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Along the entire length of the two-story lobby the walls are faced with large panels of Architectural Bronze. These walls continue, in an unbroken line, past the glass entrance walls to form a part of the bronze frame around the entrance. Thus indoor and outdoor areas seem to merge into a vast hall, penetrated only by the banks of elevators in its center.

Architectural Bronze panels provided the ideal material for this unusual installation because of their suitability for use indoors or outdoors. In addition, they will facilitate any future alterations which might require changes in the location of the doors along the lobby walls. And, of course, Architectural Bronze with its warm golden color, fits into the overall architectural pattern of Rockefeller Center, where this metal is used generously on all of the buildings.

Revere Copper and Brass Incorporated supplied these bronze panels—more than 70,000 pounds in sizes up to 48" x 144", all 10 gauge. Architects: Carson and Lundin, New York. General Contractor: John W. Harris Associates, Inc. Ornamental Metal Contractor: General Bronze Corporation, New York.

70,000 pounds of Revere Architectural Bronze sheets were used in the lobby and entrances of the new Esso Building at Rockefeller Center. Photos above show both entrances and a section of the wall inside the lobby.

bronze magic

- A striking effect of spaciousness and beauty was achieved in the lobby of the new Esso Building at Rockefeller Center by continuity of line and material from indoors to outdoors.

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COVER — Man's conflicts are expressed by the confusion and indirection of the background against which is projected the highly integrated nature-machine, the egg; a symbol not only of order but also of purposeful growth. As one part of this directional growth, he has reached into space with many wonderful air-machines, and, in the same manner, in other aspects of his existence, man's struggle enables him to pass on to new stages of developments.— SAUL BASS.

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ARTICLES
The Contemporary Art School by Douglas MacAgy 24

ARCHITECTURE
Country House in Maine by Harrison & Abramovitz, Architects 26
School and Community Center by Alvin Lustig, Designer 30
House in Florida by Ralph S. Twitchell, Architect; Philip M. Rudolph, Associate 32
Two Small Houses by C. M. Deasy, Architect 36
Office Building by Raphael Soriano, Architect 38
House for a 50-Foot Lot by Thornton Abell, Architect 40

CONTENTS FOR NOVEMBER 1948

ARTICLES
The Contemporary Art School by Douglas MacAgy 24

ARCHITECTURE
Country House in Maine by Harrison & Abramovitz, Architects 26
School and Community Center by Alvin Lustig, Designer 30
House in Florida by Ralph S. Twitchell, Architect; Philip M. Rudolph, Associate 32
Two Small Houses by C. M. Deasy, Architect 36
Office Building by Raphael Soriano, Architect 38
House for a 50-Foot Lot by Thornton Abell, Architect 40

SPECIAL FEATURES
Photography by Arthur Siegel 28
Pottery by Polio Pippin 35
Art 8
Books 12
Cinema 16
Music 18
Notes in Passing 23
New Product Literature and Information 43
Index of Advertisers 58

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ART

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ART COMMENTS FROM SAN FRANCISCO

A ball has been set rolling by the ART IN CINEMA SOCIETY of San Francisco. The four series of Avantgarde, Experimental and Modern Art films shown at the San Francisco Museum of Art these last two years have aroused enough interest to cause a capacity attendance at each showing. And the interest seems to have spread. Many museums throughout America, recently, have initiated programs similar to the one of San Francisco; while universities and art schools have introduced courses in motion pictures into their curricula. Also, film societies with aims like those of ART IN CINEMA SOCIETY have come into being, notably CINEMA 16 of New York.

The emphasis upon plastic qualities in this approach to films, makes the museum an appropriate place in which to see them, at least at this time. Dr. Grace L. McCann Morley, director of the San Francisco Museum of Art, says: "... never previously has the Museum been able to give a film series that so nearly coincides with what it endeavors to do in its exhibitions: keep the public in close and constant contact with the "growing edge" of creative and living art." In a way, these series of films are exhibitions.

In the last analysis, such art films are a flowering of graphic art into the projection of moving images onto a screen by means of light. Overt motion, held within the boundaries of a certain time duration and the two-dimensional shape limitations of the screen, is scaled to the sensibilities of man. This art form is capable of mirroring nature more closely than ever before in man's creations, yet seems to allow him greater imaginative scope.

Being all of this, it is a Twentieth Century phenomenon. As a medium for significant expression in space-time, motion pictures have possibilities to eclipse all other media for wide and deep...
mass appeal. Group viewing is pertinent. If there is an integration of a psychological message with the plastic forces in the work, audience-response-unity increases the enjoyment of each person present. Further, what better medium to express the "Machine Age?" Control of delicate, rich, visual intangibles may be brought about by the extension of man's sensory faculties in tools used: lenses, chemical emulsion, light, etc. The ease in handling is another case in point. The economy of transporting an expression so potentially powerful has in it the "... implications of the machine . . . speed . . ." says Hans Richter, one of the foremost cinematographers. The finished work is contained in the celluloid roll and may be carried in the hand.

Because the art of the motion picture is a timely people's art, the important question to ask is: how, then, can the caliber of works accessible to the public be raised? In the commercial movie houses, the public is given a watered down stage production, for the most part. The expectation of an aesthetic experience from film is left unfulfilled. Commercial pall corrupts. That is the reason for the importance of such activities as the ART IN CINEMA SOCIETY where attempts are made to bring the film into harmony with the creative impulse. The history of this San Francisco project is one of organic growth. It is rooted in the 1944 "Z" Group, which was composed of a handful of local artists and persons interested in art, whose object was to see good films. Jeanne Reynal (mosaicist), Douglas MacAgy (director of the California School of Fine Arts), Charles Howard (painter) and others combined forces in order to rent works from the Museum of Modern Art Film Library for San Francisco showings. Richard Foster, in the field of business management, saw some of these films and was so struck by the desire to see more non-commercial pieces that he began inquiring further into the art film. He wrote letters wherever there was a lead, seeking works from both obscure and well known sources. Arthur Rosenheimer, Jr., Assistant Curator of the Film Library of the Museum of Modern Art, being especially interested in Experimental films himself, was of great assistance. Through the Museum of Non-Objective Painting in New York, the
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work of the pioneer in creative film, Oskar Fischinger, was found. By 1946, a representative group of works had been obtained and Mr. Foster then approached Dr. Morley asking her cooperation for a public showing. She responded with enthusiasm, endorsed his plan and offered the facilities of the museum. Mrs. Noble Hamilton, director of museum activities, immediately coordinated all museum personnel to handle the administration problems. Though the San Francisco Museum of Art became the sole sponsor later, the first series were also sponsored by the California School of Fine Arts and Circle Magazine.

Preparing for the first series was found to be such a task that a partner was needed. Frank Stauffacher, artist and film technician answered the need. His abilities complemented those of Richard Foster. One did the technical and detail work, the other was responsible for organization, finance, etc., and both, along with others, collaborated on programming. Mr. Stauffacher became the official representative of the ART IN CINEMA SOCIETY at the museum, acting as the director. Next, Paul Velguth, composer, offered his talents toward the synchronizing of musical accompaniment to the films. The three seem to have made a good team, as they have continued working together to this day.

Due to Frank Stauffacher's enterprise, a precedent was established in the wall shows held in conjunction with the first series of motion pictures. Working drawings, paintings and photographic stills from the films were exhibited. Since then other exhibitions have taken place which relate to the films. As a part of the last series, for example, there was an exhibition of water colors by Man Ray, oil paintings and scroll paintings by Hans Richter (the material from which his early animated sequences were made), paintings on canvas and plexiglas by Oskar Fischinger and innumerable photographs of works of other artists. Another outcome has been a book published by the San Francisco Museum of Art entitled: ART IN CINEMA—SAN FRANCISCO MUSEUM OF ART. It grew out of the program notes of the first series, and it is the first book devoted exclusively to Avantgarde and Experimental films, to this reviewer's knowledge.
Why pay more? ... ½-inch Simpson Acoustical Tile gives you the absorption required to meet the minimum needs of the average room at less cost than the thicker materials formerly necessary. And Simpson Acoustical Tile with its deluxe finish and Hollokore drilled perforations also gives new beauty and style! In other thicknesses, too, Simpson Acoustical Tile leads the field in absorption, beauty and economy. Its pleasing white finish on surface and bevels stays clean longer and is easier to maintain. You give your clients plus value and lower costs when you call for Simpson Acoustical Tile and specify the absorption!
Because the ART IN CINEMA SOCIETY is a non-profit, non-commercial activity, all proceeds from the sale of subscription tickets, after expenses have been met, go to artists working on films. Besides this financial aid, there are two other inducements here to encourage the making of art films: technical assistance, and the possibility of showing a successfully completed work to an appreciative audience.

A set plan or a preconceived conclusion never existed. The evenings at the museum were made gala out of a need met in progress. An enthusiastic group decided that the best results could be obtained by flexibility. Works, discovered and created as the series developed, fell into such categories as: Experiments in Fantasy, Trickery and Surrealism, Symbolism and Poetry, Ingenuity and Wit, Documentary, etc. Premiers have been plentiful, about thirty, in the two year period. Works, executed by local painters, sculptors, poets, photographers and cinematographers, have been interspersed among those from out-of-town, out-of-state or out-of-nation. For many, it is the first time they have tackled the medium. They have turned to the projected "moving image" as a valid and contemporary means of expression.

THE PROPER STUDY OF MANKIND—by Stuart Chase; Harper, 1948, $3.50—This recently published addition to Mr. Chase's now substantial output of books dealing with the problems and achievements of our time, is, like his others, direct, realistic and objective even when dealing with so vast and relatively uncharted field as the science of human relations.

When I say relatively uncharted I am contrasting it to the field of natural science which has recently produced an atomic bomb. Mr. Chase is here making a plea that at least a small percentage of the energies which were required to complete the Manhattan project be directed to an objective study of MAN and, more im-
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Photographs by Gilbert Olmstead
portant, that the same method (which has proved so successful in the natural sciences) be used—the SCIENTIFIC METHOD.

"Social science might be defined, on a high level, as the application of the scientific method to the study of human relations. "The startling success of the Manhattan project has forced scientists to come of age. An unprecedented responsibility has been laid upon them. They have got to be sure of what they know and what they do not know. If we can help the intelligent layman realize that social science is the last best hope for man's continuing on his evolutionary way, unimpeded by gamma rays, this book will not have been written in vain. Without the support of thoughtful people everywhere social scientists cannot fulfill their important new role."

Mr. Chase lists six methods which mankind has evolved for solving his problems:

1. Appeal to the supernatural. 2. Intuition. 3. Appeal to authority. 4. Pure logic. 5. Common sense. 6. The scientific method."

Then he adds, "These methods are not mutually exclusive but often overlap. Any one of them may succeed but only the last must succeed if the right questions are asked with enough patience and honesty."

**Evolving Science**

The author stresses the evolutionary growth of knowledge in the sciences and the inter-dependence of scholars on facts deposited in the "storehouse" by each.

"The atomic bomb, far from being a sudden apparition in Dr. Einstein's brain, was the culmination of the lifework of hundreds of scientists."

**The Culture Concept**

Mr. Chase defines a society as "a group of people who have learned to work together," and a culture as "the way of life which a group follows."

"The culture concept gives us the closest fit to the truth about mankind yet discovered by the scientific method. "While the popular view is that the leader makes the times," (says Ogburn in his Sociology), "a realistic view emphasizes the exact opposite." 'Formal history with its Caesars and Napoleons tends to be a record of the abnormal, the geniuses, sports, freaks, and misfits, the glandular cases of mankind----."

**Individual Talent**

"Individual talent is too sporadic and unpredictable to be allowed any important part in the organization of society. But the social scientists concede that in periods of rapid cultural change, like the present, talented people often come to the fore." Sigfried Giedion in his "Mechanization Takes Command" is equally impressed by what he refers to as the greater achievements of "anonymous history." Some artists, particularly painters, may take issue here, but they would have to prove their point to these gentlemen.

**Crux of the Scientific Mind**

"Einstein did not say his theory was true, he simply said that was the way equations came out. To prove its truth he outlined three specific experiments for other men to make. They dealt with the perihelion of Mercury, the bending of light rays near the sun and the displacement of certain lines in the spectrum." The Royal Society corroborated the theory during a solar eclipse in 1919. Dr. Oppenheimer says that the whole point of science is to invite the detection of error and welcome it. Often dis-proof is helpful because it narrows the field.

How far, relatively speaking, have artists and designers progressed in their search for the unbiased truth? Can similar methods be employed?

"Obviously, we cannot go back to the nomad tribe or the self-supporting village, though we could be thrown back. Just as obviously we cannot go on like this indefinitely. The great demand for decentralization is thoroughly understandable. Social scientists have a major challenge in blocking out the structure of a decentralized society in the atomic age. What we seem to need, far more than increased production or bigger and better station wagons, is a sense of mutual, consistent ideas in which most members of our society can participate and believe."

Mr. Chase goes on to cite positive knowledge that social science now possesses, questions it is phrasing and tools with which it is answering the questions. I was surprised that we had learned so much about man (though Mr. Chase apologizes for the paucity of knowledge), and I think you will be impressed when you read the book.
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ARTS & ARCHITECTURE

NOTES ON FOREIGN MAGAZINES—JOHN A. WRIGHT
FORM—published in Stockholm, Sweden: (No. 3, 1948)—The leading articles in this particular issue are devoted to questions familiar to Americans, one, that the new residential districts (in Stockholm) exist on paper, but, though there are many beautiful plaster models on display, few have ever been built. The Swedish conception of a residential community differs considerably from the American. The Stockholm plans were conceived as a unit. As the author of the first article points out, if shopping districts and recreational centers are not built along with the dwelling units, lack of coordinated planning creates a disorganized communal life in such areas.

In the second article two architects debate the value of recreational centers for residential communities designed to house 25,000 people. Svend Wallander suggests that the communities should be handled as cities within a city. But, upon sociological investigation, it was found that many recreational buildings had to be closed for lack of attendance, and he questions the practice of drawing people away from their private home life to recreational places. Brita Akerman says that the reaction seemed to tend towards a renaisssance in home life, and that in several of the completed communal centers the public was not finding enough stress upon the home as a center of family life. She suggests that many of the building restrictions be changed so that this private family-social life could receive proper emphasis.

BLOK—published in Czechoslovakia . . . vol. 2, no. 6. This issue of BLOK is devoted to the question of whether or not photography is an art. While the discussions add nothing new, the examples of photography illustrating both sides of the argument are well chosen. Some of the surrealist photography is excellent. It is too bad that this magazine is not better distributed, as many people would enjoy it. Each issue is a study of a particular subject, such as ballet, drama, and the other arts. Each nation is well represented, and the reader can get a fair estimate of what the rest of the world is doing in the arts.

BOUW . . . published in Amsterdam. A recent issue discusses the present and future industrial districts of Holland. The ambitious plan now under way is a well coordinated pattern for industries and their allied plants. Still in the blue print stage, the maps and charts showing future production are of particular interest to industrial designers.

CINEMA

ROBERT JOSEPH

One gauge of the status of motion pictures is the so-called 'give-away,' stuff like dishes, Fords, a washing machine, or free tickets to next week's attraction. During the war there were few giveaways or "Bonus Nights," as these events are sometimes grandiosely called. The "Bonus" consists of ten dollars or a set of dishes (service for four) which not one of us would set out on a table. Sometimes the "Bonus" has a "gimmick," or an angle like giving away a set piece by piece, week after week, until the pleased customer has a complete run-through of Casaloma Dishware, "the-pattern-which-gives-the-eyes-myopia." So, if you are unlucky enough, and if you attend the Bijou religiously, in eighteen consecutive weeks you will have enough to fill one good-sized carton suitable for storing in your already over-stored garage. During the war, as I say, there were few if any giveaways. People went to the movies out of habit. But today the giveaway, the Bonus Night, the Profit Sharing Night, is back with us, and theater managers are finding it necessary to give their...
customers something more than two and three quarter hours of screen entertainment. The reason is obvious: there are few good motion pictures being made in Hollywood. Statistics indicate that before the war the average output for Hollywood was some 600 features, of which twenty would have been considered outstanding. For the year 1948 approximately 300 features will have been made. It does not follow mathematically that of this number some ten pictures will be outstanding, since the 300 figure represents an overwhelming number of filmic pot-boilers and relatively fewer attempts to make outstanding films.

In the past year of reviewing I can call to mind only one picture which to me, at least, had all of the elements of filmic greatness, and this one is ’Red River,’ a western about the cattle drive along the Chisholm Trail. Howard Hawks has produced and directed a picture in the great tradition of ’Stage Coach,’ ’Covered Wagon’ and ’Cimarron,’ with all the sweep and impelling scope of a truly fine picture. Montgomery Clift is magnificent as the young, ambition-driven Texan, and, of course, Walter Brennan lends power to any role which he undertakes. Joanne Dru is the first heroine in a long time who impressed me as being an honest, real-to-life frontier hussy. The plot—if it can be called a plot—is elemental and important. This is a story of what a thousand mile cattle drive did to people in the west of the seventies and eighties, and its realism and authenticity come out in every frame. ’Red River’ answers all the pre-requisites of a motion picture. It moves, it offers the eye new vistas, it tells a simple and honest story.

’The Rope’ is being advertised as one of the most daring pictures in years. ’The Rope,’ through some clever camera tricks, holds on a group of players in the same set for eight suspenseful reels in Technicolor. The mechanical devices used to achieve these effects need not concern us here, except to mention them in passing. ’The Rope’ is a moderately suspenseful story, and certainly not one in the best Hitchcock tradition. Hitchcock himself is supposed to have said that ’The Rope’ was an exercise in filmic technique. For my part there is no need to inflict the schoolboy’s notebook on the public. When I saw the picture one of Hollywood’s leading cameramen was seated next to me, and I asked him his opinion of the novel technique. His answer, I believe, is worth passing along: ’Hitchcock,’ he said, ’could have done better in black and white, using normal cutting technique. The story, the plot and the characterizations weren’t worth all the trouble.’

’Rogue’s Regiment,’ a story of the search for Martin Bormann in Indo-China deserves mention only for its vapidity and for a few deliberate political distortions. Producer Robert Bruckner and Director Robert Florey have found it necessary to characterize the Viet Namese as cut-throats, villains and violators of every elemental principle of decency. The Asiatic struggle now going on among the peoples from India east to the Philippines is symptomatic of the rebirth of freedom. India, Pakistan, Burma, the Philippines, the Indonesian Republic—these nations among others are new in the political history of the present, and the subject people of Indo-China are attempting to strike for their own liberty. That the producer and the director should have made such deeply-dyed villains of these people is cheap and false, and it is a pity that there is no voice strong enough to keep them from debasing truth. The struggle of the Viet Nams for their independence has been recognized by all groups and nations as a just one—all groups, except a produced and a director who needed a tawdry plot contrivance.

’Johnny Belinda’ is a story of a deaf and dumb girl, played by Jane Wyatt, who speaks no lines from the beginning of the picture to the end. Lew Ayres plays a sympathetic doctor, and Charles
The day by day routine of concert reviewing does not ordinarily invoke discriminative thinking or graceful and expressive prose. It makes for shortcuts and scrambled commentaries, for inconstancy and ignorance, for numb, calloused sensibility; it encourages the professional feeling that whatever the reviewer happens to think at the moment must be right, because he is paid for it, and what he says goes into print. Careful distinctions, besides, run into many words, which the editor, who cares not a fig for it, may prune in the tender middle of an argument. Then there are the acquaintances of influential persons and those who must be encouraged; there is the tedium of the conventional repertoire as against the effort of rising to the unexpected. Here is a showy demonstration of hackneyed stuff by a digitally gifted numbskull; there a faithful, stiff reading of carefully prepared unusual material by an intelligent musician whose art is as honest as it is usually laborious. One may explain to a reader the distinction, but how convey it before the indifferent public eye that glances and passes. Should one defy the fashion and be forever in strain and irritation with the public? To conform merely is to be professionally irresponsible or, if one is content to be a hack, indifferent. Yesterday the fashion was Sibelius or Shostakovich. Who will it be next? He will be as right as he dares.

Sensibility, non-executive technique, the feeling how a thing should be done, regardless of the ability to do it, is the source of criticism. Many a listener will recall his amazed discovery of a first articulate response to music. Suddenly a complete thought, inarticulate response to music. Suddenly a complete thought, in whole, in words, which the editor, who cares not a fig for it, may prune in the tender middle of an argument. Then there are the acquaintances of influential persons and those who must be encouraged; there is the tedium of the conventional repertoire as against the effort of rising to the unexpected. Here is a showy demonstration of hackneyed stuff by a digitally gifted numbskull; there a faithful, stiff reading of carefully prepared unusual material by an intelligent musician whose art is as honest as it is usually laborious. One may explain to a reader the distinction, but how convey it before the indifferent public eye that glances and passes. Should one defy the fashion and be forever in strain and irritation with the public? To conform merely is to be professionally irresponsible or, if one is content to be a hack, indifferent. Yesterday the fashion was Sibelius or Shostakovich. Who will it be next? He will be as right as he dares.

The critic must risk rising to the event. Safety lies in a gruff manner and faint praise. Indiscriminate praise makes dull reading. Real praise is a discriminative record: it must explain itself in the writing, which is all that can survive of the event. Some time ago, discussing Virgil Thomson's first collection of critical reviews, The Musical Scene, I objected that Mr. Thomson's opinions, like tourists, often get in the way of the scenery. Mr. Thomson's new collection, covering the period September 1944 to August 1947, is calmly entitled The Art of Judging Music.

No contemporary critic has a better right to use such a title. The fact that Mr. Thomson does use it, even with the excuse of a special address of that title prepared for the Harvard Symposium on Music Criticism, is nonetheless indicative. In spite of such calm authoritarianism, Mr. Thomson has grown up considerably between books. The opinions synthesized in a sentence, suitable for newspaper quotation and black-and-white argument, which made his first reputation as a critic, have been dispensed with. Mr. Thomson now makes a considerable and often a convincing effort to apply his opinion discriminatively to the problem of his subject. As he himself puts it, "Nobody has to be right. Any opinion is legitimate to act on, provided one accepts in advance the responsibilities of that action. . . . It is not the yes or no of a judgment that is
valuable to other people, though one's original idea or no about a certain kind of music may have determined a whole lifetime's activity. What other people get profit from following is that activity itself, the spectacle of a mind at work. . . . A musical judgment is of value to others less for the conclusions reached than for the methods by which these have been, not even arrived at, but elaborated, defended, and expressed.

Thus Mr. Thomson knows that the backstage rule of the New York Philharmonic-Symphony by a self-seeking impresario, Arthur Judson, impairs the good estate of music: unequivocally he says it. He knows that the timid unwillingness of the New Friends of Music to venture beyond the classic-romantic repertoire of Austro-German chamber music shows on an unapproved conservative opinion and its influence on the boxoffice: he probes this fear at the root. Discussing the Metropolitan Opera he states in words that should echo through the clumsy esthetic chatter that covers up the business routine which keeps our civic prestige organizations turning out music: . . . "Operate as a successful money-spending enterprise rather than as an unsuccessful money-making one. . . . We do not expect culture to show a profit; we expect of it spiritual and intellectual benefits, which are without price. . . . There is no reason why we should not have the finest opera money can buy, and I don't mean just showmanship. . . . The show behind the footlights has got to live up to the solid values, both financial and cultural, that the audience itself represents in all parts of the house. . . . Not just the best there is around, but the best that anybody anywhere knows how to make."—I might add that the San Francisco Opera, which is the genuine expression of a community in a way that the Met has not been for more than thirty years, comes close to realizing this advice, with inestimable benefit to San Francisco and Los Angeles, but especially to San Francisco, where it is a living force. To import either this opera company or the Met to Los Angeles, instead of building here our own first-class opera to work in our projected opera house, abnegates civic culture, not because of a lack of civic pride, but because of a failure of civic intelligence.

Mr. Thomson's Birthday Salute to Toscanini climbs down from the sophisticated superiority pose of the first book. Unfortunately he seems to have developed a general willingness to praise big name virtuosos, usually with qualifications that are more interesting than the praise. He can praise even Brailowsky. But he is most instructive, most rewarding, most readable whenever he rises to the heights of praise. I can offer him no greater compliment. He can praise at all levels and in all periods. He praises memorably, evocatively, in seductively attractive sentences as complimentary to the art they admire as anything he says.

Respecting Composers, though I acknowledge a grateful widening and intensifying of response, I have a few bones still to pick with him. The Musical Scene, as I noted, did not mention Bartok. This time one 1946 program, admittedly unrepresentative, is grudgingly discussed. I say "grudgingly," because, although the writer emits strong praise, he qualifies it with something more than qualification, with a noticeable lack of affection. "Any musician can see, from the mere skill of his musical textures, that he was a master. . . . His music will probably pass through a period of decline in currency and then be rediscovered." The fact has been just the opposite. Bartok recordings, even poorly recorded, are in demand. His printed works sell now as never during his lifetime. It is possible to say now that the works of the last ten years of his life, with the wealth of early piano music, Mikrokosmos, the piano and two violin sonatas, and the quartets, make the whole Bartok, the undeviating, fertile master whose art cut its way, disregarding, through the fashions of his time, the peer at least of any composer of the this powerfully creative half-century that is about to end. Two articles on Stravinsky combine just the right glow of enthusiasm and recollection of past pleasures with a tough inlay of critical resistance as just in detail as on the whole it may be a trifle unjust. An article in honor of Schoenberg's seventieth birthday provides an acute, informing, prophetic analysis to which I have a few bones still to pick with him. The Musical Scene, as I noted, did not mention Bartok. This time one 1946 program, admittedly unrepresentative, is grudgingly discussed. I say "grudgingly," because, although the writer emits strong praise, he qualifies it with something more than qualification, with a noticeable lack of affection. "Any musician can see, from the mere skill of his musical textures, that he was a master. . . . His music will probably pass through a period of decline in currency and then be rediscovered." The fact has been just the opposite. Bartok recordings, even poorly recorded, are in demand. His printed works sell now as never during his lifetime. It is possible to say now that the works of the last ten years of his life, with the wealth of early piano music, Mikrokosmos, the piano and two violin sonatas, and the quartets, make the whole Bartok, the undeviating, fertile master whose art cut its way, disregarding, through the fashions of his time, the peer at least of any composer of the this powerfully creative half-century that is about to end. Two articles on Stravinsky combine just the right glow of enthusiasm and recollection of past pleasures with a tough inlay of critical resistance as just in detail as on the whole it may be a trifle unjust. An article in honor of Schoenberg's seventieth birthday provides an acute, informing, prophetic analysis to which I have a few bones still to pick with him. The Musical Scene, as I noted, did not mention Bartok. This time one 1946 program, admittedly unrepresentative, is grudgingly discussed. I say "grudgingly," because, although the writer emits strong praise, he qualifies it with something more than qualification, with a noticeable lack of affection. "Any musician can see, from the mere skill of his musical textures, that he was a master. . . . His music will probably pass through a period of decline in currency and then be rediscovered." The fact has been just the opposite. Bartok recordings, even poorly recorded, are in demand. His printed works sell now as never during his lifetime.
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ARTS & ARCHITECTURE
of the Quintet. Last May Evenings on the Roof played in succes-
sion on one program the Wind Quintet and the String Trio, written
twenty years later, in 1946. There is no chaos in the String Trio,
neither rhythmical nor in any other phase of the technique. Schoen-
berg's successful works, correctly played—I can inform Mr. Thom-
son that the String Trio was not correctly played at the Harvard
Symposium of Music Criticism—whether the Chamber Symphonies,
Pierrot Lunaire, the Dance Suite, the Third and Fourth Quartets,
the Piano Concerto, or Verklarte Nacht, do not suffer with chaotic
rhythm.

The best, the least qualified praise in the entire book—even the
eulogy of Landowska is qualified in the matter of her piano play-
ing—is given to a program of music for prepared piano by John
Cage. Here I am in the running with Mr. Thomson: Evenings on
the Roof last April presented the complete cycle of Sonatas and
Interludes for Prepared Piano, played by John Cage, in its first
public reading. Yet, love him as I do, I cannot see that John
Cage's first experimental essays in a medium that is still at the
threshold of artistic independence merit such unqualified estima-
tion. "His work represents . . . not only the most advanced meth-
ods now in use anywhere but original musical expression of the
very highest poetic quality." Just to improvise, to make sound
on a piano prepared by John Cage is an enchanting experience.
But the growth shown by this composer between the earliest and
the latest of the sixteen sonatas written over a period of several
months indicates how far John Cage has still to go before the
intrinsic charm of his medium can be forgotten in a completely
enthralling creative experience.

Virgil Thomson himself is the one important composer I can think
of at the moment whose work is not discussed somewhere in this
book. The omission is regrettable, because no one is better fitted
than Virgil Thomson to enhance with words the wonderful ex-
perience of hearing his two operas, Four Saints in Three Acts and
The Mother of Us All. Modesty need not forbid him, for in making
this music the composer has had the wisdom to defer to the genius
of Gertrude Stein, author of the texts. No reading of Gertrude
Stein can draw from the fascinating textures of her words the
hidden meanings of deep spiritual import that appear through the
stresses, the punctuation, the groupings, the thematic references
given them by this music.

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One of the exciting things about the democratic system is its constant and unpremeditated renewal of faith which often occurs under the most preposterous circumstances and in the most unpredictable ways. The fact that most of us have so much to say about the "great inner wisdom of the people" indicates very clearly, however, that we are too often beset by frightened doubts that this renewal might not always arrive in the nick of time. Then, in a great rush, we get ourselves caught with our faiths down in the presence of a stunning reaffirmation which leaves us gaping and admiring and in love all over again.

In the sweaty welter of politics it is sometimes very difficult to see where tactic leaves off and honest will begins, but perhaps the real decision is made in that tremendous moment when each man steps into the little green cubicle that is his true political sanctuary. There, in those few short minutes, he is truly free, and if anyone has a doubt about what he wants to do with that freedom, November 2 would seem to prove pretty definitely that he knows where he wants to go.

This particular November 2 was the triumph of an idea and only incidentally the triumph of one man against another. It is not very important that the professional toter-uppers were wrong, but it is important that nobody seemed to notice the quiet, independent conviction with which the people made up their minds and completely disregarded the heavily loaded propaganda of assumed victory. It is important that the decision was arrived at not only on the basis of issues stated and unstated but also on the basis of an attitude toward a way of life. To us it indicated, among many other things, the renewed faith of the people in themselves, a faith in their own ability to face adversity with courage and an ability to undertake the great project of the future on a broad basis of cooperation with one another. It is as though they had, millions strong, looked at the face of this future and remembered that there was "nothing to fear but fear itself." It is also remarkable that this decision seems already to be digested and accepted as though it were a conclusion reached and fully decided upon in the secret conscience of every individual's personal identification with his democratic system. For the first time in three indecisive years American citizens made up their minds that what they wanted was "government for, by, and of the people." And they said it unmistakably and irrevocably.

Sixteen years is a long time in which an idea in active operation can be pretty well proved one way or another. It has been said that in these sixteen years the idea has grown old and tired. Certainly, it is possible that men have grown old and tired, and certainly some of them have grown increasingly confused. But the idea itself has grown consistently and reassuringly until it has now become a political value-system, a pattern of American life, an idea that supports the democratic principle of a modern world. That is one thing of which we can at least be sure.

For the first time since the end of the war one has a feeling that the people of the United States have settled their own confusions and are ready to proceed (rightly or wrongly) in a direction that defines progress in terms of modern logic. For the first time there seems to be a real awareness of a participation in the world community and an inevitable identification with it. It is as though a great collective mind had at last made itself up in relation to the long view of the future. American destiny has been waiting impatiently around the corner for three post-war years. Now it seems that we rush to embrace it with confident courage and to achieve through it our common purpose fashioned to a scale that contains the human measurement of all men.

At last we know that we no longer reject ourselves as citizens of a great country and a great world. We have made a kind of peace with our inner conscience and by that miracle of wisdom that resides so richly and unexpectedly in each of us we know that unity is more than a political slogan. We know it as a means to a confirmation. We know it now as the deepest root of common faith.
the contemporary art school

Douglas MacAgy
director, The California School of Fine Arts

The keynote of a contemporary art school is hard to strike. For one thing, the weight of institutional history is cast against it. For another, the so-called contemporary spirit is not apt to be popular, whereas most schools depend on some public sympathy. From its official beginning in the Seventeenth Century, the institution for the training of professional artists has been preoccupied with a narrow view of the cultural heritage and the maintenance of a status quo. Its promotion and preservation of classicism against other thoughts and needs has amounted to a protection of rationalist, materialistic and mechanistic modes of action. Whether or not the public reacts accordingly, there can be little doubt that a majority has faith in these modes. But this faith is not shared by a major group of contemporary artists.

Lewis Mumford points out that a mere handful of people in any age are its "true contemporaries." He qualifies the term by analyzing a given period into four component phases: mutation, dominant, recessive, and survival. Of these, the dominants and recessives characterize an age; but, if I interpret Mumford correctly, contemporaries constitute the mutation. He cites the Christian Church as an example in city culture, calling it a mutation in Rome before Constantine, a dominant in mediaeval times, a recessive in the Baroque city, and a survival today. (The Culture of Cities, pp. 74-5.) In the Nineteenth Century, the classicist art academy shifted from a dominant to a recessive position, and now it appears to be on the verge of survival. The Nineteenth Century shift coincided with the change from a rationalist to a materialist basis of outlook and operation. While the rationalist art patron seems to have recognized the value of classicism as a symbol of his view of the world, the materialist tended merely to regard art as an emblem of wealth (his measure of power) on common terms with any luxury commodity. By ignoring the formal symbol, the materialist devalued classicism and demoted the cultural importance of the traditional art academy. During this century art educators have tried revaluations of their function which range from heroism to slipshod compromise. Attempts have been made to restore the art school to a dominant status by associating its training facilities with that cultural dominant called "business." But, if we are to accept Mumford's restrictive definition, successful efforts along this line can't be called "contemporary."

To find the contemporary, one must look for the mutation. I have suggested that the nature of vision in contemporary art is non-rational. It could be argued that non-rational faith is not scientific, and therefore pre-scientific, or regressive. It would follow that the art which I call contemporary is not a mutation, but a survival. This argument presupposes a validity of positive scientific reality as an ultimate stage in a sequential development of knowledge—a characteristic assumption about a dominant in any age. Mutations and survivals have this in common: both question the assumptions implicit in dominants and recessives. The clarity of mutation is clouded in contemporary art by frequent references, in promotional and interpretive writing about it, to past beliefs and practices of magical and mystical character. These references import an air of survival into fresh researches. They may appear to invest the quest with whatever authority comes to knowledge that other people at other times got along very well without the narrow notions of science, but they obscure the pathfinding spirit of the contemporary. The distinction is that the mutational group is finding paths, or is in the process of forming them, while the survivalists pace back and forth along beaten tracks. Although the contemporary on occasion may yearn for a rationale, he is too absorbed in a search for altering circumstances to accept a system composed of already discovered material.

If we confine the problems of the contemporary art school to motivational interests, we can see more clearly the difficulties with which it is confronted. The obstacles may roughly be classed as financial, social, and educational. Financial support for a school usually comes from individuals and groups which are associated with the dominant phase of a period, and the angel is rare who would sympathize thoroughly enough with minority standards to risk his help. Also because society at large is chiefly concerned with the dominant phase, it would be hard to isolate potential students whose interests might be in line with those of the handful of contemporaries. Finally, since established systems are eschewed in the creative activities of the small group, conventional educational procedure would be inadequate. The first two obstacles are formidable, but I think that the third can be overcome through revision. It is an obstacle only if we accept the traditional systems of art education as final. In these systems skills are developed step by step towards a predetermined type of form. Any deviation in the established procedure can be measured against an exactly foreseen conclusion—the stereotype which closes the system, and on which a premium is placed. Although the stereotype of classicist form had certain symbolic references, academic tendency has concentrated on commensurable aspects of the visible form. In contemporary form emphasis has shifted to the symbolic reference, and the visual symbol is regarded as the inevitable instrument of such reference. Attention is directed to meanings, and composition is less a matter of balancing this shape against that than it is a concern with the arrangement of meanings which are symbolized by such shapes. Visual material is manipulated in order to create meanings, and these meanings, as I have said, take place out of rational bounds. An adequate discussion of the great range of non-rational meanings, which would take in theories of their motivation and function in magic, mythology, mysticism and psychology, would take us outside the scope of this article. But an art school might indicate the character of this range. It could place the student in touch with the creative conditions of the present, and distinguish the nature of these conditions from the assumptions and habitual influences of culturally dominant motives. It would not impose a ready-made set of visual arrangements or prescribed meanings on the intentions of students, but would inform the students about the ways of art in culture. This system of education would be closed, but open. In my opinion, respect should be paid at all times to the ultimate integrity of the individual artist, as much when he is a student as later. Pushed to the extreme, he must know his own mind—if you like, his own soul. Indeed, I believe that it is the function of the school to give him a shove in that direction. Too many schools take the easy road of exploiting the tendency of students to rely on parental authority in its often thinly sublimated form. Academic procedure is perilously close to the device of the father-symbol by which totalitarian societies profit. The individual is the artist—not the school, yet the latter can help to make the student aware of himself in relation to his surroundings.

The student must find his way for himself, but not necessarily by himself. The contemporary art school may offer a sort of induction program. For a while at least it might function in a re-educating capacity. It may lead the student into ways which have been rendered un-
familiar by current dominant attitudes. For example, appearances are organized into certain shapes that are labelled "chair," "tree," "man," and these named shapes are identified with certain attitudes and activities which are limited to manners of living that belong to the dominant phase of the period. Identifications of this kind are so strong that other possible meanings are difficult, and often impossible, to reach. Shifts of appearance may open other parts of the mind and disclose new meanings. The language of vision is remarkably restricted in our culture. By encouraging a manipulation of appearances that are not so easily identified with standard meanings, the school might offer an experience to the student that is in the nature of a revelation. This practice has been introduced in one way or another in quite a few art schools during the present century. If I refer to its functions at the California School of Fine Arts, it is because I know it best. This school has a very broad curriculum which is addressed to a large number of students of varied interests and aptitude. As a consequence, many of its courses are given on a level with the dominant phase of our culture. Little remains in the plan, however, in the way of survival. The program includes workshop courses which relate design with community planning, courses which involve the social functions of photography, as well as detailed training in advertising and industrial arts. But the central coordinating feature of all its courses, including these, might be termed a contemporary attitude. Although the graduate may practise his skill in a dominant field, it is hoped that he will have reached an understanding of its significance in relation to all phases of current culture, not excluding the mutation. In common with students who tend towards the contemporary as an engraving occupation, this graduate worked at the start in the manipulative experiments described in the foregoing paragraph. As all students begin to grasp some notion of the potentialities of visual appearance in terms of meaning and motivation, they increase this understanding through more limited and controlled phases of production and attitude. Once they have gained some awareness of the previously unfamiliar reaches of the mind in terms of visual language, they are prepared to revaluate assumptions which confine the language to rational meanings. They experiment with traditional skills and concepts to learn for themselves their worth. Referring to the type of man which we have called contemporary, William M. Irwins, Jr. recently wrote that the artist studies the past "not to conform to it, not to acquire taste, but to discover loopholes for escape from its dead hand." (The Dead Hand, Metropolitan Museum of Art Bulletin, June, 1946.) He went on to say that "every great artist comes out of a long tradition. This is the reason that the greater an artist is the more devastating a critic he is of that tradition. Those who do not recognize this relation between the great artist and his tradition understand neither." It is in this light that students at the California School of Fine Arts may make exacting studies of anatomy, perspective, canons of proportion and composition. They investigate city plans, architecture, sculpture, painting, music, literature, politics, economics and the social role of the artist in cultures from the late mediaeval to our own. In the process they construct three-dimensional models, "perspective machines," and formal studies of the conceptual arrangements of each period. When they emerge from these courses, they have a substantial leverage for their continuing essays into the undiscovered regions of the mind.

Except for the critical basis and certain particulars of methods, these excursions into tradition are not so very different from courses in the subjects at other centers of learning. But some other courses are, to my knowledge, complete innovations. One of these addresses advanced students of painting who lean towards contemporary interests. We shall conclude with a few remarks about this course. It is primarily concerned with the discovery and composition of meaningful imagery. The device of discovery is the making of a film. The students here have been through the preliminary and traditional studies outlined above. They are in a position to discern meanings in common objects without being victimized by the standards set by dominant habits. A "chair" may be more than a seat or a decorative unit. In the hands of these students the camera may become a disingenuous eye which penetrates veils of commonplace associations, dissolves cliché, and discloses unforeseen implications in a world that had been taken for granted. Although these painters incidentally learn something about movie-making, also they come in touch with an attitude towards visual material that may be of inestimable value in their own craft.
The house was designed as a summer living center for Mr. and Mrs. William Burden, their children and their guests. The children and guests live in adjacent cottages along the water front. With this living program established the reason for a large service wing, playroom and generously sized living-dining room becomes apparent.

The house is situated on a small peninsula—the sea on two sides, to the east and south, which commands a view of the approaches to Northeast Harbor in and out of which there is a great deal of fishing and pleasure boat traffic. From the house site, there is a fine view of the Cranberry Islands. A wish to take advantage of these natural advantages together with a desire to build a house of native materials: granite, pine, etc., established fundamental practical criteria for the design of the house.

The clients wanted a modern house and they wanted to solve their special living problems as outlined above. They had definite ideas about appearance, built-in features and decoration. The house, as built, successfully incorporates their ideas on these subjects and, from the architects' point of view, is also a fair expression of the design and esthetic principles on which the work is based.
Creative photography is reaching for a new poetic plateau. Instead of the fixed images that all observers saw alike, images are being produced that fluctuate with observers’ background and mood. Like all poetry these signs are multi-dimensional and capable of many interpretations. They operate in that area between objects known and objects discovered. Light is used to create, reveal, emphasize, distort, hide, select, startle, and intrigue. Light is specular, diffused reflected, refracted, diffracted. — Arthur Siegel.
school and community center

AN EDUCATIONAL INSTITUTE FOR A COMMUNITY GROUP

FIRST FLOOR

1. Lobby and exhibition area
2. Auditorium
3. Meeting and banquet room
4. Kitchen
5. Kindergartens
This new building, now under construction for the Labor Zionist Movement, was designed to provide adequate facilities for the educational and social needs of the Institute of Jewish Education.

A simple, direct building that would embody the most advanced planning and equipment, expressive of the rising spirit of these people, was required. It is two stories high and uses reinforced concrete and cement block construction throughout. Facilities include an auditorium seating over 600, five classrooms, two kindergartens, a banquet room, kitchen, lounge and exhibition area, a library, first-aid room, administrative offices, playground and roof terrace.

The design embodies several features of interest. The long pointed ellipse shown on the front elevation is of reinforced concrete and spans the 60 feet from wall to wall of the auditorium. It carries along its top edge a three-inch concrete slab that forms the roof. From within the trusses are visible and are placed 15 feet apart, the last forming the top of the stage. The texture on the front of the auditorium is produced by cement block laid in a unique manner. The repeat pattern running the length of the second floor is a sunbreaker protecting the classrooms from the excessive glare and light of the southern exposure as well as providing integral ornament to the building.
The house is to be built on a lot with 75' frontage on one of Sarasota's numerous bayous. The client desired to build a one-room house allowing for a number of different additions. If things went well a bedroom wing and dining room could be added, or it might be decided to use the present structure as a guest house or rental unit and build a completely new home for the owner on the same lot. Considering these unknowns, the present structure has been placed in one corner of the lot about fifteen feet from the bayou to retain the view for any future additions.

A combination of modules has been used, each based on the natural dimension of the material involved. Eight feet has been chosen for the roof structure, because that is the maximum span for 1 ½" tongue and groove mill construction and it eliminates roof timber wastage. However, the floor plan has been based on a one-foot module in order to use grass matting as a covering. The masonry construction, confined to the fireplace wall and the aerator, has been based on a sixteen-inch module. The coordination of these units creates the design, yet control had to be maintained over the final proportions as a whole. The roof has been treated as one plane. Only glass touches this roof plane, producing the sen-

**house in florida**

RALPH S. TWITCHELL
architect

PHILIP M. RUDOLPH
associate
sation that only the slender columns hold it to the ground. No interior partition extends to the roof, so that there is a maximum feeling of space.

The fireplace wall is constructed of lime block, which is similar in construction to the usual concrete block, except that there is considerably more lime and ocala rock in the mixture, producing a much more dense and infinitely better colored block. Florida's best native wood is cypress and has, therefore, been utilized.

The fireplace spit is operated by an electric motor from a discarded fan. The stack has been reduced to a terra cotta flue lining protected by a transite pipe, placed outside the main structure to simplify flashing as well as roof framing. The stack is held to the main structure by the branch of a tree. An outside door to the wood storage is provided adjacent to the fireplace.

The client, an experienced superintendent of construction, desired to do at least 90% of the labor himself. On this basis the usual relationship of labor to material has been reversed. All material has been reduced to a minimum, but the indulgence of many extravagances has been permitted by skilled labor, which is the key to the whole design. The structure has been thought of in terms of what could be fabricated in the client's existing garage to utilize as much of his spare time as possible. Component parts make up the structure but not in the sense of many parts duplicated as in mass pre-fabrication. Thus the columns and beams, door and window frames and storage units have been assembled in the owner's garage. This channeling of spare time towards a useful end certainly has parallels among many Americans.

CONSTRUCTION PLAN
In pottery man creates a stone. In the raging crucible of fire, air, and earth, a rock is made which brings into the home an amorphic sense of the outdoors—volcanic paleontology in molten glazes on a red body—history in textures of crawling glaciers and petrified forests. That a lump of clay could be frozen into a thing of rhythm and beauty, of infinite form and texture, fascinated me. I liked the dignity and strength of modern Scandinavian potters, whose forms were defined by the limitations of the potter's wheel. I sensed in Chinese and Japanese workmanship the devotion of artists who fused into flint and ore the elemental and mysterious quality of nature.

Stimulated by this ideal, my husband and I started making pottery in our Chicago apartment. We made room for clay crocks under the sink, a drying space in the pantry and a home-built electric kiln. Soon we felt that our spare time was insufficient for any serious accomplishment. A fascinating hobby had become an occupation that took most of our time and energy. Discovering that a considerable market existed for our ware, we decided to engage in the craft professionally. A garage in Los Angeles now serves as our shop. Our equipment is still primitive. Everything is done by hand, and all ingredients, including clay, glazes and engobes, are developed in our workshop. For example, we stain clay with various metallic oxides, cobalt oxide for blue, chrome oxide for green, et cetera, producing an endless range of hues and tints with many possibilities for exciting background textures.

There has been much to learn, (Continued on Page 57)
two small houses
C. M. Deasy
architect

RIGHT
The term “Prefabricated Housing” has been applied to everything from a completely packaged house trailer to a pile of ready-cut lumber. This solution falls somewhere in between. Although this house has been fabricated abroad, it has been planned specifically for Southern California’s normal, minimum fifty-foot lot.

The principal rooms are oriented to a side garden and terrace, while all service facilities are grouped adjacent to the service yard. Thus the service area is completely isolated, and, if the family lacks the time for outside work, responsibility is limited to maintenance of the side garden. If desired, the remainder of the lot can be permanently planted.

Planning was based on a 16"-48" module, largely because the normal 16" stud and joist spacing is familiar to local labor, a large erection cost item. All other prefabricating techniques will be in accordance with Scandinavian standards.

LEFT
Topping a ridge, the site for this house provides a dramatic view of Silver Lake to the east, and the principal rooms and outdoor living spaces are grouped on this side. The bedrooms and den, overlooking Hollywood to the west, are glazed with sleex, heat-reducing glass. No room is to be a circulation thoroughfare.

Careful attention was given to providing facilities for the child, a playhouse and a paved play-yard under the kitchen windows and child’s room with durable linoleum wainscot, asphalt tile floors, and built-in work table. The den provides facilities for overnight guests and, in addition, is equipped as a sewing room with appropriate cabinets, full-length mirror and lights. An additional bedroom is contemplated to the east of the den, and the three-quarter bath, den, and bedroom will become a master suite as the family increases.
This building, which occupies a lot with 45' street frontage and 123' depth adjoining a 20' alley on one side, consists of two floors, the first to be used as a sales and display room, the second as offices.

For maximum flexibility of room arrangement a light steel construction was devised which permits clear spans across the entire 44' width of the building on both floors. Expanded 24" steel joists set 4'-0" on center were used with 2" x 6" tongue and groove diagonal sheathing for both the second floor and the roof. All interior partitions are non-bearing and may be rearranged easily and inexpensively to satisfy various occupancy requirements. Utilities have been so located that they do not interfere.

The front facade consists of a glass partition covering the two-story surface and set at an angle to provide shade from the afternoon sun without the use of awnings. All of the outside walls where glass is not used are made of expanded steel studs, wire mesh, and 1 1/2" of cement plaster. A 4" concrete slab was laid for the lower floor.
Office building

Raphael S. Soriano
architect

photographs: Albert L. Bresnik
house for a
50-foot lot

THORNTON M. ABELL
architect
Whether we like them or not, there seem to be more 50' wide nearly level lots in the average community than any other type. Many of these have been, and are being, occupied with little houses, some of which come within the 1000 square feet area. This house is designed to be built on such a lot, and its area is comparable. It is essentially composed of two units, each approximately 14' x 34', with a total area of approximately 980 square feet, exclusive of car shelter and porches.

One of these units includes the living space and utility; the other, a sleeping unit. The living unit opens on a wide balcony at floor level, and to an enclosed patio. The sleeping unit opens to the rear garden. Entrance is through the car shelter, behind which is an enclosed service yard. The living area is without traffic. One bedroom is located so that it can be utilized as a den if this is desired. A future bedroom, bath and deck can be added above the sleeping unit to provide expansion.

The plan is arranged so that it is possible for each indoor area to open freely to its appropriate outdoor area, with the result that the usual unused side yards are included in the active areas of the house.

Construction outline: Floor—T. & G. plank on wood girders, or concrete slab on fill; finish—asphalt tile and hardwood parquet, or similar material.

Walls—wood frame; exterior plywood, or other dry panel units; interior finish—hardwood plywood, transite, and baked plastic surfaced panels.

Windows—fixed glass and sliding units.

Roof—wood ceiling joints, plywood sheathing, and composition roof; reflective insulation; acoustic tile ceiling surfaces.

Radiant heating in ceiling construction.

Fence screens—wood.

Lighting—indirect and recessed spots and floods.
For beauty that's more than "Skin Deep"... specify PABCO Natural-White in wavy butt or straight butt Asbestos-Cement Siding!

Gives Residences:

**Lifetime WEAR...**
- Fireproof, weatherproof, decayproof, termiteproof and rotproof!

**Lifetime SMARTNESS...**
- Natural-White Shingles stay cleaner, "whiter" and more beautiful. They need no painting or retouching.

**Lifetime SAVINGS...**
- Homes protected with Pabco Natural-White Asbestos Shingles are assured added insulation and important fuel savings. No upkeep cost, no replacement cost—a lifetime investment!

**FOR NEW or OLD CONSTRUCTION —**
- Natural-White Shingles go right over new sheathing or old exterior wall surfaces—providing an extremely attractive exterior at low cost.

**NEW HOME CONSTRUCTION**
- Architects and contractors recommend PABCO Asbestos-Cement Siding Shingles for modern, architecturally correct homes.

**PABCO Asbestos-Cement Shingle construction doubles coursed with neat clean-fitting corners.**

**THE PARAFFINE COMPANIES, INC.**
- SAN FRANCISCO - PORTLAND - SEATTLE - LOS ANGELES
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. Items preceded by a dot (*) indicate products by leading designers, including George Nelson; probably best approach to contemporary design.

(642) Kelvinator Division, Nash-Kelvinator Corporation: Catalogue sheets covering Kelvinator or refrigerators, electric ranges, electric water heaters (including corner-top style); full specification service available.

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

(653) Utility Appliance Corporation: Brochure Gaffers & Satter gap ranges, all sizes; automatic low-tempereature oven control, no-tilt racks; size-roasting broiler; triple-click top burner controls; divided top with griddle; GP; well engineered; merit specified CS House Numbers 11, 15, 16, 17, and 18.

(483) Lis to Pencil Corporation: Information new Barnes Wire-Hiway baseboard facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; spotlights for accent lighting; good product.

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

(526) Franklin 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 architect, builders.

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

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

(587) Sears, Inc.: Complete set brochures, folders, data Sears gas refrigerators, including information “twin-ster” dual 12-cubic-foot model; no noise, no moving parts; merit specified in CS Houses Numbers 11, 15, 16, 17, and 18.

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

(555) Utility Appliance Corporation: Brochure Gaffers & Satter gap ranges, all sizes; automatic low-tempereature oven control, no-tilt racks; size-roasting broiler; triple-click top burner controls; divided top with griddle; GP; well engineered; merit specified CS House Numbers 11, 15, 16, 17, and 18.

(187) Western Stone Company, Inc.: Brochures, folders all West-Hollywood ranges, including Town & Country eight-barner custom built; good contemporary design, well engineered; available immediately.

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

(408) Exforthone, Inc.: Factual, well illustrated folders Exforthone 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 Allbritte of California; fixture designed for individual or continuous mounting; surface or drop; made from various finishes; spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

APPLIANCES

(556) 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; ant-splatter; sizes for all standard cabinets, coolers; sensible products.

(669) Blackstone Corporation: Brochure, folders, data sheets Blackstone Combination Laundry; washers, dries, irons automatically; counter height, counter depth, roomy dryer; factory direct; direct sales; always in stock; to be filled at a glance; items preceded by a dot (*) indicate products by leading designers, including George Nelson; probably best approach to contemporary design.

(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; ant-splatter; sizes for all standard cabinets, coolers; sensible products.

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Permanente SULPHATE RESISTANT was the answer

The FRED J. EARLY, JR. COMPANY, Inc., General Contractors on the Redwood City (Cal.) Sewage Disposal Plant, were faced with an unusual problem in concrete construction. The concrete in this 4,000,000 gallon capacity plant would not only be exposed to the corrosive effects of the sulphates and nitrates normally present in sewage, but because of a large tannery in the immediate vicinity, the soil surrounding the concrete feed pipe and booster-pump housing was saturated with tannic acid from the tannery wastes discharged nearby. It has been shown that exposure to tannic acid causes serious deterioration in concrete made of ordinary types of cement.

Because of the problem involved, FROST & BRIAN, of Redwood City, Designing Engineers of the Project and HARRY N. JENKS, of Palo Alto, Consulting Sanitary Engineer, specified concrete made of PERMANENTE SULPHATE RESISTANT Portland Cement; a specially made cement for use where alkali, acid or sulphate reactions are encountered.

PERMANENTE SULPHATE RESISTANT Portland Cement conforms to A.S.T.M. Specifications C-150, Type V, and Federal Specifications SS-C-192, Type V.

Write for Permanente Booklet, "Cement Types and Uses."
48-page catalog GE wires and cables; November 1948 all GE thermoplastic, braided, leaded X, PYX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

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

(531) 11g 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 11g 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 planning, short circuiting, details wiring to use of multi-breakers; good.

(300) Square D Company: Well prepared folder new Square D Saflex Service center 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 Safelox 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- and U-shaped and 2-story features; houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, range, water heaters, cabinets, other equipment; valuable data.

FABRICS

(485) Bolta Products Sales, Inc.: Information and samples Boltalex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 31 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

(501) 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, colors.

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

(302) E. L. duPont de Nemours & Company: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns, colors; from handloom Dorothy Liebes, original, imaginative.

(567) Goodall Fabrics, Inc.: Folder Goodall wrinkle-resistant bedspreads in wide range textures, designed, colored by Dorothy Liebes; contain Angora mohair, are not bulky, color fast, pre-shrunk, custom hemmed; standard 72x105 and 88x106 inch sizes; special widths to 92 inches.

(486) Greff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CS House 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 wallpaper 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 homogenously 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 one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

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

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gro-point carpet; tufts are locked in, can not 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, walls, logs, facing walls, garden seats, stair treads and risers; 12"x2½x2½", 12x12", 12x12½"; western manufacturer, available.

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

Velatone interior and exterior colored wall finishes—insultone insulating plaster and Acoustiflex acoustic plasters—have been added to the carefully selected list of products merit specified for use in the Case Study House Program—a distinction they have earned. The best pastel colors combined with the best finishes and great insulation values, both thermal and acoustic.

VELATONE STUCCO PRODUCTS COMPANY

2066 Hyde Park Blvd. Los Angeles 44, California

NOW YOUR CLIENTS CAN HAVE

the miracle insect screening!

Velatone interior and exterior colored wall finishes—insultone insulating plaster and Acoustiflex acoustic plasters—have been added to the carefully selected list of products merit specified for use in the Case Study House Program—a distinction they have earned. The best pastel colors combined with the best finishes and great insulation values, both thermal and acoustic.

VELATONE STUCCO PRODUCTS COMPANY

2066 Hyde Park Blvd. Los Angeles 44, California

For information write—or call A. Minister 7167

LUMITE DIVISION

Chicopee Manufacturing Corporation
47 Worth Street, New York 13, N. Y.


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

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

- (586) 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 fluffed edges; wood or concrete floors; meri specified for all CS Homes.

(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, "Colorrama," Clara Dudley’s color book idea; emphasizes, explains colors, textures, patterns of one of most widely known lines; many good plain colors; definitely worth study, file space.

- (670) Tile-Tex Division, The Flintkote Company: Printed color charts, 4 x 4 samples Tile-Tex asphalt tile, featuring new line of colors; colors based on national survey by color experts to determine color preferences; wide range of colors immediately available, including plain and neutral colors; good source of data.

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-measure units, fits any floor plan; budget priced; definitely worth investigating; 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.

(568) Galaxies of Denver: Information source of good contemporary furnishing in five Rocky Mountain states, including Aalto, Eames, Van Keppel Green; also lighting fixtures by Versam, ceramics by Beatrice Wood, fabrics by Ben Rose.

- (583) Cannell & Chaffin: Information 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.

(645) Clayworth Design Products: Brochure line inexpensive modern furniture for homes, offices, clubs, institutions; tables, chairs, desks; woods finished in hard clear lacquer or solid colors; designs by Clayton Lewit; western manufacturers; immediate delivery.

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

- (312) Dunbar Furniture Manufacturing Company: New 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 Malayan 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; Illuminated brochure new functional line tables, chairs using molded plywood on mass production basic; clean, strong, light.

- (569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Rauhtag, AFA; plastic, cork or wood tops, 1 1/2" 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.

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

- (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Noguchi, 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 Fingrum 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.

(646) Pacific Desk Company: Information good line exclusive furniture for executive and professional offices; also complete coordinated office planning, decorating service; special service for architects, decorators through which clients can inspect stock.

(393) Ruttan Stylists, Inc.: Catalog rattan furniture designed by Paul Laedlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.

- (661) Hasler Brothers Furniture: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

- (662) Armit Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinens. Martine and others. Modern Interior design, and also fabrics.

(664) Carroll Sugar & Associates: New source of contemporary furniture, fabrics, accessories, including Eames, Risom, Functional, Glenn and Sobling pieces; lamps by Har-
therm; specializes on service through architects, decorators; is worth investigating.

(460) Everett Schering Furniture: Well prepared brochure illustrating line contemporary low tables; large single tables or groups of small tables assembling into one large table; wide range of finishes, wood, cork, or leather surfaces; also incidental pieces; available through decorators or architects exclusively.

(540) Tappan-Ken! : 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.

(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.

(571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs, side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and accessories; excellent presentation of products by one of oldest national manufacturers.

HARDWARE AND FIXTURES

(589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1 1/16" to 1 1/4"; easily installed by notching stile; five surface finishes available; merit specified in all current CSUs.

(395) American Cabinet Hardware Corporation: Folder, data sheets American line contemporary cabinet hardware; Beauty-Sea! platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, push bars, locks; full technical, installation data.

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


(TULSON)

NEW SLIDING HINGE
VERSATILE ADDITION TO BASIC HARDWARE
improves appearance and functioning of any drop-leaf construction. NO OTHER HINGE offers this exclusive SLIDING feature to the furniture industry.

• SAVES LABOR AND MATERIAL on ruled edges.
• COSTS NO MORE TO INSTALL needs no special tools.
• ELIMINATES GAP formed by conventional hinge - forms a clean, snug joint, open or closed.
• PERMANENTLY SMOOTH - WORKING brass bushings will not bind.

AVAILABLE NOW - WRITE FOR DETAILS.

TULSON DISTRIBUTING COMPANY
2751 BOSTON AVENUE • SAN DIEGO 2, CALIFORNIA

Southern California Edison Company

You can't miss, if you follow these directions. The Adequate Wiring sign clearly marks the way to added comfort and increased convenience which the home owner calls "Modern Living."

Adequate Wiring means plenty of circuits, outlets and switches to deliver full electrical service. It assures a more livable home, in which today's modern electrical appliances operate at peak efficiency to lighten housekeeping tasks, and to provide pleasure and entertainment. It means a brighter future, too, with facilities already in place for the installation of new electrical appliances now in the making.

Adequate Wiring keeps a home modern longer. At a fraction of the total building cost, it is an investment which pays dividends for years.

When you build or remodel, have an Adequate Wiring advisor go over your plans with you. His services are available to owners, architects and contractors anywhere in Edison territory, through your nearest Edison office. There is no cost or obligation.
OUT-MODED WIRING
A LIABILITY

Homes built 20 years ago are electrically obsolete. Wired chiefly for lights and a few small appliances these homes lack the power for today’s expanded electrical needs.

Bankers and other lenders, consequently, place wiring high on the list of factors to be checked as contributors to home depreciation and early obsolescence.

To protect the owner’s investment, architects today are placing increased emphasis on adequate wiring—enough circuits of large enough wire, and plenty of conveniently placed outlets and switches—for all present and future needs.

NORTHERN CALIFORNIA ELECTRICAL BUREAU
1355 MARKET STREET
SAN FRANCISCO 3

[Further text about wiring materials and specifications]
WHAT HAPPENS WHEN A BUILDER BuILDS FOR HIMSELF?

In every one of his apartments Jack Givens is installing 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.

Jack is so thoroughly convinced of the advantages of electric appliances for high-quality rental projects that to be sure he could get what he needed he purchased and stored all the electric equipment before he started building. He is sure the advantages of electrical appliances will make his investment pay off in satisfactory, permanent occupants who will be willing to pay a higher rental for the convenience of modern living.

When you build, it will pay you to look into the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications, Please phone Michigan 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 So. Broadway, Los Angeles 12.
to four lens on plate 4 1/2" wide to four lens on plate 4 1/2" wide to
make a complete circular lens in five colors of unbreakable plastic.

(101) Century Lighting, Inc.: Complete catalog one of best lines contem-
porary lighting fixtures; fully illus-
trated, complete technical informa-
tion.

(547) Day-Brite Lighting, Inc.: Bulle-
tins 20-A and 20-B recessed troffers; all standard types listed with full tech-
nical data, including sketches, tables, installa-
tion data, foot-candle intensities charts; also includes information in-
candescent boxes for flush installation; well worth file space.

(106) General Lighting Company:
Brochure (114 pages) complete line
contemporary lighting fixtures; one of best available lines.

(654) Gibson Manufacturing Com-
pany: Folder new 6200-6400 loured
 fixtures; feature full depth metal louver, translucent side panel.

ROCKLITE PRODUCTS

PART: 1800 NORTH VENTURA AVENUE, VENTURA, CALIFORNIA
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IMMEDIATE DELIVERY FROM LOS ANGELES

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

(569) Lightteller: Folders wide rang
Lightteller lighting fixtures; good co-
temporary design featuring built-in
ready available.

(657) The Miller Company: New
revised edition "Ceilings Unlimi-
ed," illustrating and describing &
er fluorescent troffer lighting sy-
ts; complete engineering, insta-
lation details, illumination per-
formance, good examples of com-
bining light and ceiling equi-
ment; well prepared, worth clo-
buse.

(591) Pittsburgh Reflector Company
new 52-page catalogue presenting con-
crete line fluorescent luminaires, trol
nets, strip, recessed. With companion incandescent equipment;
complete section on planned lighting through use combination fixtures;
and incandescent; full technical, in-
stallation data.

(575) Prayne Company, Inc.: Illus-
trated bulletin Prylit fixtures, com-
plete line recessed lighting fixtures, includ-
ing specialties; multi-colored dining room
lights, automatic closet lights, adjustable spots; full technical data.

(650) Presteel Company: Illus-
trated bulletin Presteel line of con-
temporary lighting fixtures, includ-
ing one of best lines of well-
spaced, recessed fixtures; available only through elec-
trical jobbers; this line worth in-
vestigating.

(392) Smoot-Holman Company: In-
formation newly designed Zenith lum-
inaire; Pollygreen plastic side panels
ribbed to permit proper light distribu-
tion while reducing surface brightness to minimum; certified ballasts,
start-
ers, individual or continuous mount-
ins; opens either side for servicing.

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

(270) Supreme Lighting Company:
Comprehensive 23-page catalog well de-
signed line fluorescent fixtures; hang-
 ing, open and glass covered; recessed fixtures with egg crate louver or dif-
fusing glass; industrial, reflector, win-
dow types; strip, circular; kitchen &
tables, vertical mirror lamps, bed lamps.

(339) Kurt Verseen Company: Tw
brochures on exciting contemporar-
y, residential lamps, fixtures, and on foci-
lighting, for commercial, residentia
use; both very well prepared, curi-
ously illustrated, date-packed, one of the best sources of information contemporary lighting; firm has been leader in field for many years.

MISCELLANEOUS

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

(563) American Aeroy, Inc.--a fly
killer that gives you positive and con-
tinuous protection. Write for literature

(405) Custom Cast: Information re-
markably good andirons of custom de-
Sure he's happy—and you are, too.

He was expecting a $75 bonus. Then you decided to give the bonus in U.S. Savings Bonds. So he receives—not $75—not a $75 Bond—but a $100 Bond.

It looks like more—and it is more. Not just because every $3 put into Savings Bonds will pay $4 at maturity. These Bonds are builders of future security for employees and for the nation as well (which means for business). They're a powerful weapon against inflation. They make employees "holders of shares in America"—thus build enthusiasm for our traditional competitive system.

They pay your company a bonus, too—in increased employee contentment, which shows up as less turnover, reduced absenteeism, fewer accidents! All these benefits are being proved and re-proved every day in thousands of companies that operate the Payroll Savings Plan—the popular plan for the regular purchase of Savings Bonds by employees.

You're helping your employees, your country, and yourself by deciding to...

give the bonus in Bonds

...and by putting plenty of push behind the P.S.P. It's easy with the help you get—for the asking—from your State Director, U.S. Treasury's Savings Bonds Division. Call him now!
design; fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

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

(592) The Homer Laughlin China Company: Full color folders Jubilee Dinerware; simple design, pleasant color selection; simplicity allows accessories to make table settings formal or informal; light weight; merit specified for CSHouses Numbers 20, 1 and 3.

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

(474) Modern Designers: Full information goods line ceramic trays, bowls, incense holders, 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 projects for use in homes, schools, churches, industry; gives full technical information regarding equipment, installations, use, operation; practical, interesting sensible.

PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Americoat vinyl coating which is a pigmented vinyl resin dispersion 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 the best prepared specification books available; belongs in all files. Available to Western readers only.

(501) McElroy Varnish Company: One of best brochures treatment of floors and their finishes; based on Gypsum, Tongue, Penetrating Floor Sealer, Terrazo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazo, 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 Phenolchrome 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; authoritative study.

(659) Sico Co Plastic Coating Company: Information Alba “R” fire retardant paint; reduces fuel consumption; contribution from combustibles treated up to 85 per cent, reduces flame spread up to 60 per cent; tested fire retardant paint approved by Underwriter’s Laboratories; recommended by American Hotel Association; good source of information.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, “Perma-Dri”; may be applied by brush, squeegee, 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 Rocklite one-coat cement base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes ready to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

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 unfinished hard-wood plywood; entirely new product, merits close consideration.

(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.

(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.

(660) Formica Insulation Company: Folder new Mosaiced Formica pattern, together with small samples showing colors; six colors; pattern has third dimensional depth appearance; is available in all Formica grades, including cigarette proof; good new product, worth investigating.

(118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, door frames, 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) Herma 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 Boorite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

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

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

(339) James Kenmble Mills: Information collection: contemporary wall-papers; designs, by 15 leading contemporary artists; custom designs available: definitely worth investigation.

(661) United States Plywood Corporation: Brochure, color samples, decorative Micarta, used in CS House Numbers 1 and 3; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading color; heat resistant, easy to handle; good for counter tops, fronts, walls, panels; readily available; one of best precoated panel materials.

(54) United States Plywood Corporation: Folder on Decorative Micarta, heavy 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 using Weldwood, plywood, allied products for exterior, interior.

(574) United States Gypsum Company: Brochure Acousto Tone Auditone acoustical tiles; mineral fibers made into lightweight, highly sound absorbent tile form; fire resistant, incombustible, paintability, rodent and vermin resistant; full technical, application data.

(575) United States Gypsum Company: Folder USG Weatherwood decorative insulation; rigid wood fiber board made into predecorated interior wall and ceiling units, either in tile or plank measurements; full data, including tables of heat transmission coefficients.

(571) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surface; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

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

(476) Val-Porter Company: Brochure Acoustically plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color; fire resistant, vermil 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 on Air Cushion, air Cushion, air 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.

(509) Aldrich Company: Folders, technical data on Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; verticle fire-tube unit; full information specifications, dimensions, capacities; merit specified for radiant heating system CSHouse Number 13.


(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.

(662) Briggs Manufacturing Company: Information new stainless steel preformed moulding for flat rim built-in fixtures for kitchen and bath; provides watertight seal between linoleum, wood, other top materials; one piece, preformed to fit making it unnecessary to cut, shape; interlocking frame, fastening clamps.

(503) Briggs Manufacturing Company: New Briggs 52-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.

(578) California Shower Door Company: Folder excellent line aluminum and bronze chrome shower doors, tub enclosures; simply designed, mechanically good; doors have full-length piano hinges; manufactured, readily available in Northern California.

(668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-overflow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow, towel bars, wall hung or with legs; merit specified for several CSHouses.

(419) Crane Company: Information "pint-size" bathroom (6'x5') through one corner laboratory, small (42"x31"), low tub; tub has spacious corner seat, possible to get bathroom down to 36"x60".

(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 enclosures; doors have full length piano hingels riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(130) 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.

(663) Los Angeles Water Softener Company: Brochures, folders Sudsaver Master Water Softener; uses black, resinous synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraulic diaphragm which does regenerating; compete information water softening advantages; well worth having.

Thoughtful things like this help make a client happy.

Built-in telephone facilities are the mark of a thoughtful, modern builder. For telephone conduit and outlets, installed while the house is under construction, add much to the future value and convenience of the home. Just a few pieces of tubing leading to well-located outlets—that's all it takes. The cost is small. And telephones can be added or moved later on without drilling holes or running wire along baseboards.

For free help in planning modern, built-in telephone conduit, call your local Pacific Telephone office and ask for "Architects and Builders Service."
54

E. K. WOOD LUMBER CO.
LONG BEACH • RIVERSIDE • TEMPLE CITY • SIERRA MADRE • INDIO • THERMAL

 outstanding features.

Series BG are gas-fired with AGA-approved similar mounting plates for interchangeability.

These vertical fire-tube boilers are strongly built of applying wood shingles on roofs and sidewalls.

Series B, Model 22 5 WCBoiler-Burner is being used to supply building

These vertical fire-tube boilers are strongly built to highest standards of rugged welded construction. Give dependable, efficient performance on all types of steam or hot water heating systems.

Six sizes offer capacities from 118,000 to 808,000 BTU per hour. Series B (shown) are oil-fired with Underwriters-approved Aldrich burners. Series BG are gas-fired with AGA-approved burners having ratings identical to corresponding oil burners. Both types of burners are on similar mounting plates for interchangeability. Efficient, high-delivery, double-spiral hot water coil available on specification. Many other outstanding features.

A mesh specified Aldrich Series B, Model 225 WCBurner is being used to supply hot water for the radiant heating system of Case Study House No. 13, South Pasadena, Calif. Richard J. Neutra, Architect.

ALDRICH
BOILER-BURNER UNITS

Featuring

BURNERS FOR OIL OR GAS
with Identical Ratings

A Subsidiary of the Bronze Corporations, Inc.
COMPANY, 125 Williams St., Wyoming, Ill.

QUALITY building material
COSTS YOU LESS

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OAKLAND Yards and Wharves: 737 Kennedy Street
PORTLAND Mill Sales Office: 827 Terminal Sales Bldg.
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LONG BEACH • RIVERSIDE • TEMPLE CITY • SIERRA MADRE • INDIAN • THERMAL
LA VERNE • WHITTIER • PASADENA • SAN PEDRO

• (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 in twin design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

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

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

• (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; undermount cabinet.

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

• (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 still 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 des-ign contemporary cabinets; gives full specifications.

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

• (418) Nielsen & Netter: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CHouse Number 18.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121.M1.01) radio-phonograph combination; AM-FM, push-buttton control; connection for wire recording; one of best con-temporary design cabinets.

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

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

• (542) Twenty First Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary de-sign; western manufacturer.

• (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.

• (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.

(664) Glide Windows, Inc.: Attractive brochure new line Glide aluminum windows, doors; one of best, most practical solutions for wide areas of sliding glass; size limited only to size of glass used; full details; this brochure is one of best printed, product equally good.

- (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.

- (144) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklet KoolShade Sun Screen; "window insulation"; screen in 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.

- (434) Kerns Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kerns drapery hardware, venetian blinds.

(391) Pittsburgh Plate Glass Company: Brochure new metal door-frame assembly for use with Hercules glass doors; shows 12 available styles practical 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 CSFhouse 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 5/8" x 2' 2 3/4" to 5' 7 1/4" x 7' 5 1/2"; these windows merit investigation.

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

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

Sunbeam COFFEMASTER

Sunbeam MIXMASTER

Sunbeam TOASTER

Sunbeam WAFFLER-BAKER

Made and guaranteed by SUNBEAM CORPORATION (Formerly Chicago Flexible Shaft Co.)


AMES REVOLVING SHELVES
For CABINETS And COOLERS
The Choice of All Four

HOMEOWNERS like the new convenience, visibility and accessibility of Ames Revolving Shelves. Rust-proof, 100% anti-proof and so easy to clean.

ARCHITECTS specify these modern, functional shelves that transform ordinary kitchens into model kitchens.

BUILDERS find them easy to install with no rebuilding required. Sizes to fit any standard cooler and cabinet. Study yet light-in-weight aluminum construction.

DEALERS are increasing their sales and profits by stocking and featuring this quality product, in demand by everyone interested in modern kitchen convenience.

It will pay you to look into Ames Revolving Shelves today. Write for complete details.

W.R.AMES COMPANY

150 Hooper St., San Francisco 7, Calif.
SPECIALTIES

(551) B & C Manufacturing Company: Brochure Johnson Safety Vault, steel safes for floor or wall installation in houses, apartments, offices, varying sizes, pick-proof key or combinations, locks; insulated or non-insulated; merit specified for all CSHouses.

(665) Basalt Rock Company, Inc.: Information, facts for architects, builders on Basalite light weight concrete masonry building units for residential, commercial industrial construction.

(508) Colart Cement Tile Company, Inc.: Information Colart cement tile; available in any color to specification; colorfast, lime-proof, water-proof; non-retractant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design with certainty with investigation.

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

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

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

(223) Federal Industries, Inc.: Folder or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knives, power tools; can be used inside or outside, structural or decorative; available in colors; remarkable product.

(219-B) W. P. Fuller & Company: Exceptionally good 18-page color brochure shower and tub enclosures; standard shower doors, and carved doors; illustrates many kinds obscure glasses, swinging or sliding doors; full details specifications.

(597) Hawk House: Folder, information Hawker House-Brazier; one of oldest cooking devices given modern functional application; 24" and 36" models, moldering over open fire indoors or out; amounts to portable fireplace combined with incidental cooking facilities; merit specified for all CSHouses.

(598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought crystal glassware, featuring simple, well designed New Era contemporary furnishings; 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; 24 pages.

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

(378) Lumite Division, Chicago Manufacturing Company: Information brochures Lumite plastic insect screen cloth; remarkable improvement in insect cloths; no wear, can’t help, 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 strip service, air conditioning, sections, beautiful; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust inleakage; permits greater area of window space, finger-tip 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.

(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) Nu-Tone, Inc.: Attractive brochure probably best line contemporary indoor and door-and-chime chimes, exclusively merit specified in all CSHouses; single note chimes self-activated with brass tubes; worth investigating.

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

(560) Frank L. Pollard Company: Folders, information Polly-Matic automatic aluminum indoor-outdoor clothes dryer; aluminum lines revolve overhead for easy access; arms designed like aircraft ribbing for strength stiffness, requires practically free ground space; merit specified for CSHouses 1, 3, 6 and 13.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets and inlay sections with thermal insulating values of less than 2 pounds per 24 sq. ft. panel; stronger than aluminum foil; by weight; flexible, won't shrink, warp, buckle; cuts with shears, knives, power tools; can be used inside or outside, structural or decorative; available in colors; remarkable product.

(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 covering; can be used inside, outside; follows 1947 color chart, color illustrations; data; applied to concrete floors of any age.

(532) Superior Accessory Company: Brochure new Rite-A-Note doorway accessory; note pad, pencil imprinted 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: Forder woven wood screens, 6"c's, 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.

(581) United States Gypsum Company: Folder technical information 2" solid Rocklath and plaster partition; standards, non-loadbearing partition; fireproof, lightweight, space saving; installation methods, tables, detail sketches; specifications.

(582) United States Gypsum Company: Brochure USG Trusted hollow-fill studs for non-loadbearing fireproof partitions; permits concealment of pipes, conduits, ducts, etc.; lightweight, fireproof, strong; adjustable height; full technical data, including tables, sketches specifications.

(525) Western Pine Supply Company: Attractive new catalogue Pondersoa pine molding patterns available in Northern California; contains one of largest wholesale dealers Pondersoa pine moldings.

STRUCTURAL BUILDING MATERIALS

(21) Ceco Steel Products Corporation Technical brochure, 24 pages, on Ceco open web steel joists, giving construction detail, standard specifications, steel joint numbering tables. Also explains use of Ceco open web joints used as purlins with necessary technical data.

(360) Pacific Telephone & Telegraph Company: Information new group wallpapers designed by Marbilia and other specifications SS-C-192 for fireproof, strong, adjustable height; full technical data, including tables, sketches specifications.

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

(479) Permanente Cement Company: Brochure Permanente Type IV and "Cementitious" 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 orders work; worth study; 24 pages.

(513) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential construction, includes full color photographs of applications, full data and extensive 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 illustration lists types accessories available; layout table for glass block panels based on modular coordination.

(565) Stained Shingle & Shake Association: Information material use and advantages stained shingles and shakes; can be effectively used in contemporary designs; provide interesting colors, texture.

(597) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "molded" load-bearing components to fit architectural lines, greater slender- ness, curvature, taper; structural forms virtually unlimited; by integrity of designer specification data.

(298) Wain-Bayme System Booklet: (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass producer of light weight aggregate; weighs 40% less on trucks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; red cedar shingles, vertical grain; color, specification charts; also data shingle stables.

WALL COVERINGS

(530) Imperial Paper & Color Corporation Technical brochure, 24 pages, 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.

(666) Inez Cream, Inc.: Information on one of best lines of contemporary temporary wallpapers done by silk screen process.

(556) Laverne Originals, Inc. Information new group wallpapers designed by creators of Marbilia and other specifications SS-C-192 for fireproof, strong, adjustable height; full technical data, including tables, sketches specifications.

(575) Marble Institute of America: Information new group wallpapers designed by Marbilia and other specifications SS-C-192 for fireproof, strong, adjustable height; full technical data, including tables, sketches specifications.

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

(479) Permanente Cement Company: Brochure Permanente Type IV and "Cementitious" 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 orders work; worth study; 24 pages.

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(667) Timberline Decorative Paper Company, Inc.: Information Timberline Structural Wall-paper heavy gauge heavy craft paper, stained and finished, applied paper hanging materials, wide variety of weights, colors; easy to handle, clean, flexible, comes in rolls; good product; merit specified CSHouse Program.
and, indeed, in pottery the learning process never ends. I want to create something personal, an extension of my activity as an artist, which will do no violence to the potter's craft. I feel that my work must have an affinity with nature, where mushrooms and sandpipers, fish and toad are part of cliff and sky, deep wood and dark cavern. I would like to capture something of paleolithic cave drawing, framed by brooding wind and water into a mysterious and ageless artifact. And, finally, I feel that all art is part play and part prayer.—POLIA PILLIN.
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58

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