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invention at her command. Without considering how or why the show was assembled it is a happy experience to visit it. The crowds at the preview, many of whom were painters, seemed all at once to turn to a show of which they might be proud. Public support, we hope, will ensure that another quarter of a century does not roll by before the next national exhibition of painting comes to Los Angeles.

**MUSIC**

PETER YATES

**SOME ORCHESTRAL MUSIC**

Last June, Franz Waxman, who has made a good thing out of music for the movies, dipped into his pocket for several thousand dollars to bring together a very large orchestra, a chorus, a libretto, and children prepared by Roger Wagner, and a singer whose voice emerged like a boa-constrictor from its lair, to perform the Third Symphony by Gustav Mahler. Having gone to so much trouble, he also conducted; and I thank him for it.

Mahler's Third Symphony is far from his best. Huge—the first movement lasts 45 minutes—, rambling, at its worst pompous and inflated as the worst of Strauss, ragged, patched with sentiment, it falls apart in the middle and wastes its cumulative effectiveness in a ten-minute Senatorial peroration. Mahler's reaction to it was to write his Fourth Symphony, the most concise and controlled of the epiphemgetic nine. Yet ever since the late Erich Roppe dignified the motion picture palace and radio by broadcasting the best 55 minutes from each of the nine symphonies with the orchestra of the Radio City Music Hall, I have been waiting the chance to hear this one again.

This is the least tortured and with the Fourth the most humane of Mahler's attempts to realize in music the scope of the world he shared with other living creatures. Each summer Mahler used to go to a country home in the mountains. In his little studio apart from the house he played Bach on the piano and composed. He was still young, as much as one can think of Mahler ever having been young: only 14 years older than Schoenberg he died in 1911 at 51. Though he could bare in music, defenceless to criticism, the most sentimentally soothing as well as the most desperate extremes of his homeless spirit, he could not easily respond to public support, we hope, will ensure that another quarter of a century does not roll by before the next national exhibition of painting comes to Los Angeles. Public support, we hope, will ensure that another quarter of a century does not roll by before the next national exhibition of painting comes to Los Angeles.
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...and now we are
Then there is the final movement, "What love tells me"; and we learn from it sadly that Mahler, though humorous in intention, as when in a previous movement the song of the nightingale is translated to a solo for trombones, cannot illumine with laughter his metaphysical presumptions. The first stave is sounded as from a Beethoven quartet, the second as from an opera by Puccini. What wonderful fun a more convinced believer might have discovered in this contrast! But for Mahler sacred and profane love without humor lie close together, until the peroration comes in with the brasses.

What Mahler was attempting, a great humane utterance not without the greater wisdom of humor, came to birth at nearly the same time in the Second Symphony (1898-1901) by Ives, performed for the first time this last winter by the New York Philharmonic Symphony directed by Leonard Bernstein.

Whereas Mahler’s polyphony often winds up in astonishing orchestral improvisations and sound effects, Ives wrote a pure polyphony in many obbligato voices, bringing together an awareness of Bach with the expansiveness of Wagner. No two composers have ever played with orchestra like Mahler and Ives; but Mahler’s play with instrumental sound becomes contorted and demonic, Ives is at once more joyous, more concentrated, and more purposive. In this symphony as in the scherzo of the Fourth he seems to be laughing as he writes.

The opening of the Second Symphony reminds us that Ives, a young keyboard virtuoso, disposed of Bach fantasies and fugues for organ at the age of thirteen. The first movement of this symphony is an organ fantasy orchestrated, not borrowed from but in the idiom of Bach. The ability of Ives to write in this idiom, while still a very young man, and avoid falling into clumps of vertical harmony, or into the harmonic nuances of counterpoint which have so often betrayed his contemporaries to eccentricities of mere sound, should open our ears to the very much more elaborate polyphony of the finale. There the tune and ostinato of Camptown Races, evolving in constant variation, across the interjection of such Americanisms as Columbia, the Gem of the Ocean, and Old Black Joe, expand to the size of Wagner’s Götterdämmerung, but less ponderous and more amusing. Modern European music, though occasionally witty and often deeply humorous beneath the representative emotion—I think of Schoenberg’s Pierrot Lunaire, too often casually dismissed as merely morbid—is seldom happy. Ives’s humor can be as open, clear, and expansive as a May morning, without sacrifice of musical values.

Nowadays when every composer gives the impression of having written with a pedagogue’s ruler threatening his knuckles, when to be theoretically incorrect or to have it said that one’s work has been badly written mortifies the spark of genius, such as it may be, more than any failure of some large, if cruder, achievement, the flight of real talent has followed Mahler’s small beasts into lurgings among the undergrowth of a sort of private way of doing things which is nearly a renunciation. Among these writers of sonatinas on the one hand and of almost intentionally unheard manuscripts or improvisations for special and peculiar media on the other, the portent of such ability to do things with the orchestra as Mahler and Ives habitually exercise, in utter disregard of the never very successful and now deadly finesse of the period, must sound old-fashioned, as only great ghosts walking will seem invariably antique in dress, while their presence transvalues the spectre of the world. No one is so cut off from freedom, so unable to envision the great goods freely given of the spirit, than the adherent of a saving gospel, religious, social, economic, or esthetic.

So the decorum of good critics requires or has required a looking down the nose at Mahler and Ives, if one cared to know them at all; as today the pro-and anti-Leibowitzians, sternly adhering to the twelve-tone strictness, reprehend their founding heretic. So one can say no good here of Stravinski and no good there of Sibelius. We are now aware that these men, this music, these extravagances, these sentiments so openly shown, displayed, thrust up out of conviction to annoy the transient correctness of the little present, these manufacture the history that will be believed in to the confusion of theory books, more vividly than the men, manners, beliefs, and assumed realities of the society they lived in. Criticism stumbles from the prepared feast of reason before them, appalled. To digest in their presence what food they offer is to begin criticism.
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again, a new beginning. Yet the sceptic of genius will remain sceptic so long as he walks his little round.

Mahler is the end of the old, Ives the beginning of a new conviction. Ives would have been incapable of Mahler's Ninth Symphony, the destruction of and lament upon tradition. This is the symphony Thomas Mann has parodied in describing the ultimate work of his bedeviled composer hero, the Lament of Dr. Faustus. Like Sebastian Bach, Ives transforms the learned inheritance by infusing and then exfoliating the compost of traditions as a completely original growth. Reaching far down into the morass of the contemporary peculiar one comes upon an English composer, Josef Holbrooke, whose barren stem tottered to support a few dried figs of merely curious originality, unfertilized by conviction. Ives begins with the conviction; his living is made whole by conviction, the fundamental faith of New England given authority, used and put to use. For Ives, as for Bach, creation begins with faith and builds with hope, discarding the curious with the conventional; it is freedom in religion, unregarding any public demand or polite or politic interest. They are the redicals of an extreme conservatism, whose influence does not alter but increases with the turn of fashion, over whose contankerous and raging deeps, tidally balanced with good humor, the new men, the up-to-date arbiters flash and vanish like whitecaps in a squall. The evolution of the new within the old in them does not require that other men should change. How frail and pallid in the perspective of a century are the contemporary dangerous opinions! Bach, the professional, discharges the whole man in music; for Ives music may be reckoned the largest but by no means the only large expression of an amateur's way of being, from which all but a handful of unswervingly powerful and independent professionals are barred. In Ives the composer and the insurance executive do not oppose each other; they are the working together of a singly dedicated intelligence.

But in the excess of one enthusiasm I must not fail, while I am thanking people for valuable and much appreciated musical experience, to mention my gratitude to Harold Byrns for one of the best chosen, tonally gorgeous programs of orchestral music I have heard in a long time. Los Angeles swarms with gifted, experienced, routined instrumentalists. Any conductor who can afford to do so, and some simply by leadership, can put together here an orchestra capable of playing at sight as well as any routined group in the land. Byrns adds to this natural capability of his musicians the touch of a master. Under his direction Bartók's Divertimento for string orchestra glowed out of a deep, dense texture of multi-cadenced sound.* They were also Purcell's Fantasies arranged for string orchestra, long overdue in this city, and Mozart's subtle E flat Piano Concerto (K 449), with Edward Rebner at the piano. The one fault of this concerto is that it can be played too fast. Mozart, who was a master at the keyboard but not a virtuoso as we now understand the term—he played we are told rather roughly—did not anticipate the sort of facility which Rudolf Serkin has used for his recording of this concerto. Serkin's playing is undeniably brilliant but it is not subtle.

Edward Rebner avoided this pitfall; you may say rather that his manner of approach to the music did not allow the pitfall to exist. The first movement was an allegro at the edge of an andante, allowing plenty of room for the phrase to move around in. Here, slanting backwards and forwards, across and around the beat, was that all too rare experience, keyboard rhythm.

The second movement sang; it did not orate. The finale, where Mozart aims for a wedge-like effect of counterpoint, tapering to a solo cadenza, and silence, and then by a reversal of direction opening to a crescendo of expansion, was brought off to perfection, a bravura of musical experience instead of brilliant sound. I could ask no more of any conductor or pianist.

*He has, however, an unbecoming weakness for dotting his programs with claims of first performance, insufficiently documented. From the Hindemith Piano Concerto of his first season to the Mussorgsky song-cycle Sunless of the season yet to be he has included among his “first performances” in Los Angeles works already played here. The claim of first performance signifies little, except in special instances and when the claim is unimpeachable.

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For a long time it seemed that only record collectors had a sense of history about many of the great performances captured on wax. While fanatical devotees combed the shelves of obscure record shops and supported a flourishing black market in Caruso, Galli-Curci, Muzie and other "rare" discs, Victor and Columbia withdrew item after item from the current catalogues and allowed the "masters" of these and other presentations of first importance to languish on their shelves. They seemed to feel that the only records worth promoting were those by living artists who could continue to record and whose earning capacity for the record companies could be sustained by new releases. Advances in recording technique were used to support the senseless notion that certain recordings were now "obsolete;" and with the advent of high-fidelity, long playing records, it seemed for a time that the achievement of a quarter of a century of recording would soon gather dust, out of reach of the discerning record collector.

In recent months, however, Victor has transferred a tantalizing sample of its long-hidden wealth to the convenient and noise-free medium of long playing vinylite discs in a series aptly entitled "A Treasury of Immortal Performances." And now Columbia has followed suit with the announcement that two new series will be added to its regular output. One series, called "Issued by Request," will dip into Columbia's repertoire of outstanding performances. The other, "Meet the Composer," will emphasize the music in performance by the composer.

Columbia leads with its outstanding singer, the late Claudia Muzie, in its initial release of four items "Issued by Request." In a series of ten arias conveniently grouped on two sides of a 12 inch LP disc (ML 4404), the exquisite vocal production and sensitive musicianship of this almost unique artist are brought to life for a new generation of record collectors. She sings arias from Otello, Norma, La Sonnambula, Forza del Destino, Traviata, La Boheme, Andrea Chenier, Mefistofele and L'Arlésienne. These recordings can do a great deal, by example, to induce a constructive discontent with the manner of most operatic singing today.

Three other items in the initial "Request" issue are abridged versions of Puccini's Manon Lescaut, Donizetti's L'Elisir d'Amore and Verdi's Ernani, which I haven't yet heard. All three were available for years on European Columbia only. They are cast with a variety of Italian singers and conducted by La Scala's Lorenzo Molajoli. We "Meet the Composer" in two 12 inch LP singles which comprise the initial release of this second new Columbia series. Igor Stravinsky conducts five of his orchestral and instrumental pieces and joins violinist Joseph Szigeti in the performance of a sixth (ML 4398). On this record are grouped the composer's Fireworks, Ode, Norwegian Moods, Circus Polka, Ebony Concerto and Russian Maiden's Song. In Ebony Concerto, Stravinsky conducts Woody Herman, clarinet solo, and Woody Herman's band. The Russian Maiden's Song is Stravinsky's transcription for violin and piano of an air from his opera, Mavra (1922). The larger orchestral pieces present Stravinsky with the New York Philharmonic Symphony orchestra. The second of the two releases offers Francois Poulenc at the piano in performance of a group of his own compositions and a group of piano pieces by Erik Satie (ML 4399).

The idea behind "Meet the Composer" sounds better than it turns out to be in practice. It is a good thought to record composers interpreting their own music. Posterity may find these recordings of documentary value. However, there is no hope that such a project can represent a cross-section of the music of today or that the result would meet the strictest requirements of performance. Comparatively few composers, for one, are performing musicians—either as conductors, pianists or instrumentalists in general. Then, even in the few instances where creative genius and performing ability are combined, there are still virtuosi who can bring off a performance more satisfactorily. With the exception of Rachmaninoff and Hindemith, who coupled careers as composers interpreting their own music—either as conductors, pianists or instrumentalists in general—then, even in the few instances where creative genius and performing ability are combined, there are still virtuosi who can bring off a performance more satisfactorily. With the exception of Rachmaninoff and Hindemith, who coupled careers as composers and performing musicians—either as conductors, pianists or instrumentalists in general, then, even in the few instances where creative genius and performing ability are combined, there are still virtuosi who can bring off a performance more satisfactorily. With the exception of Rachmaninoff and Hindemith, who coupled careers as composers and performing musicians—either as conductors, pianists or instrumentalists in general, then, even in the few instances where creative genius and performing ability are combined, there are still virtuosi who can bring off a performance more satisfactorily.

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instances one might cite. Columbia would take the more productive path, it seems to me, were it to prepare a series of recordings of contemporary music, the performance of which would be personally supervised by the composer. Such a series, with the appropriate legend on the label, and coupled with serious notes by the composer himself, would more adequately fulfill the requirements of a definitive document, valid for future generations. And for the contemporary audience, the music would have the advantage of the most telling performance which could be arranged.

Nevertheless, with the beginning of a reissue of classic recordings, we have an indication that the importance of the gramophone record as a document has been recognized. The best of the old recordings now made available again represent a moment of the past snatched from oblivion and kept alive for the instruction and edification of generation after generation. This is putting the gramophone record fully to work; and Edison's invention is dignified beyond the function of entertainment in a way that will influence musical taste and interest musicologists for many years.

THE GRAUDANSA Joanna and Nikolai Graudan have been recording for Vox what we hope will turn out to be a full representation of the serious literature for piano and cello. Thus far, they have recorded Beethoven’s sonatas Opus 5, No. 2 and Opus 102, No. 1 (PL 6770); the same composer's Variations on a Theme by Handel, Opus 157 and Variations, Opp. 66 and 158 on Themes by Mozart (VL 6150); Schubert's Arpeggione Sonata in A minor (PL 6800); and the Sonata in D major, Opus 58, by Mendelssohn (VL 1710). It is unfortunate that these and a good number of other works for piano and cello have waited so long for attention on the borderline of popularity. On the other hand, it is good that they will come to wider notice at the hands of the Graudans. Excellent musicians both, they fill an even more important need as a team. The need is for a piano-cello ensemble in the true sonata-playing tradition, since even the greatest modern cello virtuosi have failed to offer anything comparable to the Kraus-Goldberg piano-violin combination up to now.

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respective instruments, but we can be grateful that this is not the most affecting aspect of their playing. Rather, one is struck by their consummate musicianship, their brilliant sense of form, their perfect phrasing, the feeling that each instrument has for the other.

Vox has accorded these important performances excellent recording. The sound is live and fresh, with very wide range. The balance of the instruments has been handled with complete regard for the ensemble so that the intention of the artists has been faithfully preserved. These records offer a first class musical experience and an invitation to explore an unfairly neglected area of the literature of great music.

RECENT RELEASES

BERLIOZ: Le Damnation de Faust. Soloists, chorus and orchestra conducted by Jean Fournet. Columbia SL 110. An intensely colored and highly theatrical treatment of the Faust legend, combining episodes of great artistic truth with gaudy flights of fancy characteristic of Berlioz. The recording was made in Paris with French singers, chorus and orchestra. M. Fournet handles the several elements with a sure hand and a real sense for the music. The recording captures the piquance of the Berlioz score with good balance between orchestra, soli and chorus.

SPANISH FOLK SONGS: 11 songs performed by Victoria de los Angeles, soprano, with guitar accompaniment by Renato Tarrago. Victor LM 63. The songs are culled from the vast literature of Spanish folk music with some attempt at a sample of the pungent variety of this music. Texts are given in both Spanish and English, along with source references. I mention this because the descriptive material is unusually well-done and enhances the enjoyment of intriguing musical experience. The songs are beautifully sung by a magnificent soprano in a manner deeply sincere and highly dramatic, but with somewhat more polish and less abandon than one would look for in this kind of music. The guitar accompaniments are not outstanding, but even so their virtue is obscured by microphone balance which favors the voice. The overall sound quality is superb, though.

VILLA-LOBOS: Bachianas Brasileirases No. 1 and Choros Nos. 4 and 7. Various chamber combinations, Werner Janssen cond. Capitol P 8147. The first piece is for eight celli, the second for three horns and trombone and the third for flute, oboe, clarinet, bassoon, saxophone, violin, cello and tam-tam. Three interesting and obviously seldom heard pieces, well played by some of Southern California’s top musicians. Well recorded, too.

FALLA: Dances from The Three Cornered Hat and shorter works by various Spanish composers. The Valencia Symphony orchestra, Jose Iturbi cond. Victor LM 1138. The performance is by far the most unusual of The Three Cornered Hat that I have ever heard. Tempo and dynamics are jerky and willful; the sensuous power of the music, and certainly its brilliant instrumental color, are quite lost here. Inasmuch as the other pieces in this release are of no special consequence, get the London recording of the two Falla suites, magnificently conducted by Enrique Jorda, if you want a definitive recording of the work.

HINDEMITH: Symphony in E flat (1940). Janssen Symphony orchestra of Los Angeles, Werner Janssen cond. Columbia ML 4387. The music is mightily energetic. Concisely formed, its emotional makeup is sometimes almost romantic, more often severe and occasionally pompous. Harmonically on well-trodden ground, the work is well and even brightly drawn for orchestra. Werner Janssen conducts it with authority in a spicy sounding recording.

BARTOK: Sonata No. 1. Isaac Stern, violin, and Alexander Zakin, piano. Columbia ML 4376. Stern and Zakin give this striking piece an intense and revealing performance. I wondered as I heard it, though, if Stern’s lush tone sometimes contradicts the spirit of the work. Columbia has achieved another excellent sound recording.

VERDI: Don Carlo, scenes from Act III. H. Konetzni, Hoengen, Pernerstorfer, Oegg and A. Wellisch, and the Vienna Opera orch., Erwin Balzter cond. Capitol-Telefunken P 8144. Great Verdi, conceived here with full realization of the music’s dramatic power. Despite a few rough spots, mostly technical, this is an important recording, reproduced on the whole with wide range of sound and exciting “presence.”
Every morning when we pick up our daily newspapers, the headlines seem to leap up at us to sharpen our anxieties and uneasiness before the Janus-head dilemma facing us all: Peace? War?

For we live in a world of tragic paradox. The genius of man has offered us the promise of an incomparably better life. Yet we also discern the warning signals of a catastrophe which could destroy all progress and plunge our world into a new age of darkness.

The simple fact is that peace must be based on international law or there will be no true and lasting peace. Has not history shown us the path of collective action which has spread from family to tribe, from city to province, then from nation to nation, until entire continents could live under the rule of law? It is for us to extend its sway over all the world. To retreat would be to admit that disaster is inevitable, or rather, to render it so by our own actions.

Collective security is not a dream. It exists as a living reality; it exists in the United Nations which was established by the co-operative efforts of the sovereign nations of the world and it possesses the means to enforce respect for international law when it is violated.

Dr. Martin puts the essential problem like this: "Our present system of collective security was built on the assumption that the principal allies of the second World War would rescue for the peace at least a fraction of the mutual goodwill and readiness to co-operate which made them victorious. That assumption has proved to be over-optimistic. Yet there was also a second assumption, equally fundamental: that the United Nations must collapse as soon as the peace is broken or seriously threatened by a Great Power. That assumption has proved to be over-pessimistic. Peace has been overtly broken. Yet the system has survived the severe shock of the open breach. The United Nations system will work in the long run and, given sufficient moral cohesion among the majority of Member States, is capable even in the short-run of curing the present ill-effects of its imperfect implementation."

Peace is an unending creation. When the United Nations decided to reinforce measures for collective security contained in its Charter and through united action to reinforce fundamental conditions to peace, it was looking far beyond the present crisis.

Member States were therefore urged "to respect fully, and to intensify joint action, in cooperation with the United Nations." In other words, in order to prevent aggression, Member States were asked "to develop and stimulate universal respect for and observance of human rights and fundamental freedoms, and to intensify individual and collective efforts to achieve conditions of economic stability and social progress."

Collective Security, as defined by Professor George Scelle "is both a material condition springing from a given social order and a moral one emanating from the collective members of that same order."

Real peace is won by victories over ignorance, misery and inequality, for it can only exist in a world community in which all members are able to achieve their rightful places as free men and to develop their ways of life peaceably.

The war against wars continues. In times of crisis, when international force is needed to prevent aggression, it must be fought with arms in hand. But, at all times it must be waged untiringly in men's minds, and this is Unesco's mission. S. M. KOFFLER.
"After thousands of years there has been discovered one of the most beautiful spots in the Valley of Mexico, El Pedregal. It can be described only as a sea of great waves of lava, suddenly solidified, and which as it cooled off formed numerous crevices. This fifteen square mile lava bed, formed some five thousand years ago by the eruption of Xitle, is now the site of Mexico City's unique and beautiful housing development, Jardines del Pedregal de San Angel.

The discoverer of El Pedregal and of its potential value as a residential zone is due primarily to Architect Luis Barragan. He has created out of his talent and his toil a marvelous garden in an arid land covered by volcanic lava, and has indeed brought water to the rocks.

There exists a special interesting type of vegetation in El Pedregal, the palo bobo tree, rock flowers, cacti and succulents, all nourished in the soil deposited during thousands of years.

The development of Jardines del Pedregal in this unique and exotic atmosphere is a special type for residences or villas placed on the site in such a manner as to preserve the natural contours of the terrain and its plastic beauty.

A few years ago some architects proposed the construction of the University of Mexico City in El Pedregal, using zones not covered by lava, and this idea has culminated in the great work of the university project now under way.

The directors of the project are architects Enrique del Moral and Mario Pani, the executive director Architect Carlos Lazo. The University of Mexico City in El Pedregal will be officially opened November, 1952, and architects from many countries will be invited." —CARLOS CONTRERAS
To obtain an harmonious relationship between volcanic rock formations and architectural design in El Pedregal, certain restrictions have been placed upon construction and landscaping.

All houses are required to be of contemporary design. (The style known as "California Colonial" is expressly forbidden.)

The minimum lot is to be approximately one acre, and the area of the house not exceed ten per cent of the total area of the lot, the rest to remain in gardens and free spaces.

The lava rock is to be protected, the amount to be removed to facilitate building or for use in roads and walls being limited to the immediate and minimum need. Only a part of one of the three lava caps which constitute the one hundred foot thick basaltic blanket may be removed.

Native vegetation is to be preserved, and other planting is required to follow the natural lines of the terrain.

The first house in El Pedregal was constructed in 1945. At present 42 houses have been completed or are under construction. Thirty two more houses are in the design stage. Seven hundred lots have been divided.

Two thirds of El Pedregal will always remain in gardens.

Opposite page, left: Looking from El Pedregal across its choppy black sea of basaltic rock to Mexico's great landmarks, the peaks of Iztaccihuatl (The White Woman) and Popocatepetl.

Right: The lava formations are protected by tract restrictions.

Below: Concrete sculpture by Mathias Goeritz in the entrance court of El Pedregal.
Comments by Luis Barragan on his approach to Architecture in Mexico:

"It is fitting that the first residential development in Mexico City which requires all houses to be of contemporary design should be situated on lava beds formed approximately five thousand years ago by a volcanic eruption."

"I first became captivated with El Pedregal when I introduced some fragments of the lava rocks into my garden. Rock formations are as satisfying an element in a garden as grass or flowers."

"In the design of my houses I have attempted to state new relationships between modern materials and the popular house of the villages and farms of my country, while in my gardens I have suggested new relationships between rocks and vegetation."

"It is meaningless to set design restrictions for a residential development without also restricting landscaping. An excellent house can be degraded by a garden—or a neighbor's garden."
"I constructed my house to satisfy my personal taste, which is the solution of two problems: first, to create a modern ambiente, one that is placed in and is a part of Mexico, and is basically influenced by the architecture of the ranches, villages and convents of my country; and, second, to utilize primary and rustic materials required for modern comfort. "I have used a reinforced concrete frame and concrete block, and in the living room-library I have used 8x10 commercial pine beams. "I have left large plain walls without window openings, both for plastic beauty and because they are required for book shelves, pictures and furniture. By the use of large wall surfaces one can also obtain spaces with varying luminosity, which creates an ambiente more comfortable and intimate."

Upper left: Studio terrace; lower right: Living room facing garden.
Opposite page, upper left: Deck on top of house; right: Stairway from library to mezzanine-study. Risers and treads of unrailed stairs are anchored into the masonry wall. Below, left: Garden elevation showing living room with 16-foot ceiling. Outdoor canvas curtains shield glass. Right, Studio with aerial map of El Pedregal. Leather chairs are butaques.
The site for the house is a 100-foot front lot on a narrow street in Tacubaya, an outlying section of Mexico City. The house has been placed flush with the street and stretches the full length of the frontage. Following the lot line on both sides, it forms a rectangle 50 feet wide. The flat lot is 140 feet deep and all important rooms face the garden which extends back 90 feet. The garden is walled on three sides with a convent-type buttressed wall of plastered adobe.
"It is necessary for architects to remember that the time in history in which developments occur is of importance. The functional or once-called International type of architecture in Mexico, which started around 1928 with European influences (Le Corbusier, Mies van der Rohe, Gropius, etc.) and with cries of horror from everyone (including the architects who today are its advocates) and which became the movement of the avant garde up to about 1935, had at that time a social importance. Its main asset was the abolition of the old molds, of two or three academic mannerisms and the liquidation of a certain amount of stupidity in planning according to sets of rules which had no human meaning.

"The principal function of functional architecture in Mexico during that time was to destroy. Its positive and human side was the idea that a poor country cannot waste in esthetics what it should gain in efficiency. Unfortunately this formula was applied with very little efficiency and for an esthetic reason.

"Today architecture in Mexico has taken from functionalism its forms. It has great pride in its up-to-date modernism, and has become thoroughly academic.

"Everyone does today the 'right' thing, which was the 'wrong' thing in 1930, and as a result we have all the boring stiffness of correctness.

"Just a few years ago the disguise for bad architectural planning was the symmetrical layout of Greek columns; today this disguise is the simplicity of bare walls, large areas of long windows (whether you need them or not) and the puritanism that is the style of abstract beauty.

"It has become necessary again to introduce doubt and discomfort into this academic smugness for the sake of vitalizing and rescuing our architecture, now sick with functionalitis.

"So today the task is to try to produce an architecture which, irrespective of all functional rules, will be more functional, that is to say, continued on page 46
"A recent tendency in architecture is to express through the material of a house the Mexican tradition, whose essential characteristic is concern with the life within the house, which makes the exterior secondary," Architect Enrique Yanez of the School of Architecture of the National University said, in speaking of the first exhibit of contemporary Mexican architecture held this spring at the National Institute of Fine Arts in Mexico City.

In the foreword to "18 Residencias de Arquitectos Mexicanos," he says, "A new decorative sense is being applied to the use of our native materials, volcanic rock, wood and brick, all rich in architectural qualities, texture and color." "It is perhaps a sign of dissatisfaction with the degree to which we have achieved national expression that we use in our interiors archaeological artifacts, clay figures and statues, in an attempt to recapture the Mexican spirit.

"In the same way folk art, such as masks, textiles and toys are combined with modern furnishings in a logical and happy desire to unite tradition with the dictates of the new architecture. We have fused with our present day environment these manifestations of nostalgia to form an artistic unity."

Among the architects interested in the exploitation of the Mexican tradition is Luis Barragan, whose work shows the influence of indigenous building, especially convent architecture and the popular house of the village.

The popular house of Mexico is the only truly native style. The popular house has always been restrained in contrast to the embellished house of Mexico City. The further away from the city, it has been remarked, the more sparing the ornament.

The exuberantly ornamented church to be found in every Indian village is often considered the only expression of the Mexican architectural temperament, while the straightforward instinctive house is overlooked.

In the popular house the art of building was reduced to its simplest and plainest forms. Indeed the International Style (that description persists in Mexico) that gripped Mexican architecture after the fall of Diaz was in its clean surfaces closer to the Mexican spirit, as revealed in the popular house, than the eclecticism of the Diaz regime. Although both the modern house of the thirties and the popular house were simple declarative statements, one was a literal translation and the other idiomatic.

Other architects are digging deeper into Mexico's architectural past. Juan O'Gorman, one of the leaders of the modern school of the thirties, whose lean, well-organized buildings were "stripped for action," as the expression went, has returned to Mayan culture for the forms of his new house in El Pedregal. The house may perhaps be more sculpture than architecture, but in this is evident the growing respect among Mexican architects for native traditions.

The skeletal style of concrete construction which one sees everywhere in Mexico City was certainly launched in the early thirties by Talteca and its smart propaganda campaign and design competitions, but it was the acute shortage of schools, hospitals and other public buildings that prolonged it. The shortage could be remedied faster and more economically by employing the more direct forms than by clinging to the time and material-consuming Spanish colonial and eclectic forms.

Talteca's reign has also been extended by the scarcity of wood in most parts of Mexico. Today practically all residences in Mexico City have a reinforced concrete frame, and wood is confined usually to structural beams. Instead of wooden, steel casements are used almost entirely in residences, and light steel doors-selling at 150 pesos-similar to ones used industrially in the United States are widely used in residences.

The instability of the soil in Mexico City, where the water table is three times the solid, requires a special type of foundation which consumes enough concrete to keep Talteca Cement Company in business for some years to come. For the National Lottery Building a system of mechanical jacks was used between a flexible T-beam grille and concrete trusses. Because of the compressible nature of the soil, long horizontal buildings have a tendency to sink, and in the last twenty-five years the new designers, working without precedent, have produced buildings that have been adjusted to the special soil conditions.

When Architect Enrique Yanez was asked what he thought of the embarrassingly ornate Palace of Fine Arts, designed by an Italian imported for the job, he replied, "It is sinking, thank God!"

The returning interest in native materials is noted in new commercial buildings, which are less rigid in form and more textured and colorful. Jose Villagran Garcia has used glazed brick in colors as a facing for his new buildings on Cinco de Mayo and the auto parking building on Gante. The lower half of the Hydraulic Resources Building was faced with this decorative material, and one facade of the building housing the United States Embassy.

In the new university buildings, Architect Maria Pani has used a native glazed brick as an exterior and interior finish.

Fortunately for Mexico, the architect enjoys a place of honor that is reserved for the engineer in the United States. Architects under thirty are given important commissions. This is not new. Villagran was twenty-four years old when in 1925 he designed the Institute of Hygiene. He was then architect for the Day of Nutrition and Public Health.

On the other hand there is a tradition of responsibility on the part of the architect to the community. At twenty-seven Juan O'Gorman founded the School of Construction under the Secretary of Public Education. This was a time when design for outstripped construction methods, and the school was something of a laboratory where there was developed means of getting buildings off the board. The building trades, receptive to the new design, were consulted, and cooperated with the architects.

Young architects joined together during that period to study the problem of low-cost housing. Juan Legarreta built a minimal house as his thesis for his degree in architecture, which was the prototype of many units constructed later.

Today there exists the same responsible attitude on the part of the young architects, and they continue to receive important commissions. Half of the architects whose work is represented in this issue are under thirty-five; three of them are in their twenties.

Ramon Torres Martinez, who designed the adobe-wall house designed the National School of Medicine in University City, Mexico, and planned the Islas Marias Prison. Luis Rivadeneyra, as Zone Chief for the Federal Committee for the Construction of Schools in the State of Veracruz, has designed numerous rural schools.

Mexico has its full share of ill-considered residential work. In the thirties, many of the older residential sections did not permit modern design. In Palanca, however, there flourished a modern concrete house that is often referred to as "Hollywood Modern." It is pompously scaled and the orientation is irrational. It has the same picture window looking out to the street as the movable mansion next door—although that the glass is usually larger and without protection from glare.

Except for the absence of applied ornament, there is little to distinguish the Palanca modern from the Palanca colonial. But Palanca is changing. The current interest in the rich native materials has started a rash of over-textured houses.

El Pedregal is not without its imperative houses, despite careful design restrictions. One of the newer and more costly houses, designed entirely for show, has a nine-car garage. "Not all Cadillacs," the owner said. (Mexicans are fond of Cadillacs, preferring cream-color or black.)

Stories about poor construction in Mexico are abundant and often well-founded. North Americans find the hardware on the doors awkward, ceilings unnecessarily high, and occasionally the house framed in corrugated abominable. One serious defect to a North American used to a servantless house is the cramped and characterless Mexican kitchen.

It was not, however, until the United States ran through its servant class that our kitchen became a pleasant room. In Mexico today the entry hall, boasting a rubber plant, is often larger than the kitchen. The criada, or servant house, may one day, let us hope, borrow a little space from the master's large house.

The cost of construction at present for luxury building in Pedregal averages 350 pesos per square meter, which is about $4 per square foot. Labor cost is approximately one-fifth of the total cost of construction in El Pedregal. Carpenters, paid by the job per square meter, average 13 pesos a day. Masons customarily receive 9 pesos for an eight-hour day.

One of the impressive things about Mexican residential architecture today is the imaginative use of water as decoration. Max Cetto uses a declivity in a volcanic rock formation for a natural pool. Luis Barragan has borrowed the village watering trough, placed it at an intersection of two walls in a garden or on a roof terrace, and down one wall is a slow, almost imperceptible movement of water. The texture of the wet wall is of a richness that apparently only a century could have produced—yet it is but a few years old. The acid colors used on the wall to help produce this magic were developed by the muralist, Xavier Guerrero.

Interior pools are used everywhere, in residences, hotels, public buildings, supper clubs. No two are alike. In a dining room of a hotel is a free form pool whose edge is marked by a (continued on page 46)
"The difference in construction in Mexico from what I had been used to in Germany, and during the year of work with Richard Neutra in California, is due to one basic fact: the lack of skilled workmen in Mexico.

"There are explanations of this lack to be found in history, the sociological structure and the human qualities of this people. The regular workman in the whole booming building trade of Mexico has no chance to acquire sufficient technical knowledge either by tradition or by education. His tools are poor, and house construction is accomplished without mechanical equipment. Considering these, and other odds, including the fact that only a small number of foremen are able to read working drawings correctly, the actual completion of so many thousands of houses in Mexico obliges us to give the highest credit to the extraordinary natural resourcefulness, the imagination and the passionate addiction of everybody involved in the activities of building.

"In Mexico houses cannot be built by a complete set of drawings and specifications, as in most European cities and in the United States. If the architect cares to see the building finished according to his concepts, he has to supervise the work every day, playing the part of a general contractor himself. Knowing that even the most careful preparation on the drawing board would not free him from spending at least half his time to put them through on the job, he very often prefers to rely on sketches and oral directions.

"This method is not as bad as one would imagine. What is lost in efficient preparation is gained in directness of approach, new suggestions coming out of the work in progress, and a flexibility which allows one to make improvements on a moment's notice.

"Under such circumstances it seems considerably wiser to renounce certain ideals of mechanical perfection which we adored in the first years of functional architecture, and accept the blessings of a rather rustic, handmade and more human touch, which is probably the most adequate expression of the natural and spiritual resources of this country."

The first two houses constructed in El Pedregal were designed by Max Cetto, former head of the Industrial Construction Department in Frankfurt, Germany and Professor of Planning at the Offenbach School of Applied Art. He has practiced architecture in Mexico for the last ten years.
This house was the second one to be built in the Pedregal and was designed to be sold. To build for an unknown client introduces an unreality into the work similar to carrying out the whole feat of a bullfight without ever facing the bull.

One must accept the prejudices of an imaginary client as a fact, without being able to modify or dispel them. If the dimensions of the house are slightly exaggerated, and the ground plan formal, it is for this reason. His own house in the Pedregal is more reticent and is closer to his thinking.

To refer to a specific problem: the servant’s rooms. The relationship of that quite extensive group of rooms to the rest of the Mexican house of higher standards is complicated in that it has to be separated and independent, but on the other hand, if possible, have direct access to entrance, kitchen, laundry and bedrooms. The plan shows the solution to that cross puzzle.

As to orientation, all bedrooms face east, living rooms south, according to the best sun exposure and view.

The master key to the house has unfortunately been lost. When the house was constructed a rock was used as a wall in the living room, penetrating the total length of the ground floor and leading the garden into the interior. When this was removed by the owner, because it was hard to clean, the room no longer accommodated itself to the topography of the rocks.
In the middle 20s a group of architectural students that included Enrique del Moral and Juan O'Gorman formed itself around Jose Villagran Garcia, founder of the modern movement in Mexico, and at that time architect for the Department of Public Health. The students left their drafting boards to work with Villagran on such projects as the Granaja Sanatoria and other hospitals.

Out of this association, in which theories of modern design were put into practice, there emerged a standard of construction for the new skeletal-type structure. Also there was developed a group of excellent constructionists educated not only in the rigid economy of the new architecture but in a civic responsibility.

Much of the planning for the new University of Mexico City, to be opened in November, 1952, is Enrique del Moral's. In collaboration with Mario Pani he has coordinated the extensive project. Architects throughout the world are to be invited to Mexico City on the occasion of the opening of the first buildings.

Enrique del Moral's house is on the same short narrow street in Tacubaya as Luis Barragan's. It is placed close to the street to allow for generous garden spaces, and all important rooms face the gardens.

The key to the house and to Mexican living is the covered terrace, used for outdoor living and dining as in the humblest Mexican house. The terrace extends out from the living room, to form an L, with one end unwalled and the other with sliding glass. A tile floor continues beyond the covered terrace as a garden paving.

Servants' wing and service patio have been placed to form a buffer between garden and street.
Opposite page, above: House forms an “L” around the garden. Concrete block wall encloses the bedroom garden. Below, left: Corner of the living room. Batea chairs and polychrome figure give a Mexican emphasis to the room.

This page, above: Corner of the patio.

Below: Terrace room is open at one end to the garden. Right, from top to bottom: Covered terrace extending from the living room; two views of the living room; bath room with specially designed tile tub and glass wall on closed garden; bedrooms are separated by storage wall, both sharing the garden view.
Mexico's most typical and least noted structure is the one-room house, a modest rectangle constructed of the available materials of the region. Now two young designers—both are under thirty—bring a new and modern interpretation to this national institution.

The house by Jaime Lopez Bermudez was constructed at a total cost of 11,700 pesos (below $1500) and utilizes no imported materials. The tepatate excavated for garage is mixed with cement for the masonry blocks that form three walls of the house.

The framing is a shop-fabricated steel
structure composed of \(\frac{1}{2}\)" and \(\frac{3}{4}\)" angle irons, welded together by \(\frac{1}{4}\)" steel rods.

The slab floor has circles of colored cement set in. The roof is corrugated asbestos. Insulation is cocoanut fiber, one of several industrial materials used for the first time in residences. The fiber, light and porous, is commonly used as a padding for burros; its name sudaderm de burro deriving from its use.

There are no interior bearing walls. "The tendency to do away with unnecessary interior walls is growing in Mexico," says the architect. "The one-room is a natural way of living."

Jaime Lopez Bermudez is a painter as well as architect, this dual role being a commonplace among young and old of his profession in Mexico. The mural on the front of the house is his.

The house is in the Santa Fe district, 13 kilometers from Mexico City, and is placed on the site and glass areas planned to take advantage of the entire Valley of Mexico.

The one-room house by Luis Rivadeneyra in Jalapa, Veracruz, is also raised to take advantage of a view, and at the same time to form a car shelter. The structural principle employed is that of the children's swing found in public playgrounds. The light-weight concrete house is hung from steel columns, which have been set in concrete.

The architect in Mexico has always been fortunate in being commissioned to do important work before he reaches middle age. Rivadeneyra is Zone Chief of the Federal Committee for the Construction of Schools in the State of Veracruz, and his work includes the design of many schools in the State of Veracruz, the Jalapa railway station, cemetery chapel, a large cements work and many residences.
"Modern materials combine well with ancient materials, such as tile and *piedra braza*, a stone used in the foundations of colonial and pre-hispanic buildings. I like especially to combine glass and tile because of the contrasting texture. The tile used in my house as an exterior facing is 15 x 30 centimeters and is one inch thick. It is made of clay and is manufactured in Mexico. Colors are yellow and beige.

"The construction is concrete frame, with a concrete slab floor and roof. Floors are carpeted except for the bathrooms, which are tiled, and the breakfast room and office are paved with *piedra braza*. Volcanic ash acts as insulation for the roof. Steel casements are used throughout.

"I have combined motor entrance with door grille in order to avoid the hole-in-the-wall front door and to produce a continuous flow of line and material. Also, I hesitated to introduce a new element at this point in a house where variety of material has been kept at a minimum. The motor entrance and door grille are of steel bars backed with a stainless steel mesh. I have related the rectangle of the bars to the upper mass of the house in scale, contrasting the openness of the modern mesh with the solidity of the masonry."

VICTOR DE LA LAMA
This house in Las Lomas de Chapultepec designed by a 31-year old architect treats the high garden wall as a boundary of the house itself, the unbroken wall of glass of the living room setting no limit for the house. The wall, planned as part of the house, closes off the garden from the street and makes plausible the handsome glass areas. The upper story, supported by steel columns, forms an overhang for the glass, the glass hanging as a curtain.

The use of the pool at the end of the living room gives richness to what might otherwise have been a monotonous wall, an excellent example of the felicitous landscaping to be found everywhere in Mexican houses.
The adobe wall and the enclosed garden are characteristically Mexican, and here they are combined with glass and modern planning by the 27-year old architect, Ramon Torres Martinez, designer of the National School of Medicine building in University City.

The absence of setback requirements makes it possible for the adobe wall, which follows the property line, to serve as three masonry walls for the house. The fourth wall is glass, and faces the garden.

Entrance is through the carport, which has been placed away from the garden, thus insuring privacy for the important rooms of the house.

The house recalls another typical residence in Mexico City, which makes use of the same structural principle, fitting itself between existing walls. It is to be found in the affluent districts near large apartment houses and is occupied by the families of street merchants, or others of that low economic level. The house borrows two walls from an existing structure, and they serve as supports for roof of cardboard or corrugated tin. The only other structural member required of the homemaker is a post. Two sides are left open, or one may be surfaced with palm fronds. The floor is dirt.

From humble beginnings, where necessity determined form, is evolved the developed thinking of the Torres house.

The basic points followed in the construction of the house are these:

1. A plan which allows one to look continually between garden and interior, treating the whole as one indivisible element.

2. The use of materials of purely Mexican character, such as adobe, which is employed for the walls; and tile paving for the floors.

3. In coloring, basically the natural colors of materials are used: brown of adobe, red of tiles, green of grass and foliage, combined with black walls.

4. Seeking the greatest flexibility of plan, and placing bath and kitchen with future extension of the house in mind.
Thermo-glaze sliding glass doorwall and window units give all the advantages of dry air space insulation-plus-on the job glazing. Architects are turning to this new development with its exclusive rocker-type glazing bead*. It provides a dependable metal-to-rubber-to-glass pressure seal. Dehumidification of the insulating air space is constantly controlled.

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Case Study House 1952

Barring an act of God, of Congress, or of any one of the many government agencies which interest themselves in the processes of building houses, the magazine ARTS & ARCHITECTURE will plan, build, equip, furnish and exhibit another Case Study House in 1952—its eighteenth CSHouse since 1946.

This means a continuation of the search which has gone on through the last six years for those products which best deserve to be used in the best of contemporary houses; products which range from concrete aggregates to decorative laminates, and from delayed action lighting switches to light reflecting roofing materials.

To those products chosen will go the CSHouse SEAL OF MERIT SPECIFICATIONS, one of the most sought-after insignias available in the field of architectural, building and decorative products. In order to keep its readers informed as to selections made, the magazine, beginning this month, will carry a running list of them.

Tentative plans for the construction of CSHouse 1952 call for ground-breaking during the first few weeks of 1952, completion by late spring, and showing to the public during the summer and early fall months. In the meantime every issue of the magazine will carry comprehensive information on all merit specified products.

Following are listed products which so far have been merit specified for use in CSHouse 1952—others will be announced as specifications are written:

GLOBE VANITORY—This is a handsome lavatory built into an attractive cabinet fabricated from Formica decorative laminates which can be used either in a bathroom or in a dressing room. Available in a wide range of Formica color-pattern combinations, they are 23-3/4" deep and from 28" to 44" wide. In the wider models the lavatory can be either centered or offset to the left. They are equipped with smart flat-rimmed bowls formed of 14-gauge enameling steel. The porcelain is stainproof. Accessories include heavy brass triple-plated faucets and positive action "pop-up" type stoppers. Various models, all of which feature clean and circulate contemporary design, provide wide utility surfaces, make-up tables, cabinet space, towel storage. They were chosen for the CSHouse SEAL OF MERIT SPECIFICATION because of their excellent colors, good design, practical utility, efficient fabrication, and because they are surfaced with Formica, making them impervious to stains, abrasions, cracking, peeling, crazing and all of the other hazards of bathroom environment. In CSHouse 1952 they will add color and serviceability to the bathrooms and dressing areas. Globe Vanitories are manufactured by The Globe-Wernicke Company of Cincinnati and distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati 2, Ohio.

SUPERIOR HEATFORM FIREPLACE UNIT—Decision to award the CSHouse SEAL OF MERIT SPECIFICATION to the Superior Heatform Fireplace Unit was based on its practical application to the small contemporary house. It uses assures a good heat circulation replace and at the same time a saving in installation costs. It does not require forms to build. There are no bricks to cut, no throat to plaster. Crackling of masonry is eliminated by the use of rock wool and a detached lintel bar. It is constructed of heavy steel and promises a lifetime of service. This product is manufactured by the Superior Fireplaces Company, 1708 East Fifteenth Street, Los Angeles 21, Calif.

WESTERN-HOLLY AUTOMATIC BUILT-IN GAS COOKING UNITS—The kitchen in CSHouse 1952 will be engineered for both appearance and efficiency, and contributing to both aspects will be Western-Holly automatic built-in gas cooking units. These units combine the convenience of built-in location and position with the advantages of cooking with gas. Top-burner cooking and open baking and broiling are provided by separate units. Both the top and the oven and the broiler unit are available in stainless steel or white porcelain enamel. Or they may be used in pastel yellow, green or blue porcelain enamel. The oversized expendable oven may be placed at any height, although oven bottom at counter height is recommended. The oven is of one-piece construction. It has double assurance of safety and efficiency through the use of both Fiberglas insulation and dead-air space. The oven is equipped with a Telechron automatic cooking clock which turns it on and off at pre-set times and temperatures. It also has a Telechron Minute Master timer. Below the oven and a part of the same unit is a Modern Way glideout broiler. The oven and the broiler unit may be installed vented or unvented, according to local ordinances. The four-burner cooking top with its controls was designed to be set up as a unit into the counter work surface of a base cabinet. It can be located at the place in the kitchen most convenient for use. These products were awarded the CSHouse SEAL OF MERIT SPECIFICATION on the basis of excellent engineering and design, and because they increase the efficiency of the kitchen. They are manufactured by the Western-Holly Appliance Company, 8536 Hays Street, Culver City, Calif.

RAMSET FASTENING SYSTEM—This is a system used in general building construction which is remarkably simple and which saves considerably on the costs of fastening steel to concrete, wood to steel, steel to steel, steel to brick, fabricated hard materials to steel. It consists of a variety of appropriate fasteners which are driven home easily and securely by either of two special tools without the use of air or electric lines. This system will be used in CSHouse 1952 to fasten furring strips, stils, steel window and door frames, partitions, sheet metal, metal supports, electrical conduits, ducts, pipes and other items. It is estimated that it will save at least half the usual cost of making such connections. The system was originated by the Ramset Fastening System, Inc., 12177 Berea Road, Cleveland 11, Ohio.

SUPERFAN PORTABLE FORCED AIR BLOWER—One of the "plus" features of CSHouse 1952 will be a Superfan portable forced air blower which pumps air in a scientific pattern about an entire room. It keeps all the air in motion—on the floor, at the ceiling and at the living level. It forces air circulation in large volume without blast, tur-
More BTU with Less GPH in Less Space

MERIT SPECIFIED CS 1952

GAS RANGE UNITS for beauty
Automatic Built-in
Boiler Burner Units save cubic footage in utility room and to get more heat from water coils, and optional controls. Boilers are vertical steel tube type built to highest commercial standards. ASME stamped when specified.

Oil burners are Underwriters Approved; gas burners, AGA approved. Aldrich oil and gas burners are readily interchangeable any time. Write for details and specifications—save yourself time; save your clients money.

ALDRICH HEAT PAK

BOILER BURNER UNITS

Designed to save in the basement or utility room and to get more heat from either oil or gas, Aldrich Series B Heat-Pak Boiler Burner Units save cubic footage in the home and assure your clients of a reliable low-cost heat supply for steam, hot water, or radiant heating installations, and hot water supply.

Six sizes, from 118,000 to 808,000 BTU. Each comes packaged complete, ready to install, with or without new type high-delivery, double-spiral hot water coils, and optional controls. Boilers are vertical steel tube type built to highest commercial standards. ASME stamped when specified.

Oil burners are Underwriters Approved; gas burners, AGA approved. Aldrich oil and gas burners are readily interchangeable any time. Write for details and specifications—save yourself time; save your clients money.

New ALDRICH BANTAM for smaller homes

Rated at 100,000 BTU an hour, the new Aldrich Bantam stands 45 inches high; occupies only 50x33 inches floor space. Supplied as a "package" it's the easiest boiler-burner to install—and a most economical heating source for a 4 or 5 room house. Saves space—saves money—lets you plan a more livable house at lower cost.

ALDRICH COMPANY
A Subsidiary of Seattle Corporation, Inc.
123 William Street
Wyoming, Illinois

ARCADIA SLIDING STEEL GLASS DOORS—CSHouse 1952 will have the design advantages and operational conveniences of wide areas of floor-to-ceiling horizontally sliding glass framed in Arcadia sliding steel frames.

Available in a wide range of excellently engineered and carefully fabricated standard and custom types and sizes, Arcadia units offer a variety of remarkable advantages. They have spring loaded anti-rattle top rollers; easy action, positive "up locking"—doors cannot be lifted out while locked; adjustable shelves with sealed roller bearings; hand-sanded, sanded, sturdy hardware; wear resisting stainless steel track, and slineline sturdy steel construction. Each door is completely weather stripped. All members are Bondedizer for rust-resistance. Bronze rollers provide "finger-tip" action—require no maintenance. All welds are concealed. These units were chosen for CSHouse 1952 because of their highly acceptable styling and engineering. They are manufactured, and distributed nationally, by Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

SHIRLEY STEEL KITCHEN SINK AND CABINETS—The kitchen in CSHouse 1952 will reach a new high in convenience and the practical application of space in an advanced design techniques. It will be equipped with a Shirley steel kitchen sink and cabinets. Shirley steel kitchen sink and cabinet combinations are quality merchandise, carefully designed and engineered for utility and beauty—and produced in a standardized series of individual matched units. Sinks are formed from 16-gauge enameling steel, to which finest acid-resistant glass-porcelain is permanently bonded. Self-draining trapless drain is pressed into level deck with opening to bowl. Sink is drilled for modern ledge-type swivel-spout faucet, and flexible hose-spray. Sink has four-inch high back-splash; also fluted drainboards, and level tumbler deck at rear. Flush construction on ends of sink-cabinet allows simple installation of base storage cabinets. Cabinets are fabricated from cold-rolled, furniture-steel—solidly spot-welded—and finished in highest quality, baked-on synthetic enamel inside and out for maximum durability, flexibility, and permanent adhesion. Flush design of door and drawer fronts, with doors hung on semi-concealed hinges, adds to beauty and convenience of space-saving. All sink-cabinet combinations and base storage cabinets are mounted on a full 3" recessed base, which is built to house. Drawer and door pulls are chrome-plated, have smooth, modern design, rounded to insure against scratching fingers. Wire basket on door below sink bowl for easy storage of soap-powders, etc. Doors have plungertype catches. Rubber bumpers on both drawers and doors allow no metal-to-metal contact—and assure absolute quietness. All drawers glide on non-ferrous runners with ball-bearing-like action. All are equipped with pad-lock stops—easily released for drawer removal. Door and drawer fronts are 3/4" thick, fabricated from two separated panels, insulated with sound absorbing material and permanently welded. Equipment includes: partitioned, lined cutter drawer. Generous bowl is 17" x 20"—27" deep—with large-size opening for installation of a crumb-catcher strainer or a Shirley Center-sume-away Food Disposer unit. This equipment, merit specified, is a product of the Queen Stove Works, Inc., Albert Lea, Minn.

MILWAUKEE FLUORESCENT BATHROOM CABINET—The bathroom in CSHouse 1952 will be equipped with a Milwaukee Fluorescent bathroom cabinet, the first bathroom cabinet with completely recessed side-lighting. This unit combines good design, modern fabrication and remarkable utility. The recessed side-lighting provides shadowless illumination, diffused evenly, comfortably and generously. Men shaving can see every wrinkle and whisker. Women find it equally good, even makeup application. The entire unit is flush with the wall. It comes complete, fully wired, with convenience outlet, and ready to install. This cabinet uses four 20-watt fluorescent lamps shielded by translucent opal glass. It is built of 20-gauge cold-rolled steel and is of all-welded construction. Mitred corners are filled and polished. The finish is double-baked lifetime enamel and the mirror is of mirror-glazing quality polished plate glass. Generous shelves have polished edges. This feature was specified after a thorough search of the field, is made by the Northwestern Glass Company, 2051 N. Nineteenth Street, Milwaukee, Wis.

M Odernfold ACCORDION DOORS—CSHouse 1952 will have the advantage of Modernfold Accordion Doors for easy and effective room and area division. These are the best known make of folding doors which have an accordion-like action in opening and closing. Top-hung, they are easily and quietly moved and make for greater use of space in a given area. Their all-steel frames are covered with attractive plastic fabrics which are available in a wide range of colors—the plastics are impervious to cracking, peeling, crazing, and staining. They are washable. They are manufactured and are now being used extensively in earlier CSHouses and invariably have attracted wide and favorable attention. They are manufactured by New Castle Products, New Castle, Indiana.

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 retaining its plastic that extreme exposure and temperature changes will not cause it to crack, check or rub off. The manufacturer is the General Paint Corporation, 2627 Army Street, San Francisco, Calif.

SASH AND TRIM COLORS—These are strong, durable colors, permanently preserved in treated oils, usually manufactured by the General Paint Corporation. They are all the same treatment and selection, combined with specially formulated synthetics, 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.

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

APPLIANCES

*.(126) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich.

(106a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops: tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plate, disappearing shell, vanishing grill, over-size expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture’s 1951 Case Study House. Western Stove Company, Inc., Calver City, Calif.

*.(156) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrapping papers, garbage, trash; gas fired, unit installed, lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

CABINETS

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enameled steel to which acid-resistant glass enamel is permanently bonded; cabinets cold-rolled furniture steel, solidly baked-on synthetic enamel; flush door, rubber molded to avoid over-emphasis on color; finish inside and out backed-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-trap strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1950.—Inciner Division, Bower, Inc., Cairo, Ill.

*.(165) Kitchen Appliances: Brochures folders complete line Sunbeam Mixmasters, Wallenmasters, Ironmasters, Toastmaster, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamp bases, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse 1951.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

FILL IN COUPON TO OBTAIN MANUFACTURERS’ LITERATURE AND INFORMATION

This dramatic tartan tower of Porcelain Enamel heralds patrons to McDaniel’s Shop ‘N Save, North Canon Drive, Beverly Hills. Whenever you seek a custom effect—a clean, sleek exterior—specify this years-ahead product that stands alone... and stands for life...

ARCHITECTURAL DIVISION

PORCELAIN ENAMEL VENEER

Make your new homes more livable with built-in conduit and outlets

You’re building extra convenience into your homes when you put concealed telephone wiring and built-in outlets in your plans. You’re making it easy for your customers to add new extensions as they’re needed... without boring holes or having exposed wiring.

Put built-in telephone facilities in your plans

NOTE: Literature cannot be forwarded unless occupation is shown.
(128a) Formica Fabricated Vanity: Comprehensive information, including full color illustrations, remarkably well designed Globe Formica-fabricated Vanities for use in bathrooms, dressing rooms; available in wide range of colors, coordinates patterns, styles; compact flush lavatory set in horizontal surface of Formica; models provide towed storage, cabinet space, in drawer space; designed deep by 28" to 44" wide; particularly adaptable for use in contemporary homes, or where color and permanence of surface is required; practical, sensible, deserves closest consideration: data sheets are in all files; merit specified for CSHouse 1952—Thomas W. Berger, Cincinnati 2, Ohio.

(101a) Transparent Mirror: Full information on all vanities, looks like mirrors 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, effective in sales rooms, exhibits to display merchandise—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

(10a) Door Chimes: Chromol Color; door chimes; wide range of styles, including clock chimes; Nutech Inc., Madison and Red Bank Roads, Cincinnat 27, Ohio.

(129a) Surface Wiring System: Comprehensive information, technical data, illustrations, installation and use suggestions. Wiremold Plugmold surface wiring systems; permit convenience outlets closely spaced wherever desired; available wired, unwired; can be used at baseboard, chair rail heights; particularly adaptable in kitchen above workspace, or in workshops; line includes practical accessories; well engineered, definitely worth consideration; merit specified for CSHouse 1952—The Wiremold Company, Hartford 10, Conn.


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

(98a) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best lines of information—Scalamandre Inc., 590 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on carpet felt and pad provides full light for exit after switch has been turned off; shuts off automatically almost minute after switch is flipped; particularly adaptable for front porches, back porches, bedrooms, hallways, garages, basements, bathrooms, stairways; industrial uses include protection of watchmen, precaution against accidents; install like any other switch; action controlled by spring loaded neoprene diaphragm operating in sealed chamber; practical product well worth investigation; merit specified CSHouse 1952—Rug设计器, Inc., 143 Madison Avenue, New York 16, N. Y.

(80a) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, textile, pattern, color; inexpensive, fast service; available in all cities; investigation—Rug设计器, Inc., 143 Madison Avenue, New York 16, N. Y.

FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, chair chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Eero F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; line deserves attention—Faler Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

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

(121a) Finnish Imports: Complete information, illustrative and descriptive matter contemporary design in furniture, lighting fixtures, decorative accessories imported from Finland; new concepts excellently fabricated; an excellent source for the trade—Finnish-American Trading Corporation, 41 East Fifth Street, New York, N. Y.

(314a) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs

(121a) Finnish Imports: Complete information, illustrative and descriptive matter contemporary design in furniture, lighting fixtures, decorative accessories imported from Finland; new concepts excellently fabricated; an excellent source for the trade—Finnish-American Trading Corporation, 41 East Fifth Street, New York, N. Y.

(314a) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs

ARTS & ARCHITECTURE
by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2600 American Ave. nue, Long Beach, Calif.

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

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 657 Fifth Avenue, New York 22, N. Y.

(136a) Wurmlen Pieces: Catalog new Dunbar American pieces designed by Edward J. Wurmlen; good contemporary for living, dining rooms; pre-dominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered rabbited interiors, electric stores in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

GLASS

(125a) Figured Glass: Comprehensive well prepared 20-page two-color illustrated brochure featuring Figured Glass by Mississippi; glass combines interesting texture with contemporary practicality to produce interiors, exteriors that capitalize on available light without sacrificing privacy; available in wide variety of patterns, surface finishes including structural corrugated, Structuralite, Aurora, Bandite, Bevite, Broadlite, Debitone, Decrotile, Florentine, Selenite hammered, Hylite, Lucite, Magnalite, Penrose, Plasalite, ribbed, smoothstrip, Moscow polished wire glass, Coolite heat absorbing and glazing glass; undoubtedly best source of information on this subject; merit specified CSHouse 1952—Mississippi Glass Company, 88 Angeles Street, St. Louis 7, Mo.

HEATING & AIR CONDITIONING

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

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

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new Nu-Tone kitchen ventilating fans; wall ceiling types; more CFH than competitive models in same price range; our system is designed to install: quietly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—Nu-Tone, Inc., Madi son and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan; Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3 square projects only 17% above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6000 CFM capacities; other models in capacities of 7600 and 977 CFM; all delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Steamer electrical space heaters; wall attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer’s guide.—Markel Electrical Products, Inc., Buf falo 3, N. Y.

INDOOR PLANTING

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

INSULATION AND ROOFING

(135a) Fiberglas (T. M. Reg. U. S. Pat. Off.) PF (Prefinished) Pipe Insulations: Write for A.I.A. File 37-D-2 “Fiberglas Industrial Insulations.” Describes properties and advantages— furnishes application data and specifications for insulating steam pipes, copper tubing, etc. Suitable for high temp work up to 600°F. and for low temperature work. Available in 2 types: (1) with canvas jacket for interiors and (2) with roofing felt jacket for outdoor use, both in half-sections to fit pipe sizes 1/2" to 14" and in segments to fit pipe sizes 1/4" to 30". Fiberglas PF Pipe Insulations have the lowest heat conductivity of any pipe insulating material commercially available. Durable, easy to handle and apply. Moisture resistant; immune to moisture, corrosion rot, odor and insects. Save fuel costs and assure low installation and maintenance costs. Distributed through Fiberglas Insulation Distributors—Appliances, Owens-Corning Fiberglas Corp., Dept. B-8, P. O. Box 89, Santa Clara, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "A La Porta Unit" Swivel light 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 full files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.
architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, manual controls; full data, including prices; worth study.——Century Lighting, Inc., 419 West Fifth Street, New York 19, New York.

(1964) 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 on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(1965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, downlights incorporating Corning wide angle Pyrex lens; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(1965) Steel Windows: New two-color catalog on Sunbeam Fluorecent Luminaries; clear, concise, inclusive; tables of specifications; easy to apply with brush, spray; used on the West's most important jobs.——General Paint Corporation, Architectural Information Department, 2725 Army St., San Francisco 19, Calif.

(1966) Portland Cement Paint: Folders l & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; low cost, highly insulating, non warping, easy to apply with brush, spray; used for 30 years.——General Paint Corporation, 2527 Army Street, San Francisco, Calif.

(1966) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oiled; pure, light-fast pigments combined with specially formulated synchro-mat; won't crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2727 Army Street, San Francisco, Calif.

(1967) Bank, Office Lighting: Brochure, folders Casco 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; 4x8 sheet 4/4 in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1292, Sacramento, Calif.

(1967) Richwood Panels: Literature Richwood, a "3-dimensional plywood for paneling, furniture, display backgrounds"; soft grain burnedished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(1968) Bathrooms: Caters to bathroom cabinets, one piece, one color steel bodies, hinged after forming; also chrome bath accessories and wall mirrors.—P. H. Lawson Company, Cincinnati, Ohio.

(1968) Pluming Fixtures, Accessories: Contemporary Commercial Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2221 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

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

PAINTS, SURFACE TREATMENTS

Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique all-base finish for cement masonry, galvanized steel, used on the West's most important jobs.——Write to General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(1969) Fluorescent Luminaries: New catalog on Sunbeam Fluorescent Luminaires; clear, concise, inclusive; available in contemporary and architectural designs; useful in contemporary theater lighting for stage, exhibits, window displays, pages, fashion shows, dance halls, cabinets, night clubs and fairs, industries; lights, special equipment, control equipment, accessories; one of most complete workbooks published; completely illustrated and with prices; this is a must.——Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

Caco STEEL WINDOWS

- Easy opening and closing
- "Banderonized" as a protection against rust
- Weatherlight... durable and fire-resistant

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

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Telephone:
Cumberland 3-2701
Atlantic 2-3786

The popular LOAFER and UTILITEE chairs have again been recognized for modern design, quality and comfort.——Merit Specified for use in CSHouse 1951. Crescent Aluminum Products Co., Allegan, Michigan.

ARTS & ARCHITECTURE
Lighted Bathroom Cabinets: Contoured information, Milwaukee fluorescent lighted bathroom cabinet: completely recessed lighting provides high-level diffused illumination; entire unit, including mirror, flush with wall; four 20-watt fluorescent tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified by CSHome 1952—Northern Light Company, 201 North Nineteenth Street, Milwaukee, Wis.

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

Corning Albalite translucent opal glass: CST is used 1952—Northern Light Company, 201 North Nineteenth Street, Milwaukee, Wis.

Milwaukee, Wis. data—Modernfold accordion-folding company, 2051 North Nineteenth Street.


Radio and Television

Contemporary Radiophone Combinations: Brochure new Voice & Vision professional series fidelity FM-AM radio-phonograph combinations with custom-designed cabinet—finish; one of very few lines meeting requirements of contemporary architects, designers, draftsmen—technically excellent, remarkably well engineered; intended for music lovers who want best in tone, quality, design; data should be in all files.—Voice & Vision, Inc., 314 North Michigan Avenue, Chicago 1, Illinois.

Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including thre eup speed changers which play consecutively both sides of all records; television, magnetic recorders, other optional—cabinets also available; five-year parts, labor warranty; merit specified for CSHome 1956.—Gateway to Music, 3009 Wilshire Boulevard, Los Angeles 5, Calif.

Record Changer: Literature, data new Market 3-speed Playmaster, only complete 3-speed changer that automatica...-

in 90 minutes; test show high strength.

Sash, Doors and Windows

Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

Hollow Core Flush Door: Brochure Power Rezo 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 real hardwood plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

Store Fronts: Information Nator Store Fronts; fully extruded aluminized aluminum moldings and engravings; narrow stile doors for modest, modern; specification data and engineering aid available.—Nator Store Fronts, Taunton, Mass.

Specialties

Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closets and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced national basis; information Acorn Furring Cement; information, samples paper table mats with distinctive beauty.

Sash, Doors and Windows

(59a) Paper Table Mats: Information, 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.—Sick-Howell Designs, 14 School Street, Danvers, Conn.

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(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.—Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joint construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 94"x94" deep corrugations; weight ¾ pound per square foot with fasteners; good product, merits investigation.—Hydros Corporation, Granite City, Ill.

VISUAL MERCHANDISING

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

JUAN O'GORMAN

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with a better adaptation to climate, to customs and to site. It should be planned for its regional use and not as a universal utility. It should appeal to the people's taste and not to the elite of academic abstractionists.

"We must also consider an architect that responds to the need for decoration, recognizing that architecture is the environment of the human being and not only the housing of machinery. Therefore it is important to have sculpture, murals of stone or glass, etc., and to integrate these into the architecture to such a degree that it will not be possible to say where the architecture ends and the murals or the sculpture begins.

"We need for Mexico a Mexican architecture that uses functionalism for its real value, which is efficiency and comfort, and not for the purpose of producing in a roundabout and infantile way a supposed mechanical beauty."

ARCHITECTURE IN MEXICO

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couple of boulders, placed not as a guard but to form a pleasant composition. In the same room is a playful circular stairway to a low balcony. Stairways in Mexico are delightful, the curve being the personal expression of the designer rather than a manufacturer's product. The early houses of Juan O'Gorman used beautiful exterior curving stairs that appear to lead his rational houses into the realm of fantasy. The new airport building at Guadalajara, on an uninspired edifice, has an impressive stairway with a bold curve. It has a metal guard rail, often omitted.

The imagination shown in the details of the most everyday commercial building in Mexico is astonishing. One never gets the impression, as in the United States, that each part was selected from a catalog. It may not always work, but it is thoughtful and it is fresh. It is this freshness that makes a visit to Mexico memorable. This is not to suggest in any way that Mexicans are idiotic or untrained; they are not deficient mechanically. They drive automobiles very well, and if the tempo is fast it is because they have not yet developed a traffic system or thoroughfares designed to carry heavy traffic. As industries grow in Mexico, facility in the use of the machine has grown.

Mexico has long been a borrower of architectural styles from Europe, but today it turns seriously to her own past for her inspiration. The architects have shown a willingness to revalue their own culture and to learn a lesson in design and construction from indigenous building. Mexico, for the first time, faces itself.
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