

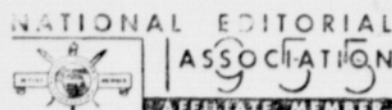
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Ray Pisarek, Joe Murphy

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NATIONAL ADVERTISING REPRESENTATIVE

WEEKLY NEWSPAPERS REPRESENTATIVES, INC.
New York Chicago Detroit Philadelphia

THE MAIL MUST GO THROUGH

We got to thinking of the pony express the other day. And how the intrepid riders dashed thousands of miles across the barren wastes, fighting off Indians, cougars, hunters, and fierce storms to bring the mail through.

Then we got to pondering the mailman's watchwords, which go something like "through snow, and sleet the mail must go through." How can there be no house to house mail delivery in Brookings until the city has sidewalks. What a sad reflection on modern man—or the postal department.

It argues well for private enterprise over the state government. We see that newspapers are delivered daily to homes which have no sidewalks, and to homes off the beaten path.

We feel that the rule was put into effect to protect the poor postman from getting mud on his shoes, but yet 90 percent of the time that situation does not exist in Brookings.

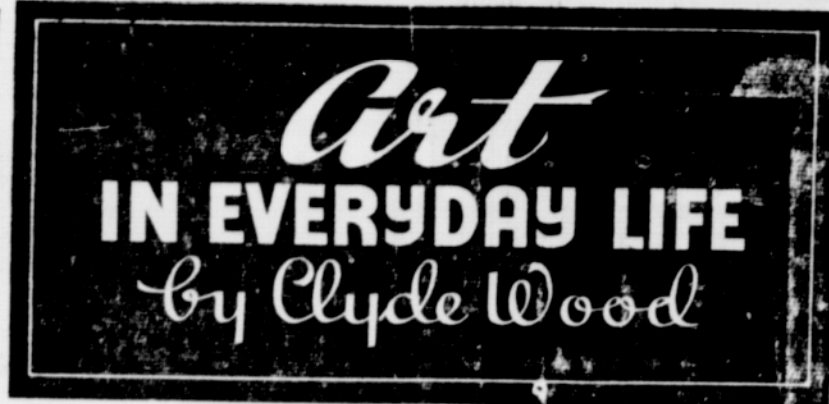
THE TOURIST AGE APPROACHES

Over the preceding weekend we were amazed and delighted to see the raft of tourists that were about. We saw literally hundreds of vehicles from a dozen different states drinking in the beauty of our Harris Beach State Park.

We noticed in the Oregonian that Oregon is eighth in the nation as a place where people would like to spend their vacation.

It is encouraging to think that those people brave the rigors of Highway 101 now to see the country. Think of the traffic that a new highway 101 could bring. Also with the trend towards shorter work weeks, more vacations is continuing with certainty. The Automation age with its 20 hour week is just a few years distant. More leisure time, and more time to enjoy the Oregon coast is coming.

It is entirely possible that the tourist industry will become Brookings major industry in the not too far distant future.



NATURALISTIC PAINTING NON-OBJECTIVE VS.

Last week we discussed the kind of attitude the spectator must take, in order to get the most out of non-objective art. This week I shall take the subject a bit further.

It was stated that non-objective (that is painting that does not depict objects from nature) is of a different variety, from the more naturalistic type of art. The two should not be compared on the basis of quality, because in many ways they are as different as two kinds of vegetables. You choose whichever suits your needs at a particular time. The greatest difference is in subject matter; problems concerning color, composition, etc. being near the same.

It seems necessary to mention some scientific discoveries that were destined to effect the evolution of art. During the latter part of the nineteenth century a group of scientists delving into the physiological, psychological and physical properties that effect our perception of the physical world, made some discoveries that helped to explain the phenomenon of vision. It would not be too far-fetched to say the real pioneers of modern art were scientists. Helmholtz and Wertheimer, working in Germany, were the first to take an empirical approach to this phase of science. New discoveries were made and laws were recorded.

It is difficult to establish definite laws for art, in the sense that scientific laws are defined, as art is primarily subjective, and the human machine is too complicated to isolate a single factor from the total dynamic process.

We can safely say that there are laws that govern the behavior of gravitation because gravitational forces can be isolated for analytical study. Forces in the physical science can be accurately measured, but no accurate method of measuring man's responses to physical stimuli, visual organiza-

tion of states of feeling have as yet been established. However for purposes of study, scientists have been able to relatively isolate and analyze parts of the visual process and make some comparatively accurate predictions. In order to get a better understanding of the total process, vision was broken down into specialized fields of research. New subjects such as light, vibration, visual dynamics, kinesthetics, and empathy came into being as an answer to the need for specialized study.

The Gestalt (from German word, gestalten, meaning configuration) psychologists, without a doubt indirectly influenced modern art, more than any single group of scientists. Helmholtz who had done extensive research on general sensory perception, lenses, etc. had laid the ground work for Wertheimer, to Kohler, Koffka and many others, on up the line to Kepes, Stephen Pepper and others who are active in the field at the present time. Before the sciences-art era, artists were dependent on sensory perception, without being able to explain or even understand it.

Light vibrations have been measured; chemical and neurological components of the eye have been investigated, in an effort to pre-determine what colors would naturally be harmonious and soothing to the eye. The chief difficulty in isolating the basic elements for scientific investigation, is that, (once a single factor has been removed from its surroundings, it is no longer the same thing. To sight a rather prosaic example; a spot of paint may look one color on a warm background and quite another color on a cool background. Of course scientists have explained this phenomenon but the entire study of optics, dynamic symmetry, light vibrations, etc. become quite meaningless once they have been separated from the total creative process. Picture making is too complex, for all the factors to be accounted for in a single picture. Colors, shapes, etc. must be considered in relation to their environment; as seen as you change one small detail, everything else

in the picture automatically takes on another meaning.

While many of the problems encountered in non-objective painting are very near the same as the problems encountered in compositional arrangements of color pattern, etc. in representational work, it would be a mistake to say that they were the same. For one thing, when doing non-objective work you are completely free to put values and colors where ever they may suit your fancy while in working with forms from nature you are greatly limited to the patterns dictated by the subject matter.

For example the use of light and dark colors are indispensable for modeling form; that is making figures, etc. look solid and round; whereas the real beauty of color vibrates in certain areas, or passages, often depends on a very close value harmony. That is to say, a warm gray may be almost exactly the same lightness or darkness as the cool gray next to it. It is by depending on color modulation, rather than achromatic modulation, that you are able to get certain color tones in a given area, that would be impossible if you had to consider each color in relation to a directional plane, and light source. In painting solid forms, colors are modified by the direction, and intensity of the light source; this can seriously limit the very best choice of colors.

Cezanne, to a great extent, succeeded in attaining a convincing presentation of sculptural form with a minimum of light and dark modeling, but even he could not dispense with it altogether. To give the illusion of receding and advancing planes, he used colors that advance or recede; but Cezanne was never a solid form painter in the sense that Raphael was. While Raphael relied on light and dark modeling to turn form, Cezanne did it with color. You could say that Raphael was basically a draftsman, while Cezanne was a colorist.

The longer an artist paints, the more abstract his work becomes. Because of the pleasure derived from abstract painting many artists such as Rembrandt, El Greco and Tintorette all but gave up naturalistic forms in their paintings. Rembrandt abandoned the "realistic" portraiture type of painting, which made him rich and famous, in favor of the more aesthetic type of picture. Needless to say his declining years were spent in poverty. He was ridiculed and ignored by all but a few intimate friends. Because of his courage to sacrifice the luxuries of life in order to do what he thought was right, the world has inherited a wealth of beauty.

If a man like Rembrandt felt compelled to abandon the tight



pipe dreams by ice murphy

The Fourth of July isn't the holiday it was when I was a boy, many long years ago—and I've got the scars on my hand to prove it. I'm not going to venture to say it's better this way or not. Certainly I'm glad my daughters aren't at home blowing up tin cans with torpedos. No, like Pogo in the papers, I'd rather take them out on the highways on the Fourth—it's safer?

How many watched the 12 planes follow the coast line Monday noon? It was quite a different experience because we just aren't used to seeing more than one plane at a time. I saw them coming in formation, and I swear to God I had an almost uncontrollable urge to dive under the car. I think everybody looking up and seeing a flight of planes like that gets a fright. After all there just isn't a thing between here and Siberia except an awful lot of water.

It's hard to believe, but we have been in Brookings almost a year. They say the first year is the hardest. I certainly hope that adage has some basis in fact, although the year did have some bright spots—and there are some very nice people around here. The thing I've learned best during the past year is how to alibi and apologize. Next year I hope I don't have to do much of that.

You take two green hands at the publishing and printing game. Mix well with a strange town, and

realistic painting in favor of greater aesthetic expression, think how much better reason we have to do so today. Today we have the camera that can give us "realism" easier and cheaper than any artist ever could. In order to become artists we first have to learn to distinguish between pure aesthetics and sentimental subject matter.

Sanders High In Bow Shoot

The archery tournament Sunday, June 26, in back of Fort Dick, and sponsored by the Pelican Bay Bowmen who members are from Brookings, Smith River, and Crescent City areas, had a very good turnout.

Many of them, especially from Grants Pass, Ashland, Medford, and Cave Junction, brought their families and camped on the beach by the archery range. A candle-light shoot and ham shoot after dark were put on for their enjoyment, with a hostess participating, using reflection tape and flashlights.

Many were surprised, coming in with a score of 3 or 6. High score for the evening was awarded to Royal Sanders, Brookings, who scored 84; second, Del Sanders, Cave Junction, score 54, and Carmen Sanders, Brookings, score 51.

High score in the next day, with 53 registered was: 1st, men, Floyd Jenkins, Medford, 258; 2nd, Herb Gifford, Medford, 225; 3rd, Joe Williamson, Central Point, 212. 1st Women, Jerry Williamson, Central Point, 162; 2nd Carmen Sanders, Brookings, 116, and 3rd Ina Staley, Grants Pass, 94.

A ham was awarded to the one coming the greatest distance who was Ken Chouette from Dallas, Oregon. A 28 animal round and ham shoots finished the afternoon.

strange names and people. Toss in some fairly old and worn-out equipment. Juggle all this around with moving into a new building, and acquiring new and reliable help, and you've had quite a year. This line of bear with us until we get straightened out will have to go.

Bud McCourt was giving me the business because inadvertently his name got left out as the Lion's Club Tail Twister, which he is. However, he is supposed to take it up with the Lion's publicity director, Buz Steward, who in turn is supposed to bring down the lists of row officers etc. Incidently, I think each group should appoint a publicity director, and then I can fight with each of them personally, when something is left out.

The Pilot is definitely planning to put in some type of float in the lily parade. It won't be much—in fact we are thinking about just having old Joe running down Chetco Avenue with a lily in his teeth. But anyway, the spirit is there.

FINAL ACCOUNT

IN THE COUNTY COURT OF
THE STATE OF OREGON

NOTICE OF HEARING
FOR THE COUNTY OF CURRY
IN THE MATTER OF

THE ESTATE OF
JOHN JACOB BLOOMQUIST,
DECEASED
No. 1430

NOTICE is hereby given that Verner A. Bloomquist, Administrator of the Estate of John Jacob Bloomquist, deceased, has filed in the County Court of the State of Oregon in the County of Curry his Final Account and that Wednesday, the 20th day of July, 1955, in the Chambers of the County Judge in the Curry County Court House, Gold Beach, Curry County, State of Oregon, has been set as the time and place for hearing objections to said Final Account and for settlement of said estate.

DATED and first published this 23rd day of June, 1955.

DATE of last publication this 14th day of July, 1955.

Verner A. Bloomquist,
Administrator
Samuel A. Hall
Central Building
Brookings, Oregon
Attorney for Administrator

Notice of Final Settlement
IN THE COUNTY COURT OF
THE STATE OF OREGON
FOR CURRY COUNTY
IN THE MATTER OF
THE ESTATE OF
ERNEST WILLIAM GARDNER
Deceased

The undersigned administratrix has filed in the County Court of Curry County, Oregon, Department of probate, her First and Final Account of the administration of the above estate, and said Court has fixed the 14th day of July, 1955, at the hour of ten o'clock A.M. in the County Court Room in the Curry County Court House at Gold Beach, Oregon as the time and place for the settlement of said estate. All persons interested in said estate are hereby notified and required to make and file their objections to said final account, if any they have, on or before the time aforesaid fixed for the hearing and settlement thereof.

Dated and first published this 16th day of June, 1955.

HULDA GARDNER,
Administratrix

O. H. BENGTON
Attorney for Administratrix
230 West Main Street
Medford, Oregon
Last Published July 7, 1955.

Looking for
Something?
YELTON'S

Mrs. Orville Nye and children, of Kodiak, Alaska are visiting the Frank Hassets, Mrs. Nye's parents. Other visitors at the Hassett home were Mr. and Mrs. Edward Jackson, of Huipport, California; Mr. and Mrs. George Hassett and family of Hilt, California, and Mr. and Mrs. Russell Hassett and family of Grants Pass.

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