

CALIFORNIA

# arts & architecture

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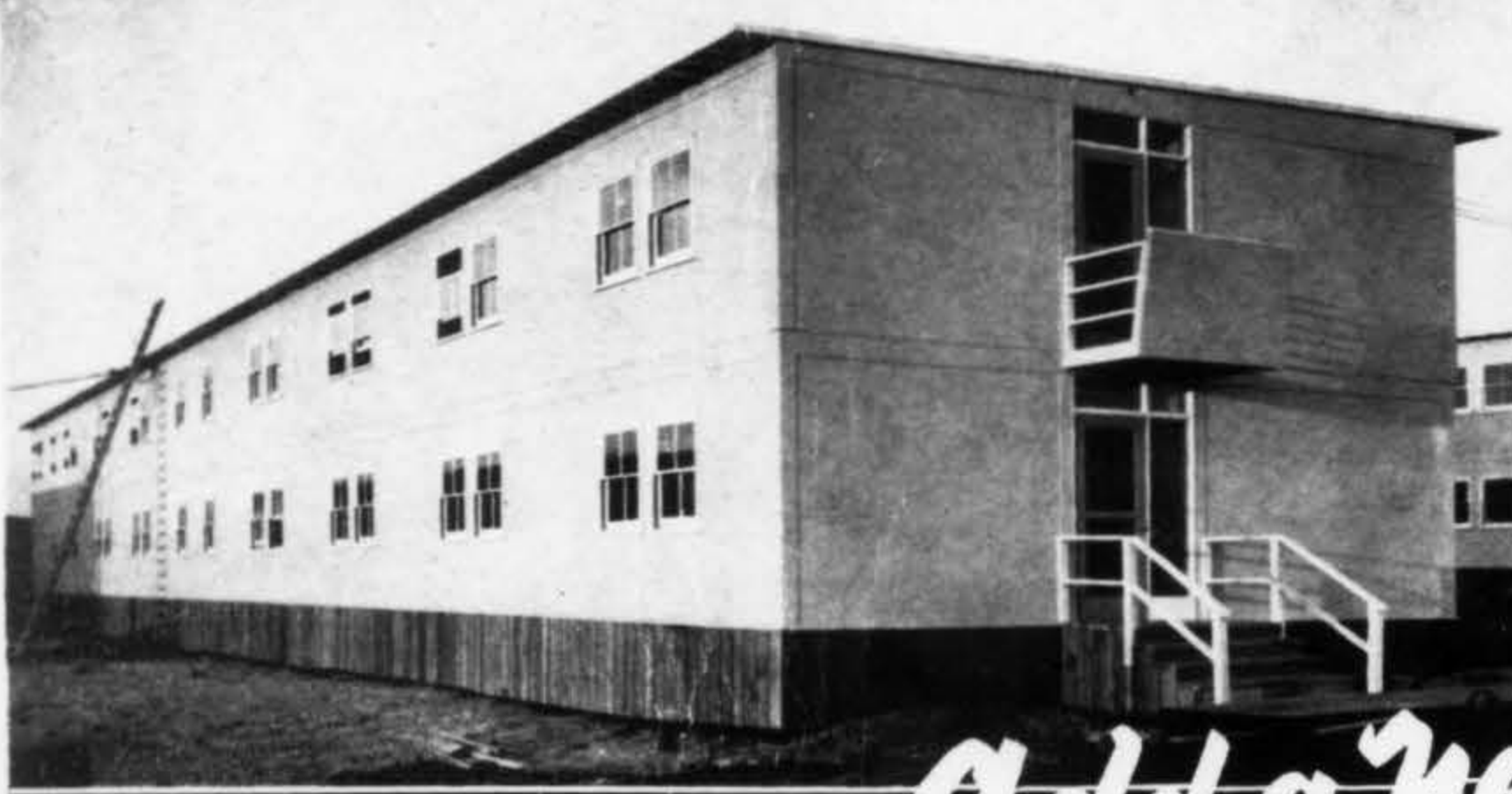
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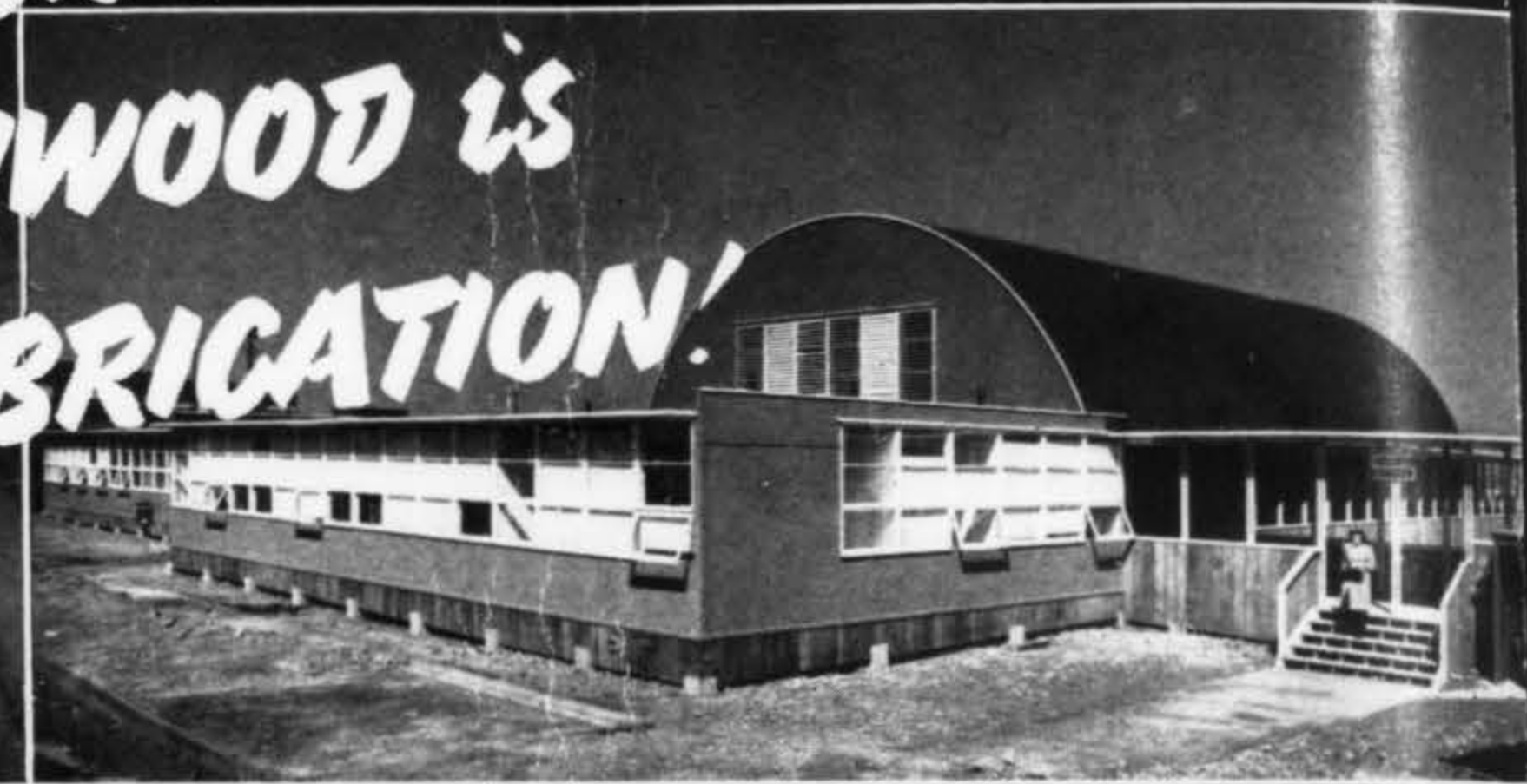


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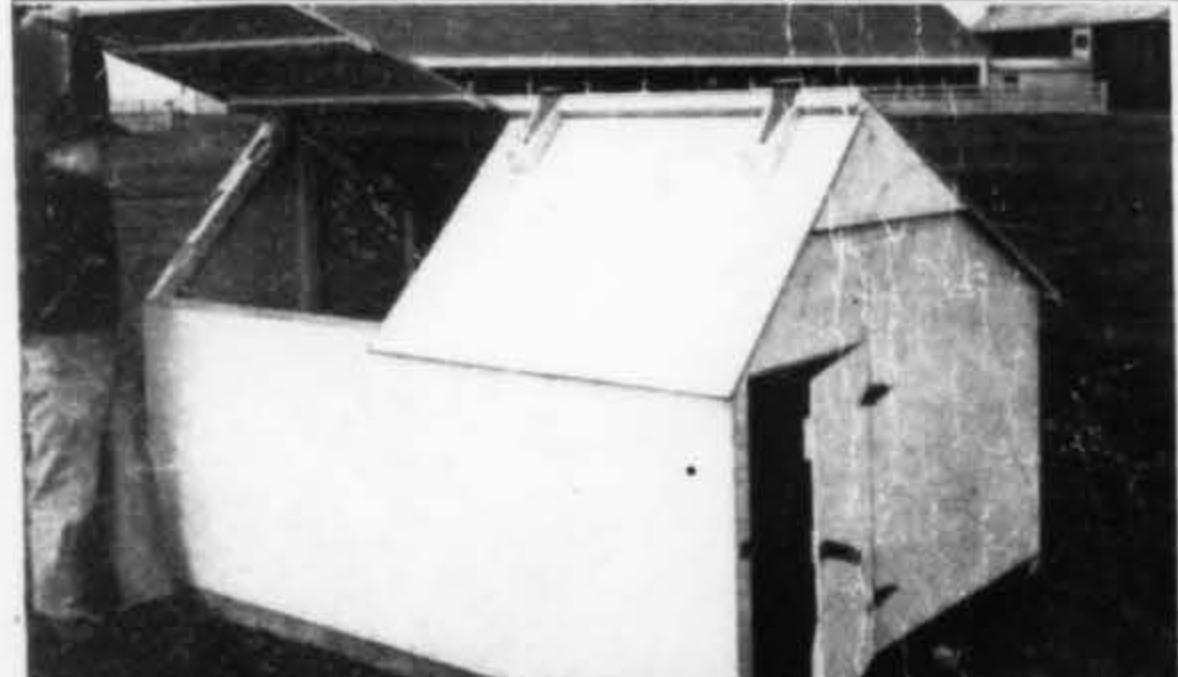
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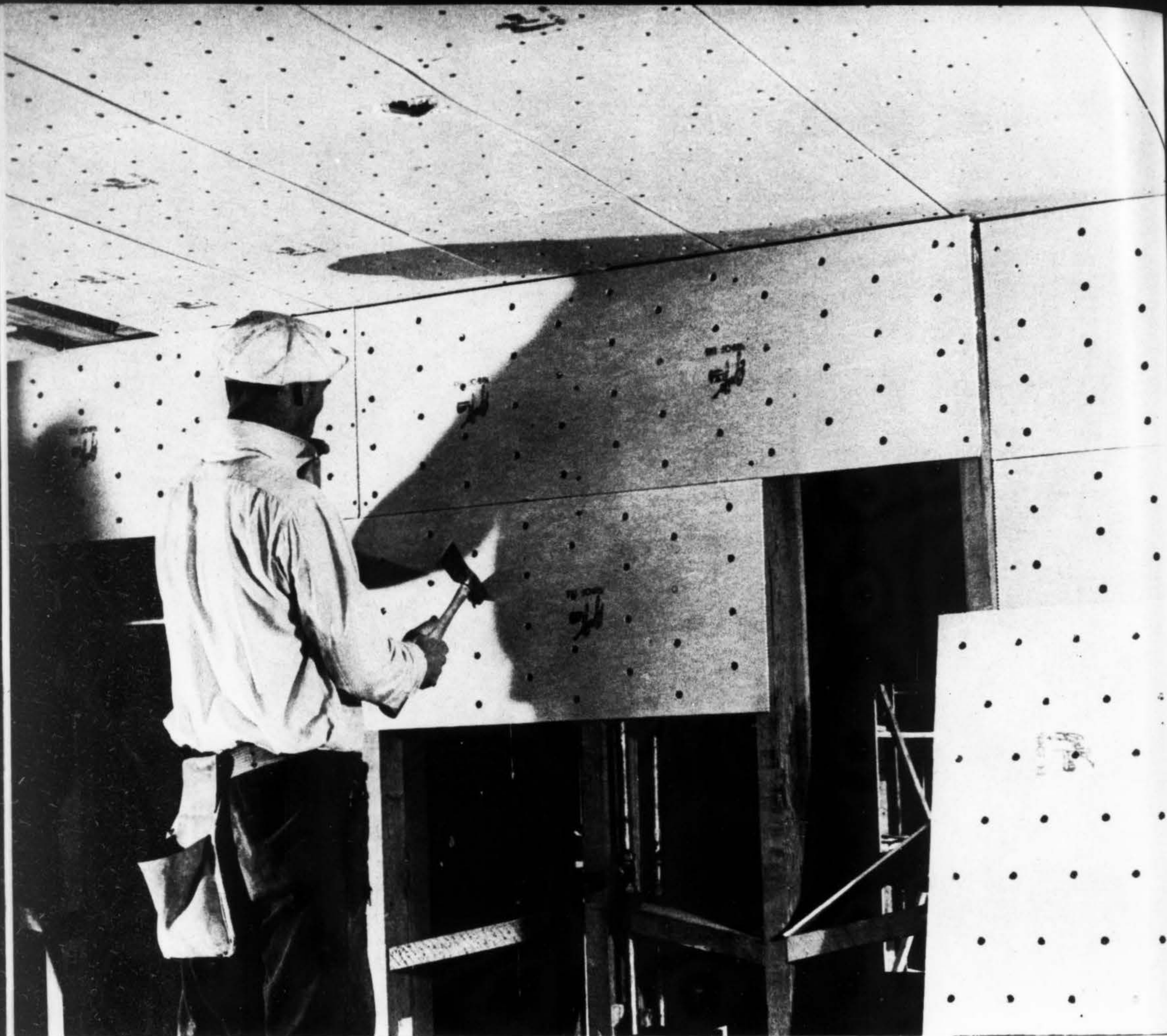
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**articles**

The Cooperative Spirit of the Americas	23
Music	24
Modern Handloomed Fabrics	30
The City-Town	36

**architecture**

House by Paul Laszlo	25
Community Center	28
Nursery School by John Ekin Dinwiddie	31
House by Josef Van der Kar	32
House by Whitney Smith	34
Aliso Village	38
Industrial Section	51

**special features**

California Housing and Planning	12
Books	14
Music	16
Art	17
Shop-wise	19
Notes in Passing	21
Construction	22
Products and Practices	40

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# CALIFORNIA HOUSING & PLANNING ASSOCIATION

A Conference Taking Stock of the Immediate Situation and Affirming the Need to Begin Planning and Acting Now to Meet the Grave Problems Which Will Confront Us at the End of the War

The conference was co-sponsored by the Los Angeles Citizens Housing Council, Pacific Southwest Academy, Los Angeles City Planning Commission, Los Angeles Regional Planning Commission, and the Housing Authority of the City of Los Angeles.

**POST-WAR REDEVELOPMENT—URBAN AND RURAL**—L. Deming Tilton, chairman; consultant, San Francisco Planning Commission.

A preliminary draft of a statement on "Basic Principles for a Redevelopment Program for California," including a critique of the various national proposals available, was prepared by a CHPA committee. The committee sponsoring the report included Charles Bennett, Morse Erskine, Albert Evers, Catherine Bauer, secretary, and L. Deming Tilton, chairman. The committee agreed on the general principles contained in the report but did not have time to reconcile all the details. The report was submitted for discussion by a panel including one or more planners, housers, architects, financial experts, property owners, local labor representatives, and public officials.

George F. Yantis and Walter Blucher participated in the discussion. **STATUS OF WAR HOUSING IN CALIFORNIA**—Howard Moise, chairman; president, California Housing and Planning Association. A presentation by a panel of experts of the present status and the outlook under existing legislation for housing, both public and private; and the relation of war housing to the problems of recruiting for war industry. Speakers included Langdon Post, regional director, Federal Public Housing Authority; W. G. Bingham, district

director, Federal Housing Administration, Los Angeles; Eugene Weston, Jr., regional representative, National Housing Agency.

**PLANNING NOW FOR THE POST-WAR ERA**—Speaker, George F. Yantis, commissioner, National Resources Planning Board.

**STATUS OF WAR HOUSING IN CALIFORNIA (continued)**—The Rent Control Program—George P. Tucker, Rent Division, Office of Price Administration; presentation by a CHPA sub-committee of a report on housing and planning in a Japanese Relocation Center.

**THE CALIFORNIA SHACKTOWN**—Carey McWilliams, chairman; chief, Division of Housing and Immigration, State Department of Industrial Relations.

The typical shacktown and what can be done about it from the points of view of county government, the local health officer, the planning commissioner, the local housing authority, and the Farm Security Administration. Speakers: Dr. Saul Ruby, assistant health officer, San Diego County; Gerould L. Gill, chairman, Housing Authority of the County of Contra Costa; Milen Dempster, Farm Security Administration Audience, discussion.

On Friday evening there was an informal showing of Kodachromes of housing, planning and modern architecture in Latin America made by Francis J. Violich, planning engineer. These slides indicate channels for collaboration by United States architects, engineers, and technicians with our neighbors to the south; and American premiere of a mysterious movie made in England by an American housing official.



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**THE POST-WAR OUTLOOK FOR CALIFORNIA**—Meeting co-sponsored by Pacific Southwest Academy—Raymond G. McKelvey, chairman; president, Pacific Southwest Academy.

What military and industrial demobilization will mean to California in terms of our total economy, of finance, and of public works and housing. Speakers: V. B. Stanbery, National Resources Planning Board, Berkeley; Stuart Walsh, staff director, Senate Interim Committee on Economic Planning; Oliver P. Wheeler, research director, Federal Reserve Bank, San Francisco; Catherine Bauer, vice president, California Housing and Planning Association.

**WATER AND POWER FOR POST-WAR CALIFORNIA**—Speaker, Dr. Harlan H. Barrows, chief Central Valley planner, Bureau of Reclamation, Department of Interior.

**THE POST-WAR OUTLOOK FOR CALIFORNIA** (continued)—Probable post-war trends as they appear to the economist, to organized labor, to the agricultural economist, to the industrialist faced with problems of conversion. Speakers: Dr. Arthur G. Coons, professor of economics, Claremont Colleges; Phillip Connelly, Congress of Industrial Organizations; Lloyd Mashburn, American Federation of Labor; Marion Clawson, Bureau of Agricultural Economics; Charles Day, assistant general manager, Richmond Shipyard No. 1, Permanente Metals Corporation.

On Sunday there was a tour of Los Angeles housing developments arranged by the Housing Authority of the City of Los Angeles. The tour included the harbor area with its dormitories and war workers' apartments; Avalon Gardens, Compton, and Pico Gardens.

An enthusiastic assemblage of some 200 planners, housing officials, educators, architects, and citizens interested in planning and housing gathered at the Hotel Mayfair in Los Angeles on September 24, 25, and 26 for the second annual conference of the California Housing and Planning Association. The conference was scheduled to follow immediately the annual conference of the League of California Cities and was synchronized with a meeting of the Western States Housing Authorities Association in order that members of these two organizations could conveniently attend its sessions. As a result the registration at the conference included not only persons from all parts of California, but also visitors from out of state cities as distant as Seattle and Phoenix. From Washington came the two chief speakers, George F. Yantis, commissioner, National Resources Planning Board, and Harlan H. Barrows of the Bureau of Reclamation, Department of Interior. Participating in the discussions were Hugh Pomeroy, the new executive director of the National Association of Housing Officials and former director of the Virginia State Planning Board, and Walter Blucher, executive director of the National Association of Planning Officials, Chicago.

The sessions of this year's conference were largely devoted to two main topics—the immediate and pressing problems of war housing and the various aspects of post-war planning and reconstruction. The growing menace of the California shack town was also discussed at a meeting presided over by Carey McWilliams, and the importance of the Central Valley Project to California's agricultural and industrial future was ably treated by Dr. Barrows in his address at the Saturday luncheon.

Most controversial of the sessions were those devoted to the subject of war housing, in which marked differences of opinion were expressed as to just what is wrong with the picture. Agreement prevailed, however, on the one broad proposition that, as in so many other phases of our war effort, the war housing program is proceeding at a pace and in a manner which are both far from satisfactory.

Out of the heated discussions came a number of resolutions, among which the most significant called for the elimination of duplication of effort and a speed-up in the determination of need, further decentralization (autonomous decisions in regional offices) in war housing matters in general, the assurance of immediate and adequate priority ratings for all allocated housing, and the utmost cutting down or "stripping" of critical materials in *private* as well as public housing.

The housing authority boys also saw to it that a plug for the local authorities was not omitted—a resolution calling for the exclusive use of local authorities for the construction and management of war housing projects. The chairman was also authorized to appoint a committee to consider and report on the question of an acceptable minimum standard of amenity and construction. A motion was also made, in the interest of releasing architectural ingenuity, which called for the determining of the size of a project by the allocation of a certain amount of critical material rather than by the stating of

(continued on page 18)

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# books

**LAST TRAIN FROM BERLIN**, Howard K. Smith (Alfred A. Knopf, \$2.75)—In *Last Train From Berlin*, Howard K. Smith takes up just about where Shirer's *Berlin Diary* left off. After more than a year as United Press correspondent in Berlin, Smith followed Shirer at the CBS microphone. As things grew worse and worse for Americans in Berlin (also for Germans in Berlin), he applied for transfer, and got himself moved to Berne. He crossed the Swiss border—it sounds like the finish of a quickie—the night of December 6. Thereafter, in deference to the good Aryans of Nippon, Germany allowed no Americans to leave its confines, even during the brief interval before the formal German declaration of war.

You have to take Smith's unsupported word for much that he says. Throughout the fall and winter of 1941, the Gestapo grew progressively tougher, and in its raids on the news services it seized upon the most harmless doodles as evidence of sinister purpose on the part of the correspondents. Therefore all files were cleaned out regularly, and all notes destroyed. But Smith obviously has a disciplined mind, trained by German propagandists to sift fact from fancy. It would be silly to doubt his veracity, and it would be just about as silly to doubt his qualifications as an observer. The trouble is that he says things we should like to believe, and we've had so many kicks in the pants this past year that we suspect the bearer of good tidings. What Smith says, substantially, is this: Germany has soured on the Nazi regime; the German people are held together in their war effort only by their fear of what would happen to them in defeat; if they were promised agreeable peace terms, they would crack up in a relatively short time.

This summary is too sweeping to do justice to the measured care of Smith's writing and thinking, but it's as close to his point of view as a few sentences can come; and anyway, the purpose of this review is not to provide you with the digested contents of the book, but to make you feel that you must read it.

It is pleasant to lend an ear to Smith's report of maggots in the Nazi cake, but it is not entirely easy to ride along with him to his conclusions. In the first place, to judge by his own text, the Germans are dissatisfied with Nazism only because Nazism is losing the war. While Germany was victorious, and while the soldiers were bringing home perfume from France and butter from Denmark, and fur coats from Norway, the home folks of the Fatherland didn't seem to give a damn whether the principle of Nazism was evil or good. They heiled their Hitler with a right good heil, and thought it would be right nice to be a Herrenvolk, and be able to push everybody else off the sidewalk. Then Russia upset Adolf's timetable (these Russians, they just never DID have any sense of time!); the butter and fur coats began to move out faster than they had come in, and anyone who had a bottle of perfume left would probably drink it. That was different. They became hungry and grouchy. They mumbled against Nazism as the scapegoat, but the only thing in it they really objected to was defeat. If the 1942 campaign in Russia had resulted in a Nazi victory; if butter and fur coats had come galumphing back—are we to believe that Germany would not have resumed heiling Hitler? The criminal who throws away his tools because they fail to jimmy the safe is not thereby reforming. He is merely preparing for more efficient looting. And even if Germany got rid of Nazism, there is little indication that at the same time it would get rid of the way of thinking that brought Nazism into being.

As for offering the Germans honorable or hopeful conditions of peace—why didn't they make good use of them when they had them? For they did have them. Not, perhaps, in 1918 (though too much has been made of the strictures of the Versailles Treaty. But twenty years later, what was left of the Versailles Treaty? In the course of those twenty years, Germany had got back the Ruhr, it had re-fortified its boundaries, it had built up its armaments and its armed forces, it had expanded beyond its 1914 area by annexing Austria and Czechoslovakia, it had received huge loans from its former enemies. If after Munich, Germany had settled down to rebuilding

peace, order, and stability within its boundaries, the world would have come to respect its good faith. But instead, Hitler drew his gun and went on looting, and the home folks cheered him right along. Why offer them benevolent peace terms now when they didn't make civilized use of them when they had them? The writers who have advocated extermination of the German race by a process of sterilization are definitely too enthusiastic; but to Americans and Europeans who have twice had their lives messed up by Germany on the loose, the doctrine of loving kindness doesn't seem to be quite the thing, either. And perhaps it would be easier to figure the terms of peace if we were somewhat closer—even more than somewhat—to winning the war.

**APPLE IN THE ATTIC**, Mildred Jordan (Alfred A. Knopf. \$2.00)—Some reviewers have ticketed Mildred Jordan's *Apple in the Attic* as a folk tale of the Pennsylvania Dutch. Beyond being inaccurate, the label does less than justice to this richly flavored narrative. It has none of the fabulous or the supernatural element of the folk tale. It has, instead, something better: it has a set of realistic, hard-headed, earthly farmers whose behavior follows a trend common to farmers throughout the United States. *Apple in the Attic* is no more a folk tale than *My Antonia* or even *Tobacco Road*. The story, save for its "hexing" episode, could be transferred in its essentials to any of a dozen American rural districts without losing its validity. That Miss Jordan availed herself of the rich coloration of Pennsylvania Dutch life is just so much good measure. The characters move in an atmosphere of succulent food, rich soil, red barns, abundant flowers; they speak the terse, cadence, sometimes contorted English that the German settlers in the Reading and Lancaster regions have evolved and perpetuated. They live heartily, even grossly, and they surround themselves with beauty as instinctively and as unaffectedly as they make smierkase.

We learn that Emma Dreibelbis forgets to take to market the eight quarts of apple schnitz for which Mrs. Kirschner would have paid two dollars. For this offense her husband Jacob vents upon her a tirade of truly Wagnerian sonority, working himself to an ecstasy of rage wherein he vows, on the Bible, that he will never speak to his wife again.

The story that ensues is touching and funny—sometimes in turn, sometimes both at once. Miss Jordan's craftsmanship is such that the story seems to tell itself. It is most pleasant going, and more important as genuine literature than any of its long-winded competitors on the current fiction market.

**VAN LOON'S LIVES**, Hendrik Willem Van Loon (Simon & Schuster. \$3.95)—Hendrik Van Loon discovered that if he placed a note under the stone lion at the entrance of the town hall in Veere, Holland, he could summon historic personages from the past to come to dinner with him. Now, now—stop making those vulgar sounds. You're supposed to enter into what's known as the Spirit of the Thing. All right, so they come to dinner. Before their arrival, Hendrik writes biographical notes on them for the benefit of Brother Frits, who presumably might otherwise ask Queen Bess how her children were doing, or something like that. The biographical data could be found in any standard reference book, but not in so many words. The balance of the 883 pages is taken up by the meditations of Hendrik Van Loon. In sheer vacuity they eclipse the late Arthur Brisbane.—PATTERSON GREENE.

**NUEVO DICCIONARIO TECNICO COMERCIAL**, Español-Inglés—New Commercial and Technical Dictionary—(Chemical Publishing Company, Inc. \$10.) A new reference book compiled for the engineer and technician by a prominent Spanish engineer, Antonio P. Guerrero, has just been published with the hope that it will strengthen the sympathetic relations between the United States and Central and South America by the further elimination of misunderstandings due to language difficulties. It contains more than 50,000 words used in electrical, mechanical, chemical, and marine engineering, radio, mining, textile and other industries, also works referring to aviation, motorized warfare, plastics, meteorology, etc. This book should be valuable to any business or professional men who have correspondence with Central and South America because of its conversion tables of weights and measures and monies, as well as for its importance as a technical Spanish dictionary.



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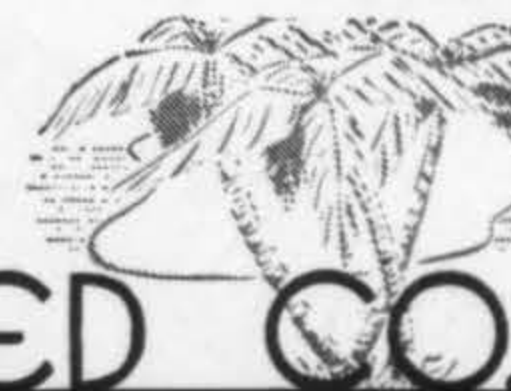
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# music

The popularity of composed music is a phenomenon that always startles the public wherever it occurs. Music, as the public uncritically realizes, deals in forms and symbolism as remote from realistic mental commonplace as the patterning on a Persian or an Oriental rug. That an art dealing in such means should be charming is not unreasonable. No one is likely to deny the charm of a well-patterned rug, though few could expound if asked whether the pattern has a meaning. But popularity requires more than charm. Popularity in music, even a specialized or esoteric popularity, is evident as soon as it occurs; one would not speak of popularity in considering the gradual and unhurried change of vogue in rugs. The name of a popular musician may become a part of common speech around the civilized world; the designer of fine rugs remains an unknown specialist.

Today popular music is thought of as a class: it is music written for quick distribution and the ash heap. Actually such music, with certain obvious exceptions, is popular only as a class, and the class type constantly changes. It is also thought of in a larger way as including music written to exploit the changing forms of popular dance and also folk music.

Folk music is of course popular among the folk with whom it originates. The excursions of folk music into any more general popularity are usually the result of certain qualities in the music or the environmental situation that have to do with the general proposition of popularity in music and very little to do with the fact that it is folk music. Dance music depends first of all on the popularity of the dance. Changes of type in the dance veer like fashions in clothes and closely reflect the conditions of life, of which they are in a sense direct abstract patterns. The popularity of music written for the dance changes with the dance and is plainly therefore an ephemeral popularity having little to do with the enduring popularity of certain sarabandes.

Popularity in music has thus no real relationship with what is commonly called popular music. The voice of the juke box changes with the days, and no one can claim real popularity even for the day's ten best tunes. A Gershwin is a popular musician not because he writes what is currently called popular music, but because he writes music that is popular in the currently popular forms. Or on the more elementary level, an Irving Berlin is popular because he writes memorable melodies that can be incorporated in the currently popular forms. The same can be said for the verbal melodies of Thomas Moore or the folk melodies of Stephen Foster. The popularity is a quality of the music which happens to fit an ephemeral form of the times.

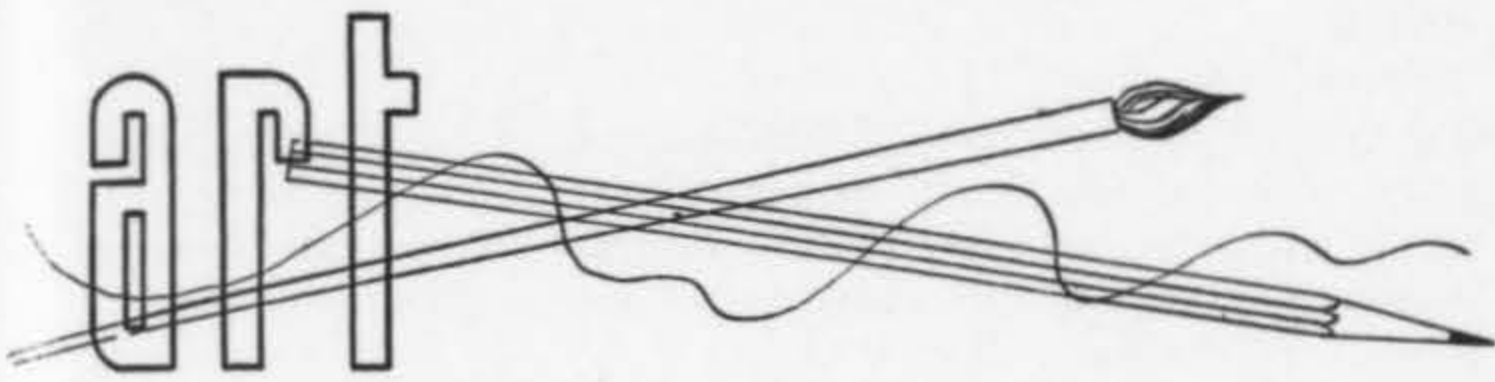
Popularity is a quality of the music. The idea is peculiar, because popularity is certainly not written into music as a definite and conscious quality. Popularity is rather a quality that grows out of the individual character of the music; it is popularly discovered. While this statement may appear elementary, it expresses a fact not usually considered by persons who speak of popularity in music. It means this: the most popular music in the long run is music that has the most individual character, that has the utmost quality in it to be discovered.

Individual character in music is first of all a reflection of individual character in the man who makes the music. He is somebody apart from other makers of music; he transcends the type—and this is true of Irving Berlin, of Gershwin, of Carrie Jacobs-Bond; what he makes in music contains something of his own individuality, whether or not it contains or expresses anything beyond the temporary power of that individuality. And in this respect the maker of music is altogether unlike the maker of rugs. A rug, like a Sufi manuscript, is translated from speech into sight.

The great popular composers of the past were not at all like the men who write what is today called popular music. What they made in music was set apart not by its likeness but by its unlikeness to the current type. They conceived and popularized new types. They were first of all great performers and great improvisers. But they set the crowd in a roar. Like Frescobaldi, who played the organ in Rome to an audience of 30,000, they ranked with the great preachers and public builders of their time. It was not so much that they were understood, but they were felt. Dowland's lute won him the compet-

(continued on page 18)





## SAN FRANCISCO

The theater is well represented in San Francisco galleries this month, what with the two big exhibitions, *Movies in the Making*, at the California Palace of the Legion of Honor, and *Theater and Dance* at the De Young. These shows are, naturally, on the educational side, but nevertheless contain several things which are lovely to look at for their own sakes and not only for their connotations.

At the De Young there are, for instance, several groups of masks from cultures in which the dance is still a living art of the people and the theater is literature and tradition; theater masks from Japan, dance masks from Siam, from Mexico and the American Indians; a most impressive mask and head dress from the Belgian Congo, of woven fibers crowned with purple and yellow feathers; wooden masks from Liberia, and a wonderful group from the Eskimos of the Bering Sea. Some of these are most expressive animal faces, as the spotted seal masks; some are evidently symbolic constructions with a family resemblance, skin deep at least, to the modern mobile, whose meaning could only be explained by someone conversant with Eskimo mythology but whose esthetic interest is considerable.

Not masks alone but other theatrical trappings are shown throughout the exhibition, and in many cases with photographs which explain their use, although far too often the education-minded visitor is left to fill in gaps too large to bridge without previous knowledge.

The show opens with an amusing collection of theater posters from the Great Train Robbery period. They show as a rule such awful dilemmas as the one in which an aghast officer finds himself when, in charge of a "Female Captive," he hears his superior officer thunder: "Colonel West, I command you—search the prisoner!"

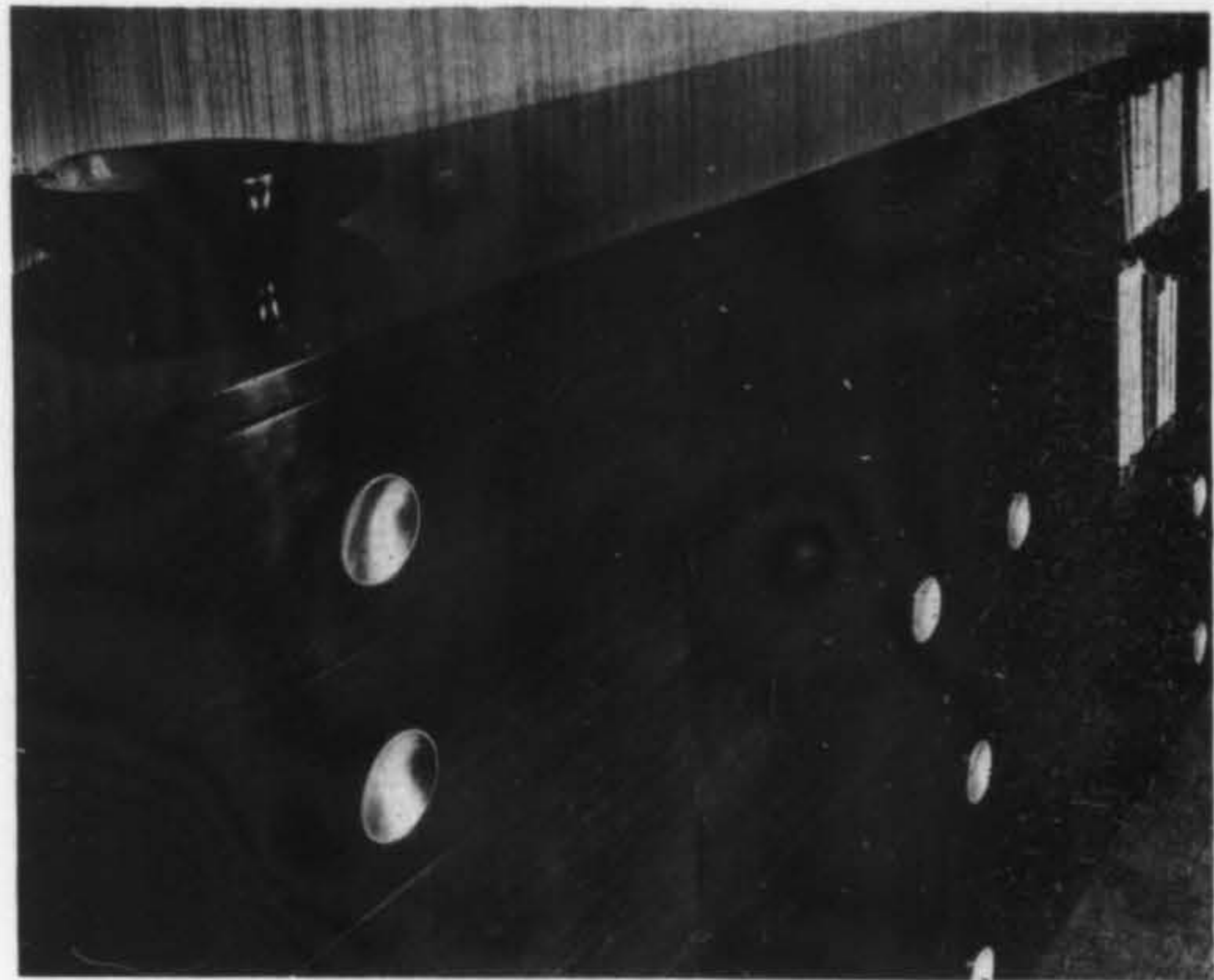
There are also photographs and prints of famous actors and actresses, original costume sketches from Bakst to Eugene Berman, photographs of dancers by Gjon Mili, some done with a single exposure, some with the beautiful multiple images of stroboscopic light technique; among them Martha Graham's expressive face and hands in clustered phases of movement like exotic flowers. Several galleries are filled with the various prints, sets, sketches, and costumes, as well as paintings and figurines, which make this show a sampling from almost every period of European drama from the Medieval Mystery Plays to the present day.

Triumphant among the sacred relics of other days are two costumes, one worn by Richard Mansfield in *Monsieur Beaucaire*, the other by Rudolph Valentino in the screen version of the same play; and, crowning glory, the turban worn by Valentino in *The Sheik*, complete with smears of grease paint.

*Movies in the Making*, although its title conjures up false hopes of actual production, does a very good job of presenting the historical background as well as the present-day intricacies of movie making. This well-arranged show begins with photographs of the old open-air "studios" and proceeds through the birth of sound down—or up—to the mechanics of some of the new super-colossals. For the later pictures, there are original atmosphere sketches, elaborate color drawings of individual scenes, model sets, and stills of the finished production, all elaborately explained.

This is especially interesting in conjunction with the early movies shown each Saturday in the Legion's Little Theater.

The Chilean show which has just closed at the San Francisco Museum was interesting chiefly because it illustrated a movement of artistic assimilation similar to that which has already taken place in America. One could pick the diluted Van Goghs, the Vlamincks, the many versions of Cezanne. Evidently the violent national consciousness of the Mexican artists since Rivera has not yet attacked our good neighbors of Chile; so far the influence is so exclusively French that even when native scenes are painted it is with French eyes that they are seen and French idioms with which they are expressed. Therefore, these Chilean paintings, if judged solely on their merits, would be only fairly good French art of another decade; but they are pleasing, nevertheless, especially to those who find the raw meat of the Modern Mexicans a little hard to digest. (continued on page 18)



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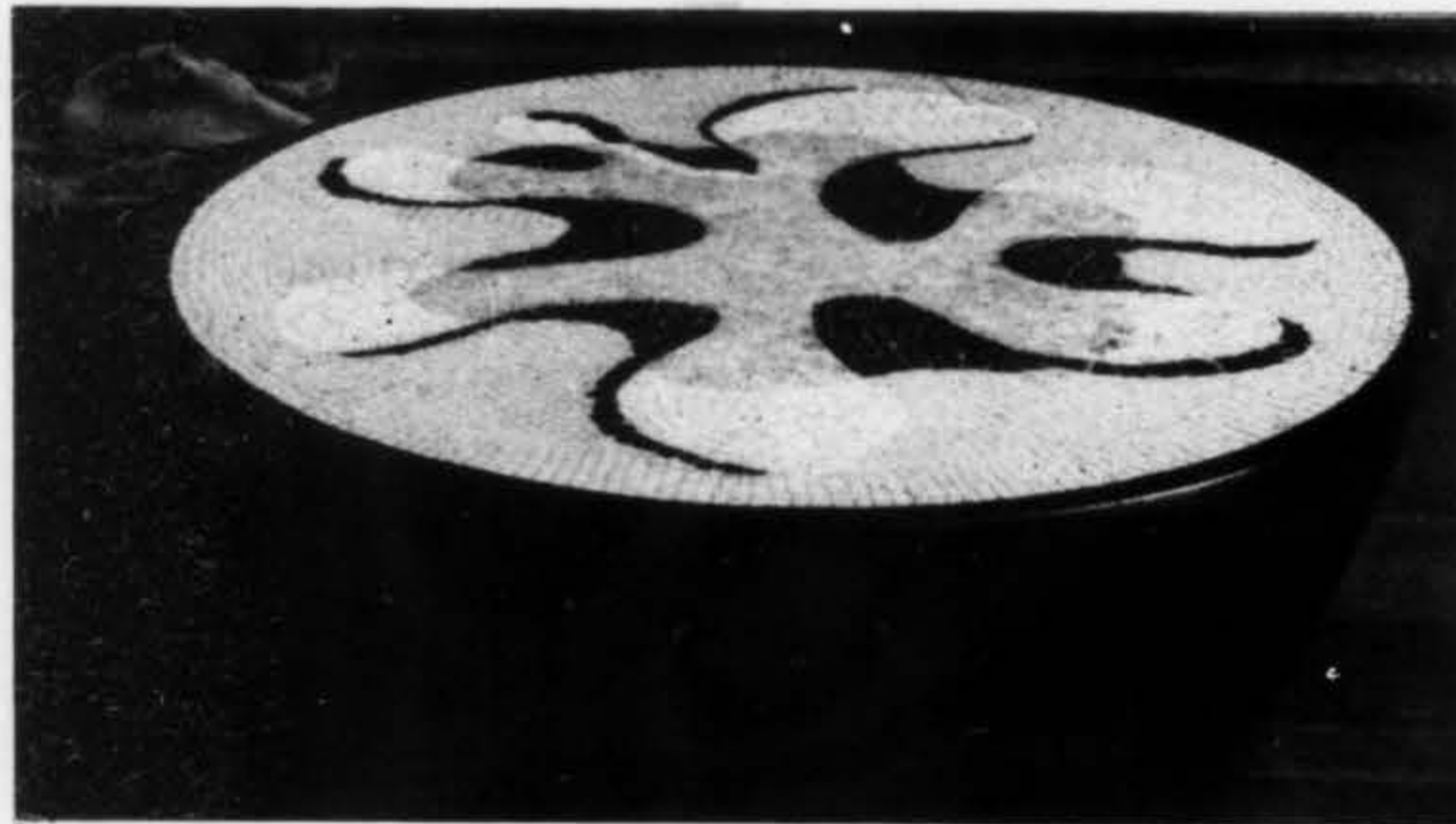
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## MUSIC

continued from page 16

ing interest of the courts of Europe. Dr. Bull, like Paganini, competed with the devil only as a virtuoso, in the public mind. Their music survives, however, as the property of specialists; what little endures in it of popular effectiveness derives from its melodic inventiveness or rhythmic dash.

John Christian Bach, "the Bach" of his time, wrote music that penetrated to the farthest extremes of Western musical culture. Mozart as a boy admired the "English Bach" more than any other composer and carefully imitated him. Today the music of John Christian, compared with other surviving music of the Bach family, is the thinnest, the most ephemeral, the most easily grasped, disposed of and forgotten. Even the historical influence of his music, continuing through Clementi and more especially John Field into the work of Chopin and of Glinka, is not usually credited to him. Within a generation his influence had been overshadowed by the work of men less popular in their contemporary lifetime.

Great immediate popularity in music derives from composing with individuality music that does not go beneath the superficial hearing of the time or when it does go deeper does not lose its appeal to superficial hearing. So the great Weimar organ works of Bach, which seemed at a first hearing not to go beneath the relative superficialities of Buxtehude, were popular at first hearing but with penetration lost popularity. The enduring quality of Bach put off these superficial things, as Mozart put off the ways of Christian Bach.—PETER YATES.

## ART

continued from page 17

Among the painters of Chile who do look at their native soil is Jorge Caballero, whose landscapes, *Storm*, *Chapel of Quilpue*, and *Hill of Quilpue*, are bright, sparkling, rather naive accounts of indigenous country, with a brightness of light which seems rather New World than French. Berta Molinari and Ana Cortes show charming flower studies in the Redon tradition. Israel Roa has several pleasing watercolors as well as oils. Most of his pictures seem to have been done in France. Among the oils is a large canvas called *The Painter's Birthday*, cleverly done; a table over full of rococo vase, flowers, fish, a cat; the artist, looking rather unshaven and disillusioned, surveying the conglomeration, with a pretty girl.

Stanley Wood and Edward Johanson's watercolors furnish the only note of contemporary art at the Legion at this writing, but during October there will be bronzes by Herbert Hazeltine and another Art in War show; Chinese Sculpture and Sculpture for Children promise an unusually, for these parts, three-dimensional interlude.

The Oakland Art Gallery is showing sculpture by Raymond Puccinelli and etchings by Roi Partridge during September. Mills College Art Gallery announces a show, beginning September 23, of Pre-Columbian and Colonial Latin American Art from the Brooklyn Museum. More and more San Francisco artists are working in defense industries or are with the armed forces, and as a result exhibitions by local talent tend to be retrospective. It will be interesting to see what new work will be shown at the San Francisco Art Association's 62nd Annual which is dated for October at the San Francisco Museum.

Theodore Polos has been showing at the Raymond and Raymond Galleries.—DOROTHY PUCCINELLI.

## PLANNING

continued from page 13

the number of units—the designer to make the material go as far as possible. Regrettably, in the opinion of your reporter, this motion was defeated.

Most harmonious of the sessions was that devoted to post-war redevelopment—urban and rural—for which an admirable preliminary statement on "Basic Principles for a Redevelopment Program for California" had been prepared by Catherine Bauer and mimeographed for distribution. Numerous suggestions for amplifications or minor changes were made as this document was read and discussed. In the opinion of this commentator, the high point of the conference was the speech made by Mr. Yantis at the Friday luncheon. Starting with the title, "Planning Now for the Post-War Era," Mr. Yantis answered its challenge by first presenting a workable program for action. But from this he went on, in a *crescendo* of emotion so gentle that it was all but imperceptible, to statement of faith, forthright, simple, and yet no poignant that, like the Vice President's address of May 8, it could well serve as a creed for Democracy . . . a creed and a warning, for there was a barb in it, too—"You will do this, or else . . ."—HOWARD MOISE.

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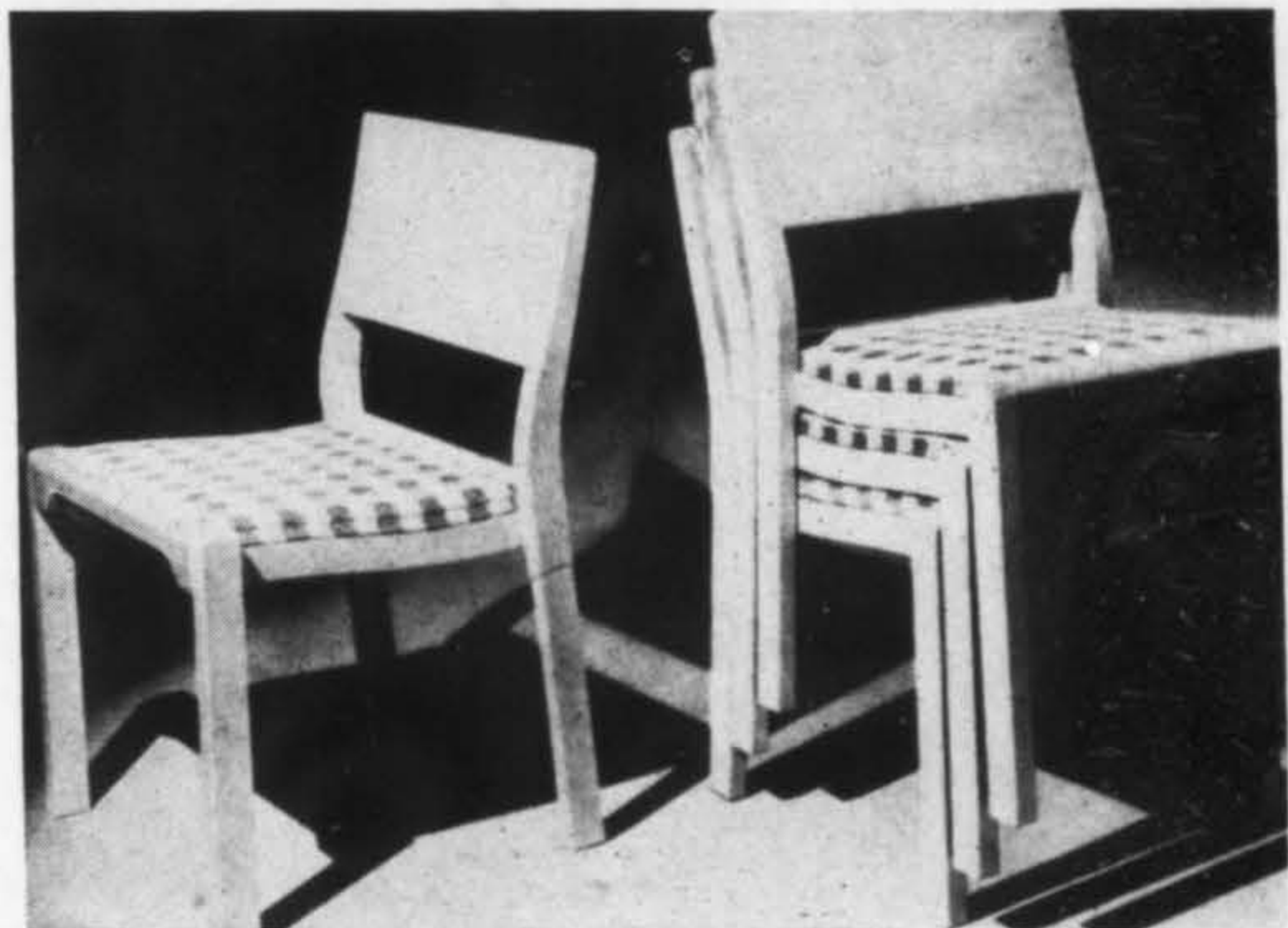
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# notes

I N P A S S I N G

UP TO THIS MOMENT, or at least several moments ago, we have been "losing this war." Maybe tomorrow things will be different—certainly by day after tomorrow some part of the situation will have changed sufficiently to justify a new cataclysm of comment from various and sundry officials who, for various and sundry purposes, will find it necessary to pat us on the head with one hand and knock our teeth out with the other. So they say we are "losing this war." The simple truth is, of course, that we have not yet had a chance to fight it. Certainly we knew, our allies knew, and our enemies had some general idea about the time element involved and just how it could be used as both an offensive and defensive weapon in the present struggle.

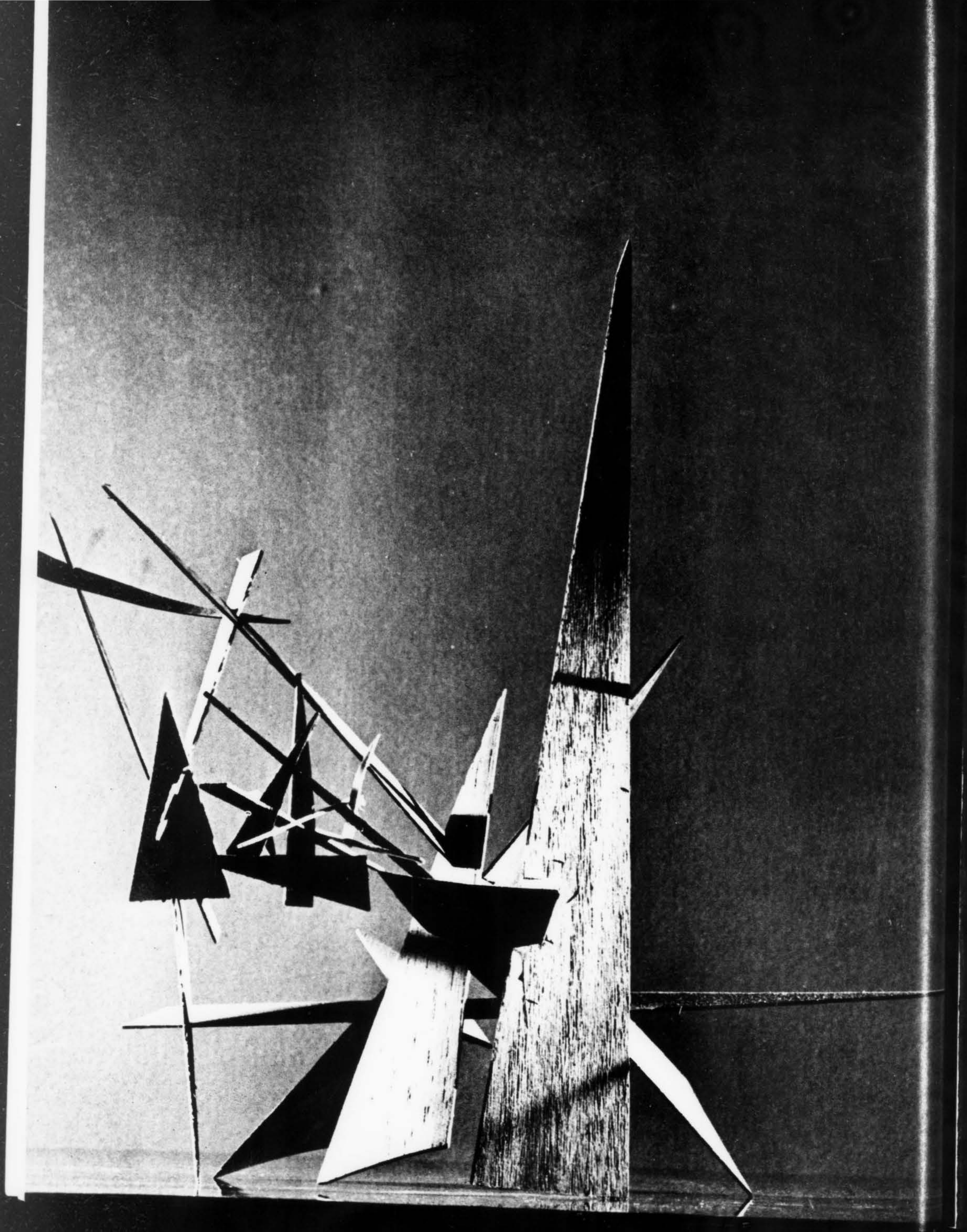
It doesn't seem quite fair to speak about "losing the war" that, for us, has just begun. Granted that conditions are none too happy; granted that our position could have been an infinitely better one; but given the circumstances and the facts and the state of mind of millions of Americans, we don't see how it could have been otherwise.

We came into this conflict much as we did into the last one. Late—very possibly by design—confused, obviously because we were never fully informed or really permitted to understand the true background of the struggle. But we have come to it at last with a strength that is growing. It is obviously growing toward a diminishing point that is years in the future—a point that is far beyond the strength of our enemies to achieve . . . Most of our really important battles have been internal and some of them are still being fought with a bitterness that only lacks blood to make them major operations. Certainly it should surprise no one that industry has been a reluctant bride of the all-out war effort, and now at last the results of that reluctance are no longer debatable. We have shortages of rubber, of steel, of critical metals, and of a thousand and one materials that, with any proper foresight, could have been avoided. It wasn't very long ago that the President of the United States was assured by what passed for the most competent brains in the great steel industry that a scarcity of that vital material would be an impossibility.

One of the most dangerous and certainly one of the most irritating things to possess in times like these is a long memory. One, for instance, remembers the name of Sir Samuel Hoare—of the now forgotten Ethiopian incident. The same Sir Samuel who at the moment still carries on Allied manipulations in Franco's Spain. One has echoes in the back of one's mind from the good impulses of the American State Department during the Japanese incident in Manchukuo which came to nothing. One recalls with distaste the machinations of a venal politician who stood in the way of the construction of a vital road from the United States through Canada to Alaska.

A thousand and one things crowd into the mind while contemplating the dismal present. If we are "losing this war," the reasons are in the past that we are being asked to forget. The only thing to do is to admit that past, to rub our noses in it, to rectify it, and to have done with it.

Our quarrel is against the "they" that exists in all countries. That strange and magical "thing" that is an attitude more than it is people. That "thing" which betrays itself while it is so busily betraying humanity. We have come at last to an awakening time in the history of our world when enough people who have enough intelligence can ask enough embarrassing questions in enough places to make further betrayal an impossibility. It is *not* necessary that things be "as they always have been." Mankind is *not* condemned to a constant consuming of itself. Human beings, all human beings, can develop, and would infinitely prefer to develop a cooperative society that will have peace as its natural result rather than war as an inevitable disease within a sick social system. At least as an incurable optimist, we fervently hope that this is true, and we will try to believe that it is true and do what we can to make it true.







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# THE COOPERATIVE SPIRIT OF THE AMERICAS

BY NELSON A. ROCKEFELLER, COORDINATOR OF INTER-AMERICAN AFFAIRS

■ I should like to write of the part which music has played in uniting the sympathies of the peoples of the American Republics. Today those sympathies are united in an enterprise infinitely more stern and demanding than the appreciation of each other's arts and cultural gifts.

So I am going to write these few words about one thing and one thing only—the share of each of the 21 American Republics in winning this war. And I am going to begin by saying something without any ifs, buts, or reservations. The power of these peoples of the Western Hemisphere—their economic power, their fighting power, and their moral determination to give a new and more secure birth to their liberties—will be vital to the winning of the war.

And I am going to report that everything in the cooperative activities of these republics today is being concentrated on winning it, and that every day they are stronger. You know the basic facts about the economic contributions of the American continents to victory. But there have been equally splendid demonstrations of unified purpose in other fields. You all know the facts in this record. Since hatred of liberal civilization struck its blow against the Americas at Pearl Harbor, eight of the neighbor republics have broken diplomatic relations with the Axis and ten have declared war upon the common enemy.

These war declaring allies of ours form an impressive roll call. Then there are the five republics of Central America who guard our continental mainland at one of its points of obvious military danger: Guatemala, El Salvador, Honduras, Nicaragua, and Costa Rica. There is Panama, which sits at the great strategic crossroads upon which depends the usefulness of the Western Hemisphere to the United Nations' cause, and Cuba and the Dominican Republic and Haiti, the Atlantic bastions of the Panama Canal and of the defense of all the Americas.

It is true that the war declarations of these countries do not, in their relations to the general inter-American war effort, set them apart from other American republics. By speeding up the production of war mate-

rials, by suppressing the activities of fifth columnists, by the sacrifice their peoples are making for victory, these nations are implementing the far-reaching resolutions of the Rio Charter, which was signed by all 21 American republics.

Yet, in certain other respects, it is almost impossible to magnify the importance of these war declarations. Because these neighbors have become our allies in arms, our strength for the defense of this hemisphere has been increased and multiplied. And because our defense problem has been simplified, so has our power to launch offensive action against the enemy overseas been strengthened. We are stronger for these alliances in air power, in sea power and on land. But by concentrating too strictly on the military importance of these armed associations with our neighbors, we may miss certain deeper meanings.

These nations are members of the United Nations. Therefore, they are, in a peculiar sense, links between all the Americas and the United Nations. Their adherence to the United Nations' cause is a practical as well as a moral pledge that, in the cooperation of the American nations to win this war, there is no isolationism.

This adherence, too, I think I can say confidently, points the way toward the directions in which the American countries are going in peace as well as in war. That direction is toward broader and more concrete cooperative action by a world community of nations.

We cannot, after all, lastingly maintain peace and physical security for the inhabitants of the American continents alone. We cannot establish freedom from want and fear, apply the principles of the Atlantic Charter, and inaugurate, in Vice President Wallace's words, "the century of the common man," exclusively in a single hemisphere. We cannot establish—and securely maintain—the liberties for which we are fighting today in the isolation of even half a world.

Simply for the physical safety of civilization in the future, the call today is for a new world pace of progress and new world goals. That pace (continued on page 50)

OPPOSITE PAGE:

"CONSTRUCTION"

BY LUCIA EAMES

AGED ELEVEN.

PHOTOGRAPH BY

CHARLES EAMES

# MUSIC

by Peter Yates

WHY WRITE ABOUT MUSIC IN TIMES LIKE THESE? Listen to the stuff, if it helps morale: why waste time thinking and arguing about it? Is it an escape? This is no time for escapists.

Music can be practical: piped into a factory, it makes workers hum, relieves monotony, jacks up speed. Yank it out if anyone starts thinking or talking about it. Watch the rhythms: if it's an *Anvil Chorus*, some dope will start swinging in rhythm and break a machine. War songs, marching songs, homesick songs, disillusioned songs, just plain griping songs, a band concert in the afternoon, the *Fifth Symphony* in the evening, swing at midnight—helps a human get the ache outside himself; he has something in common with the next fellow who is singing, listening, or dancing.

But why write about music?

In the first place, here we are right here in history. The ordinary man today isn't tied to the land he grew on; often enough he didn't grow on any land, he grew up in flats, apartments, tenements—here and there as the family migrated. He hasn't any land. He can't, as Ulysses did, make the central pillar of his house and his bedpost a deep-rooted tree. Civilization as we know it hasn't anything to hitch to, not even a hitching post on the street. Parking for an hour only is the usual regulation. Parking lots cost money. He builds a garage where the flower plot used to be, so as to be able to run away from home—not by careful plan and preparation but as soon as he feels he has to, right away. He escapes to the single dimension of the highway. Here's a ball game, there's a movie. The sensible cuss has a hobby. Hell has ceased being a future prospect for the naughty: hell is just day by day. Science anatomises the anatomy. Art composes the late living in a decent appearance.

The rebellion of the spirit becomes a demand for power over environment. A bewilderment of techniques drives toward money, speed, external morality, physical conquest, the violence of authority. All possibilities are exploited, all extremes admired; but returning from each single-track joy ride, lounging in the washroom during lapse of effort, the ordinary man admits he has no place to go: he is no place. He'll tie with any man who offers him a good excuse. He'll even be a Nazi. It's a relief to hate, to blame somebody.

Now, the ordinary human, I contend, is a human being. He insists on going upright, though it makes him sag in the stomach. He doesn't eat grass, though science tells him grass is good for him. He drifts in several dimensions and tries to see all around him as he moves. He has something more than a mind and knows it; he wants the whole works put to use. No halfway business about it, no conventional listening to a sermon: you aren't kidding him. You can fool him into going single-track by offering a destination and a purpose. But he starts looking around: he isn't satisfied.

Give him a cause to die for: he's the bravest creature on earth. He dies deliberately, by heroic choice. But who can give him anything to live for?

Why write about music?

Here is an art rooted in time, an art that exists only as it is remade. Two persons work together in the art of music, composer and performer; the listener makes a third. The composer has found an end, a means, a fulness in his life. He has set down this organization for itself, given it dimensions, rooted it in time. Penetrating within the fulness of this organization, the performer also finds the thing itself, its dimensions, re-establishes it in time. The listener, if he will work for it, can be at once composer and performer, within these means exploiting a full life.

Why write . . .? Because I believe that every man who participates in this experience becomes a friend, reaches outward among humanity without excuse, without payment, without looking for a joy ride, asks no power except the power of a greater fulness (continued on page 50)

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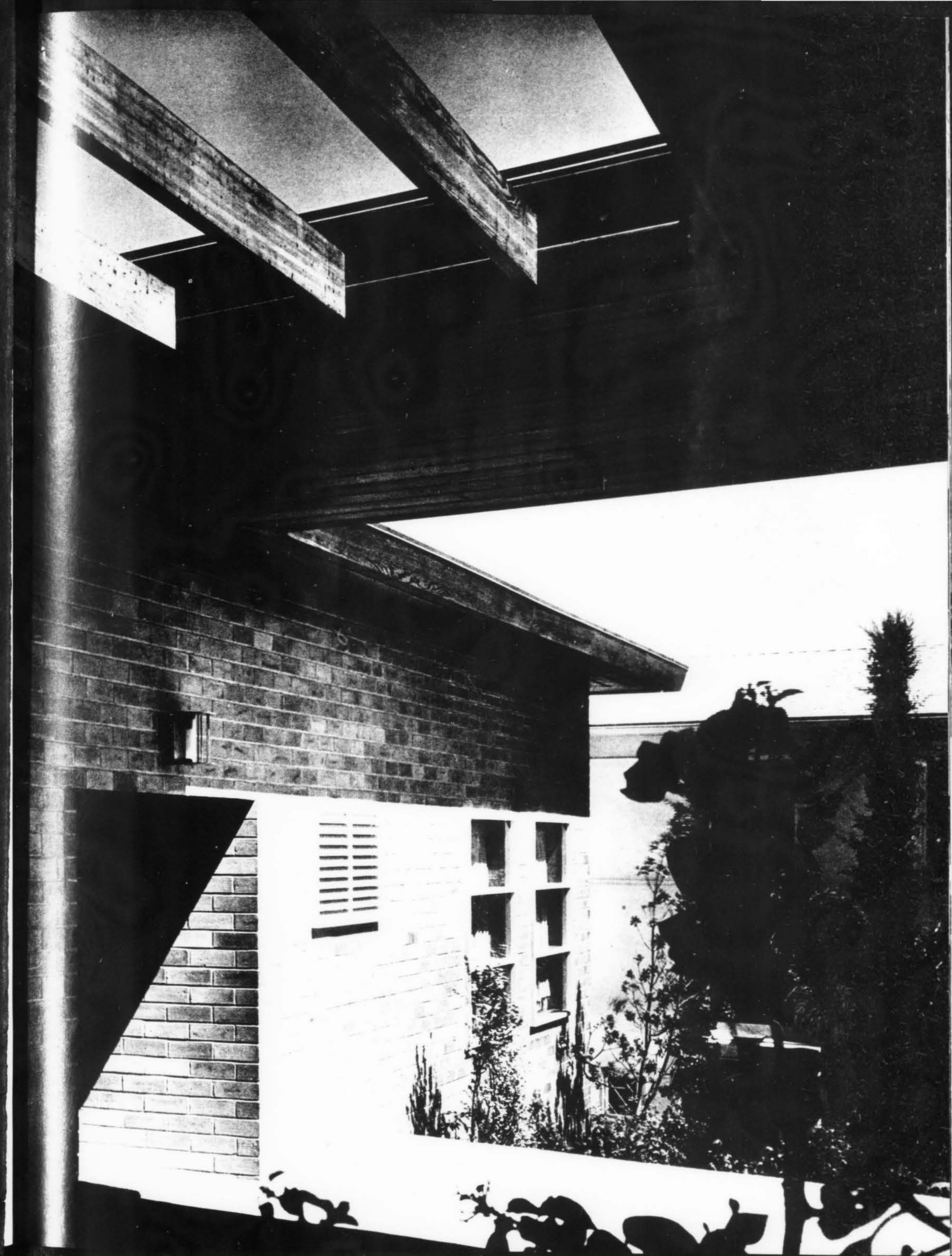
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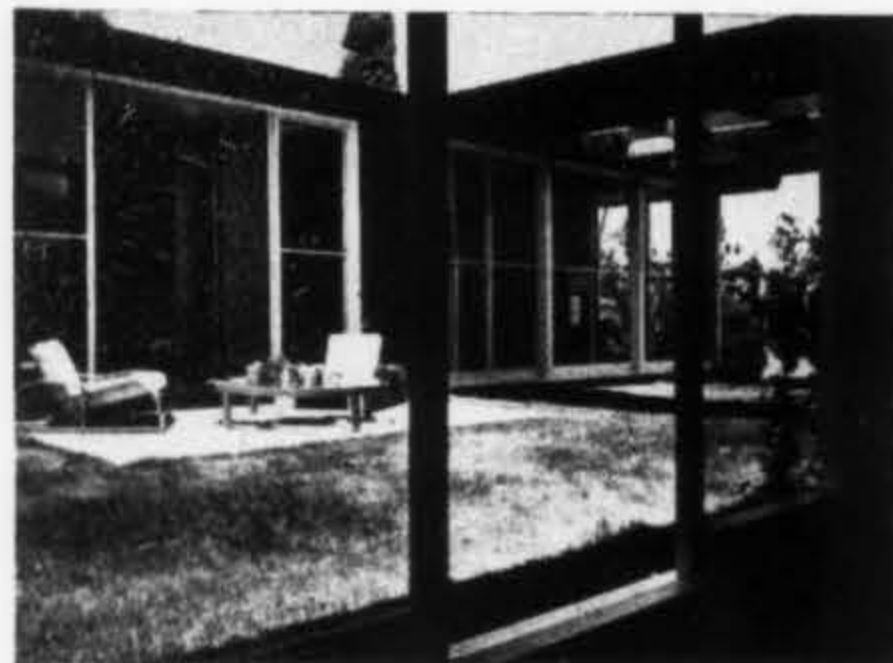
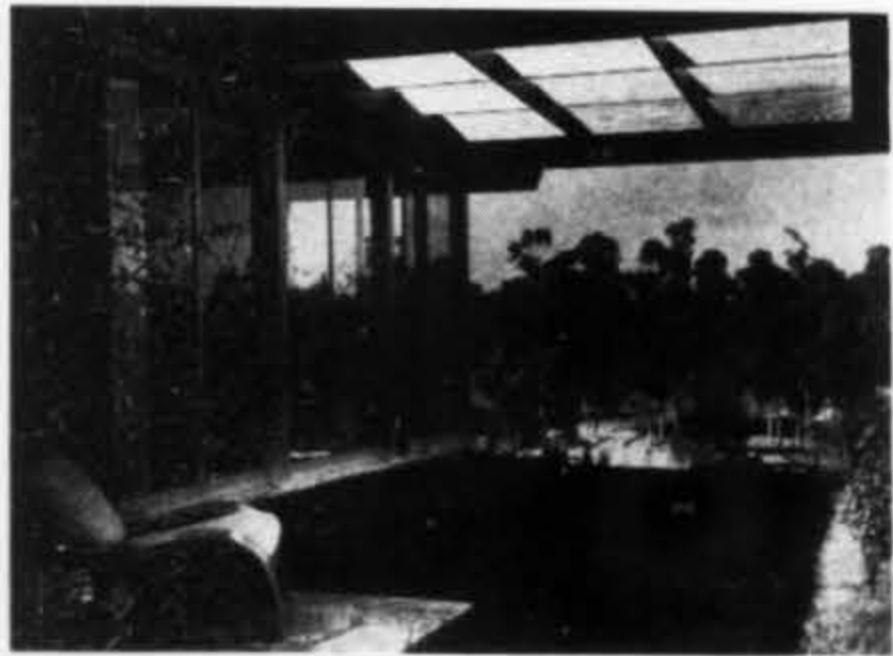
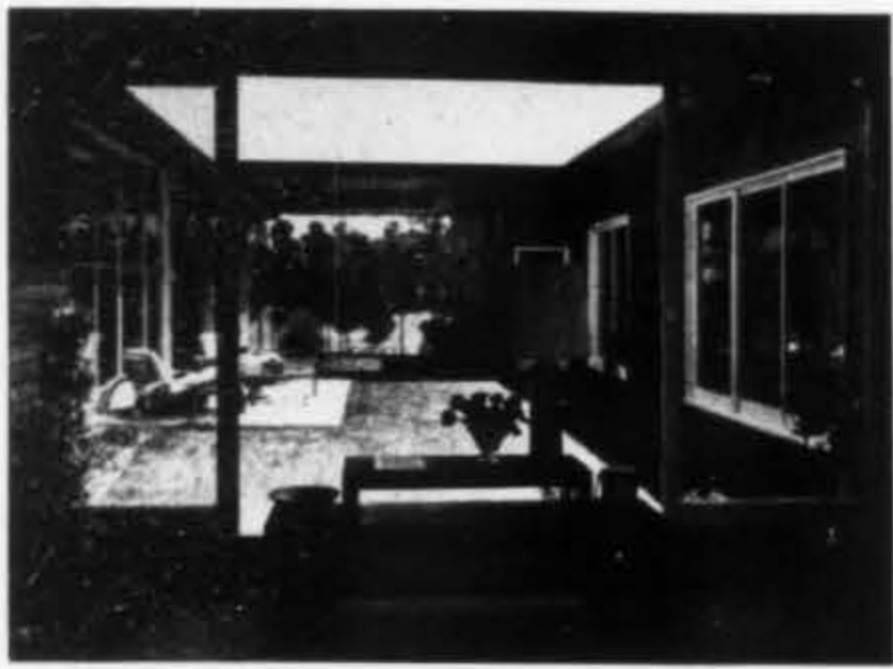
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## T O W

Despite the fact that this house is on a small hillside lot between two three-story buildings, it achieves complete privacy through the use of a "U"-shaped plan. All of the principal windows and doors open toward the patio which has been oriented to take advantage of a magnificent view across the grounds of a large country club. The fluid floor plan, permitting an open view to all of the rooms, gives the impression of one large spacious living area.

The dining room opens directly to the outdoor terrace. The window to the north is of obscure glass, thus eliminating the view of the neighbor's concrete wall. A bar has been built between the living and dining rooms. The den is paneled in natural color. All other rooms are painted warm gray. The carpets are of shaggy weave and all lighting is indirect. In the master bedroom and dressing room, the vanity is built in such a way that by opening two mirrored doors the closet cabinets are entirely shut off and the wall to the dressing room shows a continuous mirrored area. The house, the interiors, and all furnishings were developed by the designer.

The building is of redwood with large-sized brick and stucco featured as building materials. The flat roof has a three-foot overhanging eave.

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**OWNER:**

Miss Joan M. Harrison

**LOCATION:**

Holmby Hills, California

**DESIGNER:**

Paul László

**INTERIORS:**

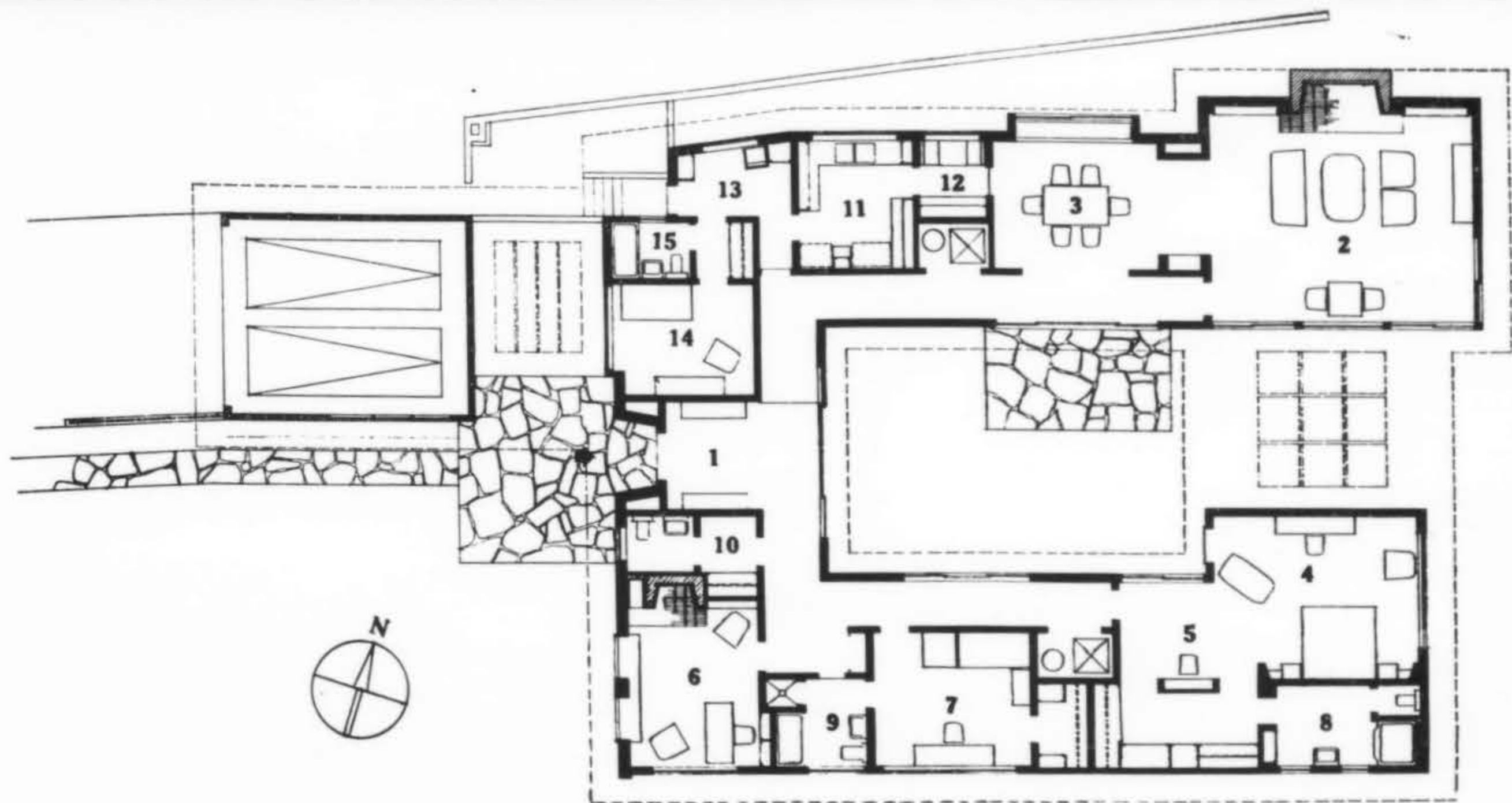
László Inc., by Paul László

**GENERAL CONTRACTOR:**

W. Speer & Company

**LANDSCAPING:**

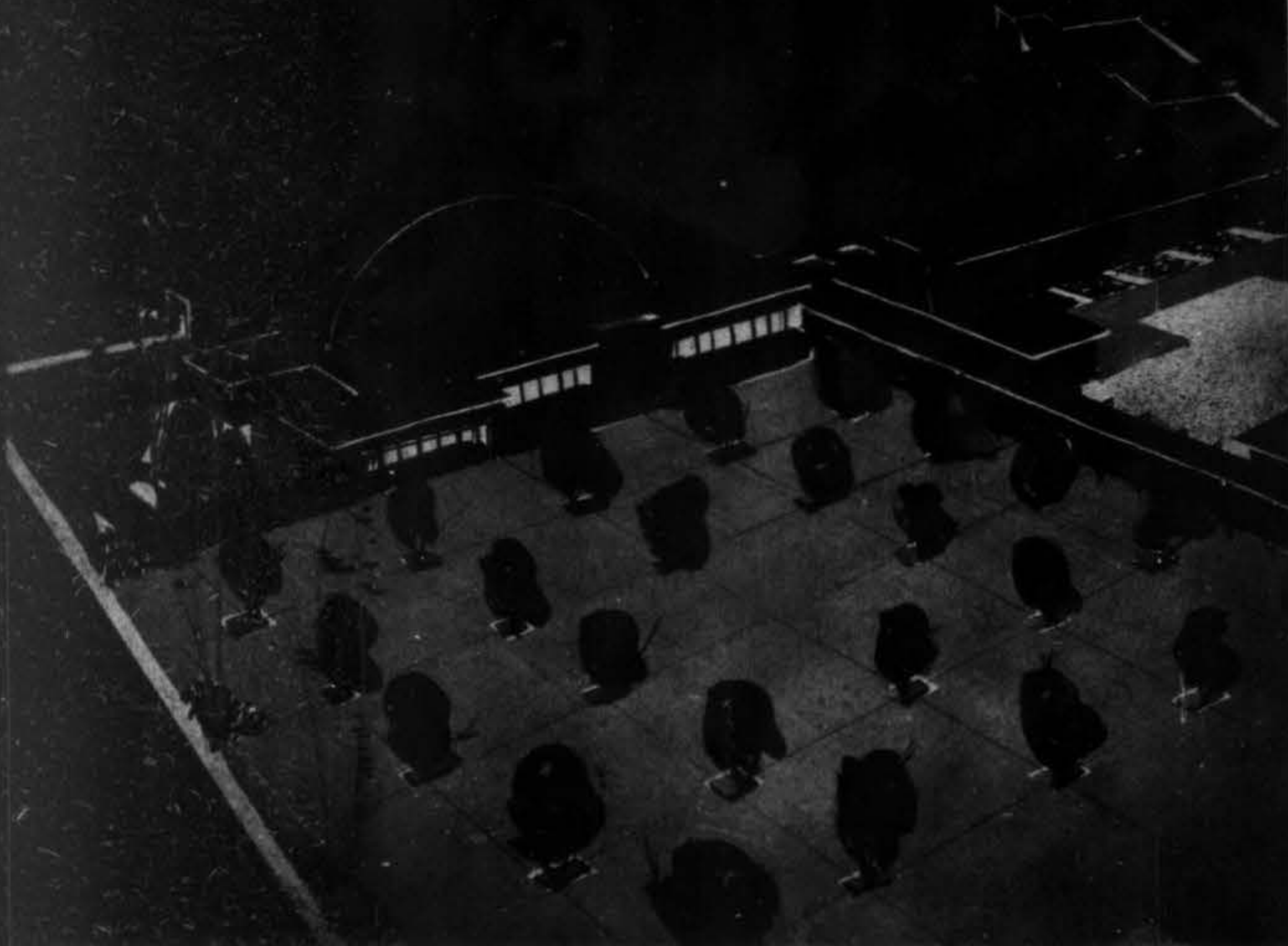
Theo Loewenstein



**H O U S E**

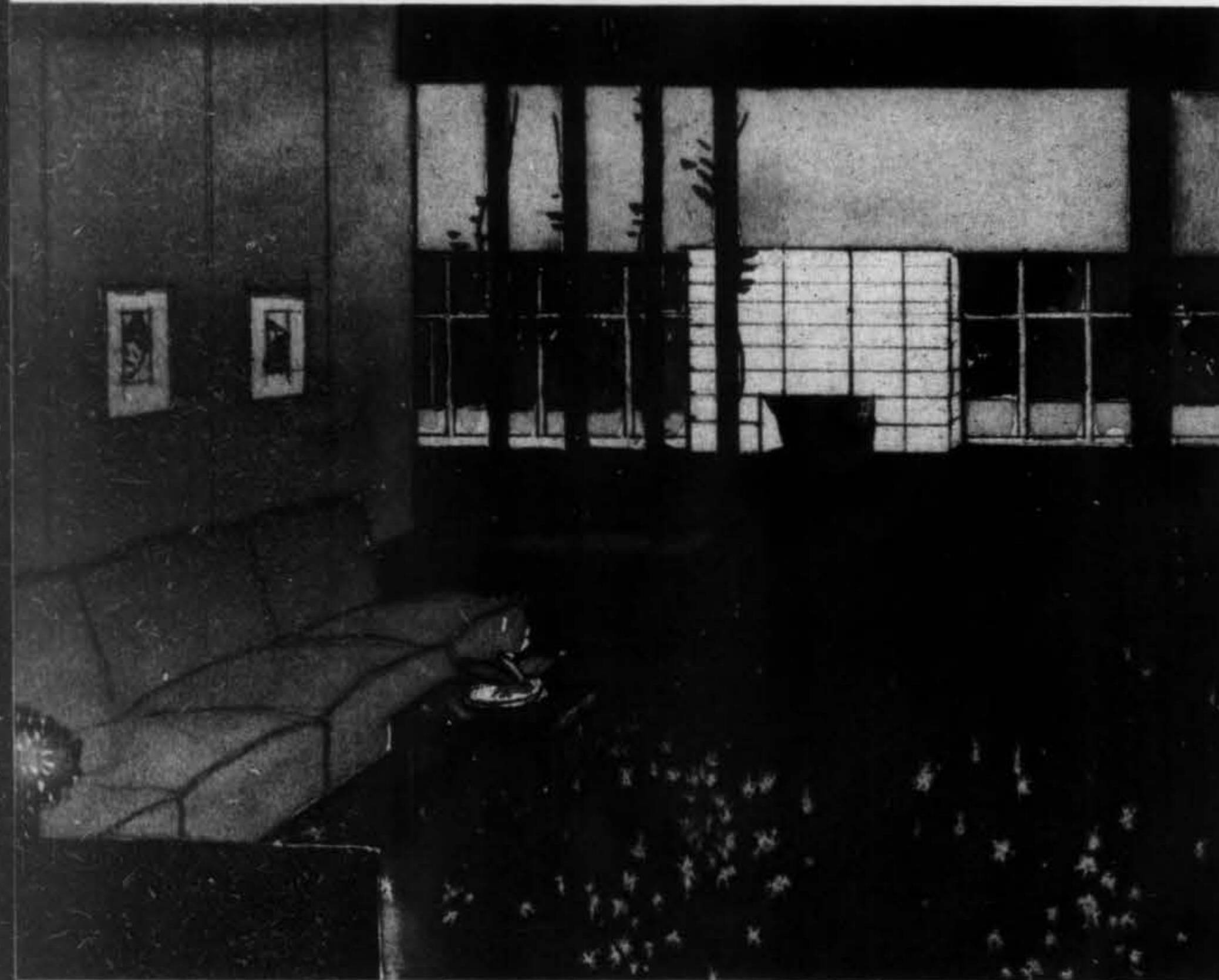
Photographs by Julius Shulman





ABOVE: RECREATION BUILDING

BELOW: AUDITORIUM LOBBY



BELOW: RECEPTION CENTER, HEALTH BUILDING



# community de

DORMITORIES HOUSE THE MOST PEOPLE, for the least amount of critical material used. But, say some, a man doesn't want to live in a dormitory away from his family! True, but neither does a soldier, but he would never think of wanting to take his family with him. We are at war, and we can't have *business as usual*, or at least not and win.

Now that the material situation has forced us to dormitories, it was decided to choose sites that might eventually be used for permanent housing. After the war the dormitories can be torn down and permanent housing built. The land and the utilities can be salvaged, which is a goodly proportion of the cost. Some of these dormitories will be just "war babies" and will be abandoned afterward. War costs money and housing is part of war. Dormitories are the least costly.

## PRODUCTION REQUIREMENTS

To maintain the worker's productivity at peak requires a good many things:

1. Proper food to maintain physical and mental capacity for continuous productive work.
2. Quiet sleeping quarters to allow complete rest.
3. Medical examination and care to prevent time lost through sickness.
4. Minimum of energy-dissipating home duties.

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ARCHITECT  
Lewis Eugene Wilson

LANDSCAPE ARCHITECT  
Fred Barlow

CIVIL ENGINEER  
Harold A. Barnett

MECHANICAL ENGINEER  
Robert M. Storms

ELECTRICAL ENGINEER  
Clayton T. Gibbs

GENERAL CONTRACTOR  
Zoss Construction Company

# eter cal. 4109

5. Wholesome, comfortable, and pleasant surroundings for relaxation and recuperation.
6. Opportunities for job training and re-training to increase productivity.
7. Continuous opportunities for healthful recreation activities.

Our concern with these seven requirements is wholly in terms of production. War has not changed our emphasis on goods in housing, except that where it used to be a social objective it is now a production objective. Roughly, the activities for which the dormitory provides are these:

1. Sleeping
2. Personal hygiene
3. Eating
4. Recreation and morale
  - a. Recuperation
  - b. Education
5. Medical care

### *Sleeping*

The sleeping area is made up of simple small rooms in dormitory wings isolated from other activities. The rooms are designed for nothing but sleeping and dressing. The major problem in the sleeping rooms is control of noise and light, for with three-shift plant operation much of the sleeping will be in daylight hours.

### COMMUNITY BUILDINGS

The Community Building group, around which the dormitory is placed, consists of the largest and structurally most permanent unit. It could be retained for recreation and welfare use after the war. (continued on page 50)



BELOW: READING ROOM



CONNECTING PASSAGES

Renderings by Robert E. Dickinson

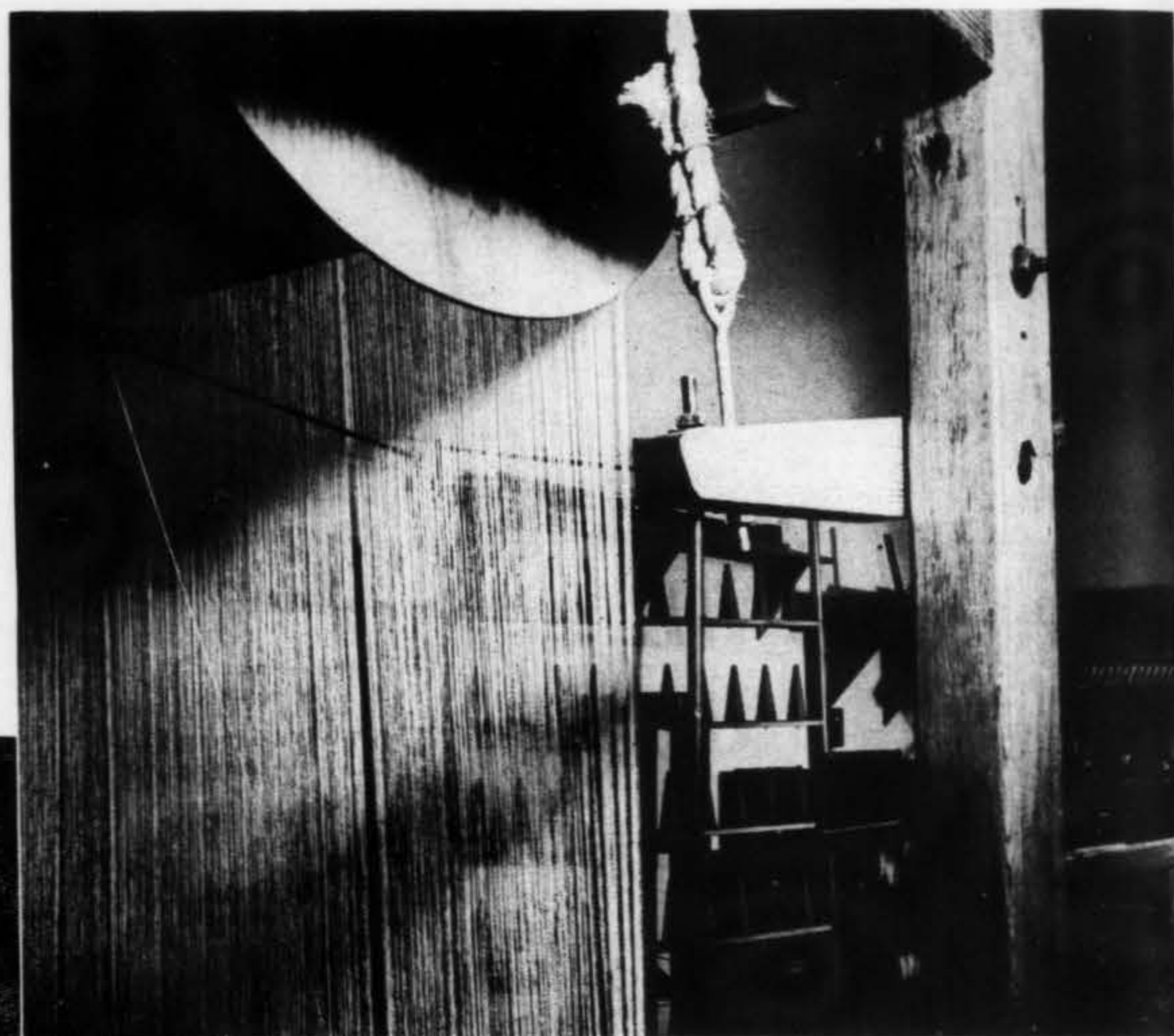




Photographs by Ralph Samuels



## modern handloomed fabrics



Hand-woven materials from the looms of the Crown Weaving Mills have been designed and created for that large market which can take advantage of the craft approach to weaving. This successful venture in supplying the commercial field with carefully designed fabrics is a new enterprise which was established a little over a year ago. The mills have been set up in such a way that it is possible to satisfy the desires and preferences of customers in both color and texture. The primary objective of these experts is to make exceptional hand-loomed textures available at prices well within the reach of everyone.

From these looms come a wide variety of materials in silk, rayon, chenille, cotton, and unique combinations of metal with silk or wool for upholstery and draperies. The designs, patterns, and colors of the fabrics are evidence of a background of exceptional knowledge and long experience in the field of weaving.

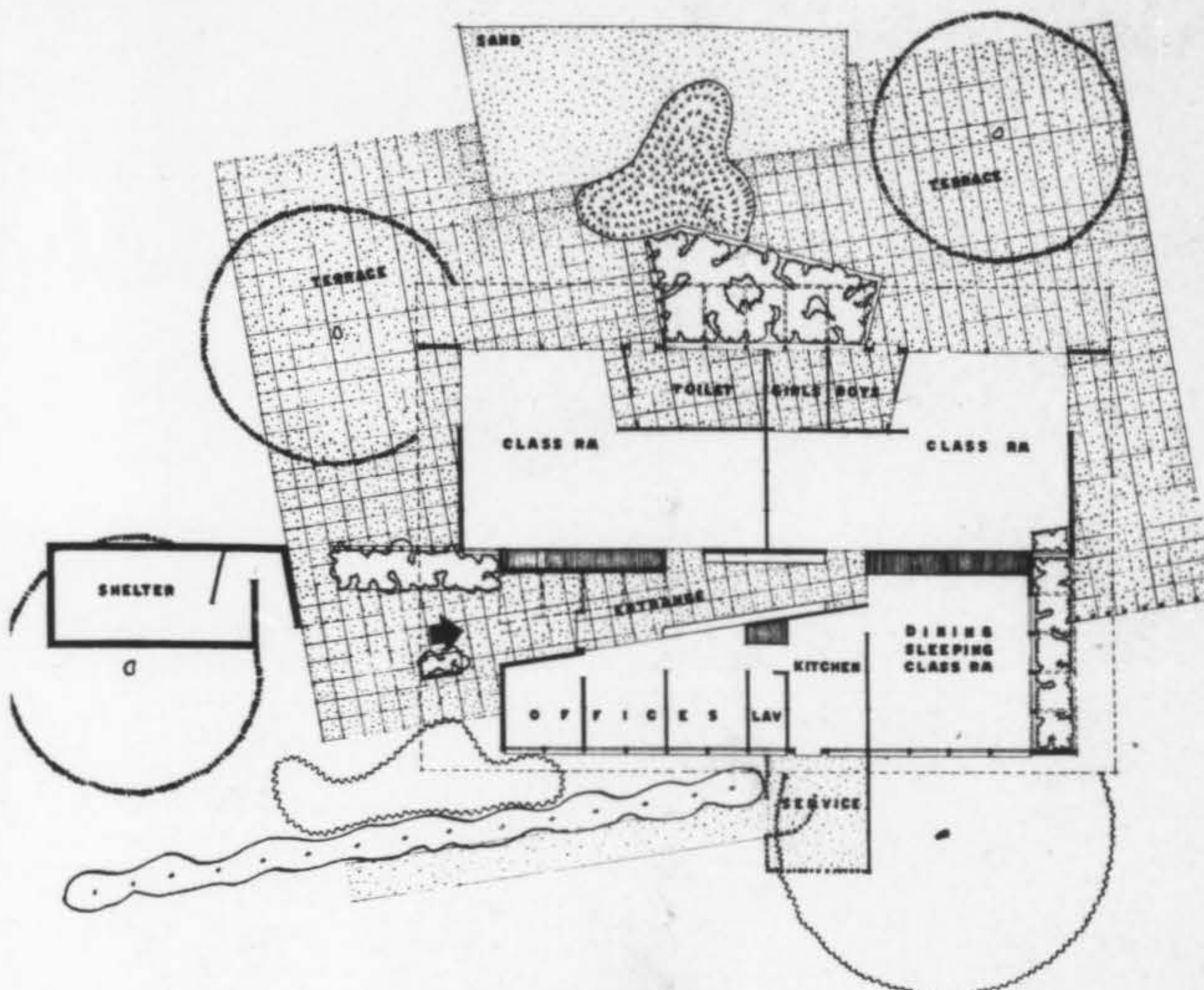
**NURSERY SCHOOL**  
FOR WAR HOUSING 300 UNITS

**ARCHITECTS:**

**Dinwiddie & Hill**

**John Ekin Dinwiddie, architect**

**Albert Henry Hill, associate**

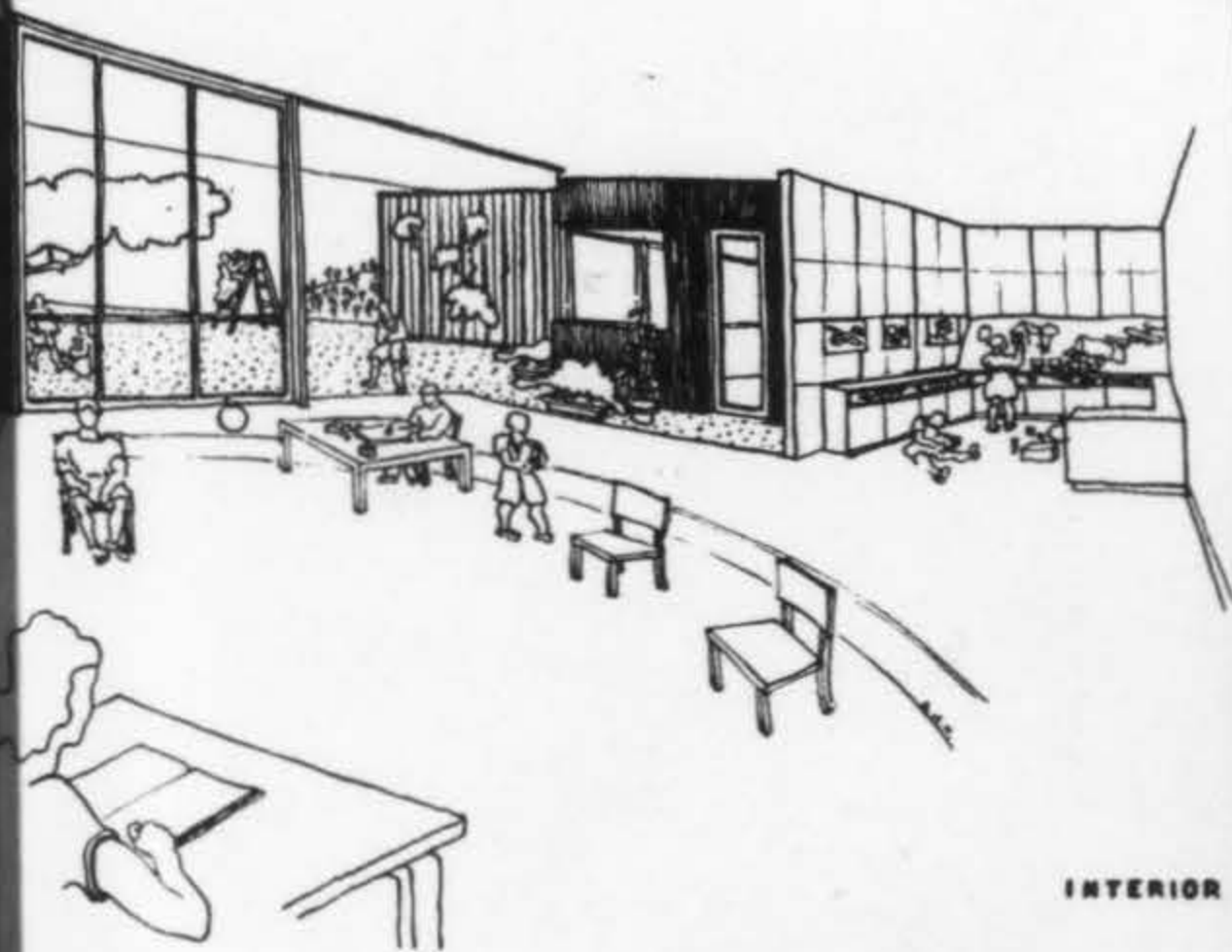


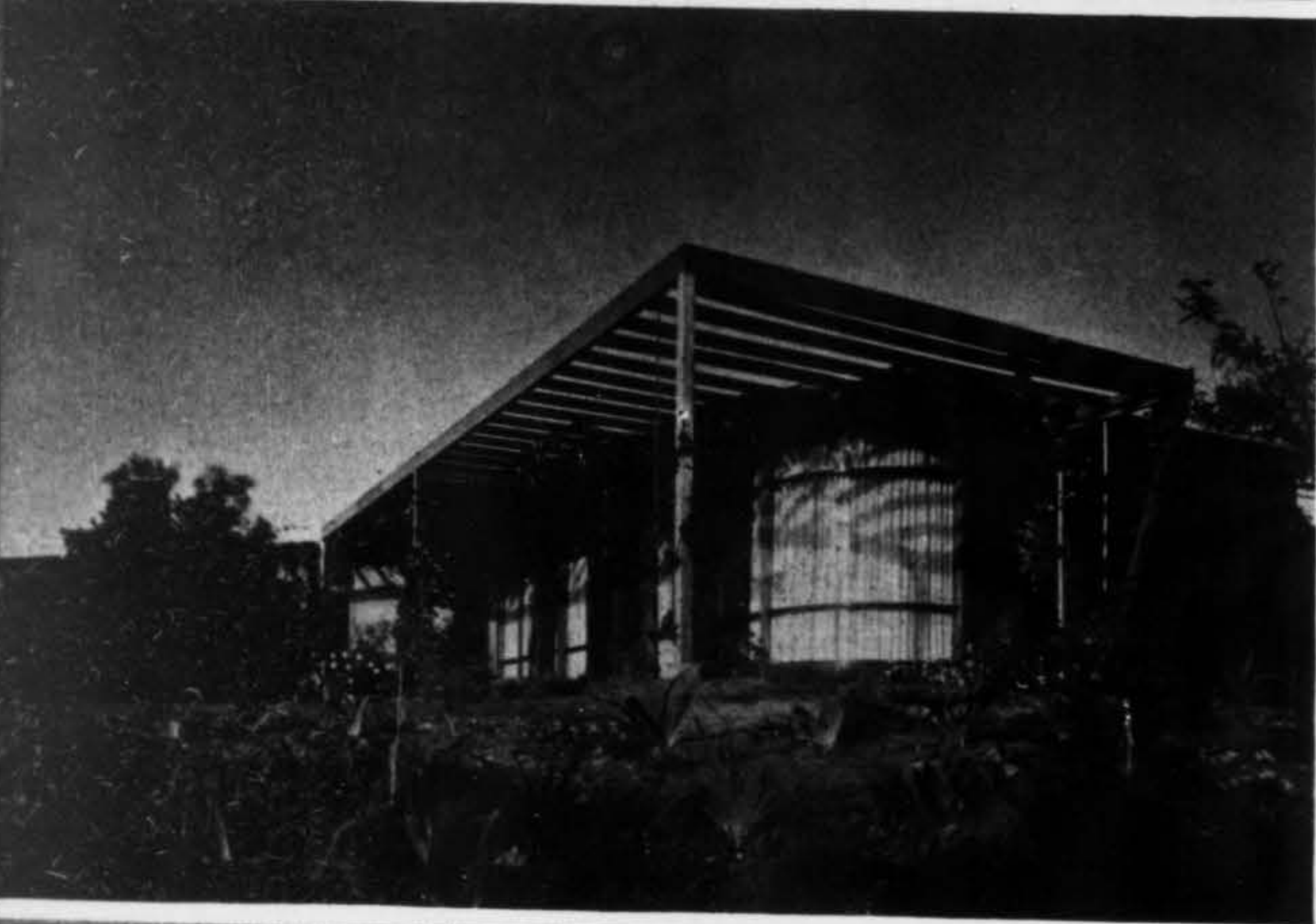
**nursery school**

This nursery school was taken as a problem to solve a condition arising within a war housing project of approximately 300 units, and the design was a result of a careful consideration of new circumstances imposed upon families working under war pressure. It is important that environmental factors surrounding children be carefully studied and determined in terms of what these children are expected to be in the world we are trying to create out of the present chaos. The designers have arrived at one excellent solution within the important general problem of mass public housing.

This school can be handled by a staff of three. Two classrooms are designed to accommodate 30 children each and are 500 feet square. The dining space is flexible and can be used for sleeping or as a secondary classroom. In the space for the younger age group, the washrooms are coeducational; for the older children, they are separated. Alcoves give defined areas for more intimate groups as needed. Large openings slide on garage door hardware. There are continuous low storage areas in the children's rooms for games, materials, furniture, and equipment. The office space is made flexible, and one office, used as an isolation room when needed, can also be used for medical inspection. If the secondary classroom is in use, meals can be served elsewhere by means of small food wagons which also serve as working counter space in the kitchen.

Construction—fabrication or custom built. Entire area on a concrete slab. Floors of classrooms, offices, and services are of linoleum. Plan is on a four-foot module. Walls are of 4x8-foot plywood panels. Exterior of weldwood, and roof is tar and gravel.





Photographs by Julius Shulman



**OWNERS**

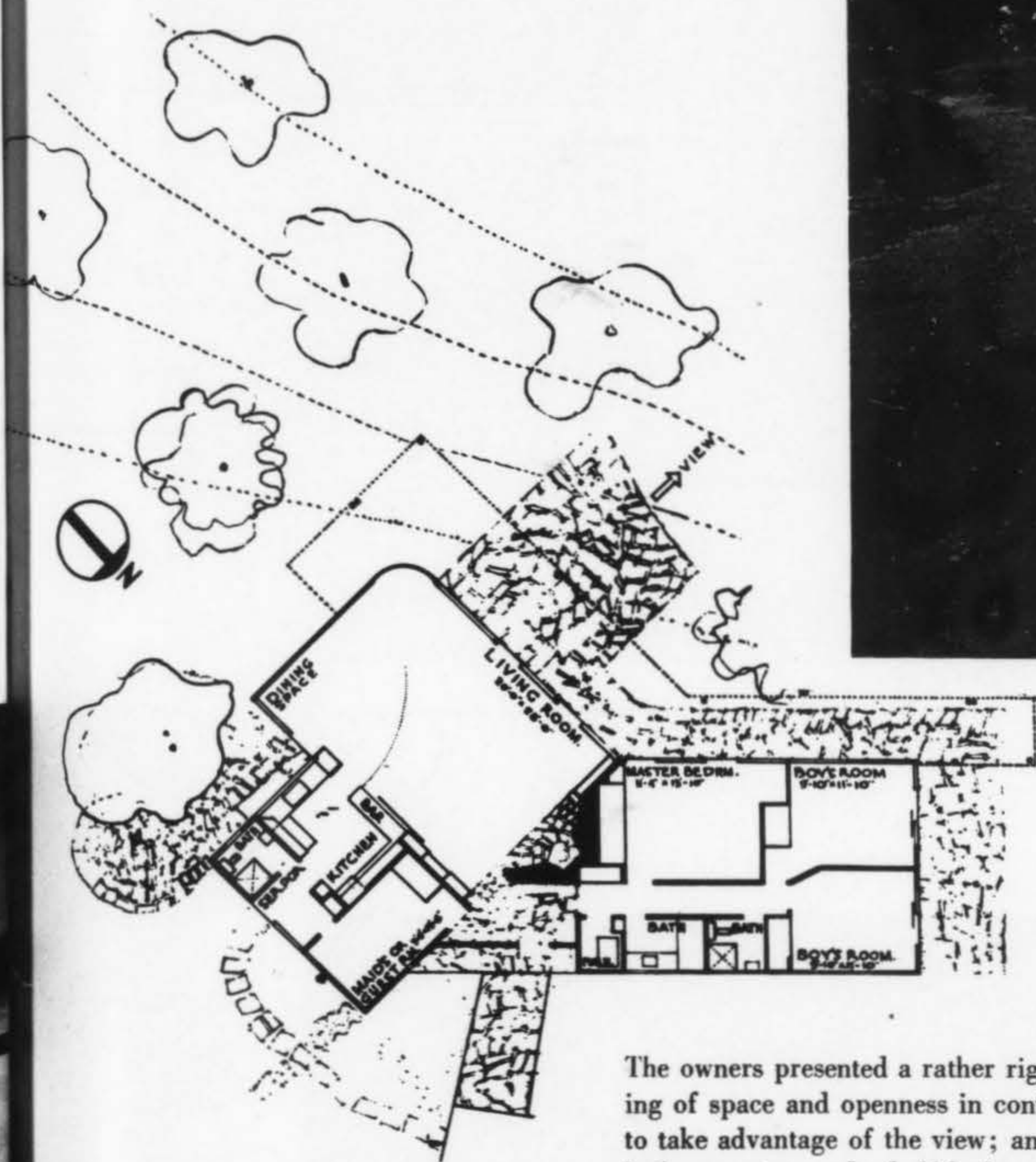
**Mr. and Mrs. John F. Cohee**

**LOCATION**

**Los Angeles, California**

**DESIGNER**

**Josef Van der Kar**



The owners presented a rather rigid program consisting of a V-shaped plan that called for a feeling of space and openness in contrast to a need for compact areas of activity; a curved glass bay to take advantage of the view; an arched stone fireplace for separation; a large living room, four bedrooms, two and a half baths, and a service area. The program was for a family of four and a resident maid.

The house is planned on a 135-degree angle at the intersection of the living and sleeping sections and is set on a reinforced concrete slab. The floors throughout the living areas are of oak block, while the service section floors are of asphalt tile. The living room and master bedroom walls are of redwood plywood, service room walls are of plaster, and remaining walls are of white pine plywood. Living room ceiling is insulite and all other ceilings are of plaster. A forced air heating system is used. Roof insulation is foil. The fireplace is of Arizona stone.

The result achieved by the designer is a systematic solution of the entire program of the owners. The house is intimately related to the garden and terraces by wide expanses of glass. The main living areas are placed to take full advantage of the views to the southwest and east. A 75-foot trellis on the south forms the framework for vines that shade in summer and allow patterns of sunlight in winter.

# CITY HOUSE FOR COUNTRY LIVING

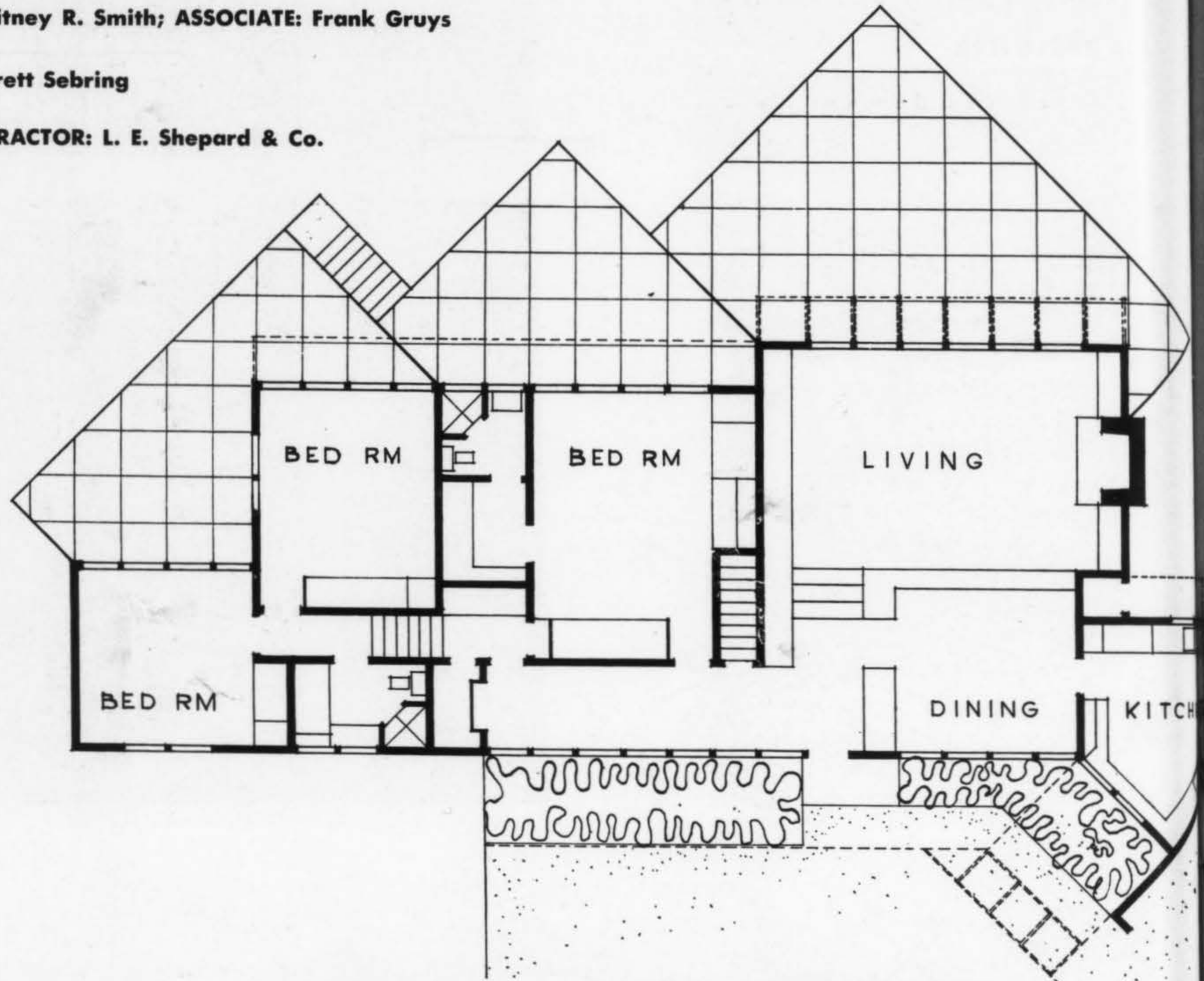
**OWNERS:** Miss Irene MacClain and Miss Archie MacClain

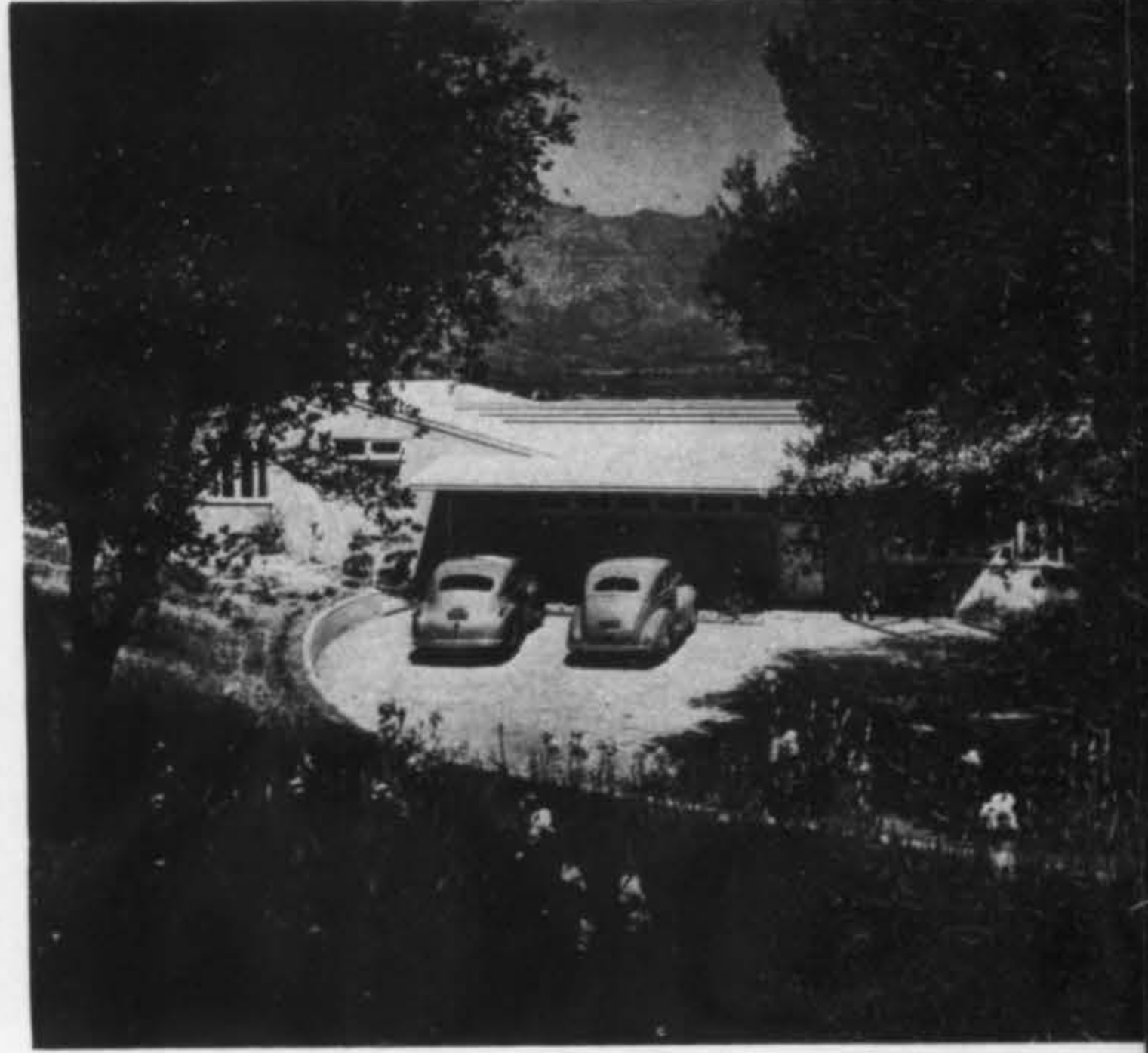
**LOCATION:** Flintridge, California

**ARCHITECT:** Whitney R. Smith; **ASSOCIATE:** Frank Gruys

**INTERIORS:** Everett Sebring

**GENERAL CONTRACTOR:** L. E. Shepard & Co.





Photographs by Fred R. Dapprich

Situated at the head of an oak-studded canyon, all major rooms of this house take full advantage of the view toward the Sierra Madre mountains. The three bedrooms and living room have separate terraces on the view side. Three different levels were suggested by the site and the dining room floor level is two feet above the level of the living room floor, a sort of balcony, separated by a low bank of cases. This arrangement of levels permits a view of the mountains from the dining room.

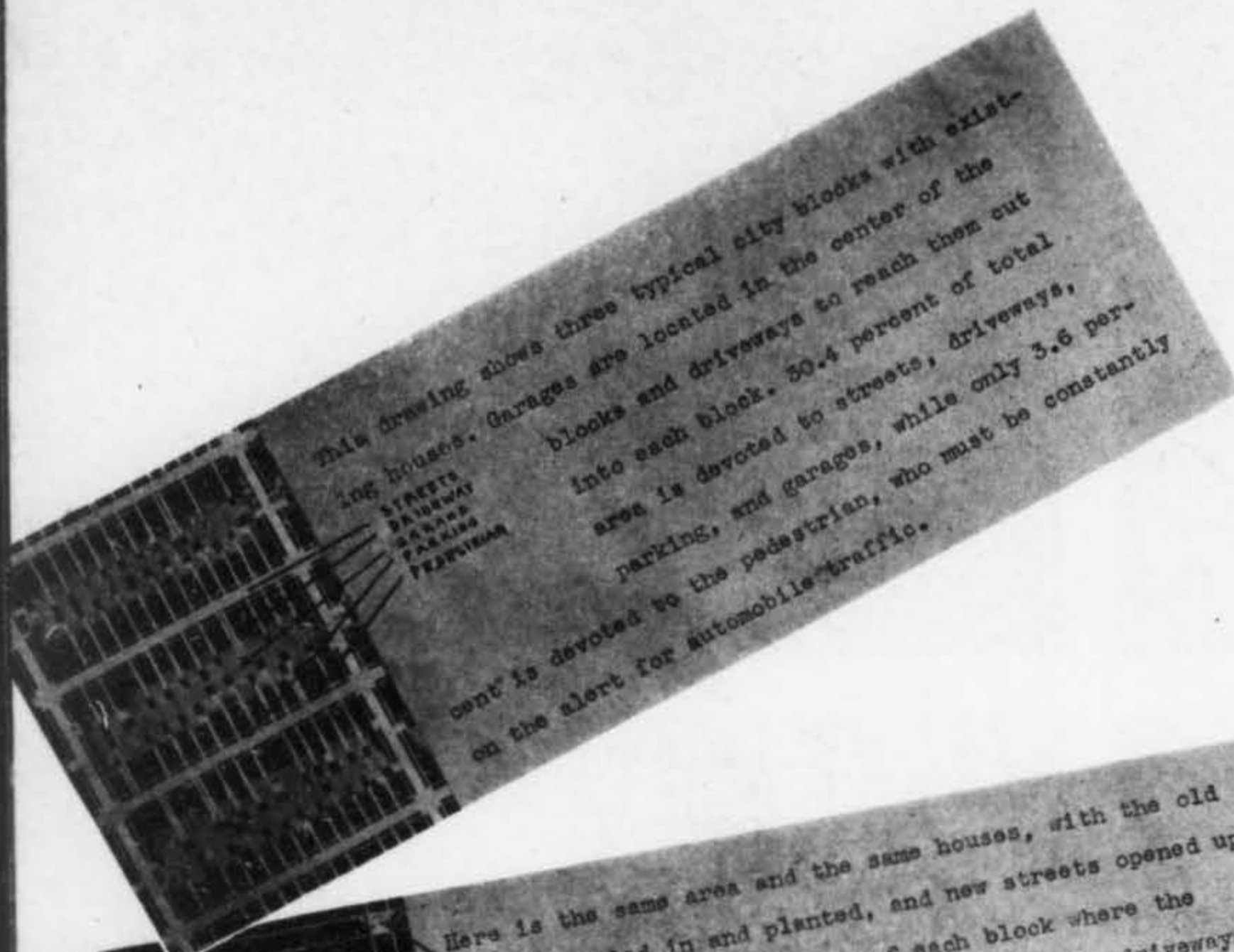
These low cases provide storage for dishes, glassware, trays, and other necessary equipment, and provide a counter for serving. The dining room level opens into the gallery which serves as a passage to the bedrooms. Gallery walls are of sheet cork and are used as a background for the ever-changing exhibitions of paintings from the owner's collection as well as for the work of her students.

The floors in the living-dining room and gallery are of waxed cork, a resilient, warm, and easy to clean material. Brass spinnings are used on the fire-place breast and provide convenient hangers for pictures and ceramics.

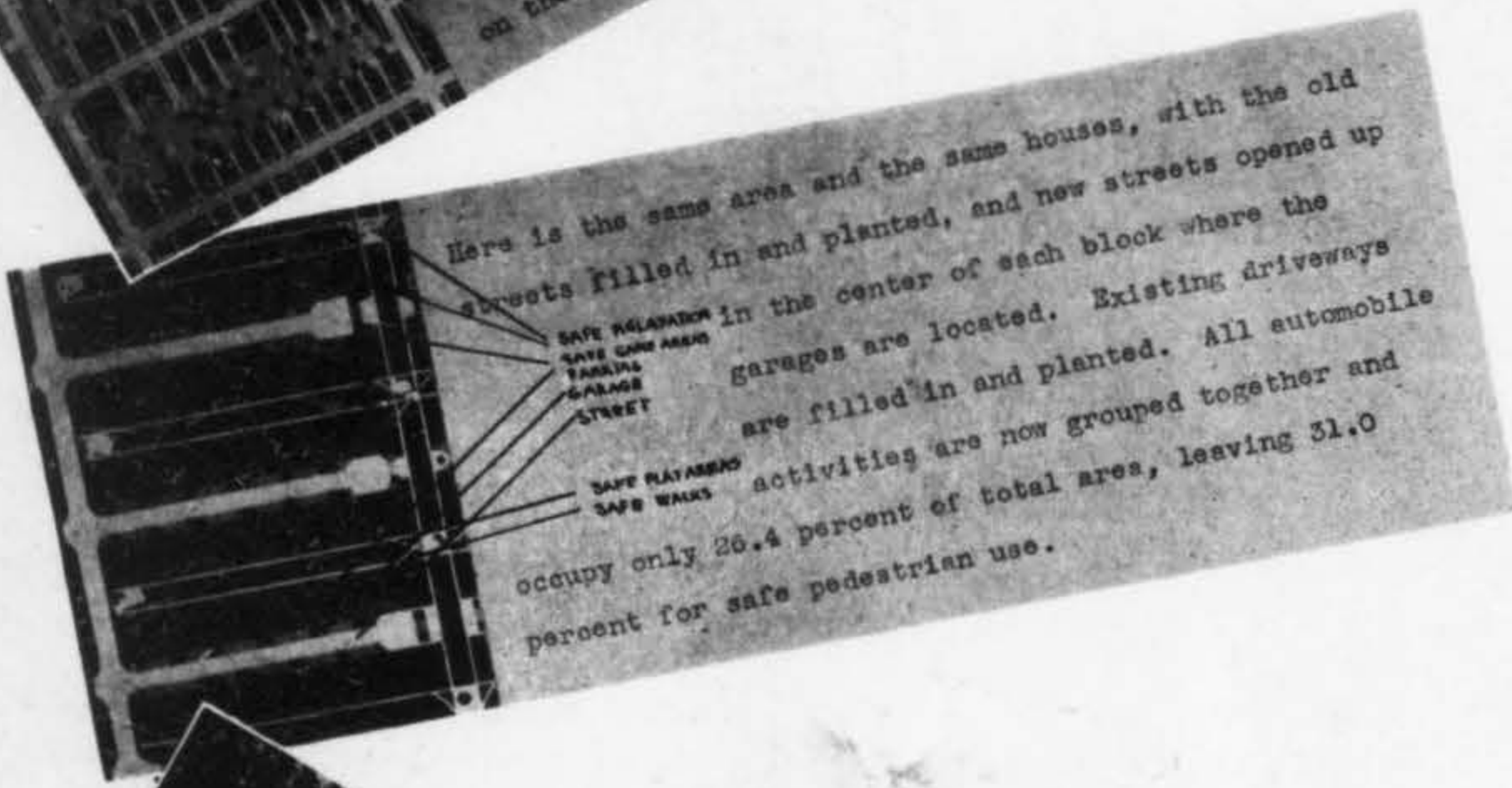
One bedroom has an especially designed desk, the top of which adjusts to three positions for watercolor work. Cabinets for storing of prints and large sheets of paper are built in next to the desk. An upright piano is concealed behind sliding doors, and panels above this alcove provide cross ventilation through the louvres which are visible in the street elevation.

The exterior of the house is painted an adobe color with white trim. Roof is white composition.

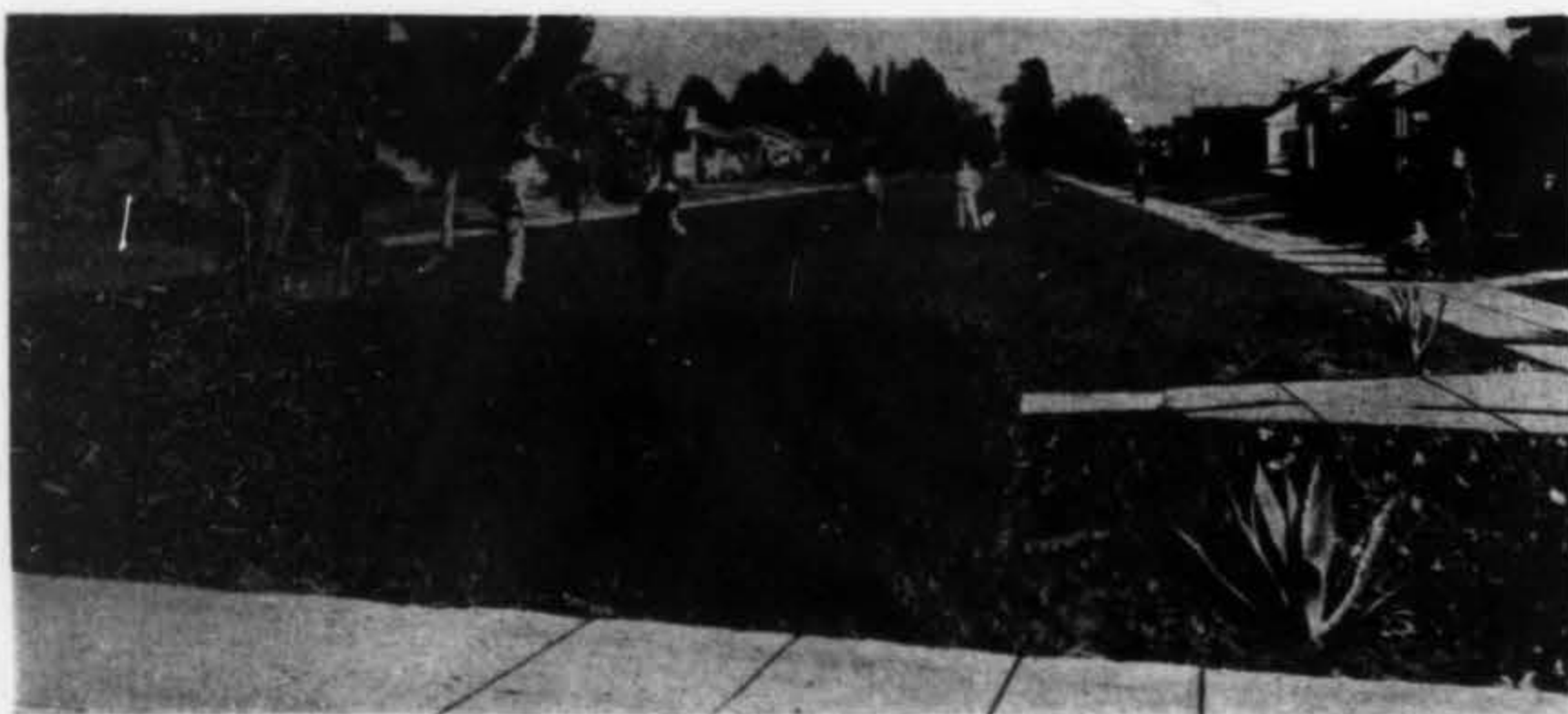
# The city-town



This drawing shows three typical city blocks with existing houses. Garages are located in the center of the blocks and driveways to reach them cut into each block. 30.4 percent of total area is devoted to streets, driveways, parking, and garages, while only 3.6 percent is devoted to the pedestrian, who must be constantly on the alert for automobile traffic.



Here is the same area and the same houses, with the old streets filled in and planted, and new streets opened up between the houses. Existing driveways are filled in and planted. All automobile activities are now grouped together and occupy only 26.4 percent of total area, leaving 31.0 percent for safe pedestrian use.



A CENTURY AGO Sir Robert Peel, traveling post-haste from Rome to London, took 13 days over the journey—just the time allowed to a Roman official 1700 years before. A hundred years ago, only!

The communications of Europe of but a century ago were less dependable, slower, and far less safe than they had been during the time of the fine road system under the Roman Empire of 400 A. D. For some 1500 years, up until the 19th century, the only major inventions affecting land travel were the stirrup, the horseshoe, and the wagon-swivel.

Against this background of 1500 years of relative standstill in transportation development, the early 19th century heralded a new day. The application of steam to ships and to wheeled vehicles foreshadowed what was to come.

Auto accident number one, by the way, has been traced back to 1802. "In that year one Richard Crevethick was speeding along the road at the frightful rate of ten miles an hour when he lost control of his steam carriage and ripped off a number of palings." This happened in London, and we may take that year as the end of one long epoch in the history of the development of communications and the commencement of another. But the 19th century witnessed not only the beginning of a new, fast transportation, but also a tremendous city-growth all over the western world. Especially interesting is the phenomenal growth of our American cities during that century. In 1790 there were only six cities in the United States with populations equal to or exceeding 8000; together the population of these cities was 131,472. A hundred years later, in 1890, there were 448 cities of such size, with a total population of 18,284,385. Almost without exception these cities were built up along the gridiron system, which goes back to Roman camps and cities from Africa to England.

When toward the end of the century our cities were already largely built up, the other great development with which we are here concerned—the development of heretofore undreamed-of, fast individual transportation, as foreshadowed in the auto accident of 1802—was fast becoming a fact which was to render the so recently built cities inadequate and even dangerous to the inhabitants, a fact which is to call for a 20th century replanning and rebuilding.

In 1892 came the first gasoline-operated automobile in the United States, Charles Duryea's "Buggyaut," to be followed by Henry Ford's in '93 and Elwood Hayne's car in '94. As late as 1896 there were only four cars in this country—a Duryea, a Ford, a Haynes, and an imported Benz. An electric auto had been built and sold in 1892, and on the first of April, 1898, took place the first commercial sale on record, that of a one-cylinder Winton.



## A REHABILITATION PROGRAM BASED ON

## A CITY AS IT IS AND AS IT COULD BE

This date marks the beginning of the end of city planning and of city life as it had existed up to that time, because a veritable avalanche then struck the still mushroom-growing cities of the United States. Automobiles descended in ever-increasing numbers upon streets which had been planned for pedestrians and horse-and-buggy. Automobiles and more automobiles, until the streets became choked; downtown areas were inundated; residential sections swamped. We can gather the magnitude of what was taking place when we note that the four cars of '96 increased to 32,452,861 in 1940—more than the population of the country in 1860.

This wholesale introduction of a fast and potentially dangerous means of transportation into cities in which no provision had ever been made for any such innovation resulted in the scenes which have today become so familiar—a fatal intermingling of automobile and pedestrian, with children having to cross dangerous thoroughfares going to and from school, with homes that are never free from the din and hazard of traffic, tens of thousands of pedestrians killed and maimed in the United States yearly.

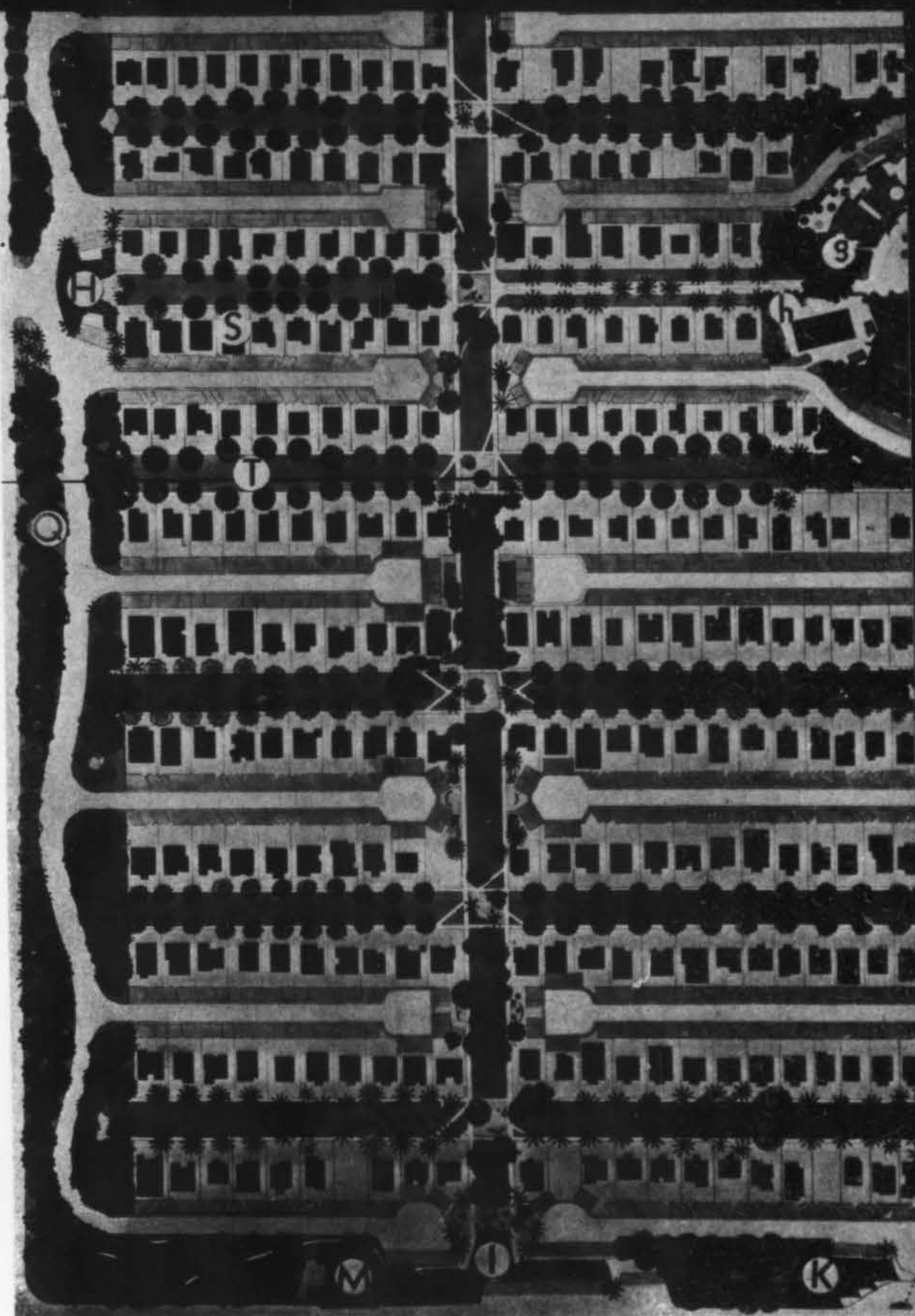
This conflict, which has been ever-increasing, will become ever more felt, with greater loss of life, greater numbers of injured, and ever-increasing nervous strain upon the entire population. For life is threatened upon all sides. From the time the child begins to walk there is perpetual anxiety about driveways and streets—our houses are isolated in the block by driveways on either side, the blocks isolated in the community by traffic passing on all sides.

In discussing the effects of this conflict and its remedy there are certain facts which must be accepted—for example, that children will spend 15 or 16 years walking, roller-skating, bicycling, during which a single block of houses does not offer all the facilities necessary to the development of its life, during which time there should be provided perfectly safe routes leading to the kindergarten, the elementary school, high school, church, recreation grounds and halls, libraries, and even to the markets.

Nor is the adult pedestrian to be overlooked.

In other words, an effort must be made to restore some of the safety to life, the peace of mind and possibility for relaxation which were a part of city life before the automobile was thrust into pedestrian-evolved city layouts.

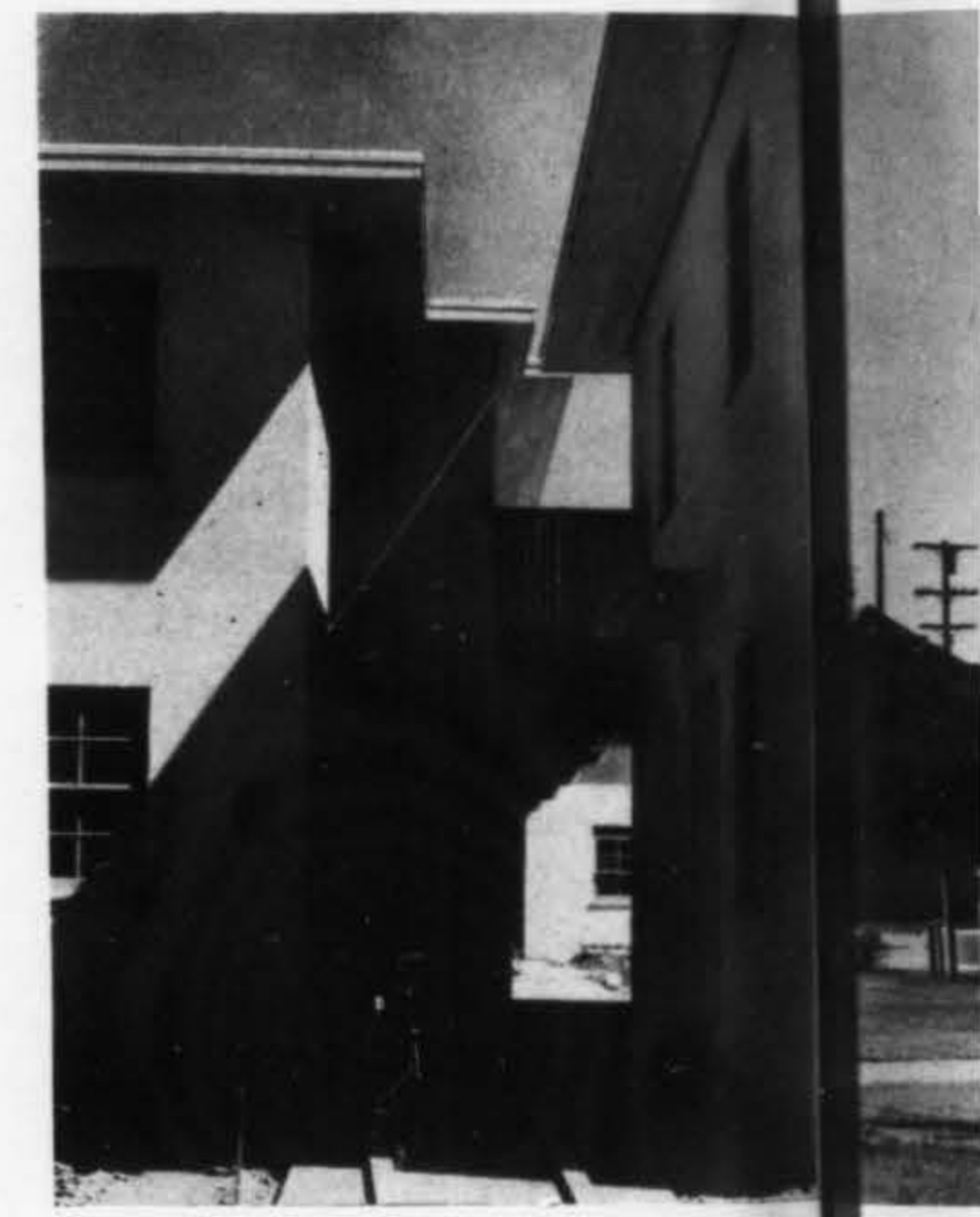
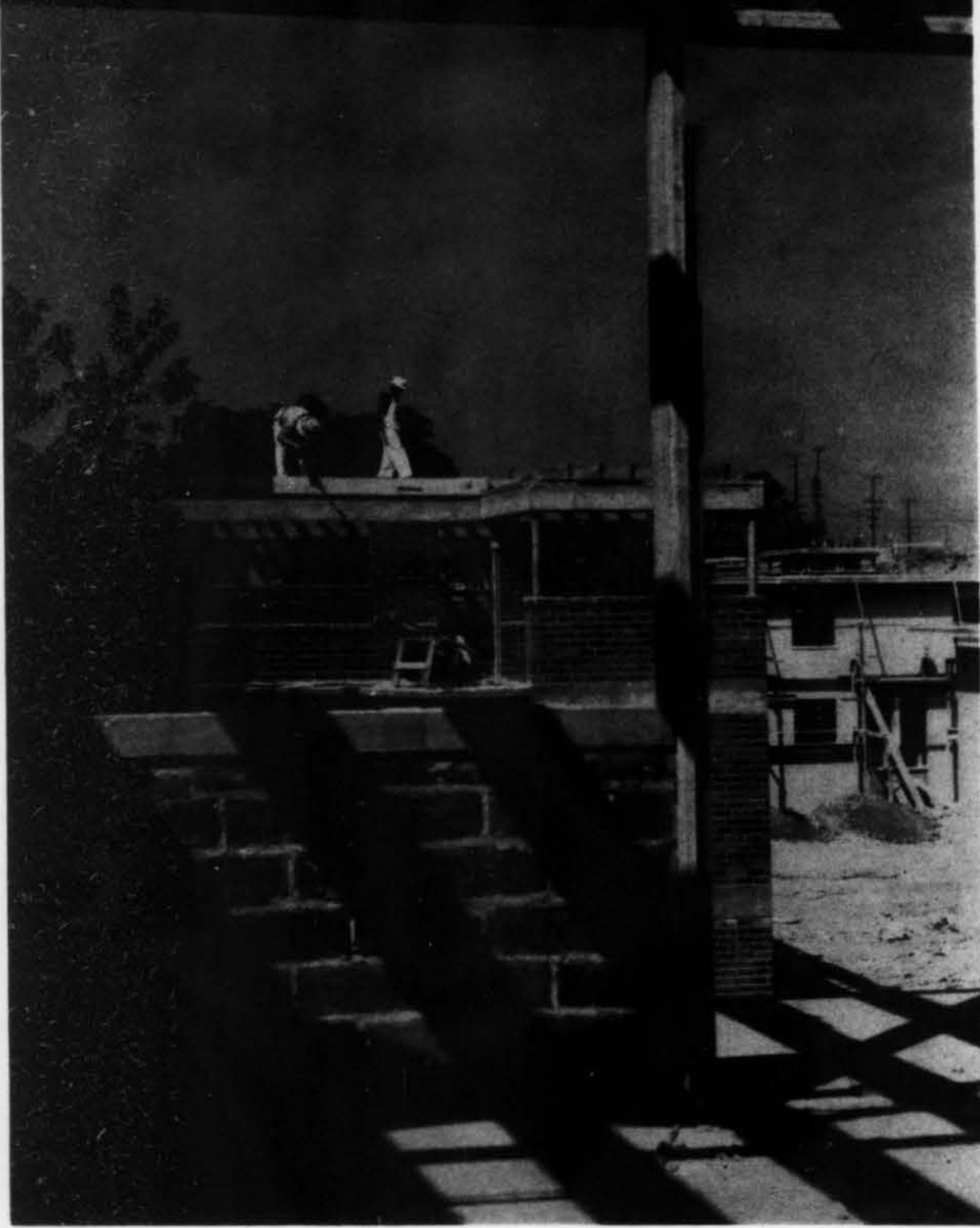
With this premise in mind, an entirely new conception of the community has to be worked out. A community in which equal provision is made for the automobile and for the inhabitants, in which community each house is approached from the side only by motor traffic, while the other side opens to a planted communal green. (continued on page 50)



**B Y C A R L B . T R O E D S S O N**

**assisted by Robson Chambers, Kemper Nomland, Jr., Ben Southland**

THE TROEDSSON PLAN PRESENTS A CLEAR-CUT SOLUTION OF THE EXISTING PROBLEM, SHOWING WHAT CAN BE DONE WITH AN EXISTING SECTION OF A CITY—IN THIS CASE LOS ANGELES—LAID OUT ALONG THE TYPICAL GRIDIRON SYSTEM. STARTING WITH THE HOME, WHICH IS THE NUCLEUS OF THE COMMUNITY, THE CULTURAL NEEDS HAVE BEEN GROUPED INTO COMMUNITY CENTERS WHICH CONTAIN CHURCH, LIBRARY, SCHOOL, AND EXPERIMENTAL GARDENS FOR THE YOUNGEST, LECTURE HALL, RESTAURANT, AND WORKSHOPS IN WHICH ANYONE CAN WORK, USING AVAILABLE TOOLS FOR WOOD AND METAL WORK, WEAVING, PAINTING, AND THE LIKE.



# A L I S O V I L L A G E

## HOUSING GROUP ARCHITECTS:

Ralph C. Flewelling, Chief Architect

Eugene Weston, Jr.

Lewis Eugene Wilson

Lloyd Wright

George Adams

## GENERAL CONTRACTOR:

R. E. Campbell





First section of 802 new low-rent homes for war workers and their families in Aliso Village, 1401 East First Street, Los Angeles, largest development in the war housing program of the Los Angeles City Housing Authority, was opened for rental application September 28, according to a statement by Nicola Giulli, chairman of the Authority.

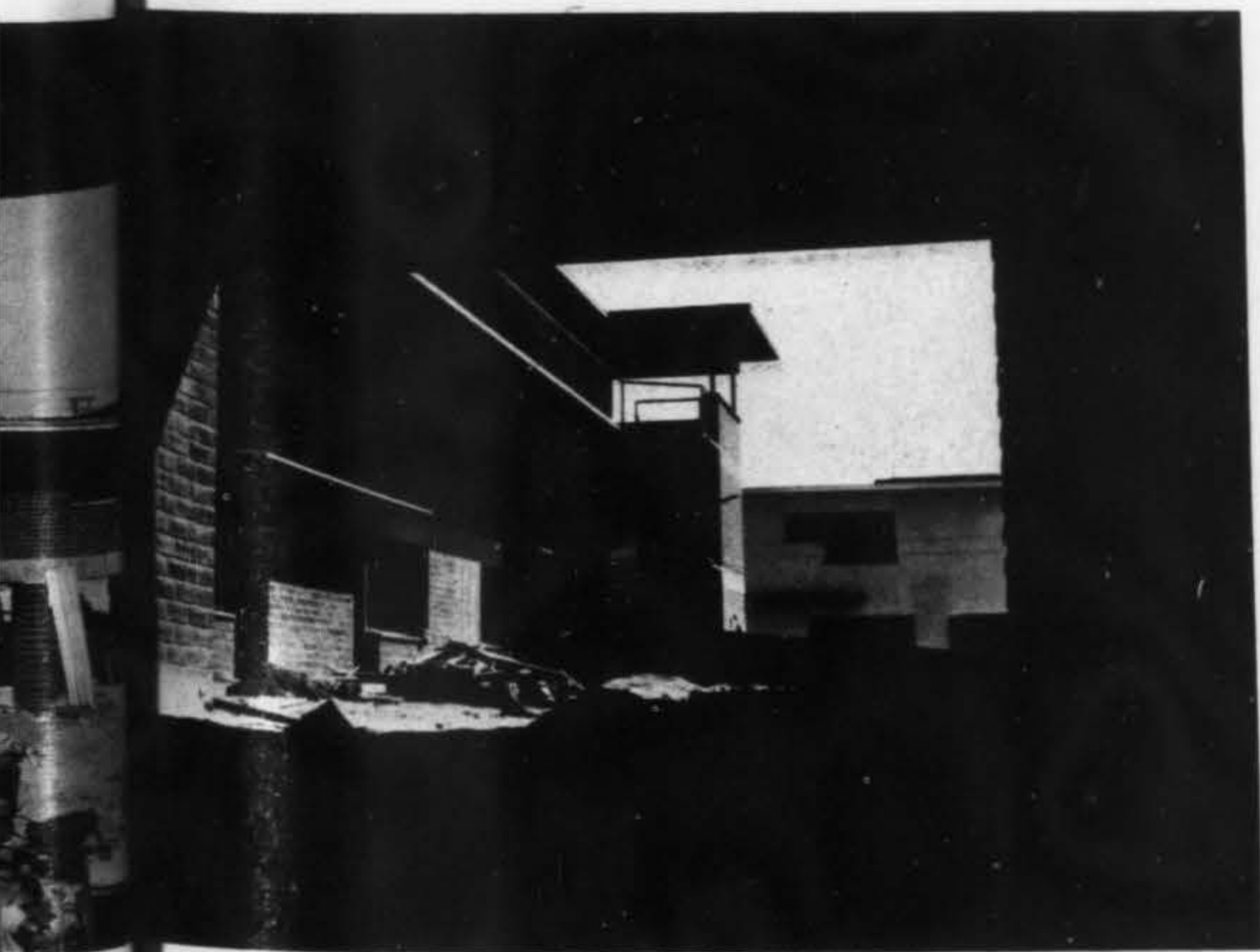
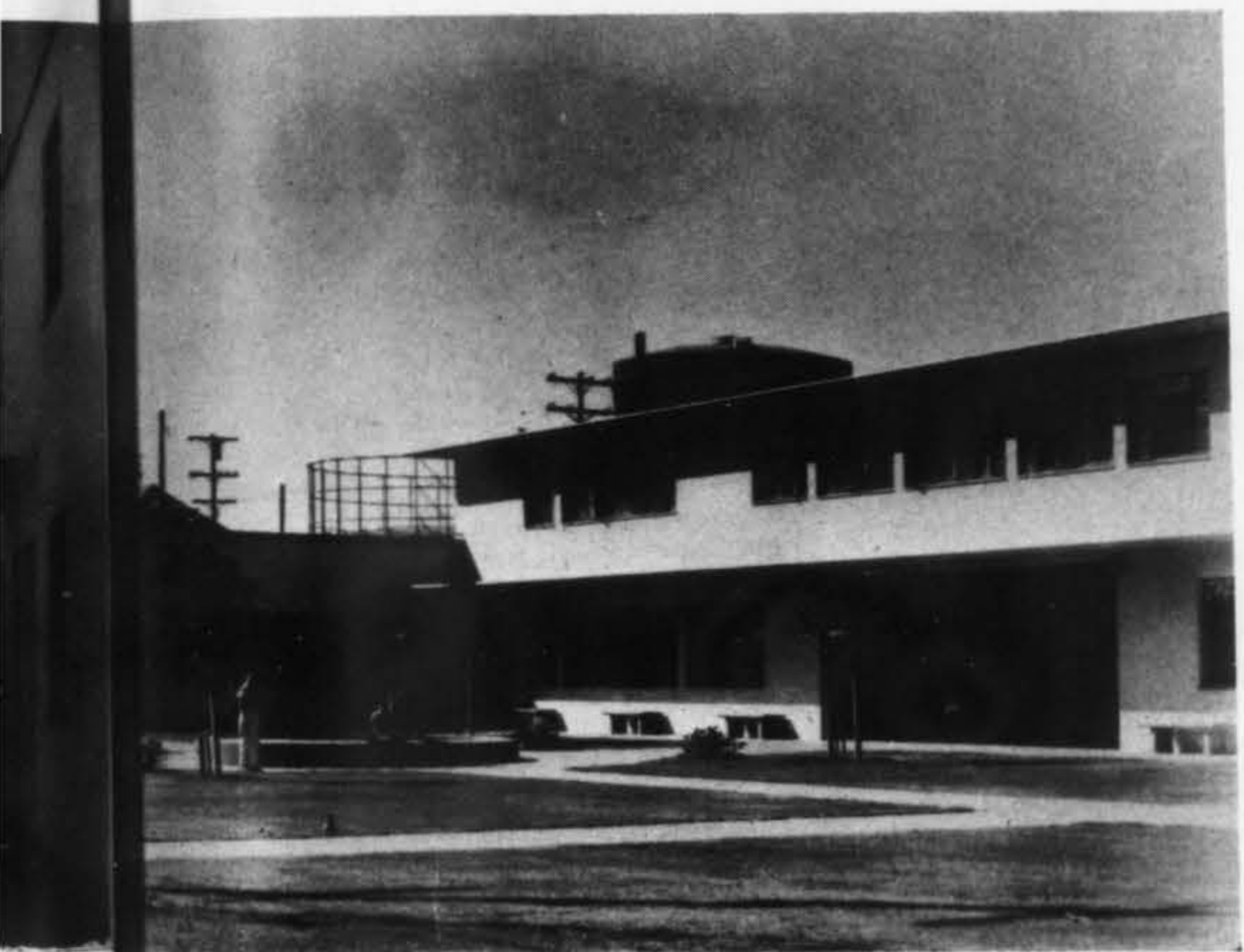
Aliso Village is situated less than 10 minutes from the City Hall. It fronts on East First Street and is bounded by Mission Road and the new Santa Ana Speedway, now under construction. Constructed at a cost of \$4,410,000, this development covers 34 acres and completely surrounds the Utah Street School.

There are 248 one-bedroom units; 376 with two bedrooms; 156 having three bedrooms, and 22 of four bedrooms. Each apartment has a living room, one to four bedrooms, a kitchen, dinette, private bath and toilet. Individual parking areas surround the homes and there is ample space for victory gardens and flowers.

Rents start at \$11 per month, ranging upward to \$40, according to the net family income. Gas, lights, and water are included in this cost.

To be eligible for Aliso Village homes, applicants must be American citizens, employed in a certified war industry and earning less than \$1 per hour. There is no discrimination in Los Angeles City Housing Authority developments. Children are welcome and there is a special area set aside in Aliso Village for late shift workers so that they may not be disturbed by traffic or other noises during the day.

Photographs by Margaret Lowe



# products & practices

## TECHNICAL DATA ABOUT PLYWOOD

Technical data on plywood, urgently sought by engineers and architects today writing into their design new jobs for the panels, are presented in a new loose-leaf handbook offered free by Douglas Fir Plywood Association, Tacoma, Wash. It is one of two new pieces of basic literature issued by the fir plywood industry dealing with applications of the big flat panels. The second publication is a looseleaf catalog of industrial uses for the material. Supplements to both will be issued frequently.

Suddenly plywood has gained new importance as a load-bearing structural material and as a vital component in the production and shipment of war goods. Simultaneously there has arisen need for detailed facts as to the inherent properties and characteristics of the engineered wood formed of cross-bonded plies. Facts presented in the technical book addressed expressly to engineers and architects are intended to answer that need. It is edited by N. S. Perkins, chief engineer of Douglas Fir Plywood Association. In the binder are three sections: physical properties of fir plywood, designing with plywood and prevention of condensation in walls.

"With knowledge of working stresses for plywood and how the panel functions both lengthwise and crosswise, designs with plywood can be drawn as with any other structural materials," is the introductory statement of the design section. A table—established by U. S. Forest Products Laboratory engineers—of approximate methods for calculating the strength of plywood is included. Other tables, charts, and diagrams relating to strength properties under tension, compression, flexure, and shear supplement the text. A table of inertia is given. Two other sections treating with deflection and insulation properties of plywood are being printed now and will be sent to all holders of the technical handbook for insertion soon.

The second booklet, the industrial handbook, is comprised mostly of reprints of articles telling of new and significant factory or commercial (non-construction) uses of the panels. These articles depict and describe in relative detail the part plywood is playing in building barrels, boxes, assembly racks, crates, railroad cars, trucks, grain bins, stands, refrigerator lockers, dehydrating plants, trailers, signs, blackout panels, marine parts, and assembly line parts. General information about grades, physical properties, and handling of fir plywood also is included. Either or both handbooks will be sent free upon request directed to Douglas Fir Plywood Association, Tacoma, Wash.

## MODERN GLUES FOR WAR AND PEACE

Wherever you find the latest weapons of modern warfare you'll find wood and glue. And wherever you find building construction which is indicative of things to come, you'll find wood and glue. In modern combat, wood and glue are in the air and on the seas, holding their own under fire and water. They are alternating for steel in the production of vital war materials, saving tons of this metal for combat. The modern synthetic resin glues—which are waterproof, weatherproof, fungusproof—form a bond stronger than the wood itself and give to the wood properties which even steel can't claim.

Plywood, made with modern synthetic resin glue, is flying in airplanes and trainer planes and transport gliders . . . aircraft which is lightweight yet stronger by weight than aluminum craft. Similar glues are used to assemble these planes as well. These wood-and-glue planes have wind resistance greater than metal planes, and when bullets hit they don't "flower" but make a clean hole. They're more quickly built and more easily patched and repaired than metal aircraft. Wood and glue are riding the seas in crash boats, patrol boats and the speedy motor torpedo boats—as well as minesweepers, mine-layers, barges and life rafts. Wood-and-glue ships are lightweight and sturdy, and can be constructed in a fraction of the time of steel ships. All-plywood lifeboats have withstood the toughest tests devised by the U. S., and each lifeboat saves 2300 pounds of steel. To qualify for use in aircraft and marine manufacture, glues must pass rigid tests to meet government specifications, tests which require that they have "super-strength" under all conditions.

And these same qualifications which are putting glue plus wood out in front in war production will make these materials A-1 in civilian building after the war. Now that tests have proved glue-laminated lumber to be stronger by weight than steel, builders and contractors have already used this in place of metal in heavy construction. Laminated beams and arches have already shown their ability to support buildings, auditoriums, airplane hangars, etc. Indicative of the home-building industry after the war is the dri-bilt construction of thousands of homes in defense housing projects throughout the country. Though post-war homes may be built on permanent rather than demountable plans, the qualities which make these plywood houses so popular will be retained—fast and easy construction, saving of time and labor, prefabrication or at least partial prefabrication of the homes, etc.

With growing importance of wood-and-glue home construction, architects are already specifying in some of the defense homes a feature of the home of tomorrow—the "stressed-cover panel." This principle is not new, having been used by engineers as the "monocoque" principle in constructing airplanes. This is essentially the difference between welded construction and riveted construction. By

gluing the panels to the studding and joists instead of nailing them, the panel is made to assume part of the load and stress upon the entire rigid member, instead of hanging as dead weight about the nails or fastenings. Now, through satisfactory glues, the stressed-cover principle is used in the manufacture of walls, floors, roofs, bins and ships, as well as airplanes. The prefabricated house depends to a considerable extent on this development which, in turn, depends on the proper self-bonding glue to "glue-weld" the panel surfaces.

Leaders in the field of construction glues—synthetic resin or casein—are I. F. Laucks, Inc., Seattle, world's largest makers of water-resistant and waterproof glues. They were the first to introduce the water-resistant soybean glue which revolutionized the plywood industry about 20 years ago. After further years of laboratory research, Laucks were among the first to produce the synthetic resin glues. It is the discovery and manufacture of these glues which give plywood its "superstrength." Whereas other glues were good for certain types of construction, they were often not adapted to withstand certain conditions of heat, cold, or moisture. But with the discovery of urea, phenolic and melamine resin glues were found adhesives which are waterproof, weatherproof, fungusproof, and moldproof. Certain Laucks pure phenolic glues are boilproof. These latter are chiefly for aircraft usage.

Besides being used for heavy construction and building of planes and ships, synthetic resin glues are also being used in the furniture and millwork industries, many of them converted to war production.

Today, with the emphasis in all defense work on speed, Laucks glues are dependable—backed by performance and research, plus the services of Laucks qualified glue engineers and chemists. Laucks synthetic resin glues have been proved simple to use. They are self-hardening, need no catalyst, are stable, save time and eliminate opportunities for error and waste materials.

## HAYWARD PLANS SECTIONALIZED HOMES

When yard after yard of the Hayward Lumber & Investment Company of Los Angeles began to feel the pinch of restrictions placed on building materials, Ralph N. Baker, executive vice president, decided to do something about it. A conference with a mutual friend was followed by a long distance call and the idea with which he had been toying was to become a definite realization in Hayward prefabrication division. The call was to John A. Gorman of Oakland, one of the early developers of factory prefabricated defense housing units.

The problem, to quote Mr. Baker, was about like this: "We have a number of lumber yards in Southern California equipped with small mills and some pretty serviceable machines. They can take care of local needs in fine shape, but individually our plants are too small to participate in the mass production required by the war effort. Could we combine these under one roof and devote their usefulness to government needs?"

"The answer was a very emphatic 'Yes,' but we will have to spend considerable money to supplement your standard machines with equipment that we will have to design and build ourselves, especially if we are to produce prefabricated houses." Mr. Gorman had a couple of men associated with him in Oakland whose wish was to build a new plant for factory prefabrication. One of them



Sizing machines make final jointing operations.

is Donald M. Crooks, head of the technical, engineering, and design department, and the other is Ralph E. Steele, in charge of manufacturing as general plant superintendent.

The plant, located in the East Los Angeles industrial district, covers nearly four acres, with a like acreage leased for yard storage and loading. A private spur accommodates ten cars and East Sheila Street is paved to Atlantic Boulevard, affording a direct shipping lane in all directions from Los Angeles with a minimum of traffic congestion. The building proper is 150 by 560 feet (84,000 square feet), wooden truss roof construction on 50-foot spans and spaced 20 feet apart. Ceiling height is 17 feet, permitting the use of lumber carriers and lift trucks throughout the plant, and the entire floor is paved with mastic concrete. Com-

plete blackout lighting is provided and the entire property is steel fenced. Offices of the Prefabrication Division are at the plant. Fabrication is completely streamlined, the production line running across the plant instead of the conventional lengthwise which cuts down movement of material about 60 per cent. Manufactured materials move from the center toward each end where covered areas are provided for loading during inclement weather. Designed basically to specialize in prefabrication, the plant has a normal one-



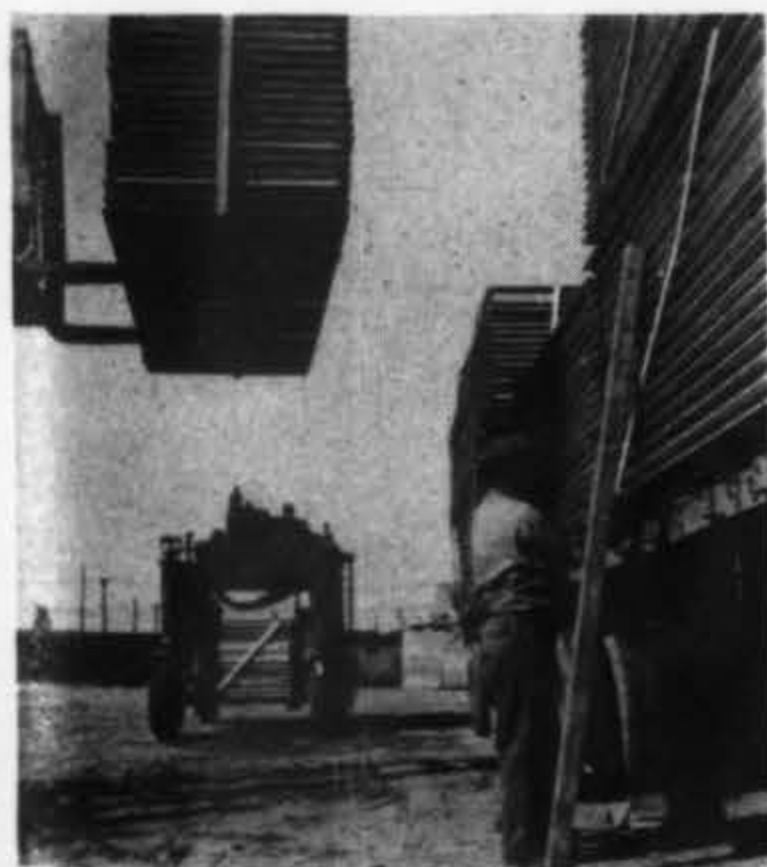
Router operations for utility outlets

shift capacity of 26 houses per day, based on the standard government 24 by 28-foot defense units. While the present contracts call for exterior wall, interior partition, ceiling and roof panels prefabricated from plywood, any similar materials can be used in their pressure glued operations for which 44 huge presses were especially designed to press panels, 18 at a time, up to 4'x14'6". There are many interesting stories connected with the design and building of most of the special equipment needed, which is a tribute to the ingenuity of the technical staff in meeting a wartime situation. Those special 8x24-foot sizing machines at each end that perform the final jointing operations owe their frames of angles, channels, and girders to parts of a discarded steel derrick from the California oil fields. Used motors were picked up from various electrical dealers



Panel core assembly precision jigs.

and the spindles and heads were secured by breaking up and rebuilding obsolete pieces from old woodworking plants. Spring steel to hold the panels in tension against the fence was taboo, but a home-made plywood affair proved to be even better than the spring steel with roller skate wheels used on previous machines. Parts of discarded iron beds made ideal angle clips on the 36 jig tables. The light (1200-lb.) portable machine that glues both sides of the 4x8-foot cores or webbing in one operation in less than six seconds does a perfect job in spite of the fact that the glue experts said it would require three times the weight. Now Hayward has the design copyrighted. For the duration the Hayward prefabrication division's sole efforts will be devoted to "prefabrication at war." The Army, Navy, and Air Corps need housing units consisting of huts, barracks, dormitories, hospitals, and various other shelters for domestic use and export as well as assault boats, pontoons and glider assemblies, all of which lend themselves splendidly to speedy and economical



Modern equipment speeds loading operation.



## Construction FOR WAR

is vitally important . . . and it is being *well done.*

Government work exclusively for 15 years . . . Now under construction . . . Wilmington Hall and Annex projects . . . "the world's largest hotel and recreation center" for war workers.

Camp Haan, Riverside—Anti-Aircraft Battalion.

## ZOSS CONSTRUCTION COMPANY

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**A CAMERA THAT TAKES SIX NATURAL COLOR PICTURES AT A COST OF \$1.45, INCLUDING DEVELOPING FILM.**

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*Decorators:* Take your own own color photographs (total cost for six, \$1.45) and show them to your clients with the lighted 3rd dimensional viewer. Brings out full colors in fabrics, gives depth to rooms. Viewer or camera can be carried in pocket. No special skill needed to take pictures. Just focus and snap.

There is a limited supply of these cameras available for immediate delivery. Send your check or ask for literature.

**Write Box KS, CALIFORNIA ARTS AND ARCHITECTURE**



Both for  
**\$19.95**



## FIBRE CORK

is being used in large quantity on the huge Chesterton Project at San Diego.

**F**IBRE CORK—or Rock Fibre—is being widely used throughout the war effort. It has low thermal conductivity, low moisture absorption, is light in weight, clean and odorless, easy to handle, economical, and will not settle.

## The Rock Fibre Co.

5325 Southern Avenue • South Gate, California  
Telephone: JEFFERSON 6241

## KUSTER-WETZEL ELECTRIC CO.

ELECTRICAL CONTRACTORS AND ENGINEERS

Specializing in Defense Housing

Projects, Army Camps, and

Electrical Distribution Systems

20 Years in Southern California

1030 American Avenue

Long Beach

shop prefabrication. After the peace has been won, what then? People are even now talking about buying their homes like an automobile, choosing the size, design, and color they desire and taking it where they choose. "Sectionalized Homes," supplied through your contractor, will be the answer in combinations that will really be a delight and economical, too. The Hayward plant is one of the best devoted to wood prefabrication in the United States.

### STEWART & BENNETT PREFABRICATION

Under wartime stress, America's economic life is undergoing many adjustments, most of them temporary but some that are exerting a profound influence destined to persist when peace comes. Prefabricated housing is an outstanding example of the speed and success with which the nation is meeting the challenge to its inventive genius. Here is a field that barely had been explored two years ago, for the simple reason that it often is difficult to break with precedent. The war changed that, along with many other things, and with respect to the new technique in housing construction, it is here to stay.

It was fortunate for the nation that in the time of its direct peril, when there was a terrible urgency for action and results, there were men who took off their coats, stepped forward, and told Uncle Sam: "Show us the job you want done and we'll do it." One of these jobs was to provide shelter for war production workers and service personnel. The demands were vast, with the inevitable result that an almost immediate problem was scarcity of materials which custom had decreed must be "standard." Among those responding to the call for action were the prefab advocates. It is to their lasting credit that they were prepared to tackle the job and see it through.

Down in San Diego there was the then little-known firm of Stewart & Bennett. It was organized in 1940 by W. H. Stewart, who had operated a long-established screen manufacturing plant, and M. P. Bennett, who was brought up in the soft and hardwood lumber business. It was an ideal combination of abilities and skills. Mr. Stewart brought to the new firm his many years of mill experience, which included wood-working machinery, designing, general layout and construction work. Mr. Bennett, other than his knowledge of lumber, possessed managerial and executive acumen. In February, Stewart & Bennett purchased a site in nearby National City to accommodate the rapidly expanding business, acquired machinery and equipment, and embarked in the manufacture of prefabricated houses and buildings for many of Southern California's prominent contractors. The property covers about three city blocks, with more than 80,000 square feet under roof.

Stewart & Bennett "had what it takes." When government and private demands piled in, they were ready. They had the facilities and the know-how, which with an economically priced and proved product and an inherent ability to get things done, brought many an attractive contract. They recently reported that the volume of business being handled was approximately \$2,000,000.

To date the company has completed the prefabrication of these projects: Vallejo Housing, 120 units; Pacific Beach Housing (San Diego), 1000 units; U. S. Marine Base and U. S. Navy, San Diego, 990 hutments; San Diego Housing, two projects, 1200 and 550 units, in Pacific Beach, Chula Vista, Linda Vista, Chesterton, and Azure Heights; San Diego Dormitories, 14 units; Vallejo Dormitories, 15 units.



Typical buildings prefabricated by Stewart & Bennett.

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# PREFABRICATION

to serve your Uncle Sam!

Stewart & Bennett has solved prefabrication problems of every description. Plywood and random-board individual housing units, mostly demountable . . . one and two story dormitories . . . Port-O-Barraks\* for the armed services. Quantity? You name it, we'll "deliver." Quality? The finest —born of our *early* experience with the new synthetic resins in pressure-application of modern plywoods and substitute materials.

Illustrated: Top, demountable Port-O-Bar-rak. Top left, newest random-board de-mountable individual dwelling. Center left, dormitories prefabbed for FSA. Lower left, war housing project, individual dwell-ings. Below, two-family and individual units.

Stewart & Bennett has completed orders for many of California's outstanding con-tractors for erection in the Vallejo and San Diego areas, including Chula Vista, Azure Heights, Chesterton, Linda Vista, and South Bay.

## STEWART & BENNETT

P R E F A B R I C A T O R S

National City

California

\*COPYRIGHTED NAME FOR EXCLUSIVE STEWART & BENNETT DEVELOPMENT.



## Aliso Village

This is the largest of the Los Angeles housing projects—a credit to the general contractor, R. E. Campbell. Again our new mortar mixing plant saved thousands of vital man-hours of labor.

### STEVE F. NELSON Plastering Contractor

6122 South Gramercy Place

Los Angeles, California

### LUMBER

#### Aliso Village

Aliso Village is one of the major war housing projects on which we have supplied large quantities of lumber.

**E. J. STANTON & SON**  
2050 East 38th Street  
Los Angeles, California

### MILLWORK

#### Aliso Village

... All millwork on  
Aliso Village by ...

**ERNIE PROCTOR**  
620 North La Brea Ave.  
Inglewood, California

### ELECTRICAL CONTRACTOR

#### Aliso Village

Newbery Electric is fully equipped to handle any electrical job. We did all electrical work on the huge Aliso Village project.

#### NEWBERY ELECTRIC CORPORATION

All Types of Electrical Construction  
1038 VENICE BLVD. Richmond 0161 LOS ANGELES, CALIF.

### ROCK FIBRES PROVIDE INSULATION

Rock Fibres, manufactured by The Rock Fibre Company, South Gate, California, is one of the best insulation products to be purchased today. Made of the finest ingredients, the minerals used in its composition are mined from deposits found in that vast area between the sea and the high Sierras of Southern California. That any kind of fibre could be made from minerals was entirely unthought of not so many years ago. Today it is a proven fact, with the result that one cubic inch of raw minerals can be fused into a single strand so finely drawn that it would reach from San Francisco to Chicago. And the combination of thousands of these finely drawn threads makes the soft, fluffy rock fibre blankets white as snow produced in The Rock Fibre Company's plant.

The Rock Fibre Company was started about one year ago as the result of the idea of one man, Patrick Calhoun, and during that time has doubled its capacity to the extent that many different types of Rock Fibre insulation can now be produced as needed. Insulation for stoves, heaters, furnaces, etc. is a little different from that used in buildings. Consequently the manufacturing plant is equipped to produce these different types. The white blanket type is especially adapted for ceilings and sidewalls of general building construction, and an attic with a floor covering of snowy white rock fibre placed between the joists not only affords an even temperature for the room below but presents a pleasing sight to the eye of the home owner.

The loose or granulated fibre is used principally in old construction where it is necessary for blowing into side walls or attics where space is limited. Another unusual achievement of The Rock Fibre Company is its fibre house. This house of three rooms and bath size resembles the balloon type of architecture and is made entirely of the special rock fibre mixture produced by the company. It has been occupied for about six months by the office personnel of the company, and while it is still considered to be in the experimental stage, the employees who occupy it will testify that without a doubt it tops all other office buildings for comfortable coolness on a hot day.

One of the features which The Rock Fibre Company calls to the special attention of the public is the great work of insulation it has been doing for projects essential to the war effort of our country. Huge quantities of fibre cork are being used on the Chesterton project at San Diego.

### FOOLPROOF SASH BALANCES ON ALICO PROJECT

One of the outstanding products used in the Aliso Village housing project, now being completed for the Housing Authority of the City of Los Angeles, is the sash balance provided by Felix & Company of Los Angeles. These balances are completely enclosed in tubes for the production of springs against dust corrosion and the weather. Completely adjustable, they contain only one moving part, which eliminates wear. This is the only sash balance which is a real counterbalance, not just spring under tension. The Aliso Village 3429 weights have been installed. Other major projects on which the balances have been used include the U. S. Naval Training Station at San Diego; Camp Elliott, Marine Corps Base, San Diego; United States Navy Destroyer Base, San Diego; Camp Pendleton, Marine Corps Base, Oceanside, California; Lighter Than Air Base, Tustin, California; Marine Corps, Golita, California; Pacific Island Naval Base; Potrero Housing Project, San Francisco; Estrada Courts Housing Projects, Los Angeles; Matthew Henson Housing Project, Phoenix, Arizona; all temporary buildings, Basic Magnesium, Las Vegas, Nevada, and many others.

### POINTERS ON CARE OF WOODWORK

A total of 48 important rules for the proper care of doors, windows and other home woodwork are presented in a handy, pocket-sized folder entitled "Pointers on Care of Woodwork." This folder was prepared by Ponderosa Pine Woodwork of Chicago to help you enhance and preserve woodwork values—whether you are a home owner, carpenter, contractor, jobber or dealer. These 48 rules, compiled as the result of a nation-wide survey among leading woodwork manufacturers, dealers and contractors, form a trustworthy guide to long-lasting woodwork satisfaction.

One of the rules points out the importance of preservative treatment for all exterior woodwork by the manufacturer. Such treatment increases resistance to rotting, staining, fungus growth, etc. Next to the lumber itself, this is one of the most important values you get in woodwork. "See that doors are properly seasoned before painting"—"Be sure that the top and bottom edges of doors receive two coats of paint or varnish"—these are two important pointers in the section of the folder on the care of doors. The strict observance of these two rules will go far toward assuring smooth-fitting, long-lasting doors.

Other rules in this care of woodwork folder give additional suggestions on the care of doors—and important pointers on the care of windows, frames, interior trim, cabinets and other woodwork. A free copy of the folder, containing all 48 helpful pointers, may be obtained by writing Ponderosa Pine Woodwork, 111 West Washington Street, Chicago, Illinois.

### NEW ASPHALT SHINGLE FEATURE

Development of an "armored texture," designed to enhance the appearance and increase the weather resistance of its line of medium priced "Tite-On" asphalt shingles, has been announced by The Ruberoid Company. One important effect claimed for the new "armoring" process is that it accentuates the wood-grain appearance of the shingle by making the grain lines more pronounced. Another is that the grain lines, instead of being black, are "armored" with colored mineral granules selected to provide a pleasing color contrast with the body of the shingle. These results have been obtained, the announcement states, through the development by Ruberoid engineers of an improved manufacturing process which does not increase the cost of the shingle. The Ruberoid "Tite-On" shingle derives its name from the fact that each shingle, in addition to being nailed to the roof deck, is further secured by being locked at four points with the adjacent shingles. This interlocking feature is an integral part of the special shingle design, no wires, clips or metal ends being required. The result, according to Ruberoid engineers, is shingles which cannot slip apart or blow up or off.



# MACNSONS



**CONTRACTING ENGINEERS**

**FOR**

**PLUMBING**

**AND**

**HEATING**



The San Diego Housing Project is one of the many war projects on which we are meeting the demands of the war program for fast, well-engineered and well-executed mechanical installations. It requires the best efforts of the best mechanical firms to meet these demands—that is one reason why we take pride in the work we have done for the Federal Public Housing Authority at San Diego, and on many other large projects in line with the national war program.



**SAN FRANCISCO**

**SAN DIEGO**

**OGDEN, UTAH**

**CHESTERTON PROJECT**

It was good to have worked with the Fred J. Early, Jr. Company on the successful completion of Chesterton, a San Diego project which was handled with exceptional speed and efficiency.

**Western Metal Supply Co.**

SAN DIEGO

CALIFORNIA

At Camp Adair, Oregon, we furnished the Early Company concrete pipe for the sewage disposal plant and the outfall sewer. Also the Spiral-welded steel pipe for water lines and ARMCO corrugated for sewer and culvert purposes.

**OREGON CULVERT & PIPE CO.**  
PORTLAND, OREGON

Our Thanks to  
Fred J. Early, Jr. Co.  
for their

Grading and Paving Work in San Diego

**R. E. HAZARD CONTRACTING CO.**  
SAN DIEGO, CALIFORNIA

**DALLMAN  
SUPPLY  
CO.**

Wholesalers of Home and Industrial  
Plumbing . . . Heating . . . and Sheet  
Metal Supplies

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Ornamental Metals and Structural Iron  
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**CHEMURGIC CORPORATION PLANT**

Fred J. Earl, Jr. Company  
GENERAL CONTRACTORS

Lumber and Other Building Materials by

**TURLOCK LUMBER COMPANY**

REX M. ABRAHAM, Manager

TURLOCK, CALIFORNIA

**PONDEROSA PINE** { MOULDINGS, TRIM  
and CABIN LINING

Used by Fred J. Early, Jr. Company  
Chesterton Project, San Diego

Supplied by

**LUMBER BUYERS EXCHANGE**

1151 S. Broadway

Prospect 2876

Los Angeles, Calif.

**KIMSUL SPEEDS PREFABRICATION**

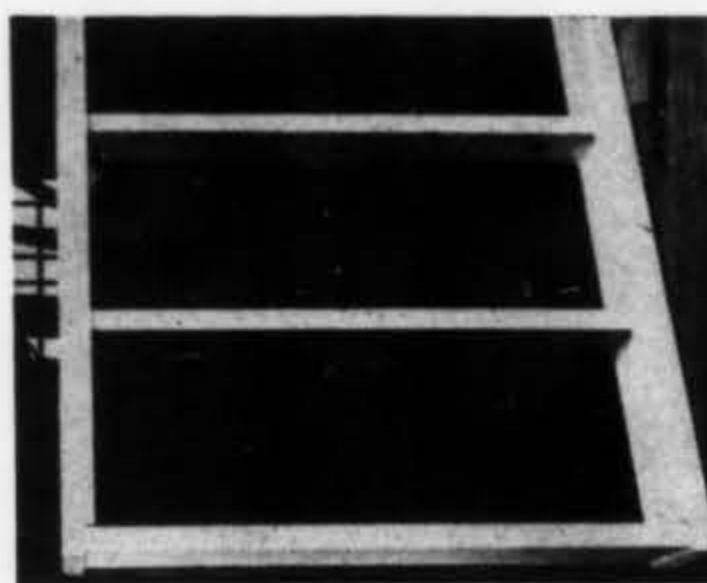
In prefabrication construction Kimsul Insulation has speeded up installation by reason of these advantages: 1. In its compressed form Kimsul saves in storage and transportation space and handling operations. 2. Wide widths (4 to 7 feet) of blanket cover, when expanded, entire wall or floor sections and are held securely under compression at all points between framing members and finishes (either interior or exterior). Installation times run to as little as one and two-



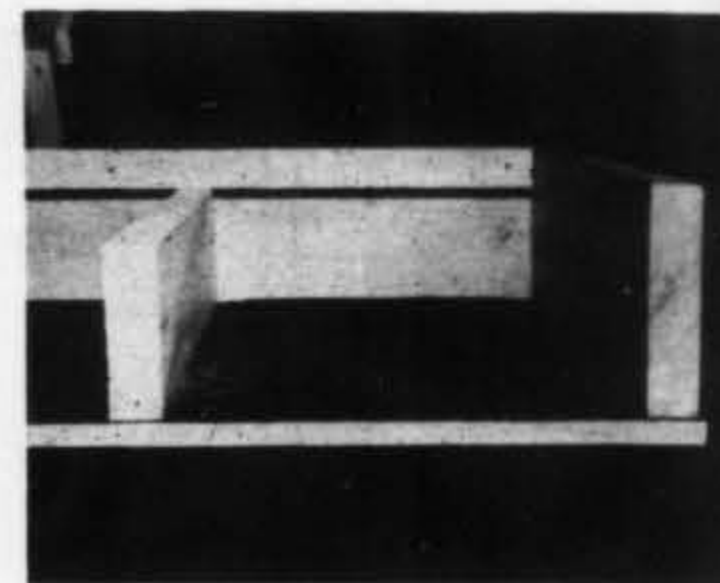
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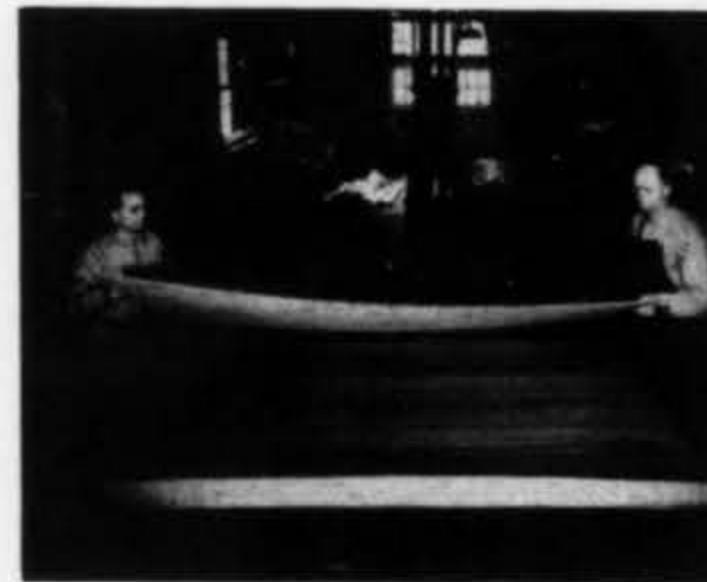
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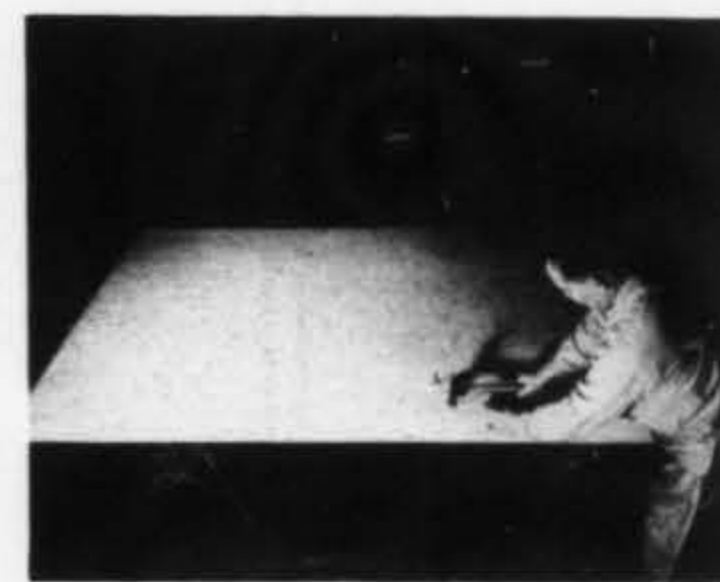
P-35



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P-12



P-20

thirds man hours per thousand square feet insulated area. For these reasons Kimsul has been used in a great deal of prefabricated war housing for on or off-site construction, as well as in military barracks, dormitories, and huts.

Four-foot-wide Kimsul is expanded and spread over frame in one continuous blanket and fastened. Waterproof paper side of blanket faces warm side of panel. (Photo P-12.) Sheathing is then laid over panels and nailed to framing members through Kimsul, thus securely fastening material at all points, and wall panel is ready for shipment to erection site. (Photo P-20.) Insulation is protected from damage, permanently in place and out of way for installation of piping, wiring, etc., on the job.

In floor panel assembly, Kimsul also speeds up installation because it is made in wide widths to cover panels with one continuous blanket. Photo P-31 shows expansion of Kimsul blanket over entire floor panel, waterproof paper side down. If tongue and groove flooring is used (or if vaporseal is required), paper is applied over Kimsul. Then flooring is laid over the insulated panel, compressing Kimsul uniformly to as little as 1/16 inch at framing members. (Photo P-32.) Bottom and end views of floor panel (Photos P-35 and P-37) show insulation well protected and secured—up out of way for bolting and nailing operations, and for full ventilation of floor framing members.

**GUNN, CARLE & CO.**

Reinforcing Steel, Wire Mesh, Chairs, Etc.

STEEL GRATINGS and FLOOR ARMOR

BUILDING PAPER

WATERPROOFING

INSULATION—THERMAL AND SOUND

CABOTS STAINS and PAINTS - VENETIAN BLINDS

20 Potrero Avenue

San Francisco

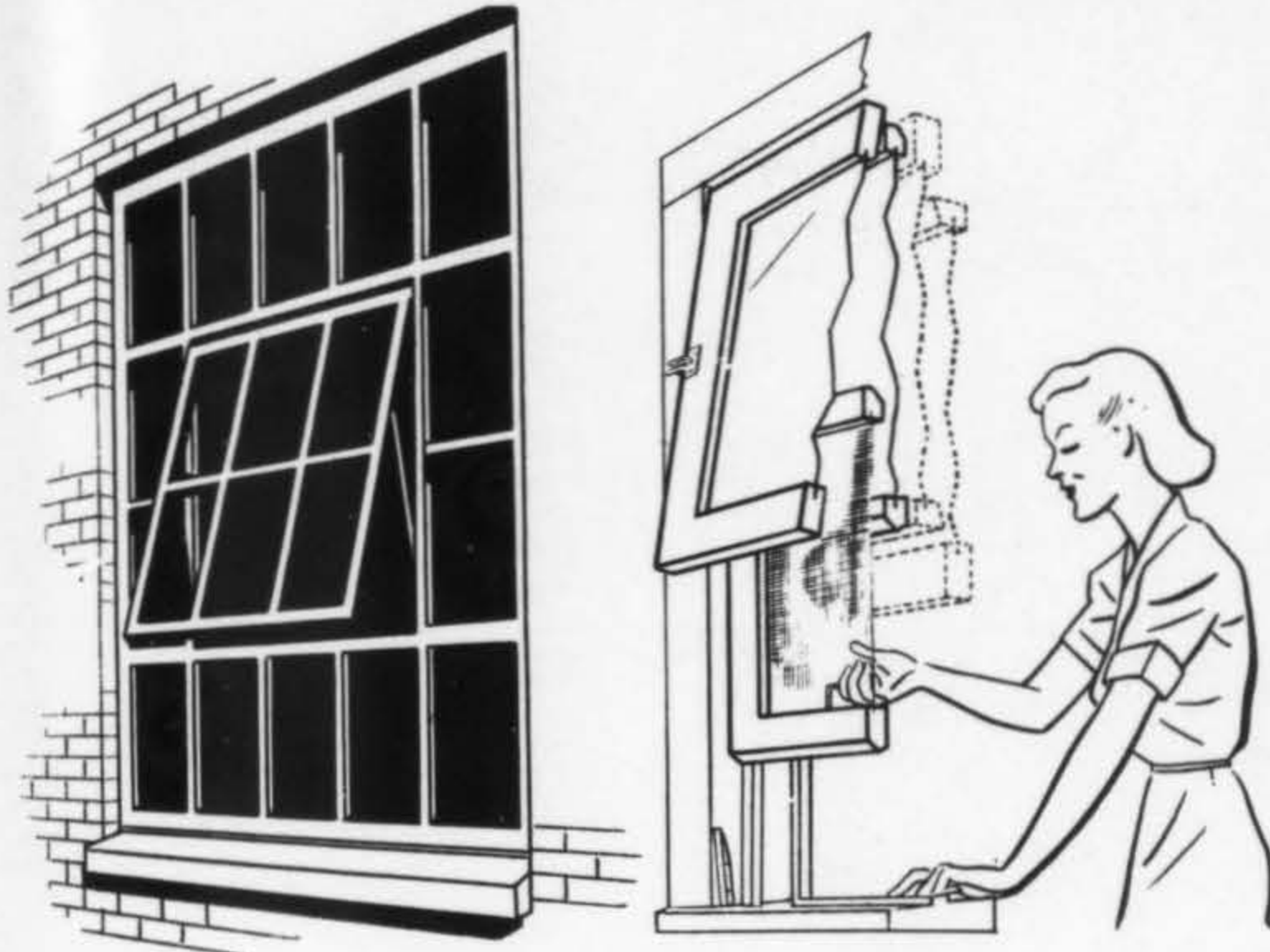
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**ROLSCREEN ANNOUNCES NEW PRODUCTS**

The Rolscreen Company of Pella, Iowa, has announced a new Pella Weatherready Combination Storm Sash and Screen. Designed primarily for low cost homes, the Weatherready Combination Storm Sash and Screen has many utility and convenience features. This new unit is installed like regular storm sash and remains in place all year. In winter the screen is "stored" behind the upper storm sash; in summer the storm sash is "stored" inconspicuously at the top and can easily be lowered to serve as an insulator against heat. Once the Weatherready unit is installed, and installation requires only the drilling of two holes and the setting of four screws per unit, the unit stays in place all year 'round. Screen and storm panels are raised and lowered as easily as regular windows. These new Weatherready units cost no more than ordinary, old style storm sash and flat frame screens. They are safer because they eliminate use of dangerous



ladders for changing from storm sash to screens. Designed to let in more light, this new unit has narrower frames. This feature makes the frames less conspicuous and also neater appearing. The frames are made of clear white pine, toxic treated and water repellent. All corners are mortised and tenoned, held by steel pins and waterproof glue. The 16-mesh screen is uniformly woven and has a rust-resisting zinc coat finish. The entire unit is held in place by spring tension which eliminates rattle from wind and vibration noises from traffic. The Rolscreen Company also has announced a new, stronger, neater appearing wood sash designed for both old and new construction. Outstanding and most valuable feature of this new projected wood sash is the fact that it is obtainable in standard units with glass sizes reduced to maintain standard steel opening sizes. It is also available with full size glass and a corresponding increase in opening dimensions at no additional cost. This new sash and frame are of genuine white pine, toxic treated and water repellent. For full-size details and for table of sizes on these new products, write to the Rolscreen Company, 2812 West Fifty-fourth Street, Los Angeles.

Thank you, Fred J. Early, Jr. Company, for your invaluable assistance in the installation of 2,000 "Tyl-Tubs" for your war housing projects . . .

**TYL-TUB COMPANY**

24 Twelfth Street San Francisco

**2,000 MEDICINE CABINETS**

were furnished by Dura Steel Products Company on the war housing projects now being erected by the Fred J. Early, Jr. Company in the San Diego area.

**DURA STEEL PRODUCTS COMPANY**

1774 East 21st Street Los Angeles, California

CALIFORNIA - OREGON - WASHINGTON - UTAH - WASHINGTON, D. C.

The Fred J. Early, Jr. Company has chosen our work on many projects.

**D. ZELINSKY & SONS OF CALIFORNIA**

INCORPORATED

3481 SAN MARINO ST. Fitzroy 2549 LOS ANGELES, CALIF.

**Prefabricated Concrete Construction  
ALISO VILLAGE HOUSING PROJECT**

LOS ANGELES, CALIFORNIA

**WAILES-BAGEMAN COMPANY**

2100 East 27th Street Los Angeles

**NOT ONLY ALISO!**

More **UNIQUE SASH BALANCES** have been used on Housing Projects than all other balances combined. Because **UNIQUE** is the only balance to actually counter-balance a sash.

**FELIX & COMPANY**

539 South Clarence Street Los Angeles

**CEMENT FINISHING**

**Aliso Village**

Aliso Village is another of the many large projects on which we have done the cement finishing.

**JOHN ERCEK**

120 North Alameda Street  
Los Angeles, California

**TILE**

**Aliso Village**

All tile used on the Aliso War Housing project was supplied by our company. Visit our manufacturers' display room.

**MOSAIC TILE CO.**

749 North La Brea Los Angeles  
YOrk 8205

**MIKE MILLER**

**SEWER CONTRACTOR**

Established 1907

SEWERS AND  
STORM DRAINS

877 North Bunker Avenue  
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**Painting**

**Aliso Village**

This is another of the major war construction jobs on which we were awarded the complete painting contract.

**WILLIAM GELFAN**

Painting Contractor  
1221 South La Brea Avenue  
Los Angeles, California

**MARBLE and TILE**

. . . good tile work is an asset to any well-planned project—the tile work on Aliso Village was carefully done.

**E. B. LOHR**

2763 Santa Ana Street  
South Gate, California  
LAfayette 7188

Plant: 4951 Mason Street  
South Gate

**PLUMBING**

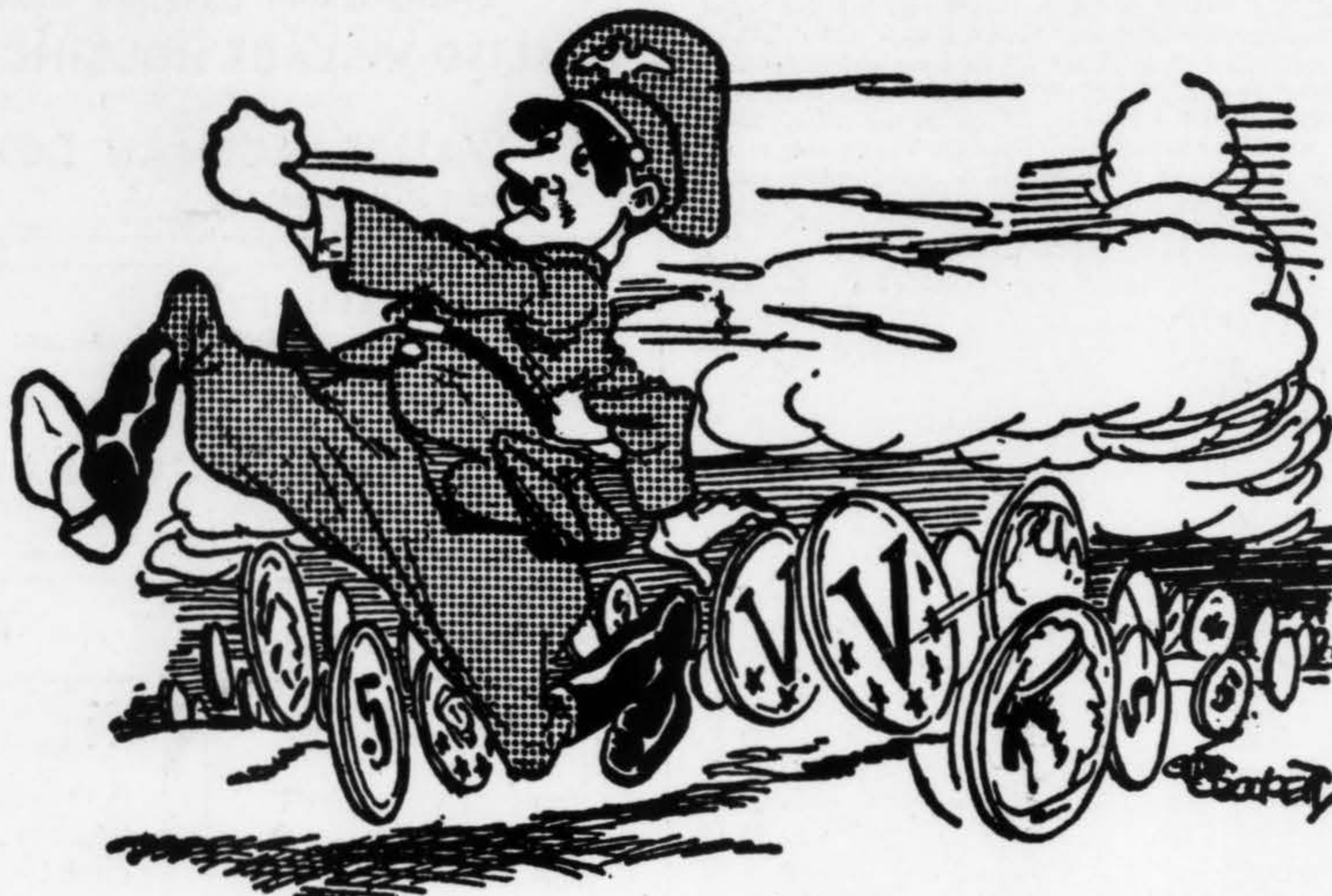
**Aliso Village**

ANOTHER MAJOR  
**SCHILLING JOB...**  
BETTER PLUMBING  
SINCE 1908.

Fitzroy 3181

**F. C. Schilling**

3215 Beverly Boulevard  
Los Angeles, California



## RE: HITLER - HIROHITO - MUSSOLINI & COMPANY

There is no language too strong to be applied to Hitler-Hirohito-Mussolini & Company. They are a band of murdering maniacs—a flock of whining vampires thirsty for blood—who are on the loose . . . pillaging, burning, destroying. Wanton cowards with many-faced masks to conceal their vicious treachery. Fiends who scheme and plan and work to destroy us, our homes, our happiness, and wrest from us that God-given freedom for which the peoples of the Americas have fought so fearlessly and guarded so zealously. Against them, on the firing line, are soldiers, sailors, fighting marines, merchant marines, intelligence officials and construction battalions who are going through unchronicled hell in the fighting of our fight in the midst of shrieking bombs, bursting shrapnel, and strafing machine gun fire. You, Mr. America and Mrs. America and Miss America, what are you doing to help them carry on? You haven't forgotten the massacre at Pearl Harbor? You are not indifferent to the slaughter of Bataan? You realize that you owe your life and liberty today in these United States—a land *still* free from bursting bombs and the death rattle of war—to those men who already have given their lives in defending America? Don't let them down. Don't be indifferent. Don't postpone the purchase of war bonds or stamps. Do your part

here—or join the fighting forces and prove you are worthy of the liberty and independence of this greatest nation on earth. Do your lend-saving *today*. Remember that Uncle Sam can't fight this fight and win unless vital and enormous funds are placed at his disposal. At least 10 per cent of your income should be going into United States war bonds and stamps. Help operate America's great war machine—Uncle Sam will need every spare dollar to win this fight!

*Every employee of the Robert P. Case organization is putting more than 10 per cent of his pay check into War Savings Bonds!*

## ROBERT P. CASE

*Electrical Contractor*

HOWARD E. PETERSEN, General Supt.

BEN KENNEDY, Field Foreman

216 Ornduff Street • Napa, California

P. O. Box 608 • San Diego, California

Member Local 180 I. B. E. W. and National Electrical Contractors Association

The Robert P. Case Organization is a Leader in the Field of Electrical Construction . . . Now doing the Electrical Work on Two Thousand Houses for War Workers in San Diego . . . Fred J. Early, Jr. Co., General Contractor



# Starlite

## *Victory Lighting Fixtures*

### FOR LOW COST WAR HOUSING

**W**HEN the Fred J. Early, Jr. Company completes the 2,000 houses it is building for war workers in the San Diego area, Robert P. Case, the electrical contractor, will have added another to his long list of major projects on which he has used Starlite fixtures—fixtures styled for eye-appeal, yet conserving to the

utmost critical materials. We use only underwriters approved sockets, wiring devices and wire in the manufacture of these fixtures. Great care is given to workmanship and finish. Despite war restrictions, Starlite fixtures maintain their high standards. They give the most for the money. A. F. of L. union made.

*Write for Bulletin V-19*

## **STAR LIGHTING FIXTURE COMPANY**

3431-3433 East Olympic Boulevard

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Los Angeles, Calif.

**THE COOPERATIVE SPIRIT OF THE AMERICAS**

continued from page 23

can be set, and those goals established, only through a wider cooperation between peoples than is possible even in our inter-American relations: Cooperation not simply in framing the terms of peace, but in attacking the deeper and more complex problems on which the permanence of peace depends.

We all, today, know what those problems are, basically. They are problems of the equitable distribution of resources between nations. They are problems of raising living standards and purchasing power, and of adding to the basic comforts and securities of life for men and women all over the world.

Within the American Hemisphere these nations have made a beginning at the cooperative solution of those problems. Together, we have built at least partial patterns for international cooperation available to all peoples everywhere. Among the American peoples, in other words, some practical experimenting at least has been done with the operating methods of global peace.

All the American nations—belligerent as well as non-belligerent powers collaborating in economic and political action against the enemy—have shared in the labors of creating these patterns. But in bringing about the broader application of inter-American methods to world problems, these fellow republics who are members of the United Nations and our comrades in arms are in a position to render a special service. They are, in the highest and most direct sense, ambassadors from the cooperative institutions of the Americas to the cooperative needs of world society.

**MUSIC**

continued from page 24

to participate. Like old George Washington Carver in his laboratory, he has grasped greatness beyond power, publicity, payment, politics. He needs no excuse. What he has learned through music he can use in every action in which he participates.

I write to share with him and to derive from him silently by intending his participation in every word the animus of a common position within time, a shared pleasure, a common fulfilling joyfulness of experience. I write to discriminate and by discriminating to find myself: this is what I am that have these tastes. Tastes are the first babblings of integrity. And integrity toward music, a strong yet flexible understanding of the musical experience, can help a man root house and bed to the ground, grow branches of perspective against vast, empty space.

Music only? No. It is my opportunity to write about and offer music. But let a man look at houses. Let him, forgetting the museum, participate in paintings. Let him poke his head to the exclusion of all other interests under a car's hood. Let him struggle within the abstract realities of mathematics. Let him build a telescope and watch the stars. He's no stamp collector.

Let him in his day's work forget he's being paid; he's not chomping grass in a field, waiting to be milked. Hell's afar off from a man who isn't every minute trying to save his life. A world of calamity doesn't ask for fatalists. A man losing his life by the very fulness of it asks neither protection nor recompense. So let me write about music that every man who reads will be filled with that. Let me write for friends, so that we may share at a distance the fulness of one common experience.

**THE CITY-TOWN**

continued from page 36

The community must be self-sufficient, containing cultural, commercial, and manufacturing facilities which can be reached in safety either by driving or walking.

However, our cities are already built and we cannot discard them. No more can we wait for some future dream-city to be erected upon the eventual ruins of the present. Up until now the approach to the problem has generally inclined to be one-sided, with emphasis upon the moving traffic, and limited to the creation of various kinds of through traffic thoroughfares intended to draw off the more rapidly moving automobiles, the erection of a few overhead or underground crossings, and the setting apart of a few recreational areas bounded on all sides by the continual unrest and hazards of traffic.

In the failure of these makeshift arrangements, a new threat has

arisen—the growing callousness of pedestrians and motorists alike to the danger to the lives of the less quick and the less calculating, to the aged and infirm, and to children.

By opening up new streets into the centers of the blocks, where all garages are at present located anyway, it is possible to gather all the automobile activities into one place—the block-street with garages opening directly onto the street and parking between the garages. The existing streets and driveways are filled in and planted, thus providing a green area, safe because it is devoted exclusively to the pedestrian, to children and grown-ups. The living rooms of the homes face this quiet, restful green area instead of the present restless, noisy and potentially dangerous street.

It is thus possible to walk from any house in the community to any other or to the center; the pedestrian—housewife, old person, child, man in his leisure—is able to walk along the spacious tree-planted lanes, which formerly were the paved streets, but now are exclusively devoted to him, without ever having to meet an automobile, while it is also possible to drive from any house along streets and thoroughfares devoted to the automobile only, without ever having to encounter a pedestrian. In either case the destination may be identical. Neighborhood stores and markets are located within easy walking distance of the homes, or can be reached by driving.

Four such communities are grouped together as a unit "Safetown" with a business and shopping district in the center, approached by automobile along the two main auto streets which separate the four quadrants. The whole section, comprising four communities and their common center, is surrounded by main thoroughfares for through traffic which, in turn, is gathered off into larger travel arteries or freeways. Businesses facing these main boulevards surrounding "Safetown" have been removed and a park strip planted instead, thus providing a green, insulating belt against noise and gases.

This plan, which represents an entirely new idea, for the first time attacks the problem with equal consideration for the need for facile transportation and the vital needs of the community as one of home dwellers and pedestrians. Within this "Safetown" children can be brought up in security, never needing to cross the path of motor traffic until they are grown and ready to take a course in driving to join the ranks of automobile drivers. In the same measure as it affords security to children, it means peace of mind to adults, and gives safe, relaxing areas onto which the homes face. In these areas are located playgrounds for young and old, while small neighborhood plazas afford outdoor peace and relaxation for all ages.

The benefit to the motorist is commensurable, with the right-of-way clearly defined and unconfused by the need for sudden and often unforeseen movement caused by pedestrians and playing children. A larger city would be made up on any number of these smaller "Safetowns," with new centers located between them, into which pedestrians can again walk, but also connected with one another by means of wide, through-traffic streets and a system of speedways.

**COMMUNITY CENTER**

continued from page 29

The Community Center is to provide complete facilities for the 3,000 men who are to be housed in dormitories on adjoining blocks. There are three principal functions of the Community Center. Each is housed in a separate building.

*Recreation*

The lounge forms a lobby for the assembly when there are large groups for plays, lectures, or motion pictures. There is a library and writing rooms. The assembly hall, in addition to being used as an auditorium, has a full size basketball court.

The active games and club rooms are situated far away from the quiet activities of reading and writing. Basketball, badminton, volleyball, horseshoes, quoits, and shuffle board are indicated in the open area.

*Restaurant*

The restaurant is designed for cafeteria type service. Nine hundred men are served at a time. There are two cafeteria serving counters serving the same food. To prevent the unfriendly atmosphere of one huge dining room, the dining space has been broken down into six small dining rooms.

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# Industrial section

FRED J. EARLY, JR. COMPANY • GENERAL CONTRACTORS



Photograph by Julius Shulman

CONSTRUCTION AT SAN DIEGO



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**I**N THE CURRENT all-out war effort the importance of the general contractor is becoming more obvious as new war plants spring up throughout the nation and as housing units, necessary for the men and women who will work in them, appear almost overnight. Without these plants—and adequate housing for workers—it would be impossible for America to increase the speed of its war production to the tempo which will accomplish the defeat of the Axis powers. It is doubtful whether any given area in the history of the world has telescoped as much construction into so short a time as have the Pacific Coast States since war became inevitable. In less than two years, Western general contractors have built so many war projects that it has been impossible even to determine their cost because of the speed with which they have been handled, and because of their varied nature. These projects range from huge housing jobs to the building of harbor facilities, from barracks for the armed forces to munitions dumps, from highways over uncharted country to air fields, to plants to manufacture bombs. Into the struggle to have them ready as they are needed, the general contractors have thrown all of their enormous resources. They have met and surpassed time schedules in a manner which would have been thought impossible during peace time. Government officials in charge of such construction have repeatedly expressed appreciation for their efforts. It is our purpose in this series of industrial sections to record the history of this construction and to present pictorially the work that the contractors of the West are doing in the war effort. This section, therefore, concerns the work of the Fred J. Early, Jr., Company of San Francisco. The Fred J. Early, Jr., Company has been operating since 1930, and in the last 12 years has been responsible for much of the outstanding construction in the West. Currently, it is completing 2,000 housing units in the San Diego area for aircraft and other war workers. Recently it completed a plant at Turlock for a manufacturer of bombs.

It has many other war construction projects under construction throughout the Pacific Coast area. Earlier it built many sewage disposal plants, hundreds of buildings for oil companies, and several of the outstanding buildings for the Golden Gate International Exposition. Because the work of a construction company depends in a vital manner on the abilities of its personnel, this company has obtained the services of many of the outstanding construction men in the West. It is headed by Fred J. Early, Jr. His brother, Captain Don Early, was for fourteen months in charge of company operations, under government contract, in the Canal Zone, constructing ordnance buildings, hangars, commissary sales buildings, gasoline storage tanks, control towers and piping.

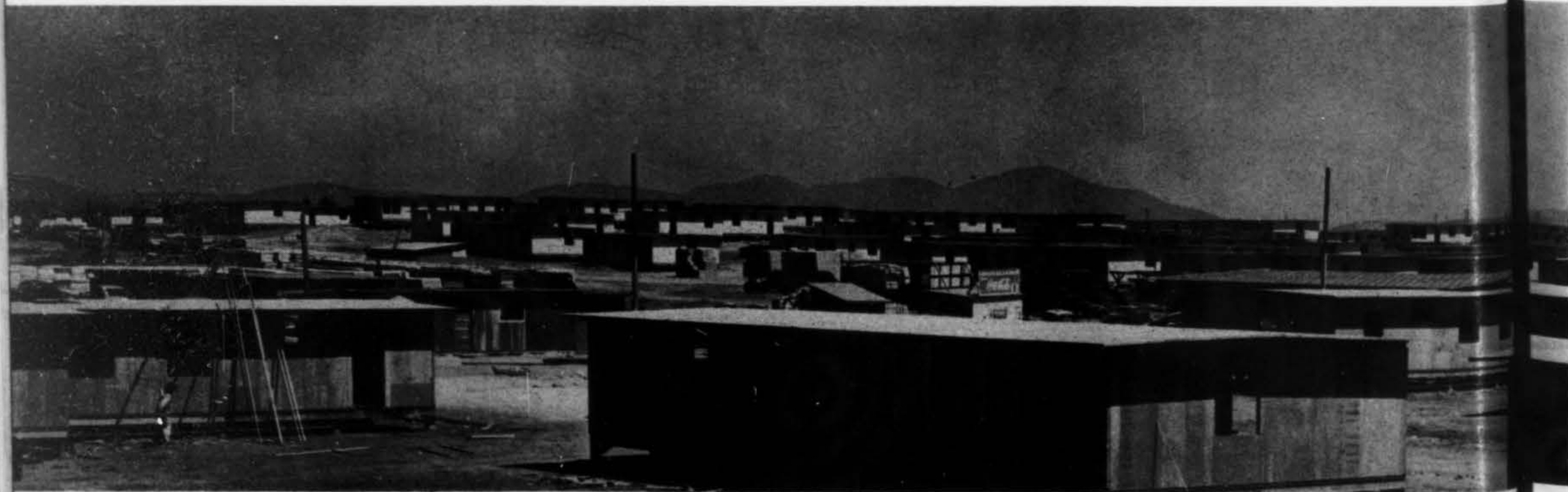
For the last seven years, E. B. Butler has been general superintendent of the company and is now in charge of defense housing under construction in the San Diego area. He designed and installed many of the sewage disposal and water treatment plants the company built. Working with him is Dwight Baldwin, chief engineer, who has also designed sewage disposal and water treatment plants as well as mining and reduction plants and gasoline and helium systems.



**ABOVE: AERIAL PHOTOGRAPH  
OF PROJECT FOR WAR HOUSING  
MOFFETT FIELD, CALIFORNIA**



Photographs by Julius Shulman



## TWO THOUSAND

Housing units for 2,000 more aircraft workers and their families now are being erected in the San Diego area by the company, including the 1,200-unit Cherterton project adjoining the already constructed Linda Vista development. These houses, begun in April this year, are completed. All are prefabricated demountables, part of the prefabrication being done by the Prefabrication Division of the Howard Lumber & Investment Company in Los Angeles and the rest by Stewart & Bennett of San Diego. The houses were designed by Franklin & Kump, Fresno architects, and are being erected for the Federal Public Housing Authority. Site planning

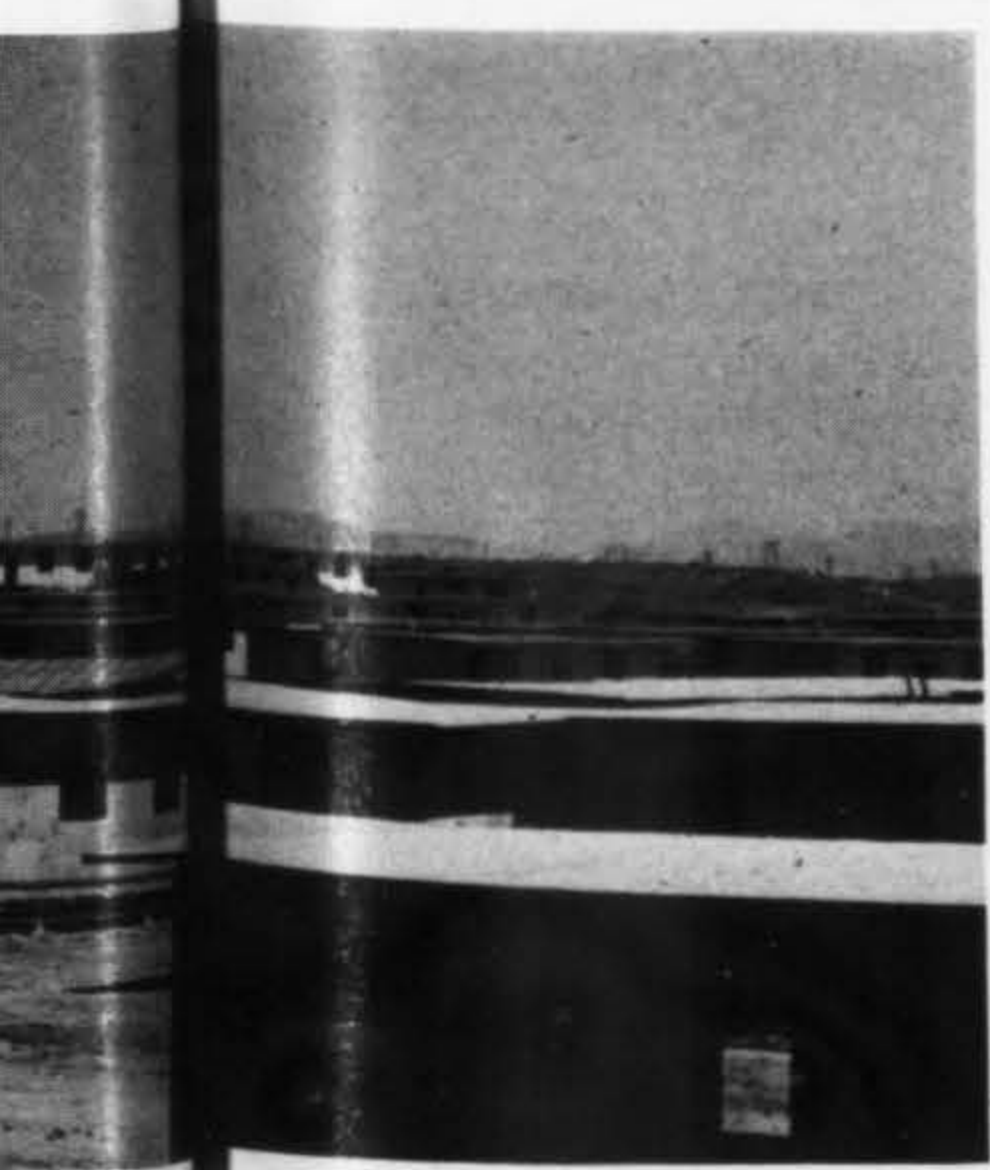


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## SAN DIEGO HOUSING UNITS, SAN DIEGO, CALIFORNIA

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Photographs by Julius Shulman



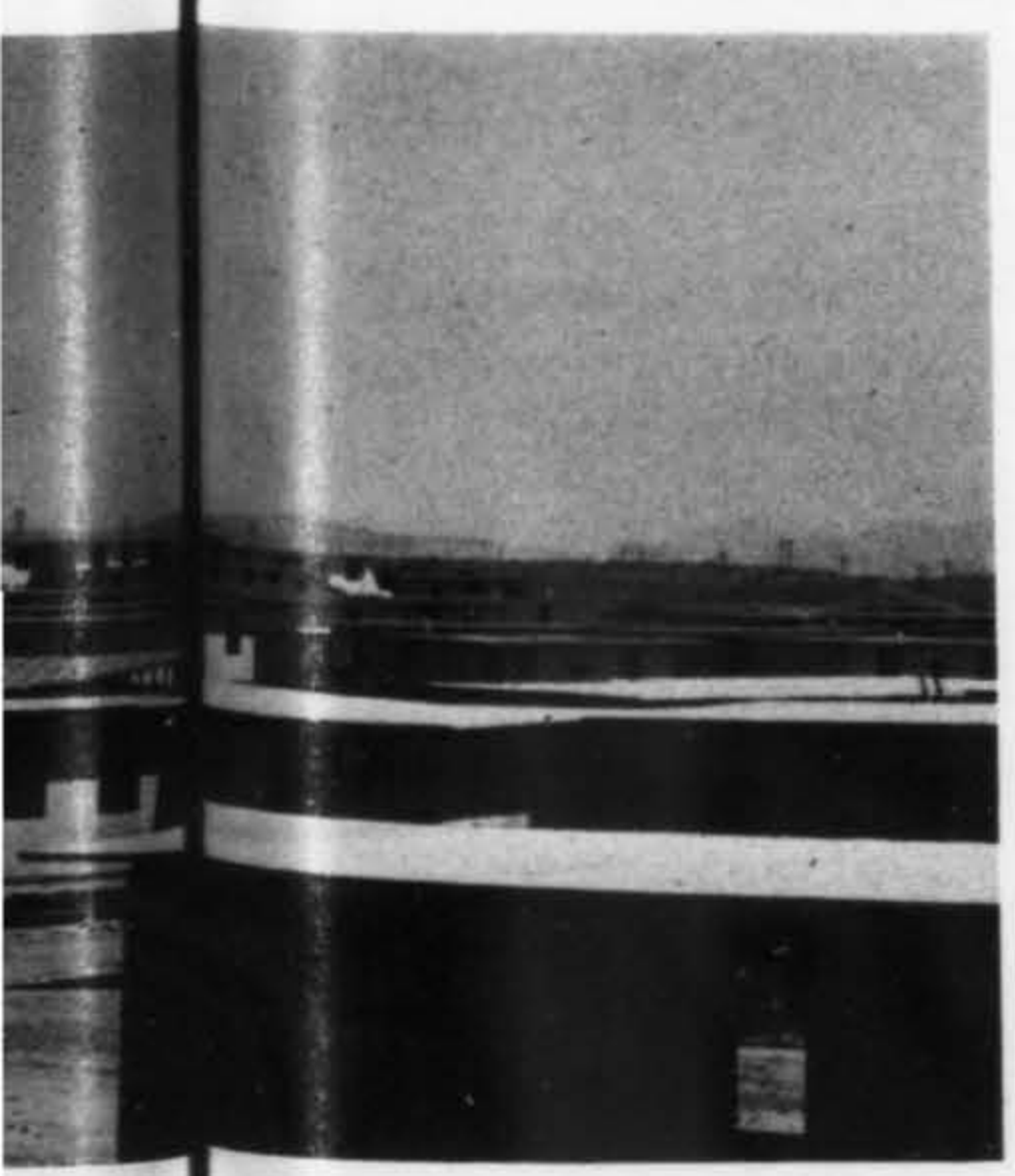
## TWO THOUSAN R

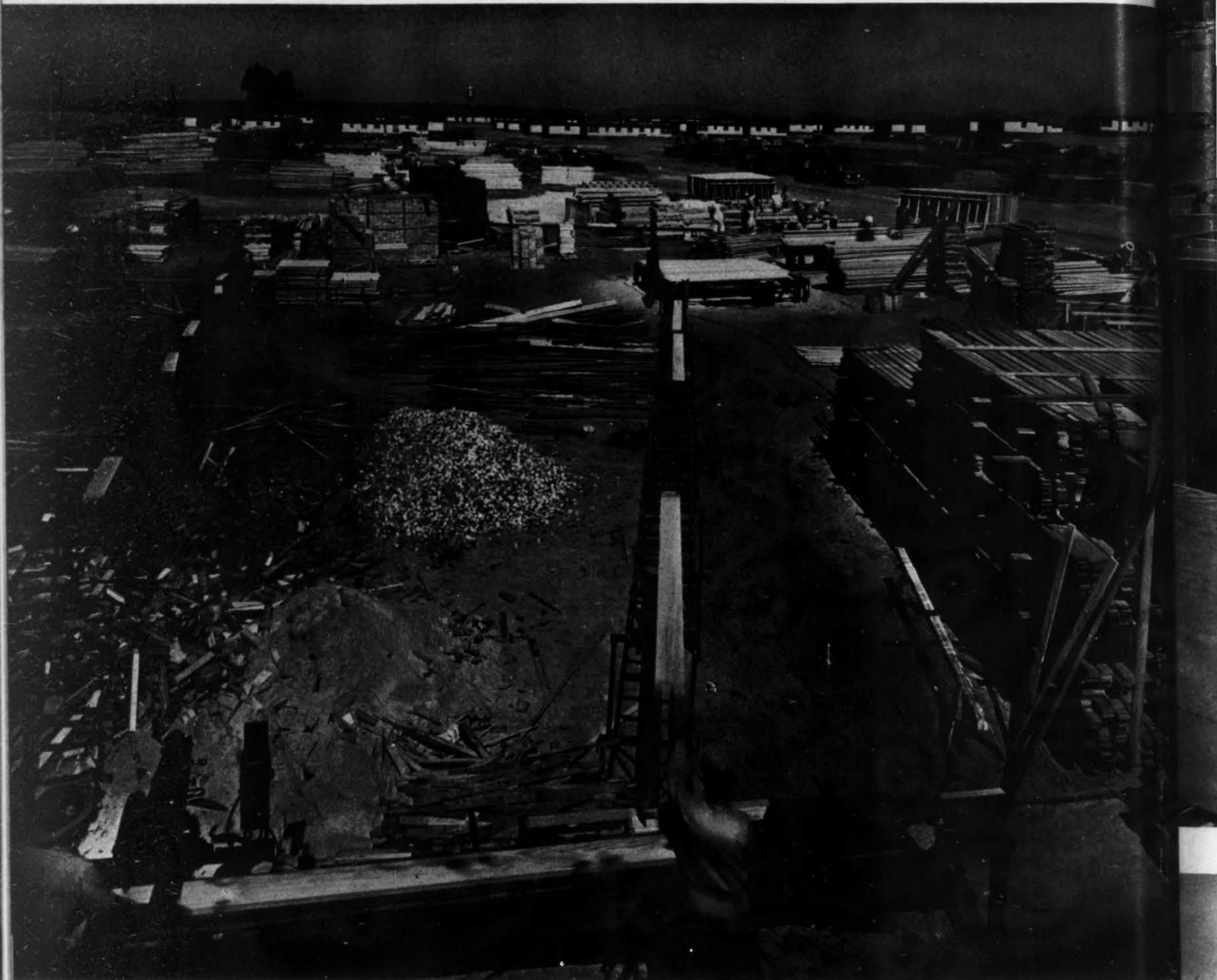
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## ANER HOUSING UNITS, SAN DIEGO, CALIFORNIA

aircraft was done by Gerald Fitzgerald, civil engineer, and Earl Giberson and Lunden & Coate, architects. The houses will be occupied by workers of the Consolidated Aircraft Corporation and adjoining aircraft plants. At Chula Vista 300 houses are being erected for employees of the Rohr Aircraft Company. Site architects on that project are William P. Lodge and Donald Beach Kirby. On the Azure Vista project 400 units will be erected, again for Consolidated employees. Site planning was done by H. Louis Bodmer and Wurdeman Becket, architects. The remaining 100 units have been located at several points in the original Linda Vista development. Louis J. Gill, Earl Heitschmidt, Charles O. Matcham and Sam W. Hamill, Blanchard Maher are the site architects.





The Chesterton project at San Diego is one of the outstanding prefabrication jobs so far in the war construction program. The above photograph shows part of the working area on the project itself. Most of the prefabrication was done in plants in San Diego and Los Angeles.

The photograph at the upper right shows the installation of fibre cork insulation in the roofs of the houses and protection against the sun. Huge quantities of fibre cork are being used.

The size of the project is indicated in the panoramic photograph at the lower right. The 1,000 units in the Chesterton project are nearing completion. Work already has begun on 1,000 other units in three other nearby projects.



Photographs by Julius Shulman





F.S.A. DEFENSE HOUSING SITE 2 D  
287 1/2 BELT ST. SAN DIEGO, CALIF.  
Neg. 3042 - JUNE 2, 1941



**DURATION DORMITORIES**

SAN DIEGO,  
AND  
VALLEJO  
CALIFORNIA





neg. # 3043

Photographs by Julius Shulman



The United States Department of Agriculture, through its Farm Security Administration, was the first government agency to sense the importance of the prefabricated dormitory as a quick and thoroughly satisfactory answer to some needs for mass housing in the West. Its first project called for 14 dormitory buildings for 1,000 men at San Diego, built in the summer of 1941. It followed with 19 other dormitories for 1,500 men at Vallejo during the fall and winter. Both projects were built by the Fred J. Early, Jr. Company, which already had done considerable work for the Farm Security Administration. Most spectacular of the two projects were the Vallejo dormitories because they were the first two-story prefabricated plywood buildings ever erected anywhere of any material. The San Diego dormitories were one-story buildings. The erection of these two sets of dormitories posed many unusual construction problems, but no difficulty in meeting the time schedules laid down was encountered. Both sets of buildings now are fully occupied by war workers. Also, the utilities, roads, walks and other facilities for two huge trailer parks in San Diego were put in by the Early company last year for the United States Department of Agriculture, Farm Security Administration. These installations were made primarily for the purpose of furnishing temporary living quarters for persons arriving from other points seeking employment in San Diego war industries. The purpose was to furnish clean and usable transient camps. Work was begun on the first project in May, 1941, and completed in August. The park accommodates 354 units. Immediately on its completion, the Farm Security Administration placed a contract with the company for the same work on a 200-unit park. This was completed in November, 1941. Both projects included all utility buildings. Plywood Structures' system of prefabrication was used throughout.

A

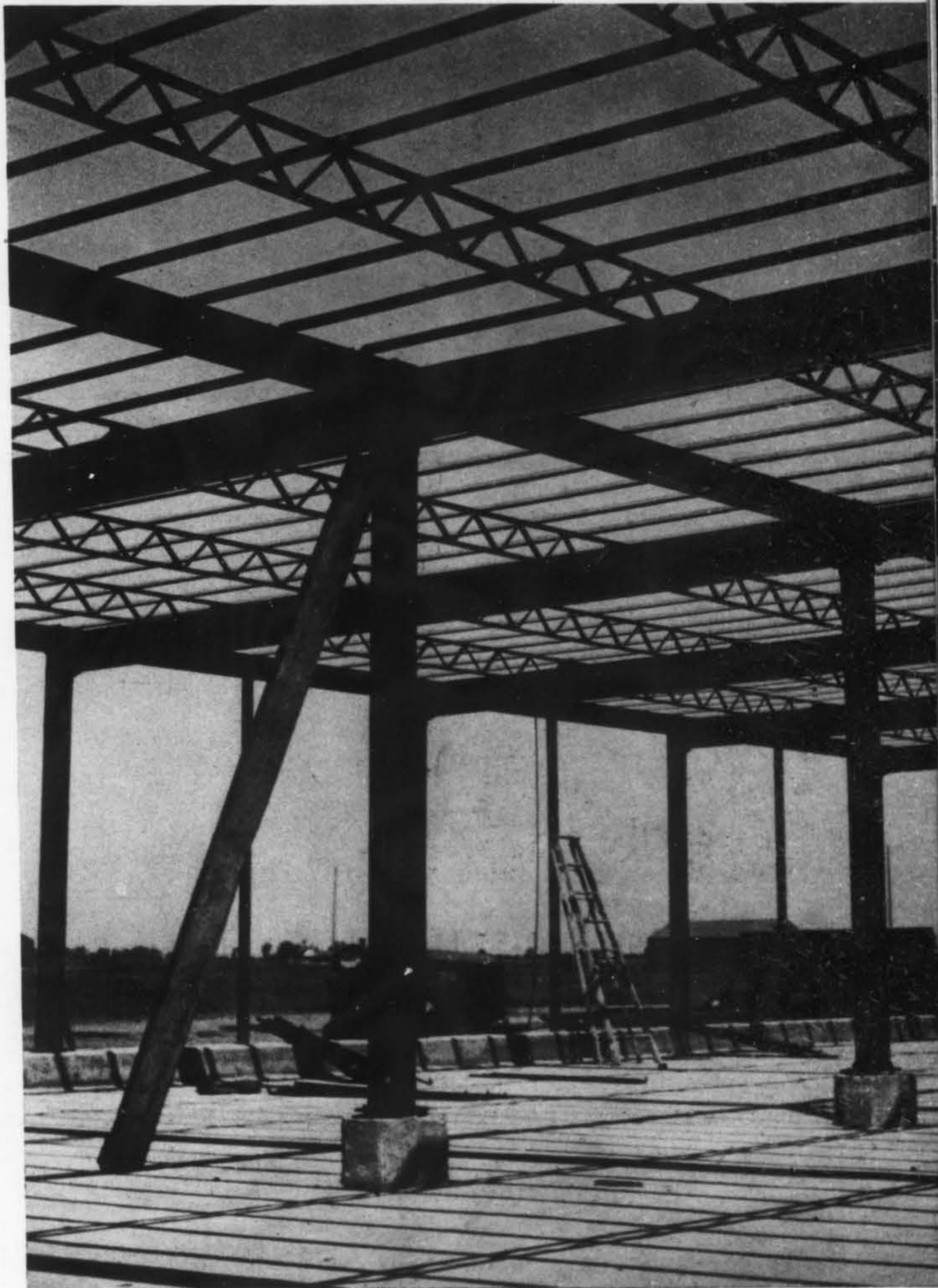


Photographs by Julius Shulman

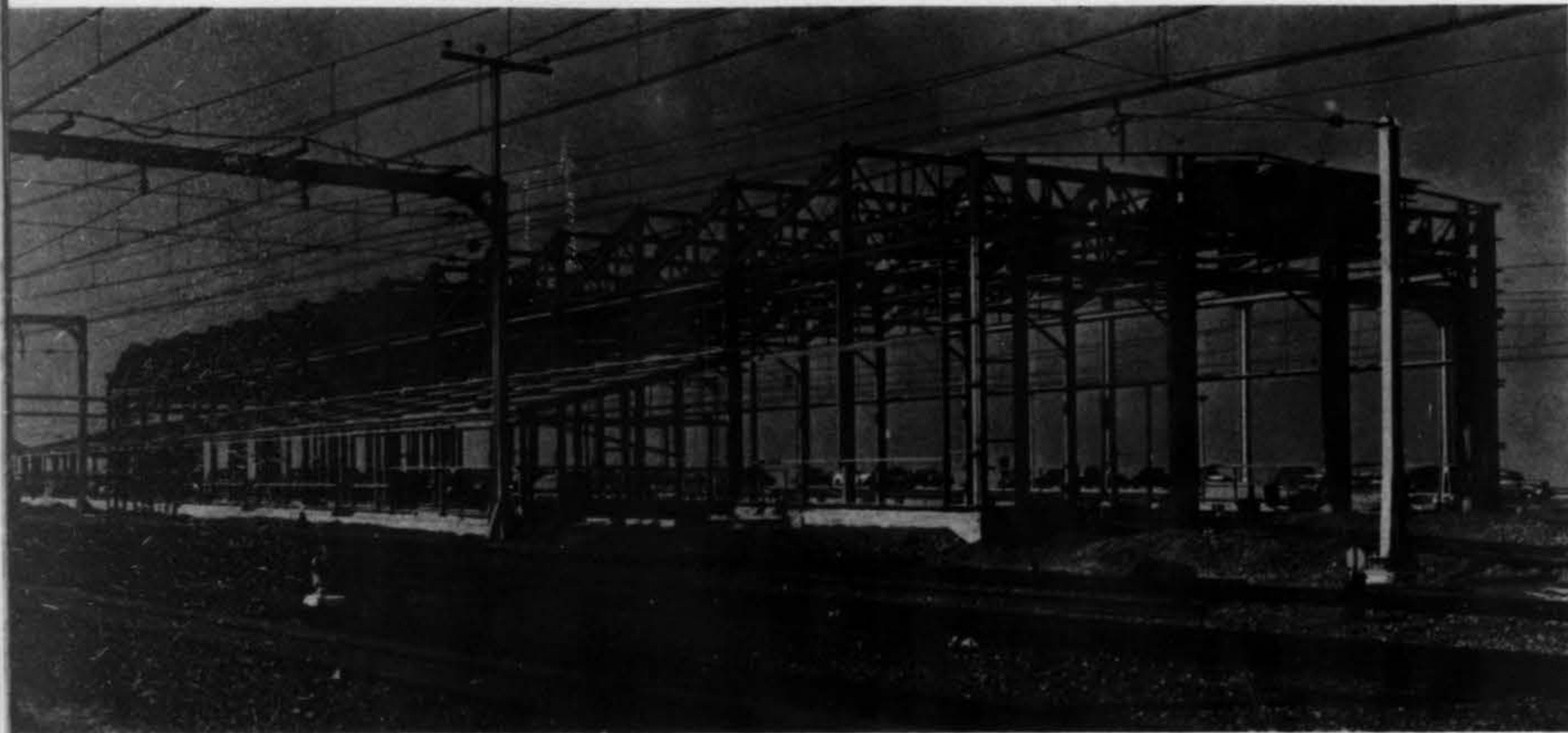
## PACIFIC BEACH HOUSING, SAN DIEGO, CALIFORNIA

In December, 1941, the Early company finished construction of 500 prefabricated demountable houses at Pacific Beach in the San Diego area for the Federal Works Agency. All of these houses now are occupied by war workers, along with 500 more built on the same site at the same time by two other contractors. All prefabrication was done in National City in the plant operated by Stewart & Bennett and panels were transported to the site for assembly. These houses, built under the Lanham Act, will be demounted and moved in 1946 unless Congress intervenes. They have been cited by government officials as among the best erected on the West Coast. Immediately after completing this job, the company began a defense housing project at Benecia for employees at the Benecia Arsenal. This latter project was done for the former Public Buildings Administration.

Perhaps one of the best examples of the importance of the work of general contractors in the war effort can be cited in terms of the record made by the Chemurgic Corporation of Turlock, California. The Turlock plant of the company was built by the Fred J. Early, Jr. Company and was finished in June, and on August 27 it was awarded the coveted Army-Navy "E" Production Award for high achievement in the production of war equipment. Actual construction time was six weeks, which is a near record in the construction of a plant of this size. The plant was designed by Eldridge T. Spencer, San Francisco architect, and construction was uncommon in that only materials which were incombustible could be used. A welded steel frame covered with 2-inch slabs of thermax on both the walls and roof decks was used. The thermax in turn was finished with  $\frac{3}{4}$ -inch cement plaster and wire mesh on the walls and  $\frac{1}{2}$ -inch cement topping and wire mesh on the roof. The latter is shown on page 51.



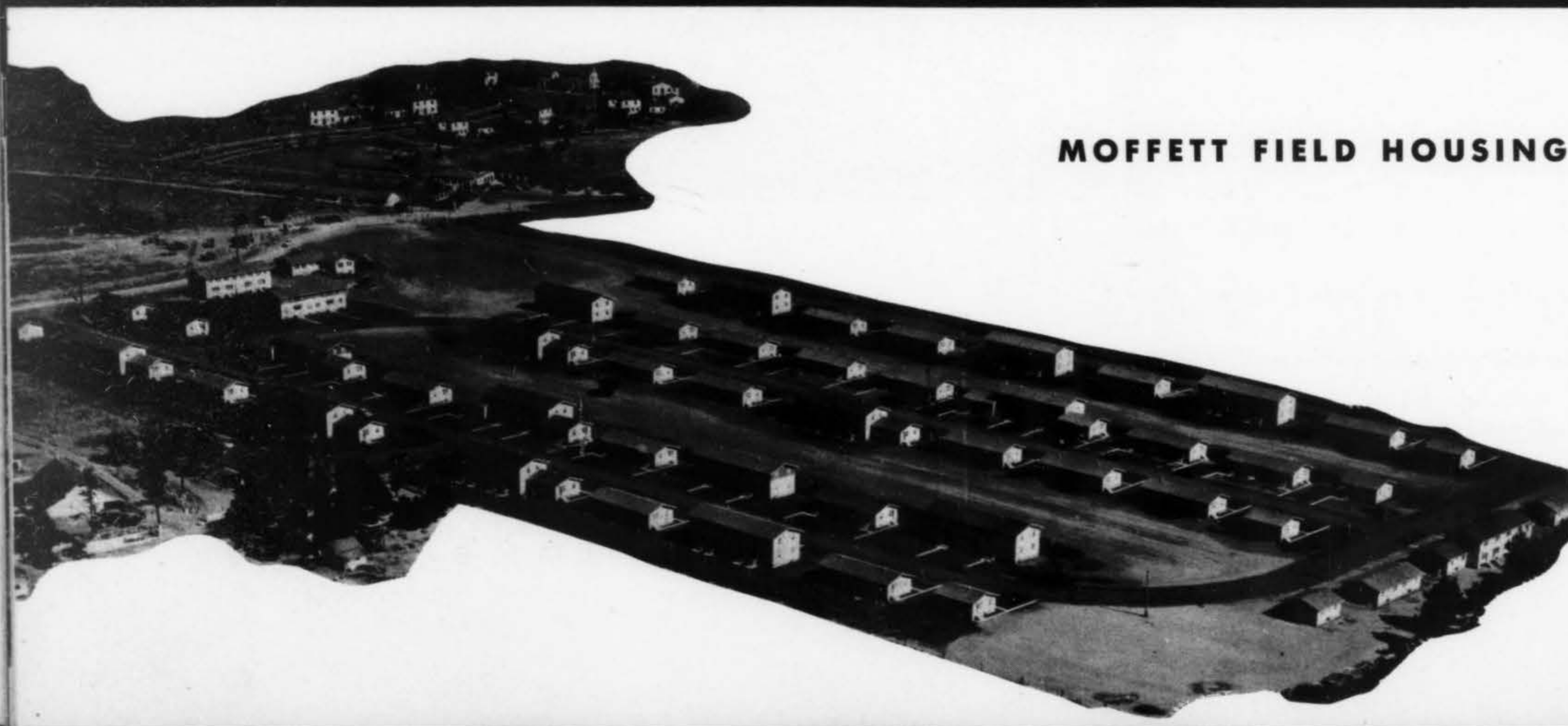
**I N C E N D I A R Y   B O M B   P L A N T**



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INSPECTION  
BUILDINGS**



**MIGRATORY  
CAMP**



**MOFFETT FIELD HOUSING**

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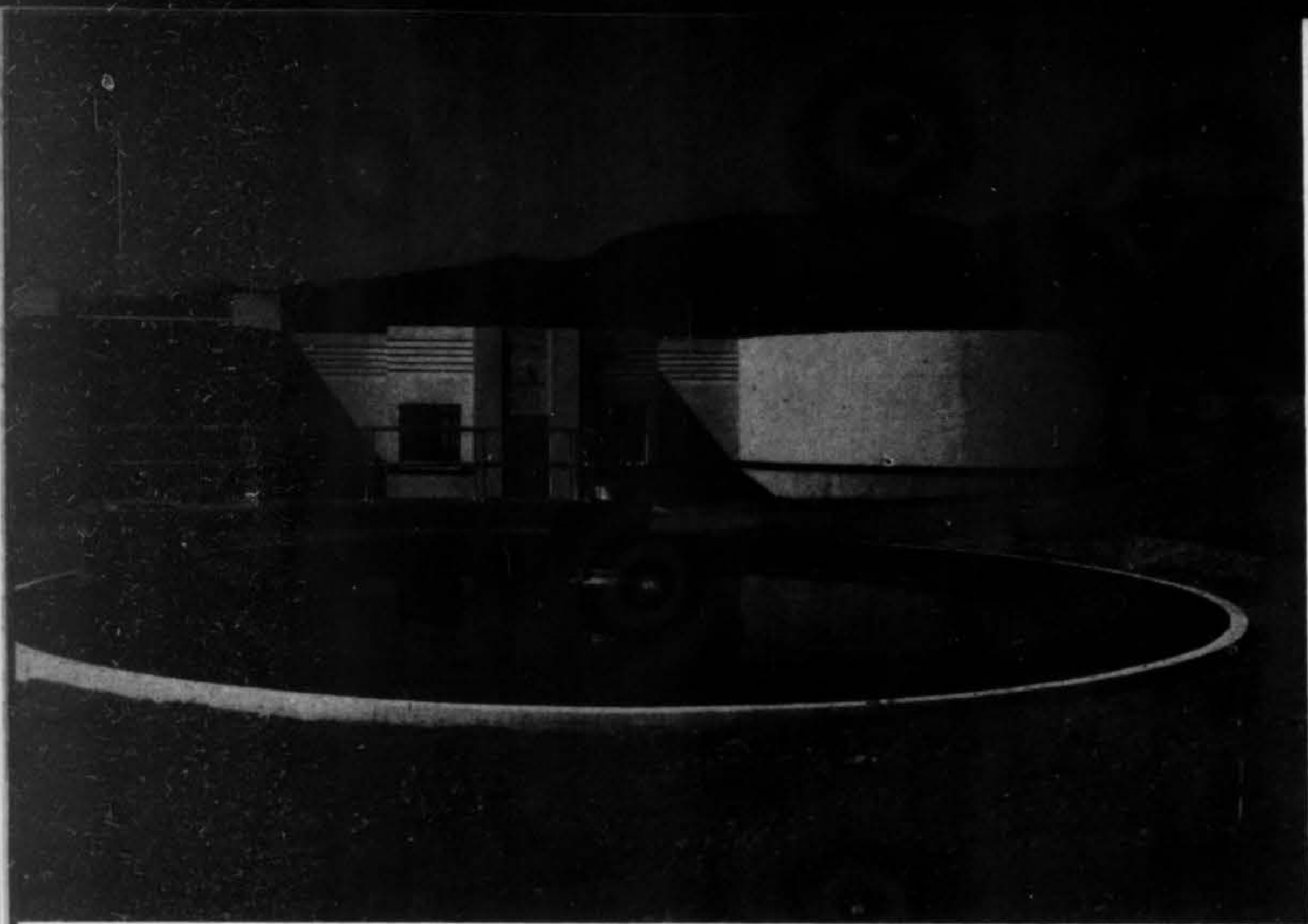
For the San Francisco-Oakland Bay Division of the State of California, Department of Public Works. Contract entered into August, 1939—project completed in about four months. Work entitled "Construction of Inspection Building in the East Bay Yard of the San Francisco-Oakland Bay Bridge Railway Facilities." Work covered construction of two shops for all railway service and maintenance for all railroad cars going over the San Francisco-Oakland Bay Bridge.

RY

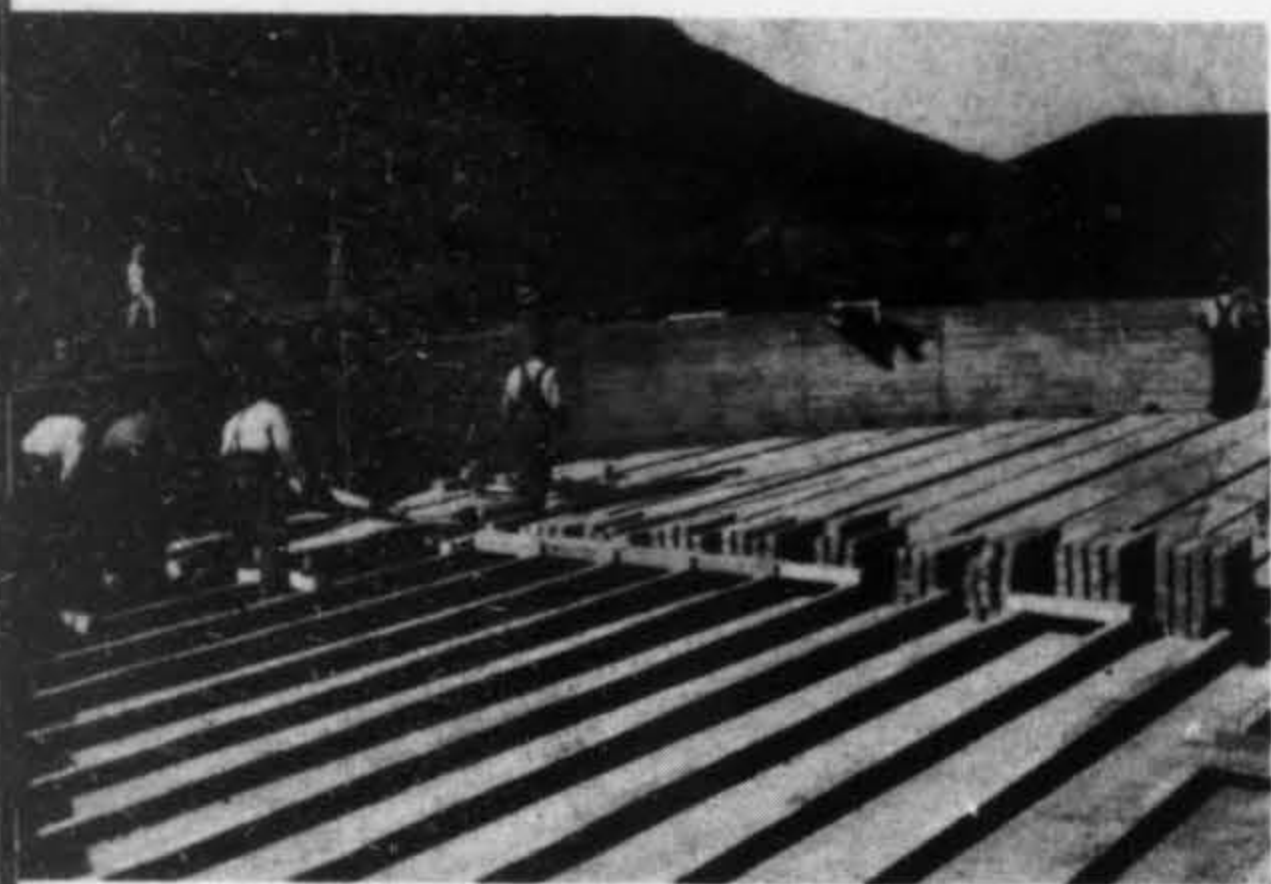
When the United States Department of Agriculture, through the Farm Security Administration, was faced with the problem of housing migratory labor in the West, it turned to the Early company for the building of model communities, which were planned carefully to provide the best possible housing at the lowest possible cost. Pictured here is an air view of such a migratory labor camp in Yamhill County, Oregon. According to Farm Security Administration officials, the cooperation of the contractor made remarkable savings possible. The Early company also built another migratory labor camp in Stanislaus County in California. The California camp was built in 1938 and the Oregon camp in 1939-1940.

G

This war housing project at Moffett Field was constructed for the Public Buildings Administration to house non-commissioned officers and civilian technical employees of the air station and of the National Advisory Committee of Aeronautics. The Early company performed all of the work, including utilities, roads and landscaping. This project was begun in June, 1941, and completed in December. Moffett Field is located at Sunnyvale, California.

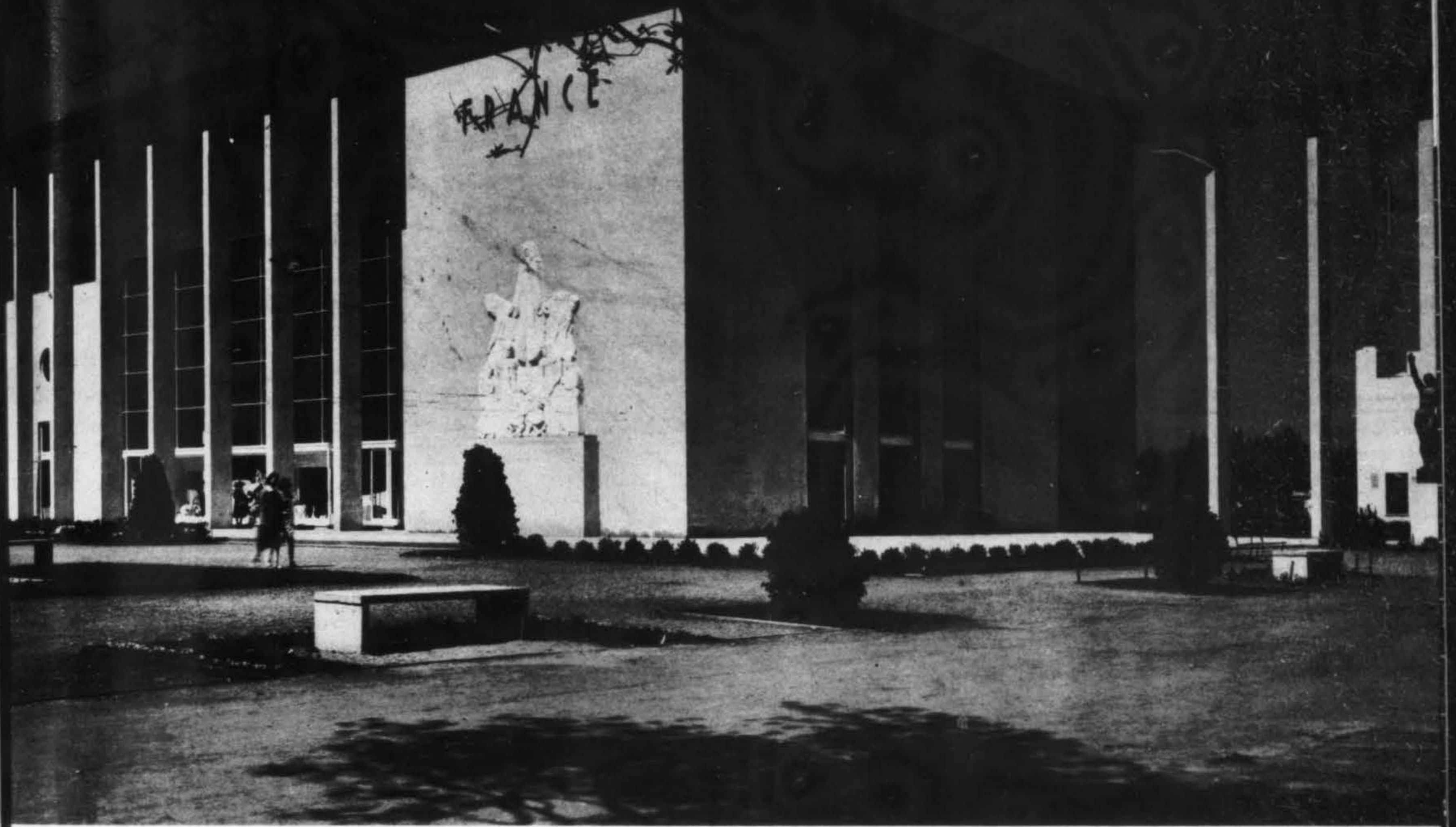


## S A N I T A R Y   S Y S T E M S



Since May, 1941, under government contract, the Early company has completed four sewage plants in central and southern California and another in the State of Washington. Also, it has completed two water treatment and sewage disposal plants at large Army cantonments in the West, under the supervision of the U. S. Corps of Engineers. One included a water filtration and treatment plant, together with clear water reservoir, wash water reservoir, booster pumping station and all connecting pipe lines and utilities, and a sewage treatment plant. The work was begun late in 1941 and water was run into the clear water reservoir in 65 days. In 142 days filtered and treated water was delivered to the camp. The company in recent years has installed sewage treatment plants at the Camarillo State Hospital at Camarillo, at Jackson, Healdsburg, Petaluma, Placerville, Chowchilla, Yerba Buena Island, Bakersfield, Terminous, Sonoma, Yountsville, and Hamilton Field, all in California.

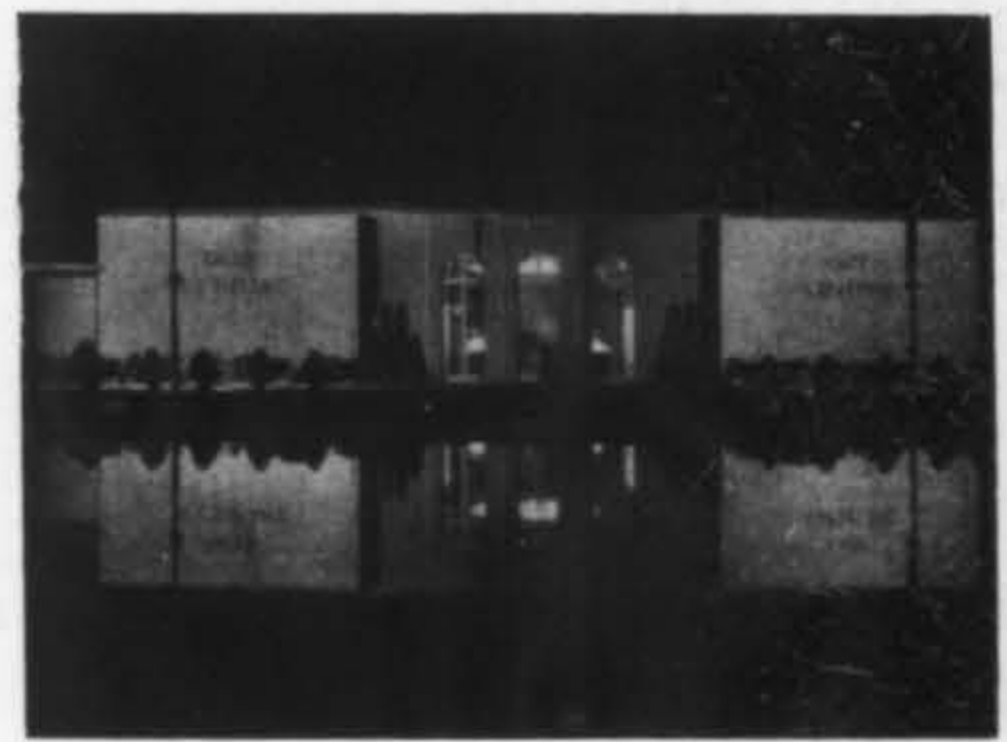




**O N T R E A S U R E I S L A N D**  
**S A N F R A N C I S C O B A Y , C A L I F O R N I A**

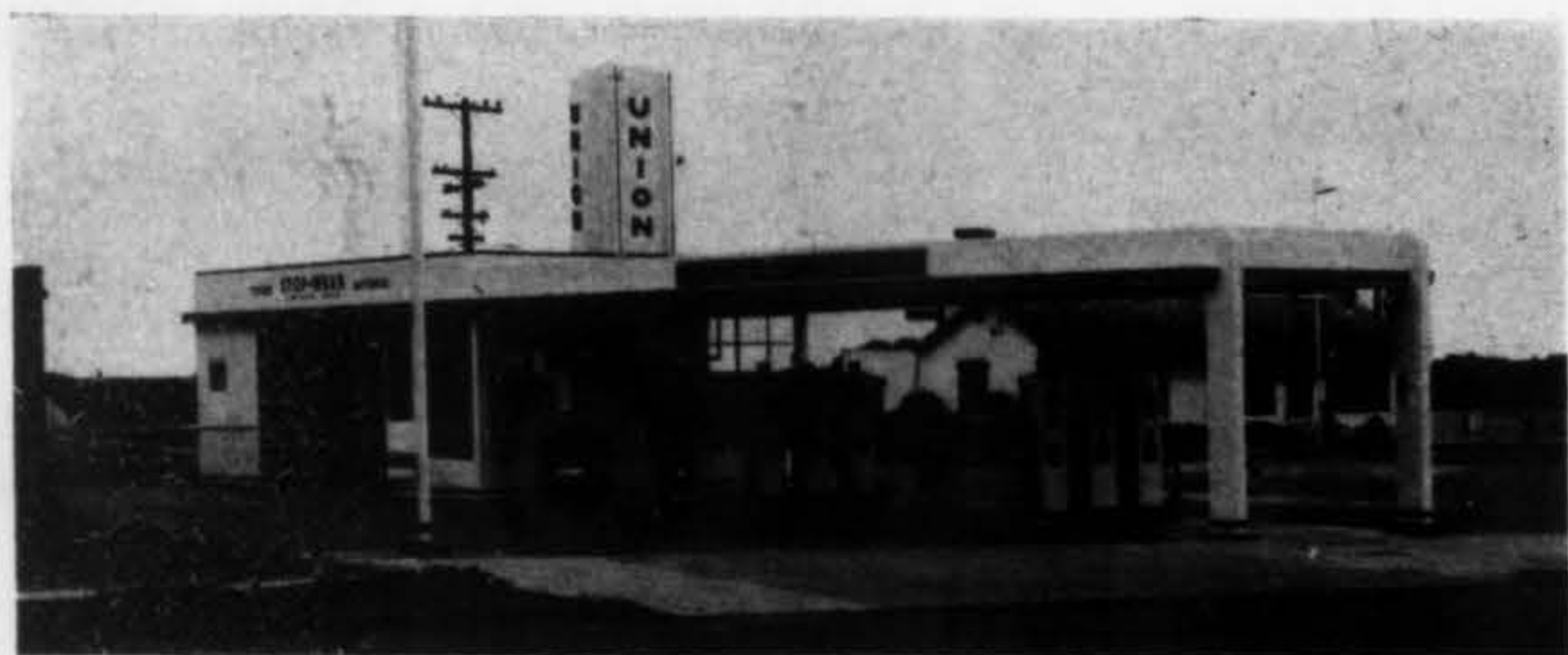
Among the most interesting construction done by the Early company was the buildings it erected for the San Francisco Bay Exposition on Treasure Island.

These buildings, torn down now to make way for a seaplane base, included the Cafe Lafayette, French Indo-China Building, many concession stands, Palace of Elegance, French Pavilion, and the Recreation Building. The latter three are shown here.





FOR THE OIL INDUSTRY



Among the successful operations of the Early company during the last ten years has been the construction of distributing plants, refinery installations, and several hundred service stations for the major oil companies. It designed and engineered many of these units. Such installations are scattered in all parts of California, and during peacetime as many as 12 projects were under way at one time. Illustrated are a few such buildings.



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