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ANNOUNCEMENT

This is to announce that Carroll Sagar & Associates has been appointed consultant for the interiors of Arts & Architecture's 1950 Case Study House, which was designed by Raphael Soriano, A.I.A., and that before and during its showing there will be a display of the furniture and accessories merit specified for it in the Sagar showrooms. These include furniture by Sterling, Ficks Reed, Van Keppel-Green, Johnson-Carper, Hosken, and Lam Workshops, and accessories by Blenko Glass, Van Keppel-Green, Lam Workshops, Decora Design, Decorum, Design-Technics, Tropicraft, Don Art Products, Hawk House, Hough Shade, Howard Miller Clock, Middletown, Siok-Howell, Follis & Goode, Heath Ceramics, Pillin Ceramics, Court Associates, Klearflax Linen Looms, Belrug Mills, Dirilyte, Amplex, Ledlin and others. All will be identified by the Case Study House Seal of Merit Specification. Visitors are cordially invited.

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APPLIANCES

(89a) Automatic Dishwasher Unit: Information new Calvinator automatic dishwasher unit featuring faster dehydration, illumination, subjected to 600-point suspension base; built-in automatic drain and stack temperature control; contains all types garbage, burnable trash; white enamel model for kitchen or utility room, gray "Krink-Kart" model for basement, other models available; well designed, well engineered.; Calvinator Division, Valley Welding & Boiler Company, Bay City, Mich.

(1979) Cabinet Sinks: Folder, data sheets Newton cabinet sinks; one-piece top designed metal finished with acid-resistant porcelain enamel; 42" to 66" widths, double or single sinks, drainboards, chrome fittings, preceded by a dot (+) indicate products which have been merit specified in the Case Study House Program.

(157a) Home Food Freezer: Folder containing full data, photographs, specifications, Revco Chill Chest home, farm food freezer; features chip-pond, run-proof, easy-to-clean aluminum freezing wall; provides for quick freezing large quantity of food; frost free seal zone trims top edge of interior food storage compartment preventing frost build-up; feather-touch lid, simplified food storage arrangement; highly efficient, well engineered, good design; R. 15, 23 cubic foot capacities; merit specified CSHouse 1950. - Revco, Inc., Deerfield, Mich.

(1956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fire unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. - Inciner Division, Bower, Inc., Cairo, Ill.

(265a) Kitchen Appliances: Brochures, data booklets, complete line Sunbeam Mixmasters, Wallmasterm, Ironmaster Toastmaster, Shavemasters; recent changes well illustrated in sections on Formica; covers tool, equipment, grooming, preening, edging, finishing. - The Formica Corp., Cincinnati 32, Ohio.

(1984) Refrigerator: Folders, data sheets Kelvinator Moist-Master Refrigerator incorporating near-zero freezing area, moist cold area for usual daily foods, supercool cold-mist zone for foods having high moisture content; two sets refrigerating coils, one surrounding freezing compartment; other attached to back wall of freezing compartment; well designed, engineered; merit specified CSHouses 1949 and 1950. - Nash-Kelvinator Corporation, 1620 East Seventh Street, Los Angeles 21, Calif.

(280a) Select-a-Range: Brochure remarkable Universal Select-a-Range consists of three basic units permitting 25 variations; makes possible convenience cooking, larger work spaces, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files. - Landers, Frary & Clark, New Britain, Conn. A, D, B.

(921) Magnetic Latch: Folder ingenious magnetic cabinet latch providing attraction of permanent horseshoe magnet to steel plate; noiseless, simple, practical; particularly good in holding warped, sagging doors; this item is new and well worth investigation. - Laboratory Equipment Corporation, St. Joseph, Mich.

(958) Plastic Drainboards, Counters: Information Formacore drainboards, counters, top and backsplash formed into continuous cover piece-unit; uniform 3/4" concave radius through patented beam; Formacore, Farlite, etc., bonded to 3/4" plywood with solid wood filler strip in cockpit; outside radius, other decorative performings on special request; good answer to difficult problem; merit specified CSHouse 1950. - Blue Ox Industries, Post Office Box 1064, Redwood City, Calif.

(380a) Stainless Steel Kitchen Tools: Information, literature Ace stainless steel kitchen tools; good modern design, high quality workmanship, exceptionally weighted; made of polished stainless steel with heat, stain-resistant Ivory Catalin plastic handles drilled for convenient wall mounting; merit specified CSHouse 1950. - Ace Products Company, 12 South Twelfth Street, Philadelphia 7, Pa.

(927) Electric Barbecue Spit: Folder, Brochure, well illustrated, detailed on architected porcelain vear; glass surface imperious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product. - Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

BARBECUE EQUIPMENT

(829) Architectural Porcelain Enamel

ARCHITECTURAL PORCELAIN ENAMEL

(292) Architectural Porcelain Veneer: Brochure, well illustrated, detailed on architecturally porcelain veneer; glass surface imperious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product. - Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

CABINETS, COUNTER TOPS

(731) Cabinet Tops: Booklet requirement for building sink cabinet tops; cabinet tops, horizontal surfaces using Formica; covers tools, equipment, grooming, preening, edging, finishing. - The Formica Corp., Cincinnati 32, Ohio.

(30a) Formica Development: Information new Softgloss solid color Formica laminated plastic panel; available in 14 colors covering all decorator tints based on consumer preference studies; samples furnished free. - The Formica Company, 4633 Spring Grove Avenue, Cincinnati 32, Ohio.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available.

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(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; handmade to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugoffners, Inc., 143 Madison Avenue, New York 16, N. Y.

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

(987) Reed Fabric Drapery: Information Sun Reed 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., Lan caster, Pa.

(62a) Woven Cut-Pile Rugs: Full color literature Wanda Weve loom
woven cut-pile cotton carpets, rugs; tough, durable cotton yarns pre-dyed for color penetration, unevenness of tone; pile loops woven through back and double locked for durability; wash without fading, matting; clean with any vacuum; wide range good plain colors; available by square foot or in fringed or unfringed standard sizes; merit specified for use CS House 1950.—Belrug Mills, Inc., Greenville, S. C.

FURNITURE

• (923) Contemporary Furniture: Brochure, folders remarkably well designed line commercial contemporary furniture; features strong construction; clean, simple lines; selected pieces merit specified for CS House 1950.—Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Illinois.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½” thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(81a) Contemporary Specialties: Information, folders Hoaken contemporary specialties, including service cart consisting of tubular steel frame mounted on 5” ball-bearing soft-ioded casters; with two adjustable height trays, lacquered coffee tables with separate serving trays, and lighted corner curtain light consisting of fluorescent fixture with clip-on cornice and I-beam curtain track; all products well designed; merit specified CS House 1950.—Hoaken, Inc., 10 Roanoke Avenue, Boston 30, Mass.


(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knock-down kits ready for assembly; also tables; available by mail order at very reasonable prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

• (316) Furniture: Information contemporary line furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service, also fabrics, accessories.—Armstrong Brothers, 7601 Girard Avenue, La Jolla, Calif.

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

• (334) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2600 American Avenue, Long Beach, Calif.

• (86a) Household Utility Chairs, Tables: Color folders describing Casco household utility chairs, tables; line includes posture back kitchen work chair, high chair, step stools, tables; sturdy, clean design, good color; tubular steel construction with all edges rounded or turned under; chrome or enameled legs; seats washable, stain-resistant plastic; highly practical items; merit specified for CS House 1950.—Hamilton Manufacturing Company, Columbus, Ind.

(14a) Kingsize Beds: Folder “How to Buy a Bed” featuring custom kingsize bed; mattresses, box springs Hollywood beds; innerspring construction; any width, length, shape; old established manufacturer.—Hollywood Beds Manufacturing Company, 8418 Santa Monica Boulevard, Los Angeles, Calif.

(6a) Modern Office Furniture: Information one of West’s most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.


(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) 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, Owosso, Mich.

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(75a) Certified Capacity Rated Ventilator: Engineering data book Breident Air-X-Hausters, first ventilators with certified capacity ratings based on tests with wind blowing in all directions; for chimney tops stops down draft, exhausts smoke and fumes, overcomes sluggishness; for vent then eliminates back draft where no interior negative pressure exists; highly efficient for roof ventilator; practical, well fabricated, well engineered product.—The G. C. Breident Company, 3129 San Fernando Road, Los Angeles 65, Calif.

(73a) Explosion-Proof Wall Exhausters: Information new line Jenn explosion-proof wall exhausters; directly flanged to outside wall, motor mounted outside air stream; entire unit on building exterior away from explosive concentrations; aluminum housings; non-ferrous conical impellers directly connected to ball bearing explosion-proof motors; similar units for roof applications.—Jenn Air Products Company, 333 North Pennsylvania Street, Indianapolis, Ind.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panadair Forced Air Wall heater, occupying floor area of only 29-3/4" x 94"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 301 Royal Oaks Avenue, Manassas, Calif.

(949) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-S, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena, Calif.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screwdriver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CS-House 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CS-House 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

• (997) Quick Heating: Comprehensive 12-page catalog featuring Markel Heating electrical space heaters; wall-attachable, wall-removed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

• (301) 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, 8436 W. Third St., Los Angeles 36, Calif.

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• (900) Indoor Plants: Brochure "Blog Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 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; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern wool; merit specified for use on CS-House 1950.—Alumac Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

• (38a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel 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, 250 Park Avenue, New York 17, N. Y.

(88a) Low-Cost Insulation: Information new Dryfoam low-cost insulation, vapor barrier; combines tough durable kraft paper with Alfoil aluminum foil on one or both sides; when combined with air spaces reflects 95% radiant heat striking metallic surface; permeability of better than .08 exceeds FHA requirements; fire retardant, wind resistant, vermin proof, odorless, rust proof, easily installed; recommended for use in side walls, crawl spaces, attics, underground floors; 17", 25", 33", 36" widths.—Reflectal Corporation, 155 East Forty-fourth Street, New York 17, N. Y.

• (951) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring F-P built-up roofs; answers any reasonable roof problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5300 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CS-Houses, including current Eames-

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- (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivel fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

- (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-toughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

- (909) Architectural Lighting: Exceptionally well prepared 26-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

- (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, downlights incorporating Cornering 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.

- (462) Contemporary Lamps. Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 308 Street, San Francisco 8, California.

- (946) Contemporary Lamps: Information 3-way swing table and floor lamps in modern mode by Rosmer; entirely new design combines functionality of gooseneck, swing arm, advances beyond both; arm with two rotating spring friction joints permits full 3-way swing in infinite variety of positions; floor lamp telescopes 5-7; instantaneously transformable into torchiere, bridge lamp or directional spot; choice of brush brass, brushed cadmium or copper finish; shades in cloth or acorn aluminum spin.—Rosmer Lamps, 1422 Grant Avenue, San Francisco, Calif.

- (7la) Contemporary Lamps: Information good line of contemporary lamps designed by Greta Magnusson Grossman; bullets, champlebs, combinations; table and floor models; available in 10 colors; merit specified for use in CSHouse 1950.—Ralph O. Smith Manufacturing Company, 1750 North Evergreen Street, Berbank, Calif.

- (825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose.—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

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

- (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.

- (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and traditional lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Karlas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

- (575) Lighting Fixtures: Brochures, bulletins Pyrlites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pyne & Company, Inc., 140 North Town Avenue, Pomona, Calif.

- (70a) Portable Ball Table Lamp: Information portable table lamp with 16" brass stem set in brass ball in base; concealed mechanism affords complete universal movement; swivel at top allows upon aluminum housing to rotate in all directions; plastic switch knob turns housing; leaf green, soft white, pewter grey, cherry red, lemon peel baked enamel, or brushed brass finish; designed by Harry Gollin; merit specified for CSHouse 1950.—Middleton Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

- (37a) Portable Ball Table Lamp: Information portable table lamp with 16" brass stem set in brass ball in base; concealed mechanism affords complete universal movement; swivel at top allows upon aluminum housing to rotate in all directions; plastic switch knob turns housing; leaf green, soft white, pewter grey, cherry red, lemon peel baked enamel, or brushed brass finish; designed by Harry Gollin; merit specified for CSHouse 1950.—Middleton Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

- (910) Theatrical Lighting: Smartly de-
signed 48-page catalogue showing best stage, exhibits, window displays, pageants, fashion shows, dance halls, cabinets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.- Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MATERIAL HANDLING

(83a) Material Handling: Information Elwell-Parker electric and gas industrial power trucks for handling materials in warehouses; studies of various types of equipment to use and their effective application to warehouse design; one of best sources of information, worth contacting.—Elwell-Parker Electric Company, Cleveland, O.

MISCELLANEOUS

(95a) Folding Bleachers: Information, including typical floor plan, two-level seating with Universal Folding Bleachers; can increase seating capacity to 30 per cent; initial cost about 50 per cent built-in seating; full data, photographs, diagrams; undoubtedly best source information on subject.—Universal Bleacher Company, 606 South Neil Street, Champaign, Ill.

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

MOVABLE STEEL WALLS

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

PAINTS, SURFACE TREATMENTS

- (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHome 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

- (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack; withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

- (938) Paint Book: New 47-page paint book featuring General Paints: full architects specifications, more than 500 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

- (902) Building Board: Brochures, folders Carro 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; 4 feet sheets ¼ 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 wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24" x30" to 36" x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

- (907) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas 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.

- (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain furnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; everlasting new product, merits close consideration.—Davidson Plywood & Lumber Company, 336 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, splintering, denting, breaking; can be installed with ordinary tools.—Alport Associates, 220 Equitable Building, Portland 4, Ore.

- (997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, erode; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a sturdy 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 colors, complete catalog of colors, made of polystyrene, 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.

• (951) Translucent Corrugated Panels: Full-color brochure Alsynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastice; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 25% and 15% corrugations, 26" to 40" wide and 8' to 10' long; remarkable decorative product, indoor and outdoor uses; merit specified for CSHouse 1950.—O'Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

PLUMBING FIXTURES, ACCESSORIES

• (66a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is a good line which deserves close attention; merit specified for use in CSHouse 1950.—Faries Manufacturing Company, 1050 East Grand Avenue, Decatur, Ill.

• (67a) Bathroom Cabinets: Folder Faries Fari-Chrome finish bathroom cabinets; feature exclusive inner cabinet for storage of drugs, poisons designed to protect children; also has adjustable reflector to control side lights; clean design, spacious, plate glass mirrors, adjustable half-edge shelves; full length piano hinges; merit specified for use in CSHouse 1950.—Faries Manufacturing Company, 1050 East Grand Avenue, Decatur, Ill.

• (952) Shatterproof Shower Doors: Folder new Ripple-Lite shatterproof shower doors; all sizes, types shower doors, tub enclosures; polished aluminum frames, simply designed, Alsynite Fiberglass 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.

(90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-erosive throughout; water-tight glass, pressure set in neoprene; anti-drip channel and squeegee; continuous piano hinges; highest grade glass; one of best lines, good contemporary design, good workmanship; merit specified CSHouse Program.—American Maid Shower Door Company, Inc., 1028 North La Brea Avenue, Los Angeles 38, Calif.

• (953) Stainless Steel Shower Floor: Information Permalink 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.—The O’Morrow Corporation, 4509 Firestone Boulevard, South Gate, Calif.

(55) Water Heaters, Electric: Brochure data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

RADIOS

• (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, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (94a) 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" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interest in sound equipment.—Markel Electric Products, Inc., 145 Senea Street, Buffalo, N. Y.

SASH, DOORS AND WINDOWS

(22a) 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; contemporary design.—Gate City Sash & Door Company, 15 Southeast Third Avenue, Fort Lauderdale, Fla.

(19a) Decorative Glass: “Modernize Your Home with Decorative Glass” is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enriches and brightens every room in the house; makes each radiant with interest; free copy on request.
(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixtieth-third Street, Los Angeles, Calif. (In 11 western states only).

(350) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntins; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif.

SPECIALTIES

(12a) Door Lookout: Information new BSafe wide angle door lookout; glass optical system encased in slender cylinder of bakelite metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2” thickness; tamper-proof, well designed; merit specified for CS House 1950.—Dance Products Corporation, 52 Broadway, New York 4, N. Y.

(28a) Paper Table Mats: Information Natcor Store Fronts, Taunton, Mass.

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(59a) Paper Table Mats: Information Natcor Store Fronts, Taunton, Mass.
(54a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'F' 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, light weight, seven floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; sold in 90 minutes; test show high strength.


(721) 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.

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Standard Metals for store fronts; permit custom styling, clean-lined, large glass areas in residential and Kawneer stock metals; less costly than, detailing; good product, worth made-to-order specials; eliminates drafting thorough investigation. The Kawneer Company, 289 North Front Street, Niles, Mich.

(64a) Permalite Plaster: Two folders on fireproofing with lightweight Permalite plaster; include detailed drawing, short form specification; gives specifications of fireproofing steel columns for 1 to 4 hour ratings; cover suspended ceiling under combustible construction with 4-hour ratings; method replaces use of solid concrete, permitting lower cost construction; excellent source of information, folders belong in all files. Great Lakes Carbon Corporation, Building Products Division, 612 South Flower Street, Los Angeles 17, Calif.

(934) 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., 230 Park Avenue, New York, N. Y.

(92a) Lightweight Aggregate: New 50-page Permalite lightweight aggregate job data brochure; describes use of Permalite in base coat plaster, plaster fireproofing of structural steel, acoustical plaster, lightweight insulating concrete for roof decks, floor files, curtain walls in jobs from houses to major construction jobs throughout the country; gives names of architects, contractors, subcontractors on all jobs. Great Lakes Carbon Corporation, Building Products Division, 18 East Forty-eighth Street, New York 17, N. Y.

(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—plicitly modern design through use of Wurdack Chemical Company, 4975 Fycler Avenue, St. Louis 9, Mo.

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(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 1/1000"; mastic put on with hand spray gun as assembled insure 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., 434 Bulkeley Building, Cleveland, Ohio.

(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.

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Drawers, doors, shelves, panels, drop lids—even radio compartments—can now be purchased individually to compose room dividers or built-in wall installations, permitting exceptional custom-planned solutions. Write Dept. R for folder giving full details.


professional discounts, of course
"It is in the hours of difficulty . . . ."

"We come now to a question which set the tone for the whole of the proceedings in Florence, that of Unesco's contribution to the United Nations' work for peace.

"The General conference was unanimous in considering that this was Unesco's essential function.

"It also felt that our Organization's contribution should not take the form of more or less spectacular enterprises independent of the programme, for these might cause confusion and deflect us from our proper and important tasks. Rather was it thought that the obligation could be fully met by effective execution of the Programme.

"True, this Programme, by Unesco's very terms of reference, is concerned with non-political problems. It is, however, no less certain that directly or indirectly, those problems have political repercussions, relating as they do to nothing less than the social and spiritual fabric of civilization. Only it must be realized that in the complex action of the intellectual on the political, there is little prospect of any immediate effect on the world's fate. The deeper that action goes, the longer will be the time needed for its effect to be felt. We must have the courage to recognize the fact and the patience to accept it.

"Courage and patience alike have never been harder of attainment than in the anxious days through which we are living, when peace is assailed by threats so urgent. Yet for that very reason both have never been more necessary. At a time when the political problems of peace have reached their acutest stage and when the balance of physical power is becoming an increasingly important element in them, the assertion of the primacy of the social and in particular of the spiritual factor—the postulate on which all our work is based—is an example of the highest value. Such an affirmation of faith in human progress is an affirmation of confidence in peace, and that in itself makes for peace.

A WORLD WILL TO UNITY

"It is regrettable that the fact of the material interdependence of states has won acceptance more swiftly than has the intellectual and moral solidarity of peoples. Nevertheless, international cooperation requires, above all, an international spirit. That was fully appreciated by the authors of the San Francisco Charter. When they took up the work of the League of Nations, they recognized the importance of undertakings such as the International Labour Office and provided for a series of Specialized Agencies whose explicit purpose is to awaken and develop the international spirit by giving to our interdependent world the will to unity as a rock to build on and setting up that unit's attainment as its labour's crown.

"These Agencies are the principal novelty in the United Nations system. The difficulties of the hour must not make us forget the great promises which accompanied their birth nor the constructive possibilities inherent in them. On them largely depends the establishment of that twentieth-century human order which has still to be built and even to be conceived.

"It is, of course, natural that the United Nations and their Specialized Agencies in action should have met with a thousand obstacles. They demand from us all unceasing sacrifices which do not always nor easily awaken enthusiasm. The need was to strengthen the political security machinery of the United Nations and at the same time to assemble resources great enough so that the Specialized Agencies might be able to carry out a fruitful work and one which might not lose sight of the practical reality of daily life. All this requires great and unceasing generosity.

"Peace—An Unending Creation"

"Even among men of good will I know that there are many who ask themselves rather doubtfully whether the provision of education for the ignorant, care for the sick and food for the hungry will really serve to hold off war. Yet, if there be one truth that we should ever keep in mind, it is that there is no real peace without economic justice and social progress. To extend the political responsibilities of the United Nations without increasing to a corresponding or even greater degree the economic and social activities of the Specialized Agencies would be to throw the whole system out of balance and to repudiate the principles on which it is based. As things are today, it would mean yielding, under the guise of realism, to the most disastrous defeatism. More than ever it is essential that international cooperation should achieve acceptance by the scope and effectiveness of what it does, and that the Specialized Agencies set up to that end should show the people,
HENRY MOORE

The work of Henry Moore is comparable to Natural phenomena in its original and organic expression. His art reveals the synthesis of many elements not mere fragments,—a synthesis in time, where the preconscious levels of existence are combined with a conscious control of statement, organization and medium; a synthesis of space, where interpenetration of the interior and exterior creates a vital fullness in form. The "open" changes to the "closed," the "field" becomes the "form" depending upon the point of view from which one looks at the work.

Possibilities for tactile perception have been increased in the varying contours of the latest lead interior-exterior pieces. The observer may participate in this work by Henry Moore in a new way; he is allowed to alter the inner relationships by conscious manipulation.

The act of exploring the limits of the enclosure,—from light to dark, from left to right in varying degrees,—gives the idea that the continuous is ever present in the seeming discontinuous: "out of," "into," "here," "there." . . .

A barrier is broken. The set becomes plastic and suddenly the "exterior" is not the shell of armor plate to cover, rather it reveals,—expressing in its form the possibilities within. . . .

A pressure inward from the outer form is brought into equilibrium by the expansion outward from the inner sculpture.

It is like the man: Henry Moore. Combining the growing "inner" with the enclosing "outer," continued on page 26
he contributes to all surroundings as well as to his own. Aside from his sculpture, which he frees for all to experience, he has made his own terrace. Casting his own concrete paving blocks, he has made a broad plane which pushes out from around his home and studio. The joined rectangles of a conglomerate mixture of pebbles runs into the landscape,—the flat landscape of the green belt circling London. The terrace is necessary, as it supports works in progress and works on the way to and from exhibitions. A point of departure for his dynamic attitude toward life is implied in his simple and relaxed home. His words: . . . "yesterday was concerned with an attitude that I have since passed."—CLAIRE FALKENSTEIN.
The building is to serve as a general professional building, with a wing that could be medical if a doctor or dentist lessee should appear. Utilities applying to these professions were run against the base of the exterior walls in a trough covered by a continuously hinged lid; this prepared each room for research or treatment. Since the area surrounding the site is rapidly expanding in growth, and the character of the offices may change several times within the life of the building, it was agreed that the interior partitions should be designed in a demountable manner to minimize the cost.

It followed that the brick walls were not only single side surface material, but were solid, united with the steel to carry and transfer the main seismic forces to the foundation. This eliminated columns buried within the walls and free standing columns within the building. The cost of the glass facade was found to reduce the cost below that of less attractive plaster walls; this was only true when the glass was married to vertical "H" columns of steel, the glass becoming a curtain wall. Each vertical column has a mate on the opposite side of the building and they are joined by the roof rafters and second floor joists forming a skeleton dependent only upon the horizontal beam which relates it with the skeleton to the right and left. The interior partitions tie into this columns on a module of eight feet and permit the interior rooms to change dimension by disconnecting the walls from the columns.

Floor to ceiling windows give the occupants of the building maximum light—transite panels running between first and second floor give the illusion that the glass passing behind the panels is continuous—it also creates an air chamber for ventilation, without mechanically disturbing the glass panels.
In design, the project called for the greatest flexibility of office arrangement. Construction will be a light-weight, earthquake-proof, reinforced concrete. The building is to be supported by thin rectangular steel columns, upon which reinforced concrete slab floors, 7" thick, will rest. The building will have 4 stories above the ground and a subterranean area which will be, in effect, a fifth floor. The rear of the building will open to a private parking lot for doctors and patients. The first and subterranean floors will be devoted to the space for a pharmacy, clinical and X-ray laboratories and other necessary medical services. The upper floors will be completely devoted to doctors' offices, all of which will face outward and have private balconies with planted areas. The balconies are to be faced with a colored wire glass which is heat absorbent and semi-transparent, serving both as balcony rails and overhangs for the floor below. Radiant heat and refrigerated air-conditioning are to be used throughout the building.
Technology is rooted in the past.
It dominates the present and tends into the future.
It is a real historical movement—
one of the great movements which shape and
represent their epoch.
It can be compared only with the Classic
discovery of man as a person,
the Roman will to power,
and the religious movement of the Middle Ages.
Technology is far more than a method,
it is a world in itself.
As a method it is superior in almost every respect.
But only where it is left to itself as in
the construction of machinery, or as in the
gigantic structures of engineering, there
technology reveals its true nature.
There it is evident that it is not only a useful means,
that it is something, something in itself,
something that has a meaning and a powerful form—
so powerful in fact, that it is not easy to name it.
Is that still technology or is it architecture?
And that may be the reason why some people
are convinced that architecture will be outmoded
and replaced by technology.
Such a conviction is not based on clear thinking.
The opposite happens.
Wherever technology reaches its real fulfillment,
it transcends into architecture.
It is true that architecture depends on facts,
but its real field of activity is in the realm
of the significance.
I hope you will understand that architecture
has nothing to do with the inventions of forms.
It is not a playground for children, young or old.
Architecture is the real battleground of the spirit.
Architecture wrote the history of the epochs
and gave them their names.
Architecture depends on its time.
It is the crystallization of its inner structure,
the slow unfolding of its form.
That is the reason why technology and architecture
are so closely related.
Our real hope is that they grow together,
that someday the one be the expression of
the other.
Only then will we have an architecture worthy
of its name:
Architecture as a true symbol of our time.
The shells are available in parchment, elephant hide gray, light black, with future possibility of red, yellow, green.

Bases are interchangeable, shell to be attached by rubber shock mounts, for numerous general and special uses.

The new Eames chair is substantially a molded plastic shell susceptible to production in many colors and attachable to a variety of bases for domestic and commercial use. The material, Zenaloy—a plastic resin reinforced with Fiberglas—is virtually indestructible and extremely light in weight. As in the first chair, the object was to use and to develop new technical means by which the best of mass production could be made available in terms of a product of wide use that could be produced with simple directness and at a reasonable price.
The Aspen tent has been designed to house a summer festival of music. It was a solution called up out of the background of the circus, and, like the circus tent, designed to enclose space temporarily. For the seating area, the earth was scooped out and made into a kind of amphitheater facing a stage with a backdrop of pleated plywood over which a plywood canopy hangs from a light steel frame. Herbert Bayer has made the side walls orange, the canvas ceiling white, with wooden posts, benches, and bandshell in natural wood with emphasis spots of orange and blue. Light glows through the canvas by night from five flood lights fixed atop each mast. In the off season, the entire construction packs neatly away in the orchestra house. The whole scheme encloses space efficiently and economically. Acoustically, it has been accounted a great success; esthetically, it has its own beautiful wonder; and, practically, it makes immense good sense for its purpose.
A TENT FOR ASPEN, COLORADO BY SAARINEN, SAARINEN & ASSOCIATES, architects
Herbert Bayer, Color Consultant; Stanley McCandless, Lighting Consultant

photographs: Berko
A Week-end Retreat—The proposed site is in a rocky, wooded pocket near running water and between two gently sloping hills. The view, up and to the south and west, is framed by the trussed roof and the concrete floor below. Vertical sliding, and pivoting screens of wood and willow or leatherwood bark shield the glass and occupants from the natural elements. Snow is expected for a few months of the year—hence the double-paneled glass and the mechanically pulled roof over the north skylight for protection under severe weather loads. The entire solution dictates the disclosure of space rather than the enclosure of it.

Sliding rollers and tracks of industrial type are used and expressed on all moving screens—both vertical and horizontal. Interior partitions of matted materials such as leatherwood bark, and birch-bark chips are framed by “site-milled” pieces of wood as are the trusses overhead. The partitions serve as space controllers for the bunking area under the assumption that there would be a varying number of guests.

A Residence—The house was designed to fit the needs of a family of four. The site is a full acre studded by evenly spaced walnut trees. The property is relatively flat, and is bordered on the north by a dirt road, and on the south by a creek. The ideal exposure for sun and wind is to the south-east.

The scheme takes its key from the symmetrical nature of the lot. The main supporting member separates the quiet areas to the north from the busy areas to the south, and the butterfly roof allows for a view of the surrounding country from both sides.

The pleasant living area of the yard is to the north, as are the quiet master bedroom and living room. In contrast, the play areas and the children’s bedrooms are placed to the south in order to catch the sun. While the two boys are still small, they will share the same bedroom. Later on, the spacious recreation room will be cut to allow for private rooms.
This site drops away from the street toward a view to the north. The steep slope determined the orientation and relationship of the basic volumes in the house. The half-level change in elevation follows the contour, allows maximum view across a valley, and provides a deck for outdoor living that is easily accessible from living, dining, kitchen, or den areas. Both levels open out to adjacent terraces, which are screened from neighbors by the house and planting.

The warped roof plane of the upper volume rises toward the distant mountains, and curves to its highest point over the center of the deck, providing high clear vision across.

Excavation and foundation are kept at a minimum by observing and designing to the natural contour, and through the use of a few structural steel members.
PROJECT FOR A SMALL HOUSE

Gene Loose and Kipp Stewart, designers

Brandow & Johnston, structural engineers
Case Study House 1950 is now in that tenuous and hopeful state of coming together that includes the putting of things in their proper place and trying to find places for the proper things. We show here a few of the many excellent products chosen for the house with the reasonable assurance that they will be integrated into a living pattern that will fully justify everyone's efforts. Too often, in these projects, there is a strange maladjustment of schedule. While kitchen cabinets are not yet in sight the landscaping is already beautifully done, and the lawn well sprinkled; the panelling is installed, and doors hung and painted and complete with handsome hardware, but the bathrooms are bare. And so, in these last few weeks, people will be waiting for hooks while others busily sew the eyes; and the delivery of lamps will unaccountably be accompanied by a last minute installation of cement. There is, of course, no reason within the realm of sense why it should be so, but it is an unhappy truth that only wonders and miracles can make a house come together in the end. At least, we, who love them, will have to continue to lean heavily on patience and a stony stubbornness until we can find a better way to beat a path to a better mousetrap. Soon, then, we hope to be able to show, with exhausted pride, a beautiful small house.

OBJECTS SELECTED FOR THE 1950 CASE STUDY HOUSE

Above, left to right: Ficks Reed Sal-Air pieces designed by Swanson Associates; Johnson-Carper desk chest and chest designed by Day & Lattimer, Edmond J. Spence, Inc., American consulting designers; low table by Lam Workshops; nesting tables by Hasken, Inc. Right: Graysolon carpet by Klearflax; Ficks Reed chair designed by Swanson Associates; Arzberg porcelain, Court Associates.
Below, left to right: Serving table by Hosken, Inc.; wooden plates by Lammar Products; patio furniture by Van Keppel-Green; candle lights by Van Keppel-Green; lamp by Middletown; lamps by Decora Designs; screen by Hough Shade; Chronopak clock designed by George Nelson, Howard Miller Clock; floor lamp, Lam Workshops; chest designed by Forest Wilson for Sterling Furniture.
In just five years the Case Study House SEAL OF MERIT SPECIFICATION, issued through the magazine ARTS & ARCHITECTURE, has become one of America's most trusted buying guides. It is highly respected by those interested in the building materials, appliances, furniture, fabrics, floor coverings, and accessories available for use in contemporary houses. It has been earned by the manufacturers listed on this page—their products having been merit specified for use in the 1950 Case Study House.
THE INDEX OF AMERICAN DESIGN by Erwin O. Christiansen. The Macmillan Company, $15.00.—This omnibus volume, complete with running commentary on points of local interest, provides a guided tour of early American design and native craftsmanship. It takes its title from The Index of American Design, one of the nation-wide art projects of the Roosevelt Administration in the years before World War II. The purpose of the project was two-fold: it offered employment for artists and designers by using their skills to record folk art and everyday objects, and equally important, it established a permanent cataloged source of native American design. Thus the Index, though never completely, prevented the gradual obliteration of the vernacular roots which nurtured industrial processes as well as the kind of design and folk expression that is peculiarly American.

The eames-chair-traveler, encased in a machine-stamped shell, is, at first, somewhat startling to peek in on a world of everyday objects he has never known, for this book is devoted to the largely anonymous artists and craftsmen of the eras before industrialization. Once acclimated, however, certain familiar landmarks and points of reference become apparent. Here are bold, forthright color statements; clean, honest, integral and sensible design that antedate contemporary efforts by many decades; finally, buoyant playfulness, an increasingly familiar characteristic of current design, seems to be well within the native tradition.

Here also is the simple, direct, and, it should be noted, sometimes crude folksiness that cannot be duplicated in the industrial processes. Except, of course, to parody a spirit almost totally lost to the American scene.

Christiansen has selected 378 illustrations from among the thousands recorded in the Index of American Design and now deposited in the National Gallery of Art in Washington. These illustrations range from candlesticks and four-poster beds to carousel horses and the retablos of New Mexico. The editing has the merit of sound catholicity, clearly establishing the diversity of idioms that form the American heritage. For, in addition to the Yankee wood-carver and quilter, there are sections devoted to such native religious sects as the Shakers and the Mormons and to such ethnic groups as the Swedes, Germans and Spaniards. The full potential of the Index awaits the exploration of its material by social historians as well as by artists and designers.

Apart from its inherent value as documented source matter, the Index adds a charming room to what Malraux calls the "museum without walls," the comprehensive illustrated library available to the space-bound reader. It also points up certain phenomena which, otherwise, might have remained obscure. For example, there is the curious fact that the Pin-Up girl evidently has a long and respected, if unrecorded tradition. See the nude that adorns the fire-engine of 1806 on page 48 or some of the bossomy figure-heads on the prows of sailing vessels. Moving from the sublime to the mundane, one is struck by the failure of so much good current design to achieve reasonable cost and widespread distribution, whereas the finest pre-industrial design found its market among the least prosperous classes.

It is worth noting that early American success in mass production is attributable, in part, to such indigenous religious groups as the Shakers who eliminated decorative frills and prescribed simple, uniform standards. Yet it is this very success in standardization that has surrounded us with an applauding and deadening sameness.

Contemporary designers and manufacturers have yet to face squarely the problem of creative variation within the framework of standardized unit production. Finally, there is the question of a healthy assimilation of native tradition in design. Awareness of this tradition carries with it the danger of a spurious folksiness and disproportionate sense of national identity. Some of the best designers of the nineteenth century, men like William Morris and Walter Crane, were trapped by their atavistic yearnings.

Unfortunately, like so many volumes in the field of the visual arts and design, the cost of this book will limit its circulation. Incidentally, an opportunity was lost in its design, which is stodgily...
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academic, failing to take advantage of its subject or of the skills of the contemporary designer. Nevertheless, it is to be hoped that further volumes of The Index of American Design are forthcoming.

CINEMA

ROBERT JOSEPH

Motion picture revivals, the bringing back to local screens of films of the past which has been an industry practice for some time, always pose special problems for producing companies. For example, in the year when the industry is urging that “Movies Are Better Than Ever,” some critics have pointed out the anomaly of “better pictures” being those produced ten and fifteen years ago. At this writing, Los Angeles theaters are offering films in first run houses which were produced as early as 1930. Another problem is the fact that audiences are re-discovering old favorites and finding, too, that the stars of fifteen years ago were more interesting to behold than the current crop of performers.

But there is another problem inherent in these revivals of a more serious nature, forcibly brought to mind in the presentation of a film like “All Quiet on the Western Front,” long considered one of the greatest of all pictures and a classic on the pacifist theme. It is the view of one of the industry trade papers that at this particular moment in our history this is a bad picture to offer the public, for “All Quiet” emphasizes the futility, horror and destruction of war. At a time, the paper suggests, when it is national policy to rearm and answer force with force, the message of this film is inopportune.

The trade paper suggests in substance a revaluation of our national morality, a suggestion acted upon by one film producer who dropped “Hiawatha” from his production schedule, because the role of Hiawatha as the peacemaker among warring Indian tribes might be misunderstood or misinterpreted by foreign audiences. Peace-making, in short, in this producer’s mind had become synonymous with appeasement and supineness.

Nowhere is moral confusion more likely to arise, however, than from television, which is reviving some of these pictures of ideological content in wholesale lots. Any evening one may see a picture which vilipends contempt for the German people, exhorts all Americans to form firm friendships with the Russians, and berates Franco for what he has done to Spain. These are the pictures which carefully followed the line emphasized by our Government which were produced shortly before and during the war, and through the Office of War Information. “Stage Door Canteen,” for example, devotes a reel to friendly fraternization between American GIs, British Tommies and Russian merchant mariners, with what motion pictures ought to be as one will see this season. Director Kazan knows how to use a camera for story-telling, and
this simple narration of two days in the life of a United States
Public Health officer, intent on hunting down the carriers of a
plague, is exciting and intelligent motion picture fare. The film
was actually shot on location in New Orleans, and the realism of
the surroundings gives the film greater impact, more drama, and
a naturalness which might have otherwise been absent. We are
introduced, too, to a number of new performers, a refreshing
change from stock characters playing stock parts in stock fashion.
"The Glass Menagerie" is a disappointment, although it was taste­
fully and carefully done. This Tennessee Williams story adapted
from the stage for the screen is a disappointment and could not
have been anything else. The author wrote a vehicle expressly
for the stage. It does not follow that everything ever written for
the stage is automatically suitable for the movies, and most def­
initely this is the case here. The individual performances by Ger­
trude Lawrence and Arthur Kennedy are excellent, and among the
finest of the year. But that is not enough; there is no movement,
for Williams wrote a period piece, a delicate, well-balanced slice
of life, a study in habits and attitudes which come across the foot­
light but not back from the silver screen. Jane Wyman was sac­
charine instead of being gossamer-like, and Kirk Douglas was
obviously there to bolster the picture’s box office potentialities.

"The Sleeping City" is another picture in the genre of "Panic in
the Streets," this time dealing with skullduggery in Bellevue Hos­
pital, New York City. The picture moves with suspense, color and
atmosphere which comes largely from the fact that it was shot on
the spot in New York. Whenever Hollywood gets "documentary"
without being self-conscious about it, the resultant film comes to
the screen as a good one. Richard Conte gives a splendid perfor­
amance, and the direction is excellent.

THE QUEEN OF SPADES: MIMI CAFFERY

The forces of evil, judiciously used, are always good for a good
movie. No doubt the picturization of supernatural, malign and
demonic influences working upon doomed and possessed humans
wakes in us all an atavistic horror still, setting astir certain ethnic
memories and half-buried beliefs.

The Queen of Spades, a British import at the Laurel, tells an old
Pushkin tale to reprove the tragic folly of any mortal association
with outcasts of God and most particularly the following of bar­
gaining with His Adversary, the great Satan, or his agents. That it is
one of the most successful blood curdlers that has appeared in a
long time may be explained not only by its excellent cinemato­
graphic workmanship but by the fact that its supernatural element
seems very real and scary.

The "reality of the supernatural does not necessarily imply a willing
or even an unwilling "suspension of disbelief"; it means we are
not perhaps so unprimitive as we like to think; we are still mostly
original and elementary and in spite of ourselves our primordial
hackles must rise when a dead woman’s eyes suddenly open and
when we hear a ghost coming down the hall, even in a movie.

Really it was not too long ago that All Hallows E’en, which is cele­
brated today largely in the ten-cent stores, was the one night of
grace in the year for deposed, damned and presumably resentful
pagan numina and those of the ancient North—gods, demigods,
demons, trolls, little people and mischiefs—to roam the earth
unhindered as of old and pious lately-come-Christian folk had
good reason to be afraid.

The chief character of The Queen of Spades is a wicked old Rus­
sian Countess, Anna Fedotovna, who in her beautiful youth avoids
the embarrassment of being caught in flagrante delicto by her hus­
band by permitting her scornful lover to escape by means of a
secret stair with all the cash she has in the world.

To recover her loss she seeks the help of the most wicked devil­
worshipper of his time, the notorious Count St. Germain, reputed
to be the Wandering Jew himself and to possess the Philosopher’s
Stone. He has set himself up in a dracula-type estate falling to
ruins on the outskirts of St. Petersburg and there practices and
perfects his black arts. Mostly he robs people of their souls.

We are spared the sight of the Countess losing hers. Her servants

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PAPER
TABLE MATS
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wait uneasily by the coach. There is a scream from within and an answering scream from the frightened, rearing horses. She hurries out, looking pale but not conspicuously soulless and carrying Hell in her bosom as soulless people must, yet carrying also the secret of winning at cards.

With this she recoups her fortunes and ultimately attains a repulsive and relatively vigorous old age. She is nearly a hundred when this film begins (the other is a flashback), crafty, cranky and ugly, stubbornly continuing to address herself to an icon of the Virgin and Child, too old at last to be more than a nuisance.

Also involved are a Captain of Engineers, a bitter, ambitious man with Napoleonic fancies and the Countess' pretty young secretary-companion, the Captain's natural prey and tool for his determination to learn the secret of the cards from the Countess, he having come upon a book of memoirs of the infamous St. Germain, long since gone to torment, of course, in which the Countess' shameful story is told.

He gains the Countess' bedroom in the dead of night but succeeds only in frightening her to death in a most horrible way. This is the beginning of an almost painfully mounting eeriness, culminating when he has the secret at last and is playing the three fateful cards and is tricked into playing the Queen of Spades instead of the Ace, by the old woman, the devil or himself, it is impossible to say.

All the performances are excellent, but the Countess is remarkable, a moving and terrible sight. She is frail, clumsy, sexless, halt, hideous, a wasted, wicked old woman whose bones, breath, blood and spirit seem to have endured far beyond the ordinary determination of life. It is wonderful to watch anyone so repulsive and fascinating.
MUSIC

PETER YATES

We apologize to our readers and also to Peter Yates for the unfortunate deletion of several paragraphs in this column last month. An explanation of the mishap would become involved, so we ask simply for forgiveness this once.

PARSLEY FOR HENRY

For six weeks the bravura Celtic charm and catalytic personality of Henry Cowell enlivened the summer session of the University of Southern California and reacted among the Los Angeles musical gentry. The courses, which he could not, in view of the nature of their content, be said to teach, had to do with the American composer and his culture and Folk music in contemporary civilization. His own wording was no less inclusive, and you could shuffle the words as you please.

Henry Cowell teaches or lectures, regularly or occasionally, at several universities. His present base is Columbia University in New York. His ability to function, without normal academic qualification, as a full professor delights the gamin Henry. His teaching method is as simple as a birdbath in a garden: purify, refresh, reflect. He is one of a rare species, too generally excluded from the educative process, the teacher who communicates in what seems to the eager, innocent pupil a mutual two-way exchange. He makes no effort to fit information or pupil to a predetermined shape.

I had a teacher like that myself, at Princeton, name of Murch. He brought together once a week in the evening a selected group of students and let them tell one another how to write. This flourishing volunteer activity was at length included in the syllabus; and eventually, several of his pupils having become—and he was

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were in moth-balls, but the little-knowns lay in wait for him like nature for the naturalist. In unobtrusive gatherings and obscure private meetings the workers in and for music, and those who have the greater satisfaction in themselves for being themselves in Henry’s presence, and others who simply enjoy being with him to listen came down one by one from their solitary trails like wild game to a salt lick.

Virgil, the composer, of two aspects on one stout serviceable frame; the critic who has been Lord High Vizier to the prevailing fashion, solicitous of every turn in the popular taste which he often appeared to dictate, most honored for his deference and most studied when he plays the snob; whose occasional enthusiasm rides the full power of his too seldom qualified prose; who will companionably encourage and, more important, sometimes find a job for a young composer brought to his attention; American as only an expatriate can be, with the full flavor of the nostalgic sentiment, but refined, narrowed, and sharpened by the foreign abrasive; he has set the patterns for a decade of musical opinion.

For thirty years Henry, in or out of circulation, unobtrusive, omnipresent, has been showing American culture how to find itself in its music, giving it face and the skill to dress itself in native authority, helping it to publication. I can imagine Virgil, with that spot of dramatic vinegar in his shrill voice, saying to Henry: “I resent every word of this, but you deserve it.” And I can see Henry’s deprecating, appreciative, twisting smile.

Fate has sunk sharp barbs in Henry’s by no means insensitive skin. She made him a composer but denied him the genius to be anything except himself. The term “guru” or any American equivalent would sit on his brow askew, unornamental as Caesar’s wreath. An American can make a cult, can be a leader of a cult, can bear pride or shame for the whole continental nation. He will usually have to endure, as Henry has had to endure, bitter personal discipline. Every American creator, thinker, leader of the American better nature against its natural preference for chaos, has had to have in him something of the prophet or the saint. Chaos drives

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Henry is to a very large extent a figure of that native genius. He doesn’t express it; he is it. He belongs to it as indivisibly as Cupid with his bow and arrow belongs to love. Henry as a young man twirled a bull-roarer—there were two—among a very earnest, very precious, very modern group performing a very new, now quite forgotten composition—it may have been by Henry. The metal roarer broke off its thong and flew to balance on the footlights directly in a line with Virgil Thomson's predecessor, Lawrence Gilman, who was sitting in the front row. Henry undismayed performed with the bull-roarer at Paris and Berlin. Everywhere he went the unistinguishable young man lectured, explained and prophesied about American, about modern, contemporary, it was not yet accepted as twentieth century, music; about composers not yet famous or significant but important because living. A work of art may live forever; the composer lives once only and deserves the utmost encouragement and help he can be given. Henry’s understanding of this single fact, so individual in the life of every artist, inalienable and more real than his biography, the very plot and substance of his art, however disguised or made external, drew him away from the normal, self-centered, self-consciousness of the young man with talent—in some who do not mature it dodders on to age—to make him a holy terror or common terrier, as one might see it, marching with banners or just plain nervously running about and yipping at the forefront of today’s and tomorrow’s oncoming and unwanted newer music. Henry became so occupied with this being busy for everybody else that he never again got around to being wholly in and for himself in his own composing.

Even in his early composing Henry’s natural enthusiasm for whatever was innocent, new, and indefensible led him constantly astray. He exploited tone-clusters, clumps of sound made by striking the piano keyboard with hand, fist, or the whole forearm to the elbow. He reached over like a child to stroke the strings. The outraged and amused public saw him extended over the piano, pleased as an urchin, one hand stretching out to pluck the strings, the other depressing the keys to release the dampers. To justify these freakish excursions he attached vaguely poetic titles, Aeolian Harp for the string swirling, The Tides of Manaanaan (an Irish legend) for the elbow clumping. A Hungarian composer by the name of Bela Bartok wrote asking permission to use the principle of tone-clusters. Henry made no exclusive claim to the invention. Ives had already done it with a flat piece of wood.

Henry had his part in the League of Composers, as well as other combinations, arguments, and alliances concerned with the fostering and preservation of contemporary music. His chief contribution was the New Music Quarterly, founded in the early ‘20’s, which he edited with some help for many years, until the job was turned over to a five-man board. Perhaps in revolt against the accepted Germanic ideals of form and superworldly values, Henry was less concerned with new things to say than with new ways of saying them. New ways and means often involved new systems of notation. Some issues of New Music Quarterly are as remote from ordinary usage as a philological treatise.

Henry experimented with music for percussion (lion’s roar, metal rails, gongs, wood blocks, tam tam, and so on), with the Theremin, with tunings and temperaments and more subtle rhythmic and harmonic divisions. He brought to public attention the songs and some of the symphonic movements by Charles Ives. Works by Ruggles, Riegger, Donovan, Crawford, Varèse, Slovinsky, Roy Harris, Paul Bowles, George Antheil, Aaron Copland, Adolph Weiss, the less welcome European masters, Caribbean, Mexican, and South American composers, some who have become world-famous, many who have persevered, and some whose New Music appearance has been their only publication, every shape and
kind of twentieth century music could be examined at some time in the pages of New Music Quarterly. It was a magazine of music, without text, without criticism, apologies, or explanations. More than those of any other publisher or publication its files will be of importance for future understanding of what we now call twentieth century music.

Henry wrote books, many articles, and innumerable reviews. He is working at present on a biography of Ives. Criticism he regards as explanation, finding words to clarify the intent of the composer in terms of what he does. His interest often gives the impression of being uncritical, of liking what is done as it is done. He does not thrust his opinions into the facts of the case. Judgments of new music are often premature and make the critic a fool, but Henry is not afraid to say what he thinks about established reputations. He is an invaluable contributor to the section of the Musical Quarterly, initiated by the present editor Paul Henry Lang, which deals with newly performed recent compositions.

His own composing has grown more conservative and traditional, more substantial but no less characteristic. Only once in the chaste violin sonata is the emotion heightened by a plucked piano string. For all his concern with the media he is deeply aware of the emotional and the spiritually contemplative qualities of music. Interest in the media has made him a close student of folk music from all parts of the world. He has collected more than fifty types of flute. This summer it was my privilege to share with him and Gerald Strang, also a former editor of New Music Quarterly, an afternoon of classical Japanese music, arranged for his pleasure by the master of ancient shakuhachi literature, Tamada. Six sages gathered from as far as Portland, Oregon, played for us this sacred bamboo instrument of Zen Buddhist meditation.

Sidney Cowell, Henry’s wife, has increased with her own enthusiastic knowledge his already lively interest in American folk music. He has written five large Fuguing Pieces, in American folk polyphonic style, for various combinations, instruments and voice. There are also five symphonies. The Fifth Symphony was chosen for the 1950 Alice Ditson Festival of Contemporary American Music, sponsored by Columbia University. The splendid performance by the Columbia Broadcasting Symphony, directed by Izler Solomon, winner of this year’s Ditson award as a conductor who has done much for American music, was nationally broadcast. But to find the inimitable Henry in his music one must turn to his jigs, pure emerald Irish, so natively Celt he must explain again and again to those who beg to know where he finds his tunes that they are his own.

How does Henry run? As efficiently as one leg snaps up over the other when he hits the chair seat. Whatever he does is a part of whatever else he does. All his life Henry the amplifier has been driving the sound truck wherever he believed that he could do the most good for American music. Though he can draw attention like an election bandwagon, and as impersonally insofar as one is unaware of the man at the controls, his equipment is in the highest degree sensitive, capable of appreciative adjustment, powered to pickup the slightest decibel fractions of expressive difference and augment them in volume and in meaning, that others less gifted may also be aware of them.

Never loud or assertive in a group, or like myself violent and disdainful, he never denounces what he disapproves. There was never a better listener than Henry Cowell; he will draw each one and urge him, almost by a laying on of hands, to be himself. Omnivorous in awareness and appreciation he skillfully dispenses facts about every aspect of musical creation, primitive, archaic, ethnological, modern. He has a realistic grasp of human, scholarly, political, practical affairs in the day by day music business. Henry knows his way around; he makes his knowledge of general service. He respects and can use the technics of musical scholarship and musicological pedantry, with his tongue in his cheek. He never confounds or is confounded by these mysteries, as when in the theory to fit a prejudice, padding and corseting it with misplaced lack of information they put on pretentious silence or force a documentation. Everywhere his mind ranges there is Sidney Cowell to supplement him with fact or anecdote, able to cap a story or shed from her own light a contrasting illumination. One’s personality glows or glitters in their presence, if only by reflection. This ability and their capacity for friendship with every type of unlike-ness increases with the years.

But praise of any sort is parsley for Henry Cowell.
FINAL MERIT SPECIFICATIONS WRITTEN FOR CSHOUSE 1950

It is good to report that at this writing the magazine's 1950 Case Study House, designed by Raphael Soriano, A. I. A., is far enough completed so that it is legitimate to worry about whether or not the furniture is dusted or whether or not the rugs need to be vacuumed. It is within a gash of being complete in all details — with the exception of the kitchen cabinets, which are stymied behind the current steel shortage.

In the meantime Mr. Soriano has written several more merit specifications for CSHouse 1951, and among them are the most important so far written. For instance, he has merit specified Tropicraft European Wood Drapery Fabric for the draperies in the kitchen. These fabrics, marketed by Tropicraft, 535 Sutter Street, San Francisco, are loomed from lime strips of imported European pine and are coated with a clear lacquer finish to give lasting protection to the natural beauty of the wood. Four-foot drapery panels have been installed on traverse tracks to glide open or closed by a simple drawcord operation.

Another Tropicraft product, fine web bamboo roll shades, were merit specified by Mr. Soriano for use in the carport, which is the first part of the CSHouse seen by the approaching visitor. The far side of the carport will have the shades, painted in dull black to tie in with the color scheme of the house. These shades adjust simply to any height — they were installed horizontally so that they roll up. They were chosen because they will give inside good looks to outside shades. They are impervious to Southern California weather.

One of the most important problems Mr. Soriano had in completing the details of CSHouse 150 was a drapery material to enclose, when desired, the patio area, which opens from the living room and the kitchen-dining area. For this purpose the merit specified another reed drapery material, Sun Reed, from Southwest Germany, marketed by Decorium, 420 Market Street, San Francisco. Subtle beige tone variations make a pattern of contrast in wood, taken from the heart of Black Forest firs.

The slender reeds — 36" to 136" long — are loomed into rolls of the same width up to 120' long, with 13 reeds to the inch. The reeds are round and straight, uniform in diameter and without nodes or breaks. They are stitched solid with 1/" and 2/" bands of stitching. The strong threads withstand the sunlight and hold the reeds in a firm, tight weave. This new material is smooth, easy to work, and can be painted, sprayed, varnished, dyed or stained. Panels are made to order at surprisingly moderate cost.

Pinatex, another Decorium product, was merit specified by Mr. Soriano for draperies in the two bedrooms and two baths of CSHouse 1950. Pinatex is a lustrous hempen drapery material. A light golden beige in its natural state, this material has the strength of fiber and the interesting texture of shantung. In addition to its adaptability as drapery fabric, it is excellent for use in place mats and paneling. It is sheer, washable, and long lasting. It will withstand varying degrees of moisture, making it ideal for use in the baths.

Patex, also a Decorium product, a new fibrous wall covering from the Orient, was merit specified by Mr. Soriano for accent walls in the master bedroom. It gives a good texture — rich and mellow — at low expense. Applied like wall paper, it is easy to spray paint, hand paint, print, silk screen or fire-proof. Mr. Soriano is using it in its natural color. Although it is not being used in CSHouse 1950, Patex is an ideal material for use in lampshades and in decorative paneling screens.

One of the final merit specifications granted was to Evans & Reeves Nurseries, West Los Angeles, for the exterior landscaping of CSHouse 1950 — the interior planting merit specification had already gone to Roy F. Wilcox & Company of Montebello, California. Evans & Reeves have repeatedly been chosen to landscape earlier CSHouses, but in getting CSHouse 1950 the nursery was faced with an unusual job, in that the entire site had to be covered with special top soil and planted for privacy.
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12,500—Modern house, redwood, two bedrooms, good condition; well worth price asked; 70-470, A&A; or write Box 604, A&A. I.O. first floor 3-1150 or WEBSTER 1-1191.

NEUTRA house for sale—three bedrooms, three baths, den; one year old, owner built, hard-wood paneling throughout, numerous built-ins; large beautifully landscaped lot, located in Arcadia, Calif., 25 minutes from downtown Los Angeles; a steal at $50,000; write Box 605, A&A.

DAVIDSON, Rare Buy—Alert buyer will get one of most publicized small houses in America, designed by J. R. Davidson, featured in current issue (Octopus) of HOUSE & GARDEN; two bedrooms, bath and three-quarters, birch paneled living room, radiant heat in slab, plastic laminate walls in kitchen and bath; block sheep! No living room Roar, bedrooms full carpeted; floor-to-ceiling glass looks out on luxuriously planted wall-in-patio; includes drapes, stove, refrigerator; $25,000 net rocky bottom for quick sale; located near UCLA and Veterans Hospital; just south of Sunset in Brentwood; shown by appointment only; write Box 606, A&A.

AIN House for Sale—This is a hillside house by Gregory Ain almost in downtown Los Angeles; four bedrooms, three baths; asking price less than half cost of duplication; write Box 607, A&A, or call Frank Hicks, Hillside 0141.

NOTES IN PASSING

continued from page 23

by practical achievements and no longer merely by symbolic illustrations or exhortations, all the dignity and happiness that peace brings with it.

"Peace has been defined as unending creation. It is in the hours of difficulty that it is most important to remember this. It is then above all that humanity must be made to understand that agencies such as the International Labour Organization, the World Health Organization, the Food and Agriculture Organization and the United Nations Educational, Scientific and Cultural Organization were not created to knock together a jerry-built world of tomorrow during an uneasy truce, but to pave the way, despite tensions or even wars, for the dawn of the economic and social justice without which there is no true peace."—M. Jaime Torres Bodei.

PRODUCT LISTINGS

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good product well worth investigation.

—Velvate Stucco Products, Inc., 2066 Hyde Park Boulevard, Los Angeles 14, Calif.

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