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ARTS & ARCHITECTURE is published monthly by John O. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1921. Enter as second class matter January 29, 1933, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico or Cuba, $3.00 a year; to Canada and foreign countries, $3.50 a year. Single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles Office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, please give both new and old address.

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CINEMA

ROBERT JOSEPH

Recently there was an interesting if unresolved controversy in the columns of the "Saturday Review of Literature" between its Editor, Norman Cousins, and Eric Johnson, spokesman for the film industry through the Motion Picture Producers Association. The gist of the issue between the two men was the question of what Hollywood films were doing to our prestige abroad. Mr. Cousins took a sample weekend offering of Paris film houses, and discovered a generous degree of murder, mayhem and misadventure in the American entertainment fare, and went on from there to say that surely foreign audiences gain a very unsympathetic and incorrect view of American life from the end of a tommy-gun.

Mr. Johnston's answer was a list of impressive pictures made during the last seven or eight years which do show us to good advantage, which do not stress gun-play and native knavery, and which do not suggest that Americans spend their lives drinking martinis and knocking off banks. In criticism of Mr. Johnston, I believe it ought to be pointed out that a number of his pictures, a majority of them, in fact, were produced before World War II; and some of them, I believe, could not be produced today because of the strained atmosphere in Hollywood.

Mr. Cousins is concerned, in this interesting exchange, with the cumulative effect of gangsterism, drinking and the wild-westism of cowboys epics as well as modern themes. And it is this concern for the details, for the real unessentials of American films which makes his article miss the point. If Eric Johnston's article, "Messengers from a Free Country," is guilty of excessive platitude; Norman Cousins' article, "Let's Look at the Message," is responsible for the wrong emphasis.

Let me state at the outset that no survey, as far as I know, has ever been made in any foreign country at any time on public attitude and reactions to American films. Norman Cousins' notion that foreign audiences gain a very unfavorable impression of us...
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because our pictures are loaded with violence, or whatever else, cannot be supported by facts. I think it highly presumptuous of us to gauge foreign mentality down, to live in a filmic fear that Zulu-landers or Czechs or even literate Londoners will suppose that anything west of Jersey City is infested with cattle rustlers, desperadoes, and outlaws.

Mr. Johnston seems to ignore the point, and Norman Cousins is not aware of it, that what foreign audiences do resent, what does give them an unfavorable impression of our society and our life, are the "happy endings," the emphasis on a Motion Picture Production Code-dictated morality, the easy solution for all social ills and societal problems through a fadeout kiss and the suggestion that marriage between the principals will not only send the offending culprits to jail, but will also clear us of pellagra, racial tolerance, soil erosion and juvenile delinquency. What gives foreign audiences the wrong view of our standards are the cliche type castings; the Negro as a slow-moving janitor; the newly arrived immigrant as a bearded, beshawled ignoramus.

Because I feel that foreign audiences display the same degree of intelligence as American audiences, I will agree with Eric Johnston, that "Each country has its theater, and audiences in Japan, Italy, France and elsewhere are as well prepared to accept the showmanship of theatrical license." And then Mr. Johnston sensibly asks, "Can it be assumed that only we Americans are able to make the distinction between real life and theater?" To state, as Mr. Cousins implies, that only Americans know that all Italians are not bicycle thieves despite the fact that "The Bicycle Thief," an Italian-made picture, has been shown on American screens, is a strange kind of presumptuousness.

If Mr. Cousins is right, that foreigners do get a distorted view of American life, if he is right that the picture of America which they get from our movies alienates them from us—and he is borne out on this view by our State Department—then he must search deeper than the props which actors carry, and the speech which they affect. Audiences in many countries in which our motion pictures are shown have daily reminders in the form of destroyed buildings, empty cupboards, threadbare clothes, black markets, and privations of
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all sorts to assure them that the symbolic walk into the sunset is not necessarily a cure-all for everything. They resent the phoney easiness with which Americans seem to face and overcome problems which sometimes beset them. If there is a locus of trouble, if there is a point which starts American films off on their merry way toward gaining us friends, and doing us international harm—then those faults lie not in the externals of films, but in the mistaken moralities behind them.

MUSIC

PETER YATES

THE ART OF FUGUE AT USC

Ten years ago the University of Southern California engaged the composer-pianist Bela Bartok to play a recital, then canceled the engagement, explaining that Bartok would not draw well at the box-office. Bartok, an exile from his own country because of his unceasing resistance to Nazi encroachment, had come a few years too soon. Less than two years after his poverty-stricken death in the world’s music-money capital, Bartok and his music were box-office. This year the Hungarian Quartet is playing two of Bartok’s quartets at the university, accompanied by faculty lectures; Halsey Stevens, a member of the faculty, is preparing a book about Bartok.

The rejection of Bartok occurred at what was perhaps the low-water-mark of culture at USC. Nowadays the musical culture of the university is very much alive. In those days it was the lack of intellectual leadership by the faculty that did the harm; now the new cultural vigor of the music faculty is hampered by a lack of intellectual response among the students. When Alfred Frankenstein delivered the keynote lecture of the Contemporary Music Festival this winter, the small audience consisted almost entirely of faculty and outside visitors. It was quite different at such other events of the Festival as the song-recital by Peter Pears and Benja-
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Walden Quartet, that until my recent article about Charles Ives appeared I had not heard their new recording of his Second Quartet. I had written that not one acceptable recording of a major work by Ives was available. Now I can withdraw the statement. With this splendidly played recording one can at last enter, hampered only by one's own prejudice, the far-seeing, humorous, emotional, wise world of Ives. Here are the faith and vision of a radical American, untroubled by Hearst and our strange, horrible new fearfulness.

The bouquet of the Hungarian Quartet consists of a broad, unforced tone, an ease and breadth in the phrasing, neither emotional nor dramatic but seldom dry, a comfortable sureness in the whole interwoven melody, which spreads the shaped sound evenly among the instruments. Like every quartet the Hungarian can be taut and pushed, as if trying the work of the evening once too often; that one must allow for. The breadth, the unforced tone, the calm, considerate melody will come back.

This season at USC, Alice Ehlers, whose green and rose Pleyel harpsichord has sounded for us many times a stately reading of Bach's Goldberg Variations, is directing a series of Bach programs covering a wide and well-chosen range of his music, bringing together sacred and secular cantatas, sonatas and trios for violin, flute, and gamba, the two-part Inventions and other keyboard solos, and the Musical Offering. At the center of this assemblage of the great Bach's art is a new performance of the Art of Fugue.

It is hard for us to realize that the Art of Fugue, composed in open score without any instrumental registration, had never been played in public until Graeser arranged it for string orchestra in 1928. We in Los Angeles first heard it during the early thirties, in Richard Buhlig’s arrangement for two pianos, played by him with Wesley Kuhnle. This arrangement follows Bach's own method of setting the four mirror-fugues for two claviers. It has the attack, the decisiveness, the articulation of parts, the dynamic drive and drama that are impossible to achieve with the more mellow strings. Mozart and more recently Roy Harris have set parts of the music for string quartet, but the Art of Fugue stands essentially apart from Bach's music for strings. The nearest style is that of the keyboard, but not...
the organ. The modern organ is too muddy, the Bach organ too fluid for such a length of solid work. I would say the same but more forcibly to E. Power Biggs.

This is in truth the one work by Bach that is most suited to be recast by careful arrangement for twentieth century chamber orchestra with winds and brass. For sections, but, except possibly the full climaxes, for full orchestra. The gory trampling of Bach dynamics that occurred several years ago when Mitropoulos stormed with the Philharmonic-Symphony through some foul fiend's setting for full orchestra should be resisted as one resists the encroachments of the loyalty tests.

For the USC performance the Art of Fugue was used in a manner that Bach himself would surely has approved. It was taken first to the classroom—and for Bach the composing of music was always intimately linked with learning how to compose it, witness his many transcriptions of other men's music, the volumes of pieces for his wife and sons and friends—and given over to students of chamber music and of orchestration to be prepared for hearing in a great variety of combinations.

The first fugue was given to the organ. This was wrong; it was very wrong. One might as easily play the opening of Beethoven's Diabelli Variations on a harp. The first fugue is the prelude, the declarative statement of the theme without additional material, as if to say this is how it will be, this is the character of it, coming to an abrupt halt, like the plateau suspensions at the end of the Goldberg theme and after the first explanations of the Diabelli theme, as if to say, now we shall begin. This can be done by string quartet. There is a recording by the Pascal Quartet from the Harris version to prove it. But I believe there should be a sharpening of the sound with winds.

The second, third, and fourth fugues went well with strings reticently sounded like viols. Again I would prefer some wind in varying combinations, yet to do so might upset the expressive balance of this first set of fugues. Perhaps strings are the best to begin, before the dramatic counter-themes come in.

The fifth fugue (I'll not use Bach's term Contrapunctus that reads so monumentally at the left of the program but like rocks on the
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the inimitable conversationalist of the many two and three part studies now in a firm voice discusses absolute experience. Alice Ehlers played the first two on the harpsichord, in a quiet, floating tone but strong rhythm. The third, more serious, went well between flute and viola. The last and best, the most searching dialogue of Bach's abstract art, the Canon in Augmentation and Inversion, the mirror of serenity and despair, was spoken between the expository violin and the brooding cello, and then with the inversion the brooding grew to hope on the violin while the expository outline became on the cello the unanswerable questioning of doubt. (Or if you doubt my argument and claim Bach was making mirror canons for the trick of it, you may accept Tovey's grumbling objection that this canon is either one of Bach's rare failures or a bad joke).* It is the soul, the spiritual as well as the dramatic focus of the entire composition, shedding a rarer glory upon the mountainous fugues that come before and after it. Then there are the four mirror-fugues. Bach set them for two claviers; only thus can one enter the vast peace of this suspension, where all things become equal, between earth and heaven. If they are to be set otherwise, it should be for a single medium. But this time they were dispersed among oboe, cello, and harpsichord (an unsuccessful combination as played), organ solo, and brass chair. Possibly for the first pair the mixed trio may be used, the second pair should be both for brass.

Now with the last fugue let us speak no more of Bach but in despite of the conductor's sensibilities and the printed instructions of the program loose the full volume of applause which was then denied us. This was a masterly achievement: imaginative conception, arrangement, orchestration, and performance. It should be worked on and improved. The organist must be kindly and courteously shown out. The eleventh fugue may be taken down a bit, though the exquisite variety of the smaller entrances and the cumulative enthusiasm of the larger ones made a possible vulgarity as defiant of criticism as the pyramids. Here is an evening's experience of the most sacred music, without words or rite, that should be experienced, like a rite, many time. And I see no reason why I should not add: in many versions.

*Tovey argued that the Art of Fugue was never meant to be and could not and should not be played whole.
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"He was taught to burn the books that could have helped to save him and all mankind from what was to follow. In 1949, that boy and his surviving classmates were asked a series of questions by interviewers for the French Institute of Public Opinion. Here are some of the answers:

"A majority of German university students, aged 18 to 22, said Hitlerism still expresses the spirit of their nation and that it will return to power; that there were 'objective' causes for Nazi race prejudices; that the Allied powers had no right to try men as war criminals, and that they have no right to enforce de-Nazification of the country. From the first day of their schooling, the minds of these young men and their contemporaries in Italy and Japan had been flogged by slogans: 'Believe, obey and fight!... War is life!... The State is the only real being... The Leader is always right!... A book and a musket! War is the father of creation and the mother of culture.'

"Even their elementary arithmetic books had problems like this: 'If one of our bombers... If one of our soldiers... If you have three hand grenades...'

"Finding the Happy Medium—One must not infer from this that only the former Axis powers have been guilty of bias in their textbooks. In the school histories of nearly every country 'we' have fought purely to defend justice and civilization, and 'they' have had only sordid motives. 'We' have generally won—or lost—against 'overwhelming odds.'

"In history books it is important for writers to eliminate flat falsification of fact, and also to become aware of and eliminate their own unconscious bias and prejudice. War as a topic was greatly over-emphasized—taking up more than 30 percent of most textbooks—but it was realized that an arbitrary 'de-emphasis' could distort truth as badly as the prevailing jingoism.

"It was agreed that new and revised textbooks should contain more information about the building of cities, the development of inventions, the expansion of industry, the spreading of railroads and the peaceful trading between nations. It was felt to be very important to devote more attention to the history of international peace organizations.

"But how, for example, could even the most conscientious historian eliminate his own 'unconscious bias'? The answer was found in making their studies international.

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"More and more of them will understand that the reality of history lies in such dramatic fights as that of the Food and Agriculture Organization against starvation; of the World Health Organization against plagues; of the United Nations, Unesco, the International Civil Aviation Organization, International Postal Union—and a score of others—for a better world.

"Today millions of boys and girls are learning to read and the race is on—to give them books which will encourage them to build and not to destroy."

From the Unesco Courier
The technical and visual structure of my work generally, and of this piece in particular, is seemingly tentative until it is realized that this is a fact of our immediate moment which must be seen with composure and contemplation. Once the fear of dealing with delicate tensions has been overcome, one is free again for all the elements of life to function, and a new adjustment to the immediate environment is established.

The ancient pyramids seemed eternal until the French armies proved, with undreamed of weapons, that they were destructible. The world has learned to exist—even with joy, at times—with Napoleon’s cannon-balls. It is now learning to exist with all of matter in a most tentative state. Techniques are established for handling the atom bomb (which cannot be tossed about like a cannon-ball), we are gradually beginning to understand that, although all substance—as we know it—can be literally evaporated at our will, this is no conclusive proof that it will come to pass automatically, simply as a result of the existence of techniques for its accomplishment.

We can hope—even prove—that our wisdom is stronger than our weapons. This construction is such proof. The firmer the tensions within it are established, the more placid is the effect. Patience and love are the elements which gave it life, and patience and love must be used in all dealings with it, its hanging and its seeing. Fortunately, patience and love are both marvelous feelings, so there is little difficulty in calling upon them to help you.

The piece itself is extremely cooperative in its suggestions. Its very center is on eye level, and should be maintained so if it is to make contact with thought and feeling and not exist at a level removed from human affairs, esoteric and aloof. From its center, it should move down to the floor and up to a ceiling brought down to its exact height, and its radiating arms should be free to reach out toward the spectator in undisputed space. This would indicate that its full meaning can be assured only if it is in a space of its own, preferably in a medium-sized room—square or circular—with darkened walls and illuminated from above, below, or both. Lighting of varying color and intensity could make of each face another season within the symmetry of the equal “time-lengths” of each.

Experience in the studio with daylight from a skylight above, and experience with other works out-of-doors, discoverable like cobwebs or wondrous insects among the light and shade of sunlight and foliage, indicate that daylight also can be utilized as a component in varieties of lighting which might be changed with time of day as well as time of year.

From the point of view of the piece as a center around which are movements of light, people, and spaces, it seems undesirable to consider much movement of the piece within a building. It needs a permanent place, since its lesson is one of security in tentativeness; its very technical existence demands as little handling as possible. The absolute poetic ideal—as discovered in the installation of other works resembling this one—is to install it near the center of the total architecture, where it will stand as a prophetic center of activity, uniting diversity, sanctioning solitude.

(continued on page 50)
VARIATION NO. 7: Full moon (March 49-February 50). Height: 10 feet; inner stringing, nickle-chrome cages and outer diagonals: polished brass.
This house of over 4,000 square feet has been planned for a couple with two children, and attempts to provide them with a framework for spacious, informal living. The lot is a full block deep and roughly square. It is surrounded on three sides by streets and slopes down from east to west. The main view is toward the mountains in the north.

The house is located near the top or eastern side of the lot as the lower street carries rather heavy traffic. The building is planned as a continuous, long line interrupted only by the living room and den areas as a cross axis. Entrance is from the driveway which is planned to separate owner, service, and guest traffic. Living, sleeping and service areas radiate from the entrance hall. The den is planned to function as a secondary living room for the children and their guests and provides for privacy and separation from the traffic of the larger living area. The living room is closed with a blank wall on the west end to shield off the hot western sun, provide privacy from the traffic street and to act as a sounding board for two pianos. The north wall is almost entirely glass and looks toward the view and the more formal paved terraces and outdoor dining area. This outdoor area will be screened from the lower street by a large curved wall. The south wall is broken by book cases and screens allowing control of the sun. The garden on this side will be more intimate and shaded and will extend toward the sleeping areas. The wide gallery entering the sleeping area acts as a secondary social area and is adjacent to the serving bar opening into the den.

The east side, facing the top street has only a long slot window running the entire length to provide privacy and allow for cross-ventilation in each room. Each bedroom has its own bath and the two children's rooms face their own private interior garden, partially roofed over. Each social and private area has its own outdoor counterpart with equal privacy. The main roof section slopes down toward the west following the slope of the land and is opposed by the up-sweep of the large room. Construction is of steel frame and plaster. Photographs show main massing and orientation studies in model form. Views show appearance from the lower street and the upper street.
PROPOSED HOUSE IN AUSTRALIA BY HARRY SEIDLER, architect
This scheme attempts to go further than its open plan—it has open volumes. The irregular site gave rise to three different floor levels, all connected by ramps. Horizontal spaciousness, which embraces the entire house, is amplified by a vertical openness which penetrates all three levels. The kitchen, dining, living and study areas are all one, but can be flexibly subdivided, with the balcony-like main bedroom increasing the spatial interest.

The plan opens an entire glass facade and projects the outdoor living terraces toward a far view of the sea. The approach side is kept more closed for privacy—with vertical louvres protecting the ramp against horizontal western sun rays.

The construction of weight bearing brick walls, pipe columns and steel channels culminates in an 11-foot cantilevered timber portion of the upper floor, which hangs out over a huge rock boulder formation that remains untouched.

The house is painted white and dark gray below. The carport is built of circular open drainpipes, painted dark blue. There are other bright color accents on doors and obscure glass panels.
This is a fairly representative showing of good contemporary furniture, available through progressive manufacturers. Some of the pieces are very well known—others are presented for the first time. Heretofore the choice has been limited. However, the manufacturers have been expending their lines under the impetus of a growing and convincingly insistent demand for good contemporary thinking in furniture design. The stimulus provided by both buyer and manufacturer has had a rather remarkable effect upon the imaginative energies of the designers themselves. An amazing amount of new material is in process of development. By what irritations, provocations or shrewd interpretations of trends this has all come about, no one can rightly say; however, there is little doubt that the designer, making himself heard through competitions and publications, has had a great deal to do with it. The final and most interesting fact is the eagerness with which the buying public has responded, proving again that it has a way of knowing what it wants and also a way of rewarding those who supply it.
1. Outdoor redwood furniture by Van Keppel Green.
2. Hasken Service Cart. 3. Thonet Bros. rocking chair.
6. Ilmari Tapiovaara chair for Thonet Bros.
There exists today a definite need for a contemporary solution of the low cost house which can be adapted to the average 50-foot city lot. The best use of the building site and the best use of today's construction methods must be organized to reflect more accurately today's living.

The more flexible living habits of today require visual as well as direct access to outdoor areas. The conventional site use does not meet these requirements. To provide for this flexibility in living within the confines of the 50-foot lot, a better solution is suggested by arranging the house in a direction corresponding to the greater dimensions of the lot. Each room may then be opened to an adjoining terrace. At the same time, the carport is placed at the front of the lot forming a barrier which insures privacy to the terraced area as well as simplifying car movement.

The value of today's standard construction methods and materials should be realized in order to keep building costs to a minimum. If "stud and stucco" is the cheapest method of building, the design of the house should reflect the best qualities of this method. To test the acceptability of the preceding statements, the designers are planning a speculative house which will embody a number of these ideas.

The lot is 45 feet in width and faces east. Therefore, the house is oriented along the north property line in order to take advantage of solar heat at the terrace side. The storage wall divides the carport from the terrace and visually directs the visitor to the front entrance; also, the wall opens to the terrace area and contains items ordinarily stored in the garage. The outdoor areas are screened by fences or native plants. Asphalt paving throughout a major portion of the lot provides terraces, walks, parking, and turnaround.

The building construction is structural posts and beams at 8 feet on centers with T. & G. planking, composition roof, and crushed rock on top. The colored concrete slab is waxed and left exposed. All glass is fixed with ventilation provided by plywood transoms between the beams. Walls are plastered.

The central core of the house contains all utilities. Warmth is provided by a jet type furnace plus solar heat. The laundry area is behind doors which open to the hall when used. A large shower with a 12-inch high dam doubles as a bathtub. The centrally located kitchen simplifies the control of house and terraces. The kitchen passthrough easily serves the indoor and outdoor dining areas.

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A—Architects  
B—Builders  
D—Designers  
DR—Draftsmen  
F—Furniture Stores  
FS—Furniture Stores  
ID—Interior Decorators  
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APPLIANCES

• (979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resisting porcelain enamel; 42” to 60” widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel banded and enameled; exceptionally well designed, engineered, fabricated; merit specified CS-House 1950. —Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best design; merit specified CS-House 1950. —Howard Miller Clock Company, Zee., Angeles 21, Calif.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scotch Kettle, appliance outlet; finger-tip control all cooking operations, 7 heat surface units which tilt up for easy cleaning; "up-down" unit for Scotch Kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for CSHouses 1949 and 1950. —Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (981) Electric Water Heater: Folder, data sheets Kelvinator Electric Water Heaters, round and table-top models; heavy gauge enameling steel tanks lined with two coats of porcelain; hydraulically prestretched at high pressure before porcelaining; adjustable automatic thermostat; complete engineering, specification data; good contemporary design; merit specified CSHouse 1950. —Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

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• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit in 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. —Incinor Division, Bowser, Inc., Cairo, Ill., A, D, B.

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• (988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 308 Madison Avenue, New York, N. Y.

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

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(562) Furniture, Retail: Information good source best lines contemporary furniture; designed 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.

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mentary information; delivered to door users; write; Manufacturers of General Lighting Company, Inc., 419 West Fifty·
fifth Street, New York 19, New York A, D, DR, PB, ID, C.

(903) Decorative Panels: Brochure on Parkinson Decorative lined plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette·
proof grades; 24"x30" to 36"x96"; simple design; clean, efficient, practical; used in any straight structurally sound wall; moisture; lightweight, can be installed on any straight structurally sound wall or ceiling area; self-aligning; each tile locked in place, excellent product, well·
worth investigation.—J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif. A, D, DR, PB, ID, C.

(976) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelving, furniture; complete line, smooth surface, exceptionally resistant to abrasions, cracking, chipping, splin·
ters, extraordinary adhesive properties; can be in·
stalled with ordinary tools.—Alport Industries, 620 Equitable Building, Portland 4, Ore. A, D, DR, PB, ID, C.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy backers; wide color range, available in stainless steel; a surety bond supplied for each installation, product warrants close approxi·
imation.—Ohio Can & Crown Company, Massillon, Ohio. A, D, ID, C.

(951) Translucent Corrugated Pan·
els: Full-color brochure, one piece drawn steel·
lucent corrugated glass fiber laminated panels which cuts, punches with com·
on tools and adhesives with transfusion na·
tastic; wide range pastel colors; light weight, bend, fire-resistant, acid resistant; 25% and 15% colors; 26" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merits consideration.—CSH50.0.—O'Morrow Corporation, 6509 Firestone Boulevard, South Gate, Calif. A, D, DR, PB, C.

(126) Student's Teachers’ Textbook: Information Scheiber Movable Metal Walls; practical advantages movable walls; fully illus·
trated and with prices; this is a must.—Teachers’ Textbook, data, sample new controlled process hard board for walls, ceilings, partitions, shelving, furniture; complete line, smooth surface, exceptionally resistant to abrasions, cracking, chipping, splin·
ters, extraordinary adhesive properties; can be in·
stalled with ordinary tools.—Alport Industries, 620 Equitable Building, Portland 4, Ore. A, D, DR, PB, ID, C.

(955) Facet Ventiler: Forder Kleen·
Stream Nu-Splash Facet Aerator; in·
stantly transforms ordinary flow tap wa·
ter into soft bubbles; produces cream·
er suds, reduces time, water needed for rinsing; only one internal part, no screens; fits all faucets sensotis produ·
ct.—J. H. Collins & Son, 2465 East Or·
ange Grove Avenue, Pasadena 7, Calif. A, D, DR, PB, ID, C.

(477) Harcourt Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse 1950.—Harvey Ma·
chine Company, 6200 Avalon Blvd., Los Angeles 5, Calif. A, D, DR, PB, ID, C.

Plumbing Fixtures, Accessories

(974) Aerated Bubble-Stream Shower Head: Brochure Aerated Bubble-Stream Shower Head; aerates water giving it integral soft effect, permitting better lathering; one internal part, polished chromium plate; ball joint adjustment on any angle; threaded connection fin any ½" pipe; tile product, merits consideration.—J. H. Collin & Son, 2465 East Orange Grove Avenue, Pasadena 7, Calif. A, D, DR, PB, ID, C.
worth thorough investigation.—Lockhart Manufacturing Corporation, 6350 East Davison Avenue, Detroit 12, Mich. A, D, DR, B, PB, AS, C.

- (550) Windows, Horizontally Sliding: Field Steelbilt: horizontally sliding windows, doors; wide range stock sizes; adaptable to contemporary design; narrow mullions; montone; outside screens. Steelbilt B. Inc. 4691 E. Washington, Los Angeles, Calif. A, D, DR, B, PB, AS, ID, C.

SPECIALTIES

- (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system enclosed in slender cylinder of lock metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot be seen in; easily installed wood or metal doors up to 2" thicknesses; tamperproof, well designed; merist specified for CSHouse 1950.—Dance Products Corporation, 52 Broadway, New York 4, N. Y.

- (209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y. A, D, DR, B, PB, AS, ID, C.

- (913) Lightweight Core: Brochure new line plastic numerals for door, usable in residential, light industrial construction; standard types and sizes illustrated detail; themes given; manufactured to comply with FHA minimum requirements; permits major economies; integral unit including welded steel plates top and bottom and precision built jack for adjustments during construction; sensible new product deserving close attention.—The Akron Products Company, Seville, Ohio. A, D, DR, B, PB.

- (950) Support Column: Information new Copperweld V-Lok Tie for veneer and other door of the type entirely new; a sturdy dependable door, constructed of quality materials; desirable new product deserving close attention.—The Akron Products Company, Seville, Ohio. A, D, DR, B, PB.

- (945) Veneered Wall Tie: Information new Copperweld V-Lok Tie for veneered walls; V-shaped crimped prongs of Copperweld wire and copperweld nail; can't rust, corrode or weaken; strong as alloy steel, anchors greater surface of brick to studding.—Copperweld Steel Company, Glassport, Pa. A, D, B.

- (973) Deep Setting Furring Cement: Information Acorn Furring Cement; mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.

- (712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated detail; themes given; Arcadia Molding Company, 434 Bulkey Building, Cleveland, Ohio. A, D, DR, B.

- (218) Plastic Numerals: Information Kawneer Custom Stock Store Front Metals: Information Kawneer Custom Stock Metal for store fronts; permit custom styling, line-lined simplicity, modern design through use of Kawneer stock metal; less costly than made-to-order specials; eliminates drafting through use of AS, ID, C.

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MRS. Kay Rude, 345 North Canon Drive, Beverly Hills
—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. Richmond 7-5338. A, D, B, PB, AS, C.

VISUAL MERCHANDISING
(389) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestions, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill. A, B, D.

WALL COVERING
(4a) Fabric Wall Coverings: Information, samples Authority Line Fabric Wall Coverings; wide variety patterns, decorator colors; custom produced, permanently washable, permanently crack-resistant; reasonably priced; worth investigating.—Standard Coated Products Division, Interchemical Corporation, Empire State Building, New York 1, N. Y.

WATERPROOFING
(794) Waterproofing, Dampproofing: Office test kit, data on Formula No. 640; a clear liquid sealer penetrating deeply into masonry surfaces; hydrocarbon solvent evaporates leaving pores filled with a balanced formula of seven waxes, resins.—Haynes Products Company, 4007 Farnam Street, Omaha 3, Neb. A, B, D, PB, DR.

VARIATION NUMBER SEVEN
continued from page 22

and pulsating as the very heart of a newly co-ordinated totality. In an architectural space it needs to be located as nearly as possible to the mathematical or psychological center of the structure. It has a capacity to be isolated from other space forms and to be only kind to whatever objects may be permanently or temporarily around its immediate domain.

To deal thus, lovingly and patiently, with this piece, automatically removes any difficulty of setting or handling. Once installed, nothing can disturb it except the most delicate of matter: dust, a piece of paper, an enthusiastic finger. Again we must remember that a slip of paper in the wrong place—someone's desk or a portfolio—can now destroy mankind. It is not the main tensions we must fear, it is the little delicate relationships which we must control.

So here, as a last bit of love, we should enclose our Peace patiently in a transparent column from top to bottom. Illuminated from within, even transparent panels would be almost non-existent in a darkened space, and the spirit of freedom would be unhampered by this delicate precaution, yet undisturbed by the minutiae of life which would dim and eventually extinguish its lustre.—Richard Lippold, 1950.

Where to plan portable telephones in new homes

Thoughtful builders plan outlets for portable telephones for rooms used occasionally or at certain seasons—like basement playrooms and glassed-in porches. But they provide for permanent outlets in rooms where customers spend most of their time. Built-in conduit and outlet boxes make it simple to add portable and permanent telephones later.

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