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FRANK BROS
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"What's holding back American art?" the painter Thomas Hart Benton inquires. The question heads an article, drawn from Mr. Benton's forthcoming autobiography, which appeared last December in The Saturday Review of Literature. Like many American dissidents, Mr. Benton blames internationalism and intellectualism, the professors, the cultural administrators and specialists. I have written a good deal in disfavor of them myself. Speaking for his departed friends, the painters Grant Wood and John Steuart Curry, and vigorously for himself, Mr. Benton says: "... we were alike in that we were all in revolt against the unhappy effects which the Armory show of 1913 had on American painting. We objected to the new Parisian esthetics which was ... turning art away from the living world of active men and women into an academic world of empty pattern. We wanted an American art which was not empty, and we believed that only by turning the formative processes of art back again to meaningful subject matter—in our cases specifically American subject matter—could we expect to get one."

The issue is not new in American cultural thinking; it has provoked many answers, dialectical, polemical, creative; it has aroused committees in favor of art with a message to call for police action against art with a message they do not agree with (The Saturday Review, for instance, against Ezra Pound). American cultural conservatives libelled the "ash-can" school for, in their opinion, slandering America. Leo Stein abused his sister Gertrude for supporting and professing manners of living art that, in spite of serious difficulties of acceptance, have permanently altered our cultural inheritance. H. G. Wells, whose scientific intelligence did not fear new approaches to experience but could comprehend them only as a journalist, tossed off the most quoted disparagement of the new esthetic approach to experience offered by Henry James. T. S. Eliot, a fugitive from the American culture which produced Ryder, Sloan, Hartley, Marin, Ives, the Steins, the brothers James, Ezra Pound, Dreiser, the IWW, as well as a host of other artists, social and intellectual radicals, inventors and adaptors, such an unequalled imagination of pure science as Willard Gibbs, the architects financial, corporate, political, and structural who made the American civilization we today recognize but cannot yet describe, has set forth his notion of culture in a small book which allows for none of these cultural achievements but tries to impose in their stead a pattern suitable to a small, theocratic city-state.

The argument emerges from the incomparable density of our culture. The artist who defines time, the creative thinker who has not lifetime enough in which to carry out his work, seldom complains of cultural inadequacy, seldom complains, that is, of the effect of such cultural inadequacy on himself. Such attack is the periodic maneuver, and hopeless delusion striking against inexorable time, of the second-rate—the self-known second-rate. William Carlos Williams may describe the appearance of The Waste Land as a "catastrophe to our letters," which set back for at least a generation the growth of a natural manner of American poetic expression; but whether that manner would have been the sententious, egotistic commonplace of the "good Doctor" tales, the magnificent ease of a style seldom equalled in American prose which appeared in the first chapters of White Mule, the exciting and stubborn but undependable virtuosity of Paterson, no one can tell. His rage of a prophet is fully justified by the event, but he does not deny the achievement of The Waste Land, the supreme elegiac poem in English since Lycidas. Williams's own art did not cease or swerve. Both are disciples, in a sense, of Ezra Pound, whose poetry, in regal tatters of antique squalor and grandeur, whose opinions, corroded by an adolescent fury of sour Idealism, represent only a small part of the immense gift of himself he has made to other artists. They are workmen of a culture that will outlive their faults.

Among the records of that culture will survive the elaborated cartoons of Norman Rockwell, whose sentimental excuses for
painting vitiate an extraordinary quality of vision. The Van Eyck of middle-class indifferentism, he should be by Benton's standard of popular approval the greatest of American masters, his Four Freedoms the quadriptych of our complacency, the Thanksgiving turkey for our rites, the uncomposed, questioning faces, reproduced in every wrinkle, with no sign of quickening intelligence— the sense of light behind the characterized eyes in Woods's American Gothic. For all that a casual chuckle or nostalgic sigh supplies his only motive, I would gladly hang a good Rockwell on my wall, if only for a stockinged leg, a table set, a quilt, a suitcase, where his clear eye leaves more truth than Benton's subjective swirl.

American art and criticism at their best furiously defy and struggle to break loose from European fetters; they seldom question the authority of European art. They do not proclaim as the alternative an eclectic, chauvinistic, American nationalism. Charles Ives has written: "No true composer will take his substance from another finite being—but there are times, when he feels that his self-expression needs some liberation from at least a part of his own soul. At such times, shall he not better turn to those greater souls, rather than to the external, the immediate, and the 'Garish Day?'" And again, "Ragtime, as we hear it, is, of course, more (but not much more) than a natural dogma of shifted accents. It is something like wearing a derby hat on the back of the head, a shuffling lilt of a happy soul just let out of a Baptist Church in old Alabama. . . . But it does not 'represent the American nation' any more than some fine old Senators represent it. . . . It may be one of nature's ways of giving art raw material. Time will throw its vices away and weld its virtues into the fabric of our music. It has its uses as the cruet on the boarding-house table has, but to make a meal of tomato ketchup and horse-radish, to plant a whole farm with sunflowers, even to put a sunflower into every bouquet, would be calling nature something worse than a politician." Could any expression of art be more stuffed with the visibility and substance of American life than these few
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panoply of his abundant success. Genius is its own first and best audience and final merciless judge. The reward of genius is the creation and finding it good. Without that, though the crowds may applaud like the devil, there is no good. An artist approaches maturity when he knows this difference; and the knowledge may be the end of him. No artist who needs recognition to endorse the product of his gifts can comprehend Bach.

But it would be unfair and most unwise to fold hands complacently, saying that in art as in crime and politics nature must take its course. Admiration is easy, praise cheap though seldom generous, discernment difficult. There is a control of the market by those who look always to the current fashion, a narrower and often less perceptive control by those who cultivate the fashion, and a brutal indifference among the people who believe themselves able to enjoy, to discriminate, and to reject, which cruelly serves the purposes of those who control the market and cultivate the fashion. Critics and curators, conductors and committees, impresarios and program chairmen are more often wrong than right; their notion of what is practical allows them to be vain, pompous, and immodest, to insulate the audience by asserting their own ignorance and incompetence, to proclaim as their discoveries only what is known and in some part approved of.

Art is also a business; art must be marketed, if the artist is to live while he works. The record of art is a history of humiliation and defeat, of ghastly disappointments often too late followed by successes, and of success cut short, from which the multitude derives at long last pleasure and entertainment, while the uncritical, who have no place in time but only in their time, count up the here and now.

You may reply to me that anyone can throw up the word "genius" as if it were an argument. I agree; and I agree with Mr. Benton that we are overrun with imitative artists who have never found a style. At such times the tricks of the trade take on critical value, turning out visibly synthetic Frenchmen, neo-nationalists, proto-abstractionists, representationalists with and without message, paint-slingers, paint-dribblers, and paint-concealers.

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ARTS & ARCHITECTURE

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LOS ANGELES 5
These widespread splendors and series of art are no more to be dismissed with scornful laughter than Benton's regionalism of swirl or Mondrian's rectilinear probing of art's stripped-clear, intellectual-emotional problem. Laugh at a living artist, and you laugh at him for eternity: the apparatus of time will not allow him to be honored after he is dead.

In seventeenth and eighteenth century Germany, rejoicing in the ending of the religious wars, every local artist became a composer, in one style however varied, imitative, intellectual, regional, abstract, descriptive, singing together to the glory of God upon the slopes of Schetz and Bach. Their art was all inclusion. Although today we feel the aging and death of great creative leaders and can for the moment find no one to replace them, their art, their having lived, is penetrating every corner of our cultural commonwealth. After twenty years of discovering musical literature through the radio and phonograph, we now find musical craftsmanship springing up among our children in the high schools, music being made for its own sake, the masterpieces being worn out in use. The need for more music to play will bring forth new music. Where there is the need, there is always the reply of genius. Genius will not often answer satisfactorily the rewards of the market; these are for the deliberately second rate.

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.
FURNITURE


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

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and iron. Complete illustrated catalogue available.—Circle Furniture Mfrs., 256 S. Michigan Avenue, Glendale, Calif.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp., of Indiana, Berne, Indiana.

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Art & Architecture

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(106a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Emo F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, lustrous finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(185a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 45” thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

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

(172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-daysbed, dining and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage pieces incorporating imported woven materials expressing the warmth of craftsmanship combined with precision production. All pieces admirably suited for and complementary to the best in modern living. Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

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

(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.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (door-in-door) and wood (upholstered) furniture; designed by Hendrik Van Keppel and Taylor Green.—Van Keppel Green, Inc., 901 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

Hardware

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bar, special doctors’ and dentists’ types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Los Angeles, Calif.

• (542) Furnaces: Brochures, folders data Payne forced air heating units including Panelair Forced Air Wall heater, occupying floor area of only 20—9% x 9%”; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

• (111a) Modulated Control for Forced Air Heating: New illustrated catalogue presents Thermodulor Control System, major improvement in forced air heating. Describes how any furnace operated by Thermodulor—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by a thermostatic variable-speed control modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1932. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carrell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

Heating & Air Conditioning

(542) Furnaces: Brochures, folders data Payne forced air heating units including Panelair Forced Air Wall heater, occupying floor area of only 20—9% x 9%”; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

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grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; those products merit specified CSHouse 1952.


(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. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

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

• (143a) Combination Ceiling Heater, Light: Comprehensive installation data new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostat control optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expels steam, grease, cooking odors; outside wall, inside wall, "cellar-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952—Fasco Industries, Inc., Rochester 2, N. Y.

(142a) Residential Exhaust Fans: Complete installation data Lut Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall-ceiling types; more CFM than competitive models in same price range; only screwdriver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of (Continued on Page 35)
In lighting as in aircraft, the maximum degree of performance begins on the engineer's board. An exceptional recognition of Globe's engineering is implicit in the selection of Globe fixtures to light Convair's recently opened $3,000,000 Engineering Development Center.

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Science impinges on society in two main ways: technologically, by changing the material conditions of life, work and production; and intellectually, by changing the way in which men think. The former is the more striking since at least in the more advanced countries everybody is in minute-to-minute contact with things that have arisen from scientific research.

Clearly a high standard of living is dependent on the use of devices produced by scientific technology or the use of more traditional articles, now produced more cheaply and abundantly by science. Many of the problems that face the world today can be solved only with the aid of science. The problem of world food shortage—a doubling of output is required to give everybody a sufficiency—can be greatly alleviated and eventually solved by the proper application of science.

The application of science does not merely solve a few problems; its cumulative effect changes the shape of social life, as can be seen by considering the consequence of the development of electrical science—the redistribution of industry, released by electric power from its former compulsory proximity to coal mine or wharf; the levelling up of amenities between town and country; the changes in world communications resulting from telegraph, telephone and radio (and the international political consequences of this); and many others. Some of the social effects create serious new problems—the threat of atomic war, technological unemployment, or the dislocation of traditional family life that has been produced by the cor, the cinema, and the like.

The intellectual social effects of science are less obvious but no less real. The "idea of progress"—the idea that the world can be progressively improved if men act appropriately—is taken for granted today. Before the 17th century, it was virtually unknown. And Bury (1920) has shown that the origin and growth of this idea is largely attributable to the impact of scientific discovery on men's thoughts and the attitude of mind adopted by scientists. In many other ways the spread of the spirit of science can change—usually for the better—man's outlook on life.

It may well be that ultimately the intellectual impact of science will be far more important to humanity than its contribution to material welfare. But "man must eat before he can think," and in the present state of the world it is not practical politics to envisage the spreading of the scientific attitude to mankind as a whole. A necessary prelude is to feed the starving millions, and even in the advanced countries to provide those greatly improved conditions of life and leisure which, as history shows, are the necessary basis for scientific thinking.

It is therefore natural that discussion about the social impact and social function of science concentrates on the material and technological aspects. This need not damage the intellectual progress of science, since even from the most material point of view fundamental research pays the largest dividends.

In a conscious approach to the problems raised by the social impact of science, the basic types of questions to be answered are:

1. What are the more important problems of material welfare today?
2. What lines of research are most likely to contribute to their solution?
3. A discovery or invention seldom has only the effects that were intended. The more general questions that must be answered before making decisions are based on the probable total social effects of a given scientific discovery or of a proposed line of investigation.
4. What changes in the organization of scientific effort are required in order that the investigations suggested by (2) and (3) may be efficiently pursued and the results quickly applied?
5. As a basis for answering (4), what is the present organization and how efficient is it? And more generally, what factors, social or individual, ultimately decide the course of scientific advance?
6. What changes in general social organization are made advisable by the advance of science?

Based upon the belief that today there is more need than ever before to understand the full significance of the impact of science on society, Unesco has begun publication of a bulletin of abstracts. Entitled "Impact," this bulletin collects information on the various aspects of the international and social implications of science and presents the material in the form of abstracts.
This fountain which was done as a part of the Art Exhibit at the California State Fair is an amusing and often rather wild composition in moving water. While its several parts are in motion there is a constantly maintained interest, and within the interplay dazzling confusion becomes part of a very engaging pattern and texture. The devices which are ingenious in material and form take on a lively life and vitality under the compelling movement of the water. The variety and the unexpectedness of the activity, the sometimes frantic, sometimes serene water in motion is fresh and cool and stimulating.

Thiebaud and McLaughlin have freely and playfully used the propelling power of the water itself to move the objects, and in turn this movement within the water creates a beautiful and sometimes hilarious experience.
Close-up of patio with view into living room corner seat. Overhead lighting on roof projection illuminatively fuses at night exterior with interior and softly permeates the garden which has yet to gain density by age.
Bernard Shaw thought that the capacity to enjoy life, to understand it and to draw intelligent emotional conclusions from sixty years of living, could be the normal capacity of old age. The first step of geriatrics in architecture is to recognize the principle that youth is too good a thing to keep for the young only. Grandchildren are more pleasant to grandparents than to their own fathers and mothers. But there is that other principle that old age can take youth and be mixed up with children only in measured doses.

The specifications for a family reunion house must be that the house shall not be too burdensomely large between avowedly intermittent visits. For the periods when the older people live there alone, which is the majority of the time, it should be comfortably reduced in housekeeping area and as free as possible of unnecessary chores. But when the family visitors arrive it should be possible to put them at ease without too great a disturbance. The children should have sufficient separation so as not to fear to disturb or be disturbed. It is not a question of sumptuous sleeping rooms but usable quarters on the other side of those facilities which will be used in common with the host; the living-together area. The living-together must be a visit within a visit; the pleasure of being together must be often repeated instead of assuming the burden of being in each other's way.

Naturally, such a problem can be solved on various financial levels; a family reunion house may be a small one or a luxurious one, but great ingenuity is necessary on the part of the architect if these requirements are to be solved within a relatively small floor area. This house, then, has been built not only for children and grandchildren on a visit but also for the grandparents who receive them.—RICHARD NEUTRA.
The plan shows an "L" shaped scheme with two bedrooms, baths, and a den in one wing and the living-dining room and kitchen in the other. The connecting link is a large entrance foyer affording access to rooms in both wings and extending itself into a spacious gallery with a large opening to the living room, the den and, directly opposite, the paved terrace. By the familiar device of sliding glass doors, the bedrooms and the gallery are completely opened to their outside terraces with the openings well protected by roof overhangs and privacy provided by garden walls. The problem of planning the best natural light and ventilation for the extremes of summer and winter weather offers the greatest challenge to the designer in the "Mid-South." The site was of great assistance with its several large oaks and small deciduous trees and hedges all related to the house areas in the site planning.

The problem was to provide informal, generous living space for a couple whose grown children are no longer with them. The clients make gardening a serious pastime, and because of this the outdoors are intimately associated with the social areas and insured a controlled vista from all the rooms with glass walls. Economically small, intimate rooms can be opened out to a spaciousness usually associated with luxury houses only. In contrast to the compactness of the plan, there is the openness of the gallery, foyer, living-dining, kitchen and terraces. Here, visual barriers let the spaces flow together with little restriction.

The space between the two bedrooms is occupied by tile baths, a dressing room with built-in casework, a heater room, and a den off the gallery which will accommodate an overnight guest. One wall of both bedrooms and the adjoining gallery can be completely opened to the concrete terrace. The entrance foyer is lighted by softly infused light from behind a bamboo panel in the louvred ceiling which extends in the living room to form a covered light source. A brick fireplace in the living area has a large copper-trimmed hood covered with plywood which forms the entire west panel.

The materials used include vertical redwood siding, light red Roman brick, painted fascia, steel door and window frames, oak solid core doors, terrazzo rubber tile, ceramic tile and carpet-covered concrete flooring.
At a recent forum at the Museum of Modern Art, six sculptors and a group of architects hotly disputed the problem of sculpture in relation to architecture. From the flurry of recrimination and the vivid crossfire of polar arguments, one fact clearly emerged: our sculptors and architects, like proud potentates of yesteryear, charged with an anomalous sense of sovereignty, still resist the notion of fusion.

The contenders agreed upon the need for harmony, for cooperation among the three plastic arts; the problem was to find a meeting ground. Where is the key to integration?

For José de Rivera the answer is patent. While architecture can stand alone as a functional form, it is nevertheless a pure plastic art form. If contemporary architecture and sculpture are to be unified, they must be conceived on the same esthetic plane as a 3-dimensional space experience. Good contemporary architecture has freed itself of representational decorative shapes; sculpture related to it should be conceived on the same level: as pure plastic form devoid of symbolic or representational connotation. For de Rivera, contemporary architecture and sculpture, like Beaudelaire's "Correspondences," have inherent affinities.

He believes that while painting, sculpture and architecture are in themselves a complete experience, they can, when integrated, produce a total experience beyond the level they express separately. He resolves the question by regarding the three arts as esthetic equals available for unification into a single form.

Since the turn of the century, art has been concerned with changing concepts of space. In Moholy-Nagy's "New Vision" more than 40 kinds of space are recorded. From the old sculptural fixation on "mass" or displaced space, we have gravitated to the notion of weightlessness. The Cubists found an "interior" space in 2-dimensional terms, and the Constructivists made this interior space significant in terms of motion. Revolution in sculpture brought new key words, "Hollow space," "dynamic equilibrium," "from tactile grasp to visual grasp," and finally, "from mass to motion," were terms in the new lexicon of sculpture before the second world war.

Continued on page 34
In a recent interview published in the Magazine of Art, Theodore Roszak, the inventive sculptor of "Spectre of Kitty Hawk" and other imaginative metal pieces, had some gloomy things to say about the present-day relation of sculpture and architecture. He said, "I am afraid that any intelligent planning on the part of architect and engineer sufficiently broad in scope to allow for an organic acceptance of sculpture in architecture would be impossible under present conditions. The prospect of supplementing architecture with sculpture in a way that would permit the integration of their respective spatial orbits within a consistent community environment would be little short of miraculous."

This divorce has became such a commonplace that even Lewis Mumford dismisses the entire problem by implying that "...the development of the two arts (architecture and sculpture) should be parallel; and the interaction should be mainly a spiritual one ..." 1

Many of us have been so lulled by the snail-pace of history that we do not realize the strange and unique position into which modern sculpture has evolved. Not since the days of the Lachaise-Like ivory statuettes of female figures (when there was no architecture to speak of) has sculpture been so much alone. Not only has sculpture become divorced from architecture but one can almost sense an air of animosity between the former marriage partners; a polite animosity to be sure, as if one were saying to the other, "We can at least still be friends." How did this all come about, and why? I am not going to try to answer this question, although it is certain that should tempt the curious Art historian. Let me just point out a few familiar landmarks, and let us hope that this historical telescoping will imply some fruitful meaning.

Three kinds of architectural sculpture exist: the integral, the applied, and the related. 2 The first two predominate in ancient times. The last is almost exclusively modern. The pyramid, of course, could be considered as a supremely convincing example of integral architectural sculpture. In fact, the term "architectural sculpture" should be modified to "architecture-sculpture" to point out the complete unity that exists here. The impressive, monumental simplicity of the pyramid has never lost its esthetic sculptural power, although its ceremonial use has long since disappeared.

Artists in recent times constantly speak of the Middle Ages with a note of nostalgia. Roszak, in the aforementioned interview, expressed this longing too: "The last vital span of sculpture occurred at the richest period of Christian theology, between the eleventh and fifteenth centuries, when the artist could work within an economy, analysis of function and use, easy maintenance and durability; artistic content was forced into the background. The designation Baukunst was replaced by Bauen; the architectural schools were renamed the Building Schools; and the designation "Kunst," they must go. Attempts were made at reconciliation (witness Mies Van der Rohe's use of a statue by Kolbe in the German Building of the Barcelona World's Fair of 1929), but usually the estrangement was kept. However, an interesting underground liaison soon became evident. Architecture began to resemble Sculpture, and Sculpture began to look a lot like Architecture.

The criteria of sound architecture in the twenties were remarkably like some of the manifestos of the Futurist, die Stijl and Constructivist groups: Respect for the nature of materials, use of new materials such as steel and reinforced concrete; interest in volume relations as well as mass; transparency gained through the use of glass and plastics, cantilevering of structures; freedom of interior movement, and so on.

The early Le Corbusier said: "Ornament is always placed to conceal a misconception." 3

In March of this year, Jose Luis Sert, the President of the International Congress of Modern Architects said: "The superfluous is what mankind has always found the most necessary." 4

In the contrast of these two statements, I believe, may be seen the change of heart that has taken place in contemporary architecture. 5 Indeed, Le Corbusier in his recent work has obviously come closer to Sert's opinion.

Not that this greater humanity in architecture will mean a return to the nymphs and water demons of the past (the days when naked Indians will shoot non-existent arrows into the tenth story windows of Chicago's Steigen's Hotel is, I hope, gone, but architects are looking for a fuller and more varied use of materials and sensitivities than the rather formalistic limitations of the early functionalists.


4. Ibid., MUSEUM OF ART, P. 95.


6. THE COLLABORATION OF RICARDO LIPPELDO AND WALTER GROPIUS WHICH RESULTED IN LIPPELDO'S EXCITING SCULPTURE FOR THE HARVARD DORMITORIES, SHOULD BE ENCOURAGING.

ARCHITECTURAL SCULPTURE

TODAY:

A SURVEY

BY IRVING TITEL
This house is being built by the designers to make available to the contemporary-minded home-buying public a product which the merchant builder is not offering at the present time. It is their object to incorporate good design with new building techniques in an attempt to create a contemporary environment at a reasonable price.

The site slopes downhill from the road and is covered with old olive trees providing a distant view of the surrounding hills or an intimate screened view through the trees.

The plan includes three bedrooms, two bathrooms, a combination living-dining area and an open kitchen centrally located. A small activity area across from the kitchen provides a place for sewing, supervised child play, or other specialized activities.

The construction of the house is a conventional slab on which is a variation of the post and beam structural system. Longitudinal beams are spanned by exposed rafters on top of which lies the finish ceiling, sheathing, insulation, and built-up roof. Pairs of sliding "shoji" type doors provide light, ventilation, and access to the outside from all major rooms. The standard stud construction filler walls are covered with redwood boards and batts on the outside and drywall on the inside.

The house is equipped with a forced air furnace, garbage disposer, exhaust fan over stove, and metal drawer units. Space is provided for an automatic laundry, dryer, and dishwasher.
**FABRICS**

"HONEYCOMB" by Joel Robinson for L. Anton Mai, Inc.

"CIRCLES" from the new fabric collection designed by Alexander Girard, AIA, for the Herman Miller furniture company. It can be had on linen or on sheer silk gauze; width 48".

"ELEMENTS ONE" by Olga Lee Baughman; an elongated shape and a repetitive linear design element is combined by the designer in "Elements One."

Mustard yellow in the diamond form and dark brown in the linear fuse and bring out the lustre and texture of the linen background. This is from the collection "Kaleidoscopic Prints" from L. Anton Mai, Inc.

Upholstery stripes: a linen and cotton vertical stripe in oranges, crimsons, magenta, and white; the other a horizontal stripe in two versions: grey and white, sepia and black; all are 57" wide. From the Herman Miller fabric collection by Alexander Girard, AIA.
The selection of fabrics shown here is by no means to be considered comprehensive. Further illustrations will be given later of new and interesting work in the field which, in increasing volume, is being offered to the public. It is interesting that where a fine designer has been commissioned by a progressive manufacturer the values of such cooperation are proven by the excellence of the product through the use of disciplined design skills. The designer has never been so free to indulge in the creation of images in color and form on a commercial basis; the manufacturer has never before been so encouraged to continue and extend his offerings to a growing and appreciative audience. The end product is being more carefully coordinated with the whole field of contemporary home furnishings where heretofore the fabric has tended to be rather special, sometimes arbitrarily insistent and too often a demanding identity in itself. Like good design in contemporary furniture, modern fabric is at last available in such wide variety that it is winning for itself a gratifyingly large and profitable public acceptance.

The fabrics shown here are from the excellent collections of Herman Miller Furniture Company, L. Anton Maix, Laverne Originals, Dorothy Liebes, Ben Rose, Edwin Raphael Company, Angelo Testa & Company, Knoll Associates, Goodall Fabrics, Ruth Adler Designs, Reg/Wick.

Others will be selected and shown as they are made available.
"WEB-RIB," A FABRIC OF DYNEL AND SPUN SARAN BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.

"FORM PLAY," A FABRIC OF HEAVY CONSTRUCTION, REVERSIBLE AND FIRE-PROOF IN YELLOW AND BAND. MADE OF DUREL AND SPUN SARAN; DESIGNED BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.

"ODDITY," DESIGNED BY ROSS LITTELL FOR LAVERNE ORIGINALS, IN PERUVIAN LINEN, SWISS BATISTE, AND COPRA CLOTH; ALSO AVAILABLE IN WALLPAPER.

"LIMA," A NEW PRINT ON PERCALE WHICH COMES IN BLUE, GREEN, LIPF, PARMA, BLACK, PERSIMMON, TURQUOISE; WIDTH: 50". FROM KNOLL ASSOCIATES, INC.
"STILTS" AN INFORMAL PATTERN COMPOSED OF ELEMENTS SUGGESTIVE OF STILT FORMS. COLORS: CHARCOAL GREY, TERRA COTTA, SLATE BLUE. FROM ANGELO TESTA & COMPANY.

"LEAF CHECK" HANDPRINTED IN TERRA COTTA, BROWN, GREY, GREEN, CAMOUFLAGE AND GOLD. FROM GOODALL FABRICS.

"COUNTRY FAIR," A TWO-COLOR PRINT BY RUTH ADLER FOR ADLER-SCHNEE ASSOCIATES.

HANDWOVEN FABRIC DESIGNED BY EVELYN HILL FOR KNOLL ASSOCIATES, INC. COLOR: BLACK AND WHEAT; WIDTH: 48".

"LEAF CHECK" HANDPRINTED IN TERRA COTTA, BROWN, GREY, GREEN, CAMOUFLAGE AND GOLD. FROM GOODALL FABRICS.

"COUNTRY FAIR," A TWO-COLOR PRINT BY RUTH ADLER FOR ADLER-SCHNEE ASSOCIATES.

CHARTREUSE AND LINEN DRAPERY FABRIC BY ELSA REGEN. STEINER AND JULIA MCVEEK FOR REG/WICK.
COUNTRY HOUSE

BY MARIO CORBETT, ARCHITECT

Thomas Church, Landscape Architect
C. O. Bradhoff, Contractor
The site is on a hilltop where there are strong prevailing westerly winds; it seemed, therefore, advantageous to sacrifice some of the vistas in order to orient the house with its back into these winds. The hill is tall and rolling with dark green masses of live oaks on its slopes. Seen from below, the house appears to be a giant aerie sitting somewhat into the side of the hill, its roof rising low from the ground and ending with startling abruptness. The weathered redwood harmonizes with the blue sky, the yellows of the wild grass, and the deep green of the live oaks.

The entrance court is simply framed by the garage and the sheltered entrance on the north, the great wall mass penetrated only by long, low windows to the east, and to the west by a low rise of earth covered by high wild plant life. The entrance pierces what seems to be the great supporting core of the house, and once inside one is led by a progression of height and light values into the kitchen, playroom area which is completely open to the sheltered inner court; a raised fireplace is shared both by the kitchen and playroom. This kitchen seems to form the true center of the house; the large windows which fill the east wall face two handsome sheltering oaks.

Leading off the north side of the kitchen and down three steps is a small living room which can be closed off from the rest of the house for the use of the parents in private entertaining. The bedrooms are very simple and direct in their solution. Large windows form one wall of each bedroom, giving plenty of light and air. The children's bedrooms open to the playroom which also doubles as a dining room.

The detailing of the house is excellent, particularly in the living room where there is a contrast of lightness and solidity. The almost excessive openness of the glass walls is balanced by the handling of the massive and protecting fireplace wall which carries the weight of the roof plane.

The house was left to weather both inside and out; only the ceiling of the gallery has Celotex paneling, and the only paints used were for a little color on kitchen case doors. A large second floor studio, darkroom and bath, separate from the house, are reached off the entrance court. What remains of the attic space is utilized as a storage and trunk room.
HILLSIDE HOUSE

BY CARL LOUIS MASTON, ARCHITECT

The site is a beautifully wooded hillside lot. Inasmuch as it seemed desirable to save all the natural vegetation and the many trees, it was decided to build on the steep side and preserve the flat portions for the living terraces.

For a family with two children, the house was planned in such a way that there could be intelligent insulation to the activities of the children and the composure desired by the parents. Therefore, next to the entrance, not immediately accessible to the main living area, is a "clearing room" where the children can indulge themselves in general untidiness without interfering. The parents' or master bedroom is as far away as possible and has a large alcove where research work can be done in peace. There are two rooms for the children on the second floor as it seemed that a two-story house would be the best solution inasmuch as the lot is not very large, and it was a part of the project to retain as much of the level surfaces as possible.

There are very few painted surfaces with Western cedar inside and out for natural finish; Douglas Fir was used in the living room and several other rooms as well as for all cabinet work. The wood has been left in its natural state and waxed. The ceiling is Douglas Fir planking. A predominance of wood came from a desire to avoid any look of slickness, and a preference for warm-textured surfaces. The structure is very straight forward and much in evidence; the purpose of the house to be the creation of a sensibly controlled family environment.
JOSE DE RIVERA
continued from page 22

Adding a personal concept to the constructivist and neo-plastic views, de Rivera feels that his is a sculpture of space, not in space. But to grasp his elusive, or preferably, hard-to-formulate aesthetic, one must refer to the sculptures themselves. He has created these magical metal forms as complements to architecture. What he calls “pure plastic sculpture” establishes new movements in space in which created tensions are vital. These sculptures in which “form” and “content” merge into a single entity, are intended to work at the optimum pleasure level, because, according to de Rivera, successful sculpture is a prime visual experience.

A frankly mystic element—often present in great works of human origin—is significant in his work. Such an element is related in spirit to Mondrian who said in explaining neo-plastic art in Cahiers d’Art, 1931: “It expresses the rhythm of life in its most intense and eternal aspect.” De Rivera works with a new, an intangible dimension—that supplied by a psychology of the infinite. This metaphysical extra element creates a unique kind of visual poetry “intense and eternal.”

De Rivera moves with unlimited grace through this realm of the intangible. Assuming that points in space establish the presence of forms, he makes multiple reference to these points. Unlike classical sculpture, his pieces do not place space—that is, they are not in space—but form continuous flowing relationships of space. In a most ingeniously paradoxical way, however, his sculpture is classical; these attenuated, curvilinear shapes are balanced axially, and refer frequently to an invisible envelope—oval, square, or trapezoid.

Take for example a large aluminum form painted black and yellow, and revolving on a disc. Here de Rivera creates constantly regenerating forms. Using both shadow-play and negative space contained within the curving shell of his piece, he suggests lines that open out onto horizons beyond horizons. His esthetic intention does not include associative elements. Yet, his evolution of elemental forms—treat shapes, calyces, antennae, lends warmth to his work.

Antagonists of this new sculptural concept complain it produces a dehumanized, mechanistic art. But de Rivera holds his to be a distinctly human art in that it aims at the pleasure experience. Moreover, he uses asymmetrical forms, not geometric. Geometry can be determined; art cannot. Since it is a “prime visual experience,” this new sculpture does not express an already existent experience.

José de Rivera’s orientation is toward “human scale.” The most human experience, he repeatedly asserts, is still the experience of beauty. And beauty is established by inter-relationships. Architecture is an environment for human activity—man himself is there in human scale—but architectural space must be articulated so that it can be assimilated and experienced by the spectator. Sculpture, with its multiple spatial references and its trajectories into infinite space can be a means of establishing human scale. Regarded purely as sculpture, de Rivera’s work has no counterpart. Conceived flat, his sculpture develops from the flat surface. There is a very slow growth factor—a poising and counterpoising which grows from the positive hand of the sculptor. This mysterious development of forms—their complex internal spaces—defies definition as mere mechanical art.

How then is this sculpture related to architecture? Gropius has often said that at its best, architecture is like human nature—all-embracing in scope. During the symposium sponsored by the American Association of Architects, he stated, “Man also has dreams, and the function of the psyche, is just as real as that of his body,”

The psychical appeal of de Rivera’s sculpture is undeniable. And in Gropius’s sense, de Rivera’s art is highly functional. From the architect’s point of view, such sculpture is complementary. Speaking of de Rivera’s work, Marcel Breuer said:

“Though his plastics are just as clear and crystalline in a broad sense as architectural structures, his spheric forms twisting themselves into space will offer a very desirable contrast to slabs and beams. His basic colors of clear yellow, blue, red and metal will enrich the materials of architecture and interior . . . the dynamic of the thin curving shapes will emphasize by polarity the more or less static balance of our buildings.”—Dore Ashton.
PRODUCT LITERATURE
continued from page 13
handling; complete interchangeability of all parts. New models for every type of

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

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

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed, black lights, lamps; articulate new shapes in modern finishes, red lights; new concepts in ceiling and wall mounted candelabra fixtures—Showroom: Green Lighting, 8336 West Third Street, Los Angeles, California.

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(AURTOMATIC G A S - F I R E D  I N C I N O R)

(AUTOMATIC G A S - F I R E D  I N C I N O R)
The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is now under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building process as it goes along, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of goods, based on the need of both economy and quality, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

**ROTIR ELECTRIC BARBECUE SPIT.**—This unit is one of the most versatile electric spits. Engineered and tested for the correct distance from the fire so mechanical lowering or raising device is necessary. Seven motor driven stainless steel skewers and roasting spit revolve simultaneously over charcoal fire, in a drawer-like action the unit slides in and out. Made of heavy angle iron welded, the Rotir barbeque is equipped with a gear head motor, with gears running in oil. This excellent and very efficient product is manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

**LOAFER LAWN CHAIR.**—The frame of this new lawn chair is made of fine polished tubular aluminum. The color-fast and water-resistant canvas attractively rope laced comes in red, tangerine, green, blue and yellow. Light in weight, yet strong and durable, the chair tilts to any desired position. It takes up very little space when folded.

**UTILITEE FOLDING CHAIR.**—This thoroughly practical chair is built for solid seating comfort, folding ease, and stowing compactness. It is made of very lightweight, high-strength tubular aluminum alloy, corrosion and rust proof. The color-fast and water-resistant canvas attractively is made of fine polished tubular aluminum alloy, corrosion and rust proof.

**BUILT-IN TELEVISION OUTLET.**—This television outlet installed in the Case Study House by H. E. Gaygill, 409 Second Street, Los Angeles, is the correct distance from the fire so mechanical lowering or raising device is necessary. Seven motor driven stainless steel skewers and roasting spit revolve simultaneously over charcoal fire, in a drawer-like action the unit slides in and out. Made of heavy angle iron welded, the Rotir barbeque is equipped with a gear head motor, with gears running in oil. This excellent and very efficient product is manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

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**PREVIOUSLY NOTED:**

- Allenco Fire Hose Stations
  Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois
- West Coast Office at 2330 West Third Street, Los Angeles
- American Maid Shower Door
  Manufactured by the American Shower Door Company, Inc. 1028 North La Brea Avenue, Los Angeles 38
- Aquella Waterproofing material
  Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16
- Bandix Automatic Washer, Automatic Dryer
  Manufactured by Bandix, Home Appliances, Inc. South Bend 24, Indiana
- Ceramic Mosaic Tile
  Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38
- "Edco" Delayed Action Light Switch
  Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.
- Fasco Wall Ventilator
  Manufactured by Fasco Industries, Inc., Rochester 2, New York and distributed through H. E. Geygill, 409 Second Street, Los Angeles
- Fiberglas Insulation
  A product of Owens-Corning Fiberglas Corporation, Toledo 1
- Gas-Fired Automatic Inciner
  Manufactured by Beatner, Inc., Ininceration Division, Cairo, Illinois.
- Generex Doors
  Manufactured by the General Veneer Manufacturing Company 8652 Ohio Street, South Gate, California
- General Water Heater
  Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank, California
- Glide-All Sliding Doors
  Manufactured by Woodall Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California
- Glove Vanityary
  Manufactured by the Glove-Wernicke Company, Cincinnati, Ohio
- Heat Registers and Ventilating Grilles
  Manufactured by The Hart and Cooley Manufacturing Company, Holland, Michigan
- Lytecaster Lighting Fixtures, Calcutte Recessed Lighting
  Manufactured by Lightcaster Company, Jersey City, New Jersey
- Milwaukee Fluorescent Bathroom Cabinet
  Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee
- Modernfold Accordion Doors
  Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 579 East Green Street, Pasadena, California
- Modular Hollow Clay Block
  Manufactured by the Davidson Brick Company 4701 Floral Drive
  Los Angeles 22, California
- Moen Mixing Faucets
  Manufactured by Moen Valve Company, a division of Rovenna Metal Products Corp., 6518 Rovenna Avenue, Seattle 5, Washington
- Novamar Laminate
  Manufactured by the National Plastic Products Company with warehouse and sales office at 2352 East Thirty-seventh Street, Los Angeles
- NuTone Products
  Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15
- Payne Perimeter Heating Unit
  Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.
- Pluxaite
  Manufactured by Pluxaite Corporation and distributed by Pluxaite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16
- Plugmold
  Manufactured by the Wiremold Company, Hartford 10, Connecticut
- Portland Cement is manufactured by more than 150 different plants in 34 of the United States and in Canada.
- Pulmic Aggregate
  Crownite is exclusively distributed in California by the Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Company, San Diego
- Ramset Fastening System
  Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11
- Russwin Locksets
  Manufactured by the Russell and Erwin Division of the American Hardware Corporation, New Britain, Connecticut
- West Coast Representative: R. C. Boll, 1139 Meadowbrook, Altadena, California
- Revoloderv Wardrobes
  Manufactured by Coost Store Fixture Manufacturing Corporation, and marketed by Revoloderv Corporation, 1945 North Central Avenue, El Monte, California
- Servel Refrigerator
  Manufactured by Servel, Inc., Evansville 20, Indiana
- Shirley Steel Kitchen Sink and Cabinets
  Manufactured by Shirley Steel Corporation, Indianapolis 2, Indiana
- Steelbilt Sliding Glass Doors and Windows
  Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22
- Superfan Portable Forced Air Blower
  Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota
- Thermoral Forced Air Heating Controls
  Manufactured by Carroll Heat Equipment Company, 1217 Temple Street, Los Angeles 26
- Van-Packer Chimney
  Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4
- Western-Holly Automatic Built-in-Gas Cooking Units
  Manufactured by Western-Holly Appliance Company, 8556 Huys Street, Culver City, California
DESIGN AS A CREDO...

Many museums, schools, and periodicals have for years been crusading in behalf of good contemporary design. So have individual designers and architects.

So have certain stores. But CFR is the only association of retail stores that is essentially and perpetually dedicated to this cause. If a product is not of sound, modern design, it does not find its way into a CFR store.

Thus CFR is allied with other basic forces in a common endeavor to endow the American home with a harmonious, meaningful 20th century environment.

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Floor-far-Modems, Camprech & Benseh, Baltimore 1, Md.
Franco's/ Berkeley, Telegraph and Clomnig, Berkeley 4, Calif.
Phill Hall, San Francisco, Calif.
Leslie's, 256 North Vermont Ave., Los Angeles 4, Calif.
Leonard Linn, Inc., 821 Chestnut Court, Winterset, Iowa.
Muller-Pouillard Design Assoc., 4555 University Way, Seattle 5, Wash.
Modern Center, 4107-49 Penn, Kansas City 2, Mo.
Modern Design, Inc., 1520 Connecticut Ave., N.W., Washington 6, D. C.
Modern House, 237 West Ave., San Diego, Calif.
New Design, Inc., 23 East 75 St., New York 21, N. Y.
New Designs, 456 Post Road, Darien, Conn.
The Pieces, 653 Fronad Ave., N.E., Atlanta, Ga.
Planned Interiors, Inc., 1300-1302 East State St., Sharon, Penna.
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