

be placed at a great depth to make the roof bomb-proof. This would, in turn, make it necessary to construct a deep, long inclined open ditch by means of which the airplanes get in or out. Such a ditch would be hard to dig and would be easily clogged by the enemy's bombs or shells.

The most practical and most economical form for an underground hangar is a long tunnel, just wide enough to accommodate a single file of airplanes. This form is necessary to give to the roof the greatest possible strength to resist bombs, without using too expensive a construction of girders and without going too far underneath the surface. The runway ditch, leading gradually down into the hangar, must have slanting side walls to give it strength to resist the effect of bombs. The floor and the sides of the ditch should be covered with a continuous layer of one-inch armor plates. Sliding doors armored with two-inch steel plates and running on ball-bearing rollers on tracks must be provided.

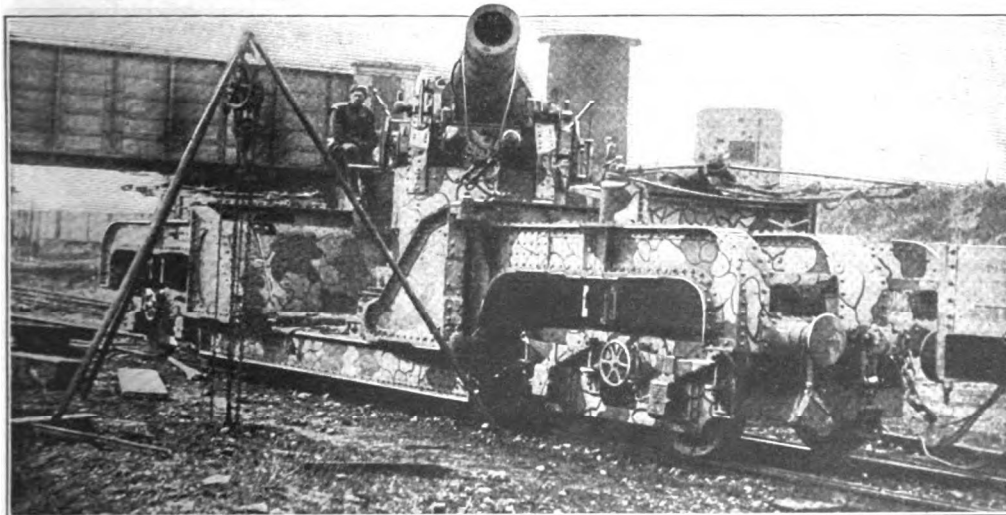
To ventilate the hangar, air shafts should be provided, leading to high chimneys some distance from the underground structure. This is necessary in view of the fact that the hangar in its side galleries gives shelter to the repair shops, forges and magazines as well as to the living quarters of the men who work in it. The interior must be supplied liberally with electric light and drinkable water.

Making Believe with Paint and Brush at the Front

THE observer in the airplane tries in vain to locate the enemy gun; his eye, looking through a telescope, fails to detect its muzzle through the foliage. So he flies away and the gun is not attacked.

This is an example of camouflage as it is practiced in the European war. And the camoufleur is so expert that his business of fooling the enemy has become an art.

An early use of camouflage by the French was the application of paint to big guns in order to make them resemble the foliage in which they were partly concealed. However, when the guns had to be placed in the open the disguise only accentuated their visibility. The protective coloration of birds and animals gave a hint to the camoufleurs who saw that it disguised the outlines of these creatures and counteracted to a considerable degree their undershadows. So the high lights along the gun barrels were darkened and their under surfaces lightened. The colors of the paint, of course, harmonized with the surrounding objects. The finishing touches to this work consisted in irregular streakings and blotches which broke the outlines and at least confused the observer if they did not serve to produce invisibility.



This big British gun is being made ready for the front with the aid of brush and paint applied by artists, who make it appear as part of the landscape