use this
Remote Control Relay System
instead of conventional switching
for greater
CONVENIENCE • SAFETY • COMFORT
... at very reasonable cost

- The above sketch shows how remote control relays are installed in knockouts of outlet boxes. The relays are controlled from any number of conveniently located switches operating on a 24 volt system. Only the load circuit wiring is at 120 volts.

One relay can be operated by several control switches, or several relays can be operated from one or more locations, using master switches.

Write for Bulletin No. 1008, which gives details of this simple, low-cost way to adequate switching.

Square D Company,
4335 Valley Blvd., Los Angeles 32, Calif.
NOW... BETTER THAN EVER...

Improved Finish with Higher Light Reflection

Now, after months of experiment our research laboratories have developed and perfected a new finish formula. It gives Simpson Acoustical Tile an improved, luxurious white finish, free from glare, yet having an even higher light reflection than before. Now Simpson Acoustical Tile, with this new finish together with its clean, smooth Hollo-kore drilled perforations, its finished bevels and higher sound absorption, offers even greater plus value in beauty, efficiency and economy. For more information, ask the nearest authorized Simpson Acoustical Contractor listed below, or write Simpson Logging Company, Sales Division, 1065 Stuart Building, Seattle 1, Washington.
Count on a stove manufacturer to recognize the value of heat control. For the window walls in their new headquarters, the American Stove Company chose Thermopane© for trouble-free glass insulation, year-round comfort, lower heating costs, more efficient air conditioning. Where building needs call for transparency for daylighting or display and effective insulation, Thermopane© is the logical answer. That's why Thermopane© appears increasingly in specifications for commercial buildings, factories, schools, hospitals and homes. Here's double glass, with dehydrated air sealed between the panes by Libbey-Owens-Ford's Bondermetic (metal-to-glass) Seal©. Use it in large windows or small, in metal or wood sash, in fixed or opening types.

L.O.F. Glass Distributors have Thermopane© readily available in more than 70 standard sizes... and can assure prompt delivery of special-size units. For more information, including standard sizes and facts on insulation, write for our Thermopane© book and Data Sheets by Don Graf. Libbey-Owens-Ford Glass Company, 23128 Nicholas Building, Toledo 3, Ohio.
ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price $5.00 a year, single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage shall be sent with unsolicited manuscripts. One month’s notice is required for a change of address or for a new subscription. In indicating a change, give both new and old address.

ARTICLE: The Perplexed Eye by Jules Langsner

ARCHITECTURE
- House by Gregory Ain, Architect; Joseph Johnson and Alfred Day, Collaborating
- House by Milton H. Coughsey, Architect
- Studio Apartment by Royal McClure and Thomas Adkison, Architects; Bruce Walker, Associate
- Case Study House No. 20 by Richard J. Neutra, F.A.I.A.

SPECIAL FEATURES
- Bronze Abstraction, Tony Rosenthal
- Chairs, Maurice Martine'
- Art
- Cinema
- Music
- Notes in Passing
- Merit Specifications Case Study House No. 20
- New Product Literature and Information
- Index of Advertisers
IT'S FLAXTEX FLOOR COVERING
IN CASE STUDY HOUSE NO. 20
BY RICHARD NEUTRA A.I.A.

Because the simple beauty of Flaxtex All-Linen carpeting carries out the true spirit of carefree modern living, it is receiving the wholehearted approval of leading home and interior designers. An example is the Case Study House No. 20 by Richard Neutra as featured in Arts and Architecture forthcoming April issue, sketch of which is reproduced here.

FREE BROCHURE! Shows in full color the complete line of Flaxtex All-Linen rugs as keyed to B. H. F. Colors.

OREGON FLAX TEXTILES
A Division of California Cotton Mills Company
1051 Kennedy Street, Oakland 6, California • Plant: Salem, Oregon

MERIT SPECIFIED IN
CSHouse No. 7 by Thornton M. Abell
CSHouse No. 3 by William W. Wurster
CSHouses No. 13 and No. 20 by Richard J. Neutra
CSHouses No. 8 and No. 9 by Eero Saarinen and Charles Eames
Now...because fabrics become an integral part of the new architectural outlook, the name CHENEY grows increasingly more important

TAKE CASE STUDY HOUSE #20

...in it, Richard Neutra specified CHENEY Fabrics for drapery and upholstery, not only for quality and practicality but because of their contemporary feeling in texture, tone and simplicity of design.

CHENEY BROTHERS
Manufacturers of fabrics of exceptional quality since 1838
509 MADISON AVENUE, NEW YORK 22, NEW YORK
103 NORTH ROBERTSON BLVD., LOS ANGELES, CALIFORNIA
MILLS AT MANCHESTER, CONN.
How a thoughtful builder leaves his mark

That built-in telephone outlet is the stamp of a careful builder. He added conduit and outlets while the home was under construction. The cost was insignificant . . . just a few pieces of tubing leading to convenient telephone outlets provide raceways for telephone wire.

Clients appreciate thoughtfulness like this. With built-in telephone facilities, telephones can be moved or added in the future without drilling holes or running wire along baseboards. Just a small detail . . . but a careful builder thinks of it.

for free help in planning modern, built-in telephone wiring, call your local telephone company office and ask for "Architects and Builders Service."

The Pacific Telephone
and Telegraph Company
How to Please All Your Clients...

specify WELDWOOD PLYWOOD for commercial installations

Most commercial installations present essentially the same requirements for an interior wall surface. Appearance, durability, ease of maintenance and finished cost... these are the major questions.

And here are Weldwood's answers:

**APPEARANCE.** Man's old-time, all-time structural-decorative favorite... wood. Choose from the very finest domestic and imported hardwoods... because only selected flitches go into Weldwood panels. Create traditional or modern interiors. You have a wide latitude for numerous effects... because Weldwood's lustrous beauty is a perfect complement to any style.

**DURABILITY.** Weldwood resin-bonded panels are laminated under heat and pressure, to produce a modern form of decorative panel that will never warp, crack or delaminate, when properly installed.

**EASE OF MAINTENANCE.** First cost is practically last cost, when Weldwood walls are installed. These beautiful decorative panels maintain their original beauty with minimum care. Maintenance is negligible.

**FINISHED COST.** Because Weldwood panels combine high structural strength with great decorative beauty, you can specify many short cuts that save both material and labor. Your finished costs will look good, compared to the striking appearance of the finished job.

So look into Weldwood for all your commercial clients. Take your choice from fine woods like oak, birch, korina, maple, walnut, gum, mahogany, zebrawood, avodire, rosewood and teak. Make everybody happy... store-owners, restaurants, bankers, businessmen, hotel-owners and operators of institutions.

Specify Weldwood for their interior walls.

**SEND FOR NEW BOOKLET ON WELDWOOD FOR COMMERCIAL INSTALLATIONS... YOURS FOR THE ASKING**

**WELDWOOD Plywood**

Weldwood Plywood and Mengel Flush Doors are products of UNITED STATES PLYWOOD CORPORATION THE MENGEI COMPANY

New York 18, N. Y.


Weldwood* Hardwood Plywood

Douglas Fir Weldwood

Mengel Flush Doors

Overhead Garage Doors

Molded Plywood

Armoply® (metal-faced plywood)

Tekwood* (paper-faced plywood)

Weldwood Glue® and other adhesives

Weldex® (triaxed plywood)

Decorative Micarta®

Flexwood®

Flexglass®

Flexmet®

Flexite®

Flexite®

Flexite®


Weldwood Plywood is made in both Interior and Exterior types, the former bonded with extended urea resins and other approved bonding agents; the latter with phenol formaldehyde synthetic resin.
the California School of Art welcomes to its faculty,
ALVIN LUSTIG, designer
EDGARDO CONTINI, engineer
painting sculpture industrial design advertising art motion picture design ceramics illustration

SEARCH FOR THE REAL
by Hans Hofmann
Edited by Sara T. Weeks & Bartlett H. Hayes, Jr.

Being the presentation of a vital philosophy wherein certain technical factors in modern painting are reconciled with the world of the spirit.

92 pages, 43 pages of illustrations, 15 color notes. Price $4.50
Order direct or from your own bookseller.

ARTS & ARCHITECTURE

Utility Unit—Ingersol Utility Unit Division, Borg-Warner Corporation, 321 Plymouth Court, Chicago 4, Illinois.
Aluminum Frame for Sliding Glass Door—The Kawneer Company, Niles, Michigan.
Drapery Hardware—The Kirsch Company, Sturgis, Michigan.
Rugs—Oregon Flax Textiles, 1091 Kennedy Street, Oakland 6, California.
Glass—Libbey-Owens-Ford Glass Company, Toledo 1, Ohio.
Paint—The Paraffine Companies, 475 Brannan Street, San Francisco, California.
Furniture—Aalto Designs, Thomas Church, San Francisco, California.
Refrigerator—Norge Division of the Borg-Warner Corporation, Detroit, Michigan.
Jalousies—Casement Hardware Corporation, Chicago, Illinois.
Finish Hardware—Custom Hardware Company, Los Angeles, California.
General Contractor—Clements Construction Company, Los Angeles.
Electrical Contractor—Atomic Electric Company, Santa Monica, California.
Multi-Breaker—Square D Company, Los Angeles, California.
Painting—S. Rosenthal, Los Angeles, California.
Formica Applicator—Mortimer & Wolff, Los Angeles, California.
Lamps—Modern Designers, Los Angeles California.
Cocktail Tables—Ingram of California, Los Angeles, California.
Wood Stain—Scofield Company, Los Angeles, California.
Door Chimes—NuTone Company, Los Angeles, California.
Ventilators—Swartzwout Company, Cleveland, Ohio.

E. BOYD

Over ninety paintings from the Kaiser-Friedrich-Museum in Berlin will be shown at the Los Angeles County Museum from the 4th to the 22nd of January. The story of their discovery, cached in a German salt mine at the close of the war, their rescue, and the controversy over their exhibition in the United States, is still fresh in our memories. All of the collection that experts thought safe to send on tour has been shown to the public, which has packed the museums in other cities. To avoid crowding the Los Angeles Museum is hanging the show in the large foyer and the three rooms used for temporary exhibitions. To allow everyone to see the pictures the Museum staff has extended the usual hours far beyond those of any museum. Classes of school children, with their teachers, will be admitted free from 8 to 10 a.m. daily. The general public may go from 10 a.m. to 10 p.m., daily and Sunday. The admission fee of thirty cents goes to a fund for needy German children, as it has wherever the paintings have been shown. This fee will only apply to the Berlin pictures and not to the rest of the Museum galleries where, as always, the public has free entrance.

The Kaiser-Friedrich-Museum collection is more than a group of old masters, a term meaningless in itself; these are pictures of the highest quality. Their selection has gone on for more than a century, from the choice of Europe, and by the best experts with unlimited buying power. As a result the examples by each painter are practically perfect of their kind. Here are the originals of such familiar prints as Rembrandt's "Man With the Golden Helmet," his "Self Portrait," the "Little Girl With Her Nurse" by Frans Hals, Vermeer's "Young Lady With Pearl Necklace," the Memling "Vir­gin" and Botticelli's "Venus," whose counterpart in her scallop shell was harbored at the Golden Gate Fair.

While the surviving architecture of old Europe is effectively obsolete and the written thoughts of previous centuries are hedged away by archaic word forms, the greatest paintings of the same times still speak to us in our own tongue through color, line and human emotion. The Berlin collection is the essence of the creative
In order to simplify the identification of Douglas fir plywood grades, manufacturers have adopted a new A-B-C system of grade-marking. Plywood is manufactured in two distinct types—Exterior and Interior. Within each of these two types are several appearance grades. These grades—of either Exterior or Interior type—are determined by the appearance quality of the outer plys (face and back veneers).

Now, there are just four such qualities of veneer—A, B, C and D, in order of appearance quality. Highest in appearance quality—"A" veneer—is that formerly known as "Sound." "B" veneer is a new quality, also known as "Solid," which presents a firm, solid surface, free from open defects. "C" and "D" veneers may contain certain restricted defects which do not affect panel serviceability, and are used where appearance is not important.

*As the new A, B, C, D veneer designations are being introduced, industry grade-trademarking of panels provides for designation either by letters or by previous terminology. Thus, as listed above, trademarks on panels may read either "Plyshield A-C" or "Plyshield Sets" (Sound 1 Side).

**Douglas Fir Plywood Announcement!**


<table>
<thead>
<tr>
<th>GRADES OF EXTERIOR-TYPE</th>
<th>GRADES OF INTERIOR-TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXT-DFPA•A-A (Sound 2 Sides)</td>
<td>Interior•A-A•DFPA (Sound 2 Sides)</td>
</tr>
<tr>
<td>EXT-DFPA•A-B (Sound 1 Side. Solid Back)</td>
<td>Interior•A-B-DFPA (Sound 1 Side. Solid Back)</td>
</tr>
<tr>
<td>EXT-DFPA•PlyShield•A-C (Sound 1 Side)</td>
<td>PlyPanel•A-D-DFPA (PlyPanel Sound 1 Side)</td>
</tr>
<tr>
<td>EXT-DFPA•Utility•B-C (Solid 1 Side)</td>
<td>PlyBase•B-D-DFPA (Solid 1 Side)</td>
</tr>
<tr>
<td>EXT-DFPA•Sheathing•C-C</td>
<td>PlyScord•C-D-DFPA (Sheathing)</td>
</tr>
<tr>
<td>EXT-DFPA•Concrete Form•B-B (Solid 2 Sides)</td>
<td>PlyForm•B-B-DFPA (Solid 2 Sides)</td>
</tr>
</tbody>
</table>

The new U. S. Commercial Standard CS45-48 for Douglas fir plywood becomes effective November 1, 1948. The Commercial Standard booklet contains complete data on the new system of grade identification* and new grade-trademarks, and sets forth more stringent performance requirements for Exterior-type plywood. A free copy will be mailed to any point in the United States. Send the coupon below.

**DOUGLAS FIR PLYWOOD ASSOCIATION**
Tacoma 2, Washington

GENTLEMEN: Please send me my copy of the new U. S. Commercial Standard CS45-48, which contains new grade designations and new grade-trademarks for Douglas Fir Plywood.

NAME: ___________________________
Firm: ___________________________ 
Title: ___________________________
Street: __________________________ 
City: ___________________________ Zone State: ___________________________
passion and painful labor that made up our European heritage; for better or worse these were the foundations of our contemporary art. For those who can not readily go abroad this is a marvellous chance to look back into a closed passage. For the young it is an opportunity to experience the ideals of our forefathers, expressed in the tempo of theoretical perfection. It is to be hoped that every visitor to the German pictures will take a child with him, or her, even if it means borrowing one.

Ever since the Copley Galleries in Beverly Hills opened last September, the shows there have been on a consistently tasteful level. The owners, William Copley and John Ployardt, have pretty definite ideas about art and, so far, have sustained their intentions in their exhibitions. No one of these, considered separately, may strike the visitor as of major importance, but the series follows a clear-cut direction which is arresting in its honesty and simplicity. In many ways young men are operating along the lines of an experimental museum rather than as dealers—a phenomenal way to behave.

Beginning with the Belgian Surrealist, Rene Magritte, they presented a technically able painter whose performance in transparent glazes is equal to that of Dali but without his maggot-riddled symbolism—the ideography of Magritte's pictures is as rugged as a Flemish kermesse. “Constructions” by Joseph Cornell more obviously expresses the position of the Copley Galleries owners toward capitalized Art, that it is an agreeable part of our life rather than a problem or a moral force. The display of three-dimensional objects without identifiable functions, which are meant to be handled, most of which are made of junk, and many of which move without other mechanism than gravity, is not customary. As a result, conditioned art-lovers had no signpost to guide their judgment on the show and were afraid to smile. The unprejudiced, however, realized that these considered trivia were keys to open the small secret doors of childhood that led to talking animals in magic gardens. Made of scraps of wood, print, mirror, watch wheels and thimbles, these things are bonded with nostalgia and project the spectator into his long-forgotten world of let's pretend. To achieve this, with rag-picker's materials, at sight, deserves a bow from the analysts who seem to arrive at the same result after long hours and clinical delvings. The flash of recreation in the beholder's mind is a thing of great price, and the man who makes it possible is profoundly creative. At present his medium needs another name, less humdrum than the word "construction" which has, itself, been a stumbling block for the timid.

Recent canvasses by Matta which were shown at the Copley Galleries were disappointing to those who have watched his earlier work; only two of the pictures carried his exciting color and vitality; which has, itself, been a stumbling block for the timid. Perhaps the simplest pleasures are cultivated tastes, but their enjoyment is worth the effort. The contributions of the Copley Galleries to this end are a distinct addition to the regional scene, and it is to be hoped that the experiment will be successful. Shows by Man Ray and Max Ernst are to follow.

With the Yves Tanguy show we see a limited artist, but one in the best French tradition of intellectual coldness, selective and concise. Tanguy's variations on his theme are the final reduction of the riotous twenties and the fatalistic thirties in France to the skeletons of negation. One of his drawings, of a half dozen implacable lines, reminds us that he rejected uncounted more— we do not really think about his drawing, but we sense relief from superfluous ballast. Perhaps the simplest pleasures are cultivated tastes, but the enjoyment is worth the effort. The contributions of the Copley Galleries to this end are a distinct addition to the regional scene, and it is to be hoped that the experiment will be successful. Shows by Man Ray and Max Ernst are to follow.

There are two staggeringly fine exhibitions of old Chinese art here at once, one at Pomona, the other at the Los Angeles County Museum. One must take leave of the world of commerce and traffic before he can adjust to the airless, timeless elegance of the painted scrolls on view, some of them eight hundred years old. The leap from our reality to the state of mind of these refined transcriptions of a vanished scene which never actually existed is immense; once it is made the pure lines and precise brush strokes of the scrolls are charmingly restful. Orientalists have written exhaustively on these fine examples, which have been loaned by the leading museums and collectors of the country.

There is a small case at the County Museum filled with writing materials which provokes quite other reactions. In the case are: an ink palette upon which the ink stick was dissolved, a brush rest, a brush tray with a little bowl at one end for ink to drip
into, a bowl in which to wash brushes, and a wine jar. All of these pieces are handsome in shape and in polychrome decora-
tion, made of porcelain of the Ming period, which is called “late” in Chinese art, 1522 to 1619, according to the very complete
labels. These were the tools of the painter, poet or writer, who
was sometimes the same person. We may ponder with an indul­
gent smile upon the wine jar so naturally included as part of the
kit, but the elegance and decorative qualities of this entirely func­
tional set of implements reminds us that the creative artist of that
age in China held a position in his society far above that of the
wretched scriveners of Europe, who must curry favors from noble
patrons in order to publish their work, or even to buy bread, no
matter how great their genius. We have been often told that
the Chinese respected learning and the arts; this appealing set
of writing or painting things tells us that they even respected
the artifacts of the craftsman and made of them pieces that did
d their duties and were individually beautiful as well. To look
into this case of Ming writing materials and then to think of our
typing machines is to understand why our gadget-driven minds
are, at first glance, unable to comprehend the exquisite artificial
leisure of the scrolls that were made with these brush rests—and
wine jars.

NOTES FROM SAN FRANCISCO

The recent exhibitions of Spanish Masters of Painting of the Twen­
tieth Century—Picasso, Gris, Miro at the San Francisco Museum
of Art, African Negro Sculpture at the M.H.de Young Memorial
Museum and Mobile and Articulated Sculpture at the California
Palace of The Legion of Honor are closely related, even though
one’s first reaction is to identify them separately. While there is
variation between and within the exhibitions, motion plays a domi­
nant role in all three.

The exhibition presenting the work of Pablo Picasso, Juan Gris
and Joan Miro has required a year and a half of planning and
organizing by the Museum staff, with special credit going to the
acting Director, Richard B. Freeman. Dr. Grace M. Morley is on
leave in Paris where she is engaged in the capacity of Director
of Museums for UNESCO. The original idea: that Spanish heritage

FOR DESK

Directed or reflected light from a gooseneck
aluminum stand
Stock No. DD-8L

FOR HOME

One aluminum wall fixture, but
two directed light patterns
Stock No. D-AW1

Rich, beautiful,
full-grained
hardwood plywood
...as specified.
All hardwood and
softwood plywoods
are immediately
available.

the interior
wood panelling you admire
in cshouse #20...

...mahogany, elm, walnut and birch
from

always "the best in plywood"

California
Panel & Veneer Company
955 South Alameda • Trinity Court • Los Angeles
has contributed toward creating the three great individuals of contemporary painting is one of the unifying factors of the show. One sees certain characteristics peculiar to the plastic art, literature and music founded in Spain. The stature of the work is proven by a too-limited range in the work shown, especially in relation to the really fine examples of Gris and Miro. However, there are several extraordinary pieces from his various periods, notably "Ma Jolie," 1911-12, from the collection of the Museum of Modern Art—"Seated Woman," 1932, from the collection of Mr. and Mrs. Lee Ault—"Head of a Woman," 1939, lent by the Durand-Ruel Gallery in New York. As a permanent record, the catalogue is also an important feature of the exhibition. It is composed of a wealth of reproductions accompanied by critical evaluations. The writing is by such authorities as the exhibiting artists (Picasso, Gris, Miro), Gertrude Stein, Sidney Janis, Herbert Read, Man Ray, and others.

Thinking in retrospect of this show, one realizes that the dynamic power of Picasso, the virile refinement of Gris, the humor and psychological symbolism of Miro (not to mention the formal values achieved by the three) have extended our boundaries of plastic experience. A principle of growth in terms of the individual as well as of an entire culture has been set forward. Just as surely as these works of art represent a synthesis of fragments of intuitive perception from life and art, of feeling, of emotional and psychological association and scientific analysis, they also represent a point of departure for further syntheses. In general, growth seems to proceed through the meeting of clashing forces. In most cases, individuals working in the plastic arts are aware that their development is a consequence of the "fluid" challenging the "controlled," of the senses sparring with the will, or vice versa. Out of such a battle comes the new thing. And art as a whole seems to develop and change in its content-form because of warring elements both from without and from within.

From without, basic economic and social motivations give new needs and new materials—hence new art content-form, while from within, technique is undergoing constant readjustment. Enlarging the technical horizon is dependent upon accepting problems for solution, of arriving at the new from the synthesis of Traditional usage with the solving of new problems. For example: Cezanne was able to build his synthesis, primarily, out of the detailed discovery of the light-color theory of the Impressionists and elements from traditional art form. His work is neither the art of the impressionists nor is it the traditional art from which he drew. He, in turn, has affected the technical horizon of those to follow: Picasso, Gris, Miro.

Besides the influence of the immediate French painting tradition upon the work of the Spanish Masters of the Twentieth Century painting, the remote art of Africa was also an influence. The reason is obvious upon seeing the exhibition: African Negro Sculpture at the M.H. de Young Memorial Museum. The scope of the sculpture is vast and the variety is great, yet common qualities pervade. Stimulation to the contemporary artist and observer proceed from the direct plane and volume structure, rich surface textures and patterns and effective symbolism. In order to comprehend the form of Negro sculpture, one is compelled to move around the work. The ever-changing silhouettes, growing out of relationships of the volumes and planes, sustain the observer's interest until he is able to integrate all points of view into one. The catalogue states further: that the "... forms, although they are sculptural realizations or interpretations of nature, are not restricted by limitations of realism. They are, instead, creative, and the functioning of each part is made clear by simplified, sometimes geometric shapes. Each work consequently, has its complete existence as a sculptural form, not as representation or simulation of nature." From the actually-moving observer, required in the perception of Negro sculpture, to the implied movement of the observer in the cubist presentation of an object from many points of view, was only a step.

The Cubists used Negro sculpture as an art source in the solving of their problem of delineating motion. The social aspect is another point of meeting between Cubism...
and Negro sculpture. African Negro sculpture refers to the tribe rather than to a special creator. Likewise, the work of the pioneer contemporary painters achieved a kind of anonymity where the creator was subordinated to the far-reaching effects of the concepts employed. Siegfried Giedion, in "Space, Time and Architecture," states that: "Picasso has been called the inventor of cubism, but cubism is not the invention of any individual. It is rather the expression of a collective and almost unconscious attitude . . . the essence of space as it is conceived today is its many-sidedness . . . in order to grasp the true nature of space the observer must project himself through it . . . and in modern art for the first time since the Renaissance, a new conception of space leads . . . to enlargement of our ways of perceiving space. It was in cubism that this was most fully achieved."

The concept of Space-Time is carried to its logical conclusion as it applies to sculpture in the exhibition: Mobile and Articulated Sculpture at the California Palace of the Legion of Honor. Not only the observer would be required to move but also the sculpture. Employing overt motion in sculpture was inevitable. This is the first group exhibition of such work to occur in America, to this reviewer's knowledge. However, there have been "one-man" shows by Alexander Calder and single pieces of artists' works shown before. National in scope, fifteen artists are represented. The kinds of motion represented are: rocking, rotating, vibrating and sliding. In order to obtain these kinds of movements, the construction of the pieces is interesting, and the expression refers to Twentieth Century living.

Before Congress convenes and the President delivers his State of the Union and Inaugural speech, it might be pertinent to re-assess the relationships between Washington and Hollywood as it affects the motion picture industry.

Divorcement, the separation of film production, film distribution and film exhibition, will become a reality. It is a fact, as the Courts have held, that where a film company owns both the production operation and the exhibition outlet (theaters), this constitutes a monopoly and a restraint of trade. The degree of this restraint can be best expressed by the independent theater owner who takes the film fate he gets and likes it. It was the openly expressed hope of film operators that a Republican regime would soft-pedal Divorcement and that the present set-up would remain as long as possible, or that special legislation might be prepared which would, in one way or another, offset some of the more disturbing elements in this Bill of Separation.

This is not to be, however, and steps are now being taken to fulfill the directives of the Department of Justice. What this means in effect is this: film producers will no longer be assured an outlet for their film productions, and pictures will have to be sold to theater exhibitors on the basis of quality. If complete Divorcement is realized the film industry will find that it faces a competitive market, and the net result of a sharp competitive market in the motion picture industry has invariably meant improved quality. We may expect better pictures if further steps in Divorcement are taken, and this seems to be the trend of the present Administration. Of more immediate importance is the political mood and temper of Hollywood as a result of the elections. When President Truman stopped off at Los Angeles last summer for one of his campaign visits he was greeted at the station by a group of actors, among others. He was asked by Humphrey Bogart, so the report goes, "What happens to the Un-American Activities Committee investigation if you are re-elected?" He was promised by Truman that this phase of the Committee's work would never be realized and,

- **CINEMA**

ROBERT JOSEPH

**CINEMA**

Before Congress convenes and the President delivers his State of the Union and Inaugural speech, it might be pertinent to re-assess the relationship between Washington and Hollywood as it affects the motion picture industry.

Divorcement, the separation of film production, film distribution and film exhibition, will become a reality. It is a fact, as the Courts have held, that where a film company owns both the production operation and the exhibition outlet (theaters), this constitutes a monopoly and a restraint of trade. The degree of this restraint can be best expressed by the independent theater owner who takes the film fate he gets and likes it. It was the openly expressed hope of film operators that a Republican regime would soft-pedal Divorcement and that the present set-up would remain as long as possible, or that special legislation might be prepared which would, in one way or another, offset some of the more disturbing elements in this Bill of Separation.

This is not to be, however, and steps are now being taken to fulfill the directives of the Department of Justice. What this means in effect is this: film producers will no longer be assured an outlet for their film productions, and pictures will have to be sold to theater exhibitors on the basis of quality. If complete Divorcement is realized the film industry will find that it faces a competitive market, and the net result of a sharp competitive market in the motion picture industry has invariably meant improved quality. We may expect better pictures if further steps in Divorcement are taken, and this seems to be the trend of the present Administration. Of more immediate importance is the political mood and temper of Hollywood as a result of the elections. When President Truman stopped off at Los Angeles last summer for one of his campaign visits he was greeted at the station by a group of actors, among others. He was asked by Humphrey Bogart, so the report goes, "What happens to the Un-American Activities Committee investigation if you are re-elected?" He was promised by Truman that this phase of the Committee's work would never be realized and,
I have accepted the invitation to teach at the California School of Art because I believe it represents a new and vital approach in art education. Although the school is young its faculty has already formed the base for a curriculum that seeks to find the proper balance between creative integrity, technical proficiency and mature social orientation. To add my energy and experience to this program will be my earnest desire.

LIVABILITY

... as a word ... is definitely not in Webster. But ... as an idea ... you'll find it in Nelson. And, it's definitely good usage in Cannell & Chaffin's planning for smart modern decorating.

THE SHAPING FORCES IN MUSIC, An Inquiry into Harmony, Melody, Counterpoint, Form, by Ernst Toch; Criterion Music Corp.; RKO Bldg., New York; 1948.—"To the country which gave me shelter when shelter was taken from me I dedicate this book in everlasting gratitude.

"I do not know—no composer does—by whom my music is going to be liked, by whom disliked, by whom met with indifference. But having lived here long enough to know my fellow citizens' hunger for music and education I may perhaps hope that this book will reach and help also some whom my music will not reach or affect.

"I wish I could convey that this dedication is not a mere gesture. Life and work were put back into my hands when they were doomed for me to cease. With this awareness, and with the awareness also that whatever I have created since then and may still create is rightfully this country's, I presume to offer this dedication. May the book return in humble service and usefulness a fraction of what I have received."

This humane dedication, humble, perceptive, self-deprecatory, uttered with the broad-visioned, responsible authority of a man who feels the weight of his mind and art in a world that may not realize its need of art and mind, gives a true picture of its author and his wisdom.

Ernst Toch is not one of those creative viaducts of blind intensity who pour the whole of their creative being into music. He is rather one of those rare composers, less widely recognized in themselves or for their product, a humanist in music. In literature the humanist has been long accepted and admired, though nowadays he is more likely to follow the path of T. S. Eliot, Edmund Wilson, and
interior consultants for case study houses 2, 18 and 20

case study house 18 dining interior shown . . . herman miller table and chairs

2400 AMERICAN AVENUE • LONG BEACH, CALIFORNIA • PHONE LONG BEACH 4-8137
Allen Tate, beginning as a composer and ending as a critic. The architectural humanist is the practical conservative, whose eclectic competency serves him well in his business. In painting the humanist may turn to illustration or to portraits. In music his competency, his eclectic knowledge, his self-critical reluctance to plunge wholeheartedly into, and with unrestrained intensity into being what he now no longer is presents a serious handicap. Music, like the drama, resembles an art of the absolute, of convictions without reserve; it identifies itself with and transforms its idiosyncratic illusions and their peculiar idiom form of expressiveness into undeniable facts. Of these undeniable facts the humanist is aware, but there is in him also a critical need of personal reserve and spiritual balance. Like Plato and Lenin, he combines in himself the passion to identify himself with the illusions of music and a cold understanding that the passion of music may be akin to madness, drowning the thinker in individuality and disruptive in the state. His art has in it something of the mathematical equation, setting off one thing against another, in balance, subject to further change. Thus his desire for expressiveness, being unable to transform its subjects into the finality of facts, restrains its abstracting power with rationality and avoids the blind plunge of the emotions by overlayering the darker depth of tact. Maurice Ravel was such a humanist composer, and so—it is said with admiration and esteem—is Toch. The long mature career of Stravinsky has been guided by such an urge to humanist restraint, so that, unlike Picasso, he has never returned to the savage emotionalism of his famous creative adolescence.

Recently in Los Angeles we have been afforded several good opportunities to become acquainted with the music of Toch, in both the larger and the smaller forms, ranging from the watercolor wash settings of Chinese poems in The Chinese Flute to the firm, technically admirable, stimulating movements of his latest String Quartet, opus 70, growing out of strongly stated yet not fully convincing poetic arguments by Santayana and Moerike. When Toch, a refugee from his crazed nation, first came to England he resolved to make of the English language what German had been for him, a controlled vehicle of exact thought. For this purpose he carried everywhere with him a small dictionary, referring to it at once to see if he could find the word he wanted, whenever the word he had first thought of seemed inadequate to his purpose. His book, The Shaping Forces in Music, expanded out of a series of lectures delivered at Harvard in 1944, shows this same careful, humane questioning, now applied to a fresh consideration of Harmony, Melody, Counterpoint, and Form in music. What he has written is as unlike the customary treatises of musical analysis as a study of prosody is unlike a grammar. Instead of substituting for things done a set of abstract titles, the process which customarily passes for musical analysis, he describes, explains, and exemplifies the unique accomplishments of art, which is a unique accomplishment made up of unique accomplishments. Its parts need to be seen large and then studied in detail. Analytical process, however, should be approached in the reverse manner, beginning with the detail and advancing through the means of organization to comprehension of whole form. Thus one may avoid the false opinion that whole form is the addition of its parts and may be broken down by separation of these parts. Whole form is larger than the addition of its parts; it is the organization of parts into significant relationships, each in itself a further constituent of whole form.

Thin Toch begins with Harmony, the sound texture heard in its successive vertical relationships, the static quality of each momentarily suspended sound, heard out of context. The context, as he demonstrates, is not harmony nor a harmony but a succession of harmonies, which may not. To break down the blank incomprehension of harmonic relationships which takes for granted that whatever sounds right must be harmonically normal, tonal, classic, he draws from the so-called classic composers many examples of harmonically abnormal, multi-tonal relationships that are demonstrably as necessary, as right. To these he adds examples of multi-tonal harmony from contemporary music that are as necessary, as right, and therefore presumably as normal as any in the classic process. Harmony, he concludes, "is but the casual, incidental image of arrested motion, of ever-fluctuating situation, ever-changing meaning and effect." Having thus defined it he defies its laws, the records of its ever-changing process, methods of use never in
Radio-phonograph cabinets that can be lined up with other sectional units in the George Nelson collection. Models shown include chairside unit, a floor model, a bench model. Ample space for records. Available with or without instrument.

your library of modern furniture design is not complete without "the herman miller collection" ($3.00)

herman miller, zeeland, michigan
just announced:

RICHARD NEUTRA
Architecture of Social concern.
ARQUITETURA SOCIAL

221 pages with plans, designs, sketches, etc. Text in English and Portuguese. Published in San Paulo, Brazil. PRICE: $12.95

Send your order to:
ZEITLIN & VER BRUGGE: Booksellers
815 N. La Cienega Boulevard, Los Angeles 46

USE PROPERLY DESIGNED
CAREFULLY INSTALLED

RADIANT HEATING

BY
HORACE F. ALLISON
509 N. Fairfax Avenue York 7100 Los Angeles 36, Calif.

Century Notes:
Published in the interests of better lighting

Century’s DOWNLIGHT
and ceilings under 12 feet
are made for each other
Cat. #932 $19.50

An ordinary 75 or 100 watt service lamp is all it takes to derive ideal low ceiling brightness from this recessed flush downlight. The perfect unit for offices, stores and residences where ceiling height is less than 12 feet. Approved by underwriters.
source of this fermentative counterpoint Toch believes to be Wagner, but the method is not so new. It generates the multiple thematic changes of a Mozart piano concerto. Bach is fermentative in comparison with Buxtehude, Telemann, or Kuhnau. The Adagios with which Mozart prefaced his transcriptions for string trio from the Well-Tempered Clavier are fermentative in comparison with the Bach Preludes. Beethoven's variations are fermentative in comparison with Mozart's. In these as in Wagner's operas fermentative is at all times mingled with ornamental or imitative counterpoint.

Having examined these progressively larger interrelationships of musical organization Toch finally brings them all together into a discussion of Form. First he displays the structural design, the pattern, the successive parts of a composition; then he studies the methods by which these patterns and parts are joined in a progressive texture, made unique and purposive. This art of joining, of transition, the ultimate act of musical organization, leads into the final mastery, the art of movement. Here, a rarity in musical discussion, Toch displays the many tiny motivic figures that spring up out of joining and transition, the means by which the creative process, organized around its principal themes, finds in its own growing its motivic idiom, as an artist in words, thinking of his subject as he writes, will leap upon a word, a phrase, an illuminative notion, and, as it were, almost by irrelevancy make all idiomatic, live, and relevant. The two factors most disregarded by learned practitioners, who would be composers by force of will acting upon the so-called laws of music, are transition and motivic, idiomatic movement. By placing these at the conclusion of his argument Toch demonstrates his awareness and knowledge of his art.

Only one criticism need be made, but it is important. The book proceeds by continuously affirmative analysis: it shows what is right in many exemplary forms; it does not show what is as indubitably accepted and yet incorrect. In a harmonic relationship what may go wrong? What is the weakness of the wave process as used by Rachmaninoff in his concertos? What is in a good composer a notable failure of transition? What happens when, as so often, the attempt is made to sustain a large structure entirely by the material of its big themes? When does fermentative

(Continued on page 55)
CONTEMPORA SERIES – design directions of integrity fabric and wallpaper coordinated.

"THE BIG CATCH" designed by ray komai

"FUN TO RUN" designed by laverne

225 fifth avenue, new york 10
After all the bitterness and woe, one is perennially amazed to see the world breaking out in a rash of good will with the regularity of the well-run train schedule. It is perhaps one of the most interesting phenomena of our culture-pattern that a large part of this world of saints and sinners can consciously set out to play a huge game of pretense using universal love as a common denominator.

We have come to accept the holiday season as a symbol of what we might like to be all of the days of our years. But it is just possible that the prospect of a world full of good will might be too horrible to contemplate, and so we compress it into a few rather special days during which, by common consent, we agree not to be at one another's throats.

Scientifically the whole Christmas seizure is a most engaging human preoccupation and might conceivably be used as laboratory material for the purpose of finding out what makes it happen and how the best of it might be made to continue happening. For, despite the little greediness and the little snobishness of the gift-giving and the gift-receiving, the very fact that millions of people will, by custom, embrace human love on a large scale presents infinite possibilities.

For ourselves, we would, of course, prefer that our own conception of Christmas be left strictly alone. However, from the point of view of our social scientists it might be a very ingenious thing to use this moment when humanity is caught off guard to derive a precipitate from the whole business of Christmas, past and future, and then devise some method of spreading the best of it throughout the year.

A beginning, a point of departure, might be taken from Christmas as a children's holiday—if, of course, we can assume that the best of childhood is a kind of artless generosity and naive trust in the essential goodness of all things. We must be careful to avoid the weakness of sentimentality on the one hand and the brittleness of suspicion on the other. We realize that all this is fanciful and impossible, but one cannot help thinking that it might be a rather wonderful thing to try.

The point being that if a whole world can, for a few short days, pretend the innocence of love, then it might expand beyond the "life is real, life is earnest" grammar of the human year. The result might possibly be a new measurement of our competitive voraciousness against a reasonably and intelligently cooperative social attitude.

One is caught up in the cyclonic whirlwind of this competitive life almost against one's will and, being in it, becomes too anxious to find ready excuses for the necessity of winning the mad scramble over the backs of fellow human beings. Perhaps, like lemmings, it is inevitable that we continue our march to destruction, but despite it, we have the fact of Christmas, and with it the disturbing and wonderfully exciting thought that we possess enough human grace to stop dead in our tracks at least once a year to contemplate and to act with good will upon our human relations with one another. However badly we manage to express ourselves, by whatever means we accomplish what we do, there is this one great, if transient, universal agreement under which we accept or pretend to accept the fact of human love.

A small hope, perhaps, but one that has been constantly renewing itself for many long hundreds of years. And if this small spark can be so persistent, we have no right, as reasonable human beings, to lose hope that it can somehow be enlarged and enriched, that eventually it will become a part of the working vocabulary of humanity.
Every hour on the hour excited voices announce impending catastrophe. The contemporary world, for all its efficiently machined advantages, has abandoned individual man to a treacherous fate. In those rare moments of grace when the individual observes the arts, he hopefully seeks order, stability, reassurance. Instead he is likely to be confronted with baffling artworks which provoke and frustrate his normal-plexed eye of the spectator. The following discussion explores the act of looking at works of art.

Contrary to common belief, the eye does not mechanically register visual stimuli; it selects what the individual needs to see, and what is equally important, what he is able to see, the perplexed eye of the spectator. The art object itself remains an inert mass that comes to life in the perceptual act of the spectator. Many observers, in looking at an artwork, expect to receive sensations without expending any effort. But the experience of art, to be rewarding, cannot be a form of passive gratification, like having one's back scratched. Nor is the response to art a type of unlearned, instinctive activity like eating, though even here we have to learn how and what to eat. In addition to native aptitude, responsiveness to art, any kind of art, involves learning, whether that learning has been systematized or not. It follows then that the maturity of our art habits determines the level, the intensity, the perspicacity of our responses.

When bewildered by some work of art, the spectator tends to ask, "What does this work mean?" A pertinent but vexing question. Before attempting to evaluate the "meaning" of the experience, we might profitably examine the several ways of looking at an art object. The compulsion to hang a verbal frame of reference around the art experience, unless skillfully done, binds the perceiving eye to the observer's preconceptions, or to academic pigeon-holing of the work as belonging to this or that category. Humanly egocentric, we sometimes respond to an artwork by identifying ourselves with the depicted persons, places, objects or situations. In this projective response, the art object evokes some fragment of our own experience, or we "read into" it subjectively felt qualities of space, light, form or the tactile sense of materials. Superficially, the projective response would seem to be confined to recognizable forms. In actual fact we can, and frequently do, project personal identification into almost any type of visual image except perhaps the completely geometrized. This is convincingly demonstrated in the Rorschach Test, a psychological test which employs a series of inkblots to disclose the subject's projective responses. Because of this persistent tendency to project, the spectator is unable to find a point of reference in many contemporary seeing. The art object itself remains an inert mass that comes to life in the perceptual act of the spectator. Many observers, in looking at an artwork, expect to receive sensations without expending any effort. But the experience of art, to be rewarding, cannot be a form of passive gratification, like having one's back scratched. Nor is the response to art a type of unlearned, instinctive activity like eating, though even here we have to learn how and what to eat. In addition to native aptitude, responsiveness to art, any kind of art, involves learning, whether that learning has been systematized or not. It follows then that the maturity of our art habits determines the level, the intensity, the perspicacity of our responses.

When bewildered by some work of art, the spectator tends to ask, "What does this work mean?" A pertinent but vexing question. Before attempting to evaluate the "meaning" of the experience, we might profitably examine the several ways of looking at an art object. The compulsion to hang a verbal frame of reference around the art experience, unless skillfully done, binds the perceiving eye to the observer's preconceptions, or to academic pigeon-holing of the work as belonging to this or that category. Humanly egocentric, we sometimes respond to an artwork by identifying ourselves with the depicted persons, places, objects or situations. In this projective response, the art object evokes some fragment of our own experience, or we "read into" it subjectively felt qualities of space, light, form or the tactile sense of materials. Superficially, the projective response would seem to be confined to recognizable forms. In actual fact we can, and frequently do, project personal identification into almost any type of visual image except perhaps the completely geometrized. This is convincingly demonstrated in the Rorschach Test, a psychological test which employs a series of inkblots to disclose the subject's projective responses. Because of this persistent tendency to project, the spectator is unable to find a point of reference in many contemporary seeing. The art object itself remains an inert mass that comes to life in the perceptual act of the spectator. Many observers, in looking at an artwork, expect to receive sensations without expending any effort. But the experience of art, to be rewarding, cannot be a form of passive gratification, like having one's back scratched. Nor is the response to art a type of unlearned, instinctive activity like eating, though even here we have to learn how and what to eat. In addition to native aptitude, responsiveness to art, any kind of art, involves learning, whether that learning has been systematized or not. It follows then that the maturity of our art habits determines the level, the intensity, the perspicacity of our responses.
There was a time when I felt that wood and stone were the complete answer to the sculptor's aim. The marvelous realization of exposing forms lying within the materials, the resulting color and grain. And, although it is true that I miss the gratifying sensation of the actual carving, I have turned to bronze in the excitement of being completely free of the restrictions and the confining nature of these materials; to allow, for example, a ribbon of metal existing almost independently in space, yet structurally sound, to subtly change to relatively thin passages and still not reduce the strength of the material.

In this particular garden, it was felt that the sculpture should be quite heroic, yet light in feeling—abstract in order to become, in fact, an organic part of the planting, yet strong enough in design to hold the focal point. I think it somewhat amazing to find a situation in which there was such a complete meeting of minds between the client, landscape architect and sculptor.

—Bernard Rosenthal.
This small house has been built for a consulting engineer and his wife in the Los Angeles hills. The angle of the plan was necessary inasmuch as the house had to be placed close to the street. This problem was created because of the steepness of the lot itself and the sharp curve occurring in the street at this point.

One mandatory requirement was that the house be all on one level, though a future expansion was anticipated, and can be made by placing an additional bedroom and bath in the open playroom that at present exists below the main level of the house. A stairway leading to this level has already been provided between the kitchen and the bath.

Walls of all living areas are of plywood panels; the ceilings are of celotex. The interiors of the kitchen and the bath are sheet rock and dry wall construction. The exterior walls are of redwood. The living room entry and dining room are served by a balcony which provides an extensive view of the city below. An excellent kitchen and breakfast dining area connects with the street level garage. The bathroom is well planned to serve both kitchen and bedroom.

The obvious difficulties of the property have been beautifully overcome. It is a simple though interesting arrangement that has made the most economic use of the limiting factors of the problem.
The chairs shown here are the direct result of the designer’s ability to recognize certain problems in furniture design, manufacture and sales, and to solve these problems in a direct and simple way.

The foremost desire was to create a seating unit which would give the most in comfort and appearance and yet be extremely light in character and weight. Much consideration was given to the size and shape of a packaged product, the shipping rates for furniture, and the effect this product would have on the ultimate consumer.

The lightness in character, almost to a point of being fragile in appearance, was achieved by a studied choice of materials. The unique knock-down construction makes possible packing and shipping in a cardboard carton approximately one-fourth the size of the assembled unit. The size of this package takes advantage of cheaper freight rates and lends itself to handling and storage. The assembly of the various parts can be accomplished by an unskilled hand with an ordinary screw driver. It is the plan of the designer that this furniture be purchased in a store and carried out under the customer’s arm.
This residence was designed as a speculative venture, and as such it illustrates a remarkably enlightened approach on the part of the client. He came to the project with a sympathetic understanding of design problems. A background for casual present-day living was the first objective. The property is on a very steep hillside overlooking a rich view of polo fields and the distant ocean. Because of the character of the surrounding property and a building site which could not be developed for a garden or a play area, the hypothetical owners were visualized as an older couple.

The steep hillside presented not only architectural but also financing problems. In the interests of economy it was decided after supporting the upper side of the house on a retaining wall, to design the remainder on point supports and to surround the base with an obvious curtain.

It was felt that the lack of outdoor garden space might produce sales resistance, and a garden terrace under the house, approached by an open-air cantilevered stair, was developed in an attempt to solve this problem. A wide sliding door between the living room and the open stair links an inviting flow of greenery between the levels.
to be located in the transitional zone, adjacent to the business area of Spokane, Washington.

The lower, communal area provides open relaxation space. The heating, utility and storage elements are housed within the free, native stone enclosure, contrasting with the rigid frame above. Four typical studio apartments occupy the intermediate floor level. The upper floor consists of two typical apartments and one double unit for the owner. An open deck allows outdoor access to the view.

Each unit has a private entrance which eliminates the "owner-maintained corridor." "Tilt-a-way" beds permit a more useable space within the living areas and maintain the space-continuity between kitchen, living and dressing areas.

The entire view wall is a wood frame with steel vents and cemento filler panels as inserts. Thermopane glass is used throughout. Glass areas above and below cabinet storage provide ample cross light and ventilation. Plastered ceilings house the hot-water heating panels.

The severe cost limitations requested by the owner demanded an economical and repetitious structural layout. Further grouping of common denominators led to the basic logic and architectural clarity of the simple block.

A future addition will provide an apartment block below and to one side of the existing structure.

Royal McClure and Thomas Adkison, Architects

Bruce Walker, Associate
The entrance walk approaches the house diagonally.

Whether the draperies are drawn or open, the house retains its intimate contact with its landscape.

The two-bedroom house on a more or less level site is, naturally, a problem I have solved or endeavored to solve many times. Umbrian artists have painted madonnas over and over again, and Jawlenski, the great friend of Klee and Kandinsky, has, on the same size canvas, composed the same abstracted face many dozens of times with ever refined variation. Deepened conception, penetration carried ever farther into the problem, was more welcome to periods of the past than, it seems, to ours. Earlier, an artist could indulge in the constant study of one subject and its treatment; with no bias against repetitive zest. Art was comfortably relaxing then in peaceful consistent evolution without being haunted by the anxiety that originality may not perpetually be documented. Spring and fall models were not too divergent, blue periods and white periods were not urging each other out under internal or external pressure. The fear to stay too long with one, however refined, idea or approach did not exist. It is strange that our age should nourish such fear, often in the best design talents, when now, more than ever, we need many two-bedroom dwellings and many such all-purpose chairs as Charles Eames, for instance, has designed for us.

The two-bedroom Case Study House No. 20 is frankly of the typical restrictions of this day as to square footage and realistic budget. It is to serve young parents who find they can afford just that much, although their land is large enough to add later when the evolution of their lives may require it. Even in America—among so many less fortunate postwar countries—thoughtful people accept cheerfully the limita-
Top: Furniture by various modern designers easily fits into the generous space conception of this small house.

Bottom: The roof-protected slate paved terrace looks westerly to the ocean.
tions of a modest self-service house. But smallness may be stretched by skill of space arrangement and by borrowing space from the outdoors in several directions. Opposite the entrance, living quarters open broadly, through a glass front and an aluminum sliding door, to a slate paved terrace, a lawn patio with huge bluegum trees as an impressive backdrop that permits farther glimpses to the wide horizon of the sea. This situation was there when the land was selected, but it seems to have taken on new and enriched form while the house was being built to fit it. The best preparation for the important job of managing a project
This house, located at 219 Chautauqua Avenue, Santa Monica Canyon, Los Angeles, is one of a series built by the magazine, Arts and Architecture. It will be open for public inspection beginning January 15, Saturdays and Sundays—2 to 5 P.M.—Tuesdays through Fridays 2 to 4 P.M.—Closed Mondays.

Information on merit specifications will be found on page 8.

INTERIOR FURNISHINGS: FRANK BROS.

Opposite page: First view when a visitor enters living quarters.

Top: Service-yard and car-port in background.

Center: Total view from the northwest.

Bottom: Each of the bedrooms has its hedged patio yet maintains the view through the tall trees to the horizon of the sea.
and for doing it justice by use and maintenance is probably to follow closely its construction, to value every part, and to know the problems of integration. To get a house in one’s sleep would hardly be the case in which the owner at once can prove himself a master manager. Yet management and design must be commensurate; they are profoundly interlocked for best results. Design must, in the stages of realization, penetrate the minds of the householders to make the whole a success.

An important feature, which I have contemplated and studied for almost a lifetime, is tested here in execution. Case Study House No. 20 is predicated on a prefabricated utility core, a ready-delivered packaged mechanical unit that contains the centrally amassed plumbing and heating installations. By necessity it essentially must affect the floor plan to have the rooms dependent on these installations, the kitchen and the bath, so arranged that they flank this mechanical nucleus. We hope that we have solved this structural problem without hardship in usage.

The kitchen, focus of home work, has been related intimately to a large service-yard which, by planting, by enclosure on one side and by openness on the other, becomes more than the word “service-yard” may imply: it is a pleasant, outsitting place for the mother who, in California, can do numerous chores while in the open air. Meanwhile, children can play on the lawn or the pavement which connects with the car-port. This car-port is partially enclosed and roofed, and partially prepared to be roofed over later. But care has been taken not to let such postponement appear as a nuisance in the composition.

Like the kitchen, each bedroom expands visually through a transparent front, as well as through a door into its own outdoors, properly circumplanted, and segregated when this planting shall have grown up. In bedrooms it seemed desirable to have natural light over the beds. These beds in a house of space restrictions are also conceived as day couches for every member of the family. Artificial illumination is designed to serve the same ends, so that the occupants might do a good deal of comfortable reading while lying down in their private rooms. (continued on page 56)
The child's room has one fixed glass wall looking outward to the sea, open space for active play, and a door leading to a private planted area.

The parents' bedroom, like all other rooms of the house, relates closely to its own outdoor space.

OPPOSITE PAGE:

Above: The master bedroom has natural reading light falling on the beds, and connects by a class door to its sunning patio.

Below, left: The central utility unit of the kitchen.

Below, right: With a glass front to the east, the breakfast area has a well dimensioned south window.
ANOTHER LASTING ROOF OF REVERE COPPER

A NEW dormitory is now being completed at Upsala College, East Orange, N. J. Among the quality features that will preserve this handsome building for generations of future students are a batten seam roof and box gutter utilizing more than 13,000 pounds of Revere copper sheet and copper strip.

Revere copper for roofs, flashings and gutter linings is the common sense choice whenever you want extra years of service. Not only is copper the most enduring of all the commonly used sheet metals when exposed to the elements, but the Revere Research Laboratories have developed design and installation data that help you provide the very finest sheet copper construction.

Whenever you are faced with a problem concerning the design or installation of copper, look first to the Revere sheet copper manual entitled "Copper and Common Sense"; and if you do not find the complete answer there, the Revere Technical Advisory Service, Architectural, will be glad to help you. The chances are that they have already had experience with a similar problem. In any case, they'll do their best to help solve yours.

There is no charge or other obligation for this service. Simply call your Revere Distributor or the Revere Office nearest to you.

REVERE COPPER AND BRASS INCORPORATED

Founded by Paul Revere in 1801
230 Park Avenue, New York 17, New York

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item above about which you want additional information and give your name, address, occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (*) indicate products which appeared in the Case Study House Program of the magazine. Items appearing for the first time this month are set in boldface type.

APPLIANCES

* (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at will, eliminating stooping, climbing, rummaging; sanitary, anti-prod; airtight for all standard cabinets, coolers; sensible products.

* (669) Blackstone Corporation: Brochure, folders, data sheets Blackstone Combination Washers, dryers, ironers automatically; counter height, counter depth, requires only six feet of wall for installation by Consumers Union; very good design; should be investigated for contemporary kitchens.

* (499) Coolerator Company: Brochures unusually well designed, engineered 8% cubic foot refrigerator; gives maximum storage space, including frozen foods; well engineered; merit specified for CSHouse Number 18.

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

* (867) Servel, Inc.: Complete set brochure, folders, data Servel gas refrigerators, including information "twins" dual 12-cube-foot model; no noise, no moving parts; merit specified for CSHouses Numbers 1, 15, 16, 17, and 7.

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

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

BOOKS

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

CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed line kitchen cabinets in stainless steel; all edge corners rounded; very light, portable; durable, modern; food, water, heat and electricity proof; handles, locking; there being used; only one above zero; Studies in Consumer's Union; very good design; should be investigated for contemporary kitchens.

* (543) Berger Manufacturing Division, Republic Steel Corporation: Fold­ers, brochures steel kitchen cabinets; merit specified for CSHouses Numbers 8, 9; sufficiently designed; done on ball bearings; removable adjustable shelves; insulated against metallic sound; bordered finish, two coats of enamel.

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

(526) Frank Brothers: Full information Morton and American lines metal kitchen; particularly valuable to architects; builders.

* (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Kitchen Cabinets; including Town Ranges, all sizes; automatic low-tem­peratures oven control, no-tilt racks; operation part; good draftnig room equipment.

DRAFTING ROOM EQUIPMENT

* (485) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists shrinking, shrinking, buckling; takes pen and pencil well; erases coating; damaged by folding; samples available.

(482) Cowig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6" flexible tape with built-in flashlignt to illuminate it; snap-on, right, etched figures; interest­ ing product.

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

ELECTRICAL EQUIPMENT

* (208) Bell Electric Company: Folder new line of electrical outlet receptacles mer­it specified in all CSHouses; new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles diameter of cabinet, 9" diameter graduated in 32nds; plastic.

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

FILL IN COUPON TO OBTAIN MANUFACTURER'S LITERATURE

320 WILSHIRE BOULEVARD, LOS ANGELES 9, CALIFORNIA

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

NAME ____________________________

ADDRESS ____________________________

CITY ____________________________ ZONE ____________ STATE ________

NOTE: Literature cannot be forwarded unless occupation is shown.

(494) Rapidigens, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles diameter of cabinet, 9" diameter graduated in 32nds; plastic.
spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

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

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

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

• (72) Square D Company: Full color folder Square D Multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Safeline Switchgear; wide color range; new product worth investigating.

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

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layout; plans for both Lebaphed and 2-story feature houses met 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 Boltalux, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

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

• (428) Cheney Brothers: Information contemporary line textured fabrics; wide range of textures, colors; worth investigating.

(430) La France Industries: Information contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; entry national fabric design competition; fiesta red, siesta green.

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

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

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

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

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

(306) Textileather Corporation: Information Tolex upholstery, wall covering plastic leathercloth; stylish, comfortable, easy to clean, tear resistant; wide color range.

FLOOR COVERINGS

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

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

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

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

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

(306) Textileather Corporation: Information Tolex upholstery, wall covering plastic leathercloth; stylish, comfortable, easy to clean, tear resistant; wide color range.

FLOOR COVERINGS

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

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

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

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

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

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

(306) Textileather Corporation: Information Tolex upholstery, wall covering plastic leathercloth; stylish, comfortable, easy to clean, tear resistant; wide color range. 
paving patio, terrace, walks, loggia,-

decorative wall, garden seats, stair trends and

tiers; 12"x2½"x⅜" to 12"x-

⅜"; western manufacturer, avail-

able.

- (809) Klearflex Linen Looms: Cata-

logue, brochures probably best known

fine contemporary rugs; exceptionally

wide range colors, fabrics, textures.

- (434) Oregon Flax Textiles, Inc.: De-

scriptive brochure Flax-text all-linen

rugs; unique texture from "twist-tie"-

strands fine flax; long wearing; seven

warm colors, no patterns.

- (188) Parafline Companies: Pleasant

4-color booklet "Fabeco Floors the Mod-

ern Home;" suggests treatments for

floors of all rooms in house; practically

wide range colors, fabrics, textures.

- (598) The Roberts Company: Color

brochure Roberts Smooth-edge tack-

less carpet installation strips for wall-
to-wall carpeting; works like a cur-
tain stretchers; no tack marks, no scal-

lops, no puckers, no fluted edges; wood

or concrete floors; meri specified for

all CS Homes.

- (310) Shelley's Floor Coverings: In-

formation one of best retail sources con-
temporary rugs, carpets from foremost

looms; new weaves, textures, colors.

- (487) Alexander Smith & Sons Carpet

Company: Well executed 24-page four-
color brochure on Alexander Smith &

Sons rugs, "Colorama," Clara Dudley's

color idea book; emphasis, explains

colors, textures, patterns one of most

widely known lines; many good plain

colors; definitely worth study, file

space.

- (670) Tile-Tex Division, The Flint-

koe Company: Printed color charts,

4" x 4" samples Tile-Tex asphalt tile,

featuring new line of colors; colors

based on national survey by color ex-

perts to determine color preferences;

wide range of colors immediately avail-

able, including plain and neutral col-

ors; good source of data.

FURNITURE

- (412) Aalto Designs: Information

one of oldest lines contemporary furni-
ture; made in Sweden; available sev-

eral West Coast. Eastern outlets.

- (311) Barker Brothers: Information

Multi-Unit Pacific Modern furniture;

built-to-unit measure, fits any floor

plan; budget priced; definitely worth

investigation; good approach to con-
temporary furnishings.

- (1559) Barwa Associates: New illu-

trated catalogue of one of America's

most revolutionary chairs, the Barwa;

winner of three design awards in 1947;

merit specified in CSHome Pro-

gram; worth investigation.

- (568) Cabaniss of Denver: Informa-

tion source of good contemporary furni-
ture in five Rocky Mountain states, in-

cluding Aalto, Eames, Van Keppel-

Green; also lighting fixtures by Versen-

ceramics by Beatrice Wood, fabrics by

Ben Rose.

- (583-A) Cassell & Chaffin: Informa-
tion several of best lines of contem-

porary furniture and good contem-

porary decoration service; one of oldest

and best sources of information and

services, having to do with interiors.

- (655) Claywood Design Products: Bro-

cchure line inexpensive modern fur-
niture for homes, offices, stores, clubs,
institutions; tables, chairs, desks, woods

finished in hard clear lacquer or solid

colors; designs by Clayton Lewis;

western manufacturer; immediate de-

lever.

- (435) Drexel Furniture Company: In-

formation new clean line contemporary

furniture designed by Edward J. Worm-

ley; living room, dining room, bed-

room; forty pieces, well integrated.

- (312) Dunbar Furniture Manufactur-

ing 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: Cata-

logue contemporary Malay Modern and

Amber Ash furniture; versatile, good

especially for recreation rooms; indoor

quality; one of best lines informal fur-
niture.

- (314) Frank Brothers: Information

top retail source best lines contem-

porary furniture; designs by Charles

Eames, Alvar Aalto, Gilbert Rhode, Ia-

mu Naguchi, George Nelson; complete

contemporary interiors service; uphol-

stery and drapery shop.

- (436) Functional Furniture Manufac-
turers; Illustrated brochure new func-
tional line tables, chairs using molded

plywood on mass production basis;

clean, strong, light.

- (569) Ingram of California: Folder

contemporary cocktail tables designed

by Griswold Raetze, AIA; plastic, cork

or wood tops, 14½" 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.: Infor-
mation one of best lines authentic con-
temporary furniture; chairs, tables;

string, strap, fabric upholstery; wood

or metal chair frames.

- (316) Herman Miller Furniture Com-
pany: Information top lines contem-

porary furniture designed by Isamu

Naguchi, Charles Eames and George

Nelson, reflects one of most important

design programs in furniture industry.

- (570) Multiplex Furniture Sales Cor-
poration: Information new Multiplex

contemporary furniture designed by

Martin Feinman of Modernage; now

in national distribution; 12 basic case

goods units capable of 150 combina-
tions plus foam rubber upholstered

pieces, occasional tables, fabrics, ac-

cessories; makes good sense.

- (646) Pacific Desk Company: Infor-
mation good line exclusive furniture

for executive and professional offices;

also complete coordinated office plan-
ing, decorating service; special serv-

ice for architects, decorators through

which clients can inspect stock.

- (562) Armin Richter: Retail source

for contemporary designs in furniture

by Aalto, Nelson, Eames, Starcher,

Marline and others. Modern Interior

design, and also fabrics.

- (664) Curro Sagar & Associates: New

source of contemporary furniture, fab-

rics, accessories, including Eames, Ris-

om, Functional, Glenn and Sebring

pieces; lamps by Harthorn; specializes

on service through architects, deco-

rators; is worth investigating.
NOW YOUR CLIENTS CAN HAVE

LUMITE

the miracle insect screening!

Lumite will solve your clients’ screening problems once and for all. This amazing, war-proofed screening is virtually indestructible. Woven of Saran, product of Dow Chemical Co., it is rustproof, can’t corrode, rot, or stain. It is unaffected by sun, rain, or salt spray. Even industrial smoke and acid fumes leave it completely unchanged. It never needs painting. Nothing like it has ever been developed before.

In industrial regions and sea-coast towns it is the only screening to use... regardless of price. But you can save your clients’ money when you specify Lumite in other areas as well—for it is moderately priced, yet outlasts all others. Replacement costs are practically eliminated. No more repainting for stained sills and sidewalks. For complete information and samples write:

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

- (460) Everett Sebring Furniture: Well prepared brochure illustrating line contemporarily 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-Kreal: 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.

- (325) Van Keppel-Green, Inc.: Illustrated 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.

- (445) 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 1/4" to 1-1/2"; easily installed by notching stile; five surface finishes available; merit specified in all current C. S. Houses.

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

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


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


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

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

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

**HEATING & AIR CONDITIONING**

- (381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service. (Unable to service inquiries from other areas.)

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

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

- (572) Philip Carey Manufacturing Company: Brochure Careyduct all asbestos air conduct for heating, ventilating, air conditioning; is both conduit and insulation; hushes fan noises, permits higher air velocity due to flush, joints; easily installed, economical; worth study.

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

- (257) Day & Night Manufacturing Company: Conciso panel Fanchay radiant infrared cooled vestibal wall heater; well designed, single or dual units; with or without thermostat controls; 10,000 to 40,000 BTU; 5/16" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

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

- (510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 205°F deep overall; dual
ceramic design

these pieces may be ordered in any color
to harmonize and complement interior design.
ceramic bowls, ashtrays and accessories available.
lamps begin at 25.00 retail.

Tony Hill Ceramics
3121 West Jefferson • Rochester 5110
models feature "bi-flow" register head, eliminating floor grilles; single rod control value, dual register heating elements of precast steel; gas flames cannot escape into room.

- (84) Hammil Radiator Engineering Company: Folder: Comforts of winter's air conditioning, summer ventilation; all technical information; centrifugal blower, motor mounted spring suspension and shock-absorbers; four sizes, 60,000 to 120,000 BTU.

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

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

- (541) Montag Company: Electric, furnace, manual and circular, provides continuous filtered all-year ventilation. M-1 ventilating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

- (87) Naco Manufacturing Company: Brochure, folders Pacific Thermostatic in- vented console heels good design, available immediately; also information Pacific Electric, dual register furnaces suspended units, duct furnaces.

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

- (446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features of evaporative air-cooler; clean, and cool air and distributevia blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

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

- (545) Utility Appliance Corporation: Brochure Utility Wall-atic built-in circulating heater, gas fired and electric; heating and cooling; assures overall room heating; well designed; merit specified CSHouse Number 1.

- (632) Owens-Corning Fiberglas Corporation: Manual, 36 pages, illustrated, to assist architects, engineers, other to solve problems of heat flow through roof structures; new data derived from field experience; features Fiberglas insulation; extensive charts; good source of information.

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

- (97) Simpson Industries: Unusually well prepared two-color 12-page booklet Simpson insulating board products, including insulating building board, insulating decorative plank, insulating decorative tileboard, and roof insulation; combined structural strength with insulating values; well presented installation, specification data; work investigation.

- (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson tile made from fibers Douglas fir; high sound absorption, 404 clean-drilled holes; easy to clean, levels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

- (434) Babcock & James, Inc.: Brochures data on Ferro-Therm Steel Insulation: exceptionally good with radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

- (560) Basalt Rock Company, Inc.: Folder for architects, builders on Strretscote roof and floor slabs, telling what they are, how they are made, and what will they do; well presented material, worth file space.

- (651) Basalt Rock Company, Inc.: Literature on application Basalt Camelback Shingle Tile for residential use; shingle made of concrete in wide variety of blends, colors, textures; produces permanent, fire-safe, smokeless, economical roof.

- (575) Phillips Carey Manufacturing Company: Brochure Carey built-up roofs; one of best sources roof information, including tables, architectural and construction application data; good service material by one of oldest national manufacturers.

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

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

- (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim­ sul blanket-type insulation; moisture, vermin-proof, non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

- (225) Kimberly-Clark Corporation: Home insulation booklet, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general information; makes for clean contemporary design; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete at above pipe above.

- (219) Indiana Brick Institute: Insulation and Roofing: Twenty-six pages of specifications, material, worth file space.

- (229) Superior Fireplace Company, Excellent brochure on fireplaces, fea­ turing Superior Heatform fireplaces; Fiberglas evaporative filter; true well designed, highly efficient.

- (233) Superior Fireplace Company, Excellent brochure on fireplaces, fea­ turing Superior Heatform fireplaces; Fiberglas evaporative filter; true well designed, highly efficient.

- (234) Babcock & James, Inc.: Brochures data on Ferro-Therm Steel Insulation: exceptionally good with radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

- (235) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.

- (236) Superior Fireplace Company: Excellent brochure on fireplaces, fea­ turing Superior Heatform fireplaces; Fiberglas evaporative filter; true well designed, highly efficient.

- (237) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.

- (238) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.

- (239) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.

- (240) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.

- (241) Revere Copper and Brass: Spec­ tacularly good non-technical discussion radiant heating conservatism in heating in 36 wall­ treated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recom­ mended too strongly.
**WHAT'S HAPPENING ON GUERIN STREET?**

The same thing that's happening on thousands of other streets . . . owners of new dwellings are choosing electric water heaters.

Guerin Street just happens to be a good example. Here, in the 1200 block alone, three different owners are building four 6-unit apartment houses, and electric water heaters have been specified for all of them.

Electric water heaters offer many advantages to builders, particularly in two-story buildings. Expensive vent work is eliminated because modern electric water heaters do not require vents. Floor plans can be worked out to the best advantage because electric water heaters can be installed anywhere. And, in addition, owners and tenants are assured of years and years of safe, economical, trouble-free operation.

In your new construction, be sure you consider the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone Michigan 4211, Station 2637 or write Los Angeles City-Owned Department of Water and Power, 207 South Broadway, Los Angeles 12.

---

**Electric Water Heater Row: the 1200 block on Guerin Street.**

---

**Electricity**

- **SAFE**
- **CLEAN**
- **MODERN**

---

**DECEMBER 1948**

---

- (653) Cannon Electric Development Company: Folder new Cannon colored utility pilot lights for signal, warning, decorative; complete lines of general illumination applications; from one to four lenses on plate 4 1/2" wide to necessary depth; lens in five colors of unbreakable plastic.
- (101) Century Lighting, Inc.: Complete lines one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.
- (547) Day-Brite Lighting, Inc.: Bulletins 20-A and 20-B recessed troffers; all standard types listed with full technical data, including sketches, tables, installation data, foot-candle intensities charts; also includes information incandescent boxes for flush installation; well worth file space.
- (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.
- (654) Gibson Manufacturing Company: Folder new 6250-6500 louvered fixtures; feature full depth metal louvers, translucent side panels of Polystyrene plastic, natural satin aluminum with "hi-baked" white enameled louvers; two or four lights in each fixture.
- (337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decorative fixtures producing multicolored effect.
- (655) Gotham Lighting Corporation: Brochure (GLC-12) new Gotham Form-lite; excellent cone design in four varieties; numerous mountings including pin-up and deck type; all stems 18" in length; satin aluminum finish over which is applied baked heat proof lacquer; special made to order applications suggested; this is a study for all contemporary designers, architects.
- (535-B) Gotham Lighting Corporation: Brochure, catalogue one of best lines containing architectural lighting; clean design, exceptionally wide range fixtures; literature profusely illustrated with actual photos; this material belongs in the files of all contemporary designers, decorators and architects.
- (656) Gotham Lighting Corporation: Brochure (GLC-10) 7 Streamlines, 13 Downlights; 6 Fluor-a-Troughs; installation data, lens sizes, wattage, beam distribution information; also merchandising lighting schemes described; issued by one of best manufacturer of contemporary lighting fixtures; well worth having.
- (590) Guardian Light Company: Information Guardian kitchen counter light; 8 or 35 watt fluorescent fixtures for easy installation under top cabinets to flood work areas with indirect light; portable or permanent; sensible product; merit specified for all current CSFlowers.
- (338) Edwin F. Guth Company: New booklet emphasizing importance and multi-value good lighting by pointing up effects of bad lighting; good four-color thumb-index study.
- (256) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.
- (462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.
- (500) Lighting, Inc.: Series folders; brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spotlighting, flush lighting; profusely illustrated; provides full technical data, prices.
- (269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-in readily available.
- (591) Pittsburgh Reflecto Company new 52-page catalogue presenting complete line fluorescent luminaires, troffers, strips, accessories, together with companion incandescent equipment; complete section on planned lighting through use combination fluorescent and incandescent; full technical, installation data.
- (658) Presteel Company: Illustrated brochure (AA5) and catalogue sheets 42 distinctive styles of residential and commercial lighting fixtures, including one of best lines contemporary recessed fixtures; available only through electrical jobbers; this line worth investigating.
- (375) Pryne Company, Inc.: Illustrated bulletins Pyrites, complete line recessed lighting fixtures, include specialties; multi-colored dining room lights, automatic ceiling lights; adjustable spots; full technical data.
- (390) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters, individual or continuous mounting; opens either side for servicing.
- (418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.
- (270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window strip types; strip, circle; kitchen fixtures, vertical mirror lamps, bed lamps.
- (339) Kurt Versen Company: Two brochures on exciting contemporary residential luminaires, fixtures and on fora lighting, for commercial, residetia use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

---

**MISCELLANEOUS**

- (555) Advance Development Company: Information regarding 102 contemporary homes designed by Gregory Ain and built in greater Los Angeles area; F.I.A. approved; preview June 26.
- (563) American Aerovap, Inc.—a fly killer that gives you positive and continuous protection. Write for literature.
Home owners today demand abundant electrical living—without dread of being limited at some future time in the use of new electrical equipment.

That is why those who try to cut building costs by the installation of poor or inadequate electrical wiring are doomed to disappointment, inconvenience and the ultimate expense of re-wiring.

Prevent such annoyances by advising your clients not to be "Penny Wise—Pound Foolish" where wiring is concerned. Certified Adequate Wiring costs so little more than an inferior wiring job, and it is a lasting guarantee of full enjoyment of electrical living now and in the years ahead.
• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board, shows uses, specifications; includes color chips; also contains information for aluminum-wood panel building and new line Mash-bathroom accessories; good presentation of good products.

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

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

• (601) 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.

(574) United States Gypsum Company: Brochure Acoustical Audiotone acoustical tiling; mineral fibers made into light-weight, highly sound absorbent tile form; fire resistant, incombustible, non-fading color; heat absorbent; used in CS House Numbers 1 and 3; wide range colors, textures, fabrics, 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.

• (575) United States Gypsum Company: Folder USG Weatherstrip 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.

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

• (382) United Paper Company, Inc.: Information Vaflar stainproof wall covering, in price range good wall papers; resist grease, oil, fingerprints, lipstick, dirt, rust, vermin; restored roof and water, 90 patterns, design by Dorothy Liebes.

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

PLUMBING FIXTURES, ACCESSORIES

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

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

• (169) American Radiator & Standard Sanitary Corporation: Brochure full information American-Standard plumbing fixtures, kitchen, bath, laundry, home system; low installation cost, no relining into walls; reduces wear on washers, valves; simple answer to naggling problems.

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

(622) Briggs Manufacturing Company: Information new stainless steel preformed molding for laminated built-in fixtures for kitchen and bath; provides watertight seal between linen, wood, other top materials; one piece, performed to fit making it unnecessary to cut, shape; interlocking frame, fastening clips.

(503) Briggs Manufacturing Company: New Briggs 72-page catalog "E" illustrating Utilitygrade 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) A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-over flow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow; towel bars, wall hung or with or without, merit specified for several CS Houses.

• (419) Crane Company: Information "pin-size" bathroom (6'x6') through corner lavatory, small (42"x34") low tub, tub has spacious corner seat; possible to get bathroom down to 9'/6"x6'/6".

• (677) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CS House Number 12.

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

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

• (663) Los Angeles Water Softener Company: Brochures, folders,友好 Water Softener; uses black, element synthetic zeolite, producing better tasting water; both automatic and semi-automatic models; features Time-o-Matic clock-controlled hydraulic...beautiful...distinctive...practical...

awning type windows...

For tomorrow's homes ... new windows that combine distinction with utility ... all vents open outward simultaneously upon turning of small handle to provide up to 100% draft ventilation ... to permit easy cleaning from the inside ... to insure healthful, controlled air circulation. Types and sizes for all desired arrangements.

SEND FOR NEW SUPER-VENT FOLDER

SUPER-VENT COMPANY

SELECTED BY NEUTRA

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

SUPER-VENT COMPANY

HOLLYWOOD JUNIOR COMBINATION SCREEN and METAL SASH DOOR

A VENTILATING SCREEN DOOR A SASH DOOR A PERMANENT OUTSIDE DOOR ALL 3 IN 1!

Distinguishing home owners and architects have chosen Hollywood Junior as the TRIPE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field!

A neatly dependahle door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have eliminated old-fashioned screen doors and other doors of its type entirely!

IT GUARANTEES YOU YEAR 'ROUND COMFORT, CONVENIENCE and ECONOMY

WEST COAST SCREEN CO.

EAST 65th STREET

LOS ANGELES, CALIFORNIA 90011

WRITE FOR FREE ILLUSTRATED LITERATURE

DECEMBER 1948

51
ROCKLITE is light-weight aggregate manufactured from shale by a calcining process which results in expanded, individually sealed, rounded particles—very strong, yet so light that they float in water. ROCKLITE aggregate is a highly insulative material. Every ROCKLITE building unit is Class A, batched in exact proportions with ROCKLITE aggregates and cement, precision molded, then cured under high temperature...producing a lighter weight block with lower volume change...minimum absorption...greater strength.

ROCKLITE’S 97 modular shapes and sizes allow the Architect a wide choice of design possibilities. Write for details...

ROCKLITE PRODUCTS

PLANT: 1800 NORTH VENTURA AVENUE, VENTURA, CALIFORNIA
LOS ANGELES OFFICE: 3927 WEST JEFFERSON BOULEVARD
GLENDALE OFFICE: 1560 VICTORY BOULEVARD

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

SASH, DOORS AND WINDOWS
(548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

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

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

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

(566) Casement Hardware Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

CEILING AND WALLS
(597) Carroll Products Company: Information new unit-type lock for sliding door operation, Admiral aluminum sliding panel with architectural design; good product.

(506) Casement Hardware Company: Data, sketch packed brochure Euro-Casement casement windows, doors, including casements; gives full technical, installation data; illustrated.

(279) Far-Co Manufacturing, Inc.; Literature well designed aluminum windows, doors, including casements; windows have narrow frames, with or without muntins; no painting; good handling big area of glass; Southern California made.
(354) Fir Door Institute: Catalog new Tra-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522A) 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 size; 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 doors hangers for many years; good product, worth investigation.

(314) Supersolid Steel Division, Borg-Warner Corporation: Factum books 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.

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

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herrillite glass doors; shows in available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(141) 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 flueless doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

(650) Steelbilt, Inc.: Folder Steelbilt horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow muntins, minotors; outside screen; western manufacture, immediately available; one of best items of kind; merit specified CSIHouses Number 1.

(406) Super-Vent Company: Brochure contemporary Super-Vent awning type windows that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2" x 10" to 3½" x 7 ½" x 5 ½"; 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.

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

SPECIALTIES

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

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

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

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

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

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

(223) Federal Industries, Inc.: Folder Electronic Serviceman, positive-action garage door operator; opens, closes garage doors by radio wave by means of miniature transmitter in car; works on either canopy type or overhead type of door; merit specified for CSIHouses 3, 6.

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

(597) Hawk House: Folder, information Hawk Barbecue-Brazier; one of oldest cooking devices given modern functional application; 24" and 36" models permitting cooking over open fire indoors or out; includes new ovenable fireplace combined with incidental cooking facilities; merit specified for all CSIHouses.

Velvatone interior and exterior colored wall finishes—Insultone Insulating plaster and Acoustiflex acoustic plaster—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.

VELVATONE STUCCO PRODUCTS COMPANY

2066 Hyde Park Blvd.
Los Angeles 44, California

For information write or call AXminster 7167
Belico, Inc.

Belico Models
(Jack Eddington)

Architectural
Landscape
Contours
Industrial

Belico, Inc.

B Design
Industrial
Interior
Display

Belico Models

(Arts & Architecture)

(598) A. H. Heisey & Company: Sixteen-page brochure, several folders Heisey hand-wrought ribbing for glassware, featuring simple, well-designed New Era contemporary pieces; brochure gives highlights history of glass; New Era merit specified for CS-Houses 20, 3 and 1.

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

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

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

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

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

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

(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 CS-Houses.

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

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

(596) Frank L. Pollard Company: Folders, information Polly-Matic automatic aluminum indoor or outdoor clothes dryer; aluminum lines revolve overhead for easy access; arms designed like aircraft wing, lightness, stiffness, requires practically no floor, ground space; merit specified for CS-Houses 1, 3, 6 and 13.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglas with thermostating resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or outside, structural or decorative; comes in colors; remarkable product.

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

(5228) Superior Accessory Company: Brochure new "Rite-A-Note downview" directory information; easy to use; note pad, pencil concealed 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) Triptics: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(581) United States Gypsum Company: Folder technical information 2" solid Rocklath and plastic partition; studless, non-loadbearing partition; fireproof, strong; adjustable height; full technical data, including tables, sketches and specifications.

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

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

Structural Building Materials

(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction detail, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.
DECEMBER 1948

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

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

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

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

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

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

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

(428) Walles-Bageman, Inc.: Booklet Wall-Lite building blocks designed for 4" modular system; mass producer of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

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

WALL COVERINGS

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

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

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

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

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

(467) Timbertone Decorative Company, Inc.: Information Timbertone Structural Veneer Papers for decorative uses; heavy kraft paper, stained and finished, applied paper hanging manner; wide variety of wood patterns and colors; easy to handle, clean; flexible, comes in rolls; good product; merit specified CSHouse Program.

MUSIC

continued from page 21

counterpoint overlap itself into confusion? Only one such criticism is made, the ending of Beethoven's Fifth Symphony, the string of freight cars bonging and bumping to a stop. To say that this is a primitive means is not sufficient; it is anything but primitive, it is extremely sophisticated. It is a device taken for granted. Beethoven's piano sonatas, quartets, and concertos are evidence of his ability to cease upon the exact, last, functional note. Why is it that any other process would not have been so damnably effective!

McNEIL CONSTRUCTION COMPANY
Contractors
Phone Century 2-9035
5860 Avalon Boulevard Los Angeles 3, California

THE SMARTNESS OF YOUR FIREPLACE DEMANDS IT!

The New CRESCENT LITE

$1.75 FOR 30" POLISHED BRASS
SEE YOUR DEALER OR WRITE.

CRESSENT INDUSTRIES, INC.
LIGHTER DIVISION
10300 VAN DYKE AVE. DETROIT 5, MICHIGAN

Want to get maximum space in minimum area?

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

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

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

For additional information write to:

GRANT PULLEY & HARDWARE CO.
Broadway at 57th Street Woodside, L. I., New York
ALDRICH HEAT-PAK

BOILER-BURNER UNITS

Featuring

BURNERS FOR OIL OR GAS
with Identical Ratings

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 cover 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 Subsidiary of the Breeze Corporation, Inc.

COMPANY, 125 Williams St., Wyoming, Ill.

fireplace fittings
in the modern manner

Designers Manufacturers Importers of everything for the fireplace.

A specialized service for decorators, architects and their clients.

Colonial Shops
DISTINCTIVE FIREPLACE FIXTURES

3350 W. First St. corner Commonwealth
Los Angeles

DRexel 8175

CASE STUDY HOUSE #20 continued from page 28

The bedroom wing has ample hall closets and a little dressing room with an additional washbowl for the mother. Throughout the house a good deal of natural wood of variation in grain, color, and finish has been used to make completed redecorating costs. There is blond birchwood in bedrooms; contrasting with it, there is walnut in hall, dressing room, and even in certain areas of the kitchen to counter-balance the enamel finish of shop-fabricated kitchen equipment. In living quarters, which have the bilateral light influx—a continuous high, slit-like lease windows, and a broad glass front to the west—two woods have been used: natural, somewhat reddish Costa Rica mahogany in the dining area and light, figured elm from the entrance to the fireplace at the southerly end wall. Concealed cove lighting along the easterly window front, ceiling-recessed, practically unnoticeable optical units over sitting corner and dining table, a translucently closed light trough in the westerly roof overhang add illuminative interest and permit significant modifications of the lighting scheme for different usages. The quality of sliding door equipment in living quarters, the hardware of a lowered glass window, the sex of the mahogany, the inlaid mahogany kitchen, the washbowl in the entrance to the fireplace are all as important as the color of the slate paving and even the selection of a suitable pine tree to grow up along the prominent brick masonry of the fireplace flue—all beauty and utility, the whole and the detail must be fused and integrated to make successful even a simple, two-bedroom house. It is one of the great problems of our day.

THE PERPLEXED EYE continued from page 24

Temporary painters are intensely concerned with configurational problems, and, since many spectators lack the visual agility to follow configuration as such, the artist has been alienated from his audience. Certain peering critics have noisily decried this tendency to "abstract" art, an abused (and abusive) term frequently used but seldom defined. Yet abstract art, which communicates through configuration, has been widely practiced in various cultures and periods of history. The dissenting critics evidently lack competence and responsiveness in their own field. Healthy art habits imply the ability to shift attention from the demands of one situation to those of another. In looking at an artwork, we can rigidly key our responses to any single way of perceiving, but must shift emphasis from one level to another as the situation changes. Thus an El Greco painting provides intricate configuration, induces religious feeling in the spectator, and communicates the painter's belief in that religion. It is important to note that when imagery and structure have been integrated successfully, as in an El Greco, the spectator does not have to accept the artist's beliefs in order to experience the feelings which that belief has generated. When the observer, no matter how skilled, has to shift dextrously back and forth between these various kinds of responses, his eye needs time to grasp all the visual and psychological connotations. Since several factors have entered into the construction of an artwork, many an artist has been verbally routed by the question, "but what does it mean?" At such times the artist can retire to one of two previously fortified positions. Either he clumsily evades the problem, appearing to be an inarticulate instrument with little conscious control of his creative efforts, or he becomes aggressively hostile, dismissing the inquirer as an esthetic illiterate. Even though the artist attempts to explain what he has done, the answer to what the work "means" usually remains obscure. The fault, if one can call it a fault, conceals itself in a semantic confusion, in the insistent and elusive use of the word "meaning." If we insist upon asking the meaning of art, we have the prior obligation to know just what we mean by the question. This obsessive preoccupation with "meaning" gives many discussions of art a peculiarly heated, cloudy and faintly rancid quality not unlike the steam in a Turkish bath. These discussions are usually based on a premise that is rarely exposed, on the implied necessity for an artwork to have a verbal equivalent. Yet a statement about a visual image, apprehended in its full nakedness, can never be the equivalent of that naked image itself. If we are to give the work of art some verbal meaning, place it in some order of values, then we must depend upon just such unreliable statements. Of course, one can always discuss the arts, in fact, feel compelled to do so! We can do so most profitably by adhering to the experience as experience and we can accomplish this by restating
We have shifted the demand for a neat verbal equivalent into an inquiry into the observer's own perceptions. The artist incorporates elements of the life around him in his work, but he does it by a kind of osmosis; the medium that he employs acts as a filtering membrane. Consequently the visual result achieves a unique character, at once bound to the initiating experience yet qualitatively removed from it. To illustrate this creative osmosis, let us consider Impressionist painting, now fully acceptable but perplexing to the spectators of that time. The Impressionists lived in a period when important discoveries were being made in the field of light. Creatively alert, the painters gained a new, penetrating perception of the ways in which light diffuses form and color. The logic of these scientific concepts was rigorously imposed, but was applied as pigment on canvas in terms of organized vision. Impressionist paintings, then, are not laboratory demonstrations of a theory of light but have introduced forms that became possible by understanding the theory. These paintings are meaningful if the eye is gratified by the qualitative perception of forms, colors, space and light, and if it follows the configuration in which these elements have been organized.

The concern with meaningfulness, instead of meaning, does not canonize "art for art's sake," a rhetorical slogan useful only as invective. Just as the artist cannot help incorporating some phase of the life around him, the spectator brings to his vision the whole gamut of experience outside the act of perception. That act, in turn, frequently modifies the observer's response to non-art situations, and it is in this locus that we can discuss the "meaning" of art. Unfortunately, the significance of the art experience in the life of an individual rarely can be plotted in advance. The spectators, being humanly variable, do not respond alike nor have similar personality needs. Furthermore, it is doubtful if the same observer responds successively in exactly the same way to the same visual stimulus. The more complex the artwork, the more the spectator likely to discover additional facets with each examination and the less likely is he to locate a fixed "meaning" in his experience.

Psychologically, the spectator commands the arsenal of responses discussed here, and perceptually that is about all he has been able to do as long as men have looked at works of art. When these responses become intuitively skillful and tempered by critical discrimination, the observer enjoys those rewarding satisfactions peculiar to the visual arts. Then the eye, no longer perplexed, realizes its full potential.
The Ultimate in Modern Roofing

Cold Process
BUILT-UP-ROOFS

by

Pioneer-Flintkote

MERIT SPECIFIED FOR CASE STUDY HOUSES

Sta-Kool Aluminum Coating
Static Asphalt Fibrated
Cold Process Base Sheet
Fibrex Cement
just moved in?

time to think of RUGS by KLEARFLAX

KLEARFLAX LINEN LOOMS

DULUTH
NEW YORK
295 Fifth Avenue
Murray Hill 5-0632

DISPLAY ROOMS
LOS ANGELES
812 W. 8th Street
VAndike 8988

MINNESOTA
CHICAGO
Merchandise Mart
Superior 0502