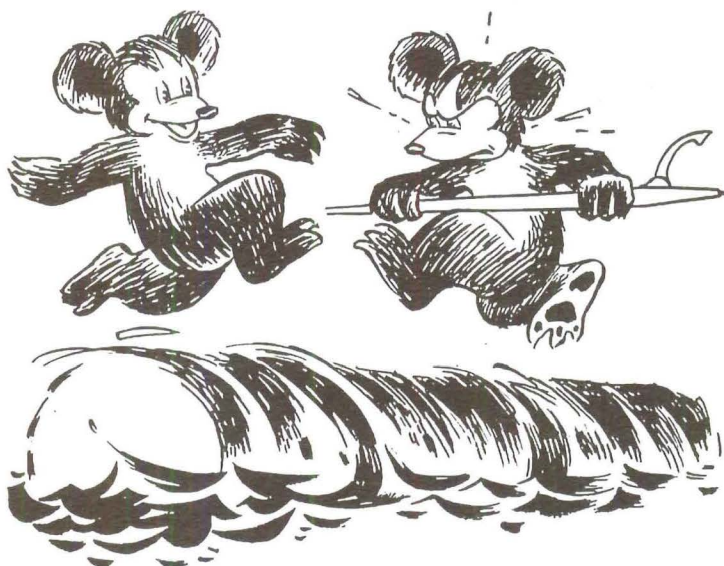
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(466) Copper & Brass Research Association: New and extensive bulletin decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

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

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

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

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

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

• (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

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

• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.



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• (552) Superior Accessory Company: Brochure new Rite-a-Note doorway accessory; note pad, pencil concealed in brass case mounted in doorway; when cover is lifted to write note "hello" tab clicks up to leave indication note is there when cover is closed again; well designed.

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

(525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine mouldings.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation —Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, finishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early Strength Portland Cement; conforms to ASTM specifications C-150 Type III and Federal specifications SS-C-192 Type III; especially good for rush jobs; well worth study; good data source.

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

(160) Pittsburgh Corning Corporation:

Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout 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 laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building block—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 pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

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.

(556) Laverne Originals, Inc., Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

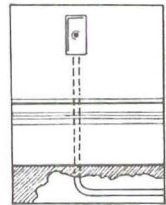
(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this product merits appraisal.



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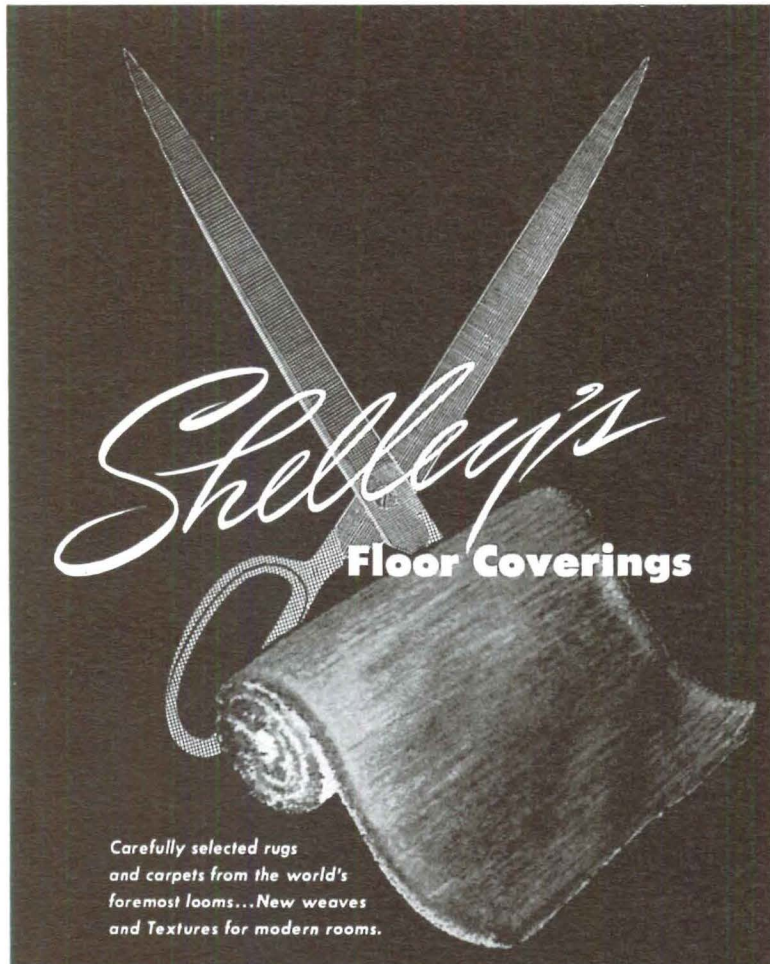
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*MECHANIZATION TAKES COMMAND

continued from page 40

assembly line render possible." And the bread is questionable. Giedion pointedly explains how abundance of raw materials originates concepts of mass production. "The Great Plains beyond the Mississippi, where free tracts of grassland can be dominated from horseback and where the herds grow up almost without care, are implicitly related to the assembly line. In just the same way the peasant farm, where each cow has its name and has to be attended when giving birth to its calf, is linked to handicraft methods in slaughtering. This difference between the painstakingly raised animal and the herds growing up at minimum effort on the prairies is likewise reflected in the planning of the slaughtering centers (La Villette and Union Stock Yards 1864)." Wholesale automatic slaughtering of cattle and turkeys Giedion suspects of having done something to man's soul and conduct. "Has this neutrality toward death had any further effect upon us? This broader influence does not have to appear in the land that evolved mechanized killing, or even at the time the methods came about. This neutrality toward death may be lodged deep in the roots of our time. It did not bare itself on a large scale until the War, when whole populations, as defenseless as the animals hooked head downwards on the traveling chain, were obliterated with trained neutrality."

And the start of life is systematized as well. "In the Soviet Union in 1936 over 15,000 ewes were fertilized from one ram; average conception: 96.6 percent. In one district all the ewes—45,000—were fertilized by the semen of eight rams. In that year 6 million cows and ewes of the Soviet Union were mechanically impregnated—a parallel to the introduction of hybrid corn in America. It is idle to discuss the consequences. At all events a most delicate point is impinged upon when generation is treated as a mechanical process."

This book is too rich to be briefly reviewed in all its facets. The study of comfort through the ages, the emergence of stabilized furniture to sit on or to store, to read or to eat, fills a fascinating volume by itself. The writer of this review happens to own a patent for a table of his invention that can be lowered and raised

merit specified

AS STANDARD EQUIPMENT ... in Arts & Architecture Case Study Houses



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for different functions and for getting out of the way. But evidently the idea of it antedates the stable contraption of a table by half a millenium! "Medieval ways live on in our habits of speech. We 'turn the tables,' 'set the table,' 'clear the hall,' 'turn the table up.' To the Middle Ages, large tables standing permanently in the room were a thing unknown."

It is an anxious sight to see the furniture-uncluttered room of the earlier ages transformed by the reign of the upholstered. He establishes the ruling taste and upper current of the Nineteenth Century, but Giedion does a magnificent job of diving into the undertow of revolving, adjustable, collapsible, convertible, patent furniture which parallels the evolution of the sleeping car . . . and the barber chair. The story leads from the "piano parlor bed" of 1866 to the latest roomette of the Pullman Company.

Giedion presents an extensive picture of the mechanization of the kitchen and housekeeping from the early beginnings in the feminist movement. Refrigeration, cleaning and laundering are discussed as well as formal streamlining, and the "mechanical care" of the more-or-less prefabricated house, all of which has actively held our minds for a generation.

As the last great example of how mechanization has affected civilized mankind, Giedion chooses the rise of the proverbial American bath tub and "ablution cell," contrasting it with the communal scheme of "total regeneration" characteristic for primitive Asiatics as well as for the high Islandic and Roman cultures. The bath was held in much deeper significance in times past.

A reviewer on the West Coast, a section of the Union which is maturing only after mechanization has taken command, where millions of motor cars jam the streets, and a fruit industry has standardized a few varieties with eye appeal and better shipping qualities than taste, where 42,000 MacIntosh trees grow in one orchard and bear apples "so uniform that they might have been stamped out by machine,"—we wonder whether the book should not also have included a chapter on how over-financed mechanization takes command over an art,—in short, one on Hollywood.

*MECHANIZATION TAKES COMMAND, Siegfried Giedion, Oxford University Press; 740 pages, profusely illustrated—\$12.50.



DNP-1



DNP-2



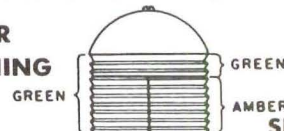
DNP-3

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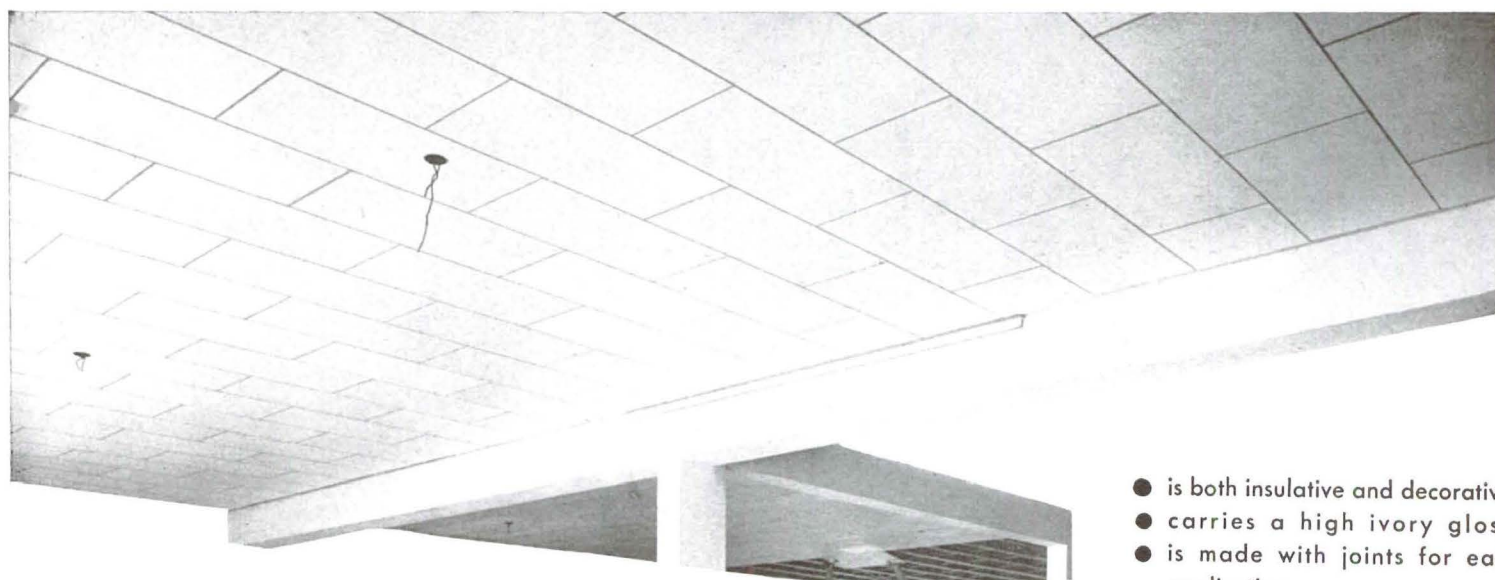
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Currently Available Product Literature & Information Section

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Hardware, Closet Hardware, Cabinet Hardware, Finish Hardware, Garage Door Hardware, Jalousies Hardware, Locks Hardware, Rough Hardware, Sliding Door Heating, Controls Heating, Forced Air Heating, Hot Water Hinges, Invisible	American Cabinet Hdw. Utility Appliance Soss Manufacturing	American Cabinet Hdw. Utility Appliance Soss Manufacturing	American Cabinet Hdw. Grant Pulley Soss Manufacturing	Knape & Vogt American Cabinet Hdw. Sturdee Manufacturing Adams-Rite Mfg. Grant Pulley Lennox Furnace Soss Manufacturing	American Cabinet Hdw. Casement Hardware Grant Pulley Rheem Manufacturing Soss Manufacturing	American Cabinet Hdw. Casement Hardware Grant Pulley Soss Manufacturing	American Cabinet Hdw. Super-Vent Grant Pulley Soss Manufacturing	American Cabinet Hdw. Casement Hardware Grant Pulley Soss Manufacturing

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Paint	Frederick O'Brien			McCloskey Varnish Co. Frederick O'Brien California Panel Formica				Paraffine Companies
Panels, Hardwood Panels, Plastic Plaster Board Plastic Glass	Formica Rohm & Haas	Formica	Formica	Formica	Formica	Formica	Formica	Formica
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NEW ARRIVALS

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Paul Aratia Week End & Country Houses 500 photos and plans	Zurich, 1947	\$7.00
James Marston Fitch American Building. The Forces that shape it. 177 photos	Boston, 1948	\$5.00
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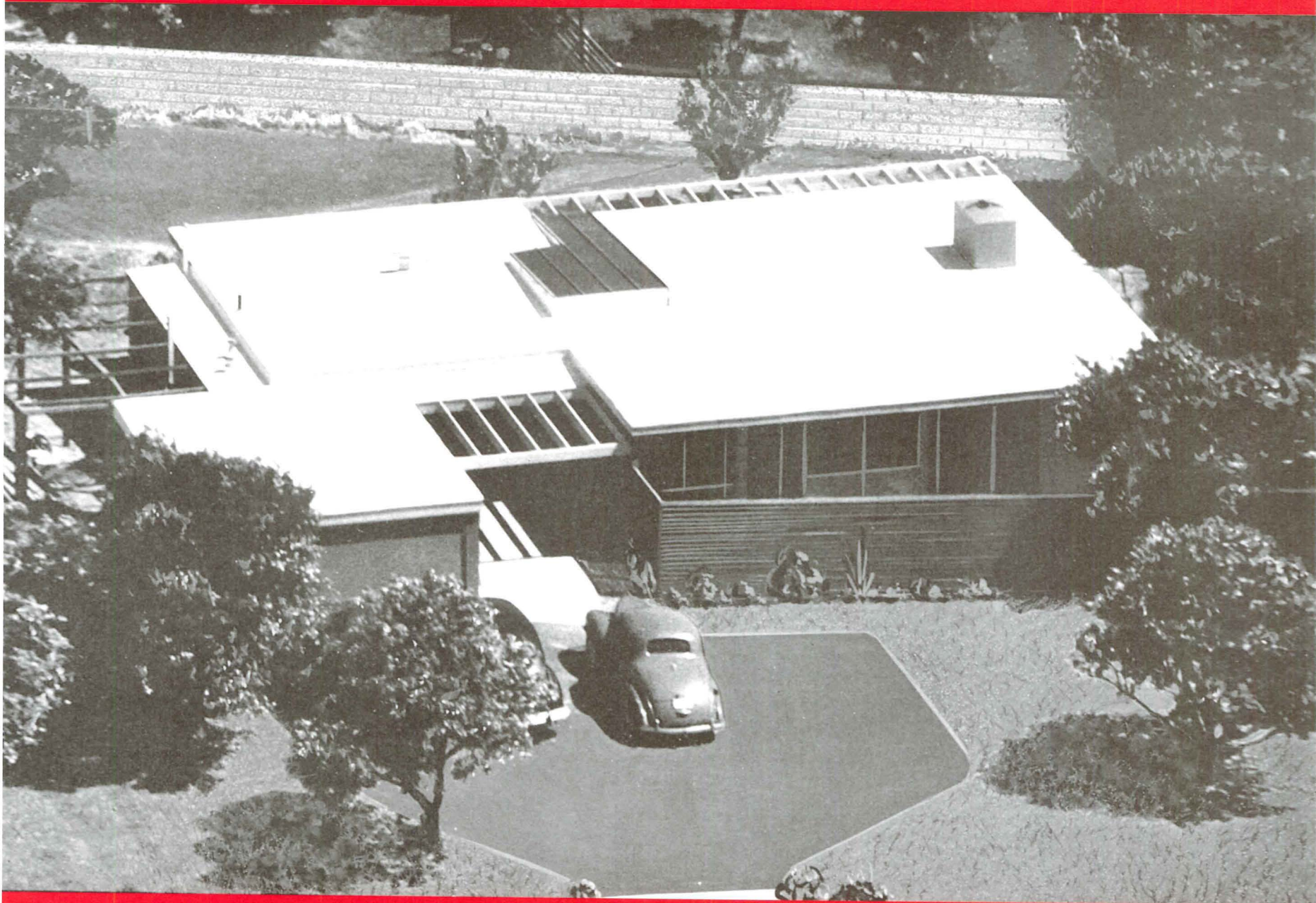
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Air Cushion Sales Company	54	Modern Designers	* Copy—Copy Service Dept.
Copy—Davidson-Dibble Co.		Montag Stove & Furnace Works	Jan., March
Allison, H. F.	62	Copy—MacWilkins, Cole & Weber	
Amercoat Division, American Pipe & Construction Co.	54	Moss Construction Co.	June
American Cabinet Hardware Corp.	48	Motorola, Inc.	Inside Front Cover
Ames, W. R., Co.	56	Copy—Gourfain-Cobb Advertising Agency	
Copy—Hoefer, Dieterich & Brown		Northern California Electrical Bureau	51
Bell Electric Co.	16	Copy—Jean Scott Frickelton Advertising	
Brunschwig & Fils	June	NuTone, Inc.	June
Copy—Givaudan Advertising		Copy—Erwin, Wasey & Co., Ltd.	
California Panel & Veneer Co.	59	Oregon Flax Textile Co.	12
Copy—Murray-Dymock-Carson, Inc.		Copy—L. C. Cole Advertising	
California Stool and Cover Co.	June	Oxford University Press	52
Copy—H. C. Morris		Copy—Denhard, Pfeiffer and Wells, Inc.	
Canadian Art	Jan., Feb., March	Pacific Coast Aggregates, Inc.	55
Cannon Electric Development Co.	59	Copy—Brisacher, Van Norden & Staff	
Copy—Dana Jones Co.		Pacific Electro Sales Co.	June
Casement Hardware Co.	24	Copy—Brinkman & Fellows	
Copy—Ross Llewellyn, Inc.		Pacific Shop	20
Colotex Corp.	June	Copy—Copy Service Dept.	
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Century Lighting Co.	48	Copy—Batten, Barton, Durstine & Osborn, Inc.	
Copy—William H. Weintraub & Co., Inc.		Pantasote Co.	June
Charak Furniture Co.	March	Copy—Cayton, Inc.	
Copy—Alley & Richards, Inc.		Paraffine Companies, Inc.	Feb., March
Cheney Brothers	March, April	Copy—Brisacher, Van Norden & Staff	
Copy—Roy S. Durstine, Inc.		Parlyn, Ltd.	Feb.
Chicopee Manufacturing Corp., Lumite Div.	10	Perfix Co.	62
Copy—Geyer, Newell & Ganger, Inc.		Permanent Cement Co.	June
Colonial Shops	50	Pioneer-Flintkote Co.	Inside Back Cover
Coolerator Co.	Feb.	Copy—Philip J. Meany Co.	
Copy—Ruthrauff & Ryan, Inc.		Rattan Stylists	March
Granbrook Academy of Art	Jan., Feb., March	Reg/Wick Handwoven Originals	March
Crescent Industries	16	Revere Copper and Brass, Inc.	21
Copy—Ken Lock Wood		Copy—St. Georges & Keyes, Inc.	
Custom Hardware, Inc.	48	Richter, Armin, Interiors	18
Department of Water and Power	53	Copy—Copy Service Dept.	
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Dressel, Frannie	March	Rocklite Products	46
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Emeco Concrete Cutting Co.	46	Rose, Ben	20
Ficks Reed Co.	Feb., March, April	Copy—Robert Emmett Keough Associates	
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Finsen, Inc.	Jan., Feb., March	Copy—Jay H. Maish Co.	
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Formica Insulation Co.	June	Copy—Jack Case, Advertising	
Copy—Perry-Brown, Inc.		Schaeffer, Rudolph, School of Design	May
Frank Brothers	4	Seafield, L. M. Co.	48
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Frazier, D. W., Inc.	22	Copy—Little and Co.	
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Goddard Fabrics, Inc.	June	Copy—The Condon Co., Inc.	
Copy—Ruthrauff & Ryan, Inc.		Smoot-Holman Co.	6
Grant Pulley & Hardware Co.	June	Copy—Philip J. Meany Co.	
Greeff Fabrics, Inc.	11	Southern California Edison Co.	47
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Hammel Radiator Engineering Co.	Jan.-Feb.-Mar.	Square D Co.	19
Copy—Jess Walden, Inc.		Copy—Murray-Dymock-Carson, Inc.	
Health-Mor, Inc.	Feb.	Steelbilt, Inc.	62
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Hill, Tony	22	Copy—Ryder & Ingram, Ltd.	
Hollywood Lighting Fixture Co.	62	Sunbeam Corporation	58
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Ingersoll Steel Division, Borg- Warner Corp.	March, April	Super-Vent Co.	53
Copy—Swaney, Drake and Bement, Inc.		Copy—Schnell-Mills, Inc.	
Kaiser Aluminum	7	Supreme Lighting Corp.	48
Kaiser Fleetwings, Inc.	17	Tavart Company, Ltd.	Feb.
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Kasper, Robert M.	May	Tracy Manufacturing Company	50
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Kroll, Boris, Fabrics, Inc.	*	United States Plywood Corp.	June
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Lamps Ltd.	May	Utility Appliance Corporation	49
Copy—Publicity Associates		Copy—West-Marquis, Inc.	
Laverne Originals	June	Van Keppel-Green	13
Leslie Welding Co.	Feb.	Velvatone Stucco Products	46
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Lennox Furnace Co.	June	Copy—Funt-Golding, Inc.	
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McCloskey Varnish Co.	June	Wright, Walter	Jan., Feb., March
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McNeil Construction Co.	46	Alternating Schedule	
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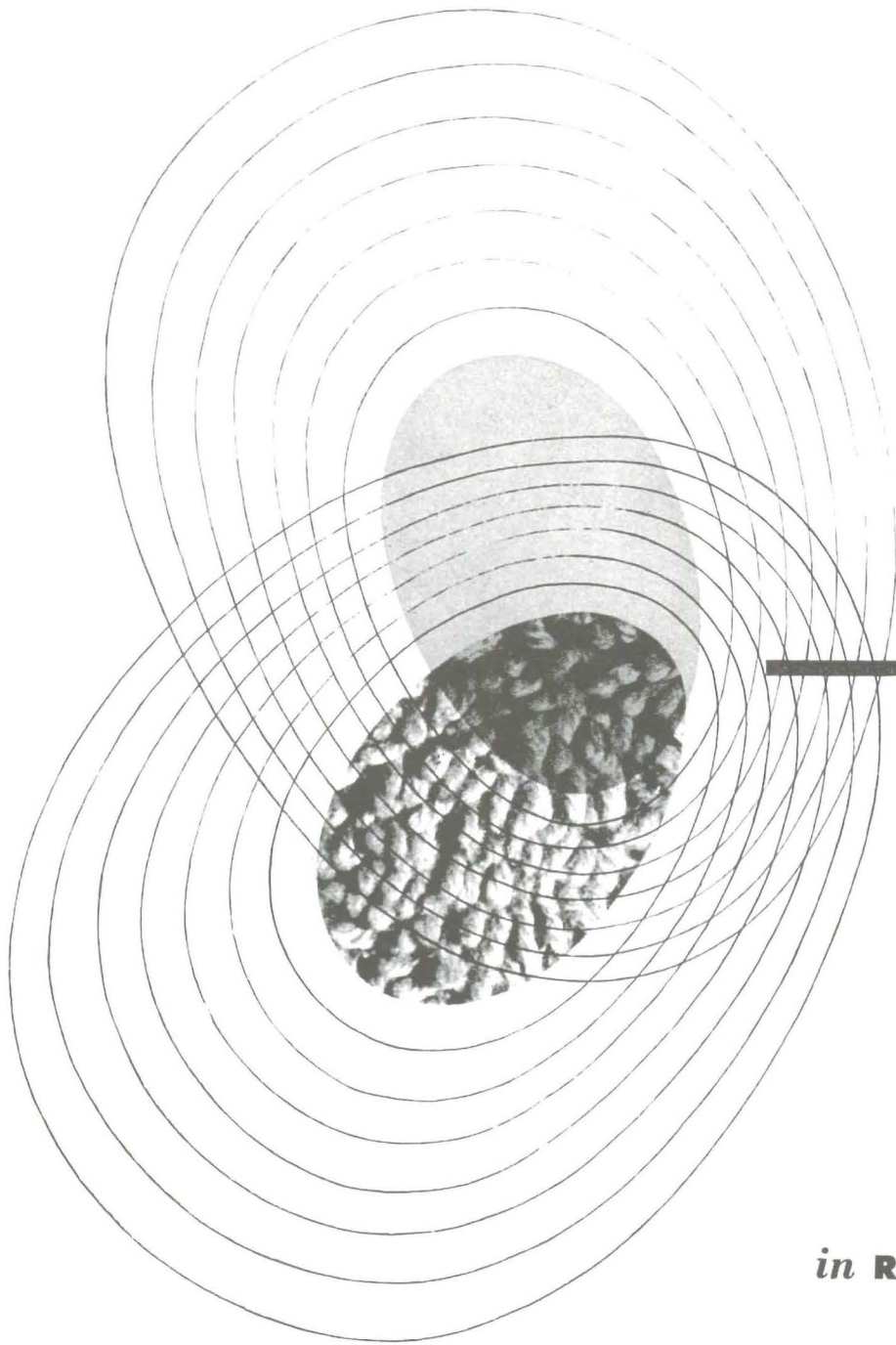
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