

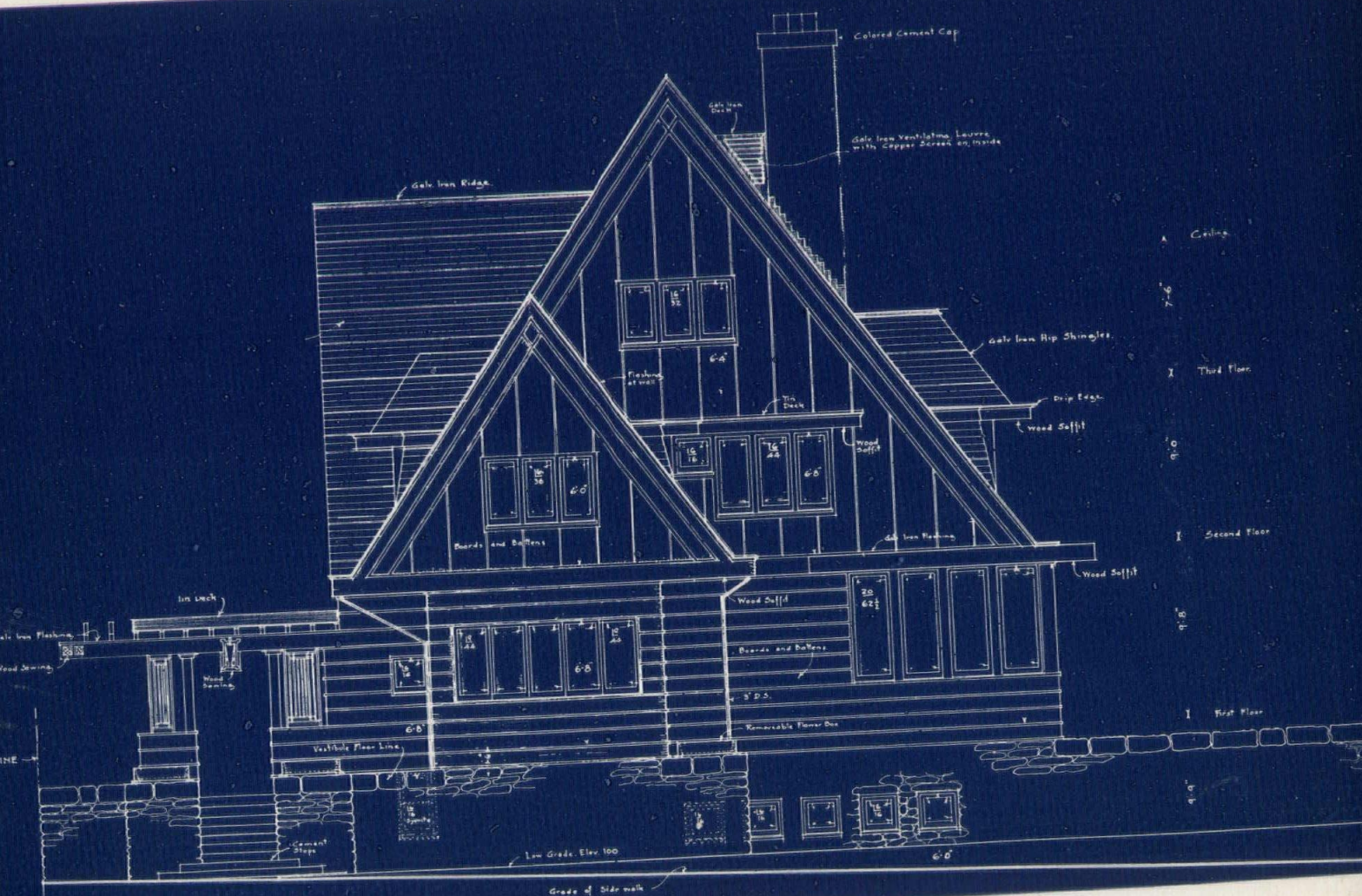
NORTHWEST ARCHITECT

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"IF ARCHITECTURE WAS BORN OF NEED IT SOON SHOWED SOME MAGIC QUALITY, AND ALL TRUE BUILDING TOUCHES DEPTHS OF FEELING AND OPENS THE GATES OF WONDER. ALL MODERN BUILDINGS HAVE TOO MUCH THAT IS MERELY CAPRICIOUS. LITTLE IN ANCIENT ARCHITECTURE WAS 'DESIGNED'. THINGS DESIGNED BY A SINGLE MIND ARE MOSTLY 'SPORTS,' WHICH MUST PERISH QUICKLY. NO ART THAT IS ONLY ONE MAN DEEP IS WORTH MUCH. IT SHOULD BE A THOUSAND MEN DEEP. ONLY THAT WHICH IS IN THE LINE OF DEVELOPMENT CAN PERSIST."

—W. T. LETHABY

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Northwest Architect

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Let our object be our country, our whole country, and nothing but our country; and, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of wisdom, of peace, and liberty, upon which the whole world may gaze with admiration for ever.

DANIEL WEBSTER.



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Douglas Donaldson — everybody calls him "Tom" — has many friends in Minneapolis. He was director of the old Handicraft Guild Shops, on 10th Street from 1906 to 1910. He married a Minneapolis girl, Louise Towle, who taught textile Arts in the Handicraft Guild. He moved to California in 1911 and since then the wide range of his creative field has included architecture and all the decorative arts, much beautiful personal craftsmanship in the metals and semi-precious stones, and much fine jewelry.

For many years he conducted master classes in public school art teaching, with special emphasis on color. Over 2,000 art teachers in public and private schools from Maine to Hawaii have benefited by his wide teaching experience.

Tom Donaldson in Hollywood has had an unusual opportunity to watch the development of the moving picture from its inception and has been in continuing contact with a number of men who have done creative work in moving picture color and form; indeed one of them married his daughter. The manuscript for "Look at the Movies" was submitted to him before it was set into type. He gave it his O.K. throughout and added:

"The present-day world best likes to live in houses that are in no respect conspicuous, preferring chairs that still look like chairs and lamps and fireplaces and rugs that are the kind they are accustomed to. The modern architect, when successful, makes a nice balance, using the sense and feeling of the old and the lift and appeal to intelligence of the new, so that life's moving picture will flow graciously through well-designed space. ("The lady at the piano should help rather than destroy the voice of the baritone. . . .")"

It would appear to your Editor that Frank Lloyd Wright, the orthodoxy of whose form and function is unquestioned, well illustrates Mr. Donaldson's thesis in the way in which Wright has decorated and furnished the superb rooms of his own home, Taliesin, beautiful pictures of which are shown in Mr. Hitchcock's book, "In the Nature of Materials," which we reviewed in a recent issue. Such fully complete dwelling places by this master appear as grateful corridors leading to a more beautiful and satisfying future.

LOOK AT THE MOVIES!

Architects!—you must decide !

. . . . is your own work Graphic Art?

by William Gray Purcell

or indeed a Building Art?

THE WORD which is best said came nearest to not being spoken at all, for it is cousin to a deed which the speaker could have better done.

Thoreau—Sunday, September 1st, 1839.

TOM DONALDSON, of the old Minneapolis Handicraft Guild, and now Hollywood's "Philosopher of Melrose Hill," is teacher's teacher to a thousand and one public school art directors from Maine to Hawaii. He has a way of going directly to the heart of things and saying it in the fewest words. He never makes any working drawings, just thinks out beautiful churches, flower shows, places to live, palaces where oranges are processed, embassies of bread manufacturer and so on, remembers how his idea built itself and then starts getting the material and equipment pushed into place.

His results hit you where you live and work. Make you feel good, bring new business, and are tuned to living people while they are doing their living. He comes close to being the father of color in contemporary American architecture and his beautiful rooms and gardens make people keep thinking of more and nicer things to do and happier ways to do them.

"Always Drawings!"

Looking at some of my blue prints he said, "You architects love to put criss-cross lines on all the places that represent windows because it makes your drawings look nice, but the actual window openings in real buildings just naturally acquire in use whatever they need to make the window come alive, and the darned wooden bars and tangles of leads are generally a nuisance, the whole effect more or less dated."

Well, that was quite a facer for one who had always wanted leaded glass in every window of every building. But that kind of practical analysis right from under the plow is the true soil from which architecture springs and we architects have got to put our mental feet in such criticism and like it if we are going to grow.

Buildings Art—Or Pictures Art

But the larger issue for architects that struck me in all this was an obvious "drawing board complex," that

Note: I asked Tom to bring some stills of movie sets to show you. He couldn't find good ones. That night we went down to see "Take A Letter, Darling." We then said, "it would be just silly to print movie set illustrations with the NORTHWEST ARCHITECT story when every reader can see dozens of perfect examples any evening he goes to a show."

conditions everything the architect does. "Make swell looking drawings — get a pleasing pattern of white lines on the old blue print — even if it ruins your building!"

I built my first building "out of my head," have never been a very snappy draughtsman, and one way and another have had plenty of chances to sit on a nail keg with some Italian or Swedish mechanic and figure out a new put of bricks or boards that left all tricks and tags of the draughting pencil out of the finished result.

I have talked before every sort of club, committee, college and Lunch Club, and written as here, for a dozen or so magazines, and the thing I've wanted to say most often and say it hardest has been some further aspect of architecture as a *Building Art*.

Are all your drawings from the first sketches, a convenience record of your deep urge to think about a building and its materials so that it stands up to face the real Outdoors? A bit of our wonder WORLD!,—enclosed?

"Or is your building just another reproduction of your cleverness with a pencil in making beautiful patterns on paper? Did your ideas keep coming up out of the pencil lines or, as you must if you are really an architect, did you first see it all as building and only then put down a memo of it before you forgot?"

It's as simple as that.

And the distinction makes a gap like a gulf.

You are either in your heart an "artist,"—a man before a drafting board, a man with a brush and pencil, thinking brush and pencil patterns on a field of paper, or, you are a "builder"—a higher man who also must know nearly as much as those practical contractors "Tampenstein and Schnitzelholz," knowing indeed a lot more than they ever even dreamed of.

Schools Are "Schools"

The trouble is that most architects go to an architectural school and practically all these schools are graphic art academies, with the students wholly insulated from the *Building Art*. With four to six years of psychological conditioning during his most impressionable years it has been almost impossible for the architect to shake off the graphic art complex and to rise above the level of the drafting table.

It is quite possible that as we step into this new and difficult postwar world the creative architect

should be a pure building executive—in a new and larger sense—and *not be able to draw at all!* Indeed such a creative mind in Building may have no especial interest in “art” as aesthetics. Let the coming architect “execute” the building from first exploration of the need through every subtle decision, through all the productive process, and let draftsmen record his mind and provide the paper “instruments.”

But What About Movies?

Yes! I admit these movie sets and scenes of rooms and ranch houses, night clubs, palaces, business offices, are forced in values, imaginistic, often popular-cheap, but this is theater arts not building art. These are not actual rooms where people live, but only portrayals. Like the “means” in all the arts their function is to build up in the “fan’s” mind, rapidly, indeed instantaneously, a clear image of the entire situation and circumstance in which something is going to happen.

“Scenes”—sets (no good word here) are not intended to be reproductions of places or apartments any more than a good novel is literal biography, nor good history the exact continuity of a diary. This granted, we find that the world of movie “architecture” is successful with two ideas applicable to our building art, in which all but a very few architects generally fail.

The first is that the scenic architect thinks of the *whole*. At one and the same time he sees enclosure, equipment, properties, place, color, light, sound and the people—the latter being more important than compositions, porticos, paneled walls, fancy ceilings or any of the architect’s box of tricks. Of people, their habits and feelings the architect takes little account, and in

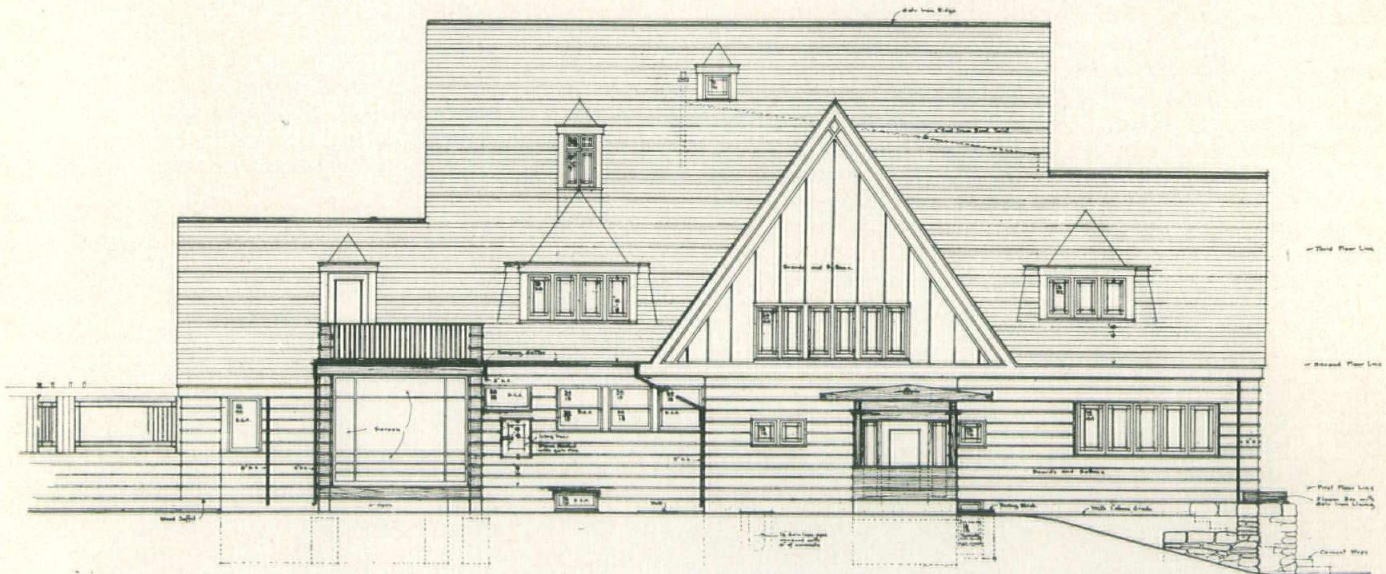
these constructivist days less than ever. Imagine, for example, placing a fireplace in a wall composed entirely of mirrors. Each one in any company would be continuously self-conscious of himself rather than having undistracted concern for his friends, whom he can see without any mirror. Nobody but a nitwit could spend an evening facing a mirror.

Unlike the movie maker the architect starts with his “plans,” makes patterns of its enclosing walls, outside and in, goes a long way into “details” of mechanical equipment and decorations. If he ever gets to furniture, curtains, pictures (usually via “decorator,” or owneress) it is an “arrangement,” and color is a last minute embellishment. Of the form and meaning of color, of its emotional and intellectual content he has never dreamed. All his procedures are dead and all mostly graphic arts.

And second the architect of the movie “lot” starts with the acting, puts it on a base, equips the action with properties, provides the actors with stations and practical objectives, establishes openings to and from the Elsewhere and finally bounds this living, moving structure, with walls, or a forest, with a ceiling or with sky, and during this entire process he is always thinking of all of it as action, as a “something doing” to be evidenced by symbols and impimented with “acting” and all the theatrical “tools.”

Logical Procedure

Now fully acknowledging the fact that creating movie sets and building places in which people actually live and work, are two totally different arts, which speak to people who are in disparate psychological minds and



THE PICTURE ABOVE AND THAT ON THE COVER, are from the working drawings by Purcell and Elmslie, Architects, which built the dwelling in Helena, Montana, 1916, for Louis E. Heitman. As design they illustrate the principle that drawings should follow and record but not dictate to the developing architectural idea.

This finished building as Architecture is wholly “functional,” that is, it is structurally integral in all its use of materials.—“We’ll say it is!” (if you’ll excuse our slang) because this Heitman house was the only structure in the city of Helena to survive 215 earthquake shocks in 1938 with no damage whatever, not even plaster cracks. Subsequent shocks knocked off the top two feet of chimney, that was all, while the brand new Class A High School, and a number of other buildings were completely destroyed.

But more to a point which is much confused in contemporary criticism, while this dwelling standing there on the corner under the blue sky continually reminds both architect and the man on the street of buildings of other times and other places, it is quite free of those procedures of Bozart, by which style patterns and motives are “inspired” out of pictures of old buildings, and its functional expression is not confined to mere forms of construction.

In taking to heart the success in architecture of the imaginative theater artists be careful not to "go theatrical." Do as he does, not what he does. The Architect's work also must "tell a story," must "speak to the feelings." As "property man" in architecture you must, like the scenic artist, "see" the scene as all-of-a-piece, but be certainly aware that the larger Stage you set is for Life itself.

moods, the lesson the conventional architect needs to learn is that in his art *he must proceed from concept to his record of it*—from project to plans—not from sketches to a project in which the alleged architecture is a resultant of pencilings, T-squarishness, rubbered errors, washes and pounces and indications and silhouettes, et cetera, no end, *all unrelated to enclosed space under the sky.*

And the other big lesson for the postwar architect at the movies is the validity of feeling and the necessity for constructing a home in which the Spirit of Man can live. Nor am I talking about any long-haired, hope-of-heaven, super-aesthetical "yearn" for the Fingers of Dawn. When I say Spirit of Man, I mean, work, play, politics, religion, war and peace, I am thinking of wow and wallop with the kids, Rotary, loyalty, back-from-the-ball-game and home black-smithing, hearty parties, whatever you like best to do—a House for the *qualities* of all that is what the architect must establish if the structure is to be a work in the Art of Architecture.

"Hear, hear," shout the Old Boys and the Bozarters in a big chorus from 1896, 1908, et cetera, "—isn't that just what we did?—that's what we've been saying all along! No feeling, no beauty in all this terrible stark, bare, modern stuff, damn it."

Well, the trouble was that your Sentiment was spurious and your Beauty was just mental laziness.

Art in a Jamb

As soon as people move themselves and their furniture into these modern houses nine out of ten of them just look like hell, and if special furniture and decorations are made and contrived for them they are even worse, for the result is a sort of intellectual and emotional refrigerator in which really complete human nature just couldn't do any satisfying living. Can you imagine any children in these cosmetic rooms? Such homes are just a sort of a personal hotel and airport, from which self-appointed intellectually fashionable persons can take off for the night spots, and return for a final cocktail before enduring a few hectic hours of induced sleep. But architecture is concerned with the

soul of the race, and not to be found in the world of chromium trim.

The Old Boys who have been "doing" colonial houses—rathskellerish restaurants, Gothic churches, Tudor schools, Georgian Insurance buildings and so on have, for the past ten years, been banged so hard with logic and ridicule that some one ought to say a word for them. To date all the rebuttal I've heard from their side is just peevish or positively doddering, for they really have considerable of a case—not for their own position which is none too strong,—but in the way of putting these self-satisfied modernists in their places. For actually the streamliners are no more logical or functional than "traditionalists" (wholly meaningless term!).

New England Modern is no more functional than New England Early American. What few functions one may find in either of them only lie in different fields. The so-called Modernists are all burned up about construction and materials and the Old Boys who actually have no living tradition are overflowing with sentiment about great-grampa's homestead and the dead old junk that came down as a legacy to his merely geneo-logical client.

Both are incomplete, neither are architecture, but in trying to secure some emotional peace and comfort in this rattling jeep of a world, one could do with a "colonial" collection of cells to a better life, than he could with some of these slatted show windows, with their lopsided fireplaces slithering along walls which poke some sort of an angle into every trip you make to ice box or bed or bath.

To really live in a traditional house you have to tear into it and violate practically every precious design and detail the draftitect was so proud of, and to live in a modern house you have to cover up half of it and then proceed to complete what still shows.

Seeming Paradox

"But," you say, "these scenic movie architects you praise so highly use all the familiar details of Gothic, Georgian and Greek "styles." How come that this is admired as living art, but when an architect does the same thing in a building he is now, these past ten years,

THE DEVELOPMENT OF THE FORM of the Heitman dwelling built in Helena, Montana, in 1916, and illustrated here through its working drawings, is an interesting history. The first studies were made in 1904 in Berkeley, California, before the earthquake of 1906, and were based on certain wedgy-roofed houses built by contractors in considerable numbers in San Francisco and all around the Bay. At that time these types seemed to me to be related to place, to people and the times. I again took up this steep-sloped, roofy theme in Minneapolis, 1907, in preliminary studies for a house on Lake of the Isles Boulevard.

This same basic house concept was again fully developed in 1915 as a project for Dr. Hirshfelder, of the University of Minnesota. The house we planned for him was never built but the idea plainly had life and validity and finally met the light of day after twelve years of gestation, in this Montana home.

The proof of its structural, mechanical, social, economic and spiritual functionalism is its relation to the world of 1942 and to its present owners, Mr. and Mrs. J. E. O'Connell, after 26 years of good service, fifteen of them for the genial and appreciative man and wife we originally built it for.

All the forms arose with perfect naturalness out of the problem itself. The project through to its last details is an exfoliation in sequence, and the result shows that to be honest, alive and sensitive, an art work need not be cult-ugly, style-wild, zanie-painey or insulting.

cast into a minus-23-thousand-candlepower darkness by these insufferable nickle-plated Sopholiner Streamitects.

Well, authoritative architects have always claimed to be traditionalists when they designed patterns in a tradition of appearance, but such procedure is not a tradition at all, only a sort of stamp collecting series. That one thing looks like another thing signifies nothing. A ping-pong ball looks like an owl's egg but it won't hatch. Terra Cotta Gothic, a thousand pieces all alike pressed from the same mould, is like trying to copy a Whistler etching with a T-square and triangle. The vital relation lies between the shape of the object and the shape of the idea which fathered it. There is no existing useful relation between your material shape of now and that recorded shape of then.

Collecting Matched Looks

Even the form and function Greeks had pilasters. The Persians had pointed "Tudor" arches, and Eighth Century Armenians had groined vaults and clustered shafts four hundred years before "Gothic." The French Cathedrals of 1200 A.D. had concealed wooden trusses to carry the roof over their interior stone ceiling vaults. More surprising, the builders of Pisa Cathedral didn't bother with merely copying Roman work, they sailed down to Rome in their boats and actually carried off the old stone columns, cornices and classic carvings of every sort. But the resulting building they built with them was not Classic or even Renaissance, it was a new and living architecture of great and lasting beauty.

"And so what?—all O. K. to proceed as before with 'designing' in this or that 'style,' borrowing here and there?"

Don't fool yourself. If your building is alive it is in spite of such forms, not because of them. The Capital-offalas or Moderne Greek Style is still Applique, Bozart, notwithstanding all its meshed masses, stepped stories, clipped cornices, flaunty flutes and other camouflaging stylistics. Honesty does not rest in the words you use but in the integrity and potential of the idea conveyed by them.

Convenient Catalyst

If unlike the scenic architect whose function is to be much concerned with reestablishing circumstances and

atmosphere, an architect of buildings finds himself unable to avoid a pointed opening that looks Gothic or a post that looks Greek, or a roofoy box that looks Colonialish, he will have more success in overcoming the past if instead of consulting Vignola or his "working photographs," he will spend the margins of his creative day filling his soul with some other era than the immediate style patterns with which he is concerned, let him refresh his working forces with grander views,—the color of Chinese art, the rhythm of Japan, the rich folk brew of old Norse. The resulting mental chemicalization is likely to precipitate at least some true metal, and his building give back a glow of life that can never be kindled by measured drawings.

Let me close by acting upon my own advice and for example associate, say, Greek and Japanese as a reagent between thought and feeling. Here are living words offered by Plato two thousand years ago to a symposium on Love at Agathon's banquet:—

Lady Diotima (a sorceress) speaking to Socrates in 380 B. C.

"Poetry is a general name signifying every cause whereby anything proceeds from that which is *not*, into that which *is*: so that the exercise of every inventive art is poetry, and all such artists poets (yet they are not called poets, but distinguished by other names)."

And here on the other side of the world, a half century before our own so self-sufficient times, Lafcadio Hearn writes to his friend Basil Chamberlain, August 12, 1894:—

"To me Emotion, uttered with power, touched with natural rhythm and color, is architecture, and Form is not architecture at all. Don't you think that if we

keep to the masterpieces only, we must lose a great deal of that which is most beautiful and original in building? For all deep-souled men—however unlettered—are betimes architects, and utter architecture worth remembrance."

Note: With Plato's permission I have temporarily substituted the word Architect for Poet in the Hearn quotation. You may now replace it if you wish. Get these remarkable letters from most any library and learn that the modern machine age Japanese is not much like his distinguished and artistic ancestors.



Scene set on architect's stage.

The fence, wall, door, chimney, roof, sky, trees—the darks and lights. Sunshine and shifting shadows, and everywhere the bright colors, all these are "forms" expressing the spirited "functions" of this project. Building sincere happiness can be more important than laying logical joist.

"NOTHING looks well that has been done for 'look.' It seems right at first, but quickly the doing becomes diseased. Only by being intensely real can we get back wonder into building once more. We have this awe of a ship, a bridge, a machine. The Modern way of building must be flexible and vigorous, even smart and hard. We must give up designing the broken down picturesque which is part of the ideal of make-believe. The enemy of architecture and good design is not science, but vulgarity, a pretense to beauty at second hand."

"Why should that ancient thing, a house, have become so vulgar and pretentious? It seems to be the result of 'good taste.' We have to awaken the civic ideal and to aim first at the obvious commonplaces of cleanliness, order and neatness. Greek temples and Gothic cathedrals were built traditionally according to custom. Even the sites—those wonderful sites of temples and cathedrals—were not selected because the buildings would 'look well' there. The sites were sacred from remote time or they were pointed out by some oracular dictum."

W. T. LETHABY

"Real Income" Up 13 Cents on Dollar Over Year Ago

Living Costs Advance Led By Clothes; Foods Are Next

Farm Income Heads List in Cash Incomes; Wages Rank Second and Salaries Third



The "real income" of the American Public July 1, 1942, was \$1.13, or 13 cents more on the dollar than on the same date a year ago, according to a monthly study of what consumers get and spend, just made public by Investors Syndicate.

"Comparisons of the real income with 1941," explained this monthly consumers' study, "have been decreasingly less favorable in recent months. Great gains in cash incomes were being made by the American Public a year ago. Now cash incomes are rising more slowly and higher prices have cut into the buying power of dollars. The 'real income' June 1, 1942, was \$1.15. On the first days of May and April it was \$1.16. The 'real income' March 1, 1942, and February 1, 1942, was \$1.23 and \$1.18, respectively.

Ceilings Stabilizing Living Costs

"Recent stability of living costs suggests general conformity to price ceiling regulations. Although the American Public was paying more for virtually every item and service June 1, 1942, than a year earlier, there has been an encouraging steadiness shown by important price levels in the latest months.

"Clothing, for the first time since the compilation of this study, began more than seven years ago, shows a greater rise on the dollar than does food. Food always takes the largest slice of the average consumer's budget. Clothing expenditures usually rank after shelter, which, as a rule, comes just after food.

"Apparel for civilians, whether for men, women or children, cost \$1.20 in June compared with \$1 in the like 1941 month. This was the same figure as during May, 1942. During April, 1942, clothing was \$1.21 compared with \$1 a year earlier.

"Food during June, 1942, cost \$1.17. The same quantity and quality of food twelve months before could be purchased for \$1.00. In May, 1942, food took \$1.20, and last April \$1.21, compared with \$1.00 in each of those respective months of 1941.

"Shelter costs during June, 1942, were \$1.03 against \$1.00 in that 1941 month. These rent charges for apartments, seaside bungalows, mountain cottages or town mansions are taken for the nation as a whole and do not reflect specific prices in many defense centers, where rent ceilings recently have been put into effect.

"Miscellaneous items, particularly services and various imports, cost \$1.07 in June against \$1.00 a year earlier. They were \$1.09 in May and \$1.11 in April, both comparisons being made against \$1.00 for their respective months in 1941.

Farm Incomes Top List

"Greatest increase in the cash income group was experienced by 'other income,' which was influenced largely by better farm earnings, the combined result of higher prices received and expanded production and marketing. 'Other income' also includes the profits of unincorporated businesses and incomes derived from royalties, and such other income sources as are not included under wages, salaries or investments.

"'Other income' led all forms of cash income during June, 1942, at \$1.33 compared with \$1.00 in the same 1941 month. This item was \$1.35 in May and \$1.33 in April, the comparison in both cases being against \$1.00 in the respective months a year earlier.

"Wage envelopes, thanks to longer hours of work, overtime pay, and higher wage rates, contained \$1.29 during June, 1942, for each \$1.00 in the corresponding 1941 month. During May and April, however, wage envelopes contained \$1.36 and \$1.36 respectively, both contrasting with \$1.00 in the like months of the previous year.

"Salary checks during June were written at the rate of \$1.17 for every \$1.00 in June, 1941. In May and April salary checks were drawn for \$1.20 and \$1.21, respectively, the comparative figures in each case being contrasted with \$1.00 for the same months of 1941.

"Investment income, interest and dividend distributions continued to compare unfavorably with a year ago. Investors during June received on the average only 96 cents for every \$1.00 they got during June, 1941. During May investment income was 93 cents compared with \$1.00 of the like 1941 month. This source of cash income continues to reflect reduced dividend distributions to investors on all nonfixed income securities, such as common shares, a condition brought about in most instances by lower corporate profits, resulting from higher taxes or expectations of higher taxes.

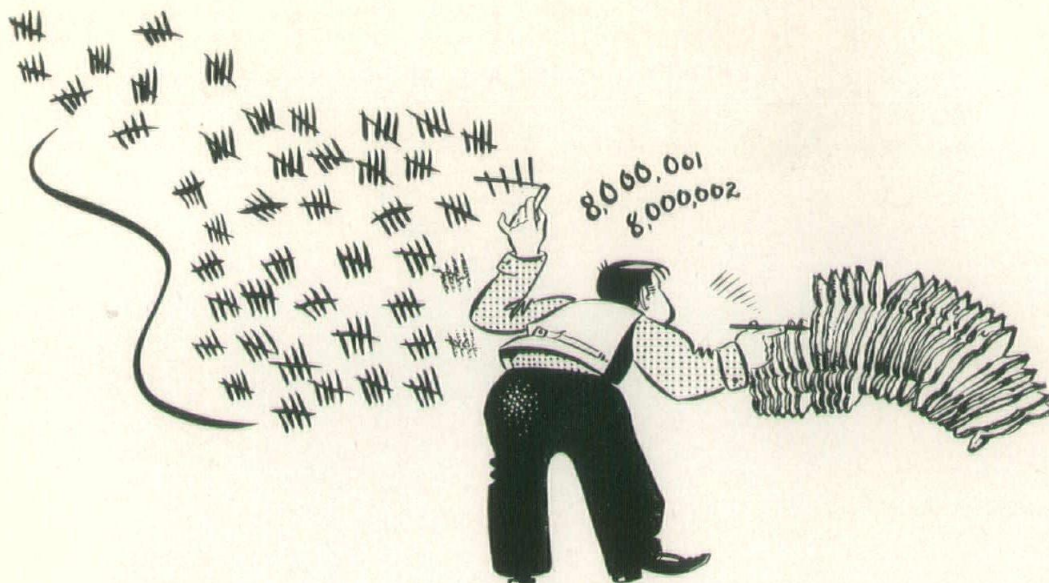
"Cash income from all sources during June, 1942, was \$1.25. Cash outgo of all types totaled \$1.10. 'Real income,' therefore, was \$1.13. All of these comparisons are made on the basis of \$1 in June, 1941. During May, 1942, cash income was \$1.28, cash outgo \$1.15 and 'real income' \$1.15, all such contrasts being against a \$1.00 base in May, 1941."

How "Real Income" Is Figured

Real income, in this Investors Syndicate study, is measured by a doubly-weighted scale, with income from wages, salaries, investments and the profits from unincorporated businesses and farms on the one side; and the prices of goods and services which everybody must buy on the other side. In this study Mr. and Mrs. American Public are presumed to share the nation's cash income from all sources and spend their money according to a typical budget.

Mr. and Mrs. Public receive income from wages, salaries, investments and other sources in proportion to the national distribution of such payments. Their living expenditures likewise are those of average householders. Their "real income," or buying power, is their actual ability to purchase regularly needed goods and services.

"Real income" is not a mere subtraction of cash income from cash outgo, which would be an index of savings rather than "real income," but an average relative figure of income and outgo designed to show how the cost of living affects the adjusted dollar income.



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News OF THE MINNESOTA ASSOCIATION OF ARCHITECTS

Art Gum Crumbs and Thumb Tack Holes

A TALE CALLED PICTURESQUE (s)PEACH

(As culled from several *Reader's Digests* of the same name.)

Pull up a back fence and lean over it and while my pay check absorber's over seeing a smuggler about a hot water bottle, I'll tell you about the Peach.

You know that in this darn town there's nothing doing every minute but does our dame spend her time in solitary refinement? No! No! She was more like a passing Fiancée.

She's lovely as a movie actress crowded into a sweater and when she walks by her whole figure makes eyes at you to the oomph degree. No man can be blamed if his eyebrows whistle when she passes. After all she's climbing the social ladder lad by lad.

Well anyway I wolfed a how-do-you-dooo-ooo-ooo and before I knew it I was courtin' a cat to the innery. After doing a few doodles on the napery and getting my first beerings I said "I don't want to dance but I'd love holding you while you do."

So we terped around the floor off and on. She was pretty as a picture—nice frame too—and you know night clubs, the tables are reserved but the guests aren't. She was stilettoed by a score of eyes, met the low-life of the party, so soon the pet began to brawl. She was a village belle but wouldn't be tolled.

Finally the clock's hands converged on twelve, pinching out the last minutes of the day. We drank a toast to the Japanese Navy — "Bottoms up" and slipped out to meet the night face to face. I was listening out of the corner of my mind albeit wondering about fixing the home fire. Her eyes changed the subject; a woman's mind is cleaner than a man's — she changes it oftener. At best and at last she kissed me — but only as a hen picks bits from the ground.

Time tells on a man — especially a good time — so I made a Z-line for home. My wife and I had words but I never got to use mine. Her chatter rocked me, and this morning is still dark with left-over night.

She's coming back now so this story will have to go over with hush — don't let me monotonize the conversation.

Gimme an aspirin.

REGISTECTS!

You know the ED. started a Where's Who column last issue and made a reasonably implied appeal for the fellows who are away to drop an address or at least a statement. It's quite a homesector sport hereabouts, to meet one of your contemporaries on the street and out-swap him on the whereabouts of the gone-aways.

You — the gone-away — can readily see how important it is to have a reliable roster of those who have taken the temp.-res. elsewhere degree, just to bolster public morale. Who knows but what your dearest and toughest competitor would be damn glad to know you are away—maybe the bird is molting out of season because he doesn't know.

Anything! ANYTHING! but this uncertainty.

How's about we herewith establish the A.E.F. of the M.A.A. and divide the world into divisions thereof. Let's put each one we know of in his last known niche and then it's up to you, him, or a neighbor to correct us and elaborate the roll.

Rosemount Chapter:

Pesek — Fridlund — Schaeffer — Melius — Shiftlet — Fullerton — Ed. Nelson — Ernie Croft.

Wisconsin and Pints East

Al Larson, Sparta — Len Johnson, Sparta — Niemeyer, Detroit — Ernie Ericson, Chicago — Jim Hills, Midland, Mich.

Montana and Pints West

Ellerbe, Reinecke, Corwin and Corwin, Dawson, Melander, Havens, all in Great Falls — Bert Smith, Walla Walla — Fred Pfeifer, Idaho

South of the Northwest

C. W. Farnham, Illinois, — Med Olson, Illinois ? — Bill Dorr, Texas ? — Ray Gauger, Alabama ?

Military

Army: Capt. Taylor (Florida — Capt. Ingemann (New Mexico)

Navy: Jim Brunet

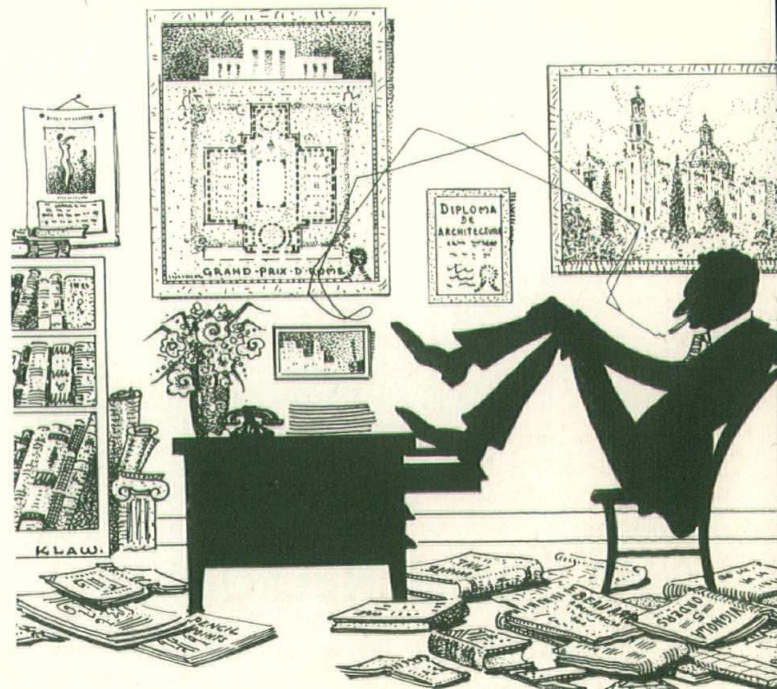
G K W (God Knows Where) gang.

Foreign Legion.

Phil Bettenberg — Lloyd Knutson — Eino Jyring

TWIN CITIES ORDNANCE

Hans Wessel, Austin Lange.



It's pretty hard to expect every one to fall all over himself to write so we better appoint some wardens . . . Now with the appointments over it seems that the Director from each District (Minn.) could be expected to go over his members once lightly and report to the Ed. OR Mr. ED. should we detail the Women's Aux. to get us a real roster? An idea, What?

BEN BOYUM, You see where the boys from So. Minn. are.

OTTO OLSEN, Where's the Duluth bunch?

PAUL DAMBERG, Where's who on the Range?

LOUIE BERSBACK, Help out on the Mpls. crowd.

FRANK JACKSON, Get a line on central Minn.

MAX BUETOW, Check on St. Paul.

* * *

Well, we oughta have a little corn —

Have you heard about Lucille? She joined the WAACs and had gone thru the rigours of that hither and yon procedure of indoctrination down at the post where good little WAACs get WAACier. Hunger finally induced her to ask a wandering Sarg.

"Where do I eat?"

"Lady, you mess with the officers."

"You see too much, Nosey! I asked where do I eat?"

* * *

Werry analogous to the feeling you get the first week working on one of these gigantic war projects is the case of young Benny walking down the New York pike wid his fodder — Abie — for the first time.

Of the Empire State Bldg.

"Vat building is dat poppa?"

"I wouldn't know Benny."

Of Radio City

"Vat's dat place poppaly?"

"I wouldn't know Benny."

Then Chrysler's job

"Noo—poppaly vat's . . ."

"I wouldn't know Benny."

A few more inquiries ad repititum ad pausio respectum.

"Poppaly you wouldn't mind I keep esking so many kvestions?"

"Soitenly not Benny. How de hell else could you loin?"

* * *

In looking over the Prentice-Hall books we note that WPB has limited civilian purchases of grapes to less than 100 lbs. unless you affidivvy that your're only going to make raisins.

That this year in Women's Apparel there will only be five sizes of sweaters available—small, medium, large, Wheeeu- Whe-ee-e-u-u and YUMPING yimminy.

DAY OF RATIONING

*The day of rationing is at hand
In this once super-prosperous land,
Shortage here, shortage there
Shortage even in underwear,
Fats and sugar, clothes and meat
Even shortage of precious wheat,
Scraps of iron, brass, and lead
Are giving us a dizzy head,
How'd it start, when'll it end
Only the good Lord knows its trend,
So do your part and work and save
To back up soldier, sailor, WAAC, and WAVE.*

FREDERICK C. KLAWITER.



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VOICES FROM THE PAST

Our subscriber, Mr. Le Roy Gaarder, Architect, of Albert Lea, writes a word or two of praise for these articles of Mr. Purcell's and recalls his years of comradeship and adventure in the Minneapolis office of Purcell and Elmslie in 1915 and 1916, with expressions of no little satisfaction.

Mr. Gaarder has done many churches of conventional, tho never stereotype, "gothic" character and expresses a lack of conviction in the validity of much so-called modern design. He has faith in the organic exfoliating principle underlying all great architecture and hopes that his buildings are in tune with personal sincerity and an honest heart, notwithstanding the occasional reflection of ancient patterns of traceried windows and the sentimental nostalgia of buttressed spires. He wants to feel at all times that what he is doing "is in the right spirit."

Mr. Purcell's reply to Mr. Gaarder's letter seems apropos to the substance of this month's discussion of design as illustrated by the scenic architecture of the theater stage. We quote in part:

"Mr. Feick and I, in 1909, were architects of the Episcopal Cathedral Church of Northern Wisconsin at Eau Claire and there my principles came face to face with the practical problem which every architect must solve for himself. While space does not permit a reprint here of the more complete historical analysis which I have made in the biographical account of our forty-year struggle for indigenous, organic American architecture, the acknowledgment I have long given to designers in these other fields of art not conventionally recognized as architecture, calls for a word or two in support of your position."

"It seems to Mr. Elmslie and me that 'Modern' in its many silly gadgetries shows that more historic research is essential." What is right for you and for me will be found under the next layer of the past to be opened. But the emphasis must be on the spiritual values. "Clever men worship Form and laugh at the Spirit." But tradition is the continuity of the How, not the *What*. Tradition is never of *Forms*, always of hand and mind skills. The "Beaux Arts" worship of "get" and "hold" destroys the hope of securing significant records of *our* Good Life, for such records can always result from some form of good-doing, of healthy action, and the tradition lies not in the forms which are produced, but in the *process*."

"What we call modern is already degenerating into a mere popular admiration of clichés, which this time are "lifted," not from the old, but from the work of *contemporary* Masters in creative art, and to this extent the results are neither different nor better than the former worship of stereotypes taken from buildings, usually from mere pictures, that were so well done by the guildsmen of ancient time."

"Buildings are living architecture not because of the recollections of past buildings which are to be seen in them, but in spite of such material. Don't worry about the style forms you find yourself unable to avoid, but be sure to put all you have into what you say in those aspects of the building where there are no style forms to be seen."

"Pisa Cathedral is the best lesson for the 'Moderne' architect in the philosophy of design. Look at it again. Read about it in Ruskin and in Goodyear—you will be astonished!"

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CARL LARSSON versus FRANK LLOYD WRIGHT

Several of the Swedish art books from which last month's story was taken belong to George Grant Elmslie and they were returned to him together with a borrowed copy of a book on Frank Lloyd Wright's work called "In the Nature of Materials." His acknowledgment contained an appraisal of some aspects of Wright's design which appears to us as one of the most just and penetrating criticisms we have read. Since Mr. Elmslie entered Adler and Sullivan's office a few months after Wright did and worked as an assistant to him for several years and has viewed his entire career with more than friendly interest, his opinion carries an authority which is reinforced by his own contribution to American architecture. He says: "The book on Wright's work is, of course, a wonderful document; one of the greatest of its kind ever published, indicating his work as a young man and in his rich maturity. Yet, one may frankly say, without belittling the meritorious work disclosed that there are elements in some of the work that never reached a terminal, many forms seem purely fortuitous and haphazard.

"Let me see how this is going to look' — without enough realization of what he was essaying, blunt and dry — minus indeed a great deal: the lyrical joy one might hope to expect is nowhere to be found in quite a few of the works, specially some in later years.

"A Leonardo? Indubitably. Or a Giotto. I realized that over thirty years ago and so declared.

"In again looking over the Larsson books I thought a lot about how much greater a man Wright would have been with a little infiltration of the homely values of Larsson. Gentle, humane, happy, charming in color association and in the structural form of every-day living — with things, all so contrived and united as to produce a delectable home for his hearty Swedish family. A hale and happy field hand, broadly speaking, could rejoice in C. L.; in F. L. W. but little. I fear



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the common man would be too concerned about spoiling something of Wright's rigorous ensemble.

"In Frank Lloyd Wright's work there is occasionally too much investiture of precarious and uncertain forms, that, at times, do not explain themselves, sometimes externally, sometimes internally.

"Some of us would rather sit down for enjoyment in a Carl Larsson dining room with its spiritual and material essences than at one of Wright's.

"Frank Lloyd Wright the Usonian, and Carl Larsson the Swede!

"Larsson is not an architect but he has something to say in explanation and expression of the Good Life—as people can live naturally and simply and not as they are forced to live, by a forbidding alliance with bitter ends and streamlines.

"God help us who are architects to be childlike in spirit and sincere in things entrusted to us and to realize that we are making things for people, high and low, and that architecture exists for the people and not the people for essays in architecture. The former is the democratic way. The latter is whatever you please to call it. Totalitarian if you like. "All of which is in no sense whatsoever negating the creative impulse common to us all; that is to those of us who have spent our lives in the cause of organic, free, American architecture.

Sincerely,
 GEO. G. ELMSLIE.

"Slips That Pass"

Eight hundred spectators watched Powell of Northwestern win the first diving contest held in the Iowa pool this year with 367.3 pints.

—Arizona Star.

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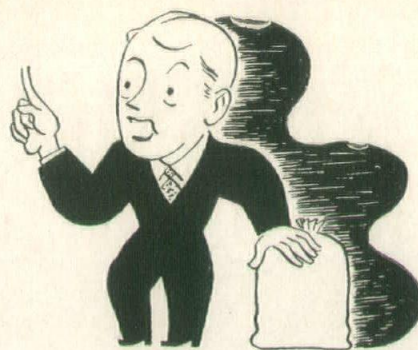
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Not only will scrap metals, both ferrous and non-ferrous, be included, but also other vital materials, such as burlap, jute packing, rubber, etc.

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