

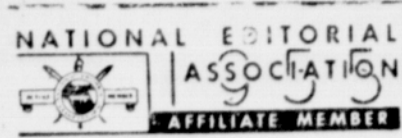
AN INDEPENDENT NEWSPAPER
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DO WE NEED AN ENGINEER?

The city government is considering hiring a city engineer. This seems to be a very good idea, providing of course, that the engineer is competent to handle the many problems that do exist in Brookings. And, we feel sure that the man the city is considering for the job would be qualified.

The way we look at it is this: The city, new, alive and growing and needs an engineer—or a complete survey of the city. People, when they build have to know grades, and a dozen other things about their property. Sidewalks will be coming into the town soon and nobody wants them pasted helter-skelter, or nobody wants to rip them up after they're in.

An engineering firm could give the city most of the answers in short order. In perhaps two months the city could have the entire city survey. But, after that problems still arise, requiring additional engineering work—at an additional expense to the city.

An engineer, paid on a yearly salary, could handle the problems as they come up, taking the pressing and immediate troubles first, and then slowly completing the city survey as required.

The engineer could work with the city work superintendent, the city council, and the planning commission to make this city an orderly, well laid-out community. We're for that 100 percent.

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How and Why I Paint

Abstract Pictures (part 2)

Last week I discussed how I might start a picture. This week I shall try and continue where I left off. If you will recall I was primarily concerned with relating the objects in the picture and depicting some kind of total meaning.

I had three things working: color, texture and shape. Also I had established an overall design, which is subject to change as the picture becomes more advanced. For the time being there are enough elements in the picture. If there are too many objects and treatments in the picture it will become so complicated that it will look disorganized.

Of course a picture can be very complicated if the objects are grouped so that each group acts as a single element. It is when objects or forms are scattered that the picture becomes thin and dissipated, while grouping helps create power and simplicity.

Next I may go back to the structure of the picture. In order to give the picture a feeling of stability I will emphasize the vertical and horizontal lines. By emphasizing the vertical and horizontal I am relating the picture to the frame as the frame is made of vertical and horizontal bars.

Now I notice that the picture has become static because of the heavy emphasis on the last lines put on, so it's now necessary to get some diagonals working. It is the diagonals that give the picture life. Always one must keep in mind a delicate balance between stability and dynamics. The frame and vertical and horizontal lines act as a point of reference against which the drama of diagonal lines take place. The diagonals as mentioned before represent life, and life has no meaning except in relation to something that is static. Here again we realize that reality exists in two parts, in this case it is the active and the passive.

While working, something in the back of my mind keeps haunting me. Suddenly I realize what it is. The sea-shell and the drift-wood makes me think of the sea, so I say, "That's a good idea, the theme is the sea." The straw hat looks like something that has been washed ashore, so I'll make it a sea picture. Suddenly I recall a storm at sea that I once experienced. The sky was dark, and the clouds were blue black, and the ocean was deep green with white spray. Now my imagination has started to work. The greatest tool the artist, poet or dancer has to work with is metaphor. A scene or situation is given a mood by alluding to something outside of the point of reference.

In order to establish the mood of the sea, I remove the brown drape that acted as a back drop and replace it with a blue-black drape. Then I set the objects on a dark green drape that suggests the ocean. By now the process of free association is rapidly gaining momentum, and I'm really getting excited. I'm getting hungry and weak as it is way past dinner time but I must not stop now or I will lose the spirit of the painting.

Next I start to undulate the surface of the painting to suggest the undulation of the waves. Now the whole painting has to be reorganized but I don't mind painting over areas that I labored with, because what I want to do now, seems infinitely more important than the original concept. Some sharp folds in the back-drop suggest lightning, so I make it more so. Now all this material has to be unified. Part of the picture is falling back and part of it is protruding in front of the picture plane, so I have to organize it so the total picture plane is consistent.

While the subject alludes to deep space I know I must maintain the integrity of the picture plane, if I want a pleasing picture. By this time, as a matter of speech, I'm conducting a sixty piece orchestra. There are so many things happening at once that if I give too much attention to a single detail everything else suffers, so while rendering a single detail, I must also be thinking of the total effect.

A couple of spots of raw canvass suggests sea gulls against a stormy sky. They look like sea gulls because I am thinking of the sea. If I were painting a ballet scene they would probably suggest fawns or swans, but since I'm painting the sea they are sea gulls. But I don't make them too naturalistic or they would be out of character with the rest of the picture which is basically abstract.

I finish organizing the pattern, and plastic quality of the picture.

pipe dreams



joe murphy

Lots of interesting things happening in Brookings. Take last week for example. Don Craig of the Chetco Home and Auto gets a check in the mail from the City of Brookings for \$300,005.15, which is a lot of money even in this day of inflation.

Don figured he deserved it, just for being such a nice guy, so he took it over to the bank and asked for payment—in small bills. At first they said, "why sure, any check that you have, we can give to you in small bills, but after a closer look they decided maybe they didn't have that much cash lying around. They had considered paying it, and then casually called up the city office, and telling them that they were over-drawn a bit.

Don figured somebody must have leaned on the check protector a little too hard. Anyway, it is a nice feeling to get a check of that size in the mail once, even though it couldn't be cashed.

We went clam digging Monday morning with the tides a minus 2 feet. Very interesting, but you have got to be an expert to pin those speedy little clams down. Those crazy things just seem to walk away from me. I ended up with only 10—enough for one bowl of clam chowder.

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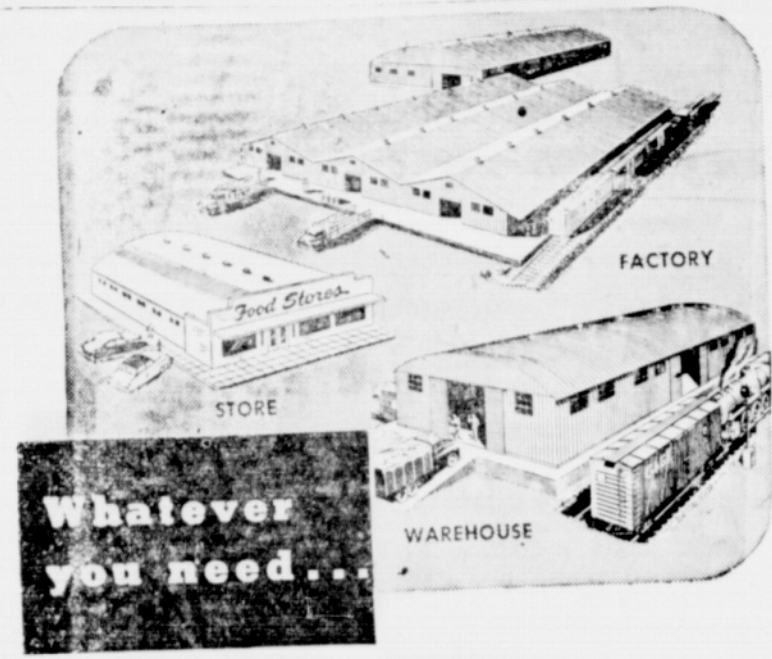
GRADUATES FROM HUMBOLT STATE

Thedo W. Wimmer, nephew of Mrs. M. C. Brainard, and his parents from Ophir, visited at the Brainard Sunday. Ted, a graduate of the Ophir schools, and Humbolt State College, Eureka, recently completed advanced library training in which he has a bachelor's degree, has been notified he passed, successfully, a competitive examination for a library staff position at the

University of San Francisco in the liberal arts section.

Ted only needs a few more credits to gain his Masters Degree and plans to complete those requirements as soon as his work permits.

Ted gave his aunt Dolie some very useful and appreciated information on modern library practices, and cataloging which will be used in the local library when it is re-opened in the new building.



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