

CALIFORNIA

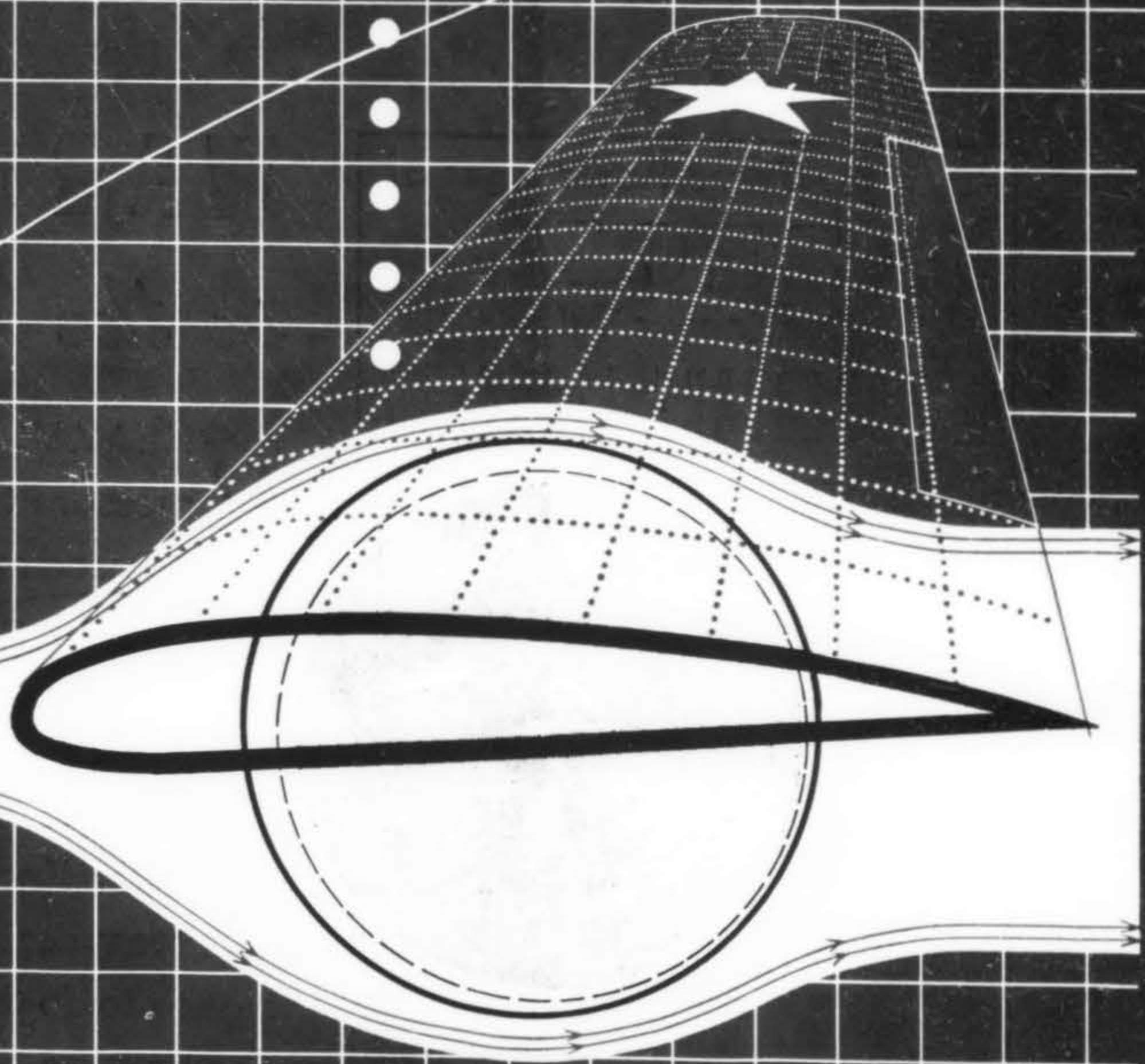
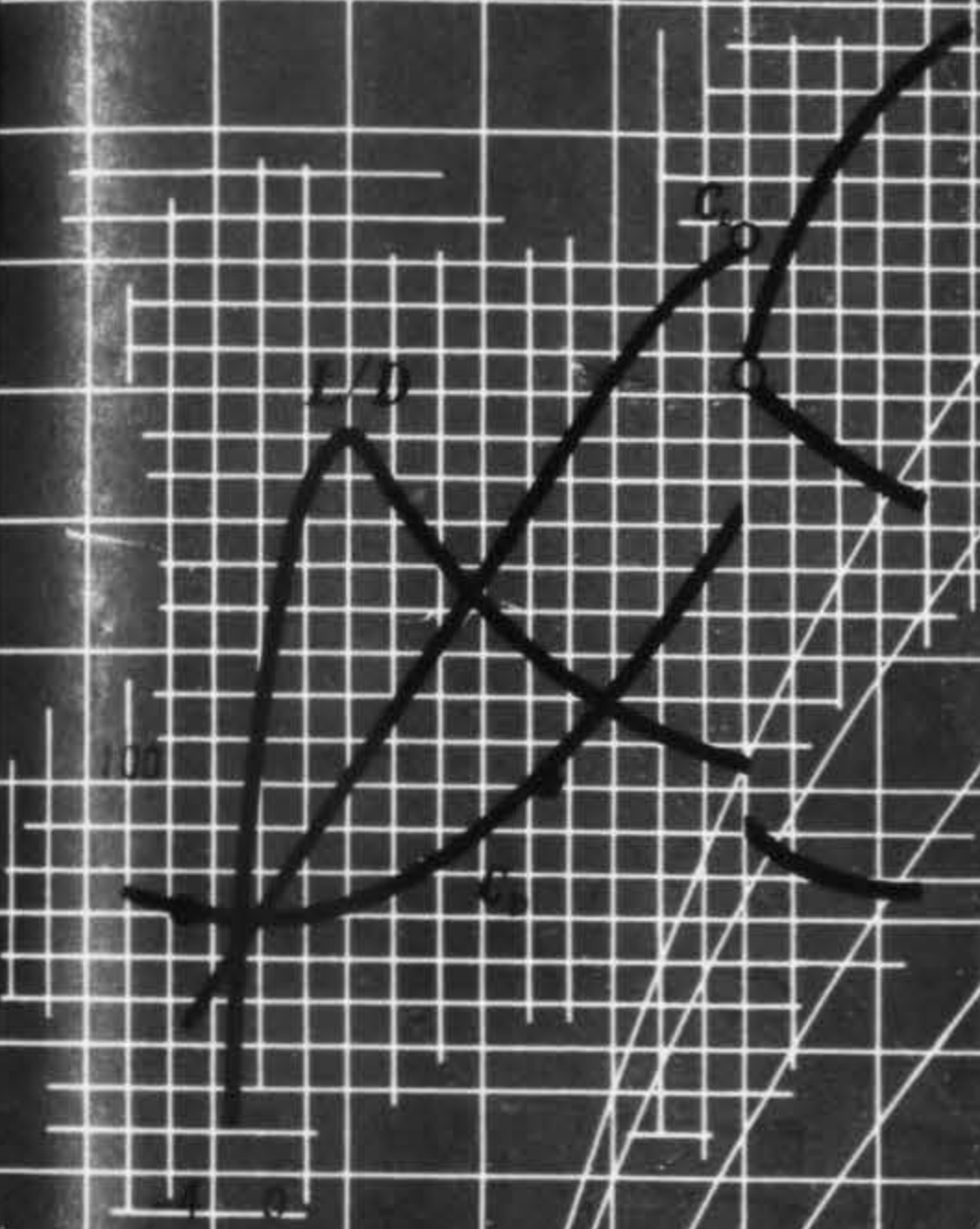
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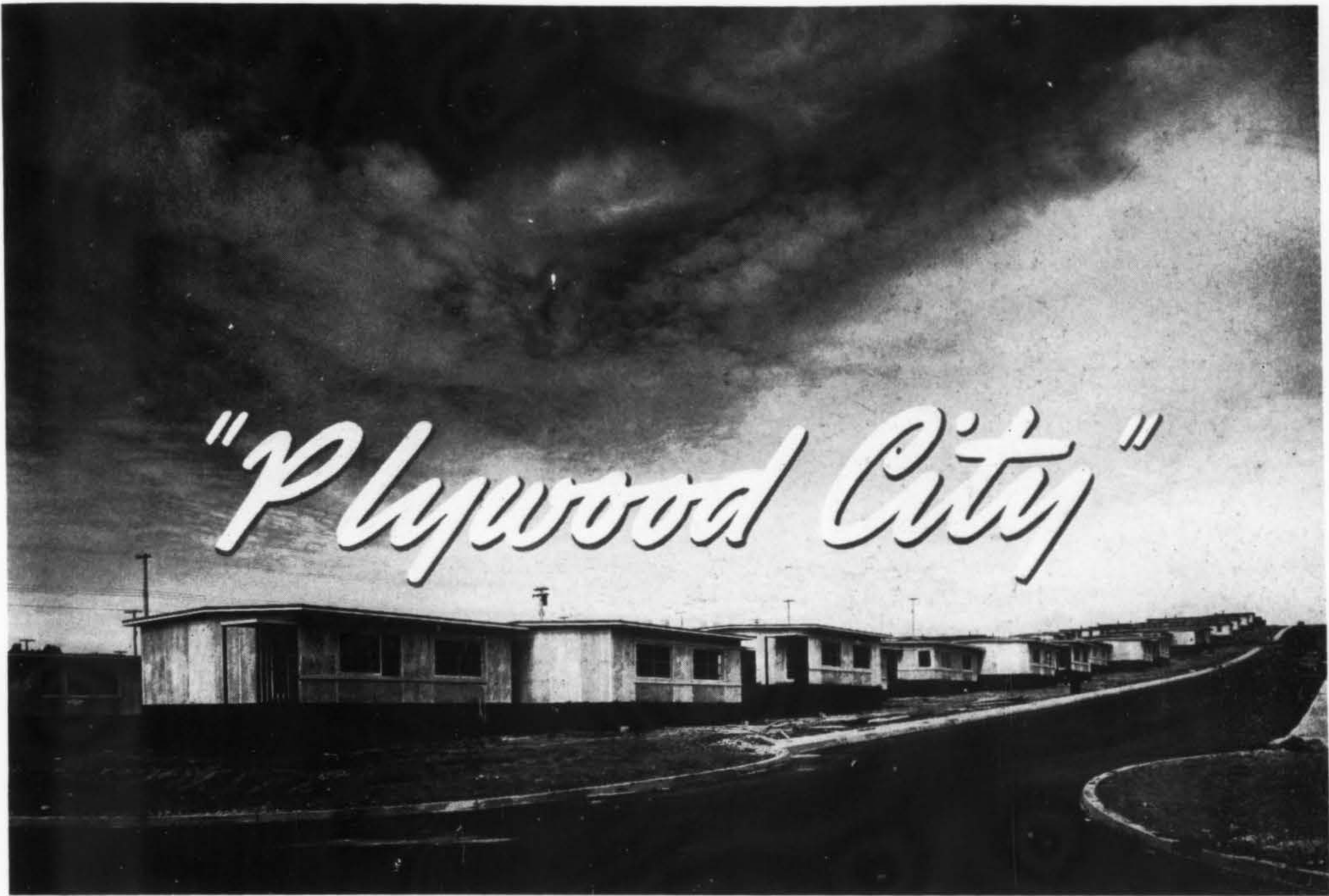
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RESPECTFULLY DEDICATED TO FIGHTING MEN

To all American Fighting Forces, this page is respectfully dedicated. It carries the thoughts of Edward Markham, former editor of the St. Peter, Minnesota, "Herald," as published in that newspaper the night before he enlisted in the United States Army in 1917:

"I am a mother's son. I am the pride of a family and a part of a home. I love my life as you love yours. I am a youth in years and experience in life, yet I am a gambler, betting the highest stakes that a man can wager—my life. If I win, you win; if I lose, I have lost all. The loss is mine, not yours; and there is a grieved mother, a saddened family and a broken home to which I can never return.

"I ask only for the God-speed and support of my nation in return for laying upon the altar of my nation my all. For bravery and blood will you furnish bullets and bread? Will you pawn your shekels if I pawn myself? Will you bet your gold while I bet my blood? Will you hazard your wealth while I risk my life? I am the flower of a nation's manhood, the glory of a noble race. I am the American soldier. I am the Boy in the Trenches."

Again our fighting men are gambling with death as in 1917 . . . while we here at home—are we meeting this sacrifice? Are we really trying to help keep enough ships, enough planes, enough ammunition, enough supplies going to them? This is our fight

and it will take money—lots of money—to win it. And this money comes mainly through the purchase of War Bonds! Some of us are buying bonds but a hell of a lot of us are indifferent to the sacrifices of our fighting men. Too many of us are throwing away "war prosperity" money which we would not have if there were no war. All of us can and must join in the "lend-save" divisions of our fighting forces . . . if we are to have total Victory.

The Robert P. Case Organization Payroll on the F. W. A. Project WAh D-Cal 4251-1, San Diego, from October 1 through October 28 totaled \$8,072.06. Of this, \$1,279.80 went for the purchase of bonds by employees—16 per cent of the total and 100 per cent participation of all employees. Its payroll for the week ending September 30 totaled \$1,746.16, and \$543.50 went for bonds . . . a 31 per cent investment.

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BUY WAR SAVINGS
STAMPS and BONDS



DOWN THESE CORRIDORS WILL GO MEN WHO BUILD MERCHANT SHIPS

DOWN these plywood corridors will go men who . . . in the huge San Pedro shipyards . . . are building the merchant ships which will cruise the seven seas, carrying the men and weapons to destroy our enemies. There are dozens of such corridors in the buildings of the Wilmington Hall War Housing Project now being completed for the Housing Authority of the City of Los Angeles. This is just one of the major war construction projects on which we have supplied vital victory materials.

GEORGE E. REAM COMPANY

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Los Angeles, California



in demand ... doing big war jobs well

● Panorama of recently-completed Wilmington Hall and Annex; "world's largest hotel." Congratulations to the Housing Authority of the City of Los Angeles on the speed and general excellence with which this vital project was pioneered and completed.

PLASTIC-FINISHED *Marlite* SELECTED FOR
 "World's Largest Hotel"



● Typical shower stall at Wilmington Hall, where all shower rooms are cheerful yellow Marlite paneling, trimmed with white Marlite plastic moulding.



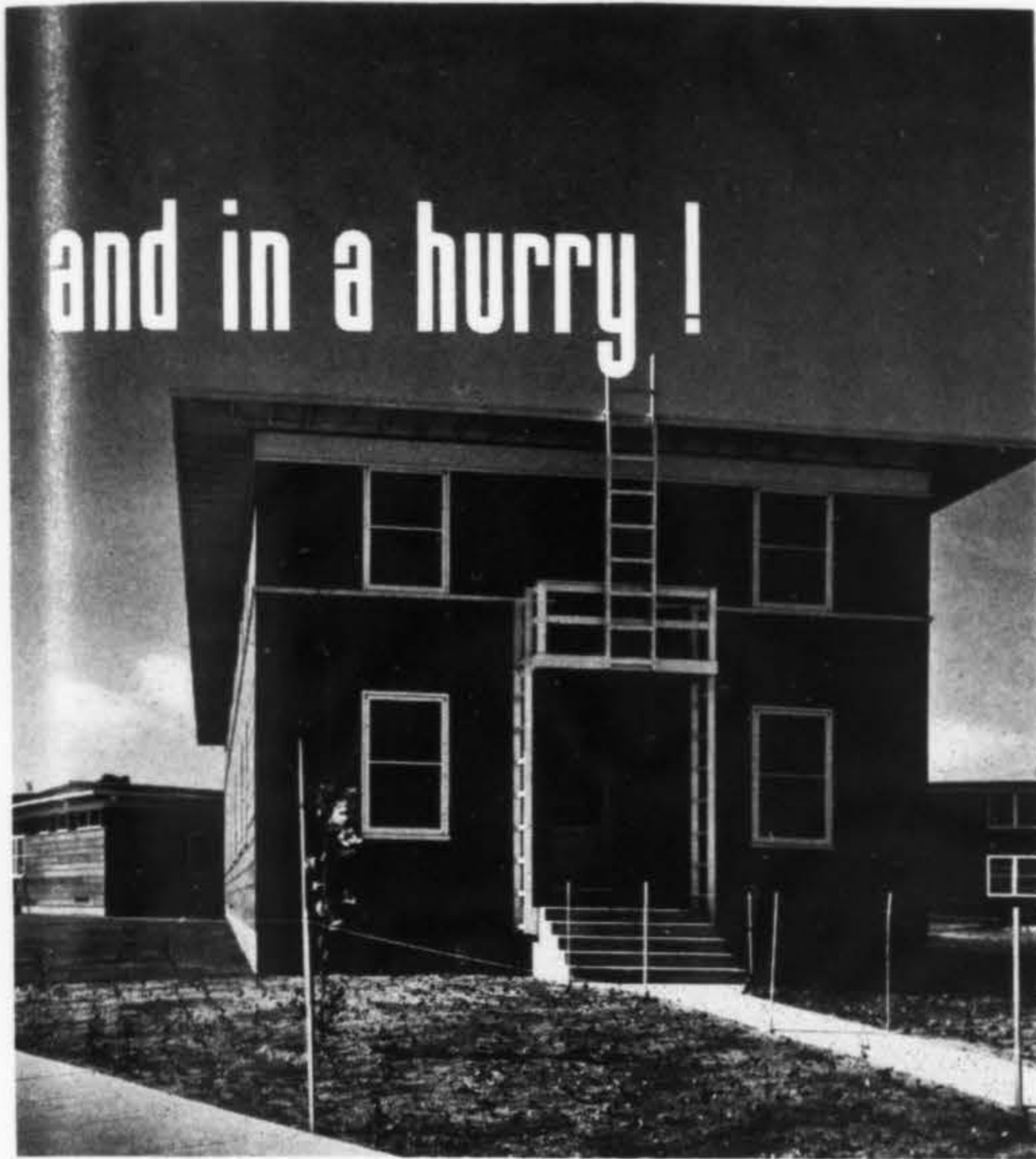
● Marlite paneling also is used to withstand the wear and moisture to which washroom walls are continuously subjected. Wilmington Hall washrooms (fixtures yet to come when photo was taken) accommodate more than 3,000 men daily.

Things are "getting done" on the Pacific Coast! Wilmington Hall—first and largest project of its kind in the country, and the National Motor Bearing Plant are ample proof of the "Produce for Victory" tempo at which California industry is answering the Axis challenge. And it's no mere coincidence that speedy war construction and Marlite plastic-finished wall paneling go hand in hand. Marlite has everything it takes for large and small building projects that must be finished NOW.

For instance, Marlite's large, wall-size panels can be installed fast, even by the novice carpenter. Its low cost makes it practical for temporary projects, yet its high heat bake finish assures a lasting wall surface for permanent buildings. Furthermore, the use of Marlite greatly reduces wall-maintenance time and cost because the plastic-finished paneling is so easily and quickly

 **Marlite & Carstenite**
 Genuine Wood-Veneers

PLASTIC-FINISHED PANELS FOR



Wilmington Hall provides cheerful, comfortable living accommodations for thousands of workers from nearby shipyards.

WILMINGTON HALL.....

cleaned. Marlite has many different applications. In Wilmington Hall it provides cheerful living atmosphere for shipyard workers. In the National Motor Bearing Company Plant, genuine walnut Marlite wood-veneer furnishes a dignified background for executive offices.

There's a place for Marlite in your war construction plans. Take advantage of its wide variety of colors and patterns—of the ease and speed of installation—of its low cost—of its lasting, lustrous finish—of IMMEDIATE DELIVERY from Pacific Coast and other strategically-located warehouses. For single and multiple dwellings, as well as commercial and industrial building and modernization, Marlite plastic-finished paneling is an ideal solution to all interior wall problems. Write today for detailed information. Marsh engineers are at your service.

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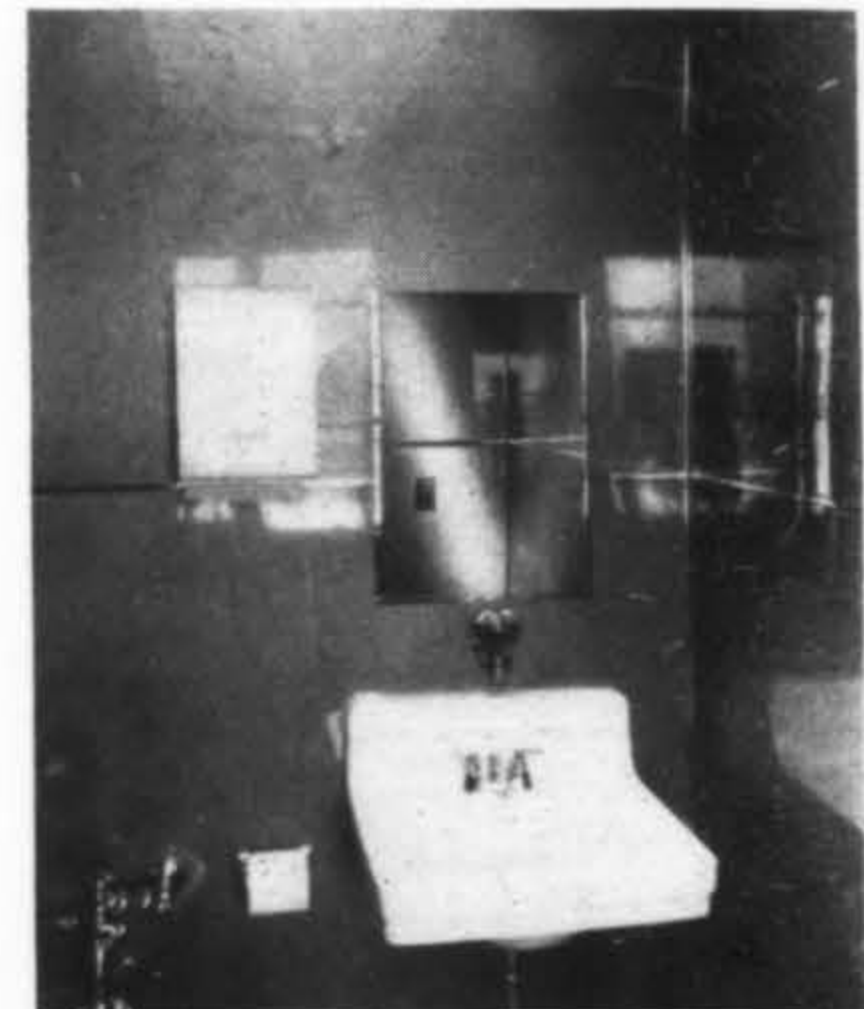


CREATING BEAUTIFUL INTERIORS

Marlite selected here, too... an executive office at the National Motor Bearing Company. The rich subdued atmosphere was created by the use of Marlite genuine wood-veneer and natural finished wood mouldings.

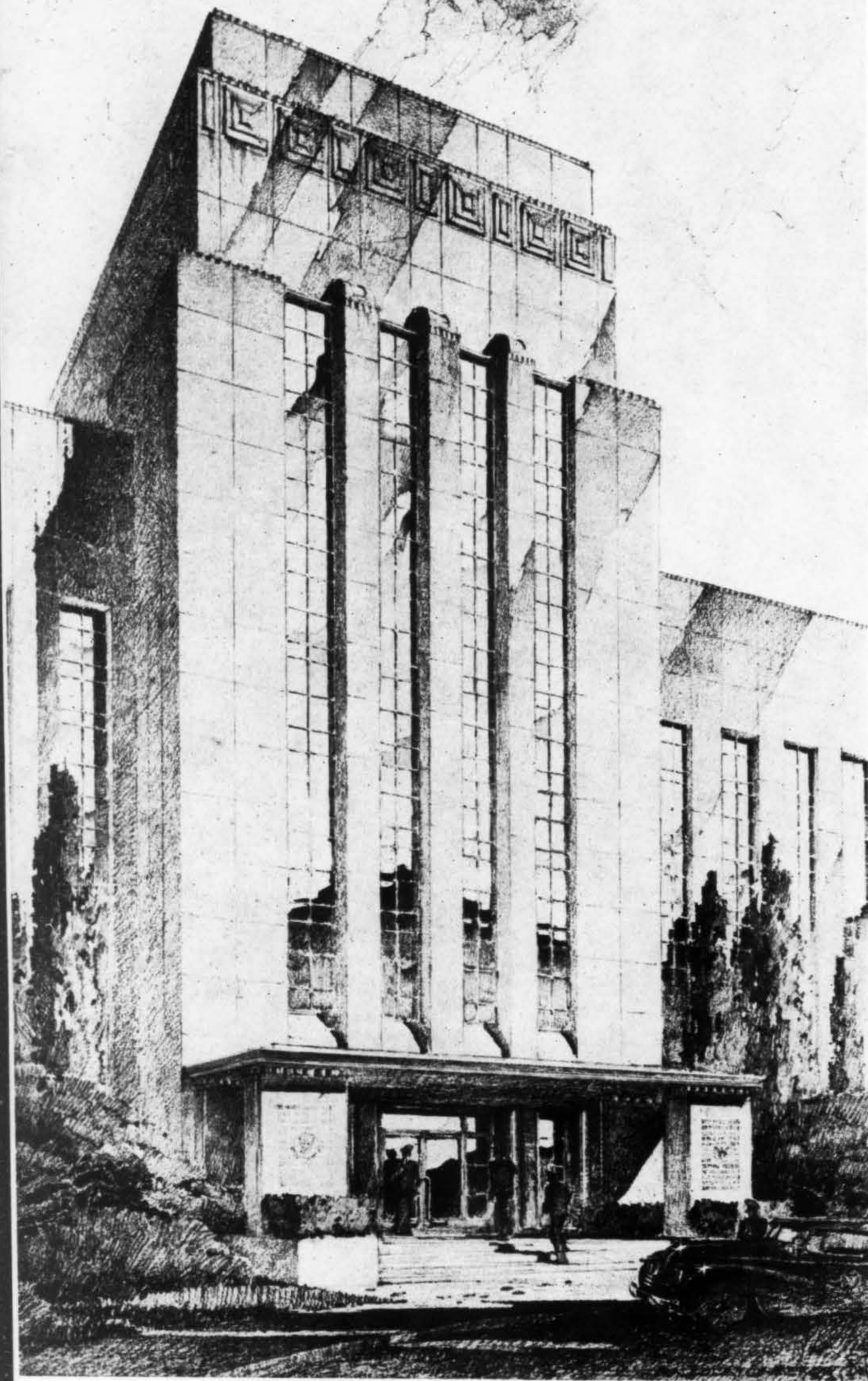


Typical lavatory in the National plant. From floor to ceiling, the walls are lustrous, colorful Marlite that may be cleaned in a jiffy by a quick once-over with a damp cloth.



NOV

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SHIPS AND MEN . . . AND HOUSES

The 5,000 men who will be housed in these Redwood buildings, which make up Wilmington Hall, and the two-story counterparts which make up Wilmington Hall Annex, are building merchant ships which will carry our implements of war to the far corners of the world. Ships and men and houses . . . *all* of them are needed to win this kind of a war! These houses are built of Redwood which was supplied by the San Pedro Lumber Company . . . and because they are built of Redwood they will still be in service long after the war is won. They will remain to shelter men who will build ships to carry our goods of peace.

SAN PEDRO LUMBER COMPANY

Since 1883

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. . . . SO THAT THE AIRMEN
OF THE NAVY CAN BETTER
FIGHT OUR BATTLES



IN THE Long Beach area, two major projects are being completed for the Bureau of Yards and Docks. One is the new Naval Reserve Air Base, built so that the airmen of the Navy can better fight our battles. The other is the huge Eleventh District Naval Hospital. On these two projects, Union Iron & Steel fabricated and erected the complete steel frames for the main hangar building and the assembly and repair building at the air base . . . and fabricated and erected the structural steel for the administration building and the laundry-shops-power-garage building at the hospital. Currently it is fabricating the 100-foot high steel tower structures supporting the hospital's elevated water tank. In anticipation of further demands on productive capacity, Union Iron & Steel is expanding its facilities for the fabrication of structural steel, underground and overground steel tanks and plate work, and for welding and fabricating steel work of every description. Our immediate future is committed to an increasingly larger part in the job of defeating our enemies.

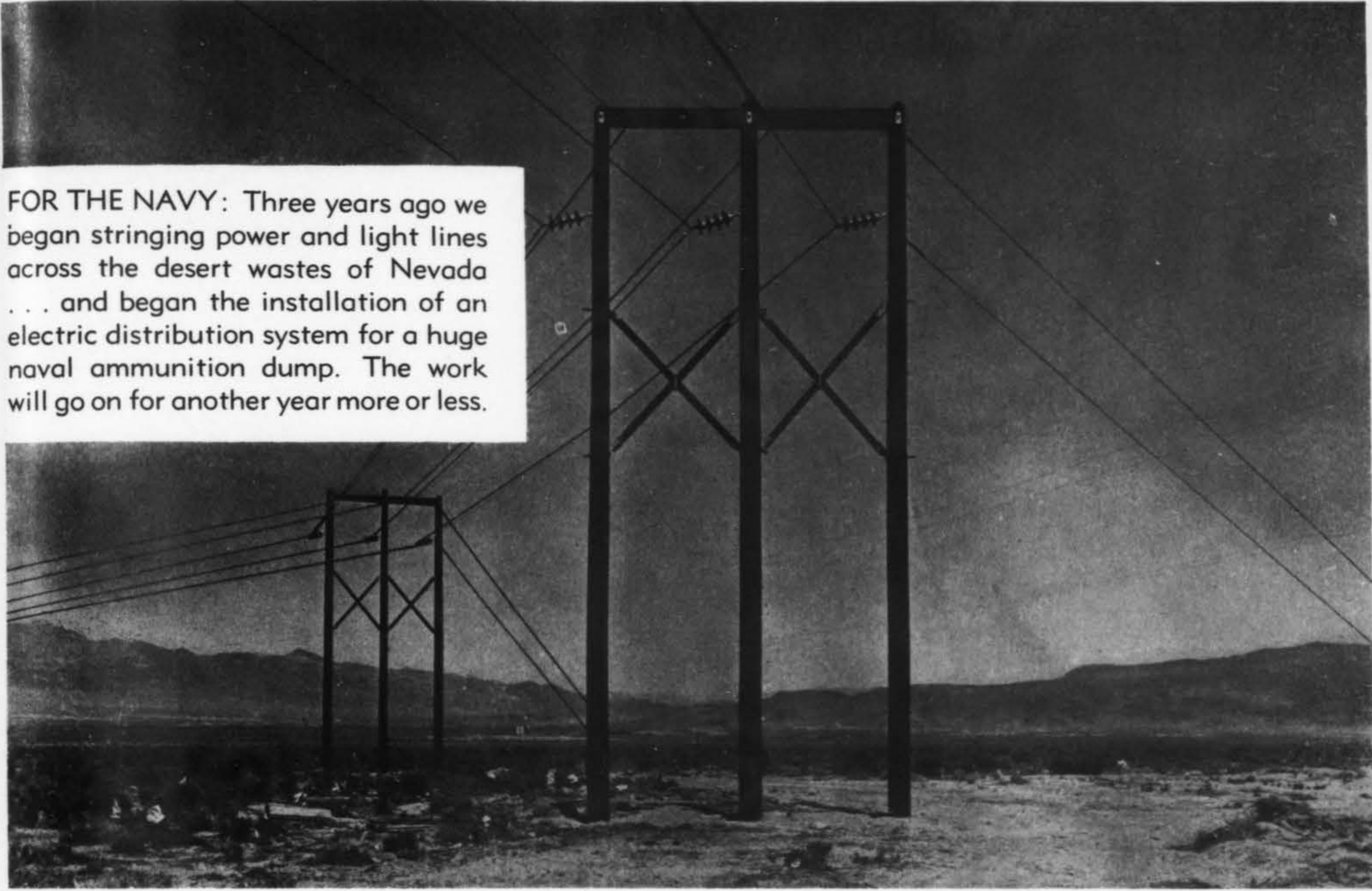
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 WILMINGTON HALL ANNEX
 AND . . . VICTORY



SUNDAY, NOVEMBER 15, the Housing Authority of the City of Los Angeles will publicly dedicate Wilmington Hall and Wilmington Hall Annex, the huge war housing projects we, as general contractors, are completing at San Pedro. The men who will live in these buildings . . . 5,000 of them . . . will long remember another Sunday, many months ago, when a treacherous enemy dropped bombs on Pearl Harbor. And because they will remember they will do a better job of building the ships which will carry the men and arms to destroy Tokyo.

Government work exclusively for 15 years . . . now under construction . . . Camp Haan, Riverside — Anti-aircraft Battalion.

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BARRETT & HILP

CONTRACTORS

SAN FRANCISCO

Now Building For Private Industry and the Government Throughout the Nation



War Is Where You Find It . . .

Above is a plot plan of Banning Homes—218 buildings which will house more than 2,000 persons concerned with war work in the vital San Pedro Harbor area. It is one of the major housing projects entrusted to us for rapid and efficient

construction. This is **our** part of the war. How well we perform will have an effect—small as it may be—on the entire war effort. War is where you find it . . . it has to be fought **wherever** you find it. **Your** job counts, too.

E. C. NESSER

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Los Angeles, California

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LOS ANGELES



In musical history a feature of performance during the 1930's may be forgotten, but it should not be ignored: during this period the recording companies began issuing recordings of the harpsichord. Many harpsichord recordings have been issued, played by a number of excellent performers. The names of Anna Linde, Alice Roesgen-Champion, Ralph Kirkpatrick, Alice Ehlers, Yella Pessl, and Ernst Victor Wolff bring to mind several interesting and a few altogether wonderful performances. But whenever in these days a lover calls to mind especial moments of musical delight he is apt to think first of Wanda Landowska and to remember first of all some production of her harpsichord.

Landowska and the *Goldberg Variations*! For many of us merely to speak of these *Variations* wakens a sensation of musical ecstasy unduplicated by any other musical experience. Gold has caused much evil, but the bag of gold with which the noble insomniac rewarded the writing of this work, commissioned to lighten the unendurable sequence of restless nights, this gold, one likes to believe, has undone a world of evil. No money could reward the infinitely various generosity of this work. It is as though Bach himself in writing it conceived even to its utmost depth of misery the need of him who commissioned it. Here all sorrow is banished, supplanted by the profoundest understanding and sympathy. The everlasting variety of nature has been caught up here and transmuted into that abstract of relationships that is the mind's reality. Hearing it, one is delivered from exhaustion, anxiety, the fear of unrest; remembering it, one is at peace. And to most of us this experience came first during our first hearing of the Landowska records. I can express no better recommendation of the artistry of Wanda Landowska than by testifying to the generality of this experience among my own musical acquaintance.

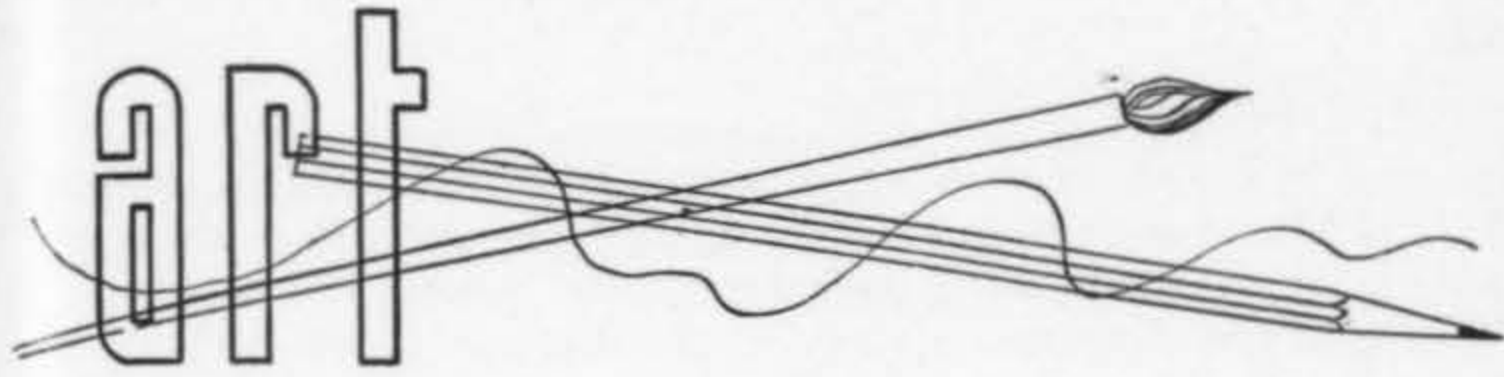
Landowska has made many other recordings, none the equal of this. Here alone her unique musicianship is in every respect unrivaled. There is no better Bach, no better Bach playing, no better music. Taken as a whole, the Landowska recordings are unequal, filled with vast virtuosity and an incredible musical experience but also with a certain mature petulance. A lifetime of French musical society, memories of Liszt heard through his pupils, the heroic masculine vigor and intellectuality of Busoni unweakened by any mere feminine gentleness, a lifetime of expanding scholarship that covers the principal development in the rediscovery of the art of playing the older music, all these combine to produce a style that combines the utmost of pianistic virtuosity with a ripe mastery of the older instrument.

In such a composition as the Bach *Chromatic Fantasy*, this up-to-the-minute eclectic virtuosity produces a first impact no listener not prejudiced against the harpsichord should be able to resist. (Unfortunately, many listeners are so prejudiced, and this prejudice of ears too much accustomed to piano tone-qualities must first be discounted in any consideration of such listeners' opinions.) Many careful hearings of this recorded performance incline one to be more skeptical of its ultimate rightness. The Liszt and the Busoni come to the surface: the force seems now too forceful, the eloquence too broken, ragged, and emphatic. Better performances by careful consideration of the Bach style are possible—I have heard one of them; the whole can be made more of a piece, the structure more sympathetic to the means, the phrases warmed by a more pervasive sentiment. This is, nonetheless, the best performance on records.

What has been said of the *Chromatic Fantasy* is true likewise of the performances of the *B Flat Partita*, the *Sixth French Suite*. The curious petulance, amounting almost to a lack of friendly feeling, that obscures the playing of the fifth of the *Six Little Preludes* is evident throughout these otherwise admirable readings. It is as though Landowska had played these works too often to find them any more alive and fresh. To this I make exception in favor of a recording from the *D Major Toccata* and of a *Gavotte* from one of the *English Suites*.

Enough complaining! Go to the album of Scarlatti recordings—alas, too little known because issued only in a limited edition! Here every performance becomes a separate masterpiece. The style of these readings, once heard, returns to blight and stifle the generality

(Continued on page 19)



SAN FRANCISCO

In spite of the fact that most of San Francisco's art colony seems to be at work in war industries, the Art Association's Sixty Second Annual Exhibition is astonishingly alive and entertaining; although there were notable absences and surprising inclusions due no doubt to the aforementioned activities.

On the whole there are few war themes in the present show. Some things are obviously expressions of war stimuli—such as Robert Howards *Combat*—large, somewhat abstract figures struggling together against a gray and salmon sky; and there are one or two echoes from the industrial front, as in Clem Hall's truckload of workers which he calls *Early Shift*. The rest of the show is peaceful and positively pastoral as far as subject matter goes. Now that war is actually here, the feverish propaganda pictures which were so prevalent for a while seem to have given way to a nostalgic concern with the aspects of peace.

This year the Art Association Medal of First Award was given to Leah Rinne Hamilton's large landscape called *View from the Hill*—the bay, with a few of Telegraph Hill's old houses in the foreground—all seen in the whitish green light characteristic of this artist's latest paintings.

Margaret Peterson's abstract *Mother and Child* took the Emanuel Walter Fund prize for painting. The Anne Bremer Prize went to Felix Ruvolo's *Girl with Dog*, which seems to be a rather weak version of John Carroll. Luke Gibney won the Certificate of Honorable Mention for his *Seascape with Figure*. This was a moon-behind-the-cloud, pale-figure-on-a-lonely-shore picture somewhat in the well known Matt Barnes tradition, with a touch of Ryder and a dash of Gibney added.

The Edgar Walter Sculpture Prize was given to Paul McReynolds' small *Europa and the Bull*, carved in walnut; Ida Day Degen's *Bear* won the Medal of First Award for sculpture; the Artists' Fund Prize went to Claire Falkenstein's *Classic Piece*. This is an abstraction in wood, made by sawing a rectangle into interesting simple shapes which can be moved about or reformed into the original rectangle.

Good sculptures are Raymond Puccinelli's carved granite *Buffalo*, Mary Tuthill's *Figure for a Western Garden*, in cast stone, Adaline Kent's large group in stained plaster of a man and baby, which she calls *Victory*; Ruth Cravath's portrait *Head of Nancy*; Betty Ford's *Portrait of Mrs. Maxwell Nichols*; Kisa Beeck's amusing *Cosy Bears*, in stone.

There are too many paintings to mention here; they range in style from Charles Howard's fine abstraction, *Release*, to Emil Kosa Jr.'s representational *San Francisco*. Most of the things take a more or less middle path between these two extremes, a bit more deeply worn on the side nearest the surrealists; as in Dorr Bothwell's *Genesis, Exodus*, wherein the artist sits with an enormous black cat rubbing against her arm, a valentinish nesting bird in her breast, and a flowering paintbrush. Sometimes the path veers sharply toward the green pastures of Primitivism, as in Virginia Paccassi's *Panorama of Vieux Carre, New Orleans*; red brick houses, signs, balustrades, and the varied life of the quarter make a brilliantly colored perspectiveless pattern. There is also much painting that is less conspicuously of a style, but is merely good sound painting done with a contemporary point of view. (At this point honesty compels the statement that there are also a few pictures whose closest relatives seem to be magazine covers and Christmas cards.)

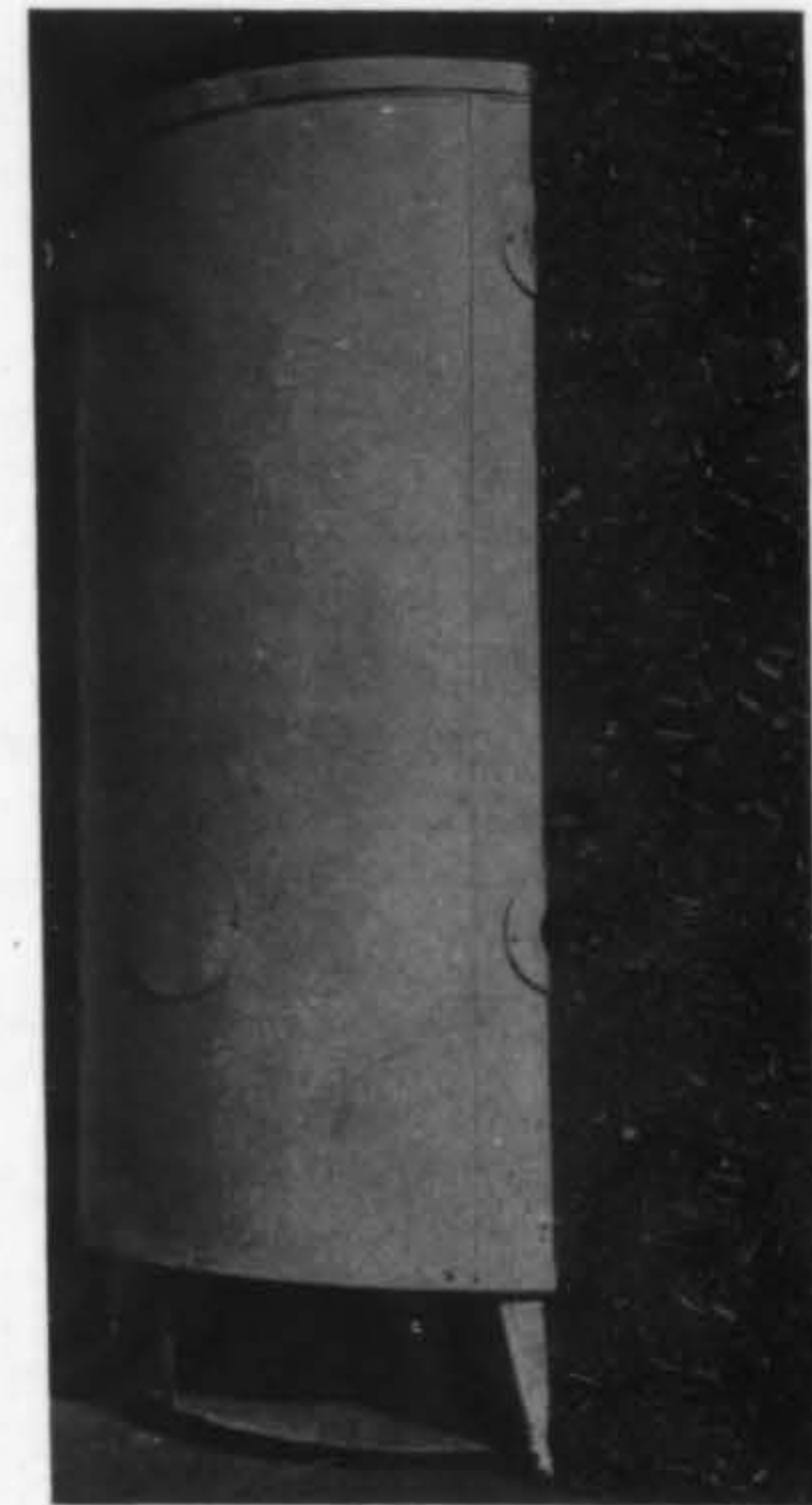
The new Art in War exhibit at the California Palace of the Legion of Honor is very good. This is a collection purchased by the United States Government from material submitted in a contest sponsored by the Office of Emergency Management, in collaboration with the Section of Fine Arts of the Public Buildings Administration. Purpose of the contest was to inform the public, by means of the fine arts, about war activities. Result, a lot of fine watercolors, drawings and prints. There are soldiers waiting in the snow to dedicate a church; men stringing barbed wire barricades; bombers waiting to take off; a fat woman in a red dress seen feet first as she donates

(Continued on page 18)



... for
Wilmington Hall

Good hot water heaters have been provided for the 5000 shipyard workers who will live in the huge Wilmington Hall project... again we were able to pro-



vide large capacity heaters which will adequately fill all the demands which can be made on them. More than 20,000 of our heaters will be used on war housing projects in the West.

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San Francisco Showroom
442 Post Street

ART

continued from page 17

her pint of blood; rows of vegetables in a victory garden, used as a design; blast furnaces and shipyards at night; people working. The show is on its way around the country and is well worth seeing.

The De Young Museum is showing a collection called Twenty Five American Paintings from the Revolution to the Civil War. These include still lifes by several members of the Peale family, a sketch by Thomas Sully; a meticulous and charming portrait of *The Hudson River Steamboat*, *Rip Van Winkle* by James Bard; a picture attributed to Edward Savage, *The Cumberland Review*, which is believed to be a contemporary painting of George Washington reviewing his troops at Fort Cumberland in 1794. This picture is more than a little reminiscent of early Italian murals.

There are also several good portraits, a very excellent one inscribed *Sketch by R. Street, Likeness of Himself; A Girl in Red*, done in the unsophisticated forthright style of the American Primitives; scenes and "views," and a wonderful *Pic Nick in the Woods of New England*, a large picture painted with the care of a miniaturist, which shows in charming detail the soberly sportive activities of a large party of people around an extremely well stocked table; apparently in those days a "pic nick" was no mere affair of hot dogs and potato salad. There is a Harnett still life complete with pipes and burnt matches, an astounding trompe l'oeil; and *The Old Homestead*, a charming, honest painting of farmhouse, hired man fixing a scythe, master and dog, and a beautiful dapple gray horse, all set in a quiet, unassuming landscape.

Past shows at the San Francisco Museum of Art which should not be slighted were the large one man exhibit of the work of Emilio Pettoruti, abstract painter from Argentina, an eminent inheritor of Picasso's clown and guitar tradition; his things are beautifully painted and felt; Richard O'Hanlon's show of small sculpture, and Geneve Sargent's paintings. Also, Gump's have been showing a roomful of Rodin's lovely action sketches in pencil and watercolor. The Legion of Honor is exhibiting a group of bronzes by Herbert Haseltine.—DOROTHY PUCCINELLI.

LOS ANGELES

It is no trick to look into the past and recognize the qualities of art in such diverse masters as Botticelli, Giotto, Vermeer, Cezanne . . . It is something else again to single out from among your contemporaries one who controls the medium of paint beyond the point of mere facility.

In spite of this psychological handicap to perception there is little doubt that the work of Denny Winters, shown in her first large one man exhibit at the Frank Perls' Gallery this fall, places her in that select company which has earned the approbation of colleague and critic. And it is a deserving tribute. The remarkable thing about this artist's painting is the element of completeness which emerges from her manipulation of pigment, carrying with it a maturity that suggests great art. She has achieved integration of form, color, texture and subject with a rare consistency which, in the work of others, is strived for more often than realized. In fact, this quality is so compelling that it has won respect even from those who do not personally like the romanticism of her style.

The low register, jewel-like color, the thick impasto and free brush work of Miss Winters' paintings result in a somberness which at times becomes almost too poignant. Their dominating introspective mood makes many of them museum pictures rather than pieces one could live with too closely. But their rightness is all-pervading. This seems to stem from what might be termed a largeness of conception; a forehand knowledge of essentials, an ability to reject trivia, and a uni-directional drive which does not lose sight of the thing strived for during the prosaic moments of applying paint to canvas. The resultant fluency and apparent ease of attainment, successfully concealing the effort and the struggle to bring into being a work of art, is the hard won triumph of an artist who has learned to wrest from obstinate material the elements of her choice. This is the kind of intuitive interplay of form and content which springs from an innate understanding of the language of paint.

When a compendium of accomplished Californians makes itself felt in the national consciousness, as it at long last is beginning to do, we're likely to wake up to the fact that we're a pretty important somebody. Contributing to the inflation of our collective ego will be the inclusion on that list, and in capital letters, the name Denny Winters, painter.—GRACE CLEMENTS.

**ART
LOS ANGELES**

An exhibition of paintings, lithographs, and gouaches by Joseph Vogel will be on view at the American Contemporary Gallery, 530 North La Cienega Boulevard, Hollywood, until November 13.

Joseph Vogel, whose first west coast show you must not fail to see, is something new in surrealism. Don't let the word shock you, for this young man is healthily and lustily removed from the neurotic vapors so unfortunately associated with most of the surrealist group. He deals with the world rather than with himself; and he deals with it in something considerably stronger than rose-water and moon-glow. Here you will find sound draftsmanship, vivid color and challenging fantasy focused expertly upon a world which could not be photographed with one-half the accuracy and perception of his paintings, lithographs, and gouaches.

All of which is not surprising in an artist whose eagerness to come to grips with his surroundings has carried him through a Sixth Avenue boyhood to the Spanish Loyalist Army, and finally to the Whitney Museum, Corcoran, New School for Social Research, and Valentine Galleries. You will, incidentally, find fascinating comparisons between his earlier work—some of which is included in the show—and his more recent directions.—DALTON TRUMBO.

Mae Landry's current show in the lecture room of the public library is well worth seeing. It is not great art; there are no weighty problems of content and techniques to quibble over. But her unstudied simplicity, naivete, spontaneity, and sheer joy of expression can be heartily recommended.

MUSIC

continued from page 16

of pretty, superficial, and too often clumsy Scarlatti performances—I think particularly of those recordings issued by Pessl and by Casadesus.

Of the Handel recordings I know only the earlier version of the *Harmonious Blacksmith*, altogether praiseworthy. A performance of the little piece *Wolsey's Wilde* by William Byrd opens for the first time a true understanding of the Elizabethan virginals music. The album of Couperin, like the Scarlatti album, is available only to a few fortunates, and I have not heard it. A little recording of two Pachelbel *Magnificats* should be in every library of serious music.

One other series of recordings may be set beside the *Goldberg Variations* as a complete and utterly satisfying musical experience, the *Suite in E Minor* of Rameau. Too much forgotten, too seldom played, and when played like Couperin and Scarlatti usually butchered, the music of Rameau resumes in these recordings its historic place. It is time that the *Orders* of Couperin and the *Suites* of Rameau should be played entire instead of being known only through a discontinuity of excerpts. To all who have escaped from the narrowness of the concert repertory, I recommend the possession or at least a hearing of these rich recordings.

I have already spoken in another place of one other album by Landowska, the recording of the Mozart *D major (Coronation) Concerto* for piano and orchestra. There is no better Mozart. Persons partial to the nineteenth century perversion of Mozart's music may complain of these recordings; this is the thing itself as it should be played.

About the performance of the Haydn *Concerto in D major* I am less enthusiastic, and having said so much need say no more of it.—

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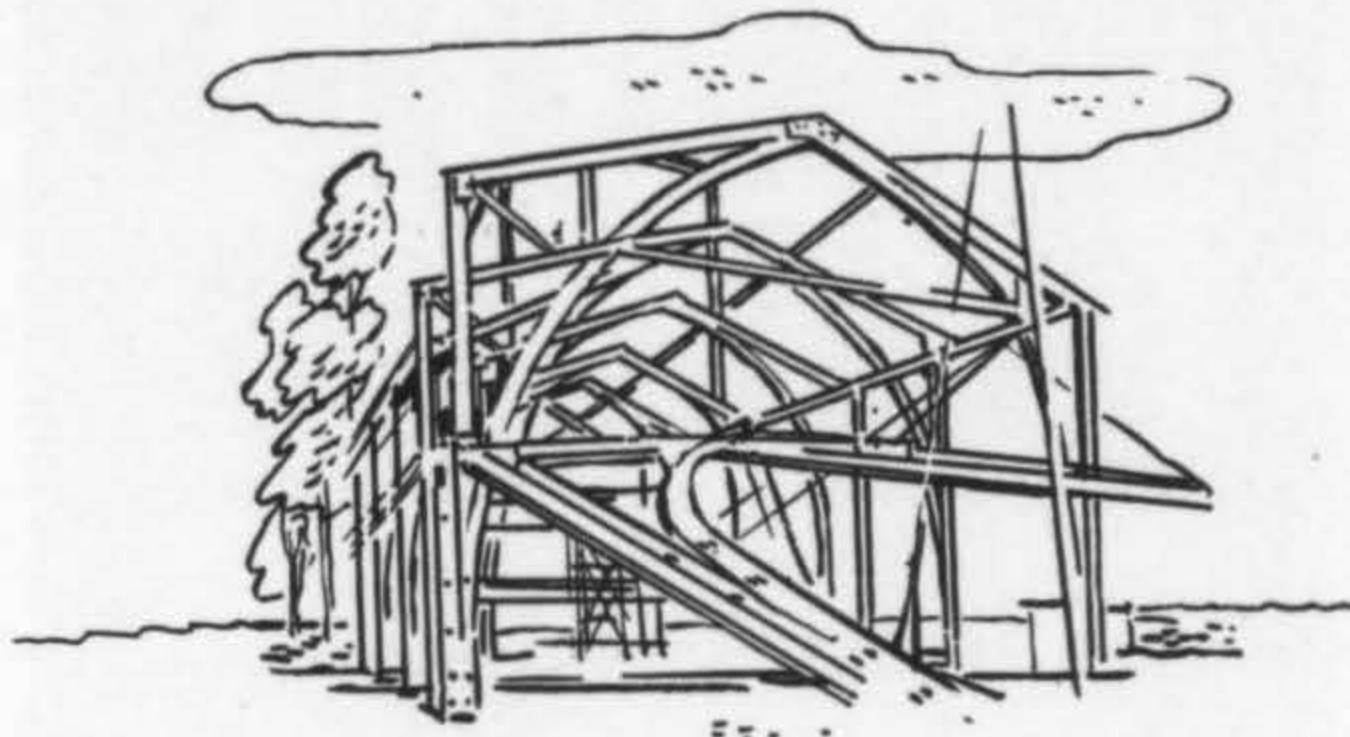
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ACTION NOW FOR POST-WAR RECONSTRUCTION

On September 26, 1942, at Los Angeles, the Second Annual State-wide Conference of the California Housing and Planning Association adjourned after two and a half days of deliberation and action on problems of immediate concern with regard to housing California's war workers; and on questions of long-term significance to California's total economy.

The answer to the conference challenge—that California must plan now—is found in the resolution and the amplifying statement which were drafted in accordance with conference action.

RESOLUTION

We believe that democracy can and must solve the problem of making an international mass production economy work, by maintaining high level production and full employment, by achieving high level standards of consumption for all people, and by using the earth's resources to produce an efficient high quality environment. This is the absolute condition, not only of world peace, but also of civilized survival. And we believe that planning and action must begin now if these problems are to be solved in time when peace comes. To achieve these ends, we urge:

THE HIGH COMMAND OF THE UNITED NATIONS

To affirm and publicly to adopt a similar positive statement of war aims in amplification of the "Four Freedoms," as an essential and belated war measure; and

To take immediate and comprehensive joint action, in order to plan for reorganization and reconstruction of the world on these principles.

THE CONGRESS OF THE UNITED STATES AND THE PRESIDENT

To assign the responsibility for stimulating, coordinating, and aiding post-war planning in the United States to one agency; and

To develop adequate facilities for national planning out of the nucleus provided by the National Resources Planning Board.

EACH STATE AND LOCALITY

To create effective planning instruments *now*, with authority coordinated on a regional basis; and

To make master plans and prepare programs *now* for post-war conversion and development of each region and locality, again within the framework of the national and international purposes and plans.

Adequate plans and programs for post-war reconstruction will at all levels include many different concrete aspects, each of which will require separate expert analysis *and* the closest possible integration with and adjustment to overall economic, social, and land use policy.

Specific problems include: transformation of war industries and the stimulation of new enterprise in suitable localities; modernization of the transportation and communication system; the development of power, water and other resources to open up sound opportunities for farm settlement and new industry; a housing program for all income groups; renovation of the building industry; neighborhood redevelopment to eliminate both urban blight and suburban shacktowns; standards for health, recreation and education facilities.

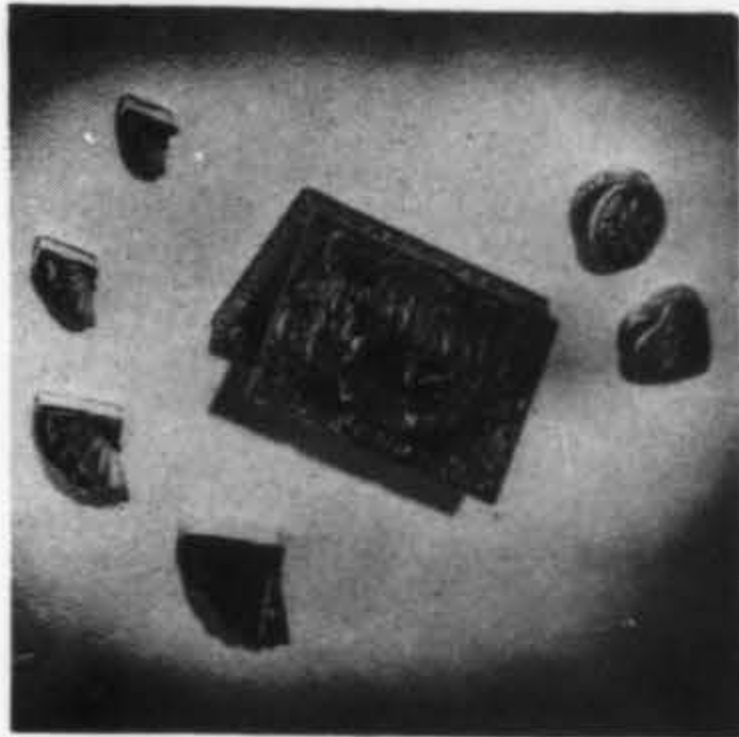
The California Housing and Planning Association proposes to keep its members informed of major developments and possibilities in the whole field, international as well as local, and to take positive action whenever this may seem necessary. At the present time, however, we feel that there are four specific activities in which informed citizens of California can participate most fruitfully:

1. Strengthen local planning commissions by increasing their funds, improving their staff, and extending their powers and jurisdiction, to enable them to develop intelligent and realistic regional master plans and to establish effective land use controls;
2. To devise and promote an effective mechanism for redevelopment of blighted urban and rural neighborhoods on a large scale basis;
3. Prepare for a comprehensive housing program to meet the needs of all income groups in rural and urban areas, by publicizing the basic facts, strengthening local housing authorities, and facilitating new types of non-speculative private building enterprise suitable for the development of large scale projects on a neighborhood basis;
4. Participate actively in the Central Valley Planning studies and encourage direct interest and enlightened support in the valley, to the end that cheap power and new irrigation water may result in a more stable agricultural pattern, sound opportunity for farm settlement and new industry, and improved social and civic welfare throughout that region.

The test for planning in a democracy is the degree of understanding and responsible participation by its citizens.

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notes

We need a good, clear, honest, concise and uncluttered statement about Freedom. We need to see and to feel and to understand the social and political mechanics that will implement that statement and make it a reality. The time has passed for purely oratorical commitments to the idea of *world* freedom.

First, what exactly is your idea and my idea and that other guy's idea about it? Certainly, it's a good word. Certainly, it's a strong word. But just exactly what does it *really* mean and how much of that real meaning are we willing to accept? And, very important at this moment, what part of it must we give up in order to save it? If freedom must be denied or limited or compromised in order to accomplish the enormous mechanical job of war, just how and where and when will these so-called necessary suspensions be restored?

"Just what are your intentions, mister, and where do we go from here?"

Just exactly how do we feel about the freedoms of other peoples and just exactly what do we intend to do about them? What is all this talk about "giving" freedom to other peoples as though it were a private possession we are good enough and kind enough to share with the poor and the beknighted? Do we know and do we *honestly* believe, and do we really understand that this curious word means something that does not belong to anyone unless it belongs to everyone? Are we willing to admit that a freedom held and dictated by a people who have won it by force for themselves alone is a truncated and hypocritical idea that does not deserve the dignity of the name?

It's rather important at this point that we review for ourselves the entire history of that pious attitude toward the peoples of the world that came to be known as the "white man's burden." We have at last been made aware of the enormous and beautiful courage of the millions of simple human beings who have fought through agonizing horror to maintain the thing that some of us smugly believe is a gift and an enlightenment that we will bestow upon them. If we have any freedom now, it is because these fellow men have barricaded their native lands with their own bodies. If we are now to strike the final blow against the universal enemy, it is important that we not forget that the priceless time which we were given in order to save ourselves is time bought with the blood and with the lives of those who were forced to fight the immediate battles and to bear the first and terrible blows of the monstrous lie of fascism. We must speak and think of this priceless thing we die for as a "new" freedom—because it must be founded upon principles that are a direct denial of the past.

Certainly, it is not to be a freedom which will permit us to continue the prejudices which we have been passing off as considered opinions. Or freedom to maintain those genteel hypocrisies that made possible the world that Mr. Chamberlain fought so bitterly to maintain. Of that old world and of that bitter past of power and the big stick we say with that gentleman who cried out in Parliament against the leader of the disgusting pious fraud of Clivenden: "In the name of God, go. You have stayed too long."

I N P A S S I N G

THE HOLLYWOOD WRITER GOES TO WAR

BY BEN BARZMAN

FACTORIES WHICH ONCE MADE AUTOMOBILES now make tanks. Factories which once made magic stuff that gave my lady's lips their rose petal quality now make bullet casings. Factories that once made typewriters are now making machine guns. Here in Hollywood the factories that once turned out the varied fluff and nonsense that enchanted a nation have now become a manufacturing center for a munition as deadly as any of the rest—words. Words consoling, inspiring, challenging, arousing. Words to make men forget, words to make men remember. Words to make men laugh at their discomforts, and words to make men fighting mad.

Perhaps you remember the writer, and especially the Hollywood writer, as a person being in some not directly understandable way responsible for what you saw on the screen. Occasionally you saw his picture taken accidentally with some star. You remember now—he was the guy that lived out at Malibu, who wore odd clothes, had swimming pools in his back yard, and lived in a fabulous, slightly corrupt world.

Whether or not that world did exist, there is no doubt now that it has passed into limbo.

Within less than a week after our nation had gone to war, there was a spontaneous organization of some 3,000 Hollywood men and women who make their livelihood by writing. They came together not only because they felt an overwhelming compulsion to give their talents and skills to the nation, but because they had by then a notion of the enemy we were facing. These men and women felt, and with increasing clarity as time went on, that this enemy was not the fantastic, half-mad, blusterer most of the civilized world had believed him to be, but a maniac who had brought to his madness the most careful kind of system; who had perverted and distorted every branch of science and thought to serve his inhuman ends. They knew that every instrument that mankind had painfully devised to bring him out of ignorance and want was now being used with scientific ingenuity to suppress and overwhelm him.

And from that knowledge sprang the inevitable conclusion: we, like the rest of the nation, must organize with the greatest care. We must see to it that there is no waste, no duplication. In short, we must organize ourselves as well, and better than our enemies.

That first meeting held by that body of 3,000 men and women was a solemn one. A single agency was created—the Hollywood Writers Mobilization. Through this channel would flow the contributions of all the writing guilds—Screen Writers, Readers, American Newspaper, Radio Writers, Screen Publicists, Screen Cartoonists and Free-Lance Publicists.

Soon, as experience dictated, permanent departments were formed. *Communique* became the official publication. It was the watchdog not only of the Mobilization but of the motion picture industry itself. It acquainted the industry with the government's current propaganda objectives: Our government would like to see more motion pictures about the man behind the man behind the gun. Dramatize and illuminate the role of our worker. Teach him the importance of his work. Our government would like to see pictures promoting a better understanding of our Allies and of our neighbors.

There are other functions *Communique* undertook. It warned that certain commonplace articles would soon be no more. Show how that will affect the lives of our people. Show them how they can do without. Anticipate their problems. Explain, but do it in human terms.

A book review section was held. All current writing which might be of specific interest to the writer was reviewed, and an extensive bibliography was made available. More than anything else, it was and still is the aim of *Communique* to inspire writers to a consciousness of the war and its meaning to their audiences.

To deepen our understanding of our Allies, an Educational Committee was formed. It acts as a committee for the exchange of cultural material between us and our Allies. An auspicious beginning was made in the presentation of Shostakovich's great Seventh Symphony—the Leningrad Symphony. Meanwhile, under the auspices of this committee, Seminars were held with representatives of government agencies. Such men as Nelson Poynter, coordinator of government films, and Nat Wolff, chief of the radio division of the Office of War Information, met with the writers and discussed the government's needs and the writers' problems.

Gradually, the Mobilization became ready to tackle specific undertakings. *Morale*, a word which suddenly sprang into glaring prominence, became the watchword. What about the morale of the hundreds of thousands of industrial workers, many of them working in large, modern industries for the first time? Thousands of them were unequipped to meet the monotony, the stress, the fatigue that such work necessarily entailed. How could they be reached? We can't go into factories and interrupt production. After work they are tired and want to go home.

The answer was simple. Everybody eats lunch. Every factory has a lunch hour. Go (Continued on page 49)

Opposite page: A multiple dwelling in Los Angeles, Calif. Richard J. Neutra, architect.



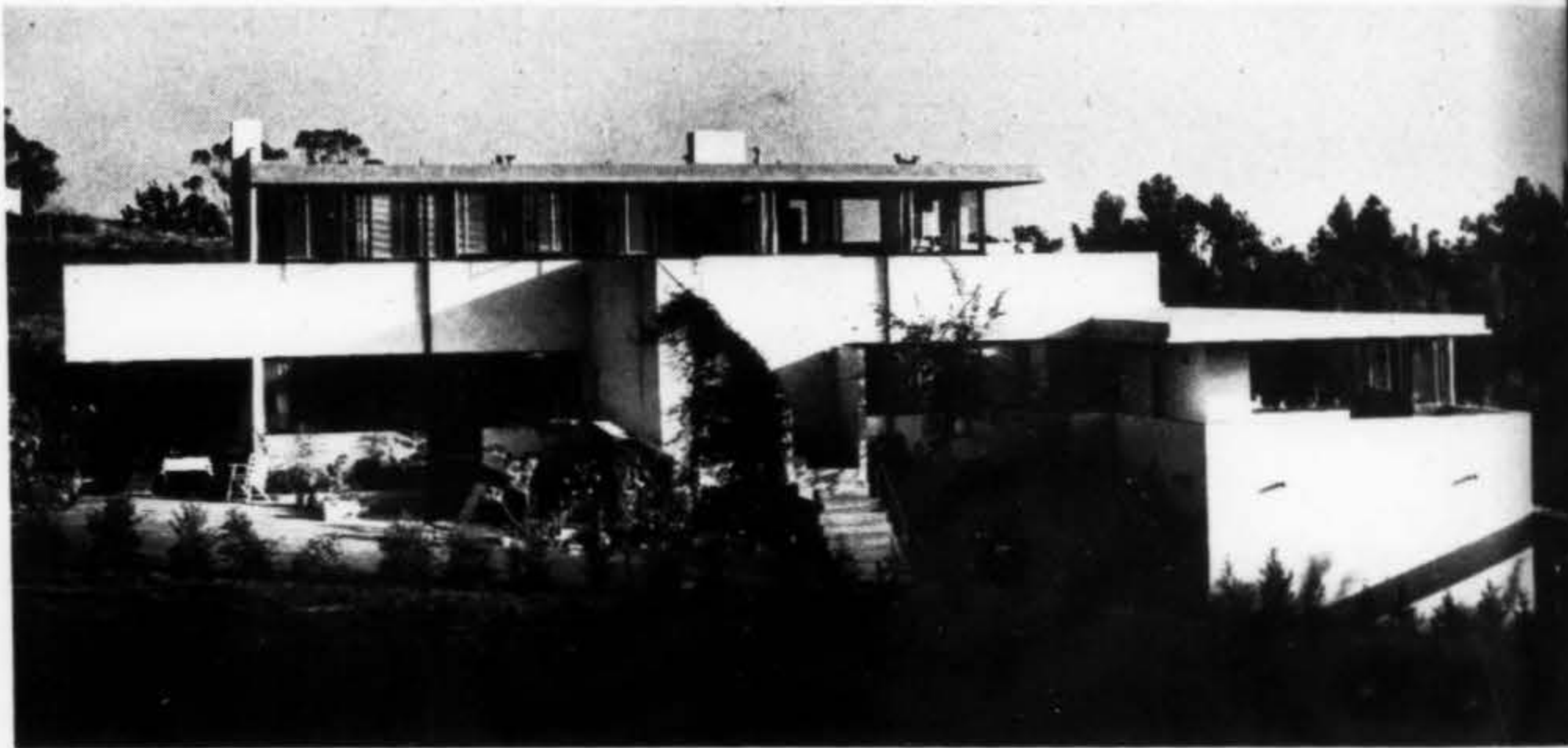
644

A multiple dwelling with careful use of controlled views and of outdoor living spaces, containing two types of apartments: two-bedroom units, and a one-room bachelor unit. This latter one has a social bay with seating arrangement at a fireplace, a bay for rest, an alcove separable by a curtain, another house-keeping alcove separated from the main room by a 5'-6" high shelf unit and a movable flexible screen. Also there is a small bathroom and ample cupboard space, and an outdoor covered porch.

The lower two-bedroom apartment, reached by a well-separated entrance, has a large living room with dining bay. Its amply dimen-

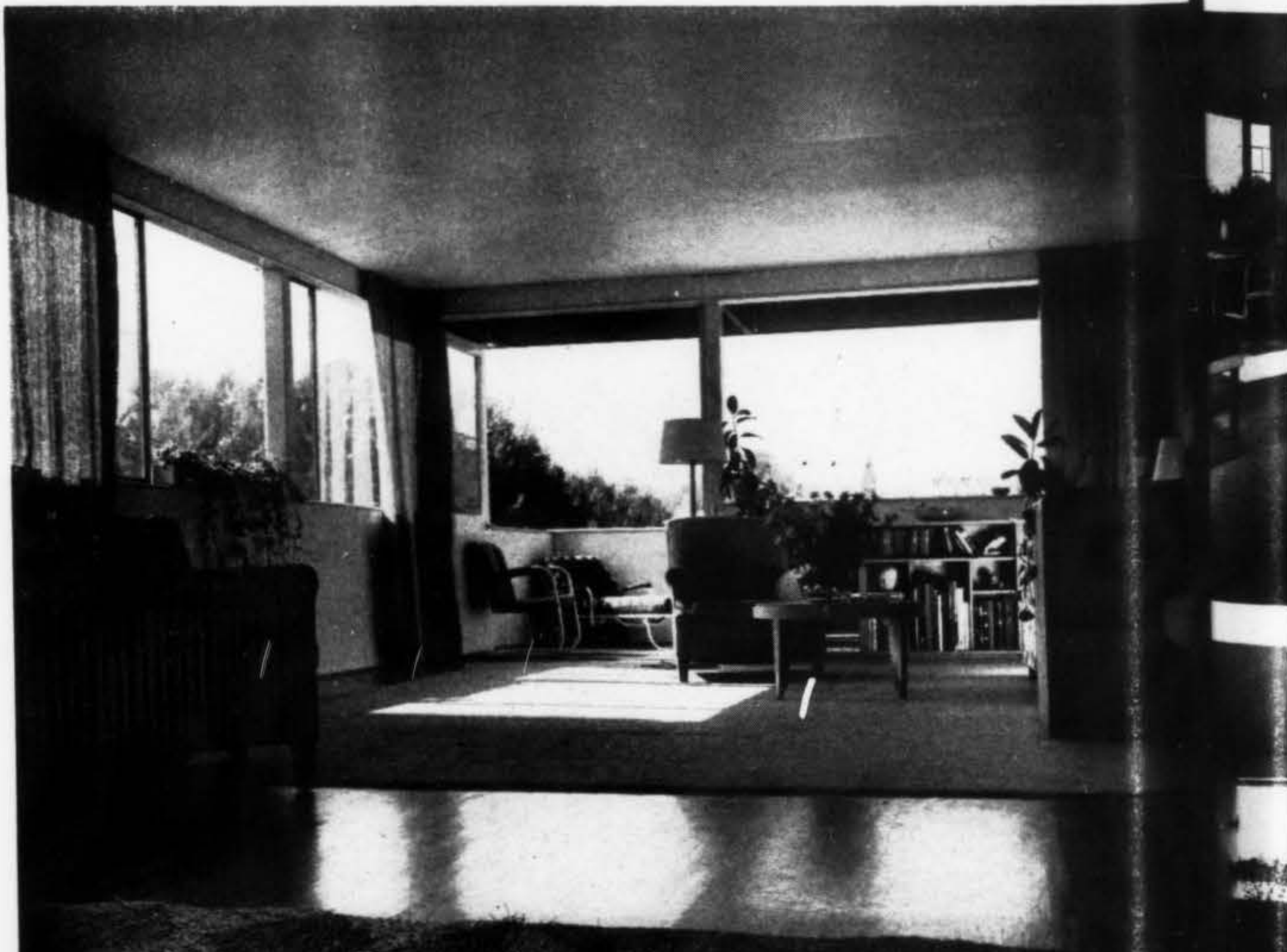


KELTON APARTMENTS



sioned, roofed front terrace connects with a private patio. Its large windows look over pine tree tops and far-away hills. A carefully laid out kitchen and utility bay with ample cupboard space, two bedrooms and a bath complete this lower apartment.

The upper one, reached by a thoroughly segregated exterior stair, has a similar arrangement with an addition of a fireplace in the living room and a large terrace off the second bedroom. The magnificent view from this upper apartment is utilized to full advantage. The walls have washable sanitas finish, the dining bay a Philippine mahogany wainscot. Metal sash, continuously sliding curtaining from Kirsch metal curtain tracks, flush surface, hollow core doors, white metalnosed drainboards, Schlage locks give durable quality to interior finish.





A MULTIPLE DWELLING
IN LOS ANGELES
CALIFORNIA
BY RICHARD J. NEUTRA
ARCHITECT



Photographs by Julius Shulman





HORTICULTURAL CENTER

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LOCATION:
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DESIGNER:
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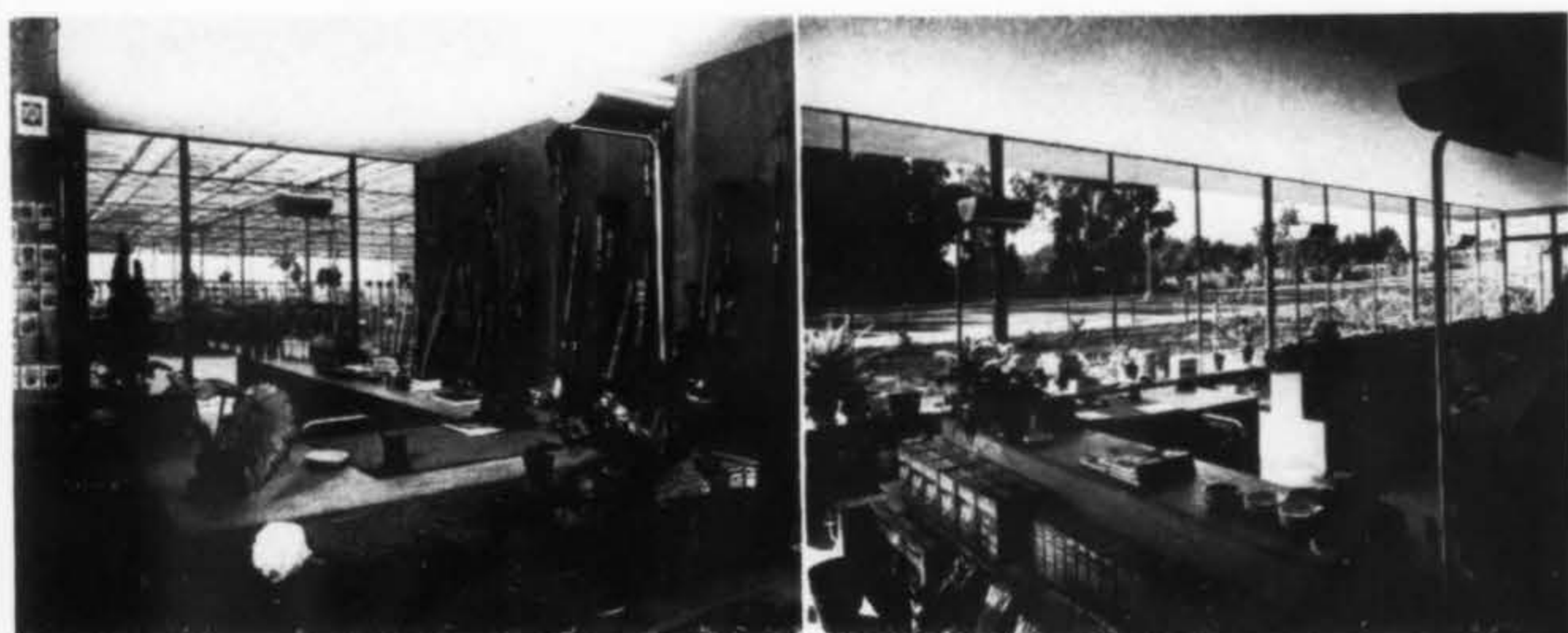
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This steel, glass, and cement structure is situated in a fine eucalyptus grove between two boulevards. The store, with its large wall of glass and its display of garden materials, is in the midst of trees and flowers. The plant nursery has been designed to become a part of a larger future development, and its purpose was to house an organization supplying gardeners and growers with seeds, plants, and flowers of all kinds. The problem called for an efficient and adequate nursery which would offer the necessary protected space and enclosed areas, avoiding the use of the usual clumsy approach to such projects.

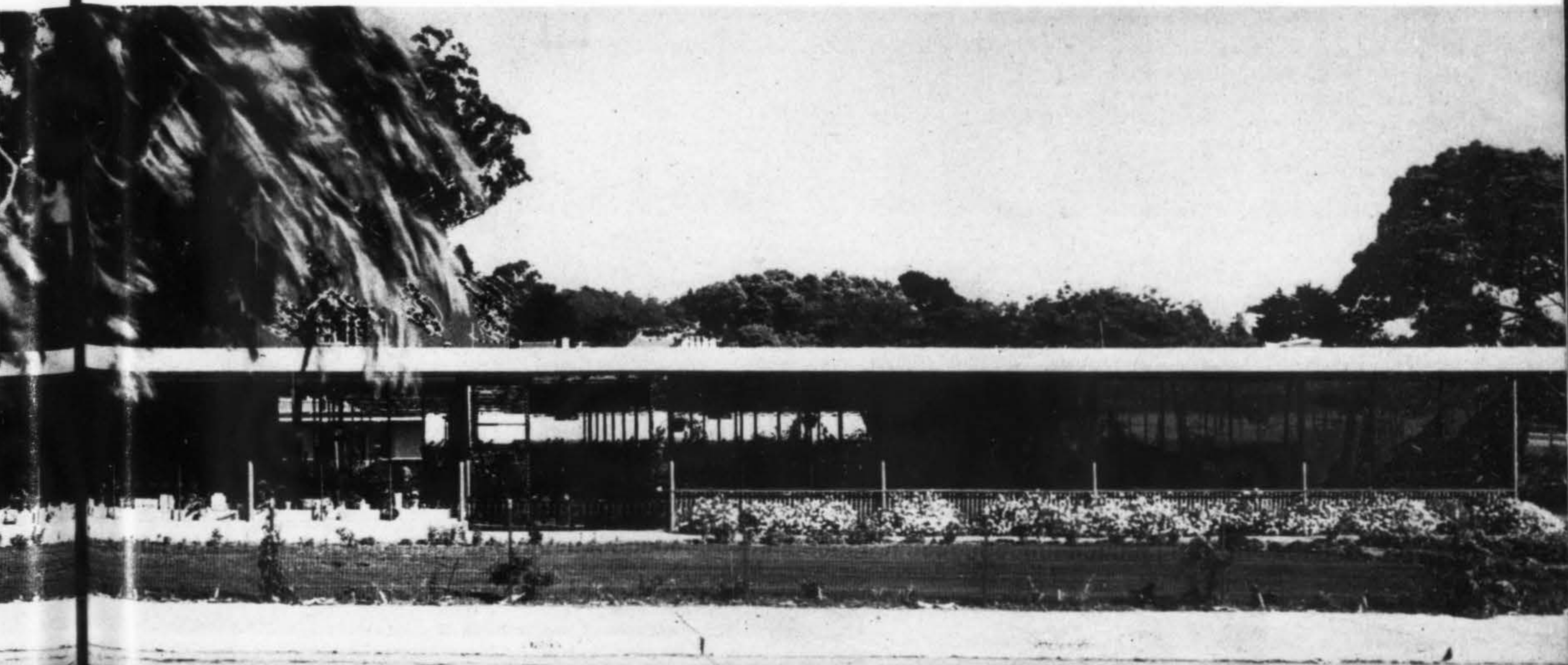
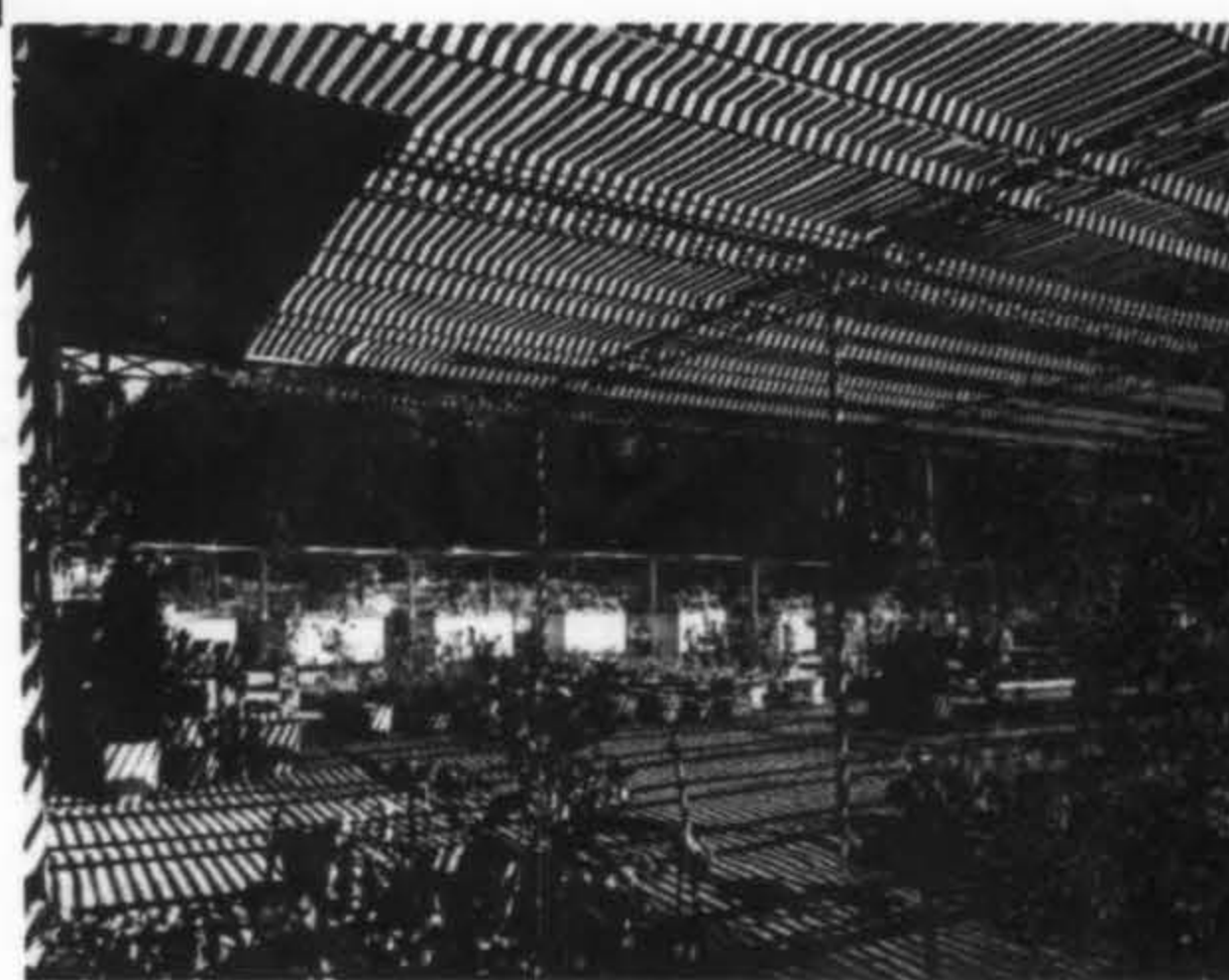
"Plant bars" have been specially designed, 8 feet long by 30 inches wide, topped by lath to protect young plant crates. Clear glass facing north acts as a windbreak. Each bar has 50 cubic feet of storage space, thus eliminating the necessity of storage shacks throughout the garden.

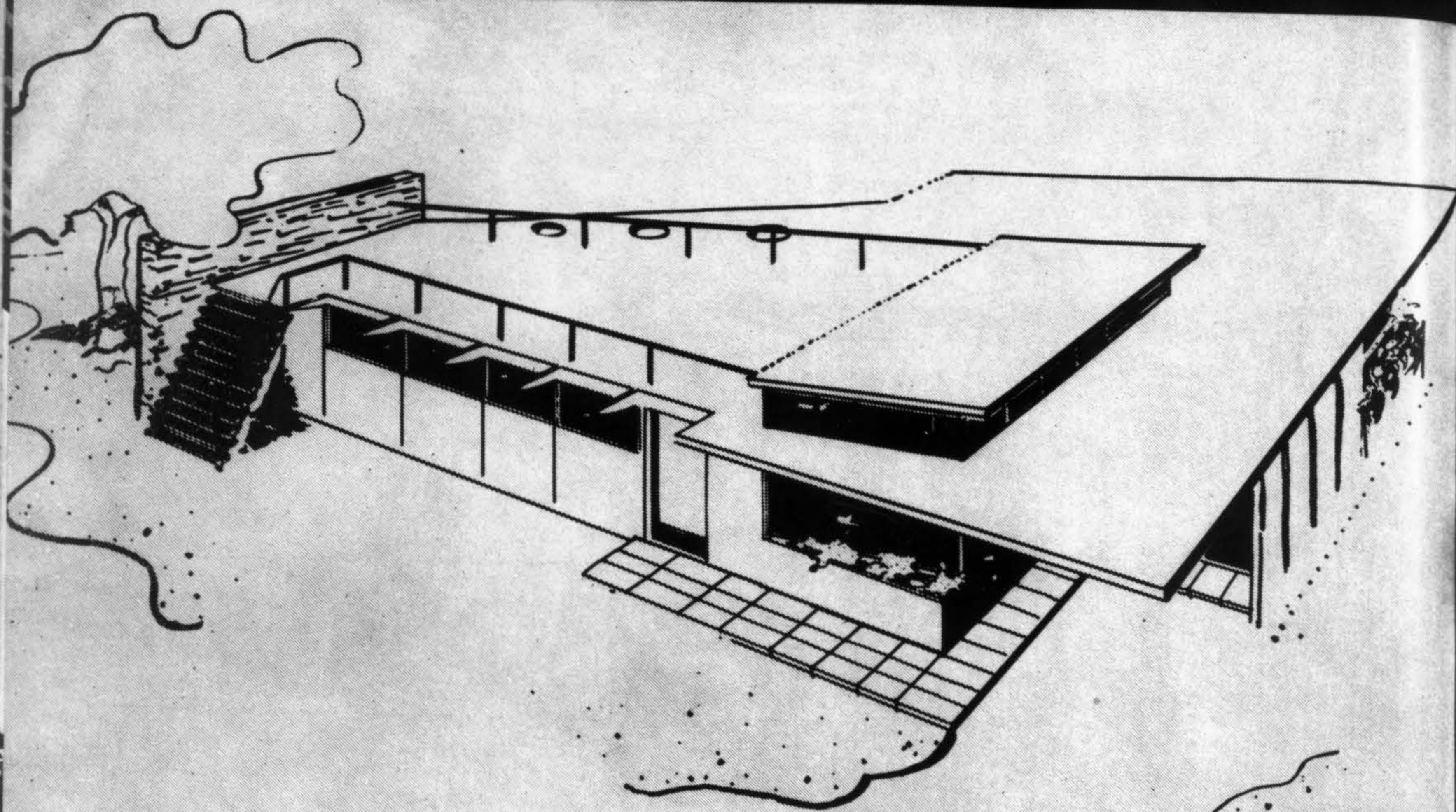
The construction is of light steel which was more suitable due to requirements



for large open spaces and the excessive wind load on the 250-foot glass windbreaks. These glass walls rest upon an especially designed floating concrete foundation, since the entire area is filled ground. It was necessary to reduce the use of critical materials to a minimum, and only 6½ tons of steel columns and 6-inch and 8-inch joists, angles, and latisteel walls were used to cover an area of 9,000 square feet of lath house and 1,200 square feet of store space. The walls were prefabricated and shipped to the site. The entire steel skeleton, including the lath house (all electrically welded) was erected in less than a week. The building is designed in modules of 12 feet which made it possible to build without the need of supervision.

All the steel is painted with a weather-resistant metallic paint in Chinese red. The 2-inch cement on the building is treated with waterproof luminal light gray. The south elevation and a part of the east elevation consist of blue plate glass. In addition to its exquisite color and its usefulness as a windbreak, this glass softens the light on sunny days and makes the cloudy sky appear blue.





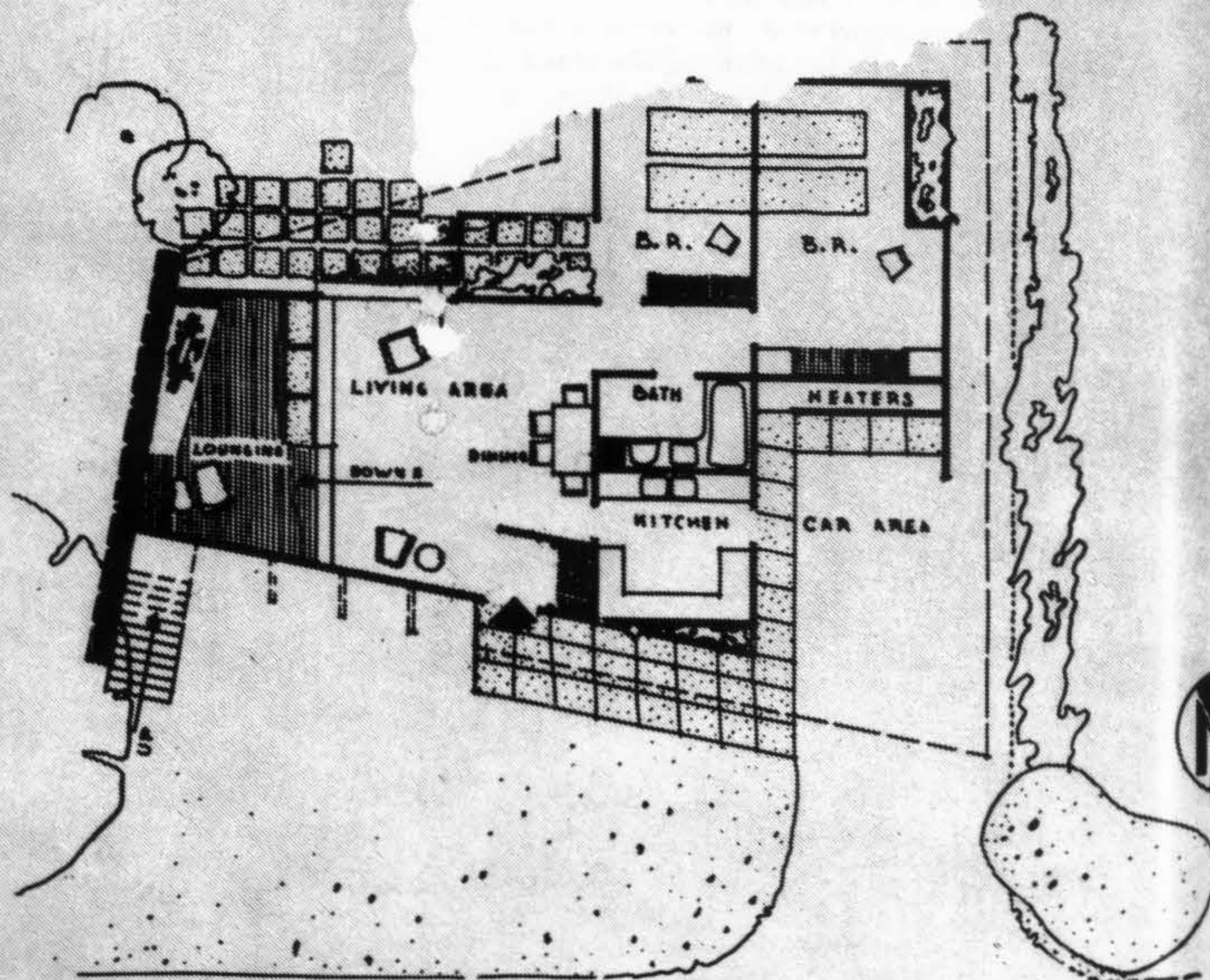
N O T E F O R T M O R R O W

In 1939 this house would have been a \$4,000 house, but some day, when the wars are over, it will cost around \$2,000. Its walls are prefabricated light metal sections with stressed-skin coverings on the outside, similar to airplane wing construction, and plastics, composition boards, or light wood veneers on the inside. Alternating metal wall and roof sections are bolted together, and can be unbolted for expansion as the family grows, or dismantled if it wants to move.

It's a free and easy house, and as we see no reason why the prefabricated house of the future should resemble barracks for soldiers or row housing for defense areas, we first put up a great stone wall and build the house against it. One section of the living room steps down into a brick lounging area which is flanked with cases for books and centered around the long, low fireplace in the stone wall.

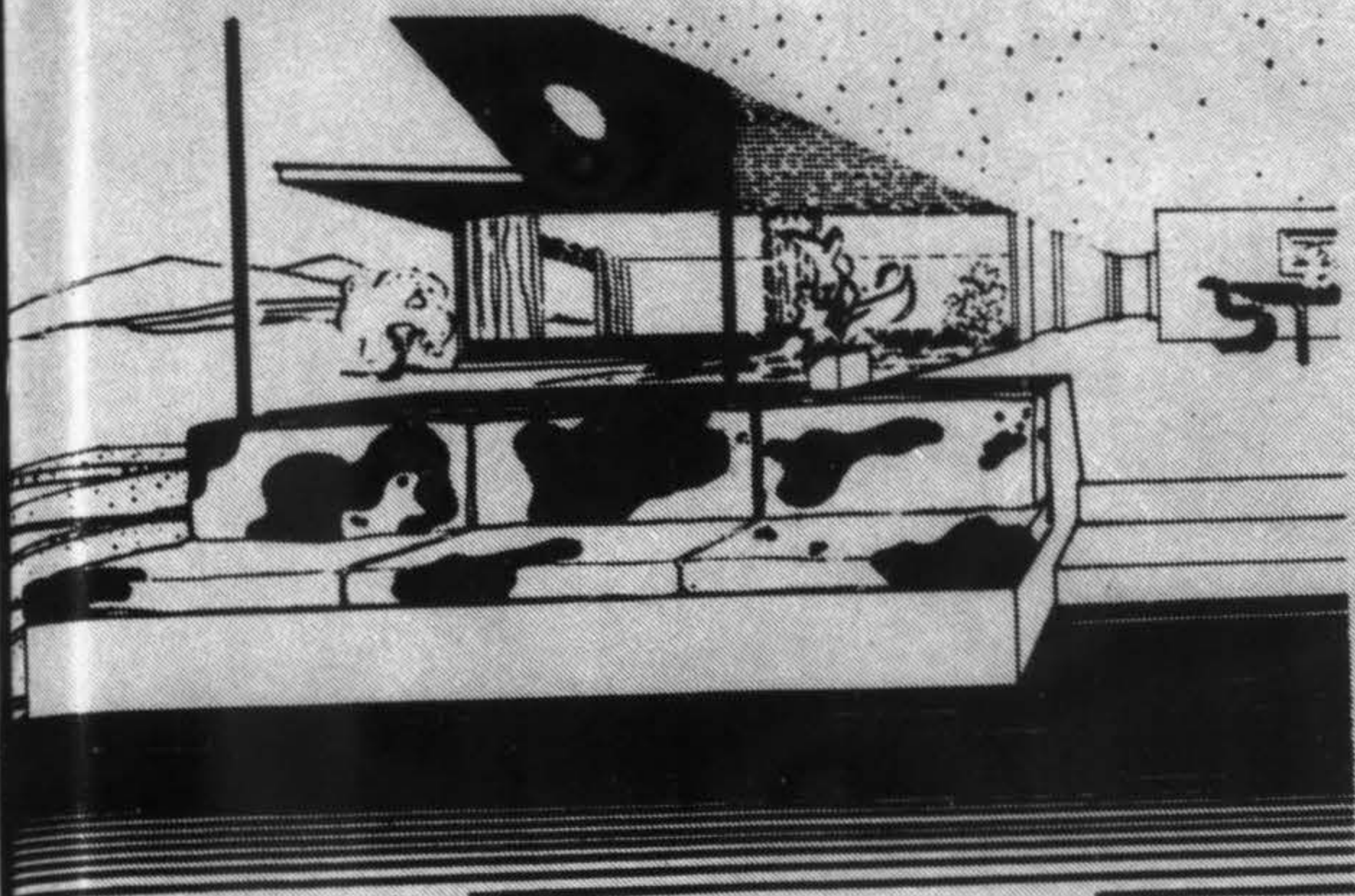
There's plenty of space here—the sliding glass (or plastic) walls facing the garden slide away to open everything up, and there's plenty of light—clerestory windows above the roof light kitchen, bathroom, and hall. Bath and kitchen are an integral "packaged" prefabricated unit. The car area is convenient to both entrances. The stairs running up the stone wall lead to a sun terrace on the roof.

This isn't everybody's house; it isn't meant to be. The house down the street or over the hill will be quite another thing. But they will all have one thing in common: their parts will be mass-produced in large sectional modules, light steel as this design indicates, plastic woods or other workable structural materials; and their designers will be working with greater freedom than ever before.



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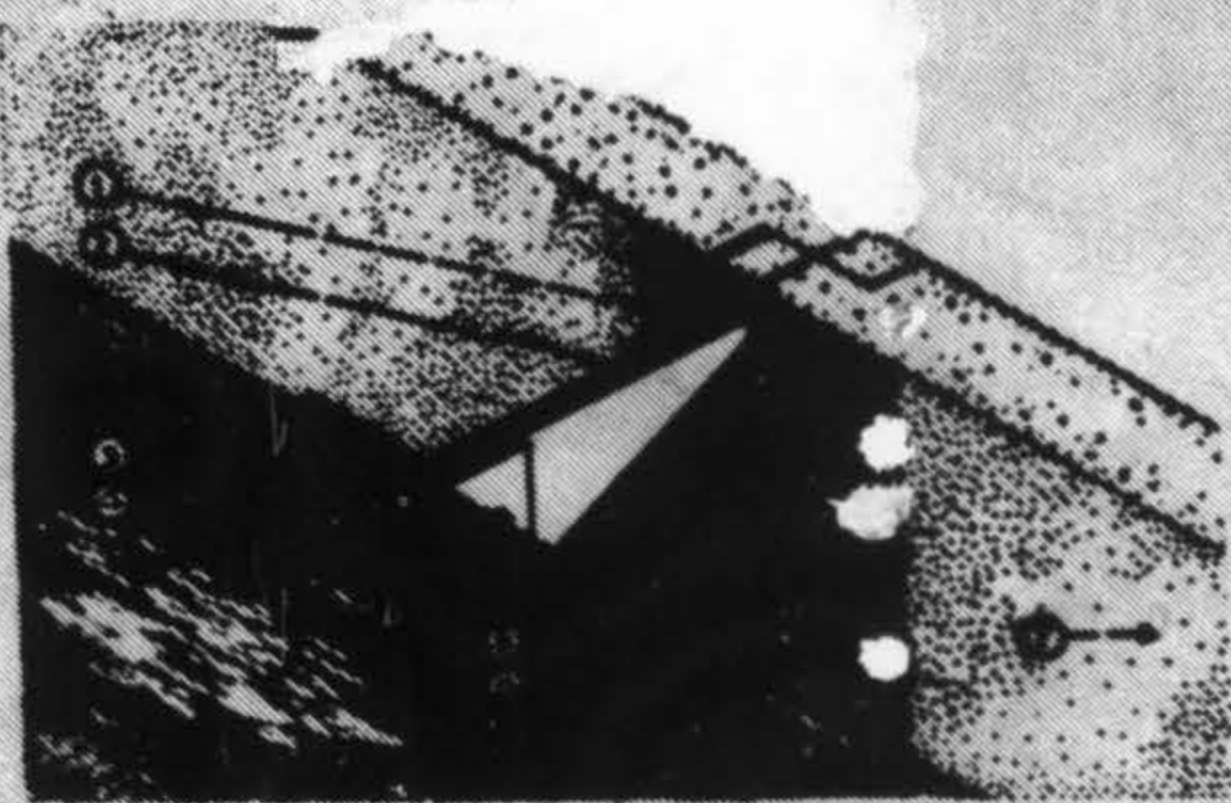
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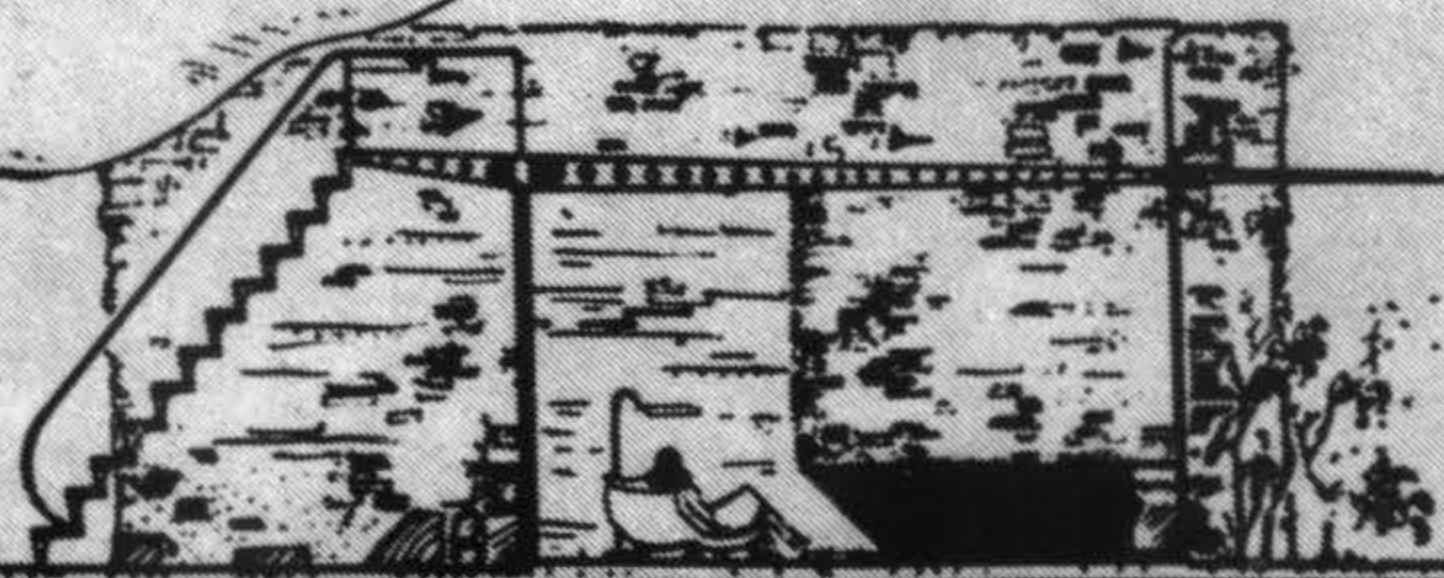
MARIO CORBETT, DESIGNER

Below: Design detail of joining of upper and lower panels, showing the bolting of alternate panels. Interior nailing, also shown. Roof assembly in black gum steel seal.

1. Friction nailing strip for applying interior finishes.
2. Z-bar metal studs at 4'-0" center to center.
3. Bolts attaching alternate prefabricated sections.
4. Exterior-stressed steel skin of panels.
5. Rivets attaching structural prefabricated sections.
6. Exterior stressed steel skin of panels.
7. Interior panel boards—acoustical, plastic, or plywoods.



CROSS SECTION: CONTRAST OF LIGHT METAL CONSTRUCTION WITH TEXTURE OF NATURAL FIELD STONE



The projected study of a method of prefabricating the structural units and equipment for the small house is a logical avenue of experiment at this time, in that such a process would offer a particular contribution to the solution of peculiar economic and social problems which will arise with—or are awaiting, and in part constitute—the peace:

1. CONVERSION OF WARTIME INDUSTRIES. A PROBLEM: While many noteworthy contributions have been made to prefabricated wood housing, little attention has been given to the possibilities of light-metal prefabrication which, aside from having inherent qualities of its own to recommend it as a housing medium, bears as well upon the conversion of America's mammoth wartime industries—namely, aircraft and metals.

The aircraft industries alone have created a veritable army of hundreds of thousands of highly skilled metal craftsmen, which by now far outnumber America's carpenters. America's steel industries, which supply the materials of the aircraft factories, will soon produce over 100,000,000 tons of steel per year, and aluminums and light metals will be available in heretofore undreamed of quantities.

Inasmuch as it is at once apparent that a sudden cessation of demand for the war materials produced by these industries would result in a major fracture in a large part of America's social fabric, a consideration of possible conversions must be considered essential as a guarantee to labor and national equilibrium.

The post-war housing need might be one bridge to the gap, and inquiry to date would seem to indicate that the aircraft industries' techniques, materials, equipment and personnel would be applicable to the mass production and distribution of light-metal, prefabricated architectural units for peacetime housing.

Presumably, our part in the war is motivated by the contention, among others, that men shall be free from want. Certainly, adequate shelter is one of the implications of this promise. With one-third of the nation declared "ill housed" in 1936, the housing problem was submitted to considerable attention and study. With the war, however, other problems have become more immediate, and a unified national housing program must await the peace. Meanwhile, however, the industrial impetus of the war has created new industrial centers (many of which bid to become permanent), and, therefore, new housing problems, which will require special consideration, and which tend to make the housing problem even more acute.

On the other hand, we have made amazing technological strides, and our capacity to produce and maintain housing facilities has increased enormously. This fact predicates the possibility of planning, for the first time, in terms of maximum housing standards on a vast scale, and it is assumed that mass production and prefabrication will become the logical approach to such a program.

A method of construction requires considerable experiment and study. It must also be presumed that progressive study of revision in aircraft engineering will be essential to the development of the structural system.

Once the structural system is established, it must be studied for flexibility as a safeguard against the barracks-like uniformity which mass production has implied. Prefabricated units and equipment must be so planned that they will be adaptable to variable climatic conditions, sloping or level terrain, workable for all manner of compositions of space, and capable of affording designers the same freedom they have had heretofore under the "custom-built" system. In short, if it is to prove valid on grounds other than its economic inevitability, fabrication must be pliable to any and all local and personal conditioning factors, in both a functional and an æsthetic sense.—MARIO CORBETT.



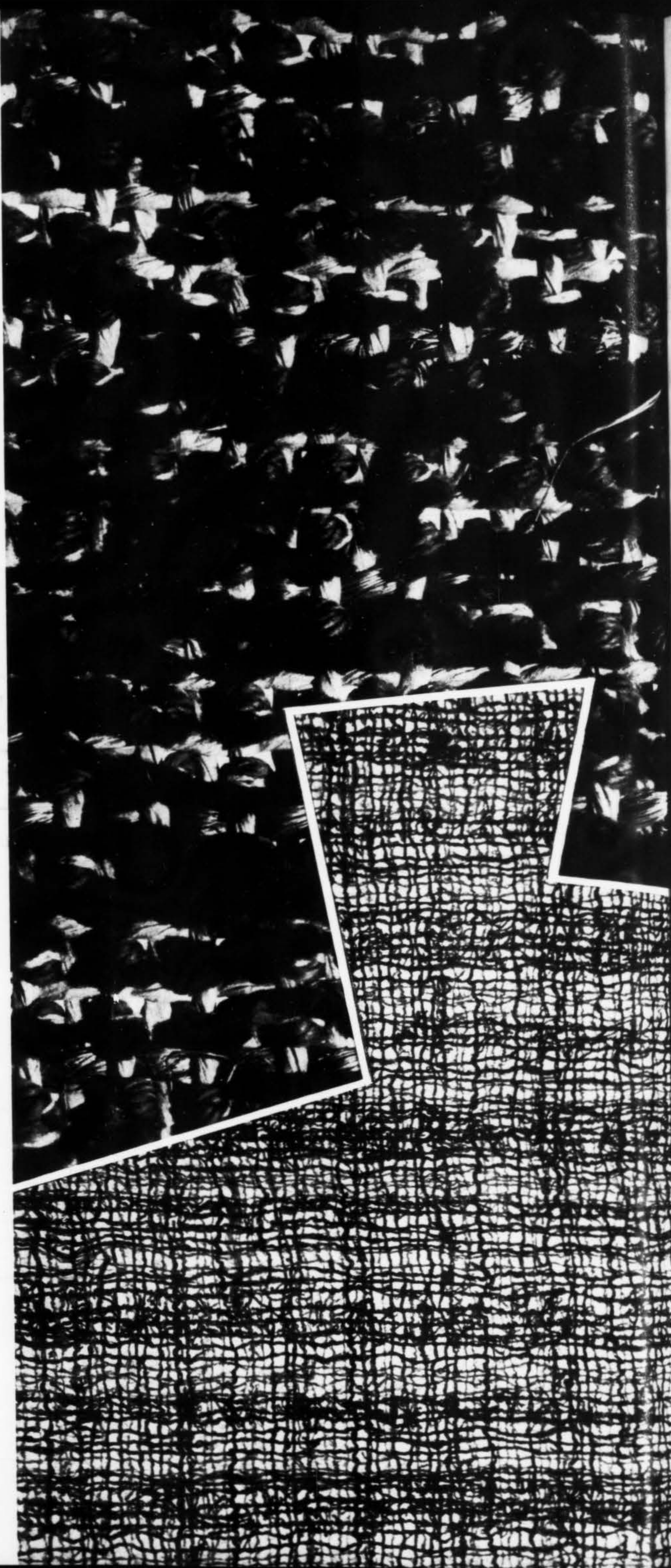
T E X T U R E C O L O R A N D Q U A L I T Y

is what we need in textiles today. For tomorrow we need closer collaboration between architect, manufacturer, and designer. And above all we need to use the next few years in preparing ourselves for the post-war period and for the enormous demand there will be for textiles everywhere.

The situation in the weaving field has changed rapidly in the last few months and the textile designer is surrounded by new limitations in addition to those already existing. The world has changed overnight and a reorientation is necessary.

There is an intense and great satisfaction in working with a good architect—in using your media as part of his palette, in submerging yourself in perfect understanding of the problem and the personalities involved. But extensive private building is no longer possible and in housing we still have not arrived at the point where the textile

EXPERIMENTS IN MATERIAL, COLOR AND QUALITY—MARIANNE DUSENBURY. PHOTOGRAPHS: COURTESY CRANBROOK ACADEMY OF ART



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artist can partake in the planning. Unfortunately, it is questionable if this goal could be reached during wartime.

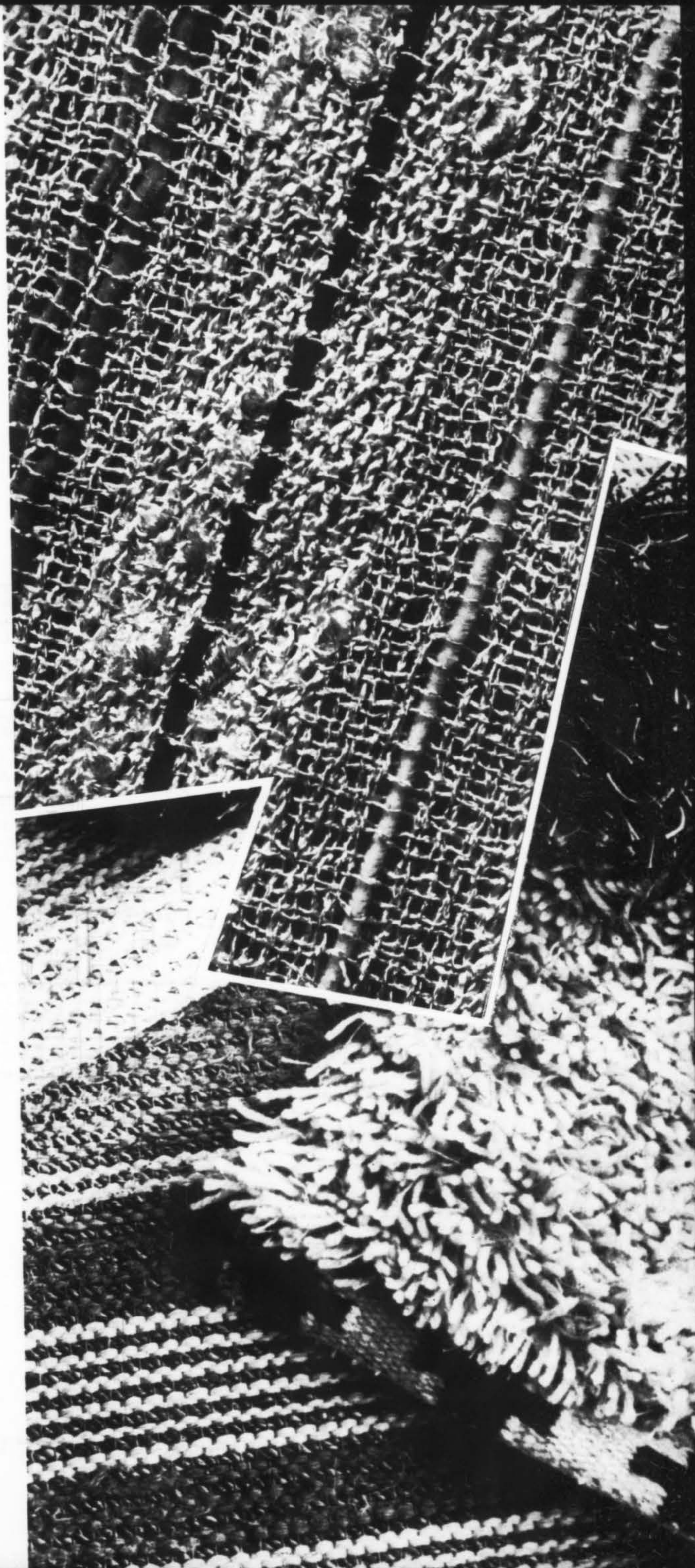
There are new government decrees that add limitations, but they help greatly in the fight toward an enduring quality and a reasonable price in textiles. O. P. A. has cut the top and the bottom range in textiles, eliminating the inferior qualities not worth their money along with the very expensive high quality goods for the duration, thus restricting the production to good serviceable qualities in the medium price bracket. There is a cut in the number of designs allowed on the market, which fact might induce an enterprising and far-seeing manufacturer to go outside the "trend" in this small percentage of his output and experiment freely in the few materials available, in the reasonable hope of selling more because of a fresh approach and news value in an otherwise fairly static field. This means to the manufacturer the use of non-essential materials, the risking of capital, and added work and ingenuity. To undertake it there is needed a larger vision and greater courage than has been witnessed in peacetime. However, it is being done in some instances—and profitably so—and should be encouraged everywhere. Also the scarcity of materials and the limited range of colors have to be taken into account.

The situation is far from black and holds a tremendous challenge and an all-important responsibility for the textile industry and the textile designer alike. It is of the greatest future importance to use this enforced breathing spell to the best advantage. Every ounce of willpower, ingenuity, and talent should be turned in the right direction—to prepare for a post-war world to come, with a factual clear-headedness and an of-the-day approach to the new situation that will inevitably arise.

Many big concerns have already devoted one department to nothing but work for the post-war period, experimenting ceaselessly, utilizing new ideas, planning and probing. It is of the utmost importance that the textile industry should do the same. If a common center and experimental depot, with a staff of manufacturers, merchandisers, technicians, chemists and designers could be established at once, valuable time and money could be preserved. There is much to be done: research in color and dyes, research in textures, in new yarn constructions, research in never-before-used raw materials. In color a completely new range might be developed along with a greater freedom of using it. We need colors, clean, pure colors, as accents in a mass of quiet, soothing natural shades. If chemical supplies are exhausted, American ingenuity must be able to turn the old vegetable dyes back into circulation in a commercially acceptable way. In textures very much more could be done. Different yarn constructions could change the picture completely. It must be possible to carry cotton, wool, linen, and jute much farther than now. There are infinite possibilities in the synthetic field. The whole merchandising approach to textiles might be changed. A better quality would prevent the quick turnover and at the same time add a much less dated product than the textiles of today and yesterday. Actually, the picture is highly encouraging.

There are great hopes for the future—that from the inevitable static situation in the textile field today a new sense of values will grow—an appreciation of enduring quality, a better understanding of and collaborating on the problems by manufacturer, merchandiser, buyer, and designer alike. Hopes for more interesting processes in materials, for new discoveries in fibers, and for greater freedom in design. Hopes for a fresh and unbiased start.

MARIANNE STRENGELL DUSENBURY

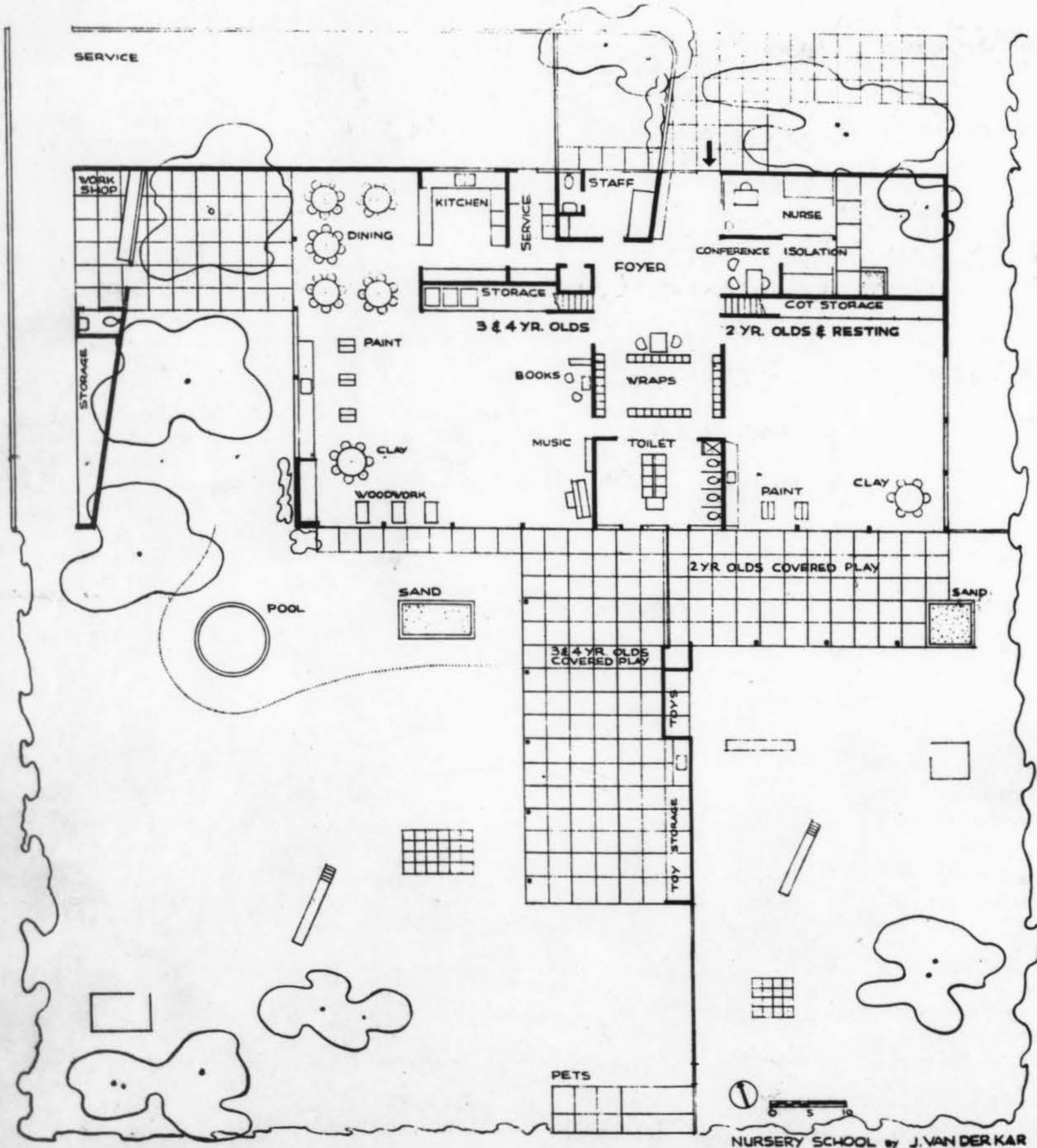




nursery school for 30 children



Josef Van der Kar



NURSERY SCHOOL by J. VAN DER KAR



The problem of nursery schools, like any other architectural problem, demands a complete understanding of the activities that occur in the finished building. It has been noticed that in spite of the advice given by educators, many nursery schools are inconvenient to child and teacher. Some of the major faults one finds are complicated hall systems, difficulty in teacher supervision of activity, no direct toilet connections to either sleep room or outdoor play, and inadequate activity space. This can be attributed to the lack of understanding planners have of the essential philosophy and curriculum of the nursery school, though numbers of excellent textbooks and pamphlets on the subject have been published.

The following is a skeleton outline in which the first column, explaining the daily routine, is balanced on the other by the architectural demands of that routine. Essentially, the teacher supervises and guides the development of the child to assure the following: Objective adjustment and responsibility to the social environment; an uninhibited expression in the arts and crafts; early self-dependence in the mechanics of living such as eating, dressing, toileting, and an unimpeded approach to the essentials of education—reading, writing, etc.

DAILY CYCLE

1. INSPECTION (for colds, contagious diseases)
2. PARENTS' CONFERENCE
3. REMOVAL OF WRAPS
4. TOILETING
5. ACTIVITY
 - a. Two-year-olds (separate from 3 to 4 year olds)
 1. OUTDOOR
 2. INDOOR
 - b. 3 and 4 year olds
 1. OUTDOOR
 2. INDOOR
6. MIDMORNING JUICE
7. REST
8. LATE MORNING PLAY
9. TOILETING AND REST
10. LUNCH
11. TOILETING AND SLEEP
12. AFTERNOON ACTIVITY
13. CLEANUP
14. TOILETING AND WRAPS
15. PARENTS' CONFERENCES
16. DEPARTURE

ARCHITECTURAL PROVISIONS

NURSE'S OFFICE—Space for cot, records, scale.

ISOLATION ROOM—Used for sick child. Also used for discipline. Outside play space, connection to nurse's office.

CUBICLE—For head teacher. Space for desk, chairs, and files.

FOYER—For parents' gathering and waiting.

A bulletin board and tack board for pictures; benches and chairs with a table for books.

CLOAK ROOM—Individual coat recesses, space for overshoes below, extra clothing above. Children generally sit on floor; low dias could be provided.

TOILET ROOM—Accessible from play rooms, sleep rooms, and outdoor play spaces. Water closet and wash basins at proper height to insure independence. Individual towel hooks, tooth brush, comb, and cup holder. Provision for removable tabs. No door to water closet compartments; shower, laundry tray for light washing. If extensive laundry operations are required, service porch with Bendix washer is used.

All spaces simple in outline and continuity for ease in supervision of activity.

One teacher to five children.

Paved, covered play space; sand box, toy storage space, sink, and drinking fountain. Lawn and shade trees. Provision for outdoor equipment and ramped boards, slides, play house, etc. Use same pet cages as three and four year olds.

Main space for toys, block building, and rhythmic activity. Provisions for clay work and painting, with convenient sink. Specialized storage cabinets.

One teacher to eight or ten children.

Paved, covered play space, woodworking facilities, toy storage space, drinking fountain, sink, lawn, shade trees, pool with spray, sand box shaded when desired. Provision for outdoor play equipment—slide, jungle gym, balancing board, etc. Play house and pet cages. Separate large muscle activity from quiet outdoor activity. An added grotto could be enlarged as an air raid shelter.

Main area (50 sq. ft. per child ideal) for block building, rhythmic and dramatic play. Provisions for woodworking, clay work, painting, nature study, reading. Ample storage space for each activity.

Kitchen fully equipped. Low service counter over which children can help. Service porch. In this solution the two-year-olds' indoor space is used as the sleep room, about 25 sq. ft. per child. Adequate and convenient storage space for cots and blankets. A specialized room for sleep with canvas partitions would be ideal.

Adequate dining space, though play space could be used if necessary. Round table, five to six children and teacher to each. Outdoor dining space desirable.

Provisions for parent and teacher observation of children without the children being conscious of the fact has been made with balconies. The seats are stationary and view obscured from below with wire screening. A two-way mirror in door is a less expensive substitute. Staff room and toilet with own outdoor space has been included. This is seldom found, though rational school environment should not stop at five-year level.

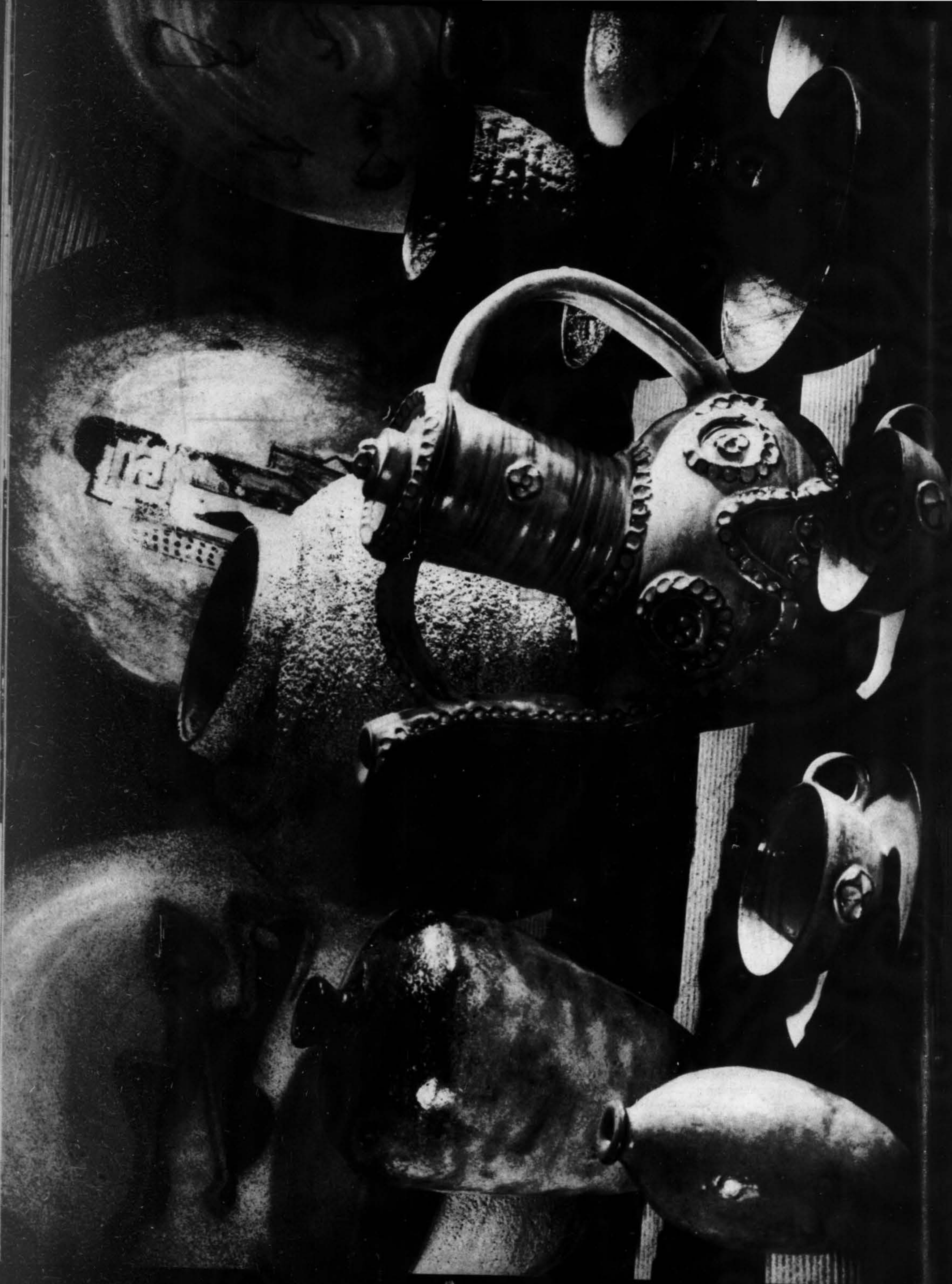
Service space with workshop for maintenance man (or men). This workshop of sufficient scope and conveniently accessible for parent and teacher craft activity and relaxation.

This solution could be used as a nursery school residence, to which a fireplace could be added. Removable canvas divisions between cots might be an added necessity.

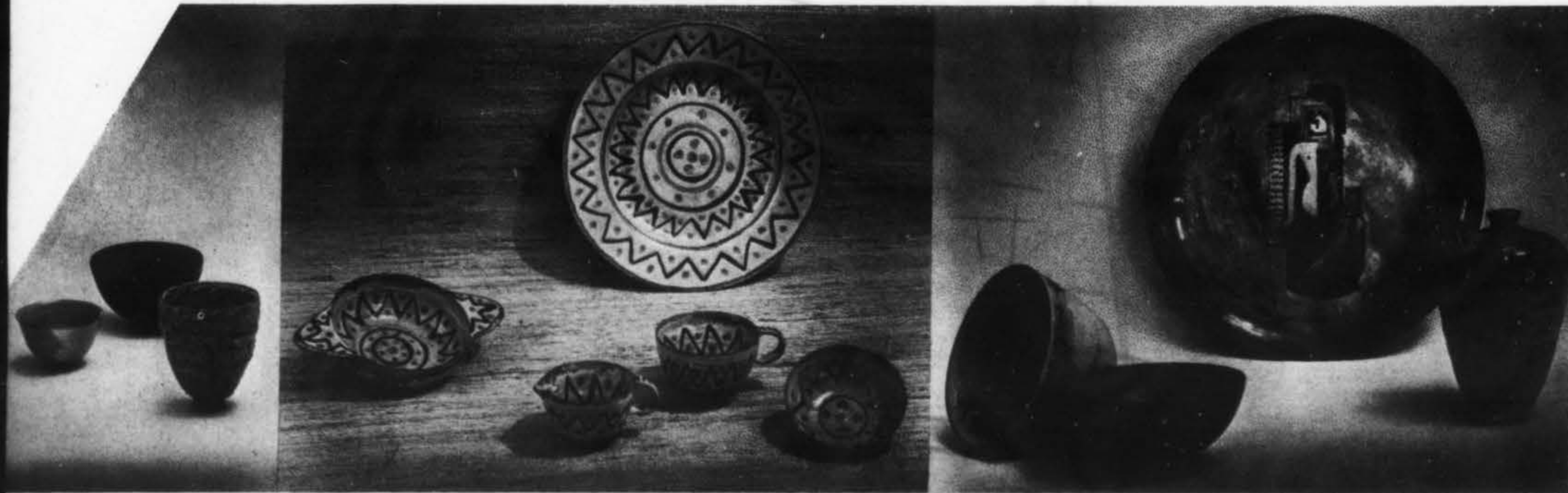
In case of air raid alarm, the foyer and cloak room make an interior protected space with kitchen and toilets convenient, glass areas being paneled off.

This plan is not put forward as a standard plan for nursery school. Particular demands, such as larger groups of children, incorporation into a housing project, or a community center, will naturally alter certain aspects of the problem.





CERAMICS



One's approach to pottery is two-fold: first there is the struggle for perfection of form and, within it, the constant consideration of glaze. One searches for new textures and colors; one chooses from the endless variety that can be achieved by the thousands of formulas

and the thousands of possible variations. For commercial ware, of high fire, there are definite specifications to be observed in order to achieve a dependable hard surface that will withstand daily use. Rare textures and colors can be used only for special purpose pieces.

These glazes are usually fired at low temperatures and are generally soft. In character they can be transparent or opaque, matte or glossy, alkaline or acid, raw or fritted. Even though one pays respect to the science of chemistry by carefully weighing ingredients and keeping records of their behavior, it is sometimes best to avoid inhibitions about the "right thing to do." Obviously, this often gives headaches to trained chemists, though it is my feeling that we are all justified in approaching the circumference from a different center. Although a glaze may be full of bubbles and holes, one feels permitted to experiment if beautiful color and

texture is the result. One tries to achieve the deep wet blue of the sea or the glistening hot gold in melting glass. Needless to say, one seldom accom-

plishes perfection, but like the gambler after rainbows,

once the first disappointment is endured, one

tries again and again and again

BEATRICE WOOD.



Today's crisis belongs not only to the present. It belongs to the future. It will be carried down into the future in the minds and souls of today's children. They are tomorrow's men and women. We know that what happens during the early years of a child's life vitally affects his growing personality. It lays the shape for the kind of citizen into which he will grow. Too great frustration or unhappiness during the early years warps the personality. Children need to be fed when they are hungry. They need shelter and warmth, and adequate health protection. They need to be given a safe place in which to feel that they belong. They need a knowledge that certain grown-ups in the world have their interest deeply at heart. They need steady love and affection. They need to be active and "doing." Lacks in these fundamentals cripple the growing personality. Such lacks may lead to delinquency, to fearfulness, to intolerance, to subversiveness, to unreasoning revolt, to all kinds of mental aberrations. Far too frequently they lead to the kinds of characteristics that militate against a healthy participation in the democratic way of living. These things we know. And yet we are still too frequently hiding our eyes from what is happening to our youngest children all over this vast land of ours. In our war effort we too often leave out

WOMEN MUST WORK. SO WHAT OF THE CHILDREN?

BY DOROTHY W. BARUCH, PH. D., PROFESSOR OF EDUCATION, WHITTIER
COLLEGE. SPECIAL CONSULTANT, REGIONAL WAR MANPOWER COMMISSION

the defense of the children who will later carry on whatever we now defend for them. All over the country people have migrated, not to harvest the crops but to produce the wherewithal for war. It is estimated that over two million *married* people have been involved in this movement, trekking to places where war industry has held promise of employment. Most of them are young. Most have young children. Towns and cities have bulged with the strain of their in-migration. In six months' time one town had sprung from 900 to 8,000 inhabitants; another more than tripled its population. Housing problems have increased apace. The trailer serves as one-room dwellings to thousands. Outside one city the trailers of in-migrant ordnance workers stretch along both sides of the highway for sixteen long miles. There is no more than two feet of space between any two trailers. Water is scarce—too scarce for even ordinary cleanliness. Similar scenes could be painted in many places by the modern artist after the sordid touch. Dwellings, when available, are closely crowded. Increased problems of public health are a natural outgrowth of such conditions. One city was, at the beginning of the influx of workers, well equipped from the public health point of view to take care of 200,000 people. But when, in a few months' time, its population jumped to 300,000, its health facilities lagged, creating, among other conditions, many grave hazards to the welfare of young children. In another town, several deaths of small children have been reported as direct outcome of lacks in sanitation. *Children need decent shelter and warmth; they need adequate health protection.* But the young children of the industrial migration have been lacking in these.

Children need to be active and doing. If they have no healthy outlets, they will find unhealthy ones. Children of school age—lacking decent recreational facilities under adequate supervision in the after-school hours—are pelting cars with stones to pass the time. They are raiding and pilfering and worse. The well-publicized rise in delinquency attests to the crying need for proper after-school care. But for the younger children, conditions are no better. *Children need to be active and doing.* And yet here are young ones chained like dogs to the outside of trailers or locked into the small space of a car or a room while their mothers work. Scarcely anywhere in congested areas has play space been provided. Behind the trailer camp there is the railroad track. In front of the row of small shacks there is the highway. These are the playgrounds of countless children. In the dirt under trailers, that is where many play.

Present trends in the employment of women complicate issues still further. By the end of 1943, according to Paul McNutt, war manpower chief, eighteen million women will be at work in essential war or civilian jobs. One out of every three or four housewives will no longer remain housewives. They will have joined the ranks of the nation's working force. The preferred age in war jobs is from twenty-one to thirty-five, the ages at which women are apt to have young children. Already women are being used on production jobs which were considered men's work.

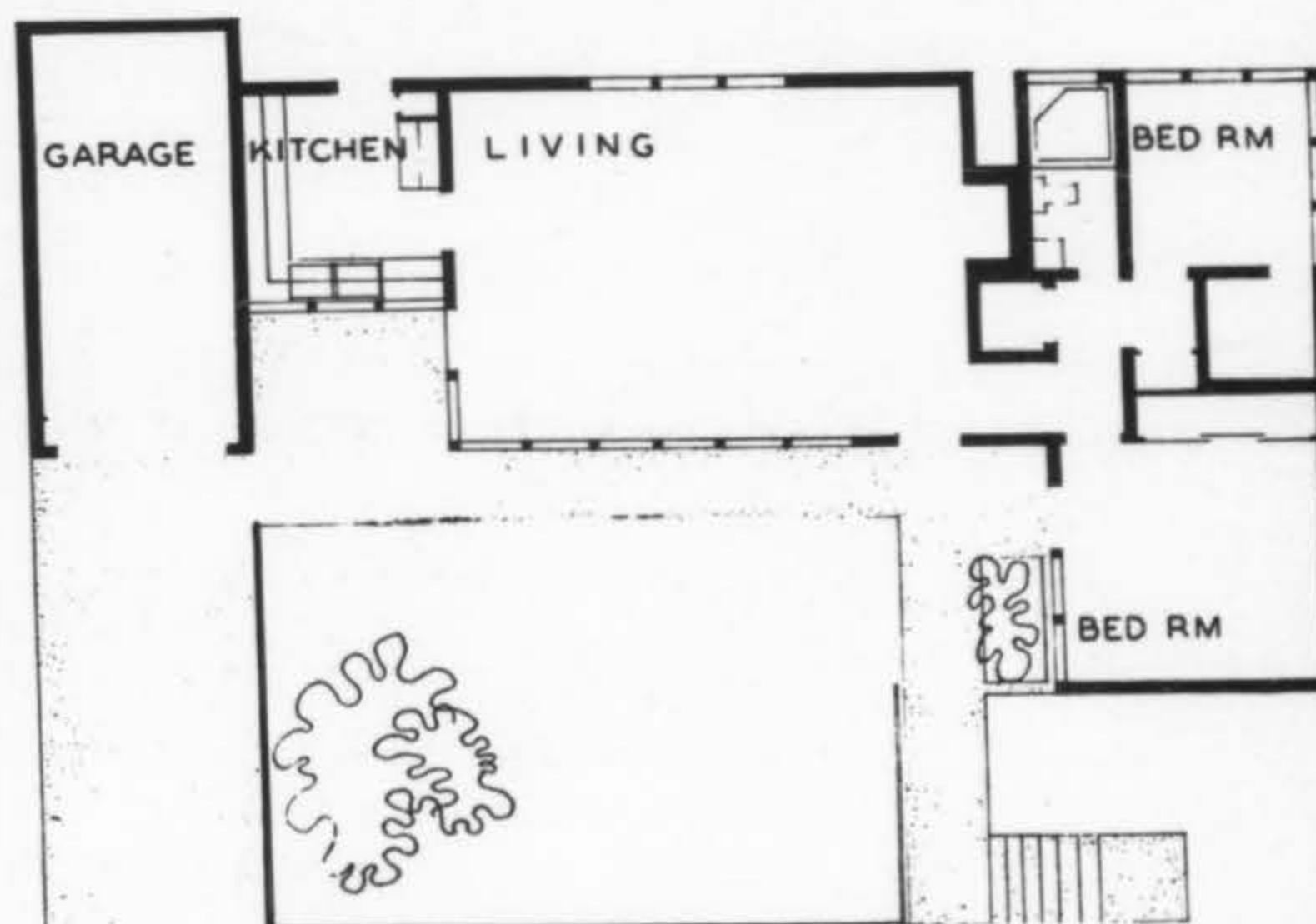
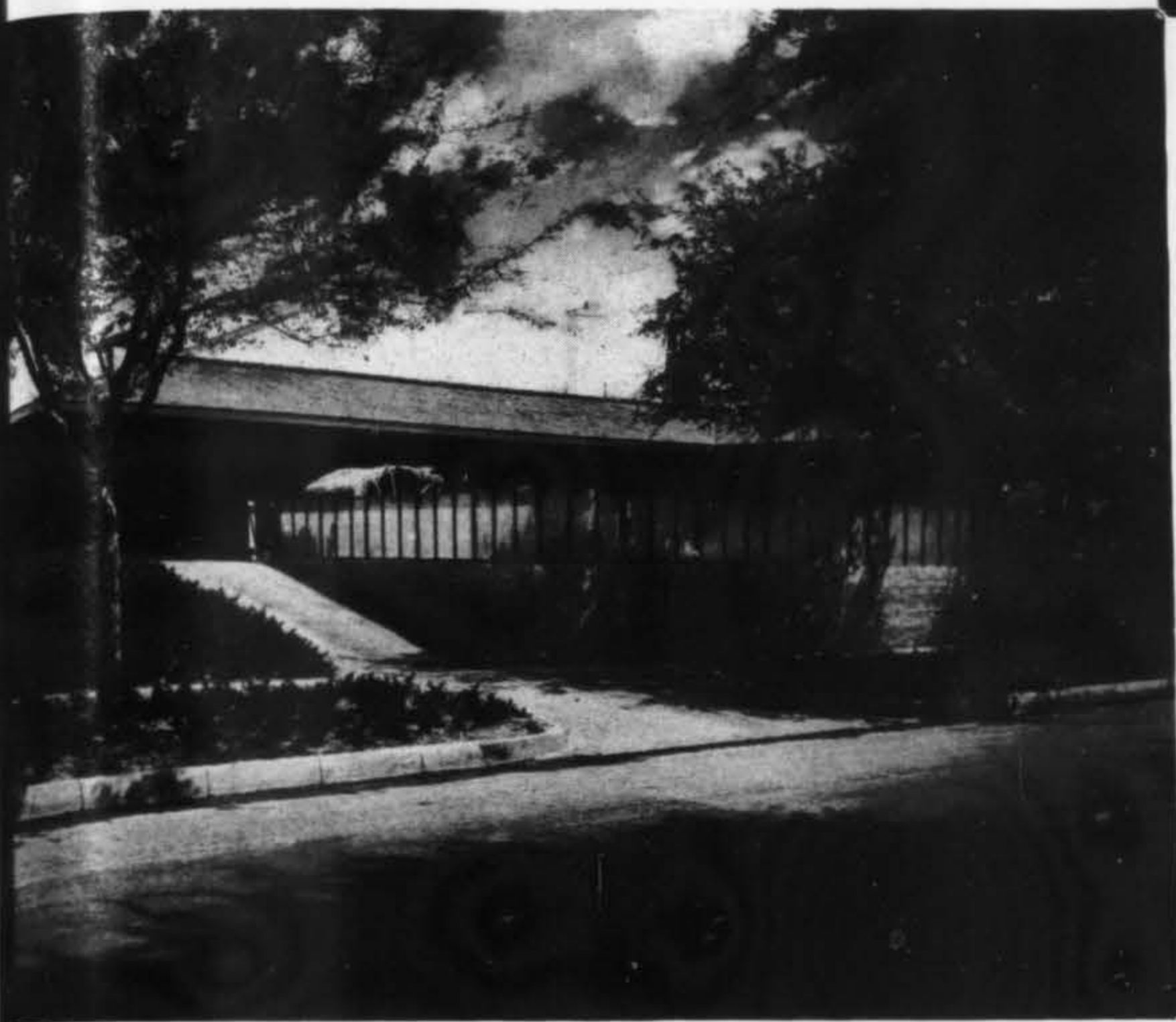
Side by side with men, women are already working in shipyards. Dressed in leathers or jeans, with heavy shoes and grotesque headgear, they can scarcely be distinguished from the men. Together with the men, they are burning and cutting into the steel sides of giant ships soon to glide smoothly down the ways.

Women are making precision instruments, instruments for artillery opera- (Continued on page 50)

RESIDENCE FOR H. C. BRADLEY, JR.

LOCATION: Pasadena, California

ARCHITECT: Whitney R. Smith; ASSOCIATE: Frank Gruys



This small, simple house is designed on the basis of an open and free plan ideally suited to the accommodation of a small family. The house is planned around a large central living room which opens through blanket windows upon a spacious front terrace effectively walled in from the street.

An efficient kitchen serves directly into the eating section of the principal room. The larger of the two bedrooms opens out upon the living room terrace. The smaller bedroom, next to the bath, has two walls of windows.

The interior finish has been kept severely simple. Large rolling blinds fitted over the living room windows are used in place of curtains and drapes. Between the living room and garage there is a recessed living porch which can be served through one of the kitchen windows and is used as a protected outdoor dining space. The exterior is of plaster and wood.

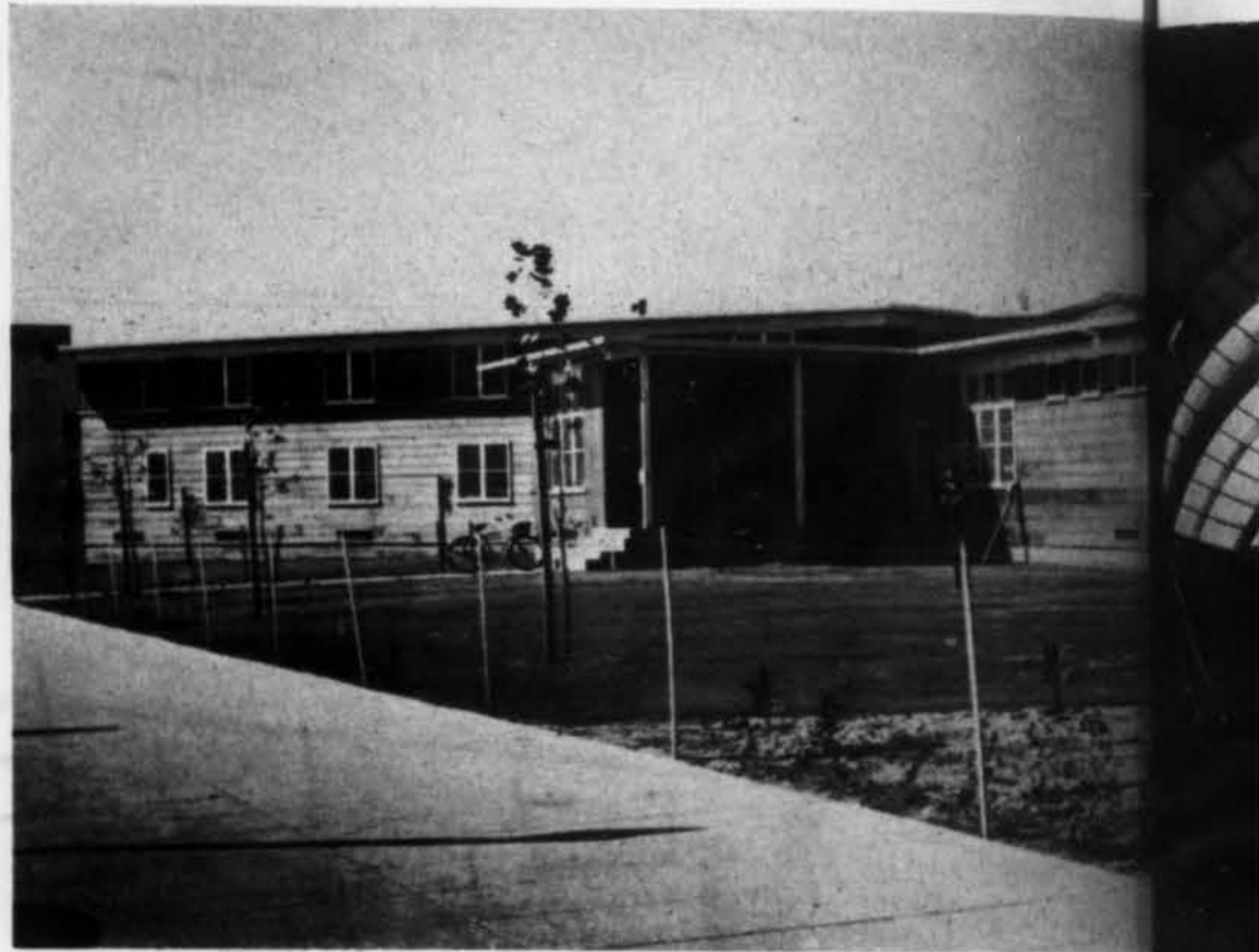
The simple uncluttered plan achieves a feeling of spaciousness that is unusual in a dwelling of this size.

Photographs by Fred Dapprich

Cal. 4109



Photographs by Julius Shulman



This project, now being completed in the San Pedro shipbuilding area, is important in the war housing program in the West in that it marks an emphatic change-over from the former single family unit in war housing to the dormitory-type. In this manner there are positive indications that it will be possible to provide more war housing faster with less expenditure of man-hours and scarce building materials than has been the case heretofore. The result is an efficient, well-

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





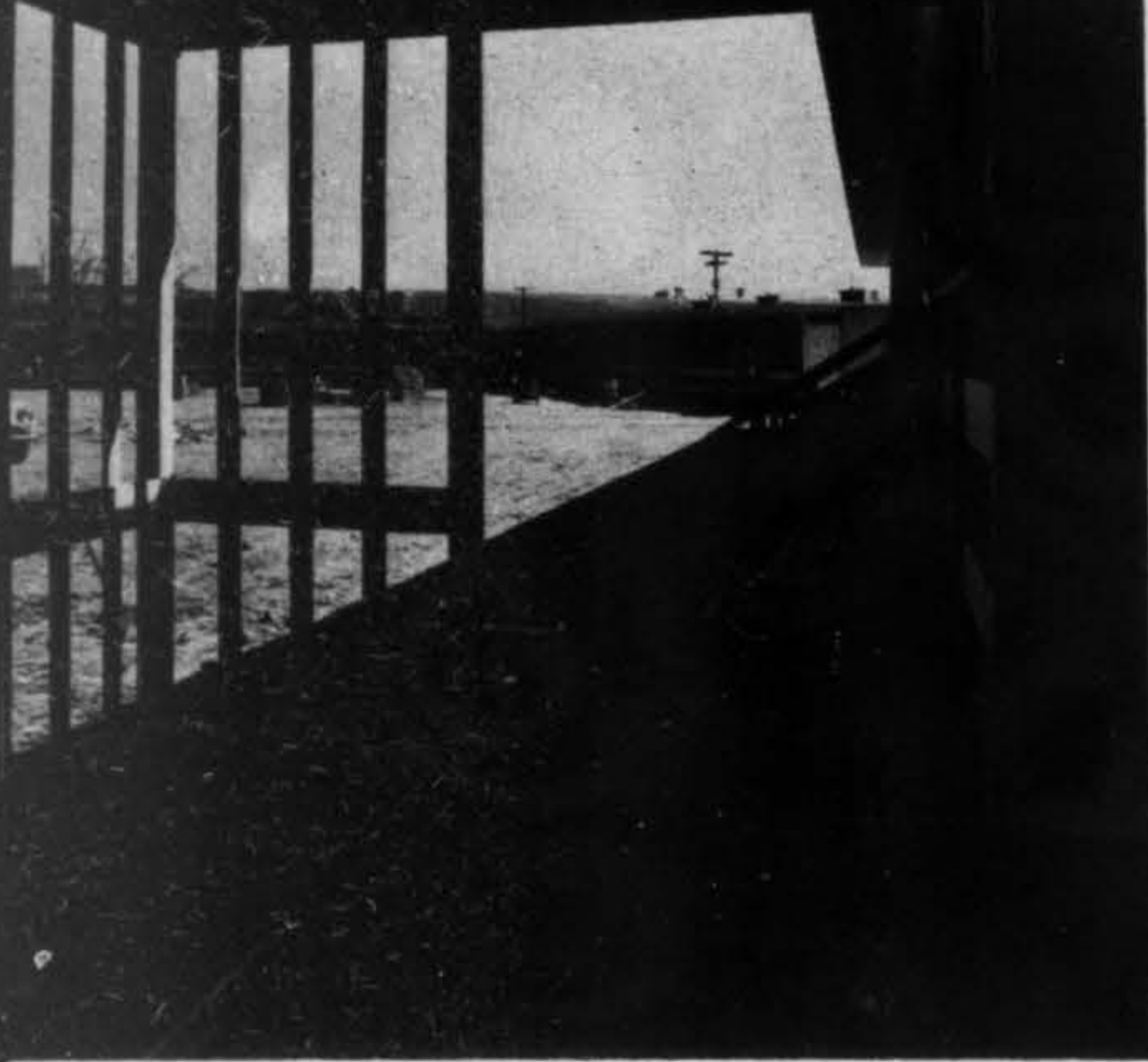
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planned and well-built "hotel" for 5,000 to 8,000 war workers. Despite dormitory arrangement, the project is not unpleasant to the eye. The project carries further importance in that it has been furnished throughout. Again, this is a departure from the former practice. Throughout in the construction of the buildings the best of materials were used—redwood for all outside covering, plywood for all corridors and interior rooms, Marlite "War Panels" in all service rooms. It is highly probable that these buildings will be put to good use long

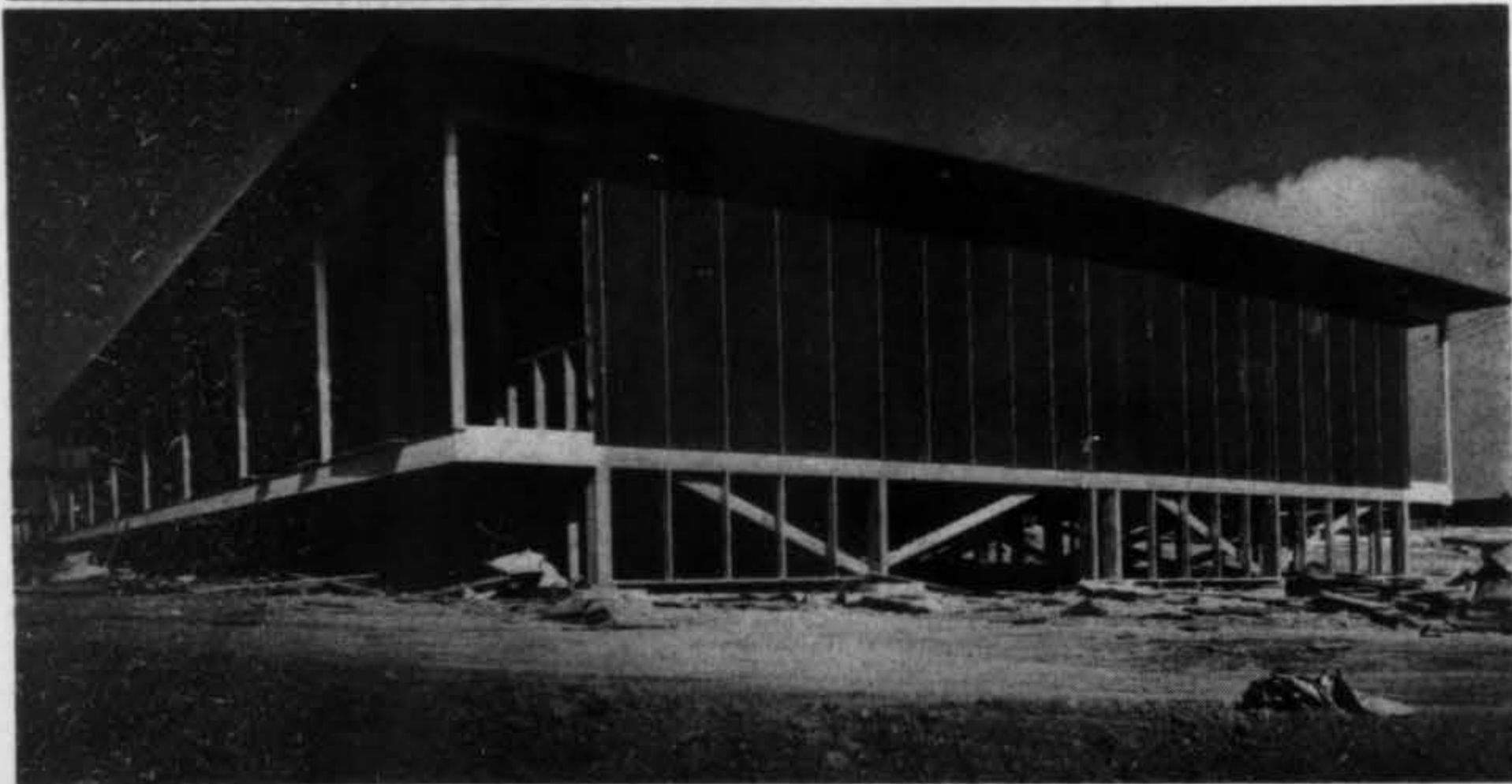
after the immediate war need for them has passed. In addition to small simple rooms which are designed for nothing but sleeping and dressing, the project includes a set of community buildings around which the other buildings have been erected. These community buildings will house an assembly room for lectures, motion pictures, plays, etc. There will be a library and reading room. The assembly hall also will double as a game court. Provision has been made for a cafeteria, which has six dining rooms.



Company



B A N N I N G H O M E S



A WAR HOUSING PROJECT for the Housing Authority of the City of Los Angeles, acting as agent for the Federal Public Housing Agency, San Pedro, Calif.
George Allen and W. George Lutzi, Architects
E. C. Nesser Company, General Contractor

This is one of the largest of the war housing projects in the San Pedro shipbuilding area. It will house a maximum of nearly 7,000 war workers and their families in 2,000 living units. It is composed of 219 buildings which occupy a 156-acre tract. Although the buildings are of the dormitory type, each living unit will have cooking facilities and shower and toilet facilities.

There will be 1,488 two-room units, including a living room, bedroom, shower and toilet, each one suitable to accommodate four. The remainder of the 2,000 units will be one-room, with shower and toilet facilities. The two-room units will have, in addition to a bedroom, a studio couch in the living room, thus providing sleeping accommodations for four. These living units differ from other types of war housing in that they will be adequately furnished. This addition will relieve workers of the problem of providing their own furniture and will allow them to become adjusted quickly and easily in fresh dwellings.

In addition to living quarters, the project includes an administration building, a recreation building (in charge of a full-time recreational director), and a 500-seat auditorium. Carefully located throughout the project are community utility rooms where occupants will be able to do their own washing, and in which there will be ample storage lockers and similar conveniences. Also, buildings have been provided for stores and other community necessities. An unusual service provided is complete medical and surgical care for occupants, including obstetrical services. This is provided through California Physicians' Service. This service includes hospital care. It is an effort on the part of the Housing Authority to assure the good health of war workers and their families.

Construction on the project is simple and incorporates a number of innovations which made it possible to save a large quantity of vital materials as well as thousands of equally vital man-hours of

products & practices

labor. Architectural design is uncluttered and the buildings and their arrangement conform pleasantly with the rolling, hilly nature of the site. The wide area over which the project is spread avoids any semblance to "barracks," and will make possible attractive landscaping.

Of particular interest from the construction point of view is the use of gypsum board for exterior surfacing. This material replaced wood siding, stucco or brick—or other more scarce materials—for more vital war uses. It is easy to handle and produces a pleasing and substantial appearance. When it is painted it gives the appearance of wide paneling. It is sturdy and impervious to the weather. The project now is in its last stages of construction and is to be dedicated formally on Sunday, November 15, at ceremonies to be held at Wilmington Hall, another large project in San Pedro. These two projects together will provide living units for approximately 12,000 war workers and their families in the San Pedro shipyard area.

DOOR MANUFACTURERS "PREFAB" HOUSE

Bringing to the prefabrication field the woodworking experience gained in more than 25 years of mass-production of doors, three great Pacific Northwest plywood and door manufacturers have tooled parts of their plants to assembly lines for house sections. Perhaps the one advantage the door manufacturers have over all other firms which have entered into house "manufacturing" is that they have an accumulated knowledge of production with wood, plywood and glue—the three components that go into making the house sections. These things go into doors, too, and each plant has a capacity of thousands of doors a day; these firms have ample capital, equipment, plant facilities and skilled workmen for large scale production of house sections built to exact specifications. The companies are Wheeler-Osgood Sales Corp. and Buffelen Lbr. and Mfg. Co., both of Tacoma, Wash., and Harbor Plywood Corp.-Acme Door Co. of Hoquiam, Wash.

Basic material used in this system of shop-fabrication is, of course, fir plywood. The stressed-skin principle with plywood glued to both sides of light framework is followed. The new system was developed by Kem Weber, Los Angeles, Calif., designer, and utilizes pre-built panels of walls, roof and floor large but light enough to be handled easily by two men. The first house was erected at Tacoma by March Construction Co.

As designed, the house is the type that can answer the critical housing need for war workers and can be erected as single or multiple-unit dwellings. Also, the panels can be formed into dormitories or commercial buildings. The structures can be erected as permanent homes or buildings or be made demountable for post-war movement and re-erection. Manufacturers are looking to the post-war market for stock house sections.

The one-family home, as developed by Weber, can be erected by two carpenters and a helper in a day and a half. (He prefers careful handling rather than record-shattering speed even though he believes erection time could be cut further.) Finished in another day or two it would be ready for occupancy only four or five days after the ground is cleared for the foundation. Cost complete with exception of the lot is only about \$2,200 when erected in quantity.

Weber has contributed at least two developments to prefabrication. First, the roof is supported by a single box girder built of plywood. It extends from front to back of the house, is supported at three points and provides a slightly pitched roof. This girder will accommodate most of the electric wiring and acts as a duct for distribution of both heat and ventilation.

Second, the designer has placed emphasis on interior room arrangement and built-in features to pack livability into every square inch of the 24- x 30-foot floor area. Here are the room sizes of the four-room structure of functional design and simple architecture. The living room is 16 x 11 and opens into the dinette section of the kitchen. The kitchen is about 12 feet square, with the dinette section and a small utility area taking part of this space. One bedroom is 14 x 11; the other 12 x 10. Bathroom is ample with full-size tub.

Built-ins which come as standard equipment with the house include the table and dinette bench, ample kitchen cabinets, storage space in the utility room, living room cabinets and shelves and bedroom closets and drawers.

Crux of the Kem Weber system of construction is the factory fabrication of floor sections 4 x 8 feet, wall sections 4 x 7 and roof panels 4 x 12. These are made by gluing plywood to either side of the framework so the plywood becomes part of the load-bearing structure.

For outside of exterior wall sections $\frac{3}{8}$ -inch exterior (waterproof) plywood, bonded with synthetic resin adhesives, is used. Interior finish is of $\frac{1}{4}$ -inch plywood of the regular moisture-resistant grade. Floor panels are formed with $\frac{1}{2}$ -inch panels on top of the joists and $\frac{5}{16}$ -inch plywood on the under side. The roof sections are of $\frac{5}{16}$ -inch plywood on top of the rafters as a base for finish roofing and $\frac{1}{4}$ -inch plywood underneath.

Extra insulation for exterior walls, roof or floor is installed at the factory merely by inserting blankets as sections are fabricated. The original house has blanket insulation in roof and exterior wall sections. A sealer coat is factory-

applied to protect panels during erection.

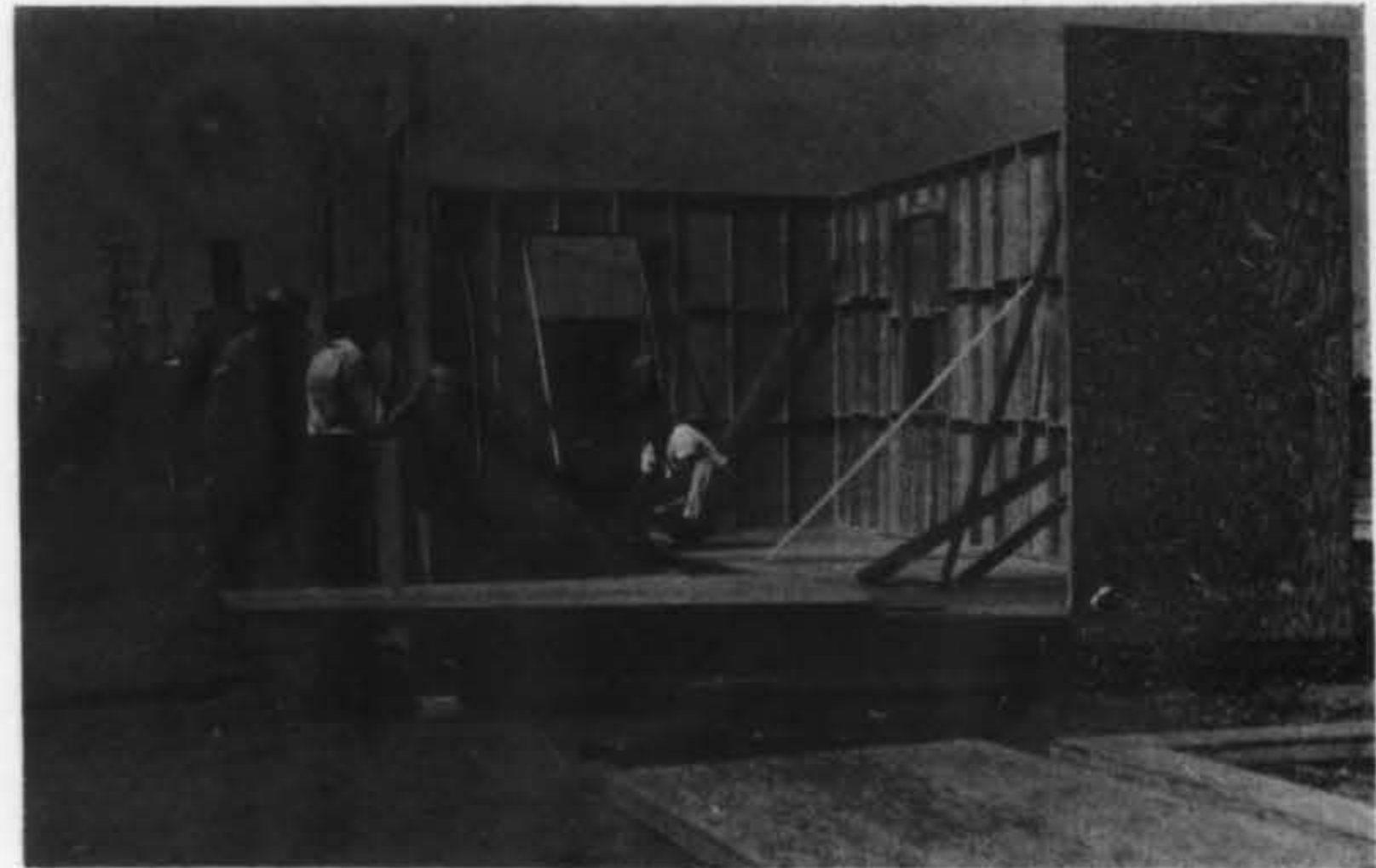
These manufactured parts provide for a locking device permanently holding the wall, roof and floor sections together when erected. It is an interlocking wood spline slipped between the framework of adjoining panels as they are erected.

Erection is simple. After the usual foundation is prepared, floor stringers are placed and the floor panels slipped into place. Anchor plates for wall sections go at edges of the floor panels. Wall sections are erected; as interior partitions are formed, cabinets and other built-ins become part of the walls. The plywood box girder is installed and roof sections hoisted in place. Finish roofing completes erection.

In the original structure the living room and dining alcove has walls finished with light stain in a mellow tan which retains the grain pattern but subdues the contrast. Wallpaper is the finish for the bedrooms. Kitchen and bath are painted. All ceilings slope slightly (under side of the roof panels form the ceilings) and give the effect of added room size.

METHOD BEHIND PREFABRICATION

Hardly a day goes by without the newspapers or the radio directing attention to some new wonders that have been developed on the production line. To the uninitiated, it often has the appearance of a new type of magic that has been brought about by the ever-increasing cry for more goods, better goods, and get them to us faster and faster. If so many units were produced last month, this month will have to be better, and next month all the old records must again be shattered. That is exactly what is being accomplished but, as those on the inside know, the real magicians are not those who pull up the curtain for the grand finale and let us see the finished products rolling off the line. When the loud



One of "Speed-Built" Houses

hurrahs are heard and the American public is cheering what we in the U. S. A. have been able to achieve, very little if any thought is given to why and how we have again done the impossible.

What the public sees as a brilliant achievement is nothing more than the planners of the project have coolly contemplated for a long time. With their engineers, draftsmen and consultants they have had to visualize the completed articles coming off the line. Starting there, they coordinate each step but in complete reverse. Only when they see this clearly can they go to work. Before that long building covering many acres can be started, every detail must be worked out, and if there is any magic in mass production, the men who have sweated over these problems are the ones who are really responsible for pulling the rabbits out of the tall hats.

When we come to prefabrication of houses for defense workers, huts or barracks for the armed forces, or similar structures, it is not merely a question of getting a lot of material together and commence nailing. True prefabrication is basically and fundamentally a production line operation, streamlined to the 'nth degree, and if it fails in this, it fails in everything it sets out to do. Raw materials must "flow" rather than be just pushed around. The flow must be regulated and guided to the spots where the individual operations occur. Movements of material and men must be cut to a minimum and the different members reach their spot on the assembly line at a predetermined time. Cramped quarters or insufficient floor space in such an operation can't help but militate against speed and good workmanship. Thus it is elemental that an important prerequisite is

Morse Boulger Destructor Company

NEW YORK, N. Y.



Designers and Builders
of
INCINERATORS



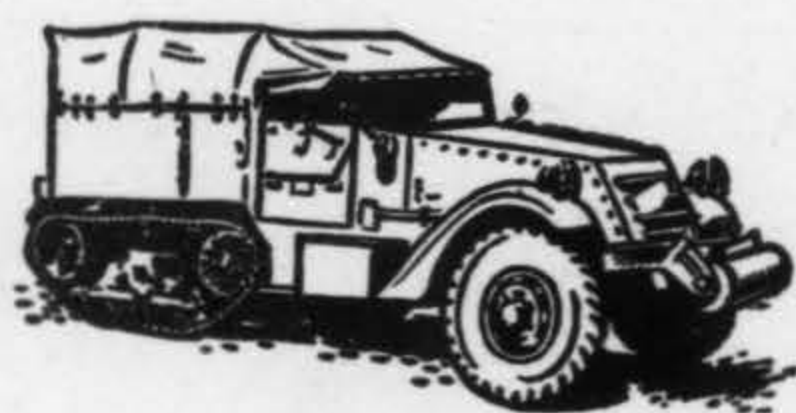
IN CALIFORNIA:

LOS ANGELES

SAN FRANCISCO

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Machines of War . .



THE men who are living in the war housing projects on which we have done the painting—Pueblo del Rio, Aliso Village and others—will make enough "machines of war" to make it hot for our enemies. Probably no other Southern California painting contractor is doing more work on war housing projects . . .

WILLIAM GELFAN

Painting Contractor

1221 South La Brea

Los Angeles, Calif.

a spacious and well-planned manufacturing floor area. With this as a basis, the engineering and drafting departments carefully prepare their shop details and send them to the manufacturing department where each operation is carefully routed and timed, resulting in a finished article that comes off the line after having gone its course in a fine and orderly manner.

A short time ago the prefabrication division of the Hayward Lumber & Investment Company of Los Angeles received a telephone order from a contractor in Utah who needed 50 two-room buildings 12x24 feet for living quarters for his men, four utility buildings with shower stalls, one mess hall and one assembly building. They had to be complete from the sills up and everything furnished, including sash, doors, hardware, together with nails and bolts for field assembly. He specified that they must be of the demountable type so they could be used



"Prejab" House During Erection

for 30 or 60 days in one location and then demounted, moved to subsequent locations, and so on, until his contract was completed. He wanted them "yesterday"!

Plans were drawn, sent to the contractor for approval, shop details gotten out, production line assembly planned and a sample building in four-foot modules erected to check measurements. Within 12 days from the telephone call, all 56 units were loaded into six railroad cars and were on their way. Each of these units will require less than three hours to erect and can be demounted in an hour using a crew of five men. Fifty-six houses is a comparatively small order for Hayward prefabrication division, but by adapting these units to their standard streamlined production methods they were able because of their excellent plant facilities to produce them quickly and without interfering with other work going on in the plant. Actually, on a large order of 1,000 or more, 50 of these units could be built and shipped each day. Such is modern prefabrication with a plant and personnel planned especially to do such work.

NEW APPROACH TO LIGHTING PROBLEMS

The constant demand for improved working conditions which will guarantee maximum production of war goods in the vital industrial areas of the West is speeding the development of many advanced techniques for providing corollary facilities. Among such facilities, proper lighting is being given intense study by rating experts. It is highly probable that improvements now being made in lighting facilities will have a major bearing on post-war architectural and construction practices.

One of the leaders in the lighting field, the Electrical Products Corporation of Los Angeles has developed a lighting method which is based on the proposition that correct lighting is not necessarily "bright" lighting—that correct lighting is the proper distribution of light and the elimination of unnecessary contrasts. "Light sources" are being manufactured which are functional rather than primarily decorative.

Using its "Zeon" principle (continuous tube) of fluorescent lighting, this company has developed a "light source" to replace the old type "fixture" to produce an even light which does not cast shadows. Although it is unusually pleasing to the eye due to its functional (necessary) design, it is not handicapped with the usual decorative "guck" which is the hallmark of the usual fixture.

This unit consists of unusually long lengths of tubing of less than common diameter, making it possible to provide light from a source of greater surface area than usual. This causes a more efficient and more natural diffusion than results when the light proceeds from a smaller area in greater intensity. The

Barber-Bridge Drilling Corp., Ltd.

Well Contractors

3020 Empire Avenue

STanley 7-2202

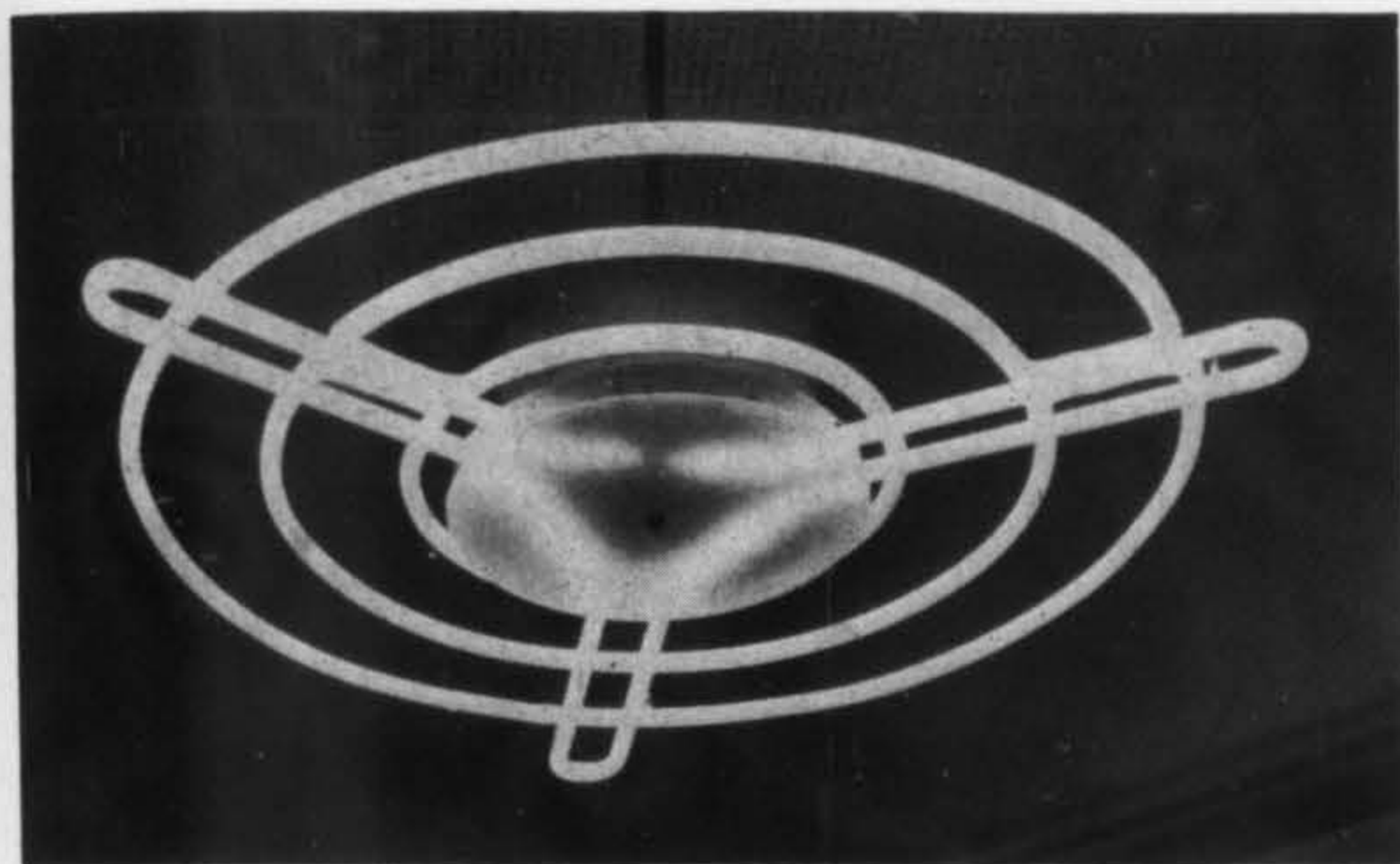
Burbank, Calif.

wider area of the source of light minimizes shadows and cuts down contrasts in various parts of the room lighted.

One design consists of several "circles" of tubing which may rest almost flush on the ceiling of the room, using the ceiling for a reflector, as in modern buildings using "dropped" ceilings. The transformer "can" necessary for the fluorescent unit is hidden in the ceiling above the tubing. This will work well in modern houses and buildings after the war. The unit, if desired, may also be mounted pendant from the ceiling in the more conventional manner.

Lighting contrasts can be further minimized by extending long tubes out to the various corners of the room from the main source, or by running a tube around the sides of the room from the main source. This procedure will mean that a person working on the plane of a desk or drawing board will be able to glance into one corner of the room without his eyes refocusing, thus eliminating one of the major causes of eye-strain.

For industrial purposes, the Electrical Products Corporation has adapted the principle of proper light distribution at the source. Fluorescent tubing produces a warm light that is not "color blind" in that it will bring out all colors in their proper relation. Straight incandescent lighting is deficient in blue and green



Modern Fluorescent Lighting Unit

and accordingly is "blind" to these colors. Here again the company uses the method of spreading the sources of light over as wide an area as possible by using longer lengths of smaller tubing. In this manner in a drafting room, for instance, the light has the effect of proceeding from all parts of the room. This eliminates shadows altogether and permits close work over long periods of time without eye-strain. Such lighting is, of course, ideal for war production drafting rooms.

The designers and engineers of the Electrical Products Corporation have approached the war lighting problem from the point of view that the "human machine" who runs "mechanical machines" is the most important factor in war production in that, if his vision is impaired, production will be slowed up and costly rejects increased. It is obvious that faulty lighting could easily slow up vital production, and that good lighting can result in even greater production than now is the case.

Zeon (continuous tube) fluorescent lighting can be custom designed to best serve the individual application. It is ideally adapted to office, drafting room, and factory. It conserves vital material in that electrodes, tubing, and transformers now in stock are not convertible to other war purposes. Return circuits in luminous tubing minimize branch circuits of vital copper wire, conduit and other accessories. It also saves in cranes, lifts, overhead tracks and other devices normally required for replacements.

Low upkeep is one of its advantages. Although its initial cost of installation is higher than other systems, it is guaranteed against burn-out for 15,000 hours (or three years) without limitation as to the number of times it is turned on and off. Its long life saves costly interruption of workers during war production, and also repair costs.

The Electrical Products Corporation is continuing to work on the lighting problem, not only as it applies to current war needs, but also with an eye to the post-war period, in which construction is likely to play the major role. Its developments will bear watching both by those interested in war lighting and those planning for post-war construction.

NELSON ALISO PLASTER PLANT

Steve F. Nelson, plastering contractor of Los Angeles, developed a modern and unique central mixing plant which was used at the Aliso Village Housing Project, the largest of its kind in California. The plant was built on top of a concrete retaining wall approximately eight feet above the ground. At each end there was storage for two carloads of cement or hardwall, and materials were unloaded from trucks into chutes and stored under cover. In the center were five Wonder Mixers and in front of each mixer were calibrated measuring boxes which automatically open and shut as they are filled with sand. The sand was dumped from trucks above onto a 50-degree plank incline within easy reach of each mixer, making possible the storage of 200 or more tons of sand. Automatically controlled water barrels above each mixer drum can be set for a one or two sack batch. The water was first let into the mixer drums, then plaster and sand. After mixing, it was dumped into chutes operated by counterweights and then into hand-operated dump trucks and distributed to various houses on the project. In

A MESSAGE TO OUR FRIENDS

For nearly two years past, A. H. Berg and Sons have accepted no contracts except those serving the defense program of our country.*

Since this may seem a refusal to further serve the many friends we have made in the years past by making for them dependable installations for comfort, health and special needs, we ask their patient cooperation. We are certain that all are serving this, our country, in its needs.

*An exception to this policy is the servicing of the many installations made for our friends. In keeping with the expressed wishes of our President, we will continue to do our best for you to keep your present equipment in the best of operating condition to serve the needs of our country. Call us when you need us.

A. H. Berg and Sons—Fabricators and installers of the Automatic Warm Air Conditioning Systems in Wilmington Hall Defense Dormitories.

A. H. BERG AND SONS

AIR CONDITIONING
ENGINEERS CONTRACTORS
Wilmar, California

Suppliers to R. E. Campbell, general contractor, on the Eleventh District Naval Hospital.

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ALHAMBRA FOUNDRY COMPANY, LTD.

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ALHAMBRA, CALIFORNIA

Iron and Bronze Foundry Products
Structural Steel Fabrication

PAINTING CONTRACTOR

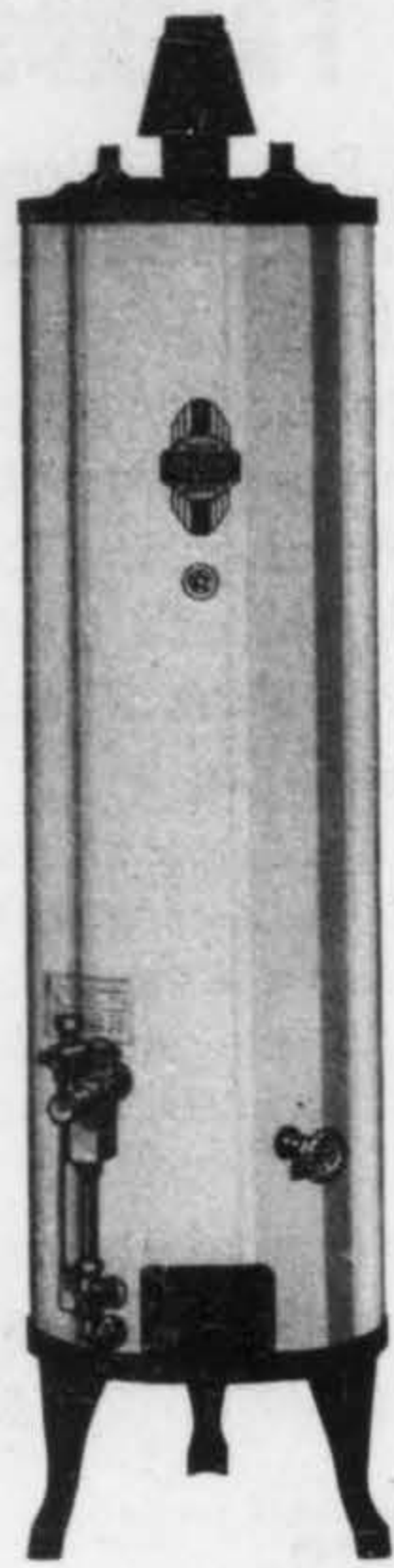
Painting on Wilmington Hall War Housing Project

H. J. McKINLEY

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Beverly Hills, Calif.

SILLERS
Quality
PAINTS - VARNISHES - LACQUERS - ENAMELS



1154
MISSION
WATER HEATERS
INSTALLED IN
BANNING HOMES
PROJECT

• The health and morale of war workers and their families living in Banning Homes, San Pedro, will be aided by plenty of hot water furnished by Mission Water Heaters. Howe Brothers, Plumbing Contractors of Los Angeles, installed 1004 Mission Specials, 40-gallon size, and 150 of 20-gallon capacity. Banning Homes is one of the many war workers' home projects equipped with Mission Water Heaters, furnished in every case through Authorized Merchant Plumbers.

MISSION WATER HEATER COMPANY
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Branches: San Francisco, Oakland, San Diego, Albuquerque, Ft. Worth



WILMINGTON HOUSING PROJECT

Our organization did the painting on this war project.

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Painting Contractors

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HOFFMAN & JACOBS

Electrical Contractors

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Hollow Metal and Ornamental Metal Work for U. S. Naval Hospital, Long Beach

METAL FABRICATION FOR WAR INDUSTRIES

case of water pipe leaks or breaking of main water lines, a 3,000-gallon water emergency tank was set up on the street above the plant and was fed by gravity. Water was shut off many times for as long as three hours. This forethought saved many valuable man-hours. The good class of work performed on this job is a credit to the unions and the building industry in general.

DE-OXO-LIN FLAMEPROOFING VITAL

The war is giving unusual news value to various products which in the stress of war-time processes take on new and vital meanings. Among such products are flame-proofing chemicals, which are the first line of static defense against the greatest danger of possible invasion—fire. Proper flame-proofing can minimize otherwise disastrous losses.

In 1735 the first patent was granted in England on a flame-proofing solution. Basic chemicals comprising this original flame-proofing patent, so far as can be determined, were, or equivalent, ammonium sulphamate, borax, boric acid, alum,



Half Treated—Half Untreated

and epsom salts. Until March, 1941, when De-Oxo-Lin Chemical Products, Inc., of Los Angeles, was founded for the purpose of utilizing the Hodnefield process, no definite progress had been made over a 200-year period in the establishment of the manufacturing of flame-proofing compounds as a definite industry.

The Hodnefield process is the result of 18 years spent in experimentation and research in the endeavor to perfect a line of flame-proofing compounds that would prove effective for a wide range of applications. As far as can be determined, De-Oxo-Lin Chemical Products, Inc., is the only company in existence today that devotes exclusively its entire facilities to the manufacturing of flame-proofing liquids; and thus De-Oxo-Lin has been accorded recognition as being the pioneer in this field of manufacturing flame-proofing compounds that are virtually tailor-made to meet specific requirements.

When any material properly treated with De-Oxo-Lin flame-proofing compounds is subjected to actual fire, certain chemicals used in the compounding of the product melt at temperatures below the burning point of the treated materials. When melting, the chemicals produce a gas that chokes off the oxygen and fans the flame away from the material, thus preventing combustion of the treated materials until such time as all the chemicals have been melted. The flame-

HARDWARE

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WM. M. WEST

L. A. CHILDS

Equipment supplied to R. E. Campbell on several war construction projects.

SHEPHERD TRACTOR & EQUIPMENT CO.

150 West Jefferson Blvd.

PRospect 0247

Los Angeles, Calif.

proofing products manufactured by this company are being used extensively in the flame-proofing of textile materials of all types, treatment of wood and wood products by the vacuum pressure method, and by the brushing or spraying method for use in the treatment of weeds and dry grasses, as an admixture in paints and paint products.

A few of the varied and specific uses for these scientific flame-proofing products are in the protection of roofs, beams, trusses, rafters, joists, ceilings, stairwells, walls, rough partitions, ammunition boxes, telephone poles, buildings housing livestock, welders' gloves, industrial coveralls, belting, brake linings, camouflage materials, dry grasses and weeds, around target ranges, railroad bridges, etc. The two products which are in the greatest demand today due to the unavailability of fireproofed materials are the products which are used in the flame-proofing treatment of wood and wood products. A fire under control is man's best servant and is a fundamental requisite for civilized society. It is the endeavor of this company through its national distributorship outlets and trained fire prevention engineers to play an important part in reducing the loss of life and property by fire, as fires each year take a toll in lives and cause injuries and damage beyond possibility of valuation or restoration.

Allowing for unreported deaths, it is seen that the lives lost directly from fire has averaged nearly 7,500 lives per year for the past ten years, with an annual property loss of over \$500,000,000. This tremendous property loss can be best represented by the fire ruins placed in a solid row on one side of a highway extending from New York City to Chicago, a distance of about 900 miles. An observer in an automobile would require perhaps three days to travel the length of this avenue of desolation. At intervals of 600 feet or at the rate of three or four feet per minute, there would be seen the graves of fire victims who died of causes directly attributable to fire.

It is the patriotic duty of everyone, whether in civil or military life, in these days of national war emergency, to contribute their part in helping to prevent this disastrous loss by fire.

NEW TYPE HEATING DUCT

The proper heating of the Wilmington Hall war housing project presented several problems, which, though perhaps not unique in this day of "enough—in time," nevertheless, were somewhat unusual. Steel, urgently needed for ships and other direct armaments, cannot be spared for indirect war efforts. In keeping with this program, an entirely new type of duct was developed, which reduced the steel ordinarily used by over 95 per cent. This air duct is constructed from asbestos ductboard, a material that is heat insulating and at the same time fire resistant. This is the first time that this type of duct construction has been used in the West, and it was developed by A. H. Berg & Sons of Wilmar, California.

While in normal times gas is the most practical fuel in Southern California, the available supply is being conserved for critical war work. Being right next door to an oil field, the Wilmington Hall defense dormitories turned to fuel oil as being the logical answer. A satisfactory low grade fuel oil was found available and the Full Automatic "Airtemp" warm air conditioners will deliver comfort to all the rooms whenever needed, without anyone giving a thought to the matter.

Each housing unit serving twenty men has a separately controlled system, the systems being identical in every detail. Thermostatic electric control maintains an even temperature throughout the buildings, clean warm air being distributed to all the rooms through the duct systems. One half of the air is re-circulated, the balance being fresh outside air drawn in from the roof line to avoid taking in dust and possible ground-clinging gases. All air is drawn through filters to remove dust and foreign matter, and can be humidified for proper comfort. Each room has individually controlled heat register, permitting occupants to regulate the amount of air to suit their individual desires.

Oil supply is from outside underground central storage tanks. Chimneys are of double-walled clay especially designed for this project. Exact duplication of one hundred units makes for easy servicing and maintenance.

STRUCTURAL STEEL FOR THE NAVY

Union Iron & Steel Company has contributed an important role in the development and rapid expansion of California's defense plants, shipyards, and military and naval establishments. Many important structures in the Eleventh Naval Dis-



Our Part

Our part of the work on the huge new Naval Hospital was the lathing and plastering . . . a job that required fast and efficient work. All of our men on the job have been constantly aware of the importance of their work on this vitally significant building. We hope we shall be assigned many more outstanding war construction jobs to do.

MIKE MILLER

SEWER CONTRACTOR
 Established 1907

■

**SEWERS AND
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CEMENT FINISHING

Aliso Village

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

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ELECTRICAL INSTALLATION

Our company is doing all electrical work, rough and finish, on the Banning Homes War Housing Project.

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Terrazzo . . .

. . . for the Long Beach Naval Hospital installed by master craftsmen.

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We are proud to be a part of the great army of defense contractors.



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Hunt Process was extensively used on the Long Beach Naval Hospital.

HUNT PROCESS COMPANY

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LINOLEUM AND SHADES

Installations on the Aliso Village, Pueblo del Rio, Banning Homes and William Meade Housing Projects.

W. H. FLYNN

409 Arcade Place CH. 5-1576 Glendale, Calif.

A part of our war effort—the work we did on the Eleventh District Naval Hospital.

BOSTON IRON WORKS

226 West 37th Place Los Angeles, Calif.

KITCHEN EQUIPMENT

*For the Eleventh District
Naval Hospital*

EMIL BROWN & COMPANY

300 East Ninth Street Los Angeles, Calif.

LATHING AND PLASTERING**Wilmington Hall Annex**

. . . another major job for war housing . . .

A. E. EIDEN

LATHING AND PLASTERING CONTRACTOR
3234 Ingledeale Terrace Los Angeles, Calif.

trict, California Shipbuilding Corporation's Terminal Island yard; Basic Magnesium, Inc., of Nevada; various Aluminum Company of America plants and airplane factories testify to the vigorous production capabilities of its shops and the competency of its field crews.

The present program of the oil and gas companies for butadiene production has afforded Union Iron & Steel Company another incentive for renewed production efforts to further our national war-time program, and the company is actively fabricating steel for some of the primary refinery installations.

In anticipation of further demands on productive capacity, the company is currently expanding its facilities for the fabrication of structural steel, underground and overground steel tanks and plate work, together with welded and fabricated steel work of every description at its present location, 1600 North Indiana Street, Los Angeles.

Union Iron & Steel Company of Los Angeles has fabricated and erected the structural steel for the administration building and laundry-shops-power and garage building for the new naval hospital, Long Beach. This company is also fabricating the 100-foot high steel tower structures supporting the hospital's elevated water storage tank.

The hangar building and assembly and repair shop building for another R. E. Campbell project, the naval air base at Los Alamitos, Calif., were also fabricated and erected by the Union Iron & Steel Company. These buildings represent the last word in air base facilities. The hangar building with steel trusses of 100-foot span and repair shops with crane and tramway installations give the immediate impression of adequacy.

The foregoing, however, represents but a portion of Union Iron & Steel Company's activities in Southern California. This company is now fabricating and erecting the structural steel and steel plate work for the Sintering plant, an important adjunct to the Kaiser Company's new \$125,000,000 steel mills at Fontana, Calif.

DIAMENT REPRESENTED BY SHAGRIN

A. L. Diament Company of Philadelphia and New York has appointed Miss Dorothy Shagrín as its representative in Los Angeles. Miss Shagrín is representative for the Ficks Reed Company and has many friends in the trade. The discriminating decorator with a flare for the unusual and a shrewd knowledge of the choice sources has long had an appreciation of Diament's fine designs. Their matching wallpaper and fabric combinations, their original scenics and distinctive provincial and decorated furniture hold an important place wherever fine decorating and exacting workmanship are the keynote. Their local address will be 169 North La Brea, telephone YOrk 2144.

ARCHITECTS' AND ENGINEERS' DATA BOOK

A new 178-page book, designed particularly to give architects and engineers application, specification, and price estimating information, is announced by the Westinghouse Electric and Manufacturing Company. The book includes more than 100 different types of electrical equipment manufactured by Westinghouse including motors of all sizes, control, switchgear, transformers, protective devices, circuit breakers, no-fuse load centers, panelboards, household equipment, and mechanical equipment such as stokers, turbines, and elevators. From one to three pages is devoted to each unit or group of units and under each is listed application information; outstanding design features; a description of the unit, plus illustrations; a chart to assist in the selection of the proper unit for the job; and typical specifications. The book is divided into two parts, the equipment section which includes the information as outlined above, and the engineering data section.

The engineering data section includes such information as suggested adequate standards for residence wiring, oil and air circuit breaker application data, transformer and motor application data, National Electrical Code Application Data, how to determine feeder sizes, voltage drop curves, commonly used symbols for one line electrical diagrams and information on estimating prices.

A copy of "The Architect's and Engineer's Data Book," B-2161-B, may be secured from department 7-N-20, Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa.

NEW PAY ROLL CALCULATOR

Pay rolls and job costs can be figured in a fraction of the usual time through the use of a new calculator, according to the manufacturers, the Berger-Bricker Company of 433 South Spring Street, Los Angeles, California. Operating on a simple new principle, this device includes all hourly rates of pay from \$0.50 to \$1.75 with a half-cent spread between rates. It covers all time periods up to 104 hours with divisions of one-tenth of an hour. It is handsomely made of lacquered wood and easily fits into a desk drawer. Selling price of the new pay roll calculator is \$7.50.

"ELEPHANT" NEW TYPE CALENDAR

With dates as big as a house the new Post 1943 Calendar features a weekly pad you can see a mile. This new calendar with its 52 weekly sheets is being offered free to those who request it on their business letterhead. Built on a War Week basis the big black numerals can be easily read from any part of the drafting room. The over-all size is 15¾ x 24½. And this isn't all. A section of technical data for the engineer and draftsman is included, containing charts on wire and sheet metal gauges, screw threads, etc. Besides its functional value its extreme attractiveness would do justice to the wall of any drafting room. The top illustration printed in six colors portrays the draftsman's importance in today's production. As long as the supply lasts they are yours for the asking. Address your requests to the Frederick Post Company, Box 803, Chicago.

THE HOLLYWOOD WRITER GOES TO WAR

continued from page 24

to them during their lunch hours. That was how the Lunch Hour Follies came into being. Topical revue material was gathered into units of 20 minutes. Each unit presents a show in the best sense, gay, light, swiftly paced. But behind the satire and the caricature there is always an important idea. Unconsciously, with their laughter and their lunch, our workers are absorbing a sense of the dignity of their work and the urgency of their effort. Disuniting prejudices which are inevitable when men and women of every race, color, and creed are thrown together for the first time, are exposed. More than anything else, perhaps, the sermon of the Lunch Hour Follies is that rivets are bullets and that production is the first line of battle. Morale again. This time our men in the service. They are torn from their homes, their lives dislocated. They need entertainment. They need those extra intangible vitamins, laughter and fun. They need a boisterous, healthy entertainment. Camp Shows was organized. The Mobilization became an agency for the gathering of material for these shows. Revue writers, vaudeville writers, gag men were all brought together. All ideas were thrown into the common pool. There was no question of individual authorship or credit. That pool of material was made available to the Camp Shows freely and unequivocally. There is no commercial producer on the face of the earth who could have afforded that wealth of material. For there were literally millions of dollars in skits, songs, and routines gathered together. These contributions were not only without monetary compensations, but were anonymous. Now there is a steady flow of entertainment to all the camps in this country and to many abroad. Hundreds of scripts have been contributed through the Mobilization for every type of radio transcription, from one-minute broadcasts to feature-length productions. These have scolded you, pleaded with you, urged you to give up your old hot-water bags, your girdles, your old inner tubes, to clear up your attic, to buy bonds, to drive carefully, and to be careful with your cigarettes in our forests, and a thousand other things which, no matter how patriotic your intentions, you might either forget, be unaware of, or be too lazy to do. And yet this is not all. World War II is not only a global war, but an all-out war. That means that every individual member of every community on the face of the earth has been affected. That means that every citizen of the democracies must, as an individual, participate completely and fully. It is no accident that Shostakovich is a fire warden in Leningrad. The artist is now a citizen in the fullest sense. It is equally no accident that fifty gallons of our writers' blood have

(Continued on page 50)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS AND ARCHITECTURE, published monthly at Los Angeles, California, for October 1, 1942. State of California, County of Los Angeles—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the California Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.

Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

Managing Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

Business Manager, John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Co., Inc., 3305 Wilshire Blvd., Los Angeles, Calif.

Jere B. Johnson, 3305 Wilshire Blvd., Los Angeles, Calif.

A. Hoffman, 500 Sansome St., San Francisco, Calif.

John D. Entenza, 3305 Wilshire Blvd., Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

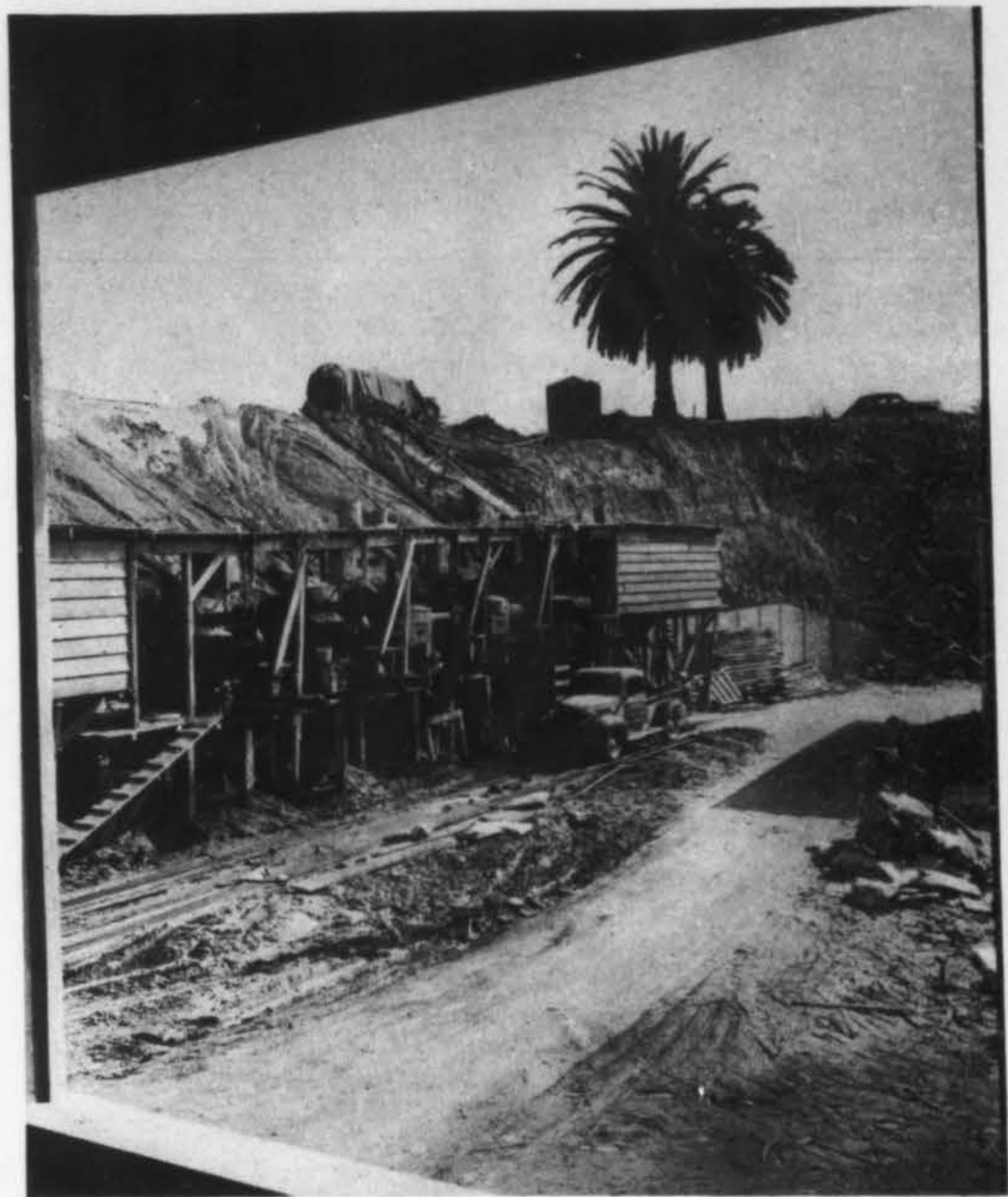
JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 28th day of September, 1942.

(Seal)

MURIEL E. STORRIE.

(My commission expires Jan. 17, 1945.)



Portrait . . .

. . . of a modern and unique central mixing plant which saved thousands of vital man-hours of labor on the huge Aliso Village Housing Project. A similar plant was used on the Pueblo del Rio Housing Project. Thus war construction was speeded.

STEVE F. NELSON
Plastering Contractor

6122 South Gramercy Place

Los Angeles, California

Prefabricated Concrete Construction
ALISO VILLAGE HOUSING PROJECT

LOS ANGELES, CALIFORNIA

WAILES-BAGEMAN COMPANY

2100 East 27th Street

Los Angeles

ELECTRIC AND REFRIGERATION SUPPLIES

L. B. MARSH

1290 Gaviota Avenue

Long Beach, California

EARL C. CRAINE
GENERAL CONTRACTOR

915 Redondo Avenue

Long Beach, Calif.

Our part of the work on the Naval Hospital Buildings was up to all schedules.

WOMEN MUST WORK

continued from page 38

tions and for the navigation and control of ships, airplanes, automobiles and tanks. They are fashioning gauges, dials, optical and surgical instruments. They are operating drill presses and lathes.

They are spot welding. They are serving as inspectors, graders, counters. They are cutting and bending conduit tubes. They are fitting rubber linings in bullet-proof airplane tanks. They are working on munitions. (In England, 80 per cent of the munition workers are women.) Women are making parachutes. They are making uniforms.

In Southern California, one aircraft plant alone plans to hire 6,000 more women; another, 10,000 more women, in an amazingly brief period of time. An endless chain of women is pouring, and will continue to pour, into the war industries of the nation. Soon they will be pouring, too, into civilian jobs.

They are leaving their small children behind. In one city, seventeen children were found in a shack being cared for by an old deaf man. In another city, twenty were found in charge of a feeble-minded girl.

Children are not only shut *in*, they are locked *out*. They are turned loose for the day while a parent who has worked on a night shift catches up on sleep. Children are running the highways and byways with door keys tied around their necks. *Children need to be fed when they are hungry.* But under these conditions, children go far past the time they are hungry before food is available to them. *Children need a safe place to which they can feel that they belong; they need grown-ups who have their interest at heart and who give them steady love and affection.* But the children who are left under conditions such as these can feel neither safe, nor loved, nor protected.

Communities which are already overcrowded cannot import unmarried women. Women are needed. Women and more and more women are entering the labor market. Women must work? So what of the children?

Said one woman worker, "We'd get better work done if we knew that our children were being properly cared for. We'd keep our minds on our jobs and we'd produce more accordingly."

Women must work. So what of the children? To prevent delinquency, after-school care must be provided with interesting and profitable activities. Night-time care and care for infants and care for children who are ill—all of these will need to be thought of. And nursery schools aplenty for the two to fives.

Spottily, nursery schools are springing up here and there. One town, near a large aircraft plant, possesses several. Mothers bring their children on their way to work in the morning. They stop and talk with the teachers. "Billy needs extra rest today. He didn't sleep well last night," from mother to teacher. "Betty's shoes are pretty small for her," from teacher to mother. "I should have noticed," in rejoinder, "but what with moving and being at such close quarters and all, I just didn't. Thanks for letting me know." And from another mother, "Can I stop by again this afternoon and see you about Sue's tantrums? It made me feel so much easier the last time we talked."

And from still another, "Things are so much better between Mike and me since he's been here. I stayed away from work, you know, thinking I should be home with him and then getting angry at him because I felt he was keeping me from earning what I might. Now when we're together after I'm through work, we really enjoy each other."

In this nursery school volunteer teachers work side by side with the teachers who constitute the regular staff. They are women who had taught earlier, then had been married and were now volunteering the kind of service for which their backgrounds had equipped them. To be sure that they were up to date in their knowledge, they had gone back to college for an intensive refresher course.

In this nursery school, the staff receives regular supervision from the federal nursery school supervisors who work in close coordination with the local school authorities. They also have administrative help from the local school system and the help of the school health department. They realize that standards of health and guidance must be safeguarded in order to safeguard the children under their care. The children are carefully watched to prevent the spread of contagion.

Meals are well balanced. There are individual cots for children to sleep on. There is play equipment properly designed for children to be active and doing. Climbing apparatus, wheel toys, swings, blocks, paints, clay are among them. Space there is aplenty in cognizance of the fact that a standard of 50 square feet of indoor and 250 square feet of outdoor space should be provided for each child. The teachers are interested in helping each individual child to develop to his optimum capacity. They are warm and affectionate with the children.

They are aware that they are supplementing the home for these children and that they are at the same time representing the outside world. From them, the children are gaining confidence and courage to make further contacts.

Contrast with this nursery school another one in a different city. A fat woman sits on a chair rocking. Next to her the radio is crooning. Behind her, a staircase leads down into a damp back yard. A screen door bars the entrance. Against the screen door small noses are plastered, waiting, waiting for "teacher." Except for a sandbox, a two-seated swing and a couple of balls, the yard is devoid of equipment.

Talk betrays that meals are selected with regard for cost and disregard for nutrition, and that "good old-fashioned discipline" is used—the switch and the dark closet. "And," says the "teacher," "I treat them right. I give them rest every day. They have turns three at a time on my own bed."

Spotted variously throughout the country, both kinds of nursery schools are springing up. The latter, however, has no excuse for being. Any community with bona fide war needs can secure the former type, properly supervised and run under public school auspices. If children are going uncared for, and if their lack of care is actually war-connected, their plight can be bettered. The local school superintendent can ask for federal funds to establish nursery schools. He can ask also for federal funds to supplement his own facilities for after-school (and before-school) care of older children.

California is rising to awareness of the need. Three Senate committee hearings have been held on the problem. The best architects are creating designs for nursery school buildings—several of which have appeared on these pages. School authorities, civilian defense councils, welfare departments, labor, management, and citizens' groups are making the problem of children their particular concern. The War Manpower Commission has recognized the necessity for coordinated action and has taken steps to bring this about.

At the beginning of October, 1942, there were eighty-two federal nursery schools in California. But this is a mere drop in the bucket. Many vicinities milling with war activity are still leaving children unprotected. The public as a whole is still too lethargic. It is still failing to realize that the problem of the children of California belongs to the people of California. It is failing to realize that the problem of the children is also a problem of needed labor supply. The problem of the children is an imminent one if women are to be freed to meet America's need for womanpower to turn out planes and tanks and guns.

It is up to the people to promote the organization and expansion of facilities for child care. *Our children are at stake. Our country is at stake. Our children must survive* to carry on the heritage of democracy that we are struggling to leave them.

What of the children? For—women must work.

THE HOLLYWOOD WRITER GOES TO WAR

continued from page 49

gone into our nation's blood bank, nor that in the wee hours of the morning you will see men whose words last night made you laugh, cry or hate, parading about in a white helmet and arm band of the air raid warden.

For it has become appallingly clear that the day of the aloof, withdrawn artist is gone; gone, too, is the day of the purveyor of escapist nonsense. This is the year of the conscious craftsman aware of his responsibilities to his fellow citizens, aware of the profound changes in the offing, confident that those changes will wipe away the old, stale cynicisms and reaffirm the fundamental and decent values by which this nation and all other free nations have lived.

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R. E. CAMPBELL • GENERAL CONTRACTOR





Photographs by Julius Shulman

The accentuated demand for an increasing volume of war construction, particularly in the West, is further emphasizing the importance of the general contractor in the current war effort. As various war construction projects are completed they are leaving in their "wake" newly developed building techniques which not only will speed similar construction but will carry over into the post-war period.

The development of improved building techniques is the answer of general contractors to the urgent pressure placed upon them by the armed forces and other government agencies for volume production which would have been thought impossible before the war. This series of supplements was conceived to detail the work of several outstanding western general contractors doing government work in the West. This supplement features the work of R. E. Campbell.

Currently the Campbell organization is engaged in the construction of the Eleventh District Naval Hospital and a Naval Reserve Air Base, both in the Long Beach area; an 800-unit war housing project, Aliso Village, for the Housing Authority of the City of Los Angeles, and a medical-dental clinic for the Public Buildings Administration at Linda Vista, in the San Diego area.

Recently it completed work on a migratory workers' camp in Somerton, Arizona; a machine shop building

for the Bethlehem Steel Company; a 125-unit war housing project in San Diego, also for the Public Buildings Administration. A few months ago it completed a 400-unit war housing project, Pueblo del Rio, for the Housing Authority of the City of Los Angeles.

This work represents a wide range of building construction, including structural steel, reinforced concrete, wood frame and prefabrication of both wood frame construction and plywood structures and many phases of engineering construction. The latter included dirt moving, airport excavation and construction. The jobs also embraced electrical engineering and sewer disposal systems. The personnel of the organization was built up by this diversified construction program and is well qualified to handle any type of war construction.

R. E. Campbell has operated as a general contractor continuously for more than 25 years, and during that time he has built projects throughout the entire West. Mr. Campbell operates as an individual, with S. O. Sprager and Robert Campbell as associates. The organization as now constituted is a company of men built up over a period of years to handle general construction of all kinds.



PUEBLO DEL RIO
ADMINISTRATION BUILDING

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P U E B L O D E L R I O WAR HOUSING PROJECT, LOS ANGELES, CALIFORNIA

OWNER: Housing Authority of the City of Los Angeles.

ARCHITECTS: Southeast Housing Architects, Associated—Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Becket, and Gordon B. Kaufmann.

STRUCTURAL ENGINEERS: Col. E. A. Evans, Harold C. Whittlesey.

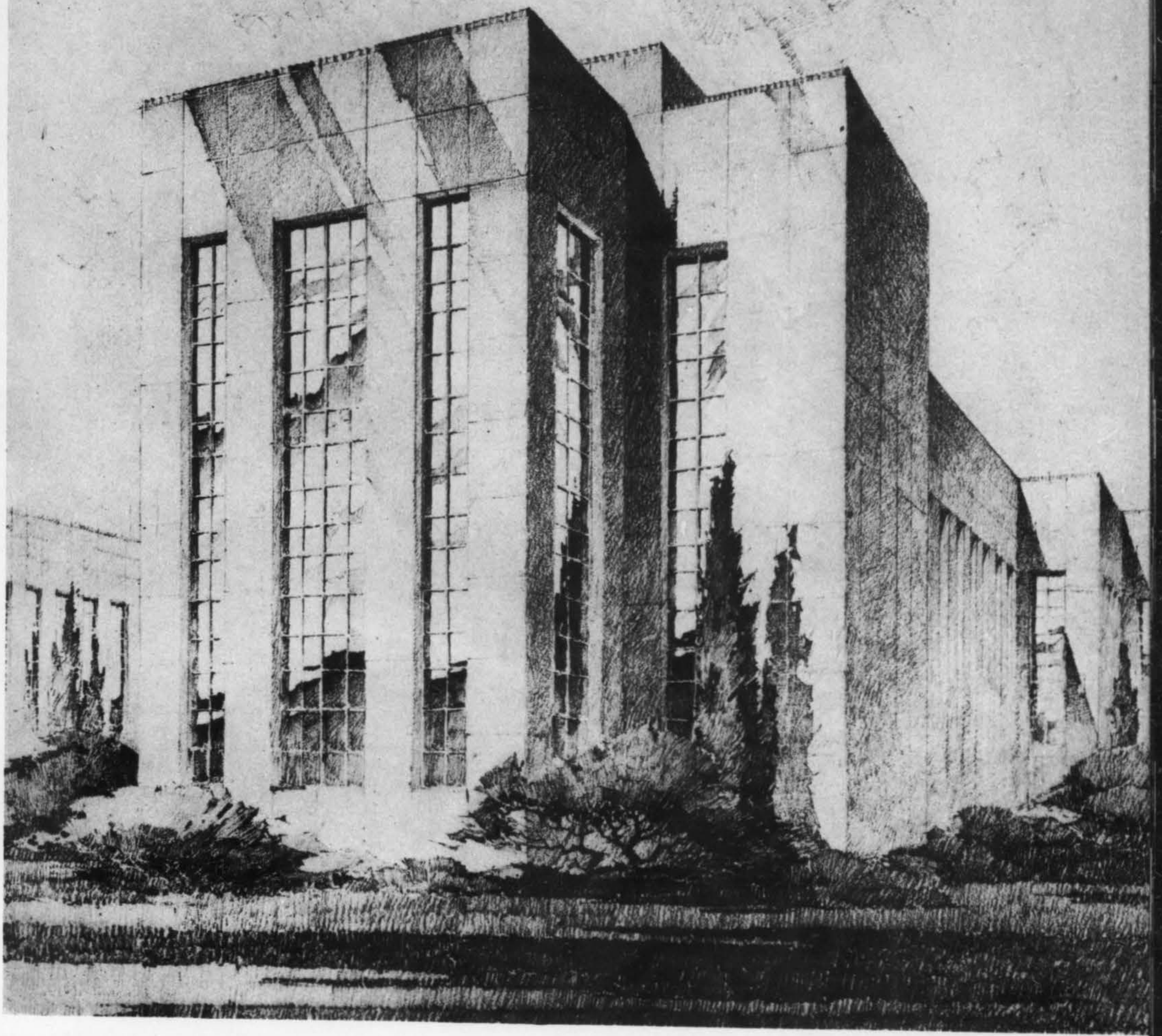
MECHANICAL ENGINEER: E. L. Ellingwood.

LANDSCAPE ARCHITECT: Ralph Cornell.

CONSTRUCTION ADVISOR: Aleck Curlett, U. S. H. A.

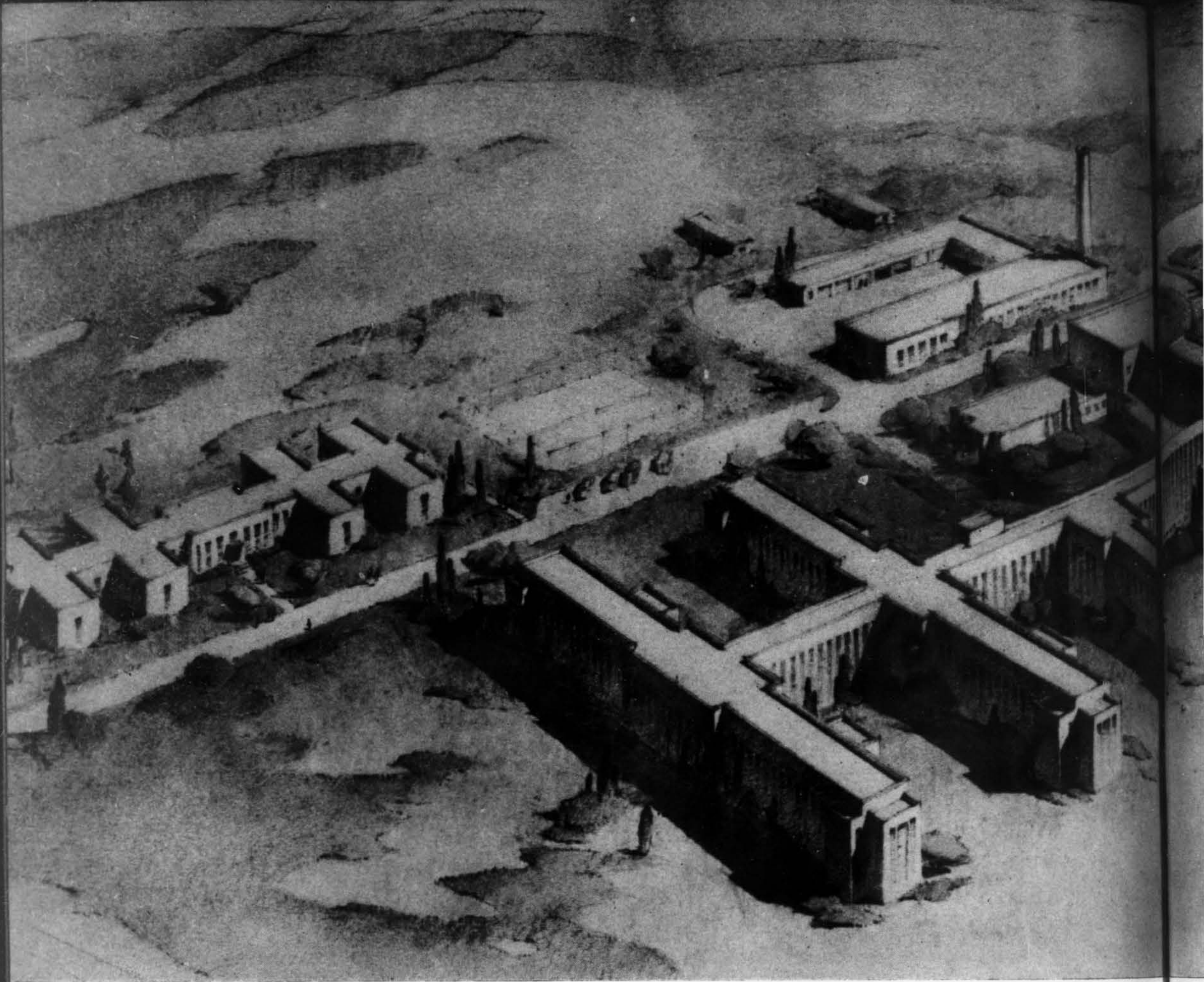
GENERAL CONTRACTOR: R. E. Campbell.

This war housing project, completed several months ago, consists of 57 two-story apartment buildings of permanent Groutlock brick construction. These buildings are among the best constructed in this area for war housing purposes. They have reinforced cast-in-place concrete floors supported on Wailes-Bageman precast concrete joists. Repetition of units and identical construction throughout the job permitted construction on a semi-mass production, with specialist crews moving from building to building performing specific jobs. Foundation crews followed excavation crews, who in turn were followed by pouring and stripping crews. Brick laying was done in three successive operations, each crew raising the complete lift to a line which had previously been established for them. Theodore J. Criley, Jr., was the supervising architect on the job and Rumley DeWitt was the representative of the Housing Authority. Cornelius Drinkward started the job as superintendent for R. E. Campbell and was succeeded by Stanley Campbell when Mr. Drinkward was transferred to another job.



NAVAL HOSPITAL AND AIR BASE
LONG BEACH AREA, CALIFORNIA

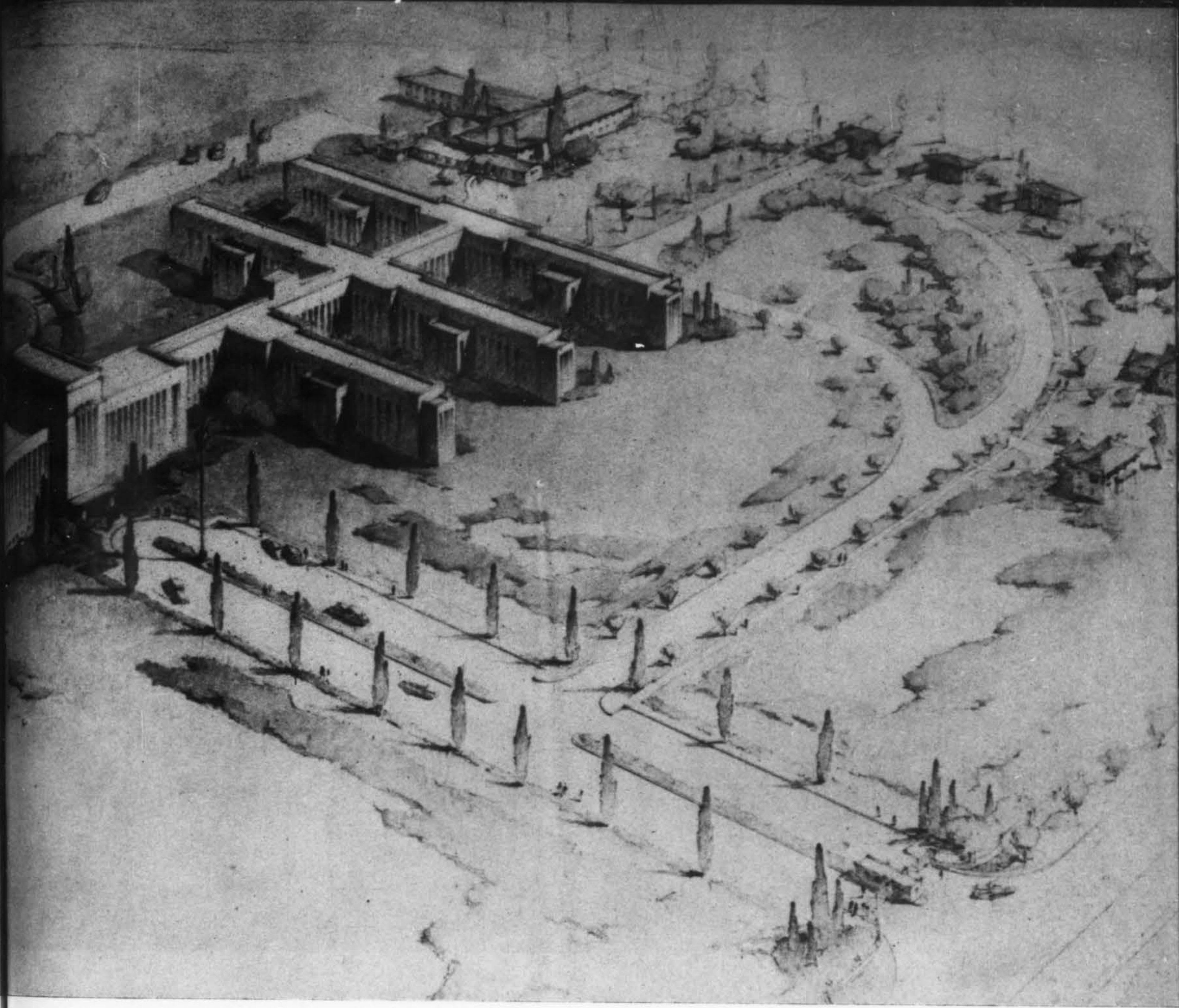


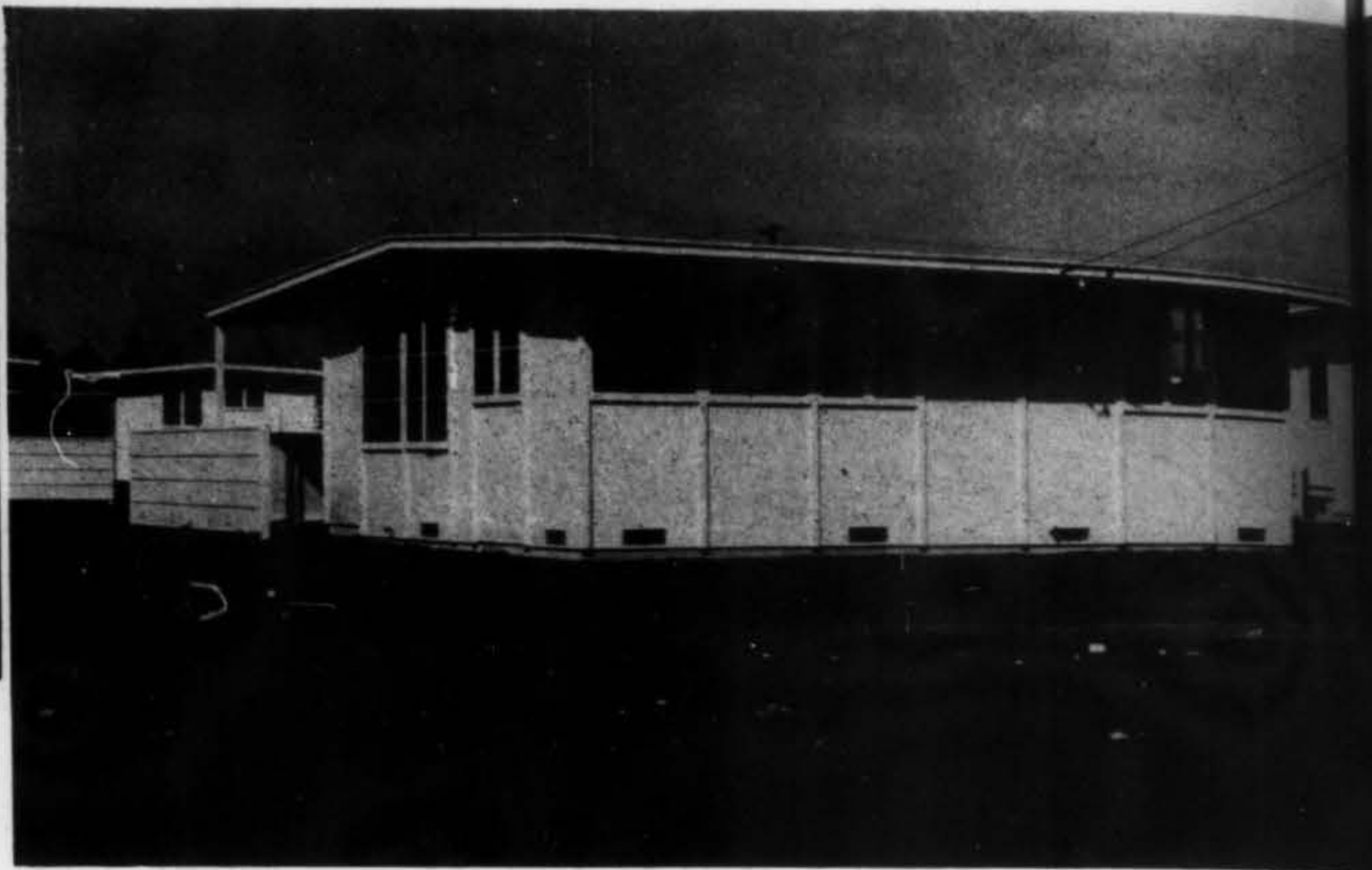
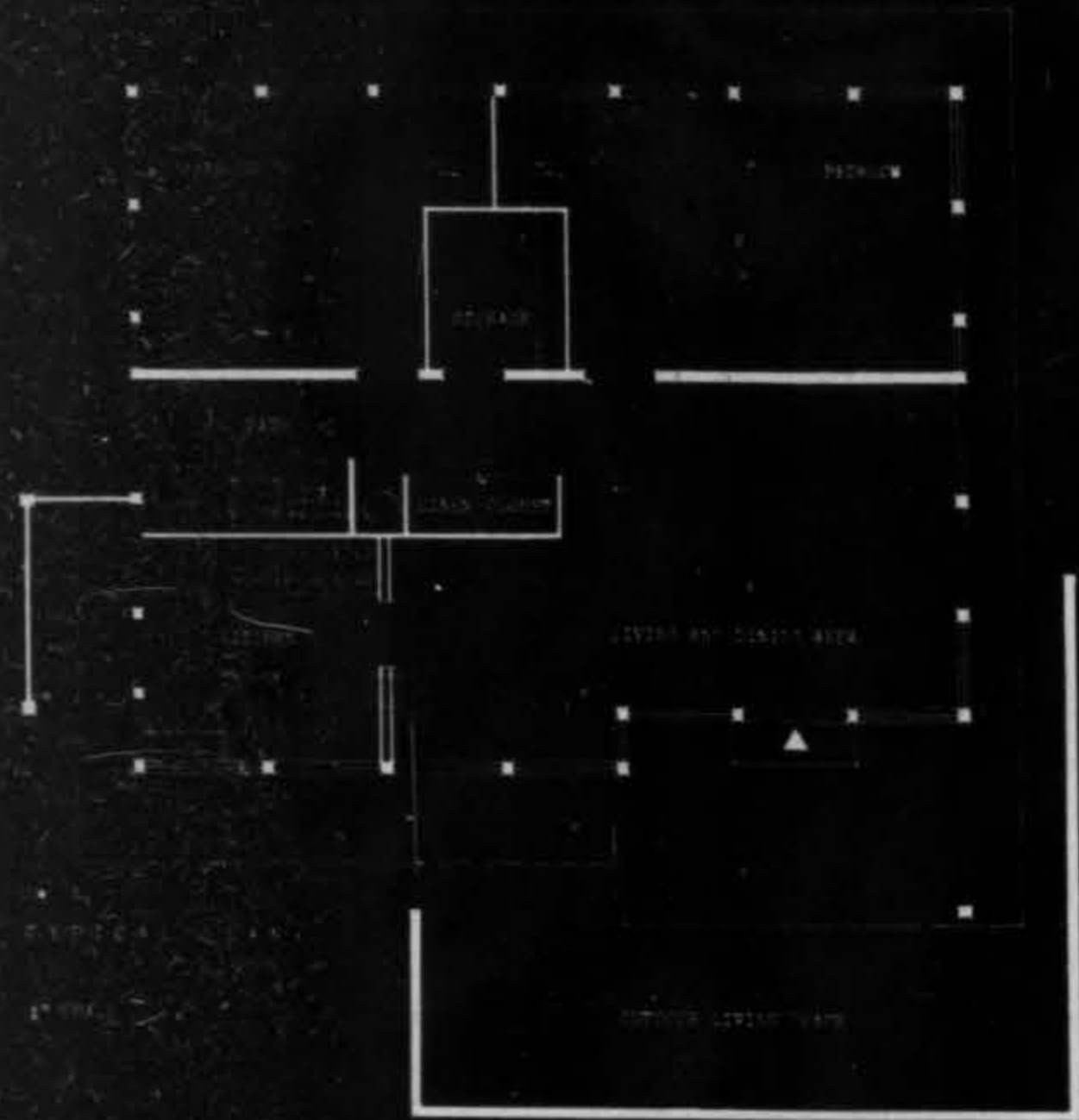


The U. S. Naval Hospital at Long Beach is being constructed for the Bureau of Yards and Docks and is a complete, new hospital unit. Claude Beelman is the architect. It includes construction of permanent type buildings of reinforced concrete. The plant is constructed on a 100-acre site. The development includes construction of a water supply system, sewer system, roads and other facilities. The main buildings consist of the administration buildings with operating rooms, X-ray rooms and two ward wings. In addition, there is a subsistence store house, a laundry and a power plant. There are additional buildings for corpsmen and for nurses' quarters. There are facilities for defense, including camouflaging. The Naval Reserve Air Base in Orange County, which is being constructed under the same contract, is a complete air base for the training of naval pilots and ground crews. It includes three large runways over a mile in length. There are barracks, administration, instruction, and recreation buildings, as well as hangars and shop facilities. The buildings are constructed of structural steel, reinforced concrete and frame construction. The entire site has been provided with drainage facilities, electric distribution, airfield lighting and control and access roads throughout.

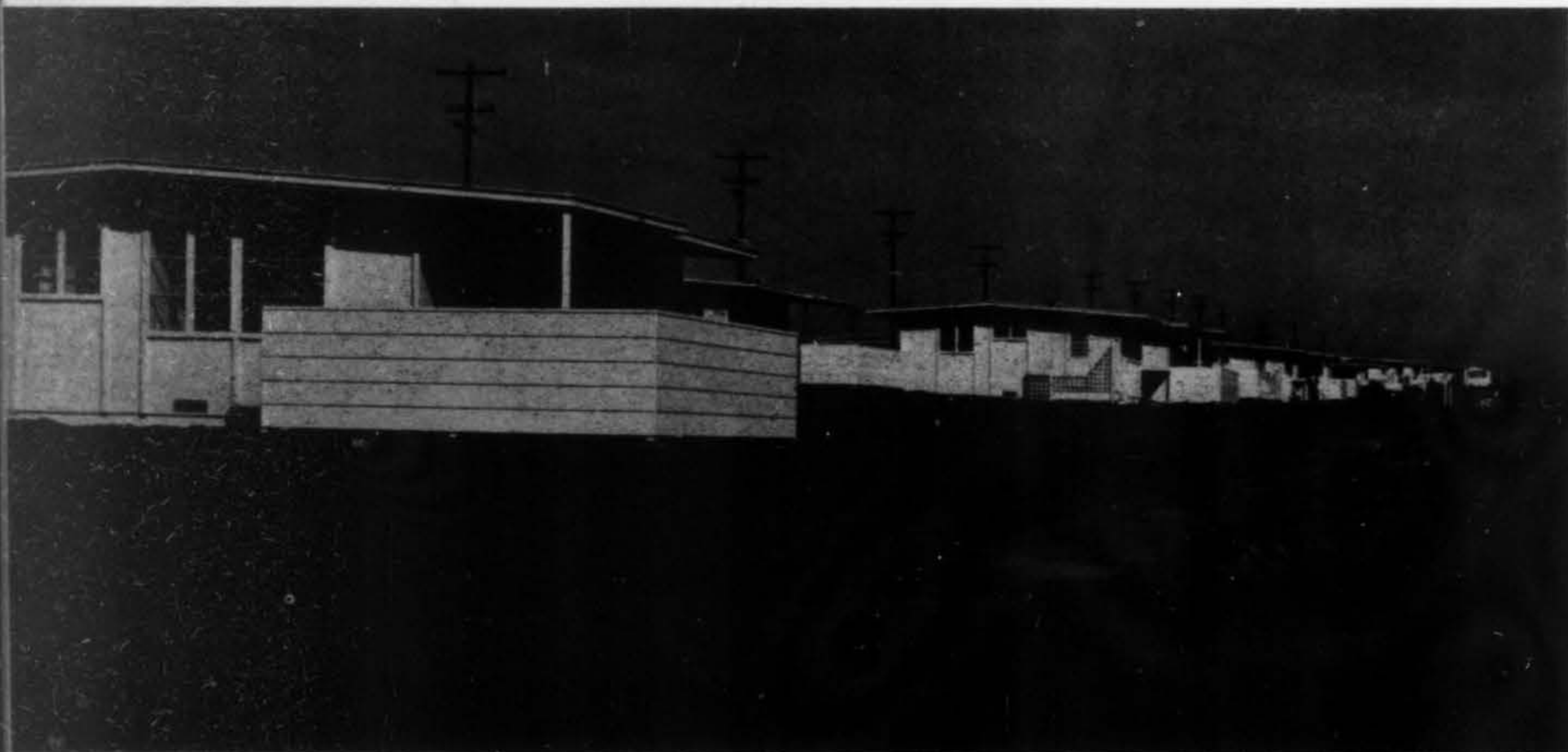
The organization for the contractor consists of the following: project manager, H. N. Mottern; superintendent of construction for hospital, Andrew L. Jensen; superintendent of construction for airbase, N. A. Ayers; superintendent of mechanical installation, both projects, O. E. Ross; superintendent of electrical installation for the hospital, Roy Baty; superintendent of electrical installation at the airbase, Irvin Truitt; general foremen, Floyd Auten, Roy Stoneaker, Micky Nicholson; labor foremen, Walter Crockett, Vern Murray.

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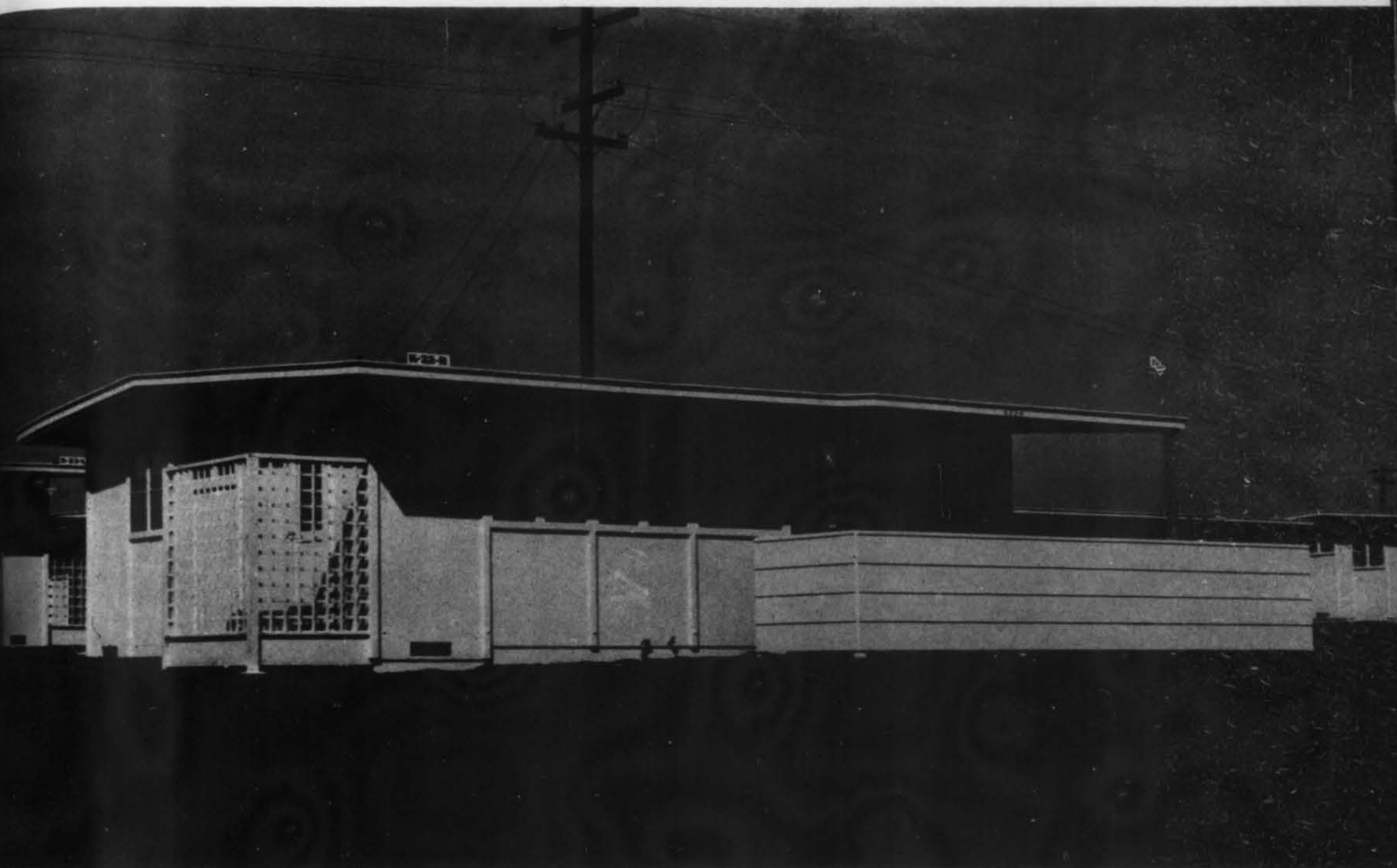




Photographs by Julius Shulman

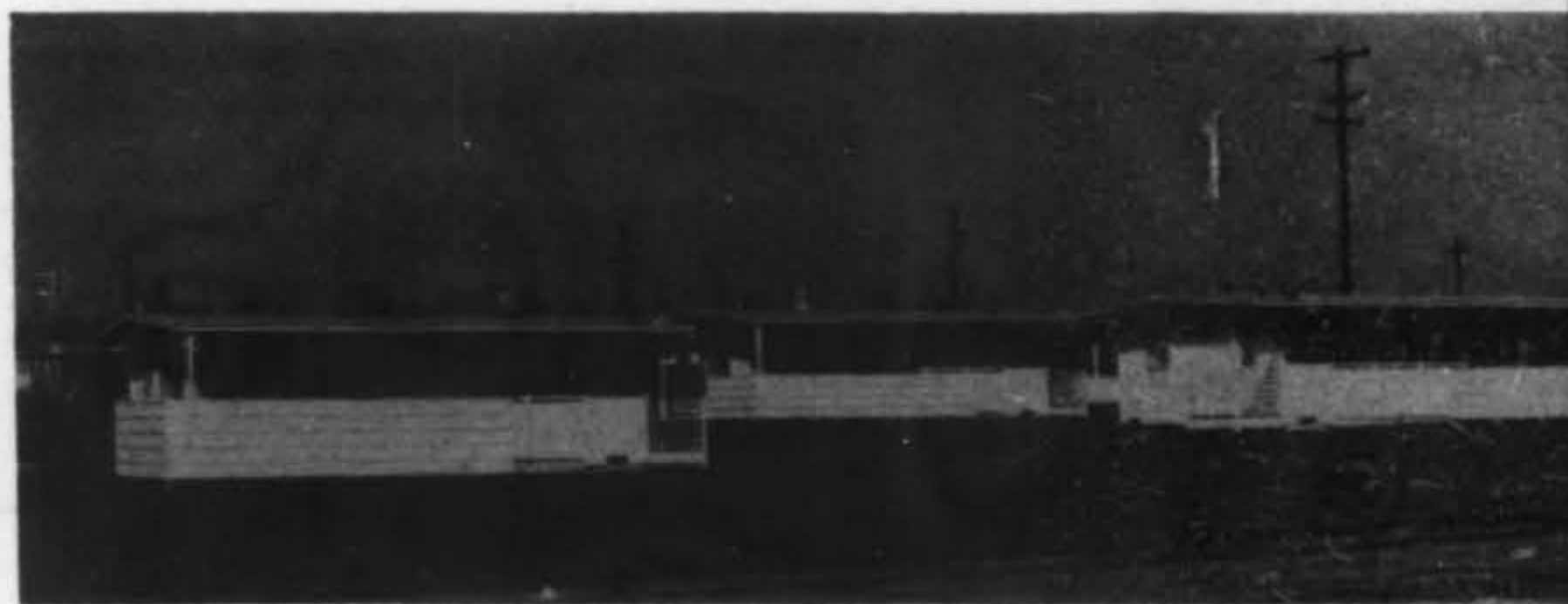


M O D E R N L I V I N G U N I T S



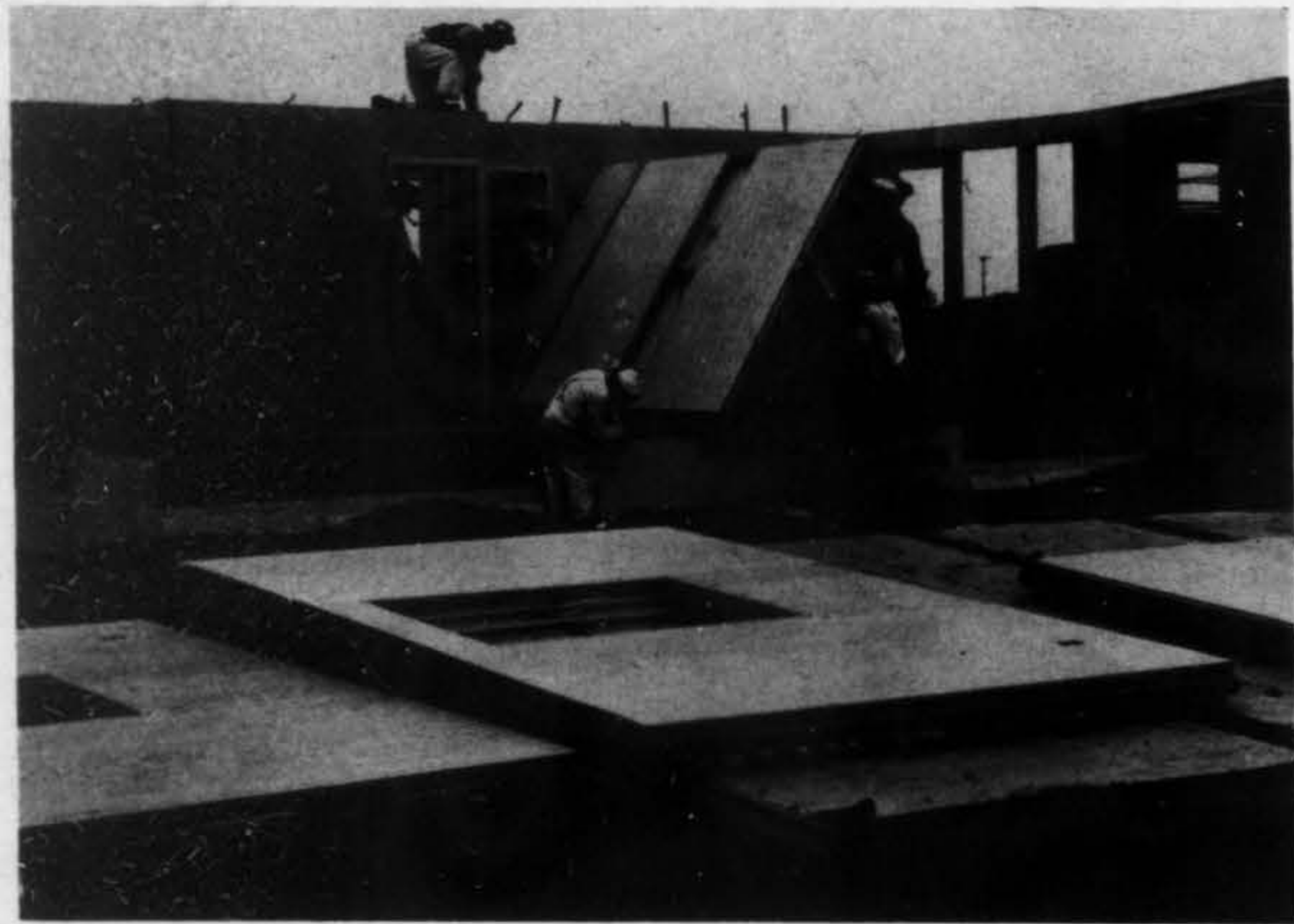
Construction techniques developed earlier on its war housing projects were carried over and used by the Campbell organization on a 500-unit war housing project recently completed in the San Diego area for the Public Buildings Administration. Four hundred of the houses were designed by the Public Buildings Administration and the remaining 100 by William Kesling. The former were the usual type of single-family housing units, but in the 100 designed by Mr. Kesling the emphasis was on modern architecture, and the result is pleasing. The 500 houses were fabricated at the site and made up into sections. These sections were quickly and easily erected, and it will be possible, should it be advisable, to demount them easily and rebuild them on another site. All cutting was done in a field mill and assembled on jig forms for

(Continued on page 60)





MODERN WAR HOUSING UNITS

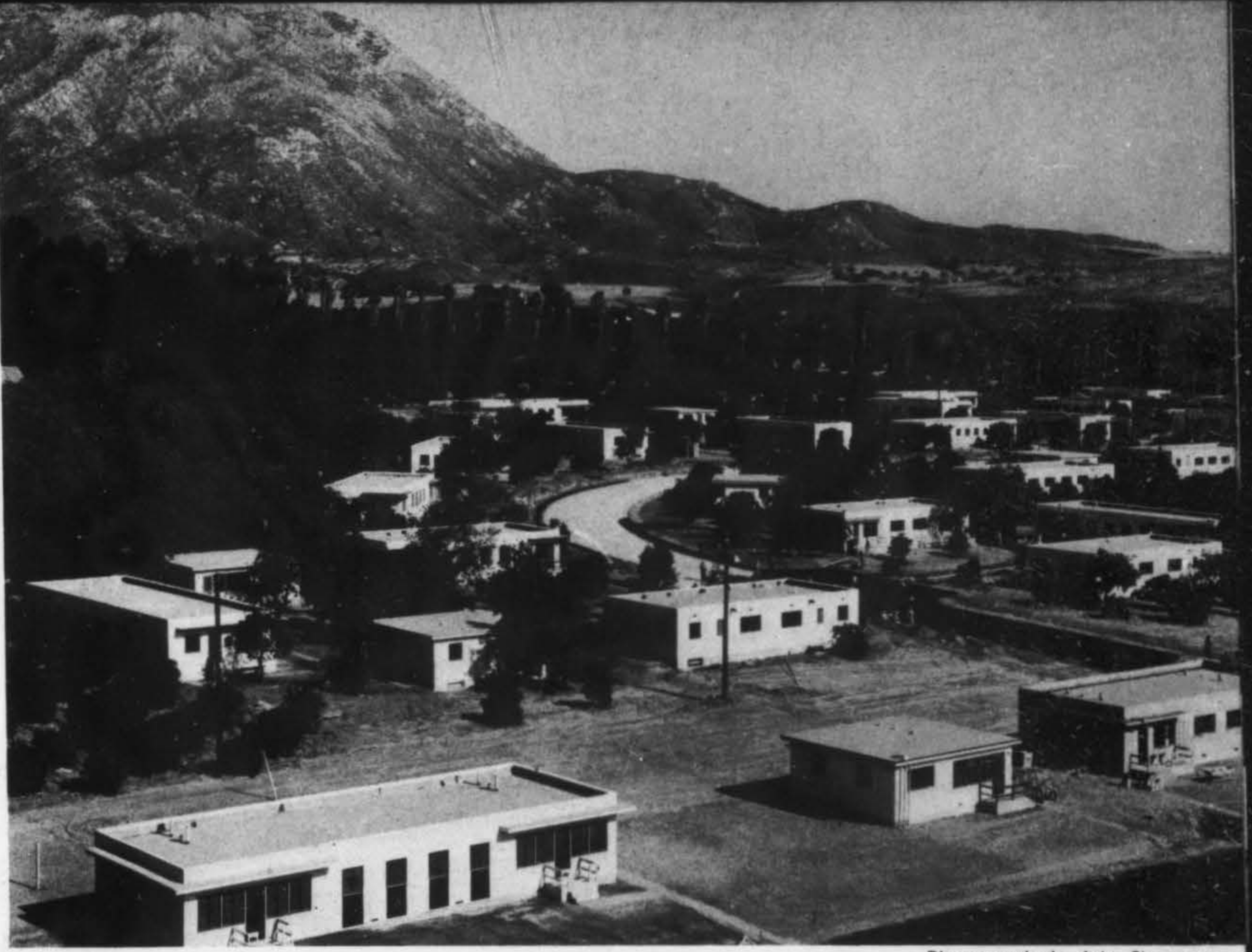


quick and economical nailing. Completed partitions then were hauled to the buildings and assembled on the wood floor. Successive crews progressed from building to building, each performing a specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, lining, bracing and blocking, roof joists and roof sheathing work were each done by a separate crew. Similar planning produced time-saving methods in the prefabrication and in the installation of electrical and mechanical facilities.

On the Kesling houses the architect attained simplification by elimination. The floor plan called for a minimum number of partitions and made possible compactness of plumbing facilities. Throughout the project the houses were staggered and arranged to present a much better appearance than arrangement in rows would have allowed. The entire site of the project has been landscaped and gives the effect of a neat community of small houses built to individual specifications despite the similarity of design. Colors for the houses were carefully chosen to avoid clashes between houses. All of the Kesling houses are of one color—the remaining 400 houses are painted in a two-tone manner with very little trim.

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This 125-unit housing project in Riverside, Calif., built by R. E. Campbell for the Public Buildings Administration to house the enlisted personnel of Camp Haan, is wood frame and stucco construction. Sufficient repetition of units was planned, however, to allow semi-mass production in the framing of the buildings. All cutting was done in a field mill established by the contractor and assembled on jig forms for quick and economical nailing. Completed partitions were then hauled to the buildings and assembled on the wood floor. Successive crews in this type of work progress from building to building, each performing its specific job. Foundation excavation, concrete forms, concrete pouring, stripping, sills and joist, subfloor, interior partitions, exterior partitions, lining, bracing and blocking, roof joists and finally roof sheathing were the stages in framing, each with a separate and specialized crew. Similar planning and prefabrication was involved in the installation of mechanical and electrical work and in finishing of the buildings. The work thus progressed faster, was performed with less effort by the workman, and with greater skill because he soon became a specialist in his particular job. The result was better workmanship, done much faster; consequently, cheaper construction. Design and planning of this job was done by the Public Buildings Administration; management for the government by John B. Lamers, general supervision by A. N. Timms, labor supervision by Walter Crockett, mill foreman, J. A. Sherman.



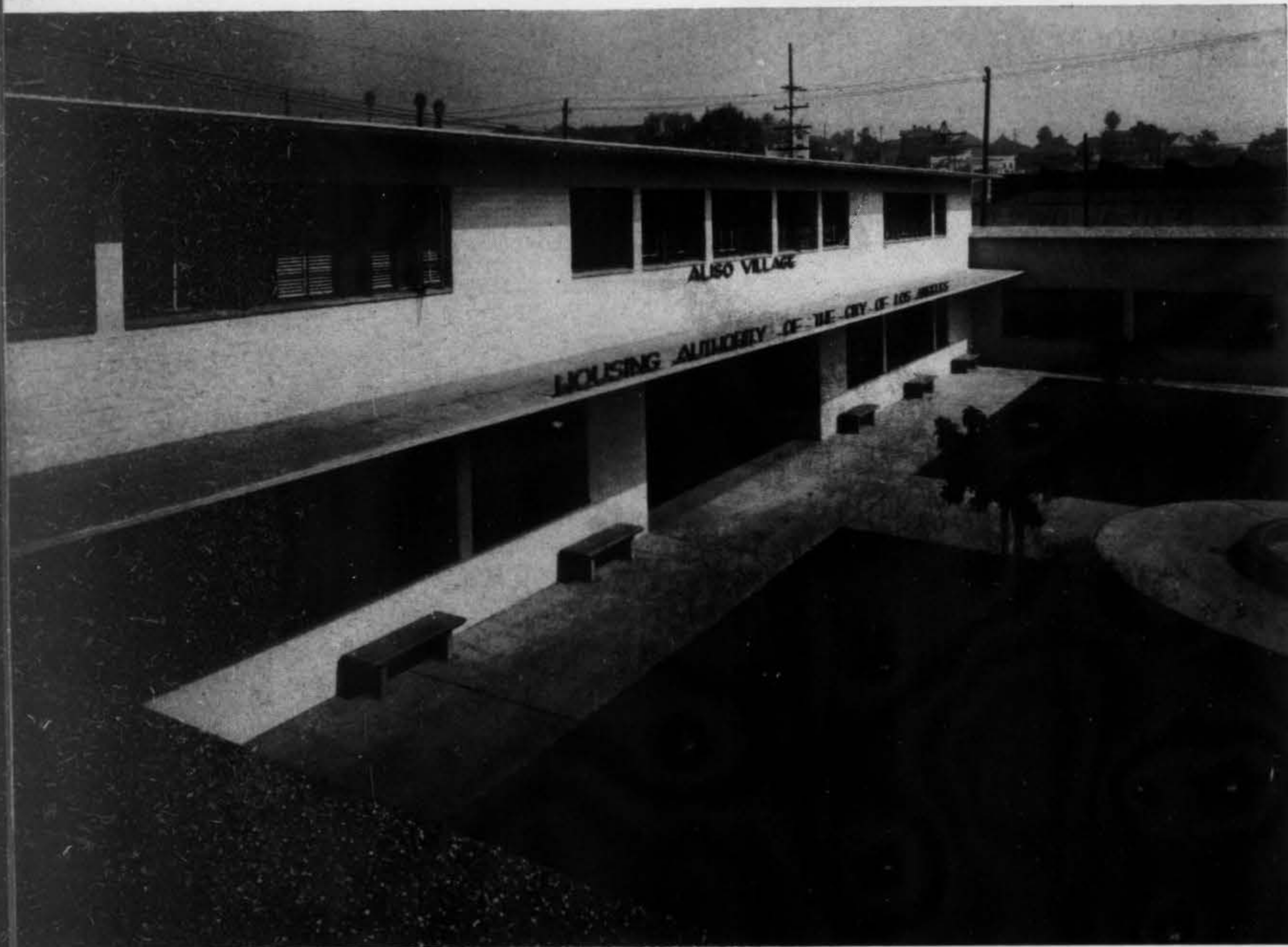
Photographs by John Sherman



HOUSING FOR CAMP HAAN



ALISO VILLAGE



OWNER: Housing Authority of the City of Los Angeles.

ARCHITECTS: Housing Group Architects—Eugene Weston, Jr., Lewis Eugene Wilson, Lloyd Wright, George Adams.

CONSULTING STRUCTURAL ENGINEER: C. J. Derrick.

CIVIL ENGINEER: Harold Barnett.

MECHANICAL AND ELECTRICAL ENGINEER: Ralph E. Phillips.

LANDSCAPE ARCHITECTS: Katherine Bashford, Fred Barlow, Jr.

GENERAL CONTRACTOR: R. E. Campbell.

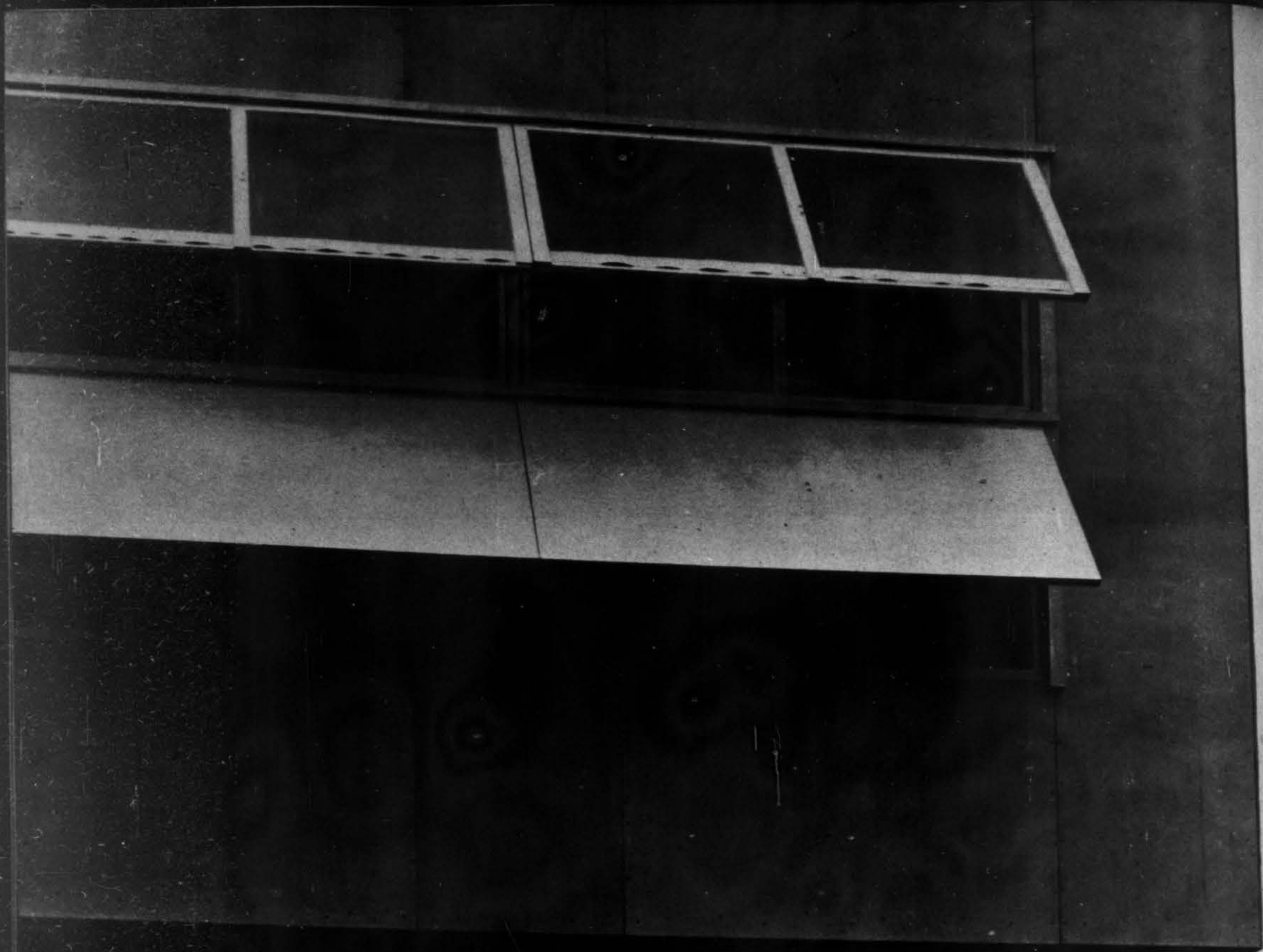
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Recently dedicated, the Aliso Village War Housing Project provides 802 living units in permanent construction buildings which surround Utah Street School on a 45-acre site almost in the heart of Los Angeles. The brick buildings in the project have Groutlock walls and reinforced cast-in-place concrete floors supported on Wailes-Bageman pre-cast concrete joists. Repetition of units and similar construction throughout this portion of the job permitted construction on a semi-mass production, with specialist crews moving from building to building. The frame buildings were fabricated on the site and made up in sections which were quickly and easily erected. A field mill was established on the job by the contractor and all cutting was done from comprehensive cutting lists. Fabrication of partitions was done on the jigs and then transported to the buildings for erection. Cornelius Drinkward was superintendent on the job for R. E. Campbell. J. A. Sherman was mill foreman and general foreman on the frame buildings, and G. A. Bissing was general foreman on the foundations. George Burns was labor foreman.





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MIGRATORY LABOR CAMP

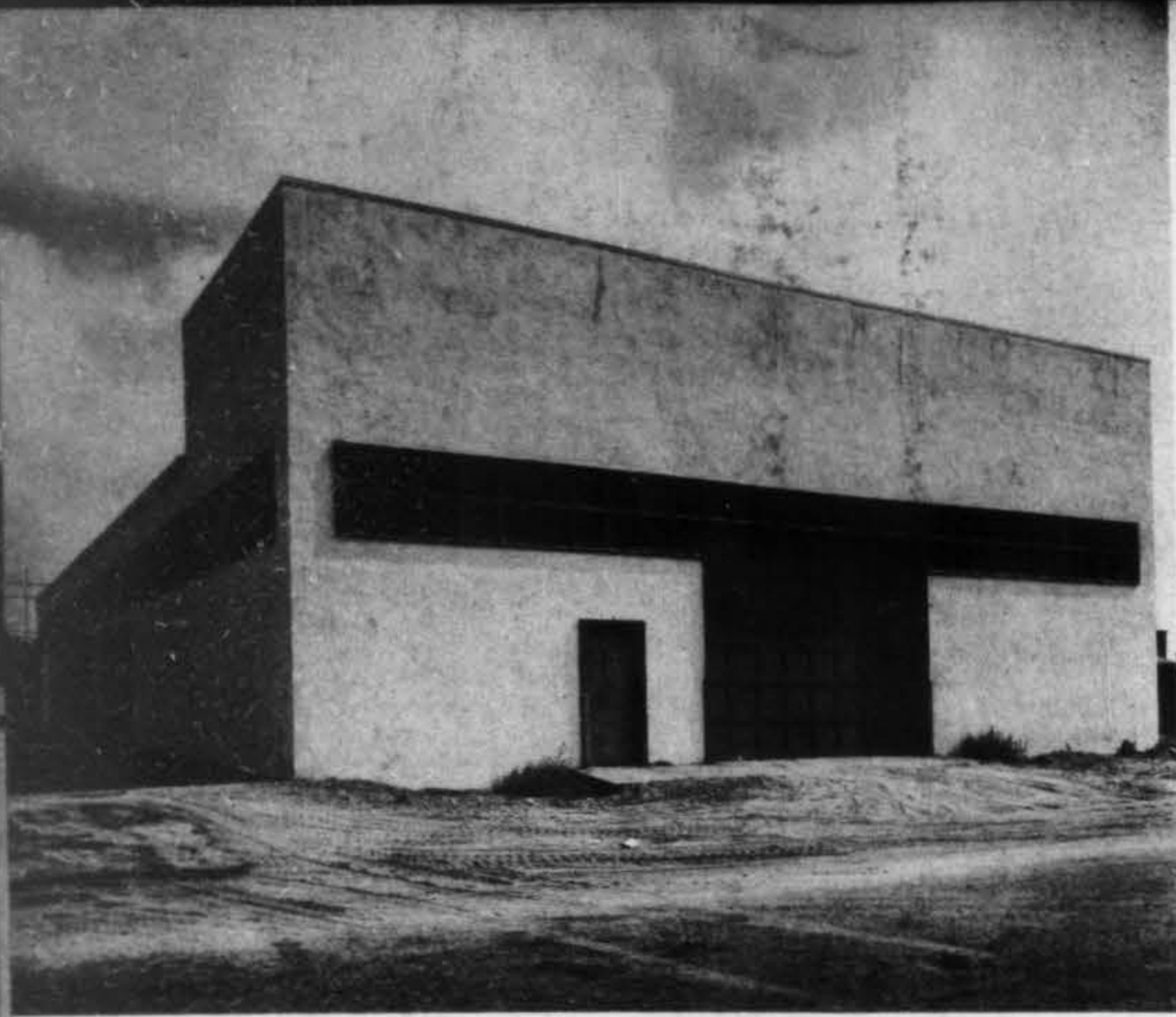


SOMERTON, ARIZONA



The Yuma Migratory Labor Camp was the construction of a complete housing community for migratory workers for the Yuma district of Arizona. This camp consisted of housing for 300 families, comprising 70 buildings and provision for complete water system, sewage and sewer disposal system, and electrical distribution system. It was constructed on 160 acres of land for the Farm Security Administration under the supervision of the district engineer, J. P. Hallsteen, in San Francisco. Plans and specifications were prepared by the Farm Security Administration. The buildings are of frame construction. In addition to housing facilities, the group included community buildings, clinic and isolation units, farm and dairy buildings for the purpose of providing subsistence for the farm workers.

OFFICE AND WAREHOUSE



The background of the R. E. Campbell organization includes a modern office, full working equipment and warehousing facilities for the latter. Above is shown the warehouse. At the right is one of the company's several transit mix trucks which are a part of the company's full complement of construction equipment. These trucks make possible a flexible usage of equipment and manpower in that one such "truck plant" can be used on several jobs in a short time without the problems of setting up and demounting stationary or permanent plants. These transit mix trucks, further, save vital man hours in that concrete can be mixed in them en route to jobs. The bottom photograph shows the entrance lobby of the organization's head office. It is modern in design and was built to provide efficient working space for a full staff.

