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After the winter doldrums the retrospective showing of drawings by Rico Lebrun at the Jepson school was an oasis in a desert of mediocrity. In this show, as in others given at Jepson's, one purpose is to show methods of approach and performance to students of the school; hence variations and refinements of one theme are shown, sometimes as many as four or five working drawings of one element in a problem. This preliminary stage in the making of major paintings is not often seen in exhibitions but is often more alive and arresting than the final phase.

Powerful, original, and with intense conviction, Lebrun's work is stamped with values that extend beyond our own times. Whether he draws in charcoal, crayon, ink or gouache, with pen or brush, his control of line and projection of form, coupled with a genius for timing stresses and distortions, produce strong responses as well as the desire for possession in his beholders. Even in that trickiest and most Nancy of mediums, pastel, his performance is first rate, as witness a study of a rooster trussed for the meat-block which yet can hold its own with more mannered birds by Picasso and Chagall. It is no wonder that among art students and some full fledged painters of Los Angeles the most visibly evident influence, today, is that of Lebrun. He has, singlehanded, rescued the discipline of line drawing from the oblivion where it has languished since the California out-door-washeteria school abandoned it.

For the most part Lebrun is preoccupied with human figures whose rags and ancient armor are emblems of their timeless condition rather than of any historic incident. He seems to be compiling a vast document of the survival of man despite his own atrocities against himself, a protestation of faith in the ultimate ending of this immemorial human behavior. When he turns to amoral animals and birds his vitriolic style is exchanged for one of tender and faithful notation upon the mysteries that animate feathers and fur. Among a dozen painters and sculptors at the Forsyte Gallery Lebrun dwarfs the walls with a magnificent canvas, a richly colored and consummately planned excursion into structural harmonies, textures and symbolism. That it is entitled "The Centurion's Horse" is immaterial; it might as well have been named for the Vanity of Ecclesiastes. This is an allegory transmuted into paint in the manner of the Venetians in their prime, although it is done without the aid of any mannerism borrowed from them. Lebrun's important pictures might hang in one of the great galleries of the world, among the works of what we call the old masters, without suffering by comparison. That they will do so is reasonably certain; it is merely a matter of time until they arrive in the proper perspective. This is something that can be said of only a handful of living painters. The quality of greatness in terms of centuries is difficult to recognize while we are too close to it, as is the case with our contemporary art; but one needs only to imagine the work of any artist one chooses on the walls of the Louvre, or the Uffizi. How it would appear there offers a very simple way to evaluate much of what we see after it has lost the attraction of novelty.

Julius Engel's pictures at the Forsyte have moved from his patterns in abstraction of only a year or so ago. Now he is engaged in a dream world of theatrical lights, wings, flats, flies, ropes and guy wires through which a lonely atmosphere seems to filter, the emptiness of a closed house, the silences of deep space awaiting...what? One composition in tones of gray is particularly successful. Robert McIntosh is also moving into solid ground with his personal treatment of color, permitting himself liberty without license in the blazing contrasts of pure hues and chords of neutral definition; his painting stands prolonged looking at.

Watercolors by John Tunnard and John Marin at the Hatfield Gallery are refreshing reminders of how good a watercolor can be; another by Henry Moore at the Frank Perls Gallery of his Celtic family groups done in bistre and angular pen strokes, is a thing to ponder over, as loosely made as steel wool and yet as monumental as Moore's most cyclopian stone carving. Sculpture as it is seen around Los Angeles has hit a new low; what is done to innocent wood and rock shouldn't happen to soap.
PORTFOLIO MAGAZINE; A Quarterly. The Zebra Press, 22 East 12th St., Cincinnati, 10, Ohio. Annual Subscription, $12.00 in the U.S., Possessions, Canada, and countries in the Pan-American Postal Union. Foreign $15.00.—The first issue of this magazine is something to be excited over without qualifying reservations. From one handsomely lettered cover to the other there isn’t a page lacking in interest, eye appeal, and good taste. The color work is what it ought to be under ideal conditions, but frequently is not in other publications; typography is razor sharp and very handsome, the choice of subjects and graphic material is first rate. There is not one slip into vulgarity nor phony “modernistic” cheapness. The reader need have no interest in the business of advertising in order to enjoy this agreeably intelligent magazine; in fact the selection of material is so well chosen and presented that one is not particularly aware of the primary purpose, which is to review the best of recent graphic advertising. This is not surprising since among the artists discussed are: E. McKnight Kauffer, Steinberg, Paul Rand, Herbert Matter, and Irving Penn, with specimens of their work most meticulously reproduced.

To place the present in relation to that past which we cannot entirely disown there are papers on Shaker drawings, and on Bodoni, the man as well as his work and its adaptations of today. The wonder of Bodoni’s type fonts is not that they are widely used at present, but that our forebears wilfully discarded them for the Victorian horrors from which we are not yet totally free. As an instance of the nicety and care which has gone into the making of Portfolio, facsimile pages of Bodoni imprints are of hand made rag paper from the same Italian mill which supplied similar paper to Bodoni himself.

Of interest to a lot of people is a note, graphically pointed up, on distinctive catalogs or handlists of one man shows along Fifty-seventh St. The practice of designing “collector’s items” in this field is fairly new on this side of the Atlantic but its benefits to artist, dealer, and the gallery-minded public are obvious. Although Portfolio’s pages are large enough, 10” x 13”), to do justice to graphic material, there is no paid advertising and so, unlike those slicks which are swollen with advertisements, it may be handled in comfort. Although each page carries very adequate information on the graphic material, a table of contents in future issues would be welcomed.

HOW TO DRAW—A LOGICAL APPROACH: Edward B. Kaminski, McGraw Hill, 1949.—Diagrams, drawings and photographs on almost every page supplement an easily understood text for beginners in drawing. The author warns the prospective student that the basis of drawing is within the mind, that he must first think of what he is to draw and how to draw it. Then he must see actuality rather than a concept. In the concluding pages Kaminski repeats this ancient but neglected truth, that to draw is to “think and act,” and not a matter of miraculous “talent.”

The importance of light upon form and its constant variation of tangible shapes is well emphasized throughout. Basic shapes are the foundations for more complicated forms and are quickly produced by the use of perspective. Good graphic demonstrations of this simple method are given, especially the photographs of clay forms. The author sends his students out of doors, advising that they collect natural material—such as driftwood, rocks, etc.—to draw while learning textural variety. The illustrations are more interesting than those in many “How to Draw” books because
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they are the work of several dozen of Kaminski's students at the Los Angeles Art Center School, and range from class problems to sketches for commercial art and film continuity sketches.

MODERN METHODS AND MATERIALS OF ETCHING. Harry Sternberg, McGraw Hill, 1949, $4.00.—Not only etching, but the making of aquatints, mezzotints, and dry points are explained in this book, meant for the self-instructed beginner as well as the classroom student. Magnificent drawings of metal plates in cross sections during the various steps of making a print are helpful. So also are drawings of essential tools and their usage. Other processes of printmaking are shown by photographs, in which human hands at work provide an incidental pleasure as appealing compositions. Formulas for acids, improved technical methods, advice on buying materials, and instructions on proper proportions of mats are of interest both to amateurs and advanced professionals. Easily read type and generous spacing add to the orderly presentation and simplicity of the text. In the foreword Carl Zigrosser says: "...a good book need no elaborate introduction." From this well known authority on graphic arts that is sufficient recommendation.

ROBERT JOSEPH

CINEMA

There has been a surfeit of excellent pictures, that this month it is almost difficult to begin. In the past this column has given little space to individual films, since few pictures were deserving of that attention. However, films like "Bicycle Thief" and "Adam's Rib" and "D.O.A." among others auger well for this film season,

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and suggest happily that there are other good pictures in the
offing.
"Bicycle Thief" is a classic of its kind. It presents the truest appli-
cation of filmic principles which have been shown on the screen
for years. It has a universal theme, an understanding of Italian is
quite unnecessary, and it offers a series of honest performances
which are real gems. The picture was received with warm critical
acclaim in New York, and met out here by the daily press with
an almost frightening indifference. The argument, suggested by
a number of critics, that the hero should have rented a bicycle in
the course of his spiritual and mental travail, and so finish the
picture right then and there is both specious and childish. The
picture is not about a man's search for a bicycle; it is the story
of the relationship between father and son, and this theme is so
excellently done, a fact which escaped most reviewers, that other
arguments were wasted verbiage. De Sica is a new directing talent
of the post-war Italian school, a man from whom we shall be
seeing, much and certainly the best in cinematic direction.

While on the subject of Italian pictures, I must say a word about
ill-fated "Stromboli," the picture which Ingrid Bergman made in
Italy with Director Roberto Rosselini. There seems to be evidence,
based on the film editing of the version now showing in theaters
throughout the country, that appreciable editing was done to the
Rosselini picture. I would even hazard the guess that there is
sufficient footage of the picture, now on cutting room floors, to
improve the picture as it now stands. There are moments of great
beauty and great tragedy in the film. Those who have not been
exposed to some phase of the European D. P. problem will not
understand either the picture, the plot, or Bergman’s dramatic
characterization of a pseudo-Czeck who marries an Italian fisher-
man in order to escape the barbed wire enclosure of a D. P. camp.
The ending of the picture, which shows Bergman peering down into

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the mouth of a smoking crater and reciting "What mystery . . . Oh, God!" is insufferably bad. There must have been another ending which American audiences have not seen.

"Adam's Rib" is the first adult comedy the screen has had in a long time. Although some of the comedy situations are forced, Katharine Hepburn and Spencer Tracy playing scenes together are always a filmic treat. "Adam's Rib goes back to the excellences of pictures like "The Women" and "State of the Union."

"D.O.A.," although a low-budget film, displays a special kind of plot courage in which the hero dies at the end, and with no rainbow horizon suggested either. The picture, which was directed by Rudy Mate, one of the first cinematographers in the business, and only newly appointed a director, is tight and terse, and not a frame of film is either lost or wasted.

"All the King's Men" is a specialty and difficult to qualify. I would quarrel with many points of Producer-Director Robert Rossen's script, which I thought wobbled, rambled and vacillated from time to time. Broderick Crawford's performance as the back-country 'kingfish' is fine, one of the finest of the year. The picture draws no conclusion, and, in fact, suggests an ending which lacked sincerity or purpose. The hero and heroine, resolving to clean up the mess of dictatorship by themselves, rang a trifle phoney to these ears. But there is enough quality there to make this picture well worth seeing.

From England we have "Passport to Pimlico," "Tight Little Island" and "Quartet," which must surely take their respective places as fine films of the year. British pictures do so well by satire, that one wonders why Hollywood has not attempted to do this type of film.

**MUSIC**

**PETER YATES**

Propaganda deals with shades of meaning in the use of words for the purpose of setting up one view of things as natural and reasonable in contrast to another that is made to appear unnatural and unreasonable. It occurs today in nearly every phase of literary activity, and I have myself continually used it in criticism as a means of bringing readers to a more considerate attitude towards twentieth century music. Musicology, however, being pure scholarship, is presumed to deal with facts and their interpretation or, if facts be lacking, with hypotheses derived from the most nearly pertinent and accessible facts. In selecting the following examples of musicological propaganda I have chosen only authors of unquestioned reputation, to most of whom I am deeply obligated for some valuable items of musical information.

For this purpose I have chosen two unlike fields of study, the first having to do with interpretation of written music, the second concerning the creative personalities of two twentieth century composers.

Fundamental to the correct playing of baroque music is the practice of rhythmic alteration, to use the term favored by Arnold Dolmetsch, the displacement of the passing notes according to idiomatic conventions accepted in some manner by every composer of the period. Various signs and indications were used to show what sort of alteration could be used, but there is good reason to believe that the practice was not confined to passages governed by such indications. As Manfred Bukofzer writes (Music in the Baroque Era): "The fingering throws some light on the important, if highly vexing, question of musical articulation. First of all, we learn from it that the customary smooth legato style of the modern 'tradition' is, to put it mildly, a distortion. While it would be sense-
less to advocate a reinstatement of the old fingering for the sake of correct articulation, its musical effect should be carefully studied in order to reproduce it by modern fingering. The correct articulation must be regarded as the most essential aspect of performance because it is the most decisive, and for instruments such as the organ, the only, means of phrasing. Its importance for polyphonic music cannot easily be overestimated since only by articulation can the contrapuntal texture be rendered with the proper transparency."

This is a clear statement of the problem by an authority in the field of baroque music. Unfortunately the statement ends practically at this point, and the subsequent silence concerning a matter of so much importance, not only for musicologists but for performers, amounts to an evasion.

Like criticism may be made of the few sentences with which Frederick Dorian (The History of Music in Performance) disposes of the same problem. After an example of rhythmic alteration or displacement of the passing tones written out by the German composer George Muffat, appears the following passage: "We see how the rhythm is altered in the performance; script and execution are strikingly inconsistent. Such discrepancies cannot be comprehended from the modern point of view, with its striving for the utmost clarity in notation. Yet alteration of rhythm was a common trend in the old practice of music. Therefore the present-day interpreter, correctly, must reorientate himself in the intricate notation of this music. If the composer wrote those rhythmic patterns as he did—differently from the way they were to sound—he depended on the performer's knowledge of tradition. Every player was able to render such altered rhythm prima vista."

Here the attitude of swallowing nasty medicine begins to show through the calm language. And one may observe, besides the evasion by silence, the failure to follow up a vital scholarly point, beginnings of that verbal distortion which is propaganda. "Inconsistent," "discrepancies," "cannot be comprehended," "striving for the utmost clarity in notation," "intricate": the words indicate a supposition that this tradition must have been less exact, more complicated, archaic, or primitive than the modern way of doing things. Whereas unbiased examination of the facts might show, as I have reason to believe, that the opposite was the case. At least, one might expect the writer, being an authority on matters of performance, to demonstrate how such notation can be rendered at first sight, prima vista. For we know of this period that the art of playing a new composition at sight was very highly cultivated.

A similar use of the propagandistic adjective concerning the same subject occurs in a footnote to William J. Mitchell's translation of C. P. E. Bach's Essay on the True Art of Playing Keyboard Instruments. "This discrepant practice of eighteenth century notation offers many problems to the modern performer." True enough. But was the practice "discrepant"?

A more serious offender is Willi Apel, author of the Harvard Dictionary of Music. Consider the following quotations: "Dotted Notes II. In Baroque Music (a) If dotted notes are used against triplets in another voice, the dotted rhythm may be modified (attenuated) into a triplet rhythm. Bach, [Partita No. 1]. According to contemporary writers this modification was, however, not obligatory, but was left to the discretion of the performer. In this respect the gavotte from Bach's Partita No. 6 is informative since here neither the 'exact' nor the 'attenuated' rhythm can be consistently maintained, since the same dotted figure appears in conjunction with triplet-groups as well as with groups of four notes. Consistency in this matter (as in many others) concerned Bach much less than it does the student of today."

"(d) Around 1700 dotted rhythm becomes a sort of fashionable folly. Certain French or French-minded composers introduced re-
iterated dotting for running passages" (citing here the example from Muffat), "and players applied this rhythm to running figures written in plain eighth- or sixteenth-notes. This method of playing was known as inégales. Some modern writers have done ill service to the cause of Aufführungspraxis by advocating this passing mannerism as the true style of late Baroque music in general." Here the examples of propagandistic verbiage foliate to obscure the underlying confusion. No example is given of any "contemporary writers" who describe "this modification" as "not obligatory." The two examples, well chosen to begin a discussion of the sort of rhythmic alteration indicated by this manner of notation, are allowed to merge with the surrounding shrubbery; and the result is doubly camouflaged by an arbitrary statement concerning the inconsistency of Bach's methods of notation. When it is considered that the keyboard Partitas are among the best examples Bach has left us, engraved by his own hand, of his exact method of filling out a keyboard score, including the writing out of nearly all but the most conventional embellishments, such a statement is seen as a grave example of misrepresentative presumption.

Turning to the definition of Aufführungspraxis, the cause of which must not be "ill served" by "fashionable folly," no matter how good the sources, one culls from a long description the following sentences: "Aufführungspraxis C., [practice of performance]. This term has been widely adopted by German and non-German writers..." Compare Grove's Dictionary of Music and Musicians, third edition, volume II (1927): "Inégales (Notes), 'unequal notes.' The expression represents a very curious peculiarity of notation in music of the French school between 1650 and 1800..." If an idiomatic convention lasting 150 years may be described as "a very curious peculiarity of notation," what is to be said about the stylistic peculiarities of jazz and their effect upon European composition of the early twentieth century? On this time-scale the mannerisms of the nineteenth century Romantic rubato or Impressionism may be dismissed as temporary aberrations.
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to refer to the manner in which early music was performed and should be performed. . . Most of these problems have been rather satisfactorily clarified by musicologists. . . In the period after Bach the problems of Aufführungspraxis practically disappear, owing to the greater care on the part of the composer to indicate clearly his intentions."

As the preceding quotations drastically exemplify, "these problems" have been by no means "satisfactorily clarified." And the final remark, made by the author of a book on musical notation, must be described as shameful. To dismiss an important matter of style without examining it and then allow the reader to suppose that it is not worthy of examination is obscurantism. It is as absurd as Josef Rheinberger's edition of Bach's Goldberg Variations, arranged for two pianos with the omission of all ornaments or Margaret Olyn's refusal to print the ornamental indications in her edition of the keyboard music by Orlando Gibbons. Not to know how something is done is no reason to try to prevent someone else from finding out.

As a matter of propaganda it is interesting also to observe the qualification, "certain French or French-minded composers." This nationalistic habit among German musicologists of ascribing to France whatever does not please them crops up often in discussion of the Rococo.

Studies of twentieth century music and composers abound in propaganda, misrepresentation, and distortion. The few examples I shall offer are not in any way extreme and betray probably more unconscious than deliberate bias. In Emil Haraszti's short study of the life and works of Bela Bartok occurs this passage: "The influence (on Bartok) of Schoenberg's speculation is self-evident. . . These structural devices are however only a means, never an end in themselves in Bartok's hands. The sharp edges of Schoenberg's heterophony are softened by Bartok's temperamental warmth, stirring rhythm, and radiant coloring. Schoenberg's harmony hovers in space like dematerialised, bodiless and sexless phantoms. Bartok's harmonies on the contrary are innate realtonal realities. Schoenberg's music is cerebral, Bartok's dominated by the emotion. . . Schoenberg gets lost in the intellectualism of chord speculations, whereas in the works of Bartok the musical beauty unfolds itself in drunken happiness. . . . Apart from certain characteristic traits in their technique which they have in common, there are many differences between Bartok and Schoenberg, the greatest being difference of race and great dissimilarity in personality."

This is either propaganda or nonsense. The author plainly dislikes Schoenberg and his music. Being unable to dissemble the influence

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of Schoenberg on the later music by Bartók, he tries to blow this influence away with words. One seems to detect in the last sentence an implied anti-semitism resembling the anti-French allusion by Willi Apel.

The notion that the contemporary generation has run dry of creativity recurs in every generation of art critics and historians. "Self-respecting Western sculptors of today who have not found a congenial haven in Byzantium have turned their eyes towards Benin," writes Arnold Toynbee in A Study of History; "and it is not only in the glyptic branch of the art that a Western World whose resources of creativity have apparently run dry has been seeking fresh inspiration from the barbarians of West Africa. West African music and dancing, as well as West African sculpture, have been imported, via America, into the heart of Europe." I need scarcely point out here the propagandistic bias that blames America, where this folk-art is long since native, instead of Paris, where the negroid is imported.

Willi Apel (Masters of the Keyboard) says the same thing in another connection. "As in the early years of the twentieth century French painters became fascinated by the symbolical ugliness of aboriginal Negro art, so musicians began to listen to the weird sounds of the Dark Continent. Probably the earliest example of this influence in piano literature is a composition of the Hungarian composer Bela Bartók (1881-1945), called 'Allegro Barbaro' (1910), written in a truly barbaric style." One might as well claim African origins for The Rite of Spring, Prokofieff's Scythian Suite, or Milhaud's incidental music for the Orestiad. Note also the reference to degeneracy as beginning in France.

Apart from the exceeding inaccuracy of this statement when applied to the music of Bartók—surely Gottschalk was a predecessor—this is a good example of the sort of generalized indifference to the facts of one's own time that does the composer little good. Thus, says Willi Apel, "One cannot help being impressed by the radical novelty of Schoenberg's ideas, and the boldness and inexorability with which he pursues these ideas to an uncompromising solution. But it is not easy, even with the best of intentions, to accept this solution as an artistic reality." Or as Hugo Leichtentritt puts it, "... Stravinsky is nevertheless a great master of art. His universal success is explained by the fact that, unlike Schoenberg, he never forgets the natural demands of the ear; he is never indifferent to acoustic effect. (Music, History, and Ideas.) This is the propaganda of casual journalism, the irresponsible language of the daily critic, which has no place in musical history or musicology except to serve as an example of contemporary prejudice.

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As we proceed from one high blood pressure plateau to another, it is reassuring to read again THE DECLARATION OF HUMAN RIGHTS and to realize that so many people of intelligence and good will are hard at work in the attempt to bring it into a practicing reality.

It seems incredible that Man, bent upon his own destruction, has been able to realize so completely at one and the same time the unity of human destiny. One is constantly aware that Man, given an opportunity to reach an understanding with himself, justifies a lively hope that he will be able to adjust himself to the future and in terms of the facts of his existence. The only real terror is that, in a moment of unexplainable seizure, madness will overcome good sense and science be translated into an instrument of destruction so final that there can be no second thoughts on the matter.

Mankind's whole approach to human life has been until now based upon a continuing faith in progress and a sense of the inevitability of the future. Now we face for the first time the fact of finality, and it is this fact that we seem to be totally unable to accept and completely unprepared to understand fully. The concept of limitlessness has been stunned suddenly at a blow by the utterly inconceivable possibility of complete annihilation. It is from this nightmare in a madhouse that one returns to the beautiful dignity of Man's real awareness of himself through such documents as The Declaration of Human Rights. True, these are broad principles, subject to an incredible complex of adjustment, but they nevertheless state an objective without which life itself can no longer have any meaning. That these precepts, in the long history of mankind, seem to be indestructible in themselves is more than hope, and that they are becoming a part of the personal realization of more than millions of human beings is a reasonable guarantee that an enlightened demand for the primacy of man will result in a reasoned discipline within the growing controls of the elements by which he lives.

If our approach to understanding is best accomplished through education, then we must with renewed efforts carry out the activities of the only existing world congress through which we can hope for a universal concept of justice, and at the moment that agency would seem to be the United Nations, and within it the United Nations Educational Scientific and Cultural Organization. The continuing efforts of the many committees offer us all a place where we can join actively and productively in creative projects that involve the whole—and it becomes increasingly apparent that whole solutions are the only ones upon which we can predicate any kind of future. In this time of history no amount of personal involvement can be considered too demanding or too much.

This, then, becomes a race against time as well as a breathless pursuit; the prize is not a winning against any other opponent than ourselves—the prize is life itself.
Exactly 25 years ago this year there was staged in Paris the first great International Exposition of Modern Decorative Arts. It summed up the progress that had been made in many countries towards evolving a new approach to interior planning and to the design of objects used in the home. But there was no American pavilion in the 1925 Paris show. President Coolidge wrote a letter declining the invitation, there being no production in this new modern vein as yet undertaken in this country. He declined the invitation of the French government to have us take part in the exposition.

In fact President Coolidge was wrong, for as early as 1925 certain phases of our output—especially metal objects, motors and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even metal outdoor furniture and appliances, even 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The showing will be enlarged in June during the summer home furnishings market at The Merchandise Mart in Chicago, while in November each year a culminating exhibition will open simultaneously in The Museum of Modern Art and The Merchandise Mart, based on the year’s earlier displays.

A joint statement issued through Edgar Kaufmann, Jr., director of “Good Design” exhibition, and W.O. Ollman, general manager of The Merchandise Mart, sums up the general objectives of the exhibition: “It is the first time an art museum and a wholesale merchandising center have cooperated to present the best new examples of modern design in home furnishings. Now at the midpoint of the century these national institutions, whose very different careers began just 20 years ago, believe and hope that in combining their resources they are stimulating the appreciation and creation of the best design among manufacturers, designers and retailers. Thus the exhibitions will focus the attention of all America on the good things created by the home furnishings industry.”

All the objects in the showing were chosen by the selection committee; Edgar Kaufmann, Jr.; Meyric Rogers, curator of decorative arts of the Chicago Art Institute; and Alexander Girard, architect.

The final choice was based upon the best new design available on the American market, measured by the statement from the committee that it must be “Design intended for present-day life, in regard to usefulness, to production methods and materials and to the progressive taste of the day.”

The objects were considered to be of equal merit in the opinion of the committee and no prizes were awarded.
1. Group of new designs: clock, George Nelson; flatware, Gense; dinnerware, Joan Luntz; tumblers, Frode Grønneby.
3. Nessen pin-up lamp—stem swings 180° horizontally.
4. Slate top table from Edith Hernandez.
5. Wall swing arm, with counterweight for up and down adjustment.
6. Chrome bucket.
7. Light tree—fixtures are given mobility by swivel, ring and set screw arrangement.
Panel of useful objects on acoustical wall board. Golf tees painted white are used to attach the items. Frame of a knock-down chair, magnetic soap holder, and other interesting objects of new types.

Chairs of white birch and heavy natural cowhide designed by Ilmari Tapiovaara of Finland. They are shipped knocked down. "Predictor" carpet designed by Paul McCobb. Fabric of gray heavy weave by Mari Erman. Moss Rose print and a yellow and black tweed by Henning Watterson. Wall lamp by Nessen.

An adjustable arm chair and a coffee table designed by Edward J. Wormley. Glass ash trays by Michael and Frances Higgins. Small arm chair by Ray Kondoi.

Table designed by Charles Eames. Chairs designed by Eero Saarinen. Counter-weighted ceiling light is from Finland house.
1. Case designed by Charles Eames.
2. China designed by Porzellantierl Arzberg.
3. Sideboard designed by Florence Knoll.
4. Drawer-type refrigerator, table top height by Acme; and Universal select-a-range.
5. Ceramics by Edith Heath.
8. Cocktail table designed by Milo Baughman.
The design of the exhibition area was essentially the problem of taking 5000 feet of space, complete with ducts and sprinkling system, and, with no architectural changes, provide a background for the exhibition of articles yet to be selected.

This was accomplished mostly through brilliantly colored paints and papers applied to existing surfaces and contrasting qualities of light dividing areas. The floors and walls that might form possible backgrounds for exhibited pieces were kept carefully neutral enough to receive any color.
The visit of Mr. Kepes to the Pacific Coast during last December was significant not only for the growing awareness of the importance of his contributions to the fields of art and education, but also because of the cooperative circumstances under which his lectures were sponsored. The Kann Institute of Art, Fred Archer School of Photography, University of Southern California, University of California at Los Angeles, and the Jepson Art Institute joined in making his lectures available to the art educators, designers, and the general public in Los Angeles.

**VISUAL FORM—STRUCTURAL FORM**

Contemporary architecture has failed to establish that healthy integration with painting, sculpture and other plastic art forms which is necessary for it to live in the fullest sense.

A living whole cannot be understood through the sum of its elements; it must be perceived in its organic relatedness of an intense statement of visual experience, such as a painting, to an architectural background, it is necessary to discover an area of meaning and measure common to each.

Painting and sculpture are visual forms. Their relationship, within and without, to architectural space, is a visual relationship. Only if we recognize the essential nature of the visual form in architecture, can we establish that visual oneness which enables painting and sculpture to exist together with architecture as a living whole.

The meaning of architecture, as a visual form, has become progressively blurred. Many contemporary architects regard the visual form of their building as a stepchild. Roughly speaking, and no doubt with exaggeration, many architects conceive of the creative nourishment of their building as a rational activity. Their approach is similar to that of an engineer; they set themselves definite problems to solve and expect to reach a valid solution from consistent thinking and calculation. But at the same time, in the back of their minds, they recognize that they have a different obligation than that of the engineer; they feel that their building should not only have validity as a working mechanism, but should possess a visual form as valid as the structural entity. They expect this visual form to be an automatic by-product, a well deserved reward for their honest thinking on a structural and utilitarian level. Building thus becomes a force diagram whose components are the various physical and utilitarian factors involved. It is expected to function as harmoniously in visual terms as it does structurally through the balancing of the physical forces represented. This attitude is the inversion of the one-sided approach of the school conveniently labeled the Beaux Arts. It leads to alleys just as blind (in the opposite direction) and compels us to question the validity of the basic ideas upon which contemporary architectural practice is founded.

If we examine the roots and genesis of our present ideas, we are reassured. The fundamentals of new architecture are as valid as they were when they were originated. Our difficulties lie in the fact that we have not yet recognized fully the implications of the original thoughts.

The new thinking had its genesis in a violent rejection of the hollow and lifeless architectural culture of the Beaux Arts together with a passion for acceptance of the new techniques and functions. Beaux Arts thinking coerced living space into arbitrarily chosen visual forms borrowed from the past. Imbedded within those fossils, the living space could not escape from itself becoming petrified. Because the design started with the outside contours, the skin, the Beaux Arts architects found it necessary to cut down the internal space and what it stood for, to fit, relegating it to the status of a mere accessory of the external contours. The facade itself was conceived in the fixed point of view of the Renaissance vision, as an organized proportion defined by the play
of light and shadow. Frozen in this fixed perspective, the visual-spatial flow, with its component chromatic and textural values, was sacrificed. Correspondingly, the human functions and structural necessities resulting from the new conditions of 19th century life were ignored. Architectural form, deprived of its necessary nourishment, died, and what remained was only the dried skin, lifeless and meaningless.

Courageous and vigorous minds of the last century, aware of the newly unfolding richness of the world around them abhorred these lifeless surroundings. With devotion and passion they dug down to the foundation of the meaning of architecture and reclaimed the sounds basis for creative thinking. They recognized the fact that architecture is alive only if it has organic form. The core of their conviction lay in their consciousness of the significance of form. They brought a new awareness to the fact that form pervades every living thing. Just as our cognition requires integrated density points, or concepts, so, physical, biological and psychological processes must each have an integrated focus which we call form.

The new thinkers understood that organic form does not exist apart from the function that it performs, and they recognized that the meaning of life lies in its function, so that organic form must be a form of function. Their reverence for the meaning of form extended to "beauty" and "completeness." This "beauty," or whatever term they used to describe the visual form of building, was central to their thinking, not incidental. An entire storehouse of passionate statements testify to their conviction. "What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the in-dweller," wrote Thoreau in his Walden. Horatio Greenough wrote: "Beauty is a promise of function and the normal development of beauty is through action to completeness." And last we have Louis Sullivan's statement that has been the scaffold of architectural thinking for a whole generation: "Form follows function."

A physical configuration becomes a form for us only through our perception. Physical events which impinge upon our awareness become meaningful only if we give them form. It is evident that we respond to and organize the impacts from our spatial environment with a combination of all our senses. We see, we hear, we taste, we smell, we have kinesthetic sensations. But among these sensory perceptions, vision has achieved the dominant role. Its evolutionary past has made the eye a richer, more encompassing instrument than any of the other sense organs. The eye's accumulation of memories are the basis of a language of vision. Vision is, in this sense, a process of forming, par excellence. The eye receives nothing more than a turmoil of light impacts. We cannot bear chaos and must articulate the kaleidoscope of light impacts into a meaningful order. We give meaning to our physical environment through the visual organization of our perceptions.

Visual organizations have their own structural laws. We see optical measures and qualities together because of their proximity, similarity, common linear continuance or complementing physiological qualities. Due to the laws of visual organization, when we see a number of black dots on a piece of white paper in varying distances from each other, we will see some of the dots as parts of small groups because they are close to each other or because they are similar in shape or size; and as soon as we have integrated these dots into small groups, we perceive the groups as units and go on to establish a new relatedness involving new and larger groups formed from these units. This process is continued until all the elements are unified.

This inner dynamics of seeing things in relatedness is very strong that if optical conditions prevent us from reaching an organization, we are almost physiologically disturbed. We all know the 'seasick' feeling of looking steadily at a checkerboard pattern; the Greeks called it barbarian because there is no possibility of organizing it. On the other hand, if we are confronted by an optical situation which offers our eyes an easy path to visual organization by a common linear continuance of different shapes, by colors which complement one another in a harmonious whole, by rhythm of light and dark, or by proportion in size and distance, we are drawn to it because it confirms our search for integration.

In the process of visual organizations, a fundamental human function is disclosed. This function is the seeing of events in relatedness, that is, not only the sensing of things on the animal level as palpable realities but also the welding of them into meaningful unities.

The strong impact of a painting is not inherent in the object which it represents. Shapes and colors are only signs insofar as they represent the elements of our familiar world, but they become symbols through their relatedness as a visual form. The significant message of a painting is the message of relatedness, the quality of order and completeness in its visual structure. The organic cohesion of the visual structure will generate its counterpart in vital human experience. The meaning of a visual form is anchored in our basic need to perceive and realize the world around us as a functioning unity. The degree and depth of such an integration is an important factor in individual and social growth. A painting continuously arouses in us the desire to see and look for integration, that is, it serves as a symbol of common efforts, common purposes and common goals. It reminds us again and again of the need for unity; it testifies to the validity of interdependence, and it sensitizes us and refreshes us so that we can face each new condition with the will to integrate it. Visual form is, then, a form of significant human function, and the fullest meaning of the architectural axiom, "form follows function," must include this aspect of form as function.

The necessity of coming to terms with twentieth century technological equipment made architects define their idea of function within the historical context. Their interest was concentrated in finding a discipline which would utilize the potentialities of new techniques and new materials in terms of utilitarian function. It was implicit in their attitude to be critical of preconceived patterns and of their ideational or cultural heritage. The new architects broke the continuity of architectural tradition and faced the new materials and functions with unbiased eyes. The form of a building was understood to grow out from the correct application of the most advanced building methods to the particular functions which the building was intended to

(continued on page 49)
CREATIVE PURSUIT—JUNE WAYNE

by Jules Langsner

Anyone who has driven through a tunnel has experienced a heightened awareness of movement during the second or two before an approaching car speeds past. Lights, reflections, pedestrians leap through the air and the white highway markers seem to lift up into space twenty feet ahead; curving walls twist and spiral as they disappear behind us. We casually accept this uncanny sensation because we spend half our lives on wheels. But to a man of another age or of a more simple culture, a ride through a tunnel would be a strange and unnerving experience. This observation provided June Wayne with a clue to a new method for rendering the illusion of movement in painting, a recurrent quest by artists during our century.

At a time when most artists are busily repeating worn-out cliches, it is stimulating to encounter the work of a painter who is at once imaginative and visually inventive. The personality of June Wayne is such that she rejected formal training and consequently experienced the vicissitudes of the self-taught painter. However, she intuitively sought out individuals whose interests gave impetus to her creative development. As a result of association with people active and vital in the fields of music, literature, and the sciences, she has been quicker to question the conventions of painting than otherwise might have been the case.

The ride through the tunnel awakened a curiosity about the possibility of rendering intense speed plastically. Study of optics revealed that this eerie illusion is due to the physiological fact that motion is registered by the eye in its peripheral fields. Indeed, perception of motion is one of the most important functions of peripheral vision. In contrast, central vision primarily allows us to examine detail and record color. We seldom are conscious of this phenomenon because our eyes move incessantly, bringing us an infinite succession of focal areas to explore. So small are these areas that 2% degrees from the center of vision, there is a 50% loss of acuity. At a point 45 degrees from the center of focus, acuity has fallen to less than 3%. Thus, most of our vision takes place peripherally. As a matter of fact, previous experience rather than actual vision identifies the diffuse forms which we recognize as chairs, doorways, and stairwells.

Therefore, in the canvas titled Tunnel, we see the light bulbs multiply and float in space in the form of optical after-images. The rounded walls acquire centrifugal force as they expand forward, and the white lines levitate, disintegrate, and disappear. The Tunnel is one of a series of experimental paintings testing the limits inherent in “peripheralism” as a device. In her efforts, June Wayne has explored many of its possibilities, always with the objective of using this scientific observation to achieve an aesthetic end. She has learned to plot the eyepath of the observer so that we can see forms in the static picture plane which previously we sensed only dimly. She can, in this fashion, cause the spectator to follow her intended sequence with an additional control. As a result, a calculated time progression similar to that in music takes place, and the painter is freed to orchestrate themes in a manner comparable to a composer.

The next group of paintings developed logically from this visual orchestration. Beginning with a simple, abstract statement of two-dimensional symbols, the spectator reads a series of variations. As the theme develops, these patterns change into primordial shapes, and ultimately transform into fantastic, disturbing creatures. We enter a completely imaginative world, highly personal to the artist, which nevertheless plays upon the observer’s unconscious feelings. In the painting titled Cryptic Creatures she has painted a group of images discernible to anyone who has read The Trial, The Castle, or America,—symbols possessing an uncanny capacity to evoke feelings of unrest. In Cryptic Creatures the eye is guided up and back across five vertical stripes of cold-keyed colors, blue, green, brown, and grays. These stripes of color control the rhythm of the painting much as do bars in music. While a familiarity with Franz Kafka’s writings increases our recognition of the symbols, the painting exists independently, providing its own psychological impact.

It is inevitable that painting, having exhaustively explored the problems of structure, will turn increasingly to images, symbols, and allegory to express our human needs. The work of June Wayne is a step in this direction because it synthesizes the cerebral with the intuitive, the plastic with the scientific, the symbol with an attitude.
These three-dimensional constructions are mounted within a deep frame in which there is provision for inserting related backgrounds. Thus it is possible to change a single construction by inserting alternates made for the purpose. The idea was developed primarily for the purpose of stabilizing a wire construction within a frame and to control the background against which it would appear.

CONSTRUCTIONS BY RICHARD KOPPE

The result is a combination of painting and sculpture in which the two-dimensional illusion of space and actual space are combined.

Each of these backgrounds has a remarkable effect in giving the impression that the construction itself has been altered. They may be warm or cool, dark or light, textured or plain, geometrical or non-geometrical.

There are also endless possibilities within the use of various textures: burlap, simple textiles, matting, oilcloth, toweling, papers, and techniques such as collage and photomontage.

All this permits the owner a greater flexibility in color scheme either as harmony or discord, and permits a greater personal participation in the work itself through the selection of a wide choice of materials. Actually this makes use of a simplification of the principles of stage design with its infinite possibilities.

On a larger scale these constructions can be built from floor to ceiling as a space dividing screen or as a three-dimensional mural.
This house is an organic statement of family activities, in an effort to bring the organization of family life back into the home through a creation of spatial framework which allows a maximum flexibility with the least resistance to normal living patterns.

Space is treated as a controlled environmental space within continuous space—glass acting merely as the thermal barrier, with wall planes, floor, furniture and roof defining limits of family activities. Beyond this mere framework the family alone lends human dignity to the scene; the objects, human scale. Burned clay, wood, growing plants, pottery, furniture delicately scaled to human requirements, painting, cloth, sunshine, air and rain—each contributing its part and each enjoyed to greatest advantage by its relative association with other objects.

We must begin to accept the fact of the shrinking house, being constantly aware of the necessity of the intelligently conceived psychological framework for happy family existence.

HOUSE BY LAWRENCE G. EVANOFF, architect
HOUSE BY SUMNER SPAULDING-JOHN REX, architects
GORDON DESWARTE, structural engineer
The clients, a man and wife living alone except for occasional visits from their daughters, wanted a one-level house providing facilities for outdoor living and for extensive but informal entertainment.

The site selected was a corner of a steep hillside, graded down to a generous plateau, with a sweeping view over the hills and city to the ocean on the southeast and over the canyon on the west. Access from the street below is by a driveway that develops into a wide turn-around court surrounding the carport on three sides. This court also provides an ample guest parking area as well as easy access for delivery trucks to the service entrance.

The main living space is a rectangle flanked by two solid walls, the ends being uninterrupted glass walls open to the two major views (within this space, a marble panel screens off the entrance door and provides a background to the dining area. To the southeast, the ceiling is extended beyond the glass to cover a wide terrace to the very edge of the swimming pool. A sliding glass windshield can be pulled out of a wall pocket to make outdoor eating a practical possibility. Here is direct access to the pantry from this covered terrace. At the other end of the room a 6' high concrete block wall, which also affords complete privacy from the motorcourt beyond it, emerges through the glass and curves around a group of trees to form a small court with a more intimate view of the canyon and neighboring hills. Access to the bedroom wing through the living room was one of the owner's requirements. Normally this "circulation end" of the room could be treated as a neutral spot with all activities converging around the fireplace. However, a flexible furniture arrangement can be used in order to integrate all parts of the room.

The bedrooms are reached through a hall, continuously glazed over a 30" high storage cabinet. The master bedroom actually consists of a bed alcove and a sitting room designed around a low fireplace entirely surrounded by glass—and the view. This creates an alternate living area, on a more personal, intimate scale, assuring a comfortable privacy whenever the living room is in use. The guest bedroom, which may be used often by a visiting daughter and her child, is away from the swimming pool and the possibility of noisy outdoor activities.

The house is built over a concrete foundation slab. Construction is frame; joist hangers are used extensively to insure flush ceilings throughout; all window and glass door frames are steel; exterior walls are t & g redwood vertical siding, often carried through inside, and water-proofed plywood, generally under windows; ceilings are plaster—acoustical plaster in the living-dining area; radiant heating in the concrete floor is used throughout the house and under the covered terrace.

Built-in equipment in the kitchen includes full laundry installation, deep-freeze, dishwasher, built-in counter-top cooking unit and ovens and a separate ice-cube refrigerator in addition to the conventional refrigerator. A transite fence between the house and carport forms an enclosed service porch. In the living-room, the fireplace wall contains a radio and record player unit with speaker extensions at the terrace. A TV set is also incorporated in this wall.
The established company emblem is rendered in stainless steel—canary yellow with gray lettering—it is indirectly illuminated.

The 10% cantilevering light-troughs and drum fixtures provide indirect and semi indirect light, reflected from the Audition acoustically absorbent ceiling.

COMMERCIAL BUILDING BY RICHARD J. NEUTRA

Equipment which goes into the modern hospital is, like the hospital itself, most indicative of contemporary design philosophy. This company wanted to express its interest in the development of health facilities not only in California, but also in the Pacific area and in all the countries of clement climate, which are at present increasingly engaging in a program of health service.

A sixty-foot mural, designed by the architect and executed by Hans Mangelsdorff together with the yellow draperies constitute the only color accents in the building, which is conceived not to compete with, but form the proper and restrained background for the merchandising of laboratory appliances, surgery tables, sun lamps and apparatus.

The building, freestanding on three fronts, contains showrooms, specialized departments, handling and shipping on an endless belt, spacious office, conversation and rest rooms in the ground—and mezzanine floors and elevator, dumbwaiter, connected stock shelving and warehousing in the second story. Its exterior is of utmost simplicity, with transparent enclosure where the display rooms carry interest for passersby, and solid dense or opaque screens to shelter internal manipulations and storage.

The principal materials are plate glass and metals like electrolytically finished aluminum, stainless steel and cool screens on the exterior. The same metals, plus Marlite panelling on walls, black and light gray asphalt tile floors with sanitary coves, audition acoustic tile on ceilings determine the interiors and harmoniously fuse with the display.

Wall cases with continuous glass fronts in sliding panels and illumination from the bottom and ceiling, glass top floor cases with arrangement of indexed drawers, and a system of illumination which is combined with fixtures and structural supports, are all part of the integrated design.

The uninterrupted rhythm of screened fenestration and transoms with a facing of anodically treated aluminum, expanding over the ground floor, determines the general appearance.
ONE RUBBER STAMP THAT DOES MEAN SOMETHING

In just four years the Case Study House SEAL OF MERIT SPECIFICATION, issued through the magazine ARTS & ARCHITECTURE, has become one of America's most trusted buying guides. It is highly respected by those interested in the building materials, appliances, furniture, fabrics, floor coverings, and accessories available for use in contemporary houses.

It has been earned by the manufacturers listed on this page—their products having been merit specified for use in the 1950 Case Study House.

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Editor's Note: Following are further products which have been merit specified for use in the 1950 Case Study House of the magazine Arts & Architecture. New products merit specified will be announced each month.

**PREVIEW OF SOME PRODUCTS MERIT SPECIFIED FOR THE 1950 CASE STUDY HOUSE**

**JG FURNITURE**

These designs are a part of a new and growing line of furniture which will be distinguished by the most rigid standards of quality both in design and construction. The contributing designers at present include Oliver Lundquist, Paolo A. Chessa, Ray Komai, Irving Sabo. The items consist mostly of chairs, elemental storage cases, and tables. The JG design development program is being carried out under the direction of the firm's design consultant, Carter Winter.

**LED LIN LIGHTING FIXTURES**

Ledlin lighting fixtures, several of which will be used in CSHouse 1950, is an outgrowth of cooperation with architects in the design and development of illumination which can be used for commercial, residential or interior interiors. Much effort has gone into the development of equipment functionally as well as economically suitable. The line includes a complete selection of recessed surfaced mounted lens downlights incorporating Corning Wide Angle Pyrex Lenses; a wide selection of recessed, semi-recessed and surface mounted fixtures built around the widely used 22° reflector lamp as a light source; unusual contemporary chandeliers for widely diffused, even illumination. The company has excellent facilities and craftsmen for the manufacture of custom contemporary lighting equipment. The manufacturer is Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

**PERMAFLEX STAINLESS STEEL SHOWER FLOORS**

These one-piece stainless steel shower receptors, designed and manufactured by the O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif., are leaktight, non-corrosive, rustless and sanitary, easy to clean and install. They cost less than tile and have no cracks or seams. They are made of one-piece, heavy-duty deep drawn stainless steel, and they require no special base. Any carpenter or plumber can install them. The entire underside is coated with sound-deadening asphalt rubber emulsion.

**RIPPLE-LITE SHOWER AND TUB ENCLOSURES**

Made by the O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif., Ripple-Lite tub and shower enclosures and shower doors are available in a variety of colors, including rose, green, yellow, maise, aquamarine, opalescent blue and white. Panels transmit light freely while screening vision. They employ Fiberglas laminate panels, strong enough to withstand a blow from a baseball bat. Panels are secured in highly polished, simply designed, extruded aluminum frames adjustable to compensate for wall variations, similar to those used in conventional glass block. Sold either as a complete unit, these shower doors and tub and shower enclosures cost less than others using glass of comparable quality, and make possible substantial savings by elimination of approximately 75 per cent by less weight and almost non-existent replacement expenses.

**ALSYTENE SHATTERPROOF TRANSLUCENT PANELING**

Alsynite is a new lightweight shatterproof translucent paneling made of Fiberglas laminate, one sixth the weight of comparable structural glass, which is available in a variety of colors, including rose, green, yellow, maise, aquamarine, opalescent blue and white. Panels transmit light freely while screening vision. They employ Fiberglas laminate panels, strong enough to withstand a blow from a baseball bat. Panels are secured in highly polished, simply designed, extruded aluminum frames adjustable to compensate for wall variations, similar to those used in conventional glass block. Sold either as a complete unit, these shower doors and tub and shower enclosures cost less than others using glass of comparable quality, and make possible substantial savings by elimination of approximately 75 per cent by less weight and almost non-existent replacement expenses.

**MISSISSIPPI OBSCURE GLASS**

Generous use of obscure and corrugated glass manufactured by the Mississippi Glass Company of New York, used so successfully in the two 1949 CSHouses, will be made in CSHouse 1950. The use of such glass makes possible light admitting walls without robbing rooms of privacy. The glass is available in a number of interesting textures and finishes, and definitely deserves consideration in contemporary architecture.

**1 & S PORTLAND CEMENT PAINT**

This is the largest selling paint for concrete, stucco, masonry, new galvanized iron, and other similar surfaces. It is long wearing and the manufacturer says that it will not absorb water and, easily to clean and install. Generous use of obscure and corrugated glass manufactured by the Mississippi Glass Company of New York, used so successfully in the two 1949 CSHouses, will be made in CSHouse 1950. The use of such glass makes possible light admitting walls without robbing rooms of privacy. The glass is available in a number of interesting textures and finishes, and definitely deserves consideration in contemporary architecture.

**WILCOX INDOOR PLANTING**

Properly planned interior plantings afford the architect opportunities to create accents and moods. For this reason arrangements have been made to use the plants and the services of Roy F. Wilcox & Company, the west's largest wholesale growers of decorative plants. Horticultural experts concerned with the Wilcox organization, which has its headquarters in Montebello, Calif., will work directly with the architect in planning the indoor planting for CSHouse 1950.

**MICLOR METAL LATH**

Miclcor Metal Lath, manufactured by the Inland Steel Products Company, Box 393, Milwaukee 1, Wls., comes in three types, Smalnolash, Specialsmalnolash, and Furlath. Due to the close, rigid mesh of Smalnolash only a comparatively small amount of plaster is required to produce a satisfactory key with speed, ease and economy in plastering material. Smalnolash is a general utility lath ideally suited to ordinary finishing needs. It can readily be bent or formed for furred or ornamental members and for fireproofing steel beams, girders and columns. Specialsmalnolash is a rib lath designed for exterior use on walls without the use of furring strips. Furlath is a diamond expanded self-furring lath designed for exterior use. The self-furring feature consists of staggered indentations or steels spaced 3/16" apart horizontally and 2" apart vertically, which holds the body of the lath 3/4" away from the sheathing wall.

**ABERATED BUBBLE-STREAM SHOWER HEAD**

The Atered Bubble-Stream Shower Head, manufactured by the Wrightway Engineering Company, Chicago, and distributed in the west by J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif., changes ordinary water as it leaves the sprayer of bubbles, making soaking and rinsing much easier. Eliminates "needles" from showers. It eliminates the "needle" effect of showers. It has
KLEEN-STREAM NO SPLASH FAUCET AERATOR

The Kleen-Stream No Splash Faucet Aerator, which will fit on any faucet, eliminates all splashing, and changes the flow of tap water into a stream of soft bubbles without losing its force. This attachment is particularly valuable in that it makes better suds, and makes rinsing more thorough and quicker. It has only one internal part, no screens. The manufacturer is the Wrightway Engineering Company, Chicago, and the western distributor is J. H. Callin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif.

PARKWOOD DECORATIVE

Parkwood Decorative is a high quality plastic laminate manufactured with both genuine wood veneer finishes and a wide range of modern colors and exclusive three-dimensional patterns. The wood is selected for its distinctive character and texture, and the plastic laminate is precisely pressed to it, creating a harmonious and attractive combination. The result is a product that is durable, easy to clean, and resistant to wear and tear. Applications include all types of furniture and built-in surfaces as well as wall panels, dodoes, etc. Standard finishes include mahogany, walnut, prima vera, limba, maple and rift oak. It is manufactured by the Parkwood Corporation, Wakefield, Mass.

PARKWOOD HONEYCOMB

Parkwood Honeycomb is an extremely lightweight core material having maximum structural strength when used between sheets of aluminum, plywood, vencer and decorative laminate. The various grades range in compressive strength from 50 to 250 pounds per square inch. Cost is comparable to plywood cores. Parkwood Honeycomb is ideal as a core material for tight tops on furniture, marine, furniture, doors, sliding panels, movable partitions and for prefabricated house structures. It is also manufactured by the Parkwood Corporation, Wakefield, Mass.

REFLECTIVE KIMSUL

Reflective Kimsul, a new departure in blanket insulation was introduced to the building supply field this week by Kimberly-Clark Corporation, Neenah, Wisconsin, national manufacturers of building products. The product features an aluminum foil vaporsealed cover designed to reflect heat, shut out condensation. Firmly bonded to the cover is a thick blanket of specially treated fiber piles which produce a high degree of thermal efficiency. Company officials say this combination of heat-reflection and heat resistance is the most effective barrier to heat loss ever devised. It also features strong tacking flanges to facilitate installation. Compressed to 1/2 inch installed length, the insulation comes in light, easy-to-handle rolls which can be carried home in the back of the car. The manufacturer states it is capable of reducing yearly fuel bills in a completely insulated home by as much as 44%. Moreover, this insulation can reduce inside temperatures up to 15 degrees on hottest summer days.

WESTLITE CONTEMPORARY FIXTURES

This is a line of imaginative and well engineered lighting fixtures manufactured by Associated Lighting Service, 488 Bryant Street, San Francisco, Calif. They include Accentlites, Sightlites, Highlites, adjustable downlights, Fresnel lens units and pinhole spotlights. They are available in all good contemporary finishes, and are readily available, particularly in the West.

CORALITE BAKED PLASTIC ENAMEL FINISH PANELS

Coralite will be used for the bathroom and kitchen walls and ceilings. Coralite pans provide walls and ceilings of mirror-smooth texture, offering a pleasing versatility in decorative design through choice of sizes, patterns and a full range of pastel and solid colors. It has been used repeatedly in earlier Case Study Houses, and after several years of wear in them it is as colorful and impervious to dirt and wear as when originally put into place. Coralite is distributed by Fir-Tex of Southern California, Los Angeles.

SCHIFFER PRINTS—STIMULUS FABRICS

The Stimulus collection of decorative fabrics, designed exclusively for the architect and the designer by six topflight contemporary personalities in the related arts, three of whom are themselves architects. Called by the New York Times "unquestionably the most brilliant single collection of all modern prints introduced since the war, all fabrics are hand-printed, vat-dyed, washable, 50 inches wide. Each pattern is available in three designer-originated color-ways. The fabrics are designed for drapery and upholstery use.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is fully automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The
The Modernfold Doors used in the 1949 CSHouse are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable wall for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

MODERNFOLD (ACCORDION) DOORS

CARRCO BOARD—LOW COST BUILDING BOARD

Carra Board is made entirely from selected fiberized wood bound with organic binder. Retaining a smooth finish on both sides, the board can be plastered, textured, painted, stained or left natural. It is highly water- and fire-resistant and termite-proof, with good insulating qualities, and can be worked with saw, hammer and plane. It was developed by L. J. Carr & Company, of Sacramento, Calif., after a $250,000 three-year program to develop a semi-hard, high-quality, low-cost building board.

PAIN REZO HOLLOW CORE FLUSH DOORS

Paine Rezo Hollow Core Flush Doors have an air-cell construction which combines the strength of cross-banded plywood with lightness in weight, and the interlocking core construction holds in check the tendency of wood doors to warp, shrink and sag. Because they are precision made and squared to exact size and shipped ready to install, installation costs of the doors, which are available in any wood exterior, interior and cupboard use, is very reasonable. They can be had with mirrors or louvres. They are distributed on the West Coast by L. J. Carr & Company, Sacramento, Calif.

PAINE REZO HOLLOW CORE FLUSH DOORS

The Sterling line, manufactured by Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Ill., is contemporary furniture styled for the market of today, yet the clean simplicity of line and remarkably strong construction earns it the attention of contemporary architects and decorators. Protection seldom found in fine furniture—Realwood Formica tops, cigarette-proof, alcohol-proof, able to resist all commonly used acids and alkaloids—yet distinctive and interesting in any room setting. This is one of the best lines of contemporary furniture and will be heavily drawn on for CSHouse 1950.

FUTURA ANDIRONS FOR FIREPLACE

The John Hancock Building contains hundreds of PARKWOOD DECORATIVE genuine wood veneer plastic table tops of diverse woods for use in executive committee rooms, dining rooms, employees' recreation and lounge rooms, as well as for restaurant and library counter tops.

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the airstream is also obtained by a simple adjustment of the valve. The fins in the face are readily adjusted to diffuse the air and spread it evenly throughout the room regardless of register location. The adjustable valve also provides a means of shutting off the airstream entirely if desired. The register is one of a complete line of registers and grilles manufactured by the Hart & Cooley Manufacturing Company of Holland, Michigan.

**KELVINATOR ELECTRIC RANGE**

CS House 1950 will be equipped with Kelvinator’s “Automatic Cook”, which offers all of the many advantages of electric cooking, topped off by its three-way automatic control—oven, Scotch Kettle or appliance outlet. This range has finger-tip control of all cooking operations, seven heat surface units which lift-up for easy cleaning, “up-down” unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey, and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

**KELVINATOR HOME FREEZER**
The Kelvinator FR-9 Home Freezer provides ample freezing and storage capacity for an average family. Food storage capacity is 8.8 cubic feet, which will accommodate 310 pounds of assorted frozen foods. With all four interior walls and the fast-freezing compartment bottom refrigerated, 17 square feet of refrigerated surface are available for freezing purposes. Of chest-type design, when the lid is opened cold air does not “spill out” and warm air can’t get in. It has a special fast freezing section, spring-action lid support, lock-type lid lift, handy storage baskets, easy-adjustment temperature control, and a dependable power unit.

**KELVINATOR MOIST-MASTER REFRIGERATOR**
There are three totally different kinds of cold in each of the three food-keeping sections in the Kelvinator Moist-Master Refrigerator: (1) near-zero cold in the across-the-top frozen chest, (2) moist cold in the general storage compartment for the usual daily foods, and (3) super-moist cold in the cold-mist zone to keep all foods having a high moisture content fresh. It has two sets of refrigerating coils instead of the single set usually employed. One set surrounds the freezing compartment, and the second set is attached to the back wall of the food compartment. The model being used has a shelf area of 15.8 square feet with a net capacity of 9.5 cubic feet in the shelf area and freezer chest, plus 1.5 cubic feet in the fruit freshener.

**FORMACOVE DRAINBOARDS, COUNTERS**
Residential drainboards and counters in which top and backsplash are formed into a continuous and coved one-piece unit, have been introduced to the California building trade recently by Blue Ox Industries of Redwood City under the trade style of “Formacove” tops. A uniform ¾-inch concave radius is achieved by Blue Ox in any of the wide range of familiar decorative phenolic plastics, through a patented heat and pressure treatment. Sheets then are bonded to heavy plywood, with a solid wood filler strip supporting the core, providing a single unit easily installed by builders and contractors. Greater sanitation—through elimination of cracks in which food particles can accumulate—and the impossibility of liquid seepage into underneath cabinets, have proved two of Formacove’s most immediate attractions to housewives consumers.

**SUNBEAM MIXMASTER**
The Sunbeam Mixmaster, pioneer in the food mixer field, has done much to free today’s homemaker from the hard work usually associated with cooking and baking. Its handy mix-finder dial enables a woman to “tune in” the correct mixing speed for any mixing need... instantly. She doesn’t have to guess about the mix. This handy Mix-Finder dial visualizes for women the many uses of the Mixmaster—the many arm-faring tasks it will do for them. It gives them the scientifically correct speed for feather-light cakes and cookies, creamy-fluff mashed potatoes, velvet-smooth icings and sauces, and juicing oranges.

**SUNBEAM COFFEEMASTER**
Women to whom coffee-making poses an impossible problem will be delighted with the Sunbeam Coffeemaster. This appliance guarantees perfect coffee every time—because everything is automatic. In Sunbeam Coffeemaster the water is always at the same high heat—automatically. The brewing time is always the same—automatically. What’s more there’s absolutely no dilution, whether you make one cup or eight. All these factors are your guarantee of the most scrumptious cup of coffee this side of the pearly gates.

**SUNBEAM IRONMASTER**
Back in Grandma’s day, ironing was an arm-cracking drudgery that would drain the stamina even from the very robust. Now, with the advent of the lightweight Sunbeam Ironmaster, ironing has ceased to be a chore. The Ironmaster’s double automatic heat control guarantees quicker, steadier heat. It has a handy thumb-tight heat control dial up in the handle where it’s cool and convenient. A finger touch sets it for the correct heat desired, from safe, low heat for “rayons to quick, high heat for linens. Best of all, the Ironmaster is ready to iron 30 seconds after it’s plugged in.

**SUNBEAM AUTOMATIC TOASTER**
Pop-up toasters have become more or less common during the last several years. But the new Sunbeam Radiant Control Toaster introduces a completely different principle into the toaster field—Radiant Control. All one does, is drop in the bread and the bread lowers itself automatically, which turns on the current. When perfectly toasted, the current turns off automatically. Then the toast raises itself silently, without popping or banging. There are no levers to push. This radically

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Catalog on Request
different toaster is so simple, even a child can operate it. And no matter what kind of bread is used, moist or dry, thick slices or thin, perfect toast is the result. This has caused untold hostesses confusion and embarrassment galore. The Sunbeam overcomes the basic fault of other waffle irons by making FOUR waffles at one time. Not four skimpy ones—but four good-sized ordinary round waffle—and the ideal, generous size for a single serving.

LA VETTE SPACE MAKER

The newest, neatest bathroom package . . . modern design. This Combination Wash Basin and Steel Storage Cabinet provides adequate space for towels, tissues and soap or as a clothes hamper. "Geared to Economy." Lavatory is acid resistant, lifetime triple coated porcelain enamel, cabinet is baked enamel. loafette is ideal as a second lavatory in the master bathroom or for the half-bath. Easily installed, the LaVette is the answer to the home planner, architect or builder. Size, 16½ x 18½ x 32". Obtainable in white or pastel colors. The manufacturer is the U. S. Porcelain Enamel Company, 4635 East 52nd Drive, Los Angeles 22, California.

LA VANITY BATH CABINET

If you want big bath features in a limited space, see the new "LaVanity," combination vanity, wash basin, and storage cabinet. The generous size 18" x 20" x 7" wash basin is acid resistant, lifetime triple coated porcelain enamel. Formica plastic laminated tops in a variety of colors combined with porcelain enamel make "LaVanity" an easy-to-clean beauty. "Her" cosmetics and "his" shaving supplies are provided for in individual drawers on each side of the basin while below are ample towel and linen storage shelves with spring hinged doors. The manufacturer is the U. S. Porcelain Enamel Company, 4635 East 52nd Drive, Los Angeles 22, California.

TRINITY LAUNDRY TRAY CABINET

Designed to fit all standard sizes of laundry trays, or tubs, the new metal cabinet being marketed by Kiener Machine Products Company, 1831 North Main Street, Los Angeles 31, Calif., affords a storage space of approximately 20" x 24" x 17" accommodating soap and other cleaning materials so apt to be unsightly beneath conventional installations. This Trinity Laundry Tray Cabinet provides a neat, clean service porch and eliminates the old method of tray mounting. The Trinity is manufactured of banderized steel with white baked enamel finish to match washing machines or other modern equipment. There is a 3" x 3" black toe-kick base and door hinges are constructed to open either left or right. A bright chrome knob is used on the door. It is 34" high, weighs 48 pounds packed for shipping. It is sold through master plumbers to retail at approximately $24.

MILWAUKEE FLUORESCENT BATHROOM CABINET

Completely recessed lighting providing a very high level of diffused illumination is an outstanding feature of the Milwaukee Fluorescent Bathroom Cabinet. Trim and tasteful in style, the cabinet provides modern lighting—glareless, shadowless illumination diffused evenly, comfortably, and generously, where it is needed. No additional illumination is required in the ordinary bathroom. The entire unit is flush with the wall and includes a convenience outlet and the switch. It uses four 20-watt fluorescent lamps shielded with Corning Albalite translucent opal glass. The cabinet is built of heavy steel all-welded with double baked enamel finish. The mirror is of mirror-glazing quality polished plate glass, and the shelves have polished edges. Underwriter's Approval.

BALBOA CHROME FURNITURE

Designed in California by Hendrick Van Keppel and Taylor Green, this collection of furniture is made by the Balboa Pacific Corporation, Fullerton, Calif., in its 1950 indoor-outdoor line. The group features completely functional treatment of redwood, rattan, yacht cord, rust proof steel and glass materials. Redwood on the chairs and the table tops is naturally finished in hand-rubbed oils and a white glaze which weather to a silver grey. The rattan used is handwoven in its natural state, and it requires no preservatives or special finishes. Cotton yacht cord used on lounge chairs and ottomans may be cleaned with soap and water or a common household bleach. The steel used in the frame is block-enameled, and has been "ircosized" before the enameled is applied.

MILCOR CLEAN-OUT DOOR

Designed to fit all standard sizes of laundry trays, or tubs, the new metal cabinet being marketed by Balboa Pacific Corporation, Fullerton, Calif., in its 1950 indoor-outdoor line. The group features completely functional treatment of redwood, rattan, yacht cord, rust proof steel and glass materials. Redwood on the chairs and the table tops is naturally finished in hand-rubbed oils and a white glaze which weather to a silver grey. The rattan used is handwoven in its natural state, and it requires no preservatives or special finishes. Cotton yacht cord used on lounge chairs and ottomans may be cleaned with soap and water or a common household bleach. The steel used in the frame is block-enameled, and has been "ircosized" before the enameled is applied.

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Fixture in your mind's eye a room without restricting walls...a room where indoors blends into outdoors...yet a room that provides full protection against the elements. This is the effect achieved with Win-Dor Approved jalousies—whether jalousies reach from floor to ceiling, or are the type that sets within a typical window opening. Their weatherstripped glass louveres open wide to furnish an unobstructed view, and a free flow of air. Bracket-mounted in Win-Dor engineered assemblies, louveres are tightly held to prevent rattle, yet are easily removable. Jalousies compare favorably in cost with any typical window installation.

See Sweet's file for specifications

ACME SPÉCIALTIES CO., 5747 Marilyn Ave., Culver City, Calif.

HALL & O'CARROLL, San Diego 5, Calif.

For information and service in other territories, write to manufacturers relief HARDWARE CO.
THE CASEMENT HARDWARE CO.
426 North Wood Street, Dept. O, Chicago 22, Illinois
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**CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION**

Editor's Note: This is a classified review of currently available manufacturers' literature regarding products. Please do not request literature unless a capital letter indicating your occupation follows the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your request will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program. Please do not request literature unless a capital letter indicating your occupation follows the item—following are the letters indicating occupations:

- A—Architects
- D—Designers
- DR—Draftsmen
- B—Builders
- ID—Interior Decorators
- AS—Architectural Students
- PB—Prospective Builders
- C—Consumers

**APPLIANCES**

- (426) Clocks: Information contemporary design preferred.-(Howard Miller Clock Company, Zeeland, Mich. A, D, DR, D, ID, AS, C.)
- (365) Kitchen Appliances: Brochures folders complete line Sunbeam Mixmasters, Walmasters, Iromasters, Toasters: Modernstoves: recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill. A, D, DR, B, PB, AS, C.
- CABI NETS, COUNTER TOPS
- (904) Butylux: Folder Butylux vane lighting unit for use in kitchen, bathroom, or other wet area; unifies cabinets concaves cabinet pocket; integral, simple electric clock; complete one-package unit: well designed.—Butylux, 4020 Crestwood Road, Richmond 27, Va. A, D, DR, C.
- (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using permanent horseshoe magnet to special steel plate: noiseless, simple, practical; particularly good in holding warped, sagging doors: this item is new and well worth investigation.—Laboratory Equipment Corporation, St. Joseph, Mich. A, D, DR, B, PB, AS, ID, C.
- (481) Hardwood kitchen Cabinets: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets: same precision construction as steel cabinets with all advantages of wood: constant counter sink tops, rotting corner cabinet, recessed sink front: any color: same ready to install: a remarkable good product meriting close study.—Mutscheller Brothers Company, Napavene, Ind. A, D, DR, B, PB, C.
- (905) Decorative Laminate: Full color or brochures Parkwood Decorative, high quality plastic laminate: real wood, plain color and three dimensional pattern finishes: abrasion resistant, proof to acid, alcohol, cigarettes: good for furniture tops, cabinet tops, panels.—Parkwood Corporation, 24 West Street, Wakefield, Mass. A, D, DR, B, AS, ID, PB, C.
- CERAMICS
- ELECTRICAL EQUIPMENT
- (5737) Ceiling Ventilating Fan: Brochure Bio-Fan electric ceiling-type residential ventilating fan: removes cooking odors, steam; nine-position switch: fully automatic operation; recessed sink front; any color; same ready to install: a remarkably good product meriting close study.—Mutscheller Brothers Company, Napavene, Ind. A, D, DR, B, PB, C.
- (402) Electric Planning: Brochure electricity in house plans; check lists; suggestions for all types of homes, typical floor plans, wiring data.—The California Electric Service, 1355 Market Street, San Francisco, Calif. A, D, DR, B, PB, ID, AS, C.

**FLOOR COVERINGS**

- (747) Asphalt Tile: Illustrated brochure: 3" x 3" to 18" x 18": colors, patterns, features strips, cove bases: features modern design.—The Tile-X Division, The Plank Tile Co., P. O. Box 8218, Terminal Annex, Los Angeles 54, Calif. A, D, DR, B, AS, ID, PB, C.
- (685) Carpet Strip: Tackless: full color brochure detailing Smotheedge Tackless Carpet Strip: works on carpet: tacks, carefully stretched principle; eliminates tacking indentation: uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 13, Calif. A, D, DR, B, AS, ID, PB, C.
- (805) Carpets, Textiles: Information complete line contemporary, traditional floor coverings: wide variety colors, patterns.—D. W. Frazier, Inc., 2020 West Sixteenth Street, Chicago 8, Ill. A, D, DR, B, PB, C.
- (509) Rugs: Catalog, brochures probably best known line contemporary pattern finishes: abrasion resistant, proof to acid, alcohol, cigarettes: good for furniture tops, cabinet tops, panels.—Parkwood Corporation, 24 West Street, Wakefield, Mass. A, D, DR, B, AS, ID, PB, C.

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205 E. 42nd St., New York 17, N. Y.
rugs, carpets; wide range colors, fabrics, patterns; features plain colors.

- Klearflax Co., 603 Linen Looms, Inc., Sixty-third Street at Grand Avenue, Dubuq, Mass. A, D, DR, B, PB, ID, AS, C.

FURNITURE

* (559) Barwa Chair: New folder on America's most revolutionary relaxing medium, the Barwa; winner of three design awards in 1947-48; merit specified CSHouse Program; worth investigating; Barwa Associates, 49 East Ontario Street, Chicago 11, Ill. A, D, DR, B, PB, ID, AS, C.

* (536) Contemporary Furniture: Information on fine lines contemporary furniture, featuring Southern California designs and manufacturers—Interior Designs, Ltd., 1080 South La Cienega Avenue, Los Angeles 35, Calif. A, D, B, PB, ID, C.

* (923) Contemporary Furniture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CSHouse 1950—Steele Furniture, Inc., 161 West Cortland Street, Chicago 22, Illinois. A, B, PB, D, DR, B, PB, ID, AS, C.

* (804) Contemporary Furniture: Information good lines contemporary furniture, accessories, including Multiplex case goods, Directional upholstered pieces, New Era glass pieces, Clay & Glass lamps and accessories; one of best sources of information in the West—Leo Selditch Associates, 137-147 Kane Street, Brooklyn 2, New York. A, D, DR, B, PB, ID, AS, C.

* (949) Contemporary Tables: Information contemporary tables designed by Joseph Carreiro; won honorable mention 1949 Furniture Design Competition of AID; clean, well fabricated, worthy close investigation.—Pine & Barker, 28 Otis Street, Cambridge 41, Mass. A, D, B, ID.

* (567) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen. Manufacturing division, full interior design service; also fabrics, accessories.—Armstrong Junior, 7661 Girard Avenue, La Jolla, Calif. A, D, DR, B, PB, ID, C.

* (314) Furniture, Retail: Information top retail source best lines contemporary furniture; designs by Eames, Alton, Rhode, Naguchi, Nelson; complete decorative service.—Furniture Brochures, 2400 American Avenue, Long Beach, Calif. A, D, DR, B, PB, ID, AS, C.

* (584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional. Eames, Knoll, Nelson, Sebring, Glass, Dunbar; also Versen, Nessen lamps: specializes on service to architects and decorators.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif. A, D, DR, B, ID, C.

* (594) Indoor-Outdoor Contemporary: Complete catalog new line Van Keppel-Green indoor-outdoor contemporary choice chairs, lounge chairs, 


* (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating.—Horace F. Allison, S364 W. Third St., Los Angeles 36, Calif. A, D, DR, B, PB, C (in Los Angeles area only).

* (381) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y. A, D, DR, B, PB, AS, C.

* (516) Rotary Cooler: Brochures, folders for Air-Rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—For Company, Los Angeles, Calif. A, D, DR, B, ID, C.

INDOOR PLANTING

* (900) Indoor Plants: Booklet "Foliage Plants for All Occasions" illustrating architectural effects with interior plantings; appraises mass, line, color as affected by indoor plantings in contemporary structures; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Montebello, Calif. A, D, DR, B, ID, C.

INSULATION AND ROOFING

* (795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of piles of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installation.—Kimsul Division, Kimberly-Clark Corporation, Neenah, Wis. A, D, DR, B, ID, C.

- (957) Roof Specifications: Information packed 120-page manual built-up

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The story of Henderson Clipper, Clipperette and Hendy "60" forced air gas furnaces: follow complete manufacturing process for one of best engineered: heating units; 60,000 to 200,000 Btu; basement, closet models.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif. A, D, DR, B, ID.

* (542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelaire Forced Air Wall heater, occupying floor area of only 29"-30" sq.; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fans.—Affiliated Gas Equipment, Inc., 807 Northwes't Avenue, Monrovia, Calif. A, D, DR, B, PB, C.

* (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heating aerial electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y. A, D, DR, B, PB, C.

* (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating.—Horace F. Allison, S364 W. Third St., Los Angeles 36, Calif. A, D, DR, B, PB, C (in Los Angeles area only).

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lights, special equipment, control equip- ment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.— Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York. A, D, DR, B, PB, ID, AS, C.

(392) Laminaire: Brochure newly de- signed Zenith luminaries; Polystyrene full details spotlights, floodlights, strip-}

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las Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Douglas Fir Plywood Association, Tacoma, Washington. A, D, DR, B, PB, ID, AS, C.

- (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splitting, denting, breaking; can be installed with ordinary tools.—Alport Associates, 620 Equitable Building, Portland 4, Ore. A, D, DR, B, PB, ID, AS, C.

- (951) Translucent Corrugated Panels: Full-color brochure Abynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 2¾” and 1½” corrugations, 26” to 40” wide and 8’ to 10’ long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O’Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif. A, DE, B, PB.

PLUMBING FIXTURES, ACCESSORIES

- (934) Aerated Bubble-Stream Shower Head: Brochure Aerated Bubble-Stream Shower Head; aerates water giving it integrated soft effect, permitting better lathering; one internal part, no screens; polished chrominum plate; ball joint adjustment to any angle; threaded connection fits any ½” pipe; excellent product, merits consideration.—J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif. A, D, DR, B, PB, AS, C.

- (477) Hardcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.—Hardy Manufacturing Company, 33 Main Street, Buffalo 3, N. Y. A, D, DR, B, PB, AS, C.

- (523) Stainless Steel Shower Floor: Information Permafix one-piece stainless steel shower floor; leak proof, skid...
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(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publcity Bureau, 601 Franklin Building, Oakland, Calif. A, D, DR, B, PB, AS, ID, C.

(928) Contemporary Accessories: Folders Mathison; featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mitered and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. CARR and COMPANY, Post Office Box 1282, Sacramento, Calif. A, D, DR, B, PB, AS, ID, C.

(910) Hollow Core Flush Door: Brochure Paine Reno hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mitered and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—Inland Steel Products Company, Box 358, Milwauk e 1, Wis. A, D, DR, B, PB.

(927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping, specifically rubber construction; remarkable wearing qualities, easy to install; waterproof; won't retain sills, remarkably well engineered product meri t specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 157 Wolcott Street. Redondo Beach, Calif. A, D, DR, B, PB, ID, C.

(918) Record Changer: Literature, data now Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records consecutively; handle 12" 33-1/3/records total for 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 14S Seneca Street, Buffalo, N. Y. A, D, DR, B, PB, ID, AS, C.

(925) Windows, Horizontally Sliding: Folders Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, minimum projection; doors Steelbilt, Inc., 123 North Second Avenue, Arcadia, Calif. A, D, DR, B, PB.

(915) Steel Doors: Comprehensive 12-page catalog Bilo Home Celluloids; also Bilo roof scot tles, Sidewalk Doors, Areaway Covers; full technical data, charts, illustrations; good source of information.—The Bilo Company, 190 Hallock Avenue, New Haven 6, Conn. A, D, B, AS, E.

(920) Contemporary Andirons: Folders Mathison; featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mitered and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—Architectural Division, Porcelain Enamel Publcity Bureau, 601 Franklin Building, Oakland, Calif. A, D, DR, B, PB, AS, ID, C.

(913) Lightweight Core: Brochure Parkwood Honeycomb, very lightweight core material for use in doors; consists of a combination of aluminum, plywood, veneer, decorative laminate; various grades range in compressive strength from 50 to 250 lbs.
MARCH 1950

49

per square inch; ideal for doors, furni-
ture, sliding panels; inexpensive.—Park-
Wood, 2121 West Water Street, Wheel-
field, Mass. A, D, DR, B, PB, AS.

(744) Scale Models, Interiors: Belco
Models, Inc., 2846 West 27th Street,
Buckingham; model makers to Arts & Architecture; Belco
Economy Plan for complete home,
apartments, furnishings; interiors,
design.—Belco, Inc., Lionel Banks & Associates, 407 Commercial
Central, Glassport, Calif. A, D, BR, ID, AS, PB, C.

STRUCTURAL BUILDING MATERIALS

(916) Aluminum: Information booklet on
all types of composition, that often ex-
cellent production economies can be
made by using aluminum in place of
other materials; complete descriptions
of various forms in which Revere alu-
num is fabricated; illustrations, charts,
tables giving properties, characteristics
of most wrought aluminum alloys. Re-
vere Copper & Brass Inc., 280 Park
Avenue, New York, N. Y. A, D, DR,
B.

(932) Corner Bead: Data Miloak
Support Column Inns installation.

... with flexible, multi-purpose illumination ...
... with ceiling heights that permit

... with the needs of mechanical efficiency or of physiological comfort. To solve
utilization and structural problems it is possible to make progress step by
step, adapting each step to another. The eye on the other hand, always seeks for com-
pleteness. There are no half resolved images; each visual form is a complete form
far its completeness makes it an image.

Visual illusions make it clear that physical structure and visual structure are not
are not necessarily connected. They, like slips of the tongue, reveal the manifesta-
tions of inner purposes. Just as slips of the tongue reveal the subconscious
direction to gratification, so visual illusions disclose man's need to sense integra-
tion, to see complete visual forms. Visual illusions are a manifestation of the fact
that whatever we see, we see in total pattern and that we adjust size, scale,
direction, shape, brightness and color to reach this single perception.

Visual illusions make it clear that physical structure and visual structure are not
inherently congruent. They grow out of different functions, and it is a fallacy
to assume their congruency. But they meet at certain tangential points, and it is
important to recognize those points. Physical coherence and visual coherence
may exist together. Structural stability, spatial balance may have visual overtones
of their corresponding qualities.

Architecture, stripped to its very bones, in the nakedness of its structure, reveals
visual virtuosity of symbolic significance. Copperweld V-Lok Tie for ve neer-

a sounder basis for their creative growth. But these forms by themselves could
not yet be what they deserved to be: an important factor in the re-evaluation of our
mental tools. The experience of such intense art forms, have a major role in sensitizing man to the experience of order and

a pure plastic form . Cezanne, Seurat, the cubists, Mondrian, and other important
pioneers once again made pointing a visual form which develops from a genuine

VI S U A L F O R M- S T R U C T U R A L F O R M

continued from page 29

futil. Maximum physical comfort, efficient space, optimum illumination in terms of

couple, efficient plumbing, temperature control and economy were objectives they
sought to realize and to coordinate.

The need of the eye, that is, of the human spirit, is not necessarily congruent
with the needs of mechanical efficiency or of physiological comfort. To solve
utilization and structural problems it is possible to make progress step by step,
adequately to result to another. The eye on the other hand, always seeks for com-
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VI S U A L F O R M- S T R U C T U R A L F O R M

continued from page 29

futil. Maximum physical comfort, efficient space, optimum illumination in terms of

visual form, to a good degree by the persistent allegiance of the housing industry to the proc·

us. Modern Art virtually to use 5,000 square feet as a Chicago annex ... in which

it may be used. In addition to values of mechanical efficiency, these better ma-
ufacturers and retailers ... and certainly the press ... are addressed to the some

universe of mechanical efficiency, profit, which would bear which bears which

is an expression of honesty and genuineness in human relationships. Structural

Such isolated visual symbols of honest thinking gain full stature if they are orches-
tral in every port of our life, we lack a disciplined way of seeing. We do not see the essential values of our life in our wild race for

but the damage is so much greater when expressed in terms of a

to see complete visual forms . Visual illusions are a manifestation of the

VI S U A L F O R M- S T R U C T U R A L F O R M

continued from page 29

futil. Maximum physical comfort, efficient space, optimum illumination in terms of

Permit custom styling, clean-lined sim-
plicity, modern design through use of

All too many dwellings in large cities show a more progressive approach than does the typical

to brave a re-evaluation of our present mental equipment.

today paintings and sculpture are mostly afterthoughts, purchased as commodities

And locking a perspective of a healthy contemporary vision, we cannot hope to

in the housing industry in doing this, it is pure thoughtlessness and on unaware-

the management of the Merchandise Mart has rendered a signal

like the proverb: "After the bath we throw out the child with the dirty water,"
so the visual form of architecture, sired by the Beaux Arts, was thrown out with the flux of the Arts. To restore architecture to its place in the sun of life we must reclaim the visual sensibilities we have lost. This demands the reeducation of architects, the resensitizing of their thinking through the experience of visual structure in their fullest meaning as genuine plastic forms. This education should start in the schools with the recognition of visual forms as a quality in architecture which should be respected and studied in its own structural terms. A stable architectural structure can only be achieved by the strictest observance of the physical rules. An accurate knowledge of certain phenomena operative in a given combination of musical sounds secures creative surety in musical organization. There are rules parallel to this in visual organization, and only by their observance can we genuinely orchestrate shapes, textures and chromatic values. Only through the full mobilization of visual sensibilities can we again synchronize physical and visual forms. Only architects with disciplined visualities will be able to produce successful chromatic designs, valid in themselves which do not destroy architectonic proprieties; and only they will be able to create a symbolic imagery making possible the heraldic organization of life activities in a single building or in the total pattern of a metropolis.

Parallel with this reeducation there is another road open. Structural form and visual form share a common vehicle reaching to human perception. This vehicle is light. Every sensitive designer recognizes that light not only illuminates, but forms. Light moulds, accentuates, organizes the physical space. It is the melodious line of space which weaves the different spatial parts into one organic visual unity. It produces a living metamorphosis of space. Frank Lloyd Wright points this out: "Shadows were the brushwork of the ancient architect. Let the modern new work with light, light diffused, light reflected, light refracted—light for its own sake, shadow gratuitous." The new technological mastery of illumination unchained light and made it the architect's tool, not only in the narrow functional sense of illumination, but in the sense of a creative tool.

A willingness to use this tool, in its fullest range, would prepare a ground on which architecture and painting could live in common function. In summary, contemporary architecture has created a perfect structural order in terms of biological security. That it has not done more is due not to architectural thinking as such, but to the inadequacy of the broader vistas of thought of twentieth century man. We have reached a new, healthier and safer foundation from which to approach the problems posed, but we have failed to find a human level for this approach. Security and development are fundamental human needs. We function fully as human beings if we act to realize both.

Security and growth are interdependent functions. They cannot exist without each other and they mutually condition each other. To survive, an individual must act to reach order, to establish continuity; he must accept norms. Only by ordering the impacts of our surroundings, by gaining a temporary equilibrium, is the possibility of a step forward guaranteed. Only a coherent thought or feeling endows us with the potential freedom to act and, at the same time, urges us to use this freedom in order that we may move on to further thoughts and feelings, to more embracing patterns.

An overestimation of the importance of security or of growth, of stability or of change, endangers the fullness and balance of life. To change within a confining one's present position is as dangerous as to overemphasize an established order, the rigidity of which obstructs change toward a richer order. Today both individual and social events demonstrate the lack of living symmetry between these two. Kurt Goldstein, a leading scientist, made the observation that "A characteristic means by which patients with brain injuries avoid catastrophic situations is a tendency towards orderliness . . . such individuals may become veritable fanatics in this respect . . . the sense of order in a patient is an expression of his defect, an expression of his impoverishment regarding the essential human trait: the capacity for the adequate shifting of attitudes." And we have examples of the opposite defect—the obsession for change—the inability to settle on a thought, to concentrate, to be loyal to values and human obligations.

A healthy human environment guarantees us both security and development. At its optimum, a building will function to provide both physical security and social development. If it is restricted to one or the other function it will not realize a total living form. Thus, a building which is conceived as a shelter in the narrowest sense, conceived solely to safeguard man's physical well-being, will fail to become a complete form no matter how adequate the technical knowledge employed.

The achievements of the early twentieth century were necessary and inevitable steps in the return of architecture to a healthy basis. Only through the reevaluation of the elementary utilitarian functions and through the honest and forward-looking use of materials and techniques can architecture be reborn. The task of today is to make architecture grow by broadening and deepening our understanding of all the functions of which architecture is the form.

As I have suggested, development is as essential as security to human life. Architecture must live up to its function as an instrument of development. Just as human development is based upon cooperative social effort which is nourished by the combination of individual feelings and concepts of common effort, so architecture can reach its optimum form as it becomes a vehicle for the communication of human values. A building which expresses a human attitude in its visual structure is a symbolic form and, as such, can stimulate in us the common feelings and concepts necessary for cooperative effort. Building, in this sense, should aim not only at man as he is, but also at man as he could be. A truly human building is a shelter for man in the making as well as for the man of the moment.
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Horizontally Sliding Doors and Windows used to enclose a large porch on the Beverly Hills home of Dr. Stanley W. Imerman.
Photographs by Julius Shulman.

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