

BACK FROM EUROPE, LITTLE SAYS...

Architecture, Art of Northern Italy Reflect Spirit of Reconstruction

By Elsie Schiller
Emerald Reporter

The contemporary architecture and creative art of Northern Italy today reflects the spirit of reconstruction and recovery evident in all phases of life in that country according to Sidney W. Little, dean of the school of architecture and allied arts. He returned Dec. 1 from a five months stay in Southern Europe, including trips to Spain, France, and Belgium.

"I was pleased to find Italians more unified and no longer leaning heavily on one faction of creative art such as the revival of romanticism," Little said. "They are working to re-establish the national prestige in the creative arts which dominated Italy and Europe during the Renaissance. In another decade their artisans and craftsmen will be recognized as leaders in modern art." He contrasted the present efforts in this field to the creative activity since the turn of the century which failed to produce any major contributions to the world of art.

Nowhere else in the countries Little visited on his trip is this spirit of optimism so obvious. Spain, he said, is still struggling to overcome the problem resulting

from its failure to accept the canons of thought now established in France and Italy and its continued use of traditional art forms.

In France Little sensed a feeling of frustration in the postwar reconstruction moves, characterized by lethargy among the nation's craftsmen. Only a few of the younger artists seem to be grouping for new interpretative methods of expression.

"My personal impression is that the European revival is furthest along in Italy and most highly developed in Milan," Little said.

He purchased several examples of the interesting work now being done along this line on the continent for the University collection. These purchases included ferro-smaltados, which are decorative elements of enamel work on iron, interesting pieces representing recent developments in ceramic work, and glass sculptures.

"The schools of architecture in Italy are forward thinking in their methods of presentation to students," Little said in discussing one of the primary purposes of his trip. "Even in the Southern part of Italy, the development of the schools has never been so marked, with increasing attention paid to problems posed by contemporary

thinking in civic, landscape, and housing design."

Little received a sabbatical leave of absence from his position at the University to investigate the collaboration of the creative arts with architecture at the early design stage now being done in Europe. Co-operative work between the two schools of art is always of great interest to architecture and such a study is especially applicable to the University school with its unique system of combining nine different areas of artistic endeavor under one scholastic unit.

American architects generally feel that Europe is doing more with such collaboration," Little said. "It was my purpose to discover if this were true, and if so, how their methods could be applied to the University training program."

His work also included a study and determination of the value of three dimensional photographs in an effort to decide if such methods would warrant a change in the present approach in that area of studies in the Oregon school. Little's studies were also done under a grant from the American Institute of Architects.

It was Little's first trip abroad since before the war and gave him and his wife the opportunity to visit with friends on several occasions. Professional colleagues introduced him to the professional people of each city visited, and arranged for a series of conferences for group discussion of the various artistic movements.

On their return from New York, the Littles visited 12 to 14 schools and covered 10,000 miles by car to talk with the students, faculty, and architects of the United States.

King's Robe, Other Garb Products Of Costume Department for 'Henry'

Practically every costume worn in the University theater's production "Henry IV, Part I" has been made by the theatre costume department headed by Jeanne Gottfredson, costume mistress.

These costumes include the robes worn by King Henry and Glendower in the play. Long flowing sleeves lined with fur fabric simulating ermine are a feature of King Henry's costume. Glendower's is made of gold print lined with scarlet.

The armor and shields were also made by the costume department. Constructed of a hard plastic material "celastic," it has a realistic appearance according to Miss Gottfredson. The material is dipped into a solvent and when flexible is bent into the proper shape. After it dries, silver paint is applied.

Coats of mail used in the show were also constructed by the costume makers. Metal mesh scouring pads were shredded and sewn onto a fabric backing to make the suits.

Miss Gottfredson was assisted by Donna May, Ruth Patterson and Florence Moore. Ladelle Eischen was in charge of armor and Betsy Thayer, property mistress for the play, had charge of the spears carried by players.

Art Work To Sell At ASAAA Bazaar

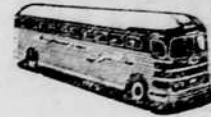
Original art and craft work of students and faculty will go on sale at the annual Art Bazaar of the Associated Students of Architecture and Allied Arts Dec. 12 and 13.

The works will include ceramics, jewelry, weaving, paintings and lithographs. Handmade Christmas cards and handmade furniture will be featured.

Christmas decorations, refreshments and music will carry out the holiday theme for the bazaar which will be held in the gallery of the school.



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