

NORTHWEST ARCHITECT

Volume X

Published By Minnesota Association of Architects

No. 1

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ART SCHOOL...PUBLIC SCHOOL...UNIVERSITY OR COLLEGE ART DEPARTMENT...DRAFTSMEN'S CLUB...PRIVATE ART TEACHER...WOMEN'S STUDY CLUBS...Y.M.C.A. SCHOOLS...CORRESPONDENCE SCHOOL CLUBS...SETTLEMENT CLASSES...UNIVERSITY EXTENSION COURSES...SUNDAY PAINTING CLUBS...LIBRARY EXTENSION PROGRAMS...CIVIC ART ASSOCIATIONS...or just something you always wanted to do and never got started.

WELL, HERE'S HOW...and PLENTY of FUN!

IF THE STORY IN THIS ISSUE is not practically tied to your particular interest will you be good enough to hand it to a friend in one of the above classifications. It will indeed be a favor to all three of us.



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SUBSCRIBERS to this professional journal are not all Architects, they are not even in the building business. A goodly number of them are men and women interested, through buildings, in the lively world they live in. Out of working hours the Architects, Building Material Dealers, Contractors, Craftsmen, and Artists are also interested in movies, books, the art of our day and what it is that makes all these lively things go. The Quiz Kids, Information Please and dozens more question games fill the air with well-liked educational pie. Well, here is a new one with plenty of vitamins and nourishment. We hope you'll try it.

ARCHITECTS RELAX!

BY WILLIAM GRAY PURCELL



YOU ALL KNOW when some painting pleases you. Most of you can identify artists, past and present, and know the world's great pictures, but are you a **CONFIDENT JUDGE** of paintings as works of art IF THEY ARE NOT SIGNED by some well-known artist?

A TEXAS FOOTBALL PLAYER "who never figured he was anything much of a runner," turned some badly needed summer training into 1945 headline news by coming within 2/10's of the world's 100-yard record. "I'd never have been able to do it," said he, "if my trainer had not taught me how to relax every stride."

PRESIDENTS, PREMIERS, JUDGES and many other high pressure workers in politics or business have sought peace in painting pictures. Winston Churchill laid brick and made oil paintings in the fallow years before the Germans came again. Mr. Edward B. Butler, wealthy President of Butler Brothers, world's first mail order business (Boston, 1877), submitted pictures for many years to the Annual Exhibitions of the Chicago Art Institute under an assumed name and won several prizes before it was discovered who the artist really was. Prince Eugene of Sweden was one of his country's most distinguished creative painters.

Of course, the real objective is not to produce a picture but to enjoy yourself in the doing. I have a friend who has painted fifty-two pictures a year for the last twenty years. He goes out every Sunday, rain or shine. I have sat with him painting all day in a foot of snow, or under a canvas hastily bent between trees against a downpour. Sometime during the week he finds a few hours to give the required finish to what he had nearly completed the previous Sunday evening. And once in a while, like artists of greater reputation, he produces a real master work.

NOW THE DIFFICULTY in getting more people to regenerate themselves soul and body by going out doors to paint pictures is that most people are timid about their ability to do something they have never tried. This is especially true in the matter of art work. And when they have made a start, they need some way to compare their work to known quality productions, without feeling self-conscious, or being made to look incompetent or silly. But how can one get around the fact that it is practically impossible to get professional artists to offer good pictures to general exhibitions. They refuse to exhibit in free "no jury" shows because association with uncertain amateur work spoils their prestige with the uncritical buying public, and competition with capable amateurs makes it impossible for them to secure living wages for their work. These experienced artists are, however, generously eager to help others to enter and enjoy their world, so the Oregon Society of Artists felt that an answer could be found, and so it proved to be.

As first president of this society, I solved this problem in a way that offers, to all organizations interested in furthering creative art, a unique method recruiting new artists and more public interest. Here's how you do it. You issue an announcement in which you say:

Attention Amateur and Professional Artist Painters

The (Name of Your Organization) proposes to hold a unique exhibition to demonstrate to artists, and the public, just what are the qualities and characteristics essential to a picture as a work of art.

Open to all. Even if you have never before painted a picture you may now show your first work without embarrassment to an appreciative public. If you are a successful professional artist we need your help and you need not hesitate because—and upon this rests the success of the project, that is to say: **the names of the authors of the pictures WILL NOT BE DISCLOSED (except by mutual consent—see conditions below.)** Therefore, the most modest need not hesitate to see their work beside that of the more self-confident, and the artists with reputations upon which their daily income depends need not fear disturbance of their economic status through accidentally unfavorable comparisons or competition with unexpected good work by unknown amateurs.

To the New York Times and to the artist, Mr. Gregory d'Alessio, 314 E. 41st Street, N. Y., our thanks for the illustration above.

♦ Reason for This Exhibition ♦

IT APPEARED TO US that nearly everyone has difficulty in making a clean distinction between the *qualities* which declare a given work to be ART, and their natural human interest in the *subject material*. All persons who look at pictures are more or less wavering between technique and "what-it's-a-picture-of." It is well known, that juries of artists passing judgment upon works of art which have a strong human interest content, or portraying *subjects* that happen to be in fashion at the time, find that the "subject," the scene, person, or event portrayed has an undue influence upon deliberations which are supposed to be wholly concerned with the technical ability of the artist-author. Even among the most esoteric exponents of ultra-"modern" non-representational art cults, the lines and colors still represent *something*, if only characteristic patterns or color preferences. These soon build a fashion, or a kind of objective dream world. Through preoccupation with such self-constructions, even these specialists acting as jurors of exhibitions gradually come to exclude many types of competent work that do not happen to fall in with their current excitements.

A review of the awards in art shows everywhere, since cubism first appeared at the Armory Show in New York, 1913, will conform to this subconscious concern of both artists and juries with "what-it's-a-picture-of." Even the most outspoken and cynical intellectuals fall into the same ditch with the alleged outdated art which they scorn. The same professional artist-jurors, standing before exactly the same canvases, would not award the same prizes in 1945 that they did in 1935. In spite of individual minds, however brilliant and original, the creators of art, together with those who judge it, are inevitably a part of the crowd mind which is their day and era.

How to Escape "Representation"

In Order To Appraise Technique in Painting

AS IS COMMONLY DONE in Architectural Competitions for a given building, if painters in competition could all portray the same subject, and if this subject was very simple and was very exactly defined by specifications, then, both the competing artists and the general public would automatically tend to be less concerned with the subject of the picture and as a result be better able to know just what it is that makes one man's work great and another commonplace, no matter *what* it is a picture of. And so our Oregon Artists' program continued:

Exhibition-Contest Specifications

MEMBERS OF THE SOCIETY OF OREGON ARTISTS together with a selected list of artists of nationally recognized ability, are herewith invited to submit a picture to be painted to the following program, which must be literally adhered to.

For you who may wish to try one of these exhibition contests we'll just take time to write out the detailed specifications and you can pick up the general story on the next page.

SIGNATURE AND IDENTIFICATION. No name, number, or identification device of any kind shall appear on the picture which must be delivered wrapped. The number of your receipt upon delivery will be marked on the package and this number will be transferred to the back of the picture, and then to the face when framed, by the framing committee. **At no time will**

the authorship of these pictures be disclosed, nor will anyone be able to identify a picture save its author, who may later acknowledge his authorship if he so desires, but not until the awards have been made and the exhibition concluded.

THE PICTURE SIZE, 12" x 16", or larger if your committee so decides, in any medium. That is, oil, water color, cut paper, pastel, pencil, pen and ink, charcoal, etching, wood or linoleum block or photograph, etc. The picture **must** be submitted without frame. All pictures will be framed exactly alike by your committee.

THE SUBJECT OF THE PICTURE shall be "A Tree in a Meadow"; that is, a tree in leaf, Spring, Summer, Autumn, or Winter conifer, but not a leafless tree, or you may elect **some other simple composition that can be described in detail in somewhat the following manner:**

In the picture shall appear not more than five objects, with possible optional addition of incidental human or animal figures to provide scale.

1. The Tree or single group of trees.
2. The Meadow, or lake, field or desert.
3. A Road or ditch, stream or bank.
4. A row of distant hills or a forest.
5. A Cloud or clouds.

The picture may be either a horizontal or vertical composition.

The tree shall be at least two-thirds the height of the picture.

The road shall not run directly away from the beholder, but shall have its origin near one side or the other.

The hills or forest shall occupy a band, or area to average not more than three to four inches in height.

The cloud may be cumulus, cirrus, mackerel, a band of fog or what you will.

The horizon shall be placed no lower than three inches up from the bottom of the picture, and no higher than four.

COLOR. The picture shall have a single and unified tonal quality, so that a beholder could say that it was a green picture, olive, yellow, blue gray, black and white, or sepia picture. That is, it shall be some definite color expression, although it is expected that the artist will use the full range of his palette. It is not a poster picture that we are describing; on the other hand, symbolic, subjective, modernistic pictures **are not** excluded. From Corot to Picasso, just as you feel about art.

One may submit a study from Nature, or may work in the studio from notes or sketches which he has made in the field, but it must be an original work, not a copy, and must be made especially for this competition.

ADDITIONAL OBJECTS APPEARING IN THE PICTURE. It will be permissible to introduce distinctly minor items as necessary to complete the sense of the picture, distant or obscure bushes, a small rock or incident in the terrain, even human or animal figures if not more than 1½ inches high, or of very subdued value, but the picture shall be to all intents and purposes built of the five principal items, as first listed above.

ENTRIES. A frame for your picture is included and paid for in the entry fee of \$3 (or \$5 or \$10 or what meets your conditions) to cover costs for each picture, and each artist may submit only one. Two dollars covered framing and all our exhibition costs in 1930. Pictures not strictly conforming to the above rules and specifications will be rejected and the entry fee will be retained to cover the cost of correspondence, return of picture, and the preliminary exhibition costs.

DELIVER YOUR PICTURE. State where; perhaps at the shop that will do the framing. Your picture will be framed as follows: All frames will be exactly alike in size and moulding. The color of the frame will be adjusted to the pictures by a committee of three appointed by the executive committee. The framing cost is covered by the entry fee.

EXHIBITION OF PICTURES will be held (state where and when). The judgment of the contest will take place (state day and hour) and **all exhibitors should be present.** The author in submitting his picture grants this society the right to show his work in other cities, to circulate, or to reproduce it for periodical or news publication.

ESPECIAL NOTE. Nonresident Membership and Proxies: This exhibition is expected to interest new members in the work of this society. Upon the payment of a fee of \$1, in addition to the entry fee for this exhibition of \$2, anyone may bring his name before the society for election, and if passed favorably before the January meeting (January 18) may enter his picture

ANNOUNCEMENT
and PROGRAM
of an
EXHIBITION
and Competition
by the
Society of Oregon Artists
to be based upon
Pictures in any medium produced between
November 21, 1929, and February 15, 1930,
to conform with this program,
together with
RULES FOR JUDGING
and
METHODS OF AWARDS

in the exhibition. Artists not residing in this city may apply for nonresident membership and enjoy the privileges of the society. Thus they may enter this exhibition on the terms indicated. If unable to attend the voting (see below) they should authorize the society to appoint a local artist to vote as their proxy and to make selection of a picture for them. This will be sent them express prepaid under the terms applying to local exhibitors. Invited professional artists will not join in the voting nor be awarded a picture.

♦ Why This Exhibition Contest Is Unique ♦

THE DEMOCRATIC PROCEDURE in which all the exhibitors take part as jurors, in lieu of the customary art jury, completely changes both results and the attitude of the competing artists toward those receiving awards. As you will see, the voting exhibitors appear to be selecting the best picture, but more important they are at the same time actually voting about themselves. Their votes acknowledge in black and white just how good their judgment is by the measuring stick of current opinion. The contest is also unique because:

- (1) Everybody gets a prize,
- (2) Everybody has his say,
- (3) There are the usual first, second and third honors,
- (4) No pictures are rejected,
- (5) And yet, nobody is embarrassed if his picture seems to himself unworthy beside other bright works.
- (6) Professional artists can smile condescendingly while their prestige remains uncontaminated. No one knows their works.

Continuing With the Program

JUDGMENT FIRST STAGE. There is no appointed jury but at the stated hour (see above) ballots containing lines for ten votes, will be issued to each artist upon presentation of the delivery receipt for his entry, and in no other way. Lost receipts cannot and will not be replaced. The pictures will have been numbered in order of their receipt. The artist shall fill out his ballot with the picture numbers indicating his choice of the best ten in the order of their merit. On the back of the ballot he shall write a 25-word statement as to why he believes his **second choice** is the best picture. These critical appraisals will prove unusually interesting and entertaining. Only artist-author-exhibitors whose pictures have been approved by the committee in advance as conforming to this program will be permitted to vote. The voter is asked to appraise his **second choice** as it is humanly certain that a considerable majority will vote first for their own picture, even if they like others better, in a modest hope that they may be mistaken.

♦ Better Skip This for Now ♦

UNLESS you are a "Mathematics for the Millions" fan, which I, no good at arithmetic, enjoyed a lot, you better pass up the following specifications until you actually get your exhibition going. The voting system sounds a bit complicated to read but in practice it's quick and easy. Each operation leading naturally to the next. So for the present let's go on to where it says "Everybody Gets a Prize."

To Determine the Best Picture

COMPUTING THE VOTES. Each vote shall be worth points in number equal to the total pictures in the exhibition in inverted order. Example, say, 53 pictures; a vote for 1st merit earns the picture 53 points, for 2nd merit earns 52 points and so on. The picture with most total points on all ballots will be designated the best picture, and so on. A picture which no one thought best or even second best could thus win first place if a large number of voters placed it well to the top of their lists. In this connection it can be assumed that practically all will vote for their own pictures as best in the further hope of having a margin of points to help out scattering if unexpected appreciation.

A committee of three will then list the ballots and confidentially tally by number all the pictures receiving any votes, in the order of merit indicated by the numbers of votes received. In the event of a tie, this will be indicated; but no effort will be made to decide the tie.

And most important, the prize pictures **will not be announced** until after the **winning jurors** (see next stage of judgment) have selected for ownership the picture to which their vote entitles them. This further and final test of judgment adds a very definite factor of excitement to the whole show.

To Determine the Keenest Exhibitor

JUDGMENT, FINAL STAGE. This is the procedure by which is determined who among all the artists has the best critical sense. The committee of tellers will tabulate the ballots to see which voting artist had his name the most number of times on those ten pictures judged by the vote of the exhibiting artists to be the best, and so on in order of successful judgment. In the event of a tie, the **order** for selecting a picture (see below) shall be by lot.

COMPUTING THE VOTES, FINAL STAGE. Computation of points shall now be concerned with those voters who were successful in designating anywhere in their list any one of the ten best pictures in an exhibition of 53 pictures (or, say, 20% of the pictures exhibited). A voter having caught the best picture shall earn a number of points equal to the order in which he placed it in reverse, i.e., if he gave it 4th on his list $53 - 4 = 49$ points.

The same voter having also caught 2nd best picture, 53 less two, and because he gave that 2nd picture 18th place, $53 - 2 - 18 = 33$ points.

We will say that this same voter also caught 3rd best picture, which would give him $53 - 3$ and since he gave that 3rd picture 9th place, let us say, then $53 - 3 - 9 = 41$ points.

So far, so good; now we will say that this voter hit no more of the ten best liked pictures (which are still known only to the tellers) so that his final score stands $49 + 33 + 41 = 123$ earned points toward establishing the order of his turn to select the picture of his choice.

The tellers will then proceed with the next voter whose list holds any of the ten best numbers.

It might add to excitement to give a point bonus for choosing the right order, i.e., add 10 points for putting first prize picture 1st, 9 points for putting 2nd prize picture 2nd, and so on for the ten votes.

INSURANCE. Each author in entering a picture, thereby agrees to assume all risk of loss by fire or theft. The Society and whomsoever concerned will use all reasonable care, but disclaim any responsibility for loss or damage.

SHIPMENT OR DELIVERY OF PICTURES SELECTED BY THE ARTISTS. When the useful possibilities of this exhibition have been completed to advantage, those who have chosen pictures will be notified that the pictures will be held on call at a certain convenient place. A receipt shall be taken. If a picture selected should be lost, destroyed, or damaged, no claim shall be made on this account, nor will any substitute be available.

It is assumed that the reason and benefit of this exhibition rests in the opportunity for comparing the work of many painters on some uniform basis of comparison, and that the disposal of the pictures as planned is simply an incident to the main purpose, and does not constitute an offer in fact to supply some picture as reward or payment for the fee paid and the work done. The artist in submitting a picture acknowledges the intention and desire of the committee to carry out the details as outlined, but waives any claim or demand that they be so carried out.

♦ Everybody Gets a Prize ♦

THE ARTIST IN THE FINAL STAGE who has thus proved himself the most successful critic is now offered first choice of all the pictures and he may select any picture but his own. He may not claim or recover his own picture. We found that among amateur artists many had especial admiration for the work of some other, and were eager for an opportunity to own an example of his work. This proved a considerable factor in the success of the contest. In making selection, the one choosing signs his name on the back of his choice, but must allow the picture to hang until the closing day of the exhibition. The next best artist-juror-critic may next choose . . . until all have chosen. Pictures remaining unselected are disposed of by the committee to whatever advantage possible for the society. Unselected pictures may not be claimed by their authors, who are assumed to have already secured a picture by choosing.

♦ Declaring the Best Pictures ♦

AT THIS POINT the jury should announce the order of merit of all pictures as indicated by voting. The order of the pictures judged best by the artist-juror-critics is not announced until all artists have selected the picture they

desire and signed for it so that no one will be influenced by the vote in choosing his picture. This creates a lot of special interest and good-natured raillery when the prize pictures are finally compared with which one each actually selected. Really three interests in one. The removal of the works of artists of national reputation (see next paragraph) will not affect this rule. Only the list and order of the artist-juror-critics' names will be announced one after another to enable them to select their picture.

Artists of National Reputation

SECURING A CONSIDERABLE NUMBER of these professional painted pictures is an important factor in building up the interest of both amateur artists and the public. To secure the co-operation and confidence of artists who earn their living selling their work requires no little salesmanship in person and by letter. But the results to all concerned are worth the effort and we found artists glad to contribute when they understood the procedure and objectives.

It must be made clear to these professional artists that their pictures in **this** free, no jury show are going to be hung without any evidence of authorship and that **their pictures will be available to selection** along with the others. When the jurors have all made their selection, the pictures by national authors, but not the names of the authors, will then be disclosed. The pictures remaining, due to the fact that professional artists do not choose a picture and exhibitors occasionally fail to choose, will then be auctioned separately and the funds credited to the society. Professional artists do not join in voting and forego selection of a picture for personal ownership. If they wish to declare their pictures and sign them for the amateurs who appreciatively selected them, that is their privilege.

Everyone wants the picture he has selected to be signed and dated by its author and most artists are glad to acknowledge their work. It is suggested that paint and brushes be kept at the delivery place for this purpose. It is also recommended that each artist bring a kodak picture of himself which can be pasted to the back of the picture as an interesting permanent record.

♦ How the First Exhibition Worked Out ♦

NOW READING THIS necessarily pedestrian account of what to do and the mathematics of how to do it, one would not imagine how much excitement can be built with this democratic system of deciding what people really like in art, and, in keen competition with another's cleverness, the thrill of securing a picture that later proved to have been given the award. It's really an opportunity to win that old game "—well, I was right after all" and having the evidence to prove it. And there is another daily double to be won if, with only a low numbered chance, you select a painting by a nationally known artist that no one else suspected.

In our Portland Society of Artists' contest none of the big professional artists got a first or second. But the *third best judge* was a lively girl who was sure she recognized the work of the nationally famous Mr. Charles S. Chapman, and since she did not know who "1st judge" and "2nd judge" had voted for, or what picture they might select, she was frantic lest one or the other take her favorite. When No. 1 and No. 2 had each chosen rather ordinary pictures she leaped across the gallery and seized her prize Chapman whose work she had seen in the *Post* and *Journal* and greatly admired. I had Chapman's permission to tell her that her suspicion was right, and she owned a \$100 prize work indeed.

And so it was that everyone was happy with their choice of a picture and there were 14 pictures left (4 artists didn't vote) plus the offset of ten contributing professional artists. These were sold at auction and the proceeds to the Society. Of course, if your artists are feeling prosperous and willing to gamble a bit on their hand skill and wits you can increase the entry fee and add some substantial money prizes both for best paintings and cleverest choosers.

In our first exhibition-contest in Portland I personally did not come off so well as a chooser, something like fifteenth place, but I made a fast friend when I found that I had selected a picture by a very modest amateur who apparently needed a real boost to his painting morale and had a high opinion of my judgment, notwithstanding my poor score. Nor did my picture, on which I had spent three or four Sundays, rate very high with the artists. But the one artist who said he had always wanted a picture by me, recognized my style at once—although I never knew that there were any personal characteristics in my painting—and so he wanted my signature on his selection. We are all pleased at appreciation, and we found in the end that nearly all the artists were happy to acknowledge their own work no matter how poor a showing they had made. The curiosity to see what the other fellow would do "with exactly the same picture" they themselves had tried to paint was intense. Indeed the more limitations, and the more exactly the sponsors are able to describe the required composition and subject, the more keen will be the interest.

We urge you to try this kind of an exhibition. It really solves a problem that has vexed museum directors and artists' associations for many years.

William Gray Purcell.

"The trouble with the academicians is that they embalmed life, with the modernists, that they dissected the corpse . . ." Carl Pagano

"The Paesanos" by Jo Pagano. Pp. 219, Little Brown & Company, 1940.

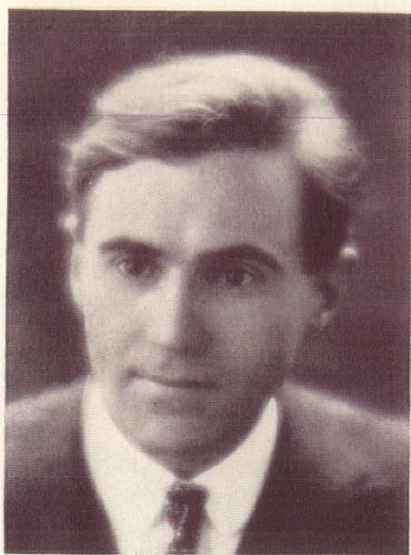
A book filled with good fun and human kindness.

If you organize one of these Exhibition-Contests won't you please write and tell us about it. We welcome the benefit of your experiences and recommendations. Address Northwest Architect, 2642 University Ave., St. Paul 4, Minnesota.

For such an exhibition the cost of mimeographing twenty odd typewritten pages of these necessary explanations and specifications is considerable. Typewriting presents a more formidable text to read and to follow than does our carefully subordinated printed format. If, therefore, enough request it we will reprint and ship you the four pages at \$4.00 per hundred.

FOURNIER'S ARCHITECTURAL VOCABULARY

It Became Realistic Through Actual Building



Laurence A. Fournier

LAURENCE A. FOURNIER was one of the really keen minds in the architectural field, a true pioneer of the 1900-1940 era who not only rested deeply in all the intricacies of modern architecture and engineering, and to whom most difficult problems could be entrusted, but who also was an outstanding light in the general culture of man. He was enthusiastic in the practical pursuit of literature, music, economics, under the all-embracing love of Nature. An ably observing mind, he was a good listener, a thinker who allowed people to express themselves while he remained silent.

To Victor Hugo, whose writings he knew intimately, he was doubtless especially tied through his French Canadian ancestry. Through Hugo he became deeply versed in Shakespeare. Charles Dickens and Thoreau he commanded, not only for their ideologies, but also their linguistic treasures. His personal copies of Shakespeare were worn out with years of real study and the writer is indebted to Laurence for a first introduction to Hugo's "William Shakespeare." This work is a great world monument to liberal thought, not withstanding Hugo's peculiar aberrations with respect to the "Master Race" which was to overwhelm his native land in another fifteen years and confute its faithful friends and collaborators in the France of 1855. No doubt natural reactions from the miseries of Hugo's exile on the Island of Jersey, 1852-1870, were responsible for Hugo's good neighborly enthusiasms for pre-1870 Germany which had indeed concealed the grandfathers of its present killers behind Fröbel's kindergarten and the Goethe-Shiller brother broth.

Fournier's letters cover over twenty years of his intimate observation of architectural life in our Northwest and much in them is literature. These are his written monument. I have turned back to his competitive plans for a "Model Village House in Minnesota, to cost \$3,000," as submitted in 1914 to the State Art Society of Minnesota, a Department of the State Government, and published in *The Minnesotan*. It is ar-

chitecturally and structurally perfect, in an exquisite draftsmanship. This design would be good today, 30 years later. The entire presentation is indeed a complete work, and accurately forecasts residential progress as it was to take form a quarter of a century later. Fournier made working drawings which were advertised for three or four years by the State Art Society as part of an educational campaign. How many houses were actually built from this design, and others illustrated in a little book called "Your Home" and widely distributed, is not known. The records of the society are lost. But the success of this advertising campaign for good architecture in Minnesota and its convincing organization by Mr. Maurice I. Flagg, was the immediate basis of the Architects Small House Service Bureau, which later became a nationwide institution under the sponsorship of the American Institute of Architects.

This "Architects Small House Service Bureau," by means of a weekly newspaper column in several hundred newspapers, reached about six million readers and was the first and one of the few publicity campaigns to build a friendly public attitude toward the architect as the true executive of building enterprises.

Nevertheless the abolition of this Institute Service was successfully maneuvered and the Small House Service Bureau killed thereby. Within a year the generality of thoughtful architects realized what had been lost, and from 1925 to 1930 efforts were made to rebuild or replace it. Although the geese still lived they could not lay another golden egg.

Young architects of today would find interesting reading in the story of how professional politicians destroyed the work of about a thousand public-spirited Architects and threw away the good results of an expenditure of more than a hundred thousand dollars for the benefit of all. The democratic spirit, wherever expressing itself, always faces the tight-lipped shirt squad, with their backs to the light. Possession is nine points of the law. Enthusiasm, ambition and imagination are, for the privileged, only markers by which they can identify the legions of "dangerous" men. Unselfish and unrewarded struggles by patriotic citizens can then be crushed through a build-up in which good names are gradually given a bad color.

In anticipation of the end of World War I, and renewed building activity, the State Art Society also held competitions for "A Model Brick House," and for "A Model Farm House." The latter was won by Hewitt and Brown and their design built on the State Fair Grounds in 1917. One of the designs submitted in the Model Brick House competition was built at Moylan-Rose Valley, Pennsylvania, in 1918. This building, which anticipated much of today's dynamic plan and design was described in the *NORTHWEST ARCHITECT*, March, 1942, Vol. VI, No. 2.

Laurence Fournier had a successful share in all these competitions and made the working drawings for the Rose Valley house. In the instance of the Village House, he was placed first among six premiated designs out of several dozen drawings submitted.

(Continued on Page 11)

STATE REGISTRATION LAW BEING VIOLATED DAILY

The 1945 Session of the Minnesota Legislature amended the 1921 and 1933 laws of the State of Minnesota pertaining to the practice of Architecture, Engineering, and Land Surveying in order to safeguard life, health and property and to promote the general welfare. A copy of the amended act was published in a previous issue of NORTHWEST ARCHITECT.

That the law is being openly as well as surreptitiously violated is obvious. Anyone having knowledge of violations of the act should file a complaint with the State Board of Registration so that action may be properly taken against violators. If we continue to allow the law to be circumvented or openly disregarded we will be ourselves betraying a public trust. The architects within the cities having organized building inspection departments should obtain the co-operation of those departments to the extent of them requiring that plans and specifications coming within the purview of the law be required to carry the seal of a registered architect, engineer or land surveyor as the case may be.

It is a well-established principle of law that a contract to perform something which in itself is not legally capable of performance is void. It is not conceivable to the editor that having full knowledge of the law public officials will issue a permit to do work based upon plans and specifications or other documents prepared or issued in violation of the State law. It is believed that the fullest co-operation of the all public bodies within the State should be solicited and obtained, particularly since the representatives of these public bodies are themselves men registered under the terms of the law.

We will get nowhere if we adopt a willy nilly or "let the other fellow do it" attitude in this vital matter. We must be aggressive and on our toes or someday when the present plethora of work has subsided we will find ourselves fighting to sustain our rights. The general public welfare will suffer in the meantime and the "illegal operations" now being performed will have developed into a cancerous growth upon the communities of our State. Statements of *facts* concerning alleged violations of the law should be submitted to the Secretary of the Association and after proper review by a committee established for the sole purpose all complaints will be forwarded to the Attorney of the State Board of Registration for proper action.

IT PAYS TO CHECK YOUR SPECS

The following was copied from an actual specification: "All nickel plated brass shall be chromium plated or equal." But if you think that one was bad listen to this—"All work not specified to be done by this brick shall be sandlime or hardstone unless specified by the masonry contractor in which case the masonry contractor shall furnish all anchors as required by the masonry contractor for all brickwork not so specified." A stenographer's error, of course, but a little checking would have saved a lot of explanation.

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NEW DEVELOPMENT CENTRALIZES ALL MECHANICAL ELEMENTS OF HOME

A tradition-smashing new home-building unit which consolidates household heating, plumbing, electrical, bath, kitchen and laundry elements including major appliances, has been revealed by Roy C. Ingersoll, president of the Ingersoll Division, Borg-Warner Corporation.

The unit was designed to make modern conveniences available at a

price reduction which, according to Ingersoll, reaches down into the range of a large segment of American homes now on a substandard basis.

The Ingersoll unit is adaptable to both conventionally-built houses and prefabricated houses ranging in price from \$3,000 to \$10,000.

As a result of the development of

the mechanical core, the architects reported to Ingersoll that the use of the unit will revolutionize home planning.

Ingersoll said that he had commissioned seven of America's outstanding architects to design 12 homes to show the wide flexibility and practical operation of the unit. These homes are now in process of construction at Kalamazoo, Michigan.

"Essentially," Ingersoll continued, "we are providing the half of a man's home which has come to be regarded as the index of the American standard of living. Too often a home buyer has never been able to complete the installation of these conveniences and appliances after providing himself with four walls and a roof.

"As in the case of all new conceptions and advancements in designing and manufacturing techniques, we hope that the new Ingersoll unit will spread additional benefits to millions of Americans who buy homes built during the next decade and at the same time through the stimulation of home building create a vast number of additional jobs just as the automobile, radio and other modern inventions have done."

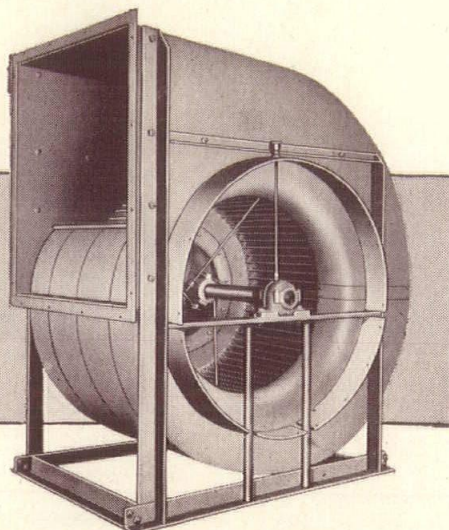
"After examining the housing situation as revealed by the latest United States census, the Ingersoll Division had no hesitation in selecting the postwar uses to which it would put the large additional manufacturing facilities which it had devoted to our military forces.

"For instance, there are no baths in 14,320,000 homes—tub, shower or anything else—and 6,000,000 homes lack decent plumbing of the most meager type. In 19,000,000 homes, or 55.9 per cent of the total in America, there is no mechanical refrigeration and in 44.8 per cent cooking is still confined to wood, coal, kerosene or gasoline.

"While the world talks about America as the land of central heating, the facts are that 19,802,230 homes, or 58 per cent of the total are without it.

"It appears that some 20,000,000 American families are on a substandard basis which is an ironical condition for a bountiful land pouring out its riches on the world. We now have the opportunity and duty of exerting our productive facilities for their benefit.

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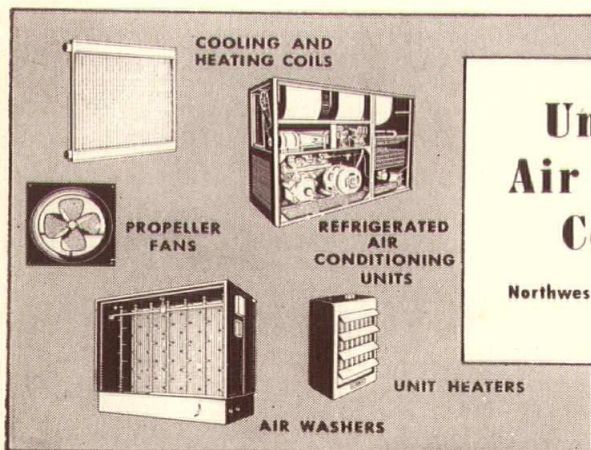


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FOURNIER'S VOCABULARY

(Continued from Page 8)

The award jury was unanimous that "his plan is almost ideal for the average small American family of moderate means."

The judges were:

Robert Spencer, A.I.A., Architect, Chicago;
O. C. Simons, Architect, Chicago; Mrs. Clarence
T. Atwood, St. Cloud; Thomas Holyoak, A.I.A.,
Architect, St. Paul; A. F. Woods, Dean of Agriculture, St. Paul.

The winners were:

Laurence Fournier	1st
Miss Marian Alice Parker.....	2nd
Unknown	3rd
Frederick S. Scott.....	4th
Roy Childs Jones.....	5th
Mather and Burner.....	6th

In judging this competition the jury unwittingly gave themselves a prize, for in a day when what is now known as "modern" simply had no prestige in the Architectural world, they discovered, when the seals were broken, that they had given the first two prizes to draftsmen of what is now known as the "modern" school, both of whom submitted very advanced functional and organic designs in competition with practicing architects who were still complacently resting in the sunlight of "period" esthetics. It may also have been a bit disconcerting to discover that the second of these prize-winning "radicals" was Marian Alice Parker who was soon to become Minneapolis' first woman architect. At that time there were only a half dozen women architects in the entire country.

Fournier's experience with these advanced projects of an early day stood him in good stead when in 1935 he became executive architect and engineer for a large housing project in Chicago, and was obliged to secure his results under the many difficulties of depression economics.

Prior to 1912 Fournier was chief draftsman for Kees and Colburn and for several years worked with William M. Kenyon. He spent many years with Purcell & Elmslie in Minneapolis and in Chicago . . . and in his later years practiced under his own name, specializing chiefly in banking architecture until his health became impaired. Recovering from illness, he intended to return to his old state of Minnesota . . . when in his 66th year of life, fire trapped him unexpectedly in his apartment. In that holocaust seven persons perished. . . . Laurence, among them. THE NORTHWEST ARCHITECT, in expressing herewith the sorrow of the profession on the tragic loss of Laurence, so well known over the Northwest, felt an affectionate urge to preserve the above data in his memory.

For the last ten years of his life he worked on several volumes of fiction, preparing it for publication. Much of his writing perished in the fire, but one novel and some short stories were miraculously protected in a corner cabinet which did not fall through to the basement with the remaining furnishings. His letters to friends are filled with keen analyses of men and

events and a fine ability to appraise himself. In one place he says: ". . . I consider it wiser not to work out a philosophy of architecture which is not set to work with (actual) buildings. A man's thinking so soon rises too far above the facts (of his theory) unless he is continually revising it to conform with the changing world. Is it not true that otherwise the dream itself has become the main issue? Some may say "without the dream there could be no progress." My reply—"What of work? Actual examples? The solution on paper *and* in a building? Are not examples—even a few of them, worth all the words of wisdom in the world, in so far as such words may be lost in a book."

There you have a continuity of William James' pragmatism and the beginnings of Korzybskis' semantics. Fournier makes it clear that a vocabulary of architecture is meaningless unless really brought alive by the building *in action*. "Function" must be given its true dynamic significance. It must be expressed in some continuously reproducing activity of healthy expanding mankind, rather than as a "waste-mould" of design logic, which it continually tends to become if the idea and the form are frozen together as a material possession.

A clear example of Laurence Fournier's perennial youth and force of character is illustrated by events in 1939. A large public building to be built by the State of Illinois would require a designing engineer for the heating, electrical equipment and other service utilities and through a number of years of much appreciated work for a well-known Chicago firm the position was open to Fournier if he could qualify. His knowledge of these special branches of engineering was only the general layout experience of a good draftsman. He, however, at sixty years of age began an intensive day and night study of the technical foundations of this engineering work and at the end of three months took over direction of the work. The requirements in all departments were unusual and complex and were not only fully met, but documents, operations and results received a special commendation from both executives and contractors when he left, upon completion of the building, to take up work in a war plant in Springfield, Illinois.

He wrote many charming Thoreau-inspired letters from Springfield, with postscripts about the men and operations at the plant a score of miles out in the country. In one he says "By saying little myself, and as a friendly listener allowing everyone else to do the talking, I have acquired a reputation for wisdom and experience which is considerably beyond the facts but, as the work goes forward satisfactorily, the arguers have the problem of keeping up with the procession."

In a large family of brothers and sisters in Canada and on the Pacific Coast, Laurence was the favorite uncle. Walking and swimming were his recreations and skating his sport, and he kept the children supplied with skates and tickets to the rinks. His sister writes: "He was the soul of generosity and impoverished himself helping to support the young family when our father died. He learned the basic crafts of architectural work from Mr. Edward Watson, an architect trained in Belfast, Ireland, who moved to Carman, Manitoba in the 1890's."

Vale, Laurence Fournier! It seems a misfortune that so much work-in-progress both literary and architectural on which so many years of polishing had been spent, could not have had the ripe years of his life for adequate completion.

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NORTHWEST ARCHITECT welcomes editorial contributions from architects, engineers, draftsmen and laymen on any subject which it is believed will be of interest to our diversified reading audience.

Certainly members of very few organizations have such an opportunity presented to them to say what they please and when they please and say it in print, as have the architects of the Northwest.

The many comments which we receive from you as readers are appreciated but we would appreciate too if you would take a little of your valuable time and contribute your comments on the problems of the day—certainly you all have them and certainly you must have some ideas which should be brought from under the bushel.

Remember too that someone, someplace, is wondering about you—what you are doing if you are, whether you are still alive and kicking or just kicking. We are constantly being asked, "Where is So and So now?" You don't even have to write us a letter—we're not proud—a penny postcard will do the trick—so when you run across a bit of newsy news let old NORTHWEST ARCHITECT in on it—won't you?

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DULUTH ARCHITECTS ESTABLISH APPRENTICESHIP PLAN

The Duluth Architects Association in co-operation with the U. S. Department of Labor Apprentice Training Service has adopted a draftsman apprentice training program. The plan as adopted follows:

Apprentices will be employed by Architects who are members of the Duluth Architects' Association, under the terms stated below, until such terms have been modified and the appropriate agencies notified. Modifications shall not affect agreements in effect without consent of the apprentices.

Apprentices will be carefully selected from applicants over 16 years of age whose background, education, personality, physical condition, indicate that they are suitable candidates. Veterans of World War II will be given special consideration if otherwise qualified.

Apprentices will be given regular employment as far as practicable during their apprenticeship. The first 90 days will be a probationary period, during which either party may end the agreement by notifying the other; after this period, apprenticeships may be cancelled for cause, subject to review by the State Director of Apprenticeship who shall be notified of all terminations. The standard form of apprenticeship agreement furnished by the Minnesota Department of Labor and Industry shall be used and its provisions shall be a part of this plan. To assure proper supervision and training, each employer will not hire more than three apprentices for his office.

Apprentices will be given training and work experience, under proper supervision, for a period of 6,000 hours (approximately 3 years), in accordance with the schedule attached hereto.

Credit may be given for previous architectural or technical school experience. A record of the apprentice's work experience in processes of the trade will be kept and will be available to the State Director of Apprenticeship if requested, and to the Veteran's Administration if the apprentice is a veteran.

Apprentices will be required to spend at least 144 hours per year in related instruction, supplementing their on the job training in the office. Time so spent will not be classed as hours of work and will not be compensated for by the employer.

Apprentices will be paid as follows:

1st 1000 hours	40c per hour
2nd 1000 hours	45c per hour
3rd 1000 hours	50c per hour
4th 1000 hours	60c per hour
5th 1000 hours	70c per hour
6th 1000 hours	80c per hour

Rate for draftsmen upon completion of three years apprenticeship is \$1.00 per hour.

Each employer will act as or will designate a Supervisor of Apprentices who will arrange training under this program and keep a record thereof. He is authorized to adjust any differences with apprentices, subject to review by the employer or the State Director of Apprenticeship.

Upon completion of training, the employer will recommend to the State Apprenticeship Council that a Certificate of Completion of Apprenticeship be awarded the apprentice. Each apprentice will be required to read this statement of Policy before entering training.

JOB PROCESSES CONSTITUTING THE DULUTH ARCHITECT'S ASSOCIATION APPRENTICE TRAINING PROGRAM

A. Preliminary	Gaining familiarity with office practice through filing of plans, specifications, catalogues and plates, together with other miscellaneous office work	200 hours
B. Lettering	Practice in free hand lettering.....	300 hours
C. Field Work	The measuring of existing buildings and the drawing of their layout and structural features.	400 hours
D. Tracing	Pencil and ink work.....	400 hours
E. Enlargement	Copying plans at various scales.....	200 hours
F. Drafting	Preparation of working drawings from sketches	2400 hours
G. Renderings	Preparation of perspective drawings. Preparation of simple renderings, including plans, elevations and perspectives.....	300 hours
H. Calculations	Elementary calculation of wood, steel and masonry construction	400 hours
I. Electrical Layout	Elementary layout and symbols.....	100 hours
J. Heating and Plumbing	Elementary layout and calculation.....	200 hours
K. Construction Detail	Preparation of detail drawings.....	1000 hours
L. Use of Reference Books	Kidder, Graphic Standards and Sweets.....	100 hours
Total		6000 hours

80% compliance with the above schedule will be considered full compliance. This provision shall not alter the total required hours of apprenticeship. The above schedule may not necessarily be served in the order listed, nor will all the time on a single process necessarily be continuous.

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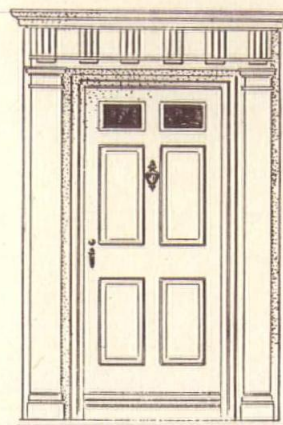
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*"...after all,
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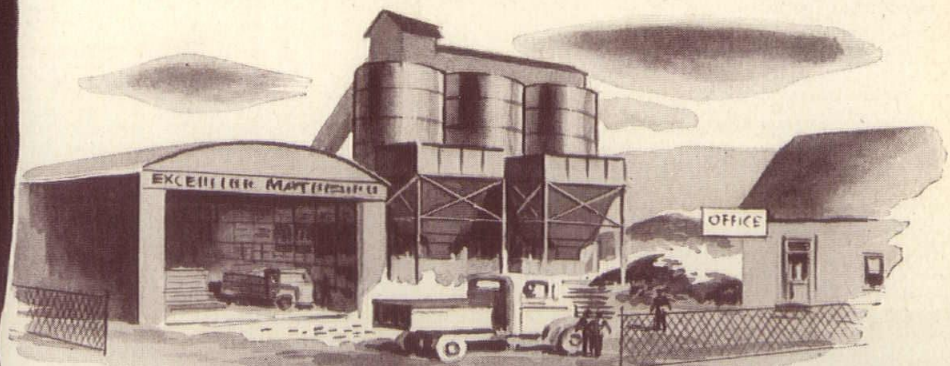


"We were unloading a shipment of Hawkeye Cement out here the other day when I overheard one of our newer hands wondering out loud why they call it 'Portland' cement. So I told him what I knew about it.

"It was an English bricklayer, Joseph Aspdin, who took out the original patent on cement back in 1824. His way of making cement was burning a mixture of clay and lime and then grinding the resulting clinker.

"Aspdin noted that his finished product resembled in color a building stone quarried on the Isle of Portland in the English Channel—and 'Portland' became its name when the patent was granted by the British government.

"Incidentally, that same Isle of Portland enjoyed temporary fame back in 1653 when it was the scene of an important naval battle—but after all, what's a naval battle compared with the invention of Portland cement?"



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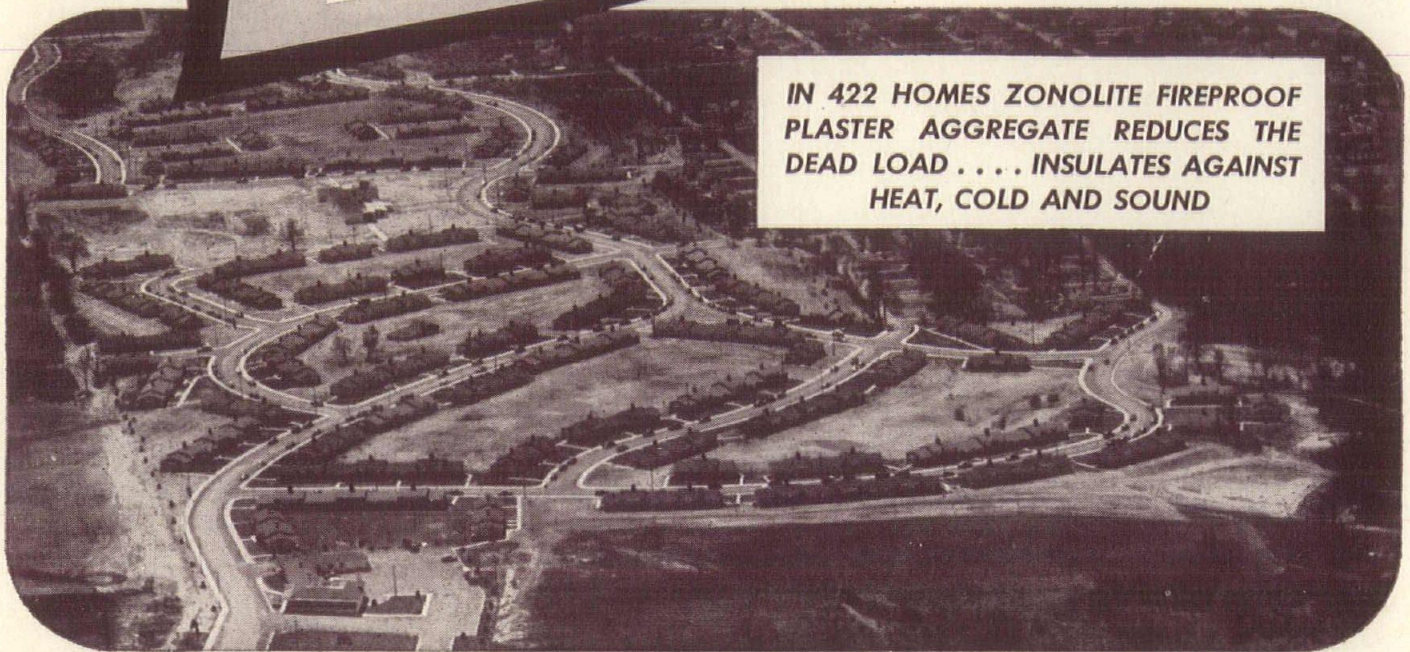
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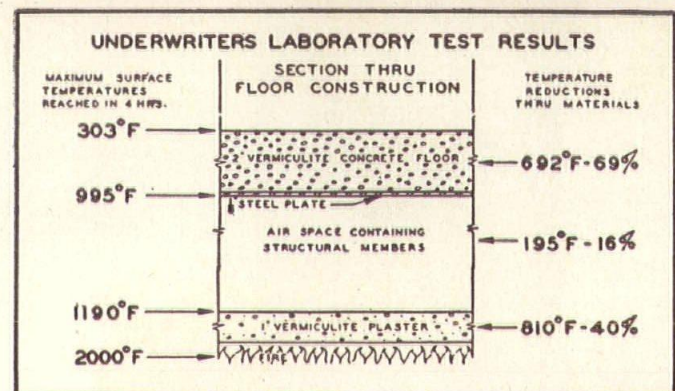
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