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we are fighting . . . . .

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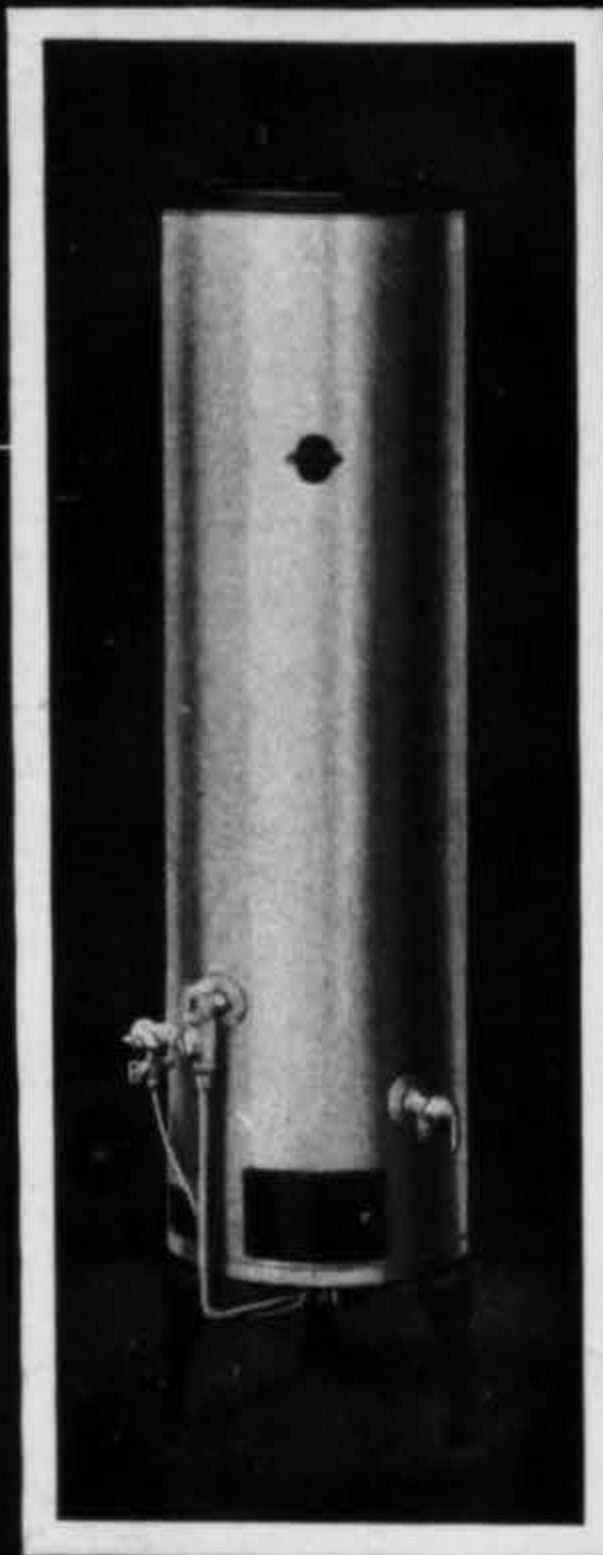
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R. W. Tarlton, General Manager

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## books

**THE REDEMPTION OF DEMOCRACY**, Hermann Rauschning (Alliance Book Corporation; \$3.00)—“Now we are engaged in a great civil war.” Lincoln said it more than three-quarters of a century ago. Hermann Rauschning, to the tune of German bombs dropping on London, said it again, in substance, last summer in *The Redemption of Democracy*. The present civil war involves the whole world, and the boundary lines are not geographical. This war is between concepts. In the Axis nations, totalitarianism is strong enough to do battle; in the United Nations, democracy is strong enough, at the moment to resist. But in the Axis countries there are advocates of the democratic ideal, and the United Nations could assemble a goodly quota of totalitarians. If the Axis wins, totalitarians throughout the world will coalesce (and won't the Ku Klux Klan think up some lovely parades!). “Occupation” of the democratic countries began long before Hitler's armies went on the move. The Cliveden set of England and the “isolationist” bloc of the United States are merely biding their time. Hitler has fronts in London, New York, and San Francisco, as well as in Russia and Libya. In an earlier book (*The Conservative Revolution*) Rauschning has asserted that democracy, in its turn, has its front in Germany. The boundaries of the present civil war are in the human mind.

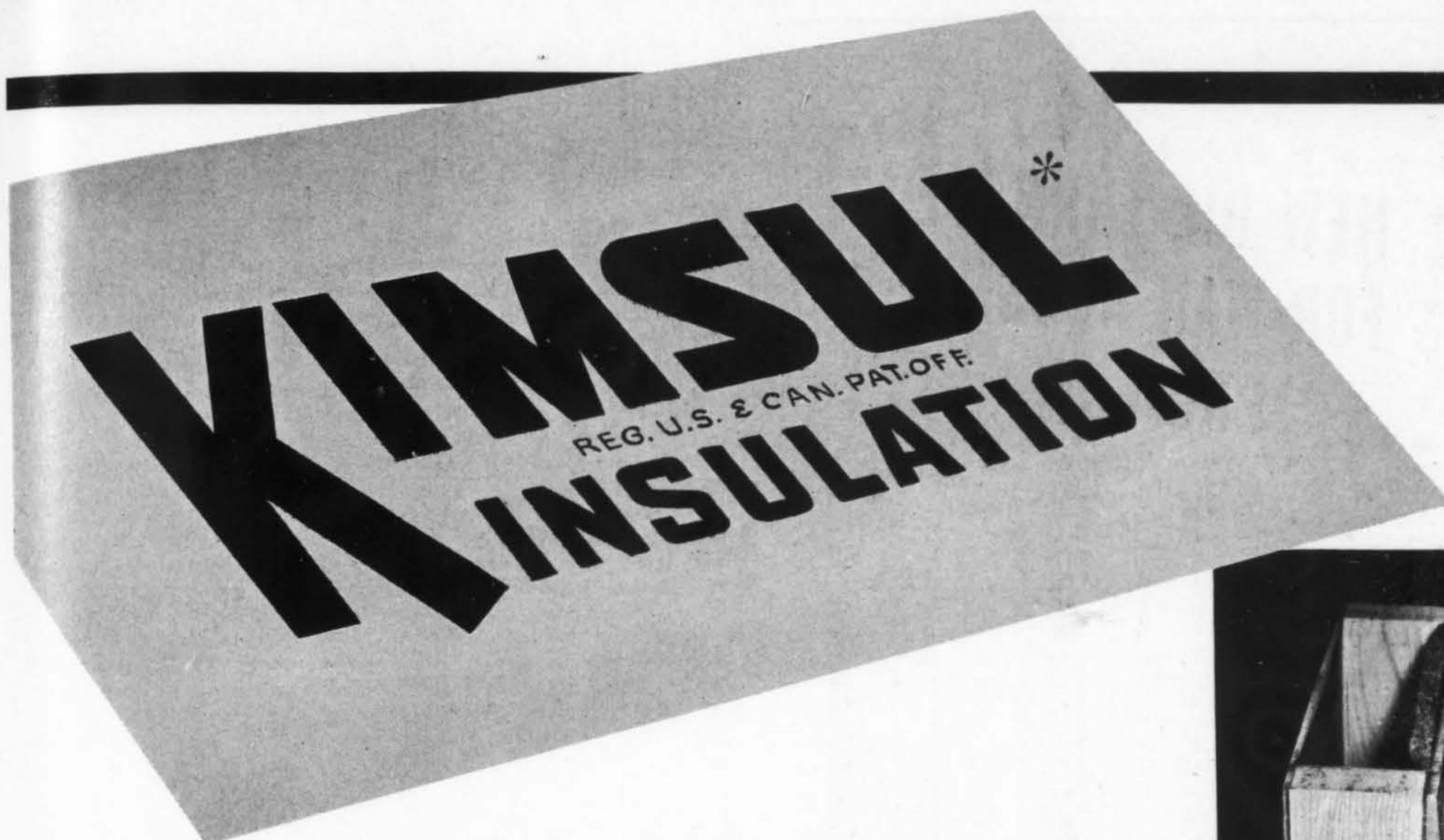
It is the chief merit of *The Redemption of Democracy* that it sets forth with more than average clarity the fundamental differences between the democratic and totalitarian regimes, which have a confusing area of common ground; and it pretty well disposes of the idea that democracy can be bolstered by temporary or partial recourse to totalitarian methods. The essence of totalitarianism, Rauschning points out, is centralized power; the essence of democracy is compromise. Democracy has no formula; it is the evolution of a tradition, developed through centuries in England and the United States. It must make its adjustments to new situations by experiments, by mistakes, and by the correction of mistakes. In other words, democracy is bound to “muddle.”

Social planning over too long a period of time or in too many departments of life can eliminate much of the inefficiency of muddling; but such planning must be superimposed, not evolved along the principles of tradition—it tilts the nation immediately into the totalitarian camp. The handicap of democracy is that it must cross its bridges only when it comes to them. Its justification is that it works out an enduring way of life. Totalitarianism, efficient in anticipating certain difficulties, leads inevitably—as Rauschning demonstrates again and again—to terrorism. The totalitarian method doesn't look bad on paper; Germany has done at least one good thing for the world by demonstrating how it works out when put into practice. Beginning in reform, it winds up in nihilism, consuming whatever it has created. “Greater liberty,” writes Rauschning, “cannot be won by total coercion . . . We can never introduce an order built on higher justice by first permitting a great general injustice.”

Totalitarian methods were projected as a means of adjusting society to the new forces of the machine age, of the rising masses. These forces, Rauschning says, must be accommodated, but accommodation is possible through the means already existing in democratic governments. If democracy can doom itself by taking over totalitarian methods, it can just as swiftly doom itself by refusing, through its own agencies, to make adjustments to a changing world.

Intermittently in *The Redemption of Democracy*, Rauschning recurs to the role of the intellectuals in preparing the people of the world for the nihilism of Hitler's regime—the abnegation of individual values in favor of collective values; the surrender of liberty in exchange for security. The four-century cycle of humanistic liberalism, designed to emancipate man, has come to an end, Rauschning asserts, and a new cycle must begin. The old cycle has reached its limits in “a purely material order, completely emancipated from and transcendental order.” But “Man is man only when he centers his dispositions not upon himself and his purposes, but upon a higher end. Therefore, humanism itself is the beginning of dehumanization, because it takes the self-determining man as the end and aim of exist-

(continued on page 12)



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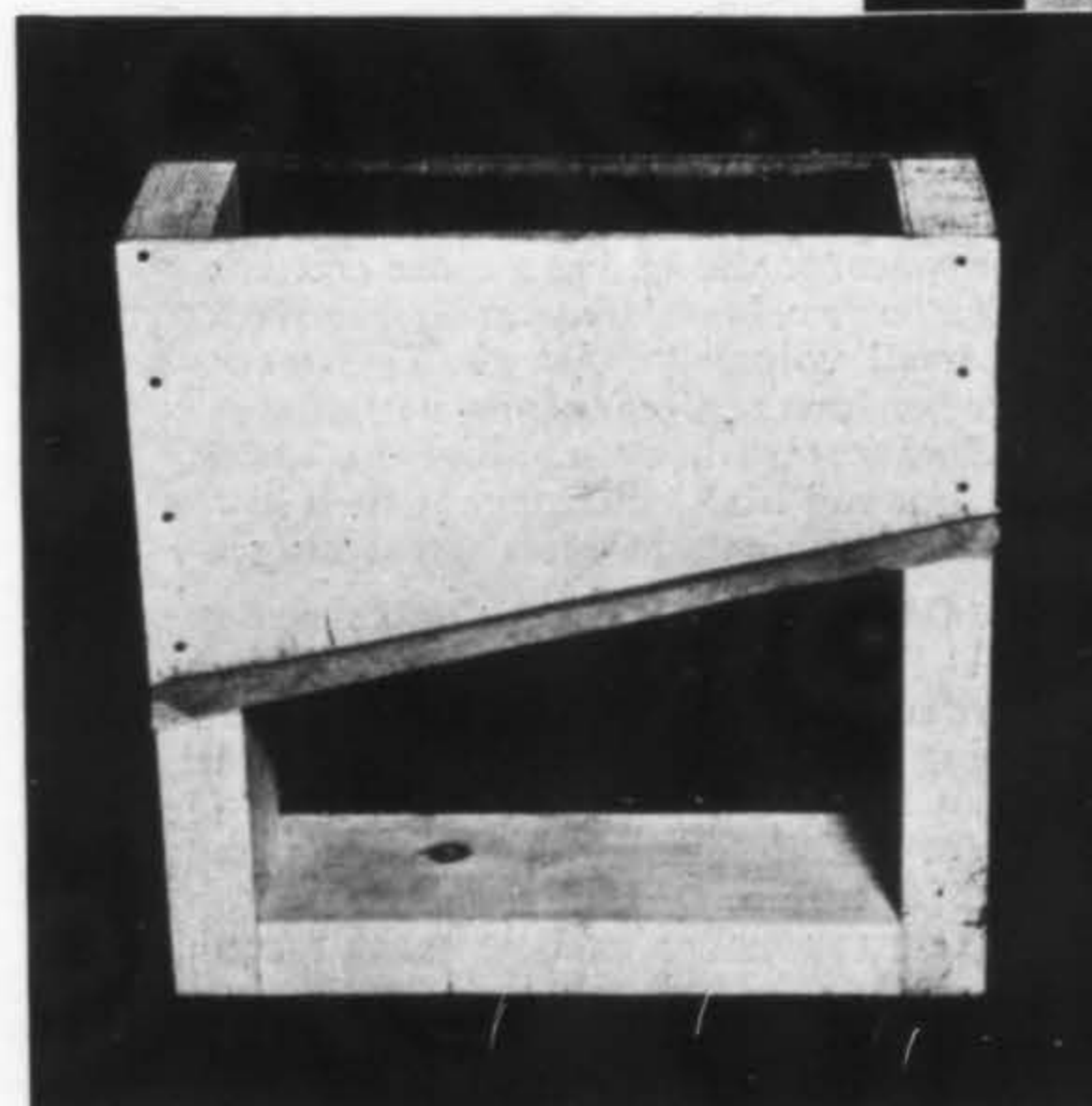
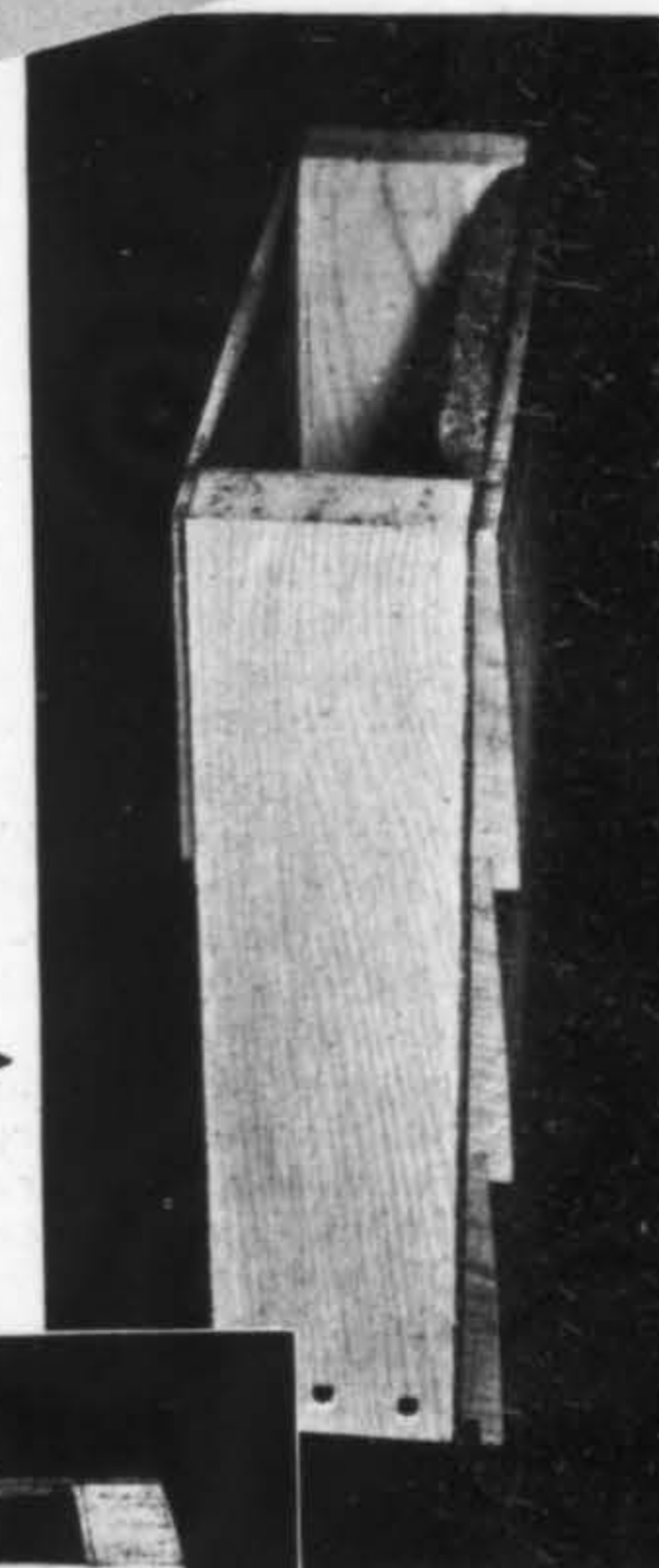
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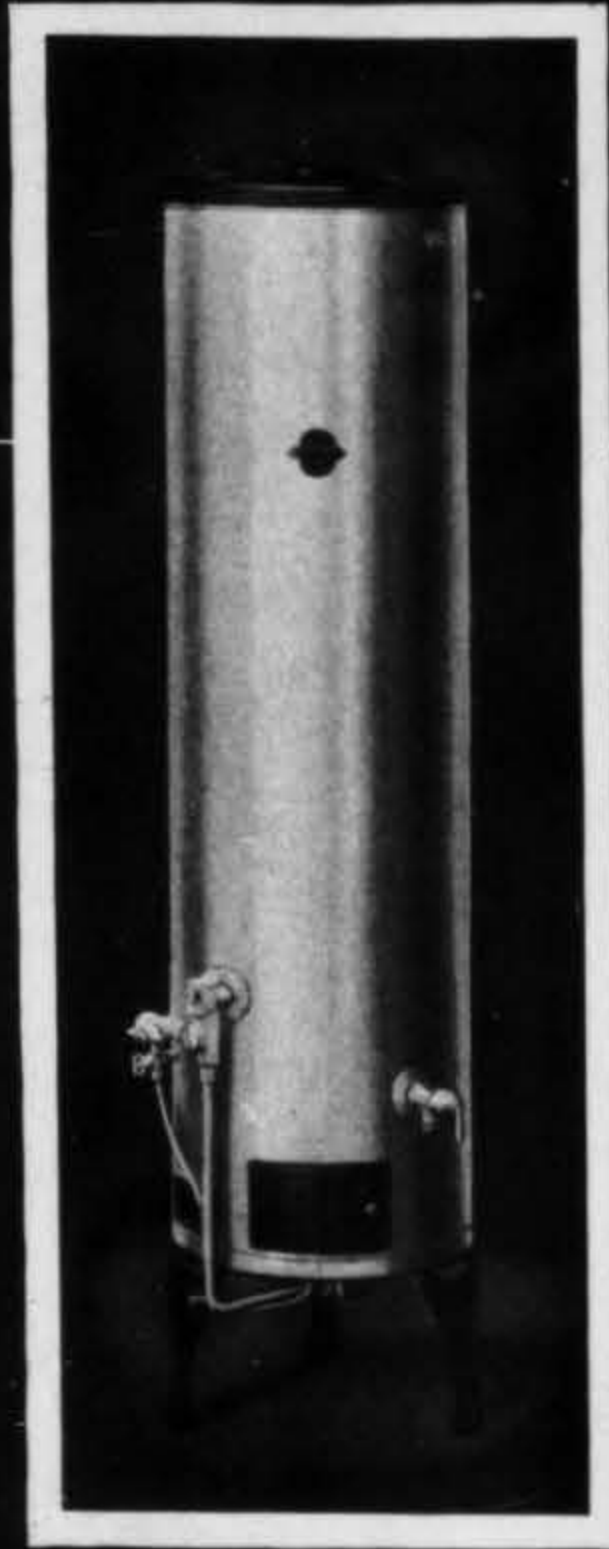
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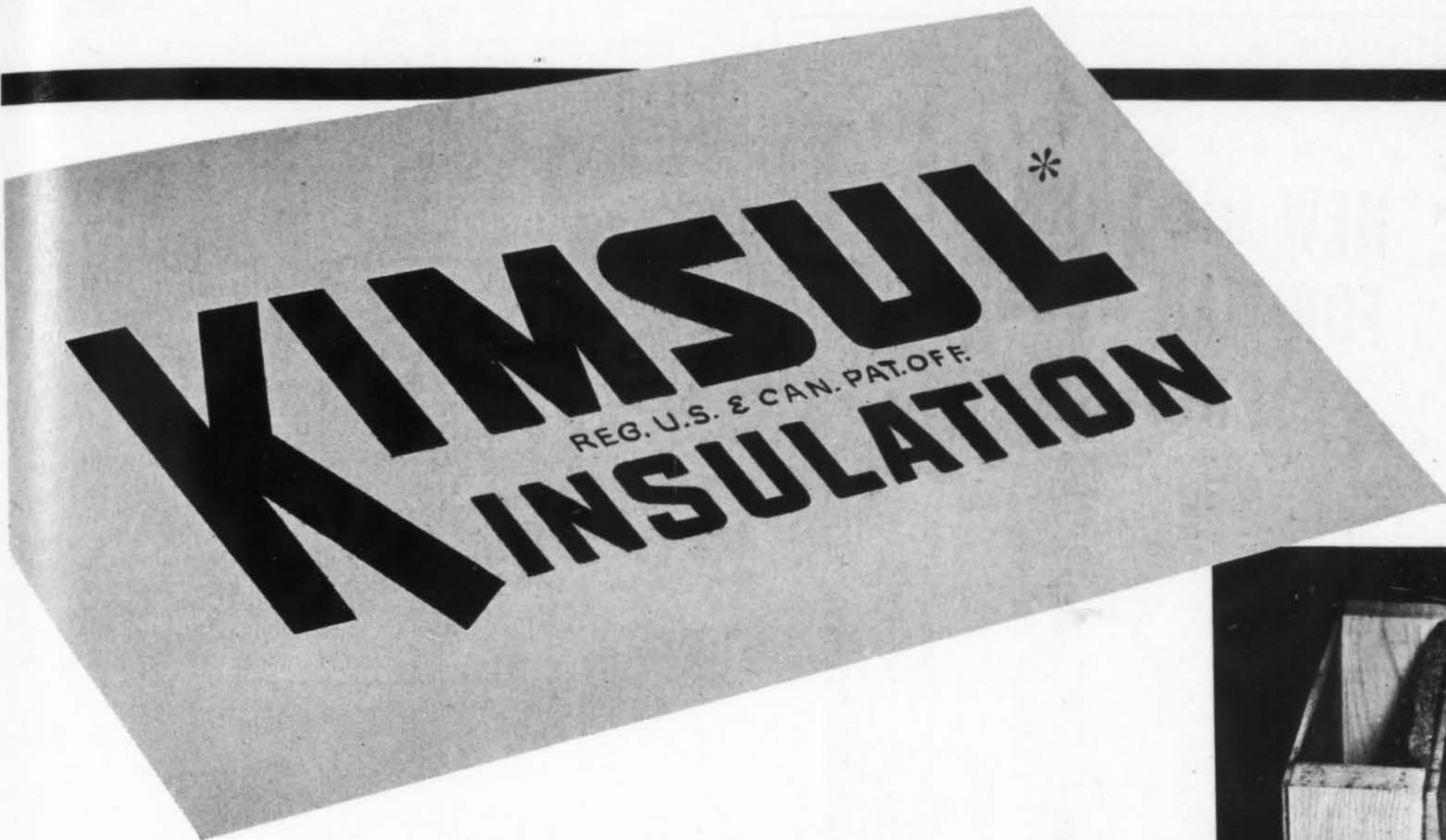
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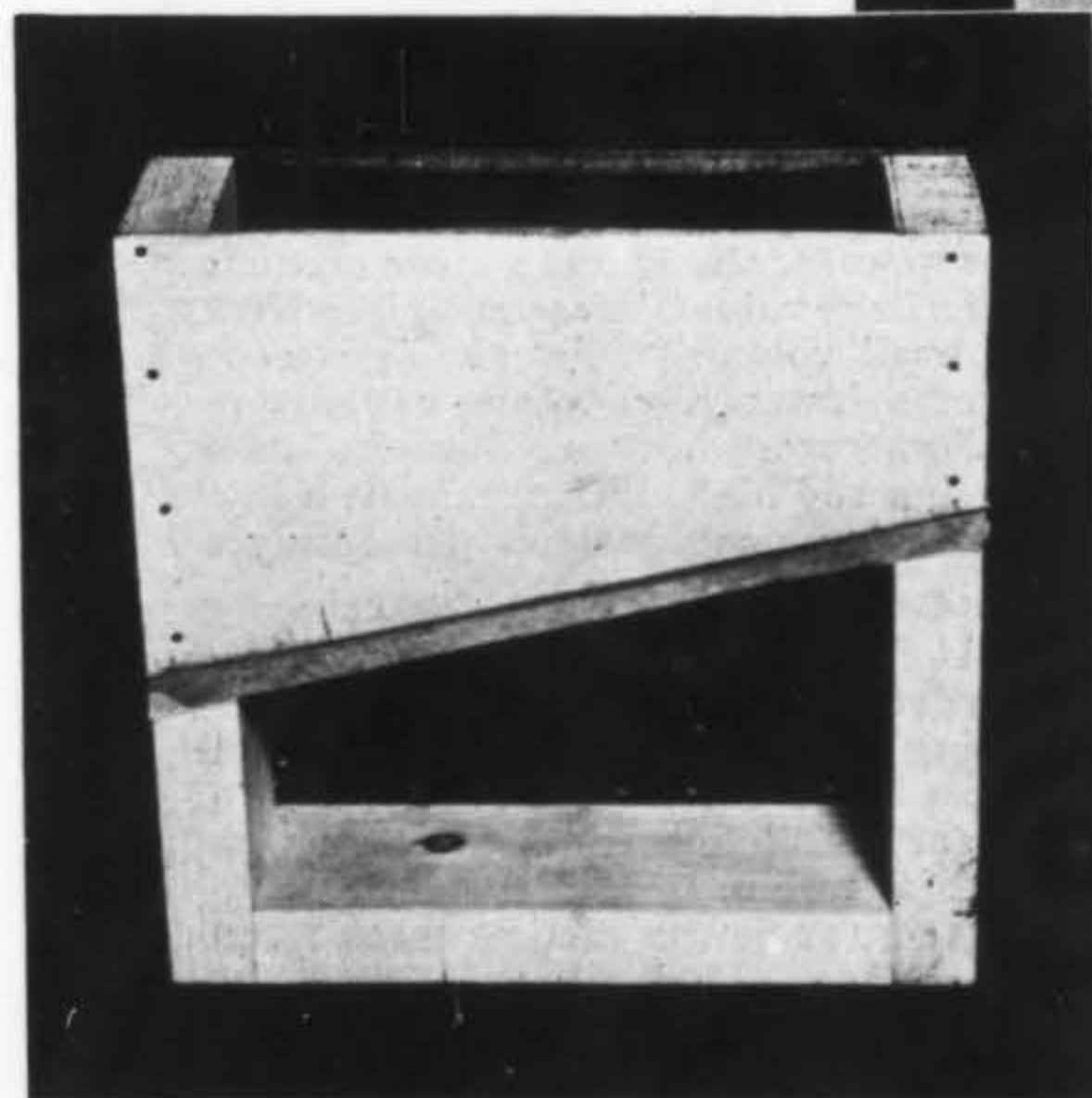
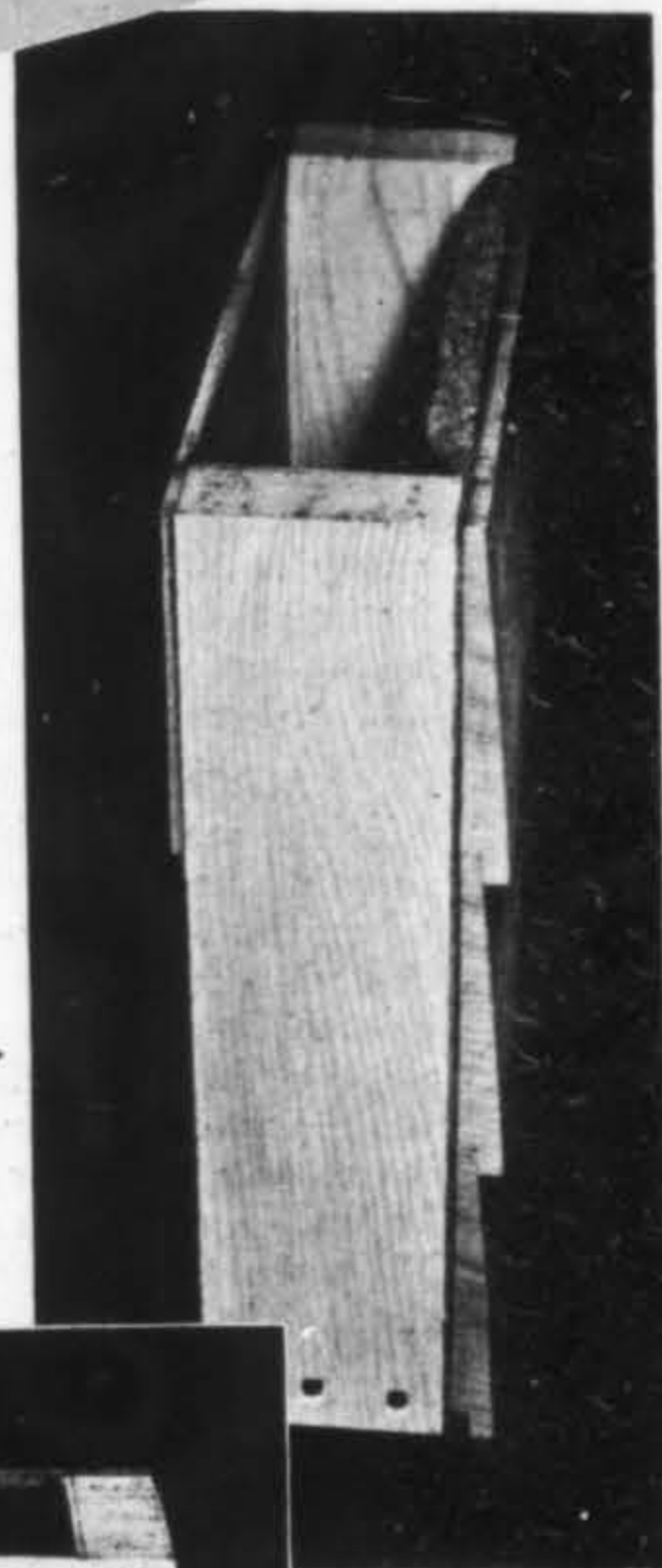
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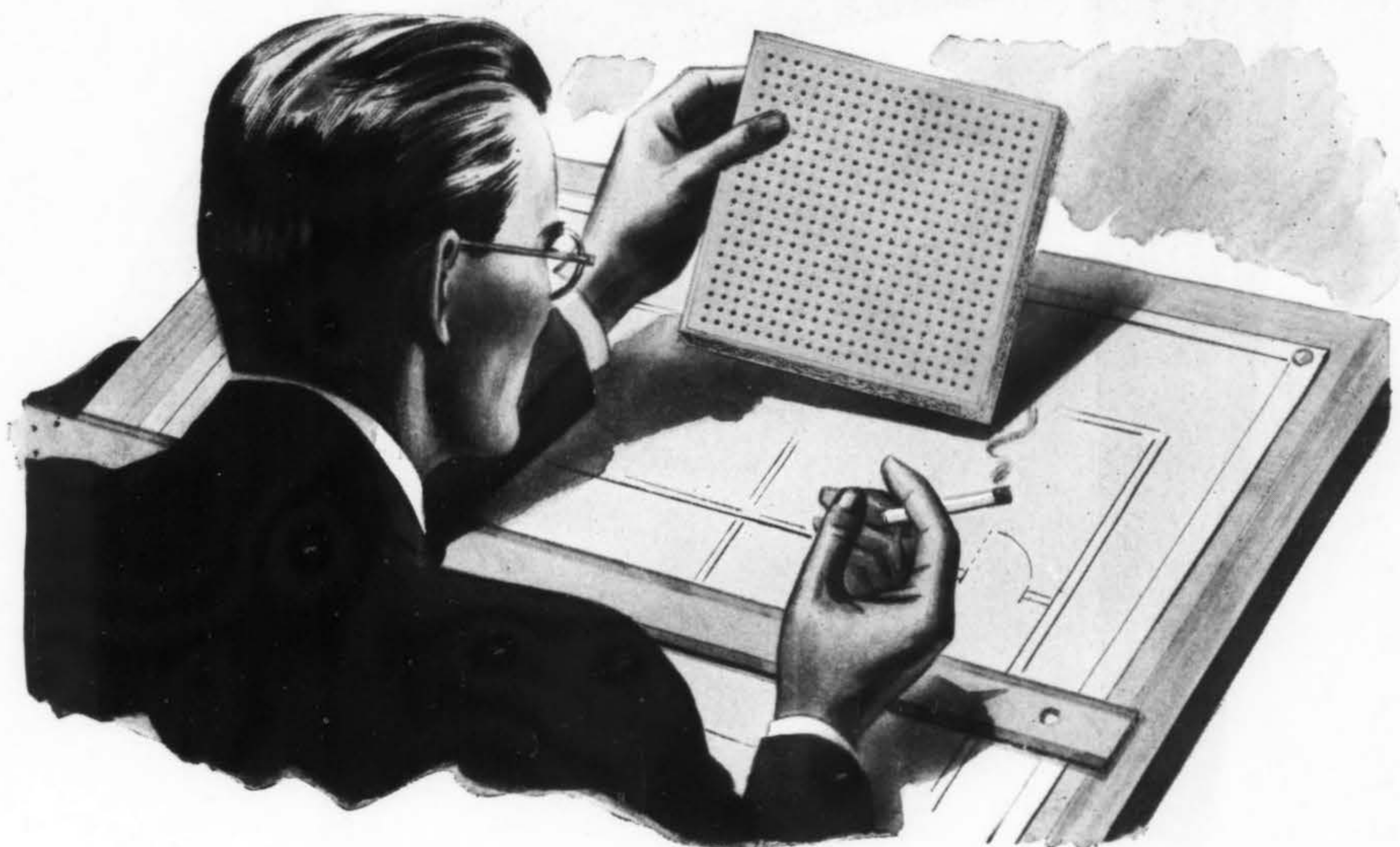
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THE COVER: Model of a small house prepared for exhibition by the combined talents of two California designers and a foremost landscape architect. Mario Corbett, in collaboration with Alexander Yuill-Thornton. Thomas D. Church, landscape architect.

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# C A L I F O R N I A arts & architecture

C O N T E N T S F O R A U G U S T , 1 9 4 2

## articles

How to Beat Hitler	16
South American Caravan	20
Music at War	23

## architecture

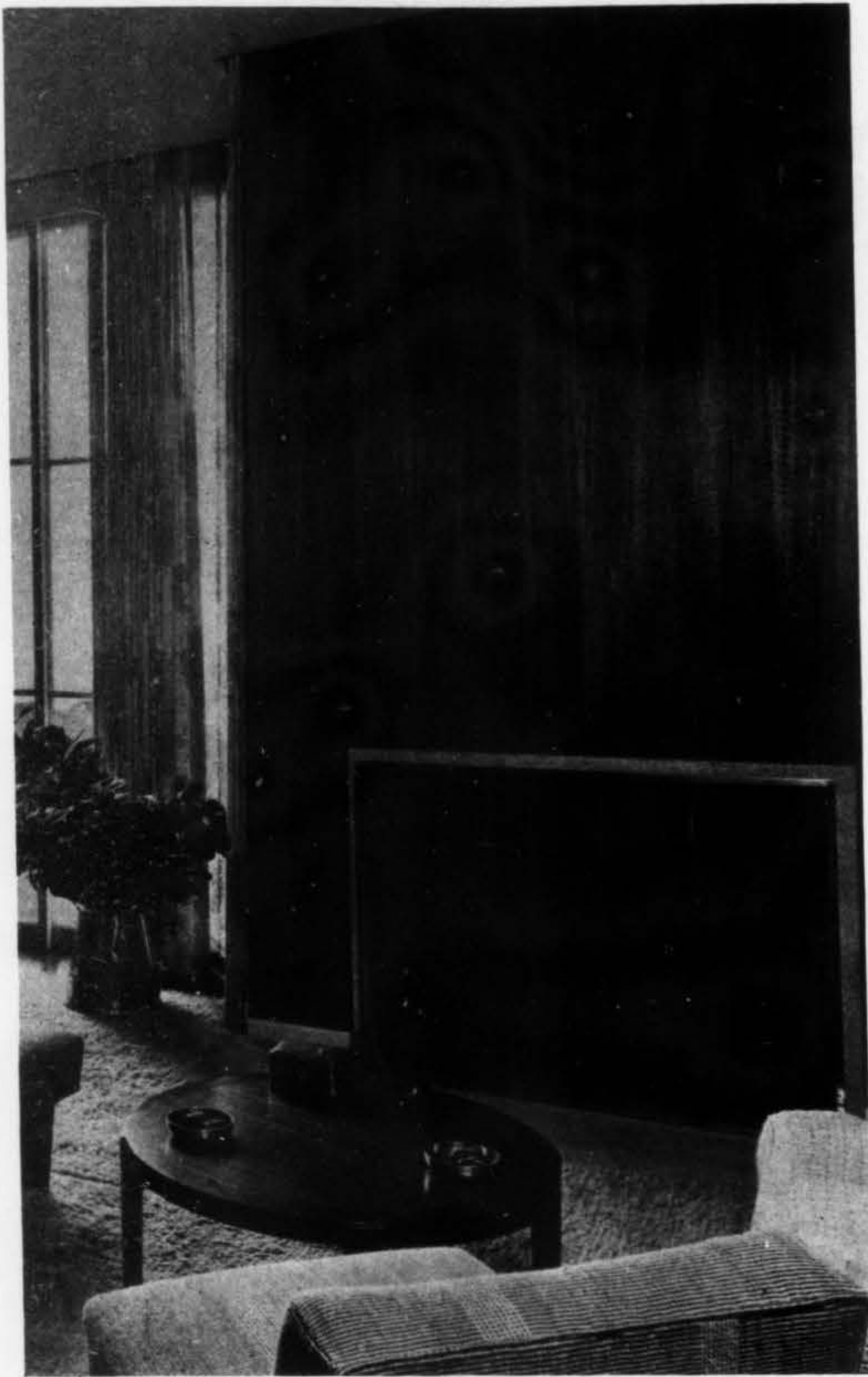
House by Rodney Walker	24
Interiors by Paul Laszlo	26
House by John Ekin Dinwiddie	29
Community Project by Richard J. Neutra	30
Rose Hill Courts Housing Project	32

## special features

Books	4
Music	6
Art	10
Shopwise	11
Announcements	13
Notes in Passing	15
Modern Weaving	28

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5c - Aug, '42



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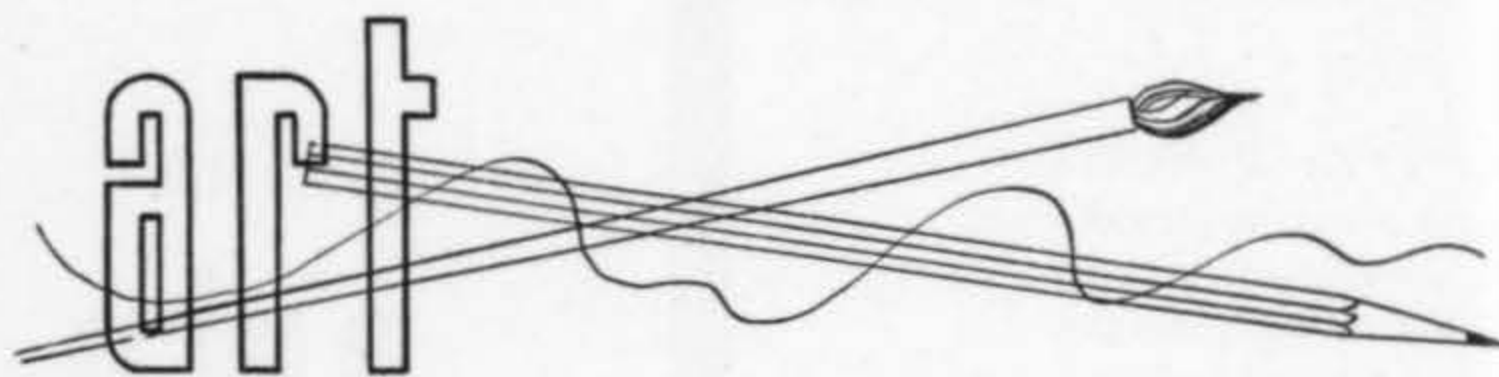
*"The Oldest Plywood House in the West"*

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LOS ANGELES



### SAN FRANCISCO

Recently there has been a rash of theme shows in San Francisco—Britain at War, the Circus, an exhibition of sketches and photos done by firemen during the London conflagration, a show of what, if anything, San Francisco artists are doing in the way of Art in Wartime, at the Fairmont Hotel during the first week in June, Paintings by Women. Drawings by Thin Artists or Sculpture by Artists Living South of Montgomery Street would not be at all surprising.

Latest addition to the theme crop is the Vanity Fair Exhibition at the California Palace of the Legion of Honor, devoted to jewels, cosmetics, and coiffures, with samples selected from early Egyptian, Etruscan, Greek, Persian, and Chinese sources, with a sprinkling of African, down to photographs of the latest developments in hair-dos by Elizabeth Arden. The theme is illustrated by actual jewelry, cosmetic containers, mirrors, combs and other aids to feminine adornment, and on the representational side by bits from Greek and Coptic weavings, Fayum portraits, busts, masks, coins, Tanagra figurines, Egyptian sculpture, Oriental prints, tapestries and oil paintings. The show as a whole is amusing and lovely. Some of the extremely rare and valuable ancient jewelry is almost unbelievably exquisite both in craftsmanship and in design. Modern jewelry makers will find a great deal of source material here; so will modern hair stylists.

High spots of the show are the Clouet portrait of Elizabeth of Valois, and Cranach's Portrait of a Lady; the lovely rhythmic Kneeling Dancer, Balinese, in wood; a remarkable, realistic African head in wood, from British Nigeria; a Benin bronze head; several Chinese figurines, a beautiful Kwannon; three Bronzinos; a Rubens; a portrait of Isabella d'Este, by Gian Romano; and most of the early jewels.

Russian Art at the De Young Museum is rather disappointing if one expects great art. The Russian graphic genius seems to be at its best when it deals with illustration. In Russian peasant or academic art, in icons, books, carvings, or stage design, there is always the story, the emotional and literary idea. In icons and books and peasant arts the idea is wedded to the decorative treatment, and very happily; in the huge academic subject pictures beloved by the fashionable painters of a certain period, everything but the sentimental and the illustrational is lost. Stage decoration is akin to illustration, a setting in which the actors move as part of a large picture story.

The present show displays Russian books for children with illustrations which are works of art, as well as works of art which are the merest illustrations. There are many designs for stage sets from the golden age of the Russian Ballet, by Goncharova, Larionov, Sudeykin and others, full of color and excitement. There are lacquered boxes with exquisite jewel-like paintings by the Palekh masters, once makers of icons. But the large roomful of easel paintings could all have been done by one person and that one a mediocre artist, so alike are they and so uninspiring. The huge subject pictures are well represented also.

Very different is the one-man show of the master draughtsman, Rico Lebrun, also at the De Young. Here, too, the story is important, but the story is essentially graphic and not literary, and is expressed, moreover, with such power, such solid, authentic form and line that the punch, the wallop, the pleasure of seeing is primarily esthetic. Particularly fine are large drawings on toned paper, done in chalk with ink outlines—sculptural women, kneeling, forging through water, whirled by windstorms, or the several drawings and paintings of clowns.

Chief excitement at the San Francisco Museum is the exhibition of Miro's paintings, drawings, and prints and a large modern rug from the Museum of Modern Art. Miro paints symbols in skeleton form, reduced almost to the point where they vanish as symbols, or at any rate become so attenuated that they are not likely to convey to anyone else what they mean to Miro. Not that that is a disadvantage. Here are the symbols; make of them what you will. The overlapping ovals, the ambiguous forms, the cryptic lines and masses make magnificent decoration against the gorgeous colors of their backgrounds, greens, blues, yellows, purples. Miro is intensely personal, introspec-

(continued on page 12)

# shop-wise



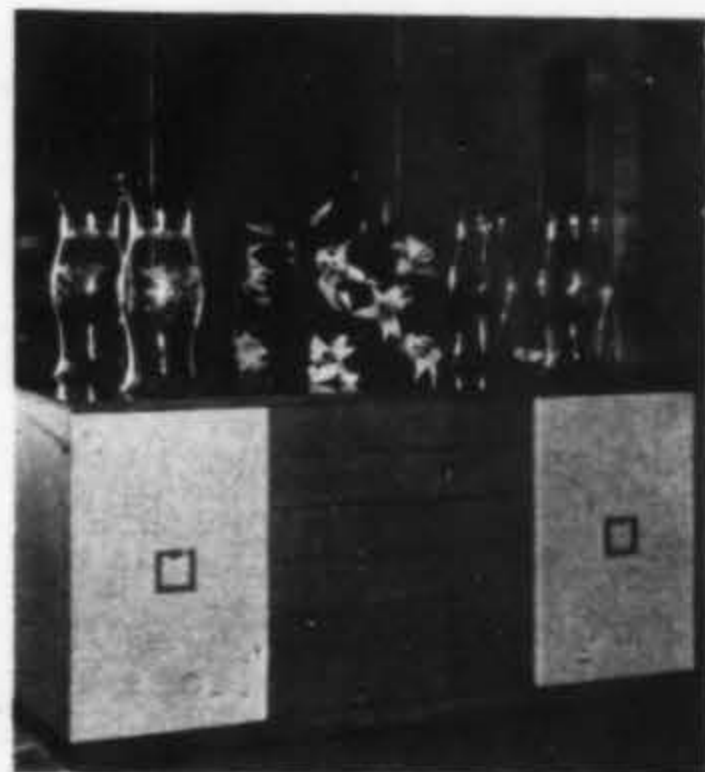
FINE PRINTS, Mezzotints, Color Etchings, and many other decorative accents are stock items in the P. J. Bachmann Shop, 6245 Wilshire Boulevard, Los Angeles. Suitable frames for all descriptions of pictures are also available.

FROM BARKER BROS.' handsome collection of flower holders comes this Hedi Schoop ceramic. This winsome miss is 12 inches high, will hold two bunches of garden flowers and delight the heart of any summer bride lucky enough to receive her as a wedding gift. She comes in a variety of dusky colors and costs but \$9.00. Barker Bros., Seventh Street, Flower and Figueroa.



THIS NEAT looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36 inches in diameter — priced at \$35. Many other useful pieces are also available at her studio, 2610 North Highland Ave., Hollywood. GRanite 6401.

CONTEMPORARY FURNITURE can be beautiful, and functional too. A case in point is this new Virginia Conner creation for Grosfeld House. A six foot cabinet of many drawers (and uses) that would be equally at home in a dining or living room. Now on display as a sideboard, at Grosfeld House, 207 N. Vermont Ave. Purchase through your decorator or dealer.



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#### BOOKS

continued from page 4

ence; thus it lacks any tribunal deriving from the absolute."

"Those who consider themselves the powers of progress are in reality powers of reaction." After the great advances of humanism, the movement spent itself, and instead of moving forward to new and more enlightened concepts of God, conscience, and responsibility, the mind of man turned backward toward the attitude of barbarism. "Humanity is in the desert again, trembling at the terrors and apprehensions of life; once more it resorts to magic rites, and bows down to men of violence who delude it with security." Further, "We are shocked today at the utter abjectness of the mind, the venality of science, the byzantinism of scholars and artists. In reality this was all long since prepared for, indeed already existed—this new sophistry, this ability to justify anything and to serve anybody who would pay. Since long before the socialists came into power, the mind had ceased to take itself seriously. Behind the pretension of the scientific industry and loud emotional talk about beliefs there lay hidden a complete cynicism that mocked itself, and was ready to be the slave of any power whatever."

The purport of the book is that democracy will survive, because its roots have had time to sink deep in England and in the United States—so deeply that even force of arms cannot destroy it. But democracy—when and if the menace of Hitlerism is removed—must meet, in its own way, the challenge of changed world conditions, and the concept of the dignity and responsibility of the individual man must not be lost. Much of *The Redemption of Democracy* is convincing, and all of it is a challenge to the thinking processes.

PATTERSON GREENE.

#### MUSIC

continued from page 6

music does and to participate in it. He knows the different sorts and qualities of music, the purpose of these qualities. He shares the momentary excitement as the *nova* of music flares into preeminent importance and burns out. He does not eschew this brief, disintegrating, destructive experience. Virtuosity has for him a use and meaning to be fully enjoyed, to be considered in its place. The slight and pale stars are not unimportant. Much that has been large now appears small, but looking back through time it is still large. Much that is now large will soon appear small. He knows the worth and pleasure of styles and their significance. Even in this single art he has full scope of spirit. And this experience moves outward through his life. Now, upon each level of experience he understands to the full what music is. The separate problem of every artist and the secrecy of his solution, how Schubert makes harmony do the work of counterpoint, how Beethoven with counterpoint contrives the forms of harmony. How Busoni in a phrase contrives a philosophical summary. How Bach, studying the abstract shape and concrete variants of fugue, contrives the work of rituals, personalized by doubt. How in Byrd the primitive phrase takes on organic structural volumes. How, unornamented, the prime tones of a melody may be enough—the innermost simplicity of music through Bartok, Cabezon, Luther, and Gregorian chant.—PETER YATES.

#### ART

continued from page 10

tive, interested in his own psychology; at the same time he is a master of design.

At the opposite pole of intention, so to speak, are the Nevada landscapes of Jean Gates Hall, loving translations of the particular flavor of a particular countryside by a young artist humble enough to love the scene and the picture for its own sake without too much concern for a fashionable technique. Typical and charming are the School at Golconda, with its interesting red and orange brown roof and its amusingly symmetrical outhouses and trees; and the White Horse, grazing in a mountain pasture against very Nevadaish crags and sky. Between these extremes are John Gutman's temperas on paper. Gutman's Resting Dancers, Acrobats, Women of the Orient (all of these people made, by the way, of cones) are pleasantly decorative without losing the quality of life. Some of his things would make wonderful modern tapestries; especially Two Nudes on Rocks, and the sound design of small houses in San Francisco Hills.

Carl Baumann shows brilliant watercolor landscapes and abstractions. There are also at the Museum Charles Surendorf's posters (on the Serve in Silence theme) from the Federal Arts Project, and Carleton Lehman's mural for a Privates' Recreation Club at Fort Ord, with studies. The studies, especially the large cartoon, are much more interesting than the finished product.—DOROTHY PUCCINELLI.

**a n n o u n c e m e n t s**

**RUSSIAN WAR RELIEF, INC.**, announces the formation of an Art Committee. The well-known painter, George Biddle, is honorary chairman. Chairman of the Committee is Roland McKinney, Director of the Los Angeles County Museum. Members of the Committee are: Walter C. Arensberg, Charles Boyer, John Entenza, Arthur Miller, Thomas Mitchell, Herman Reuter, Edward G. Robinson, Norma Shearer, Earl Stendahl, Paul Lewis Clemens, Milt Gross, William Pomerance, and McDonald Wright. Secretary is Frank Perls, Hollywood art dealer.

The first project of the Art Committee of Russian War Relief will be an exhibition of posters collected from all the twenty-six United Nations, to start the first week of August, 1942.

These posters represent the best efforts of the Democratic Nations in the all-important field of propaganda and morale. The Legations of the United Nations in Washington, D. C. have already indicated their desire to cooperate with Russian War Relief in this matter. This is the first time such a collection will have been assembled in this country. Posters from ten countries have been received; the others are on the way.

The theme of these posters should incorporate the "Spirit of 42," the spirit which Vice President Wallace so magnificently stated in his famous Free World Speech. "This is a fight between a free world and a slave world . . . and so in 1942 the world must make its decision for a complete victory one way or the other. . . . It is my belief that every freedom, every right, every privilege has its price, its corresponding duty without which it cannot be enjoyed."

Three War Bonds, a \$100 one, a \$50 one, and a \$25 one, will be awarded, which have been donated by members of the Art Committee. Mr. Roland McKinney will act as Chairman of the jury.

Posters should be sent to the Frank Perls Gallery at 8634 Sunset Blvd. Further information can be obtained at Frank Perls Gallery or at the Hollywood Office of Russian War Relief, 8647 Sunset Blvd.

**AN EXHIBIT OF TEN NEW ROOMS**, presenting late designs in furniture, will be opened to the public by Grosfeld House of Los Angeles some time in September. The date of the opening will be announced later.

**THE FIRST EXHIBITION** of oil paintings by Moise Kisling, modern French painter who has recently come to Southern California, has been outstanding in its success at the James Vigeveno Galleries and will continue through August 9. The work of Dolye Goodman, a young American painter, will be shown beginning August 10. The showing includes oil paintings on Mexico and portraits of Michele Morgan and Akim Tamiroff. Photographs on Mexico by Marion Michele will also be on view.

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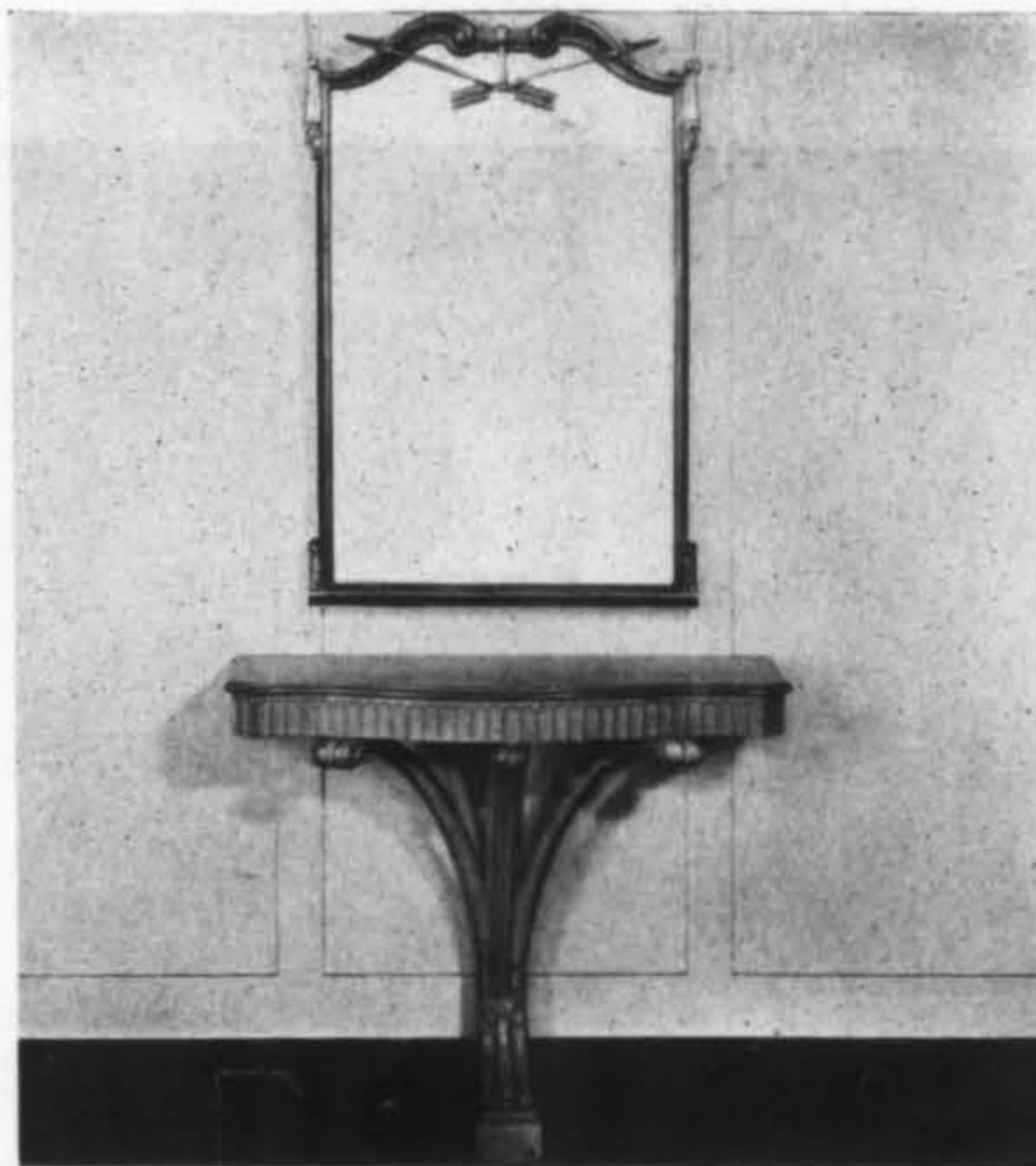
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# notes

## IN PASSING

IT WOULD SEEM THAT this whole business of camouflage is in "the bird on Nellie's hat" stage. Disregarding the success with which such matters have been handled where bombs have been dropping for several years, the local boys prefer to start from scratch and from several points of departure. As a result, we are rapidly getting ourselves covered over with what seems to be a lot of old and very bad movie sets. In the midst of the confusion the few people who might possibly know what they are doing are forced to sit in one office after another and wait for interviews with little men who know all about camouflage, because they have read magazine articles on the subject.

Two local artists of considerable reputation, who are also accepted experts in the chemistry of color, have been bounced around on the bumpy air of petty officialdom for months. And, in the meantime, one after another, the factories have been turned into verdant forests and little villages and other unimaginative transparencies that are evidently so bad that the authorities have been forced to put up a ring of barrage balloons just in case. This "belt and suspenders" school of thinking makes our vitals stand out like the nose on W. C. Fields, and it would be a moron enemy who could miss much on a quick tour of the region.

One of the several curses of our present situation is the small army of incompetents who, with great regard for their own precious hides, got there first and are now in a position to make decisions in several vital fields where in peace time their talents would rate them only slightly higher than the office janitor. Over night, every little purveyor of market furrowings became experts on public relations and how to sell a war.

The really first-rate men in the field are saving up for nervous breakdowns because they are forced to work with pompous little stinkers whose background extends from here to there in a measurement which can be made between the thumb and forefinger held very close.

Now that the first terrific rush is over and we are settling down to the long process of winning a desperate war, it is to be hoped that those many experts who have been passed by will be allowed to offer their services to do jobs that have to be done and the jobs that have to be undone if any sense is to be made out of them. There are architects and engineers, designers and artists, and writers, and crafts people whose contributions can and will be of enormous value. For months now they have been filling out one form after another, have been counting and recounting, and noting down on a dozen different application blanks the number of fingers and toes they had on last examination.

There is a retired research chemist in our neighborhood. He is 52 and more vigorous and thoughtful than most men of 40. He was interviewed the other day by a little gent who was formerly a high school chemistry teacher, who turned him down flat. What the little chemistry teacher did not know or remember was that this very same man had seven years ago thrown him out of a research laboratory for inexcusable incompetence. Another man who has built bridges and tunnels and God knows what by way of large construction projects was asked to take a competence test given by a recent graduate of Stanford. The old engineer was asked to sit down and fit blocks together to see if he knew the old story of the round peg in a square hole. All this to the accompaniment of the irritating, supercilious chatter of the examiner. The older man, who had worked with and had charge of crews of hundreds of men, picked up the blocks one by one and with deliberate aim and great precision bounced them off the head of his tormentor. The notation on the form read: "Temperamentally unstable, unsuited for precision work, and given to violence."

We suppose that all this will be adjusted in time, but we are becoming acutely aware of the fact that the time is now.

# HOW TO BEAT HITLER


WE, WHO IN A FORMAL or an informal way represent most of the free peoples of the world, are met here tonight in the interests of the millions in all the nations who have freedom in their souls. To my mind this meeting has just one purpose—to let those millions in other countries know that here in the United States are 130,000,000 men, women and children who are in this war to the finish. Our American people are utterly resolved to go on until they can strike the relentless blows that will assure a complete victory, and with it win a new day for the lovers of freedom, everywhere on this earth.

This is a fight between a slave world and a free world. Just as the United States in 1862 could not remain half slave and half free, so in 1942 the world must make its decision for a complete victory one way or the other.

As we begin the final stages of this fight to the death between the free world and the slave world, it is worth while to refresh our minds about the march of freedom for the common man. The idea of freedom—the freedom that we in the United States know and love so well—is derived from the Bible with its extraordinary emphasis on the dignity of the individual. Democracy is the only true political expression of Christianity.

The prophets of the Old Testament were the first to preach social justice. But that which was sensed by the prophets many centuries before Christ was not given complete and powerful political expression until our Nation was formed as a Federal Union a century and a half ago. Even then, the march of the common people had just begun. Most of them did not yet know how to read and write. There were no public schools to which all children could go. Men and women cannot be really free until they have plenty to eat, and time and ability to read and think and talk things over. Down the years, the people of the United States have moved steadily forward in the practice of democracy. Through universal education, they now can read and write and form opinions of their own. They have learned, and are still learning, the art of production—that is, how to make a living. They have learned, and are still learning, the art of self-government. “The Common People Are on the March.”

If we were to measure freedom by standards of nutrition, education, and self-government, we might rank the United States and certain nations of Western Europe very high. But this would not be fair to other nations where education has become widespread only in the last 20 years. In many nations, a generation ago, nine out of ten of the people could not read or write. Russia, for example, was changed from an illiterate to a literate nation within one generation and, in the process, Russia's appreciation of freedom was tremendously increased. In China, the increase during the past 30 years in the ability of



**BY HENRY A. WALLACE, VICE PRESIDENT OF  
THE UNITED STATES, AN ADDRESS DELIVERED  
TO THE FREE WORLD ASSOCIATION ON MAY 8, 1942**

the people to read and write has been matched by their increased interest in real liberty.

Everywhere, reading and writing are accompanied by industrial progress, and industrial progress sooner or later inevitably brings a strong labor movement. From a long-time and fundamental point of view, there are no backward peoples which are lacking in mechanical sense. Russians, Chinese, and the Indians both of India and the Americas all learn to read and write and operate machines just as well as your children and my children. Everywhere the common people are on the march. By the millions they are learning to read and write, learning to think together, learning to use tools. These people are learning to think and work together in labor movements, some of which may be extreme or impractical at first, but which eventually will settle down to serve effectively the interests of the common man.

When the freedom-loving people march—when the farmers have an opportunity to buy land at reasonable prices and to sell the produce of their land through their own organizations, when workers have the opportunity to form unions and bargain through them collectively, and when the children of all the people have an opportunity to attend schools which teach them truths of the real world in which they live—when these opportunities are open to everyone, then the world moves straight ahead.

But in countries where the ability to read and write has been recently acquired or—you know that 62 per cent of the people in this world don't yet know how to read and write—where the people have had no long experience in governing themselves on the basis of their own thinking, it is easy for demagogues to arise and prostitute the mind of the common man to their own base ends. Such a demagogue may get financial help from some person of wealth who is unaware of what end the result will be. With this backing, the demagogue may dominate the minds of the people and, from whatever degree of freedom they have, lead them back into a most degraded slavery. Herr Thyssen, the wealthy German steel man, little realized what he was doing when he gave Hitler enough money to enable him to play on the minds of the German people.

The demagogue is the curse of the modern world, and of all the demagogues the worst are those financed by well-meaning wealthy men who sincerely believe that their wealth is likely to be safer if they can hire men with political "it" to change the sign posts and lure the people back into slavery of the most degraded kind. Unfortunately for the wealthy men who finance movements of this sort, as well as for the people themselves, the successful demagogue is a powerful genie who, when once let out of his bottle, refuses to obey anyone's

command. As long as his spell holds, he defies God himself, and Satan is turned loose upon the world.

Through the leaders of the Nazi revolution, Satan now is trying to lead the common man of the whole world back into slavery and darkness. For the stark truth is that the violence preached by the Nazis is the devil's own religion of darkness. So also is the doctrine that one race or one class is by heredity superior and that all other races or classes are supposed to be slaves. The belief in one Satan-inspired Fuehrer, with his Quislings, his Lavals, and his Mussolinis—his gauleiters in every nation in the world—is the last and ultimate darkness. Is there any hell hotter than that of being a Quisling, unless it is that of being a Laval or a Mussolini?

In a twisted sense, there is something almost great in the figure of the Supreme Devil operating through a human form, in a Hitler who has the daring to spit straight into the eye of God and man. But the Nazi system has an heroic position for only one leader. By definition only one leader. By definition only one person is allowed to retain full sovereignty over his own soul. All the rest are stooges—they are stooges who have been mentally and politically degraded, and who feel that they can get square with the world only by mentally and politically degrading other people. These stooges are really psychopathic cases. Satan has turned loose upon us the insane.

The march of freedom of the past 150 years has been a long-drawn-out people's revolution. In this great revolution of the people, there were the American Revolution of 1775, the French Revolution of 1792, the Latin-American revolution of the Bolivarian era, the German Revolution of 1848, and the Russian Revolution of 1917. Each spoke for the common man in terms of blood on the battlefield. Some went to excess. But the significant thing is that the people groped their way to the light. More of them learned to think and work together.

The people's revolution aims at peace and not at violence, but if the rights of the common man are attacked, it unleashes the ferocity of a she-bear who has lost a cub. When the Nazi psychologists tell their master Hitler that we in the United States may be able to produce hundreds of thousands of planes, but that we have no will to fight, they are only fooling themselves and him.

The people are on the march toward even fuller freedom than the most fortunate peoples of the world have hitherto enjoyed. No Nazi counter-revolutionist will stop it. The common man will smoke the Hitler stooges out into the open in the United States, in Latin America, and in India. He will destroy their influence. No Lavals, no Mussolinis will be tolerated in a free world. The people in their millennial and revolutionary march toward manifesting here on earth the dignity that is in every human soul, hold as their credo the Four Freedoms enunciated by President Roosevelt in his message to Congress on January 6, 1941. These four freedoms are the very core of the revolution for which the United Nations have taken their stand. We who live in the United States may think there is nothing very revolutionary about the freedom of religion, freedom of expression, and freedom from the fear of secret police. But when we begin to think about the significance of freedom from want for the average man, then we know that the revolution of the past 150 years has not been completed, either here in the United States or in any other nation in the world. We know that this revolution cannot stop until freedom from want has actually been attained.

And now, as we move forward toward realizing the Four Freedoms of this people's revolution, I would like to speak about four duties:

The duty to produce to the limit.

The duty to transport as rapidly as possible to the line of battle.

The duty to fight with all that is in us.

The duty to build a peace—just, charitable and enduring.

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"THE UNITED NATIONS"

RUSSIAN REVOLUTION

ESTABLISHMENT OF CHINESE REPUBLIC

PERIOD OF "SOCIAL CONSCIENCE"

ABOLITION OF SLAVERY IN THE  
UNITED STATES

ABOLITION OF SERFDOM IN RUSSIA

ABOLITION OF SLAVERY IN THE  
BRITISH EMPIRE

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DECLARATION OF INDEPENDENCE

INDUSTRIAL REVOLUTION: WIDESPREAD  
CHANGE IN ALL FIELDS OF HUMAN  
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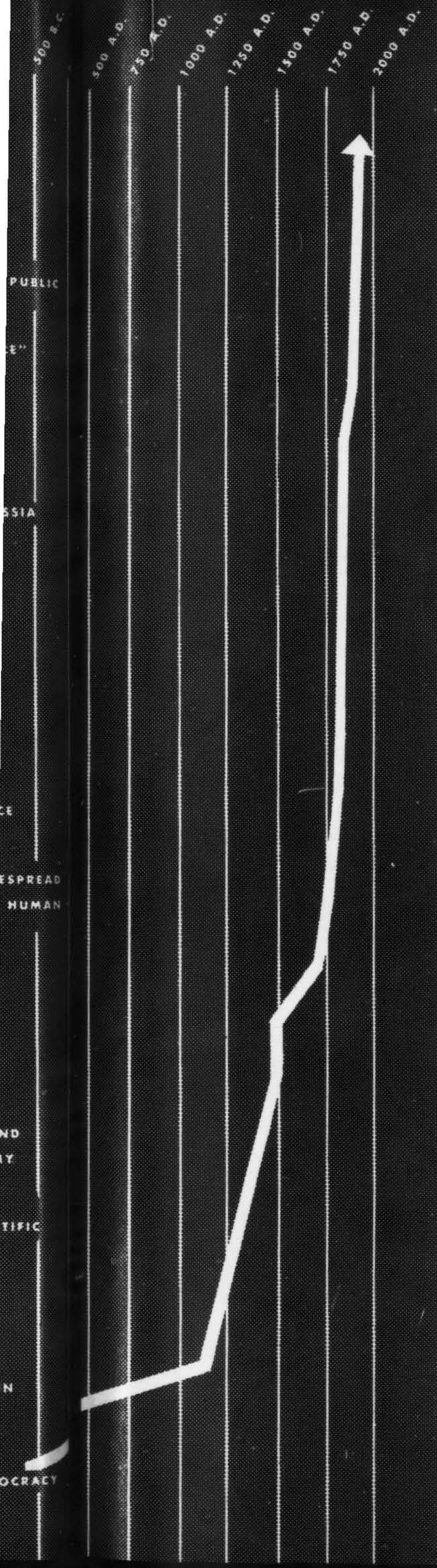
GROWTH OF MIDDLE CLASS AND  
DECLINE OF FEUDAL ECONOMY

BEGINNING OF MODERN SCIENTIFIC  
THOUGHT

MAGNA CHARTA

BEGINNING OF UNIVERSITIES IN  
WESTERN EUROPE

GREECE: EXPERIMENT IN DEMOCRACY



The fourth duty is that which inspires the other three.

We failed in our job after World War No. 1. We did not know how to go about it to build an enduring world-wide peace. We did not have the nerve to follow through and prevent Germany from rearming. We did not insist that she "learn war no more." We did not build a peace on the fundamental doctrine of the people's revolution. We did not strive whole-heartedly to create a world where there could be freedom from want for all the peoples. But by our very errors we learned much, and after this war we shall be in position to utilize our knowledge in building a world which is economically, politically, and, I hope, spiritually sound.

Modern science, which is a by-product and an essential part of the people's revolution, has made it technologically possible to see that all of the people of the world get enough to eat. Half in fun and half seriously, I said the other day to Madame Litvinoff: "The object of this war is to make sure that everybody in the world has the privilege of drinking a quart of milk a day." She replied: "Yes, even a pint." The peace must mean a better standard of living for the common man, not merely in the United States and England, but also in India, Russia, China and Latin America—not merely in the United Nations, but also in Germany, Italy and Japan.

Some have spoken of the "American Century." I say that the century on which we are entering—the century which will come into being after this war—can be and must be the century of the common man. Perhaps it will be America's opportunity to support the freedoms and duties by which the common man must live. Everywhere the common man must learn to build his own industries with his own hands in a practical fashion. Everywhere the common man must learn to increase his productivity so that he and his children can eventually pay to the world community all that they have received. No nation will have the God-given right to exploit other nations. Older nations will have the privilege to help younger nations get started on the path to industrialism, but there must be neither military nor economic imperialism.

The methods of the nineteenth century will not work in the people's century which is now about to begin. India, China, and Latin America have a tremendous stake in the people's century. As their masses learn to read and write, and as they become productive mechanics, their standard of living will double and treble. Modern science, when devoted whole-heartedly to the general welfare, has in it potentialities of which we do not yet dream.

And modern science must be released from German slavery. International cartels that serve American greed and the German will to power must go. Cartels in the peace to come must be subjected to international control for the common man, as well as being under adequate control by the respective home governments. In this way, we can prevent the Germans from again building a war machine while we sleep. With international monopoly pools under control, it will be possible for inventions to serve all the people instead of only the few.

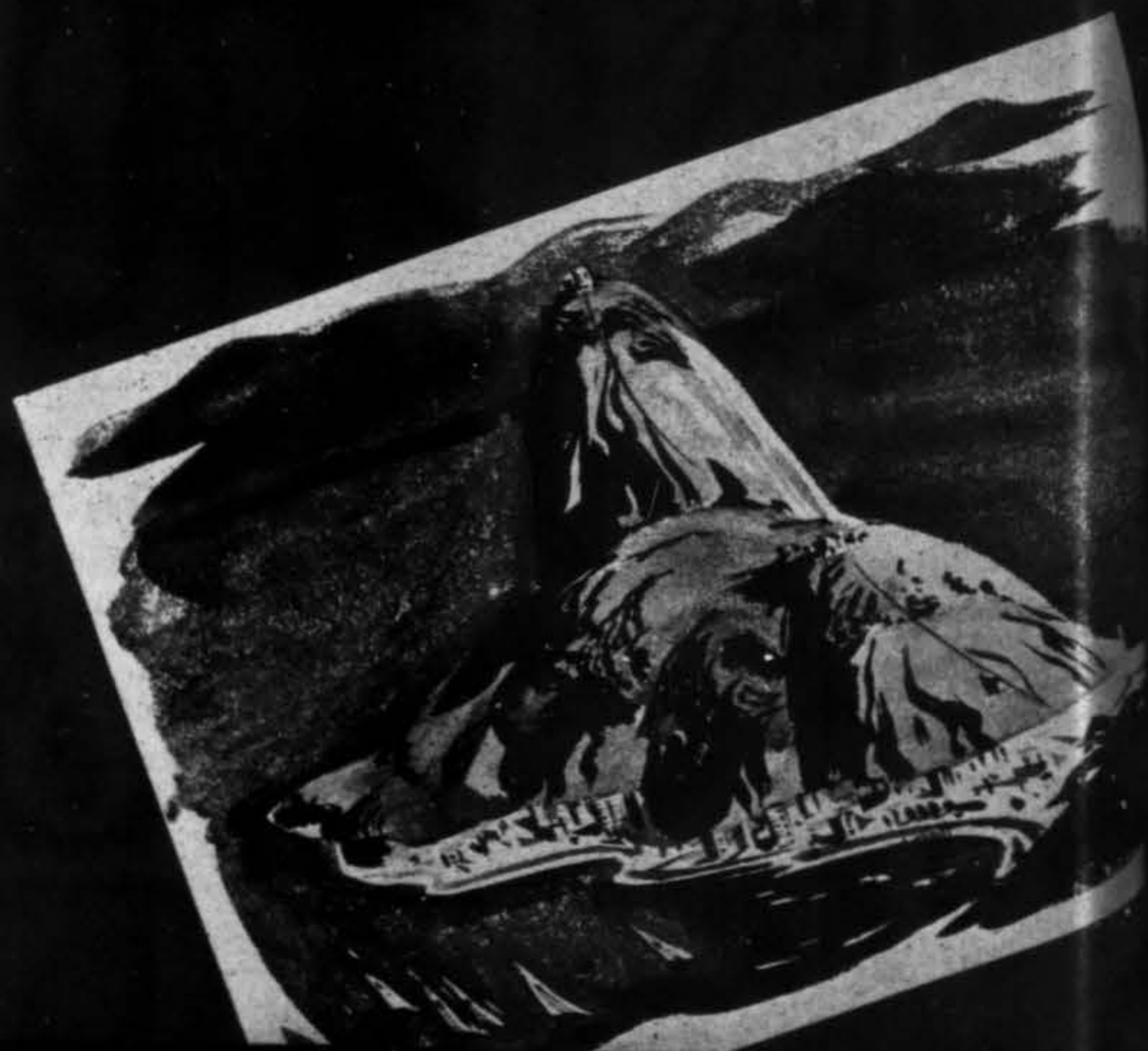
Yes, and when the time of peace comes, the citizen will again have a duty, the supreme duty of sacrificing the lesser interest for the greater interest of the general welfare. Those who write the peace must think of the whole world. There can be no privileged peoples.

If we really believe that we are fighting for a people's peace, all the rest becomes easy. Production, yes—it will be easy to get production without either strikes or sabotage; production with the whole-hearted cooperation between willing arms and keen brains; enthusiasm, zip, energy geared to the tempo of keeping at it everlastingly day after day. Hitler knows as well as those of us who sit in on the War Production Board meetings that we here in the United States are winning the battle of production. He knows that both labor and business in the United States are doing a most

(continued on page 38)



# SOUTH AMERICAN CARAVAN



FOUR OF THE TWELVE OR MORE Silly Symphonies Walt Disney is creating on Latin-American themes are already completed and are on their way for an initial showing throughout the countries from which their inspiration was derived. These films are the result of a three months film survey trip through Latin America last summer on the part of Disney and a group of his co-workers. Disney admits he is biting his fingernails awaiting the reaction of his Latin American cousins to his impressions of their respective countries. Disney says, "During our trip down there, they let us know they appreciated the fact that we actually came down to them for our knowledge; that we made an honest effort to find out from them something of what they considered the most colorful and representative in their culture, customs, music, color, and humor.

According to Disney and his fellow artists, the trip also taught them a great deal of what not to do. For instance, they found that Brazilians believe that too many North Americans have the erroneous notion that Brazil is a big jungle, with Rio set in the middle of it—a carnival city with dancing in the streets 365 days of the year. In addition, relatively few people in the United States have ever heard of samba music, or know that it is indigenous to Brazil. The average North American takes it for granted that tangoes and rhumbas are played exclusively all over South America.

In his Latin-American efforts, Disney is taking advantage of the musical research done by studio composer Charles Wolcott who accompanied him and, in every picture, is using music typical of the country involved. In his colorful Brazilian Silly Symphony, "Aquarela do Brasil," music is as important as the characters. Samba



music played by a Brazilian samba orchestra, consists of some of the numbers purchased by the studio during the Brazilian sojourn. In this picture, Donald Duck as a North American tourist co-stars with a new Disney star—a Brazilian parrot named Jose Carioca. Jose is sophisticated, witty, wise, and engaging.

The first film to be completed on an Argentina theme is "El Gaucho Goofy," a light and airy "crackpot" affair wherein Disney's old standby twitterpate, Goofy, is seen as an American cowboy whisked to the land of the gaucho by the magic of the camera. There, Goofy learns how his gaucho brother's customs differ from his own. Several other subjects are in the fire which will give North Americans a glimpse of Argentine provincial color, types, and music as seen through the eyes of Disney artists.

Donald pops up in another of these new Disney vignettes. He is seen again as a North American tourist in the Lake Titicaca region of Bolivia. The inspiration for "Lake Titicaca" came from the sketches and paintings of artists Mary and Lee Blair, Herbert Ryman, and Jack Miller of the junketing Disney troupe, who took a side trip to Bolivia and Peru to photograph, paint, and sketch the life of that colorful region off the beaten tourist path. In Argentina, the group spent as little time as possible in the cosmopolitan center of Buenos Aires, preferring outlying regions where the true flavor of the country could be tasted. As a result, James Bodrero, Frank Thomas, and Larry Lansburgh spent considerable time in the Indian gaucho province of Salta in the northern Argentine, where Bodrero and Thomas painted and sketched, and Lansburgh learned gaucho customs and photographed typical costumes, customs, and the ways of gaucho horsemen.

(continued on page 37)





# MUSIC AT WAR

## CREATIVE ART TAKES ITS PLACE IN THE BATTLE FOR HUMAN FREEDOM

TSCHAIKOWSKY SPENT HIS LAST DAYS in the town of Klin in a house which the Soviet Government has preserved as a State Museum. On the door of that house in Klin, Tschaikowsky himself placed a notice. It read: "Not at home. Please do not ring." This notice was never disturbed until last November 25. On that day the Nazis came to Klin. If they read the notice—"Not at home. Please do not ring"—they paid no attention. They devastated the house of Tschaikowsky, destroying parts of many manuscripts very precious to us.

But their vandalism was short-lived. Twenty-one days later, on December 15, the Red Army re-entered the town of Klin. On March 1, 1942, the Tschaikowsky house was reopened with a concert of the composer's music, given by artists who traveled from Moscow especially for the occasion. Today, there is a new exhibit in the house of Tschaikowsky. It is called "The Destroyers of Culture," and it consists of the manuscripts torn or burned by the Nazis, the busts of Tschaikowsky, Glinka, and Glazounoff, broken by the Nazis, and pictures of the house in the condition in which the returning Red Army found it. You may be sure the citizens of the Soviet Union who see that exhibit do not forget or forgive what the Nazis have done. And you may say, "Yes, that is what war does to music."

But contemporary music in the Soviet Union suffers no such destruction. The American musician, Henry Cowell, has written that "the war appears to have accelerated musical activity in Russia in all forms, to a far greater degree than has ever been dreamed of elsewhere." Yes, this is true. Another American writer, Howard Taubman of the *New York Times*, has explained that "it was possible to call music so swiftly and effectively into service because there were a large number of active and well-organized musical groups in existence when the invasion began."

These groups were the many unions of composers throughout the Soviet Union, the many clubs in the factories, the many amateur musical organizations. All were immediately mobilized last June 22 to write songs for the army, to give concerts at assembling points of troops, and in the hospitals, and at the front. Musical brigades of professional performers were quickly formed to travel in units wherever the Red Army was fighting. One ensemble of folk instrumentalists gave 29 concerts in nine days at the front—sometimes in weather 34 degrees below zero!

In the first few days of the invasion, hundreds of new army songs were written. The most popular with the troops today seem to be Blanter's "Song of Revenge," Alexandrov's "Sacred War," and Byely's "Ballad of Captain Gastello," a song about a Soviet pilot who rammed his burning plane into an oil storage tank—and so met his death.

The Red Army men like the traditional folk songs of their country as well, and the familiar classics are always in demand at the front.

But not all contemporary music in the Soviet Union consists of war songs. War may make the physical conditions of musical production more (continued on page 38)

BY ANNEMARIE EWING

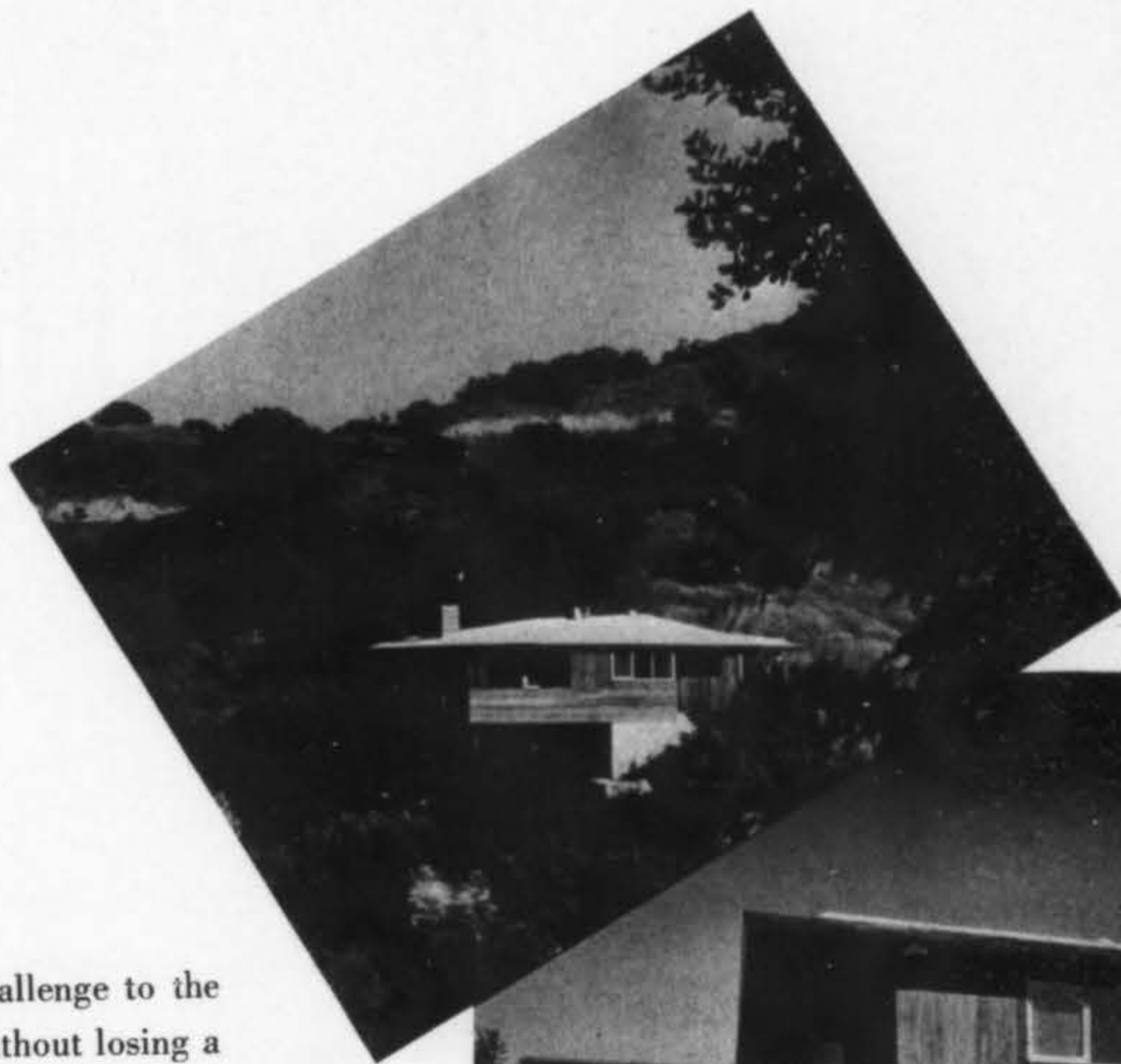
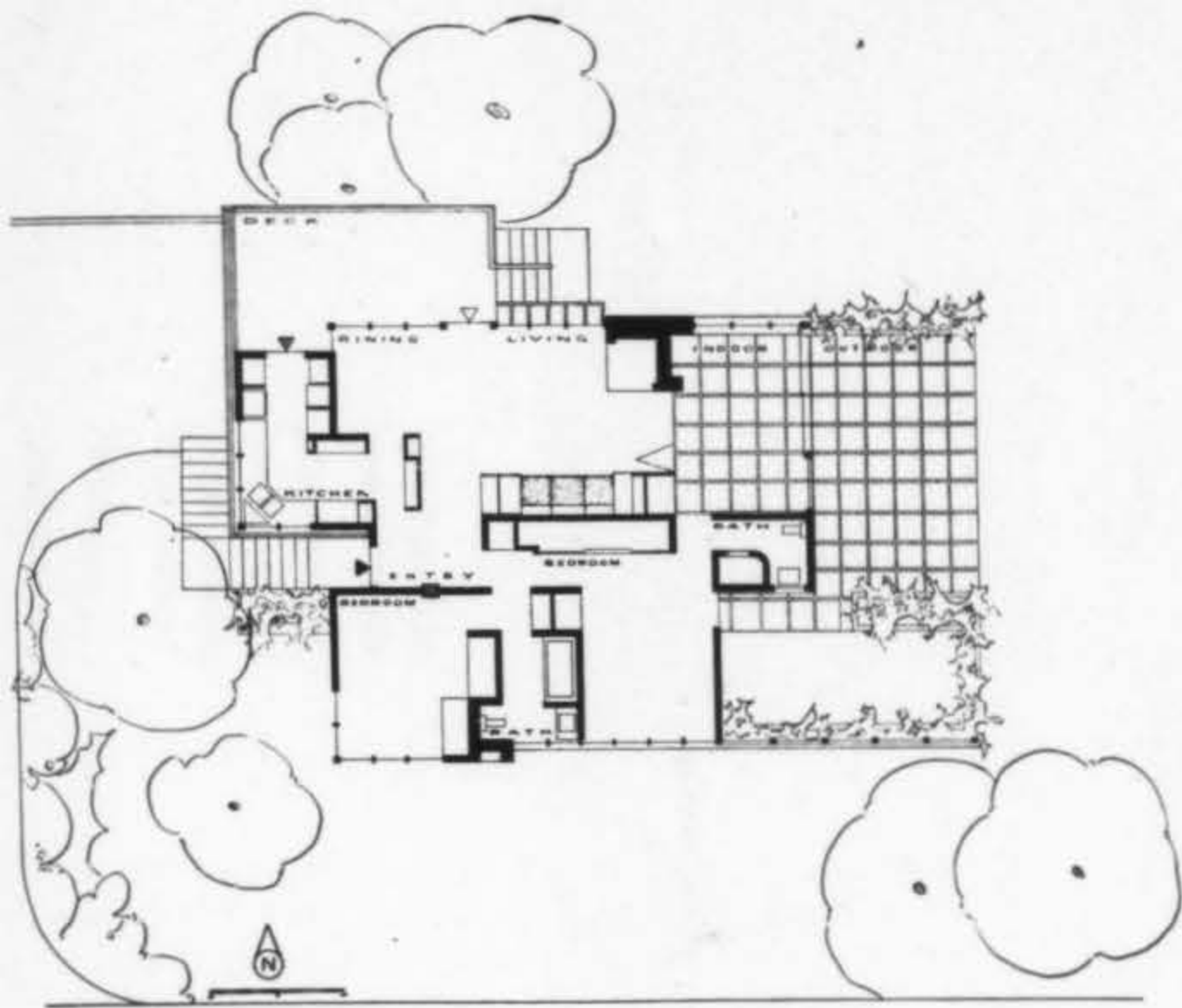


*Photographs by Julius Shulman*

## SMALL HOUSE IN A FOREST

**OWNERS:** Mr. and Mrs. Robert D. Stevens; **LOCATION:** Los Angeles, California

**DESIGNER:** Rodney Walker; **COST:** \$5,500



The design for this house presented a distinct and unusual challenge to the designer. The problem was to take full advantage of the site without losing a sense of enclosure. No unsightly roofs or streets had to be screened, no obscure view had to be given accent, and no street noise or lack of privacy had to be taken into consideration. The view is magnificent in every direction. It encompasses the entire San Fernando Valley to the north and Coldwater Canyon and the Santa Monica Mountains to the south. The eastern end of the house opens to an outdoor area shaded by oak trees. In placing the outdoor living spaces, protection from prevailing south winds was necessary. The carport on the northeast corner provides a deck for dining and easy access to the house by the front entry or service door. A brick and glass wall protects the outdoor area and the private garden that adjoins the master bedroom. Unity of the entire indoor and outdoor living areas is achieved by the use of folding doors between living room and indoor patio and sliding doors that open from the patio to the outdoor terrace. The convenient location of the entry allows easy passage to the service and living sections of the house.

The exterior is of redwood and brick with copper fascia. The living room is in beaded redwood contrasted with smooth butted redwood panels. Bedrooms and garden room are finished in Douglas fir panels. All lighting is flush, indirect, or a combination of the two. The ventilating system takes advantage of the south wind to draw air from each room through ventilators in or near the ceilings.



# MODERN HOTEL ROOMS



FINE COLOR COMPOSITION and a first-rate approach to modern interior design have shown what can be done with hotel accommodations. There has been a complete elimination of a transient and temporary feeling that is usually found in such quarters. Practical problems of livability and comfort have been solved by an intelligent arrangement of a few remodeled pieces combined with custom-built designs and accessories.

The room at the left has gray carpeting and walls of Chinese grass cloth. The ceiling of plaster and combed wood is painted gray. The large chairs on each side of a brown lacquered table are upholstered in natural colored high pile fabric. The foreground table is brown lacquer with red formica top. Built-in furniture is in blue-gray lacquered finish. The couch is covered in chartreuse material.

Blue is the dominating color in the dressing room shown at the lower left. Walls are papered in blue and the floor is covered in blue carpeting. The material used for curtains and couch covering is a cotton plaid of blue, red, gray, and yellow. Furniture is bleached mahogany.

In the room below, the floor covering is dark red and the walls are Chinese grass cloth. Chartreuse fabrics are used on the sofa and for the drapes. End tables and desk are bleached Philippine mahogany. Lamps are brown suede leather.

The color scheme in the room shown at the right on the opposite page is gray with accents of red and yellow. The davenport is covered in a hand-woven natural colored fabric. The coffee table is brown lacquer with red formica top and the floor lamps are satin chrome. The desk is blue-gray lacquer. The corner sofa pictured below is green and the end tables are natural wood. Table lamps are wood weave with silk shades. Coffee table is lacquered in olive green.



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Photographs by Julius Shulman



**OWNERS**  
**The Beverly Hills Hotel**

**LOCATION**  
**Beverly Hills, California**

**INTERIORS**  
**LASZLO, INC.**

**Designed by Paul Laszlo**

# modern fabrics

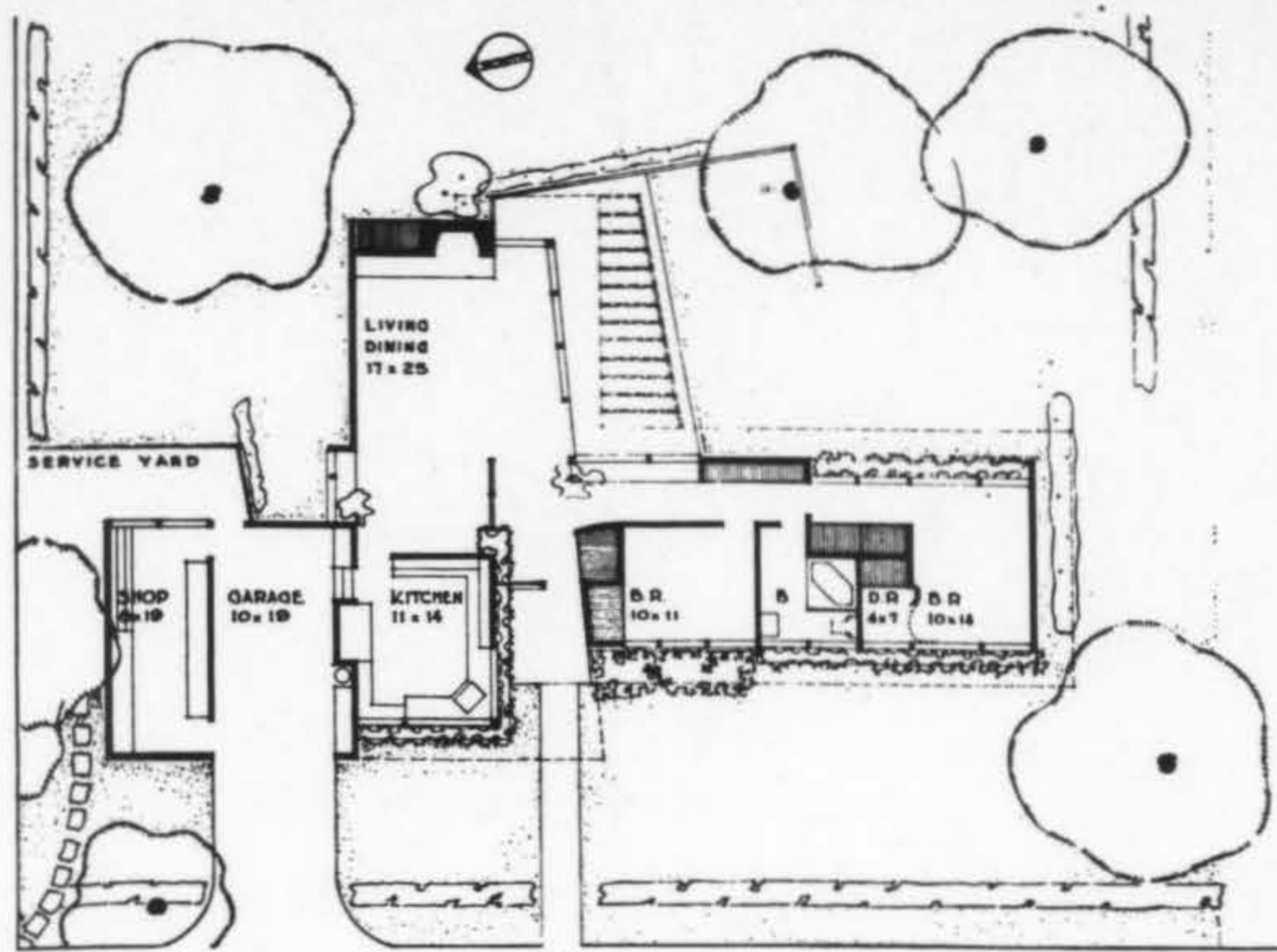
Maria Kipp, working quietly at her looms, has succeeded in contributing to the fine standards of the craft work of Southern California. Her patterns and techniques are the result of a rich background in the art of weaving. She has in turn served all of the apprentices within her craft—she has worked with raw materials, has been an expert spinner, a dyer, and finally a designer of fabrics.

Since 1924 she has worked in Southern California operating her own looms and developing new and modern approaches to the problems of her craft. While there is a definite "custom" feel in her textures, they are nevertheless produced for commercial competition. She works in linen, wool, silk, rayon, and in any material that can serve the purpose of her highly original designs that are created for individual demands.



*Photographs by Ralph Samuels*





## HOUSE IN THE FOOTHILLS

The house is built on a gentle slope with a panoramic view of rolling foothills to the east.

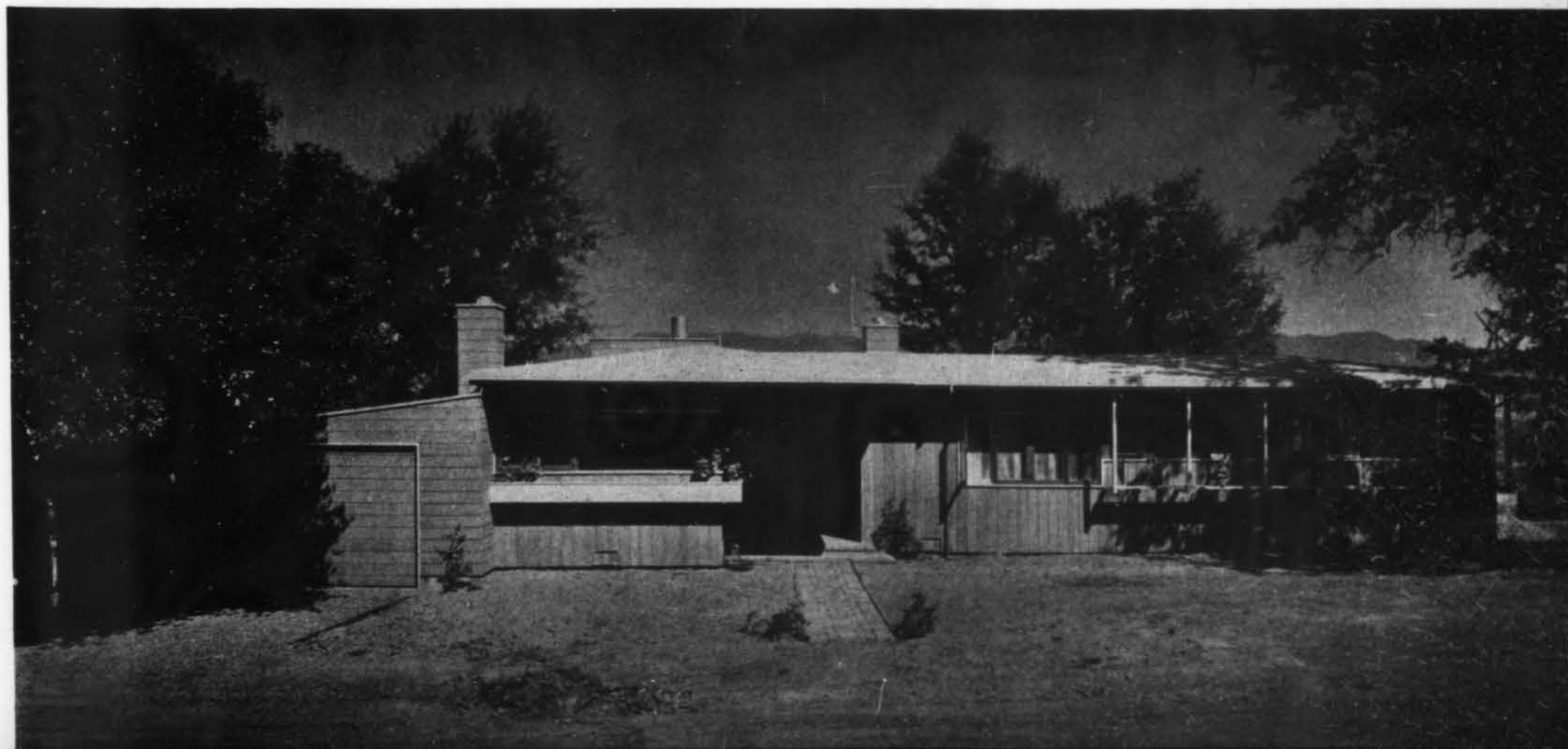
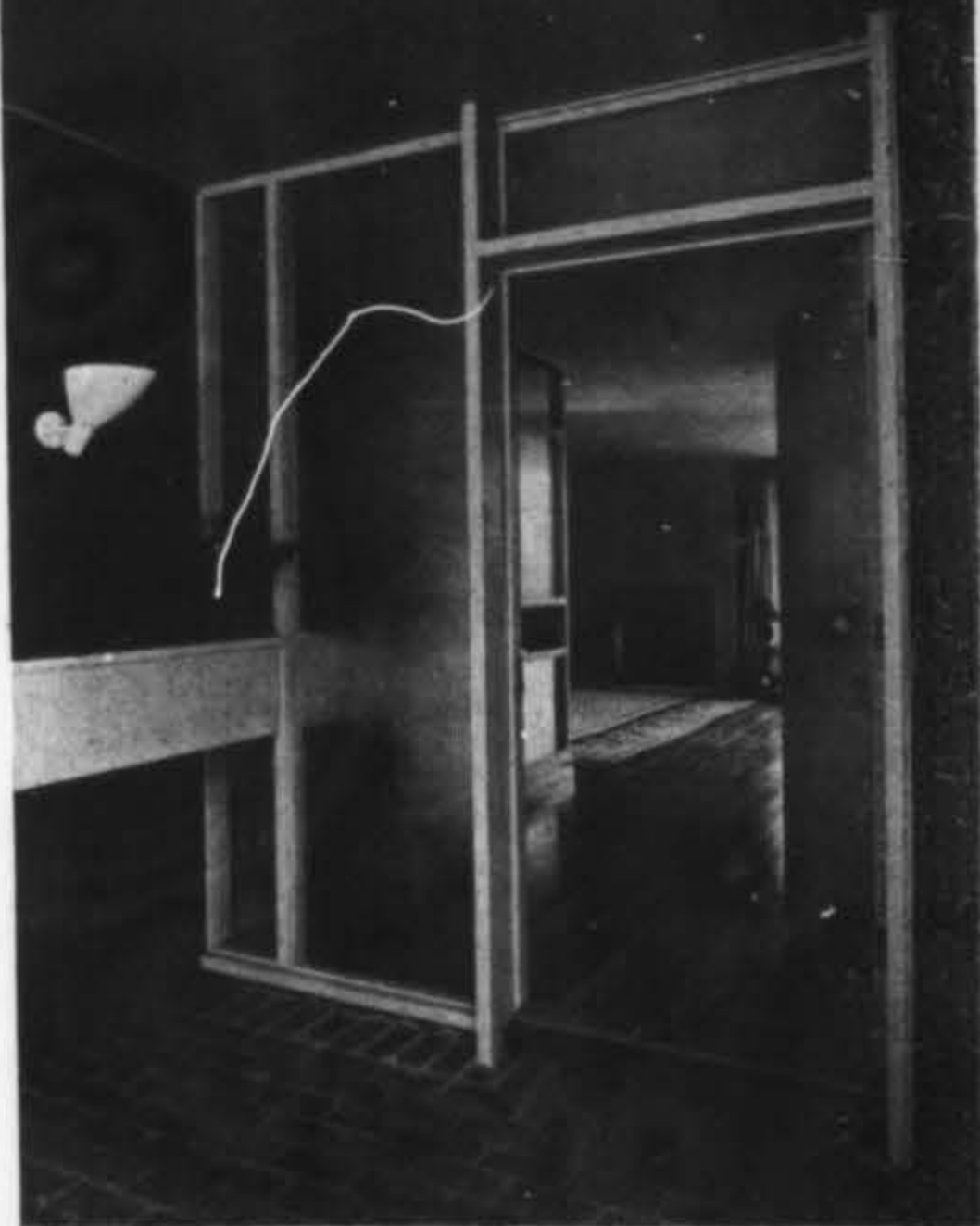
The family, consisting of mother, father, and a young child, needed a house that provided the most possible living space within a limited budget. Special requirements were for large storage spaces, a big kitchen, and a work area for the husband.

Flexibility of the plan was accomplished through the use of screens and planting boxes at the entry and over the cabinets and cases in the bedroom and hall. This establishes and calls attention to the emphasis on the relation of interior and exterior. The general feeling of the plan is restful and free, permitting natural and effortless extension of the family activities to the out of doors.

The structure is wood frame. Siding is redwood resawn, stained soft blue-green. The trim and sills are golden tan, sash and mullions, henna. The roof is tar and marble chip in gray. All ceilings are insulated with rock wool. The interior is of California pine plywood with a grayish-pink filler rubbed and waxed. The entry and dining space walls are soft gray, pink, and blue plaid.

*Photographs by Roger Sturtevant*

**OWNERS: MR. AND MRS. LAWRENCE WILDBERGER; LOCATION: UKIAH, CALIFORNIA; ARCHITECT: PHILLIP JOSEPH OFFICE OF DINWIDDIE & HILL, JOHN EKIN DINWIDDIE, ARCHITECT; ALBERT HENRY HILL, ASSOCIATE**



# COMMUNITY PROJECT

VICTORY GARDENS: NORTH HOLLYWOOD, CALIFORNIA







*Photographs by Julius Shulman*

The Federal Housing Administration, recently incorporated within the National Housing Agency and under the direction of Mr. Blanford, has in recent years based its grants and loan insurance judgments upon the sales statistics of the past. Now it becomes increasingly evident that current and post war conditions will hasten the eclipse of obsolescent building and living modes. Only vision into the future, not into the past, will yield any measure of security.

This subdivision, erected near the Lockheed Aircraft plant by the Progressive Builders, Inc., has pioneered against the over-conservative restrictions of present procedures and the result will undoubtedly last longer and more easily conform to the post war world.

Designed and carefully planned by Richard J. Neutra for the needs of defense workers, this is a Federal Housing Authority Title Six project. The homes are reasonably priced and represent a good solution of the problem of quarters for workers.

Through the intelligent use of proportion and extensive shaded window areas, the apparent spaciousness is much greater than is commonly found in houses within this price range. With two bedrooms and bath, each house has a minimum of hall space and a maximum weather-protected exposure to the rear garden.

The harmonious integration and grouping of the houses and quadruple garages is a distinct improvement over many mechanically repeated schemes, and proves the value of an architect's care for site as well as for dwelling plans.

OWNERS AND BUILDERS: PROGRESSIVE BUILDERS, INC.

ARCHITECT: RICHARD J. NEUTRA

# ROSE HILL COURTS



Los Angeles, California

A War Housing Project for the

HOUSING AUTHORITY OF THE CITY OF LOS ANGELES

Erected Under the Supervision of the National Public Housing Authority

Architects: W. F. Ruck, chief architect; Claud Beelman, associate architect.

General Contractor: L. F. Dow Company

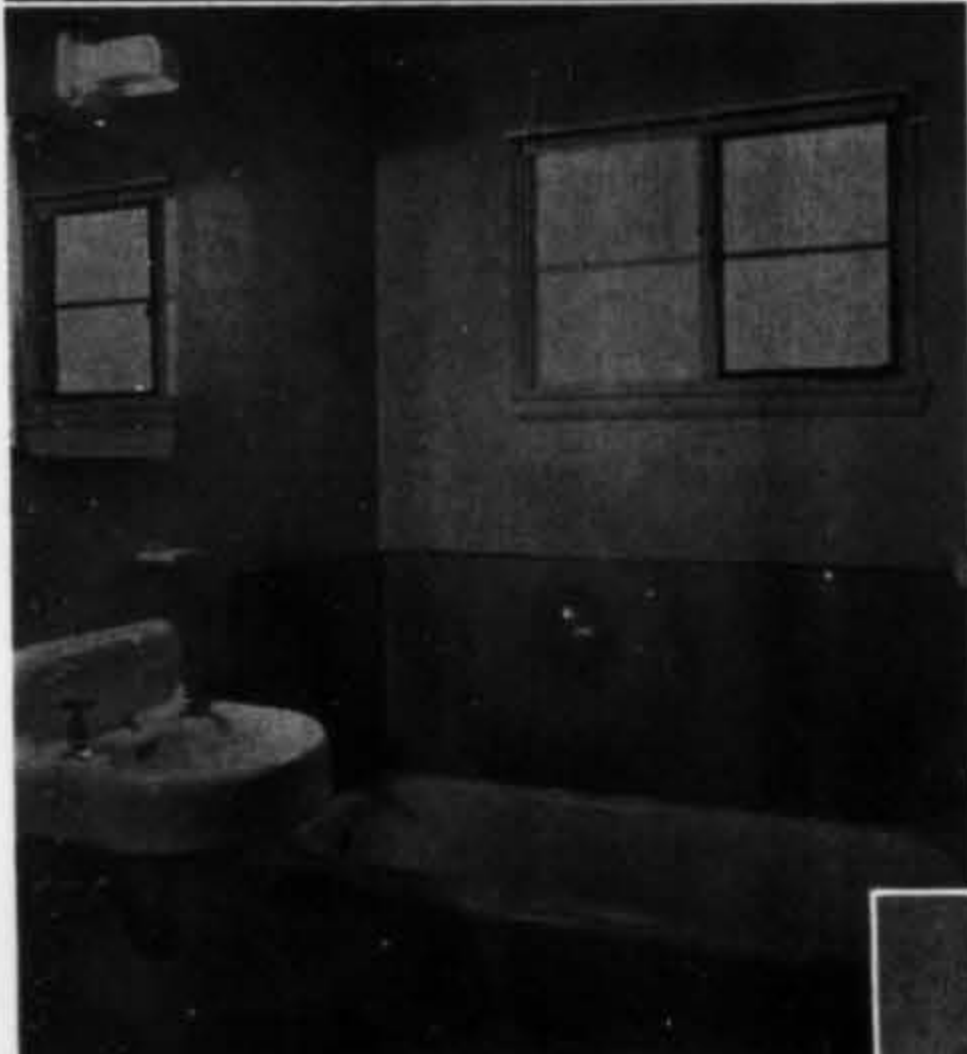
This project, recently completed and dedicated, provides 100 living units for war workers and their families in one of the most important industrial areas in Los Angeles. There are 16 buildings, housing 28 three-room apartments, 48 four and a half room apartments, 20 five and a half room apartments, and four six and a half room apartments. One of the buildings will be used for administration and community facilities.

The architect took full advantage of the fact that the site is situated in hilly country. Careful attention was given to contour, inasmuch as the entire project can be seen as a whole when it is approached from any direction. Likewise, careful attention was given to the colors used on the exteriors. Trim on one building becomes the predominating color on the next, thus avoiding monotony.

Buildings have concrete foundations, wood for walls and floor and roof construction, colored cement work, plywood linoleum base, wood medicine cabinets, sound insulation, steel sash, built-up composition and gravel roofing, plaster interior and exterior walls, interior tile work, Olcott's chromo-tile in baths and kitchens, Marlite waterproof wallboard above all bathtubs, portable incinerators, gas ranges, water heaters, refrigerators and console heaters and hardwood floors. It is an "all-gas" project.

Particular attention also was given to the selection of materials used throughout the project and subcontractors chosen. The results are living quarters that are simple, efficient, and highly livable.

The use of Marlite, manufactured by Marsh Wall Products, Inc., above the baths is a good example of this. Marlite, long used for creating beautiful interiors, is a hard but flexible synthetic glazed surface permanently integrated to a treated Masonite tempered presd-wood base. The highly glazed surface is finished by an exclusive



Photographs by Julius Shulman

treatment which completely seals the pores so that moisture and dirt cannot penetrate. Acids, alkalis, and non-abrasive cleaning compounds are repelled, thus insuring a stain-proof, easy-to-clean surface which will retain its appearance for years.

Marlite has been installed in several outstanding western projects, including the Roosevelt Base Terminal Island galley, scullery, shower rooms and wash rooms. The company has available  $\frac{1}{8}$ -inch,  $\frac{3}{16}$ -inch, and  $\frac{1}{4}$ -inch material with high heat baked plastic finish, which is low in cost and will permit wide use in low cost housing projects. Its  $\frac{3}{16}$ -inch material can be applied directly to studding and, being prefinished, saves the cost of painting. These materials are approved by the Federal Housing Authority and other federal agencies.

The company recently made available non-metal shower compartments at low cost for use in housing projects. These have been approved by the National Housing Agency, Federal Public Housing Authority, for use in 1,000 war apartments in the Vallejo area. By eliminating painting, through prefinishing, the use of these "war panels" saves many man-hours of work on war construction projects.

Another example of careful selection on the project was the award of the electrical contract to the C. D. Draucker Company, which supplied and installed all the electrical equipment. The company does all kinds of electrical work—industrial, commercial, pole line and underground—and is well known for its petroleum refinery electrical installations. It is the electrical contractor for the large U. S. Naval Ammunition Depot at Hawthorne, Nevada, now in the third year of construction.

During the last 20 years the company has performed on contracts from Alaska to Mexico, the majority of them involving complete installations for commercial, industrial, and public buildings, line construction and sub-station erection. For instance, the current Hawthorne, Nevada, ammunition job, costing nearly \$250,000, calls for all power and lighting equipment for powder magazines, fixed ammunition depots, projectile magazines and high explosives magazines. Every piece of metal, ranging from concrete reinforcing steel to door knobs, is grounded to remove explosion hazards.

Another recent contract, of less spectacular nature but equally exacting, covered complete electrical work in the U. S. Veterans Administration auditorium at Sawtelle, California. Others embrace the new Richfield Oil Company refinery, a power plant at Seward, Alaska, generating plant and lines at the Dale Lake plant of Desert Chemical Company, and at the new Los Angeles plant of the Mission Dry Corporation.

Among earlier projects handled by the firm were the installation of 18 sub-stations between Hayfield and Parker Dam for the Metropolitan Water District. The power lines had to be erected before roads were built, which meant moving 15-ton transformers by multiple-tractor over desert hills, sometimes at the rate of only 200 feet a day. At one point the entire top of a rock hill had to be blown off before the sub-station could be installed.

It is obvious that the broad background of the Draucker organization

made it a logical choice to do the fast work necessary at Rose Hill Courts. The larger proportion of the men comprising the installation and erection crews have been employees of the company for many years—and the combined electrical engineering experience of the executive staff, if individually added together, would antedate the discoveries of Benjamin Franklin.

Landscaping was done by the Jannoch Nurseries, sheet metal work by the Atlas Cornice Works, painting by Roy Watson and D. Zelinski & Sons, flooring by L. D. Reeder Company, roofing by Eugene Meloeny Company, plastic tile by Olcott's, Inc., and plastering by G. R. Harris. Others active on the project were E. Willardson, plumbing; Dean Sadler, concrete; Hammond Lumber Company and E. K. Wood, lumber; Carter Hardware Company, hardware; J. G. Pomeroy Company, porcelain lighting fixtures; Riverside Cement Company, concrete, and Trumbull Electric Manufacturing Company, electrical equipment.

## PRODUCTS AND PRACTICES

### ILG BLACKOUT VENTILATION

America is learning lessons in ventilation from this war—as war work swings into high speed, offices and plants are subjected to excessive crowding. More people, more machines, more material are packed into limited floor space. In one office, designed to accommodate twenty-five desks conveniently, there may be as many as fifty desks sandwiched in. Tool rooms, machine shops, foundries, assembly lines are crowded with new workers, new machinery. Stockrooms and warehouses are bulging with supplies and finished parts.

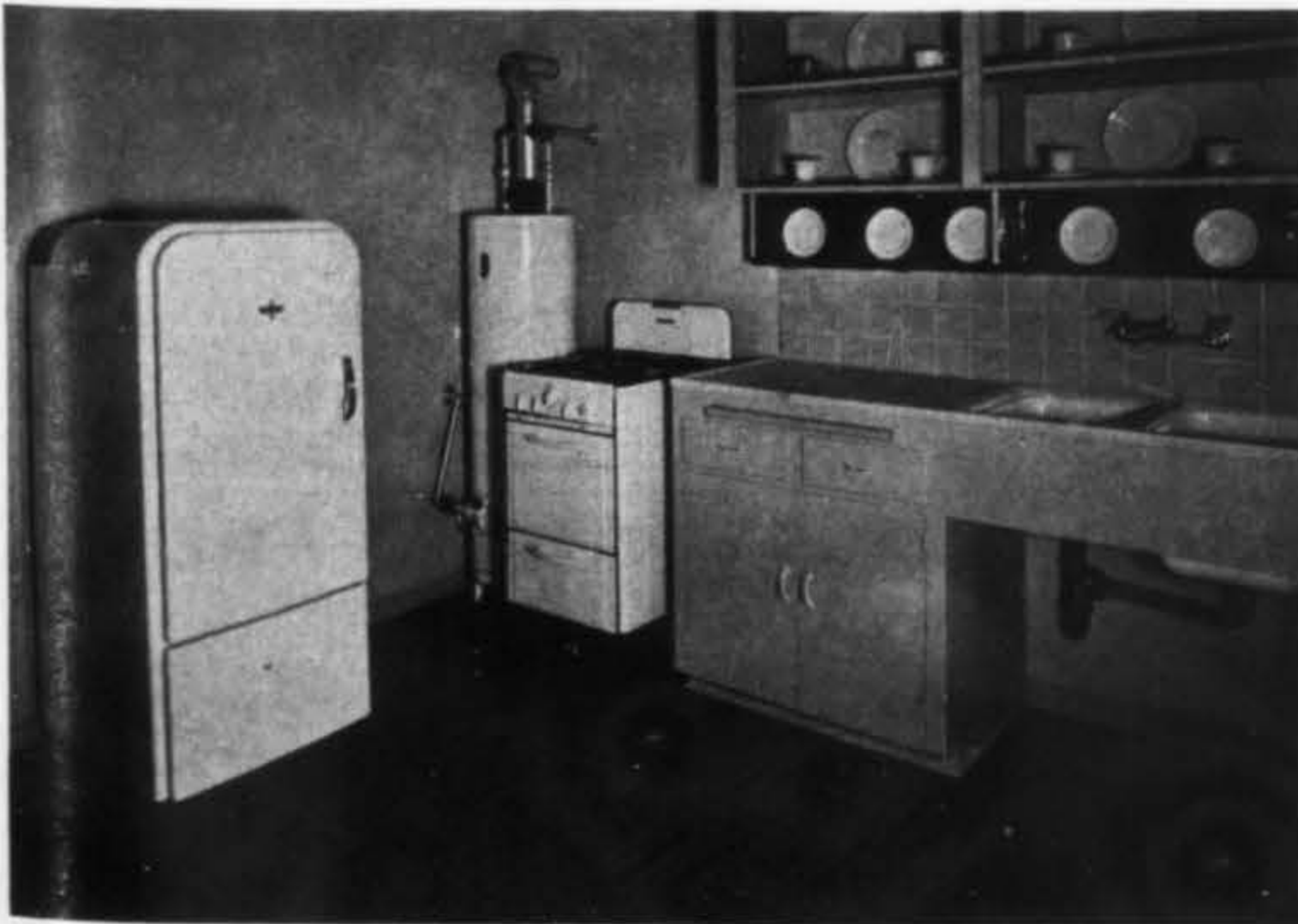
All of this "war-crowding" is leading to the need for better ventilation. When just a few people occupy a large area, the lack of completely adequate ventilation is not noticeable. When, however, the number of people in that given area is doubled, tripled, or quadrupled, inadequate ventilation immediately brings about a critical condition. Bad air, odors, excessive heat are depressingly apparent and result in fatigue of workers, an increase in scrapped products, a decrease in production levels.

Where inflammable materials are stored, crowding may bring about a concentration of fumes which presents the danger of explosion from a careless spark. Few people stop to realize that an explosion never happens out-of-doors, where air dilutes the fumes and prevents a concentration of them. By similarly diluting the air indoors through rapid air change, dangerous concentrations of fumes can be eliminated.

With this picture in front of us, we have a foundation upon which to build in visualizing the opportunities for blackout ventilation of plants and offices. Here we have war-work buildings bulging with additional workers, machinery, raw or finished materials—with ventilation generally inadequate to handle the extra load. On top of that, for blackout precautions, windows are painted and closed, or boarded up, or shuttered, or provided with light-tight (and usually air-tight) shades or blankets. The only air inlets are normal building openings (spaces around window frames, door frames, etc.) and even some of those are blocked.

In normal times, such stifling of incoming air would be detrimental. Under war-crowding, an almost impossible situation develops which presents a serious problem for management. With every hour of productive time vitally necessary to build ships, planes, tanks and munitions to blast the Axis, any time lost during trial or actual blackouts delays the day of ultimate victory. It is obvious that if conditions within a building make it impossible to continue operations at near peak efficiency during "alert" or blackout periods, our nation suffers. Such delay in one plant might be comparatively unimportant, but when one adds up the time lost by many plants in a large blackout area, then adds to that the delay and confusion arising in plants in other parts of the country because parts from plants in the blackout area do not arrive on schedule, the total time wasted in our war effort becomes a staggering sum.

As in all problems concerning ventilation, there are many theories as to the correct method of ventilating a blacked-out building. A very well known manufacturer of self-cooled motor propeller fans has developed a system of sensible ventilation that is proving effective wherever installed, because it provides controlled air change. Considering only air moving or ventilating systems, the choice apparently lies between (1) an exhaust system where outside air is pulled in through inlets, circulated and forced out by propeller fans, or (2) a system whereby outside air is forced in, then allowed to circulate and filter out of the building by gravity. Of the two, the former, or exhaust system is most applicable to modern industrial applications, as it insures rapid removal of air impurities while providing a stimulating supply of fresh, invigorating air. Perhaps the simplest type of blackout ventilation is the system which was engineered for several coast factories by the Ilg Electric Ventilating Co. While this system is simple to engineer and install, it has proved its effectiveness and economy under actual blackout conditions. Air inlets, equipped with sheet steel blackout hoods, are provided on all outside walls, properly positioned to avoid short-circuiting of air currents. Located on the roof are Ilg Power Roof Ventilators, a standard product consisting of a propeller fan in a weather-proof penthouse. The size and number of Power Roof Ventilators are determined by the size of the building to be ventilated as well as by the rate of air change desired. Each of the Power Roof Ventilators is provided with a blackout hood to prevent light transmission. With this type of system (featured by Ilg for nearly forty years as "Sensible Ventilation") air is pulled in through the air inlets, circulated through the building and forced out of the Power Roof



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### *Lumber* for War Construction

Rose Hill Courts is one of our recent housing projects.

#### **HAMMOND LUMBER COMPANY**

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Los Angeles

#### **ROSE HILL COURTS**

Rose Hill Courts occupies a site cleared by our company. We also cleared sites for Pico Gardens, Aliso Village and Estrada Courts.

#### **L. A. WRECKING COMPANY**

JACK LINDENBAUM • JOE FIRMAN

810 East Ninth Street

Tucker 7427

Los Angeles

#### **VICTORY GARDENS**

The ten modern houses designed by Richard Neutra, A. I. A., are a credit to Progressive Builders, Inc. We are pleased that the linoleum work was given to us.

#### **CALIFORNIA FLOOR COVERING COMPANY**

5029 Melrose Avenue

Hollywood 6578

Los Angeles

#### **ROSE HILL COURTS**

It was a pleasure to work with the Housing Authority of the City of Los Angeles and the Federal Housing Authority on this project. We put in all floor coverings.

#### **OLCOTT'S, INC.**

2044 Venice Boulevard

Parkway 2181

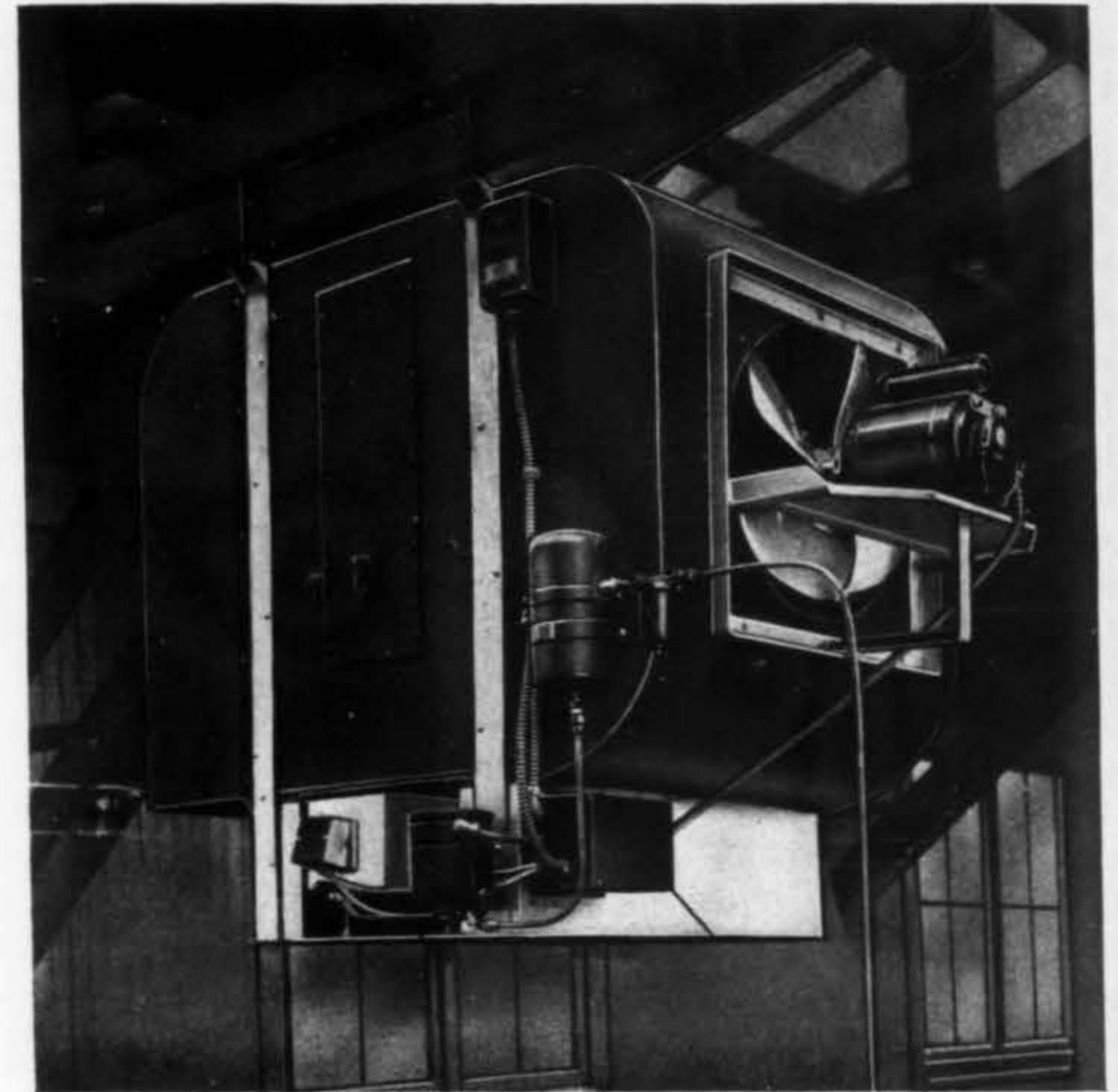
Los Angeles

Ventilator, along with excessive heat, odors, steam, dust, harmful vapors, smoke, etc.

A power system, it provides ventilation that is positive and uniform even under weather conditions which might seriously reduce the effectiveness of gravity systems. And, equipped with an enclosed, self-cooled motor, the Power Roof Ventilators will satisfactorily handle the removal of air which is heavily laden with steam, moisture, smoke, gases or fumes without danger of overheating or of being affected by moisture condensation. One important feature of the Ilg Blackout Ventilation System is that it is not wholly an "emergency" purchase. After the war is over, owners of Power Roof Ventilators may replace the blackout hoods with standard Ilg shutters and have a power ventilation system which will function just as long and as efficiently as a similar system ordered for normal ventilating purposes.

It is interesting to note, too, that in the buildings where this "emergency" blackout ventilation equipment is installed, management has been agreeably surprised by the results. Even under war-crowded conditions, the rapid change of air has produced more effective ventilation than was possible in the same building under normal conditions with antiquated air moving equipment. And that's one big reason why it was stated at the beginning of this article that "America is learning lessons from this war." Emergency equipment is educating management and employees alike to the advantages of proper ventilation.

#### **NEW CEILING TYPE FURNACE BY LITTLE**



It is well known that for industrial heating purposes, excellent results can be obtained with the use of furnaces suspended from the ceiling. In addition to saving floor space, overhead heating units also provides very rapid distribution of heat, which maintains more even temperatures throughout the working area. Critical materials are saved because ceiling units eliminate the use of duct work. Men connected with the building trade, who have seen these advantages demonstrated by gas-fired overhead heating units, therefore will be interested in the announcement of the new oil-burning Little CF-120 ceiling type furnace. Primarily, this unit is intended for factories and general industrial use where no combustible dust or vapors are present. CF-120 oil-burning ceiling furnaces can be installed quickly and economically, are factory assembled, require no ducts and provide the maximum of workable area per square foot of floor space. With the conversion of warehousing facilities to production uses, it is evident that the installation of adequate heating facilities is often a necessity. Where the use of gas is restricted, CF-120 furnaces will readily accomplish conversion, by providing adequate warmth for war-time workers. CF-120 oil-burning ceiling furnaces were recently tested in a room of 10,108 cubic feet capacity. From a cold start, the CF-120 furnace accomplished a 30° temperature rise in eleven minutes. Observers especially noticed the even distribution of heat throughout the entire area. The burner employed in these units is the vaporizing type, which requires no motors, blowers or fans for operation. The burner is listed by the Underwriters' Laboratories for ordinary

#### **Two More Alabax War Housing Projects**

Alabax Porcelain Lighting Fixtures are being used to conserve metals on the Rose Hill project in Los Angeles and on Cal. 4105-X at Compton. Alabax gives good medium-priced lighting.

#### **J. G. POMEROY COMPANY**

Agents for PASS & SEYMOUR, INC., Syracuse, N. Y.

1004 East Fourth Street

Los Angeles, Calif.

No. 3 furnace oil, or its local equivalent, 27° Diesel. The movement of air is accelerated by a blade-type, motordriven fan, which propels the air across the heating chamber where the casing deflects it downward. Warmth is thus driven to the floor and spreads out to the edges of the room where the air rises and tends to return to the furnace.

The photograph above shows a typical installation.

**WILLIAMS ADVISES MECHANICAL DRAFT**

When the government order prohibiting the use of gas heating in new buildings thrust oil heating on California recently, the Williams Radiator Company of Los Angeles, one of the outstanding manufacturers of gas heating equipment, immediately began a survey of the oil heating situation. It studied particularly the experience in cities which have used oil heating over a period of years.

One veteran oil man interviewed said that once oil heating is established in the Los Angeles area it will be a permanent factor. However, he admitted that in his city many of the oil installations had since been converted to gas. Another veteran oil man said it is likely that all oil heating installations in this area ultimately will be converted to gas, an opinion based on observation of old installations. However, he noted that oil heating equipment now available is better than that formerly used and stands a chance of being used permanently. Both opinions indicate that any oil burning heating system installed in this area should be readily convertible to gas.

With reference to oil floor furnace heating the two veteran oil heating men agreed the outstanding difference between a successful and an unsatisfactory oil floor furnace installation is in whether mechanical provision is made to bring sufficient air to the burner for proper combustion and to quickly induce air movement up the flue. Equipment for this, consisting partly of a very small electrically driven fan, is called "mechanical draft." The absence of any mechanical provision for air movement to the burner and up the flue, thus depending upon the heat from the burner to create a draft in the vent flue, is called "natural draft."

The flue to an oil floor furnace for a one story building usually contains three or four feet of horizontal vent pipe and about 18 feet of vertical pipe, six inches in diameter. Such a flue contains a considerable volume of air which must be heated during cold weather to induce a draft. Without a mechanical draft, the heat from the burner must be depended upon to create a draft up the flue. The "natural draft" may take half an hour to begin to function. That is likely to be disappointing when heat is most needed. A mechanical draft would start air movement up the flue at once.

Oil is a comparatively crude fuel, very rich in carbon. Good combustion is possible only by bringing the requisite amount of oxygen to the carbon. This involves moving a considerable volume of air. In a floor furnace this is accomplished by employing a small fan to project the air to the oil at the burner, the air movement thus created then serving to create a draft up the flue.

The Williams Radiator Company can supply floor furnaces for either "natural draft" or "mechanical draft" but for the small additional cost it recommends *mechanical draft* on floor furnaces.

**NEW LOW COST CELOTEX SIDING**

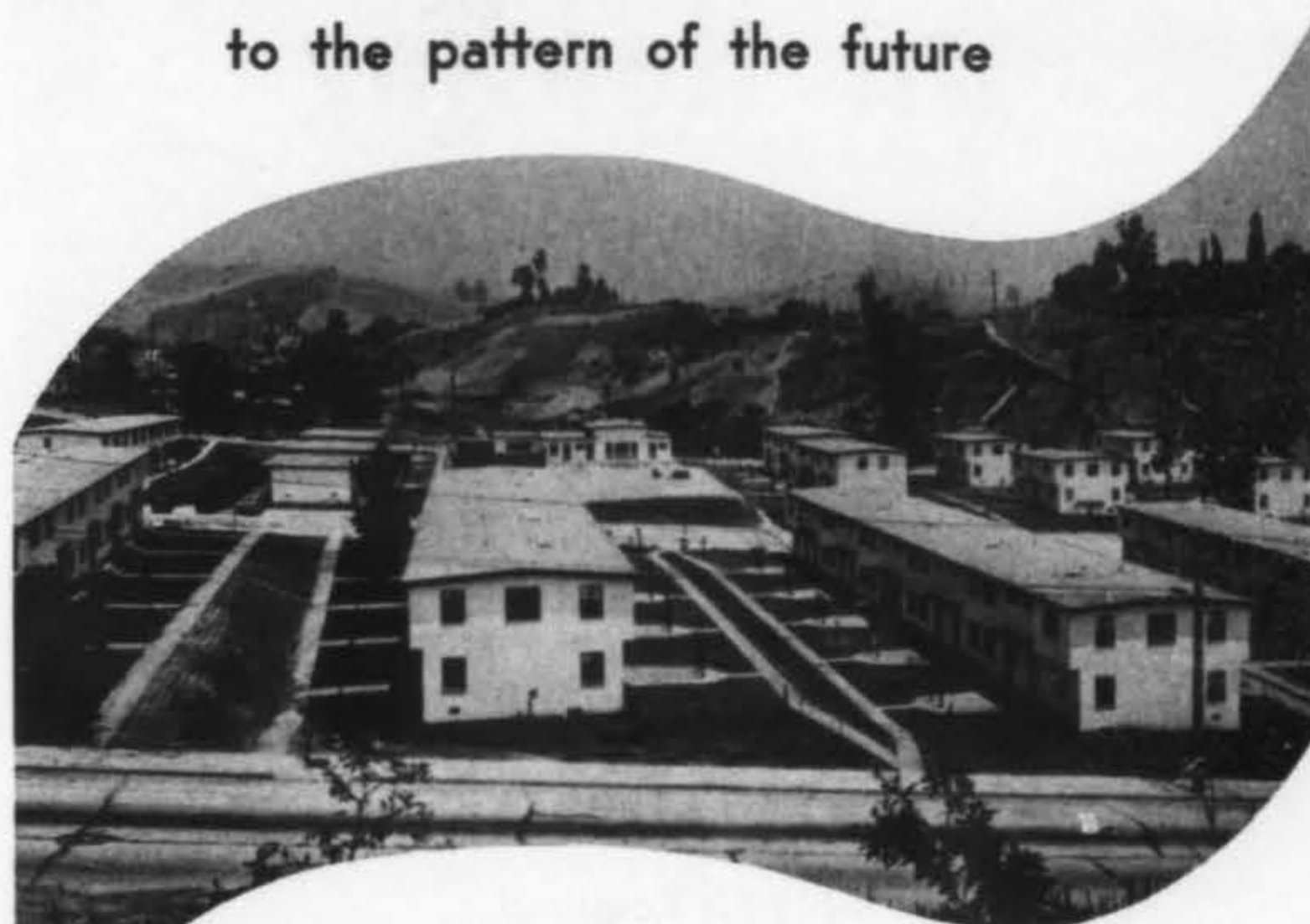
A new, low cost siding material with a colorful and weatherproof mineral granule surface that eliminates painting has just been put on the market by The Celotex Corporation of Chicago, according to an announcement by Marvin Greenwood, general sales manager. The new product, called Celotex Mineral Surfaced Backer Board, can be used over any kind of sheathing. For temporary construction, it may be applied directly to framing, provided the studs are on 16-inch centers. The product consists of two sheets of heavy roofing felt, saturated with an asphaltic compound and bound together with a high melting-point asphalt adhesive. The outer surface of the sheets then receives an extra coating of asphalt, into which are embedded mineral granules. The granule surface is currently available in two colors, buff and brown. On projects requiring large quantities, the board can be manufactured in other colors, including those on the list of standard camouflage roofing colors. Celotex Mineral Surfaced Backer Board is economical in cost and can be applied rapidly because the units are large in size and light in weight. It is suitable for siding army barracks and other military buildings, factory structures, low cost housing and temporary structures of many kinds. The new product is 3/16 inch thick and is available in two widths: 3 and 4 feet. Five lengths are available in each width: 6, 7, 8, 9, and 10 feet.

**GUIDE FOR CHECKING WOODWORK VALUE**

What is believed to be the first authentic nation-wide survey and compilation of latest information concerning the proper care of woodwork has just been completed by Ponderosa Pine Woodwork, a non-profit organization, located at 111 West Washington Street, Chicago. The purpose of the survey was to gather unbiased, authoritative information and to issue it in a convenient form for the use of architects and others. Entitled "Pointers on Care of Woodwork," the compilation is available to architects free of charge. Starting with the impor-

# PLANNING IS

to the pattern of the future



## ROSE HILL COURTS ARE A PLANNED COMMUNITY . . .

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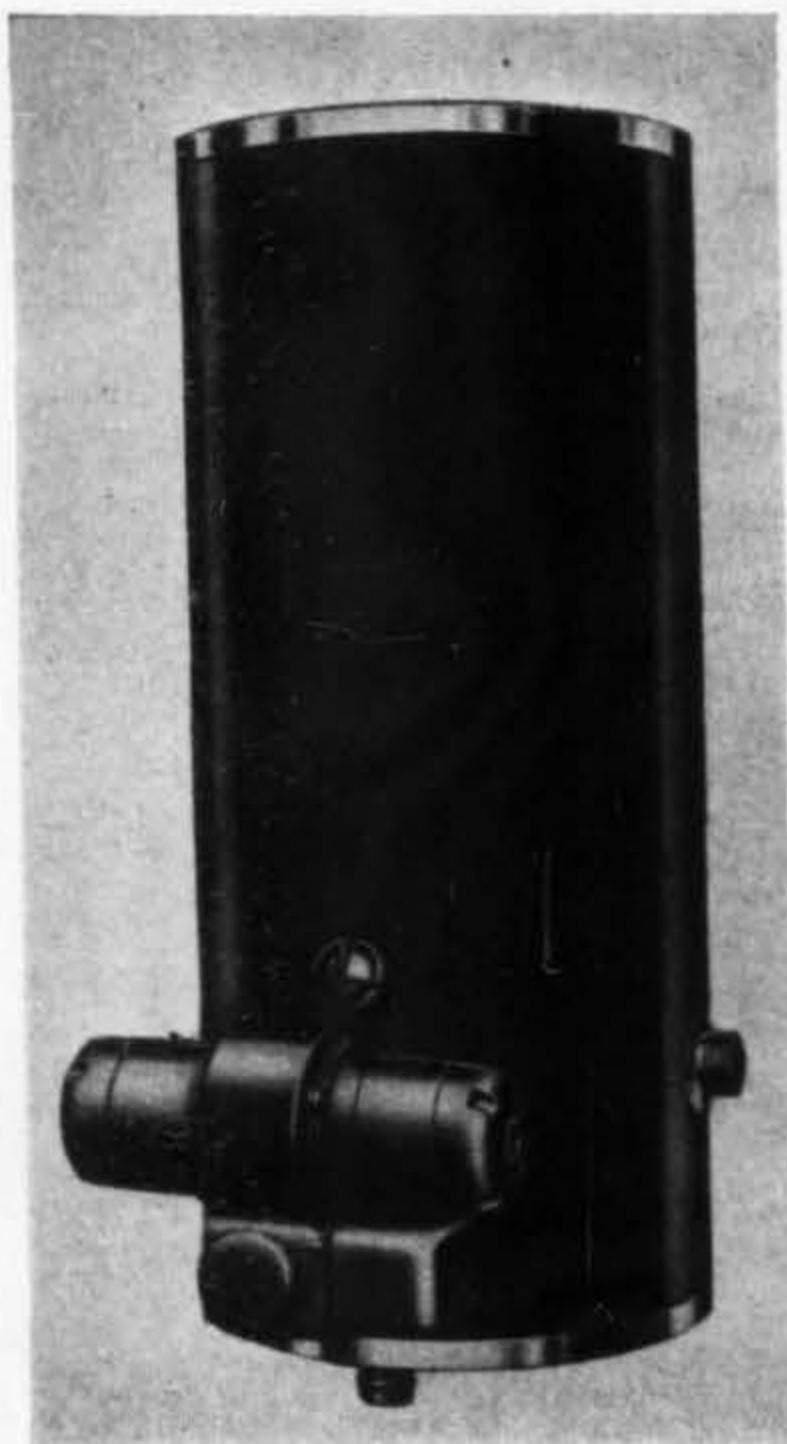
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tant matter of the toxic preservation of wood, the information presented in the folder lists details of woodwork care all the way from the storing of woodwork in warehouses to their final installation and painting. Even such matters as the proper handling of windows and doors and the renewing of surface finishes are covered. Good woodwork, with proper selection of treated products and the proper care, should be a lifetime investment. "We believe that this folder, 'Pointers on Woodwork Care,' will prove of value to architects in making sure that their clients receive proper value in the woodwork they install," said Fred C. Anderson, director of Ponderosa Pine Woodwork, in a recent interview. "Because we wish this folder to be of the broadest possible use, we have been very careful to eliminate any commercial references. This, we think, will enhance the usefulness of the folder for architects, since in using it they can be sure that the information has been carefully checked and is authentic in every way, without bias."

Copies of the folder may be obtained by writing to Ponderosa Pine Woodwork, 111 West Washington Street, Chicago.

### PRIMES, SEALS, FINISHES IN ONE COAT

A new paint product that primes, seals and finishes on any interior surface in one coat has been announced by American-Marietta Company, 43 East Ohio Street, Chicago. The product has been formulated for maintenance painting of industrial, institutional, and commercial properties, with qualities that permit ease of application with minimum labor. Designated Valdura Singlekote, it combines the hiding power and economy of water-type paints with washability,



durability, and performance of oil-type coatings. It may be applied to surfaces previously coated with calcimine or casein paints, provided the old covering is bonded or tight to the wall. While it easily covers dirt, it is not recommended for use on oily or greasy surfaces. High hiding power permits coverage of dark surfaces with a single coat, and the product is self-leveling. It sets within two hours, dries within 12 hours, and provides a dead-flat finish when viewed at a 90-degree angle. Interior surfaces that may be covered are plaster, concrete, brick, wallboard, wood, wallpaper and metal. Coverage is up to 750 square feet per gallon. Valdura Singlekote is packed in one-gallon cans, five-gallon pails and in drums.

It is available only in white, but may be tinted with alkali-resistant colors in oil. Packed in a concentrated form, one gallon of Valdura Singlekote provides five quarts of paint when mixed with one quart of turpentine or mineral spirits.

### WALLPAPER FACTORY MAKES BOMBS

Incendiary bombs dropped on Tokyo and other Japanese cities recently by Gen. Doolittle and his bombardiers were manufactured by United Wallpaper Factories, Inc., of Chicago, according to William H. Yates, president. In a special letter mailed to stockholders one of the most dramatic and extreme conversions of peace-time American industry to war-time production was disclosed—that of converting the manufacture of wallpaper to the manufacture of bombs. In reporting to stockholders, Yates stressed the fact that although United for more than six months has been manufacturing bombs and other munitions, it is still very definitely in the wallpaper business—still the largest manufacturer of wallpaper in the world. The letter pointed out that while wallpaper production went on simultaneously with munitions production, both operations were carried on in separate plants.

### BROCHURE: GLASS SPLINTER PROTECTION

The Clinton Carpet Company of Chicago has just released a new brochure entitled "Blackout, Air Raid Damage, and Glass Splinter Protection." This brochure offers for the first time a comprehensive and authoritative analysis of this vital war-time problem combined with a practical means for its solution through the use of the Ozite Air Raid Safety Blanket and Ozite blackout Blanket. So much confusion has surrounded this whole subject that this booklet will be of timely interest. The company will be glad to send a copy of the brochure to readers requesting it, if they write to Clinton Carpet Company, Merchandise Mart, Chicago.

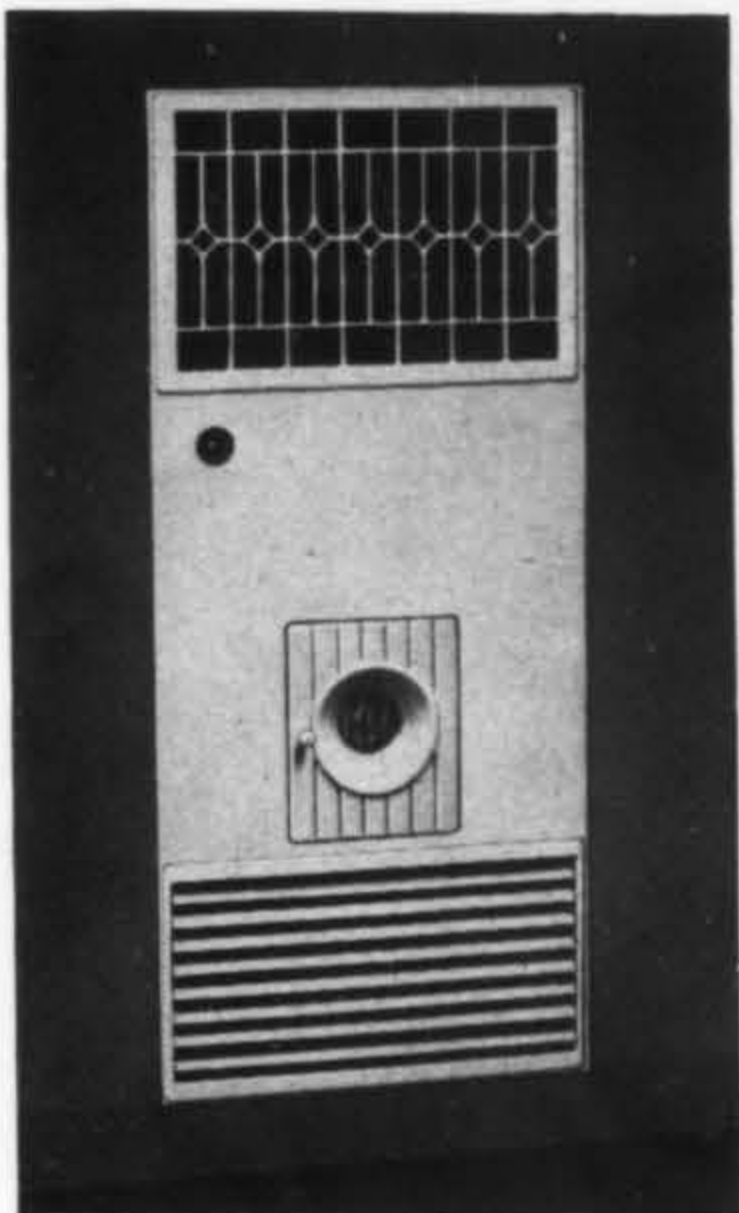
### NEW MONSANTO TRANSPARENT PLASTIC

A new type window pane of transparent plastic laminated with wire mesh which will withstand the explosion of a 150-pound bomb eight feet away has been developed for use in military construction and industrial plants in potential air raid zones. The new material was developed by the plastics division of Monsanto Chemical Company in cooperation with the United States Navy to end the menace of flying glass, which experience in England revealed was one of the chief dangers in an air raid. Tested under vacuum shock conditions, it has stood up without appreciable damage under a 28-inch vacuum, while clear glass shattered at 15 inches and heavy, wire-reinforced glass at 26 inches. At the Navy's Bureau of Yards and Docks, a quarter-pound ball dropped from a height of 20 inches smashed ordinary glass, while it required a two-pound ball from a height of 42 inches to penetrate a pane of the reinforced plastic. Even then, the missile left a clean-cut hole which could be repaired with cellulose tape with little loss in breakage resistance over a solid pane. The new material consists of standard, 16-mesh wire screening sandwiched between two sheets of Vuelite, Monsanto's transparent cellulose acetate sheeting originally developed for fluorescent lighting fixtures. Unlike the types of plastic-coated cloth and wire previously used to replace "bombed-out" glass in England, it is as clear and transparent as a screened window of glass and can be installed easily in any conventional multi-paned steel or wood sash. Sheets of the laminated plastic can be drawn or formed to almost any desired shape. For economy in manufacture,

however, panels of eight standard sizes are recommended, ranging from 9½ inches square to 19½ by 24½ inches. The standard panels are drawn with a quarter-inch flange which can be easily and quickly fastened to wood sash with an automatic stapler, then puttied to form a weather-tight, permanent installation. The new material is now being included in Navy specifications for new construction at navy yards and for demountable barracks. It will also prove highly useful in army construction, in air fields and industrial structures in potential air raid zones.

**IDEAL OIL-BURNING WALL FURNACE**

To meet the needs of the western building industry facing gas limitation order L-31, Ideal Heating Corporation, 807 East Gage Avenue, Los Angeles, has developed and placed on the market the Ideal In-a-Wall Dual Register Oil Furnace. This wall furnace is adaptable to both new and old construction, requiring no pit or basement—thus no danger of flooding during the rainy season. It requires no special baseboards, no cutting of floor joists and only simple furring. This unit should have a strong appeal to the home owner, for in addition to its neat, compact appearance (flush panel is only 20½x45½ inches) it has the special conveniences of "radio dial" heat control and easy access for lighting through a small hinged service door—with no necessity to remove any large panel. In addition to the white and ivory baked enamel finishes, the Ideal unit may be had in brass and bronze. The Ideal Dual Wall Furnace is made for FHA construction and has been tested and approved by the Los Angeles Fire Department. Its oil burner is quiet in operation and is approved by the Board of Fire Underwriters.



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**SOUTH AMERICAN CARAVAN**

continued from page 22

In his completed Silly Symphonies, Chile is represented by a new character, a baby mail plane who has to fly the mail across the formidable Andes one day when his mother and father are "under the weather." For this one, composer Wolcott wove the sprightly Chilean *cueca*-type tunes into a score tapestry, and the Disney artists set the whole background of action from sketches they made of the incredible snow-covered Andes.

Over the entire trip, Disney and his group admitted that they made a supreme effort of fleeing from their own countrymen, of listening to no one on the subject of what Argentines, Brazilians, Chileans, or Peruvians were like, and of letting their Latin-American neighbors do the talking. That Disney earned their sincere good favor by pursuing such a policy is summed up in the words of one Argentine gentleman who said with twinkling eyes: "We'll even let you make a few mistakes with our gaucho, so long as you make us laugh."

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**HOW TO BEAT HITLER**

continued from page 19

remarkable job and that his only hope is to crash through to a complete victory some time during the next six months.

And then there is the task of transportation to the line of battle by truck, by railroad car, by ship. We shall joyously deny ourselves so that our transportation system is improved by at least 30 per cent. There is going to be some denying. You'll hear plenty about it soon.

I need say little about the duty to fight. Some people declare, and Hitler believes, that the American people have grown soft in the last generation. Hitler agents continually preach in South America that we are cowards, unable to use, like the "brave" German soldiers, the weapons of modern war with a holy hatred. But because of that fact and because Hitler and the German people stand as the very symbol of war, we shall fight with a tireless enthusiasm until war and the possibility of war have been removed from this planet. We shall cleanse the plague spot of Europe, which is Hitler's Germany, and with it the hell-hole of Asia—Japan.

The American people have always had guts and always will have. You know the story of bomber pilot Dixon and radio-man Gene Aldrich, and ordnance-man Tony Pastula—the story which Americans will be telling their children for generations to illustrate man's ability to master any fate. These men lived for 34 days on the open sea in a rubber life raft, eight feet by four feet, with no food but that which they took from the sea and the air with one pocket knife and a pistol. And yet they lived it through and came at last to the beach of an island they did not know. In spite of their suffering and weakness, they stood like men, with no weapon left to protect themselves, and no shoes on their feet or clothes on their backs, and walked in military file because, they said, "If there were Japs, we didn't want to be crawling."

The American fighting men of the United Nations will need to summon all their courage during the next few months. I am convinced that the summer and fall of 1942 will be a time of supreme crisis for us all. Hitler, like the prize-fighter who realizes he is on the verge of being knocked out, is gathering all his remaining forces for one last desperate blow.

We may be sure that Hitler and Japan will cooperate to do the unexpected—perhaps an attack by Japan against Alaska and our northwest coast at a time when German transport planes will be shuttled across to Dakar to furnish leadership and stiffening to a German uprising in Latin America. In any event, the psychological and sabotage offensive in the United States and Latin America will be timed to coincide with, or anticipate by a few weeks, the height of the military offensive.

We must be especially prepared to stifle the fifth columnists in the United States who will try to sabotage not merely our war material plants, but even infinitely more important, our minds. We must be prepared for the worst kind of fifth column work in Latin America, much of it operating through the agency of governments with which the United States at present is at peace. When I say this, I recognize that the peoples, both of Latin America and of the nations supporting the agencies through which the fifth columnists work, are overwhelmingly on the side of the democracies. We must expect the offensive against us on the military, propaganda, and sabotage fronts both in the United States and in Latin America, to reach its apex some time during the next few months.

The convulsive efforts of the dying madman will be so great that some of us may be deceived into thinking that the situation is bad at a time when it is really getting better. But in the case of most of us, the events of the next few months, disturbing though they may be, will only increase our will to bring about complete victory in this war of liberation. Prepared in spirit, we nerve ourselves for the supreme effort in this hemisphere, we must not forget the sublime heroism of the oppressed in Europe and Asia, whether it be in the mountains of Yugoslavia, the factories of Czechoslovakia and France, the farms of

Poland, Denmark, Holland, and Belgium, among the seamen of Norway, or in the occupied areas of China and the Dutch East Indies. Everywhere the soul of man is letting the tyrant know the slavery of the body does not end resistance.

There can be no half-measures. North, South, East, West and Middle West—the will of the American people is for complete victory. No compromise with Satan is possible. We shall not rest until all the victims under the Nazi and Japanese yoke are freed. We shall fight for a complete peace as well as a complete victory.

The people's revolution is on the march, and the devil and all his angels cannot prevail against it. They cannot prevail, for on the side of the people is the Lord. "He giveth power to the faint; to them that have no might He increaseth strength . . . They that wait upon the Lord shall mount up with wings as eagles; they shall run, and not be weary; they shall walk and not be faint."

Strong in the strength of the Lord, we who fight in the people's cause will not stop until that cause is won.

**MUSIC AT WAR**

continued from page 23

difficult, but in war times people need music more than ever. And war and music can travel together when they must. In the Moscow Conservatory, for example, classes continue uninterrupted until four o'clock each day. Then teachers and students have other work—Red Cross, performances at Red Army barracks or hospitals, voluntary military training. Two of the piano professors are now graduate nurses, waiting to go to the front. One of the platoon commanders is Dmitri Kabalevsky, the composer. The concert pianist Hilels is also today an excellent marksman.

A group of Moscow composers, among them Gliere, Froloff, and Chebalin, have been evacuated to Sverdlovsky in the Urals and are now working there. Another group is at Saratov, on the Volga. With men from the local conservatory they have formed a wonderful symphony orchestra, and have concerts every day. It was there at Saratov that they held the premiere of Mokrousov's new opera, "Chapayev," an opera based on the life of the famous Russian guerilla fighter of 1918. Another new opera, written by Vassilenko, is based on the life of the Russian hero of the Napoleonic invasion, "Suvorov." It had its premiere in Moscow. And, as you know, Shostakovich has completed his Seventh Symphony which was heard for the first time at Kuibyshev in March. Here in America you will hear the Seventh Symphony of Shostakovich this summer, through arrangements now being made by Russian War Relief, Inc., the official American agency for sending medical aid to the Soviet Union.

Musicians of the smaller Soviet Republics are active during this war, too. In March, in the Turkmenian Theater of Opera in Ashkhabad, Korchmarev's new opera, "Happy Youth," was premiered. And the Kabardin-Balkyrian Committee on Arts of the Georgian Republic has commissioned works by Prokofieff, Myaskovsky, and Alexandrov.

Many of these new works, written in war time, pose special problems to the composer . . . problems of time, of decreased personnel, of economy of technique. For instance, in the new opera of Ivan Dzhherzhinsky, who is known in this country for his opera, "Quiet Flows the Don," there is but one act and a small cast; most of the musical interest is in the orchestra. This new opera of Dzhherzhinsky called "The People's Blood" was performed for the first time this spring in Chkalov, the town in the Urals to which Dzhherzhinsky and the entire personnel of the Leningrad Mali Opera Theater were evacuated last September.

There is not time now to write of the work of other Soviet composers—Khachatourian, Zhelobinsky, Chebalin, Knipper, Pokrass. But be assured that the Russian people are managing to fight their war and have their music, too. In this global struggle in which we are engaged we shall use every resource at our command—and, in the words of the title of the cantata on which the composer Sergei Prokofieff is now working—"Victory Is Ours!"



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