JULY 1950
Square dances and get-together socials teach community pride to adults in the hours after the last equation has been recited in this new Sun Valley school! It's not just coincidence that the enclosed patio... the spacious floor area... and the protective qualities of the P-F Built-Up Roofs of the $1,500,000 structure, invite extra-curricular attendance. Architects Austin, Field, Fry, A.I.A., planned it that way! The 165,000 square feet of roof here, utilizing P-F EMW foundation waterproofing system for below-grade protection throughout, skillfully preserves the character of the building and provides builders and owners alike with maximum economy and long-lived service! There's proof in this photograph that... you, too, will do well to include Pioneer Built-Up Assemblies—in your next specifications!

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Mfrs. of BFK lighting fixtures
Correction:
"Jewelry" published in the June 1950 issue of the magazine was wrongly attributed to a Mr. Howard and should have been credited instead to Mr. George A. Williams, whose work is gaining considerable prominence in the field. More of his pieces will be shown in an early issue. We of course apologize to Mr. Williams for this unhappy error.

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Products Merit Specified for Eames-Saarinen Case Study House

Case Study House 1950—Notes on Products

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Evans & Reeves Nurseries
were chosen to landscape
the grounds of a
Case Study House
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Case Study House by Eames and Saarinen, Architects

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case study house for 1950

CARPET INSTALLATION AND CUSTOM DRAPERIES BY FRANK BROS.

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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 merited specified in the Case Study House Program.

APPLIANCES

(9a) Automatic Kitchen Ventilators: Folder Pasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; exhaust steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Pasco Turbo-Radial impeller; well engineered, designed.—Pasco Industries, Inc., Rochester 2, N. Y.

(29a) Automatic Sink: Brochure Thor Automatic Sink combining kitchen sink, clothes washer, dishwasher in one portable; expels steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; Fasco Turb-Radial ventilator; easy to install, clean; Fasco Turb-Radial installations; completely automatic spout; sensible product.—Thor Corporation, 2115 South Fifty-fourth Avenue, Chicago, 50, Ill.

(31a) Combination Refrigerator-Stove: Full General Chef combination stove-refrigerator and General refrigerators; combines refrigerator range, gas or electric, even and refrigerator in 4.1 square feet; refrigerator has 4 cubic feet cooling capacity; 27" wide, 23" deep including handle; good for small space, worth investigating.—General Air Conditioning Corporation, 4542 East Dunham Street, Los Angeles 25, Calif.

(10a) Kitchen Ventilating Fan: Information data Marco Filter Fan in kitchen or den; one of best sources of fresh air in house plans; check list suggestions for CSHouse 1950.—The Rotir Company, 8682 Otis Street, South Gate, Calif.

CABINETS, COUNTER TOPS

(908) Beautlyx: Folder Beautlyx valued lightning unit for use in kitchen; foods, entire kitchen with reflected fluorescent light; brilliantly downhill works; unifies cabinets, conceals curtain pocket; integral, synchronous electric clock; complete one-package unit; well designed.—Beautlyx, 4822 Crestwood Road, Richmond, Va.

(30a) Formica Development: Information new Softgel solid color Formica laminated plastic panel; available in 14 colors covering all decorator tints based on consumer preference studies; samples available.—The Formica Company, 4653 Spring Grove Avenue, Cincinnati 32, Ohio.

(481) Hardware kitchen Cabinets: Full details well designed Porta-Bilt Hardware 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; complete line of 49 different units; good service, well worth investigating.—Marvin Manufacturing Company, 3071 East Twelfth Street, Los Angeles 25, Calif.

(28a) Stainless Steel Kitchen Tools: Information, literature Ace stainless steel kitchen tools; good modern design, high quality workmanship, excellently weighted; made of polished stainless steel with heat, stain-resistant Ivory Catalin plastic handles drilled for convenient wall mounting; merit specified for CSHouse 1950.—Ace Products Company, 1509 Twelfth Street, Philadelphia 7, Pa.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architecture, porcelain enamel surface in commercial, industrial use; beautiful, hard surface impervious to weather; permanent, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

BARBECUE EQUIPMENT

(977) Electric Barbacue Spit: Folder electric barbecue spit; uses seven 28" stainless steel Kebab 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, St. Joseph, Mich.

(402) Electric Planning: Brochure electric in house plans; check list suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

(827) Ventilating Fans: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

ELECTRICAL EQUIPMENT

(905) Contemporay Fabrics: Information one of best lines contemporary fabrics, including hand prints and cotton and sisal for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(31a) Hand Printed Panel Draperies: Booklet new Barrett Redi-Made hand printed panel draperies retailing from 10 to 20 with pair of panels; designs varying from unlined cotton ruffler to satin-lined failles, imported linen, antique satin; pinch pleated; 50" wide, 212 yards long, or longer; sensible, needed product, merits consideration.—Barrett Fabrics, Inc., 1071 Avenue of the Americas, New York, N. Y.

(987) Reed Fabric Drapes: Information Sun Reed fabric drapes, shades; imported from Southwest Germany, made from selected hearts of Black Forest firs; loomed from slender reeds to 136" long into rolls of same width and up to 120" feet long with 11 reeds to the inch; reeds straight, uniform, without nodes or breaks; stitched solid in 1" or 2" widths at top with recurring stitches 3/4" across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merited specified for CSHouse 1950.—Decorum, Inc., 120 Market Street, San Francisco, Calif.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(803) Carpets, Textiles: Information complete line of carpet, poray, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighteenth (in Southern California only).

(809) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpet in any width, length, texture, pattern, color; interesting, worth investigating.—Rugoliers, Inc., 143 Madison Avenue, New York, N. Y.

(12a) On-Grade Sealer: Information Stofa On-Grade Sealer concrete slab treatment; permits safe application of rubber, cork, linoleum tile or rubber-backed carpet on on-grade concrete; seals out moisture, alkali; finished floors will not come loose or buckle; useful product, well worth investigating.—Standard Floor Company, 141 Gulf Building, Pittsburgh 19, Pa.

(961) Rug Cushion: Leaflet on Spon-gex rubber rug cushion; greatly reduces noise, gives comfortable foot underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, meth and vermin-proof, never mats down, made of natural rubber; long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpet, fabric patterns, features plain colors.—Klearfax Linen Looms, Inc., Sixth and Third Street at Grand Avenue, Duluth, Minn.

(13a) Vinyl Carpeting: Information Vinyl Carpeting with embossed surface, fabric backed; 9 deco-

FLOOR COVERINGS
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with color chart on Dodge Vinyl-Cork 

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cance, skid-resistance, resilience; particu-

toughness of vinyl surface; bright, per-

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quiet, safe to walk on, long wearing; 

waxing; cleans with soap and water; 

emarked.-Southbridge Plastics, Inc., 

wax, permanent colors, including several re-

merit specified for CSHouse 1950.-Sterlin-

ple lines; selected pieces merit specified 

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ARTS & ARCHITECTURE

(990) Vinyl-Cork Tile; Brochure with color chart on Dodge Vinyl-Cork Tile; combines advantages of cork with toughness of vinyl surface; bright, permanent colors, including several remarkably good plain colors; resilient, quiet, safe to walk on, long wearing; good insulating, sound deadening qualities; resistant to fire; requires no waxing; cleans with soap and water; inks, grease, acid, mild alkalis do not mar; merit specified for CSHouse 1950.—Dodge Cork Company, Inc., Lancaster, Pa.

(991) Painted Aluminum Furniture: Information painted aluminum furniture featuring interchangeable combinations made up of upholstered chairs, ottomans, sofas, corner and end tables; fitted to conform to architecture of any room; diagrams illustrating flexibility available.—The D. B. Bradley Company, 22 East Forty-ninth Street, New York 17, N. Y.


(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.

(962) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owens, Mich.

(980) Kingsize Beds: Folder "How to add new type Hunter emergency lock, approved by UL, Casualty Insurance Underwriters; can be opened with key or by lifting thin glass panel; in latter case bell rings; keeps emergency exits legally protected; highly practical item, deserves close appraisal.—
HEATING & AIR CONDITIONING

- (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

- (994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure, "How to Select Your Heating System" featuring Lennox heating equip-

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LIFE INSURANCE: Using aluminum foil, 99.4

- 1/ndcwriters, approved by FHA; hur-

- 1/e quals 2" of mineral wool; particularly

- architects, designers, decorators; na-

- tionally recognized, well illustrated, data, good buy's guide.—Marked Electrical Products, Inc., Buffalo 3, N. Y.

- (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating.—Horace F. Allison, 6346 W. Third St., Los Angeles 36, Calif.

- (905) Rotary Cooler: Brochures, fold-

- ers Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, in-

- nation data; good buy's guide.—Far

- Co., Los Angeles, Calif.

- (17a) Unit Ventilation for Schools: Data describing 37 points of engine-

- ring and functional superiority Herman Nelson system of Unit Ventilation for schools; assures uniform temperatures for classrooms; introduces outside air, recirculates room air automatically; operation is economical, dependable; trouble-free, quiet; this information definitely belongs in all architectural files.—Herman Nelson Division, Ameri-

- can Air Filter Company, Inc., Moline, Ill.

- INDOOR PLANTING

- (900) Indoor Plants: Brochure "Pa-

- nage Plants for All Occasions"; well

- illustrated; professional discounts to architects, designers, decorators; na-

- tion's largest wholesale growers of de-

- vorative plants.—Roy F. Wilcox & Com-

- pany, Box 240, Montebello, Calif.

- INSULATION AND ROOFING

- (995) Aluma-Life Roofing: Folded,

- specification data light-weight Aluma-

- Life roofing; uses aluminum foil, 99.6 per

- cent pure, between cotton gum-

- base layers with a coating of marble or

- granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hur-

- ncicrcle specifications; insulation value equals 2" of mineral wool; particularly

- good for modern design; merit speci-

- fied for use on CSHouse 1950.—Alumi-

- num Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

- (33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-

- Wall Flashing, Revere-Simplex Reglet System for Flashing S [ilphen Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these

- brochures, comprising one of best

- sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

- D, B, PB, AS, DR.

- LIGHTING EQUIPMENT

- (33a) Accent and Display Lighting: Brochure excellently designed contem-

- porary Amplex "Adapt-a-Unit" Swivel-

- ic fixtures; clean shapes, smart ap-

- pearance, remarkable flexibility, ease of handling; complete interchangea-

- bility of all units, models for every type of dramatic lighting effects; includes

- recessed units, color equipment; infor-

- mation on this equipment belongs in

- all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

- (964) Bank, Office Lighting: Brochure planned lighting for banks, offices;

- covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly

- maintained foot-candle levels to improve efficiency, increase working ac-

- curacy, add visual comfort; data costs, installation, maintenance; well illus-

- trated; one of best sources information on subject.—Pittsburgh Reflector Com-

- pany, 452 Oliver Building, Pittsburgh 22, Pa.

- (965) Contemporary Fixtures: Cate-

- log, data good line contemporary fix-

- tures, including complete selection rec-

- eived surface mounted lense, down-

- lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector-

- lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc. 49 Elizabeth Street, New York 13, N. Y.

- (452) Contemporary Lamps. Full in-

- formation; good line of contemporary lamps; well designed.—Lamps, Ltd.,

- 368 Sutter Street, San Francisco 8, California.

- (945) Contemporary Lamps: Infor-

- mation 3-way swing table and floor lamps in modern mode by Homar; entirely new design combines function-

- ality of goose neck, swing arm, advances beyond both; arm with two rotating

- sprung friction joints permits full 3-

- way swing in infinite variety of posi-

- tions; floor lamp telescopes 5.7"; in-

- stantly transformable into torchiere, bridge lamp or directional spot; choice of brush brass, brushed satin or copper finish; shades in cloth or acorn aluminum spin.—Homar Lamps, 1425 Grant Avenue, San Francisco, California.

- (539) Contemporary Lamps, Lighting Fixtures: Brochures, folders exciting contemporary residential lamps, fix-

- tures; residential, commercial use; well illustrated, data-packed; well designed, engineered; wide ranges of finished.—

- Kurt Versen Company, 4 Slocum Engle-

- wood, New Jersey.

- (825) Contemporary Lighting Fixtures: Brochures illustrating complete selec-

- tion architectural lighting fixtures for every purpose.—General Lighting Com-

- pany, 8336 West Third Street, Los An-

- geles 48, California.

- (33a) Flexible Store, Showroom Light-

- ing: Remarkably well prepared bro-

- chure Day-Brite Plexline system of modern store, show room fixtures per-

- mitting use of curves, angles of any degree; comprises linear sections, cir-

- cular units, adapter fittings; no special, custom parts needed; forms networks blinding, fluorescent illumination; &

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- ing dollar added to the wiring item will make the differ-

- ence between an ordinary, "just-get-by" job and CERT-

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light, 4-light systems; brochure contains full installation details, descriptive information, illustrations; this is a good product, information on it belongs in all files.-Day-Brite Lighting, Inc., 5411 Balverne Street, St. Louis 7, Mo.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, handy reference.-Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(911) Glareless Lamps: Brochure glareless Lam 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 Lam Workshop, 63-A Summer Street, Somerville 43, Mass.

(375) Lighting Fixtures: Brochures, bulletins, color literature, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.-P. E. Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(26a) Lighting Guide: Factual, well-illustrated 16-page lighting guide featuring several carefully designed lines for commercial and institutional installation available in various sizes for both fluorescent and slimline units; features matching fixtures in several sizes of 2, 3, and 4 lamps or more; a complete line of incandescent display lights are also shown; these are good products, guide belongs in all files.-Garden Cre. Plating & Manufacturing Company, 1750 North Ashland Avenue, Chicago 22, Ill.

(36a) Slimline Fluorescent: Illustration data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up light levels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assembly permits rapid lamp changes; well designed, soundly engineered; overall length 96%", width 13/4"; pendant or pedestal-type mount.-Schoenholm Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 46-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, 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., 420 West Fifty-fifth Street, New York 19, New York.

(996) Weatherproof Area Light: Catalog weatherproof column area light for gas stations, parking areas, playgrounds and parkways; heavy steel 20" diameter porcelain-enamedled reflector with overhanging skirt; minimum glare; built-in cast aluminum splice box to add supplementary spots, floods as needed; well designed, engineered product, worth study.-Stone Manufacturing Company, 499 Henry Street, Elizabeth, N. J.

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 containers; easy to handle; rubber casters will not mark light floors; good source of information for school architects.-Scheiber Manufacturing Company, 12720 Burt Road, Detroit 23, Mich.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.-P. E. Druckman, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

MOBILE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.-The Mills Company, 975 Way side Road, Cleveland 10, Ohio.

PAINTS, SURFACE TREATMENTS

(925) Portland Cement Paint: Fold er L & S Portland Cement paint meri- specified for use CShouse 1950; for concrete, stucco, masonry, new galvan- ized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.-General Paint Corpora tion, 2627 Army Street, San Francisco, Calif.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors for all files.-General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 48" sheets 1/4" in thickness; merits close attention.-L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine laminated sheets, available in genuine plastic panels, diamond grain, high and low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 48" sheets 1/4" in thickness; merits close attention.-L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.-The Mills Company, 975 Way side Road, Cleveland 10, Ohio.

(925) Portland Cement Paint: Fold er L & S Portland Cement paint meri- specified for use CShouse 1950; for concrete, stucco, masonry, new galvan- ized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.-General Paint Corpora tion, 2627 Army Street, San Francisco, Calif.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors for all files.-General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

AS STANDARD EQUIPMENT

... in Arts & Architecture Case Study Houses
Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

- (598) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burned away, leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lambs Comp. 3136 East Washington Boulevard, Los Angeles, Calif.

- (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splitting, denting, breaking; can be installed with ordinary tools.—Alport and Barbizeled colors; made of polyurethane; panels require heavy substructure; chip, crack, craze, peel; lightweight, grain-textured surface; costs less than tile; this is sensible product, merits close consideration.—CS House Number 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

- (957) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massillon, Ohio.

- (998) Plastic Wall Tile: Full color folder Pittsburgh Interlock Plastic Wall Tile, including chart of 16 plain and barbizeled colors; made of polyethylene, does not contain or absorb 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 consideration.—Jones & Brown, Inc., 439 Sixth Avenue, Pittsburgh 19, Pa.

- (953) Translucent Corrugated Panels: Full-color brochure Alysante translucent corrugated glass fiber laminated panels which cut, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 2½" and 1¼" corrugations, 20" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

- (952) Shutproof Shower Doors: Folder new Kippie-Lite shutproof shower doors; all sizes, types shower doors, tub enclosures; polystyrene frames, simply designed, Alysante Fiberglas laminate panels; major savings; due to lighter weight than comparable products and complete absence of replacement costs; good products, merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

- (953) Stainless Steel Shower Floor: Information Permashine one-piece stainless steel shower floors; leakproof, skidproof, permanent, sanitary, easily installed; heavy deep-drawn stainless steel, underside coated with sound deadening asphalt rubber emulsion; costs less than tile; this is sensible product, merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

- (952) Custom Built-In Sound Equipment: Information equipment giving broadcast quality, custom sound, television, record playing, recording; servicing architects, decorators, furniture dealers; demonstrations by appointment, Cr 7606—20th Century Design, 8923 Beverly Boulevard, Los Angeles 5, Calif.

- (27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other options; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3069 Wilshire Boulevard, Los Angeles 5, Calif.

- (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

SASH, DOORS AND WINDOWS

- (522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporaneous design. Write for catalogue S2.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provide ventilating screen door, safe & sound, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only).

(37a) Flexible Door: Information Ra-Tox Flexible Door designed for home or apartment use for walk-in closets, Pullman-type kitchenettes, room partitions; similar applications; made of woven splints, easily hung from ordinary traverse channel; folds accordion-wise to either side of frame; finish painted in 11 lacquer enamel colors, including natural wood.—Ra-Tox Division, Hough Shade Corporation, 1115 Jackson Street, Janesville, Wis.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—New Castle Products, New Castle, Ind.

(972) Heat Absorbing, Glare Reducing Glass: Helpful, informative 12-page catalog Mississippi Glass Company's Heat Absorbing, glare reducing Cool-lite glass; shows typical industrial and other applications; presents facts based on independent laboratory tests covering properties of glass; contains heat and light transmission tables, specification data.—Mississippi Glass Company, 80 Angela Street, St. Louis 7, Mo.

(901) Hollow Core Flush Door: Brochure Paine Reno hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1292, Sacramento, Calif.

(930) Metal Window, Door Casings: Folder Milcor Steel window, door can­tings; simple, clean, good for contemporary houses; solid or expansion wings; all styles straight, uniform, permitting good mitres at corners, neat, invisible union with plaster surfaces.—Inland Steel Products Company, Box 393, Mil­waukee 1, Wis.

(24a) Reversible Action Sash Hardware: Folder Whiteco reversible action sash hardware permitting two-side win­dow cleaning from inside; adaptable to all casements, awning-type windows or transoms regardless of size, style; wind-holder stops slamming from wind-pressure, yet always free-acting, sag-proof; eternaplated steel or perpetual solid brass; interchangeable, fits either right or left swinging casements, top or bottom hung awning-type windows; full specification, installation data; well de­signed, engineered; worth investigating.—Vincent Whitney Company, P.O. Box 335, Sausalito, Calif.

(927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; weatherproof, won't stain sills, resilient, inexpensive.—Parkwood Honeycomb, very lightweight core material for use between sheets of aluminum, plywood, veneer, decorative laminate; various grades range in com­pressive strength from 50 to 250 psi per square inch; ideal for doors, furni­ture, sliding panels; inexpensive.—Parkwood Honeycomb.

(999) Self-Storing Window Screens: Permanent, rustproof Screen-a-Matic, a disappearing window screen; improved plastic screening on aluminum roller all enclosed in aluminum housing; mounted on outside lower window sash; unravels to cover opening as window is raised; rolls back up automatically when lowered; left on year round; saves storage, painting; gives more light, longer life, easier window wash­ing; anyone can install; low in cost; worth thorough investigation.—Lock­hart Manufacturing Corporation, 6350 East Davison Avenue, Detroit 12, Mich.

(38a) Store Fronts: Information Nat­ural Store Fronts; fully extruded alumi­num mouldings and en­capsulat­ing system permits viewer to inspect those­ inside outside; anyone can install; low in cost; merit specified for CSHouse 1950.—Bridge­markably well engineered product merit­ing consideration. — Minnesota Wood Specialties, Inc., Post Office Box 216, St. Paul Park, Minnesota.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vicus Carré designs; pilasters, bal­ustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range mod­ern installations; descriptions, weights, measurements, architectural sugges­tions; highly useful reference work, be­longs in all files.—Lorio Iron Works, 730 South Gayoso Street, New Orleans 15, La.

(913) Lightweight Core: Brochure Parkwood Honeycomb, very lightweight core material for use between sheets of aluminum, plywood, veneer, decorative laminate; various grades range in com­pressive strength from 50 to 250 lbs. per square inch; ideal for doors, furni­ture, sliding panels; inexpensive.—Parkwood.
(2a) Plastic Numerals: Information new line plastic numerals for door, house numbers, other exterior-interior uses; luminous polystyrene, red fluorescent acrylic; gold acrylic, silver acrylic, black acrylic: 4½ high, well designed for readability; impervious to weather conditions, won't corrode, never need painting; good product, worth investigation.—Gits Molding Corporation, 4600 West Huron Street, Chicago 44, Ill.

(25a) Prefabricated Chimney:Folder entitled “Vitroliner Type E Flue”; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, lightweight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 122 South Michigan Avenue, Chicago 3, Ill.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—plicity, modern design through use of Wardell Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(23a) Swimming Pools: Well prepared book “Planning Your New Swimming Pool” giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8000 Santa Monica Boulevard, Los Angeles 46, Calif.

(973) Tile-setting Cement: Literature, samples, architectural specifications Acorn Thinbed Cement, Hardner and Binder; a new good cement for setting and straightening real clay tile over plaster, wall board or any other good base; walls or floors require only ½” overall; hard and strong, saves time, expense, weight; works like Portland Cement.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. A, D, DR, B, Ph, AS, ID, C.

STRUCTURAL BUILDING MATERIALS

(943) Aluminum: Informative booklet on aluminum point out that often excellent production economies can be made by using aluminum in place of other materials; complete descriptions various forms in which Revere aluminum is fabricated; illustrations, charts, tables giving properties, characteristics of most wrought aluminum alloys. Revere Copper & Brass Inc., 220 Park Avenue, New York, N. Y.

(933) Custom Stock Store Front Metals: Information Kawneer Custom Styled Stock Metals for store fronts; permit custom styling, clean-lined simplicity. Modern design through use of Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-through investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000”; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 124 Baltimore Building, Cleveland, Ohio.

(22a) New Gypsum Wallboard: Information new type Firestop Bestwall gypsum wallboard; single ½ layer on both sides load-bearing wood stud partition has fire-resistance rating of one hour; single ½” layer on same construction has 45-minute fire-resistance; carries UL seal; incombustible ingredients added to gypsum core; strong, rigid, dimensionally stable, will not crack, warp, buckle; cuts easily; can be used for interior walls, partitions; smooth, ivory surface.—Certain-teed Products Corporation, 120 East Lancaster Avenue, Ardmore, Penna.

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

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.

WATERPROOFING

(974) 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, resin.—Haynes Products Company, 4007 Farnam Street, Omaha 3, Neb.

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ARTS & ARCHITECTURE

BOOKS

E. BOYD

FRANCISCAN AWATOVI—The Excavation and Conjectural Reconstruction of a 17th-Century Spanish Mission Establishment at a Hopi Indian Town in Northeastern Arizona. Ross Gordon Montgomery, Watson Smith, and John Otis Brew. Reports of the Awatovi Expedition, Peabody Museum, Harvard University, Report No. 3, 1949. $8.35, cloth. $5.85, paper.—Few, if any, archaeological publications contain the variety of interests to readers without the field of archaeology that are contained in this volume. Montgomery the author of the main portion of this report, deals with the crumbled foundations of three Spanish missions; one never built above the footings, the second used for nearly fifty years, the third an improvised makeshift for a year, and covers these dry bones with the bright flesh and blood of life. Not only does he cover the building and purposes of the structures in question, but he has at the same time provided an omniscient dictionary for all missions ever built by Franciscans in the Southwest. We learn what the friars had in mind when they built, what they actually did accomplish, how, what materials they had and what they lacked, and, deductively, what they may have had to use although no evidences of the latter have survived, and what items were totally beyond their reach. Reasons for certain obstructions of construction or omission are explained in the spirit of conventual rule and its exceptions of expediency. A host of quaint and colorful personalities, sometimes exhumed from most obscure sources, are cited to support these reconstructions. Montgomery is a busy practicing architect whose work is well known along the Pacific Coast as well as in Los Angeles. While he has done many large buildings and churches, in both period and modern functional idioms, he is perhaps better known for his reconstruction of the Santa Barbara mission after the earthquake. So faithfully did he stabilize the damage that it is always now
described as "in original condition"; although there are now hidden, within the massive walls and roof, steel beams and cores. With intimate knowledge of California missions Montgomery was peculiarly fitted to interpret the Spanish ruins at Awatovi, finally destroyed in 1700.

During the four summers that excavations were underway, between 1936-39, the author many times left his own work and drove, or flew, to the Jeddito valley and the sunbaked ruins above it, to see the newest find laid bare by spade, trowel and brush. Montgomery made exhaustive maps, plans, elevations and notes. During war years he read incessantly for historical versification of his apparent facts. The archives of Mexico and Spain, the works of historians, anthropologists and ecclesiastical records all were grist to his mill. He even corresponded with the Vatican in order to establish an ecclesiastical point of precedent in the 17th century. The blend of viewpoints, those of a living working architect, of explicit ecclesiastical rule as seen by a layman, of a personality that recognizes individualism and initiative as it was practiced, separately, by friars and Indians, (Montgomery likes to call himself a Nihilist), results in a fascinating book. While Montgomery does not always see eye to eye with the professional archaeologists he never ignores their theories, instead, he demolishes them step by step. Contention is his meat so that he builds up equally forceful cases for his own postulations, and in a rarely salty style of writing. He recreates for us a rough stone fortress-like church and thickwalled friary, discussed in terms of stresses and strains of the 1949 Pacific Coast Uniform Building Code, not only a centre of religious worship, but of functional activity. All around are bawling herds, squawking "chickens of Castille", gardens being tilled and garden stuff being patiently dried to store against recurrent famine, expeditions coming and going for the natural resources scattered over hundreds of miles; salt, resin, herbs, pigments, and firewood, the spinning and weaving and pottery making, tanning of hides for footgear, jackets, shields, saddles and ropes.

We see the lonely priest, between hours of devotion, writing to his superiors and the military authorities in an endless struggle against the encroachments of the soldiery upon the Indian wards,
and at the same time pitting faith against reason that he himself, without military protection, can successfully dominate the Pueblos while armed only with the humility of the Cross. This responsibility gave way to many more active, and human, ones of directing building, the laborious painting of geometric designs in fresco over the adobe altar, of the husbandry of flocks and precious European fruit trees, even the social mores needed attention—men and women, it seems, must not be trusted to whitewash walls in mixed groups or else unseemly conduct was the result. It is not my purpose, nor the proper place, to review the excellent accounts of the history and excavation of Awatovi by Dr. Brew. More competent archaeological writers will be doing this for the next two years. The section on Architectural Painting by Watson Smith is of great interest to students of pre-Columbian Indian frescoes, on which Mr. Smith has also done extensive work to be published in a later volume, and to those concerned with pre-Rebellion missions; none other was preserved, as to interior detail, as was the one at Awatovi. These fragments of painting also confirm a long-cherished theory of this writer's, that the strangely Moorish, although crude, design elements found upon New Mexican altar-pieces of the 19th century were vestigial remnants of the tiles of Tolavera and Majolica so lavishly used in Spanish and Mexican churches, although actual tiles were never made in, or brought into, the region.

Francian Awatovi is illustrated by Montgomery's painstaking reconstructions and an aerial map of caravan routes from Mexico to the Hopi mesas, by plans and photographs of each step of excavation. The bastard native pottery showing Spanish influences, and various ecclesiastical fragments found are also reproduced. The book is obviously of interest, in addition to archaeologists, to those concerned with Spanish missions, with the impact of white upon Indian culture, seen here as if upon a stage, with New Mexican santos, their materials and prior background, with ecology, history, and the detective processes that gave this book its shape, with building, and to all those who know Ross Montgomery, and who did know the late Charles Anstett, who also worked at Awatovi, and to whom this book is dedicated.

RETREAT FROM LIKENESS IN THE THEORY OF PAINTING; Frances Bradshaw Blanshard. 2nd Edition, revised and enlarged. Columbia University Press, 1949. $3.50.—The new edition includes more material in several chapters than did the first, published four years ago. Brief, easily written, this is a unique discussion of abstract art because of its impartial presentation. The reader who wants to know about this kind of art may learn more, and do so more agreeably, by reading this book than by going through endless monographs on different isms, or tirades in defense of their theories.

The author reminds us of ancient principles, from Plato to Joshua Reynolds, that were for long held as touchstones of merit in the arts and then gives the credos of such exponents of abstraction as Klee, Kandinsky, Mondrian and Jeanneret together with those of their critics and champions. She succeeds in passing on to her readers these far from unanimous expressions with little prejudice, although now and then she points up some reference with irresistible comment such as, apropos of "scientific" painting: "Both Ozenfant and Hiler show a touching faith in the application of science to art, not yet justified by the outcome. These attempts to translate the qualities of art into mathematical quantities offer a modern parallel to the old search for Pythagorean Analogy and for tables of perfect proportions".

Actually, were these advocates of precision in art to follow their premise to its ultimate conclusion they would not only have discarded realism but all need for the human agent since, according to the principle of mathematical virtue, I.B.M. calculators could paint "perfect" pictures at the rate of one a minute. Perhaps the only reason they have not already been made to do so is the fact that their usage is said to cost $300 an hour.

One of the most interesting parts of the book is given over to definitions of abstractions by various artists as gleaned from their written words. There is also a discussion, of usefulness to the sometimes bewildered layman, about the names given to this kind of art—non-objective, non-representational, non-figurative, and why none of them are acceptable due to their negative implications, and of the terms; abstract, concrete, and pure plastic, art. Reproductions, of which four are in colour, are too few to cover the long strides in the retreat from realism that they are made to do; as a result the reader gets the impression that this retreat led directly into commercial design.
BEYOND ENTERTAINMENT

Winthrop Sargent, who occasionally says a good thing, devoted a New Yorker column to Széifty’s playing of the Alban Berg violin concerto. In the course of his remarks he distinguishes between “cosmetic” and expressive violin playing. “Mr. Heifetz, Mr. Elman, and Mr. Milstein, for example, have developed luscious tone and accurate agility of the left hand to a point of perfection probably unmatched in the history of the instrument. .. . For all their cosmetic glitter, they almost never interpret music with a real understanding of its deeper dramatic and emotional content. They shine magnificently in showy concertos by such composers as Tchaikovsky and Glazunov, but the purity and subtlety of style required in a simple Mozart sonata seem to be beyond them.”

Then going on to Széifty: “He lacks the formidable and immaculate polish of Mr. Heifetz. .. . He never wallows in beautiful tone for the sake of beautiful tone. He is always intent on communicating the inner substance of the music he interprets, and he accomplishes this task with the most scrupulous regard for emphasis and other subtleties of melodic contour. When listening to Széifty play the Brahms concerto or the Berg concerto one can forget that one is listening to a violin and listen to the music.”

Those of us who heard Széifty play the three Bach solo violin sonatas for Evenings on the Roof in January will have no trouble agreeing with this description, up to a point. When listening to Széifty play the Brahms concerto or the Berg concerto one can forget the violin and hear the music, because unlike most violinists who play the Brahms—not many yet play the Berg—Széifty does not insist on standing out in every last obligato arpeggio and figure as The Soloist.

Beyond that point one enters the really serious problem of great instrumental performance. Any properly trained instrumentalist has the capacity to play well. In most cases nothing but an ill-disciplined physical equipment or an unstable nervous system intervene between the competent instrumentalist and the public acclaim for which he yearns. The American audience and the majority of its overworked critical spokesmen will offer fulsome praise to any fiddler who has developed the skill to produce well-rounded contours of luscious and agreeable tone. The public is willing to accept Heifetz as The Violinist, because he wallows a little less than Milstein or Elman. Heifetz is the violinist’s violinist. He does infallibly well those things which every violinist wishes to do mechanically better than anyone else.

The desire to go beyond the sound of the instrument and find the music is not common among people who enjoy listening to violinists, though the number of those who do make the effort has been steadily increasing. Listening to music as music demands more effort and attention than the general audience is willing to put into it. Much has been written about the inward meaning of music, yet the number of those who listen directly to music for this meaning probably never has been large. For most the purport of the music is received by means of a translation, a popular account, a note in the program, a general sensation of pathos, uplift, or well-being, or an emotional excitement conveyed by the manner of the playing. The ordinary listener and his lady go to hear music as they go to the ballet to see pretty girls.

Everyone is entitled to seek his own type and level of entertainment. The criteria of musical performance go far beyond entertainment and should not be confused with entertainment. The difficulty is that such performers as Heifetz, Elman, and Milstein not only entertain but also occasionally enlighten. They must therefore be taken seriously by anyone concerned with musical performance, both for their virtues and for their deficiencies. Except in specialized instances one can find no fault with Heifetz: one is simply more and more aware of his deficiencies.

To return to the pertinent comments of Winthrop Sargent: “There exist, of course, plenty of unglamorous but musically sensitive violinists, many of whom are members of string quartets, concertmasters of symphony orchestras, and so on. The trouble with these musicians is that they lack the individuality, dash, and brilliance of a true virtuoso.” The qualifying sentence is far from true. Such musically sensitive and superlatively able chamber musicians and con-
The first requirement of violin playing is accurate intonation. This is a quality of controlled sound, consistent with the purposes of individuality, dash, or brilliance. What is more true is that they are musicians first and incidentally entertainers; they do not offer the music to talk and show off for itself.

Many good professional and amateur listeners believe that the music. They do not talk for the music or show off for it; they enable the music to talk and show off for itself. Conversely, the audience is more often to be roused by the music than the music to rouse itself.

The listener who speaks of accurate intonation usually means consonant intonation, preferably a bit more sharp than flat. As a result, concert pitch has slid up a good half-step since the time of Mozart and is now rising from 440 to 442. A half-step is no great distance on the keyboard; in harmony it is a decisive distance. Tonal it means that every composition of the eighteenth century is now heard as if it had been transposed a key higher. To support the increased tension of this higher pitch the instrument makers have torn apart the famous old violins of Amati and Stradivarius and rebuilt them, making them more brilliant but less sensitive. The natural speaking voice of the older instrument has become a cultivated aural embellishment but very bad for serious music that speaks in terms of the Affections, not to modern key-harmony as we understand it.

Increase of musicianship seldom accords with an increasingly consonant intonation. When Szegedi played the Bach solo sonatas we heard the music to be often risked for the sake of vital rhythm. As in single intervals it is easily felt whether the following note must rise or fall, so it is very observable in whole phrases (or in single parts of them, if they are of any extent) to what goal they tend with regard to modulation, i.e., according to their intrinsic meaning. This presentiment of a certain goal may be excited in every part by means of very different intervals. But for every part to achieve a free and flowing melody, it is necessary to have, between the notes which can indicate the above-mentioned goal and those which began the phrase, other notes, which are often very much opposed to the notes of the other parts, also lying between the two principal points, but which may be sounded at the same time with them. This is what is called a passing of tones of the...
most extensive kind. They proceed all together from one place, separate on the way, but meet punctually together at the end. Nobody has made freer use of this kind of passing tones than Bach, in order thereby to give to all his single parts a perfectly free and flowing melody. Now if his works of this kind are not played with perfect fluency, there sometimes occurs great harshness between the beginning and end of a phrase, and we are at first inclined to accuse him of an exaggeration. But he has exaggerated nothing; for when we have once acquired skill sufficient to perform them according to their true character they sound the more beautiful, and, by their indeed strange but natural modulations, new avenues of hearing are opened in us into which no tone before penetrated."

False vertical harmony is also avoided by playing each part with its individual melodic rhythm, so that the melodies glide across one another and do not form successive concords. Loss of this rhythmical manner of playing counterpoint has made the hearing of Bach's music, especially the fugues, more confusing than pleasant to anyone who tries to follow the individual progress of the several melodies and is not satisfied by catching at the returns of the theme. (This may help to explain the popular success of many modern orchestral arrangements in which the individual parts are distinguished by being set for a variety of contrasting instruments).

I have seldom found more tonal pleasure in any music than in the varied episodes of the fugue of Bach's immense C major Sonata as Szigeti played it. Such exact matching of the right intonation and the right rhythm in each voice to give every successive musical event its unduplicated quality and character, which is to say, its meaning, will be for any listener a rare experience. Played otherwise, the C major Sonata will sound crabbed and tedious, better to be avoided; which has indeed been its fate. Szigeti told me that he has never heard another violinist play it.

Shading of intonation and rhythmic independence of parts are not confined to good Bach playing. These are the requisites of all chamber music and may explain why chamber musicians seldom become soloists or soloists satisfactory chamber musicians. The soloist has been isolated from the musical commonalty by his feeling of need to develop an assertive brilliance, a dependable disguise of emotion, an infallible accuracy, and a sort of royal countenance, gracious to all and impervious to its surroundings. For this reason he cannot read Mozart well, except the concertos, and these with a rhetorical stubbornness, so that one is aware of the man on the stage but not of the boy Mozart who first wrote and played them. He disposes of the Beethoven sonatas as though the leading part enters with the violin obbligato.

Tone is for the true player the living body of the music, not its garment. No two performances, as no two living bodies, will be ever quite alike. Successive performances may be cut to the same pattern, like pretty dresses, or made monstrously elegant, veneered, embellished with gleaming hardware, like so many coffins. The container is not the body; what is left of the music is like a mummy inside.

In these as in many other aspects of musicianship popular opinion confuses prominence and display with musical daring. It acclaims as a virtuoso anyone who can play down an orchestra regardless of the consequence. Daring is to play with rhythmical freedom across the beat, so that in the softest passages of a concerto the solo instrument, without shouting, does not lose its individual voice. Daring to follow, in the classical sonata, the leading part of the piano, without being subservient to it, so that the obbligato while remaining individual does not insistently become a solo. Daring to imply and accurately maintain the position of the beat, in an extended composition without beating it out measure after measure as if afraid to leave it. To convey the speech by the measure, the body by the drape of the technique.

For merely accurate performers these are dangers. Whoever will risk them should have the self-assurance and modesty of knowledge; willingness to try and fail many times so that one may be right; understanding that there is no perfection which can be molded and kept cool, like gelatine, but only the frail, intense purpose of the artist, which he sometimes communicates.
New designs by George Nelson solve the need for a guest room set-up that's complete in one unit. Here's everything most guests need: luggage rack, ample drawer space, a desk, and cosmetic compartments. Ideal for hotels, too. Professional discounts, of course.
If the present state of the world is indicative of an uneasy future into the unforeseen, it becomes more apparent that the need for human understanding is of the greatest immediate urgency. We are particularly fortunate in such a time that the whole complicated framework of UNESCO has been set up and is beginning to function usefully and directly in those many areas where the intercommunication between men in their search for life has been most obscured. In presuming an almost universal wish for peace, it follows that the greatest hope lies in the means by which men can identify themselves with one another on the basis of those common denominator problems that mean life and peace of mind; that mean existence without disease and poverty and the agonies of ignorance. In this enormous exchange of ideas over a vast range of human concerns UNESCO is at the moment the best equipped agency through which the trained mind can make its greatest contribution. There is perhaps no phase of human thinking and endeavor that is not in some way touched upon and expanded through its organized efforts. Its concerns are deepest where human welfare is the measurement of its objectives. Where no politics are involved but only facts as they are created and conditioned in the cultural and scientific moods and movements of our time. It is naturally our greatest hope that here the hypocrisy of the lie, used as a political or as an ideological device, can be exposed by a body of truth maintained and clarified and disseminated by an objective agency composed of the representatives of all men at the level of their best science and philosophy and humanity.

Of the many segments of UNESCO's activities the World Health Organization, made up of practical people whose task it is to fight disease—the mental and physical enemy of man—is making its great contribution to peace. Its working personnel, whose member states have united in accepting the definition of health as a state of complete physical, mental and social well-being, believe that health is a positive thing, not merely the absence of disease and infirmity. Since its inception it has fought for the attainment by all peoples of the highest possible level of health, in the belief that health is decisive for world peace. Dr. Brock Chisholm, now the Director General of the World Health Organization, has this to say:

"Today the greatest challenge to humanity is man himself. Throughout human history men have been fighting wars. Yet we must not accept this as the nature of things.

Other expressions of human nature have undergone basic changes. Why then cannot this? We may not be able to completely change human nature, but we can modify it in the right direction. The responsibility for trying to safeguard the human race against itself rests with science. Together with other sciences psychiatry must try to shape another future for humanity. * * *

But mental health is only one half of the world problem. We have experts combatting avoidable diseases which every year claim hundreds of millions of victims, whose sufferings prevent them from cooperating as active world citizens. * * * Half the people in the world are illiterate, and in underdeveloped areas where campaigns against disease are carried on Unesco and the World Health Organization are fighting together for a new and better civilization."
The photograph above is taken from the position of a small exhibit table on which are ‘found object’ sculptures; two ‘dinosaurs’ made from cable clips, spikes, steel shavings; a ‘standing insect’ made from an ornamental iron corner; a test glaze tile, the glazes painted on in their factory numbers (reads, ‘AEV-1, AEV-2, TV red’); a ceramic plate with calligraphic line scratched through glaze; a small ‘insect’ made from a piece of expanded metal. In the case, right, is a disk of steel floor tread, with selected form painted to make underwater scene. In case, front, is a hammer handle with grip indentations cut in a variation of the rhythm found in Brancusi’s ‘Endless Column.’ Left, is outdoor couch, of oak, steel, and heavy cording, exhibited without mattress to show the lightness and transparency possible in a sturdy piece of furniture. The back corner left, contains a ‘seal’ made from a steel brush hook, with the haft band opened to form flippers; and a ‘head of grain’ made from a steel auger bit and bessemer rod.

The photograph, on the opposite page taken through the vertical rods of the mobile sculpture ‘Seashaft,’ shows the south wall with photostats of work illustrating, from left to right, creative use of typography, calligraphic drawing by Steinberg and Steig; a ‘found object’ sculpture by Picasso; a Klee, and a screen painting from New Guinea, both of which use compartmented space as a field to motif the paintings; and a sculpture by Giacometti. In the case, left, a found object sculpture made from wire grating; a small table made from maple cutting board and shelf-bracket legs. Just off the table’s surface, hangs an earring of balled gold and steel wire, containing a pearl. On the table top, a bracelet, used as an example of articulated, compartmented space. The large hanging before the case is a steel conveyor belt; a strainer, a bent steel bolt used as compositional elements. Just away from the back wall of the case hangs a stock size steel sash. Beneath is a bed, constructed with steel pipe, rope, and heavy duty auto spring leaves. Center front of bed is a small figure made from a gasket, a broken piston ring, a fixed-type wrench. Right of bed is a heavy, galvanized strainer used in marine dredging.

This exhibition recently held at the San Francisco Museum gave verbal and objective illustration to some prevalent concerns of the visual artist of today. Reproductions of works by Brancusi, Giacometti, Picasso, Paul Rand, Steinberg, Klee, and others, were shown in conjunction with objects in jewelry, furniture, and sculpture. These were supplemented by text and by detailed labeling for each object. Preoccupations with space, thinness of forms, transparency; with compartmented space, and rhythmical repetition of elements; with calligraphic quality; these were the basic topical divisions of the exhibit. The smallness of the gallery, and the absorption potential of the gallery visitor limited what could have been a very complex and inclusive treatment.

The installation of the show as important and illustrative of the subject matter as were the objects themselves, and the space of the gallery was made to work in support.
"Furniture should not interrupt the floor plan of a room. The intersections of the floor with walls, room corners where ceilings walls and floor intersect—these are important architectural events, and should be given a clear stage. Furniture can help and not hinder these events by having minimum contact with the floor. Metal legs give adequate support with little volume and space obstruction."—Keith Monroe.
CASE STUDY HOUSE
A HOUSE DESIGNED AND BUILT FOR THE MAGAZINE ARTS & ARCHITECTURE
architects

CHARLES EAMES
EERO SAARINEN

all photographs by Julius Shulman
This house planned as a project for the Case Study House program was first published in the December 1945 issue of the magazine. In its final realization it has not substantially changed in general plan or idea. Oriented on over an acre of meadow that looks to the sea, it incorporates the land as a part of the living scheme, depending upon this interrelationship for an extension of its space feeling and establishing an intimate association with its natural environment. There is a direct and unobstructed view across the meadow through old trees to the Pacific.

In general, the purpose was to enclose as much space as possible within a reasonably simple construction. Four steel columns in the center are so placed as to allow cross bracing as well as continuity, with most of the joist load transmitted to the outer rim of the rectangle, all carrying members inside bearing a fairly light and equal load.

The large social area has been designed to serve separate or organized activities and divides naturally into the basic requirements for eating, living, entertaining, and conversational exchange with few or many.

In preparation the house progressed from idea to drafting board, to model, to reality, with remarkable clarity of purpose and with a sure sense of concept, which when completed lacked utterly that sense of stunned surprise that very often confronts those who see their handiwork complete and real for the first time. All this came very probably from a consistency of idea and purpose which created and carried the whole to completion. There is, of course, a sense of delight and discovery—however, for those of us who have worked with it, it is not surprising that it is beautiful and satisfying, and, in the best sense, integrated and complete within the limits defined by the need and the purpose and the objective.

This house, like the other (which is a part of the same overall project) is, among other things, the statement of an attitude, and, as such, we are very proud of it, and feel that within its reasons for being it is immensely successful.

As is usual in such projects, it has, of course, in the actual construction been subjected to innumerable vicissitudes and a host of the customary occurring and recurring problems. However, it is one of the wonders of all such undertakings that they get done at all, and in this case we are deeply gratified that, having done it, it is not only successful structurally but that it is also a beautifully created human environment.
Opposite page: Living area from lower level with expanse of beige carpeting by Alexander Smith & Sons. Allen Rubber-Loc rug cushions with Roberts Tackless Carpet Strips were used. The skylight is screened with pylon plastic. A light painting by Herbert Matter hangs on the far wall; bench by George Nelson for Herman Miller. The speaker housing containing Altec Lansing equipment, designed and installed by Kierulf & Company, is on the wall dividing this area from the kitchen. The sofa upholstered in tangerine wool is designed by Van Keppel-Green; chair and coffee table by Charles Eames. Above, left: Structure over service entrance of steel and ferroboard roofing material; right: View of hallway to bedroom area looking to corrugated glass wall, showing Truscon steel closets with sliding doors. Below: View from seating area showing fireplace in foreground.
Case Study House

Top: View of the house from a man-made mound showing the service entrance and a far view of the large living terrace backed by a concrete block wall. The siding of the house is Truscon Ferroboard painted gray.

Center: Meadow side of the house showing wall of glass by Libbey-Owens-Ford with Truscon steel window framing.

Bottom: East side of the house showing windows from master bedroom and bath, bathroom terrace, and wall of Rocklite lightweight building blocks. Section of living room wall of Ferroboard siding painted in alternate stripes of white and gray.

All landscaping and interior plants by Evans & Reeves Nurseries.

Opposite page: View from living area showing the carpeted sitting steps and lower level Diata flooring immediately adjacent to the terrace. The square glass top table is designed by Edward Wormley for Dunbar Furniture Company; the molded chair by Charles Eames for the Herman Miller Company; on the terrace a large Hawk brazier and Van Keppel-Green outdoor chair.
General Contractor: Paul Lamport


Beginning August 12 until September 3, 1950, the house will be open from 2 p.m. to 6 p.m. Saturdays and Sundays.
Opposite page: View showing carpeted area in relation to the fireplace level. Large chair by Eero Saarinen for Hans Knoll. The ceiling which is continuous throughout the house is of habillo from Penberthy Lumber Company and lighting enclosures contain equipment from Century Lighting Company. The patterned draperies are of "The Squared Circle" by Laverne Originals. The plain draperies are of beige wool by Deering-Milliken. All drapery hardware by Kirsch; the draperies were made by Frank Bros. Ceiling heating vents are air diffusers by Air Factors used in conjunction with the Payne Forced Air Heating System.

Views from the seating area showing the sliding wall of the upper level bedroom both open and closed. The track for the sliding wall is by Grant Pulley & Hardware Company. The built-in seating arrangement is covered in imported Belgian linen and was upholstered by C. W. Hennell & Son. Below: The record storage cabinet and control system containing Webster record changer and Newcomb amplifier from Kierulf & Company. The house is equipped with a Toll-O inter-communication system installed by Jewell-Summer Company. Sliding panels in the record cabinets are Plyon by Swedlow Plastics Company.
Opposite page: Sink area of the kitchen with Kaiser hydraulic dish washer and Kohler double sink. Berger steel cabinets have counter tops of Formica. Electric range and refrigerator are Nash Kelvinator, and all appliances are Sunbeam. The kitchen flooring is Voss rubber tile and meets the Diato mastic surfacing of the dining area floor. All bathroom fixtures are Kohler.
Opposite page: Meadow side of the house showing the terrace looking toward the sea. The outside lighting fixtures are from Gotham Lighting Company; terrace is surfaced with Laykold asphalt. Below: From the bedroom with sliding wall opened. Upper right: Looking into garage from the service section to a planted area against a wall of Mississippi corrugated obscure glass. This page, below: The fireplace area showing Truscon architecturally projected windows with movable sash. The face of the fireplace is painted a lively orange-red.
AN EXHIBITION HOUSE AT
THE MUSEUM OF MODERN ART
DESIGNED BY GREGORY AIN
architect

photographs: Ezra Stoller
Built by the Museum of Modern Art in cooperation with the Woman's Home Companion, this house attempts to show that good modern architectural design is possible in the speculatively built house, of the kind lived in by most Americans. The house was conceived as one of many in a subdivision and designed for a lot approximately 60 feet by 120 feet, a typical lot size in many real estate developments. Irregular setbacks and the two-level roof were designed so that, if repeated in a street pattern, the result would avoid the flat monotony characteristic of so many real estate developments. The rooms have been planned so that no major windows face neighboring houses. A system of exterior screens helps create areas of privacy in the gardens.

The siding is of striated Douglas fir plywood. A trellis on the street side continues the line of the garage roof, repeats the horizontal line of the main roof and ties the two wings of the house together. Obscure glass—blocking vision but not light—in the windows next to the front entrance gives privacy to the dining area and living area. On the garden side a glass wall makes the terrace continuous with the living room. Obscure glass in the windows gives privacy to the parents' bedroom, which has a separate door to the terrace. The service door from the garage connects with the kitchen.

The house has three bedrooms, dressing room, 1 ½ baths, living room, dining area, kitchen-laundry combination and garage. The outstanding characteristic of the floor plan is its spatial flexibility which is achieved by the use of several sliding walls and panels. The living room, dining area, parents' bedroom and kitchen can all be thrown together to form one living area or they can be subdivided for privacy. Similarly the children's rooms can be used as one large bedroom-playroom or as two separate rooms. The unusual ceiling height of 9 feet emphasizes the airiness of the interior.

One flooring material and one ceiling material are used throughout the house and one type of wall paneling in each area.

The paved terrace on the garden side and the wide overhang above contribute to the sense of continuous interior-exterior space. While all the rooms and living areas are characterized by this openness, the storage and service areas are compactly planned and tightly grouped together for economy of construction. They also serve as a sound baffle between children's and parents' quarters.

The house is built on a concrete floor slab, designed for the coils of a radiant heating system. The frame is of standard wood construction. Exterior siding, sheathing and all interior wall surfaces are of plywood. Gypsum board panels have been used for the ceilings, plastic tiles for the floors. The dry-wall construction is protected by a fibre-reinforced sheathing paper on the outside and insulated with a reflective material, which also acts as a vapor barrier on the inside. The roof is further insulated by white granite pebbles on top of the composition roofing material.

The chimney is faced with Roman brick and its raised hearth built of soapstone. Most of the glass is fixed, but each room also has an operating sash for ventilation. Plumbing fixtures, bathroom accessories and hardware were selected for efficiency, simple design and moderate cost.

The living area itself, the master bedroom, the dining area and kitchen can all be thrown open into one large space, 32 feet long and 24 feet deep.

The neutral shades of natural wood, the gray floor tiles and various grays of the painted surfaces form a backdrop for the bright color accents of paintings, fabrics, books and accessories.

Furnishings were selected to fit into the price range of the house, and each piece is available in stores carrying modern design.

Indirect fluorescent strip lighting above the hangings at the windows and along the top of the book shelf supplements the lamps. The dining area is near the front entrance and thus uses space which is often wasted. It is separated from the living area by a 4 1/2-foot built-in storage cabinet for china, glassware and... (continued on page 50)
For Better Living... For Less
It's the CHILL CHEST way that...
Saves Time, Saves Work, Saves Money!

Revco INC. * DEERFIELD, MICHIGAN
Following is a classified directory of literature and information regarding products which were merit specified for use in the Eames-Saarinen Case Study House shown in this issue. To obtain a copy of any piece of literature or information regarding a product, list the number which precedes the item on the coupon which appears in the Currently Available Product Literature & Information section, and give your name, address, and occupation. Return this coupon to Arts & Architecture and your requests will be filled as rapidly as possible.

APPLIANCES

• (197) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resistant porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel, framed, and enameled; exceptionally well designed, engineered, fabricated; merit specified for CSHouse 1950.-Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (426) Clocks: Information contemporary design leading designers, including George Nelson; probably best solution to contemporary clock design.-Henry Miller Clock Company, Zeeckland, Mich.

• (980) Electric Range: Folder, data sheets Kelvinator Automatic Cook Electric Ranges; 3-way automatic control for oven, Scottie Tetteh, appliance outlet; finger-tip control all cooking operations, 7 heat surface units which tilt up for easy cleaning; "up-down" unit for Scottie Tetteh or Wall-mates; two-unit oven; grouped controls easy to 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 new Kelvinator home freezers; all walls, fast-freezing bottom refrigerated; easy-adjustment temperature control, dependable power unit; merit specified for CSHouses 1949 and 1950.-Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (983) Home Freezer: Folders, data sheets Kelvinator home freezers; all walls, fast-freezing bottom refrigerated; chest-type design; when lid is opened cold air does not escape; heating unit, 22" in diameter, weighs 130 pounds, has capacity of two billion cubic feet; 12 heat plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. Ohio Division, Bewer, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixers, 130 pounds, has capacity of two billion cubic feet; 12 heat plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.-New Kitchen Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

• (984) Refrigerator: Folders, data sheets Kelvinator Model Master Electric Refrigerators incorporating near-zero freezing area, moist cold air for usual foods, super cold frostless zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment, the other attached to back wall of freezing compartment; well designed, heavy-duty steel construction; merit specified for CSHouses 1949 and 1950.-Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

FABRICS

• (986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Ettore and Erwin Laverne, Alvine Lustig, Ray Komorn, 225 Fifth Avenue, New York 10, N. Y.

• (46a) Contemporary Fabrics: Information; well designed, fabricated of heavy gauge steel, impervious to all normal wear; electrically welded; silent doors; handy accessories; used in Eames-Saarinen CSHouse, 200 Bush Street, San Francisco 4, Calif.

• (42a) Rubber Tile: Full information new Vuit rubber tile featuring wide range colors by Millard Sheets; 23 colors chosen for best use as combinations or as solid colors as base for contemporary houses; sturdy, long-wearing, resilient, practical; easily applied, competitively priced; used in baths, kitchens Eames-Saarinen CSHouse.-W. J. Vuit Rubber Company, 410 White Street, Los Angeles, Calif.

• (9a) Rusted Wall Rug Cushion: Folders, full line Alexander Smith & Sons rug runners, 25 patterns, wide range colors, textures; Crystal Point loop pile used throughout in Eames-Saarinen CSHouse; available of best sources of information regarding floor coverings.-Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

• (1316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.-Herman Miller Furniture Company, Zeeland, Mich.

• (9a) Furniture, Retail: Information top retail source best lines contemporary furniture chains, tables, chair cushions, cord, rat-tan, redwood and glass framed in charcoal-black steel; crisp, fresh, simple design team; this is most information for all lines.-Ballou Phoenix Corporation, Fullerton, Calif.

• (954) Indoor-Outdoor Contemporary: Complete catalog new lines Van Keppel-Green indoor-outdoor contemporary chairs, tables, chair cushions, cord, rat-tan, redwood and glass framed in charcoal-black steel; crisp, fresh, simple design team; this is most information for all lines.-Van Keppel-Green, 7000 American Avenue, Long Beach, Calif.

• (795) Kimsul Insulation: Technical bulletin; Kimsul Insulation, 225 Fifth Avenue, New York, N. Y.

• (53a) Drapery Fabrics: Information; well designed, fabricated of heavy gauge steel, impervious to all wear; electrically welded; silent doors; handy accessories; used in Eames-Saarinen CSHouse, 200 Bush Street, San Francisco 4, Calif.

PRODUCTS MERIT SPECIFIED FOR EAMES-SAARINEN CASE STUDY HOUSE

(59a) Mastic Composition Flooring: Folder Dioto composition mastic flooring; light in weight resistant, flexible, plastic, fine finish, low cost, easy tread; formula includes diatomaceous earth; non-combustible, not damaged by cigarette burns; waterproof, verminproof, no seams; available in 5 colors can be applied in color combinations; molds to any shape; used in living room area Eames-Saarinen CSHouse, 200 Bush Street, San Francisco 4, Calif.

(45a) Electric Range: Information contemporary design leading designers, including George Nelson; probably best solution to contemporary clock design.-Henry Miller Clock Company, Zeeckland, Mich.

(979) Cabinet Sinks: Folder, data sheets Morton cabinet sinks; one-piece top die-formed metal finished with acid-resistant porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel, framed, and enameled; exceptionally well designed, engineered, fabricated; merit specified for CSHouse 1950.-Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(125) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.-Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, BS, ID, PB, C.

(922) Safety Electric Recepietures: Literature No-Shok Safety Duplex Electric Recepietures; built-in rotors; cap automatically closes outlet when not in use; protects children, reduces fire hazard.-Nash-Kelvinator Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

(373) Ceiling Ventilating Fan: Brochures, folders complete line Sunbeam Mixers, 130 pounds, has capacity of two billion cubic feet; 12 heat plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.-New Kitchen Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(59a) Mastic Composition Flooring: Folder Dioto composition mastic flooring; light in weight resistant, flexible, plastic, fine finish, low cost, easy tread; formula includes diatomaceous earth; non-combustible, not damaged by cigarette burns; waterproof, verminproof, no seams; available in 5 colors can be applied in color combinations; molds to any shape; used in living room area Eames-Saarinen CSHouse, 200 Bush Street, San Francisco 4, Calif.

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(125) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.-Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio. A, D, DR, BS, ID, PB, C.

(922) Safety Electric Recepietures: Literature No-Shok Safety Duplex Electric Recepietures; built-in rotors; cap automatically closes outlet when not in use; protects children, reduces fire hazard.-Nash-Kelvinator Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

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Here is a practical manual covering the design, installation, adjustment and servicing of all types of warm air heating and winter air conditioning systems. It describes the different types of heating systems, tells how to select equipment, measure heat losses from buildings, and discusses thermometric control, chimneys and flues, etc. In non-technical language, it explains procedures you can apply to everyday heating problems.

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&

Schroeder, Inc.,
3033 Treadwell Street, Los Angeles 41, Cal.

PLUMBING FIXTURES, ACCESSORIES

(43a) Bath Fixtures: Brochure Koh­
er bath fixtur es, including full infor­
mation Kohler Cosmopolitan Bench
Bath, built-in shower with Kohler Nie·
deche n one-dial mixer for temperature
contro l; also features Acrowash vitre·
ous china lavatories, Delafield double­
compart ment ledge s inks with swing
spouts and lev er controlled sprayers;
used throughout in Eames-Saarinen
CSl-louse.—Kohler Company, Kohler,
Wis.

(52a) Bathroom cabinets: Folder bath­
room cabinets, one piece drawn steel
bodies, bonderized after forming; also
chrome bath accessories and wall mir·
rors.—F. H. Lawson Company, Cincin­
nati, Ohio.

(58a) Single Handle Mixing Faucets:
Folder, data Moen single handle mix­
ing faucets; turns water on by lifting
handle, off by pressing down; turn to
left makes water hot, to right makes
water cold; deck-type, wall-type, both
old and new sinks, single and divided
sinks, kitchen, lavatory, laundry room,
bars, special doctors' and dentists'
types available; highly practical, pre·
cision engineered, well designed; thi­

s item deserv es close inspection; m erit
specified for CSHouse 1950.—Ravenna
Metal Products Corporation, 6518 Ra­
venna Avenue, Seattle, Wash.

SASH, DOORS AND WINDOWS

(60a) Decorative Glass: "Modernize
Your Home with Decorative Glass" is
the title of new Mississippi Glass Com­
pany booklet featuring actual photo­
graphs that show how figured glass adds
charm to the home; enlivens and bright­
en every room in the house; makes
each radiant with interest; free copy on
request.—Mississippi Glass Company,
2001 Angelica Street, St. Louis 7, Mo.

(65a) Robot Door Operator: Folder
Robot Door Operator; automatically
opens, closes any standard garage door
by remote control; works on sectiona­
lar operating door, one piece operating;
door, canopy tilt-type door, two piece
outward swing door; controls from but­
ton in car, garage, house; well engi­
neered, highly practical, safe, efficient;
worth consideration.—Robot Door Ope­
rators Sales Company, 3942 West Slau­
son Avenue, Los Angeles 43, Calif.

SPECIALTIES

(685) Carpet Strip, Tackless: Full
color brochure detailing Smoothedge
Tackless Carpet Strip; works on cur·
tain stretcher principle; eliminates tack
indentations, uneven installations.—Ben
L. Paulsen, The Roberts Company, 1536
North Indiana Street, Los Angeles 33,
Calif.

(45a) Electronic Communication Sys­
tem: Folder, data Talk-O electronic
communication system; permits answer­
ing door from any room, communica­
tion with any part of house; ready for
instant use on flipping switch; protec­
tion against unwanted callers; inex­
pensive, easy to install; safe, uses low
voltage telephone wiring; highly effi­
cient, gives long service; used in
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NEW PRODUCTS MERIT SPECIFIED FOR 1950 CASE STUDY HOUSE

With actual construction of Arts & Architecture's Case Study House running well ahead of schedule, Raphael Soriano, its designer, has released information on several products which he has merited specifically for use and display in it. CSHouse Seals of Merit Specification covering these products have been signed by Mr. Soriano, bringing the total number of such seals he has authorized in terms of CSHouse 1950 to 123—approximately 25 other products are yet to be chosen.

CSHouse 1950, which will occupy a site on Ravello Drive just off Sunset Boulevard, will overlook the Will Rogers State Park and the ocean. During the last month its steel frame was erected, and currently work is being completed on rough plumbing and heating, rough electrical work, and preliminary landscaping. Barring the unforeseen, it will be ready for display early in September.

One of the most interesting newly merited specified for use in CSHouse 1950 by Mr. Soriano calls for the use of Wallfab, a washable plastic wall covering from which ink, food, grease, pencil marks and dirt can easily be removed, on the walls of the kitchen and the two baths. Although only plain colors will be used in CSHouse 1950, the product comes in several patterns as well as many patterns as are available in cloth.

Wallfab is a plastic-impregnated twoply laminate of cloth and paper. Cloth, paper and plastic are literally welded into one. A new polyester-type plastic saturates the cloth and paper, locking them inseparably and forming a protective surface when the laminate is cooked at high heat. When completed it is flexible, rollable and easy to apply over any smooth wall. It costs no more, and often considerably less, than any other permanent type decorative wall covering, such as backed canvas, wall-board tile, or imitation tile.

A marked touch of luxury will be given to CSHouse 1950 by the use of Wunda Weave cotton carpets not only in the bedrooms but in the two bathrooms. Wunda Weave are loom woven, and wear comparably with quality wool broadloom. In them tough, durable cotton yarns are pre-dyed in a wide range of pleasant soft colors for perfect color penetration and evenness of tone. Pile is loom woven through the back and double locked for better durability. They can be easily washed—they don't fade or shed in the washer—and they come out as fluffy as new.

In order to use Wunda Weave rugs in the two bathrooms, twin sets of rugs will be made, so that while one set is being washed the other set can be in service. In this manner, inasmuch as they will be laid on a Dodge Vinyl-Cork Tile, all danger of matting and moulding will be eliminated. They will be easily installed and removed by using Roberts Smoothedge Carpet Strips, which work very much like the old fashioned curtain stretchers. With this combination of products, the use of wall-to-wall carpeting in the bathrooms seems to be highly practical.

Wunda Weave rugs, which have a cut pile, should also reflect a strong response from those doing contemporary interiors because of its reasonable cost and because of its wide range of colors, which include wood rose, dusty rose, forest green, foxy green, cherry red, gold, taupe, gray, ancient ivory, dove gray, magic blue and muted beige. They are available in fringeless scatter sizes from 24" x36" to 36" x60", and in unfringed sizes from 4' x6' to 12' x18'. Other sizes to order sell at $1.10 per square foot.

CSHouse 1950 will present a new type of lamp—one of which combines good lighting with good design. Called the "Mobile," it has everything the name implies. With each turn of the flexible arm a new effect is achieved. The lamp, which comes in both a table model and a floor model, consists primarily of a gooseneck and a "double" shade of handlaced glass fused together to completely conceal its single bulb. The shade diffuses the light, but is sufficiently translucent to provide ample light. In one spot the shade emits a highly concentrated light.

In the table model the Mobile has a gooseneck which extends to the base of the table. In the floor model there is a long standard, about half the length of the usual standard, above which the same length of goose neck serves. Shades come in any combination of coral, chartreuse, cocoa, white, red, yellow and green and will not fade. The clam-shaped hydrocal bases are finished in coral, chartreuse, cocoa, white, black, red, yellow, green and gold. This is a highly practical pair of lamps, and undoubtedly will find a ready market among those looking for something new and good.

Among the lighting fixtures which will be used in CSHouse 1950 will be Adapt-a-Unit Swivelites, a new idea in display and accent lighting. All basic parts of these well designed units are interchangeable, affording the user to extend his ingenuity in accomplishing any desired lighting arrangement. Designed primarily for commercial applications, their use in CSHouse 1950 will mark their most important use to date in residential construction, and will give Mr. Soriano wide leeway in planning his lighting arrangements.

Swivelites' advanced design includes these four outstanding features. A doubleball swivel provides free-floating 360-degree horizontal and 170-degree vertical directional focus. Fixtures can be flexed to any position by a fingertip touch and stays put on any angle without the use of set screws or wing nuts. Their satin-aluminum finish is protected by Amplex "perma-coat" which neither discolors nor blisters from operational heat. Improved ventilating ports carry off excess heat from the lamp socket, which means lamps burn cooler and last longer.

A remarkably sensible addition was made to the kitchen equipment for CSHouse 1950 with the merit specification by Mr. Soriano of an 8-cubic foot Revera Chill Chest home food freezer. This unit, which has aluminum interior freezing walls which provide for dependable quick freezing of a quantity of food at the same time and for lower operating costs, will handle 320 pounds of frozen food. The aluminum freezing walls won't rust, are non-chipping, and clean easily. After a thorough survey of the field this unit was considered the best for the purpose for which it is needed.

Among the features which weighed in favor of its favor are its easy-to-lift wire baskets, which have plastic-wrapped handles, placed in an offset manner to give good balance; removable compartment separators for easier organization and arrangement of packages; adjustable tem-
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INNER-SEAL WEATHERSTRIPPING

One of the most important Merit Specification products to be seen in the 1950 CStHouse will be the installations of Bridgeport Inner-Seal weather-stripping. Every home owner, whether planning a new house or remodeling the old, will see how this weatherstripping provides good protection against drafts that show on heating bills. It has an exclusive spring wire and rubber construction which gives it remarkable wearing qualities, it is waterproof, it won't stain sills or side walls, it is resilient, it is low in cost, and anyone can install it.

MISSISSIPPI OBSCURE GLASS

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

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MUSEUM OF MODERN ART EXHIBITION HOUSE

continued from page 41

table linen. Sliding panels above this storage unit make it possible to close off the dining area. When the panels are open, however, the sense of spaciousness is enhanced by the use of identical draperies along the living room and dining room windows. The kitchen, finished in gray enamel, contains standard equipment and laundry appliances. The parents’ bedroom, although furnished here as the master bedroom, could be used as a library or study-guest room. The sliding wall which separates it from the living room makes it possible to close it off entirely or use it as part of the general living area. The adjacent dressing room contains two large closets and a dressing table with soft lighting around the mirror of a type used in theatrical dressing rooms. The children’s rooms can be treated as one large bedroom, a bedroom and a separate playroom, or two separate bedrooms. Both rooms are paneled in oak plywood. The tone of the natural wood is echoed in the bamboo shades and is accented by the bright bedspreads and toys. The rooms are warmly lit by fluorescent strips over the windows and above the beds. The cove above the beds has a glass shelf to hold toys or flowers. Construction costs vary according to location, local conditions, choice of finishes, etc. As one house in a development of 10, estimates received range from $15,500 to $19,500. The house excluding the garage has an area of 1420 square feet.

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