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THE NEW REGIONAL PATTERN by L. Hilberseimer; Paul Theobald & Co., Chicago, 1949; $5.50.—Having struggled for years with the complexities of translating to the “average citizen” the experts’ arguments for city planning, urban redevelopment, conservation of resources, and reintegration of industry and agriculture, it is gratifying to find direct and readable support in that struggle. Professor Hilberseimer gives us a beautifully organized and presented summary which should help considerably. Based on a vision of the good life for all the people, the author’s approach is historical, sociological, political, and economic, and, amazingly enough, condensed into some two hundred pages of text and an outstanding selection of photographs and diagrams, the latter illustrating his own suggested solution and its application to such diverse areas as the city of Chicago and the Central Valley of California.

Principles are important because they suggest directions, not because they pre-determine results. The slow evolution of a culture pattern under the democratic process as we know it may at times make us despair of enlisting citizen support and board-of-supervisor cooperation even for the directions, much less for the results, but the validity of vision remains. As an individual, you may be highly resistant to the kind of living Professor Hilberseimer advocates; but in the face of the many elements working against both preservation and survival of our “civilization” today, it behooves us to look for and build on the ideas, ideals, and hopes which would make possible not only survival but real achievement. As a presentation of such a possibility, this book is well worth owning and talking about.

FREDERICK CATHERWOOD ARCHT. by Victor Wolfgang von Hagen, Introduction by Aldous Huxley; Oxford University Press, New York, 1950; $5.00.—In a period notorious for fictionalized biography and biographicalized fiction, it is a pleasure to find an author combining scholarly research and classical restraint in the face of material which might well have tempted him to out-Hollywood Hollywood. In the course of a singularly varied life, F. Catherwood explored and recorded in pencil and watercolor, often at the risk of his life, the romantic and dangerous Near-East and the then totally unexplored jungles of Central America; was recognized and welcomed in the top cultural circles of Europe and America; built railroads in the jungles of Guiana; had a hand in the development of California; in between times ran an amusement-and-educational project of no mean extent in New York City; and finally was among the victims of a pre-Titanic steamship collision. The scenario exists for a volume out-romanticizing “Anthony Adverse;” instead, thank heaven, Mr. von Hagen has given us an urbane and delightfully written account of the facts; reprinted Catherwood’s own Introduction to his “Views of Ancient Monuments;” and reproduced some forty fresh and fascinating drawings for our delectation. The result is a thoroughly epicurean volume which is tantalizing in its omissions and palatable in its after-taste. Highly recommended, and worth searching for in the shuffle where it may easily be lost among more vociferous rivals.

THE PRACTICAL APPLICATION OF ACOUSTIC PRINCIPLES by D. J. W. Cullum; E. & F. N. Spon Ltd., London, 1949.—“It is the purpose of this book to provide in a concise form useful information relating to architectural acoustics and sound-proofing in buildings.” The 200 well-organized and carefully diagrammed pages do exactly this, in a relatively painless manner which should make it a valuable handbook for the professional designer who needs to be familiar with the technical problems and the most direct solutions with which his consultants in the non-exact science of acoustics must deal.

MODERN FURNITURE, Its Design and Construction by Mario Dal Fabbro; Reinhold Publishing Corporation, New York, 1949; $5.00.—As an enthusiastic modernist who has long since sold the old family cobbler’s bench to pay for a couple of Eames chairs, it hurts me—to report that an evening with this little job practically sent me screaming to Grandmother with a request for immediate delivery of a Queen Anne what-not to restore my sense of the aesthetic. When the cause of “modern” is put this way, you almost
think that the atmosphere advocates have got something. Here are all the skeletons—pages of them, diagrammed and dimensioned and, in some cases, photographed; and reduced to the essentials of structure, with no consideration of color or materials, it's a pretty grim prospect. All I can say is if you are dreaming about some furniture that will really work and that will be a pleasure to live with, give our modern craftsman a fair chance; stick to your window-shopping, and take along a tape-line to check the sizes; and if you are tempted to use this unquestionably comprehensive reference volume, please remember that even a beautiful glamour girl would look funny if she took off her skin and sat around in her bones.

ITALY FROM NAPOLEON TO MUSSOLINI by René Albrecht-Carrié; Columbia University Press, New York, 1950; $4.25.—History as we have known it, presented with meticulous respect for the event as it happened and with a degree of detachment as profound as it is unusual. Definitely a seminar course, this is not a book you will whip off in an evening; but if you are of those who are repaid for the effort of exercising your mind, you may well stay awake nights over this particular version of "it can't happen here." Fascism in Italy was, if not inevitable, at least completely logical; Dr. Albrecht-Carrié remarks "potentially, (Fascism) exists everywhere and the home ground is where its seeds need most watching. The only successful antidote in fact is to go behind Fascism, outward manifestation that it is, to the roots, that is to the problems that made its emergence possible. So long as these remain, Fascism remains as a potential threat, less in the might of arms, now destroyed, than in the hearts of men." This book does exactly this, for Italy, and the analogies are not difficult to derive; only you will have to find them for yourself, for the author remains laudably objective and analytical.

PROFILE ART THROUGH THE AGES—A Study Of The Use And Significance Of Profile And Silhouette From The Stone Age To Puppet Films. R. L. Megroz, Philosophical Library, New York, 1949; $3.75—As the title suggests, this is concerned with paintings from
the great caves and smaller rockshelters of interglacial ages during the first quarter of the book. We are then shown miscellaneous cuts of archaic Greek, Egyptian, and later Islamic pots, and specimens of 16th century marquetry. The rest of the book is devoted to the cut out shades of 18th-19th centuries, which had their chief vogue as portraits although some figures and scenic examples are included, and even 20th century specimens which must be assigned to the lampshade department. To augment the silhouettes the "character readings" of Lavater, an 18th century physiognomist, are given in an appendix. As there is an enthusiastic field of silhouette collectors the book, no doubt, will appeal there. Better reproductions, text, may be found on prehistoric caves in illustrated weeklies, or the National Geographic, not to mention scientific monographs on the subject, of which there are several. Of the intervening thousands of years of art, whether profile or not, the book takes no account in spite of the pretensions of the title. The relationship of cave paintings to silhouettes is never convincingly established in this poorly made book which begins to warp and crack as soon as it is opened.

MUSIC

PETER YATES

NOTES FOR THE GOOD USE OF MUSIC

The word esthetics presumes a system. Since we are listeners, a system is what we are trying to get away from. At present our musical training seems more concerned with note-systems than with the meaningful effect of organized sound. We wish to find out the intent with which a piece of music was composed and to appreciate what happens in the realization of that intent. We wish to find out the good use of music, beyond the casual interest of entertainment, leaving the phonograph going with the quartet playing while we talk: why composers of music are reckoned among the thinking men of their time.

Too often the writing of music begins with the intent that there shall be no theoretical mistakes. Such careful esthetic practice, however ennobled by good wishes, cannot rise above grammar and being more concerned with note-systems than with the meaningful effect of organized sound. We wish to find out the intent with which a piece of music was composed and to appreciate what happens in the realization of that intent. We wish to find out the good use of music, beyond the casual interest of entertainment, leaving the phonograph going with the quartet playing while we talk: why composers of music are reckoned among the thinking men of their time.

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motion but cannot identify it; this is fortunate, because if we could we might think ourselves experts.

In more elaborate melodies the relation to a single tone is extended by further relationships with the several principal tones or tonal variants of the scale or key. By such graphic tension the line of music is made emotional, as alliteration and then assonance and rhyme impart emotion to a pattern of words. Experts when they analyze music of this sort need to look at a score; quite often they never find their way back to the score. This same disease of ocular analysis is now raging among literary critics.

Idiomatic speech uses a constant varying of the sentence pattern to convey understanding beyond the additive definition of its words. Musical design begins with a pattern of notes and the emotional tensions of their intervals. It begins one step nearer emotion and one step beyond the expository function of elementary speech. A familiar pattern of tones will lose the emotional tensions of its intervals, unless these tensions have been emphasized by other means. The additional means particularize the pattern, as alliteration, assonance, and rhyme particularize a familiar collocation of ordinary words. In music repetition, sonorous harmony, and the return of a familiar group of notes in a new place particularize the pattern of intervals. When the notation moves into unfamiliar harmonic positions the interval pattern or the rhythmic pattern takes the place of the tone or sound pattern as a means of recognition.

The arrangement of the words in a sentence determines its rhythm; the arrangement of a group of notes, their length and the shape of their intervals determine the rhythm of a musical pattern. By these means the emotive effect is again intensified. If the emotive effect is purposive and esthetic, the intensifying of the pattern towards an increased particularity will be significant. It will come near being an abstract of the composer's meaning, his perhaps extra-musical esthetic purpose, of which he wishes to arouse some awareness in the listener's mind. In such ways meaning becomes an intruder upon the formal premises of music.

The use of music need not be limited by the intent to convey emotional meaning. Particular significance is not all emotive. The excitement of recognition which is discovery may pass beyond emotion into a contemplation entirely concerned with the experience as it is happening, felt whole and observed in detail in its parts. Drama passes over into philosophy, epic into religion. In music such complex design illuminates and colors the mind with many crossing lights, teases and deceives the straight processes of thought by many partialities, hints of recognition and variant returns of a motif, then renews and enlarges the experience by bringing together into wholeness what was before confused. The emotive tension is dispersed over a variety of incidents without the concentrated emotive urgency that would stress a particular meaning.

In meaning moral values become abstract and stand apart from action and failing. Music is most successful in conveying abstract significances and least successful in describing an action or event. Why did Plato and Lenin, who knew the worth of music, fear its influence? Because for the listener it puts the abstraction or feeling in the place of action, to hear and respond suffices as an achievement; and the withdrawal from action becomes a negative passion, an asceticism, an assumption of a type of contemplative life. Apart from dramatic subject or accompanying text, music has no moral problems; it affirms a passive morality, an ethos of the form, self-sufficient and separate from living.

But the making and playing of music are actions, and the action too often stands in the place of the music as an event. The performer's pretensions, the prettiness of his tone or his grand manner, the composer's idea which he wishes to reproduce in musical facsimile are wound up like a spring toy to entertain the childlike audience. When a composer involves himself more completely in

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music as an idiom he departs from the priority of grammar and imposes upon the idiom the expressive grammar of his own musical experience as thought. He no longer wills what is to be said but molds the will in the saying: what is said will be said. Himself, the summary of his experience, in creative detachment weighs and judges, deliberating upon the fact and the effect, enforcing the sense of the whole on what is partial and again subdividing into partiality the whole for its enlargement.

The creative mind is aware of and interacts with its own creativeness. The energy of the will mingles with the energy of the idiom, styles, forms, fashions, the rhetoric of the period, use of which is its authority and the concentrate its experience. The significance of acting and failing, divorced from the additive meaning of its words, becomes the rhetoric of tragedy, the comic fantasy of rhetorical gesture, approximating in sound and motion the state of verbal or dynamic music. (Dynamic music has always an effect of self-contained play, including the extended sense of that word applying it to drama, that is our chief delight in the sonatas and quartets by Haydn.) The blunt awareness of verbal meaning is transcended by the emotional rhetoric, which if it is unsuccessful or unconvincing, like self-conscious clowning, comes down in confusion or goes flat. "Toasted Susie is my ice cream" stays in the ear as determinedly as the varied return of a pavan by Gibbons and makes as little more than rhetorical sense until one hears underlying it the motif of American folk enthusiasm, "That's my baby!" The verbal gesture, already distinct from meaning, has been embellished by two word-ornaments of the outdoor billboard, "It's toasted" and "ice cream," associated with stimulating pleasure, breakfast or a cigarette, holiday-vacation, and the open honking road.

Rhetoric is successful only when it enlarges upon genuine emotion. A rhetoric without genuine emotion, though it may become popular at a time of perverse fashion, is ultimately rejected as monstrous. Such was the fate of English euphuism, whereas Spanish gongorism, being more native to the mind of the people, has survived. The beauty which many diverse perusers enjoy in Finnegans Wake, words on a colossal scale approximating the condition of music, is overall, the interrelated whisperings of many partialities pre-

suning wholeness, the sound of the voice in many passages where words recede down long corridors of implication, and concerned only incidentally with a detailed understanding of the rhetorically entangled puns. Here the vertical puns, resembling chords in music, when they require analysis, stumble as if over footnotes. It is hard to know how far an artist can depart from the esthetic circuit of the common mind. The artist, being his own original audience, must satisfies himself or violate his judgment; the public, foreign to his landscape, will often first abhor what it will later most admire in his vision.

From the eloquence of the voice speaking charged words comes the formal setting of words to music. The sound need not partake in the meaning of the words, though such accomplished word-sets as Purcell and Bach do not fail also to explore these partial references.

Music when it accompanies words need have no meaning or significance in itself, but when it throws off words to stand alone it may become an abstract of the significance of words, containing no separate or representative emotion, rising to a Misericordia by Byrd, the Seven Last Words set for string quartet by Haydn, a canzone by Frescobaldi or a toccata of wordless prayer for the communion. At the other side of meaning appear Bachs solo string sonatas and the Art of Fugue.

Confucius playing on his stone, subtly varying in rhythm and quality its single sound ("The heart is full so beats the sounding stone"); John Cage making the effect of dominant and tonic by accenting the top or bottom of a chord on the prepared piano; whatever stimulates recognition and awareness of difference is substantial music. Key harmony is only one such system. Domenico Scarlatti and Haydn seldom heard any of their music as we now hear it, in the relatively colorless structural sonorities of well-tempered tuning; they wrote for the affective coloring and slight pervasive dissonance of the mean tone temperament. Viol and vocal melodies from the fourteenth and fifteenth centuries that now sound to us so sweetly when played with modern bows and modern tuning by the musicians of Pro Musica Antiqua, had the bite of acid in their native intonation. Hindu music used a scale of twenty-two tones in the octave; Harry Partch experiments with instruments
designed for a scale of forty-three tones. Archaic dances rhythmmed in a few reiterated tones for drums and flutes or a percussion symphony by Lou Harrison stimulate positive awareness of both partial and inclusive form, which the most careful musicologist heaping up his canons by the rule may fail of. An ancient temple melody and a nineteenth century sacred melody played on the shakuhachi by Tamada stand apart as distinct in meaning as a Mass by Palestrina and the Requiem by Brahms. The partialities of formally conceived music whisper in the ear like sentences and paragraphs but what they are saying may be thought obscure and wordless except as it becomes relevant within the comprehension of whole form.

Recognition and difference: the discovery of the episodes in the frescoed fugue of the C major Sonata for solo violin by Bach when Szigeti so miraculously plays it; the expanding universe of discovery which Schoenberg achieves in organized sound by the emancipation of the dissonance; the penetration into Beethoven's muscular structures to discover beneath the tissue of melody the heartbeat of the rhythmically unifying motif, so extravagantly parodied in Wagner's centreless motival web; the experience of denotative discovery in Satie's tenuous line of monologue: this is the purpose, the source of meaning, and the art of music. Did I criticize Wagner? Oh but no, the web is centreless and spreads its figures in color and extension as on a tapestry to enlarge the room. Fresco tenses and compresses space like a clenched hand; mural and tapestry should expand like trunk and branches. Here is the level of participative experience where artist and listener converse together in an idiomatic speech, free of the grammatical palaver of the musicologists.

The work of the musicologist is to produce and historically annotate an explicit version of the composer's text. So far his criticism, aside from comparative opinion of its correctness, is purposive and has authority. The work of the performer is to recreate this text as sound to the full of his experience without regard for the crowd. These two stand professionally between the composer and the listener, sometimes badly impeding the flash of recognition, the personal exchange of thought.

It is often forgotten in the history books how many of the supreme composers have been amateurs, as we should call anyone nowadays who devotes himself to his private interests without fixed hours, set duties, or public obligations, nor is it often remembered how much of the music for which composers of other days are now most praised was set down apart from their public obligations for their own pleasure and the delight of a small circle of friends. "What we need in all the arts is a great number of good amateurs," declares Arnold Schoenberg. "The greatest periods of creative music were those in which there were thousands of accomplished listeners, though relatively few professionals." Experience over several years of concert activity has shown me that the unstructured persistent amateur is the best listener, the most responsive, concentrated, and unblased. But note that qualifying "persistent." Only persistence can develop concentration and overcome obvious bias. The amateur listener gets his training in his own way. The musicologist and the musician expound the ethos of the music, a certain manner of consistency inherent in the usual intent of the antecedent form, as they have learned it from composers of past times. They are helpless in the presence of any style of composition, ancient or modern, that expresses the consistency of another ethos, a new purpose assuming a new form, helpless because they have no terms or means to recognize it. Being helpless they react naturally by antagonism. They are most receptive to those aspects of the new style which resemble the types of newness they have understood in the past. Very often they cannot distinguish between freshly organized effective sound and noise grammatically ordered. But the listener need be neither helpless nor antagonistic. In the presence of such a mighty issue as Beethoven's Ninth Symphony the listener may discover the heroic conflict between the ethos of the fully comprehended antecedent form and the ethos of the composer's purpose, his intent to impose his meaning, culminating in the gigantic formal distortion of the choral movement. The listener may explain afterwards; he need not explain while he is listening; he cannot explain in advance. And in the presence of such a mighty issue as Beethoven's Ninth Symphony the listener need not explain what he will hear, should not explain while he is an ear listening and does not have to explain afterwards, until the idiomatic experience of the music eventually brings forth an answer in its own language.
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The freedom of the creative artist has always been a matter of concerned speculation—it now becomes a matter of the greatest urgency. We have come into a time of history in which there is no longer any real separateness in man's activities and nothing remains to him that does not exist in close association with the whole of his life. His spiritual and material existence have become completely dependent upon one another, and the whole life, as it affects the whole man, becomes the only way in which any future can be realistically conceived. Therefore, it becomes necessary to test the validity of all those things which we have up to now considered to be first principles, and to revalue the so-called eternal verities in terms of a whole system of tensions that have become so precisely a part of the living structure. Such things we avoid deliberately for very obvious reasons until we are forced by the press of circumstances to readjust the delicate mechanism or face the constant threat of collapse.

The search for identity is the human impulse most easily perverted by the political Jesuitism of international politics. As long as there is no focal point of unity to contain and to implement and to expand the deep wish of man for peace, it can and will be diverted and diffused and consistently debauched. If indeed there is any penalty to this whole business of being civilized, it is the responsibility for assuming a basically realistic approach to the material facts of existence. And among those materials, as factual as an engineering problem, is the function of the creative artist in modern society: Its need for him, and his even greater need for humanity. It is in this area that the United Nations Educational, Scientific, and Cultural Organization has set up a working problem. Accordingly the following resolutions were adopted at the General Conference: "That the freedom of the creative artist to accomplish his proper purpose as an artist in any nation is a matter of concern to the peoples of all nations, and "That Unesco, acting for and on behalf of the peoples of all nations, will take such measures as are open to it under its Constitution to protect and defend the freedom of the artist wherever it is put in danger."

A statement from Glenway Wescott states a point of view from which these proceedings are being activated: "The prestige of the creator, greater in some countries than others, also counts for a good deal; for when his work is not immediately remunerative he has to seek supplementary support from whatever cultural agencies or philanthropies there may be. The national traditions, as manifested in the attitudes of the artist's family and friends, art-loving or otherwise, are of great consequence in his formative years and his novitiate. Various education systems, as they balance the arts against the sciences and the various wage-earning techniques and trades, are more or less conducive to creative work. A Unesco questionnaire has been admirably devised to bring out information upon all these points. Publication of the results of it will stimulate our attention to potentialities and pitfalls of our national culture and at the same time increase our understanding of the different problems in other countries.

"A nation which has a numerous, strong, flourishing, and encouraged body of creative artists will always enjoy a certain advantage in international relations. A freely inspired art and literature constitutes a form of propaganda most unobjectionable, benevolent, and innocent. It makes the most direct appeal of the thought and feeling of the individual in one country to the attention and sympathy of individuals in other countries. While it may be argued that the mass media—newspapers, motion pictures, radio, and television—can carry a message to a far greater number of persons at a given time, literature and the fine arts, by their very nature, are less changeable and more memorable. Furthermore, they address themselves to an influential elite in every country, including those who administer every sort of education institution; indeed also those who provide text and inspiration and substance for the mass media.

"This study of the artist's position and problems will enhance the prestige and efficiency of our U.S. National Commission in a particular sense. Authors and artists in the United States are inclined to be discouraged about affairs of state. Most of them have failed to see any possible application of their ideas and abilities to the great issues of the betterment of the world and the maintenance of peace, and therefore have grown somewhat irresponsible and idle. They are weakly represented on the Commission and participate very little in the activities of its panels and committees. This particular indication of Unesco's respect and sympathetic interest and helpful intention will set many of their minds to work upon Unesco's great general ideal and purpose.

"NOTE: Two meetings to explore the United States position on the freedom of the artist will be called this spring by Artists' Equity, in conjunction with the National Commission's Panel on Visual Arts and the American Federation of Arts; one in Chicago, under the direction of Daniel Catton Rich, director of the Art Institute of Chicago, and the other in San Francisco under the guidance of Mrs. Grace Morley, director, San Francisco Museum of Art."

RECENT BRONZE SCULPTURES
by BERNARD ROSENTHAL
It is the formative and generative years of an artist that are usually the most interesting of his career. With Rosenthal his development has led to a recent freedom from that maze of influences out of which an artist can develop a point of view that is essentially his own. Through countless experiments with many materials he has finally, in his own very personal discovery of wrought metal as his particular medium, found the means by which he can clear his throat and find his voice. With this, his own way, and within his own arrangement of the vocabulary of his medium, he begins the period of his greatest productivity with a very evident eagerness and confidence which becomes increasingly apparent in his work.
Sixteen Southern California architects exhibit contemporary trends in a group showing at Scripps College.
A Contemporary Architecture and Furniture Exhibition was held last month in the galleries of Scripps College for the purpose of bringing together some of the significant work done during the last five years in the Southern California area. Material for the exhibition was collected and organized by Whitney Smith through the assistance of his students in the Architecture Department.

The design for the showing was given as a class problem in exhibition techniques of three-dimensional display. In this case the walls were used only as background for several types of flexible screens which led and guided the spectator through experiences of variously lighted, textural and colored arrangements. Models as well as automatic slide projectors and arrangements of fabrics were used to heighten or lead into the ideas presented. Photographs of the houses were arranged on flexible metal screens, furniture, fabrics and ceramics were presented to suggest immediate use. All of the material shown was selected on the basis of its availability and was chosen in relation to a wide price range. The showing represented a good sampling of the architectural activity in the area.

A quotation from the forward to the exhibition is perhaps the best key to the proceedings: "Design is at its best when it maintains a responsible regard for its own fitness within the environment it partially creates. Its own real values can be measured by the basic validities and sincerities of its contributions. We can almost see the outline and intimations of other attitudes towards living that within the rapidly expanding pattern of our culture system suggest other methods and other needs, forced and given urgency by the development of other necessities."
This house, which is of redwood with light rose and buff stone walls, stands on gently rising ground with a panoramic view of hills and distant mountains, reflected in the water of a lake.

The lower story contains living quarters, developing around a free-standing stone fireplace, which in material and color relates to the outside terrace walls plainly visible through large transparent sliding enclosures. A bay toward the north windows is a music area, and the social sitting area extends past the fireplace and out to a paved terrace which connects with the dining room and can be reached from the breakfast nook of the kitchen.

The nook to take meals to the south has a counterpart in a broadly glazed plate glass nook, which serves as a small well-equipped office for the housewife-manager. The service quarters connecting with the spacious garage, equipped also as a workshop, extend past the delivery entrance and rear front. The guest room adjoins a northerly garden developed in consultation with Garret Eckbo, landscape architect.

The stairway at the rear of the fireplace, but freely relating the lower space opening to the lake and the view of the tall trees, is indirectly illuminated at night from concealed shelves. The upper landing, developed as a sitting and sewing room, gives access to the master suite and to the daughter's private room, both with their baths and outdoor decks. The large, lake-view front is glazed with glareproof glass to permit the enjoyment of the western panorama, the ceiling along these upstairs window fronts being considerably higher than in the interior of these rooms.
2. WILLIAM CODY

This house was designed with first consideration for a year-round desert home, accenting recreational and outdoor living activities. The view of the San Jacinto mountains was one of the primary factors in the space arrangement, with secondary consideration for the occasional north wind, from which the court, parking and recreational areas are well protected. The property was developed as a living unit surrounded by an adobe wall. Planting areas were designed to be seemingly a part of the structure of the house.

Flexibility is obtained from folding and sliding doors. The central bedroom area is planned so that folding doors allow it to be used as a bedroom, study, guest room, or music room. The plan is on 3 x 5 module. Redwood strips imbedded in the concrete floors of the living areas express conformity to this pattern.

The house is a frame-plastered unit with wood structural members exposed in the living room, dining room and solarium where a glass roof has been installed between the members. A tropical roof reflects the sun and rock wool insulation was used in the walls and ceiling spaces.

3. HAROLD B. ZOOK

The location of this house is 2 1/2 acres of ground in the foothills north of Pasadena, and the program was for a dwelling for two adults and two children.

The plan is divided into three principal areas (1) living and dining, (2) kitchen, service and children's play area and (3) sleeping. All rooms are closely related to the outside with large glass and planting areas. The kitchen is equally accessible to outside living space and children's play area. The circulation affords direct access from the entry to kitchen, bedrooms or living room without passing through any section of the house.
The shape and exposure of the property, the owners' definite pattern of living, not to forget a budget, made for the development of this plan. Some wishes had to be shelved, but nothing was sacrificed in regard to the functioning of the house. A love for outdoor-living and gardening, a desire for utmost privacy, simplicity and ease of maintenance were considered as essentials.

The property is a level lot 90x250 ft. set back approximately 350 ft. from the street, and it is reached by a private road at the southwest end of the plot. At the northeast property line a row of old, tall eucalyptus trees stretches across the entire lot with a wide ravine beyond, forming a natural shelter. This called for developing the house toward the northwest and turning its back toward the road. Only the garage, a wall and the studio are seen from the road.

The main entrance is reached by crossing the walled-fore-court with planting on one side and a miniature orchard on the other. A small entrance hall becomes a part of the living room. A wall of three 6 ft. wide and 8 ft. high glass panels, one sliding, opens the house toward the garden. A bank of high windows allows
southwest sun into the living room. An adjacent breakfast place off the kitchen has a large glass panel with full view of the garden. It was decided to omit a dining room, but to have adequate space for dining in the living room. During warm months entertaining takes place outdoors and the kitchen was placed accordingly. A short hall with a skylight connects social quarters with bedroom wing for the parents, composed of a room for each and a patio for sun-bathing. The son’s bedroom is separated by the living room and is treated as a complete unit with its own bath and entrance directly from garden. The house successfully affords a natural and an informal way of living.

5. GRISWOLD RAETZE

The beach lot on which this house is built is 40 x 75 feet. A story-and-a-half scheme was developed to meet the owner's needs. The living-dining room with a glass-screened sun deck face the ocean with a protected patio on the street side between house and garage. There is a lower bedroom and bath and an upper bedroom, bath and study, the upper bedroom opens to a sun deck facing the ocean.

Dry-wall construction is used throughout built on wood joists supported by pilings with the garage and storage rooms on concrete slab. Exterior walls are rough board and batten; the roof, white composition. Interior walls of the living and dining room are of redwood boards; the master bedroom, Philippine mahogany. The study and upper hall of knotty-pine and all other walls are of plaster-board sheetrock. All ceilings of living and upper rooms have exposed rafters and beams.
This house is in Beverly Hills on a magnificent site with a fairly level area, sufficient to accommodate the house and garden, the remainder of the property falling away steeply to the east. The house is designed for a busy couple whose children are grown. Because of the relative inaccessibility of the site from public transportation, a complete living unit with separate entrance was desired for the housekeeper. As in all major rooms, this apartment also faces the view towards the south, and the living room roof forms a barrier to provide privacy in the living room garden.

The main living area has been made flexible to permit a varied use of the space as well as to provide pleasant work and recreation areas. Through the use of large sliding doors the living room can be opened or closed to the entry, dining room, bedroom or garden. The kitchen, large storage areas and built-in cabinets provide for particular needs.

Area of the house is approximately 2500 square feet. Construction is wood post and lintel system. Plaster is used primarily as the finish. The garden combining paving patterns and planting material was designed by Eckbo, Royston and Williams. Interior Decorator was Greta Magnusson Grossman.
7. R. M. SCHINDLER

The site is a pie shaped canyon lot forming a steep bowl overlooking the Hollywood Hills. The program: a dwelling for a family providing a study for the father. The house follows the upper rim of the bowl giving each room a view. The nursery is at the east end and may be divided into two bedrooms. They open to a play lawn obtained by sodding the roof of a porch on the floor below.

The architectural scheme is a variation of the California Space House formula established in 1921. The plan accepts the shape of the lot as a basis for its form, making the most of the outlook towards the south and a secondary one towards the west. The living room is a highly developed experiment with space forms, accentuated by the roof which seems to float without supports above the walls of the room.

The structural scheme is "Schindler Frame" executed in wood. Wall covering: stucco outside, wood veneer inside. Flat roofs with heat-reflecting surface. Stained douglas fir and ash, rough stucco, rough brick, aluminum hood, pile carpeting.

8. CARL LOUIS MASTON

This house was planned for a young couple without children. The site is a steep hillside lot with a view over the city, framed by hills and grove of Eucalyptus.

The program required a minimum cost house, detailed for the owner to build himself at a time when materials and skilled craftsmen were difficult to obtain.

The first floor has an area of 933 square feet.
Through the use of an independent roof supported on plywood bents taking vertical and horizontal loads, the maximum of flexible planning, and use of glass to the ceiling has been possible. The house centers around the kitchen—a cold room, laundry, utility room, shop, and complete darkroom opening off the kitchen which is well-placed for control. The service bar facilitates serving meals in the dining area of the living room. The bedroom wing contains the master bedroom with fireplace and ample wardrobes, and the boys' bedroom-playroom.

Problem: to design a house that had screening walls to the approach side, and achieve a floating roof, requiring no walls for lateral structural bracing, that would permit complete openness on three sides of the house. Main element of the house was designed with plywood rigid frames, that took all bracing in one direction. The house dramatically located, was planned in order that the living room would have a near view of large beach rocks. It was necessary to provide an outdoor living room, that functioned with indoor living room and the kitchen, with protection from prevailing ocean breezes. The side to the prevailing wind is protected by the main element of the house. The other two sides are enclosed by the kitchen, guest room and garden shelter. The master bedroom,
living room, dining area, and combination study and guest bedroom are all oriented to the ocean view.

The floors are concrete, with radiant heat. Most exterior walls are redwood or glass. Rigid frames are constructed of exterior grade, waterproof plywood. Roof construction is of a gray-green, roof gravel, completely insulated, and with a finished plywood ceiling throughout.

This system of wood rigid frames is very flexible, and adaptation of this type of construction is ideal for low cost housing.

11. ROBERT E. FAXON

Architectural scheme: The roof and ceiling over the living-dining area slopes upwards towards the steep hillside to triple advantage; this heightens the glass wall facing the hillside, raises the eye-level and pulls more of the hillside into view. The wall between the living room and kitchen was angled to add spatiality to the living area and reduce it in the dining area. Since the kitchen also acts as a service porch this asymmetry helps divide the two functions.

All the areas in this house are budgeted in proportion to their use. As an example: the child's room was allotted more area than the master bedroom, for it was determined that it would receive more use.

Although the house does not have a study, the location of the fireplace and the low ceiling at that point create a pleasantly secluded corner.

This house was designed to fit the living needs of a client who desired open planning and unobstructed views to the mountains.

From the entrance vestibule one enters the living-dining area, bedroom hall, kitchen and service room, separate from the kitchen. The living-dining-den forms a single living space separated partially by the massive fireplace, so designed and placed that the fire can be enjoyed from all parts of the area. Access can also be gained to the master bedroom from the den. A brick wall, continuing from the fireplace, makes a pleasant transition from den to bedroom.

An important feature of the living area is the laminated redwood membrane forming ceiling and roof, left natural on the under side.

12. LELAND EVISON
13. LLOYD RUOCCHO
Sketch plan and section were used to get the building permit. No working drawings or details were made. The final floor plan shown here was made after construction.

The site is part of a twelve acre tract-sloping, rocky and with natural landscaping. Limited view, good privacy, drainage, ventilation and orientation.

The general scheme was determined by the rock and native planting on site. Thus there are no parallel sides or square corners. Plans were constantly modified to fit conditions of digging, correct ideas, availability of materials, expansiveness of viewpoint, etc.

The chief characteristics of the house are spaciousness, fun, close to nature, wonderful acoustics, drama without artiness, design without cliche, living with more than functional convenience.

14. CHARLES EAMES
Case Study House 1949 shown in the December 1949 issue of Arts and Architecture.

15. RAPHAEL SORIANO
The Strauss house shown in the December 1941 issue of Arts and Architecture.

16. KEMPER NOMLAND
Case Study House #10 shown in the October 1947 issue of Arts and Architecture.
Ye
metal rod tension

cross braces.

Cold rolled steel angle standards cadmium plated with holes punched 2" on center to receive the various components in any combination.

Black rubber glides attached to standards.

1/4" shelves—tops in impregnated birch, walnut or solid black.

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The units have been designed in such a way as to permit exceptional economies in fabrication, and it was with a practiced foreknowledge of possible complications that the designer was able to avoid the unnecessary and to use the simplest approach to the industrial techniques available. The combination of standard elements can be made to serve an infinite number of uses—in the living room, the dining room, the bedroom, or as a room divider.

Color is used with great flexibility—calm and clean—in feeling with accents of brilliant blue, red, yellow, against a background of neutral colors and natural birch and walnut.

The two standard units are 48" x 24" wide; both are 16" deep and 32" high.
CASE STUDY HOUSE 1950: RAPHAEL SOR
The rooms are laid out to afford a view of the canyon and the distant hills. The two bedrooms, living room, and dining room, open into enclosed gardens. From these gardens one also enters through sliding doors into the bathroom; convenient for showering after sunbathing without passing through any other rooms.

The outside walls consist of either large sliding glass panels from floor to ceiling or solid sliding partitions. By means of sliding partitions the kitchen and dining room become one for large entertainment.
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On March 5, 1941, the Metropolitan Life Insurance Company took title to a 200-acre golf course just inside the city limits of San Francisco as the site for its Parkmerced, one of the largest housing projects in the United States, which has a growing waiting list for its 1,687 one-, two- and three-bedroom apartments in two-story dwellings. Under construction for occupancy in the late summer of 1950 are an additional 1,683 one- and two-bedroom apartments in eleven 13-story reinforced concrete buildings, in addition to 113 new two-story, three-bedroom suites.

The land, seven miles from the center of San Francisco, is slightly rolling and roughly a diamond in shape with its westerly corner riding a 50-foot bluff overlooking freshwater Lake Merced, a standby reservoir for San Francisco. Less than a mile from the lake to the westward, the Pacific Ocean breaks on the sandy beaches. Each apartment living room faces a central patio area. The entire living room patio wall is taken up with a floor to ceiling window and adjacent French door. Pairs of hipped roof square white brick two-level apartments with storage rooms below at the first floor rise above the adjoining buildings and serve as their termini in the sense of gate posts to fence, and flank on either side the garage ports closed on three sides, serving each patio area. Originally designed for reinforced concrete, six blocks of buildings only were permitted to be erected in concrete, the balance, wood frame and stucco, because of war restrictions.

At the end of the war with the housing shortage becoming increasingly acute, intense study was given to the best means of providing the greatest number of apartments as quickly as possible once materials were again available in quantity. It was decided to proceed with the completion of the project according to the scheme now being carried out. Each 13-story building will have ample space around it in order to create no feeling of crowding, or overshadowing the two-story buildings, and the eleven tall buildings would be dispersed sufficiently within the project to counteract any feeling of undesirable mass bulk.

Assisting in the new construction program is the San Francisco firm of architects, Thomsen and Wilson. Structural design is being handled by the office of John J. Gould, and Thomas B. Hunter. Thomas D. Church, San Francisco landscape architect, is tying in the new landscape work with the old. Starrett Brothers & Eken, general contractor, has sublet the majority of work, retaining general supervision and direction. All of the structural concrete is being placed by the Dinwiddie Construction Company of San Francisco. Reinforcing steel is being fabricated and placed by the Judson Pacific-Murphy Corporation of Emeryville, Calif. Pacific Coast Aggregates has installed a concrete batch plant at one edge of the site, remote from existing apartments, which automatically delivers five yards of sand, gravel, cement and water every three minutes to the fleet of ready-mix trucks whose drums turn as these trucks scurry to the day's location of pour. Without delay, 4" slump concrete is chuted into the waiting hoist hopper at each building after which it is raised to a deck hopper and buggymen who deliver it as a part of the estimated 110,000 cubic yards required for the 11 buildings.

(continued on page 40)
The Raymond Concrete Pile Company jetted 2,022 concrete piles for the three of the 11 buildings which were located over a ravine filled in years ago. The remaining buildings rest on spread footings. All piles were jetted through fill into sand to a minimum penetration of 20 feet. One building rests entirely on a foundation of Raymond piles. The other two buildings are jetted to a uniform thickness of 13" lo two top floors. Steel within the walls is, of course, increased in certain areas where columns would naturally be placed. Two interior columns are used in the building core section and two in each of the four wings. These line up with apartment partitions. Through the center of each wing and dividing the two apartments in this area runs an 8" concrete wall, terminating approximately 24' short of the end of the wall in a cross wall of the same thickness. The core and four wing sections are thus solidly tied together in an already sturdy cross design.

Minor patching was necessary as the forms were used day after day, and in a few instances entire panels were rebuilt, but due to sturdy construction and careful raising by crane, the full building height, each set lasted the thirteen floors without appreciable difference in appearance of the exterior concrete surface.

A definite cycle of pours was maintained, each building following the one before in the same rotation throughout. A day's schedule consisted of one slab or spandrel frame in the one two-story elevator penthouse and two stair bulkheads per building. Exterior wall surfaces are touched-up by "bagging" from hung scaffolds as built holes are filled-in. As a precautionary measure against any possible occasional rough spots, after which they will be "speckled" and painted. An ingenious machine was developed for disk grinding these ceiling areas. A triangular shaped framework made of pipe, resting on casters, was constructed, easily manipulated in any direction by the operator pushing it from the floor. An adjustable vertical pipe shaft containing a flexible cable reaches from the framework to a point near the ceiling. At the top of this shaft, a square plate was secured, and welded to the top of this plate. At each of the four corners was a heavy four inch coil spring. These springs in turn were secured to a second plate, above which the horizontal disk grinder operates. The spring pressure keeps the disk in contact with the ceiling surface at all times.

In all apartment areas other than kitchens and bathrooms, factory finished oak flooring blocks (Bruce) secured to the "float" finish of the concrete slab by embedment in mastic are laid quickly and permanently by mechanics skilled in this work. To provide for possible minor expansion these blocks are kept away from all partitions within a room by 3/16" and this space filled with strips of Celotex or similar material. A simple one member base covers this expansion strip.

Two inches wide (J. H. Baxter Company) nailed to the floor with hardened cut nails, grooved along its top surface, into which the lath is anchored. Metal channels at the ceiling serve a similar purpose. Three-coat plaster is applied to both sides of lath to a total partition thickness of 2", with the wood show covering as a ground, and also as a nailing strip for the wood base after floors are laid. The wood show butts and the metal lath anchors into the door bucks (United Steel Fabricators) which are nailed to the floor and stiffened by struts secured to the ceiling. Four-inch partitions, where they occur between apartments or in corridors, consist of a double line of shoe and lath. Interior concrete walls are treated on their face with a special concrete scratch coat followed by the typical brown and white coats. A wood shoe similar to typical partitions, only narrower, is nailed along outside wall lines so that its room plaster face is two inches from inside of exterior wall. Into its longitudinal groove are anchored 1/4" plasterboard sheets 2' wide and floor-to-ceiling length, butted together vertically and clipped, and secured to the ceiling by metal channels. Two lines of metal stiffeners in the form of angles with the vertical leg nailed to the concrete all, are provided behind the sheetrock. These are spaced 3' on center horizontally with the projecting leg supporting a continuous channel to which the plasterboard is wired. This board has an aluminum foil backing which serves as an insulator and vapor seal. A 3/8" dead air space is created between aluminum foil and treated inside face of exterior concrete wall. Ceiling surfaces of concrete are lightly treated with a grinding wheel to remove occasional rough spots, after which they will be "spackled" and painted. An ingenious machine was developed for disk grinding these ceiling areas. A triangular shaped framework made of pipe, resting on casters, was constructed, easily manipulated in any direction by the operator pushing it from the floor. An adjustable vertical pipe shaft containing a flexible cable reaches from the framework to a point near the ceiling. At the top of this shaft, a square plate was secured, and welded to the top of this plate. At each of the four corners was a heavy four inch coil spring. These springs in turn were secured to a second plate, above which the horizontal disk grinder operates. The spring pressure keeps the disk in contact with the ceiling surface at all times. In all apartment areas other than kitchens and bathrooms, factory finished oak flooring blocks (Bruce) secured to the "float" finish of the concrete slab by embedment in mastic are laid quickly and permanently by mechanics skilled in this work. To provide for possible minor expansion these blocks are kept away from all partitions within a room by 3/16" and this space filled with strips of Celotex or similar material. A simple one member base covers this expansion strip.

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ARTS & ARCHITECTURE

Continued from page 39
April 1950

Aluminum windows are fully weatherstripped and meet rigid standards of construction and air seepage while still providing a minimum of glass area. All but the apartment living room windows are double hung. In the larger two-bedroom, two-bath apartments located in the building wings a central fixed-sash picture window 8'7" wide flanked on either side by casements, making a total overall width of 14'8", furnishes light and view in the generously proportioned living room. The one-bedroom apartment living rooms are provided with a 9' wide casement. All windows are trimmed with a 4 1/2" to 8 1/2" wide aluminum casing around the four sides, width depending upon wall thickness. Neither the casings, window frames or glazing compound will be painted. The soft satin aluminum color will not clash with, but help to improve and blend with any color scheme. Three garages are being constructed to give parking facilities for the new apartment units. Floor levels are staggered and connected by ramps that make easy parking by the individual tenants in their allotted space within a garage, and eliminates the customary delay in receiving a car when dependent on an over-worked attendant-driver. The largest of the three garages which will accommodate 1,220 cars and which is 650' long and 180' wide, has been located in a block where the land falls off rapidly from front to rear, permitting the design of a three story structure against the bank of the upper street. Its roof surface is approximately at the upper street elevation and it serves as a slab on which 42 of the new two-story units will be erected. Top soil will be placed over membrane waterproofing for grass planting to provide lawns for these units, which will extend in a double row the long dimension of the building upon which they rest with a 40' black-topped roadway between them. Two sets of stairs located at either end of the third floor level, and adjacent to each entrance will be a modern self-service hydraulic-type elevator for fast and convenient transportation to the lower floors.

With the "housing shortage" growing less acute—and prospective tenants becoming more selective—builders are recognizing the importance of equipping their kitchens with quality appliances. One graphic proof of this trend is the selection of O'Keefe & Merritt gas ranges for the Parklabrea Project. The model being installed in the kitchens of this tremendous development is one of several designed by O'Keefe & Merritt especially for apartments and motels. Along with automatic-lighting top burners, full-size low-temperature oven, smokeless broiler, combined crisper-storage, this compact gas range also features simplicity of cleanup. The one-piece hinged cooking-top can be raised and supported by a hold-up arm for easy cleaning of the burner compartment. Every part of this range is within easy reach of a wiping cloth, and all of the white porcelain finish—not merely the top of the range—is Acid Resisting enamel. Because it is easier to keep clean, this O'Keefe & Merritt gas range keeps its new look longer—with the resulting saving of replacement costs.

Specification details of this and 19 other models are listed for architects and builders under A.I.A. File No. 35-C-11, which may be had by writing to the O'Keefe & Merritt Company, 3700 East Olympic Boulevard, Los Angeles.

The heating requirements of San Francisco made a Webster Vacuum System of Steam Heating the logical choice of Consulting Engineer Thomas B. Hunter for Parkmerced. Webster Syphon Packless Valves and Syphon Traps are used on the project's 4,543 radiators. Webster Lift Fittings—330 of them—and Webster Drip Traps assure steam circulation in the eleven large buildings that make up this project.

Parkmerced required 1,800 Customized Tracy Kitchens with Tracy Lifet ime Stainless Steel Sinks, providing abundant work surface and storage space. The satin-finish, all stainless steel sink top is 7 feet long. Two bowls, one deep and one shallow, over which slides a stainless steel cover, make washing and rinsing easy. The 6-foot Tracy base cabinet with Formica top along the opposite wall was planned where the load falls off rapidly from front to rear, permitting the design of the a pleasing appearance throughout the apartment with looks and locking functions varied for each room. The 4,500 Line locks feature a small cross bore and equal projection of knobs for ease of installation without exterior screws. A polished brass finish of all exposed lock parts was chosen for its natural complement of structural and interior design. The entire system was master-keyed for simplicity and security.

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GUIDE to Electrical

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Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (*) indicate products which have been merit specified in the Case Study House Program. 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
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### APPLIANCES

**(426) Clocks:** Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.
- Howard Miller Clock Company, Zeeland, Mich. A, D, DR, B, ID, AS, C.

**(956) Indoor Incinerator:** Information Inciner unit for convenient disposal combustible refuse, wrappings, paper, garbage, trash; gas fired; unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.
- Inciner Division, Bowser, Inc., Cairo, Ill. A, D, B.

**(365) Kitchen Appliances:** Brochures, folders complete line Sunbeam Master Mixers, Wafflemasters, Ironmasters, Toasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill. A, D, DR, B, PB, ID, AS, C.

### BARBECUE EQUIPMENT

**(977) Electric Barbecue Spit:** Fold-er Rotire electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotire Company, 8668 Otis Street, South Gate, Calif.

### BLUE PRINTING EQUIPMENT

**(957) Whiteprinter:** Information new Spee-Dee low-priced whiteprinter; takes 24" x 36" sheets; uses Dazo moist or ammonia dry process; makes clear accurate black-on-white positive-reading prints from translucent original in one minute at less than 2 cents per square foot; saves up to 80 per cent on commercial blue printing costs; reproduces tracings, drawings, documents, etc.; makes phototypes; quickly pays for itself; Spee-Dee also available in 12" x 18" and 18" x 24" sizes, starting at $45; larger equipment for handling 42" wide sheets in any length.—Peek & Harvey, 5727 North Western Avenue, Chicago 45, Ill. A, B, E.

### CABINETS, COUNTER TOPS

**(904) Beautylux:** Folder Beautylux valance lighting unit for use in kitchens; floods entire kitchen with reflected fluorescent light; brilliantly downwards.
work area; unifies cabinets, conceals curtain pockets; integral, synchronous electric clock; complete one-package unit; well designed.—Beautyx, 4902 Creswell Road, Richmond 27, Va. A, D, DR, B.

- (905) Decorative Laminate: Full color or brochures Parkwood Decorative, high quality plastic laminate; real wood veneer, plate color and three dimensional pattern finishes; abrasion resistant, proof to acid, alcohol, cigarettes; good for furniture, roadway, cabinet tops, panels.—Parkwood Corporation, 24 Water Street, Wakefield, Mass. A, D, DR, B, AS, ID, PB, C.

- (918) Drawer Roller-Bearings: Foller Roll-ez, inexpensive roller-bearings for wooden drawers; silent, very simple to install, fool proof; rollers made of Tenite long-wearing plastic; completely eliminates sticking drawers; good product; worth investigation.—Roll-ez Company, 1309 West Broadway, Long Beach 2, Calif. A, D, DR, B, PB, 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; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Nappanee, Ind. A, D, DR, B, DB, C.

- (921) Magnetic Latch: Folder ingenious magnetic cabinet latch using attraction of permanent horseshoe magnet to special steel plate; noiseless, simple, practical; particularity 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.

- (958) Plastic Drainboards, Counters: Information Formacove drainboards, counters; top and back splash formed into continuous cover one-piece unit; uniform 3/4" concave radius through patented heat, pressure; Formica, Far-lite, etc., bonded to 3/4" plywood with solid wood filler strip in cover; outside radius is "5/8".—Decorative Pressure-Molded Plastic Drainboards, Counters, Inc., 44 East Twenty-third Street, San Francisco, Calif. A, D, DR, B, PB, AS, ID, C.

- (940) Plastic Drainboards, Counters: Information Formacove drainboards, counters; top and back splash formed into continuous cover one-piece unit; uniform 3/4" concave radius through patented heat, pressure; Formica, Far-lite, etc., bonded to 3/4" plywood with solid wood filler strip in cover; outside radius is "5/8".—Decorative Pressure-Molded Plastic Drainboards, Counters, Inc., 44 East Twenty-third Street, San Francisco, Calif. A, D, DR, B, PB, AS, ID, C.

- (922) Safety Electric Receptacles: Literature No-Shok Safety Duplex Electric Receptacles; built-in rotary cap automatically closes outlet when not in use; protects children; reduces fire hazard; merit specified for use in all Case Study Houses.—Bell Electric Industries, 1844 West Twenty-first Street, Chicago 8, Ill. A, D, DR, B, PB, ID, AS, C.

- (827) Ventilating Fans: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, B, PB, AS, C.

- (955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angular Testa & Company, 49 East Ontario Street, Chicago 11, Ill. A, D, ID.

- (794) Fabrics, Printed; Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.
WESTERN HEADQUARTERS FOR LIGHTING EQUIPMENT

Offices in Principal Western Cities—Branch and Warehouse in San Francisco

FLOOR COVERINGS
(74) Asphalt Tile: Illustrated brochure: 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.—The Tile-Tex Division, The Flintkote Co., P. O. Box 221B, Terminal Annex, Los Angeles 54, 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 Eighth, A, D, DR, B, PB, ID (in Southern California only).

• (961) Rug Cushion: Leaflet on Spongex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 355 Derby Place, Shelton, Conn. A, D, B, ID.

• (809) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearax Linen Looms, Inc., Sixth-third Street at Grand Avenue, Duluth, Minn. A, D, DR, B, PB, ID, AS, C.

FURNITURE
• (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.—Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Illinois. A, B, PB, D, DR, ID, AS, C.

• (804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. C. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, New York. A, D, DR, B, PB, ID, AS, C.

(920) 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 South Robertson Boulevard, Beverly Hills, Calif. A, D, B, ID.

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

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif. A, D, DR, B, PB, ID, AS, C.
Furniture, Retail: Information on the characteristics of a fan and blower for power, volume, and higher efficiency. Designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories. Armin Richter, 7661 Girard Avenue, La Jolla, Calif. A, D, DR, B, PB, ID, C.

- (314) Furniture, Retail: Information on top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2200 American Avenue, Long Beach, Calif. A, D, DR, B, PB, ID, AS, C.

- (584) Furniture, Retail: Information on good source contemporary furniture, retail and trade; designs by Ries, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen. Nessen lamps: specialists on service to architects, decorators.—Carroll Sagar & Associates, 7108 Beverly Boulevard, Los Angeles 36, Calif. A, D, DR, B.

- (954) Indoor-Outdoor Contemporary: Complete catalog of the latest Van Keppel-Green indoor-outdoor contemporary chairs, tables, chaise lounges; cord, rattan, redwood and glass framed in charcoal-black steel; crisp, fresh, simple design team; this is must information for all stores.—Balboa Pacific Corporation, Fullerton, Calif. A, D, DR, B, PB, AS, ID, C.


HARDWARE

- (963) New Furniture Hinge: Information on Tucson Lazy Tong Hinge; versatile addition to basic furniture hardware permitting new designs; eliminates unsightly gap; no rubbing joints; square joining of horizontal surface and hinged leaf; good product, worth investigating.—Tucson Distributing Company, 1905 Lagon Avenue, San Diego 13, Calif. A, D, B.

- (978) Silent Sliding Door Hardware: Information on silent sliding door hardware featuring Nylon outer race ball bearing rollers; Nylon prevents noise transmission, wear on track; no metal-to-metal contact; for vanishing interior doors, bi-passing doors; greatly simplifies installations; full specification, installation data.—Grant Pulley & Hardware Company, Broadway at Fifty-seventh Street, Woodside, N. Y. A, B, D, DR.

HEATING & AIR CONDITIONING

- (974) Boxen, Burners: Brochure, information on six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well-illustrated description.—The Aldrich Company, 125 Williams Street, Wyoming, III. A, D, DR, B, PB, AS, C.

- (542) Furnaces: Brochures, folders, data—Payne forced air heating units,

- (545) Combustion Screen and Metal Sash Door: Information on A Permanent Outside Door—Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR Field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outlawed old-fashioned screen doors and other doors of its type entirely!

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Rated at 100,000 BTU an hour, the new Aldrich Bantam stands 45 inches high; occupies only 20x33 inches floor space. Supplied as (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating—Horsine F. Allison, 8546 W. Third St., Los Angeles 36, Calif. A, D, DR, B, PB, C.

(2)76) Quick Heating: Comprehensive 12-page catalog featuring Markel Heaters electrical space heaters; wall-attachable, 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.

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Home owners appreciate extra conveniences—in small homes as well as large. And that usually means built-in conduit and extra telephone outlets. They may be located in the bedroom, living room, kitchen—wherever the user will spend a lot of time...now and in the future.

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

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


LIGHTING EQUIPMENT

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• (509) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmer, lamps, controls; full data, including working curves. 6th edition—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York. A, D, DR, PB, ID, AS, C.

(944) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances in standard lighting equipment and one of most complete illumination of surface mounted lens, downlighting incorporating Cornier wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; fluorescent chandeliers for widely diffused, even illumination; selected lens merit specified for CSHouse 1950. —Lowry Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y. A, D, B, ID.

(965) Contemporary Fixtures: Catalog, data; line contemporary fixtures, including complete selection recessed surface mounted lens, downlighting incorporating Cornier wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; fluorescent chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950. —Lowry Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y. A, D, B, ID.

(946) Contemporary Floor Lamp: Information flashlight floor lamp combining a variety of goose neck, swing arm; maximum flexibility through geometric rather than animal curves; height telescope, swings in all positions; base material brass, choice satin brass or satin cadmium finish; cloth or aluminum spinning shade. —Hosmer Lamps, 1422 Grant Avenue, San Francisco, Calif. A, D, DR, ID, AS, C.

(962) Contemporary Lamps. Full information; good line of contemporary lamps, well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, California. A, D, DR, B, PB, ID, AS, C.

(339) Contemporary Lamps; Lighting Fixtures: Catalog, described as contemporary residential lamps, fixtures; residential, commercial use; well illustrated, data-packed; well designed, engineered; wide range of finishes.—Kurt Versen Company, 4 Slomov Engineering, New Jersey. A, D, D, DR, B, PB, ID, AS, C.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose.—General Lighting Company, 813 West Third Street, Los Angeles 49, California. A, D, DR, B, PB, ID, AS, C.

• (968) Engineered Lighting: Catalog featuring Westlake contemporary architectural, theatrical lighting fixtures and control equipment; well engineered, best of modern design, made in the West coast nationally; full technical, design, price data.—Associated Lighting Service, 400 Bryant Street, San Francisco, Calif. A, D, DR, B, PB, ID, AS, C.

• (782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif. A, D, DR, B, PB, ID, AS, C.

• (911) glareless Lamps: Brochure glareless Lamp, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, rod and goose neck of lacquered brass; laminated natural fabric and parchment shade; inexpensive.—The Lamp Workshop, 68-A Summer Street, Somerville 43, Mass. A, D, DR, B, PB, ID, AS, C.

(375) Lighting Fixtures: Brochures, bulletins Pyle, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Prine & Company, Inc., 140 North Towne Avenue, Pomona, Calif. A, D, DR, B, PB, ID, AS, C.

(966) recessed Incessant Fixtures: Literature new type recessed Incessant fixtures greatly reducing installation costs; eliminates 4' of asbestos wire usually required by codes, permitting rubber-covered wire to be run directly to fixture; insulated junction box on side keeps heat below 60-degree C limit; UL-approved remarkable product, worth investigation.—The Kirlin Company, 3435 East Jefferson Avenue, Detroit 7, Mich. A, D, B.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, galleries, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, 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.

MISCELLANEOUS

• (967) In-Wall Folding Table, Bench Equipment: Information Scheiber In-Wall Folding Table, Bench Equipment; for use in gymnasiums, halls, meeting places; simple, shallow cabinet container; easy to handle; rubber casters will not mark floors; good source of information for school architects.—Scheiber Manufacturing Company, 12720 Burt Road, Detroit 23, Mich.

(968) Jury Report: Jury Report 85-000 Wood Garden-Type Apartment Design Competition; booklet contains prize-winning designs chosen from 300 entries representing work of architects, students in 34 states, Canada and countries of jury; apartments of 8 families of moderate income, must literature for all files. —Timber Engineer Company, 1319 Eighteenth Street, N. W., Washington, D. C.

• (360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Drory's, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 11, Calif. A, D, DR, B, PB, ID, AS, C.

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PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: 23 pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of the best prepared specification books available; available to Western readers by W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif. A, D, DR, B, ID, C.

(969) Paints, Varnishes: Booklet commemorating seventy-fifth anniversary of O'Brien Corporation, showing how paints, varnishes, enamels are made; very well illustrated, gives articulate behind-the-scenes picture of major manufacturer; interesting material, worth seeing; emphasis on letterhead. The O'Brien Corporation, 101 North Johnson Street, South Bend, Ind. A, D, ID, PB, C.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merited specification for use in CSHouse 1950; for concrete, stucco, masonry, plaster, galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif. A, D, DR, B, PB, ID, C.

• (924) Sash and Trim Colors: Folder strong, durable exterior enamel in four color groups: sizes are made; very well illustrated, gives articulate behind-the-scenes picture of major manufacturer; interesting material, worth seeing; emphasis on letterhead. O'Brien Corporation, 101 North Johnson Street, South Bend, Ind. A, D, ID, PB, C.

• (929) Paint Book: New 47-page paint book featuring General Paints; full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions, colors, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, brick, wood, close-grained woods; this is a must for all offices.—General Paint Corporation, 2627 Army Street, San Francisco, Calif. A, D, DR, B, PB, ID, C.

• (938) Building Board: Folder strong, durable exterior enamel in four color groups: sizes are made; very well illustrated, gives articulate behind-the-scenes picture of major manufacturer; interesting material, worth seeing; emphasis on letterhead. O'Brien Corporation, 101 North Johnson Street, South Bend, Ind. A, D, ID, PB, C.

• (903) Bathrooms: Folder strong, durable exterior enamel in four color groups: sizes are made; very well illustrated, gives articulate behind-the-scenes picture of major manufacturer; interesting material, worth seeing; emphasis on letterhead. O'Brien Corporation, 101 North Johnson Street, South Bend, Ind. A, D, ID, PB, C.

• (970) Douglas Fir Plywood: Basic 1950 catalog giving full data on Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustic, bending, rigidity, insulation, condensation; full specification data; best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "dimensional plywood" for paneling, furniture, display backgrounds; soft grain, luxurious finish, leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif. A, D, DR, B, PB, ID, AS, C.

• (976) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasion, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Aloport Alloys, 603 Equitable Building, Portland 4, Ore., A, D, DR, B, PB, ID, AS, C.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminated panels which cut, punch, with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 2½" to 3½" corrugations; 20" to 40" wide and 2' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—The Mill Company, 975 Wayside Road, Cleveland 10, Ohio, A, D, ID, PB, AS, C.

• (852) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, hinged after forming; also chrome bath accessories and wall mirror.
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