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When metal roofs and gutters expand and contract, due to temperature changes, this movement sets up stresses in the metal that correspond to the loading of a structural column. Unless the stiffness of the metal section is sufficient to transmit these stresses from the fixed end to an expansion joint, the metal will buckle; and where it repeatedly buckles, it will soon crack.

Thus, one basic factor in non-ferrous* sheet metal construction usually determines how long the installation can last . . . and this factor is the stiffness, or columnar rigidity, of each section.

WHAT GOVERS COLUMNAR RIGIDITY?
The columnar rigidity of a sheet metal section is determined almost entirely by the shape of the section and the thickness of the metal. Studies have proved that such factors as tensile strength of the metal are either of no importance or of relatively minor importance in determining columnar rigidity of a sheet metal section.

The amount of stress which builds up in any section depends, of course, on the length of the section. Thus, when length and columnar rigidity are in balance, there will be no buckling of the metal and the installation will last indefinitely.

"COPPER AND COMMON SENSE"
Revere's manual of sheet copper construction, "Copper and Common Sense", describes in detail the research upon which the above statements are based. It is complete with charts, illustrations and detailed information so arranged that you can read and apply final figures that insure the finest sheet metal construction.

"Copper and Common Sense" has been widely distributed to architects and sheet metal contractors, and there is probably a copy in your files. In addition, a Revere Technical Advisor will always be glad to consult with you without obligation,

*Rhesion and corrosion seldom cause premature failures in sheet copper construction. When failures do occur, 9 out of 10 of them are due to lack of balance between the length and columnar rigidity of the section.
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Says Seattle Architect Paul Thiry

Concrete surfaces for this Seattle, Washington, church had to be smoothly curved to carry out the simple dignity of the design. Architect Paul Thiry specified Douglas fir plywood forms.

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The half-circle shape of the structure affords a fan-shaped seating arrangement which brings the entire congregation close to the altar. Reinforced concrete construction eliminates the need for supporting columns which block vision.

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For additional data on Douglas fir plywood for concrete form work, see Sweet's File, Architectural, or write (USA only) Douglas fir Plywood Association, Tacoma 2, Washington. Of particular interest are two booklets: "Concrete Forms of Douglas Fir Plywood" and "Handling PlyForm."

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appliances

• (979) cabinet sinks: folder, data sheets morton cabinet sinks; one-piece top die-formed metal finished with acid-resistant porcelain enamel; 46½ to 66½ widths, double or single sinks, drainboards, chrome fittings; cabinets heavy gauge furniture steel bonderized and enamelled; exceptionally well designed, complete engineering, qualified and specified cs-house 1950.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

• (426) clocks: information contemporary clocks by leading designers, including george nelson; probably best solution to contemporary clock design.—howard miller clock company, zee land, michigan.

• (980) electric range: folder, data sheets kelvinator automatic cook electric range; automatic control for oven, stitch kettle, appliance outlet; finger-tip control all cooking operations; 7 heat surfaces units which tilt up for easy cleaning; "up-down" unit for stitch kettle or surface use; two-unit oven; grouped controls easy to read; recessed light for panel, work surface; will cook entire meal automatically; merit specified for cs-houses 1949 and 1950.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

• (981) electric water heater: folder new kelvinator electric water heaters, round and tabletop models; heavy gauge, stainless steel tank lined with two coats of porcelain; hydrostatically prestressed at high pressure before porcelainizing; adjustable automatic thermostat; complete engineering, specification data; good contemporary design; merit specified cs-house 1950.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

• (982) garbage disposer: folder morton electrodrain automatic sanitary garbage disposer; 3-way control serves as operating switch, stopper for drain outlet, safety stop for cleaning compartment; shredder has full meal capacity and works forward or reverse; no vibration; easily installed, easily operated, safe clean, odorless; well engineered; specific for cs-house 1950.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

731 (6)1 home food freezer: folder containing all data, photographs, specifications recoo vivant chill chest home, farm food freezer; features chip-proof, rust-proof, easy-to-clean aluminum alloy lining and 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; 8, 15, 23 cubic foot capacities; merit specified cs-house 1950.—nash-kelvinator corporation, 1620 east seventh street, deerfield, michigan.

• (955) indoor incontinence: information incontinence unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 55 high, 22½ in diameter, weighs 120 pounds, has capacity of two bushels; heavy steel plate combustion chamber; agc approved; excellent predict, merit specified cs-house 1950.—incisor division, bowser, inc., cairo, illinois.

• (355) kitchen appliances: brochures, folders complete line sunbeam mixers, walmasters, irnasters, toasters, shavemasters; recent changes in design well illustrated.—sunbeam corporation, roosevelt road and central avenue, chicago 50, illinois.

• (984) refrigerator: folders, data sheets kelvinator moist-master refrigerator incorporating near-zero freezing area, moist cold area for usual daily foods, supermoist cold-mist 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, engineered; merit specified cs-houses 1949 and 1950.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

• (985) steel kitchen cabinets: folder, data sheets morton pantyettes, base cabinets; available in separate units, pantyettes hang like pictures, cabinets have sliding glass doors; base cabinets have recessed knee, toe room; all units gauge furniture steel fabricated and enameled like refrigerators; best contemporary design, clean, sensible; porcelainized.—nash-kelvinator corporation, 1620 east seventh street, los angeles 21, california.

• (30a) select-a-range: brochure remarkable universal select-a-range; combines three basic units permitting 25 variations; makes possible convenience-level cooking; larger work area, greater storage space, greater eye appeal, greater versatility, complete flexibility; complete data in all files.—landers, frary & clark, new britain, conn. a, d, b.

• (26a) 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 cs-house 1950.—ace products company, 12 south twelfth street, philadelphia 7, pa.

• (99a) water coolers: file of information sunroc water coolers; 17 basic models, 165 variations; custom models tailored to specific requirements; flash walls, mounding, stainless steel alveos, remote motors for multiple outlets, package set-ups for wall fountains; emergency service, hygiene surveys available; nation-wide service; data longs in all files.—sunroc company, Glen Riddle, pa.

architectural porcelain enamel

• (929) architectural porcelain veneer: brochure, well illustrated, detailed on architectural porcelain veneer; glass

née coved utility and sink tops; one-piece drain covers, eliminates dirt collecting, water-seeping cracks; prefabricated to design, color specifications.—merit specified cs-house 1950.—associated manufacturing company, pasadena 1, california.

decorative accessories

• (101a) transparent mirror: full information on mirrorpan; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically; durable; particularly adaptable for commercial decoration, reflected mirrors, display rooms, exhibits to display merchandise.—liberty mirror division, libbey-owens-ford glass company, 9895 nicholas building, toledo 3, ohio.

electrical equipment

• (373a) ceiling ventilating fan: brochure folding electric-type residential ventilating fan; removes cooking odors, steam; nine-position switch; some models combined with recessed lights.—pyrne & company, inc., 140 north town side avenue, pomena, california.

• (1520) four-way nut door chimes: wide range styles, including clock chimes.—no tone, inc., madison and richard streets, philadelphia 27, ohio. a, d, dr, b, as, id, pb, c.

• (96a) cellular steel sub-flours: brochure, full specification data rotherbertos q-floor cellular steel sub-flows; welded to steel frame immediately on erection, providing working platform, storage space; electrical outlets, partitions can be located after tenants move in; light weight, strong; arrive precut ready to install; greatly reduce construction cost in multi-floor major construction; literature well worth study, file space. h. h. robertson company, 2540 farmers building, pittsburgh 22, pennsylvania.

• (402) electric planning: brochure, full specification data rotherbertos q-floor cellular steel sub-flows; welded to steel frame immediately on erection, providing working platform, storage space; electrical outlets, partitions can be located after tenants move in; light weight, strong; arrive precut ready to install; greatly reduce construction cost in multi-floor major construction; literature well worth study, file space. h. h. robertson company, 2540 farmers building, pittsburgh 22, pennsylvania.

• (222) safety electric receptacles: literature no shock safety duplex electric receptacles; built with rotary switches, automatically closes outlets when not in use; protects children; reduces fire hazard; merit specified for use in all case study houses.—bell electrical company, 1864 west twenty-first street, chicago 8, illinois.

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FABRICS

(986) Artists' Concepts: Exceptionally well prepared and illustrated 24-page brochure showing work of Estelle and Erw ine Laverne, Alvine Lustig, Ray Komai, Zahara Schatta, Juliet and G yorgy Keppes, and Alexander Calder in fabrics and wall papers, and of William Katavolos, Douglas Kelley and Ross Littel in furniture design and cerm­ic; artists' concepts unhindered by "what the public will buy" approach; this brochure belongs in all files.—La­verne Originals, 225 Fifth Avenue, New York 10, N. Y.

(79a) Bamboo Drapery Materials: In­formation, samples Higo inside core bamboo drapery material; imported from Japan; natural or matched to color samples; also fine narrow outside peel in deep natural; comes taped with riveted-in hooks ready to hang; good product, merits consideration.—Hattan Stylists, 1145½ North Las Palmas Street, Los Angeles, Calif.

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chi­icago Merchandise Mart, Detroit In­stitute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; informa­tion available to architects, designers, interior decorators.—McKay, Davis & McLean, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Infor­mation one of best lines contemporary fabrics, including hand prints and cor­related solids for immediate delivery;

Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; de­finitey deserves close appraisal.—An­gelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

* (987) Reed Fabric Drapes: Informa­tion Sun Reed fabric drapes, shadow; imported from Southwest Germany, made from selected hearts of Black Forest fir; loomed from slender reeds 36" 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 ⅛" across width of material; can be cut at any point without additional bindings; hangs in graceful fold; merit specified for CSHouse 1950.—Decorum, Inc., 420 Market Street, San Francisco, Calif.

(908) 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

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tack­less carpet strip: Works on curtain stretcher principle; eliminates tack in­stallations, uneven installations.—The Roberts Company, 1336 North Indiana Street, Los Angeles 63, Calif.

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


* (961) Rug Cushion: Leaflet on Spon­ges rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, muth 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, carpets; wide range colors, fa­brics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third Street at Grand Avenue, Duluth, Minn.

* (990) Vinyl-Cork Tile: Brochure with color chart on Dodge Vinyl-Cork Tile: combines advantages of cork with toughnes 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 alkalies do not mar; merit specified for CSHouse 1950.—Dodge Cork Company, Inc., Lan­caster, Pa.

* (62a) Woven Cut-Pile Rugs: Full color literature Wunda Weve loom woven cut-pile cotton carpets, rugs; tough, durable cotton yarns pre-dyed for color penetration, evenness of tone; pile loom 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 unfurled standard sizes; merit speci­fied for use CSHouse 1950.—Belrug Mills, Inc., Greenville, S. C.

FURNITURE

(104a) Contemporary Collections: In­formation one of most complete, ar­ticulate, collections contemporary items; includes fabrics by Salvador Dalí, George Nelson, Ray Eames, Edward Wormley, Axel Sorensen, Bernard Ru­dofsky, and Freda Diamond; lamps by Paul McCobb, Arno Schnieding, David Wisner; furniture by Hasken; acces­sories by Ben Siebel, Higgins; dinner­ware by Russel Wright; clocks by George Nelson.—Richards Mergenthal­er Company, 225 Fifth Avenue, New York 10, N. Y.

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

(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; ½" 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

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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 design; merit specified for CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla. (33a)

Flash-Bright Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System; Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures contain complete list of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P.F. built-up roof; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Plintco Company, 5500 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

(63a) Plants, Landscaping, Nursery Products: Full color brochure most complete list 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 CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivel-Lite 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, 11 Water Street, Brooklyn 1, New York.

(734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed—the most up-to-date; illustrates balanced, curved, diffused, louvered lenses; residential, commercial style:—specifications.—Gotham Lighting Corporation, 54 West Twenty-second Street, New York 11, N. Y.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting for Century store; display rooms, show windows; restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, nightclubs; terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strip, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 410 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information for subject.—Pittsburgh Reflector Company, 1752 South Fifteenth Street, Pittsburgh 22, Pa.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Redlin Lighting, Inc., 49 Elizabeth Street, New York 3, N. Y.

(71a) Contemporary Lighting: Information good line of contemporary lamps designed by Greta Magnuson Grossman; bullets, clamshells, combinations; table and floor models; 20 colors; merit specified for use in CSHouse 1950.—Ralph O. Smith Manufacturing Company, 1750 North Evergreen Street, Burbank, Calif.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose.—General Lighting Company, 833 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 77 East Fourteenth Place, Los Angeles 21, Calif.

(60a) Lamps, Lamps shades: New Catalog showing more than 70 modern and rattan 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 Farkas; belongs in all files.—Decora Design, 1853 West Flagler Street, Miami.

(375) Lighting Fixtures: Brochure of Sunbeam Lamps; lamp shade, contemporary design, which provides well diffused light which can be directed where needed; lacquered parchment diffuser snaps inside rim of shade; birch base, red and white; goose-neck of lacquered brass; laminated natural fabric and parchment shade; inexpensive.—The Lam Workshop, 63-A Summer Street, Somerville 43, Mass.

(30a) Portable Ball Table Lamp: Information portable table lamp with 15" brass stem set in brass ball in base; concealed mechanism afford complete universal movement; swivel at top allows spun 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 Gittel and specified for CSHouse 1950.—Middletown Manufacturing Company, Post Office Box 3440, Middletown, N. Y.

(36a) Simline Fluorescent: Illumination data, specifications new College Simline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up light levels with Duraglo white synthetic enamel finish; single-circuit instant starting lamp, no starter needed; single-circuit ensemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼".
advantages 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.

(102a) Movable Steel Interiors: Illustrated Catalog giving descriptions, full details Hauserman Movable Steel Interiors, consisting of partitions, walls, linings, railings; baked-on finish won't chip, crack, warp, scale; eliminating patching, repainting; over 500 colors, wood grain finished; rigid construction; excellent sound control; incombustible materials; ease of servicing utilities; ease of adding wires and outlets; installed and serviced by Hauserman nation-wide organization; particularly adaptable to commercial, industrial buildings, schools, colleges, institutions, offices.—The E. F. Hauserman Co., 6903 Grant Ave., Cleveland 3, Ohio.

PAINTS, SURFACE TREATMENTS

(925) Portland Cement Paint: Fold­er L & S Portland cement paint merit 19. Caed for use CSHouse 1950; for concrete, stucco, maeyson, 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 synthetic; won't crack, craze, 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 200 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

(1902) 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; 4'x8' sheets 4/4 in thickness; merits close attention.—L. I. Carr Company, Post Office Box 1202, Sacramento, Calif.

(1903) Decorative Panels: Brochures 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 meeting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delinates 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 for use CSHouse 1950 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 burned away leaving hardwood surface in natural finish; abundant grain burnished away leaving hardwood surface in natural finish.
grain-textured surface; costs less than decorative hardwood plywood; enters a new product, merits close consideration. — David C. Pfynder & Lameter Company, 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, splintering, denting, breaking; can be installed with ordinary tools.—Alport Associates, 620 Equitable Building, Portland 4, Ore.

- (997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, of replacement costs; good products, 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.

- (27a) Custom Radio-Photographs: 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.

- (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" 33-1/3/78 rpm records; 1960.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

- (522) Awning Windows: 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 Sixth Street, Los Angeles, Calif. (in 11 western states only).

- (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.

- (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 1282, Sacramento, Calif.

- (951) Translucent Corrugated Panels: Full-color brochure Laynite translucent corrugated glass fiber laminated panels which cuts, punches with common tools and adheres with translucent mastic; wide range pastel colors; light weight, will bend, fire-resistant, acid resistant; 25¢/ft² and 15¢/ft² corrugations, 26" to 40" wide. 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

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, banded after forming; also chrome bathroom accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

- (952) Shutterproof Shower Doors: Folder new Ripple-Lite shutterproof shower doors; all sizes, types shower doors, tub enclosures; polished aluminum frames, simply designed, Laynite 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.

- (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures; mirror-polished aluminum frames, non-corrosive throughout; water-tight glass, pressure set in neoprene; anti-drift channel and squeegee; continuous piano hinges; highest grade glass; one of best lines, good contemporary design, good workmanship; merit specified CSHouse Program.—American Shower Door Company, Inc., 1029 North La Brea Avenue, Los Angeles 38, Calif.

- (953) Stainless Steel Shower Floor: Information Permafix 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.

- (85) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, South Gate, Calif.

RADIOS

- (27a) Custom Radio-Photographs: 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.

- (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" 33-1/3/78 rpm 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 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.

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markedly well engineered product merit specified for CSHouse 1950.—Bridgeport Fabric Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded alumi- lated aluminum mouldings and en- trances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. —Natcor Store Fronts, Taunton, Mass.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; nar- row mullions, muntions; outside screens. Steelbilt Inc., 4801 E. Washington, Los Angeles, Calif.

SPECIALITIES
• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylin- der of lock metal with silent-operat- ing eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors can- not see in; easily installed wood or metal doors up to 2’ thickness; tam- perproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, N. Y.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cot- tages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

(937) Magnetic Tape Recorder: Bro- chure high fidelity magnetic tape re- corder for custom installation in stu- dios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separateheads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 4917 W. Jefferson, Los An- geles 16, Calif.

• (59a) Paper Table Mats: Informa- tion, samples paper table mats with contemporary designs; come in sets of 24, celophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siik-Howell Designs, 14 School Street, Danielson, Conn.

(25a) Prefabricated Chimney: Fold- er entitled “Vitroliner Type ‘E’ Flue”; functions as a complete chimney for all home heating equipment; individu- ally 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 ini- tial cost; installs in two hours, light weight, saves space, improves heat- ing efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corpora- tion, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or heavy-gauge steel, completely coated with acid-resisting porcelain; low ini- tial cost; installs in two hours, light weight, saves floor space, improves heat- ing efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corpora- tion, 3511 W. Potomac, Chicago 3, Ill.

(98a) Wood Fire Door: Information Box Wood Fire Door; awarded one-hour fire rating label by Underwriters’ Lab- oratories; also approved by Associated Factory Mutuals, NYC Board of Stand- ards & Appeals; Protexol Impregnation Process makes door fire-resistant, in- creases dimensional stability, repels vermin, rot; UL approval permits use of wood doors in place of metal doors; good product, merits close considera- tion. —Fox Brothers Manufacturing Company, St. Louis, Mo.

STRUCTURAL BUILDING MATERIALS

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

(92a) Interlocking Building Block: In- formation new Hydro-Stone interlock- ing 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 what- ever material is most available locally; remarkably inexpensive, worth con- sideration; manufacturing franchises now open.—Hydro-Forged Stone Asso- ciates, Inc., 436 Bulky Building, Cleveland, Ohio.

(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, plaster- cement plaster, lightweight insulating con- crete for roof decks, floor tiles, curtain walls in jobs from houses to major construction jobs throughout the coun- try; gives names of architects, construc-
Smoke, grease-laden steam and odors are definitely an architect's problem. The best solution is Bio-Fan, the only ventilator with the patented combination fan and blower blade, plus a nine-position switch that allows Mrs. Home-maker to control the rate of ventilation in her home as easily as she regulates the thermostat on the kitchen range.

**Billy's Mommy Doesn't Need a Gas Mask She's Got a Blo-Fan**

Smoke, grease-laden steam and odors are definitely an architect's problem. The best solution is Bio-Fan, the only ventilator with the patented combination fan and blower blade, plus a nine-position switch that allows Mrs. Home-maker to control the rate of ventilation in her home as easily as she regulates the thermostat on the kitchen range.

A postcard will bring you complete Bio-Fan information. Manufacturers of Py-Lites—the modern recessed lighting fixtures with snap-on fronts.

**BOOKS**

RENOIR by Walter Pach. Harry N. Abrams, Inc. New York. $10.00—VAN GOGH by Meyer Schapiro. Harry N. Abrams, Inc. New York. $10.00—EL GRECO by Leo Bronstein. Harry N. Abrams, Inc. New York. $10.00. At long last an American publisher is specializing in mature, well-written, scholarly, dignified, exactly illustrated books on painting. Until recent years, with rare exceptions, publishers in this country were content with servicing the drugstore-culture trade. Painting had sales value if the life story of the painter confirmed the myth of the demonic artist. As a result of the "big treatment" on Van Gogh, who unwittingly patterned his life to meet the needs of several best sellers, exhibitions of his work had the customers lined up for blocks outside. Meanwhile the sizeable audience interested in painting rather than novelized titillation was left to its own devices. Good color reproduction was a European specialty and usually had to be hunted out in imported books. The text on Van Gogh by Meyer Schapiro enables the reader to follow the labyrinthine trail that ends with expressive abstractions as practised by the current crop of "wild boys." For it was Van Gogh who first completely penetrated the possibilities of painting as an instrument of subjective revelation. Schapiro carefully docu-
ments the unfolding of Van Gogh's intensely personal vision. Thus it becomes clear that expressive power does not result from automaticity but rather, as Van Gogh was well-aware, by fusing furore with analysis of the accessible means by which the painter can accomplish this goal. Many contemporary painters proceed independently of a specific visible object, as Van Gogh would never have done, yet his freedom of color, perspective, and composition, together with the structural emphasis of Cezanne, made possible the painting of the past fifty years. The plates, which form the principal body of this book, with one or two exceptions, are uniformly faithful to the originals.

Leo Bronstein writes a passionate, almost baroquely styled, introduction to El Greco that somehow balances analysis with fervor. And fittingly so, for along with Hieronymous Bosch and Matthias Grünewald, Theotocopoulos the Greek is the "rediscovered" old master who exerts overpowering feelings of rapport with our own wracked sensibilities. Like so many persons in the world today, El Greco was an expatriate in his own age; in his case moving from ancient Byzantium as it survived in his native Crete to the Renaissance of Italy and the Medievalism of Spain. The spiraling, twisted, contorted verticality of his forms and figures parallels our spiritual tensions in uncanny ways. In El Greco, as these reproductions demonstrate, the dramatic, luminously resonant color adds a tremolo accompaniment without which the pictures are deprived of their peculiarly moving, vibrant impact. Yet El Greco, through his ordered plastic controls, resolves the tensions of his struggling forms and dramatized color in a singing affirmation that draws us back to him again and again.

Of the three volumes, the El Greco is the most welcome since, unlike the ever-popular Renoir and Van Gogh, good color reproductions of many of the pictures are not otherwise available. All in all, these are the kind of books one sets out to buy as gifts for art lovers and ends by selfishly keeping.

**CINEMA**

**ROBERT JOSEPH**

**CYRANO**—This Stanley Kramer production comes to the screen as an outstanding production, and one eminently worth seeing. The fact that the motion picture version, starring the incomparable Jose Ferrer, follows the original Rostand play and the Brian Hooker version proves once again that in films as on the stage, the play's the thing. "Cyrano" is an important picture because it will bring this celebrated classic to vast audiences. But it seems to prove to me once again that it does not follow that every stage classic is suited to the motion picture screen. As I left the film theater, I had the feeling that I wanted to see "Cyrano" again—but on the stage. It does not follow that size and immediacy are one and the same. It is true, of course, that the spectator can better appreciate the nuances of Jose Ferrer's expressions, his grimaces, his delicate serving of subtle characterization; but it does not follow that these give the kind of immediacy to a classic of this stature which is possibly only on the stage. Now more than ever I want to see Jose Ferrer—and if it were possible, Walter Hampden—in "Cyrano." Kramer's organization did a masterful job—the director, the production designer, the makeup artists, the fencing masters, the composer, the film editor. Unquestionably "Cyrano" is one of the fine pictures of the last few years. But its very structure precludes the fulfillment of what the screen is—a vehicle for motion pictures.

**MIMI CAFFERY**

**BITTER RICE:** The real reason for Bitter Rice is a new Italian actress, Sylvana Magnini, whom the film attempts to serve in the American manner. Sylvana is a rare cinema treasure, a woman so profoundly evocative that by her own natural insistence she almost makes the film
Woven-Wood drapery fabrics styled for California living

Topicraft offers exciting new textures... draw draperies, roll shades and room dividers loomed from lithe strips of exotic reeds and woods. Now available in lengths to 12' in natural or special colors to order.
drummers. The photography is simply handled and makes the most of the country, animals and people, and while the whole Watussi episode is so visually exciting it could scarcely go wrong photographically, yet it is sustained and heightened by the alertness, sensitivity and restraint of the camera. Metro-Goldwyn-Mayer is to be thanked and congratulated. It has been said that King Solomon's Mines might well have been just as effective had it been a super-travelogue. I disagree. The story is perfectly justified, if only for the reason that the film will make more money because of it. It is a pleasant and fairly exciting story; it is loosely prepared and yet gives sufficient coherence, continuity and suspense to the scenery and episodes and it in no way interferes with our opportunity to see some part of Africa's glories.

MUSIC

PETER YATES

The most thorough dramatist in English since Shakespeare died the other day, having lived, as he long since pointed out, more than twice as long as Mozart. As much as Rossini or Verdi he was Mozart's disciple in stagecraft: he shaped dramatic action in periods of the voice, controlling it by the rhythm and the flow of speech. He worked up the voices orchestrally, with musical rhetoric, into a counterpoint of argument and paradox, enlarging upon the entries of the major soloists, interspersing recitative and short bursts of prose, until at the climatic moment the full aria burst forth; with brief interruptions by the vocal orchestra it might carry on for pages.

The first act of The Devil's Disciple, which he wrote as a deliberate pot boiler to set off the odd vocal quality and mannered declamation of Henry Irving, begins with a monologue and angry aria for the mother. Then follows a duet between mother and clergyman, leading up to orchestra, chorus, and a grand entrance of the principal character, who having circled the stage with brilliant snatches winds up the business by leaping on chair or table and arrogating as thoroughly, as satisfyingly, and as much in defiance of real life as any Italian opera impresario could wish.

To claim that such stage business is not serious misunderstands dramatic reality. It is play, defined by the late Dutch scholar, J. Huizinga, in his remarkable study Homo Ludens, as "a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy, and the consciousness that it is 'different' from 'ordinary life'." The free play of Shaw accepts and enforces upon itself a rule which the ordinary dramatist is incapable of conceiving, the strictness of non-representative music.

Heartbreak House, a play about war, is fought out like a fugue, in polyphonic arguments. Back to Methusaleh is an oratorical cantata. In Good King Charles's Golden Days is as artificial, as consistent and beautiful in its own terms, as an intellectual ballet; or the musically determined groupings of characters in the second act of Verdi's Otello; or the interpolated aria which suspends the movement of Mozart's Abduction for some fifteen esthetically satisfying minutes without any regard for the emotional significance of what presumably is being said; as artificial and compendious, that is to say, as Shakespeare's Tempest. The title, the first line of a famous doggerel about turncoats, sets the wave of the plot; all the opinions are turned inside out. Shaw might have preferred a comparison with Cymbeline, a dramatic poesy which he loved, argued with, as he argued with and about everything and everyone he loved, and was reconstructing to his own satisfaction during a great part of his life.

"In play as we conceive it," Huizinga explains, "the distinction between belief and make-believe breaks down. The concept of play merges quite naturally with that of holiness. Any Prelude of Bach, any line of tragedy proves it." He might as well have written continued on page 42
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Five years ago the United Nations Organization was born into a war-torn world—a lodestar for the hopes of peoples still mourning the death of more than twenty million men. The purpose of the new body was to substitute for a tradition still tainted by trickery and violence, a system of solidarity and mutual aid mindful both of the established order and of the new demands for its social transformation.

Since then peace in freedom under the law has become the prey and the victim of conflicting propaganda; these terms, expressing the ideals for which so many lives were given, have today become perilously ambiguous. A great wave of disappointment has swept over the world, begetting doubt, fear and despair.

We cannot allow belief in the inevitability of war to paralyse action in favour of peace. Education, science and culture, all the forces and all the achievements of the human mind demand that we fight against any such abdication of the spirit. It is a myth fathered by our own troubled hearts to which we must oppose a true answer which will satisfy at once the claims of mankind's just and his hopes of a less unhappy future. That answer already exists as a principle: in a world tempted to despair of all human activities, the United Nations offer men the chance of ensuring the peace in freedom under the law which is alone consistent with their dignity. That answer, which is in conflict with all the forces opposing a world organization, demands active assent to the two great postulates of the United Nations—solidarity in the face of aggression and mutual aid for the prosperity of all.

If we wish to achieve total security, these two postulates are indivisible. The mutual interdependence of the peoples, at all levels of their activities, links the fates of all countries. Yet that circumstance might open the way to abuse of power by the strongest if there were no rule of law to impose upon all men the moral judgment of mankind. Thus solidarity must be expressed in a system of international law and in effective guarantees of security.

It is not a question of abolishing rights; rather must their enjoyment be extended to the largest possible number of human beings. It is mutual aid between the nations which will enable the weaker fully to play their proper part in the economic, political and moral organization of peace. In the United Nations system, while political organs such as the Security Council guard the peace, it is the task of the Economic and Social Council and the Specialized Agencies—the World Health Organization, the Food and Agriculture Organization, the International Labour Organization, and Unesco—to make this peace more fruitful for all. The object of these bodies is the same; to afford every man the means of free self-fulfilment under a system of law and equity to which all have free access, in which all have their place.

These two complementary principles of collective security and mutual aid between the nations are not mere subjects for academic oratory; in the courses of this very year there have been two outstanding demonstrations of their effectiveness.

The principle of collective security was challenged by armed attack against the Republic of Korea. Never have the United Nations and the Specialized Agencies reacted with such singleness of mind. Each organization took steps to answer the victim's cry for aid; to help restore peace and, each in its own sphere, to ensure that, when peace returned, that peace should have its full human significance. It may be that all the general public has noticed is news of the battles in South Korea; nevertheless, what really gives to the sacrifice of the United Nations soldiers its true meaning is the hope that, when peace comes, health, work, culture and education will be not minor considerations, but matters of prime importance, and the fact that even now the Specialized Agencies are taking practical steps to improve existing conditions as soon as the time for reconstruction comes.

ARMED RESISTANCE IS NOT ENOUGH

Almost simultaneously with the Security Council's decisions on Korea, the principle of mutual aid was strikingly demonstrated when the Conference on the United Nations programme for Technical Assistance, with its 54 participating countries, approved the allocation of more than twenty million dollars for the economic advancement of under-developed countries. Here we are no longer concerned with the restoration of peace on the principle of collective security, but with raising the standard of life of the peoples by helping them to develop their human and material resources.

continued on page 49
"Mankind is now in one of its rare moods of shifting its outlook. The mere compulsion of tradition has lost its force. It is the business of philosophers, students, and practical men to recreate and re-enact a vision of the world, conservative and radical, including those elements of reverence and order without which society lapses into a riot, a vision penetrated through and through with unflinching rationality."—Alfred North Whitehead.
The paintings of Rico Lebrun are phrases of an immense symphony whose powerful parts, built of tensions and repetitions of major themes, form a structure vast and intricate. Countless drawings of force and distinction preface each picture, these, singly contrived, become accretions to the universal score. As these parts have taken shape over the years we have found them wonderfully dissonant, profoundly disturbing, studded with baleful gems glowing among charnelhouse forms, and on a passionate scale that shrivels the spectator. Even when seen, as it has been, only in segments, the Cyclopean projection brutally reminds us that we are human. Outraged, we—or some of us—react humanly and deny the validity of Lebrun’s pictures. This is one of his fine achievements, for to arouse revolt is to set the mind in motion. Only giants can bear this gift for only a giant can endure its technical demands.

We are faced with a broad restatement of the cataclysmic birth of Christian faith, with the beauty that experience writes upon ugliness, cruelty and decay, with the mysterious dignity of human wreckage, and the resurgence of life from waste and void. Lebrun draws with a magical line but never with that slick virtuosity which victimizes the subject; in dealing with the fur and feathers of nature he betrays the humility of his eye, it is only in castigation of destructive homo sapiens that his brush is dipped in vitriol. The continuity he maintains from painting to painting, in color, tone, volume, in muted chords and extravagance of emphasis, is testimony to his preoccupation with his project and to its implacable hold upon his hand and eye. With a limited, sombre palette he evokes the riches of Croesus, areas of calcined purity, of polyphonic metal shapes, of raddled tissue and nocturnal depths stretch from panel to panel in passages of sumptuous paint.

From panel to panel—and why are these friezes brought forth in bits? Because our builders make walls, but of glass, or else bombproof and blind, even our churches are monuments to industrial techniques; no temple, no palace, no hall, is planned for great painting on a great scale. Is such profligate wealth to be wasted? Where else better than in the vast chambers of the United Nations buildings could Le Brun unleash his hungry brushes, his wrath and tenderness? Let him make a great mural there as a witness to our times—E. BOYD.

The exhibition of his Drawings and Paintings of the Crucifixion at the Los Angeles County Museum marks an important milestone in contemporary American art. The show is comprised of some 160 drawings and 40 paintings. The drawings, from which these illustrations are taken, vary in size from 10 to 15 inches to 80 by 120 inches and were conceived as studies for various paintings of the Crucifixion. Most recent version of the Crucifixion is an enormous triptych, 16 by 28 feet, recounting the Deposition of the Christ in the central panel, Sleeping Soldier with Screaming Rooster to the left and Mob with Centurion to the right. Other paintings include a separate Deposition panel, a Cross with Magdalen and Sleeping Soldiers, a Wood of the Holy Cross, a Cross with Roman Insignia, a Ladder of the Cross, and Arm of the Cross.

At a time when artists are increasingly preoccupied with marginal personalia, Lebrun has essayed to restore the power of dramatic eloquence to visual expression. The exhibition represents three years of intensive effort to accomplish this goal. With this concept in mind Lebrun approached the theme of the Crucifixion as his commentary on man’s inhumanity to man. So casually do we accept this phenomena in our “enlightened” age that verbalization about it can only be phrased in banalities. The importance of the exhibition derives from the plastic force and inventiveness, congruent to the visual idiom of our time, with which the commentary is made.—J.L.
Lebrun

WAR MEMORIAL

WOMAN OF THE CRUCIFIXION

CARPENTER OF THE CROSS
The Case Study House 1950 will be opened shortly for public inspection. It is located on a site overlooking a broad expanse of canyon with the range of the Santa Monica mountains in the far distance.

The living room and two bedrooms face the view directly. It is in the eating, food-preparing section of the house where it turns upon itself and living develops around a large kitchen-dining plan opening upon a terrace which leads directly into the living room interrupted only by the mass of two fireplaces.

The house is contained within a rectangle. The open carport is continued from the covering of the walkway to the entrance door where planted areas invite the visitor. A small entrance hall protects the life of the house from intrusion and leads to the living room and dining-kitchen and to the bedroom section. It is possible to divide the food preparing and eating center into a more formal arrangement or to leave it quite open for casual, intimate family entertaining. A service area which is a continuation of the kitchen proper is removed, yet convenient for the necessary maintenance chores. A semi-open heater room is enclosed by corrugated Alysinite. The master bedroom, with one side of clear glass opening to the view through sliding windows, has a long generous built-in closet and storage unit, a simple arrangement of furniture and is immediately adjacent to a segment of the bathing area which is divided in such a way that it accommodates without the usual collision a number of people wishing to use the facilities. The solid walls of the master bedroom are paneled in dark brown Peg-Board. The small bedroom is more than adequately served by a hall storage closet and contains a minimum of furniture. The principal living area is approximately 30 feet long and is divided, one comfortably to the outdoor eating terrace and the dining room. It is completely wood-panelled in Alysinite and the furniture is arranged to allow the maximum of freedom of movement and economy of space. In structure, the house has been developed with great simplicity and directness.

The interiors throughout were coordinated by Carroll Sagar & Associates, interior consultants.

A precise modular steel frame structural system is used throughout. 3½" steel pipe columns are spaced on a modular grid, 10 feet in one direction and 20 feet in the other. 6" WF beams span the 20-foot intervals—steel roof decking being used to span the 10-foot intervals between the beams. The floor consists of a 4" concrete slab. The simple rectangular roof plane is pierced to allow the sun to reach several planting areas below. Similarly, the concrete slab is pierced where the planting areas occur. A steel channel is used as a continuous facia and also frames the three interior openings in the roof.

CASE STUDY HOUSE 1950

ARCHITECT: RAPHAEL SORIANO

In the upper photograph details of the house are shown. Left to right above are a view of the carport showing the use of Woven-Wood drapery fabrics by Tropicraft, loomed from thin strips of wood, in dull black; a view of the hall between bedrooms—the shower doors and the shower pan are by O'Marrow Corporation, the former being made of Alysinite; a view of the entrance hall, showing the striking use of a NuTone clock door chime; and a view of the kitchen showing, in the foreground, the Revco freezer. Below is the carport and entrance. On the left is a wide area of Mississippi corrugated glass. On the right is an expanse of Alysinite, which, in color, makes an effective screen for the utility room. Door hardware is by Kwikset. Door peepholes are Danco. Steel beams and roof deck are painted black and Chinese Red. Painting throughout was done by Jack Steinriede.
The photographs on the left show two views of the living room, the upper one looking from the front patio to the dining patio. The seating unit in the upper photograph is a convertible day bed by Felmore Associates and the clock is by Howard Miller, designed by George Nelson. The lower photograph, looking into the dining room, shows use made of New Castle Products' Modernfold Doors, which can be used to close the dining room off from both the kitchen and the living room. All lighting fixtures are from General of California.

The photographs on the right illustrate the treatment of the living room, dining room, kitchen and dining patio. Upper row, left to right, includes a view from the dining room into the living room, a view across the living room, and a view of the dining patio; lower row, left to right, includes a view of the dining room and a view of the kitchen. All dining room furniture was designed especially for the house by Forrest Wilson and fabricated by Sterling Furniture. It is black lacquer with dark brown upholstering on the chairs. The dining patio pieces are by Van Keppel-Green with the exception of the Hosken service cart. The barbecue equipment is Rotri; the lighting fixtures Gotham.
Openness of design and simplicity of furnishing is shown in this photograph of the living room from the front patio. Pieces in the patio, foreground and left rear, are from Ficks Reed's Sol-Air line. Pieces in the rear patio, left center rear, are by Van Keppel-Green. In the living room the bridge set and seating arrangement also are Van Keppel-Green. The small coffee table is by Lam Workshops. The black table and small laced stool, left center, are Sterling Furniture. The contemporary grate and fire tools are by Felmore Associates. Rug is a luxurious Klearflax Desert Chenille. Windows are by Steelbilt. Draperies are by McKay, Davis & McLane and Decorium, Inc. Outdoor planting and landscaping is by Evans & Reeves, indoor planting by Roy F. Wilcox & Company.
One of the highlights of the house is the evidence of close attention to the use of colors and textures. In the master bedroom (upper left, upper right, lower right) as well as in the baths Belrug's Wunda Wave carpeting in a soft neutral tone was used. Various shades of completely flat General Paints were used throughout the house—in these rooms in combinations of harmonious deep and light tones. The chairs in the master bedroom were especially designed for the house by Forrest Wilson and fabricated by Sterling Furniture. The bed, night stands and chest desk are by Johnson-Carper. One whole wall in the master bedroom is of Butler's Peg-Board. A supply of Bates Comb Percale sheets and pillow cases are in the linen chest. The walls in the bathrooms are Wilson & Hoppe's Laminart plastic laminated panels. In the kitchen (lower left) the walls also are Laminart. The cabinets are unusual in that they are aluminum and in a pleasant lemon yellow, fabricated by Western Metalcraft and installed by the Jensen Company. Cabinet tops are post formed Formica, fabricated by Associated Manufacturing. The electric range and stove are Kelvinator. The toaster is Sunbeam, the utility stool is Cosco. The photograph at the far right shows the entrance hall from the front door looking into the living room. The lamp in the foreground is by Lam Workshops, the candelabra in the background is Van Keppel-Green. The cork tile is by Dodge Cork.
A SCHOOL OF MUSIC AND ARTS

ARThUR B. GALLION, ARCHITECT

CALVIN C. STRAUB IN CHARGE OF DESIGN AND CONSTRUCTION WITH

Howard Brummet
Paul Byer
Richard Dorman
Jack Lester
Gerald King
Graham Wilson

FURNITURE DESIGN, EMMET WEMPLE
The original concept of the school was planned as a summer workshop for teachers and students of music and the allied artists: painting, sculpture, wood and metal crafts, ceramics, weaving, drama and the dance.

Located in the San Jacinto Mountains above Palm Springs, near the summer village of Idyllwild, these buildings are the first units of a school to be developed on a two hundred and fifty acre plot in the midst of a national forest. At present the facilities consist of an outdoor music amphitheater, art center buildings, sculpture, ceramics and music studios.

The art center buildings function as an administrative and social center, incorporating outdoor sheltered studios, stage, and workshops defining a central court. This court is closely integrated with the elements of the natural site, rocks, pine, cedars, and manzanitas, which became the controlling factor of the design solution. The open plan of the buildings and the organization of this space allows maximum freedom for changing educational and creative programs.

The use of exposed structure as the aesthetic background was developed in the building to stimulate, not dominate, the creative efforts of the students, as well as establish an economical, unified system for use throughout the entire project. Using similar structural principles, the furniture was designed to relate to the architecture, and was produced by local craftsmen.

Recognition of vernacular techniques and native materials ties these contemporary buildings to the local village, establishing friendly relationship between the school and the people of the area.
MODERN HOUSE ON CAPE COD
BY
THE ARCHITECTS COLLABORATIVE

In this house for Cape Cod the Architects Collaborative has developed a light, open, T-shape structure of wood, concrete block and pipe. The rear of the house faces a driveway and a dense woodland. The front opens to an expanse of grass and a river immediately beyond.

The house is T shaped, built on the long ridge of a hill with the crossbar supported on each end by stiltlike pipes astride it. There are two levels of the house in the crossbar section, one of which is made larger by the butterfly V roof which covers it. The living room is extended by a cantilevered pipe-railed deck which shades a lower terrace and a basement rumpus room.

Beneath the master bedroom at the rear of the house is an open carport which contains a storage room with hot-air heating unit. The crossbar of the T accommodates the living room, three bedrooms, and two baths.

The basic construction material is concrete block and wood frame filled with large glass areas. The vertical wood siding is painted white, the concrete-block areas, blue.
SMALL MODERN APARTMENT

JOHN R. REMPEL, DESIGNER

Location: A mesa of gently sloping land approximately two hundred feet above the ocean in a beach community having an unusually temperate climate. The view to the northwest is that of a canyon with rolling hills beyond, and to the west the ocean.

Program: To build a two-unit apartment with pleasant outdoor living and dining areas, maintaining complete privacy for both families, and keeping the cost to good investment proportions.

Solution: Simplicity of plan and the elimination of all unnecessary detail in construction, together with an economic use of the 40x100 foot lot. The latter was accomplished by placing the garage under a portion of the front apartment, at street level, leaving the total width and length of the lot for living areas. Both units are entirely different in plan and develop two distinctly individual apartments. In the front apartment, large expanses of glass were used on the continued on page 50
How to plan, install and service warm air heating systems

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 thermostatic control, chimneys and flues, etc. In non-technical language, it explains procedures you can apply to everyday heating problems.

WARM AIR HEATING and WINTER AIR CONDITIONING

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By John W. Norris, President
Lennox Furnace Company
2nd Edition 320 pages $6.50

This book covers coal, oil, and gas furnaces, the various fuels and their combustion, and industrial and commercial installation of warm air equipment. Detailed information is given on winter air conditioning of residences, installation of systems designed for continuous air circulation, and air cleansing. Numerous examples are provided to help you work out your own system designs.

ARTS & ARCHITECTURE

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Los Angeles, California

ten, comedy. Shaw's art like that of Shakespeare, Moliere, Aristophanes, or Sophocles does not merely reflect, it is the culture of that time. Whether witty or solemn, it speaks for that culture more than any treatise; but that is not its purpose. It suspends in permanent reality the agonizing substance. The Devil's Disciple begins with a judicial murder and ends with the hero's neck in a rope, provoking continual laughter. The sacred title, Mother, is made a mockery, without audience resistance. The least shift of emphasis could have precipitated a Eugene O'Neill sex-starved domestic tragedy. Shaw's tragedy, St. Joan, exposes human frailty to chuckling comprehension.

Shaw, the music critic, wrote that Beethoven's Ninth Symphony and Mozart's Figaro were his religion. He thought Handel good fun tediously performed but failed to appreciate the divine fun that is the real holiness of Bach's B Minor Mass. Divine fun! Why, certainly! Fun, joy, the transmutation of what is thought, felt, known, experienced into the enduring recreation of polyphony and counterpoint, marrying the rules of dogma and the laws of fuge. It is the would-be serious artist who risks blasphemy. The Assumption of the Virgin is a venerable esthetic doctrine; a Bible-bound Protestant does not argue with it when he sees it in a painting. As soon as this has been made dogma it flames with doubt; the basis of its authority has been called in question. The soul is saved not by good works but in good works. To elaborate the point is futile. I refer you to the scholarly Huizinga and Homo Ludens.

To share the full round of esthetic play is to come alive in Shaw. He is dull only when he makes an effort to expound, as in An Intelligetnt Woman's Guide to Socialism and Capitalism. His art, being fun, is dialectic rather than expository. Unlike Cato or Communism he does not hammer away glomorily, "Delenda est Carthago". That is the dangerous solemnity of the demagogue. The Roman artist dresses up Carthage as a proud queen pining to suicide for the loss of Rome-Aeneas. Shaw costumes the vices and the virtues of the society he lives in and reduces them to precise absurdity on the stage. He does not deny them power; he dramatizes their power to show how slight and trivial it is. In the midst of this absurdity a few human voices, given various names and titles, gloriously sing in prose the ecstasy, the fun of human being. What is human being? It is Ellen Terry speaking on the stage. This rather than his philosophy made Shaw a vitalist.

Shaw the critic did not go to music or the theatre to be entertained, but woe betide the musician or actor who could not or would not entertain him, who got in the way of the music or stuck his own head through the stage window of the play. Shaw looked through art esthetically upon life; those who have no gift of the esthetic, fellow critics, fellow propagandists, underestimate him or malign him. His dialect is in no sense Hegelian; it is the pro and con of the man in the street. More than ten years of experience as a street corner Socialist and lecture room debater preceded the success of his first plays. He had learned all the questions and forgotten none of the answers. The plays gathered up and drove to their conclusions, paradoxically good and bad, the innocuous, arbitrary opinions of people trying to think.

The ordinary man in the audience was made responsible for the burning of St. Joan. He might be wise as Julius Caesar or kittenish as Cleopatra; he roared with laughter at his own nonsense, caught on to his more obvious mistakes, found himself Wittier than he had ever dreamed and became aware in the process of facts and possibilities which, if he had read them in the newspapers, would have shocked him into dropping a teacup or writing a letter to the editor. So that as often as not when a typically Shavian extravagance, extravagant because true and visible because embellished with extravagance, did appear in the papers, editors had no trouble making it sound, if they wished to, out of its play context, diabolical and bad. This tempted an occasional anti-Socialist editor into making up his own version of Shavian badness. Some editor or hireling invented the tale that Shaw remarked in the presence of Helen Keller: "She is deaf and dumb and blind, like all Americans"—but not Shavian, the sort of lie which gives away the mind that made it.

People who could accept such lies as truth often described Shaw as an intellectual smart-alec. Intellectuals feared him: he shot
sacred holes in their fashionable dogmas. Smart-alecs said he liked the sound of his own voice, a compliment which anybody might have paid Caruso. His theatrical appeal was to the ordinary person who goes seriously to church and hopes for some alleviation in the sermon, who plays golf Sunday mornings and tries, as if it were an obligation, to make each stroke count. Most men modestly take for granted their own conscientiousness; Shaw made it shine nobly, if unsentimentally, in the voice of his heroes and heroines. Effort has been made to explain the drift of Shaw's Socialism. It might be described as Marx wittily mingled with good common-sense. Where others expounded, he dashed off economic subtleties as gaily as a music-hall turn. He got up his subject and stuck to what he knew about it, as he did with music. He showed a native British distaste for German heaviness, preferring Handel's little Aria with "sufficient variations" to the superabundant Handel Variations by Brahms. His Perfect Wagnerite is the joke of an imaginative journalist with a message, a serious jesting, as later he wrote The Adventures of a Little Black Girl in Her Search for God.

His esthetic sensibility did not allow him to believe that men could kill one another for such jokes. He was a survivor of the long Victorian peace. Bloodshed and poverty did not appal him; he allowed them to occur backstage. These were abnormalities not to be magnified but to be got rid of. You can call this narrowness, or a fragment of the divine wisdom. Shaw knew the importance of putting down sewers to get rid of dirt and disease; he preferred to dwell on the problems of sewer-building rather than on the dirt and the disease. This is a practical attitude of mind the world could well use more of in its administrators. It is the spirit of the American Friends Service Committees.

The journalist, however, did believe his message and wrote sermons about it that might have brought an atheist to church. He set these extended sermons at the front of his plays, using the plot for a pretext. The subject of these sermons was usually the Kingdom of God on Earth. In Shaw's opinion the Kingdom of God would take over the big industries. Andrew Undershaft, whom he did not think a bad fellow, would convert the swords into ploughshares, as soon as he was convinced that men were no longer to be bought. To convince him of this one would have to get rid of the profit motive. To get rid of the profit motive one would have to find a better motive which could take its place. This better motive is nothing more or less than the conviction that life, for everybody, should be thoroughly worth living. Undershaft himself believes this and argues Shaw's case, but he also believes that the good life must be bought with money, the commonplace of our lifetime: he believes it so much he is willing to manufacture cannon for cash.

Shaw was in practice a good deal of the same opinion as Undershaft. He had had more than what he felt to be his share of doing unsuccessfully without money. He was perfectly happy to work hard as a Socialist for the Kingdom of God on Earth without receiving pay for it; he was not less happy when his combined activities, and marriage, made him financially independent. He died a millionaire in anybody's language. Portraits of Gandhi and Stalin hung above his bed when he died. His program required to a remarkable degree that the saint should lie down with the boss. There came a time when he saw his program, in its earthly aspects, being put into effect by Mussolini and Hitler. The Kingdom of God was not in it.

Shaw's Kingdom, when he tried to realize it at the far end of Back to Methusaleh, like Well's at the end of Things to Come, had the sheeted implausibility of stage angels. The surroundings resemble a tiled all-night restaurant, a cleaned-up spiritual subway, and at their best the hygienic luxuries of something between a new super-drugstore and a bathroom. Scenery was lacking, as if natural processes had stopped. Shaw's Eden was a more interesting place, with sin rather than melancholy in the background. It must be admitted that neither Dante nor Goethe did a great deal better in reconciling their descriptions of the Good Place with the pleasures of the senses. They must rely on the evocative tenacity of their epithets. Leadbelly's preacher who told of heaven as a river of molasses flowing between smoking mounds of flapjacks may have
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had the better argument, as Mohammed decided when he put hours in heaven for the good of Islam.

Shaw's socialism, like his religion, was an assertion of dramatic criticism. Fortunately for the critic, he is saved from any drastic encounter with the futility of his own arguments. He cannot usually implement his abuse with force. The critic attacks the genuinely creative artist for breaking the shell of taste. This directs attention to the rebel by setting him apart from his more respectableivals. Shaw's criticism played the game both ways to his own advantage. His method anticipated television, offering a clear, slightly warped view of the scene, personality, or subject, with Shaw being commentator. The effect is as alive today as in the early '90's when Shaw, disguised as Cornetto di Bassetto, began writing about music. Cornetto sternly reminded the young Paderewski that even the new steel frame of the piano did not justify him hammering it so loudly, though he knew that the frail, langweilich (as Leschetizky called it) romanticism of Clara Schumann was out of date. Shaw's choice fell upon the lyrical compromise of Grieg. His essential modesty, the one quality he hid and often seemed to lack, came out in his immediate and devoted recognition of young Edward Elgar. He knew, as Donald Tovey knew, and as so many have since forgotten, how far Elgar, the first serious, substantial, native British composer since Thomas Arne, rose above the academic mediocrities of the period of Sullivan and Stanford.

For himself Shaw remained modest enough to protest no modesty. He played the Devil as a show, explaining the part while he performed it. Like Gandhi he invited the public to look into the most private apartments of his thinking. His moral, spiritual, sexual, political, and affinitive experiences were all unhesitatingly added, with volumes of his personal correspondence, to the public record. When Frank Harris, Shaw's favorite editor but never a friend, attempted to cut down his former hireling by writing a slanderous biography and died nearly destitute leaving the book incomplete, Shaw obliged the widow and disbarred the slanderer by adding with charm and detachment scandalous details Harris had not known of. He turned back the proceeds to Harris's estate. Because of this charm and detachment Shaw, and Gandhi, for they were very much alike except in the one fundamental difference that Gandhi assumed personal responsibility for action while Shaw remained the critic, gave the public the free run of their mental households but were seldom at home when the public came curiously peering around inside. The intellectual furniture was roped off and set between aisles. Like conjuror's boxes their minds could be at one moment bare and open to the public, at the next spilling over with flowers, and the next private, a smile. Shaw's reminiscences, scattered through many volumes, reveal with what sharp affection, what grasp of eye and comprehension of expressive idiosyncrasy he cherished the generations of his friends. Fifty years later figures of biography and history resumed their natural speech and movement through his pen.

This ability to visualize, to hear, to feel, to comprehend embellishes the vital directness of his prose. Twentieth century morality complains of his lack of purpose, of ends to justify his esthetic means. Shaw will be tied down to an ultimate end, direction, purpose no more easily than Shakespeare. Recent generations have learned to accept this moral limitation in Shakespeare as a very great virtue. Themes fall out of currency like old silver money; art glows with an ever-present practical timeliness like an antique silver tea-service. When the excuse for art goes out the window the fun begins. Hamlet thrives on its contradictions. Shaw translates a potboiler to spiritual authority by the peevish quips of General Burgoyne. His later plays came down from the inflated dash of opera to the point counterpoint, tone across tone, of chamber music. He did not lose power; he merely cared less to incite the ever-present audience.

Scenes revived before his detached mind in the same way that he heard speech visually, phonetically. He could flow with the speaking line of a Jane Austen; he could distinguish setting, action, talk, motive, and occasion with the precision of a Henry James; but he could not usually let style proceed to its natural conclusions. Where the personality of Jane Austen comes into her story like a soft-spoken, incisive spinster friend distinguishing the view; and
James is just at the point of explaining beyond the point of explanations the gag of each so carefully dramatized scene; Shaw roars in like a seven-day revivalist determined to bring all onlookers to the mourner’s bench. This he did in such a way as Geneva, trying to shout away with ridicule the impending madness. He was at his best when he spoke most quietly, as in the little second act of Good King Charles. He will be missed; he will not be forgotten. Our understanding of his art is as slight now and incomplete as men had of Shakespeare in 1665.

**PRODUCT MERIT SPECIFIED FOR 1950 CASE STUDY HOUSE**

Editor’s Note: Following are products which have been merit specified for use in the 1950 Case Study House of the magazine Arts & Architecture.

**KELVINATOR ELECTRIC RANGE**
Kelvinator’s “Automatic Cook” Electric Range, merit specified for both of the 1949 CSHouses, again is merit specified for use in CSHouse 1950. It offers all of the many advantages of electric cooking, topped off by its three-way automatic controls—Scotch Kettle, or appliance outlet. This range has finger-tip control of all cooking operations, seven heat surface units which lift up for easy cleaning, “upside down” unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey, and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

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

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

**BUILT-IN MAIL BOX WITH FLEXIBLE CHUTE**
All the advantages of the most expensive “made-to-order” mail delivery system are available in an easily installed complete unit manufactured by the American Device Manufacturing Company of Red Bud, Ill. A unique feature is a completely flexible steel chute which may be positioned for inside mail delivery at any angle desired to conform with wall construction and thickness. A number of horizontal or vertical exterior face plate designs in brass, bronze or aluminum are available, to harmonize with any architectural motif. One style includes removable enameled house numbers which may be eliminated if desired. Interior door for mail removal may be wood cabinet type or aluminum.

**B-SAFE WIDE ANGLE DOOR LOOKOUT**
A new device providing protection from intrusion by unwelcome visitors, the B-Safe Door Lookout consists of a glass optical system encased in a slender cylinder of lock metals, supplied with a silent-operating eye-piece shutter. Unlike previous peep-holes, this new door lookout can’t be seen through from the outside. Through the use of a wide angle lens system the viewer can inspect a visitor full figure, even at close range, without the visitor being aware of the inspection. It is easily installed in all doors, wood or metal, up to 2” thick. Once locked into place, it is tamperproof. This is a much needed, well designed product, manufactured by the Danca Products Corporation, 52 Broadway, New York 4, New York.

**ROTIR ELECTRIC BARBECUE SPIT**
This unit, judged the most versatile electric barbecue spit, is well engineered. It has seven 28” stainless steel Kabob skewers revolving simultaneously over a charcoal fire. It has a sturdy stainless steel roasting spit, and a drawer-like action so the working portion slides in and out. The frame sets on the same layer of brick and the fire is on, eliminating burning out of metal parts. The frame is heavy angle iron welded. The unit is equipped with a gear head motor,
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ARTS & ARCHITECTURE

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MODERNFOLD (ACCORDION) DOORS
The Modernfold Doors used in the 1949 CSHouse are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable walls for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

THE LAM LAMP
Glareless, well diffused light which can be directed where needed distinguishes the Lam Lamp. The lacquered parchment diffuser which snaps in place on a spring brass clips within the rim of the shade eliminates the usual incandescent lamp glare. Instead, it presents a uniform glow which distributes evenly adequate quantities of light for reading, yet is pleasant to look at. The lamp is set on a solid birch base with a rod and gooseneck of lacquered brush brass and laminated natural fabric and parchment shade.

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

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

GRANT SLIDING DOOR HARDWARE
Grant Pulley & Hardware Company 33-36 Fifty-seventh Street, Woodside, Long Island, N. Y., knows sliding door hardware, its manufacture, its application, and its installation, and is recognized as one of the leaders in its field. Its products, used exclusively wherever specifications call for such products throughout the CSHouse Program, will be used again in CSHouse 1950, including sliding door hardware, curtain and drapery hardware, and sliding drawer hardware. All of these products are carefully engineered and fabricated.

INCINOR DISPOSAL UNIT
Modern, effortless living requires some facility for the convenient disposal of combustible refuse—wrappings, papers, garbage and "trash". Incinor was conceived about 15 years ago as the solution to the household disposal problem. It is fired by gas, LP (bottled) natural or manufactured, to handle wet garbage and other low combustion materials. The unit is 35-inches high, 22-inches in diameter, weighs 130 pounds and has a capacity of two bushels. The top opening is 11½ x 11½, covered by an easy-opening, insulated waxon, it cleans with ordinary soap and water. Inks, grease, acids, or mild alkalis will not mar its surface. Wearing qualities are two or three times that of heavy steel plate, with cast iron grates and convenient drawer-type ash receiver. The "down-draft" combustion principle insures quick and thorough burning of the chamber contents. The finish is either brilliant black enamel or a combination of black and aluminum. All Incinor models, for household use, are approved by The American Gas Association Testing Laboratories after standard tests.

ALUMA-LIFE LIGHT WEIGHT ROOFING MATERIAL
Aluma-Life light weight roofing material, manufactured by Aluminum Building Products, Inc., Jacksonville 7, Fla., utilizes aluminum foil between cotton gum base layers and is finished with a coating of marble or granite chips of selected color. It has earned an "A" rating from the National Board of Fire Underwriters and is FHA approved. It can be easily applied, and is more economical than roofs carrying lower ratings, part of the economy being accounted for by the elimination of all metal flashings on chimneys and valleys. Aluma-Life is the only built-up roofing with hurricane specifications, bonded direct to flashing which can be used on pitches of 5 on 12 and up. Its unique advantage is the use of the aluminum foil interlayers and the very stable sealing and banding compound used throughout. The 99.4 pure aluminum foil, when embedded in Aluma-Band, a cotton gum base which is the essential mastic, will last indefinitely.

DODGE VINYL-CORK TILE
Dodge Vinyl-Cork Tile, manufactured by the Dodge Cork Company, Inc., Lancaster, Pa., combines the long acknowledged advantages of cork with the toughness of a vinyl surface. The cork base and vinyl top are fused together under extreme heat and pressure to form an integral unit. Dodge Tile has a resilience and warmth, and it is quiet and comfortable to walk on. It has high insulating and sound deadening qualities, and is strongly resistant to fire. Requiring no waxing, it cleans with ordinary soap and water. Inks, grease, acids, or mild alkalis will not mar its surface. Wearing qualities are two or three times that
of most other smooth floor coverings. It comes in natural cork, several good plain colors, and a number of marbleized colors.

**ALLEN RUBBER-LOE RUBBERIZED WAFFLED RUG CUSHION**

Allen Rubber-Loe is America's first and only scientifically designed rubberized waffled rug cushion. It has been approved for all types of contract installations in homes and buildings, and greatly increases the life of rugs and carpets. It is composed of pure rubber and durable fibers scientifically blended to produce maximum walking comfort. It was the winner of a 1950 national annual home safety award sponsored by Lewis & Cogner, New York. It is available in 27, 36, and 54 inch and 6, 9, and 12 foot seamless widths. The manufacturer is Allen Industries, Inc., Leland and G. T. R. R., Detroit 7, Mich.

**JOHNSON-CARPER PRIZE-WINNING FURNITURE**

These case goods pieces were designed by Robin Day and Clive Latimer of England and won first prize in the Museum of Modern Art International Competition for Low-Cost Furniture Design. They include standard adoptions by Edmond J. Spence, Inc., as American consulting designers. The Johnson-Carper Furniture Company, Inc., Roanoke, Va., has been named as exclusive manufacturer and distributor in the United States. Pieces are clean, fresh, simple.

**LECO-LATCH CABINET DOOR CATCH**

This is a revolutionary catch for cabinet doors, utilizing a permanent magnet for holding purposes, thus eliminating moving parts and springs. It lasts for many years and there is nothing to get out of order. It works well even if doors sag or warp, and doors open easily without snap, noise or jerk. The catch consists of a small but powerful magnet, a small plate made of special steel, and necessary screws. The magnet adheres to the plate. Leco-Latch is manufactured by the Laboratory Equipment Corporation, St. Joseph, Mich.

**L & S PORTLAND CEMENT PAINT**

This is the largest selling point for concrete, stucco, masonry, new galvanized iron, and other similar surfaces. It is long wearing and the manufacturer says that it will not absorb moisture. It is fire retardant. It is a combination of special pigments ground in treated oils, producing a close-grained flat film of cement-like hardness and strength, yet remaining so elastic that extreme exposure and temperature changes will not cause it to crack, check or rub off. The manufacturer is the General Paint Corporation, 2627 Armey Street, San Francisco, Calif.

**SASH AND TRIM COLORS**

These are strong, durable colors, especially ground in treated oils, manufactured by the General Paint Corporation, 2627 Armey Street, San Francisco, Calif. They are manufactured of pure, light-fast pigments combined with specially formulated synthetic resins and will not crack or check under extreme exposure. They withstand discoloration to a remarkable degree and retain their gloss for an unusually long time. They flow easily, level out well, yet do not run or sag. Hiding capacity is good.

**PAYNE FORCED AIR UNITS**

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models...a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The panelair can be partly or fully enclosed in a wall or placed in a corner. The Sensor requires little more space than a water heater—fits in kitchen or closet, service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is fully automatic. When space is extra scarce, Payne suggests the Spacesaver. It heals and operates effectively from almost anywhere. Works well even if doors sag or warp. This is one of the best lines of contemporary furniture and will be heavily drawn on for CSHouse 1950.

**NEXT TO MY HUSBAND**

I love my architect for specifying these wonderful CECO STEEL WINDOWS

- Easy opening and closing
- "Rendezvous" as a protection against rust
- Weathertight...durable and fire-resistant
- Provide economical wall construction
- Greatly enhance the architectural effect of the building

Ceco production is so complete that every type building from small residence to large factory may be equipped with tight weather-seal Ceco steel windows.

**Blueprint for modern homes—Extra outlets, concealed wiring**

Signs of a thoughtful builder are the convenient telephone outlets included in his blueprint. Here the customer may add new extensions in the kitchen and bedrooms later on as they are needed...inexpensively. These outlets also may be used for portable telephones.

Put built-in telephone facilities in your plans.
A PERMANENT OUTSIDE DOOR COMBINATION SCREEN • nd METAL SASH DOOR!
HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED HALLALY, HOLLYWOOD JUNIOR • the TRIPLE DOOR VALUE in the FEAT
RES have outmoded old-fashioned DOOR, constructed of remote materials or other doors of its type entirely!

IT GUARANTEE YOU YEAR ROUND COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

A VENTILATING SCREEN DOOR A SASH DOOR A PERMANENT OUTSIDE DOOR ALL 3 IN 1!
Discoloring home owners and architects have chosen Hollywood Junior as THE TRIPLE DOOR VALUE in the COMBINATION SCREEN nd METAL SASH DOOR field! A study dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

NUTONE KITCHEN VENTILATING FANS
Simplicity in architect's specifications—added beauty for the kitchen—that's the keynote of NuTone's wall and ceiling Kitchen Ventilating Fans. The 10-inch swivelled operated ceiling-type fan, with a gleaming chrome or white enamel grille, will fit any length ceiling installation using standard 3" furnace duct work. This unit has automatic shutter action in sleeve and outside hood and moves 500 feet of air per minute. In addition, NuTone has an 8-inch and a 10-inch wall fan, both pull-chain operated, moving 600 and 700 feet of air per minute, respectively. These wall-type models feature a special weather-seal shutter. All models have Underwriters Laboratories approval.

INNER-SEAL WEATHERSTRIPPING
One of the most important Merit Specification products to be seen in the 1950 CSHouse will be the Installations of Bridgeport Inner-Seal weather-stripping. Every home owner, whether planning a new house or remodeling an 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 CSHouses, will be made in CSHouse 1950. The use of such glass makes possible light admitting walls without robbing rooms of privacy. The glass is available in a number of interesting textures and finishes, and definitely deserves consideration in contemporary architecture.

Among the more important merit specifications for CSHouse 1950 calls for the use of Kwickset Locksets, manufactured by Kwickset Locks, Inc., Anaheim, Calif. These locksets are designed with an eye to both beauty and utility, and offer a rich simplicity which is in tune with the design of CSHouse 1950. Their clean symmetry of design, distinctive styling, and finishes in brass, bronze and chrome give them an edge over competing products. Finishes, incidentally, are protected that permanently prevents darkening or other deterioration.

Kwickset locksets, which have very few working parts, provide rugged durability through precision-built construction. They are engineered to provide a life-time of trouble-free service. Accelerated laborato­ry tests duplicating actual "in use" service have given them high ratings. After more than 81 million turns on an accelerated laboratory test, equivalent to 550 years of normal service, Kwickset lock sets still functioned perfectly. They uti­lize the pin tumbler type of lock design, which provides maximum resistance to picking and permits practically an unlimi­ted number of key arrangements.

As have all other architects who have de­signed CSHouse, Mr. Soriano has written a meritor specification for the use of a recessed miniature cabinet for toothbrushes, soap, a tumbler, toothpaste and other small items. This cabinet has its own door. All items in the line are of sturdy construction, and are contained in a concealed box, so that it affords protection for children who otherwise might get into trouble.

The Faries line of bathroom accessories is ingenious as well as well designed. Several of the items in it can be moved to the right or left or forward or back after they have been permanently in­stalled, thus making the most of place­ment possibilities. Included in the line are several fully recessed pieces. Among these is a new item—a recessed miniature cabinet for toothbrushes, soap, a tumbler, toothpaste and other small items. This cabinet has its own door. All items in the line are of sturdy construction, and come with a rich Pari-Chrome finish. These items are certain to attract wide and favorable comment when CSHouse 1950 is shown.

A merit specification has been authorized for a pleasant portable table lamp designed by Harry Giffin for the Middle­town Manufacturing Company. This lamp has a 16-inch brass stem set into a brass ball in the base. It has a concealed mechanism allowing complete of a new line of Knapo & Yagi K-Venience Merits which are practical enough to give all other manufacturers of such items uneasy moments. These include a K-Venience dis­appearing pan rack, a disappearing towel rack, a sidetwall towel rack, a double prong utility hook (for brooms, dust mops, etc.), and an over-the-door hanger to be used when ironing. These have been given a long series of criticisms with women who know what's to do in the kitchen. They are of the same quality and good appearance as other Knapo & Yagi K-Veniences.

Feeling that close attention should be paid to bathroom accessories, Mr. Soriano has been slow in making his selection. However, he has finally written merit specifications for the use of Faries bath­room cabinets and bathroom accessories. The former are of clean, simple design, and incorporate a number of exclusive features. Most interesting of these is an inner cabinet built into the upper left corner of each unit for the storage of drugs and poisons. This is opened and closed by a concealed button, so that it affords protection for children who other­wise might get into trouble.

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white, pewter gray, cherry red, lemon peel—and in brushed brass. The shade is a bullet-shaped or cone-shaped, and the cone shaped shade will be used in CSHouse 1950. Convenience in the kitchen of CSHouse 1950 was further assured by the merit specification by Mr. Soriano of Cosco household utility chairs, stools and tables. These chairs are sturdy, smartly styled, and designed to help with the housework in a wide variety of uses—in the kitchen, laundry, nursery, throughout the house. They include step stools to get to high places, posture back chairs, work seats, and movable tables. All models are constructed of heavy gauge steel, with all edges rounded or turned, tested to support 1,000 pounds. Legs are equipped with floor-protecting gliders. Upholstered models are covered in washable, stain-resistant plastic fabric, and metal finishes are either chrome or enamel. They come in a variety of good colors.

The dangers and discomforts of using a portable electric heater for quick heat purposes has been eliminated in CSHouse 1950 by the merit specification of an E-C portable thermostat for use with portable electric heaters. It requires no special wiring and no wall installation. It combines a super-sensitive, highly accurate thermostat with a cord and series adapter. The thermostat can be plugged into any outlet, and the portable heater is plugged into its adapter plug. By setting the dial the heater can be kept at any desirable temperature. It saves considerable current. The E-C thermostat can be used with any portable electric heater rated up to 15 amperes, 110/125 VOLTS AC. It is an ideal heating arrangement for quick and constant heat when needed for special purposes in living quarters, nursery, sick-room, room, office, or greenhouse. It maintains a temperature differential of only one-half of one degree Fahrenheit. This thermostat is approved by Underwriters Laboratories, Inc. It is readily available through Electric Controls, Inc., and is not expensive.

A marked touch of luxury will be given to CSHouse 1950 by the use of Wunda Wave cotton carpets not only in the bedrooms but in the two bathrooms. Wunda Wave carpets are loom woven, and wear are finished in coral, chartreuse, cocoa, white, red, yellow and green and will not fade. The clam-shaped hydrocal bases are either chrome or enamel. They come in any plain colors for perfect color penetration among those looking for something new and evenness of tone. Pile is loom woven and removed by using Roberts Smoothator. Shades come in any desired size and shape, 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 "Mobilite," it has everything the name implies. With 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 floss wired 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. In the floor model there is a long standard, about half the length of the usual standard, above which the same length of gooseneck 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, support 1,000 pounds. Legs are equipped with floor-protecting gliders. Upholstered models are covered in washable, stain-resistant plastic fabric, and metal finishes are either chrome or enamel. They come in a variety of good colors.

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SMALL MODERN APARTMENT
continued from page 40

west and north. A deck over a portion of the garage gives this apartment a private outdoor living-dining area. Glass walls with sliding doors were used in the rear apartment to give a vista of, and access to, an enclosed patio for outdoor living and dining. By eliminating the wall between dining and cooking areas and keeping the separation between living and dining areas open, and by using glass wherever practical, a comparatively small floor area is given spaciousness. In each apartment where glass walls were used the interior cement floor was carried out on the same level to form an exterior terrace, stained and waxed in the same manner as interior floors. Bedrooms were planned to accommodate twin beds and two chests of drawers.

The interior and exterior stains, while widely different in tone, were mixed entirely with raw umber and white lead and oil. By making the ceilings light, interior walls medium, and the exterior very dark a highly successful variation of related shades of the same color was obtained. The exterior rough boards were stained with an oil paint applied in one coat, thin enough to penetrate well into the wood, but with enough pigment in the mixture to cover well, at the same time leaving the texture of the wood plainly visible. The soft maize of the crushed fire brick on the roof is an excellent contrast to the dark exterior stain.

Window and glass areas were formed by utilizing the structural posts and beams of open walls and keeping detail to a minimum, giving the building simplicity and adding to the economy. The roof was designed using walls extended to the roof for support, and in such a way that no additional bracing or support was required, thus again adding to the overall simplicity and economy.

Exterior walls were covered with 1 x 12 rough D.F. with narrow batts of the same material. Plywood, paneled with narrow half rounds was used on the interior double walls. Dividing walls were constructed of 1 x 6 shiplap and, wherever possible, these were window wall furnaces were installed in the wall between the living room and hall of each apartment, set well back to allow the wood paneling to cover all but the two grilles.

The roof was built up of three layers of felt mopped between and on top, covered with crushed fire brick, which treatment provides insulation for this particular location.

The redwood split stake fence was made 6' high around the rear of the lot to take advantage of the ocean view, at the same time providing a screen from the adjoining lot, which is at a lower level. Rough redwood planks were used to build terraces and steps from the street level to the garden which serves as the entrance to each apartment. Garden walks were built of redwood and concrete pebble.
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.
wherever you live,
there is a room
in your house for
KLEARFLAX
and a klearflax
linen floor covering
for every room
in your house.
KLEARFLAX
linen looms
DULUTH, MINNESOTA
showrooms:
NEW YORK:
295 fifth avenue
CHICAGO:
merchandise mart
SAN FRANCISCO;
merchandise mart
LOS ANGELES;
812 west 8th street