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Ray Pisarek, Joe Murphy
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An Important Position Is Open . . .

We need good people on the school board — a basic fact — and this year we have an opportunity to select one of them. The schools are strictly a local affair. They are not run from Washington D.C. or a regional headquarters in some western city, but by us, the men and women we elect to do the job.

The great trouble with us is that we forget this birthright often, and fail to take an active interest in school affairs with an eye towards making the schools an intergrated part of the community. Too often school affairs are regarded with tremendous apathy.

It is up to all of us to find exceptional candidates for the school board vacancy now open, as the date of the election approaches, and then to take a constructive interest in school work after he is elected.

The Brookings - Harbor School Board consists of five directors. This year one new director will be elected for a five year term to succeed Virgil Goldberry, incumbent, who is not a candidate for re-election.

The election will be held on June 20. The name of any qualified elector can be placed on the ballot as a candidate by filing with the District Clerk one week before the election a nominating petition signed by not less than 10 qualified voters. The nominee in turn must file an acceptance of nomination five days before the election.

ART... IN EVERYDAY LIFE

By Clyde Wood

WHAT IS MODERN ART?

What are these modern artists getting at? There are as many answers to this question as there are artists. Each one is striving for something different.

Each artist is trying to express himself in some particular way. To say that each artist was trying to create something beautiful would be a half truth. For instance Goya (a pre-modern artist) did a series of cartoons on the horrors of war, that have become classics. He wanted to convey ugliness. He did this by depicting demons and mutilated bodies, etc. Yet the pattern and tonal quality was so superb, they have clasped with the great art of all times. The portraits he did, earlier in life, are by comparison, shallow and trivial.

Among the modern artists, Orozco (the Mexican painter) runs a close second to Goya for both pointed subject matter and quality of the pictorial presentation.

Many artists are primarily concerned with unusual or interesting arrangements of color and form.

To get a fair idea as to why the modern artists paint the way they do, we have to consider the artist in relation to his environment.

By the beginning of the nineteenth century, the academic artist had degenerated to the level of a machine. He had become such a slave to recording nature as he saw it, that his art was void of any real feeling or purpose.

Michelangelo had used the human figure to express the struggle between the binding nature of earthly goods, and the aspirations toward a spiritual life. The human figure was but a symbol used to tell a story of the dual nature of man's struggle. Likewise El Greco was preoccupied with a spiritual message regarding the transitions and conflicts between excessive pleasures of the flesh and the Christian ideals.

During this time, the churches were the main support for the artist. Art during this time had a message, and the realism was only part of the total means used to convey that message. It was when the means to an end, became an end itself, that representational art suffered its greatest setback.

With a series of scientific discoveries, the scientist had helped to destroy man's faith in supernatural powers. Such men as Copernicus and Newton pointed out that the planets were not being

pushed through space by angels, instead they were projected physical laws that accounted for celestial movements.

It was through a series of small concessions that traditional art of the high Renaissance era was replaced with secular art. The above is only one, of many considerations that brought about a general decay of art.

A series of industrial revolutions had created a new class of people. They were the rich merchants who had great wealth but were lacking in culture. This social class became the judges of art. The art in turn became as coarse as the clientele that patronized it. Richly textured fabrics, pink flesh and wine bottles became the artists' theme. Art had lost its noble purpose. The artist in turn became a slave to the sensual appetites of this new class of patrons. In the end the artist became degenerated to the level of a highly skilled machine.

By the end of the nineteenth century the camera had threatened the artists future. Since art had been striped of everything but realism, the camera could do it much better. The artist could not compete with the camera's terms. This means that the artist had to look for a new direction.

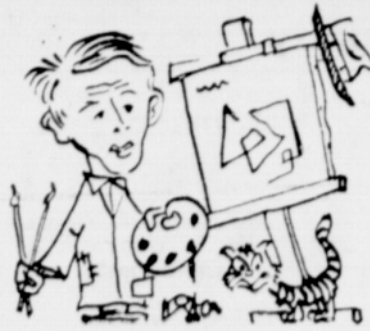
It became increasingly evident that the artist had to create a new market that the camera could not compete with, or give up all together. A renewed interest in light brought about a new kind of searching and experimentation. The pointilists attempted to create the illusion of light by a juxtaposition of pure color.

A new interest in aesthetics gave a new impetus to the art movements that were taking root throughout the world. The artist sought after a pure art that was free from subject content, with the premise that music does not need words or literary meaning to be meaningful or beautiful. Many artists become completely pre-occupied with shape and color orchestration.

The "multiple-image" (that is trying to show more than one point of view at once) became thefad. Stripping the picture of meaning, decorations and mannerisms become another movement. The combination of multiple-image and stark form in the short-lived but influential movement called cubism.

Simple architecture did away with the Baroque decorations, and the dark brown and black colors. In its place emerged the simple

The SKETCHBOOK



by Bud Pisarek

Well, another Azalea Festival has "blown out to the past". Many of the hard working people of the show should be complimented very highly.

Of course, along with the compliments we heard quite a few complaints and criticisms. My idea would be to take down the names of all those that have a complaint and appoint them to next year's committee.

The Fish Fry at the Park on Sunday was well attended. The Elks did a swell job. Back home in the land that Schlitz made famous, a fish fry was just an excuse to have that famous foamy suds in little brown bottles.

Not so, here in the land of flowers. It must be a dry state, so I thought until I spotted two Elks, or they may have been deer, duck into yonder bushes and produce a well guarded and cool bottle of that four letter stuff that rhymes with ear.

The "Bud Ain't No Jerk" club is going great guns although the honorable but misled, editor from Gold Beach, is trying valiantly to bust it up.

For letter to me explaining her definition of a jerk comes from her own, unabridged, version of Webster's sacred book. No wonder the definition comes out BUD.

I won't dare answer her letter in this column. I can't deface the fine PILOT print with what goes on in my mind in regards to this matter. I'll just let the thousand and thousands of cards she is receiving be my answer.

Garden Club Reports Show Was A Success

The Azalea Garden Club table means to thank all those who exhibited flowers and arrangements, and also the Juniors who were really outstanding in their work this year, and all other that helped to make our flower show a success and a reminder that the Garden Club will meet next week June 9th at the V.F.W. Hall, at 1:30 p.m. A report of the flower show and installation of new officers will be held.

flat shape that characterizes art to-day.

The modern home and office building demands an art that functions with and is a part of the building.

As industry advanced, the telephones, highways and airplanes shrunk our world, people become more conscious of inter-dependence on each other, and this in turn effected the artists' outlook. Social and economic conditions added to the notion that the value of an article depends on its function. The notion that objects had an intrinsic value was losing ground. Einstein's publication of the theory of relativity indirectly effected the philosopher and the artist alike.

Today we are caught in a cultural lag. We cling to a social culture that is out of place in this scientific age. Herefore most homes have paintings that belong to the nineteenth century hanging on the walls of a twentieth century building, without any kind of overall plan.

I have pointed out only a few of the infinite number of factors that have helped mold the modern art of today. The artist is clinging to a craft that is all but lost to our modern age. If the artist hopes to make a living from his art he either has to turn "commercial" or create a need in modern architecture and industry.

To those who are starting to study art as a profession, I suggest taking a good look at the facts, and then decide on a direction that is in keeping with the times. Since we can not halt progress the best we can hope to do is to keep up with it.

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