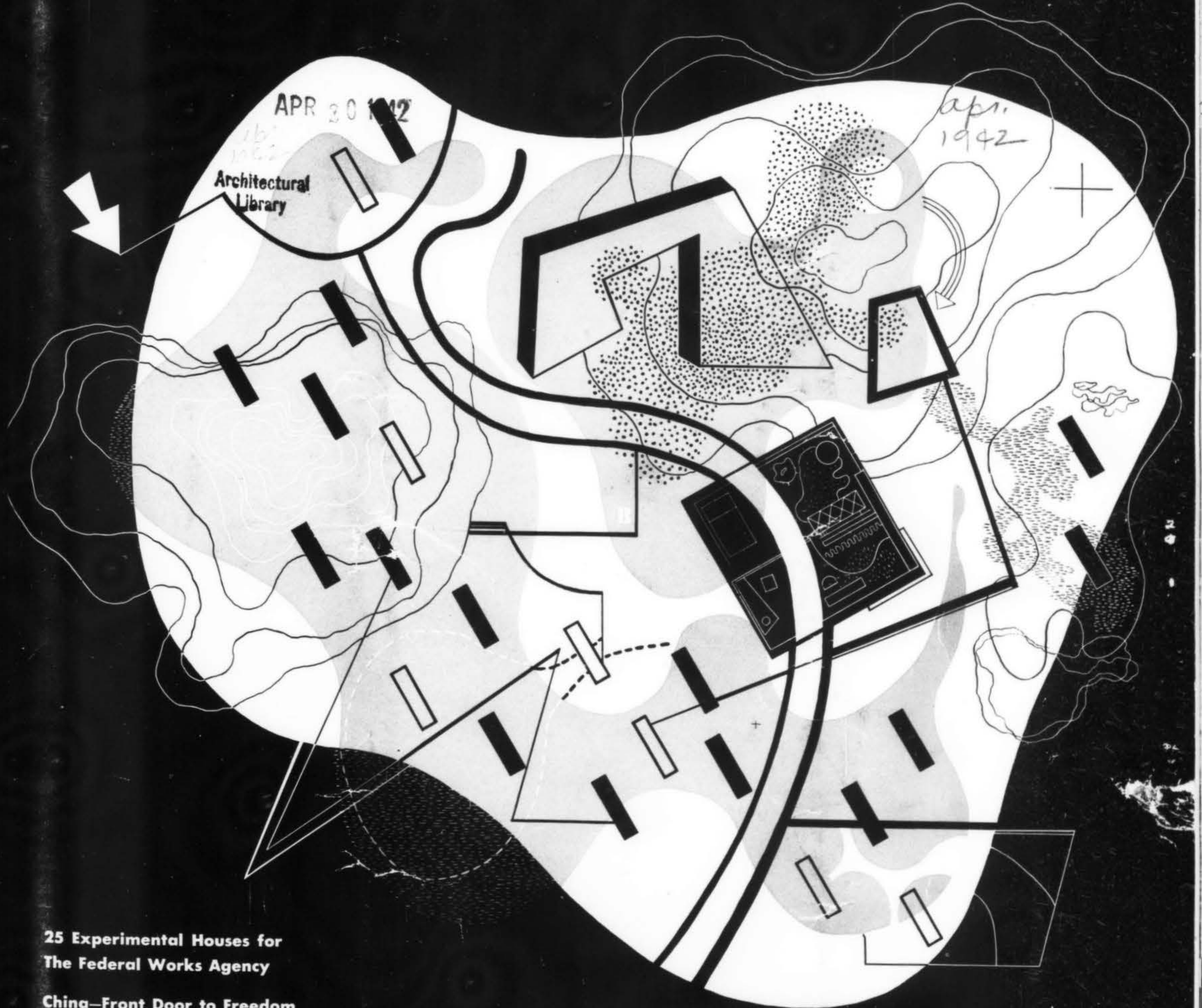


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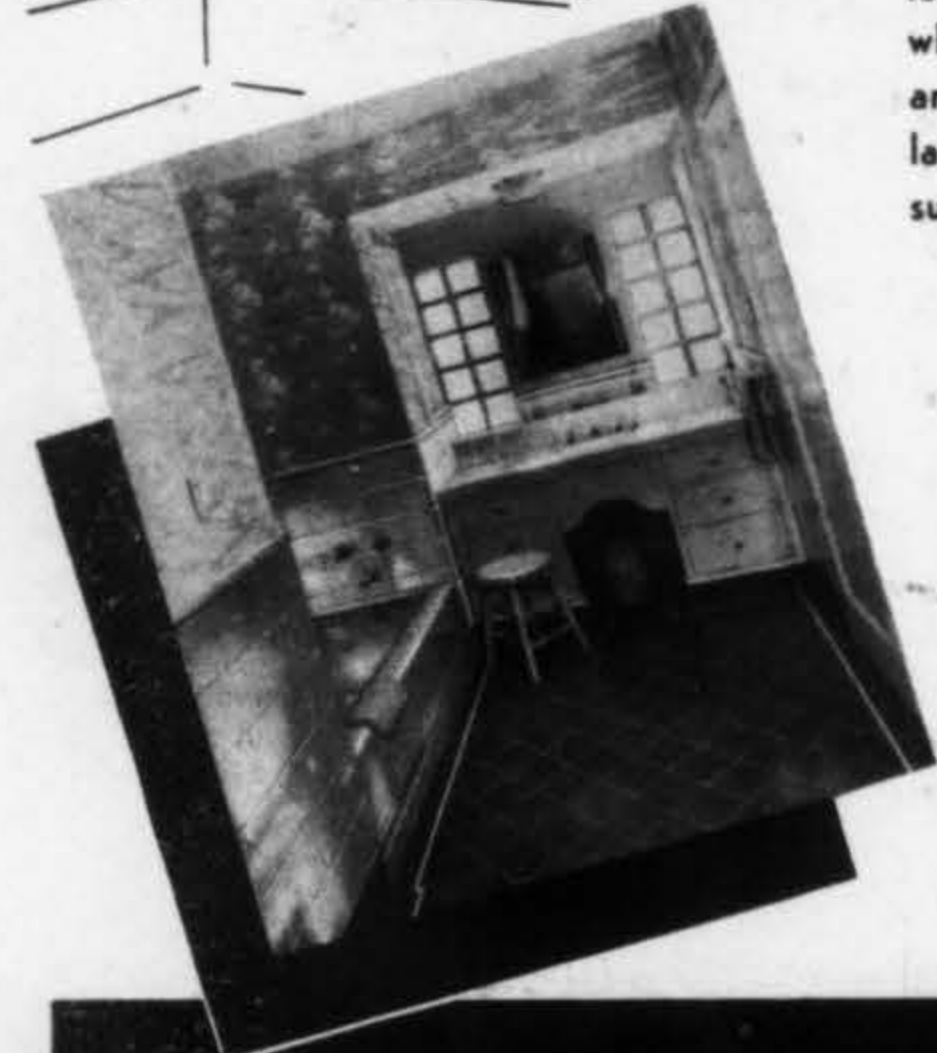
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books

THE MOON IS DOWN, John Steinbeck (*The Viking Press*; \$2.00).

By the time this reaches print, everyone who habitually reads books will have read Steinbeck's *The Moon Is Down*. And that won't be the end of it. A month from now it will have been read by people who haven't read a book since *The Rosary*.

In fact, a month from now the dinner table intellectuals will probably have turned against the book. They will be affecting comic shudders at the mention of it (if one can't be distinguished, one can at least be different, as they say in Congress). They will be taking the tone of pretty dismay: "Dear Mr. Steinbeck, how COULD you?" This, of course, will not affect either Mr. Steinbeck's peace of mind or his royalties—if, indeed, these two can properly be considered as separate in an author's mind. Dinner table intellectuals don't really count. Sensible people don't chit-chat at the dinner table: they eat. The only people who can talk intelligently and eat intelligently at the same time are the Russians, who are, of course, an exception in every way.

Steinbeck will collect a fortune from the book; he will collect a fortune from the play royalties; he has already collected a fortune from the motion picture rights. *The Moon Is Down* was born with a silver spoon in its mouth, and this comment is written with full consciousness that no one will pay the least attention to it.

The Moon Is Down presents a small town conquered by a combination of blitz warfare and fifth column activity, and it shows how this town sets about to disintegrate the conqueror and to regain its independence. The theory is that a free people cannot, in the long run, be conquered. Steinbeck presents the idea with a minimum of characters, which makes for a desirable condensation of narrative, and also reduces the overhead of the stage version. The message is exactly what we want to believe now, and what we damn well ought to believe. Since the novel is such an eloquent avowal of hope, it may not matter that it falls short in logic.

We see Steinbeck's little town, in an unidentified country, bewildered by conquest, and wondering for awhile if conquest is really an evil. Then comes recognition of the fact that it *is* an evil, and there follows a steady rallying of the spirit of resistance, and of the guerrilla tactics whereby this spirit is turned into action. The case is presented with moderation and with persuasive skill. You read and believe. Your spirits rise, you are convinced that the righteous weak will eventually win out over the unrighteous strong.

Later, though, your head clears itself of the magic of Steinbeck's writing, and you admit that he hasn't proved his point. Not that you care: it's a fine book, a memorable book, a moving book, and you'll see it on the stage and on the screen as soon as you have the chance. But the fact remains—he hasn't proved his point.

You cheer the magnificent courage with which the old mayor, at the end of the story, faces death. But his courage doesn't keep him from being shot. Citizens of the town risk their lives to blow up bridges and mines, and to bump off Totalitarian invaders one by one. But the invaders, in return, can bump off the citizens ten by ten, and in a pinch they can blow up the whole town. The conquered people, of themselves, are getting nowhere. Their hope ultimately lies, not in their own courage and righteousness, but in (continued on page 38)

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MUSIC

Praising is a hard business to carry off successfully. Praise without qualification swings without hitting the ball. Praise needs to be sharpened by intense qualification, if it is not to sound like empty enthusiasm or what is worse, mindless courtesy. But to the person praised the very presence of qualification may alter the entire intent and feeling purpose of the piece.

Since I am an inveterate enthusiast, I have had good cause to learn the dangers of praising. Yet I still drop soup in my lap. And judging by the reactions to some of the articles I have written in this magazine, I seem to have caused more wounded feelings by my praising than by the entire accumulation of my most viciously intended epigrams.

A paragraph last summer intended to tell the world that the Music Section of the Los Angeles Public Library, while perhaps not in certain ways the equal of, say, those in the New York or Congressional Libraries, is nonetheless one of the most serviceable ever organized, managed with the help of slight editorial changes to convey to the members of the Music Section, though I am convinced not to the general public, the very opposite impression.

Without further qualification, then, let me say this. For anyone, amateur or professional, who likes to have within reach the greater part of Western musical literature, no collection could be more useful than that of the Los Angeles Public Library. For anyone who wishes to widen a slight acquaintance with the music of our civilization there could be no more useful group of friends than this Music Section. Already in the collection are many volumes of music not ordinarily accessible and a good many that most of us have never heard of. Not only that, the librarians stand ready to order for us, whenever possible, any other music not already in the collection which we may think we need. Each one of these statements I have proved with what some members of the section must consider onerous proof. I might add that a large part of my own musical education has come by the persistent use of this most useful place.

I have already written to the members of the section apologizing that in my zeal I should have wounded their most zealous feelings. I am glad to repeat the apology in this place.

Recently that great organist Carl Weinrich delighted the discriminating by playing an organ recital at Occidental College. In recent years this college has offered us many concerts of fine music but none better than this.

Most organ recitals begin with Bach and dwindle downward toward the present. Weinrich began a stage earlier, with Buxtehude, the *Prelude, Fugue, and Chaconne in C*, and the lovely *Chorale Fantasy, How Brightly Shines the Morning Star*. Unfortunately, he did not go backward. Instead, he played, as only he can play it, the *Fifth Trio Sonata* by Bach, and then dwindled downward. The *First Sonata in E flat minor*, a relatively new work by Hindemith, though worth hearing, is not the equal of those pieces by Byrd, Sweelinck, Pachelbel, and others, which Weinrich has recorded for *Musicraft*, an album that should be in every good record library. The audience was glad, at least I was, when he returned at the end of the concert to the *Tocatta, Adagio, and Fugue* of Bach, a stunning and very individual performance in the true Bach style we hear so rarely.

One little piece, however, did stand out, the *Communion* from *L'Orgue Mystique*, dedicated to Weinrich. Like the *Stations of the Cross* by Dupre, this little piece proved that there is still in French music a hard vein of repressed mysticism that needs to be worked out. This is not music for the audience. In the greatest tradition of French organ music it is music for the organist, personal experience, to be shared but not given away.

Recently in this country we have begun to (continued on page 38)

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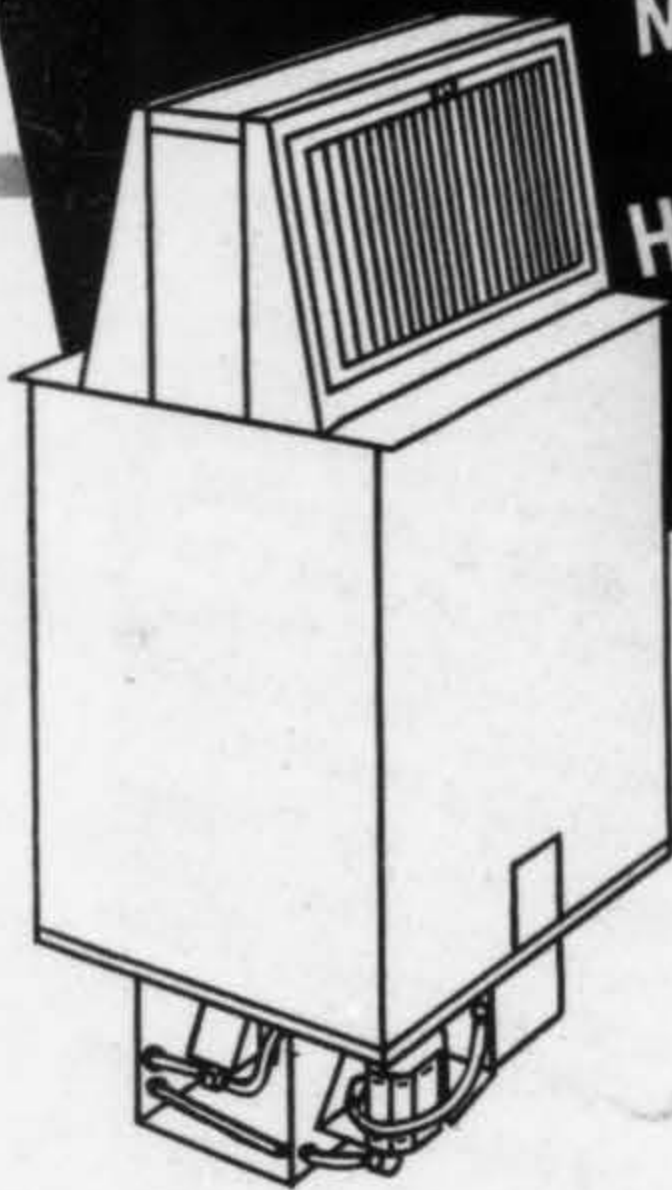
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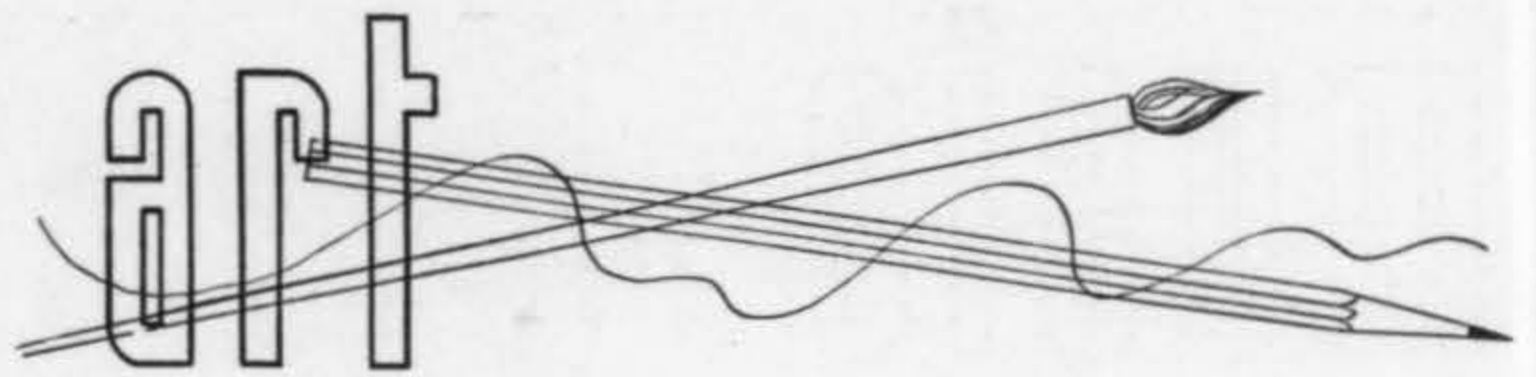
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SAN FRANCISCO

Selections from Trends in American Painting, the last Carnegie Annual, are shown at the San Francisco Museum of Art. Artists who had previously exhibited were ineligible to show in the Carnegie this time, which may account in some measure for the blight of mediocrity so apparent in this exhibition; at any rate, if this is the cream of a representative cross section of American art, as intended, the outlook seems a little dingy. It is more likely that this show, like so many which have been winnowed by jurying, represents trends of the jury rather than of American artists in general.

There is a predominance here of darkish greens, grays, and blacks; the subject matter is apt to be either sober, careful, rather architecturally conceived realism of the "American Scene" type, or echoes of European predecessors. On the whole, the American scene seems preferable. Social comment often overshadows the more purely pictorial values; as if the artist must have a hook to hang his picture on. California artists represented are John, Charles, and Henry Howard, William Gaw, Hamilton Wolf, Ben Cunningham, Tom Lewis, and Allela Cornell. Tom Lewis and Charles Howard show photographs of their entries, which were purchased in the East.

Gaw's painting, called *Giles' Porch*, has beautiful, rich color; Cunningham's *Desert*, with a polished horned skull against a yellow green background, is one of the few abstractions shown. John Howard paints a Penitente ceremony or, more truly, tourists attending a ceremony. The Penitentes are lay figures, done without undue passion, kneeling, bloody, around crosses in the desert; but the wreath of tourists surrounding them is a hymn of hate, painted with a malice which underlies the protrusive bellies, the ugliness, the silly affectations; and, like all things done with a genuine emotion, it is fascinating.

Allela Cornell, who recently exhibited at Raymond and Raymond's, is having a one-man show in the Art Association gallery. A room full of her portraits produces a strange feeling of being in an aquarium of tropical fish, the kind that are sure to make someone say, sooner or later, "Oh, look at Uncle Ben!" One suspects that without her pet formula of large-eyed, wedge-shaped faces Miss Cornell would be as unable to express herself as a Neapolitan with his hands tied; but with it, some of her pictures have astonishing impact. The picture of Johnny, a pale, intense child who provokes immediate sympathy, is probably one of the best in this show.

Clay Spohn's Guerragraphs, also at the Museum, are a collection of projected war machines to be used in what, in one of his titles, Spohn refers to as *Internecine Life*. There are Hover Machines which keep themselves afloat by means of gyroscopes, and drop bombs; Airplane Traps which throw out spiderwebs of steel; Flying Forts, made with openwork bodies, cannons which shoot into the sky chains with huge iron balls attached at intervals, for the entanglement of aviation. Turtle troops carry their own bomb shelters on their backs, Dazzle Ships contend with other strange machines in an almost completely mechanized world of war. All this is carried out with the most delicate and satisfying feeling for balance and symmetric composition, on subtly colored backgrounds.

The California Palace of the Legion of Honor has a show called *Seventy-five Years of American Art* which contains, among other things, three Ryders, a Mary Cassatt, and Thomas Benton's *Susanna and the Elders*, with many more both modern and not so modern painters than it would be possible to name here. On the whole, the show is not notable for outstanding examples, but it has a fair selection of names; some of them have been rather dust-covered in recent years.

A roomful of paintings by William Keith and his contemporaries will delight people who like Keith. Next to (continued on page 8)

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ART

continued from page 6

his ponderous live oaks and sunsets, a roomful of Michael Czaja's gay, bright watercolors have the lightness and brilliance of butterflies. Our Good Neighbors of the south are represented at the legion this month by three rooms of prints, lithographs, etchings and woodblocks by well-known Mexican artists. Also, a very interesting show is about to open consisting of material relating to the war; photographs, paintings, drawings, a camouflage exhibit with models showing the application of modern eye-fooling techniques. It will be shown during April.

Emilie Weinberg's one-man show held recently at the San Francisco Museum had some very satisfying pictures, particularly the several arrangements of still life, which can so easily be deadly but here were sparkling and strong. There is a clear light and an honest personal feel to her landscapes, too, that is fine.

Dorr Bothwell, Sonia Noskowiak, Margaret Keefe, and Milton Cavnaro won awards in the recent Red Cross poster competition.

DOROTHY PUCCINELLI.

LOS ANGELES

Big show of the year for artists of the Los Angeles area is the annual exhibition for painters and sculptors at the Los Angeles Museum. Left in the wake of the two preceding exhibitions were complaints of poor representation, bad jurying, and exhibition of rejected pictures. This year, Roland McKinney apparently decided to jump right into the middle of things by taking the revolutionary step of choosing the painting show himself. Reports so far indicate that the show he assembled has the approval of both the artists and the Museum visitors. McKinney proves again that he is a man of great taste and judgment by realizing the necessity of giving adequate space to the best examples of work from the many schools and trends of painting found in Southern California. The show is nicely balanced between the roughly labeled camps of conservative and modern and does not compromise in either direction.

Painting by artists new to Los Angeles Annuals are prominent, lending a freshness and vigor previous exhibits have lacked. No one picture or group of pictures dominates, but in each room you will find one or two exceptional ones.

Etienne's *Nineteen Forty-one* and Edwin F. Maxwell's *Circus Day in the Gay 90's* divide honors in the main gallery. Etienne proves that design doesn't have to be sacrificed to story and utilizes distortion and expressive color to a telling degree in this dramatic painting of war refugees. Maxwell, the show's "discovery," is a seventy-year-old artist who is presenting his first important painting. Its quality was recognized by the award jury, who gave it an honorable mention. For its singing color and rhythmic linear design, Bob Holdeman's joyful *Fruit Bowl* is unmatched.

Some of the many excellent pictures are: *Landscape with Trees*, a swell little picture by a promising young painter, Albert Dunkel; *Karma*, a very different hill and farmhouse scene by Owen Dale; *Bordertown*, a crisply decorative composition by Mary Finley Fry; and *Sweater Girls*, by Stirling C. Westerlund.

For a city the size and importance of Los Angeles it is startling to discover that there are no prizes available for the biggest show of the year. In answer to this embarrassing situation a "People's Fund" was spontaneously established for the purpose of raising prize money. There has been an enthusiastic response to this movement. Our artists deserve encouragement, so send your contributions to the Art Department of the Los Angeles County Museum.

Also on view at the Museum were drawings by members of the

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Society of Motion Picture Artists. These continuity sketches, costume designs, mood and atmosphere suggestions made up one of the most popular exhibitions of the season. These men who visualize the characters, settings, and pattern of proposed motion pictures proved themselves to be top-notch illustrators possessed of a dazzling technical ability. Many of the drawings are excellent pictures in their own right, besides fulfilling the requirements peculiar to motion picture work. Harry Johnstone, Joe DeMers, and Harold Miles contributed work containing fine draftsmanship and characterization. Southern Californians are having their innings in the Foundation of Western Art's annual survey of California watercolor painting. The Southern Californians, like their northern cousins, show themselves to be excellent technicians, handling the medium surely and expertly. They are capable of turning out professional looking pictures—the only important difference between the two groups is one of method. Most of the northerners like their edges crisp and the southern painters let them run. Otherwise watercolor seems for both a convenient medium for catching picturesque scenes, light effects, and cloud formations. These paintings make adequate substitutes for a drive in the country, and with the existing tire situation they will undoubtedly become more impressive. It isn't the difficulty of mastering the medium that stands in the way of fine watercolor painting, but the lack of an experience or an idea important enough to paint. Only a few pictures stand out in the show. Bob DeWitt's, *February 1942*, easily tops the list—a stretch of coastline, the sun, and some bric-a-brac against the sky painted in an oriental-like simplicity and directness. It was probably Picasso who said, in effect, that "some men paint the sun and get a blob of paint, and others take a blob of paint and create the sun." DeWitt does the latter and with a few strokes and washes contrives the sun floating in an immensity of space. Bob Majors, vacationing from his conventional landscapes, exhibits an odd arrangement which is the result of looking at himself in the mirror. This *Reflection* gets away from the cliches of watercolor "color" and the design is equally unusual. Charles Payzant contributes *Dawn on the Mesa*, full of movement and color despite its monochromatic scheme. The paintings will be on exhibit until May 2.—PALMER SCHOPPE.



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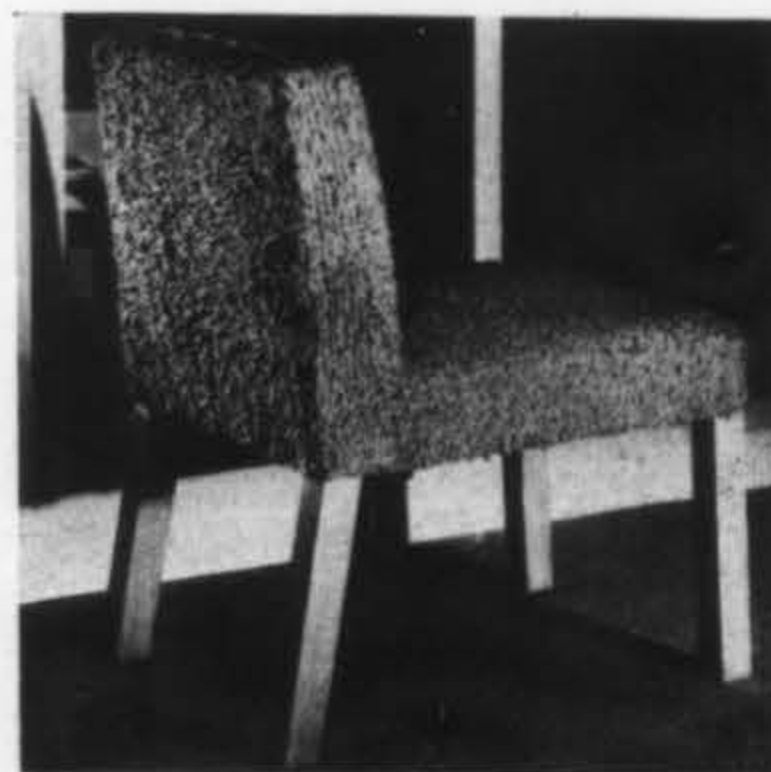
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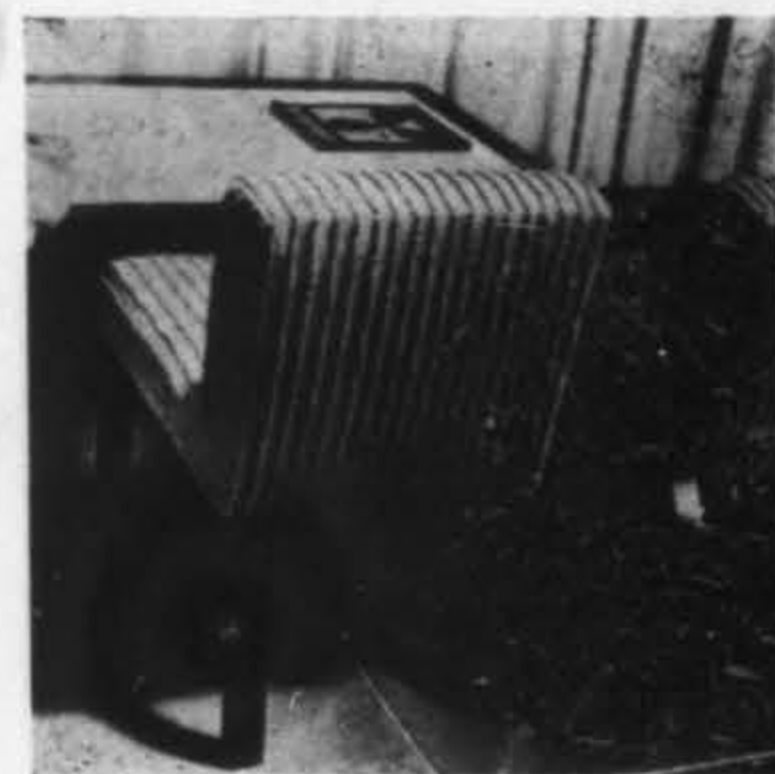
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MILADY LOVES nice things? Every woman does. For her, then, we suggest this exquisite dresser set . . . powder box and two cologne bottles . . . of fine American-made china hand decorated with pretty pastel florals. A gift in perfect taste, so economically priced. Complete, \$16.50. Barker Bros., Art and Gift Shop, First Floor, Seventh St., Flower and Figueroa.

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



THIS NEAT looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36 inches in diameter—priced at \$35. Many other useful pieces are also available at her studio, 358 North Rodeo Drive, Beverly Hills. CRestview|6-6624.

GROSFELD HOUSE reproduces a traditional French commode. Hand-made of rosewood and satinwood with a galleried marble top and ormulu. Available with three drawers or a drawer front door. Use one of each to make an ideal pair of bedside commodes. Grosfeld House, 207 North Vermont Avenue. Purchase through your decorator or dealer.



shop-wise

VERSATILE GROUP of lacquered tables designed and executed by Hendrik Van Keppel. They may be used as either tables or stools, are easy to move, and can be had in an assortment of woods and finishes. The price, \$12 each — with built-in flower box, \$15. Hendrik Van Keppel, 9486 Dayton Way, Beverly Hills, California.



ANOTHER GOOD modern chair by Alyne Whalen, who has one of the best modern shops in the West. It offers comfort along with its pleasingly simple lines. Arms are birch, upholstered in a choice of fabrics. It can be had for \$72. Alyne Whalen, 8760 Hollywood Drive, Los Angeles.

LEATHER NOOKS custom built by Leo Lipton are outstanding in originality, and are practical for modern homes . . . they add another room without increasing building costs. They are endorsed by many widely known architects and builders as well as by reputable interior decorators in the West. Leo Lipton, 169 No. La Brea Ave., Los Angeles.



A LEATHER covered tub chair and a diminutive drum table made by Fashioned Furniture, Inc. . . . reproductions with the influence and feeling of the originals. These can be seen in the factory show rooms of Harold W. Herlihy, 816 South Figueroa St., Los Angeles, through the established decorative trade. 1500 pieces, both antiques and reproductions, are on display at all times.



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and now the children

The Children's Art Fair for Refugee Youth will be held April 18 and 19, one to six p. m., at the Innes Studio, 1253 North Hayworth St., Hollywood, Calif. Admission, 25c; children free.

THEY WERE THE FIRST TO SUFFER, the first to show us truly the terrors of fascism, these children of Spain, of Czechoslovakia, of Austria, of Germany itself. From our then island of peace and isolationism we looked across the ocean with pity and with something akin to incredulity. It was a thing that could never happen here, to our own children, we said—as out of our largesse we sped money and food and clothing to the bombed-out children of Europe, and brought as many as we could to our hemisphere for safety. We were benevolent then; if we told our children anything—as we wrapped up their outgrown overalls and faded shirts and discarded toys—we told them we were sending their old things to some children far, far away who lived in a different kind of world, almost a different age; and run along, children, we said, because we didn't want to have to tell them about war; it isn't healthy for children to think about such things.

Only now it is healthy—healthy and sane and wise. We teach them to blackout without fear, to lie in ditches and orange groves at the blowing of the teacher's whistle, to march to their homes at the sound of an alert. But it's even more important—and more difficult—to teach them the meaning of this war, why we're fighting it, why we have to win. We want them to understand it and to feel a part of it.

Last month the teachers of a number of Los Angeles schools, both public and private, told their pupils about the many refugee children living in Mexico, the many more still waiting in Europe for boats to bring them there, for food to keep them alive while they're waiting. (Few people realize that these boats still run, that agencies like the Unitarian Service Committee are still able to distribute help in Europe.) The Los Angeles children, sitting at their desks which they have always taken for granted, learned about the Luis Vives school in Mexico, maintained by the Joint Anti-Fascist Refugee Committee, which needs funds to supply desks and blackboards for their exiled contemporaries, to buy them clothing to wear to school, to support the clinic that keeps them well. Would they like to help these children, the teachers and parents asked?

The response was immediate, simple, and direct. The children of Los Angeles would help, and with their own hands and talents. They would hold a fair; they would paint the pictures and weave the baskets and mold the pottery that would be sold at the fair; and the proceeds they would send to their fellow-children in Mexico. This is no patronizing packing of Thanksgiving baskets for "the poor"; no kindly empty gesture toward the victims of some abstraction; it is no child's play, any more than the preparation for air raids in their own homes is child's play. It is a serious step in the democratic education of these Los Angeles children. It teaches them more graphically than any words the difference between democracy and fascism, the reason and the necessity for their own country being at war. They are learning that art, which has no place under fascism, can be a useful weapon in democracy. They are helping children who will later help them by growing up to be their friends and allies in preserving the freedom this war will win. They are taking in one stride the lesson we adults learned so slowly and so painfully—that only by helping *all* the fighters against aggression can we save ourselves.—*Tess Slesinger.*



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arts & architecture

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articles

China, Front Door to Freedom	17
Transportation, Bottleneck of Production	22
Camouflage	26
And Now the Children	12

architecture

Desert House by Frank Lloyd Wright	18
A Small House by Mario Corbett and Peter Graham Harnden	20
House by Gregory Ain	24
Experimental Housing, William Wilson Wurster	27
Avalon Gardens	32

special features

Books	4
Music	5
Art	6
Shopwise	10
Notes in Passing	15
Prevue Furniture	23
Kuan Yin, Photograph by Ralph Samuels	16
Products and Practices	31

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notes

IT BECOMES INCREASINGLY apparent that a large part of the future belongs to the designers and the technicians. These men and these women will have an enormous share in shaping and forming whatever is left of the world to make it fit the needs of a new international life conditioned and created in terms of uncompromising reality.

We can no longer afford luxurious sentimentalities and the childish attachments to the burdens which we have deliberately created in order to have something to bear upon our shoulders.

Events—hard, cold, ruthless events—are opening our eyes to the stupidities of an attitude that has had us leaning out, like the blessed damosel, from our carefully erected gold bar of heaven. The facts of human needs are being assembled and the solutions will no longer be denied. The materials and the techniques are rapidly coming out of the laboratories, and the hands and brains of those who know what to do with them are already engaged upon an enormous task . . . the task of fashioning a way of life that can and will be the basis on which our often talked about “dignity of man” can exist *within* demonstrable truths instead of upon a set of queasy hypocrisies.

All this, of course, is not as simple as a simple statement. Faced with an infinite number of dislocations, an infinite number of decisions upon an infinite number of problems that will, as they come to our attention, be called vital, we are inclined to wish for the deceptive peace of the past with which there is no life in any future.

We have created fictions and expected them to stand as truths solid enough to uphold a social attitude that has become so cumbersome that it creaks with the weight of its own patches. Man, with the approach of the good designer . . . having respect for his tools and his materials and given the sense to see the inevitable relation between function and need . . . is about to come upon an honest world at last. His approach to his problems has always been slightly crabwise . . . the approach to solution always cluttered and obstructed with the signs and the cautions and the obstacles put in his way by a past insistently trying to revive itself. The future which has held the bright promise of man's ability to control his environment has been just around the corner of the world for some time now. It has been delayed and compromised and denied over and over again simply because we have not yet satisfied ourselves as to the methods by which we could buy it and sell it.

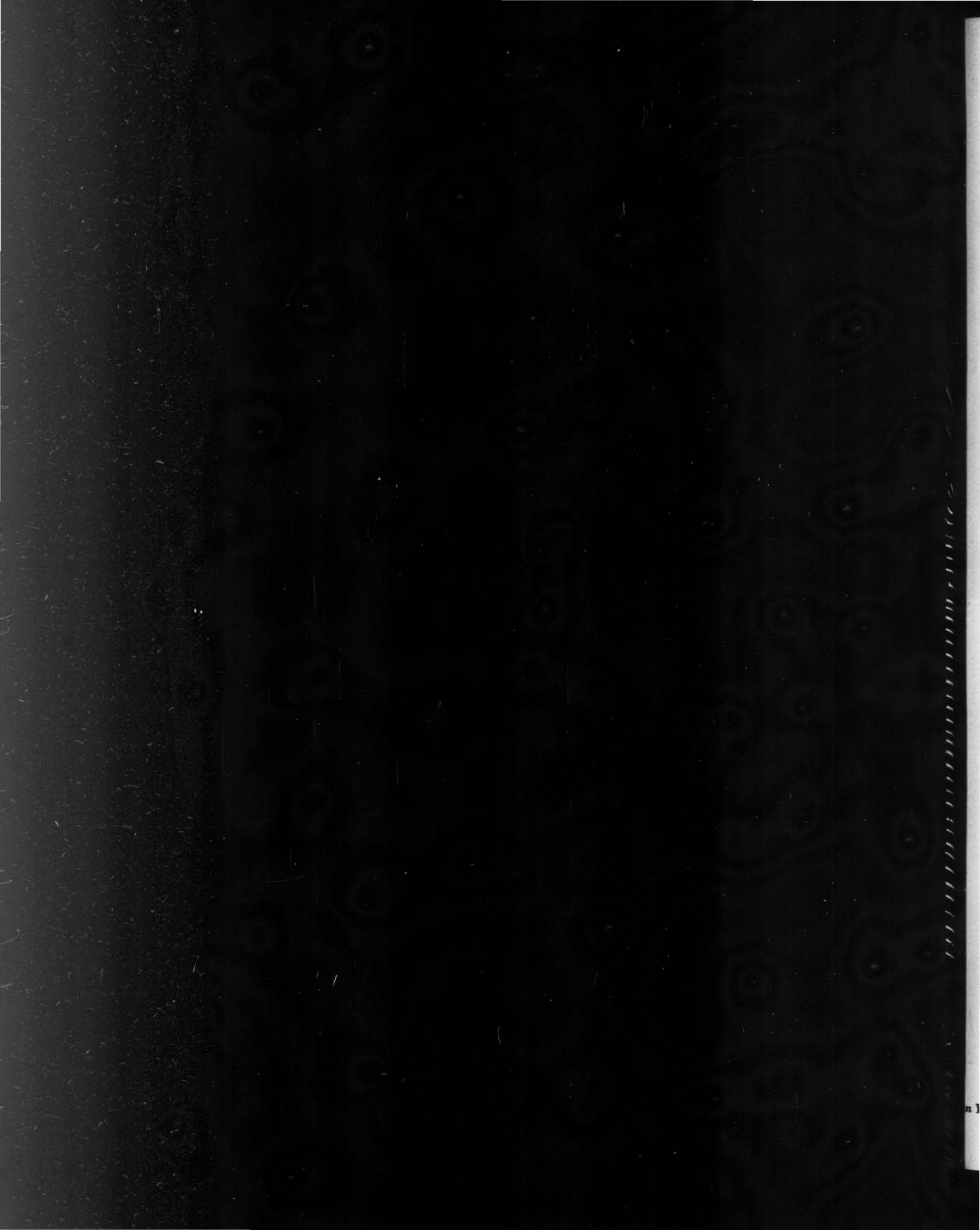
Good design uses facts and creative techniques to make the *things* with which we can develop a full, a rich, and a balanced life for *all* human beings. It is the case of the better mouse-trap made available to everyone . . . not hidden at the end of a little path beaten to the door of its maker by the people who have been able to hoard and save enough pennies to buy it.

We have come to see that the resource and the creative imagination of man's mind is the freedom for which we are fighting, and it is the release of that immense potential, never before permitted to fully extend itself, that constitutes the real challenge to the past. Once beyond the agonies of the first indecisions and confusions, most of which are and have been of our own making, we can cut straight down through the fat to the good clean bone of reality and get on with the job of cleaning up the mess that is Today and prepare ourselves for the job of *living with Tomorrow*.

I N P A S S I N G







C H I N A

F R O N T D O O R T O F R E E D O M

by Agnes Smedley

WHETHER WE LIKE to recognize it or not, the easy Japanese conquest of southeastern Asia is exposing the canker that lies at the heart of foreign white rule of Asiatic peoples. Japanese propaganda appealing to Asiatic peoples to free themselves from the yoke of white-man rule is having far more powerful repercussions than will ever be admitted in our press or radio. A section of the Burmese people is actively helping the Japanese invaders, and Subas Chandra Bose, one of the most popular leaders of Bengal, former Mayor of Calcutta, has gone over to the Axis and is conducting air propaganda from Berlin or Rome against British rule of India. Others are doing the same from Bangkok. Subas Chandra Bose, who has been imprisoned by the British a number of times for his activities on behalf of Indian freedom, has a large following in Bengal province—the next territory of Asia in line for Japanese attack.

We may take it for granted that when the Japanese occupied Singapore and captured some 30,000 Indian soldiers, together with Malay and British troops, that they segregated the colored soldiers from the white, and have Indians and Japanese to conduct propaganda among them.

The canker at the heart of our civilization is being exposed. This canker is the assumption that white people are superior and are destined to rule the colored races.

The Japanese are smashing that conviction—drowning it in our own blood, while appealing to subjected Asiatic people to grasp this historic opportunity to drive out the white man. Yet the Japanese do *not* offer freedom to the peoples of Asia; they offer Japanese feudal militarism, Japanese imperialism, to take the place of white imperialism. Jawaharlal Nehru, nationalist leader of India, recognized by advanced Englishmen and Americans as one of the greatest living men, but whom the British have imprisoned eight times, recognizes that his country has *nothing* to gain from Japanese conquest of Asia, but

merely faces the danger of exchanging British chains for Japanese.

In all policies or propaganda of the countries we call the democracies, I can see nothing to inspire any man of Asia to fight for us. With the exception of the Philippines, the white rulers of Asia have given their subject peoples nothing to fight for—and nothing to fight with. Their condescending attitude toward the “natives” has bred servility or hatred in the hearts of subject peoples. Any hopes subject people have, lie *not* in us, but only in their own national movements which in turn have been attacked, often with fearful brutality by their white overlords. White rulers of Asia have feared to educate, organize, and arm their subjects to rule and protect themselves, lest these guns be turned against the foreign rulers.

Even today, when the British and Dutch Empires are being dealt death blows by the Japanese, we still have writers and radio speakers in America who repeat worn-out, imperialist attitudes about the peoples of India and other Asiatic countries.

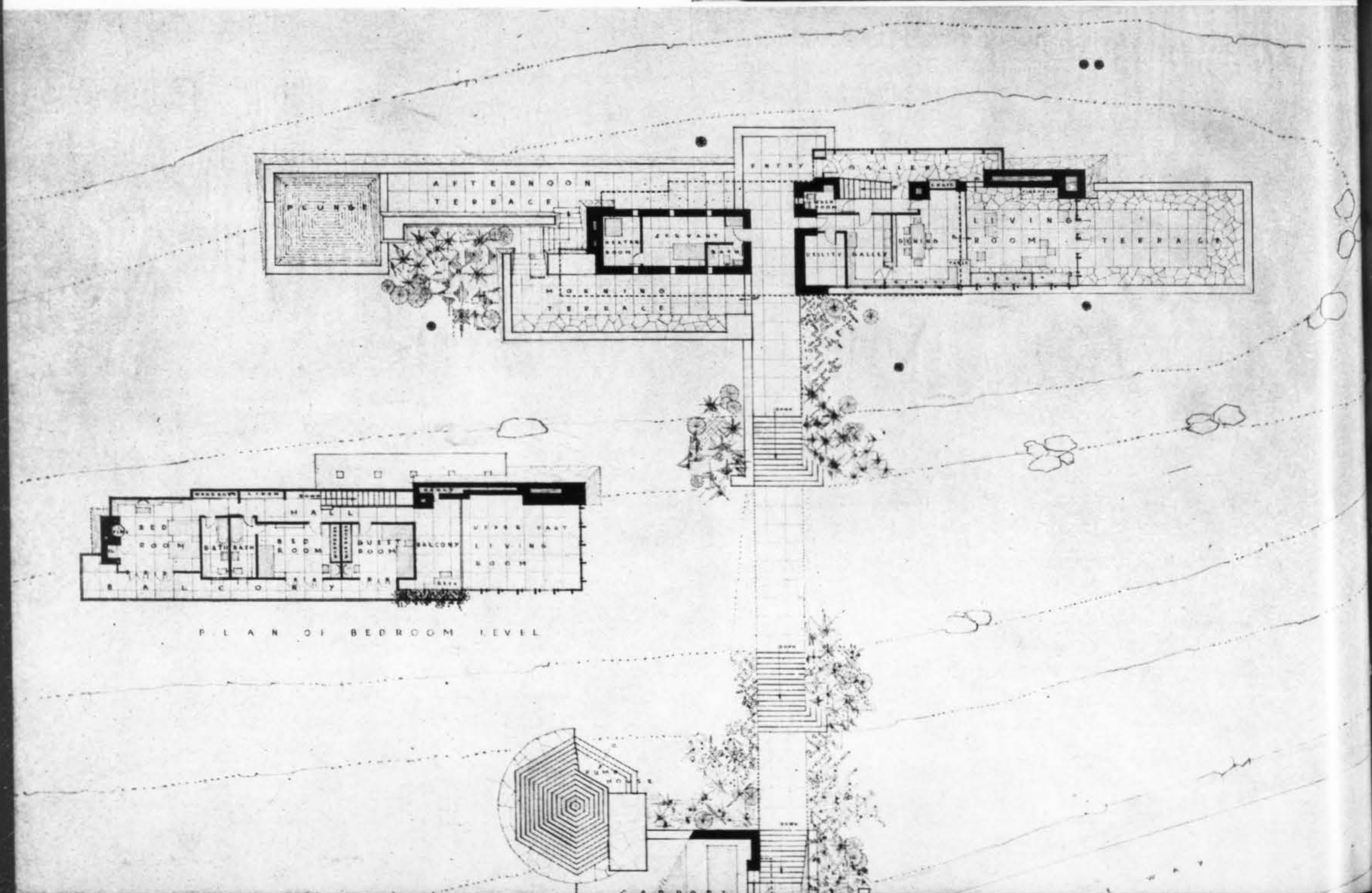
The only effective counter-balance to Japanese propaganda among subjected peoples of Asia comes not from the democracies from which it *should* come, but only from China. Except for the Chinese, who are also members of the colored race, the Japanese could make a clean sweep of Asia. From my observations over a period of twelve years in China—three of them spent at the front with the Chinese armies since the war began—the Chinese people also have little reason to harbor sentiments of friendship for the democracies. It was American and British war materials that made Japan's war on China possible. America alone provided Japan with 85% of its basic war materials—petroleum products, iron and steel scrap, copper, metal-working machinery, ferro-alloys, automobiles and parts, while the British Empire supplied them with (continued on page 38)

FRANK LLOYD WRIGHT
builds a desert house
for Miss Rose Pauson
in Phoenix, Arizona

You will find on a long, lean hill opposite the Arizona Biltmore in Phoenix a graceful desert dwelling built mainly of desert rock and redwood boards. A house simply and almost coarsely built of the dense, sharp substance of the desert itself. The indescribable atmosphere that transfigures the Arizona desert transfigures this house into a thing of the spirit.

The structure is of overlapping redwood boards, making the same slope as the concrete-stone walls. A one-process house—the boards making the inside while they make the outside, sealed at all edges with tung-oil mastic.

Stopping at the carport, cut into the sides of the hill below the house, one comes up the flight of broad, wide steps and enters through a terraced loggia to a passageway lit by a long panel-board, perforated with an interesting pattern, abstract as the desert plants. The light through the per-





forations, through the brilliant glass and pottery on these shelves, makes the passage a fascinating entrance to the house hung to the side of the great stone wall of the chimney mass.

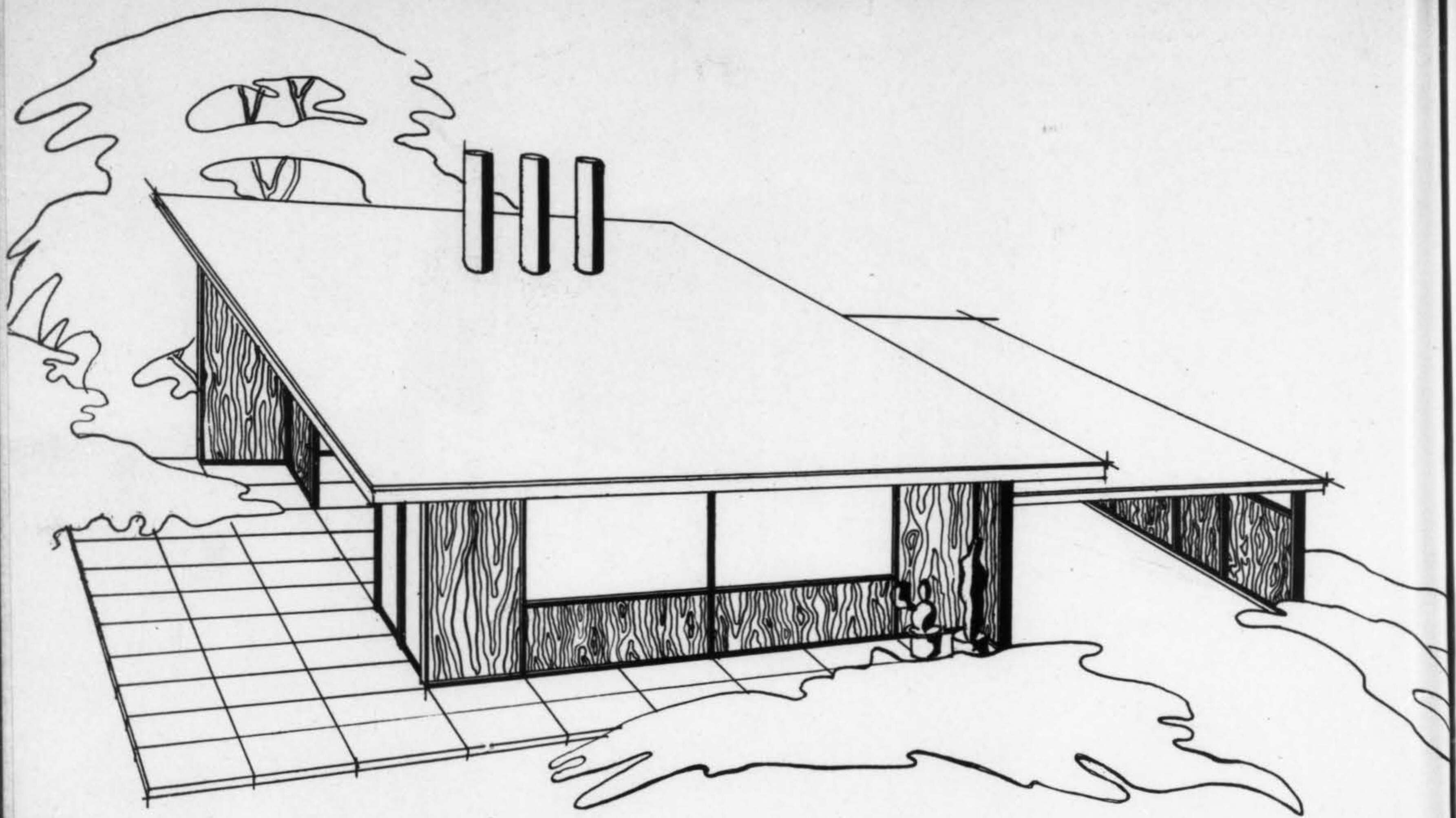
The views from within are intensified by the great clear-glass windows which reach from floor to ceiling on two sides of the room. The floor of the room extends clear beyond the end windows through to an open terrace as large as the living room itself. This extension doubles the sense of space in what is a comparatively medium-sized room. At the other end of the room and below the projecting balcony of the bedrooms above is the dining space separated from the kitchen work-space by a glass screen. The table is lit by the perforated-board panel overhead which extends through the kitchen into the dining area. This section is on a slightly higher level than the living room.

On the fourth side of the room the stone mass of the heart of the house is the great fireplace—fourteen feet high—in which roaring ironwood logs make the rocks back of them glisten with rich black patina.

A study of the plan is necessary to understand the relationship of all these features to each other and to the site itself. The house is entirely furnished with integral pieces of comfortable furniture and brilliant fabrics of jute and other simple native homespun. Nothing is painted, or even stained. The exterior wood has been oiled once and the interior wood once waxed. The stone walls both inside and out are left exactly as they were when the wooden forms were stripped from them.

At night when the brilliant glass of the tall windows reflects the roaring fire and the rock mass of the wall, in a full moon with no artificial lights but the soft glow of a late fire, the desert night is real and living within the interior of this desert house. A chord of sympathy rare in human habitation, a new reality.





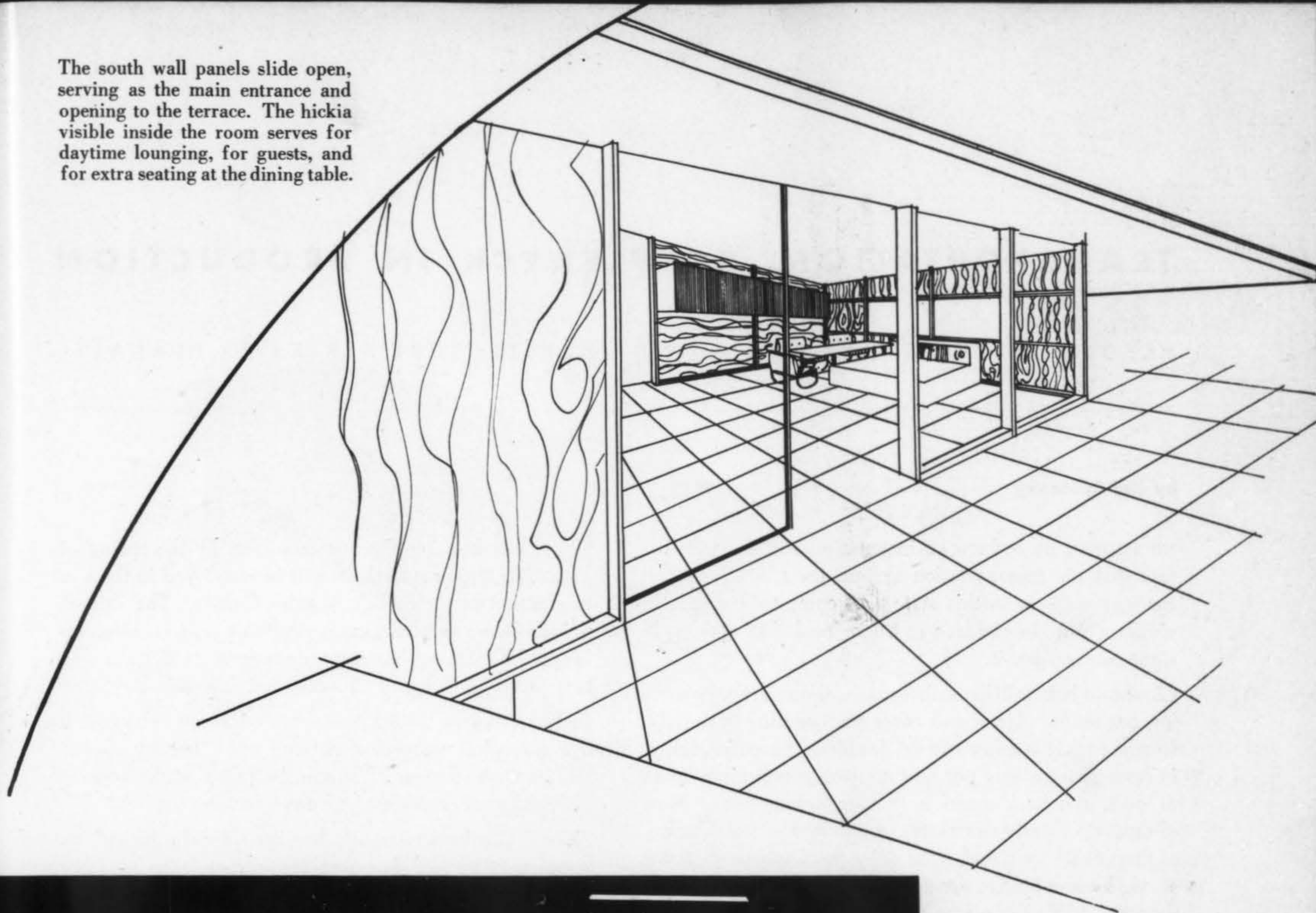
DESIGNED BY PETER GRAHAM HARNDEN AND MARIO CORBETT

These drawings of a projected minimum house illustrate admirably the dignity which may be achieved by a skillful approach to the problem of a purely functional shelter. Obviously, there is an acute need for just such an approach at this time, when priority restrictions on material force us to use every possible ingenuity in providing adequate housing for our war workers. A solution such as this one challenges all who are thinking in terms of a practical, direct answer, for it is not hard to visualize houses only slightly more elaborate than this being set up on a mass production basis with a minimum of drain on strategic materials and a maximum result in terms of low costs, speedy erection, labor savings, and living comfort.

The architect has conceived a plan built up of modular units, any multiple of which may be used to determine the size and shape of the completed dwelling. Exterior walls are spaced according to the plan modules, and the roof is framed with a system of counter-stresses which make it a diaphragmatic structure holding the walls rigidly in place. This eliminates the necessity of interior walls for bracing and produces a free floor plan in which screens may be used to divide use-areas without destroying the sense of total space.

priorities and

The south wall panels slide open, serving as the main entrance and opening to the terrace. The hickia visible inside the room serves for daytime lounging, for guests, and for extra seating at the dining table.



s small house



For this particular structure, the plan is nine 4x4-foot units wide by six 4x4-foot units long. Plywood and glass panels inserted into the skeleton form the exterior walls. The only completely walled-in room is the bath. A curtain separates the sleeping space; a screen wall, the cooking area. A service entrance adjoins the carport.



A free-standing masonry fireplace separates the living and sleeping quarters. Three round patent flues extend through and above the roof, venting fireplace, cooking stove, and floor and water heaters.

TRANSPORTATION, BOTTLENECK IN PRODUCTION

SECOND IN CALIFORNIA ARTS AND ARCHITECTURE SERIES ON PLANNING

by Hal Dunleavy

NO AMOUNT OF POLITICAL incantation will exorcize the fact that the transportation system used by almost all the war workers in this state will come to a standstill within a year to eighteen months. And that nothing in sight can replace it.

Close to a half million California workers are now turning out ships, planes and other war-winning materials. In a year that number will be doubled. Seventy, eighty, in some cases ninety per cent of them travel from home to work and back again in private automobiles. Most of them do a daily round trip of twenty-five miles, many of them twice that, and some drive the fantastic distance of one hundred miles per day. The rubber shortage will soon knock out the private automobile for the duration. The State Railroad Commission has just estimated that "45% of the automobiles will wear out their tires by next Christmas." And William L. Batt, director of the War Production Materials Division, has said there will be no tires for individuals even after the nation is producing 600,000 tons of synthetic rubber annually in 1943. "The public—you and I—are not going to get tires in this emergency," he told Senator Tom Connally, during a hearing on the rubber situation.

Obviously, then, the war workers will either have to live where they can walk to work, or along routes over which public carriers can transport them.

An excellent but very mild summary of the situation was given by the Social Security Board in a report covering Los Angeles, February 11, 1942. They said in part:

"About 72% of all industrial workers travel to and from their employment by private automobile. Curtailment of auto use will require public carrier facilities along routes on which no service is provided at present. This will make it necessary for a large portion of workers now employed in aircraft plants and shipyards to move closer to their places of employment. Thus acute housing shortages will be created in Burbank, Santa Monica, Inglewood, Long Beach, San Pedro, Wilmington and Downey, and may impede the recruiting of workers in these communities."

There is a housing shortage *now* and by the spring of 1943 125,000 *new* workers will be employed in the war production plants in Los Angeles County. The rate of private home construction is declining and no program of public housing has been developed to fill the gap between what is going up and what is needed.

In Los Angeles, where the situation is at its worst, a transportation problem is nothing new. There is a certain amount of grim humor in the fact that the coming difficulties are a reversal of those in the past.

Since 1923 the automobile has been developing as the common carrier of Los Angeles. From 1915 to 1940 the number of automobiles increased twenty times until the then registration of 1,160,000 autos represented the largest per capita proportion of any area in the world.

Prior to 1923 electric and steam railroads more than held their own. In fact, the pattern of the Los Angeles Region was set by the Southern Pacific Railroad Company. Look at an 1877 transportation map of the region. Five lines spread out from the city center. Northwest through the San Fernando Valley, west to Santa Monica, east to Pomona, south to San Pedro and southeast through Anaheim to Orange County. By 1907 the Pacific Electric had appeared on the scene and taken over the job from SP of deciding along with the real estate promoters of the day the lines of development of Los Angeles.

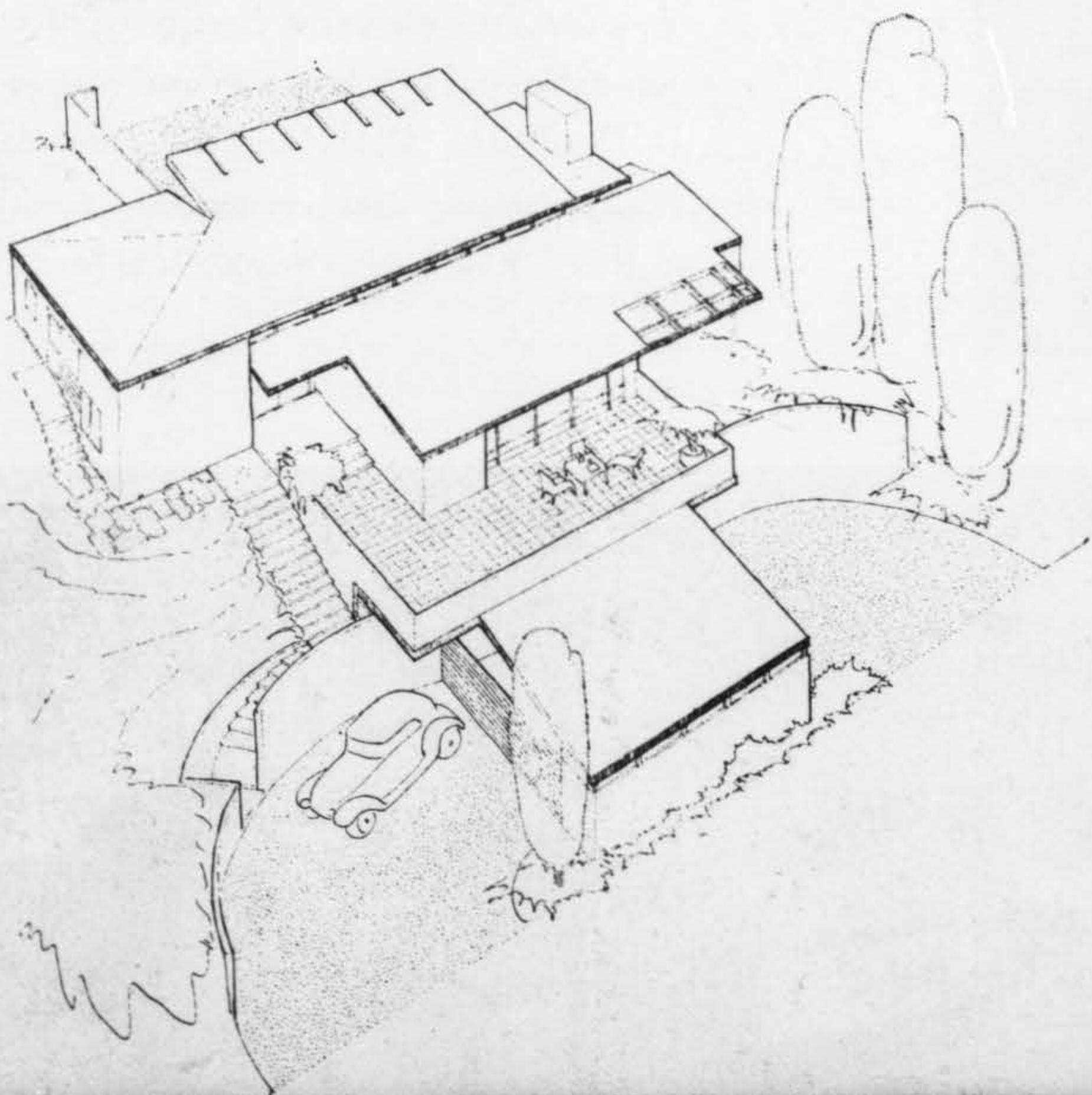
By 1923 the network of rails spread to almost every community and the foundation for a modern rapid transit system had been laid. It never happened, of course. The PE, secure in its monopoly, fought the public in every demand for improved service, lower fares and modern equipment. The utility company proved short-sighted, however. It reckoned without public feeling and the automobile. The situation came to a head in the streetcar men's strike of 1923. Long hours and short pay envelopes drove the men to organization and action, and the public joyfully backed their demands. Every owner of an automobile constituted himself a committee of one to (continued on page 36)

PREVUE MODERN



MODERN TAKES A LONG STEP forward in this Prevue Chinese modern ensemble created by Hollywood designers. It is primarily the work of Ray See and shows the influence of his life-long devotion to Chinese art. Modern and efficient, this ensemble retains the solid maturity of Chinese design as well. The pieces shown suggest smart individuality: low dressing table, modern, dramatic and very Chinese; desk that has book shelves inset in the back; mammoth sofa; twin beds with one long-paneled headboard. All in characteristic two-tone effect combining light and teakwood finish. At Barker Bros. only in Southern California.





OWNER, MR. AND MRS. M. ORANS

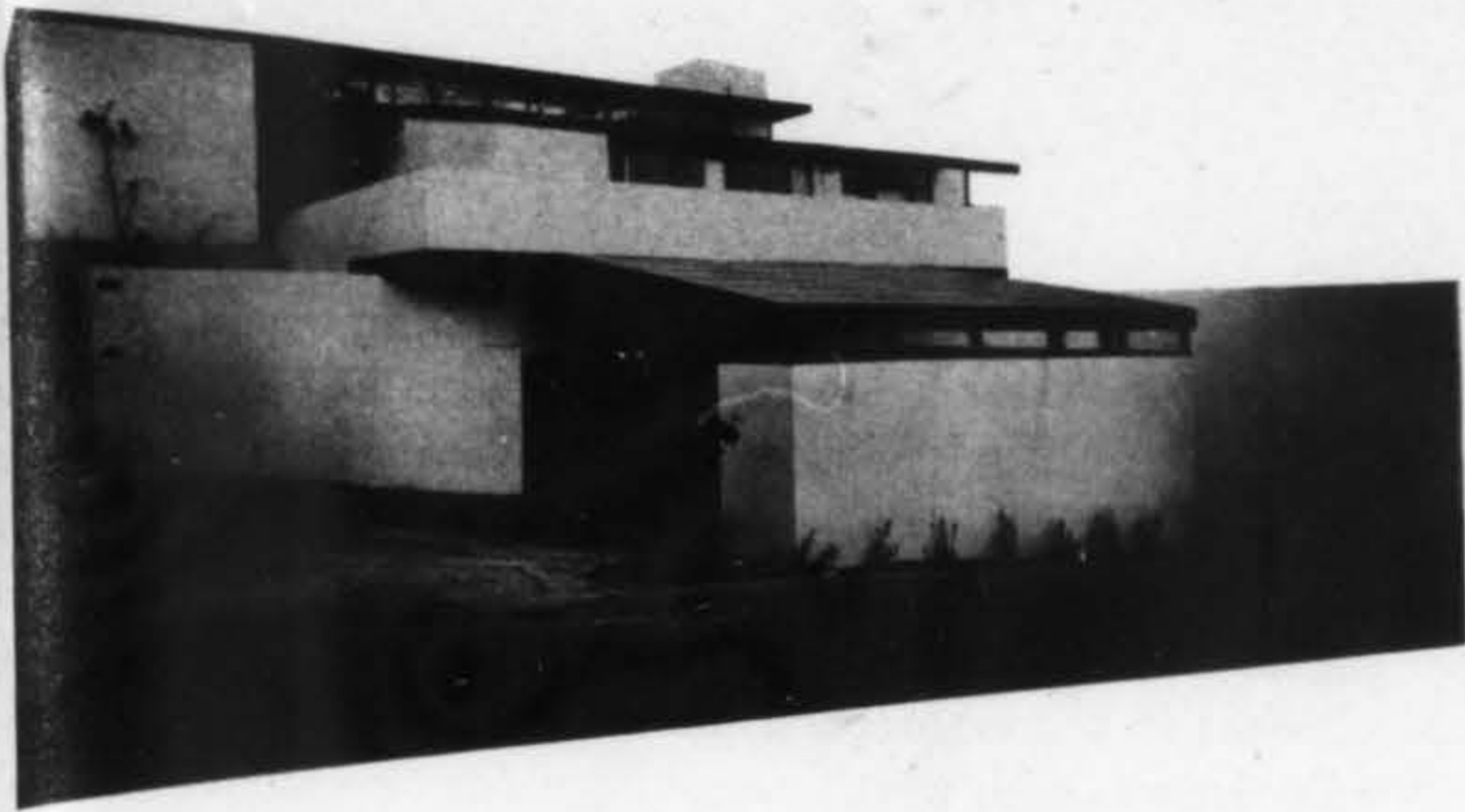
LOCATION, LOS ANGELES, CALIFORNIA

DESIGNER, GREGORY AIN

BUILDER, HARRY FOLB

COST, ABOUT \$10,000

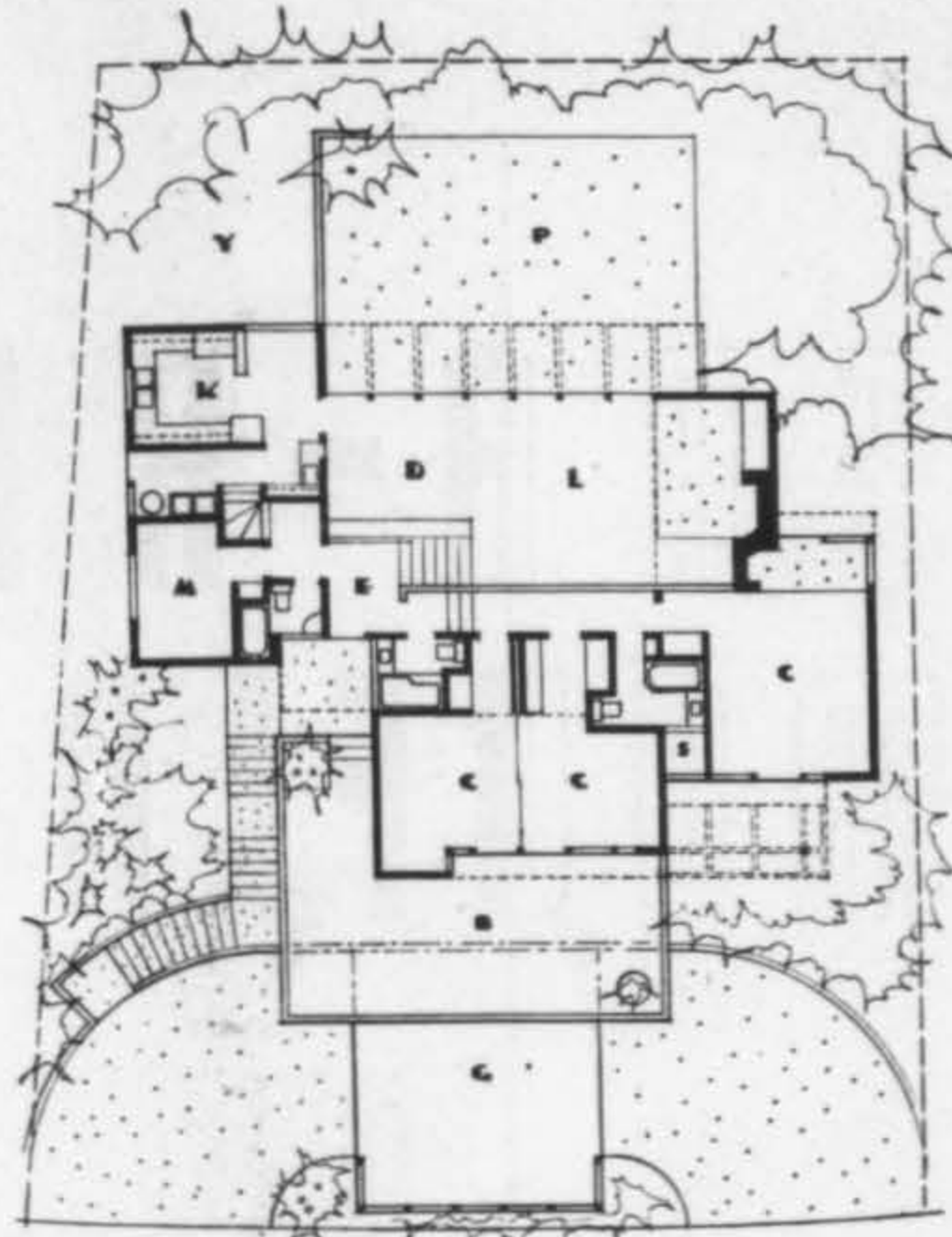




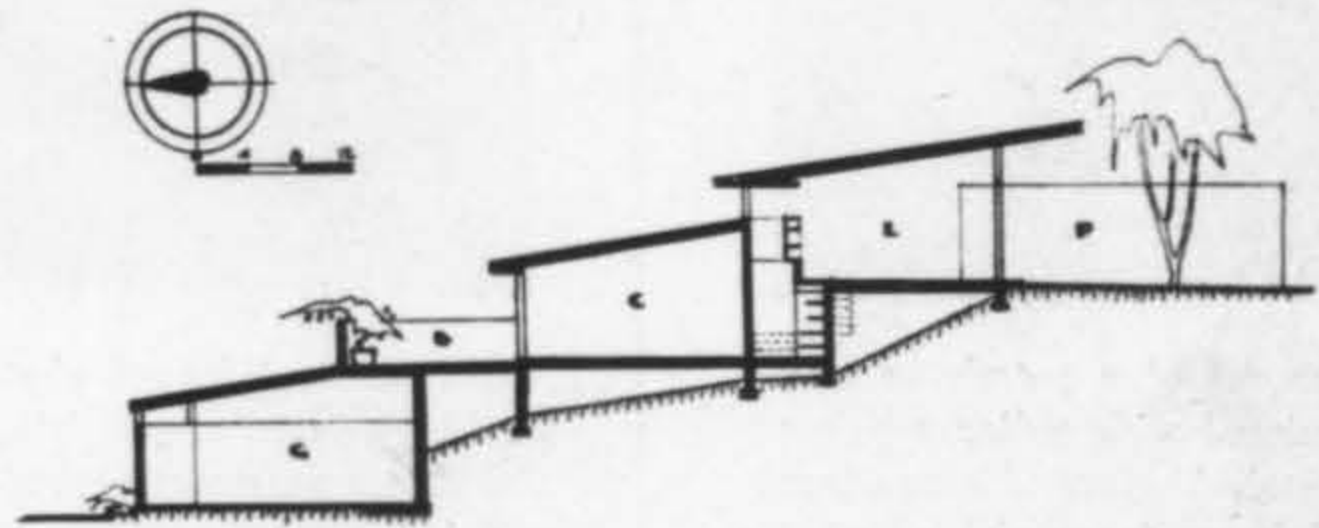
The site of this house, a shallow lot sloping up from the street, presented the troublesome planning problem of eliminating the roofs across the street from the foreground of the distant view. The crowding presence of neighboring buildings on both sides and at the rear of the lot, on a still higher level, further complicated the satisfaction of the owners' desire for secluded outdoor living areas. Added to these unfavorable conditions was that of a very narrow, heavily traveled street which makes temporary parking undesirable and backing out of the garage hazardous. The design of the house represents an attempt to overcome the worst aspect of these problems. Following the slope of the lot, the living-dining room at the rear of the house is placed half a story above the bedroom level. Thus the high sill of the clerestory windows in the living room (over the roof of the bedrooms) obliterates the nearby cluster of haphazard roof tops. This clerestory band lights the bedroom hall below as well as the living room, and the two are separated by a wireglass ceiling in the hall that serves as a flower shelf for the living room. The entire opposite wall of the living room is glazed toward a brick-paved patio at the rear and takes advantage of an existing hedge for immediate partial privacy. Complete privacy will be effected by the planting of tall, leafy trees.

Two children's bedrooms that open to a wide deck over the garage can be converted into a single large playroom. The deck is reached from the ground level at the entrance and unnecessary traffic through the entrance hall is thereby eliminated. The owners' bedroom at the end of the passage opens to a small brick paved patio at the rear and a garden at the front.

The drive-through garage is placed parallel to the street so that, on entering or leaving, cars always move forward and are always on the right side of the street. With both garage doors open, eight cars can be parked at one time on the property, off the street.



MICHEL TORRENA STREET



Top, left—East wall of the living room opens to a garden. Bookshelves overhang bedroom hall below, which is lighted through a glass shelf 4x20 feet at window sill level.

Top, center—Curved retaining wall that encloses the driveway continues through and forms inside wall of garage.

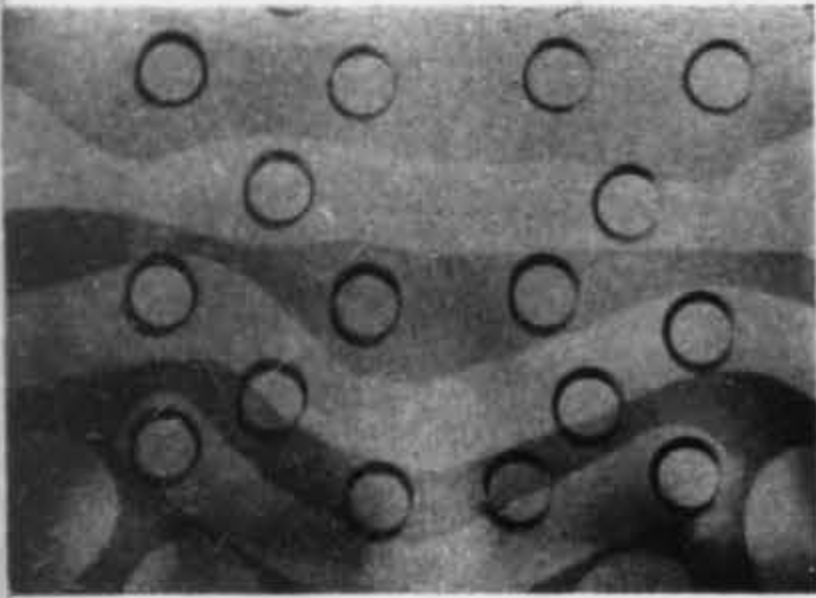
Bottom panel, right to left—View of fireplace looking from entry which is below living room level and above bedroom level. Walls are paneled in Philippine mahogany. An outside stair leads through a garden to entry door. The children's balcony overhanging driveway is shown at left. Living room ceiling is framed with pairs of beams with a slot between each equal to the width of the mullion posts to which the beams are bolted. In roof projection, the slots open to the sky. Ceiling is Fir-Tex.

The spacious brick hearth of the bedroom fireplace opens to an outdoor living patio that is also paved with brick. Furniture designs are by David Saltman.

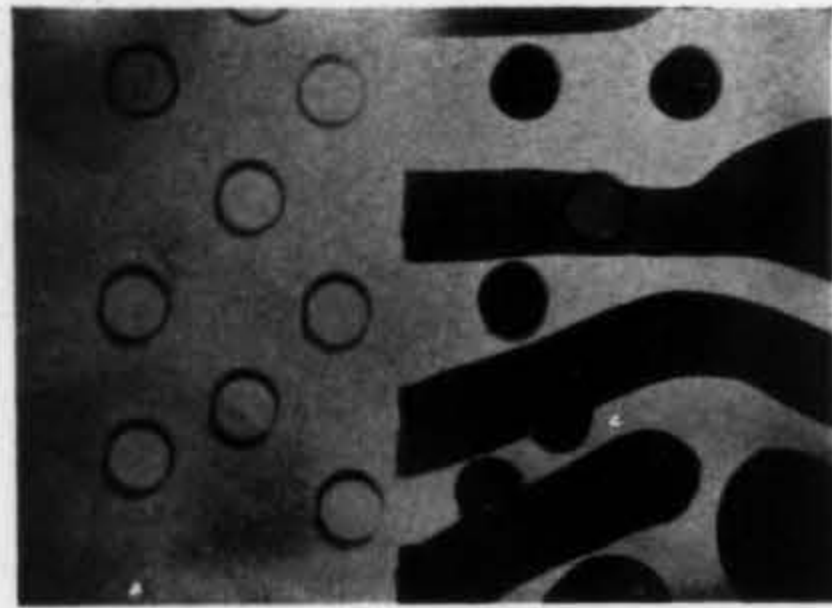
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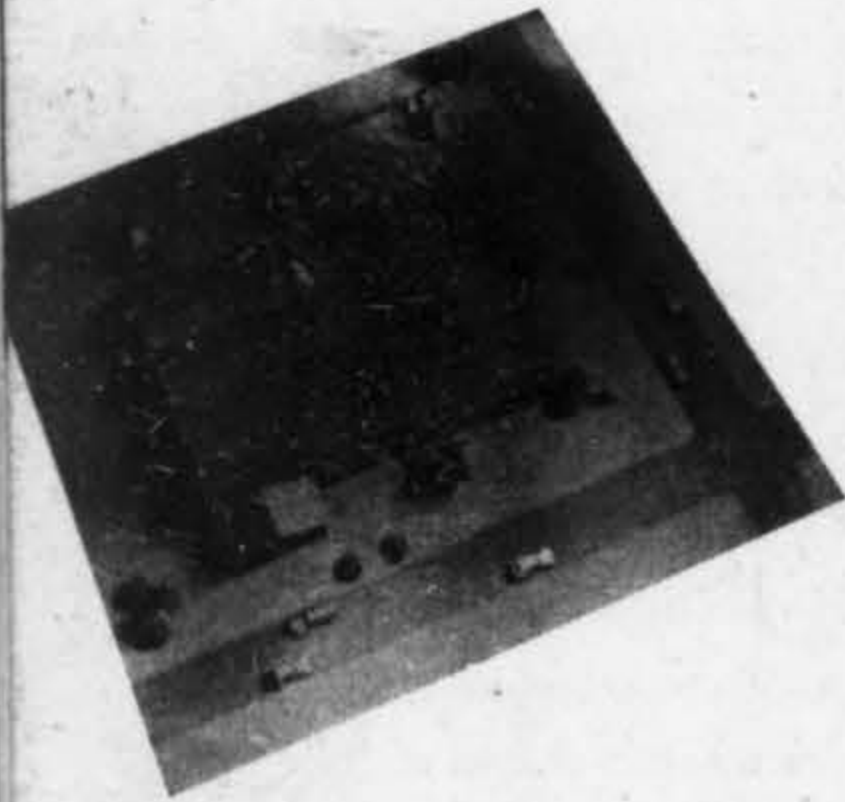
INFRARED CAMOUFLAGE



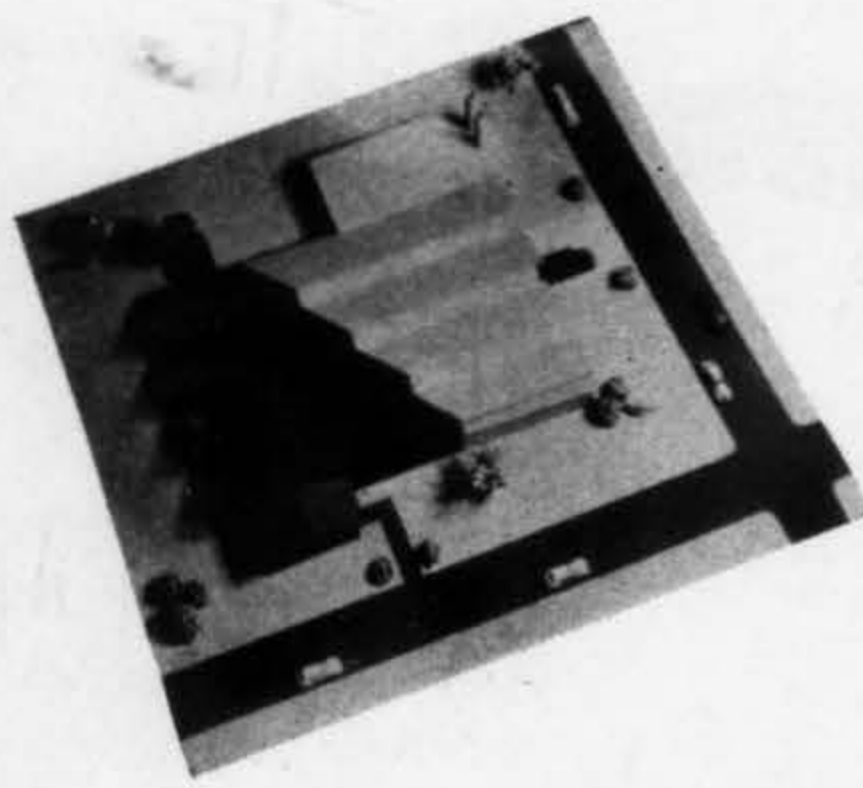
Half of a model of a petroleum tank farm was painted with ordinary paint; half with matched colors of camouflage paint. At left, ordinary visibility; at



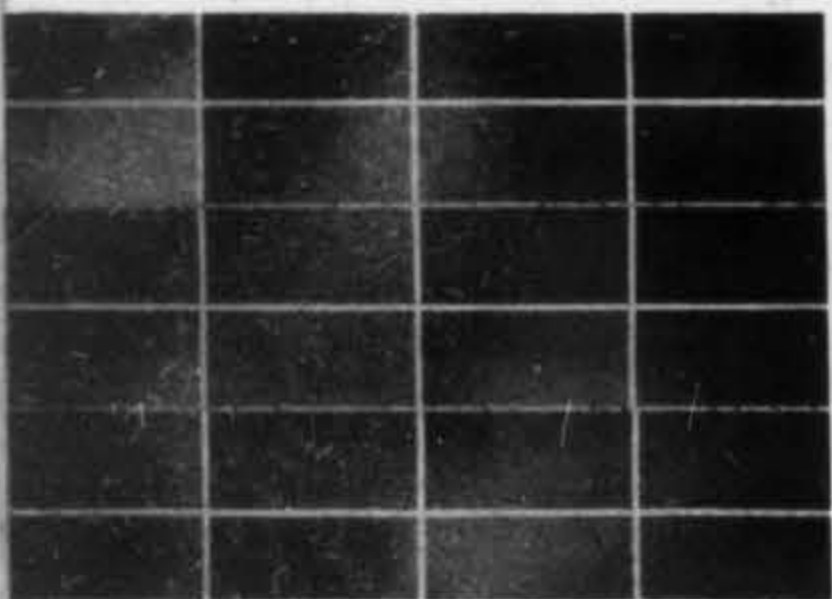
right, under infra-red photography, the ordinary paints emphasizing the targets. Inside temperatures are reduced 10°, an efficiency comparable to aluminum paint.



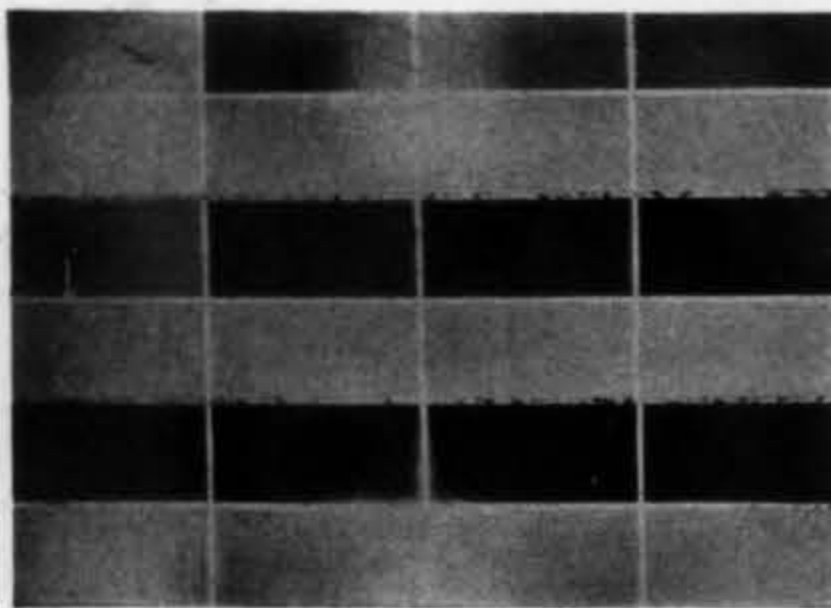
Models contrast effect on infra-red photography of ordinary paint and camouflage paint. At left is scene as it appears to naked eye; at right, the same



view using infra-red photography. The ordinary paint appears black, the camouflage paint deflects the infra-red, object appears light, blends with terrain.



Rows of ordinary paint alternate with rows of camouflage paint to demonstrate that low-visibility color is not enough. At left, the color samples seen with the



naked eye; at right, the same set photographed with infra-red. Ordinary paint shows black, gray; camouflage, light gray, and white, same as natural foliage.

SOMEWHERE IN THE WORLD, perhaps at this moment, an enemy bomber is cutting a long, straight course across the sky, at some three and a half miles per minute and 30,000 feet altitude. Its crew, on the double-alert, must find the objective *before* they come within four miles of it in order to adjust sights and release bombs in time for a direct hit. Their chances of success depend upon several factors. One is the effectiveness with which camouflage (or "protective concealment") paints and textures have been designed and applied—not only to the target but to identifying landmarks adjacent to it.

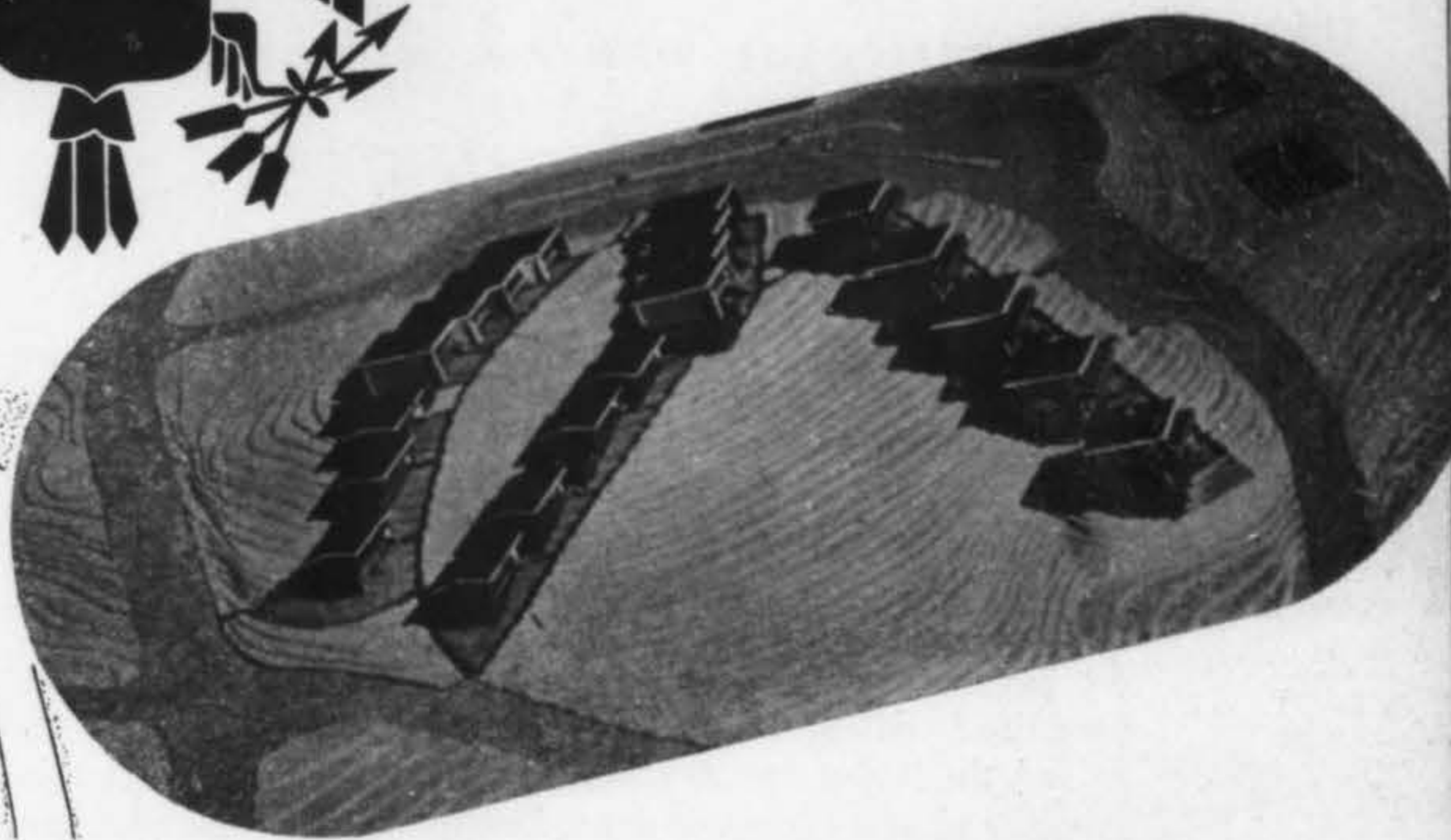
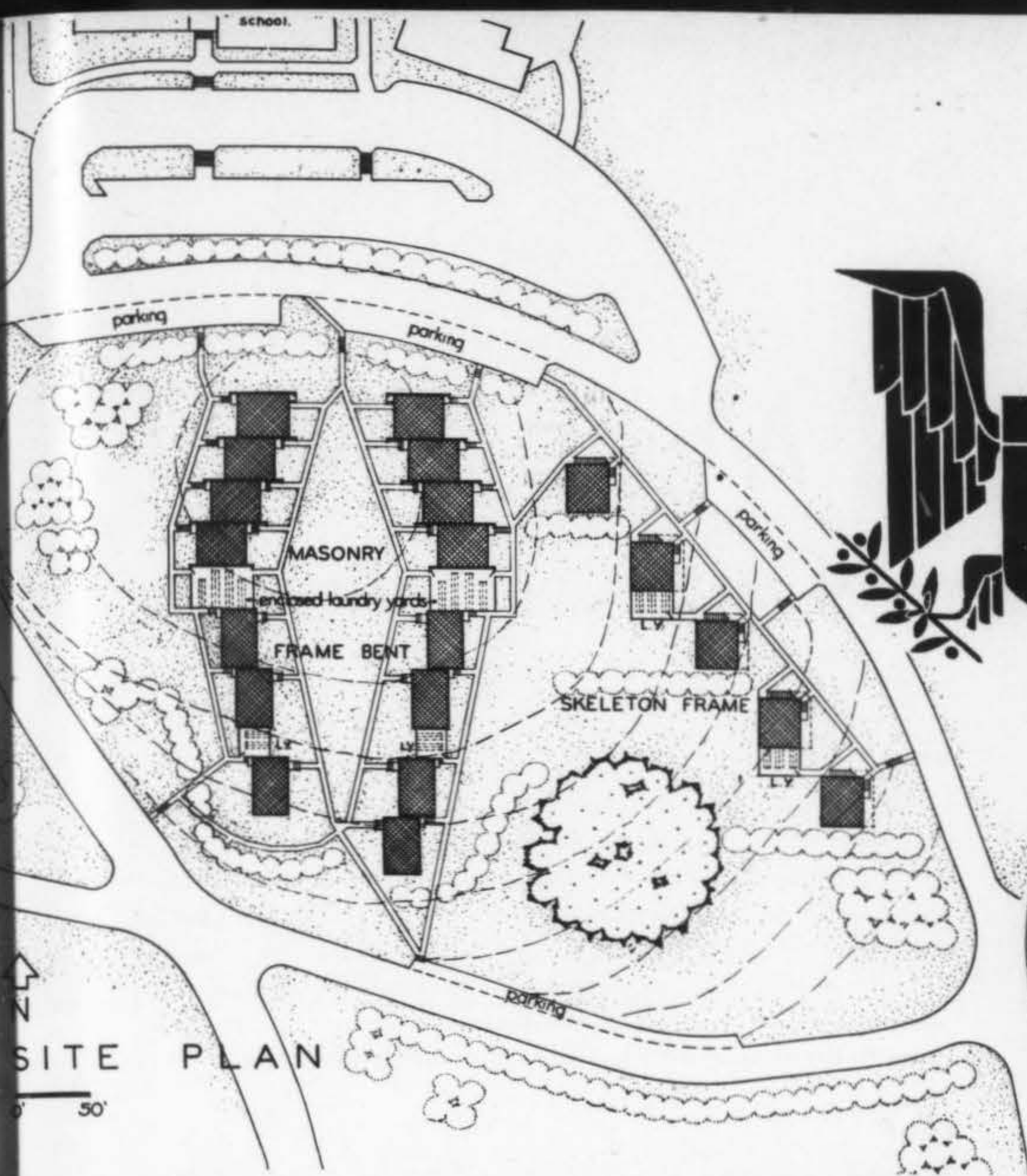
From such a situation, multiplied a thousand times in London, Paris, Coventry, and Berlin, come many of the facts known to American camoufleurs today. Clearly, daylight concealment is an art and a science. The continual discovery of new camouflage tricks is, unfortunately, matched by equal ingenuity on the part of death-bearing invaders.

One costly lesson of this war was that color alone in camouflage paints effected no permanent relief from accurate bombing, despite the cleverness of its application. If lowered visibility can be considered the primary function of camouflage paints, certainly the newer warfare has revealed a close second. For equipped with infra-red cameras and rapid developing facilities, observers can quickly spot on their film any surfaces or areas on which ordinary paint had been applied—recorded as black against the white of natural terrain. Modern chemistry has only recently solved this problem, through an infra-red (heat) deflecting paint.

No two camouflage jobs are alike. Every objective requires the analysis of a specialist. Such men are constantly being trained now under a program undertaken by United States War Department Engineers. Selected architects head up "camouflaging units" comprising several members, each of whom is a sub-specialist. Manufacturers, municipal and utility company authorities, petroleum producers and refiners, and the countless others who require camouflaging are currently advised by the War Department to contact their regional unit headquarters. In California it is the State Association of California Architects, whose president is Walter Hagedohm, in Los Angeles.

However, testing of materials and paints continues under the direction of United States Engineers. They have set up standards to encompass many of the new camouflage products that Yankee ingenuity has fostered.

Of many such developments, one which appears to be proved and in accepted use is a series of dark-colored heat-deflecting paints. They defy the infra-red lens, while also maintaining lower inside temperatures of sun-exposed objects whose surfaces are painted with them. Developed in the West by research chemists of the Premier Oil & Lead Works, Los Angeles, these are permanent, durable (continued on page 38)



a new approach to large scale housing

RESULTS IN PERMANENT CONSTRUCTION AT \$3,500 FOR HOUSE, SERVICES, AND LAND
 IN A DEFENSE HOUSING PROJECT OF TWENTY-FIVE EXPERIMENTAL DWELLINGS FOR
 THE UNITED STATES OF AMERICA UNDER THE DIRECTION OF THE FEDERAL WORKS AGENCY

WILLIAM WILSON WURSTER, ARCHITECT

FRED LANGHORST in charge of work

THOMAS D. CHURCH, LANDSCAPE ARCHITECT

GENERAL CONTRACTORS, LEIBERT & TROBOCK

CHAS. STOCKHOLM & SONS

ROBERTSON & MULLEN

E X P E R I M E N T

THE OFFICE OF WILLIAM WILSON WURSTER ATTACKS THE PROBLEM OF MASS HOUSING

the opportunity and responsibility

This war is going to be responsible for a great many things we little suspect at the moment. For instance, many workers will live for the first time in a rental housing community and will formulate their thoughts about its advantages as a way of living. Housing is being given its severest trial, and at no other time has it been more imperative that it be the best possible. Whereas, before the war slum clearance was a factor, the lowest income group was considered, and relatively permanent long-life buildings were built, now a higher paid group is involved, the lowest cost dwelling possible is being built for this group, and new areas not dependent upon slum clearance are being developed. If either housing of the unit dwelling type or the cost benefits of the mass-produced house unit is to be wholly desirable in the future, it is important that as full measure of growth as possible be fostered. Experimentation is needed and new ideas must be given a chance.

the problem and the experiment

In connection with the Defense Housing at Vallejo, as part of the Carquinez Heights project of 1692 houses, twenty-five units were set aside by the Federal Works Agency to be built for experimentation. Complete freedom was allowed, provided (a) the cost per unit did not exceed the unit cost of the mass produced houses, \$2,845.00, and (b) government "Standards for Defense Housing" were met. For those who say that the present "defense house" is the best that can be had for the money, these experimental houses are a case study. The necessity for quick completion precluded leisurely research, but the results aim directly at the very real problem of providing imaginative pleasant and livable homes at a limited cost and with the accommodations and amenities sought by the authorities in Washington.

With only twenty-five houses, obviously the full economy of quantity production was not possible. To achieve houses within the budget, as many units of one kind as possible were necessary, and yet as many types as feasible were desired also. Finally, 8 masonry, 7 frame bent, and 10 skeleton frame construction units were decided upon, contractors were selected by the architect and a complete breakdown of costs requested, and negotiated contracts were arranged.

site plan

The site plan allows space for future community buildings. A center mall on to which the living rooms of the masonry and frame bent houses open features the scheme, and the skeleton frame buildings, each two stories high, range themselves down a slope in step-like formation, giving privacy to each dwelling. Each house has east and west exposure, assuring sunlight in all rooms. All houses are convenient to the parking areas and are served by paths front and rear except the two-story which are one-door units and have a path in front only.

amenities

Enclosed laundry yards instead of back-yard clothes lines were obtained within the budget for the houses and not charged to site development. It was felt that those living in the area would find a pride in its orderliness great enough to compensate for the few extra steps. Also included were curtains on a sliding track instead of window shades. Curtains for closets and other openings were furnished of the same material. The benefit accrues to the tenant, who has less furnishings to provide.

roof

An item of construction procedure common to all of these houses but not to current prefabrication practice was that the roof could be placed before any wall or floor materials were brought on the job. Had it not been for this fact, the winter rains would have prevented building operations altogether. The practice of prefabricators has been to place floors, then wall panels, with interior and exterior finish installed before the roof is on. Much damage can be caused by water if temporary protection is not provided.

costs

The completed houses, including stoves, refrigerators, enclosed laundry yards, curtains, underpinning to fit the site, stops, railing, etc., came within the low \$2,845.00 budget for each unit. Since the latter three items added about \$80.00 to the cost of the demountable houses, these 25 actually cost considerably less than the others, even though contracted for six months later and built with an almost negligible saving for quantity over individual construction.

comparison

A comparison with privately built FHA houses shows that the results achieved for \$3,500.00 in the experimentals compare quite favorably with most local builders' houses for \$4,000.00. Construction short-cuts might account for some of the difference, and it must be noted that no local building codes governed the work. While each type was thoroughly analyzed by a structural engineer, and the houses comply with state and most local building codes, the individual builder trying to do the same thing might well become so enmeshed in effortful and time-consuming explanations to local building inspectors that the savings sought would disappear. Without a streamlining of the local building ordinances for low-cost work, it seems unlikely that private work will be able to achieve the savings possible in government work.

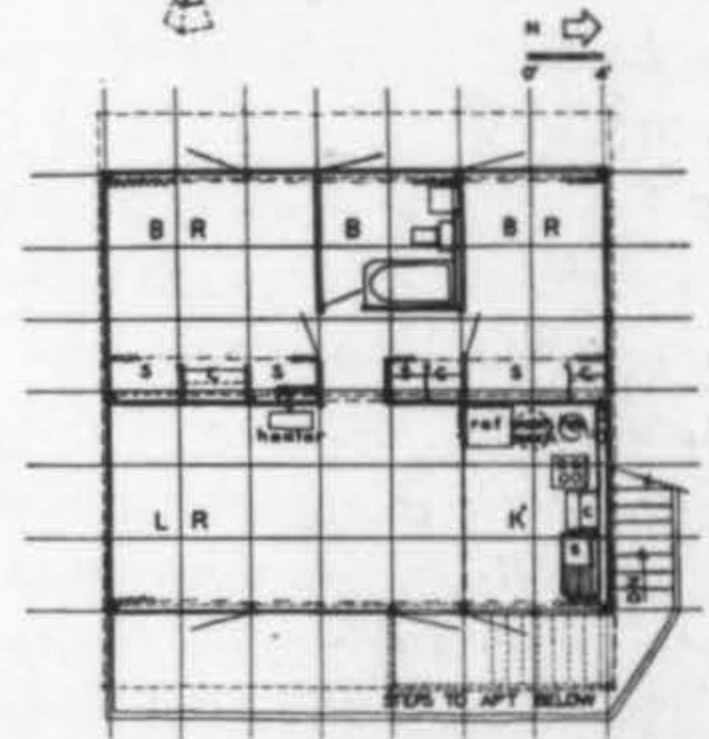
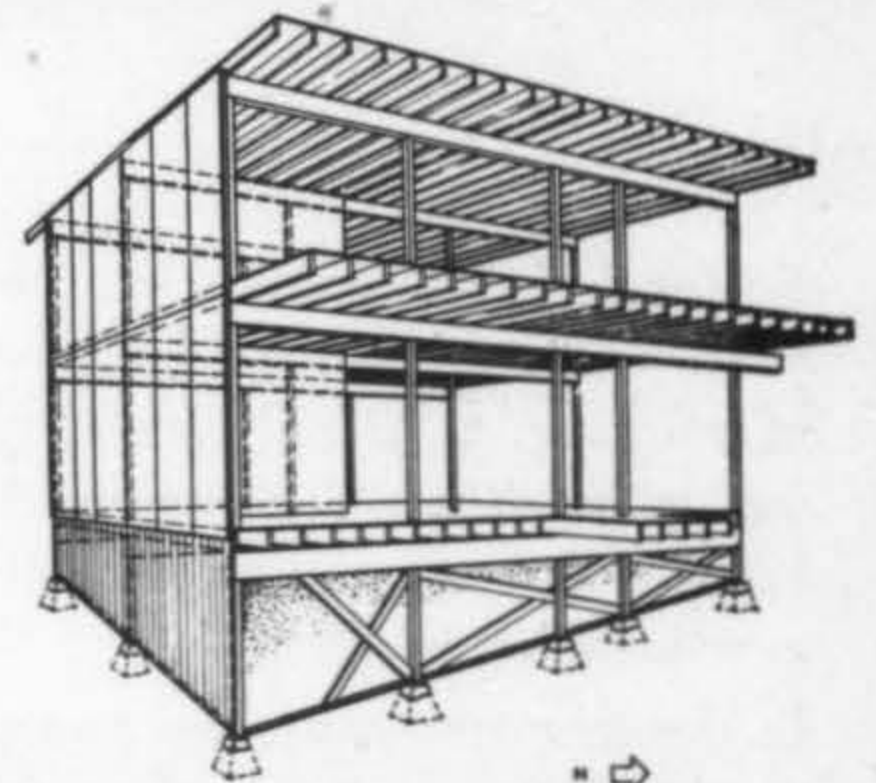
B Y F R E D L A N G H O R S T



SKELETON FRAME

Whereas in conventional construction bearing walls limit the freedom of plan and all four outside walls are built equally strong, although only two walls carry down the roof and floor loads, in these houses posts and beams carry all loads. These are quickly erected, the roof applied and then prefabricated panels are fastened on or filled in for enclosure and bracing. Two full walls are covered with milled panels with alternate fixed or casement sash a part of each panel unit. Even the front door is part of a milled panel.

The two-story arrangement of these houses permitted separation of kitchen and bath plumbing without cost penalty and the resulting plan achieves a freedom not common to the one-story types. The living room and kitchen become one long area 12'x28' with one entire side glazed. The kitchen can be screened when desired by a curtain running on a small track on the ceiling. The storage area (10 square feet required) is distributed in separate parts in bedrooms and hall and, being shallow, is thus much more accessible than a walk-in closet. There are only three interior doors, all running to the ceiling, which makes each area a part of the whole rather than a separate area in itself. A waterproof paper and an inch of dry sand over the plywood ceiling dampens sound vibrations.





FRAME BENT

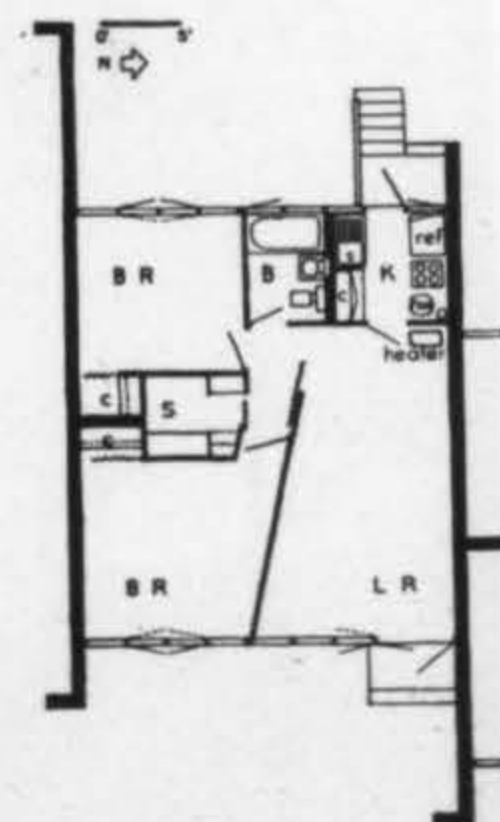
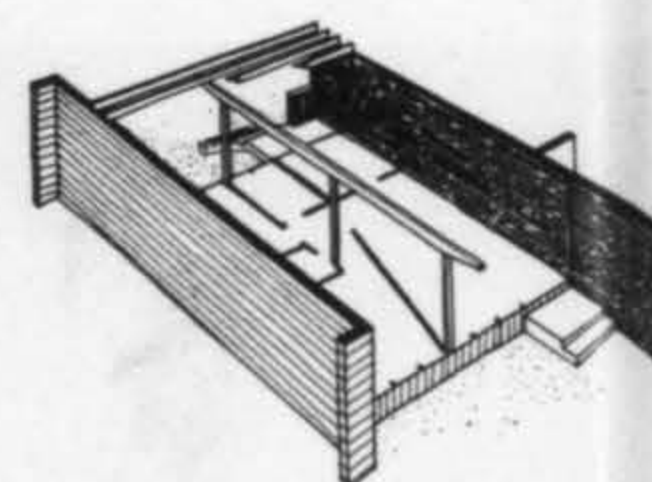
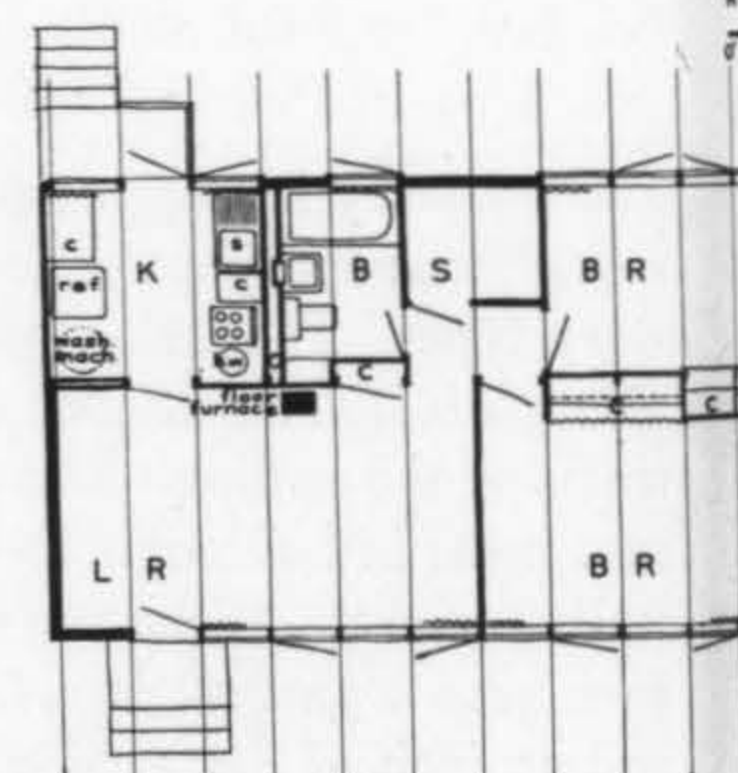
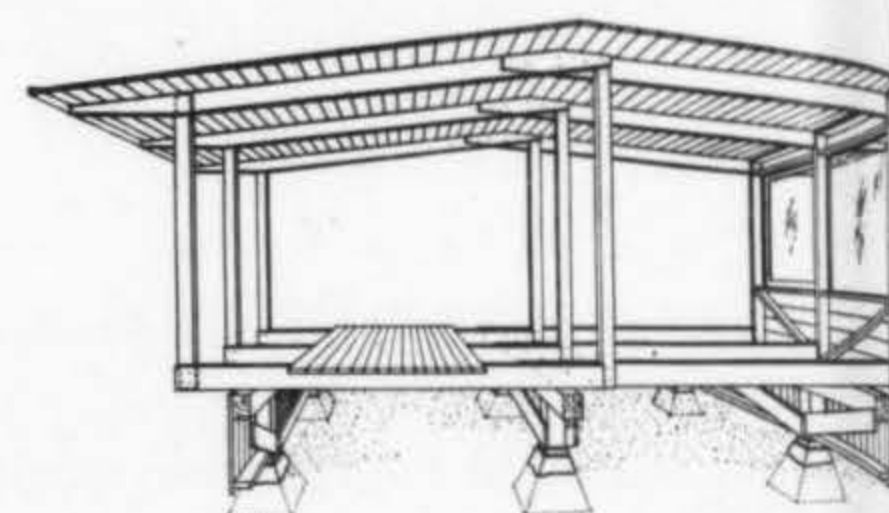
So far as is known, this is a new application of the principle of Bent construction. For years factory buildings have been constructed by assembling, flat on the ground for ease of working, a "Bent" consisting of columns rigidly joined with the roof truss, then swinging up into place the assembled Bent with successive Bents at 15 or 20 foot intervals. The bracing and remaining parts of the building are applied over this framework, the paved ground being the floor.

In these houses, since the ground slopes away considerably, the floor joists are included in the Bent to make a surrounding frame. Underpinning and girders are built and then the frames swung into place at three-foot intervals, twelve frames per house. All the frames are alike and are made of interchangeable pieces—no rights or lefts to cause confusion. When the skeleton is up, bracing is cut in, roofing applied over the rafters, flooring run through the frames, sash and siding applied, and the house is virtually done.

The exteriors of three of the units are made up of $\frac{3}{8}$ " Super Harbord five-ply outdoor weatherproof Douglas Fir Plywood panels in two-foot widths, applied with a lapped horizontal joint and waterproof paper-backed flush vertical joint, the paper lapped over the lower piece. The other four units employ rough redwood bevel siding. The interiors are of Douglas Fir Plywood in the plywood houses and Douglas Fir Boards in the redwood houses, treated with a thin white zinc stain. Large and continuous glass areas on the long side increase the apparent size of the rooms.

MASONRY WALL

Four kinds of masonry materials were used for comparative purposes—brick, Basalite block, Haydite block, and hollow tile, all reinforced for seismic forces. Simple straight walls with few corners are economical factors. For privacy, these walls extend as dividing fins between the houses. The end walls are of solid millwork placed with no more effort than the usual hole-in-the-wall type of window. Some windows are fixed glass and some are casement sash, sheltered by a four-foot roof overhang. The glass running wall to wall, ceilings and walls extending through the wall without break in plane and color, interior doors running to the ceiling, give added dimension and a sense of space. The interior partitions are of plywood non-bearing and are treated with a natural stain. The masonry walls were brushcoated inside and out with a waterproofing paint, except the brick walls, which were given a clear waterproofing, leaving the natural brick color inside and out.



products & practices

DATA ON EXPERIMENTAL HOUSES

The selection of materials and techniques used on the 25 experimental houses which are a part of the Carquinez Heights defense housing project at Vallejo, California, should have a major effect on future defense housing construction. The experimental project provides a "laboratory" study of permanent construction as applied to defense housing.

The nature of the project gave the architect the freedom of selection necessary to favor materials and techniques regardless of common usage and purely on the basis of their superiority in completing the job. For this reason, materials used should gain prestige in the selection. It is probable that they will be used widely on future projects.

FIVE-PLY SUPER-HARBORD USED

For instance, three of the frame bent houses have exteriors of $\frac{3}{8}$ -inch Super-Harbord panels, which are distributed by the Harbor Plywood Corporation of California, 540 Tenth Street, San Francisco. These panels, which are outdoor weatherproofed Douglas Fir, were applied in two-foot widths with a lapped horizontal joint and waterproof paper-backed flush vertical joint, the paper lapped over the lower piece.

This method not only produces a pleasing exterior in keeping with the modern design of the houses, but gives a structural durability beyond that usually achieved in such defense housing. Super Harbord has been time-tested in exterior usages, and is widely used throughout the entire nation, ranking high for its selection on defense projects of all kinds.

George E. Ream is president of the Harbor Plywood Corporation of California, and Wayne I. Rawlings is in charge of sales.

MASONRY HOUSES FINISHED ON SCHEDULE

The experimental masonry houses were completed within the scheduled time in spite of rain, frost, and mud. It is noteworthy that the architect provided in his

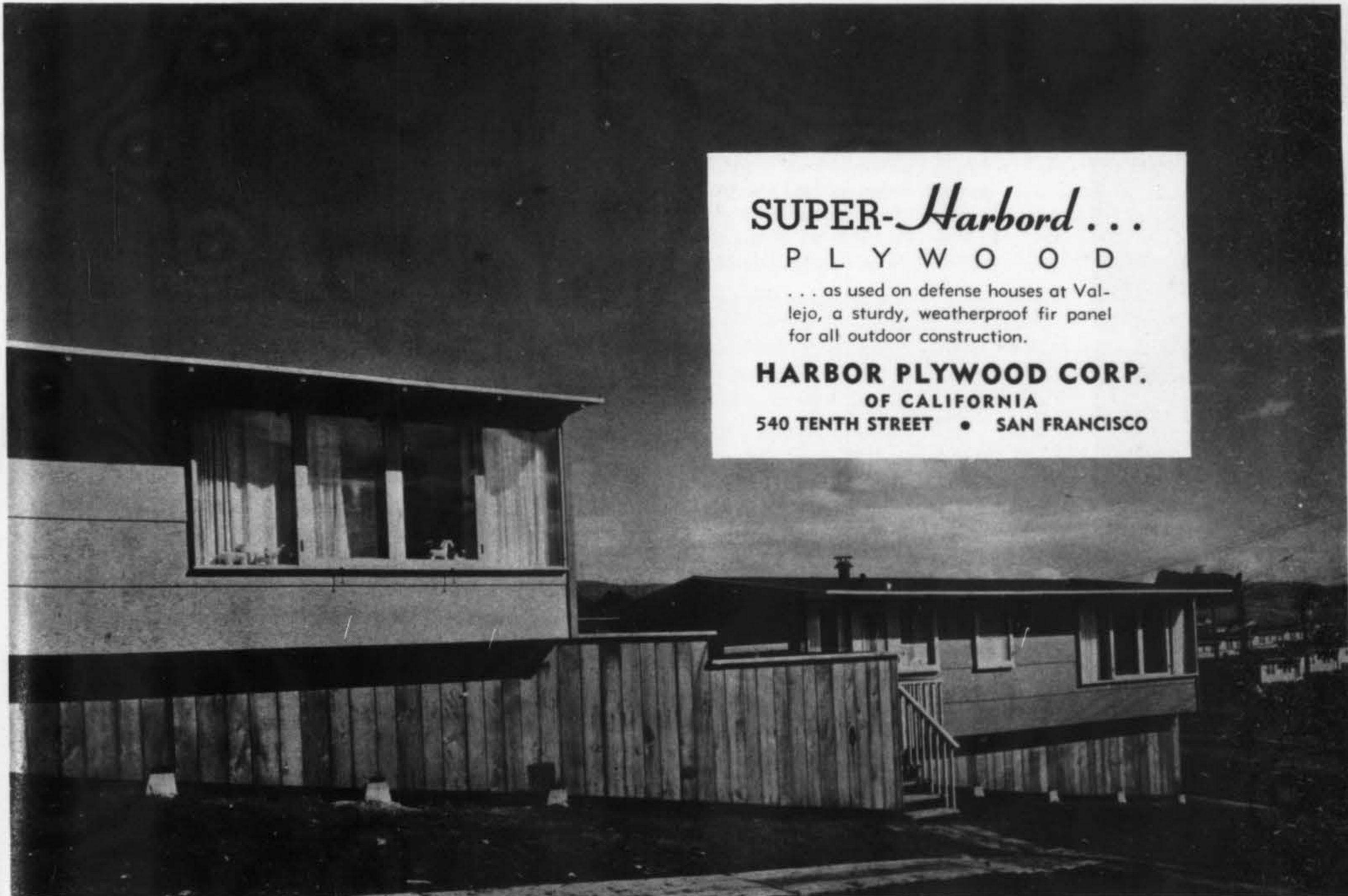
design the means of carrying on construction during such inclement weather. Construction on the masonry houses was supervised by Grant Leibert, who was associated with Leibert & Trobock on this job.

The value of masonry houses as efficient fire stops in large housing projects cannot be over-emphasized. For an additional 8 per cent to the cost of wood frame structures, a very great increase in fire protection is obtained. Other advantages in this instance were that materials, brick, Haydite, Basalite, and hollow tile are quarried and manufactured within a 30-mile radius of the site, requiring minimum cartage.

Designed to permit the setting of the floor joists before the work was started, the masons used these joists as scaffolding. The design also provided for the buildings to be roofed and glazed before the flooring or interior partitions were installed.

HORNROCK USED ON MASONRY WALLS

Since masonry dividing walls were being used, several new problems presented themselves. One was the matter of finish and color for inside surfaces to conform with the exterior exposed portions of these walls. On the exterior portion, the matter of waterproofing and weather resistance was essential. Another problem was the fact that since these buildings were constructed under such rigid time limitations the masonry walls would still be damp at the time they were coated. Thus the coating must be one which was acceptable as an interior finish, could be produced in any required color, would provide waterproofing protection on exterior exposed surfaces, and would be affected as little as possible by the alkali and moisture in the masonry. It was further necessary to fulfill these requirements with a material of very low cost which could be applied heavy enough to finish the job in one coat. After some experimentation it was found that the A. C. Horn Company's Hornrock, modified somewhat to meet the peculiar conditions on this job, met the requirements in the most satisfactory manner.



SUPER-*Harbord* . . .
PLYWOOD
 . . . as used on defense houses at Vallejo, a sturdy, weatherproof fir panel for all outdoor construction.

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Photographs by Lowe

AVALON GARDENS

A DEFENSE HOUSING PROJECT

OWNER: The Housing Authority of the City of Los Angeles

ARCHITECTS: California Housing Architects
Carlton M. Winslow, Roland E. Coate, Samuel E. Lunden

STRUCTURAL ENGINEER: Paul E. Jeffers

MECHANICAL ENGINEER: Ralph E. Phillips

CIVIL ENGINEER: Harold A. Barnett

LANDSCAPE ARCHITECTS: Katherine Bashford, Fred Barlow, Jr.

GENERAL CONTRACTOR: E. C. Nesser

This housing project, located in the heart of the vitally important Los Angeles war industries section, will provide adequate living quarters for 164 families in sixty-two buildings. It is a good example of intelligent planning in that it will completely avoid the old familiar pattern of rows of houses on narrow streets, yet provide more units than could have been accommodated by the acreage had it been developed in the usual way.

By planning the site as a whole, each of the sixty-two buildings has been set at the proper angle to obtain the best exposure to the sun. Every building is surrounded by generous open spaces, which are being converted into attractively landscaped gardens and recreation areas for children and adults. The project is so set up that maximum privacy is provided for all buildings and apartments.

When the project is completed shortly it will consist of fourteen two-story, four-apartment buildings, a scattering of single family houses and approximately 30 buildings for two families. Also there will be an administration building containing a large meeting room, a craft room, and kitchen facilities, as well as offices and shop space for administration.

There is one continuous roadway through the project, giving easy access to all the buildings and to well-distributed parking areas. The houses are located so that they form courts, with service and laundry yards in the most convenient yet inconspicuous positions, and at the same time the houses will face the landscaped areas containing private walks.

The dwelling units themselves will vary in size, offering the choice of one-, two-, three-, or four-bedroom arrangements. Each kitchen will be equipped with an electric refrigerator, gas range and a sink and laundry tray set in a tile drainboard. Interiors are well handled, avoiding any aspect of cheap or hurried construction so often found in large housing projects.

All buildings are constructed with wood frame walls and shingle roofs. The exterior walls are of colored stucco with horizontal wood siding on the upper (continued on page 33)



parts of the two-story units only. Window areas are unusually generous and will provide light and ventilation to a degree seldom found in living quarters of unsupervised low cost homes. The architects have stressed the importance of privacy, domestic character of design and neighborhood and site appropriateness.

Velvatone stucco products used

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvatone Stucco Products Company of Los Angeles. The use of stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco, it was possible to get relief and depth of color and attractive pastel shades. The job was supervised by Harry Cleeton, one of the finest mechanics and superintendents of plaster work in the country.

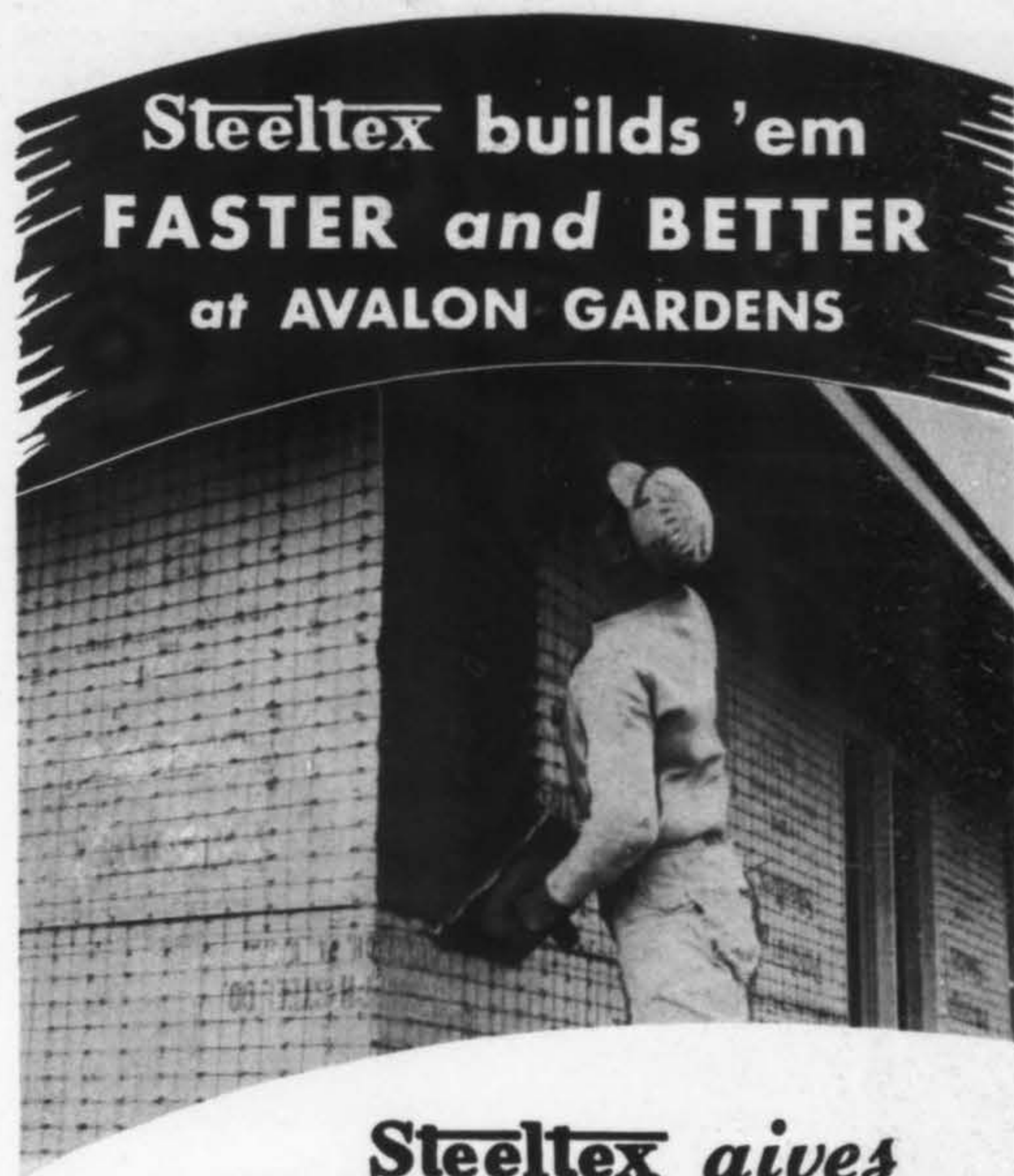
The Velvatone Stucco Products Company manufactures Velvatone exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvatone interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvatone exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvatone stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

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(continued on page 36)



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The 68 buildings of the Avalon Gardens housing project are all better, stronger, safer structures because of the foresight and good judgment of those who specified "all exterior walls . . . shall be lathed with *Pittsburgh Steeltex for Stucco* (38-16) . . .!"



Steeltex Reinforced stucco walls can take it! They have come through hurricanes unscathed (above) and earthquakes uncracked (at right).

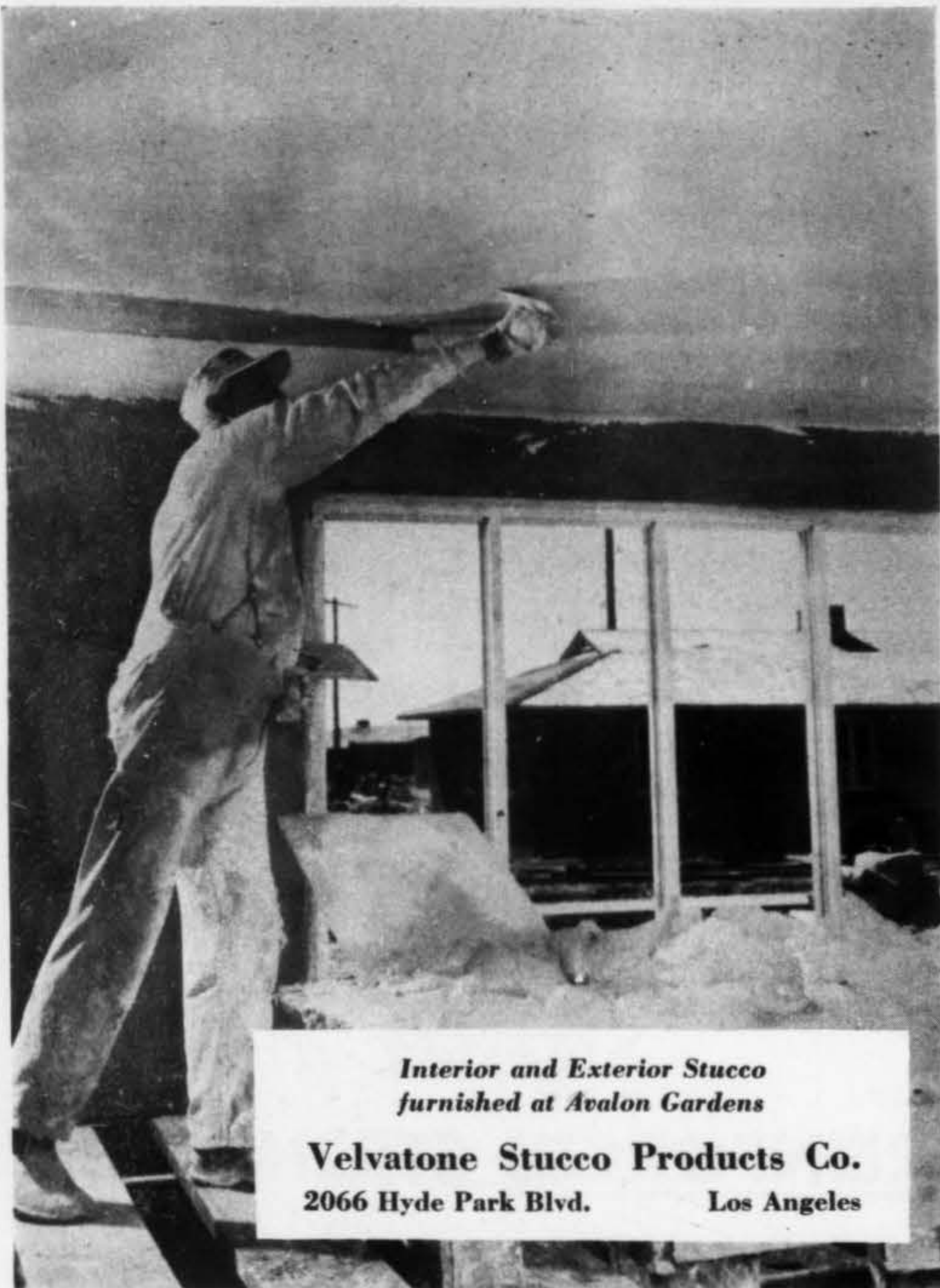


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OIL HEATING READY FOR DEFENSE HOUSING

Probably the most pressing problem facing those in charge of providing the thousands of vitally needed defense housing units in California concerns the means of heating them. The recent gas conservation order, which temporarily precludes the use of gas heat or the installation of gas heating equipment, has brought available oil heating equipment under the microscope for immediate study.

This study indicates (1) that the supply of oil heating equipment is adequate; (2) that this equipment has been thoroughly tested in actual use throughout the nation; (3) that it provides abundant heat at low cost; and (4) that it meets the necessary requirements of government officials and others concerned with the erection of housing units for war workers.

One of the best known manufacturers of oil heating equipment for small homes is the H. C. Little Burner Company of San Rafael, Calif., which has specialized in the development, manufacture and marketing of such equipment for more than twelve years. The company has built up an organization for complete installation and services on its equipment, the only such organization existing in the field. In view of the current rush to oil heat, that is an important factor, because no matter how good an oil unit may be, or by whom it is built, unless it is installed properly it cannot function satisfactorily. The unit must not only be properly located in the house, but correct draft must be established through the use of a proper flue or chimney. Little equipment is backed by a service organization of approximately 125 dealers in this area.

The Little oil burning floor furnace and several other Little units specifically designed for small homes are light in weight as compared to the volume of heat they can supply. For instance, Defense Unit No. 42, gravity, has an output of 40,000 B. T. U., yet it weighs only 105 pounds, while Defense Unit No. 44 has an output of 60,000 B. T. U. and weighs only 130 pounds. The manual floor furnace, including the register, ready to install, weighs less than 190 pounds, yet has an output of more than 47,000 B. T. U.



Dual Register Floor Furnace

These units—the oil burning floor furnace and the Defense Units 42 and 44, which are upright warm-air furnaces—are the units which will be specified most frequently in defense housing. The floor furnace can be supplied with a dual register for installation below a partition wall. All of the units are approved for FHA financing. The Little company marketed the first oil burning floor furnace listed by the Underwriters' Laboratories. It was the first furnace with the safety feature of Thermo Limit Control.

Many feel that maintenance costs of this type of equipment might be rather high. However, if the Little floor furnace is cleaned and inspected once a year, it will probably require no other attention. The factory guarantees the entire unit against defective workmanship or material—and the majority of H. C. Little dealers have said that service required on this equipment is less than on any oil burning equipment they ever have handled. This includes the experience of users in all parts of the United States, under practically every conceivable operating condition.

One of the most important contributing factors toward low maintenance cost is the simplicity of the equipment. This is emphasized by an analysis which appeared in a national trade journal several months ago. Of the causes of service on oil heating units in 1941, only 34.5 per cent could possibly happen to a manual controlled Little floor furnace. The remaining 65.5 per cent of the causes of service were controls, strainers, nozzles, pumps, and similar accessories, which do not exist on the above unit. Another interesting point is that the United States Commercial Standard, C. S-75 requirements, call for a minimum of 8 per cent CO₂ in an oil burner installation for domestic use. Little equipment, when correctly installed and adjusted, can easily be made to give CO₂ readings of 11 per cent or even 12 per cent under very favorable conditions. Translated into terms of economy, this means an increase in efficiency of about 25 per cent over CS-75 requirements.

For absolute comfort, a home must be heated by a unit that has both flexibility and high capacity. The unit must be capable of being turned down to a point where the heat input is exactly equal to the heat loss from the house. In this state of balance, the indoor temperature remains constant, while the unit operates on a reduced fire of high efficiency. When and if conditions demand, the unit should have a reserve which may be called upon to offset sudden drops in outside temperature. Little oil burning floor furnaces have a high capacity, in excess of the usual requirements. They are sufficiently flexible, so that they may be turned down to operate with great efficiency under normal conditions.

The higher first cost of oil burning equipment is offset by the low operation cost. Fuel oil, selling at 6 cents per gallon, is equivalent in heating value to natural gas at 40 cents per thousand cubic feet. In other words, in areas where oil is 6 cents a gallon, and natural gas is 80 cents per thousand cubic feet, the

oil costs only one-half as much as the gas, and therefore will cost only one-half as much to do a heating job.

On the matter of first cost, it is impossible to give definite figures. Prices will depend on the location of the job, the number of units, and other factors which must be considered. It is the policy of the H. C. Little Burner Company to sell its equipment only through its authorized dealers. The factory feels that by so doing they insure proper installation, satisfactory service, low maintenance costs and satisfied customers.

MARLITE WINS PACKAGE COMPETITION AWARD

Wall paneling in a box! This was the package that won the top award for Marsh Wall Products, Inc., in the hardware classification of the 11th Annual All-America Package Competition sponsored by *Modern Packaging Magazine*. The Marlite pre finished wall panel package, designed by Mark Seibert of Dover, Ohio, achieved five objectives in one fell swoop: The package provides sharp and immediate product identification, and the handsome, sturdy box offers striking attention and display value; the important and expensive problem of sampling is simplified and reduced to its ideal form, so that sales returns and replacements are practically eliminated; the trade name is promoted practically and with immediate and direct product correlation; dealers may now approach their customers with a wide and representative display of Marlite products in a compact and easily handled merchandising unit; and finally, factory salesmen have a new and significant talking point with dealers. The product is available in thirty different colors, four standard patterns, and dealers require a complete range of samples regardless of the size of their inventory. Primary distribution is through building supply dealers, but architects and contractors frequently influence and control sales. These men must be fully familiar with the product, and they must be equipped to show samples. The box is a flat rectangle, with the Marsh names plainly printed on all sides and top of the box for immediate identification. The box has been laminated with Lumarith Protectoid, which not only enhances the appearance of the kit but acts as a protection against soil and grime from repeated handling. Here, by the simple expedient of packaging the product, a merchandising and sales unit of considerable force has been created.

NEW MECHANICAL DRAFTING PENCIL

A new mechanical drafting pencil with a motor-driven lead pointing machine, for engineers, architects and mechanical draftsmen, has been announced by the TEC Pencil Company, 9381 Olympic Boulevard, Beverly Hills, Calif. The TEC drafting pencil has a full length lead tube of spring brass—an exclusive feature. This lead tube is driven downward into the chuck point by a screw-operated mechanism providing a positive grip on the lead and preventing any slippage or wobble.

It is claimed that the flexible "squeeze action" of the new mechanism does not mar or ring the leads, causing them to break. The pencil barrel is made of lightweight Tenite. It is perfectly balanced and has the "feel" of a full length wood-encased pencil. The clumsy metal tip, so objectionable in European-made drafting pencils, has been eliminated. This pencil is also made in the double-end type, enabling the draftsman to carry two different degrees of lead in one holder, or a lead in one end and a scribe in the other end.

For these pencils, the TEC Pencil Company has provided a new line of high-grade drawing leads which are to be had in nine degrees of hardness. These leads are made especially for mechanical drafting pencils and are put through a compression process which gives them greatly added strength and point durability. A motor-driven lead pointer, which starts and stops automatically, provides needle-like drafting points in a few seconds and eliminates the mussy operation of pointing with file or sand pad. Circulars describing these new items, together with samples of TEC drawing leads, may be had by addressing the manufacturer.

NEW TYPE MERCURY SWITCH

Mercury switching has always been difficult around factories or any place having vibration, and a new invention definitely cures entirely or aids very materially under these circumstances. It is the "Double Flow" mercury switch manufactured by Durakool, Inc., 1010 North Main Street, Elkhart, Indiana. Two tails of mercury pulling in opposite directions, over a ceramic barrier until severed, prevent double contacting where vibrations exist. When closing, the two approaching bodies of mercury pile up a double thick electrical conductor. Double flow operates either as a slow rolling motion or equally well on a very high speed mechanical snap action. Ask for circular No. 511. Switches in unbreakable metal of 10, 20, 35 and 65 amperes now available for National Defense. Priorities required.

NEW FLUORESCENT BED LAMP

"More light—and more scientifically directed light," is the story of "PLASTI-LITE," the first all plastic fluorescent bed lamp using the new 8-watt, 12 inch fluorescent bulb, introduced by the Mitchell Manufacturing Company of Chicago, pioneers of the famous Spotray, Luxuray and Marvelite bed lamps. "Plasti-Lite" offers lighting advantages never before found in a bedlamp. For example, it renders 22 footcandles of light on the reading page at 18" distance! And 13 foot candles at 24"! (Very few bed lamps on the market deliver more than 4 or 5 footcandles). And the angle of light is so directed that you can read with utmost comfort in reclining position, with absolutely no glare or reflection on the reading page. It is the coolest, most eye-comfortable light possible. And the most economical to operate, as it is lowest in wattage consumption. (8 watt bulb). "Plasti-Lite" sets a new pace, too, in its streamlined beauty of styling and color, coming in two thrilling new finishes, both of exquisitely molded plastic: Onyx Ivory and Deep Walnut. Has standard approved sockets. Easy to operate switch. Approved 9' rubber cord, with new type "Plug-in" ballast, eliminating hum. Available for 110-125 volts, Alternating Current only. List Price \$5.95.

AGAIN...

Alabax

Porcelain Lighting Fixtures are used to conserve vital metals. They are being used throughout on the Avalon Gardens war housing project, Los Angeles.



ALABAX PORCELAIN LIGHTING FIXTURES are used extensively on all types of war construction projects and by private constructors wherever good medium-priced lighting is required.

Manufactured by
PASS & SEYMOUR, INC.
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1004 East Fourth Street AGENTS Los Angeles, Calif.

WATERPROOFINGS

Let Us Help You Solve Your Waterproofing Problems

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Wiring and all electric fixtures on the Avalon Gardens housing project.

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LEIBERT & TROBOCK CONTRACTORS

SAN RAFAEL CALIFORNIA

... a good paint job on
AVALON GARDENS

KLAAS BROTHERS PAINTING CONTRACTORS

2012 Hyperion Ave. Morningside 1-1159 Los Angeles

red cedar shingles for roofs

continued from page 33

An outstanding feature of the project is the wide use of red cedar shingles for the roofs. All of the 68 buildings are covered with these shingles, a total of approximately 1,700 squares, or 6,800 bundles, being used. The traditional adaptability of red cedar shingles for all types and sizes of buildings is demonstrated in Avalon Gardens.

Whereas No. 1 grade 18-inch shingles were used for the various housing units comprising the project, No. 1 grade 24-inch shingles were applied to the roof of the administration building. These shingles are slightly thicker than the 18-inch variety, and provide a heavier-appearing roof which is in keeping with the size and importance of the administration building.

The 18-inch shingles were applied at an exposure of 5½ inches to the weather. With this exposure, no less than three layers of shingles exist at every point of the roof, providing an impenetrable barrier against the elements. The 24-inch shingles used for the administration building likewise provide a three-ply roof, being exposed 7½ inches to the weather. The sheathing boards to which the shingles are attached were spaced apart, rather than laid solid. In this way an appreciable saving was made in sheathing required, plus labor of application. The laminated, three-ply roof provided by the red cedar shingles creates a "bridging" effect which adds to the stability of the roof, and thus the use of spaced sheathing is permissible. In fact, the only reason for using solid sheathing with red cedar shingles is to gain the added insulation that such a deck offers, and in very cold climates this is justifiable. It is interesting to note that wood shingles constitute the only form of roof covering that actually adds to the strength of the roof section.

The most casual observer can note the complete lack of monotony regarding the roofs of the Avalon Gardens development. Upon analysis, this feature can be attributed to the pleasing appearance of the random width shingles which were used—a distinct contrast to the factory-like repetition characteristic of many roofing materials. An added note of roof individuality is contributed by the pleasant color variations of the shingles, ranging from a light straw yellow to a darker reddish brown. This range of color is characteristic of the Western Red Cedar wood from which the shingles were manufactured.

porcelain lighting fixtures

Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, N. Y., represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities, hotels, and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long-lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock-proof. They come in snow white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in Federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

CALIFORNIA ARTS & ARCHITECTURE

The Magazine of Modern Design

TRANSPORTATION

continued from page 22

defeat the PE, and cruised the streets offering free rides. The campaign swept the county, and in this controversy the pattern of automobile transportation was fixed.

As the auto took over transportation it likewise began to force a change in the community development which the railroads and real estate subdividers had "planned." New roads were demanded and obtained. As they opened up, new communities built around the auto and the highway flourished. Rail transportation shrank, in some cases routes were abandoned. In most, service was curtailed. Now the auto is about to disappear, and the public is faced with the necessity of falling back on the services which did not meet the need of twenty years ago.

Can the rail lines handle the traffic which will be thrown on them? Not much of it, with their present routes and rolling stock. Not all of it under any circumstances. The complete answer won't be available until all details of the problem are known. Many surveys have been made or are under way. The most important of these is that being undertaken by the State Railroad Commission. It will cover about 500,000 workers in Los Angeles County.

When all the facts are in, it should be possible to decide:

1. How many workers can be moved from home to work and back again with present mass transportation facilities.
2. What new transportation facilities are needed.
3. How many workers are so located by residence that no mass transportation is available or could be supplied.
4. How many are so located that the distance to travel is too great in terms of time.

This last is most important. One shipbuilding firm in Los Angeles, the largest, has just completed a transportation survey. They have estimated that one-fifth of their men cannot get to work at all when their tires wear out.

Long after it was known to war workers, who wrestled with it daily, alarmed experts and officials began rushing into print with proposals which make headlines but do not make good sense. Some of the solutions offered to date are swap jobs, swap homes, ride workers in freight cars. Both job and house swapping proposals are made without reference to fact. Workers from one area of war production do not live in another area of war production. The overflow from each area is found in residential communities where there is no war production. For instance, less than 150 Lockheed workers live in the San Pedro-Wilmington-Long Beach area, and only 500 in the Santa Monica area. There aren't enough freight cars to move materials.

Transportation facilities, vastly expanded, cannot alone solve the problem. Other very stiff measures will have to be taken. Whether they will be remains to be seen. Actually, a solution through a series of simple steps presents itself. Here it is:

1. Take over all existing housing vacancies in or near areas of war production. Set a rent commensurate with the income of the tenant. If the previous rental asked has been high, say, \$50, \$75, or \$100, ignore that.
2. Take over rental housing being used by families whose wage earner does not work in the area. Many people living in Burbank, Santa Monica, Inglewood and other areas of war production work downtown. Most of the existing vacancies are in the central part of the city. Get them a rental in that section. If necessary, take over housing from owner-occupants. This alone would very nearly solve the problem.
3. Acknowledge the fact that private builders will not and are not building the housing needed and launch a public housing program.
4. Give no priorities on building materials or FHA insurance on building loans to private builders unless they build rental housing in a designated area, at a price related to workers' incomes and for war workers exclusively.
5. Pool all rail transportation facilities now, and arrange to put a ride rationing system into effect with priorities for war workers.

INDUSTRY ANSWERS THE CALL!

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From the United States Treasury Department

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CAMOUFLAGE

continued from page 26

paints which differ only in pigmentation adjustment from accepted exterior paints long manufactured by the same company.

This delicate adjustment process is carefully checked in its manufacture. Each paint batch is carefully photo-tested for infra-red resistance, then immediately canned and sealed under supervision. Any dilution of the so-called "L-Series" with ordinary paint would materially reduce its efficiency.

Good painted camouflage is conceded to require both light and shadow combinations in order to resemble surrounding terrain. A wide range of low-visibility colors is desirable, ranging through the dull browns and greens. With the "L-Series" has been designed a "D-Series" which has the same color range but appears black (or shadow) in infra-red aerial photography. According to extensive testing, these two paint series in combination afford the camoufleur as useful a range of concealment paints as has yet been produced. The heat-deflecting factor has an added significance. Petroleum and other industries where liquid storage is required face sizable evaporation losses when they paint their tanks with ordinary dark-colored paints instead of the standard white or aluminum. In the case of the "L-Series," however, controlled seven-hour sun-heat tests disclose the ability of this paint to deflect heat to the extent that inside temperatures of test objects remained about ten degrees lower than similar objects painted with the same color of ordinary paint; and but five degrees warmer than the aluminum painted containers.

One of the most essential of the many camouflage treatments, paint has often in the past been a most costly nuisance when removal or repairing was in order. Many less durable paints which are sometimes sold as camouflage coverings should be avoided on stucco and other surfaces where quality paints are ever again to be applied, as the clean-up and preparation cost will sometimes prove appalling. It is expected that camouflage architects and engineers will eventually demand all camouflage paint producers to develop these special finishes on formulas that will stand up under weather.

CHINA—FONT DOOR TO FREEDOM

continued from page 17

nickel, tin, aluminum, mica, rubber, lead, zinc, and other war materials. In the first years of the war, we supplied Japan with airplanes which destroyed Chinese cities and towns and slaughtered hundreds of thousands of people. American-made trucks transported Japanese troops into the heart of China.

When I went to Hankow, the Chinese capital, in 1938, after six months at the Chinese front, I remarked in a conversation with our American ambassador that our policy toward Asia was suicidal; that, after Japan had turned China into a base of operation, it would turn on southern Asia and America. I needed no prophetic knowledge to make this statement, for it was embedded in the "Tanaka Memorial," the Japanese blueprint of world conquest, and in speeches and writings by many Japanese politicians and militarists. But to my statement, our ambassador replied with complacency:

"Oh, by that time the Japanese will be too exhausted!"

How could Japan be exhausted when the beast was being fed war materials, and living off the food of China? I have never yet understood why all officials, responsible for the whole Far Eastern debacle, do not withdraw from public life in shame. No people in history have been so bereft of knowledge, vision, or of national or international responsibility as they.

Before I left China in May of last year, I talked with British leaders, soldiers, and officers in Hongkong. We all knew the Japanese would attack Hongkong some time. The British had spent £10,000,000 on its defenses in 1937 alone. Hongkong estimated that the colony could hold out for two to three months—until units of the British fleet relieved it. For the four years of war, the British entertained contempt for the Chinese armies, and were induced only in the latter months to reach an agreement with them for joint defense of Hongkong. Behind this policy was the British fear that if the Chinese defended Hongkong, they would later claim that it be returned to China—from whom it had been taken in the Opium Wars of 1839. In talking with British soldiers in Hongkong, I often heard this remark:

"Up to now the Japanese have only fought a third-rate power—China. But when they fight us, they fight a first-rate power, and will learn what real fighting is!"

It took the Japanese just eighteen days to occupy Hongkong. Singapore, the bastion of the Far East, fell in seven weeks, and the Dutch

East Indies in a much shorter time. Now New Zealand, Australia, and India lie in Japan's route of conquest.

For over four years, China stood begging at the doors of the democracies. Our loans to them totaled less than \$400,000,000, but our war materials to Japan ran up into the billions. The Chinese know this. Repeatedly, at the front, Chinese soldiers and officers asked me why Japan was furnished with war materials to kill Chinese. It was a terrible question for me, an American. At the Chinese fronts, there were no guns heavier than heavy machine guns or trench mortars. There were no trucks and no gasoline, and not even one airplane to drive off the Japanese planes that bombed us at will. Those planes were often American made, their bombs were always of American scrap, their gasoline, American. The only Japanese thing about them was the pilot. I was called upon to deliver morale lectures to the Chinese soldiers at the front, and I often felt ashamed to face them. Of course, I mentioned the small sums in charity which we were offering for the civilian air-raid victims and refugees—though these catastrophes were basically our doing. The Chinese fronts were often desolate regions, cut off from necessary supplies and but the rudiments of news. Since I had been connected with the Indian Nationalist movement for many years, I therefore tried to inspire the Chinese armies with the consciousness that they were fighting not for China alone, but for hundreds of millions of subjected Asiatic peoples who were watching them, hoping for their victory. One paragraph from such lectures was this:

"Do not feel isolated or abandoned on this gray battlefield. Try to realize that you are the vanguard of Asiatic peoples struggling for liberation. The eyes of hundreds of millions of people, particularly of India, are fastened on you, hoping and praying for your victory that you may be a bastion for their own liberation. Ever since the Japanese invaded China, the Indian National Congress has conducted a boycott of Japanese goods, has organized 'China days' on which small Chinese and Indian flags are sold and the proceeds are used to buy medicine for your wounded. The Indian National Congress sent the first medical mission of five surgeons to China, has paid all their expenses and kept them supplied with medicine and dressings. If this seems small in comparison with China's great needs, remember that India is much poorer even than China, and while helping you, it must also struggle for its own liberation."

BOOKS

continued from page 4

military aid from England. The righteous weak, in the long run, become just another charge upon the righteous strong.

This may not be what Steinbeck meant, but it's what he has said. More than that, it's what he has said repeatedly. The Joads at the end of *The Grapes of Wrath* still have their courage, but they're in an awful mess—with little hope of extrication unless some outside power intervenes. The fruit pickers in *In Dubious Battle* are worse off at the end of the book than at the beginning. Steinbeck writes of "the little people" with pity rather than with faith. His books are a cry for help, and this help can come only from others than themselves; it can come only from the strong.

But here is the point where Steinbeck always quits. He leaves his "little people" licking their wounds. He hints that the "little people," backed by strength and led by their own kind, will be the redemption of the world. But in a certain country of Europe (to imitate the tactful evasiveness of *The Moon Is Down*) the little people acquired strength under the leadership of one of their own kind who was a paperhanger. Certainly the outcome of THAT isn't what Steinbeck wants!

It's all very confusing, and probably Steinbeck, magnificent writer though he is, is just as much mixed up as the rest of us.

PATTERSON GREENE.

MUSIC

continued from page 5

hear and to appreciate the work of Mahler. Much of this new appreciation has resulted from the determination of Mahler's friend, associate, and pupil, Bruno Walter, that Mahler's music should be heard. No one can conduct Mahler's music like Bruno Walter. It was a special privilege to hear the *Kindertodtenlieder*, the *Little Dead Children's Songs*, conducted by Walter on a Philharmonic program and sung by the lovely fresh contralto voice of Eula Beal.—PETER YATES.

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