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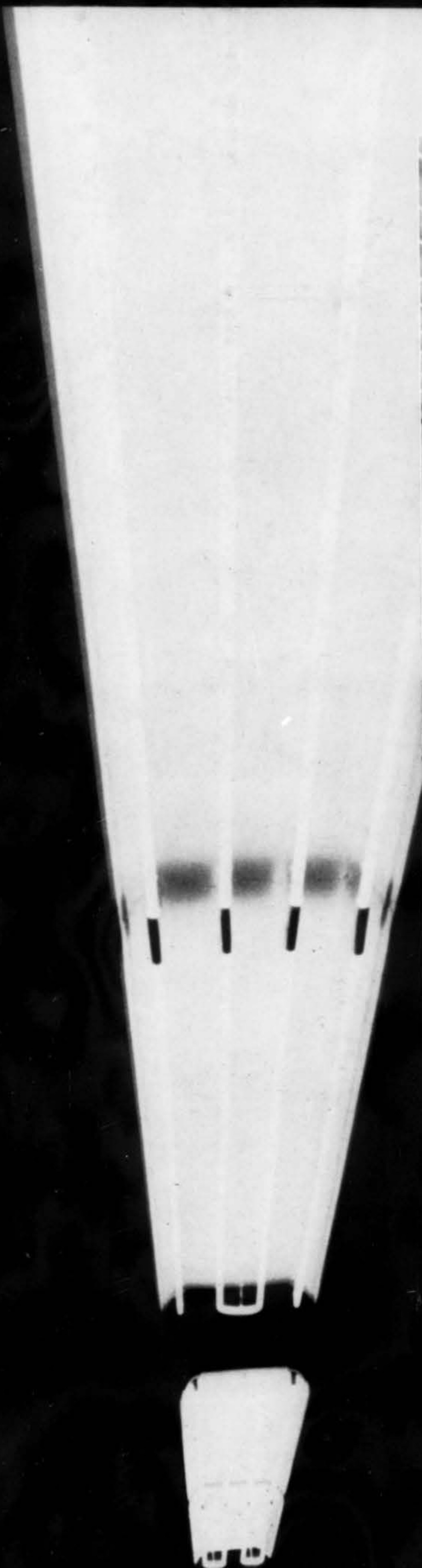
"designs for postwar living"

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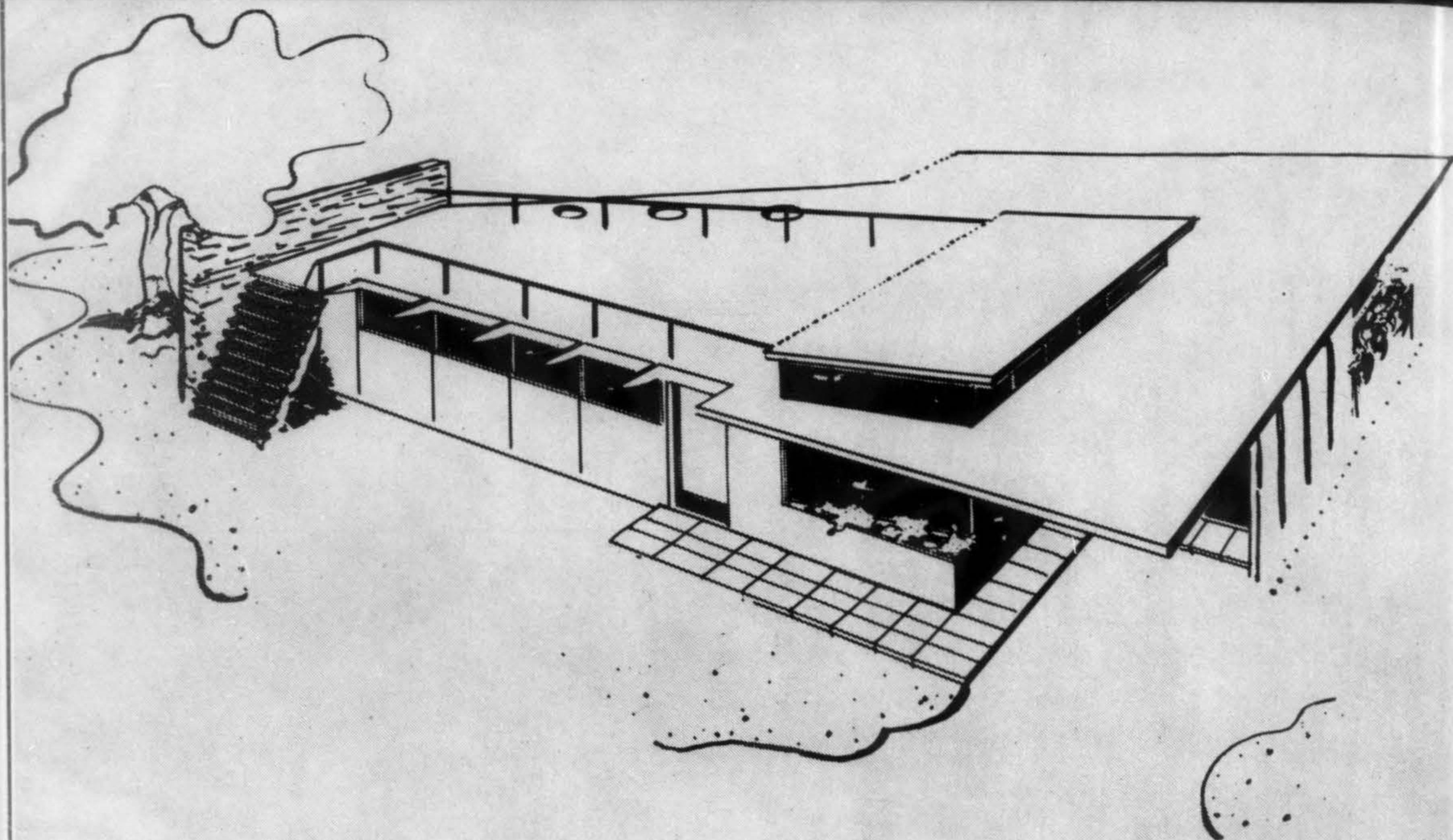
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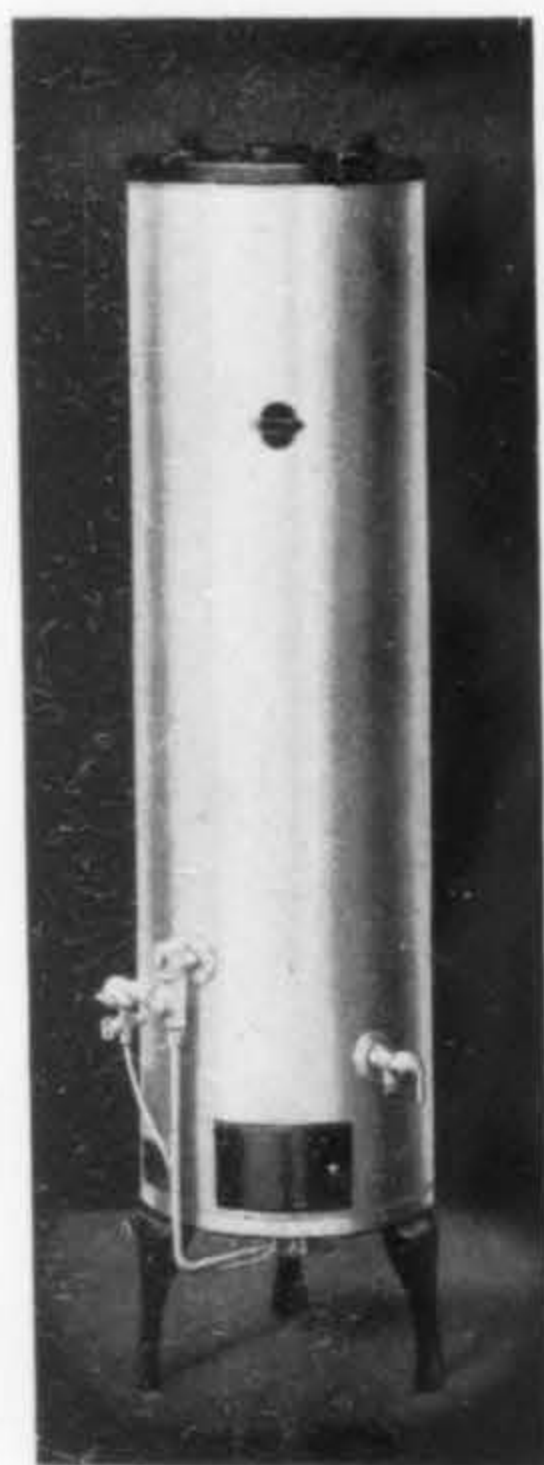
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## N O T E F O R T O M O R R O W

*Sketch by Mario Corbett*



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## Post-War Guidepost

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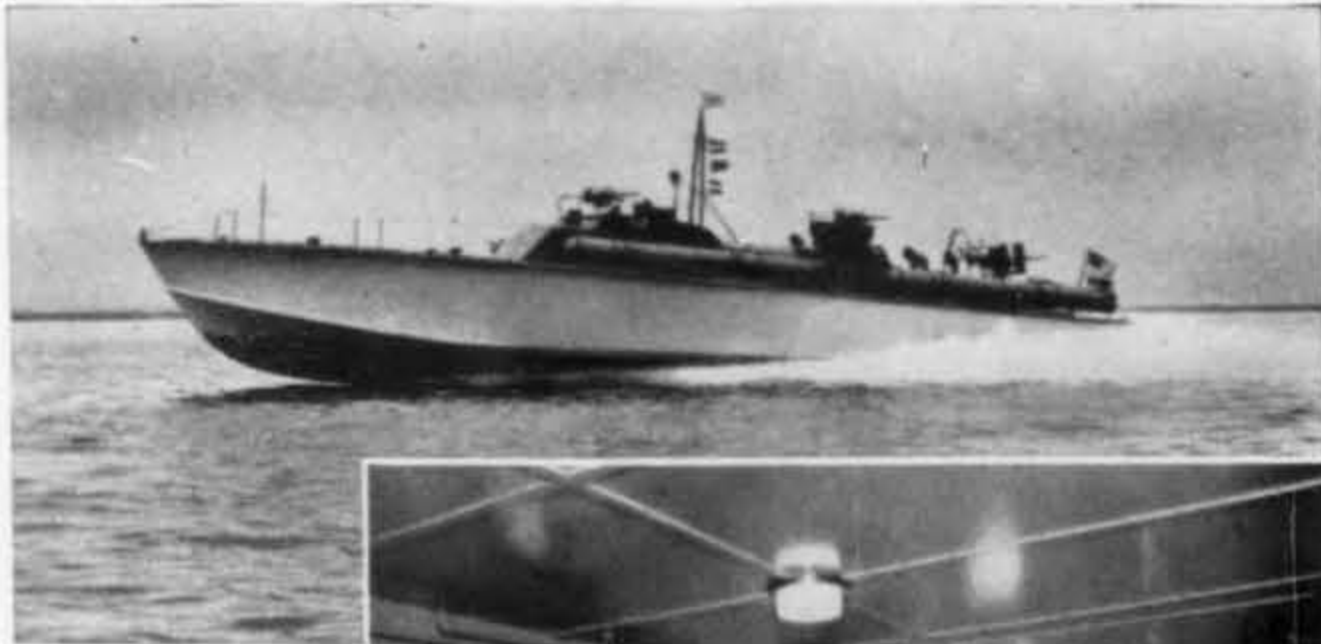


Four outstanding boats built by Chris-Craft with exterior-type fir plywood: (from left) U. S. Army Q boat, U. S. Army Aircraft Rescue boat, U. S. Navy Picket boat, U. S. Navy Troop Landing boat.

## BOATS...

are one of Douglas Fir Plywood's most interesting War uses!

●Exterior-type Douglas Fir Plywood is serving in all kinds of Army and Navy boats and in Liberty ships because it is so easy to fabricate . . . so lightweight . . . so resistant to damage yet, if damaged, so simple to repair . . . Remember, the many war jobs Douglas Fir Plywood is doing now will make this miracle wood far more useful to you after Victory!



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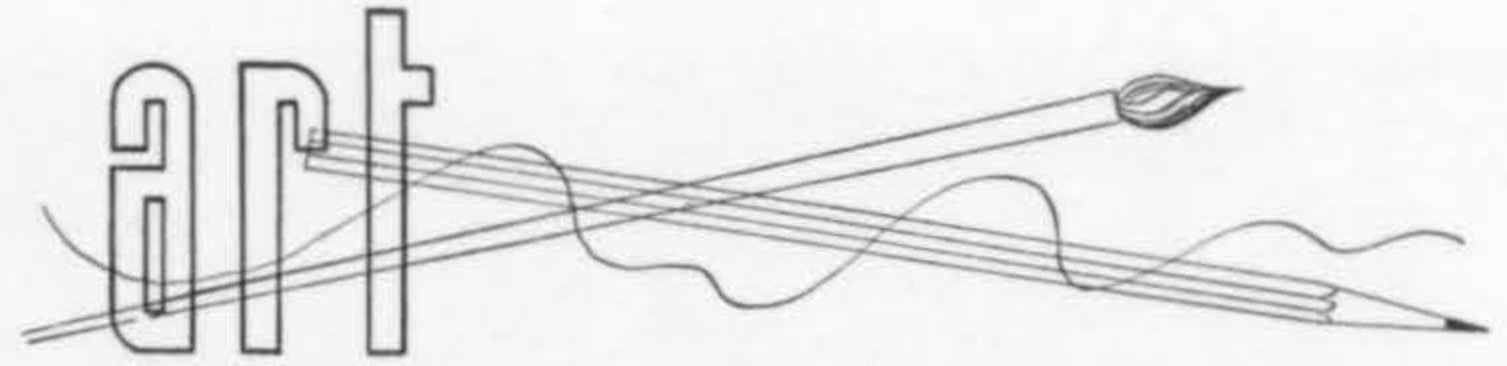
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Dozens of photographs show many of the war jobs Douglas Fir Plywood is doing all over the world. You'll find it extremely interesting. It's free, of course. Douglas Fir Plywood Association, Tacoma, Washington.

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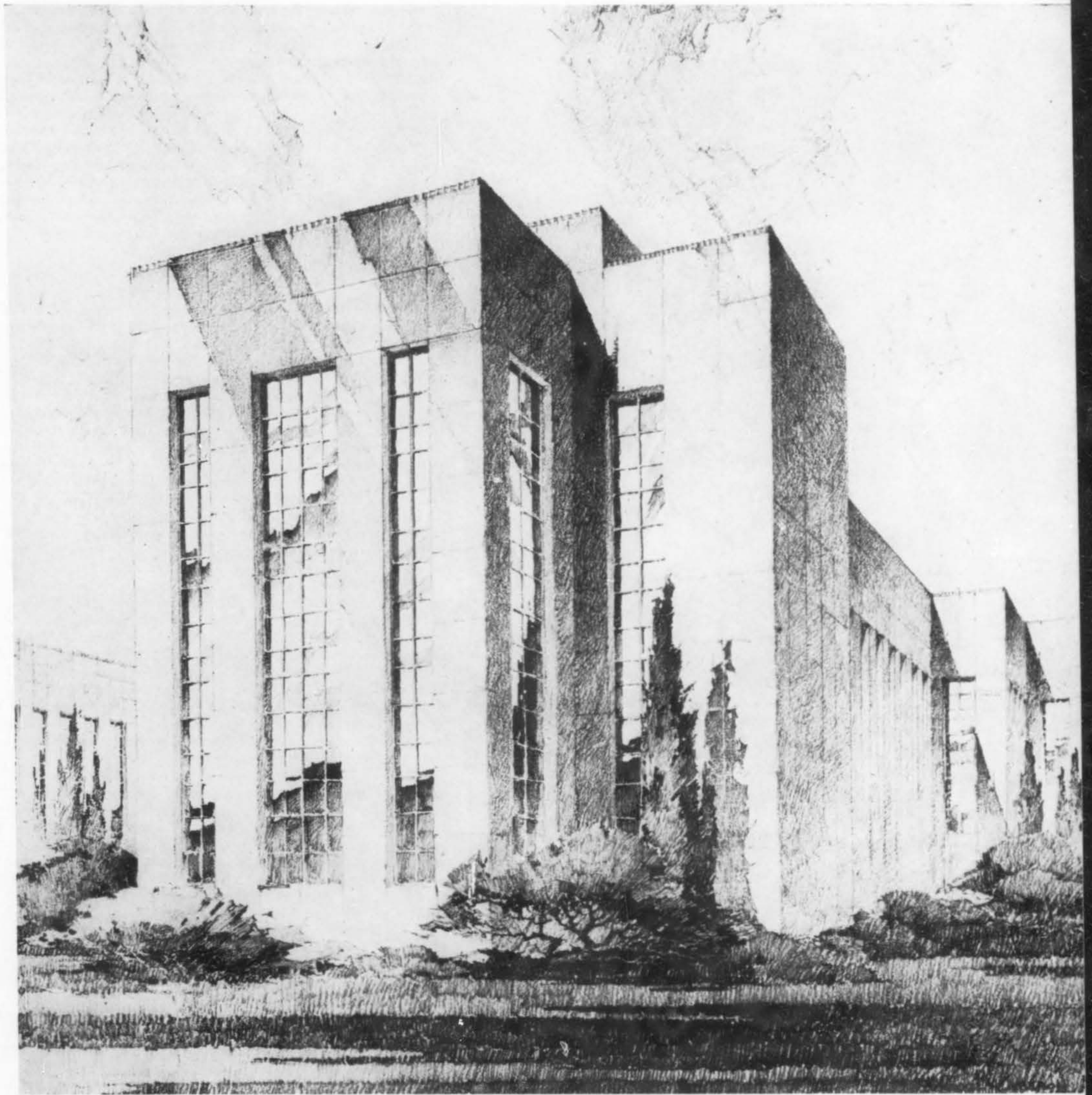
When the Fine Arts Gallery, the Natural History Museum, and the Museum of Man in San Diego fell under the consideration of military authorities to be taken over for a naval hospital in that area, it might be assumed that their need was great. Whatever the future fate of San Diego's sole cultural facilities (and at this writing, it remains undecided) it is not too late to voice a protest in behalf of all the other institutions of similar position in this country. This is not an issue between which is needed most—beds for wounded service men or art and science for the common man, last minute choices under the duress of a three-alarm fire. We have been devoting our lives and our intellects to building public collections that would stand as monuments to our way of life; that would endeavor to bespeak our democratic philosophy; that could help provide the spiritual fabric of our existence. Are these to be—*can* these be scrapped for the duration, abandoned, stored or dissipated; can we rule that art is an "unessential occupation" now and expect it to emerge in full flower at that unknown later day when we shall wish to restore it to its rightful function? Are we to *destroy* our edifices of peace in order that we may *fight* for peace?

This is the sort of decision that we must make now, before it is too late, for we cannot destroy culture and at the same time preserve it. We must recognize that our museums and our halls of science, our libraries and our universities, inadequate though they may often be, are our only tangible assets with which to face the future. If they are allowed to crumble, to fall into misuse, our hopes for tomorrow will indeed be dark.

Of little comfort to San Diegans, about to be stripped of their chief art possessions a hundred and fifty miles away, was the impressive one-man exhibit at the Stendahl Galleries by Fernando Carrere, here from Mexico, and elsewhere featured in this issue. To see the canvases of such a painter is to have brought home afresh the realization that art, in the hands of a master, is still a living, vital means of expression today; that as long as such men as Carrere come up from the unknown there is hope that greatness may yet be attained in a field that at times looks as if greatness was a quality which belongs to the past.

It was inevitable that most of the other local shows would suffer by comparison, and Flavio Cabral, whose paintings occupied another of the Stendahl rooms undoubtedly fared worst. But perhaps nothing more fortunate could have happened to Cabral than this experience. To be forever surrounded by mediocrity does not afford much stimulus for an innovator such as this young artist is aiming to be. A talent for putting paint on canvas, sometimes too reminiscent of the air brush technique which he uses in his job of making theater lobby posters, is plainly not enough. Nor is the use of a rainbow palette going to produce the richness of glowing color for which he strives. Subjectively, Cabral has more imagination than most, leaning heavily, however, on the mystically romantic. A program based on smaller output, closer scrutiny of objectives, and greater applications to the problem of paint should help Cabral to reach something better than his recent show declares him capable.

In the 10th Annual Charter Members' Exhibition at the Foundation of Western Art, composed of Los Angeles headliners of the late twenties, there is a sharp lesson to be learned by the younger men who currently enjoy popular acclaim. Of the countless canvases which have been painted over the years, how few have had what it takes to maintain importance for succeeding generations. How few have avoided the pitfalls of repeating a formula, how many cease to see things with inquiring eyes. The little canvas of Norman Chamberlain entitled *Winter Strand* seemed daringly modern and alive among the landscapes, mountain peaks and crashing surf pictures that filled the two rooms. And so, in its way, was the *Cucumber* still life of Clarence Hinkle who somehow has always managed to keep a sparkle in what he does. While *Young Acacias*, painted a number of years ago by Roscoe Shrader, looked almost as if it had been done yesterday. In Hollywood, the American Contemporary Gallery is showing a sizable collection of photographs by the Czechoslovakian, Alexander Hackenschmied, best known for the work he has done in experimental and documentary films. It was he who (continued on page 12)



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filmed Steinbeck's *Forgotten Village*. As opposed to the Western technique, making the negative do the work, Hackenschmied engages in double exposures, polarized light, superimposed images and other activities of the darkroom, but he does it all with a lyrical imagination and a sensitive good taste.

An unusual opportunity to see a dozen Corot's, three of them figure pieces, together with three Daumier canvases, was provided by Hatfield's. Thrown in for good measure and added interest was a Renoir dated '98: *Homage a Corot*, in which the impressionist master paid tribute to the painter who inspired such intense reaction among the *Fauves* to follow—reaction against photographically inspired perception. The Corot figure pieces, on the other hand, gently anticipate the classical period of Picasso. These reminders of our heritage form surprisingly firm anchorage in a time when historical perspective seems to be slipping from our grasp.—GRACE CLEMENTS.

### SAN FRANCISCO

Serigraphs (Sunday name for silk-screen prints) appear to be an increasingly popular medium. At any rate San Francisco had two exhibitions of serigraphs recently, one at the De Young Museum and the other, an amusing show called *Color Prints for Children*, at the San Francisco Museum of Art; and the Art Association's Annual Graphics Show was plentifully peppered with them.

Probably part of their appeal to artists lies in the fact that they can be produced in the studio with relatively inexpensive equipment; but in addition to this advantage, serigraphs have charm of texture, considerable flexibility of technique, and color possibilities limited only by the patience and skill of the artist. Often, however, the intricacy of color possible in this medium is exploited so far that the print loses some of its distinctive serigraphic character and appears to be an attempted reproduction of an oil painting, as in a few of the prints at the De Young. Others which seem designed especially for the medium appear more pleasing; but perhaps this is a purist's point of view.

The Art Association's Annual Exhibition of Drawings and Prints attracted more than four hundred entries, from which the jury selected the relatively small number of one hundred and nine. Of these many more are from the East than usual; or from the Middle West; the tags read New York, Chicago, Texas, Massachusetts, Oklahoma, Wyoming. Very few reflect the war directly; some few, such as Edward Hagedorn's *Depth Bomb* and Erle Loran's *New Carriers to Answer Pearl Harbor*, have titles suggesting the existence of a war in progress, but most of the show is devoted to the usual tenements, landscapes, abstractions, and bits of the American Scene, most of them very good, a few extremely fine.

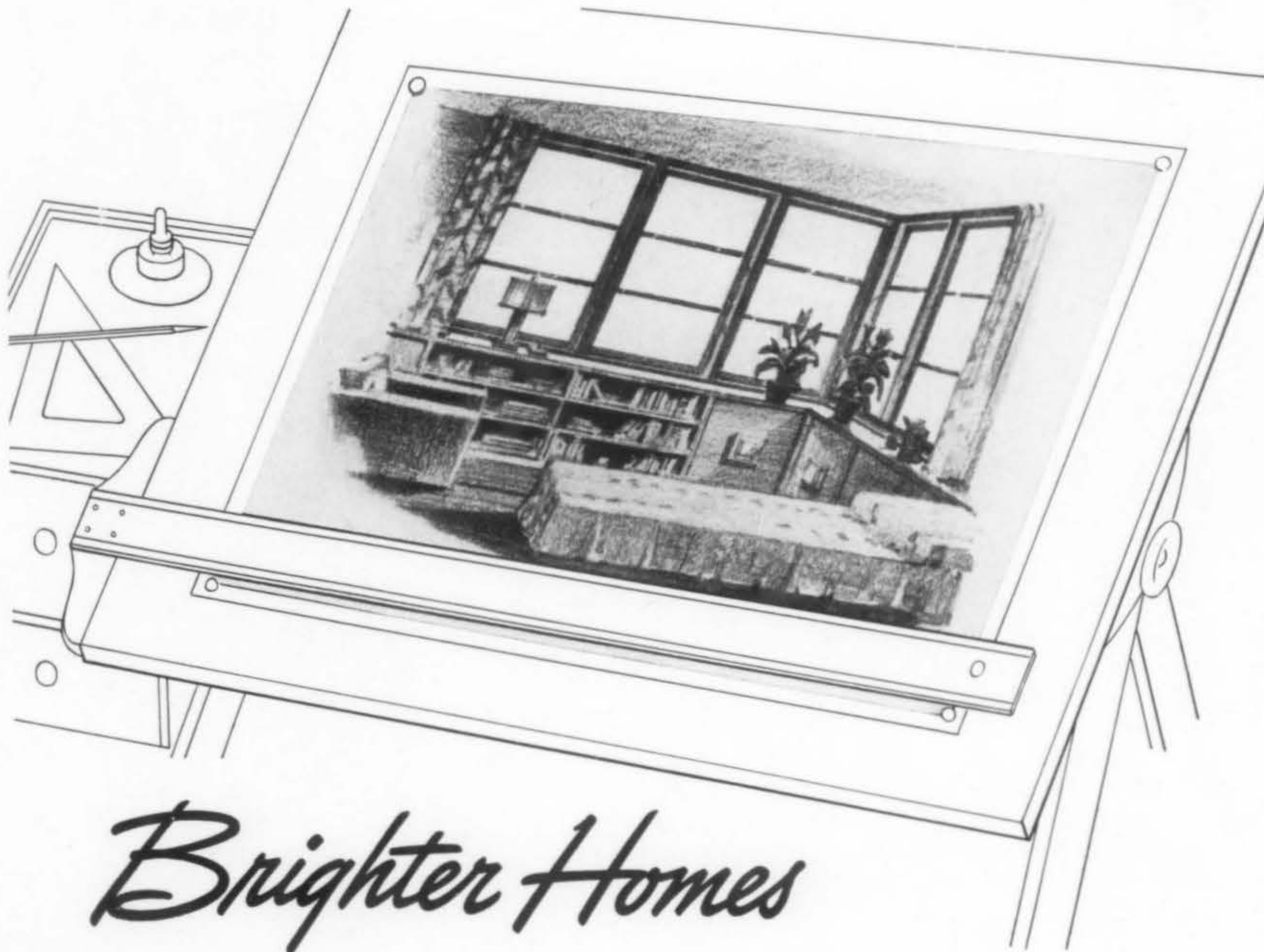
This apparent preoccupation with the concerns of peace may be due to a withdrawal on the part of artists from the reality of war, now that it is here, but a more plausible explanation, to judge by west coast activities, would be that most of the erstwhile producing artists are now producing in the shipyards and airplane factories, or in the armed forces, or otherwise taking very active part in the war itself. For some time now the things submitted for San Francisco shows have been, as it were, antebellum.

Notable exception to this rule are the two entries of Mine Okubo, one of which was given the Artist Fund Prize. This is a fine monumental drawing of two sentries guarding a Japanese internment camp, done as solidly as a mural, in black and white tempera on paper. The two soldiers with their guns on a hilltop make a bold and strong design against the small bare barracks of the distant camp. *Evacuees*, done in the same medium and style, is a similarly muralesque treatment of a Japanese family struggling with the problems of baggage and removal. Both of these drawings have a simple rich pattern of blacks and grays that is very fine.

The Purchase Prize went to Eleanor Coen of Chicago for her colored lithograph, *Mexican Group*. This is a delicate, beautifully sophisticated drawing of two seated women and a child, and a highly simplified and amusing dog, in the foreground, against, or rather at one with, a background of sketchily suggested landscape with another woman and small boy. A monotype called *Three Strange Figures*, signed simply Hanany, Los Altos, won an Honorable Mention.

Ruth Cravath has a good show, mostly retrospective, of portrait heads, reliefs, and figure groups in stone and terra cotta, in the Art Association gallery; and although she is chiefly known as a sculptor, three oil portraits in this exhibition establish her claim to being a good painter as well. The color in *Portrait of Door* is particularly fine and rich.

Another one-man show at the S. F. Museum is Clifford Still's, a surprising combination of styles; one large (continued on page 19)



## Brighter Homes

are on Tomorrow's Planning Boards

One thing sure about tomorrow's homes, they're going to be made brighter and more livable through use of larger window areas, and through installation of many new glass features.

Picture and corner windows, which were becoming an important part of architectural design in pre-war days, promise to be even more prominent in tomorrow's homes. The opportunities these windows offer for added spaciousness, sunlight and cross ventilation open the way to new possibilities for better living.

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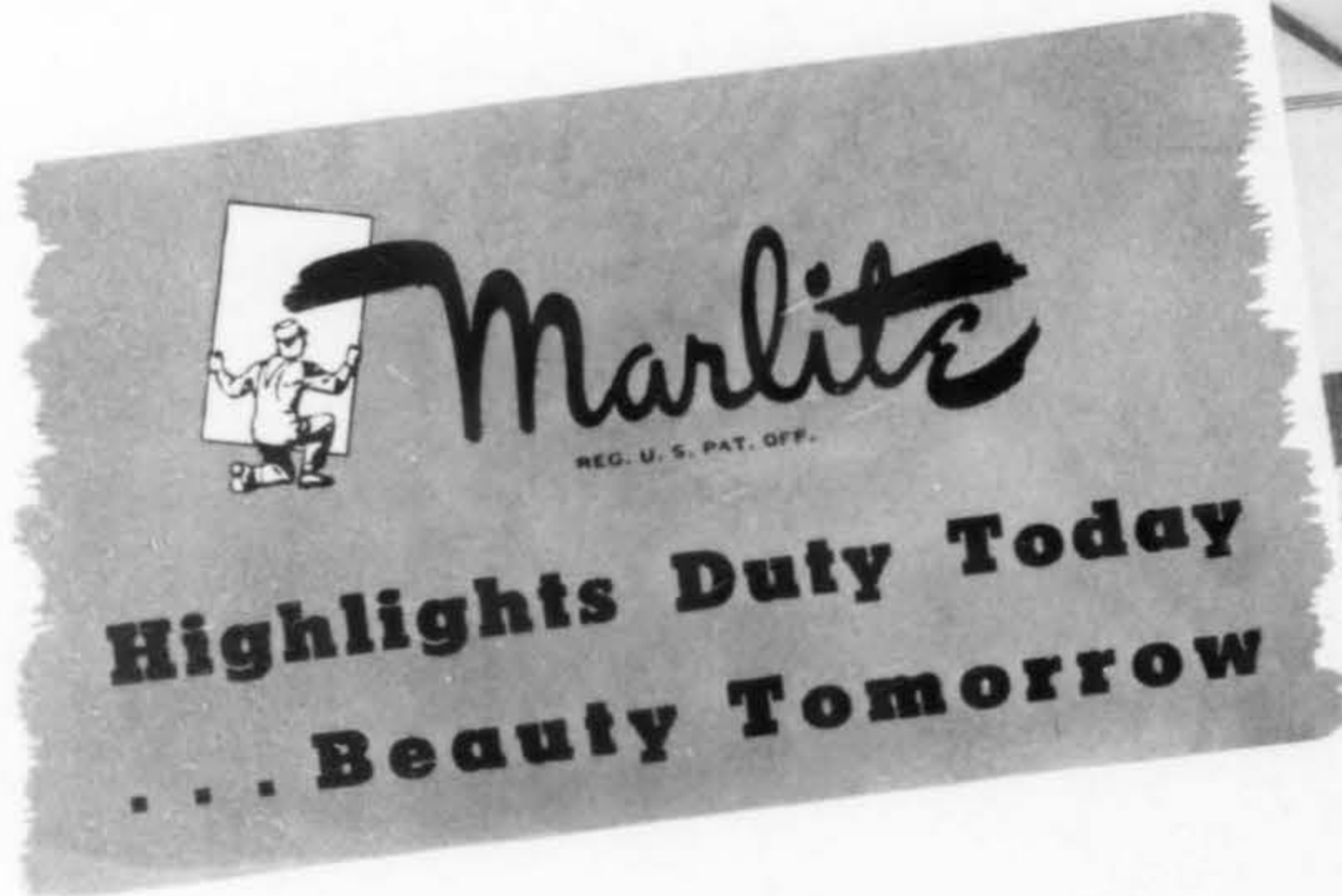
New applications of decorative glass in outside walls and interior partitions promise to provide another practical way of increasing natural light in rooms and hallways . . . will add substantially to decoration possibilities.

The opportunities of designing and building *better* with glass are endless. May we send you our new booklet, "Practical Glass Ideas," which contains many interesting suggestions? Write Libbey-Owens-Ford Glass Company, 1247-A Nicholas Building, Toledo, Ohio.



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Due to unavoidable current conditions, this issue covers the months of March and April. Subscriptions will be extended one month.

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arts & architecture

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CONTENTS FOR MARCH-APRIL, 1943

articles

American Arts in Action	26
Democracy at the Service of Mankind	24
Mexican School—New Phase	23
What Is Planning?	28

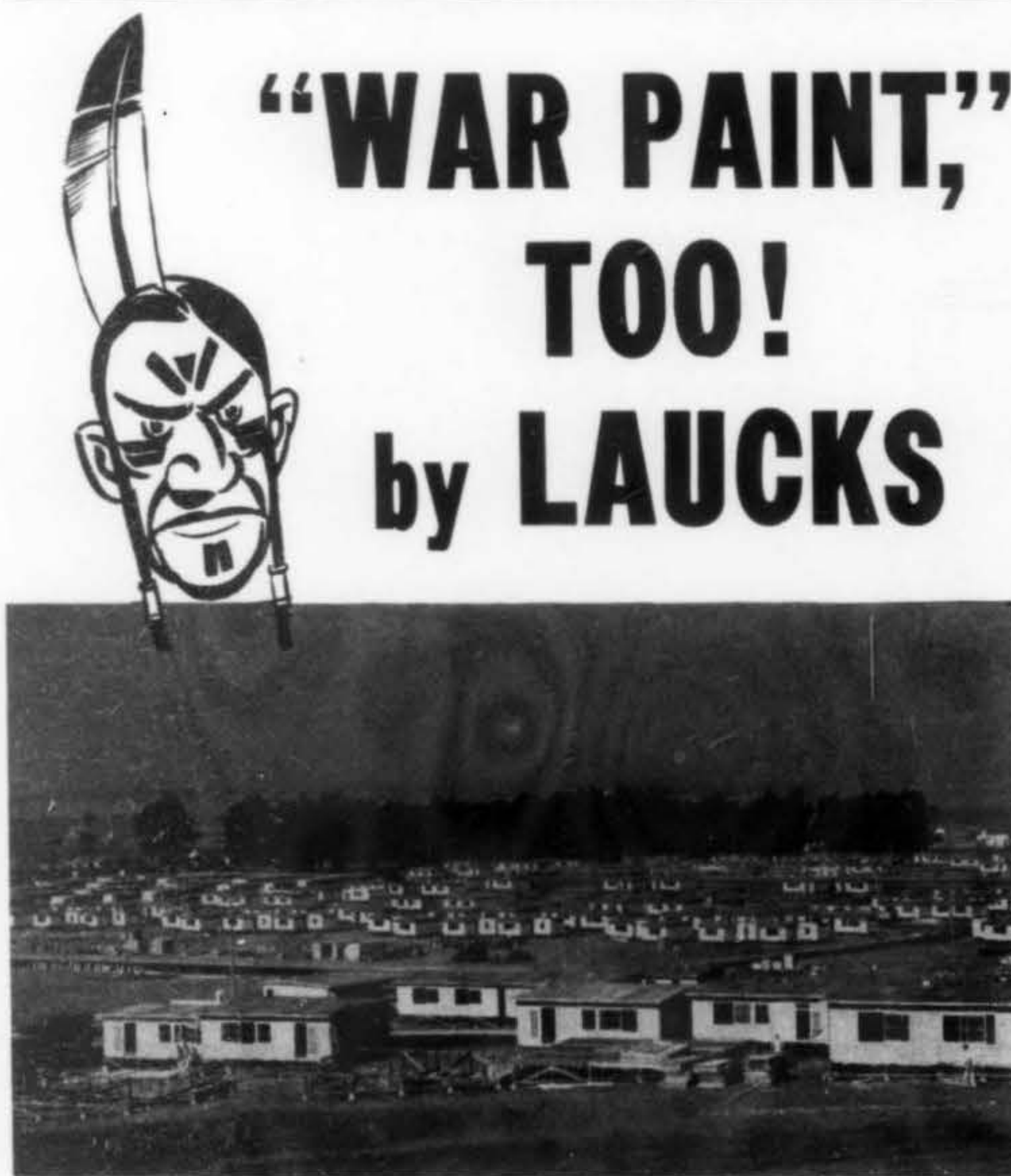
architecture

House by Richard J. Neutra	29
House by Gregory Ain	36

special features

Art	10
Books	16
Cinema	18
Competition—Designs for Post-war Living	34
Notes in Passing	21
Products and Practices	40

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## books

I SAW THE FALL OF THE PHILIPPINES, Carlos P. Romulo (Doubleday, Doran & Co., \$3.00)—Carlos Romulo, honored in 1942 both for journalism and for heroism, has abiding faith in the United States of America. He believes we are an idealistic people, hell-bent on democracy and the brotherhood of man. A Filipino, he saw his country overrun within a few weeks by the Japanese; he was on Bataan and then on Corregidor when the most heroic defense in history wore itself down to exhaustion and death because it lacked the few hundred planes that would have kept it going. As a newspaper editor and an ace reporter of political events, Romulo knows that a noisome block in Congress, delaying lend-lease, conscription, extension of conscription, and repeal of the neutrality law had by its tactics of obstructionism placed the United States in such a position that in the crisis the few hundred planes could not be sent. He knows that the most unfragrant members of this block—Wheeler, Fish, Vandenberg, Nye—instead of being retired to obscurity and disgrace are still regurgitating in the halls of Congress. He knows that many of our politicians and business men opposed any defense of the Philippines—advocating that we let the Japs take them, and then make money doing business with the Japs. He knows all this—and he still has faith in us. And he may be justified. His is the long view, or at least the distant view. Perhaps so close to the clamor and the brawling and the veniality of our political goings-on we lose sight of the fact that when the ranting subsides, the steady and stubborn forces of reasonable decency have generally emerged, often the worse for wear and tear, but still in charge.

In *I Saw the Philippines Fall*, Romulo reconstructs, from his diary, the day-to-day course, the slow death of hope, in the final battle of the Philippines. Or, if not final, it was the last battle to date. Perhaps there will be another, and perhaps in this one the American planes WILL come, and the American carriers and cruisers and destroyers—and the United States will fulfill the obligation it took upon itself 45 years ago. Romulo expects this. The Japs have bombed his newspaper building to pebbles, and they have moved into his house, and they have put his wife in a concentration camp—but he still has faith in us. There is no cynicism in his book, no bitterness, and not much commentary. For the greater part of it consists of facts—reported throughout as every good reporter dreams that some day he may report just ONE story. The current war has produced nothing better in the way of writing.

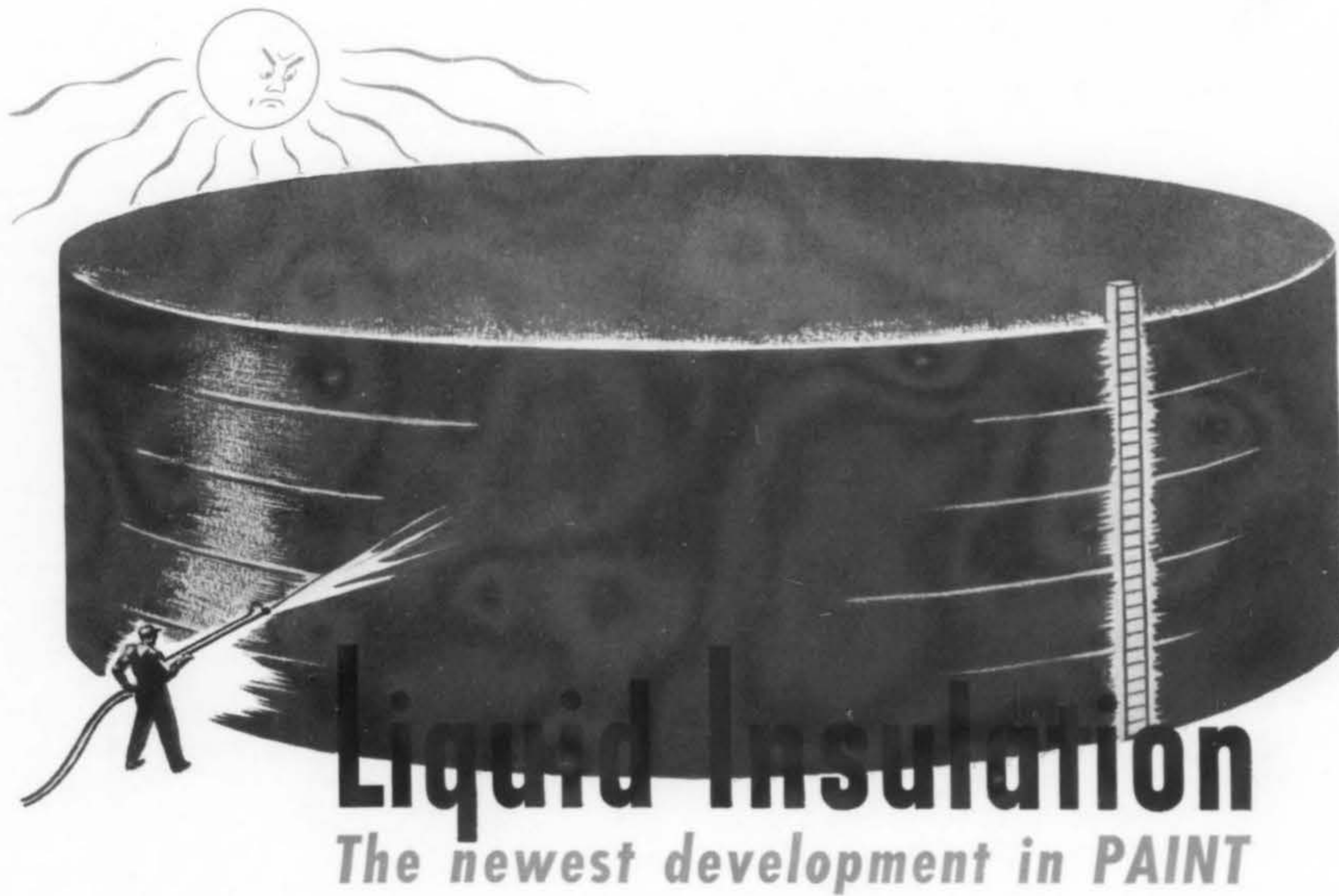
Bataan and Corregidor take up the greater part of the book. But the portion that may be the most challenging and the most productive of argument comes in the earlier pages. Romulo reports his findings, as Douglas MacArthur's emissary, in Burma, China, Thailand, and Mayala, just before Pearl Harbor. Romulo had expressed the desire to know the attitude of the sovereign nations in that part of the globe toward their subject peoples. MacArthur had said, "I'd rather know what attitude the subject peoples are taking toward the sovereign nations!" So Romulo set out. Some of his findings were reported in a series of articles that won him the Pulitzer Prize for journalism. His book amplifies these findings to such an extent that the War Department requested the deletion of certain statements—not because they were untrue, but because this was not the time to make them. For Romulo, an Oriental enjoying the confidence of Orientals, discovered that the colonial policy of Great Britain and of Holland had created enmity instead of loyalty among the subject peoples.

Romulo makes no criticisms that the English themselves have not made, and perhaps the deleted passages might as well have remained; though in time of war it was tactful to temper criticism of an allied nation which is both willing and able to criticize itself. Romulo says, fairly enough, of a boorish English censor in Hong Kong, "I had looked at him and many other petty officials like him in the Far West, thinking: You and your kind do not represent England but you are contriving to be the ruin of England!" He concludes, as many thoughtful Britishers have concluded, that if Britain after the war intends to "hold on to what it has," it would be wise to change the nature of its grip.

In contrast with Thailand, Malaya, and Java, where the natives went over to the Japanese, Romulo emphasizes the fact that the Filipinos, almost to a man, fought unquestioningly by the side of the American

(continued on page 19)





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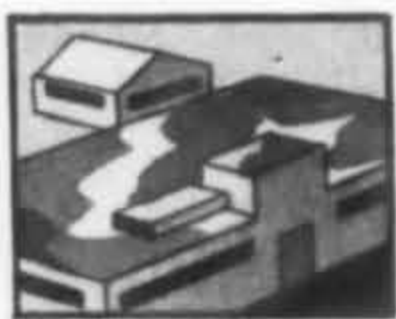
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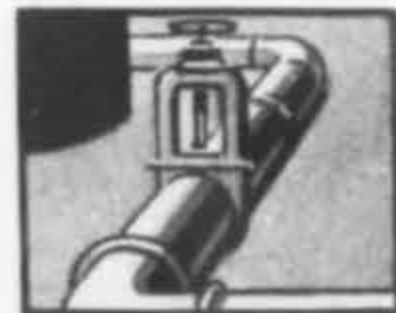
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# CINEMA

comment and criticism

Some time ago I began collecting material on the general subject of motion picture criticism. Recalling to mind that there were several outstanding film critics in this country and abroad — Frank Nugent, C. A. Lejeune, Paul Rotha, Gilbert Seldes, Pare Lorentz, Richard Watts among a few others — I thought that it would be a relatively simple task to gather statements and opinions from reviewers and critics of leading American newspapers and magazines. I drew up a list of what I thought was a representative group of writers — trade reviewers as well as those on the daily press. To my questionnaire I received one reply, and that one was verbal from Frank Nugent, then on *New York Times*. Since I was affiliated at the time with a reputable film reviewing journal, *The Hollywood Spectator*, I had no reason to believe that there would be no answers forthcoming. But after several months of patient waiting I was forced to decide that there is not only no school of motion picture criticism, no profession, but that the film critic was either not interested or did not understand his craft.

Motion picture criticism has never been given that air of respectability which the world has accorded the theater critic. The Benchleys, the George Jean Nathans, Percy Hammonds, Heywood Brown—all these and many others were part of that top-hat-and-white-glove school of the polite cough which could either make or break a play, its cast, its playwright and its producer. The film critic has never received the same respect, nor has he commanded the respect of his own readers. By habit the film critic has become a "reviewer," a synopsisizer of how the boy gets the girl in the last reel, passing over any other considerations about the picture. Then, the film critic permits himself to get mixed up. He tries to place the blame for a bad picture on one or more of its component creators—writer, producer, director, cast, star. And, by the time the reviewer has asked himself these questions, he is too mixed up to make any intelligent estimate. He remembers that the director made a good picture six months before, and feels that the blame must belong elsewhere. He will tell himself that one must not expect too much of a picture that only cost \$450,000. He will console his outraged critical faculties by saying that the picture is one step forward, and therefore deserves his approval. In all this equivocation and hedging the critic is dishonest. A bad picture is bad, because it is bad, budget, star, director and others notwithstanding.

"The play's the thing" used to be the column heading for one of New York's tougher critics; he used that line to judge what he saw, and there were no deviations. The picture reviewer might well do the same. Motion picture reviewing and criticism have remained in low estate not because of the condition of the film as an art itself, but because the reviewer himself never insisted on being considered anything else but a "synopsisizer" for what was playing at the Bijou. The post of film critic is still turned over to the publisher's college graduate nephew or a reporter who didn't make good on the city hall beat. If motion picture criticism were vigorous and honest, the post itself would create the kind of man who should hold it. No copy boy steps from the city room on an important daily in New York to the job of first-string theater critic; anybody can be a picture reviewer anywhere without half trying.

Which brings us back to the original problem: trying to uncover material for an intelligent appraisal of the job of motion picture criticism. Generally speaking, motion picture critics are not sure of themselves or what they write—and that fact alone hardly makes for a strong school of film criticism. They are not resolved whether the film is an art or whether motion pictures are still in the nickelodeon peep-show class. They are not sure whether it is the function of the film to entertain or to say something. They are divided on whether pictures should be escapist or realistic. And they wonder before starting every review whether their judgment should be guided by what they like, or by what the thoroughly "mythical" twelve-year-old mentality cinemagoer might like. In general, it might be said very succinctly: there is no film criticism; there is film fumbling.

—ROBERT JOSEPH.

**ART**

continued from page 12

gallery full of semi-abstracts, and a small section devoted to rather academic portraits whose subjects all seem to be laboring under considerable strain. Leon Garland has a large show, mostly of figures and landscape. Also there is a small gallery of sketches by service men.

The De Young Museum has a new and rather comprehensive exhibition of Soviet war posters and cartoons, some shown for the first time outside of U.S.R.R.

Mill Everingham, a young artist now with the armed forces in North Africa, is showing watercolors at the California Palace of the Legion of Honor, mostly of the mining country of New Mexico, interiors of New Mexican houses, courtyards, etc.—DOROTHY PUCCINELLI.

**BOOKS**

continued from page 16

soldiers, because they felt that the United States had played fair with them. It is possible to make the contrast too violent—perhaps the balance, in the Philippines, was not so overwhelmingly on the American side as it seemed; perhaps in Java and Malaya it was not so overwhelmingly anti-Dutch and anti-British. But the fact remains that the balance was there. Just in case we get to feeling too smug about it, let's bear in mind that our Philippines policy has been under constant and withering attack from high-powered business representatives who wanted to exploit the islands rather than develop them. Much sarcasm has been evolved from the term "little brown brother" and much wit of the congressional variety (and you know what THAT means) has been exercised on the hard-working teachers and clergymen and doctors and nurses who were spending their lives teaching the Filipinos to take care of themselves. It's only by a fairly narrow margin that our Philippines policy has been what it has been; and we have still to prove, by liberating the islands from the Japs, that the Filipino's confidence in us was not misplaced.

*I Saw the Fall of the Philippines* introduces Romulo to a larger American public than his journalism reached. For about 20 years he was editor of the *Philippines Herald*, the first English language newspaper to be run by Filipinos. From the first he has been an aggressive advocate of independence for the Philippines, but he has at the same time served as a mediator between extremists on both sides of the question. His book is on the MUST list.—PATTERSON GREENE.

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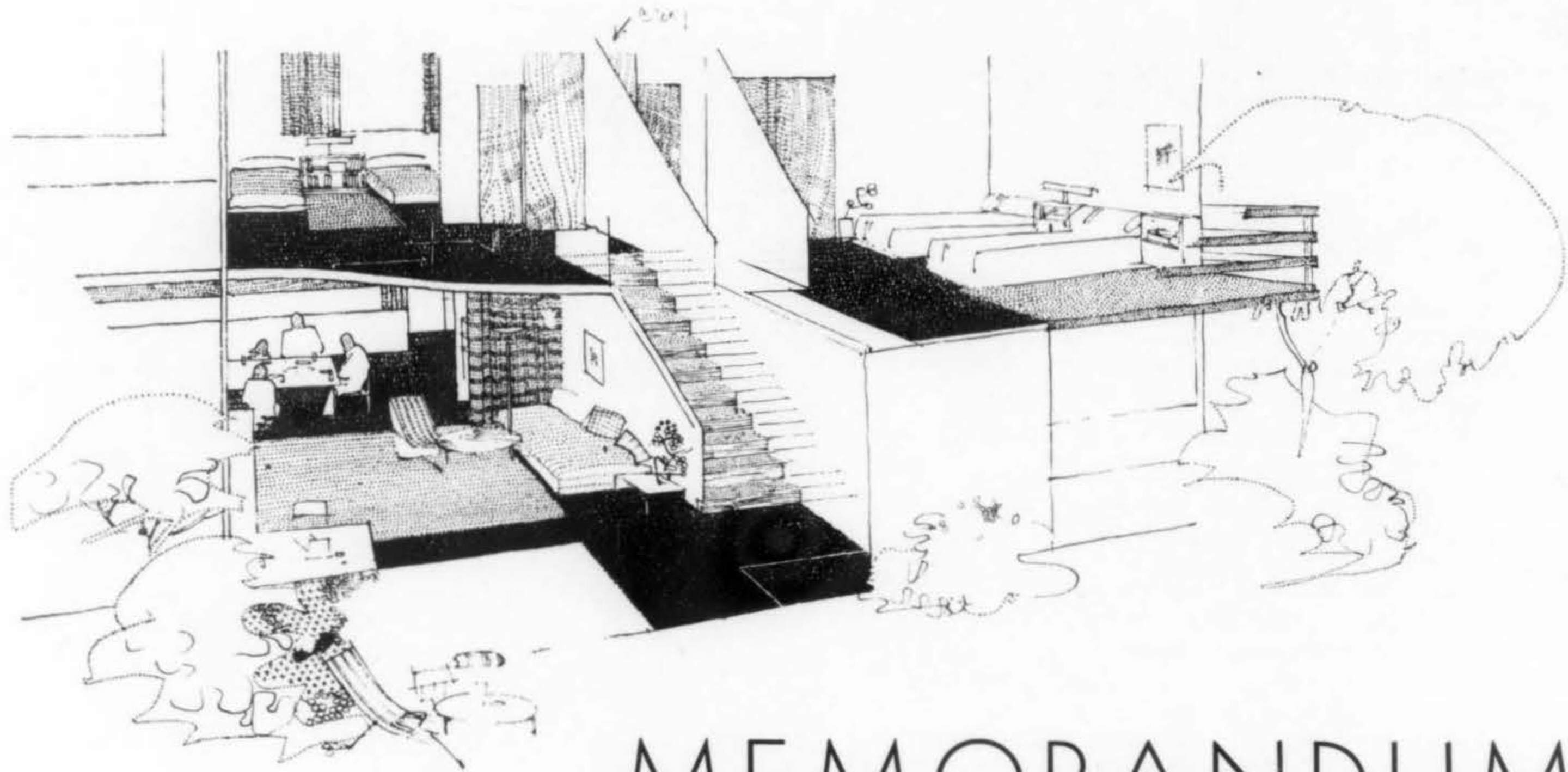
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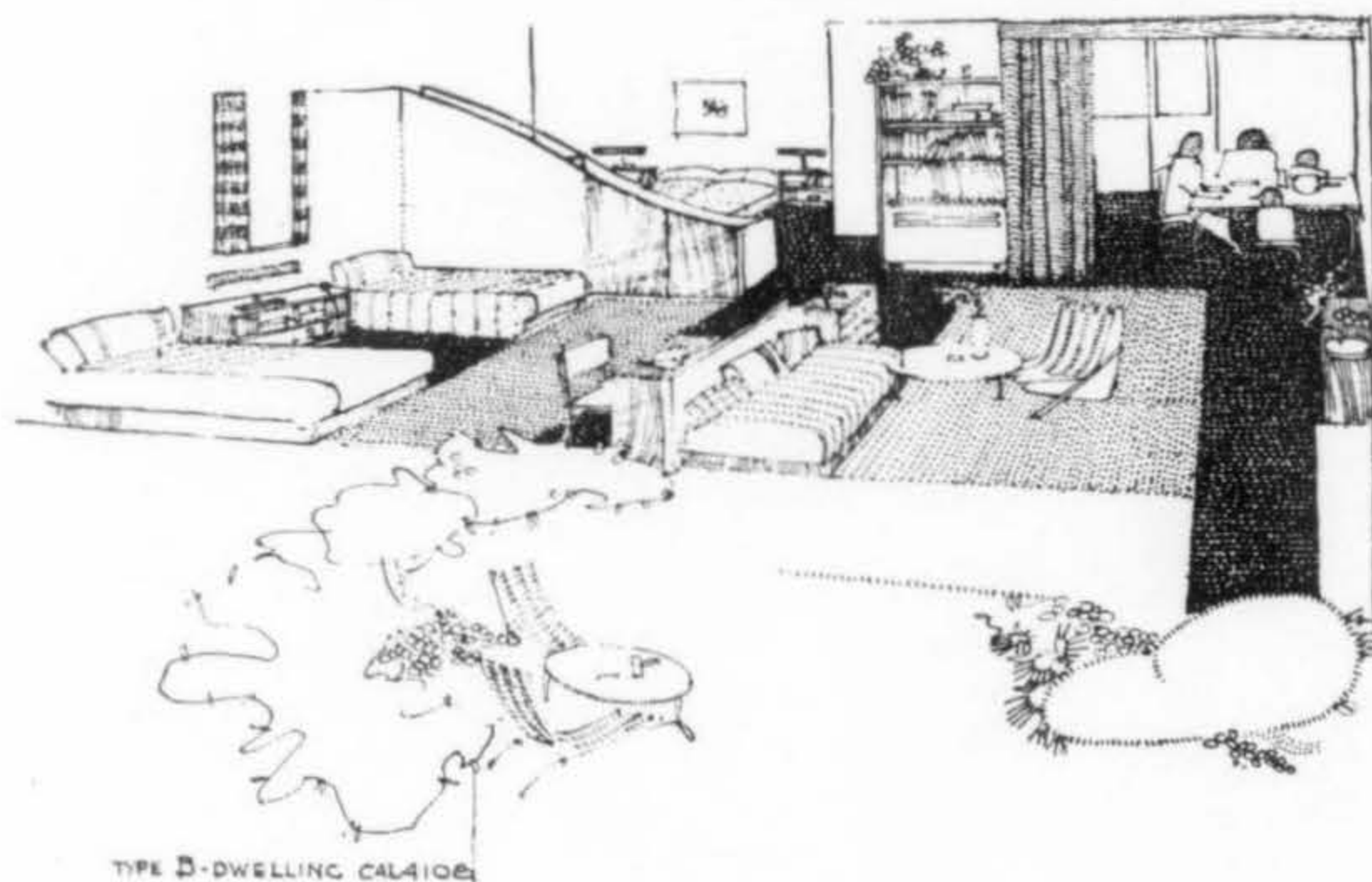
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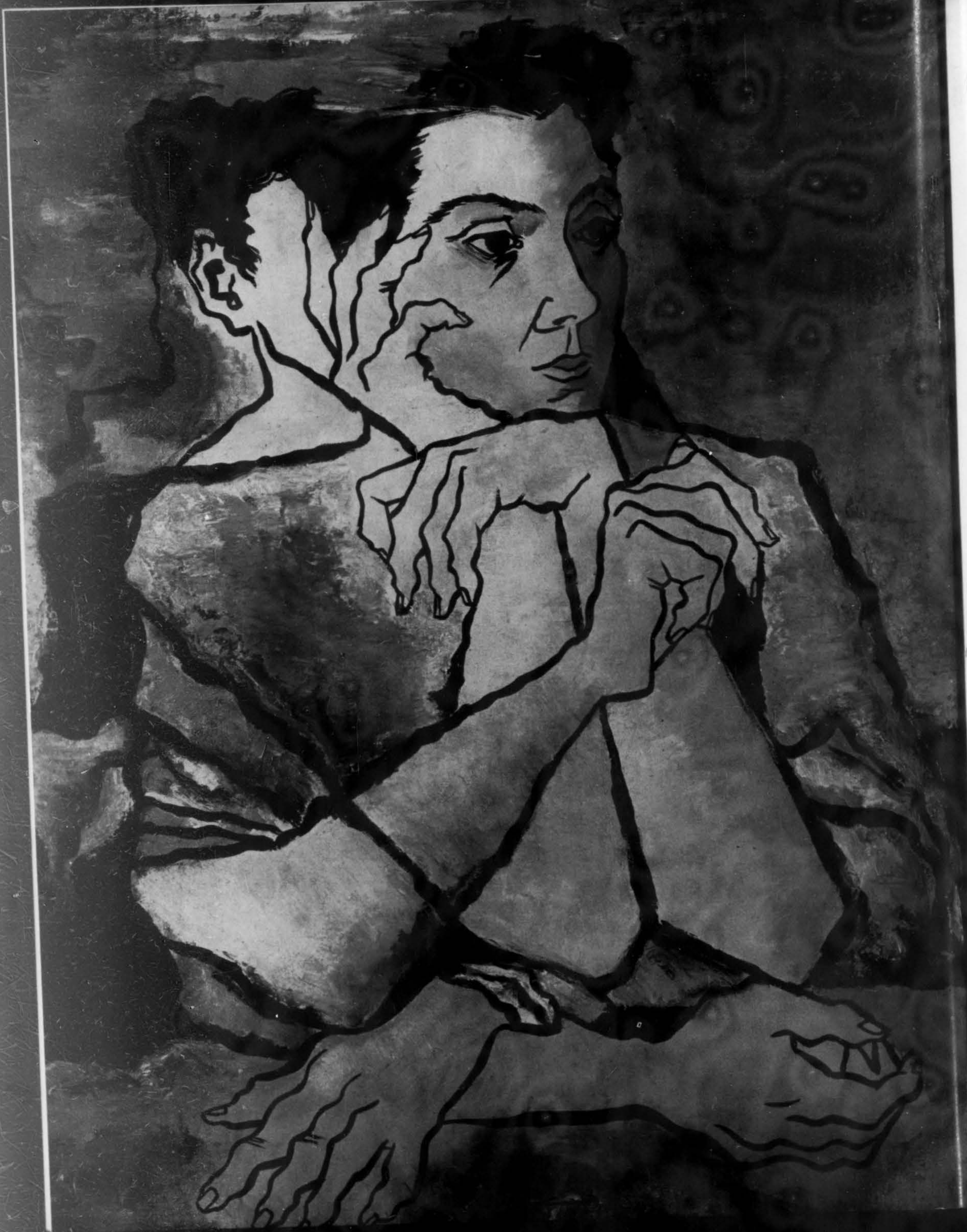
# notes

## I N P A S S I N G

THE WORLD DOESN'T BELONG to us any more. We might just as well put away our oyster forks and stop licking our chops like greedy children. The future is no longer tomorrow—it is beginning right now, and we face the messy job of clearing away the wreckage of the past. So we might as well stop clinging to the remnants of what has gone before. Granted that it is irritating and sometimes frightening to realize that the acceleration of our time ages an idea almost as rapidly as it does a machine, the world must change nevertheless, and change it will with or without our permission. Denying the process of revolution is defying the rising of the sun and stubbornly insisting that storks bring babies.

Perhaps the real trouble is that there is too much idle talk about the future and not enough belief in it. We have been existing pleasantly protected by the quiet hypocrisy within which we have accepted the inevitability of our rightness. Now we are faced with an unavoidable necessity: the need to bring order out of chaos, the need to give sense and meaning to a way of life. And not having decided exactly what that way of life is to be, or admitting that it might possibly be different from anything we have known, we offer very little to the problem of change except our protest. We are irritated, confused and basically afraid that the new world is not going to be as comfortable as we would like it. We are used to certain procedures; we have built up certain stubborn habits; and, too many of us look with horror upon the possibility of no longer being privileged to indulge our prejudices. Unfortunately, onrushing events are not willing to wait while we adjust ourselves to them, but whether we like it or not the results will be forced upon us.

The time has come for a master plan in which we will be willing to cooperate rather than attempt to dominate—a master plan which must, no matter what kind of name you prefer to give it, be in the nature of a world cooperative—a master plan that achieves a peace that is not merely a time within a cycle that becomes a prelude to war. To coin a cliché, the future belongs to the young, to the worker, to the soldier, upon whom the real burdens of this terrible time have fallen so heavily. It might be a good idea to have a look at both the modern soldier as a specialist, highly trained in order to handle his part of the complicated machinery of war, and the worker technically skilled in terms of the machinery of modern production. These, more than any people in the history of the world of workers and soldiers, have intelligence and imagination and guts and gumption. There is no reason to believe that they will have the slightest interest in attempting to re-create a past that had nothing to give them but an opportunity to struggle for something to eat. These are the young who have suffered more than the young have ever suffered—these are the people who will have seen death and known sacrifices—these are the ones who will know better than any others the enormous energies that can be turned to the creation of peace and plenty. They will know more about life than we could ever know; they will have a hand in the shaping of the world that so many of us are reluctant to contemplate. Planning is a very big thing—it isn't just a polite kind of goodwill charitable work that is done *for* people. It can be successful only when it is done *by* people. Until the need is accompanied by demand, and demand followed up by active participation, the whole matter amounts to very little. Planning is a part of a larger thing called progress, and progress is certainly nothing if it is not change. And, while to some people all change is in the nature of a subversive activity, we might just as well stop fooling ourselves about this war and what comes after. It is a kind of a revolution. And it is about time that we crawled from under the bed and admitted it.



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# mexican school-- new phase



While zealous Americans have tried to enforce a cultural exclusion act directed against their European contemporaries, Mexico has sagely adhered to a policy of free trade. Mexican painters have never found it necessary to repudiate the greatness of Cezanne, Picasso, and the lesser giants of their period. And nowhere on this side of the Atlantic has there been such consistently affirmative evidence that the great tradition of art will be carried forward. During the early twenties it was the Mexican Syndicate of Painters and Sculptors who first gave hint of this recrudescence. Though the Rivera, Orozco, Siqueiros triumvirate of that group has been clouded with other issues, primarily political, each of these men, when not soapboxing with paint, has yielded proof of plastic powers commensurate with the best that has been done in modern times. Because of their efforts the poorest Mexican peon is probably more aware of art than our average well-to-do business man. When the cultural activities of the individual become part of the social consciousness of a country the artist stops trying to justify his existence and devotes himself to fulfilling his creative role.

The number of artists in Mexico who have been doing just this continues to grow—and now, added to a long and imposing list, is Fernando Carrere. Carrere is in his early thirties and has been painting for a dozen years. His first one-man exhibition in the United States, held at the Stendahl Galleries in Los Angeles, brought praise and a considerable effort to pigeonhole his talent. Like every artist who does not work in a vacuum, who learns through those who have gone before, Carrere provides ample opportunity for comparisons, but the value of his work lies in his freedom from influence. This may sound paradoxical, and yet it is important to distinguish between what may appear to look like a Picasso head, a Braque tone, or a Rouault line—isolated details—and the work as an entity. There is a great deal of difference to be found in the slavish imitations of the cubists, for instance, and the painting of one who has understood the precepts of cubism.

To view the twenty-two canvases of his show in their chronological order is to gain assurance not only that Carrere is capable of growth but also that he is clearly aware of what he is doing and where he wants to go. That he uses color as color and not as a means to bolster line is revealed both in the work itself and Carrere's own statement that black and white reproductions tend to separate the line from its tonal function. Such critical perception provides a good index of the artist's approach. As for his manipulation of pigment, it has become increasingly free and sure, and he shows mastery over it when he allows the canvas, covered only by a transparent earth color, to assert itself in the development of form. At other times he has the audacity and the necessary knowledge to lay one opaque color over another, and make them function. Added to this is the strength of his line, stemming from an exhaustive investigation of the human figure, and a dominant disregard of what less imaginative folk will deem physical realities.

Fernando Carrere will be labeled both an objective and a subjective painter. Actually, he is something of both, a characteristic held in common with all artists whose work has lived. Whatever the intensity of his need to paint, it does not stem from any sentiment of self-display, nor do the vicissitudes of his personal life form the pivot for his departures.



Photographs by Floyd Faxon

# democracy

at the

■ There are three great philosophies in the world today. The first, based on the supremacy of might over right, says that war between nations is inevitable until such time as a single master race dominates the entire world and everyone is assigned his daily task by an arrogant, self-appointed fuehrer. The second—the Marxian philosophy—says that class warfare is inevitable until such time as the proletariat comes out on top, everywhere in the world, and can start building a society without classes. The third—which we in this country know as the democratic Christian philosophy—denies that man was made for war, whether it be war between nations or war between classes, and asserts boldly that ultimate peace is inevitable, that all men are brothers, and that God is their Father.

This democratic philosophy pervades not only the hearts and minds of those who live by the Christian religion, both Protestant and Catholic, but of those who draw their inspiration from Mohammedanism, Judaism, Hinduism, Confucianism, and other faiths. When we look beneath the outer forms, we find that all these faiths, in one way or another, preach the doctrine of the dignity of each individual human soul, the doctrine that God intended man to be a good neighbor to his fellow man, and the doctrine of the essential unity of the entire world.

Those who think most about individualism preach freedom. Those who think most about unity, whether it be the unity of a nation or of the entire world, preach the sacred obligation of duty. There is a seeming conflict between freedom and duty, and it takes the spirit of democracy to resolve it. Only through religion and education can the freedom-loving individual realize that his greatest private pleasure comes from serving the highest unity, the general welfare of all. This truth, the essence of democracy, must capture the hearts of men over the entire world if human civilization is not to be torn to pieces in a series of wars and revolutions far more terrible than anything that has yet been endured. Democracy is the hope of civilization.

To understand the significance of these three philosophies dominant in the world today, let us look at each one in turn. During the last 80 years, the outstanding exponent of the sacredness and inevitability of war has been Prussia. By nature the common people of Prussia are simple and hard-working, and make excellent citizens except where they have become infected by the Prussian doctrine that might makes right. The Prussian philosophy causes its adherents to practice many of the highest virtues, but these virtues are all ultimately placed at the disposal of supreme evil. Hitler, seizing the Prussian militaristic tradition as a powerful instrument in his hands and putting it to use with his own religious frenzy, has become the anti-Christ of this generation—perhaps the most complete anti-Christ who has ever lived. It is not enough to bring about the downfall of Hitler. We must understand the origin and growth of the Prussian spirit, and do something to counteract that spirit, if we wish to bring permanent peace.

The Prussian attitude toward war and supremacy has strong roots. Whether it reaches back to the days of Caesar or whether it first took form under the guidance of the Teutonic knights in the Middle Ages, we are certain of this: by the time of Frederick the Great, the Prussians consciously adopted the doctrine of total war and the total state as the chief end of man. Bismarck and Kaiser Wilhelm II modernized and made completely deceitful and ruthless that which Frederick the Great had founded.

Shortly after Kaiser Wilhelm II rose to power, a generation before the first World War, one of the more tender-hearted



# Service of mankind

HENRY A. WALLACE, VICE-PRESIDENT OF THE UNITED STATES

of the German generals said, in addressing his troops: "Our civilization must build its temple on mountains of corpses, an ocean of tears, and the groans of innumerable dying men."

We know now, to our sorrow, that those were not just idle words. But God grant they will not be true much longer. Bernhardt and Treitschke, through the printed page and through the classroom, preached the glory of war and the necessity of Germany picking a quarrel with England or France. Frederick the Great, Moltke, and Bismarck were proclaimed as being superior to Goethe, Schiller, Bach, and Beethoven. Hegel laid broad and deep the philosophy of the totalitarian state. Other philosophers, and especially Nietzsche, seized on the Darwinian doctrines of natural selection and survival of the fittest to erect a seemingly scientific but false materialism to justify their ruthless acts.

In saying all of this, I do not mean to indicate that Prussia was the only wicked state in the world. England, France, Russia, Spain, and the United States were not always perfect. But Prussia and Japan were the only countries which systematically devoted the highest virtues of their citizenry, generation after generation, to the glorification of the state and to the ruthlessness of war.

The ancestors of many of the people of German origin in the United States were members of the minority in Germany who dissented from the extremist tendencies toward militarism. Thousands of these dissenters migrated to this country in the 20 or 30 years after the failure of the revolution of 1848. Their children, grandchildren, and great-grandchildren today are among our finest American citizens. They are patriotically doing their part in the present war for freedom, and we honor them for the spirit they have shown.

It is in the years since 1848 that the liberal culture of the old Germany has been so completely submerged by the worship of strength and power. In this period of less than a century, under Bismarck, Kaiser Wilhelm II, and Hitler, Germany has launched five aggressive wars.

The result has been that, over the last 30 years, the spirit of Prussianism has cost the lives of at least 20 million men, has crippled at least 10 million others, and has caused the nations of the world to squander hundreds of billions of dollars on death, destruction, and hate. How different things would have been if this money had been spent instead on peace, prosperity, and understanding!

Germans by blood are neither better nor worse than Englishmen, Americans, Swedes, Poles, or Russians. But the Prussian tradition of the last century, and especially the Nazi education of the last 10 years, have created a psychic entity so monstrous and so dangerous to the entire world that it is absolutely vital to exercise some control over German education when the war comes to an end. Prussian schoolmasters have been of greater importance to the German army than Prussian captains, and Prussian textbooks have had greater value than ammunition. It is the disciplined will to power and the worship of war as the method of power that have made the German army such a terrible instrument of force. Just as Hitler took the Prussian military tradition and organized it into gangsterism, so he took the Prussian education system and streamlined it to marshal the millions of German boys and girls behind his evil conspiracy of world conquest. Hitler's children have been trained to believe implicitly that the state is more impor- (continued on page 45)

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# american arts in action

■ American Arts in Action, a California non-profit corporation, is on the eve of opening a gallery-workshop in Los Angeles. This is to be the first part of an expansive program to be sponsored by this new organization for the purpose of improving techniques and raising artistic standards in decorative arts and handcrafts.

Much of the best recent work of many of the West's distinguished artist craftsmen will be displayed—some for exhibition only, others for sale. One of the principal objectives of this combination gallery-workshop will be to provide a steady outlet for craft work of outstanding merit. In addition to the gallery itself, a workshop has been established where artists and students in action will demonstrate their handcraft techniques. Potters, weavers, silversmiths, and others will be seen at their wheels, looms, and benches in actual production of their work.

This informal presentation of the artist at work will establish an intimate relation between the artist craftsman and the public and fill the need for a permanent organization, adequately sponsored, for the purpose of integrating the various arts and crafts activities for which Southern California has become internationally famous.

In addition to the many established artists now affiliated with the gallery-workshop, a number of student groups from the universities and colleges of the Southland are participating on a permanent basis. Thus a much-needed connecting link will be supplied in terms of the work of the promising student and his development into a successful artist craftsman.

It is an important part of the program of American Arts in Action to offer the serious research and best talents of its members to the larger field of therapy in order to contribute to the program for the rehabilitation of the disabled of the armed forces and other handicapped persons. Gallery space will be arranged for the exhibition of the work in therapy. It is the conviction of the sponsors that through professional design guidance offered to accredited agencies working in the field of therapy that the membership will furnish the incentive to the disabled to produce useful and beautiful work for exhibition and sale. This program makes possible a direct and concrete contribution to the war effort on the part of the American artist.

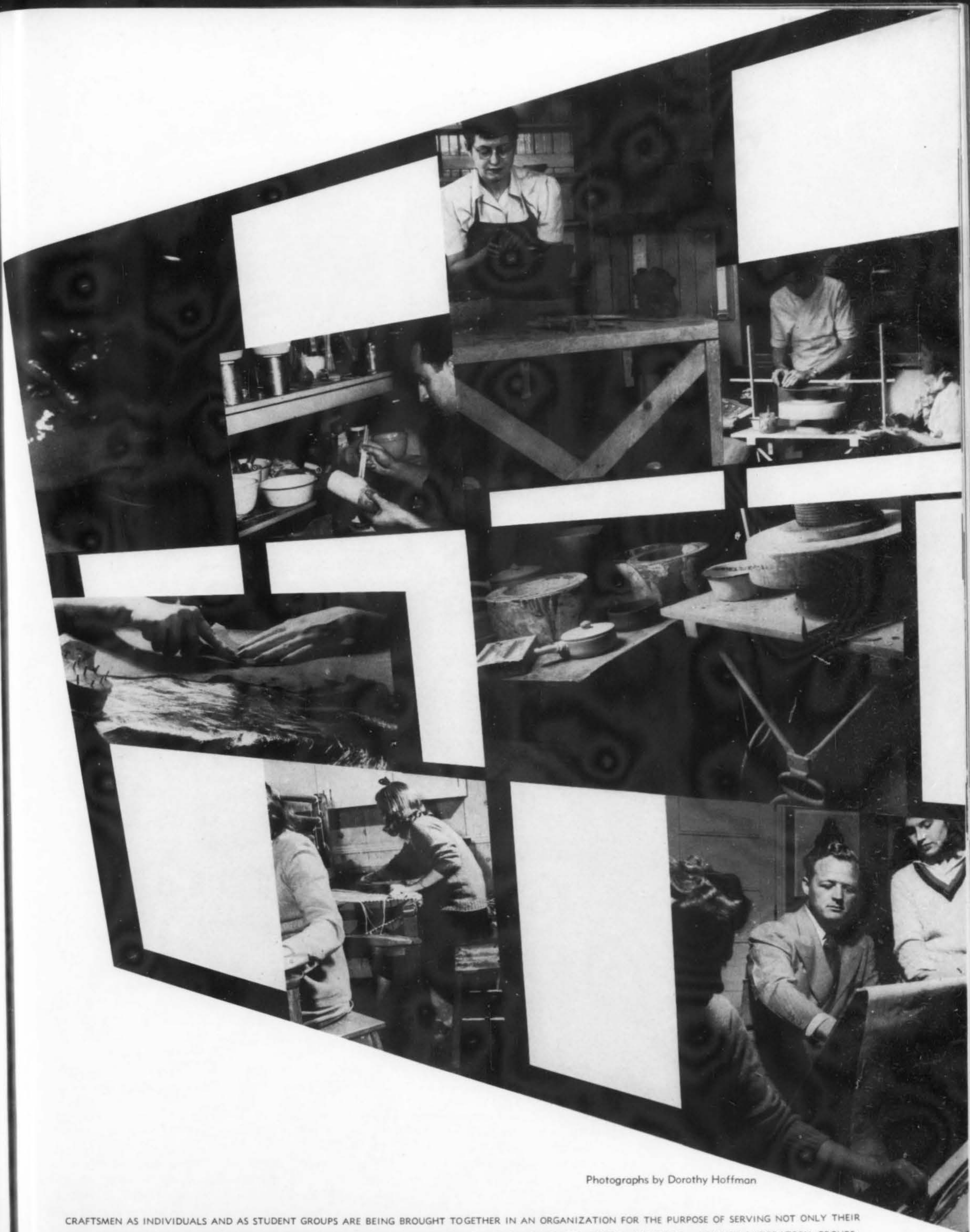
It is the belief of the founders of American Arts in Action that their program can only reach its ultimate goal through the addition of two other phases. One of these is to accelerate the inter-relation of Arts and Handcrafts in the nations of the Western Hemisphere through the interchange of exhibitions and products, both for display and sale. This will help to establish an international cultural alliance between the artists and the peoples of the Western Hemisphere. It is hoped that it will be a part of the development of the organization to sponsor and bring into actuality a Museum of Modern Art in California.

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The American Arts in Action will open its Gallery-Workshop at the Town and Country Market, 350 South Fairfax Avenue in Los Angeles, with an exhibition consisting of the works of artists, craftsmen, and educational groups living in the State of California and Western States. The works exhibited will be sold UNLESS designated by the artist and craftsman for "Exhibition Only." The work shown will be in the following categories:

CERAMIC—Thrown, carved, slab, coil, poured: Dinnerware-table accessories, sculpture, containers, tiles, jewelry.  
TEXTILES—Woven, printed, screened, lace, tapestry, applique: Table accessories, drapery, upholstery, toweling, apparel arts.  
RUGS—Woven, tufted: Floor covering, bath mats, small rugs.  
GLASS—Blown, carved: Containers, placques, table accessories, jewelry.  
SILVER—Hollow, flat: Containers, jewelry, table silver, medals, placques.

WOOD—Carved, turned: Sculpture, containers, table accessories.  
LEATHER—Tooled, flat: Bookbinding, accessories, apparel arts.  
METAL—Hollow, flat: Sculpture, containers, table accessories.  
MOSAIC—Stone, glass: Architectural details, placques, tables.  
COLLAGE—Glass, fabric: Framed, unframed.  
FURNITURE—Woods, metal: Executed pieces, tables, chairs.



Photographs by Dorothy Hoffman

CRAFTSMEN AS INDIVIDUALS AND AS STUDENT GROUPS ARE BEING BROUGHT TOGETHER IN AN ORGANIZATION FOR THE PURPOSE OF SERVING NOT ONLY THEIR OWN INTERESTS, BUT ALSO THE NEEDS FOR THEIR SPECIAL TALENTS IN THE RAPIDLY EXPANDING WAR EFFORT. PICTURED — COLLEGE LABORATORY GROUPS: SCRIPPS COLLEGE AND UNIVERSITY OF SOUTHERN CALIFORNIA. PARTICIPATING ARTIST-CRAFTSMEN, GERTRUD AND OTTO NATZLER.

# WHAT IS planning ?

BY JACOB I. ZEITLIN

■ In the southwestern city where I grew up there used to be a minister by the name of Brother Lyons. He was very popular and his novel eloquence attracted not only the pious from among his brethren but also a regular group of outside visitors. He was noted for the originality of his language and the emotional coloring with which he invested the most unexpected subjects. On one occasion he announced as his topic, "What Is the Propaganda?" His discourse was wondrous and sonorous. It glittered with misquotations from many classics and long selections of manufactured scriptures that even the Anticene fathers would have blushed to acknowledge. His emotional range was immense and he managed to introduce considerations of history, biology, and prophecy that were of the most surprising relevance. He did not, however, deal with the use of the public prints, the radio, and advertising to influence public opinion. What he dealt with was revelations, barnyard fowls, and the apocalypse. When he was done his vocal cords were harsh with shouting and his audience departed in a magnificent glow of satisfied mystification and confusion.

Planning is a subject which easily lends itself to similar treatment. The word itself has a beautiful ring and by frequent repetition it can acquire great incantation value. Lengthy and sonorous discussions of planning succeed in creating a satisfied glow in speaker and listeners from which all depart with a fine feeling of having looked through the Gates of Heaven. All this is fine, but it is not planning. The purpose of all discussions of planning should be to determine an intelligent formula for action.

There are four elements inherent in the approach to planning which must be carefully considered if it is to prove effective.

First comes the realization that planning is not a separate subject to be segregated and administered only by an anointed group of high priests known as planners.

Second must come the profound understanding that planning involves the utilization of analytical techniques known and utilized in many other fields of social and scientific research.

Third, there must be the preparation on the part of those interested in planning to revise even their elementary concepts of its possibilities, the methods to be used, and the objectives to be sought.

And fourth, there must be a careful self-analysis applied by every person concerned with planning to determine his own conscious and unconscious motivation and purposes in order that his energy may be mobilized and directed without waste and frustration toward the achievement of tangible results.

I shall now elaborate my meanings.

Once while talking with Paul Radin, a distinguished anthropologist, I said, "Anthropology is a great subject; it should be part of every curriculum." He turned to me almost angrily and replied, "Anthropology is not a subject. There is only one subject, that is human history." The same might well be said of planning. It is merely a branch of human history and can best be approached as a part of the large scale study of the history of human ways since men first began to live in cities.

Julian Huxley, in a very important article in the December, 1942, issue of *Fortune*, says, "Stars and scenery have their history, alike from plants, species and human institutions, and nothing is intelligible without some knowledge of its past."

The future is conditioned by the past and what can come to be in the future in our region is conditioned by what has already happened here as well as what has happened in the course of America's westward migration.

Planning is a problem in history and geography and we can only plan with the hope of our efforts being successful if we inform ourselves of the historical conditionings with which we must conform.

I shall cite only two examples out of many of the type of historical sources we must consult. In 1874 Francis A. Walker, chief of the U. S. Census, published a Statistical Atlas of the United States. It was based upon the Ninth Census and contained a group of studies and maps of our human geography from which has grown a whole school of historical writing. Walker's contribution on the Progress of the Nation traced the westward movement of population from 1780 to 1880 in such a way as to reveal a definite relationship between geography and the advancing frontier.

It was Frederick J. Turner in a paper entitled *The Significance of the Frontier in American History* (discussed here in Los Angeles in 1899 at a meeting of the National Herbart Society) who perceived the full significance of Francis Walker's study. It would be nothing less than negligence for any so-called planner to ignore the facts stated there. Most important is his statement that "The American development has exhibited not merely advance along a single line, but a return to primitive conditions on a continually advancing frontier line and a new development for that area. American social development has been continually beginning over again on the frontier."

In our own area we are witnessing the last working out of that same process. Our understanding of and influence on the shape of things to come can be much greater in the light of such historical knowledge.

To turn to the more particular, let me refer to an article in the annual publication of the Southern California Historical Society of 1922 entitled *History of the University Section, Los Angeles*, by Alverda June Brode. At a recent meeting in Los Angeles some of us heard President von Kleinsmid express his concern over the problems of the university with the future of their holdings in the southern portion of Los Angeles. Most of these properties are part of the old West Los Angeles subdivision which was unsuccessfully promoted by I. W. Hellman, J. D. Downey, and O. W. Childs and by them deeded to the university. Every step in the growth of this area is traced by Miss Brode and out of study of these details emerges an understanding that the location of this area in relation to the Civic Center, the ocean, agriculture, and transportation is a strong limiting factor in its development possibilities. It appears to be an almost hermetically sealed section by its lack of the organic essentials for a complete community within itself or the means of circulation by which it might integrate itself into the larger community. The best exploitation of this area can only be achieved by full knowledge of these historical facts.

(continued on page 44)



house of an era



Photograph by Julius Shulman

**OWNER:**

**John B. Nesbitt**

**LOCATION**

**Brentwood, California**

**ARCHITECT**

**Richard J. Neutra**



Together with a number of other people, the owner and the architect felt that Pearl Harbor will be remembered as the end of the post-Victorian, tax-free era, of North America. With many mutations in the making during the era, individualism turned slowly from a "dominant" into a romantic "recessive," (to use a biological parallel by Mr. Lewis Mumford).

In spite of all its boastings that era also had been characterized by a strange scarcity of truly contemporary building materials and constructions, and this shortage reached a monumental ultimate climax during the American war participation years. This house of brick and redwood, started and finished in 1942, expresses this and a few other things as a memento to postwar generations.

As owner of a spacious mansion would now sell, and build a four-room house, with a detachable, two-room guest house for good measure; that, with domestic servants having drifted to the aircraft plant, the owner's wife would do the housekeeping and child-raising; that with gas and tires largely gone, the occupants of house and garden — now occupy them most of the time.

Maintenance services left by OPA with the sky as the ceiling, the most indestructible old-fashioned, uncritical materials are used for furniture, walls and floors; sturdy redwood and hard brick, materials which after the war may be highly original in the midst of the stunning products of a 194X-building industry.

Playful leisure between foliage, flowers, lath house and pools, a dimmed reflexion of a long, lusty, little burdened California peace, flavor this house. Still, there may be in it an arrow or two pointing into a future of fresh starts.—

"There can be a romantic sense of the unreal in the use of forms that merely fore-shadow structural methods and materials not yet in existence or out of concrete reach.

"One of the few war gains is to learn appreciation for the ever shrinking comforts and securities of the day: A crowded bus ride with a safe arrival three hours past time in America; a buttered sandwich, if any, in Athens; an insulin treatment in France, depleted of all pharmaceutical stocks; a thermos bottle on the Islands around Kiska.

"There has been a bumper crop of houses of tomorrow in these WPB-frustrated days, as the structural where-with-alls are gone here and now. It is as if — while all common work-a-day cats and dogs are fading out — we set our mind on domesticating fabulous unicorns and vaguely heard-of animals from the fairy tale islands.

"There will be, I know, one day, when this war is won by mankind, a noncommercial invasion of material — and methodical novelties, that shall — not restore — but create and multiply security and comfort for the race.

"Meanwhile old-fashioned brick and redwood and honest carpentry labor on the premises, — once more, perhaps for a last time, — have momentarily flowered into reality of contemporary value and have gained the healthy flavor of necessities; people taxed out of wealth, learn to gracefully keep house in person, without domestic slaves and gardeners. With gas tanks of their autos sounding hollow, they have come to occupy their houses and gardens, whenever they can reach them after the daily combat of hectic war work.

"An era of building, as of living, has significantly come to an end."

*Richard J. Neutra.*



Photographs by Julius Shulman



ALL FURNITURE, INCLUDING  
CHAIRS, TABLES, LAMPS, ETC., OF  
NON-CRITICAL MATERIALS AND  
MADE ON PREMISES FROM DESIGNS  
AND MODELS OF THE ARCHITECT.





THE PRIME CONSTRUCTION MATERIALS ARE REDWOOD AND COMMON BRICK, BOTH NON-CRITICAL MATERIALS. FLOORS AND EXTERIOR PAVING OF COMMON BRICK. THE THREE FIREPLACES ARE OF THE SAME MATERIAL.



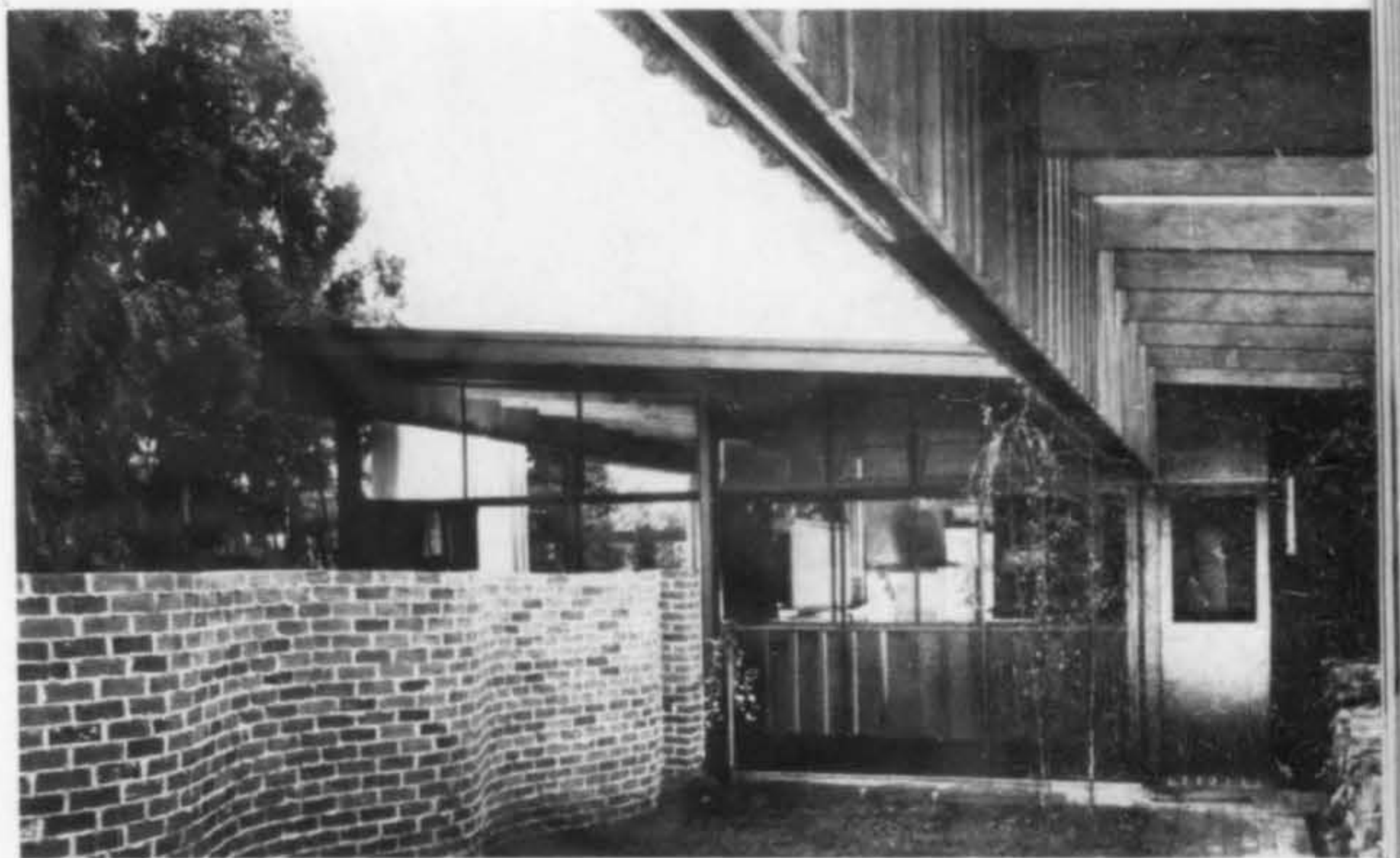




HOUSE FOR MR. JOHN B. NEBBETT

Photograph by Julius Shulman

THE SINUOUS GARDEN PATIO WALL: MODEL THOMAS JEFFERSON OF FOUR-INCH BRICK. POOLS ARE MADE OF LARGE HORIZONTALLY CUT BREWERY VATS, OCCASIONAL PURCHASES OF THE OWNER.



# COMPETITION

"designs for postwar living"



STEWART & BENNETT

THE SISALKRAFT COMPANY

E. L. BRUCE COMPANY

WASHINGTON-ELJER COMPANY

PACIFIC PORTLAND CEMENT COMPANY

PIONEER-FLINTKOTE COMPANY

FIAT METAL MANUFACTURING COMPANY

THE AMERICAN ROLLING MILL COMPANY

UNITED STATES HEATER COMPANY

PRESKOTE PAINT-ACE COLOR COMPANY

CALIFORNIA ARTS AND ARCHITECTURE  
CONDUCTS A SEARCH  
FOR THE KIND OF HOUSE  
THAT CAN REALLY BE BUILT  
FOR LIVING IN A WORLD OF PEACE

PROFESSIONAL ADVISOR: PALMER SABIN, A.I.A.

JUDGES:

RICHARD J. NEUTRA, A.I.A. • SUMNER SPAULDING, F.A.I.A. • GREGORY AIN • CHARLES EAMES • JOHN REX

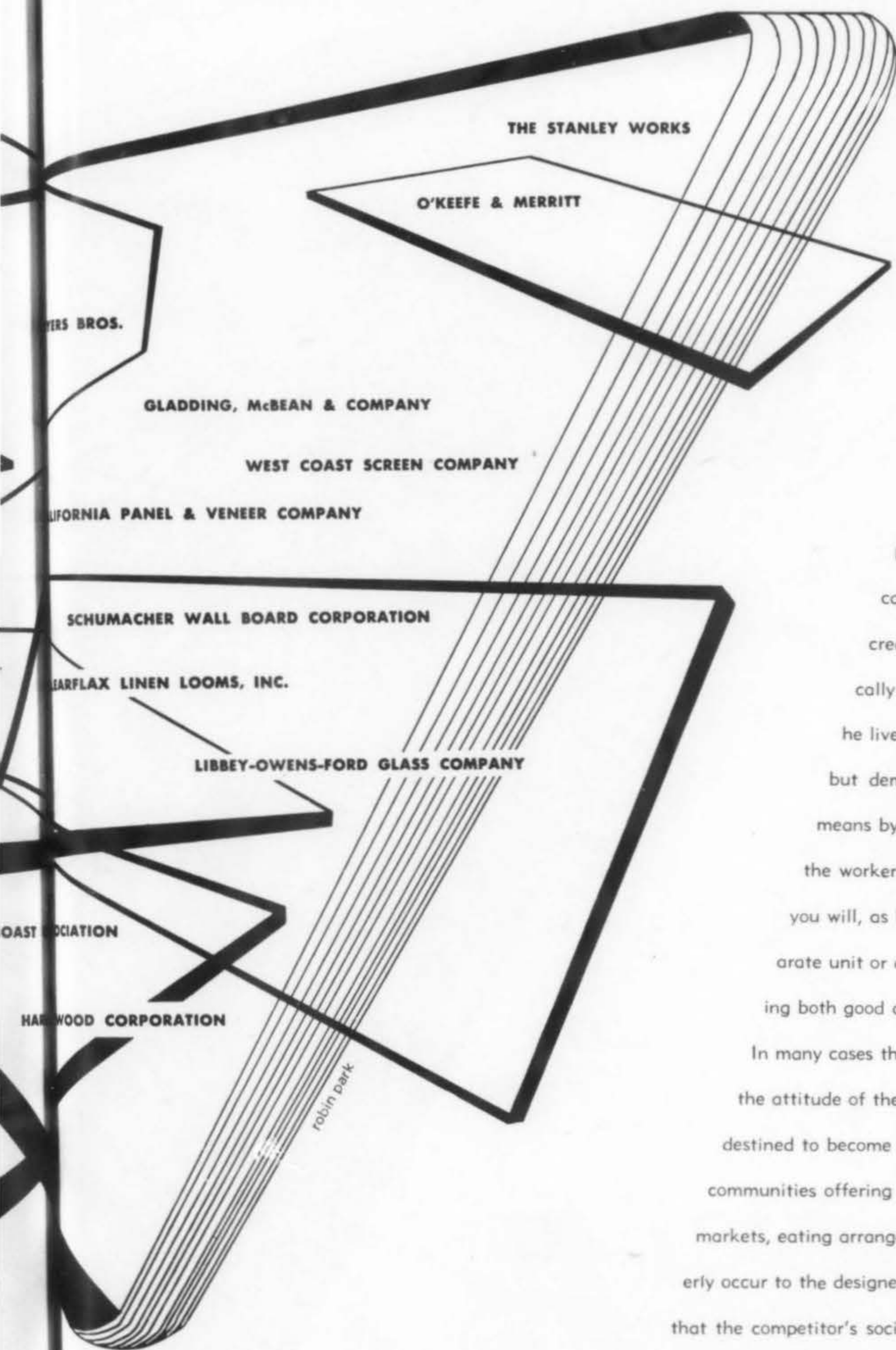
PRIZES:

FIRST PRIZE \$1,000 • SECOND PRIZE \$500 • THIRD PRIZE \$250 • FIVE HONORABLE MENTIONS OF \$100 EACH

FOR COMPETITION RULES SEE INSIDE BACK COVER

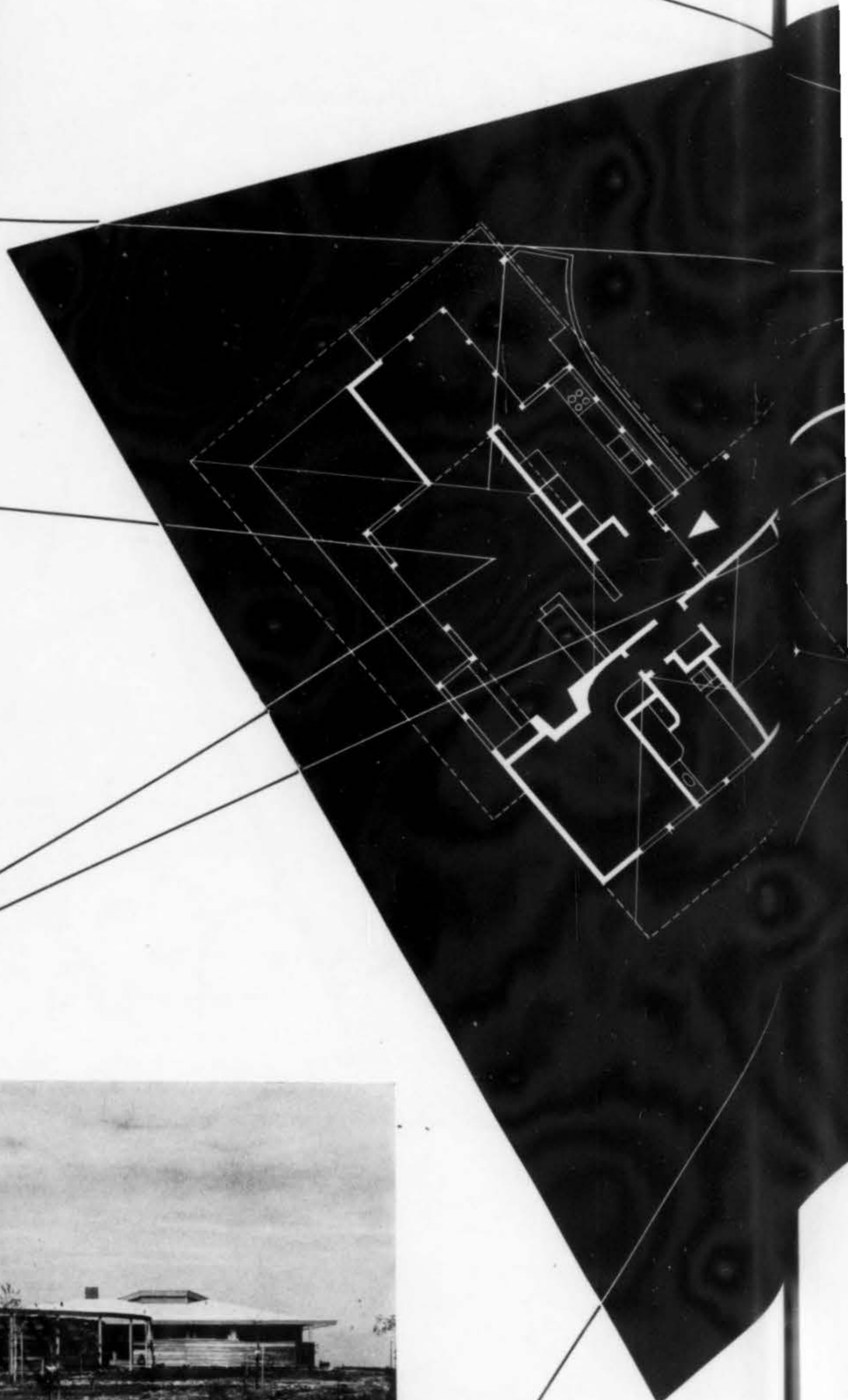
THE PARAFFINE COMPANIES, INC.

MARSH WALL PRODUCTS, INC.



■ With the cooperation of the progressive managements of twenty-two companies, Arts and Architecture is able to sponsor the competition, "Designs for Post-war Living." It is hoped that all who are qualified architects, designers, engineers, technicians, and students will be stimulated by the idea (and quite incidentally the fairly substantial prizes offered). The objectives are simple and can, we hope, be stated without too much confusion. Among other things it is desirable that the contestant predicate his design upon his experiences and convictions that have unavoidably been affected by the times in which we live. If we say that broadly it is the intention of this competition to arrive at a form, a pattern of living for the American worker, it is well to remember that this is the worker conditioned by the war-time years, and (including the members of the armed forces who will become a part of the working population), it must be borne in mind that **this** American worker is likely to have an enormous respect for the machine both as creator and as weapon of destruction. He will be better trained, more technically aware, and more conscious of himself in terms of the economy under which he lives than any worker in history, and it is very likely that he will not only accept but demand simple, direct, and honest efficiency in the material aspects of the means by which he lives. Let us suppose then that this will be an attempt to house the worker, his wife, one child, and perhaps a mother-in-law. Compose the family as you will, as long as it can be called fairly typical. The house may be designed as a separate unit or as one unit of a planned community. Most will agree that government housing both good and bad will have a great effect on the living habits of the after-war world. In many cases the advantages, and in most cases the disadvantages, might properly condition the attitude of the designer. Some, for instance, might be convinced that the nursery school is destined to become a fixture in the life of the American working family. Others, that planned communities offering extensive recreational facilities will include among other things cooperative markets, eating arrangements, and the sharing of utilities. All of these, or none of them, might properly occur to the designer in his approach to the solution of the problem. It might also be desirable that the competitor's social and political convictions influence his work. One thing should be kept in mind: this is to be a house that can **really** be built when the war is over. Known modern materials and techniques can be used in combination with those of the past, and certainly consideration should be given to materials that have been developed within war industry that can legitimately be considered for use as building materials. All this to suggest that it would seem best to avoid the magic and the rumors of magic that might or might not be in the process of creation in the laboratories. Thinking in terms of such material

might be immensely stimulating, but it is most unlikely that it will be available for the house that this particular competition is attempting to flush out of the bushes. This statement has purposely not dealt with particulars simply because it is the intention of this competition to allow the widest possible freedom within the limits of good sense. We naturally hope for the best and certainly will not be satisfied with the least. To those who have any concern for the housing of the post-war world, we are happy to be able to offer this opportunity for expression of ideas that we are confident must even now be rattling around in the heads of all those architects, designers, technicians, engineers, and students who are worth their salt.—EDITOR.





## HOUSE BY GREGORY AIN

The site selected for this excellent modern house is at the top of a mountain with an all-embracing view of valleys and the sea. The principal windows in the living room open the house to the north, and clerestory windows, chiefly over the kitchen, open the house to the south. The sloping ceiling follows the rafters of the hipped roof. Treated redwood chosen for durability and texture is used for all of the exterior.

Complete separation between the living quarters and the studio is accomplished by a long covered passage which makes sweeping curve between the two buildings. The wall of this passage serves as a windbreak for the garden beyond. The small studio is efficiently designed for the work intended and has a large sloping north window that forms almost all of one entire wall.

The living room, dining bay, and owners' bedroom open to individual gardens and an attempt is made in the general plan to secure utmost privacy for the separated activities of the owners' needs and reflects the fine taste and intelligence of the designer.

RESIDENCE AND STUDIO

**OWNERS**

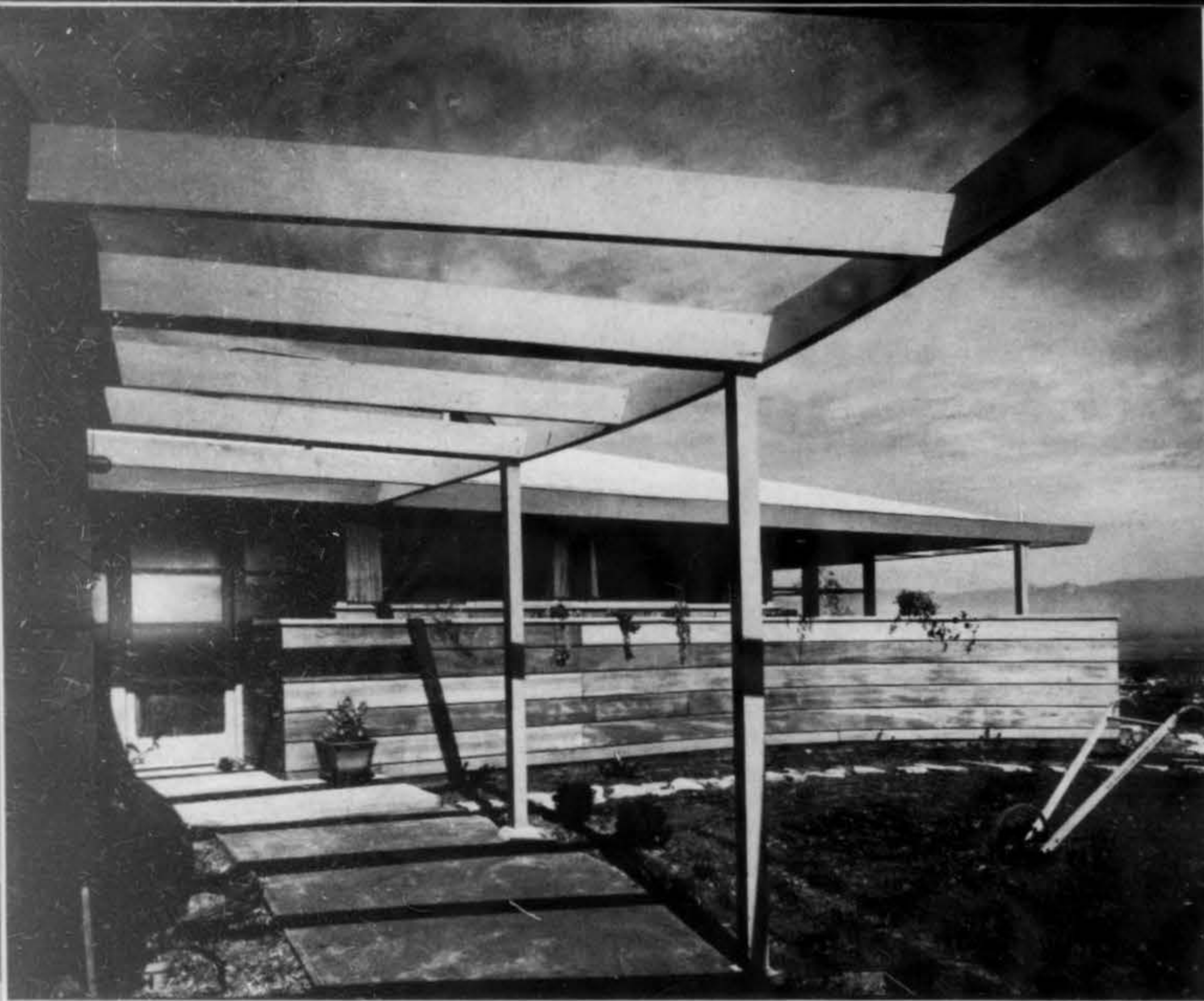
**Mr. and Mrs. Jan Domela**

**LOCATION**

**Tarzana, California**

**DESIGNER**

**Gregory Ain**



ABOVE: THE PROTECTING WALL CONNECTING THE HOUSE AND THE STUDIO SERVES AS THE MAIN ENTRANCE TO THE PRINCIPAL LIVING UNIT. BELOW: SEPARATE PATIOS TAKE FULL ADVANTAGE OF THE MAGNIFICENT MOUNTAIN VIEW.





Photographs by Julius Shulman



# products & practices

## KAISER USES GLUED CONSTRUCTION

Latest developments to expedite production can always be found in the plants of the inimitable Henry J. Kaiser, whose newest grandiose achievement is Vanport, world's largest single housing project for 40,000 shipyard workers and their families. His methods for speed are phenomenal. New techniques, new methods and new materials all have a place in the Kaiser enterprises if they'll provide a short cut to speed.

One of the newest aids to production in Oregon's second largest city is the use of glue to affix the predecorated plasterboard to the studding. This construction not only afforded the requisites of speed, but also produced a stronger and better looking wall and saved tons of steel in nails—to be exact, 17,500 pounds per five million square feet of plasterboard. What's more, whereas nailed construction gave the prefinished interior the appearance of rows of buttons on a bell-boy's uniform, the glued walls gave the prefinished Sheetrock an unmarred, nail-free surface.

This new technique was established for Kaiser by Frank Stepanek, subcontractor in charge of wall building, who worked with U. S. Gypsum Co., manufacturers of the Sheetrock, and glue specialists of I. F. Laucks, Inc. After tests were made, the glue specified for the job was Laxein self-bonding water-resistant casein glue No. 888—aircraft grade. These men had to develop an entirely new technique because, while glued construction had been used for housing projects throughout the country, it had usually been used on plywood. At Vanport the interior walls are all plasterboard.

However, results of this glued construction have proved so successful that three other major housing projects in the Pacific Northwest have adopted Stepanek's method of gluing, and are using the same materials.

Architects for this mammoth housing project were Wolff & Phillips of Portland, and general contractors for the job were George H. Buckler Co. and Wegman & Sons, Portland. It was a prodigious undertaking to plan not only the housing units, but also the necessary civic and recreational facilities which are spread out over the 650 acres of former meadowland between Portland, Ore., and Vancouver, Wash. Included in the project are fire and police stations, post office, 16 playgrounds, shopping centers, administration center, library, hospital, five schools, and two social centers containing movie theaters, clubrooms, and gymnasium.

Vanport construction was started in mid-September, and already a number of the anticipated 10,000 families have moved in. They are occupying housing units with one, two, or three bedrooms. Each individual building contains 14 living units—eight on the first floor, six on the second.

## GLUING BLUEPRINTS FOR WAR

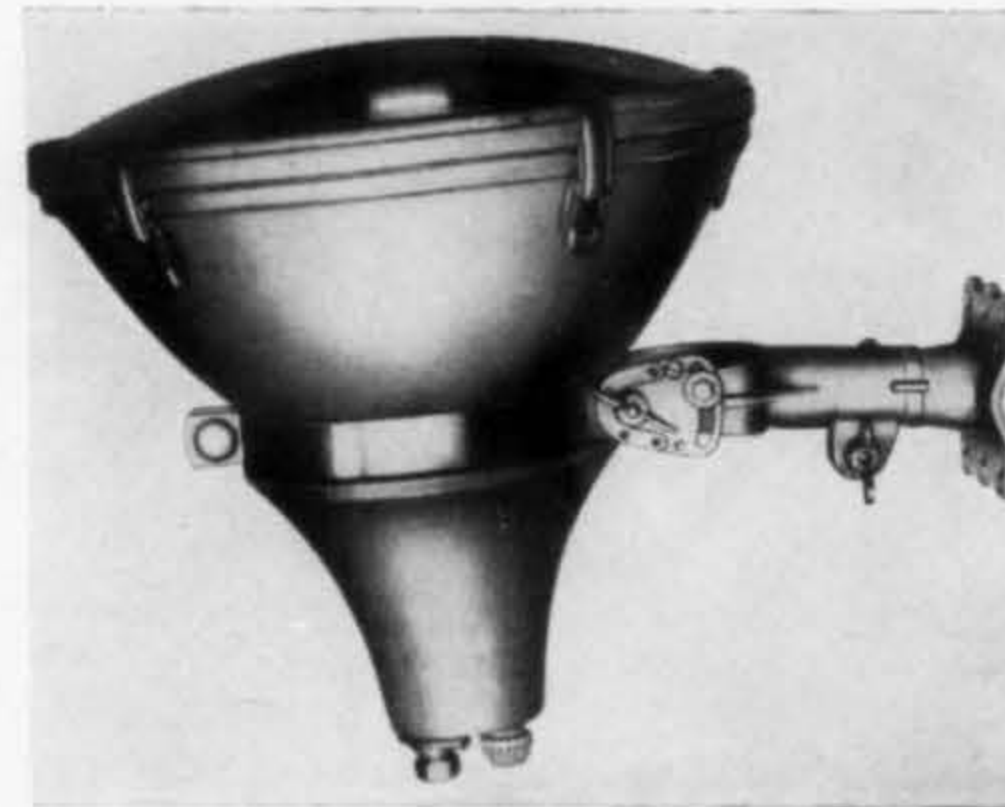
Extensive use of large-scale blueprints in war industries and government offices has introduced a new casein-bound "paper adhesive" which gives quick, permanent adhesion, eliminating slippage of the joints. It also furnishes a glue bond which will withstand the various baths to which the jointed blueprint paper is subjected while the paper is traveling through the machine. Designated as P-40 Laxein self-bonding glue, this casein adhesive is made by I. F. Laucks, Inc., Seattle, and has been used by U. S. Army engineers and other large makers of blueprints. When used in a blueprinting machine, the paper being joined is usually lapped about one and one-half inches, with the glue being spread with a brush of the same width. The joint is made as the paper is moving into the machine by applying a second paper on top of the glued surface and rubbing the hand over the top of lap to create contact. The glue bond will be made by the time the joint has traveled over the heated roll in the machine, and the joint is then ready to receive the various water baths necessary in this work.

## COLOR THERAPY FOR HOSPITALS

A new system of using color in hospitals, developed after years of study and a more recent investigation of over 500 hospitals, by color experts of the Pittsburgh Plate Glass Company, is called color therapy, in which the psychological power of color complements the curative power of medicine. The company's division of creative design and color has evolved hundreds of color recommendations, all based on color therapy. Scientific observations have demonstrated, for example, that green is the shade nature uses as a rest color after a person has been concentrating for a long time on the color of blood. Therefore, color for operating and delivery rooms called eye-rest green has been developed; and its selection is based upon the theory that when the surgeon raises his eyes from the incision for a fraction of a second, he sees blue-green, which is complementary to the red of normal blood. Color combinations also have been developed for offices, pediatric rooms, autopsy rooms, solariums, wards, isolation rooms, diet kitchens, and other rooms in hospitals. Institutions in Chicago, Detroit, New York, Philadelphia, and Washington have taken advantage of this system to give patients all aid possible, both mental and medical. As every hospital patient is cheered by the colorful flowers received from his friends, he can also be cheered and his recovery hastened by the specially suited colors with which his room is painted. Further information can be had by writing the company.

## NEW BENJAMIN FLOODLIGHTING PROJECTORS

To meet war-time needs for protective floodlighting and lighting of yards, areas and other outdoor work places, the Benjamin Electric Mfg. Co., Des Plaines, Illinois, has now made available the new Type RDS Floodlighting Projectors. These new seamless steel housing units embody all the features of the previous models with the exception that all parts formerly made of aluminum, brass or other non-ferrous metals are now furnished in steel or cast-iron specially treated by porcelain enameling, and other rust-proofing to render them excep-



tionally resistant to corrosive atmospheric influences and weathering.

These new models have silver mirror crystal glass reflector, and adjustability of the beam spread over the entire beam range from narrow to wide, which makes it possible to fit the beam to the requirements of the installation; special focusing mechanism to permit placement of light exactly where needed

without waste; easy installation; provisions to facilitate maintenance and lamp changes; quick acting, safety type cover clamps. Units are furnished with vertical and horizontal stops, which automatically reposition projector and eliminate need for resetting after projector has been tilted or turned around for cleaning or inspection. For complete data on these units, write Benjamin Electric Mfg. Co., Des Plaines, Ill., Department CAA-4.

## GLAZED EARTHENWARE GREASE INTERCEPTOR

Josam Manufacturing Company, Cleveland, Ohio, announces the manufacture of a new type vitreous glazed earthenware grease interceptor. This interceptor is designed similarly to the Josam Series J Cascade grease interceptor. The use of grease interceptors is particularly important now, since we are in the midst of a world-wide war, which will reduce the available supply of fats and oils materially, so that in addition to preventing clogged wastelines and the accompanying inconvenience, annoyance and expense, it is also necessary to develop another source of supply for a considerable part of this vital element.

A large part of grease and fats can be recovered from our wastage of the billions of pounds now going into the sewer. This accounts for the daily radio and press appeal to housewives and others of the nation to save greases and fats. A large part of kitchen grease now wasted could be reclaimed for war purposes through the use of Josam grease interceptors. Since cast iron has been a critical material it has been difficult to obtain grease interceptors, and in many cases the installation of a grease intercepting device was overlooked due to the difficulty in securing cast iron units.

This vitreous glazed earthenware grease interceptor, Josam Type VC-2, is now available for immediate delivery. Tests have shown them to be equal in every way to the cast iron interceptor they replace. Descriptive data just off the press will be sent promptly upon request for same, addressed to Josam Manufacturing Company, on a letterhead, together with description of the flow control fitting furnished with each interceptor. Write Department CAA-4.

## PRODUCERS' COUNCIL POST-WAR PLANNING

"A very practical aspect of post-war planning is preparation now of working drawings and specifications for essential projects," stated J. W. Follin, managing director of the Producers' Council, in releasing a letter from the council to the U. S. Chamber of Commerce proposing that the chamber make a policy pronouncement on this subject at its annual meeting.

"Contrary to the impression that may be created by the recent post-war recommendations of the National Resources Planning Board, this advance planning is important to all business and industry, not just to government alone. Public works are greatly essential both to urban and rural living and to support expansion programs of industry and commerce, but normally public works constitute only about 30 per cent of the total construction program. Hence it is more important that all branches of business and industry should utilize architectural and engineering service, which is now available, to plan essential construction projects that can be undertaken immediately upon the cessation of hostilities. "There is substantial basis for predicting that the total immediate requirements for construction following the war may overtax construction facilities and the



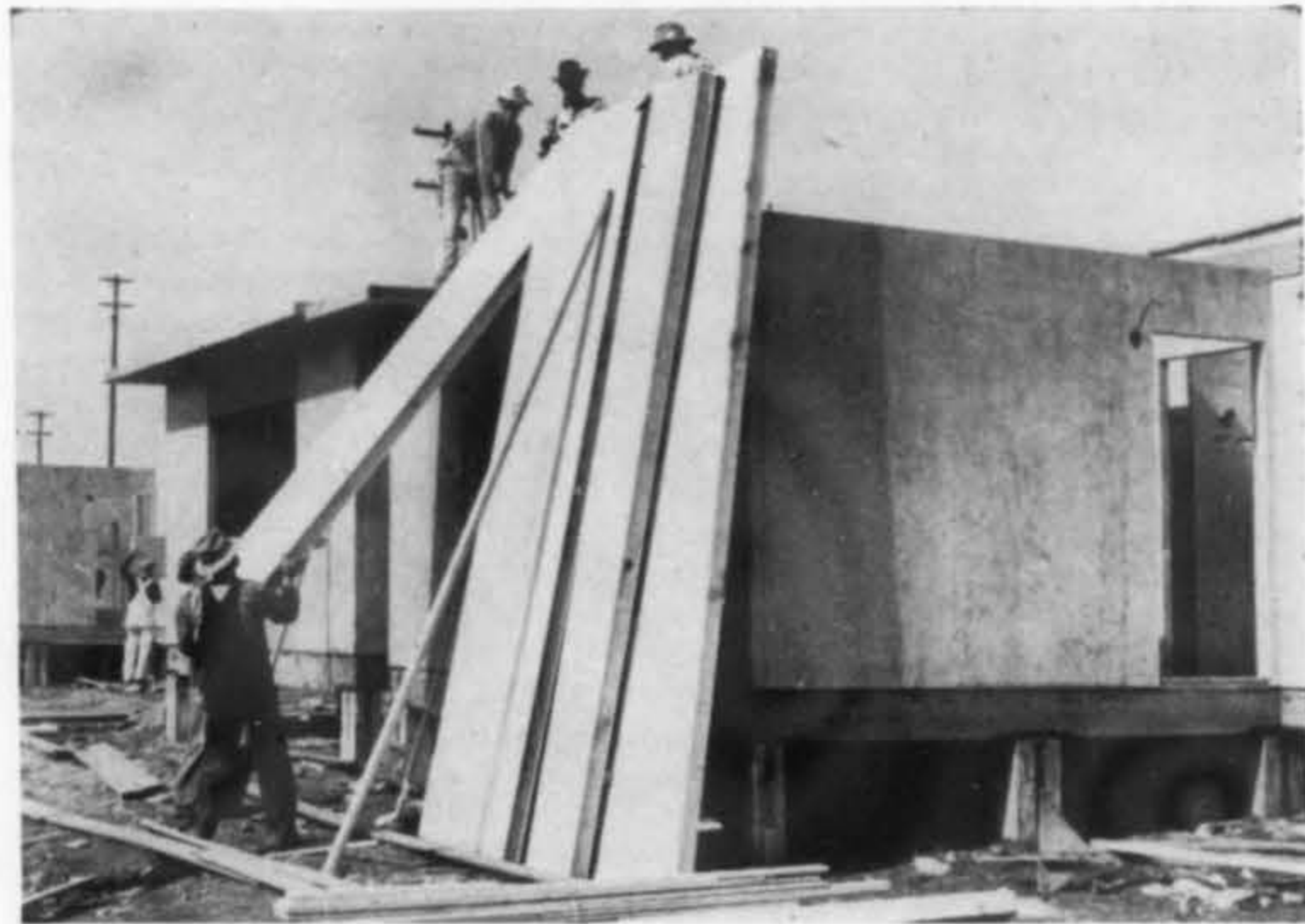
supply of essential materials and equipment. The far-sighted industrialist, business man and housing developer can reap decided advantage from being ready to proceed promptly when the present government ban on civilian construction is removed.

"At the same time the far-sighted governmental agency should make necessary provision now for utilizing the services of available architectural and engineering organizations. In most cases this requires specific appropriations. State legislatures now in session should provide funds both for planning of state projects and to supplement and encourage municipal planning. It is unnecessary for governmental agencies to increase their regular staffs, as thousands of architectural and engineering firms are available. If the experience of New York State and New York City is applicable, these private organizations will be quite willing to enter into contracts on a basis very advantageous to the public jurisdictions." In proposing to the U. S. Chamber that it urge advance preparation of construction blueprints as a national policy, the Producers' Council based its proposal on three premises:

1. There will be a definite need for construction of all kinds.
2. The necessary design facilities—the services of architects and engineers—are now available and will not be so readily available when the war ends and users of construction all make a demand upon these services.
3. Contracts should be awarded immediately upon the cessation of hostilities, and can be if working drawings and specifications are available.

The council's letter stresses the fact that this large construction program will provide immediate employment for all construction workers to be released from the armed services and war industries—but also for additional workers from the general labor supply. The council makes it clear that it is not proposing the so-called public works approach to unemployment relief. But it is obvious, if essential public works projects are planned and ready for contract, there will be no reason for any indiscriminate program of work relief projects or establishment of another WPA.

**"PASS THE AMMUNITION!"**



"Pass the ammunition" has its application to the field of rapid home construction, too. In this case, the "ammunition" consists of factory prefabricated homes from the National City plant of Stewart & Bennett, fast taking shape at the hands of skillful Myers Bros. erection crews on the Bayview and Hollywood Heights projects of the Federal Public Housing Authority. The "enemy" which this ammunition is aimed at is a critical housing shortage in the San Diego area. In these two projects, Stewart & Bennett add another 555 of their factory prefabricated units to the several thousands of their homes now occupied in and around San Diego and in Vallejo.

**SUBSTITUTE FOR LIGHTS ON BATTLE FRONT**

Luminescent instrument panels which glow in the dark are enabling submarine crews to navigate despite electric power failures caused by the explosion of depth bombs, Samuel G. Hibben, director of applied lighting for the Westinghouse Electric & Manufacturing Company, Bloomfield, N. J., told the Royal Canadian Institute at a meeting in Toronto recently. He also told how fluorescent and phosphorescent materials are helping to save the lives of soldiers, sailors, and even war production workers.

Luminescent materials are becoming important lighting tools in places where it is either impossible or undesirable to apply ordinary sources of light, Mr. Hibben said. On board a war vessel where the batteries or lamp bulbs have been destroyed or temporarily damaged, the ability of the crew to see the essential instruments and control valves by means of phosphorescent coatings is an important factor in saving lives until rescue can be effected or repairs made.

In dock areas, where war-time precautions make even a dim light undesirable, luminescent materials make possible the marking of danger spots such as the edge of piers and obstructions which would constitute an accident hazard in the event of a blackout. Fire extinguishers, first-aid kits and other objects which must be readily distinguishable in case of a blackout are being given markings which glow in the dark.

On the instrument boards of fighting aircraft, the dials are given a fluorescent coating which shines when irradiated by invisible ultraviolet light. This enables the night fliers to see their instruments without being "blinded" by the glare of

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★

The "WEATHER-WISE"  
DOOR!!

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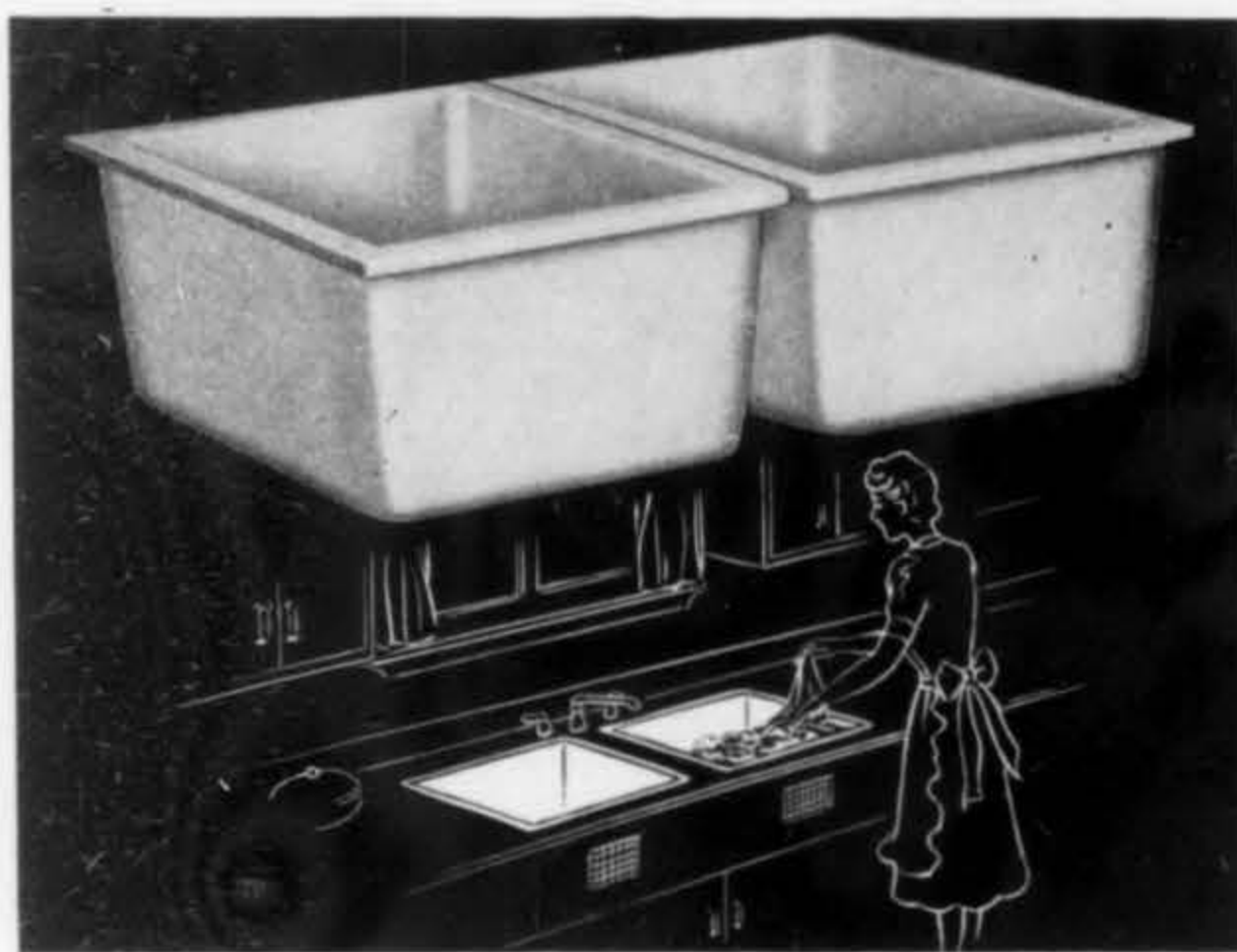
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an ordinary light. Already luminous signs and markers have been installed in some war production plants to denote exits, doors, factory aisles and raid shelters, Mr. Hibben reported. Phosphorescent coatings may be used also to outline door knobs, switches and stair railings.

The commercial and military possibilities of luminescent materials are still being explored, Mr. Hibben explained. The fluorescent lamp makes use of special powders known as phosphors which fluoresce when they absorb ultraviolet radiations. Invisible radiant energy called "black light" is produced in essentially the same way, except the invisible ultraviolet rays are used to make materials luminescent which are at a distance from and outside the lamp.

The two terms fluorescence and phosphorescence, he added, are sometimes confused. They both represent the ability of certain substances to transform some form of energy into visible light. The results are indistinguishable to the eye, but between them there is one important difference. Fluorescence lasts only while the exciting energy source or ultraviolet "black light" is present; phosphorescence continues after the light has been removed.

Write California Arts and Architecture for further information.

#### INSTRUCTIONS FOR CARE OF PAINT BRUSHES

New instructions in the care of paint, varnish and lacquer brushes, now being manufactured from war-created substitutes, have been released by the Osborn Manufacturing Company of Cleveland. In a booklet entitled "Care and Conservation of Brushes," the Osborn Company, which is the world's largest manufacturer of industrial brushes, gives several reasons why proper care of brushes is imperative. Use of brushes for finishing the surfaces of warships, cargo vessels, tanks and trucks and other war equipment is placing heavy demands upon their durability. Because many sea lanes are closed, inferior substitutes such as horsehair and substitute cements must be used. Under the war emergency program, brushes are made with only 55 per cent of the customary hog bristle, which gives the paint brush manufactured prior to the war its wearing quality and ability to stand up under rough treatment. Furthermore, every effort must be made to conserve the vital materials that go into brushes, such as bristles, rubber, and steel. The booklet gives many other helpful details on the way to break in a new brush and preserve it. It may be obtained by writing the Osborn Manufacturing Company, 5401 Hamilton Avenue, Cleveland, Ohio.

#### SLOAN DESIGNS NEW FLUSH VALVE

In cooperation with the War Production Board's efforts to conserve critical copper, the Sloan Valve Company, Chicago, has re-designed one of its toilet flush valves so that its net copper content has been reduced from approximately six pounds to less than four ounces per valve. This saving, based on the company's present production, will amount to more than 4,400,000 pounds, or enough copper to make 70,500,000 30-caliber cartridge cases, or 3,600,000 20-mm. anti-aircraft shells, or more than 25,000 miles of No. 12 copper wire as used in telephone communication systems.

These remarkable savings were the result of substituting various plastics and malleable iron for the more critical brass used in the component parts of the peace-time product. The new flush valve, called the "Victory" type, has been thoroughly tested under all simulated conditions and has been found durable beyond expectations. Accelerated time tests, equal to six years of severe service, or ten years of normal service, were conducted, after which the "Victory" flush valve was still working perfectly and without need of repair. Over 225,000 installations in the field have already given very satisfactory service.

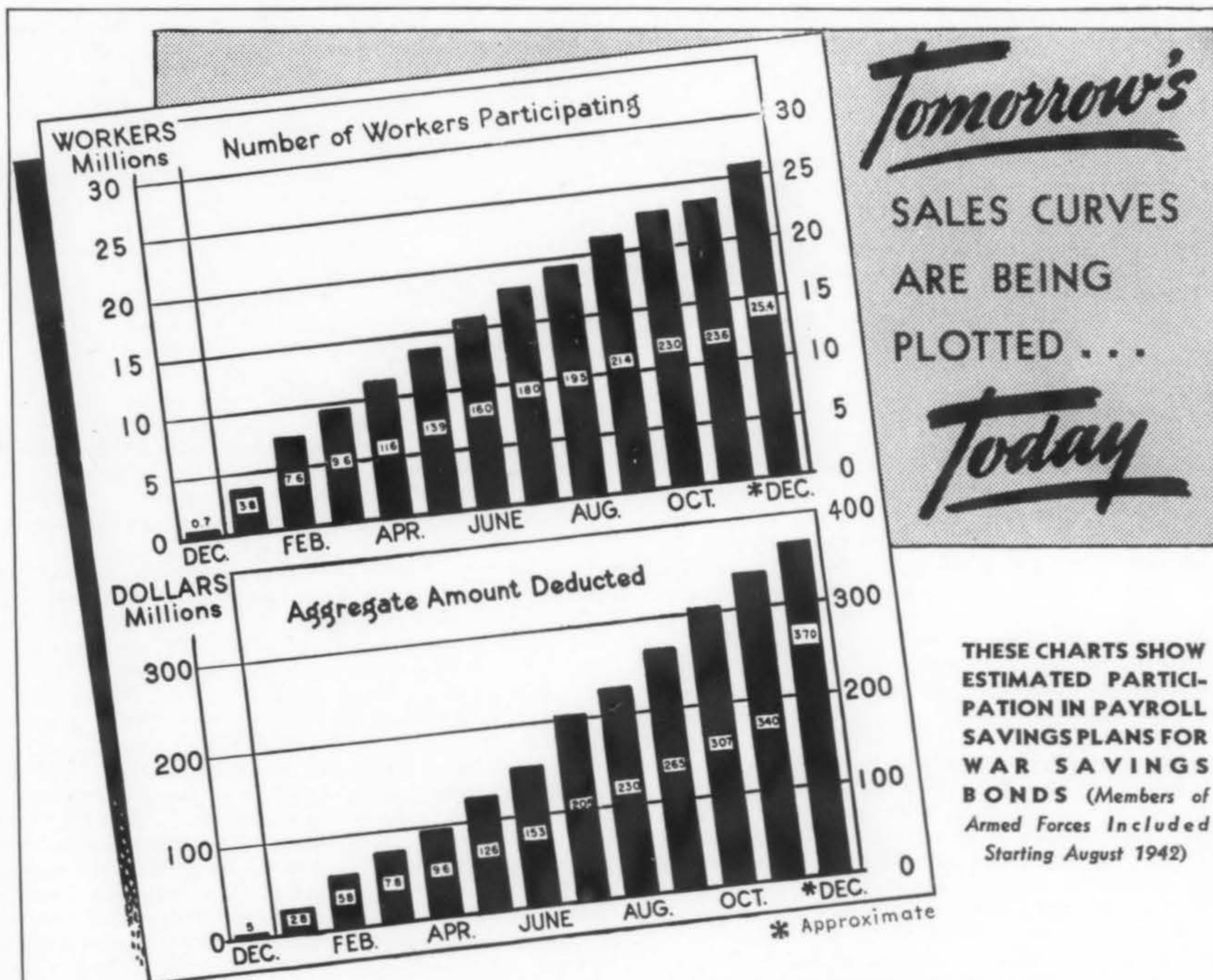
It is important to note that the entire flush valve with its new parts of plastics and malleable iron did not come into being in a day. Sloan engineers, and the engineers of the Chicago Molded Products Company, the molders of the plastic parts, collaborated for months on new designs which would permit the use of plastics. Many obstacles were encountered which required experimentation, and numerous laboratory tests were conducted using different plastic materials to determine the best plastic for each individual application. The vacuum breaker in particular presented unique problems in mold design. Indeed, the molding engineers assert it was one of the most interesting problems they had ever encountered.

The body of the flush valve presented the best opportunity to conserve copper, since it is by far the heaviest single part of the entire assembly. But to design a valve body of plastics only was not feasible due to the extreme pressures exerted on it at times, such as under conditions where water hammer occurs in the pipes due to the quick closing of valves or other fixtures connected to the same system. Malleable iron, on the other hand, could not be used alone, for it is not corrosive resistant. The logical result was a malleable iron body with a plastic sleeve inserted as a lining. In this combination the malleable iron provides the strength while the plastic lining provides the smooth, corrosive-resistant surface with which the piston will come in contact. Long life and faithful operation are thus assured.

For further information, write Department CAA-4.

#### HOME BLACKOUT BOOKLET REVIEWED

"Keeping the Blackout Outside Your Home," a 15-page booklet prepared by Miss Myrtle Fahsbender, director of residential lighting at the Westinghouse Lamp Division, has been reviewed and passed by the United States Office of Civilian Defense and is being distributed by Westinghouse to assist householders in blacking out shelter rooms. The publication is a revision of an earlier booklet of the same title. It contains the latest blackout information and a number of additional sections, including "definitions of civilian defense terms; choosing the shelter room; how to make a blackout shade; new types of ventilators," and others. Including more than a score of drawings and photographs, the booklet



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This space is a contribution to America's all-out war effort by

goes into detail to explain how materials should be prepared and placed so as to meet blackout requirements and yet provide pleasant living conditions. The original edition of the home blackout booklet, first published in May, 1942, was priced at five cents. To assure widespread distribution of this latest edition, however, the price has been lowered to two cents a copy. It may be obtained by writing to the Illuminating Engineering Department, Westinghouse Lamp Division, Bloomfield, N. J.

#### FOREST INDUSTRY WAR EFFORT

Just published by the Timber Engineering Company, Washington, D. C., is *The Forest Fights*, a book of news pictures showing the jobs the forest industries have done and are doing to forward the nation's war effort. Containing some 200 photographs, with brief descriptive copy, the 48-page book takes the reader from action shots "at the front" through the supply line and training camps, to industry and war housing on "the home front." In all the pictures wood is shown in some war use, major or minor. Other chapters show uncommon or revised uses of wood, improved engineering methods in timber, research that is developing broader uses for wood, and the equipment and methods that are protecting the forests against fire. The book is being widely distributed to various segments of the public—the military, government officials, educational, business, and professional groups.

#### WHAT IS PLANNING?

continued from page 28

The full historical perspective which we need should include a knowledge of the largest and smallest detail of local history, legal and municipal, financial and commercial, geographic and human. The significance of local folkways must not be underrated. Herbert Eugene Bolton once said, "There are no minor historical subjects." The importance of the numerous national and so-called "racial" groups among us must be appraised at its full value. Traditions of sentiment are strong factors to be utilized and molded. The ideal planning group should include historians, anthropologists, lawyers, educators, politicians, financiers, merchants, real estate developers, architects, statisticians, and newspaper men. Their combined knowledge will be needed.

Now for the analytical function in planning. We have often heard it said, "The possibilities are not infinite, they are unmeasured. Planning is in part a quantitative problem. It is a problem of the ratio of so many square miles of area to so many hundred thousands of population and how it may be dealt with so that the increase of the proportion of population to area does not reduce the standards of material and human happiness to be enjoyed there but rather increases them.

Analysis is not a method by which we carry out planning. It is the means whereby we may determine in quantitative terms both what is possible and what is desirable. Social scientists and mathematicians have the tools of analysis well prepared. They are numerous. We should be equipped to utilize them. Unless we do we shall court both waste and failure.

An analogy might be drawn between the growth of an area and the weather. No human agency makes the weather. Our local weather does not originate here. No one dreams of attempting to influence the weather. But meteorologists have developed wonderful methods for measuring the weather and forecasting it. By means of these quantitative techniques men plan when to plant and when to smudge and when to harvest and when to travel and when not to travel. Aviators plan their flights by weather information. By modifying their plans in accordance with the intervening weather they reach their objectives successfully. As late as seventy years ago the United States had no weather bureau. It is only within the last ten years that our weather bureau became a thoroughly scientific organization and only within about five years did it adopt the new system of air-mass analysis known as the polar-front theory. Stated in simplest terms, the weather services take note in quantitative terms of what the weather was at many points and, on the basis of what is was, determines what it will be. It succeeds remarkably well; certainly better than the local rural weather prophets.

To plan without utilizing the methods of statistical and social analysis that are available to us today would be as unscientific as it would be

to route and dispatch airliners by how grandpa's rheumatism feels. Statistical and mathematical methods for analyzing planning problems may not be adequate. If this is so, then the cure is more science, not more blind faith and enthusiasm.

One of the founders of the Royal Society was Sir William Petty, who published a work called *Political Arithmetic*. He was a pioneer in realistic social inquiry. He held that close association between scientific method, in taking stock of the common experience of mankind, and social practice could result in the formulation of precise solutions. A distinguished follower of this philosopher is Lancelot Hogben, whose *Mathematics for the Millions* and *Science for the Citizen* are tangible evidences of his faith that social progress can only be achieved upon a foundation of the widest possible knowledge of mathematical and scientific method. We must not expose ourselves to Hogben's ridicule of the person "liable to carry his aptitude for ambiguous and sentimental exhortation into public affairs," or "become identified with sanctimonious earnestness about trivial matters and vague broadmindedness on decisive issues."

Even in the realm of the largest social concerns we should avail ourselves of the "language of size," as Hogben terms mathematics. The measurable limits of planning in terms of place and time can be calculated by the same mathematical methods which are used to determine the convergence of an infinite series to a limiting value. It is wise to measure the limits of what we can hope to achieve as well as to determine the quantitative values of the problems with which we propose to deal.

In our general approach to planning we are either consciously or unconsciously governed by certain basic assumptions. Planners are usually concerned with doing good for humanity. All too often we take it for granted that our concept of good is heaven's concept of good. Without knowing it, we act as if we know the good of God and that it is our duty to bring that good to man. We proceed in haste to build the City of God for man and do not often pause to consider whether our zeal is correctly guided.

This is a grievous matter, for out of too intense an insistence on imposing our concept of good we may all too quickly reap a harvest of evil. Neils Bohr states the same matter in terms of the man of science. "... history of science teaches us again and again how the extension of our knowledge may lead to the recognition of relations between formerly unconnected groups of phenomena, the harmonious synthesis of which demands a renewed revision of the presuppositions for the unambiguous application of even our most elementary concepts."

Humanity has a tenacious way of resisting the plans of perfectionists. The New Deal has learned that large masses of the population resent "government for the people" even where the intentions are of the best. Humanity has a long, savage history. Society in large masses does not act upon simple ethical motivations. Its experiences with drastic departures from its old folk habits have not always been happy. Prohibition was initiated and imposed upon America by a group of sincere, zealous people who believed they knew the good of man and God. It brought in its wake the greatest crime wave America has ever known.

It is therefore of basic importance to approach planning with profound modesty and the most humble realization that our preconceptions of the good we wish to do by others must be made to conform with the good they desire. This is man's city we hope to build. We must consult the desires of those who live in it and if we do we may find that many of the things we wish them to do are not what they wish to do or will do. In discussing this matter with a distinguished architect lately I was told, "How can the people know what they want? They have been conditioned to desire the wrong things. When a man goes to a medical specialist, does the doctor depend on his statement of his symptoms and ask him to prescribe treatment?" My only answer at the moment was that it is dangerous to permit ourselves such an approach. It smacks of the anti-democratic drift and is essentially the thesis of Pareto and the other Fascist philosophers. Later I remembered the advice the distinguished psychologist, Dr. Aaron Rosanof, used to give his students: "When a patient comes to you, ask him what he thinks is wrong. He may know. Then ask him what he thinks ought to be done. He may tell you." I insist that planners must ask the people what they want.

In large scale public projects planners are asking the people to let them spend the people's money for houses and cities that the people are to live in. Not all people want the same things. Mexicans from Sonora won't live in two-story houses; they want large living rooms on the ground. Flat dwellers aren't happy unless they can stick their heads out of a second floor bedroom window.

## CALIFORNIA ARTS & ARCHITECTURE

*The Magazine of Modern Design*

This is the province of the realistic sociologist and politician. Planners should check their basic assumptions of achievable good at the gate before entering.

The fourth consideration I have mentioned, that of the motivations of the individuals concerned with planning, is I believe the most important. For it is in terms of those motivations that any proposed planning project will find its realization. This is a problem in individual psychology, but its bearing upon the success or failure of any planning to be done is crucial.

The discoveries of modern psychology have provided us with the means for analyzing the sources of ethics, altruism, and social action. Individuals often express their personal frustrations and neuroses in the ways that give little hints of their origins. Often planning is inspired and directed by individuals seeking to express their individual frustrations upon the larger stage of public affairs.

This in itself is not illegitimate. The danger lies in the possibility that the emotional satisfaction desired by such individuals may be satisfied before the necessary practical results are accomplished.

What is important in planning is that the realizable ends be achieved and that the achievement of these ends be the only satisfactory way in which the frustrations of those who concern themselves with planning may be relieved. The people whose contentment lies in practical results are the only ones who can be relied upon to carry out planning. It resolves itself into a matter of the highest self-interest being the most dependable motivation.

Intelligent self-interest appears then to be the means whereby the greatest amount of tangible social good may be accomplished, and in this light we can conclude that we may hope to see the most planning accomplished by intelligent financiers, transportation and public utility men, industrialists, architects, builders, trade union leaders, merchants and practical politicians. They will need to be inspired and educated by the idealists and sociologists. They must be guided and informed by the historians, scientific researchers, and statisticians. All of these latter will serve their own highest ends of self-satisfaction by the inspiration and guidance they provide. But the men whose personal satisfaction lies in large scale practical accomplishments are the only ones who can be counted on to see planning become cities. To sum up, then, the function of planning is first a problem in human history not to be accomplished by any class of specialists. It is secondly a quantitative problem to be analyzed and evaluated with the help of scientific techniques. Third, it is a human problem in which the limits of the desirable must not be set above the limits of the common man's demands nor above the limits of the achievable in terms of time. And fourth, it is a practical problem in the satisfaction of psychological motivations where those who will get the highest personal satisfaction in terms of practical results may be counted upon to accomplish most.

This is a mere preliminary sketch of some of the problems of planning. It would take a number of separate articles to give the specific details that a generalization must necessarily omit. I should be grieved if anything here might give comfort to any of the enemies of planning, for I too am among those who cling to the vision of a world made better by intelligence in spite of the unintelligent system of distributing of the immense productive powers of man under which we labor.

#### DEMOCRACY AT THE SERVICE OF MANKIND

continued from page 25

tant than the individual, and that the individual must be willing and ready to sacrifice himself for the German nation and for the fuhrer. Starting with the young mothers and fathers, married or unmarried, and taking the children through the day nurseries and a series of schools for different ages, Hitler has indoctrinated the German children with what he calls his "leadership principle"—that among men as in nature there is an eternal struggle between the weak and the strong, and that the "decadent" democracies are destined to crumble before the superior might of the Nazi *elite*. German boys have been systematically trained in brutality. German girls have been systematically trained to believe that their supreme duty is to be mothers, married or unmarried, of children dedicated to the service of the fatherland and the fuhrer. Through the use of mystic ceremonies—pagan dances, bonfires, sun festivals on mountain tops, and many other types of ritual—both boys and girls have been trained to look upon Hitler as divine and they pray to him as God.

The evil influence of this systematic degradation of millions of German boys and girls cannot be counteracted in a short time. Even Hitler's death will not end it, because many of Hitler's children, conditioned as they are, will believe that he is still their leader, in the spirit if not in the flesh. Hitler dead may be almost as dangerous as

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Hitler alive.

This, then, is the vastly difficult problem with which the United Nations will have to cope, if the victory which now is coming closer is to bring more than just a short breathing spell before another Prussian attack is launched upon the world.

It is not up to the United Nations to say just what the German schools of the future should teach; and we do not want to be guilty of a Hitler-like orgy of book burning. But it is vital to the peace of the world to make sure that neither Prussianism, Hitlerism, nor any modification of them is taught. There are many cultured German scholars with an excellent attitude toward the world who should be put to work on the job of rewriting the German textbooks in their own way. I believe these men would glorify peace and international honesty, re-establishment of the German culture of Beethoven, Schubert, Schiller, and Goethe, and the gradual preparation of the German spirit for an appreciation of the fact that a Bill of Rights for the individual is as vital as a bill of duties toward the state.

Doubtless thousands of German boys will come home from the war bitterly disillusioned of Prussianism and Hitlerism. Thousands of both young and old at home will feel the same way. They will honestly want to help build up a new democratic Germany, and we, without yielding at all to the war-like spirit of Prussia, should encourage them to try. We shall need the help of all Germans who give convincing evidence that they do not subscribe to the "master race" myth and are genuinely opposed to the doctrine that might makes right. The re-education we insist upon should not crush out any sincere desire to practice democracy and live at peace among the world family of nations.

It will not be necessary for Americans to teach in the German schools. The all-important thing is to see that the cult of war and international deceit is no longer preached as a virtue in the schools. We cannot countenance the soft, lazy forgetfulness which characterized England and France in their treatment of Germany in the thirties. The cost of such short-sighted appeasement is too great in men and money. We must not go down that mistaken, tragic road again.

All of my discussion thus far has been concerned with Prussianism. Now I want to talk about Marxianism. This philosophy in some ways is the child of Prussianism, because Marx, its high priest, was molded in his thinking by Hegel, the great philosopher of the Prussian state. Marxianism has used the Cheka, just as Prussianism has used the Gestapo, but it has never preached international war as an instrument of national policy. It does not believe one race is superior to another. Many of the Marxian activities of the last 10 years which people of the West have most condemned have been inspired by fear of Germany. The Russian politicians will not quote this sentence out of its context, in an effort to prove that I have come out for dictatorship. The fact is that the Prussians have done an effective job of making their bureaucrats efficient in coordinating the social forces in the service of the state. The Russians have put great emphasis on serving and gaining the enthusiastic adherence of the common man. It is my belief that democracy is the only true expression of Christianity, but if it is not to let Christianity down, democracy must be tremendously more efficient than it has been in the service of the common man, and in resistance to selfish pressure groups.

After this war is over, the democratic capitalistic nations will need to prove that they are supremely interested in full employment and full utilization of natural resources. They will need to demonstrate that the consuming power of their people can be made to equal their productive power. The right to work at a regular job and for a decent wage is essential to the true dignity of man.

If the Western democracies furnish full employment and an expanding production, they need have no fear of a revival of old-line communistic propaganda from within. If they do not furnish full employment, communistic propaganda of this kind is inevitable and there is nothing which the Russian government or our government or any other government can do to stop it. In the event of long-continued unemployment, the only question will be as to whether the Prussian or Marxian doctrine will take us over first.

I believe in the democratic doctrine—the religion based on the social message of the prophets, the heart insight of Christ, and the wisdom of the men who drew up the Constitution of the United States and adopted the Bill of Rights. By tradition and by structure we believe that it is possible to reconcile the freedom and rights of the individual with the duties required of us by the general welfare. We believe in religious tolerance and the separation of church and state, but we need to light again the old spirit to meet the challenge of new facts. We shall decide some time in 1943 or 1944 whether to plant the seeds for World War No. 3. That war will be certain if we allow Prussia

to re-arm either materially or psychologically. That war will be probable in case we double-cross Russia. That war will be probable if we fail to demonstrate that we can furnish full employment after this war comes to an end and fascist interests motivated largely by anti-Russian bias get control of our government. Unless the Western democracies and Russia come to a satisfactory understanding before the war ends, I very much fear that World War No. 3 will be inevitable. Without a close and trusting understanding between Russia and the United States, there is grave probability after this war is over of Russia and Germany sooner or later making common cause.

Of course, the ground for World War No. 3 can be laid by actions of the other powers, even though we in the United States follow the most constructive course. For example, such a war would be inevitable if Russia should again embrace the Trotskyist idea of fomenting worldwide revolution, or if British interests should again be sympathetic to anti-Russian activity in Germany and other countries.

Another possible cause of World War No. 3 might rise out of our own willingness to repeat the mistakes we made after World War No. 1. When a creditor nation raises its tariffs and asks foreign nations to pay up, and at the same time refuses to let them pay in goods, the result is irritation of a sort that sooner or later leads first to trade war and then to bloodshed.

The gospel of Christ was to feed the hungry, clothe the naked, comfort the sick, and visit those who were in hard luck. He said that treating your neighbor decently was the way to show that you loved God. The neighborhood in Christ's day was a few miles in diameter. Today the airplane has made the whole world a neighborhood. The good neighbor policy, whether at home or abroad, is a Christian policy. Those who preach isolationism and hate of other nations are preaching a modified form of Prussian Nazism, and the only outcome of such preaching will be war.

If we want peace, we must treat other nations in the spirit of democratic Christianity. We must make our religion practical. In our relations with China, for example, we must act in such a way as to enhance the material as well as the spiritual well-being of her people. So doing will not only be of spiritual advantage to ourselves, will not only do much to prevent war but will give us more material prosperity than we can otherwise enjoy. And in saying this, I do not preach the missionary spirit as a forerunner of a new imperialism. Nearly half the people of the world live in eastern Asia. Seven-eighths of them do not know how to read and write, but many of them listen to the radio and they know that the world is on the move and they are determined to move with it. We can at their request help them to move in knowledge toward a higher standard of living rather than in ignorance toward confusion and anarchy.

Throughout history, every big nation has been given an opportunity to help itself by helping the world. If such an opportunity is seized with a broad and generous spirit, an infinitude of practical possibilities opens up. Thousands of business men in the United States have seen this kind of thing happen on a smaller scale in their own businesses, as their broad and enlightened policies have increased their prosperity and given jobs to their neighbors. Christianity is not star gazing or foolish idealism. Applied on a world-wide scale, it is intensely practical. Bread cast upon the waters does return. National friendships are remembered. Help to starving people is not soon forgotten. We of the United States who now have the greatest opportunity that ever came to any people do not wish to impose on any other race or to thrust our money or technical experts or ways of thought on those who do not desire them. But we do believe that if we measure up to the responsibility which Providence has placed on our shoulders, we shall be called on for help by many peoples who admire us. When we respond to this cry for help, we shall be manifesting not only a Christian spirit but also obeying a fundamental law of life.

We of the Western democracies must demonstrate the practicality of our religion. We must extend a helping hand to China and India; we must be firm and just with Prussia; we must deal honestly and fairly with Russia and be tolerant and even helpful as she works out her economic problems in her own way; we must prove that we ourselves can give an example, in our American democratic way, of full employment and full production for the benefit of the common man. By collaborating with the rest of the world to put productive resources fully to work, we shall raise our own standard of living and help to raise the standard of living of others. It is not that we shall be taking the bread out of the mouths of our own children to feed the children of others, but that we shall cooperate with everyone to call forth the energies of everyone, to put God's earth more completely at the service of all mankind.

# "designs for postwar living"

## COMPETITION RULES

This competition is open to all architects, engineers, designers, draftsmen, and students.

Members of sponsoring companies, and the staff (both active and advisory) of this magazine, are ineligible.

Competitors will agree on entering the competition that the decision of the judges will be final in all cases.

Each competitor may enter more than one submission, either individually or as a member of a group.

In case of ties, a prize identical with that tied for will be awarded tying contestants.

Under a ruling by the A. I. A. Committee on Competitions, Institute members are authorized to enter this competition.

Competition officially opens April 1, 1943.

**DRAWINGS (mandatory)**—Drawings will be on two sheets of stiff white cardboard, or on opaque paper, mounted. Drawings will be in undiluted black ink. The sheets will be 16x20 inches and the drawings will be placed horizontally within one inch of any edge.

Sheet No. 1: Will show the floor plan or plans at 1/8 inch scale, with furniture to be indicated, and a plot plan of 1/16 inch scale, with roof plan shown as well as solid block conventional shadows cast from building. One area of this sheet shall be blocked off in a rectangle, 8½x11 inches. In this block the perspective of the building is to be placed and over it a typewritten sheet of opaque paper upon which the competitor will describe or state his solution of the problem in relation to all or any of its aspects. (Note: The perspective will not be a determining factor in the judgment but will be used solely for presentation.)

Sheet No. 2: Four elevations of the structure, each at 1/8 inch scale, to be placed directly one above the other on the left side of the sheet. Elevations to be line drawings with conventionally cast 45-degree shadows. The right hand of sheet No. 2 is to be given over to any further elaborations of any aspect of the problem the competitor might choose, such as methods of construction, structural details, or small isometric drawings.

No identification mark, device or symbol will appear on the drawings.

The competitor will print or type on two plain cards, 2x3 inches, his name and address.

The cards will be sealed in opaque envelopes, the envelopes to be secured to the back of each mount with tape. On receipt, drawings will be numbered for identification by the professional advisor and the competitor's identity will be determined by the advisor in the presence of the jury after the awards are made.

California Arts and Architecture reserves the sole right to publish any or all entries in total or in part. Chosen designs will be retained by the magazine for exhibition purposes. Full and clear credit will be given the competitor in each instance. Submissions other than winners will be returned to the authors within a reasonable time, postage and \$50 insurance postpaid. Awards will be wired to all the winners. All competitors will receive a letter outlining the results of the competition, together with the jury's comments.

Drawings are to be securely wrapped in stiff board, flat, and mailed or delivered to California Arts and Architecture in care of Palmer Sabin, professional advisor, 3305 Wilshire Boulevard, Los Angeles, California. Mailed packages must bear the post office cancellation of any time not later than midnight on June 14, 1943. Packages will be accepted at the office of the publication until the same hour. Drawings are submitted in this competition at the competitor's risk. Reasonable care will be exercised in handling, safekeeping, and packaging for return.

It is suggested that contestants signify their intention of entering the competition in order that additional information might be sent them.

**COMPETITION CLOSING DATE: MIDNIGHT, JUNE 14, 1943. NO PACKAGES**

**POSTMARKED LATER THAN MIDNIGHT, JUNE 14, 1943, WILL BE ACCEPTED.**

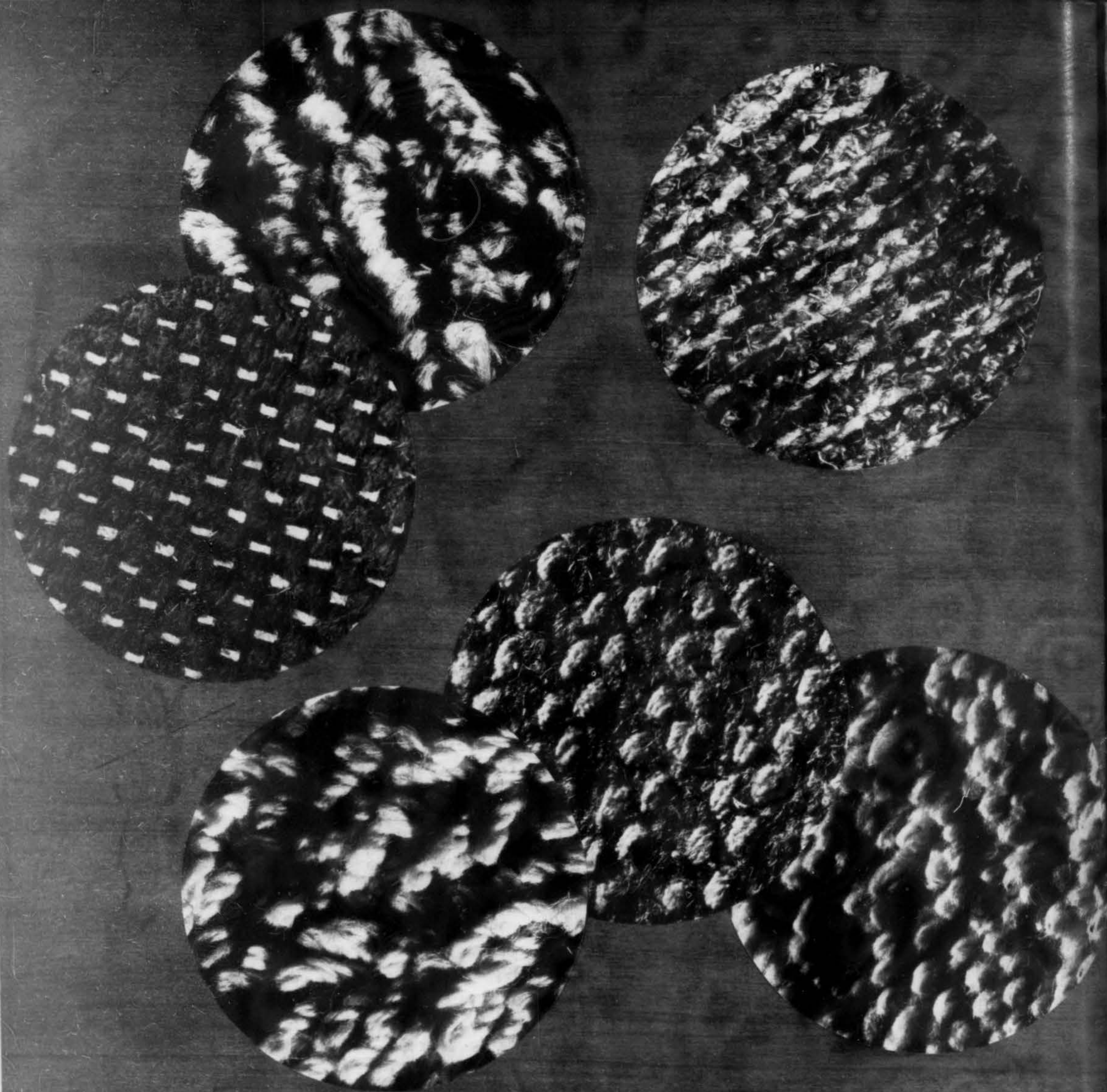
### REQUIREMENTS

### ANONYMITY OF DRAWINGS

### AGREEMENT

### DELIVERY OF DRAWINGS

### CLOSING DATE



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