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Robert Brown briefly demonstrated the serigraph process of print making. Equipment, materials and finished prints helped to explain his words. The possibilities and limitations set forth made for interesting listening and provoked questions later. Next, Elah Hale Hays spoke at length on the use of magnesite in sculpture. She claimed that artists are workers; and that they understand the materials with which they work. Differing from the preceding speakers, Hamilton Wolf, also a teacher at the College of Arts and Crafts, theoretically approached the problem of technique. "To keep in step with the visual and known phenomena of the world," he said, "the artist should be able to control the picture plane with a new technical grasp." He associated Einstein's concept of Simultaneity with the paintings of the cubists where the represented object is shown from many points of view, recomposed on the two-dimensional bounded plane of the picture surface.

To my mind, a work of art, taken as a whole, cannot be separated from basic human problems. Social usage of the work of art is one of the important factors determining its content, materials, method of execution and the intensity of its expression. Of course, there are other elements influencing the work such as the art tradition from the past, or the advancement of technology in each respective period. Works of art communicate drives, needs, hopes and ideas; yet communication is not the sole end. From a strong emotion there are effects. At times, works of art may arouse the faint-hearted to make another try, or they may inspire with confidence and hope those who need sustaining. The work of art serves to strengthen and clarify the doer-creator as well as the spectator.

ART EDUCATION—HIGH SCHOOL CURRICULUM was the title of the last group discussion. J. Halley Cox, Darwin Musselman, faculty members from the college, and Myrtie Gifford, Art Supervisor for the city of Berkeley, were the speakers. Mr. Musselman asked that a far deeper art experience be given to the students at the high school level. He said that it was a period when three-dimensional problems would be welcomed. Up to this time, the high school curriculum has been mainly concerned with "paper work," or furniture making, as their later specialized study usually neglected art—if, indeed, they should continue on to college.

Myrtie Gifford insisted that teachers should have mature personalities. She said that to be able to understand human beings was as important to a teacher as thorough subject knowledge. J. Halley Cox believed that teachers must know enough, and their sensibilities should be keen enough to enable them to properly evaluate the creative efforts of the students. These symposia are likely to influence our thinking along a broader path than the material covered. In the United States the success of art teaching is proved by the thousands of artists and the ever-growing art-conscious public. Yet the artist is insecure. There is evidence of constructive though inadequate solves in the existence of such patrons of art as represented in the exhibitions of the La Tausca Third Annual Competition and the Encyclopedia Britannica Exhibition, both recently held at the de Young Memorial Museum. The Miller Collection at the California Palace of the Legion of Honor is also a case in point. It goes without saying that a far deeper art experience derived from sculpture, ceramics, metal work or furniture making, as their later specialized study usually neglected art—if, indeed, they should continue on to college.

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BOOKS

JOHN A. WRIGHT

THE NEGRO GHETTO by Robert C. Weaver—Harcourt, Brace and Company ... $3.75—Dr. Robert C. Weaver's book, THE NEGRO GHETTO, is a practical survey of the growing Negro populations in our metropolitan centers north and west of the Mason-Dixon Line. To prepare the reader with the background of the present-day Negro living condition crisis, Dr. Weaver traces the early history of the "black migration" from the south. So long as there was no general housing shortage, the Negro encountered little, if any, racial discrimination. Negroes moved into the rundown neighborhoods of the cities, and some of the wealthier were able to buy homes in the comfortable residential areas. However, as they came in greater numbers to the cities, race riots broke out. As Dr. Weaver makes clear, the fundamental reason for race riots, whether in 1880 or 1948, is lack of adequate housing facilities for all people. The Negro, unlike the immigrants who poured into the cities at the turn of the century, was unable to better himself economically as a class and leave the slum areas for the more desirable residential areas. By 1912 the Black Belts in the north were firmly established. As more Negroes came from the south, these congested areas were forced to extend beyond the prescribed boundaries. The result was a series of riots which grew to such proportions that, in 1919 alone, there were twenty-six in the major cities of the north.

Dr. Weaver has taken great care to present the problem factually, and, while prejudice is high on his list as one of the major reasons for the deplorable living conditions accorded the Negroes, the more practical aspect of the problem is the confined space allotted them in our cities. Dr. Weaver has shown that in the new, large housing projects white and Negro families are living peaceably and without untoward incidents. In such housing projects, when the non-segregation policy is established before rentals are started, there are no racial troubles. The author has documented the book with twenty pages of reference source material, and the statistics, charts and graphs he uses are from city, state, and federal government sources.

An authority on his subject, Dr. Weaver has been Advisor on Negro Affairs in the Department of the Interior; Consultant, Housing Division, P.W.A.; Special Assistant to the Administrator on Race Relations, U. S. Housing Authority; Chief of the Negro Employment and Training Branch, Labor Division, O.P.M., W.P.B.; and the Executive Director of the Mayor's Committee on Race Relations in Chicago. Dr. Weaver also prepared the socio-economic memorandum used in the arguments before the U. S. Supreme Court challenging the validity of restrictive covenants.

The now-historic decision, that such restrictions are illegal, however, has only super-imposed a new pattern on a very complex and deeply rooted problem. The crisis, the author feels, can be averted by adequate housing. There has been progress made in that direction, Dr. Weaver points out, but not on a large enough scale to ease the tension and conflict manifesting itself throughout the nation.

By 1925 the real estate operators, financial institutions, and title companies began enforcing race restrictions. This was never effective in areas bordering Negro sections. Property was sold to them at exorbitant prices, and, because many of the Negro people were able to buy, the direction of spread of the Negro districts was often unpredictable, despite the pressure brought to bear by various organizations. In New York City, where expansion is virtually impossible, 250,000 Negroes lived in an area of 203 blocks in 1939. One-tenth of Manhattan's population was living in less than one-sixteenth of a borough. A single block in Harlem had a population of 3,871 people and was considered, "the most crowded dwelling section in the world." By 1940 the population grew to 290,000, yet, of the 94 health centers of that city, 15 accommodated 90% of the Negroes. Negro population expands through the sheer force of its high concentration. It bursts its seams, as it were, and the over-flow starts a series of race riots and land value inflation. Without some sort
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of City Planning, no city can successfully meet the challenge of the growing Negro population. In Los Angeles from 1940 to 1944 the Negro population increased 78%. From 1940 to 1946 the increase of whites in Los Angeles was 17.7% as compared to the Negro 108%. "Except Los Angeles, no city on the West Coast had an appreciable Negro settlement prior to the influx of large numbers during World War II." In citing the housing projects, Aliso Village and Hacienda Village, which had no segregation policy, "The Los Angeles City Authority's policy of non-discrimination and non-segregation has been reasonably successful. Its experience indicates that such a policy inaugurated at the time of initial occupancy and followed consistently, does not lead to integration of varied racial and inter-cultural groups living in developments has been accepted by both residents and the community. Again it should be stressed that integration cannot be developed without full community participation.

"As of June 1947, the Los Angeles Housing Authority operated thirty-four low rental projects, housing 12,602 tenants. 27.7% were Negroes—in nine projects there were no Negroes, and three of those nine were war projects and reflected discrimination in employment in the firms from which the workers were drawn, or they followed the racial policy of the Navy at the time of initial tenant selection. The racial policy now announced by the Authority was facilitated by the lease which states, 'It is expressly agreed that this lease shall be subject to immediate termination for any disturbance caused, aided, or abetted by Occupant, including disturbances based on racial intolerance.'"

What Dr. Weaver has accomplished successfully in this book is bringing into sharper perspective the Negro and his relation to the social and economic problems of our larger cities. The slums and blight areas of the metropolitan centers comprise 20% of total area, yet they house a third of the population. In 1940 they provided 6% of the municipal revenue, but it cost the city 40% to maintain them. In a city the size of Newark, New Jersey, the cost of such slums for fire and police protection, medication, etc., is fourteen million dollars annually.

In Los Angeles the City Planning Commission compared the blight areas with the non-blight areas and found: the former contained 26.8 persons for each 20.6 in the latter areas. The average rentals in the areas of blight was $23.50 per month as compared to $37.50 in other sections. Of per-capita revenue, the blight areas provided 62% less than the non-blight. In the slums incidence of tuberculosis was six times higher, disease seven times higher, and fire alarms were twice as many as in the non-blight sections.

While Negro housing is the author's primary concern, it is impossible for him to deal only with that phase of the Negro social pattern. As he says, the restrictions placed upon the Negro have created a psychological problem which must be understood before an adequate solution in living conditions can be worked out successfully. We have failed most in our acceptance of democracy as a generality. As a consequence, we overlook minority injustices until they are forced upon us. The general history of the mistreatment of Negroes is repeated in this book; however, it is free from the usual bitterness and wholesale bias. The validity and the sincerity with which Dr. Weaver presents the case makes THE NEGRO GHETTO one of the most important contributions to the wider understanding of a critical subject, and he has given a sound solution for the present-day dilemma.

"Segregated people in a nation that professes to be a democracy become a frustrated people. Those who segregate others soon become frightened, insecure people forced to accept and invent prejudice to justify their actions. They become hypocrites who either close their eyes to the stark reality or invent slogans to hide the fundamental issues. The master classes, no less than the subjected, become victims of the system. Community and individual development, full employment, real political freedom, preservation of civil rights for all ethnic groups (including the majority), and effective public education all suffer because of basic influence of residential segregation—national unity is seriously threatened."

As a nation we do not realize the full extent of segregation and its general acceptance. An example of international embarrassment cited in the book occurred when the United Nations at-
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The New York Post, on July 18, 1947, commented: "In a way, this defeat in the early stages of the U.N.'s history could serve a useful purpose. It demonstrates that it takes more than an eight million dollar gift from a Rockefeller or a blueprint by Le Corbusier to build a working monument to peace."

In a year when Civil Rights have become a national issue, THE NEGRO GHETTO will give the reader a calm analysis and a greater understanding of the problems at hand.
symphonic piece by Rimsky-Korsakov is the same thing for orchestra. Within this general framework Miaskowsky, Medtner, Prokofiev, and Shostakovich set off eclectic attitudes. For the amateur who likes to spend a good deal of his time with music, these composers are poor companions, dull bores whose few topics of conversation soon wear out. The character of Evelyn Waugh’s novel, who is constrained to pass the remainder of his life in the Brazilian jungle reading the novels of Dickens to a mad oppressor at the point of a gun, is less badly off than if he were to be confined with Tchaikovsky’s music under the same circumstances. The American public listener adheres to the demonstrative Russians; the private listener prefers Mozart or Bach.

Admittedly the best works of Mussorgsky transcend this psychological impediment. Shostakovich seems to have been well on his way to outgrow the splendid natural eclecticism of his youth, the First Symphony and the piano Preludes, when the Soviet system, like the mad oppressor with the gun, told him to stay exactly where he was. In consequence his Fifth and Sixth Symphonies begin with examples of this potential maturity and fall over backwards into blatant, noisy emptiness. After the retrogressive Seventh and Eighth Symphonies, which show little more than the inability of a creatively frustrated composer to stop writing notes, the Ninth Symphony turns out amusingly, raucously scurrilous. What was thought in this country to exemplify wit did not deceive the Soviet hierarchy. The hierarchy does not care for wit at its expense.

This same concealed subversiveness of a rare creative intelligence then retreated into irony by writing a Quartet, the third, that within an appearance of conformity internally chews the very vitals of its rage.

It is significant that Shostakovich, who several years ago was slated for a tour of the United States, has been allowed outside his country no further than Finland, as the Soviet hierarchy fears that, once allowed his freedom, he might not come back. If the American-Russian Institute wishes to make one gesture that would improve musical relations between this country and Russia, it should make every effort, publicly, to bring Shostakovich for a season to this country, where as guest conductor he could have his choice of orchestras. Of course he might not go back. So much for the negatives in regard to Russian music—and even to utter so many negatives in regard to anything Russian is still, in this country, to risk violent criticism, if only because most intelligent Americans violently resent anything suggestive of Red-baiting and are suffering severe allergic disorders from the present propaganda smog.

What are the positives? Russian music is popular because, at its best, it is large, well veneered and upholstered, grateful to perform. It directly conveys emotion to the listener—relatively superficial but obviously emotion. It is written with authority and with assurance in definite expectation that it will be performed. One does not read of poverty-stricken composers in Russia, whether natives or immigrants. The exceptional instance of Mussorgsky was the result of an exceptional non-conformist personality, who contrived to remain poor in spite of everyone’s desire to help. If in Russia at the present time the price of musical acceptance is conformity, the issue is plainly stated.

Let us consider the American alternatives. An American composer can have authority and assurance only by a desperate recourse to the isolation of his spirit. He must travel about the country selling his new works, receiving small sympathy from impresarios and none from his government. Vast fortunes are poured into music in the United States; the highest fees in history are paid to soloists, regardless of origin or musicianship; ten thousand dollars in a lump was sent to Russia by American capitalists for the honor of a first performance of one work by Shostakovich. If one some rare occasion a large sum of money is offered in this country as the prize for a new composition, the money will be paid, but chances are small that the new work will be admitted to the regular repertory even of the performing group that commissioned it. When did anyone last hear Bloch’s prizewinning America played? When was a time when Russian curiosity stimulated in that country some performances of American music. Here is a fragment from a Russian paper, 1930, reprinted in the Russian daily, Russky Galos, New York: “Among the modern American composers—conspicuous not for their success, but for the inner qualities of their work,
must be mentioned Charles Ives and Carl Ruggles. Both are natives of New England, both have the characteristics of old American staunchness and an honest attitude toward their work. And from the Sovietskaya Musika, Moscow, 1934: "After MacDowell, Ives is undoubtedly the brightest figure on the American musical horizon."

Or from Hamburg, Germany 1933, "In Ives and Ruggles one finds a feeling, a high-moving sentiment free from the banalities of better known works. This concert is the first indication that America has anything to offer in music, except imitations."

Thus America has a style; that style is recognized abroad. It is recognized in America by a handful of so-called "intellecutals" who have made the effort to find it. But does the American public know this style or have any but the most occasional chance to come in contact with it? Does an American audience receive a major American composition with the sympathetic feeling that it is their own, that any significant piece of American music must speak for themselves? If the American work is eclectic or derivative, the critic and the informed public usually consider that fact sufficient reason to dismiss it, though its chance of remaining in the repertory is better than if it were not eclectic or derivative. If the American work is not eclectic, if it is as genuinely American as the best of Ives, Harris, even Copland, it will have to sell its soul to the ballet or the motion pictures before it will receive recognition.

The consequences of this attitude have been far more disastrous to American music than a temporary period of governmental interference will be to Russian music. Ives and Ruggles, fighting out their battles in private, must write like deaf Beethoven without his years of experience in hearing his earlier works read. If this restriction has made Ives by far the most original creative spirit of the century, it has imposed upon his workmanship many handicaps that could have been removed after a few rehearsals and performances. But the composing career of Ives had ended before his works began to be, ever so slightly, played. Ruggles, naturally slow to produce, has been cramped by lack of interest: the total of his published music would not make an evening concert. Harris, a natural salesman, has been forced to a salesman's shifts, and his work distorted by it. The fortunate American composer becomes a teacher or a critic, like Sessions, Piston, Thomson, Harrison, Bacon, fighting with every resource of his spirit to avoid becoming also a pedant or a hack.

In Russia, Russian music is not the exclusive diet, but it has been a large part of the concert repertory for a hundred years. Every Russian composer begins with Gluck—worship. In America, American music is regarded with suspicion and distrust. Orchestra management lists the number of partially rehearsed American scores they have flung to the audience in a season, as though it were a virtue. American music is more foreign to the American audience than that of England, France, Germany, Austria, Czechoslovakia, Russia, or Finland, and possibly Brazil. Our chief folk—artist of the Twentieth Century is the non-indigenous George Gershwin, whose music emerges from the cosmopolitanism of our largest cities. Gershwin, at least, was the only composer who has been able to write a fair imitation of an indigenous American subject, Porgy and Bess, and get it played. Even Show Boat and Oklahoma, in the popular field, are products of the same cosmopolitan transliteration of the American theme.

Whoever has suffered the dubious pleasure of presenting a concert entirely of American music to an audience half the size of the regular attendance—and this is the usual experience—either gives up the idea and conforms to this outward expression of American cultural self-consciousness—if you like, call it snobbishness—or he gets fighting mad. His feelings are not improved when in talking with members of the audience—who did come: and they are regular attendees, and this is the usual experience—either gives up the idea and conforms to this outward expression of American cultural self-consciousness—if you like, call it snobbishness—or he gets fighting mad. His feelings are not improved when in talking with members of the audience—who did come: and they are hypercritical—he finds that it has no desire to change its attitude.

Whatever the natural urges are that make an Englishman, now and then, a Frenchman, a German, an Austrian, a Czech, a Russian, a Finn, possibly a Brazilian, ineradicably a little bit chauvinistic about the importance of his native music, they do not operate here. The ordinary American is not proud of American music, does not wish to be, and to tell the truth is proud of the fact. He knows that Beethoven is better. He knows that Rachmaninoff is better plush.
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While, like Stephen Leacock's horse, we ride frantically off in all directions it might be a good idea to give a once-over lightly to United Nations Week which has been officially declared as being in existence between the 17th and 24th of this month of October. All manner of events and kinds of public entertainment are being arranged to engage the interest of people who should long since have been running toward it with open arms.

Whatever the means, whether by lectures, or bird watching, or free dishes, anything is justified that will make us realize that if it is hope we need, if it is faith we need, and if it is a method we need in order to achieve a decent, humane world with a basis of truth and an honest regard for fact, we must accept order as a first principle of organization and honesty as a very realistic policy.

Our deepest trouble exists in that area in which we are trying to make up our minds about a basic value system. And perhaps the first and most important step is that we realize we have reached an impasse where we cannot or will not allow ourselves to fully understand the very real results of decades of technological change. It is clear that we can no longer persist in our ignorance of this impact which refuses to be ignored, and we can no longer stupidly refuse to consider the technological revolution as the conditioning factor of our present difficulties. Invention occurs not only at the level of material things but also at the level of social institutions; and within this complex, progress, by its very nature, demands and forces a change of patterns.

We not only live in a world of conflict, but we live also in a world of changing balance, a world of constantly shifting emphasis. Conflict is merely the evidence of our refusal to accept the logic of this condition. And conflict is the inevitable result of our dogged, struggling persistence to return to what seems to be the vague securities of the past. The past is something out of which we have come, not into which anyone can ever hope to return. We are only frustrated when we refuse to see and understand and to fulfill the responsibilities of our invention, while we accept all of its material benefits and carefully avoid any recognition of the change that science and technology bring about by their very existence.

Whether or not the United Nations, and in particular UNESCO, is the best means by which we can, in a congress of world opinion, consider the basic problems of all mankind, it is at the moment the only means open to us through which we can hope for any objective exchange of ideas. It is almost in spite of ourselves that we have created new value systems which struggle to supersede one another while the whole cultural progress of man is being conditioned by a turmoil out of which he is either to be reborn or through which he is likely to be utterly destroyed.

However much we might disagree with individual decisions or purely political pressures that are brought to bear throughout the varying functions of the United Nations, we must, at least for now, accept it as a forum through which the life of man can be examined and recast in terms of the highly fluid and volatile existence he has created for himself. If nothing else, we can, through chosen representatives, clarify, those motives by which one group of men would hope to advance themselves at the cost of another group of men, and demand that whoever or whatever stands opposed to the good of all men must be justified before all people and be subject to the mandate of all people.

And so again, these too short days have been marked out as a means by which the individual can identify himself in his small but very important way with the support that must be created with vigor and force to make the United Nations an island of common consent, to make it a power that will be not only heard but also followed and respected in this disorganized and frantically frustrated existence we call human society. The 24th of October is United Nations Day. The 17th through the 24th is United Nations Week. Every community will have its committee working to enlist public support. There will be open forums, entertainments and prayers and collections, but more important there will be a thousand and one opportunities for the individual to involve himself. And it is through this involvement that the real strength of a really united people can come about.

We are reminded again of a remark made by Dr. Urey which urgently sums up so much in so few words: "If we fight a war with atom bombs, we will fight the one after that with bows and arrows."
TRANSPARENT plastics offer the artist and designer a new field. Because of its transparency and ability to transmit light—and also because of its highly polished and reflective surfaces—these transparent plastics, when illuminated, produce three secondary elements—shadows, reflections and refractions. These secondary elements, as well as the transparent plastic object itself, may be used separately, or in many various combinations with each other as integral parts of a design. If the object is of polychrome transparent plastic material, when illuminated it will produce polychrome shadows and reflections. These shadows, reflections and refractions, produced by illuminating transparent plastics, are highly suggestive of three dimensional spatial forms, rather than the flat two dimensional silhouettes of nonchrome shadows cast by any opaque material.

The transparent plastic object may be in actual motion. It may be suspended and allowed to revolve freely, or at speeds and in directions controlled by a motor or other mechanical means. Or the object may be placed on a turning base or stand. If the object is stationary, the effect of motion may be introduced by having the source of light in motion. As the object revolves, the patterns of shadows and reflections also move and produce a changing, rhythmic, dance-like effect.

This rhythmic, dance-like effect can be further enhanced by using music as an accompaniment to this moving, visual element. The effects of shadows, reflections and refractions, produced by illuminating transparent plastics, are extremely variable—unlike most painting, sculpture and decorative design, which are dependent largely upon a single fixed lighting arrangement for maximum effect. Many entirely different effects of equal importance may be obtained from the same object simply by varying the method of illumination.

The use of transparent plastics, plus illumination, plus motion is a new medium for expression in the visual arts and should be developed for its own sake. It combines elements of painting, sculpture, design, and the dance. Light is used here as a tool with which to create moving forms of color for visual design. It is a medium which emphasizes the use of light and motion—two of the greatest stimuli to human sensations. Until recently, little use has been made of light and motion in the visual arts. As the motion picture made dramatic presentation more dynamic and variable, so too illuminated plastics which are transparent and in motion add the elements of motion and variability to the hitherto relatively static visual arts.

The following are some of the applications of this use of transparent plastics: theatrical presentation with orchestra; new type of abstract movie technique with musical score; use in television with musical accompaniment; architectural decoration—both exterior and interior (murals and all types of architectural decoration)—theaters, hotel lobbies, night clubs, dance halls, bars, and for general home use; theatre and movie sets; use as a new type of illumination for modern interiors to replace standard lighting fixtures; use in advertising, illuminated signs, window display, and interior display of merchandise. The patent has been applied for.
REFLECTIONS—Through translucent screen—From suspended object of "Flexmir"—1948

OBJECT & SHADOW—Suspended & revolving object—Red, blue, yellow, "Flexmir"—1948

MULTIPLE SHADOWS—From 2 suspended objects—Grape mobile & revolving—Dyed red, blue, yellow, green, "Vinylite"—1948

OBJECT & MULTIPLE SHADOWS—From 2 lights, static objects—Red, blue, yellow, "Vinylite"—1948

OBJECT & REFLECTIONS—Suspended & revolving object of clear, transparent "Vinylite"—1946

OBJECT & MULTIPLE SHADOWS—Plus Color Filters—2 lights, suspended & revolving—Red, blue, yellow, "Plexiglas"—1948

COMBINED OBJECT, SHADOW & REFLECTIONS—Suspended & revolving object—Wine, emerald green, orange, "Plexiglas"—1946

OBJECT & MULTIPLE SHADOWS—From 2 lights, static objects—Red, blue, yellow, "Plexiglas"—1946

OBJECT & REFLECTIONS—Suspended & revolving object—Clear "Vinylite"—1946

OBJECT & SHADOW—Suspended & revolving object—Clear "Vinylite"—Dyed red, blue, yellow—1948

REFLECTIONS—Through translucent screen—From suspended mobile of colored "Flexmir"—1948

REFLECTION—Through translucent screen—From suspended object of clear "Vinylite"—1946
ARE LIT IN EUROPE

by Edgar Kaufmann, Jr.

In Europe, to the north in Finland, to the south in Italy, new lamps are being lit which show a fine sense of style. The modern designers and many of their colleagues, who have made these lamps are exploring two diverse design themes; fanciful forms with some of the fluidity of plant life on one hand, and on the other the active shapes of exposed construction—hinges, swivels, counterweights, and thin, strong triangular bracing. The two themes are not infrequently combined. Whether Italian or Finnish, these lamps have inherited from their modern fore-runners an economy of line and material, an obligation to produce comfortable efficient light. Nowhere will you see a trace of the floral bouquets, the cute figurines of girls or Scotties, the philodendron brackets or the misapplied "abstract forms" that flood our market here. One wonders why?

OPPOSITE PAGE, left—Stick-steered like a plane, this bracket can throw its lower beam at the angle most needed for special work, while the upper half throws general light to the ceiling. G. Saffatti, Milan.

OPPOSITE PAGE, right—Ingeniously counter-weighted, this lamp can range over a wide area; a one room apartment might need only one such adaptable light source. It can be used for direct or indirect light. The floor disc is of marble, otherwise brass and matte enameled metal are used. G. Sarfatti, Milan.

OPPOSITE PAGE, bottom—Fanciful elegance in the free flowing lines of this bracket. Paavo Tynell, Helsinki.

TOP, left—As simple as wood shakes, and classically serene, this is one of the handsomest modern wall lamps designed recently. G. Sarfatti, Milan.

TOP, right—A piece of delightful fantasy that delivers good light. The smooth, lively curves are not unlike those of Greek urns. P. Tynell, Helsinki.

RIGHT—So lithe and witty a form is by itself enough decoration for a lobby or hallway. G. Sarfatti, Milan.
ABOVE—Light, efficiently softened by a double reflector, is ideal for deskwork. The tripod base gives firm stance to the swivelling shade. A finger grip allows adjustments without burns. G. Sarfatti, Milan.

BELOW, left—Severely practical design enlivened by one bold loop in the stem, which effectively dramatizes the separation of steady base and light wire channel. P. Tynell, Helsinki.

CENTER—A plain milk glass shade, cupped and edged in brass, shows this designer's well loved detail—tiny pinholes through the metal to give a sense of luminosity within. P. Tynell, Helsinki.

RIGHT—Adjustable and steady, this is an ideal chairside lamp for reading, sewing or cards. P. Tynell, Helsinki.
These twelve apartments are so arranged that the interior courtyard is of maximum size which, in turn, provides maximum privacy. Eight of the apartments have a combined kitchen and living-room, a bedroom and bath. Four have the same arrangement with two bedrooms. The building itself is divided into four independent sections tied together with three outside staircases. This division provides insulation against objectionable sounds and vibrations. In order to reduce traffic noise, no window or door openings are used in the wings facing the street.

The kitchen, which is part of the living-room, provides adequate facilities but occupies minimum space and can be closed off from the rest of the room by a folding screen. Each apartment has a private balcony five feet wide. There are twelve garages and common laundry facilities.

The materials are redwood and plaster. The windows are large fixed plate glass. Closets are built-in standard equipment throughout.

COLLEGE OF MEDICAL EVANGELISTS
The house is set back from the street and protected by a high wall of open-pattern concrete brick. It sits overshadowed by a large commercial structure. The architect, by careful orientation on the property, has succeeded in providing living and working quarters to accommodate a simple living pattern with the greatest privacy.

While Sao Paulo is a city of variable climate, the seasonal heat necessitated the use of overhangs. The problem of rain water has been handled by draining it to the center of the building and using the columns as an outlet. Hand-work labor is very expensive; therefore, prefabricated elements were used wherever possible, reducing the over-all cost by 30%, and accelerating the construction time, which was six months, while the average time in Sao Paulo is well over a year.

The building is supported by two walls with a line of columns in the center. There are no interior supporting walls, all divisions being made by closets and cabinets. The two exterior structural walls are of brick, while the other two are a combination of wood and glass.

The roof is composition. All interior cabinets are of plywood. The concrete slab floor is covered with waterproofed asphalt. The floor finishing is, in some parts of the house, of glass tile, the rest being carpeted. All windows are double hung sash. The space between the cabinets is for the purpose of air conditioning.
This remodeled Drive-in Restaurant, inside and out, is distinguished by the mark of the confident planning of the designer. Facilities included are: a lunch counter, fountain, dining room, and bar. Visible to automotive traffic as a Drive-in Restaurant, the building requires but a minimum of signs and neon lighting.

The dining room and bar are open to a garden for outdoor dining and waiting. An incombustible metal trellis forms a patterned acoustic ceiling in the dining room and extends into the garden, providing diffused light inside and out.

Natural textures and a warm color scheme, together with the planting, contribute to an inviting atmosphere day and night. The large concrete planting boxes, integral with the building, were formed with rough lumber and stained.

drive-in restaurant

John Lautner
designer
This projected office building was designed to serve the needs of a group of attorneys. The development of the plan was obviously influenced by the rather unusual site, a corner lot at the intersection of a slightly sloping street with a steeper sloping street. The lot itself, however, consists of two quite level areas ten feet apart in height, separated by an existing retaining wall. The two-story structure, on the upper level, spills over the lower level, where the added basement story provides recreation room, kitchen and bar, opening upon a moderate-sized garden. The reception room at the opposite end of the building opens similarly upon a garden on the upper level.

The library above the reception room has windows overlooking the entrance planting at one end, and an entire wall of windows at the other end overlooking the reception patio. The entrance stairway and the entrance landing, of reinforced concrete, cantilever 6' beyond the retaining walls below them, which continue to form boxes for the entrance planting.

OFFICE BUILDING
GREGORY AIN, architect
JOSEPH JOHNSON & ALFRED DAY, collaborating
REVERSE ILLUSTRATIONS BELOW, top: Longitudinal section through corridor; cross section through offices and lounge. Bottom: Cross section looking southwest through entry landing, library, lobby and upper patio; cross section looking southwest through stenographic rooms, stair hall and patio.

OFFICE BUILDING • GREGORY AIN, architect
JOSEPH JOHNSON AND ALFRED DAY, collaborating
At some future date the people of Southern California will rediscover the lost resources of Santa Monica Bay, and under the legislative powers already enacted (Community Redevelopment Law of 1945) decide to tear down the nasty little shacks, eliminate the mean and dangerous streets and rebuild to standards befitting Milton's description of Paradise. Abbott Kinney, in the 1920's, had the visions of building a Venice of America in the tidal flats lying between Ballona Creek and Washington Boulevard. Kinney, the master showman and promoter, built a grand system of canals which served as the front yard for hundreds of single family residences; he built a great lagoon about which gondolas glided, and then, on Windward Avenue leading to the Amusement pier that extended out into the ocean, he built a Doges Palace, the street level of which contained forty varieties of hot dog stands and other dispensers of food and liquid refreshments. Due to lack of circulation the water became stagnant and polluted, and the canals soon began to fill the air with objectionable
The famous Venice pier of the 1920's has rotted and fallen away, along with the power of those who once ruled this district. The City of Los Angeles, in 1948 has completed the removal of the pier.

In the 1930's several of the cities fronting on Santa Monica Bay attempted to provide shelters for the small boats owned by their residents. These people were at that time compelled to travel long distances to find adequate moorings for their crafts. The cities of Santa Monica and Redondo Beach built rock breakwaters at some distance from the shore and were quite proud of their efforts. Lack of understanding of the nature of the surf soon turned this pride into ashes. The areas behind the breakwaters filled with sand as the littoral drift, its movement slowed, deposited the tiny particles on the floor of the ocean. Immediately to the south, where the drift movement accelerated again, it picked up sand and began an erosive action. Buildings and board walks fell into the sea. The pounding surf and tidal disturbances, no longer contained by a strip of beautiful sand beach, crowded the structures once considered safe and impregnable.

The lure of black gold further blighted this bay area, as oil wells cropped up all over the southern part of the Venice and Del Rey districts. Greed again caused men to turn their backs on the prime and most valuable resource, in this case the relationship between the warm sea and the gently sloping beach.

If this was not enough, the Los Angeles sewage disposal system, consisting of a screening plant and a mile long outfall sewer, fell apart and sewage began to appear in the water and on the beaches menacing the health of ocean bathers and resulting in the quarantine of many miles of shoreline.

Quite naturally, the most important task before the people of the area is encouraging the rapid completion of the Activated Sludge Sewage treatment plant now under construction, for until this is accomplished no other improvements will have significance. The widening of the beaches to replace lost shoreline and to create new publicly owned lands is already under way, as the excavations for the disposal plant provides millions of yards of material for these developments. The federal government, the county and the city of Los Angeles are all cooperating in planning for the new Marina Del Rey Yacht Harbor. Millions of dollars have already been earmarked for this project. Excavation from the latter source will provide additional quantities of fill for the beach widening program also. Plans show an excellent network of parkways and pleasure drives to be built in the future, to and along the beaches. Off-street parking facilities are an integral part of the latter plans. All of these features will give Santa Monica Bay its second chance.

No plan to indicate the real possibilities of this area has been made which includes one of the most important of all elements involved in good living—the housing of the people, in this instance those who desire to spend their vacations at or near the sea shore. The Planning Commission of the City of Los Angeles had, during 1947, prepared an excellent redevelopment scheme for an area of the shoreline lying partly in Los Angeles and partly in Santa Monica, but this project was admittedly limited in scope and was not intended as a comprehensive or detailed plan for the entire Santa Monica Bay area. The need for many and varied studies dealing with a plan for total redevelopment was obviously needed, and Mr. Lester Starrs, the Zoning Administrator and Miss Margaret MacManus, the secretary to the Planning Commission of the City of Santa Monica encouraged the preparation of such overall plans. Due to a limited staff, the commission was itself unable to embark on such extensive studies.

Interested in discovering what might be done with the "second chance," the fifth year students in the College of Architecture at the University of Southern California, under the guidance of Arthur B. Gallion, Dean, and instructed by Theodore Criley in Architectural Design, Simon Eisner in City Planning and Garrett Eckbo in Landscape Architecture, began to study the physical, social and economic anatomy of the area. At first the study area was modest in size, but as efforts to establish satisfactory boundaries were undertaken, the area spread from Ballona Creek on the South to Santa Monica Canyon on the north, a distance of 7.3 miles; and from the proposed mean high tide line, a distance some 800 to 1200 feet out into what is now the Pacific Ocean, to Pershing Drive on the east, a distance of 1.8 miles. The preparation of a redevelopment plan for this total area of 13.2 square miles could hardly be termed a modest undertaking, and the nine students involved were obliged to spend far more than the required course hours in completing the work in the year allotted. Without their personal interest and their voluntary, unselfish cooperation, the achievement would never have been realized.

In order that the students might have the greatest interest in the project every effort on the part of the instructor was directed to simulate procedures used in official planning agencies. This was intended to give the students some practical experience along with the exercising of their fertile imaginations. Teamwork and coordination, the "guts" of successful planning, were the basis of the assignment of work. No student was to work alone. Every bit of the statistical data gathered was to be sought out...
by the individual, but brought back into the laboratory
and pieced together and interpreted by the group.

Since in the early stages of the work the practical aspects
of city planning were emphasized, the students learned
where to get information, what information was consid­
red important, the accepted standards of design, the his­
tory of planning, the legal background and important
cases in law. Many discussions were held on the social
and political implications of the science of city planning
and building. On occasions the class, the dean and the
instructor met for dinner and then spent the remainder
of the evening discussing one or another of the many
controversial aspects of planning.

Impressed on the minds of the students was the fact that
a plan must be understood by the people in order to gain
support. This was reflected in the presentation of the
basic data about the Santa Monica Bay area, for not only
did they prepare the usual maps showing conditions of
Structures, Rental Patterns, Tuberculosis and Juvenile De­
linquency, but they interpreted the meaning of these maps
in cartoon form. These illustrations, in later exhibits of
the work of the class, drew the most excited comments
from the lay spectators. They may not have understood
the maps or the plans, but they certainly grasped that
the cartoons portrayed.

After gathering and mapping the many data on the struc­
ture of the Bay area, the students, as a group, began the
preparation of the plans, the composite of which is called
in plan jargon "The Master Plan." First there was defini­
tion of the principal traffic arteries that would enter the
Santa Monica Bay area and serve its people. The Park­
way system was located as suggested by the City Engi­
neers of Los Angeles, but later was modified to suit the
redevelopment scheme. The pleasure drive along the
shoreline, a feature of the officially adopted master plan
of Shoreline Development, was eliminated between the
proposed Marina Del Rey and Santa Monica Canyon for
two principal reasons: 1) to make this particular section
of the shoreline available to the countless thousands who
will travel to it from other communities in the coastal
plain on rapid transit systems and 2) to provide the
necessary beach space for the large numbers of vaca­
tioners who would occupy the many resort hotels, apart­
ments and cabanas which are shown in the plan along
the ocean front. Many lineal miles of excellent beach
frontage, especially designed to serve the motoring public,
remains available just to the north and south of this par­
ticular section of public beach.

After the principal roads were decided upon, the spaces
between them were studied as communities or neighbor­
hood units. In some instances, as in the case of the central
business district, the area was designated to be redevel­
oped for a modern shopping center, featuring ample off­
street parking facilities, to serve the needs of the expand­
ing population of Santa Monica during the next fifty years.
In order to determine the proper size for this commercial
center, a service radius was defined and the population
that might someday inhabit the area was estimated. Using
standards for the relationship between people, their pur­
casing power and the size of central shopping areas as
defined by planners experienced in this particular field of
civic development, the students arrived at the conclusions
shown in their plans.

The neighborhood residential units were studied as to their
needs in the way of shopping facilities, elementary school
and playground and recreational centers. The schools and
the shopping facilities were designed in the architectural
classes, and the landscape students contributed their ideas
for the treatment of the open spaces. The home neighbor­
hood, as well as the city as a whole, became a series of
related buildings set in adequate space, planted to bring
beauty, comfort and convenience into the lives of the
inhabitants. Good living was
Visitors to Case Study houses in Los Angeles come away with brand new ideas about dishwashing and garbage disposal.

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Investigate these two great Kaiser values for any kitchen you plan. Both units are immediately available and may be bought separately. For information address this magazine, or write to Kaiser Fleetwing Sales Corp., Kaiser Bldg., Oakland 12, Calif.
Currently Available Product Literature and Information

Editors note: This 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
• (566) 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, anti-fog; sizes for all standard cabinets, coolers; sensible products.

• (586) Kaiser-Fleetwings Sales Corporation: Information new Kaiser Timesaver Sink, unit combining Kaiser water-powered dishwasher and Kaiser disposal unit in 48" steel cabinet to retain $369.50; porcelain work surface, four access doors; dishwasher and disposal unit will still be sold separately as well.

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

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

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

• (535) Utility Appliance Corporation: Brochure Gaffers & Satler gas ranges, all sizes; automatic low-temperature oven control, un-tilt racks; sizzle-roasting broiler; triple-lick top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CSHome Number 1.

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

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

Electrical Equipment
• (298) Bell Electric Company: Foldert "No-Shok" electrical outlet receptacles merit specified in all CSHouses; 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 investigating.

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

• (300) Square D Company: Well prepared folder new Square D Safex 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 Safex 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.

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

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

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

• (538) Laverne Originals, Inc.: Information line of fabrics by 1947 AIF award winners; 12 patterns, wide range color combinations; sturdy fabrics, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

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

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

In Fill in coupon to obtain manufacturers’ literature
3305 Wilshire Boulevard Los Angeles 5, California
Please send me copy of each piece of Manufacturer’s Literature listed:

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MATCHED ENSEMBLES of Cabinet Hardware

Streamlux design ... one of the beautiful Amerock patterns merit-specified for exclusive use in CS-Houses. Sold through leading jobbers and dealers.

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For any room, in any building—wherever practical beauty is required—Marlite colors and designs provide the lustrous beauty and economical practicality that appeals to every home owner.

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Attractively finished by a high-heat-bake process that seals the surface against moisture, Marlite offers stain-proof walls that last for years.

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Beckham Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

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

Paraffine Companies: Pleasant 4-color booklet "Paloo Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.

The Roberts Company; Color brochure Roberts Smooth-edge tackless carpet installation strips for wall-to-wall carpeting; works like a curtain stretcher; no tack marks, no scallops, no puckers, no fluted edges; wood or concrete floors; merit specified for all CS-Houses.

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REVERE COPPER WATER TUBE IS IDEAL FOR SOIL, WASTE AND VENT LINES

You can get all the soil pipe you need right now! Your Revere Distributor can make prompt delivery of Revere Copper Water Tube in the sizes required for soil, waste and vent lines in home or commercial construction.

Experience has proved that Revere Copper Water Tube is the ideal material for drainage and vent systems because:

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In drainage systems—just as in heating, water supply and air conditioning—trouble always costs more than Revere Copper Water Tube. Each length of this tube is stamped at regular intervals with the Revere name and the type. These marks are more than identification—they are your assurance of full wall thickness and the close O. D. dimensional tolerances so essential for tight soldered joints.

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Founded by Paul Revere in 1801

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IT IS A PLEASURE TO ANNOUNCE that the general lighting company has been made lighting consultant for the case study house program of the magazine arts & architecture and will serve as liaison between the case study house architects and manufacturers of all merit specified lighting equipment.

GENERAL LIGHTING COMPANY
8336 WEST THIRD STREET • LOS ANGELES 36

with full descriptions, color charts for all products; one of best lines by one of best manufacturers; well worth file space.

FURNITURE

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

• (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 Amher Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

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

• (569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetze, AIA; plastic, cork or wood tops, 1½" thick hard-wood trim and legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 50" long, 26" wide or 14" high, 38" long, 38" wide; worth investigation.

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

• (570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units capable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

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

• (584) Carroll Sagar & Associates: New source of information several lines of contemporary furniture, fabrics and

FACE BRICK... for smart modern architectural lines

Gladding, McBean & Co. Ruffled Face Brick is made in elongated Roman and Norman sizes... offering:

TEXTURE AND COLOR • Gladding, McBean & Co. Face Brick has an interesting ruffled texture that's as ideal for interior walls as for exterior facing. The warm, mellow colors... Old Gold, New Red and Variegated Rose... are truly beautiful in themselves... never require any additional finish.

MODULAR SIZE • Elongated Roman and Norman Face Brick provide more interesting building units as well as smart horizontal lines. These new longer shapes provide greater flexibility of design. Dimensions are:

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NORMAN: 2" x 11½" x 3½"
STANDARD: 2½" x 7½" x 3½"

NO MAINTENANCE • You can specify Gladding, McBean & Co. Face Brick without increasing the first cost of many types of jobs. Your client can forget maintenance because Face Brick is a permanent, time-tested finish.

For specification data, write or visit your nearest Gladding, McBean & Co. office.
ALWAYS specify Honeywell to provide the homes of your clients with the latest features in heating comfort.

With Honeywell's new Chronotherm—the finest electric clock thermostat ever built—homeowners enjoy the most carefree heating comfort they have ever known, plus substantial fuel savings. At bedtime, Chronotherm automatically lowers the temperature, or entirely shuts off the heat supply. Then, in the morning, heat is restored before the family arises. The result—never a worry about heating plant operation, with fuel economy as well.

For all forced air installations, the handsome new Honeywell Register puts an end to discomfiting blasts of air. Instead, an even blanket of air is diffused to every corner of the room. Cold spots are eliminated—so are unsightly wall and ceiling streaks. And installation costs are drastically reduced. Minneapolis-Honeywell, in Los Angeles, 2840 E. Olympic Boulevard; in San Francisco, 1138 Howard Street.

Both the new Honeywell Chronotherm and Register are features of Case Study Houses. Look for them.
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In every one of his apartments Jack Givens is installing an electric range, water heater, refrigerator, garbage disposal unit, and bathroom heater. In some of the apartments he is also installing an automatic washing machine and clothes dryer.

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SOUND...inside and out, but sadly in need of exterior repair and refinishing.

TO THIS
A COMPLETE TRANSFORMATION...in service, beauty and durability, this home will provide a "lifetime" of livability.

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PABCO Asbestos-Cement Shingles: unique, practical, economical.
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-omatic 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

(384) 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.

(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: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating decorative tileboard, insulating lath, and roof insulation; combine structural strength with insulating value; well presented installation, specification data; worth investigation.

(583) Gotham Lighting Corporation: Brochure, catalogue one of best lines contemporary architectural lighting; clean design, exceptionally wide range fixtures; literature profusely illustrated with full technical data; this material belongs in the files of all contemporary designers, decorators and architects.

INSULATION AND ROOFING

(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, levels finished; high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

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

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

(373) 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.

(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.

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PANELS AND WALL TREATMENTS

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

• (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.

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

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

• (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.

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.

• (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.

• (594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

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

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

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ARTS & ARCHITECTURE

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O'Morrow Shower Pan

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

Air Cushion Arrestor

...new functional lighting design
...abandons old style bullet shape
...seventeen simple and useful variations
...flexible for numerous applications
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...adaptable for all interiors
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**RADIO**

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

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

- (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigating, installed television CSHouse Number 18.

- (351) Stromberg-Carlson Company: Brochure on Futura Model 0121-M10 radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of the best contemporary design cabinets.

**SASH, DOORS AND WINDOWS**

- (548) Adams–Rite Manufacturing Company: Information on a 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.

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

- (579) Far-Co Manufacturing, Inc.; Literature on well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California made.

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

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

- (424) Kirsch Company; New 32-page booklet “Smart Window Styling” illustrating 85 different window treatments; features Kirsch drapery hardware, Venetian blinds.

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

- (406) Super-Vent Company: Brochure on contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens an inside as well as storm windows if needed; from 2’ 10 3/4” x 2’ 3/4” to 5’ 7 3/8” x 7’ 5 1/4’; these windows merit investigation.

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

- (529) E. K. Wood Lumber Co.: Full information on several of the best lines of sash, doors; includes Drwuit metal doors, windows, Super-Vent awning type window, 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, anderator combination screen and storm doors.
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• (598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought crystal glassware, featuring simple, well-designed New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CSHouses 20, 3 and 1.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 26 pages.

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

• (599) The Nurre Companies, Inc.: Twenty-page catalogue, Nurre Mirrors, "Living Pictures:" wide range standard sizes and patterns, including good modern items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

• (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.

• (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.

(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.

• (500) The Nurre Companies, Inc.: Twenty-page catalogue, Nurre Mirrors, "Living Pictures:" wide range standard sizes and patterns, including good modern items; mirrors are of high quality, flawless and guaranteed for one year; merit specified in all current CSHouses.

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to be the yardstick for the arrangement, orientation and treatment of structures. Safety was to be the criterion for locating those areas frequented by school children. Traffic flow was treated as subject to control by design rather than as a means of overcoming dangerous conditions at poorly designed street intersections.

The large resort hotel area lined the Palisades and the southern section of the bay shore line in an effort to bring the health and rest seekers as close to the ocean as possible. Realizing that many of the elderly citizens liked to get near the ocean but not onto the beach itself, the resort hotels were designed with adequate open spaces about them to permit outdoor living in cool green gardens.

The Marina was patterned after the plans already approved by the City, County and Federal Government. Detailed analysis was made of the methods of servicing and storing the boats that would anchor there. A 2000 meter rowing course for Olympic distance crew races on Ballona Creek was designed, and abutting roadways permitting the view of the entire course from "elephant trains" were suggested.

An amusement zone, fashioned after the very successful one at Rye Beach, New York was shown just to the north of the Marina. Its location was in agreement with the suggestions of the Los Angeles City Planning Commission, but its facilities included many additional features. A full 18 hole golf course was shown on the seaward side of the Marina. Many other elements of the complete city were studied, and the ideas of all of the students were incorporated in the final precise plan and then translated into three-dimensional form in the model and accompanying illustrative material that formed the exhibit displayed at the Santa Monica City Hall and at a meeting of the Southern California Planning Congress. At the latter event the students explained their contributions to the plan and were accorded the recognition and appreciation they well deserved. The value of a project of this type can be measured in many ways, the most important of which is in terms of what the students acquired in the way of knowledge, experience and in gaining a philosophy that will guide their architectural efforts for the remainder of their lives.

The philosophy they learned can be summed up as follows: Recognition that Architecture means more than the proper design of a building, which each individual architect believes to be the ultimate in beauty. Architecture is the composition of structures that stand together gracefully to form a harmonious unity with the space and the landscaping about them. This combination of structure and space, when treated with proper internal and external circulation, serving the needs of the people with comfort and convenience, might be the definition of a "good City"... and therefore good architecture. Thus it may be summarized that the students, in approaching the solution of this study, attempted to design more than beautiful structures; as monuments to their individual genius, they aimed at determining the underlying pattern for a physically satisfactory and socially desirable atmosphere for architecture. The intelligent response on the part of all of the participants indicates that the teamwork involved in the study had its effect in bringing about closer friendship between the students and with the faculty. Never have students worked harder or been more interested

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