

3. CLIPPINGS, UNDATED AND 1979

Black art

(From page 23)

creek banks for mud instead of the needed clay.

Soon Mrs. McAshan and Mrs. Kenneth Dale Owen came to the rescue with clay and a kiln.

The two men tell tales of vandalism within the classrooms of the precious few items they had and of a hair-raising accident in a university truck Biggers and Simms had taken to go to San Antonio to try to gather suitable clay. They don't outright suggest there was any maliciousness behind their truck's brake failure on the trip but certainly feel that they had been given a bad piece of equipment.

Despite all their tribulations, the artist-teachers

encouraged their students to create art, to place upon the walls of their building works which would recall the rich culture of their own race. During the '60s, when there were great swells of feeling of pride or even of hostility, the comments by the black students on the walls at TSU became a vigorous and in some cases luminous and telling manifestation of black rejoicing or resentment.

Yet some of these now historical works were to suffer an execrable and unexpected destruction.

Weems' book dramatically recounts the day in 1976 when a student ran to Biggers to tell him that

"they are knocking down the murals with sledgehammers." Biggers ran to the scene where husky athletes were creating terrible havoc. "We're tearing these down because they're going to put a computer in here," he was told. Houston arts writers were summoned to the area of destruction the following day and articles appeared in Houston papers. There was one lucky break in this saga of disappointment and discouragement for Biggers and Simms. Photographs in color of those murals had been taken for this book — and thus there remained at least a record of what had been there. In some cases, the artists returned to re-

paint their works which now had social and historical value as well.

The book is thus not only an account of a remarkable teaching courage and determination by two artists gifted in their own right but is the *deus ex machina* which in its way helped save the murals. The volume is rich with works by Biggers and Simms and other faculty by the students whose works are individually discussed by their teachers. It is a proud record and in its way a life saver.

Work Of Nine Toledo Artists Included In September Show

AN EXHIBITION of work by nine local artists will open in Gallery 8 at the Toledo Museum of Art today.

This is the first of the fall and winter season's series of monthly exhibitions at the Museum of work by Toledo artists. It will continue through Sunday, Oct. 1.

The current exhibition is composed of work by members of the Art Roundtable. The Roundtable is the most recently formed group among Toledo artists. All its members are between the ages of 22 and 30.

The show has about 35 paintings, many drawings, and about 45 craft objects, including ceramics, sculpture and fabric prints.

All of those participating in the show are students of former students of the Museum's School of Design.

Exhibiting in the show are Carroll Simms, who won the first award in sculpture at the 31st and 32nd Toledo Area Artists Annual; William Raczko, who has exhibited his work previously; Fredricka Joyce Schmidt, who has ex-

hibited at the Fine Arts Club of the University of Toledo; William Staffell, Jr., and his wife, Bonnie Staffell, who together shared first award in ceramics at the last area annual; Miriam Silverman; Robert M. Freimark, who was graduated from the School of design last June and is now studying at Cranbrook Art School, Bloomfield Hills, Mich.; Thomas E. Lindsey, who has exhibited at the Young Moderns show here, and Clayton Walker, who studied at the Ecole des Beaux Arts, Paris, and was graduated from University of Toledo this year.

An invitational reception to meet the artists will be in the museum dining room today as part of the exhibition.

Toledo Man Will Study In England

Sculptor To Enroll In London Under Fulbright Program

Carroll H. Simms, a Toledo sculptor, will sail Sept. 17 for England to enroll in the University of London to study fine arts under the Fulbright scholarship program.



Mr. Simms has a leave of absence from his teaching position at Texas Southern University, Houston. Before being graduated from Cranbrook Art Academy, he attended the University of Toledo and Hampton Institute in Virginia. He was graduated from Scott High School in 1945.

While here, he was given a one-man show at the Toledo Museum of Art in 1951 and awarded the Gosline Scholarship. He taught crafts to patients at Toledo State Hospital and to Boy Scouts.

His work also has been exhibited at the Detroit Art Institute, the Syracuse Museum and the Boston Contemporary Museum. He contributed a sculptured fountain to the Home for Aged Negroes in Houston.

His mother, Mrs. Rosa Simms, lives at 391 Tecumseh St. He is a member of the Third Baptist Church here.

STUDENTS WINS NATIONAL RECOGNITION FOR ART EXHIBITS

Carroll Simms, nineteen year old high school student was the recipient of three gold keys in the 1943 scholarship magazine show at a down-town department store, Saturday. His masterful art works were sent to the National Art Show for exhibition purposes.

To Show Sculpture

Carroll Simms, whose sculpture took first award and honorable mention in the Toledo Artists Annual Exhibit in February, has had his large terra cotta "Embrace" accepted for a forthcoming exhibition. It will be shown in the Eighth Annual Exhibit of Negro Artists, sponsored by Atlanta University, of Atlanta, Ga. Mr. Simms is studying on a Toledo Museum of Art scholarship in Cranbrook Institute, Michigan. He had previously studied in the Toledo Museum of Art School of Design.

Quintessence

New Saturday Evening Art-Supper Club Founded

Several young artists, craftsmen and amateur critics of art, who have been spending their Saturday evenings together for social enjoyment and art discussions, have formed an art-supper club, calling themselves "The Group." Among members are Mr. and Mrs. William Staffell, Carroll Simms, Mr. and Mrs. Clayton Walker, Mr. and Mrs. Robert Freimark, Miriam Silverman, Mr. and Mrs. William Raczko and Gene Kusz. They will meet tomorrow night with Mr. Simms, and next Saturday several will exhibit together at the Toledo Artists Club Jubilee.



Carroll Simms, left, a first award sculptor in the Toledo artists' exhibit, explains his terra cotta piece "The Workman" to George Furman, secretary to the Museum of Art director, and Mrs. Robert Ayers.

Who cared about Negro art?

BY ANN HOLMES
Fine Arts Editor

WHO CARES ABOUT Negro art? The question — in those words — flashes with pernicious frequency through the handsomely illustrated new book *Black Art in Houston*. Published this week by Texas A and M University Press (\$20), it carries the subtitle *The Texas Southern University Experience*.

Thanks in part to the early patronage of Houston art connoisseur and enthusiast Mrs. Susan McAshan, the art department received crucial help to lift itself from what seemed an improbable beginning. And her support has extended fortunately to assistance in the publication of this remarkable document which is, as Don Weismann in the forward describes it, "the story of a Weismann cultural victory." Weismann, University Professor in the Arts at University of Texas, Austin, does not exaggerate when he calls John Thomas Biggers and Carroll Harris Simms "cultural point men in a Cultural D-Day landing on a beach called Houston."

What Biggers the artist-teacher found when he arrived to start an art department in 1949 at what was then the Texas State University for Negroes and what Simms was astonished to see when he checked in a year later was a tragically inadequate room set aside for art classes with no materials furnished and no real commitment to art instruction from the administration.

In the book, Biggers recalls, "We stood among our few students in a wilderness of broken promises, in a room meant

for anything but art study." Not one sheet of newsprint, not one crayon, one tube of paint, one easel was furnished. "And so, we became famous on the campus as scavengers," Biggers says. "We even competed with garbage men for discarded materials."

The book is the result of rough typescript recollections by Biggers and Simms, coordinated by writer John Edward Weems who additionally conducted long taped interviews with both men and put the rather amazing story of frustrations and disappointments into a sound, clear format.

Biggers and Simms had come along at a moment when administrators of Negro colleges in the South and Southwest focused upon preparing black students in fields for which they could earn quick and hard cash.

Glad that at last there were at least some funds for higher education of blacks, the administrators meant to see their students on their way toward achieving the comforts and amenities that had been denied their race.

In such an educational climate, the instruction of art seemed perhaps a frivolity.

There was no time for Negro art, Weems asserts. "Who cared about it anyway?"

Biggers, as head of the art department at the school (soon to become Texas Southern University), had arrived full of ambition and excitement to launch the art department. He was the grandson of a slave. His mother and father had done menial



John Biggers is seen with some of the murals and their student artist creators at an earlier time, before the arrival of the sledgehammers.

American Academy of Dramatic Arts

New York and California

Since 1884 the American Academy of Dramatic Arts has enjoyed an unparalleled reputation in the training of professional actors.



Mr. Bryn Morgan,

Associate Director of the Academy

will be conducting Auditions and Interviews in Houston May 27 - 29



The Academy offers a six-week Summer Course beginning July 3, 1978 and a two-year Major Day School beginning October 2, 1978.

CALL NOW FOR AN APPOINTMENT



Left: *The Weavers*, a work by Carroll Simms, is an illustration in the book, *Black Art in Houston*. Above: A mural just at the time the walls were coming down, replacing invaluable black art as social document with a computer room.

(From preceding page)

tasks to support the family of six children and Biggers had begun his adult life training to be a plumber. A student at Hampton Institute in Virginia, he met Viktor Lowenfeld, a one-time student of Freud, an Austrian Jew, an artist and a psychologist. Biggers took Lowenfeld's art course and was immediately urged by the famed teacher to change his major to art.

Navy service and three degrees from Pennsylvania State University behind him, Biggers was teaching at Alabama State Teachers College when he received the Texas offer and had no reason to suppose he was going into a cultural desert.

It had been Mrs. McAshan's influence that brought him here. She had seen a Biggers work *The Baptismal* on the walls of the Julia C. Hester House in an art exhibit, and had encouraged the college authorities to bring him over

to head up the art faculty.

Simms, now a professor of art, had come from a similar hard-working but warm family life. He had pride in his own talents as a sculptor, having been educated at Hampton and having worked with William McVey and others at Cranbrook.

The book traces the development of the now much admired department from its first day of registration, when only four students appeared, through a series of disasters that had to be met with incredible self control. They made do with no real textbooks. Biggers expected his requisitioned supplies to arrive. Weeks turned into quarters. Nothing. The clerks said the orders had been lost. Biggers resubmitted them and they were "lost" again. Bewilderment, frustration, dismay and anger took hold. Biggers decided not to tell the students. Simms took his students out to nearby

(Continued on page 33)

(Continued next page)

Carroll Simms Lectures Art League

Shoreline Art League had the well-know potter, sculptor, artist and Fulbright Scholar, Carroll Harris Simms as the guest artist at the January 9th meeting in the Civic Center in La Porte. Simms is Associate Professor of Art at Texas Southern University in Houston where he teaches pottery and sculpture.

Simms received his B.F.A. and M.F.A. degrees at Cranbrook Academy of Art, Bloomfield Hills, Michigan where he has a free-form pot on permanent display. He also studied at the Slade School of Art, University of London; Royal College of Art, London; the British Museum, London

under the tutorship of William Fagg; the Swedish Institute, Stockholm, Sweden; University of Ibadan, Ibadan, Nigeria; and Bennin Museum, Bennin, Nigeria. Last year he attended the summer seminar at the art bronze foundry, Alconales, Mexico City.

Simms has illustrated and written many books, films, and articles for several periodicals. He has exhibited at many shows and galleries both in this country and abroad. Carroll Simms worked on the design and arrangement of the booths for the Festival USA On-the-Strand held in Galveston last summer. The Festival was a national pilot project for the American Bicentennial in 1976.

He has received many Sculpture commissions in bronze, plex-i-glass and cast aluminum. He created the beautiful bronze sculpture of Old Couple Seated on a Stump Fishing, depicting a pleasurable aspect of early Negro folk-lore interwoven with the serious domestic activity of fishing. The composition is slightly larger than life-size and is permanently located at the Eliza Johnson Home for Aged Negroes.

Simms is well known for his African Queen Mother which symbolically depicts sacred traditional life in Africa and

aspects of Afro-religious tradition in the New World. Simms was granted the privilege to design the circular reflection pool where African Queen Mother is permanently installed in the New Humanities Building at Texas Southern University, Houston.

Simms was also commissioned to do a nine-foot bronze crucifix, Christ and the Lambs, for the church of St. Oswald at Tile Hill, Coventry, England. Upon completion, the Crucifix was unveiled by Princess Margaret during the formal dedicatory ceremony.

Carroll Simms gave a most interesting lecture on types of clays and minerals for color used in pottery as well as demonstrating the technique of actually throwing a pot on a wheel. The members of Shoreline Art League and their many guests including a Girl Scout Troop found the demonstration not only very interesting but most informative.

Mrs. Martin Hooper was the hostess for the January meeting and the refreshment table was most attractive with a centerpiece of Calendulas grown and beautifully arranged by Mrs. Hooper in an oval basket flanked by dark green candles. After the meeting the center-piece was given to the La Porte Library.

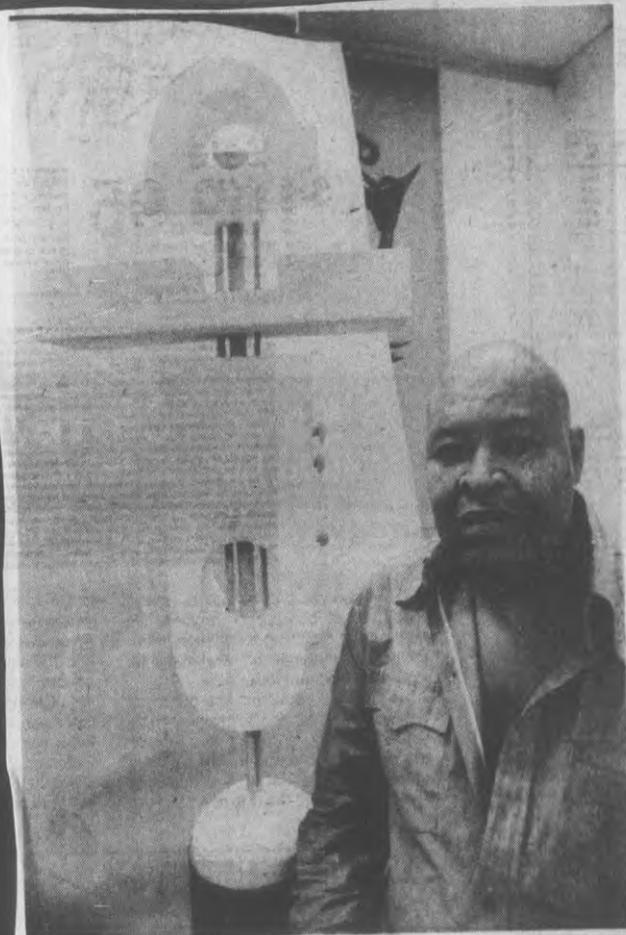


Photo by Carrie E. Tucker, Chronicle Staff

Accepted for display

Texas Southern University professor and artist Carroll Simms stands beside his bronze sculpture *Guitar Solo*, one of two pieces of art approved by City Council for display in the Music Hall. A mural by John T. Biggers, another TSU professor, was also accepted. The mural is 21 feet by 7 feet and will depict three stages of life — birth, marriage and death — as perceived through African folklore. Both pieces were commissioned by Mrs. S.M. McAshan and are cost-free to the city.

Toledo High School Students Win Art Scholarships

Students in the Toledo area won scholarships and secondary honors in the 16th national high school art exhibition contest sponsored by Scholastic Magazine, national high school weekly. Entries are on display in the Carnegie Institute, Pittsburgh.

Nancy Colchagoff, Waite High School, was awarded a scholarship to Parsons School of Design, New York City, and John Loukos, South High School, Lima, a scholarship to the John Herron Art Institute, Indianapolis.

The following other Toledo stu-

dents won prizes and place in the contest in various forms of commercial art and handicraft:

Waite High School: Cherry Leadbetter, Nancy Lewis, Jo Ann Teufel, Gertrude Timm; Scott, Sam Brady,

Admiral in Mexico

MEXICO CITY, May 12 (AP)—U. S. Rear Admiral William Monroe, commander of the Gulf of Mexico sea frontier, arrived in Mexico City yesterday and conferred with Lázaro Cardenas, defense minister, and Heriberto Jara, navy minister.

Sam Gallo, Catherine McDonald, Jean Miller, Carolyn Revenaugh, Carroll Simms, Wilma Wharton; St. Ursula Academy, Mary Bates; Notre Dame Academy, Mary Jean Riley; Macomber Vocational, William Lary; Libbey, LaRue Campbell, Naomi Kimball, Ernie Muszynski, Phyllis Wendt; DeVilbiss, Carolyn Gassan, Billy Shell.

In the literary division Sam Gallo of Scott won third prize for a radio play, and Chester D. Conzett and James J. McCarthy, DeVilbiss, honorable mention.

In the northwestern Ohio district

outside of Toledo those who won honors are June Bissell and June Tremaine, Sandusky Senior High School, and Allora Bowman, Peggy Currie, Donovan Newcomer and Dick Peterson, Findlay Senior High School.

Prior to the national show in Pittsburgh 20 regional exhibitions were held in leading department stores throughout the country. The Northwestern Ohio exhibition was held in Lamson's for two weeks during March.

Local Artist Sails For London To Study

Carroll H. Simms is sailing for London, England on September 17, to do graduate study in Fine Arts at the University of London. He has been awarded a U. S. government grant under the Fulbright program for the year 1954-55. Mr. Simms' home is in Toledo, Ohio, but he is presently holding a teaching position at Texas Southern University in

Houston.

A graduate of Scott High School, Toledo in 1945, Mr. Simms attended Hampton Institute and Toledo University, and graduated from the Cranbrook Art Academy in Michigan.

His first one-man show was in

Toledo, May 1951, and he received the Gosline Scholarship awarded by Toledo Museum of Art.

He has exhibited sculpture in the Detroit Art Institute, the Syracuse Museum, and the Boston Contemporary Museum. While in Toledo, Mr. Simms taught crafts to patients at the Toledo State Hospital and to the Boy Scouts.

Presently, he is commissioned by a Texas citizens group to execute a sculptured fountain for the new Children's Hospital at Memorial Medical Center in Houston. The cost of this project will be several thousand dollars.

Mr. Simms is a native of Arkansas. He is the son of Mrs. Rosa Simms of 391 Tecumseh Street, and is a member of Third Baptist Church.



CARROLL H. SIMMS

Student Honored For Handicraft



CARROLL SIMMS

Handicraft articles made in spare time after attending senior classes at Scott High School and working an eight-hour shift at Willys-Overland Motors, Inc., have won national recognition for Carroll Simms, 19, 391 Tecumseh St.

A third year art pupil of Cuthbert Ryan, Scott teacher, the youth was awarded three gold keys in the 1943 Scholastic magazine show at the Lamson Bros. store. The winning objects, a crucifix, tooled-leather notebook and a wood chest, also were exhibited in the National show at Philadelphia.

Mr. Simms is a receiving clerk from 4 p. m. to midnight at the Overland plant.

Willys-Wing Assembly

Lord Crawford's Visit Discussed

SPEAKING of the National Gallery, the appearance here of one of that institution's trustees, the Earl of Crawford and Balcarres, was one of the many art subjects discussed at the first board meeting of Art Interests, Inc., at Margie (Mrs. C. Lockhart) McKelvy's house recently. Overheard Molly Godwin, wife of our museum's director, Blake More Godwin, telling Art Interests' secretary, Jack Marshal, that Lord Crawford will talk about collecting for a museum, when he speaks at the Museum of Art, Thursday.

Margie, president of the new organization, was discussing its two principal objectives with Treasurer Frank S. Bell and board member John Halsted—the objectives being establishing art scholarships for talented young Toledoans, and stimulating interest in art among its own members.

Mrs. William E. Levis, Mrs. A. Lewis Bentley, and Mrs. Robert Ayers took time after the business meeting to admire some of Margie's paintings—Margaret Levis liked the new Degas, while Hilda Bentley liked the two Segonzacs, and Sunny Ayers preferred the Matisse. The terra cotta figure given to Margie by the young sculptor, Carroll Simms, interested Milton Knight and Otto Wittmann, Jr.—Toledoan Simms finished his studies at the Academy of Art, Bloomfield Hills, Mich., last year, and is now teaching ceramics at the Texas State University for Negroes, Houston.

Adult Art Students



THREE CERAMIC FIGURES, by Carroll Sims, are pictured. These very modern and rhythmically designed figures were made in the modelling class at the Toledo Museum of Art and are now on display in the exhibit of student's work which will be on view at the Museum until Sept. 23.

'Get-Acquainted Tea' Is Planned by Club

A CHILDREN'S STYLE SHOW, with pupils of McKinley School as models, will be given at the "Get-acquainted Tea" of the Mothers' Club Wednesday at 1 p. m. in the school auditorium.

Mothers of new pupils and former members of the club will be guests. Tea will be served in the auditorium following the show.

Mrs. George Smith, president, will welcome the new members. Miss Bess Campbell, principal, Mrs. Smith, Mrs. J. Paul Upson and Mrs. Bayard Cherry will preside at the tea table.

The social committee in charge includes Mrs. Gordon Jeffery and Mrs. Robert Elwell, chairmen, and Mrs. J. R. Zellers, Mrs. James Cressler, Mrs. Kenneth McCarthy, Mrs. H. H. Ward, Mrs. Maynard Curtis, Mrs. John Black, Mrs. Oran Calef and Mrs. Alvin Ray.

Assisting will be the hospitality committee, which is composed of Mrs. H. A. Weeks, and Mrs. Henry Joyner, with Mrs. Otto Cully, Mrs. Ralph Zimmerman, Mrs. Arthur Walz, Mrs. J. A. Lickendorf, Mrs. H. L. Drake, Mrs. J. M. Wettstone, Mrs. E. W. Huffer, Mrs. R. F. Henning, and Mrs. R. E. Bush.

The program committee includes Mrs. Philip Linne, Mrs. Lewis H. Barnes, Mrs. C. C. Bergman, Mrs. Black, Mrs. Richard French, Mrs. W. S. Frybarger, Mrs. McCarthy, Mrs. Frank Miller, Mrs. James

Pugh and Mrs. C. L. Rowley.

In charge of the club's year book are Mrs. Frybarger, Mrs. R. E. Bandfield and Mrs. Ward.

TOLEDO BLADE: SUNDAY, FEBRUARY 6, 1949

Two Youthful Artists Share Top Awards In Toledo Show

Two young artists, one relatively unknown and the other a veteran prize winner, divided high honors in the 31st Annual Exhibit of the Work of Toledo Artists which opens today at 1 p. m. at the Museum of Art. Awards and prizes were announced last night in a Federation preview by John Swalley, vice president.

Arthur Dugan, 30, who has exhibited in two preceding Annuals, was awarded the Roulet Medal for "best group." Six oil paintings made up his entry, one of which, "Cattails" won second award in oils and was purchased at \$100 by the Federation. Another won fourth honorable mention.

Cash Prizes Go To Women Artist

Carolyn Gassan, 24, yearly exhibitor since 1942 and first award winner twice before, won first in oil and the Toledo Blue Print prize of \$25 for "best single item." Her winning painting, "Displaced Persons," was purchased by the Federation. She also won fifth honorable mention in oil.

Jane McIver's "The Bridge," was awarded the \$25 Buckenmeyer prize for "best Toledo scene," and received honorable mention in watercolor.

Artists whose works the Federation purchased at \$50 were Jeannette Doak, "Still Life with Cook Pheasant," first award in gouache; Priscilla Rhiel, "Lower Manhattan," first in watercolor; Zella Mae Case, "Behind the Torn Curtain," second in gouache. Federation purchases are placed in an exhibit that is cared for at the Museum and sent to nearby towns and Toledo institutions.

Other first awards went to Manuel Barkan, art metalwork; William Racsko, drawing; Hazel Bartley, enamel on metal; William Blakesley, prints; Carroll Simms, first and honorable mention in sculpture; Grace Dunathan, weaving; Eleanor Barger, first and honorable mention in ceramics. A second award in watercolor went to Jean Wetzler.

Special Class Specified For Woodward Miniatures

In a classification set by the judges, Daniel Woodward was awarded special honorable mention in miniature watercolor.

Other honorable mentions went to Paul Perlmuter, Jane McIver and Virginia Shank in oil;



CAROLYN GASSAN'S "DISPLACED PERSONS" Jurors called this oil "Best item in the exhibit"

The Spectator's

MAIL BOX

Dear Mr. Gould:

Your admirable review of "Medea" I thought to be very just, indeed to be a very penetrating critique of one of the great performances of our generation. . . .

But one line of your article gave me pause, the one where you speak of this Jeffers adaptation as being "Poetically inferior to some previous adaptations." You must have in mind the Gilbert Murray version, with

Alice Ray Krueger in watercolor; Katherine Webb, Barbara Lewis, Margaret W. Smith, Priscilla Rhiel, William Racsko, gouache; Edward Devlin and William Racsko, prints; Marie Lerche and Bell Schuh, weaving.

The name of Audrey Zinser was omitted in the published list of exhibitors. She is showing a watercolor.

Jurors were Siegfried Weng, director of the Dayton Institute of Art, and two painters, Frank Wilcox, Cleveland, and Samuel Rosenberg, Pittsburgh.

its over elaboration and many Victorianisms. True it abounds in what that age called poetic language, but to call a thing poetic does not always make it so. Such translations are possibly the reason that the Greek dramas have been neglected plus the fact that there are few actors today of such stature to do them justice.

Yours truly,

Edwin Gilcher
120 Jefferson Street
Tiffin, Ohio.

★Mr. Gilcher is correct: To call a thing poetic does not make it so, and yet the mere pedestrian language of Mr. Jeffers strikes many modern tastes, accustomed to the pedestrian and the prosaic rather than the poetic, as "more poetic." They mean perhaps that it suits our age, essentially a non-poetic age, better. Mr. Gilcher is also correct in stating that such translations as Murray's are possibly the reason that Greek dramas are neglected now (since we prefer the pedestrian to the poetic); but is there not an inconsistency in following this statement with the statement that "there are few actors today of such stature to do justice" to the Murray translation? Are not we, then, rather than Murray, at fault?



BEST. The double portrait "Displaced Persons," won the highest single honors—first award in oil, the Toledo Blue Print & Paper Co. cash award and a Federation purchase award of \$100. Jurors, left to right, Siegfried Weng, Samuel Rosenberg and Frank Wilcox, admire the oil—created by Carolyn Gassan, who is studying at the University of Iowa on a Museum of Art scholarship. (Additional photos on Page 18)

Give Her a **STEIN**
Flawless Diamond
 AND YOU GIVE
 HER THE BEST

\$50.00
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Look for the Clock
 In the Middle of the Street

STEIN
JEWELERS
 612 ADAMS

Art Federation Exhibit Is '31st Annual' At Museum

By **ALINE JEAN TREANOR**
 Blade Staff Writer

THE current 1949 Exhibit of the Work of Toledo Artists is the "31st annual" sponsored by the Toledo Federation of Art Societies and managed and shown by the Toledo Museum of Art. This is rare continuity of artistic endeavor and rates the show an "institution" in the city's history.

The Federation, organized in 1917 by the Athena Club, Tile Club, Art Klan and Museum of Art, held the first exhibit in 1918. Since then it has grown to a membership of 13 art societies, and its history is for the most part the history of resident art as it has developed in Toledo in this century.

Federation presidents have been Thomas Shrewsbury Parkhurst, Guy E. Atherton, Kate Bernard Lamb, Ira W. Gotshall, Davis W. Martin, Marian Maxwell, and since last year, Carl C. Britsch.

With one exception, in 1929, all shows have been juried, and since 1935, out-of-town juries have been the rule. Frank Wilcox who served on this year's jury, served on the 1922 jury, in a decade when it was customary to import one member and choose the other two from Toledo. George Stephens, Blake-More Godwin, J. Arthur MacLean and Kate Bernard Lamb were among the earlier Toledo jurors. Mrs. Lamb alternated in successive years being Federation president, show juror, and award winner in the show.

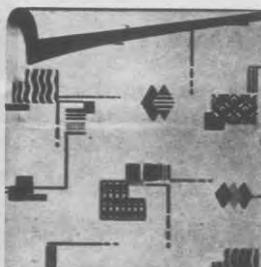
Other early award winners—and some are still capturing their quota—were Grace Rhodes Dean, Anna L. Thorne, Louis Bruyere, Morris Hobbs, Marian Maxwell and John Swalley.



Rooms look "young" again, walls take on new warmth when papered in heart-lifting patterns. Above is pictured one of the latest, loveliest ideas in wallpaper available at your nearest Rosenberg Wallpaper Store. Or, if you prefer florals or bright geometrics, see the patterns pictured below. You'll find these and hundreds of other delightful designs at Rosenberg's. So why not say goodbye to wallpaper dulled by dirt—to monotonous one-color walls. Plan an early visit to your Rosenberg Store and take years off your rooms. Pattern shown above comes in the following color combinations: Maroon on gray, green on white, pink on white, blue on gray. Only \$3.60 to paper an average 12 x 14 ft. room. Ceiling extra.



Flowers and delicate scrollwork motif on subtle green, buff or blue. And look at that price! See how little it costs to make a happy change. For the pattern above, only \$3.60 to paper an average 12 x 14 ft. room. Ceiling extra.



Geometrics go gay in primary colors on ivory or gray. Another amazing value—made possible by Rosenberg's large scale purchases. For delightful dining in kitchen and dinette. Only \$2.32 for an average 12 x 14 ft. room. Ceiling extra.



Garden-fresh flowers on green, blue or pink. One of the many patterns arriving constantly at Rosenberg's. 11 big wallpaper manufacturers supply these famous stores. Prices of the above, \$2.56 for an average 12 x 14 ft. room. Ceiling extra.

ROSENBERGER WALLPAPER STORES
 330 Summit St., Toledo, Ohio 614 S. Calhoun St., Ft. Wayne, Ind.

Other Ohio Stores in Lima and Marion
 Headquarters for Wallpaper and Paper Draperies

Art Exhibit

(Continued from Page 17)



FIRST. Priscilla Rhiel received a first award for her watercolor, "Lower Manhattan." A former art teacher and now a physician's wife in Port Clinton, she has exhibited in the Toledo Artists Annual three other years.



SCULPTURE. Juror Weng, left, gives his attention to Carroll Simms' massive "Mother Earth," first award winner in sculpture. Jurors Rosenberg and Wilcox appear agreed on its worth. Mr. Simms is a Museum of Art scholarship student at Cranbrook Institute. Other sculptures are by George Lasko.



CERAMICS. These bowls and jars won first award and honorable mention in ceramics for Mrs. Franklin Barger, 2032 Alvin St. She has exhibited in three other Annuals, those of 1946, 47 and 48. Her art study has been done at Scott High School and the Museum School of Design.



WEAVING. With the pastel afghan she holds in her hands, Grace Dunathan, 2916 Parkwood Ave., won first award for weaving. She also entered scarves, rugs, bags and a linen luncheon set. She has studied at several weaving centers.

And Go West

retains her Ohio affiliations on her return to California. She has earned consideration as one of Ohio's most talented young artists.

Silverman Portrait Unveiled At Pennsylvania College

An oil portrait done by Miles M. Silverman of the late Dr. McLeod Milligan Pearce, president for many years of Geneva College, Beaver Falls, Pa., was unveiled last week. It was a gift to the college of Jane Louise Lyman, Youngstown. Mounted in a gold leaf frame, it will hang in the college administration building. Appropriate ceremonies were held for the unveiling, attended by the trustees, members of Dr. Pearce's family, and guests.

Art Teachers Attending New Mexican Classes

Two members of the public school art department faculty are attending "The Highlands," at Las Vegas, N.M. This is a state college with a fine crafts department. Juanita

Goodsite is "majoring" in weaving courses and Helen O'Brien is working in several crafts on a Libbey scholarship. Also studying on a Libbey scholarship this summer is Elizabeth Conlin. She is attending Columbia University, New York. Ernest Spring, teacher at Macomber Vocational High School, is painting in California.

Richardsons Hear Boston Symphony At Tanglewood

Mr. and Mrs. Dorman Richardson stopped at Tanglewood last week while on an eastern trip, and heard the Boston Symphony in a Berkshire Festival concert under Leonard Bernstein. On the program were Schumann's Overture to "Manfred" and Symphony No. 4 in D minor; Stravinsky's "Scenes de Ballet" and "Rite of Spring." The Richardsons had hoped to attend performances of Ted Shawn's ballet at the Jacob's Pillow Dance Festival, but arrived a day too late.

Wives Of Young Artists In Weekly Discussion Group

Seven wives of young artists are taking part in an art discussion group which has been meeting weekly, each artist member bringing a new piece of painting or

ceramics for criticism of the others. Saturday night they will have Carlton Simms, Toledo sculptor studying on a Toledo Museum scholarship at Cranbrook Institute, as a guest, in the home of Mr. and Mrs. Robert Freilmark. Among others taking part are Gene Kusz, Miriam Silverman, Mr. and Mrs. Robert Walker and Mr. and Mrs. William Staffel.

Municipal Band To Feature East Toledo Composer

For a second week in succession, the Toledo Municipal Band will feature a resident composer. "Memorial March," written by Christopher Ballin, of East Toledo, in memory of Pvt. Albert Edward Scott, 101st U.S. infantryman, who died in France in World War I, will be played under the baton of Kenneth Holland, city music director, in the Zoo Amphitheater at 8 p.m. Sunday.

Mitchell Liberman will be heard in a flute solo, "Through the Air," by Damm. A cornet trio, "Flirtations," by Clarke, will be performed by Edwin Knepper, Dale Graham and Carroll Warmington.

Band numbers programmed include the usual quota of marches; a Bach-Moehlman Chorale, "If Thou Be Near"; "Porgy and Bess"

selections, by Gershwin; "In a Persian Market," by Ketelbey, and "Fugue Modernistic" by Frangkiser. Jules Blair will lead community singing.

Sylvania Organist Has Rare Assignment

Margaret Weber, Sylvania, whose organ playing is a feature of Toledo's winter concerts, fulfilled a hefty assignment recently on the enormous old Boston Symphony Hall organ that is now the property of Methuen Institute (Mass.), which Miss Weber is attending this summer.

She played the Passacaglia from the Bach No. 1 Trio Sonata, a big order any time, on the day after E. Powers Biggs had demonstrated the way it should be played for Methuen classes, and then broadcast it on his weekly program for all present.

Miss Weber has written a friend that when faced with playing it for the same audience, she decided, as between being timid and careful, or bold and reckless, to elect the latter course.

Miss Weber is organist at St. Paul's Methodist Church and plays the Museum of Art organ frequently for the Friends of Music and Toledo Choral Society concerts.

People and Places

By JAKE HOWARD

ONE OF the interesting people around town is Sylvester Craig, the jeweler. Formerly with a Griswold Street jewelry concern, Craig had an idea that looks like a honey from where we stand. He recently started, of all things, a telephone jewelry business. All kinds of business enterprises HOWARD have been going up around the city of late, but Brother Craig's seems about the most unique.

THE IDEA of the whole thing, he relates, is for the customer to give him a ring at Tyler 4-5421, giving him an idea of just what item he's interested in. . . . Craig promises to be there on the double quick with the merchandise be it diamonds, fine watches, repairs, stone setting, new mountings or what not.

IT STRIKES me as being a rather unusual way of merchandising products. But in light of the rising tide of competition, sellers have to think up new and interesting ways to get their products over with the public. . . . In this respect, big business isn't missing a single opportunity. With them merchandising is a way of life. It isn't just something you utilize when you're in the chips. Those fellows actually start figuring out ways to put their wares over before they even make them.

SO THAT'S why we write these few words about Mr. Craig. His way of thinking is a symbol of a new era in the business world for us brethren. If we intend to compete successfully, it's up to us to get in there and use the same methods the others are using. . . . After all the Negro market in Detroit is close to a half billion dollars per year. . . . And that ain't hay any way you figure it.

BACK IN the army again is Dempsey Morgan, Dempsey figured it a whole lot easier to jockey one of those zooming jet planes for the Air Forces than to drive the local DSR buses, so he rounded and got himself back on active duty.

MATHEW RUCKER, the band leader, was playing me the other day how he is employed at the Dodge Truck Plant. We always thought that after putting in one of those neat eight-hour stints in the local auto plants one was just right for sleeping. But somehow or other the former Fletcher Henderson sideman still has plenty of energy left to keep his fans happy with his trumpet out there at the Double V Club on Canal.

THEY MIGHT be calling the Les Feller-Gavett classes a rub and everything else, but Charlie Turner, aide de camp at Joe's Tap Room, is still Les' No. 1 rooster. Charlie is Les' cousin and predicts a great future for the up-and-coming young fighter.

MOTOR CITY Elks are getting in last minute details setting up for the coming annual ball. The affair is set for Armistice Day at the Labor Temple, and Frank Johnson, J. Fendren and their entertainment committee cohorts are putting in long hours to make the occasion the great success it deserves. They have Candy Johnson and his Peppermint Slicks to furnish music for the affair which bids fair to be a gala occasion.

GUESS IT must be the nearness of the holiday season or something but quite a rash of self-styled prophets, numerologists, advisers and such have been doing quite a lively business plying their trade of late. . . . They promise just about everything under the sun. . . . Including just which three digits will fall on a certain day. . . . And that just naturally has to sound good with money getting scarce and Christmas closer each passing day. Which might be all well and good. But tell me, why do they all have to come from Algiers, La.

JACK BARTHWELL is now functioning as advertising boss for the drug chain with the same name. . . . Along NAACP Row things are expected to start jumping most any day now with Gloster Current back in the saddle for the interim period until somebody with the "know-how" can be found to take over. . . . D. J. Mitchell, public relations head at Altes Lager, and his co-worker, Frank Seymour, seem to be doing a terrific job winning friends and influencing the brothers to speak and act in behalf of the Mack Avenue brewery.

USE OUR CLASSIFIEDS FOR BEST RESULTS!

The Chronicle Visits Four Detroit Art Academies



(1) CHARLES FOSTER, rising young Detroit artist, adds figure lines to a portrait during a class in short-sketching at the Meinzingger Art School. (2) Walter Williams, 27, a Meinzingger student for three years, sketches a suited model during a short practice poses session. The Williams "Pasant Girl" painting is on display at the school. (3) Gwen Taylor, Wayne ceramics student, smilingly accepts tips from her instructor, Marvin Reichle, while shaping a ceramics urn. (4) Carroll Simms, the only Negro student at the exclusive Cranbrook Academy, adds finishing touches to a terracotta model. (5) Josephine Robinson, student in Wayne University's basic drawing class. (6) Virginia Cox, 21, of 6313 Beavewood, gets helpful advice from Roy W. Brooks, 25, 1910 E. Fort. Virginia plans to be a cartoonist, and Roy, now in his third year at Arts and Crafts, 47 Watson, where both attend, plans to go into the arts painting.

Fine Art and Detroit Negro Students

By BILL LANE

Out of four art schools visited by the Chronicle last week, only two carried Negro students in their painting classes. These were the Meinzingger Art School, Hancock at Woodward, and the Arts and Crafts school, Watson at Woodward. Wayne University, with all its Negro students, does not carry a single Negro student in its painting classes.

Cranbrook Academy, considered the most exclusive and best art school in the United States, does not have one Negro in its art enrollment. Negro models pose there, but Negro students do not paint there.

Why not? Simply because they are not greatly interested in painting. This was the consensus of opinion gathered from students and instructors at each of the four schools visited.

Negro students are studying commercial subjects, like architectural design, cartooning, magazine illustrating and fashion design. Only one Negro student was found studying sculpture. He is Carroll Simms, gifted young Tolson-enrolled at Cranbrook.

Simms is minor in metal-smithing and basic design, studies philosophy one night a week at Wayne, and plans to teach sculpture.

His work is on display at the Whitney Art Galleries in swank Birmingham. Florence Pate Sampson was another Negro graduate in sculpture from Wayne. But currently Wayne Negro students are going in mostly for practical arts and sciences.

One Detroit Negro artist who created a name for himself in painting is LeRoy Foster, now in Paris studying on a scholarship. He attended Wayne and the Arts and Crafts school. Sarkis Sarkisian, director of Arts and Crafts, said he wished he could find more Negro students in painting with the talent of Foster.

FOR these youngsters, after receiving their first "Big Break" in the theater with Detroit's Civic Light Opera, have gone on to outstanding operatic and recital careers.

Each year, Detroit's promising Negro singers and actors profit well by the advantages of the Association's vocal and dance instruction. Many of these candidates later gain chorus and supporting roles with the Association, and a chance to appear with the country's leading stars of stage, screen and radio.

Everyone knows I highly endorse and recommend this splendid opportunity for our talented vocalists and dancers. If you feel you are not quite ready for the role you would like to do, at this time, Mr. O'Daniels will try to place you in the spot you best fit for all concerned.

You music lovers who heard the series last year and those of you who missed out because you waited too late to get tickets—Have tickets reserved now. Mail orders accompanied by check made payable to the Civic Light Opera Association of Detroit, Inc. will be accepted now for any performance during the season and will be filled prior to single seat sale.

FOR this season ONLY, as a special consideration to those patrons who purchase season tickets for the entire ten-week season, the Association is able to offer ten per cent discount in the purchase of season tickets for Monday, Tuesday, Wednesday and Thursday nights. This special offer is not transferable to weekend or matinee performances. Purchase of season tickets assures choice seat location for all ten operetta and saves you trouble of standing in line each week for tickets.

Tickets may be secured at the J. L. Hudson Co., the Masonic Temple box office or Grinnell Bros.

You will thrill to the tunes of these familiar works "Old Man River," "Ah Sweet Mystery of Life," "Varsity Drag," "My Hero," "One Alone," "Tea for Two," "It Doesn't Cost Us Anything to Dream," "Strange Music," "Doin' What Comes Naturally," "Dat's Love" and "Stan' Up and Fight."

Baby Falls to Death in Pail

A four-months-old baby boy who fell into a 10-gallon pail after a bath was dead on admittance to Receiving hospital Monday night.

The infant, Gregory, drowned before he could be revived by a fire department rescue crew. Mrs. Agnes Hammond, 20, of 9408 Oakland, told police she had placed the baby on a cot after bathing him in the pail. When she returned three hours later, the child was partly submerged in the pail. Police said he had apparently fallen from the cot.

Music and Musicians

By DEAN ROBERT NOLAN

DETROIT'S Civic Light Opera Association, Inc., announced last week their seventh Annual Gala Series of Light Operas to be presented this season, opening on Christmas night at Masonic Temple.

They are: "Show Boat," "Naughty Marietta," "Good News," "Chocolate Soldier," "Desert Song," "No, No, Nanette," "Up In Central Park," "Song of Norway," "Annie Get Your Gun," and "Carmen Jones."

All ten of these attractive light operas will be headed by nationally famous stars of stage, screen and radio supported by brilliant choruses and ballets to the accompaniment of a symphonic orchestra.

Barrie O'Daniels is the general managing director of Detroit's Civic Light Opera Association, Inc.

The Association was formed in 1942 by a group of civic-minded Detroiters on the proposition that an annual presentation of fine professional musical entertainment was a responsibility which every great city owed its citizens.

As a non-profit organization, the Association has grown in six years to a point where more than 250,000 music lovers from the entire state enjoy the 10 weeks of production each year.

The Association donates, among other civic contributions, more than six thousand tickets each year to be distributed by social agencies. Recognition can now be given to their donation last year to the Delmas and our Old Folk's Home.

The Association sponsors and conducts a School of Theatre Arts where each year 500 Detroit and outstate youngsters, who possess potential operatic talent receive, free of charge, vocal and dance instruction. Many of these candidates later gain chorus and supporting roles with the Association, and a chance to appear with the country's leading stars of stage, screen and radio.

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Award Winners Named In Toledo Area Artists Show



CARROLL SIMMS, FIRST SCULPTURE
Morning and Evening, mahogany; Mother Earth, prize piece, terra cotta



DANIEL WOODWARD WINS ROULET MEDAL FOR 'BEST GROUP'
Glazed black mats backing the artist's watercolors give Blade Photographer Tom O'Reilly a unique chance to "crash the show"



EXHIBITORS FROM PORT CLINTON HIT THE JACKPOT
Bella Russell, left, first in watercolor; Clara Ludwigsen, center, honorable mention in oil; Priscilla Rhiel, first in gouache



JANET SCHER
First in Art Metalwork
CAROLYN GASSAN
First in Oils

Arts And Artists

By ALINE JEAN TREANOR

TODAY BELONGS to the art viewing public. The work of Toledo area artists in quantity double that of any year before has been spread through six galleries of the Museum of Art for all to see. Awards were made last night in a preview of the Federation of Art Societies, artists and friends. Both entries and awards represent the choice of a jury of three who are themselves exhibiting artists, Zoltan Sepseshy of Cranbrook Academy, Luke Lietzke of the Akron Art Institute, Carlos Lopez of the University of Michigan.

In a very real sense, the taste of the jury is an exhibition as much as the work of the artists. The opportunity is wide open for everyone to have his fling of criticism, a word here used to mean both favorable and unfavorable comment, at both the art and the jury.

The judges have told us it is a good show, but we need not agree if we see it differently. And if we take a firm view of their selection of a award winner, we may choose a slate of our own. If we cannot pin a ribbon on our choice, we may perhaps buy it, for many of the exhibited items are for sale, some at bargain prices.

The jury's award of the Toledo Blue Print prize of \$25 for "most outstanding single work" went to Carolyn Gassan for her first prize winner in oil painting.

Michigan counties who were rendered eligible for the first time this year by vote of the Toledo Federation of Art Societies. Twenty-two are represented, and seven carried off awards and honorable mentions. About 60 other newcomers are represented, and at least two of them collected honorable mentions.



MILES SILVERMAN, TWO SECONDS
"Poppies," an oil, is a Federation purchase



HUSBAND-AND-WIFE TEAMWORK WINS
First in ceramics goes to Bonnie and William Staffel for a decorated vase; each exhibits singly, also. Mrs. Staffel is ceramist, Mr. Staffel painter and decorator



BGSU MAKES SHOW FOR FIRST TIME
Philip Wigg takes first in prints; Marietta Kershner in drawing

Teachers have shared well in awards, which is gratifying. Daniel Woodward, a seasoned exhibitor, is art teacher in the Ottawa Hills schools. Winifred Clark, a grade teacher in the same schools, is a newcomer to Toledo and to art. Miles Silverman is a teacher in Jones Junior High School; Hazel Bartley at Libbey.

Watercolor painting: first, Bella Russell, Port Clinton, second, Miles Silverman, "Fulton Street Underpass," "Grey Day, Frankfort," honorable mention, Mildred Stanford, "Pool Room." Gouache and tempera painting: first, Priscilla Rhiel, Port Clinton, "Compo-

This Week—
TODAY—Museum of Art, 1 p.m. to 5 p.m.; opening, 32nd Annual Exhibition of Toledo Area Artists.
TODAY—Museum of Art Peristyle, 3 p.m.; Marilyn Mason, organist, with University of Michigan String Orchestra, under Emil Raab.
TODAY—Toledo Artists Club, afternoon and evening; opening, Exhibition of 13 Young Moderns.
FRIDAY—Museum of Art Peristyle, 8:30 p.m.; Philadelphia Orchestra.



Thomas A. Edison • Born February 11, 1847

It was said of Thomas A. Edison that there is hardly a benefit we enjoy today, in relation to our high standard of living, which was not furthered in some way by his productive life.

The Toledo Edison Company, one of America's business-managed, tax-paying electric companies, is proud to bear the name of the great American whose birthday anniversary we observe this week.





MISS JANE BREWSTER, daughter of Mrs Lyles Brewster of Bellaire, is engaged to Sidney Patrick Victory Jr, son of Mr and Mrs Sidney Patrick Victory. The wedding is planned for Dec 15 at the Richmond Plaza Baptist Church in Bellaire.—Photo by Johnston



MISS LUCY VIRGINIA NEWBY, daughter of Mr and Mrs Oeren Gordon Newby of Bellaire, is engaged to Frank Peter Goldstone, son of Mr and Mrs Frank Goldstone. The wedding will take place Dec 1 at Saint Mark's Episcopal Church. — Photo by Kopperl



MISS JOAN MARIE DELANEY'S parents, Mr and Mrs William H. Delaney, announce her engagement to Clifford William Davidson, son of Mr and Mrs Earl Davidson of Cody, Wyo. The wedding will be Dec 27 in the Second Presbyterian Church. — Photo by Marvins

Italy's Spaghetti, Wine Industries Lose Ground

ROME—(UP)—Italy's consumption of spaghetti, the national dish, has doubled from the prewar figure of 30.8 pounds to 61.6 pounds per year per person.

It's being washed down with an average consumption of 95 quarts of wine yearly per inhabitant.

BUT DESPITE these statistics, both the wine and "pasta" industries are suffering from combined pressures of foreign competition, vine pests, industrialization and substitute products.

For instance, exports of macaroni-type products are below pre-war figures. This is due not only to post-war difficulties concerning exports, but also to the fact that there are now many factories abroad producing similar foods.

No Italian in his right mind will ever admit that these products can compare to the traditional Italian product. Still, they are suffering considerable competition in foreign markets.

Another factor is the passing of many spaghetti-making concerns from the artisan to the industrial phase. Economically run industrialized plants have largely replaced the "hand-made" pasta factories.

THIS MEANS the potential output has increased, but in fact, less spaghetti is being made in proportion than at any time in the past 50 years.

Due to a general rise in the

overall Italian standard of living, actual per capita consumption is up, but only an ever-diminishing fraction goes for export. And the total produced comes to about half what the factories could turn out, operating on a full-production basis.

The 1955 production of spaghetti came to 1,432,990 tons (of which about 74,000 tons went abroad). The potential for Italian factories is about 3,000,000 tons.

The Italian wine production picture is only slightly better. Of a world total of about 22,000,000 acres under wine-cultivation, Italy with about 4,000,000 acres, possesses the greatest percentage of any single country. (Spain and France are



CITY-WIDE, CITY-WISE

By MARIE LEE PHELPS

Houston Sculptor's Work to Hang In Church in Coventry, England

"In art the amateur, the collector, the enthusiast is the man who lacks the faculty for producing it"—George Bernard Shaw. Being Shaw, he might have but wouldn't have put in a good word for the indispensability to the artist of the collector, enthusiast and I would add architect.

My only quarrel with any one of the three is that sometimes like the picnicker he doesn't see the good spot where he stands for searching ever beyond!

TAKE THE story of the young Houston sculptor—Carroll Simms. He teaches sculpture at TSU. His work has been exhibited at the Contemporary Arts Museum. But he isn't known in Houston much beyond the group who keeps up with what is being done in sculpture in the city.

Yet, come this December, his 10½-foot crucifix of hammered sheet bronze will hang in a new contemporary church in Coventry, England! The crucifix, without a cross, is a strong unorthodox concept of Christ with his arms outflung to form the cross. It is a gift of Jane Owen (Mrs Kenneth) to Coventry. Along with Jane, the late Bishop Garton of Coventry, Sir Basil Spence, one of England's famed architects, recognized the young Texan's talent. To me, it is an interesting story.

Carroll Sims, 32 years old, two years ago received a two year grant from the Fulbright Commission to study art and sculpture at the Slade Art School at the University of London. Here he became a close friend of the son of the Bishop of Coventry. He spent his Eastern vacation with the whole family there. Coventry, as you know, was more damaged by World War II than any other section of England.

TODAY, IT IS being rebuilt along contemporary lines of architecture. Bishop Garton, a pioneer believer in contemporary church sculpture, liked the work of his young Texas guest. He showed it to Sir Basil Spence, who was designing the new cathedral for Coventry. This famous architect immediately commissioned Carroll Simms to do a crucifix for the church being erected on Tile Hill. Unfortunately the bishop died before he could see his protege's work completed. But he made Sir Basil Spence promise that the crucifix would hang in the church upon the hill.

Now this Christmas

cause an English bishop, an English architect, a Houston patron recognized the talent of a little known Houston sculptor, a church in Coventry, England, will have a piece of Texas sculpture that has been praised by such great sculptors as Jacob Epstein and Lipchitz!

It took people like the bishop, the architect, the patron, to make Florence, Italy, the leader of art that she was in the 14th century. She was renowned for the harmonious way her architects, sculptors and patrons worked together. In Houston today you see this growing attempt. Donatello, the great sculptor of the Saint George on the facade of the Church of Or S. Michele flourished in Florence partly because he had a patron, an enthusiast in Cosimo de Medici.

AND WHO HAS ever been to Florence who can forget the magnificent bronze doors which Lorenzo Ghiberti designed and cast. These men didn't create for the garret. Ordinarily, everyday folk in Florence and Rome saw their works on buildings, in gardens, public squares.

If you believe in astrology,

you might look for Texas to be another Rome! Texas and Rome have the same birthdate—April 21st! On April 21st at San Jacinto battleground 120 years ago, the Republic of Texas was born. On April 21 over 2,000 years ago, the Alba shepherds said to have founded Rome, celebrated the feast day of the goddess of the shepherds, Fales. The Platium hill of Rome was named for her. Since then, Romans have regarded April 21st as the day their city was born!

Another factor is the passing of many spaghetti-making concerns from the artisan to the industrial phase. Economically run industrialized plants have largely replaced the "hand-made" pasta factories.

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Due to a general rise in the

THE HOUSTON POST SECTION 5, PAGE 9
NOV. OCTOBER 7, 1954

OUR FOR Uncertainty

We know where we are going, and we don't believe in detours.

Fashion leadership. Middle-of-the-road pieces. Simple as all that.

We have definite ideas as to what constitutes good taste. No compromise.



MURAL ON LONGSHORE BUILDING

The work that longshoremen do is symbolized in a mural at the new \$250,000 headquarters building of the International Longshoremen's Association, Local 872, at 75th and Memphis Streets. The artist is Carroll H. Simms of the Texas Southern University faculty. Dr S. M. Nabrit, president of the university, will be the speaker at dedication ceremonies at 3:30 PM Sunday. Raymond Duncan is president of the local.

Man Looks Askance At Picasso

By CAMPBELL GEESLIN

The French magazine *Realites* takes a look this month at the way the French man-on-the-street views Picasso's painting. The quotations which they collected are unusually revealing—an unhappy reminder that today's art isn't touching today's man.

"No one ever had an eye like that . . . or else I belong in a hospital. It's not because it's ugly, but it looks in a little abnormal. I was in a hospital where there were abnormal children. Believe me, there's no point in painting them."

"I DON'T like modern art. Much less work goes into it than into old paintings. It's easier to be a painter now than it was 100 or 150 years ago. I can see that it must be a lot easier to paint that than an El Greco or a Rembrandt."

"It's . . . it's abstract, I think it's idiotic."

"Oh, that's the kind of art I hate most of all. You can't feel a thing when you look at something like that. There's nothing in it: Just dots and lines. To me, it's nothing but a mess."

"Good painting should represent nature."

"A GOOD painting should be a photograph of its subject."

"Now that we have photography, it no longer has any reason for existing. Thirty years from now, there won't be any more painting."

Decorative?

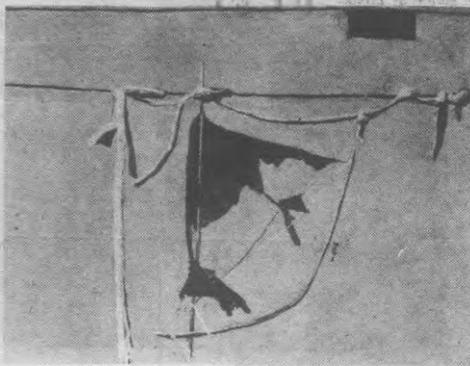
Overheard most often at the opening of the exhibition of David Adickes paintings at James Bute gallery was the word "decorative." But for some reason it was used with a sneer to indicate that the whispy painter considered "decorative" painting too shallow and unworthy.

The Adickes' paintings are colorful, most of them suggest subject matter of some kind, and there is an elaborate concern with textures. Is that the definition of decorative painting?

So I began to hunt some recent paintings that WEREN'T decorative. Obviously many painters have tried to do more: Picasso in his *Guernica*; the Mexican muralists who were making social comment; some exceptional portraits, perhaps, which manage to convey a quality of the sitter.

But, Adickes work is interesting for at least a couple of reasons. Like most American painters the greatest influence has been French—the latter day, decorative French. And then superimposed on this is something which he picked up from a year in Japan, a country noted particularly for its decorative arts.

Adickes' subject matter is both of France (harlequins, ruins, still lifes) and Japan (fish, masks, big red circles). I've never noted a trace of trace of Texas or even U. S.



CHAPMAN KELLEY'S 'THE KITE' In Next Junior League Exhibition

ARTISTS and EXHIBITS

Object in View

An exhibition of paintings, drawings, prints and a bronze relief—all picked because of their use of objective viewpoint—will go on display at the Contemporary Arts Museum Friday.

All works to be shown contain a representational object, but at the same time do not depend upon the object to make them what they are.

Artists who each have two works in the show include Hiram Williams, Richard Ziemer, Arnold Bittleman, William Bailey, Leonard Baskin, John Frazer, Larry Rivers and Albert Radocky.

Miss Carol Settegast is chairman of the exhibition.

Chapman Kelley

Opening Monday in the Junior League Gallery is an exhibit of the oil paintings of young Dallas painter Chapman Kelley.

Kelley began art studies with Hugo Pohl of San Antonio at the age of 12, went on as a special student at Trinity University during his last two years of high school and had four and one-half years of study at the Pennsylvania Academy of Fine Arts in Philadelphia. Kelley twice received the William Emmer Cresson Traveling Scholarship in painting, as well as winning the Thomas Eakins figure painting competition and the Celia Beaux portrait painting competition. At present on the teaching staff of the Dallas Museum of Fine Arts, he also operates his own studio gallery, Atelier Chapman Kelley.

Gallery hours are from 2 to 4 P. M., Monday through Friday, 500 Stuart Avenue.

Museum Talk

Chinese porcelain will be the topic of an illustrated lecture to be given in the Jones Auditorium of the Museum of Fine Arts Monday at 8 P. M. by Dr. Eleanor von Erdberg Consten.

Dr. Consten, world traveller and lecturer, is currently professor of Far Eastern art and architecture at the Institute of Technology in Aachen, Germany.

Klee Display

Opening Wednesday in the foyer

of the Museum of Fine Arts will be a display of 30 works by Paul Klee, watercolors, washes and drawings selected by Mrs. John deMenil.

The Committee on Modern Art is sponsoring the show.

Cushman To Move

The Cushman Gallery will be closed for two weeks, except for special appointments, during the move to new quarters.

The gallery will reopen May 1 in their new location at 419 Lovett Blvd with an exhibition of painting and sculpture.

Paul Rebeyrolle

Opening on Monday in the Philippe Reichenbach Gallery will be a one-man exhibition of paintings by French Painter Paul Rebeyrolle.

The 18 oil paintings will remain on view for three weeks.

Dorothy Hood

On Tuesday an exhibition of 12 drawings and 12 paintings by former Houstonian Dorothy Hood will go on display in the Houston galleries.

Rugged Modern Artist Paints Like Masters

By MEYER LEVIN

Last month, when we were visiting in Connecticut, our friends took us down the road to see the work of an artist named Carl Schmitt. As we walked down the country lane, near Wilton, we passed the home of Gutzon Borglum, the sculptor who carved the Presidential heads in Mount Rushmore.

A little further on we came to Schmitt's home and studio. They form a catacomb-like structure of grey stone, well hidden behind vines and trees. Schmitt and his nine sons built both structures.

SCHMITT INVITED us in and soon had a fire going in the hearth. In the meantime Mrs. Schmitt had made some tea. The late afternoon light drifted quietly over the masonry and woodwork, over the shelves of old books and the tranquil paintings that seemed so much a part of the room's peaceful atmosphere.

His simple still lifes were at once poetic and natural. They seemed as real as the solid objects in the room.

The dignity of this country home made the gaudy, high-tensioned city we had just left seem like a bad dream. In Schmitt's house it was hard to remember "abstract" art exists. We talked of what has always seemed to be the "real" art, the kind of painting the great masters believed in.

SCHMITT, BORN in 1889, still paints every day. His recent work is his subtlest and richest. He had a solid academic training, found his style early, and has been refining and intensifying his approach ever since. Soon after he started exhibiting he succeeded in winning the support of a few faithful collectors. Their patronage has supported him to this day. "For years now," he told us, "I have done nothing about showing my work. This is simply the wrong era."

Several of America's best contemporary artists are taking this attitude. Raphael Soyer, for instance, has stacks of unex-

hibited new paintings in his studio. Armen Landeck, perhaps our greatest graphic artist, has been overlooked since 1950.

Schmitt does many religious paintings and portraits but his genius finds full expression in his still lifes. There are certain objects he favors and uses time and again: Crockery with blue patterns, hand blown glass bottles, eggs and certain rich fabrics. All of these have a refined, timeless beauty.

CARL SCHMITT holds an almost unbelievable position in art. It might be said that he is an old master fate put into the world 500 years late. He conceives his paintings in much the manner as artists like Raphael and Titian. He is probably the last living artist in complete intuitive sympathy with the old masters. He even went to Italy and found the direct descendant of Tintoretto, who passed on to Schmitt many technical secrets which had come down to him through the generations.

But Schmitt is, after all, a modern artist, and he has done something new to the classic understanding of art. He has applied its basic principles to color. The renaissance artists went without certain yellows and blues, and they did not know much about the science of color. Michelangelo spoke for most of the Florentines when he called painting "colored drawing." To them the structure of the painting was the important thing, and composition: Lyric, based on geometric laws. Michelangelo said there were three kinds of composition: lyric, based on multiples of the number one; epic, based on multiples of two; and dynamic, based on multiples of three. This is the grandest form because it combines lyric and epic, one plus two equal three.

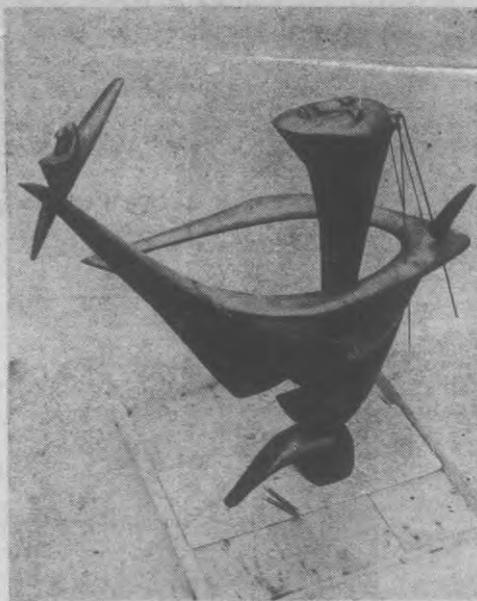
Schmitt discovered individual color harmonies for the three kinds of composition. It has been his life work to perfect a system which he has actually been able to chart that is entirely flexible and yet clearly differentiates between lyric, epic and dynamic, and even works with combinations of them.

IN SCHMITT'S earlier work he would begin by doing the whole painting in red. When that dried, he brought out the forms by adding yellow. Finally he would put on the blues, which constructed space between the objects.

As he developed his color theory he made modifications in this traditional glazing process. In recent years he has transformed it into a truly unique system. He starts on Monday with the blues. Tuesday, reds. Wednesday, greens. Thursday, oranges. Friday, purples. Saturday, white. Sunday, yellow. Then Monday he adds more blue and so on until the painting is finished.

Schmitt exercises this careful control over his color in order to develop the space in his paintings better. He laughs at the two-dimensional abstract art being turned out nowadays. "Their work is simply another manifestation of our barbarian culture."

"You think that because of our scientific advancement we're not barbaric? To be civilized a man has three needs: Beauty, God and material comfort. The last is all we have today. Art should be concerned with true form, which is beauty as in nature, and with meaning, which is morality, God. Our art is as primitive as that of the aborigines. Like theirs, it is an expression of the anxiety of inadequacy that comes from our insatiable materialistic hunger."



NEW WORK—This new bronze figure, "Woman," by Houston Sculptor Carroll Sims, has recently been returned from casting in New York. Mr. Sims is an instructor in the art department of Texas Southern University. The figure is part of the private collection of Mr. and Mrs. Philippe Reichenbach.—Post Photo

THE CUSHMAN GALLERY
will be closed
April 16 through April 30
Re-opening at 419 Lovett Boulevard
on May 2
FOR APPOINTMENT
JA 6-2839 MO 7-0094 JA 2-8779



AFRICAN QUEEN MOTHER

"African Queen Mother" returned last week to the campus of Texas Southern University after a summer-long stay at Hemis-fair in San Antonio.

"African Queen Mother" is a bronze sculpture created for TSU by sculptor and Associate Professor of Art, Carrol H. Simms. The statue has been permanently erected in front of the Humanities Building.

According to Dr. John Biggers, Distinguished Professor of Art at TSU, "African Queen Mother" rep-

resents the evolution of human life and culture in Africa, and characterizes the continent, as well as the matriarchal concept of society.

Simms, who is presently on leave to study African art and culture at the University of Ibadan in Nigeria, executed the sculpture in 1962 as a landscape sculpture for the campus.

A sculptor of international reputation, Simms has been on the teaching staff at Texas Southern University since 1950. His works are a part of many prominent private and public collections.

Executive wife: Today she can be a person in her own right

By KATHY LEWIS
Post Reporter

In the Detroit area 130 executive wives got together this summer for a day-long conference to discuss what their role was all about. The wife of a bank vice president chided the women with:

"I bask in my husband's reflected glory. I don't have to be anything myself. His status is my status. Sometimes I feel he's living his life to the fullest and I'm living his life to the fullest."

Many corporations today are planning seminars on ecology and other subjects for the wives instead of traditional fashion shows at annual conventions. The Young President's Organization, a group of men who have become company presidents before the age of 40, includes the presidential wives at all of their seminars.

On the East Coast some companies even paid for baby-sitters so executive wives could attend college seminars with their husbands.

These are some of the rumblings of changing status of executives' wives. And the old stereotypes, which were part myth, part exaggeration and part truth, are beginning to break down.

The old cliches went something like this: The executive wife entertained when told to entertain. She worked on charity drives when the boss' wife asked her to sell raffle tickets. She moved when the organization asked her to move. She stayed home when the company asked her not to travel with her husband.

Her life evolved around her husband. And her main goal in life was raising children and creating a relaxing home for her driving husband as he climbed up the executive ladder.

Some of the cliches still stand. But conferences like the one in Detroit indicate some wives are questioning their role and self-identity. Many executive wives continue to lead a traditional role. The executive wife often is still the backbone of civic work in many cities. But she does such work today by choice, not because the company has molded her, the executive wives say.

Mrs. Stewart Orton, wife of Foley's president, believes life for the executive wife has changed considerably in the last 20 years. "Some corporations used to almost interview the wife. It was very unfair, I think, to judge a man, in that sense, by his wife. Some wives are very shy, but that shouldn't interfere with a husband's success."

Hanni Orton remembers one day when she and her husband were first married. The phone rang and on the other end of the line was the voice of the president's wife of the department store where Stewart Orton worked.

"I was shaking in my boots. I couldn't imagine why she was calling me. She wanted me to work on one of her charity projects. Of course, I said yes. I was afraid to say no," Mrs. Orton recalled.

On that day Mrs. Orton vowed she would never ask anyone who worked for her husband to work on a project she was involved in. "I found out never is a pretty big word. I have asked three or four women, but they were personal friends and I knew they were interested in the projects. But I will not put junior executives on the spot. I feel very strongly about that."

Today's executive wives are different, Mrs. Orton believes. "All the girls of my vintage were the same way. We had that horrible feeling that we had to do what the boss' wife did. If she didn't take tea, we didn't take tea."

"They don't feel that way anymore. I think it's the young people's influence of doing your own thing. I am delighted when some of the junior executives' wives call me. And, you know, I would have passed out three times before I would have called the president's wife when we were first married."

Part of the change in the retail business comes from the transfer from family ownerships to corporate ownerships, she said. "Today you don't have the big white father. Today everyone from the president on down is paid help. It used to be the owners were sort of in an ivory tower. Today almost everyone has come up through the ranks."

The Stewart Ortons separate their private and business lives. Mrs. Orton recalls only one occasion when the store asked her to have a reception in her home. "When we entertain we entertain because we want to. And I like to think that when people invite us to their homes it is because they want to be with us. I think it would be sad to just be an item on someone's expense account."

"Sometimes Stewart has invited people visiting the store to our home, but they are always people he wants me to meet because he likes them," she said.

The Ortons once entertained some Peruvian Indians who were visiting the store with a collection of art. "They didn't speak English and they had never seen a dishwasher and they were terrified of my garbage disposal. We had a delightful time."

Hanni Orton is active in civic affairs by choice — not because she is expected to be. "I have always been active because I believe you should help the community you live in. The second reason, though, is because I wanted to be an interesting person. I didn't want to be boring when my husband came home after an exciting day. I wanted to have something to talk about besides the baby or having the couch cleaned."

"The retail business was the only business I knew. For many reasons Stewart felt it wasn't wise for me to work in his store. Of course, the competition didn't want to hire me. So I found outlets through community work," she said. (The Ortons met in Cincinnati when both were working at the same department store.)

Ingeborg Gullickson, whose husband, Howard, is manager of land investments for Shell,

has chosen not to be active in civic affairs. Mrs. Gullickson's first husband, who is deceased, was a politician in Corpus Christi. There she was very active in political and civic affairs. She later took over a movie production company in Europe and worked for a newspaper in Switzerland.

"The wife of an executive must remember it is the husband who does the job. You can stay in the background. Occasionally, very occasionally, we entertain business people. I am simply enjoying a leisurely life. I like having time to cook and sew and take care of running a comfortable home for my husband."

Civic work comes naturally for executive wives, Ann Hoverstock believes. Her husband, "Newt," is a vice president of Southwestern Bell.

"When you are married to an active man, it just comes naturally. You are just swept up in it. If you have a busy husband, you would feel left out if you weren't involved on your own. All the executive wives I know are involved in some sort of civic work."

"In a way, your husband sort of trains you. Running civic work often is like running an organization. There is one big difference though. You have volunteers working for you. He has paid employees."

Mrs. Hoverstock works in areas of her special interests. She likes to collect antiques, so she is active in the Heritage Society. She paints, so she has worked on Museum of Fine Arts projects. She also has worked with the United Fund and is on the executive board of the Red Cross.

"I don't think anyone would care if I didn't do anything, though," Mrs. Hoverstock said.

She sees her role as an executive's wife in a traditional view. "Really my role is to make his home life relaxing so that he can go back to the hectic business world in the morning. We live just about as quietly as we can. I really do not think it would be fair to my husband for me to have a career of my own. I just don't think there are enough hours in the day."

Ann Hoverstock also sees the executive wife as part of a team. "My husband likes to look at the wives of the men he wants to promote. He likes to know them. It means something to him that they are personable and pleasant."

Mrs. Hoverstock said she has felt no pressure to fit into a mold. "Of course, you always want to impress people you work for, but that is true of anyone, not just executives. We live very informally, for example. There are executives in my husband's office who live much more formally. It would be kind of dull if we tried to copy each other."

Hanni Orton believes common sense is the only guideline an executive wife needs to follow. "I think she owes her husband and his company public loyalty. I feel she should not discuss anything negative about his business in public. I really feel that is in bad taste."



Mrs. Stewart Orton: "The girls of my vintage had that horrible feeling that we had to do what the boss' wife did. If she didn't take tea, we didn't take tea. The younger wives don't feel that way anymore."

---Post photo by Bill Goodwin

Sculptor - Ann Conall H. Orton

Art League features guest artist

LA PORTE - Shoreline Art League of La Porte held their January meeting at the Civic Center in La Porte on January 9.

Carroll Harris Simms, potter, sculptor, artist and Fulbright Scholar, was the guest artist.

Simms gave a lecture on types of clays and minerals for color used in pottery as well as demonstrating the technique of throwing a pot on a wheel.

Simms is an associate professor of art at Texas Southern University in Houston, where he teaches pottery and sculpture.

He received his BFA and MFA degrees at Cranbrook Academy of Art, Bloomfield Hills, Michigan where he has a prize winning pot on permanent display in their museum.

Simms has also studied abroad in London, England; Stockholm, Sweden; Ibadan, Nigeria; Ile Ife, Nigeria, Benin Nigeria and last year he attended the summer seminar at the arts bronze foundry, Alconales, Mexico City.

He has written and illustrated many books, films, and articles for several periodicals both here and abroad plus demonstrations on television.

He has exhibited at many shows and galleries both in the United States, Europe and Africa.

He worked on the design and arrangement of the booths for the Festival USA On-the-Strand held last summer in Galveston, which was a national pilot project for the American Bicentennial in 1976.

He has received many sculpture commissions in bronze, plex-i-glass, and cast aluminum and created the beautiful bronze sculpture—Old Couple Seated on a Stump Fishing, depicting a pleasurable aspect of early Negro folk-lore interwoven with the serious domestic activity of fishing.

The composition is slightly larger than life-size and is permanently located at the Eliza Johnson Home for Aged Negroes.

Well-known for his African Queen Mother which symbolically depicts sacred traditional life in Africa and aspects of Afro-religious tradition in the New World, he was granted the privilege to design the circular reflection pool where African Queen Mother is permanently installed in the New Humanities Building at

TS11
Shoreline Art League

apparently enjoyed Simms' lecture and demonstration.

Mrs. Martin Hooper was the hostess for the evening.

The door prize, furnished by the Studio House of La Porte, was won by Mrs. Beth Cunningham, a pa-

ckage of note paper and envelopes with original pen and ink drawings by Christy Smith, artist from Baytown.

JSC credit union will buy license plates for '75 cars

JOHNSON SPACE CENTER - Mrs. Peggy Giacoletto, manager of the JSC Federal Credit Union, announced today that the credit union would pay for 1975 license plates on any new or used car financed by the credit union.

The special offer, which begins Jan. 20 and expires March 31, 1975, is good for

members only, but Mrs. Giacoletto emphasized that any person working for NASA or one of its prime contractors could become a member and take advantage of this inflation-beating plan.

"Car buyers are enjoying the best automobile market in several months and should take advantage of the credit unions services,"

Mrs. Giacoletto said. Besides offering the best interest rates, the credit

union has available to its members both new and used car wholesale books - the same ones that car dealers base their prices upon.

To get the refund for 1975 license plates just bring the receipt to the office.

Free!!

For JSC Federal Credit Union Members Only*



Free 1975 license plates for any new or used car loan financed by the JSC FCU. Take advantage of being a JSC FCU member and call 483-4148 or come by the office. Offer begins January 20 expires March 31, 1975.

*If you're not a JSC FCU member and work for NASA or one of its eligible contractors then you are eligible to join JSC FCU for just \$5.

SHORELINE ART LEAGUE

LA PORTE - The January meeting of the LaPorte Shoreline Art League had as guest artist and speaker Mr. Carroll Harris Simms, potter, sculptor, artist and Fulbright Scholar. After a most interesting lecture on types of clays and minerals for color used in making pottery with samples for members and guests to examine, Mr. Simms demonstrated the technique of actually throwing a pot on a wheel.

An associate professor of art at Texas Southern University where he teaches pottery and sculpture, Mr. Sims is a native of Arkansas receiving his B.F.A. and M.F.A. degrees at Cranbrook Academy of Art, Bloomfield Hills, Michigan. He received the Fulbright Fellowship to study sculpture and ceramics in London at the Slade School of Art; University College; the Royal College of Art and studied, under the tutorship of William Fagg of the British Museum, the traditional sculptures of British West Africa. He was also granted an apprenticeship by the British Government at the Morris Singer Bronze Art Foundry. Mr. Simms also studied in Sweden, Nigeria and Mexico. He has exhibited in Europe and Africa as well as the United States. Last summer he worked on the design and arrangement of booths for the Festival USA On-the-Strand held in Galveston.

Well known for his sculpture "The African Queen Mother" which symbolically depicts sacred traditional life in Africa and aspects of Afro-religious tradition in the New World, he was granted the privilege of designing the circular reflection pool where the sculpture is permanently installed at Texas Southern University. Receiving First Award at the Dallas Museum of Fine Arts for a hand printed silk-screen design and First Award for hand-made jewelry of silver and ebony, Mr. Simms also was honored to be commissioned to do a 9-foot bronze crucifix for the St. Oswald Church at Tile Hill, Coventry, England.

Mrs. Martin Hooper was the hostess for the evening's meeting. Delicious refreshments were served from a beautifully decorated table. A centerpiece of calendulas, raised and arranged by Mrs. Hooper was donated to the LaPorte Library. The door prize furnished by the Studio House of LaPorte was won by Mrs. Beth Cunningham.

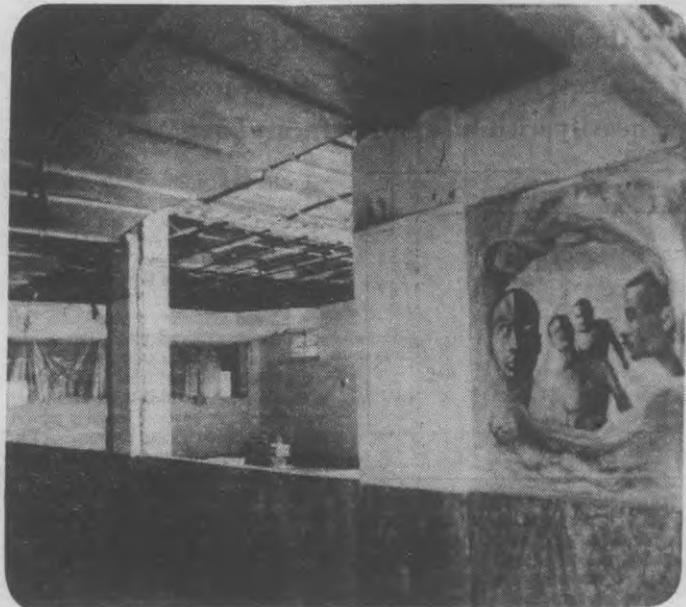
THE DAY AREA NEWS
Teahouse, Japan

THE CLEAR LAKE CITY TIMES

THURSDAY, JANUARY 30, 1975

Art

Keeping alive a humanistic tradition



Murals at TSU removed to make way for computer center.

— Post photos by Manuel Chavez

By MIMI CROSSLEY
Post Art Writer

Part of a unique art tradition in Houston was under the hammer of a wrecking crew this week at Texas Southern University. Murals done over a quarter of a century by art students — in one of the few such university programs in the United States — were giving way to make windows and an elevator into a new computer center in TSU's Hannah Hall.

What was removed were "windows" of another kind: monumental wall paintings, a social and esthetic record in one of the oldest art traditions known. To date, four large-scale works going back to 1957 have been destroyed, about six others are in danger.

Calls from concerned alumnae and students to the newspaper posed the questions, is this humanism versus mechanical progress? Does it mean the end of the mural program at TSU, which has now resulted in some 80 large scale works in public campus buildings?

The mural program at the university will definitely continue, said TSU information officer Travis Taylor.

"There was no deliberate attempt to destroy the murals," Taylor said. "The elevator is being installed as part of state regulations for the handicapped. Dr. Granville Sawyer (university president) said ways are being explored to remove two other murals intact and place them elsewhere. The new installation will also provide for more murals to be done."

The issue raises a good look at the unusual art program and what it has accomplished. For TSU has kept alive a tradition of public art that has waxed and waned and is now coming again into the spotlight all over the country.

In fact, one of the big movements in the art world this past year was a revival of New Deal mural painting with attempts to find and restore those commissioned by the federal government under the old Works Projects Administration of the 1930s.

Until World War II, murals were made for governments and by private commissions in

banks and commercial buildings, many influenced by the example of the great 20th century Mexican muralists.

Many of the nation's art schools were also born in the 1930s, and mural painting continued to be taught in colleges and high schools through the 1950s.

But mural painting — though "art for the people" — declined. Reasons for this include the sudden dismantling of the government-sponsored program, and the rise of the architect as the "total artist" whose interest was in texture and building materials, rather than including painting. Specifications for mural in new public buildings disappeared.

Now, interest in public art has resulted in scores of exhibitions and scholarly papers. Cities have undertaken programs for monumental sculpture and murals in public places, from Grand Rapids, Mich., to Cincinnati, Ohio, to Fort Worth.

Questions about "art for the people" are being raised with new significance — what kind of art should it be, what does it say, what kind of quality does it give us?

At TSU, the main purpose of the mural-painting program has been to keep alive a humanistic tradition of artistic expression, in whatever form it takes, said art department chairman Dr. John Biggers.

Under the guidance of Biggers, an internationally-known muralist (among other art forms), the program has worked like this: Each year, senior students must devise a mural project and execute it. There are no rules on subject matter or form. They may be abstract or realistic. Those that are well accomplished, in the opinion of the art department faculty, remain up permanently. Those that are not, remain up until they are painted over to make room for another student's work the next year. Several have become permanent fixtures for 25 years in dormitories and halls, with a new mural now going up in the library by student Geraldine Crosslin.

Academically and esthetically, it teaches students to approach large-scale organization in form and content. Painting in oil on casein gives them a free hand at technical expression. The stricter difficulties of working in

fresco (wet plaster) or mosaic are alleviated, as well as the prohibitive expense. Thus, the artists can drip paint in abstract expressionism or explore neo-classic figure painting.

What has resulted is by any accounts amazing. Tours of out-of-town visitors have wended through Hannah Hall to look at the three floors of murals. They constitute strong statements, both as social comment and formal expression.

There are panels of social message, protests over racial injustice, the riots of the '60s (which involved TSU), history murals of blacks in America. There is a work done by a returning GI whose vision of war is close to Dante's hell. There is a mural on a drug theme, a witty cartoon of street life, another showing a campus queen adored by male students while student protest swirls.

There is religion, space exploration, the city, the campus, love, death and youth. It is the record of 25 years of young artists living and breathing what was going on around them.

The murals also show a lot of formal experimentation. Those who think present-day muralists are interested only in social realism may as well throw that out. You can see abstract gestural painting, neo-cubism, abstract patterning, influences from African art, iconography, surrealism and even neo-Baroque painting. There is a recurrent theme of the mind and science.

Ironically, one of the murals destroyed was done when the Russians launched the first space satellite, Sputnik, showing man's involvement with science. That, too, has gone down for progress.

Not that the murals have been well-treated in the past they were done as space came available, working in and around architectural details of doors, windows and ventilation ducts.

Bulletin boards have been slapped up on some. A stairwell with several murals was damaged by water, including a one of the most beautiful. It was done by William Moore, now an artist-in-residence in the public schools, and contains ribboned figures and

organic, swirling shapes in one of the most impressive, over-all mural designs that can be seen, though it now resembles an archeological ruin.

Others are in excellent condition. Near a first-floor doorway is the work of Harvey Johnson, who now teaches printmaking at TSU, a sensitive, highly expressive and rhythmic mural of four women. And going up on the first floor is a new student work, resembling a Super-Realist animal icon.

What can you make of this winding fabric of art on walls? It is decades of young artists rendering their world to us, some naively, some in sophisticated form. Few institutions, by their very nature, have ever allowed this kind of strong statement and experimentation to go on within their walls.

"It gives a meaning to this university about its culture," Biggers said. "By no means am I against the latest equipment for educational purposes here. But we need to find a way for art and science to be synthesized. Art deals with the spirit. This place has been a temple for student expression."

The program has also trained many fine muralists in the region, Biggers noted. "It's a way of humanizing the environment, and many of the artists have gone on to teach the art of murals in the public schools."

While few commissions have been given muralists in the past decade, and those going only to those with great reputations, Biggers believes we may be coming into an era of returning to monumental works of art in public places.

Some of those ideas could come out of the crop of young muralists at TSU. But, comments Carroll Simms, TSU professor of sculpture, "computers cannot make poetry."

Any trip to TSU should include Hannah Hall, the library, child center, old student union and the women's dormitory for views of the murals. And in the science building hangs a monumental wall work by Biggers, who besides traveling on a United Nations grant and teaching for a few years at Penn State (where he worked with a mural program), has executed a mural that ranks with national treasures.



Carroll Simms Visits Newcastle High School

"Children in the Newcastle area grow up in a white ghetto," a friend of mine once said, and she was right! In the almost ninety years since the town was founded probably not more than five black families have lived for a time in Newcastle. About the only contacts Newcastle students have had with black people are the occasional visits of the Harlem Globetrotters, the Ellsworth Air Force Band (which has black musicians) and one year the sharing of school classrooms and community activities with an exchange student from Liberia. Thus, the visit to Newcastle High School last week by black artist Carroll Simms, was a doubly enriching experience for students.

Simms, who has studied art in England, Sweden and Africa as well in some of the finest art schools in the United States, was in Newcastle to help the core group and

associates of the Humanities Enrichment Program work out a curriculum for a course to be offered at the high school next fall. He is a member of the National Humanities Faculty and teaches art at the University of Southern Texas in Houston.

Following a tour of the high school facilities, Simms met with High School principal Loring Hilstad; program coordinator Betty Shurley; faculty members Gary Upchurch, art; Reg Rumbolz and Norma Lambert, social studies; Doug Olawsky, music; Cindy McKee and Janet Briggs, English; Mike Staras, mass media and Katy Kucklock, librarian.

Becoming an artist, he said, is work, hard work with neither an artist nor his work placed on a pedestal.

Simms was much impressed with the beauty of the Black Hills region and urged the teachers to look at their environment and make their students aware of it.

Theme of the proposed humanities course is "cowboys, Indians and Greeks" or a similar study.

The wealth of material available in the varied arts in this area is tremendous and Simms recommended visits to ranches to explore the culture of ranching; invitations to artists from the Sioux Pottery at Rapid City to tell of their work and explain the meanings of designs on pottery; involvement of local artists; and involvement of students with the artists, ranchers and potters. He talked about quilting, knitting, crocheting, rug making, all forms of art which should be encouraged.

"Every man is an artist," Simms said, "Getting students involved demands that art be put on the basis of self-identity." "Take the homely approach", he continued. "Let the students explore and find out for themselves."

He suggested that students be asked to bring some antique or "old-time" item from



Mr. A.L. Albert, Superintendent of schools and Mrs. Betty Shurley, speaking to Mr. Carroll Simms about the Humanities Program, for next year.

home for a still-life, talk about the object, its importance and rarity. Perhaps the youngster will not only learn about art but will take pride in his heritage.

Speaking of the differences in primitive and civilized cultures, Simms said primitive art in-natural and uncontrived, beautiful. Civilized man developed writing as a means of communication. Simms called this a contrivance. It separated man into two classes, the literate and illiterate and for the first time in man's history one person could say to another, "You are stupid!" He also commented on the pollution of the environment by modern man

and the lack of it by primitive man.

He said that art is religion for men are created in the image of their creator. He also called teachers workmen artists and urged them to draw inspiration from their rich environment.

(NEWS LETTER JOURNAL)

WYOMING

Thursday, March 3, 1977

Star-Tribune, Casper, Wyo.—29



Pots

THROWING pots on the potter's wheel is Carrol Simms of the National Humanities Faculty (Picture by Pat Bock).

Pots thrown in Newcastle

NEWCASTLE — Pottery is the "mother art" of man, Carrol Simms told high school students.

Simms, world-renowned artist, writer, sculptor and lecturer, is the third member of the National Humanities Faculty to visit Newcastle High School and help with the planning of a humanities course to be offered next year.

A teacher at the university of Southern Texas in sculpturing and ceramics, Simms traced the history of man in clay while throwing a pot on the potter's wheel for the students.

He noted much of the daily way of life of primitive man would be lost without pottery which carries messages of antiquities.

Man's philosophical, social and religious beliefs are revealed in a culture's pottery, Simms noted.

Simms noted man probably first conceived of making pots when he saw water trapped in animals' footprints in clay. He added although pottery is utilitarian or functional, it is also considered sacred by many cultures.

"It is a fantastic experience to work with clay," said Simms. "Clay is a beautiful substance — and poetic. You can have

great flights of fancy when you mess with clay," the artist told the students.

Simms has spent several years in Africa studying Black art and recently returned from the Second World Festival of African and Black Art in Nigeria.

The artist talked about the cultural differences and similarities between the people of Africa and the U.S. He said in Africa each young student speaks five languages because of the colonialization of the continent of Europeans.

Simms explained ancestor worship to the students as the living giving credit to their dead relatives for the wisdom and knowledge they inherited from them.

He said the festival was symbolic, a celebration of the fact European countries no longer control the African nations.

Simms related to the students many African traditions men still live by while at the same time noting the modern cities and colleges. He added the largest land grant university in the world is Ile Ife in Nigeria.

Simms answered questions for the faculty concerning a humanities course curriculum that will allow non-art students to experiment in the various art forms, including pottery.

SCHOOL NEWS

Black Artist At Newcastle High School

"Children in the Newcastle area grow up in a white ghetto," a friend of mine once said, and she was right! In the almost ninety years since the town was founded probably not more than five black families have lived for a time in Newcastle. About the only contacts Newcastle students have had with black people are the occasional visits of the Harlem Globetrotters, the Ellsworth Air Force Band (which has black musicians) and one year the sharing of school classrooms and community activities with an exchange student from Liberia. Thus, the visit to Newcastle High School last week by black artist Carroll Simms, was a doubly enriching experience for students.

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Starks, mass media and Katy Kudlock, librarian.

Carroll Simms was born in a small town in Arkansas where his mother worked for white women in the area. Mrs. Simms loved to read and her employers often gave her beautiful, expensive magazines which they had read. It was in one of these periodicals that Carroll read and was inspired by an article about Jacob Epstein, a wealthy sculptor, known as the father of abstract sculpture. There was a fine illustration of Epstein's "Genesis" (a pregnant woman) done in alabaster. There were also photos of Epstein. Simms recalled that Epstein was "always eating goobers".

The women for whom Simms mother worked were "aesthetically interested" people and helped the youth obtain scholarships to art school. After graduation from high school he attended the Hampton Institute in Virginia, then the University of Toledo in Ohio and the Toledo Museum School of Art. This Museum of Art is a replica of the famous Green Parthenon.

He obtained both his bachelors and masters degrees in art at Crambrook in Michigan. He stated that the school at Crambrook was a progressive school where he learned to respect art as a "farmer learns to respect the soil".

Simms told of his study in England at the Slade School of Art, the very swank Royal College of Art and the British Museum of Art. He called the British Museum of Art "legend coming to life." It was there that he found the "fantastic exhibit of African sculpture". At the time he was studying in England under a Fulbright scholarship, he met William Flagg, the foremost authority on African culture, and with Flagg as a reference obtained a second Fulbright scholarship to study West Africa, the Gold Coast and to photograph artifacts which would relate to the every day life of the people of Nigeria.

He told of many of his experiences and gave numerous important pointers to the teachers who will be involved in the humanities enrichment courses next year. He also illustrated the importance of employing terms to which students can relate and understand and emphasized the need for English skills in teaching, making reports and explaining to students. He used the doughnut to illustrate the three dimensional concept of sculpture. The doughnut has "form" or shape, "matter" or substance and "space", the hole in the doughnut! He spoke of craftsmanship, saying that this involved the smoothing up and the cleaning up after a work.

Becoming an artist, he said, is work, hard work with neither an artist nor his work placed on a pedestal.

Simms was much impressed with the beauty of the Black Hills region and urged the teachers to look at their environment and make their students aware of it.

Theme of the proposed humanities course is "cowboys, Indians and Greeks" or a similar study. The wealth

of material available in the varied arts in this area is tremendous and Simms recommended visits to ranches to explore the culture of ranching; invitations to artists from the Sioux Pottery at Rapid City to tell of their work and explain the meanings of designs on pottery; involvement of local artists; and involvement of students with the artists, ranchers and

pottery. He talked about quilting, knitting, crocheting, rug making, all forms of art which should be encouraged.

"Every man is an artist," Simms said, "Getting students involved demands that art be put on the basis of self-identity." "Take the homely approach", he continued. "Let the students explore and find out for themselves."

He suggested that students be asked to bring some antique or "old-time" item from home for a still-life, talk about the object, its importance and rarity. Perhaps the youngster will not only learn about art but will take pride in his heritage.

Speaking of the differences in primitive and civilized cultures, Simms said primitive art in natural and uncontrived, beautiful. Civilized man developed writing as a means of communication. Simms called this a contrivance. It separated man into two classes, the literate and illiterate and for the first time in man's history one person could say to another, "You are stupid!" He also commented on the pollution of the environment by modern man and the lack of it by primitive man.

He said that art is religion for men are created in the image of their creator. He also called teachers workmen artists and urged them to draw inspiration from their rich environment.

Students enrolled in afternoon creative writing and English classes taught by Miss McKee and Mrs. Briggs met together to see slides of work done at the University where Simms teaches and to hear him talk of his varied experiences.

He had instant rapport with the young people who not only listened carefully but asked very good questions about the work shown by Simms. Very few of the students were art students and Simms was pleased with their comments. (He later said that the students he had visited with in Newcastle High School were the "sanest" and most polite he had met in all of his tours with the Humanities.)

Monday evening Simms was a guest at a carry-in dinner hosted by Mrs. Shurley and attended by faculty members and their spouses.

Tuesday morning found the artist in the Art classroom where he demonstrated making a clay pot and using the potters wheel. As he worked he talked about the importance of pottery in tracing the culture of primitive man. Long before civilization and the discovery or writing as a means of communication, primitive man was recording his history by means of the pots he made and the uses for which they were fashioned.

As Simms prepared a 5 1/2 lb. piece of clay for placement on the wheel, he told this story:

One night a cave man went to bed after building a fire at the entrance of the cave to keep wild beasts from entering his dwelling. A rain storm came up, the fire went out and the animals came close to the cave. The man rose in the morning and saw the tracks of a bear or other animal near the cave, in the clay. The track was filled with water.

He rebuilt his fire, rubbing flint to obtain a spark. As he roasted the meat for his meal, the juices dripped down into the fire. The man kept dipping his fingers into the juices and licking them but the juice was hot and he burned his fingers. How he wished that he could somehow save the savor of his meat! He thought of the animals footprint and the way it had held the rain. He would try it - he'd make a vessel and set it in his fire to catch the drippings. The next time he cooked his meat he set the pot in the glowing embers of his fire and caught the gravy! Not only did he save the sauce, the pot which held the gravy had hardened and could be used again and again.

He also told of the pottery of Africa and the oracles Oya and Shango. Oya and Shango are dieties who once lived on earth and are worshipped for their contributions to the welfare of the people. Oya is the goddess of the Niger River and Shango, the god of

lightning and thunderbolts. When thunderstorms arise, the people become very quiet, they fear that if they have done some wrong, they may be killed and of course sometimes they are. A shrine has been built for Oya and Shango and on the shrine is placed a pot for Oya and another for Shango. Songs and dances are performed before the Shrine. Pottery, Simms said, was man's first experience of an ability to express himself.

Placing the clay on the wheel, Simms commented on the fine quality of the material. He called clay a "magic carpet" and mused that "the earth is so very old that in this pot may be the bones of an ancient chief or the tusk of a pre-historic animal or even, perhaps, the first wild orchid!"

According to Simms, a good pot is not pure accident but an analytical process, the same as that of a dwelling place or other architecture. It must be carefully planned. All shapes are derived from the cylinder, Simms said. Students at the school which he teaches must make six 14-inch cylinders before going on the next project. A simple bean pot or an elaborate vase have much in common, the lip, neck, shoulder and body. He told how the Chinese potters used silver in the finishing of their pottery. Silver was pulverized and mixed with turpentine; the lips of these creations were always finished with silver.



Shown here are members of the Humanities Enrichment group who met with Carroll Simms of the National Humanities Faculty last week to plan the curriculum for a course which will be offered to NHS students next fall. Left to right are Reginald Rumbolz, Social Studies Dept. head; Simms, Gary Upchurch, Art instructor; Norma Lambert,

Social Studies; Mike Starks, Mass media; Betty Shurley, co-ordinator of the Humanities Enrichment program; Janet Briggs, English and Drama, Cindy McKee, creative writing and Doug Olawsky, Music. Not present but members of the group are Loring Hilstad, NHS principal and Dennis Cone of the music department. (Mabel Brown Photo)



Students and adults kept attention focused on Simms at work

Artist helps students get out of 'ghetto'

Mabel Brown
Staff Correspondent

NEWCASTLE, Wyo. — "Children in the Newcastle area grow up in a white ghetto," a friend said not long ago. She was right.

In its almost 90 years of existence there have probably not been more than five black families living in the Newcastle area even for a brief time. Television, visits by the Harlem Globetrotters or the Ellsworth AFB band are about the only times students here come in contact with blacks.

Thus, the recent visit of Carroll Simms, a black artist, educator and member of the National Humanities Faculty, was a doubly enriching experience for Newcastle High School students.

He toured the school his first morning here, observing and being observed by students.

During a meeting with members of the humanities faculty, to discuss ways of making art a personal experience for students taking a proposed course, Simms defined art in a number of ways.

"Art is religion, for man is created in the image of his Creator," Simms said. "Art is the anatomy of human existence — not an intellectual mystery. And art is natural; when it becomes intellectual it is phony."

He said we are all artists and described teachers as "workmen artists" who need to draw inspiration from their environment and encourage their students to draw upon their personal experience as a basis for art or sculpture.

Simms was impressed by the beauty of the Black Hills area. Theme of the course being planned is "Cowboys, Indians and Greeks," a study of local culture and its comparison with that of antiquity.

"Take advantage of your natural environment, let the students visit the ranches and become aware of their heritage; take them or bring to them someone from the nearby Indian region. You might have a guest speaker who would explain Sioux culture and some of its symbols as shown on Sioux pottery," said Simms.

Janet Briggs, one of the members of the core group planning the Humanities Enrichment curriculum, summarized Simms' visit with the faculty by saying, "Mr. Simms helped us realize the importance of students experiencing their own world, a con-

cept which we had minimized in our initial planning. He has helped us see the richness of our lives and our environment and the need to let the artist in each of us thrive in the future Humanities class."

Creative writing, English and mass media classes heard Simms talk about work done at the college where he teaches and saw slides of not only the college students' work but some of that done by Simms.

Among them were the impressive "African Queen Mother," beautiful "Water Angel Fountain" of Plexiglas and the bronze sculpture of an "Old Negro Couple Seated on a Stump Fishing" which he did for a home for aged blacks in Houston, Tex. He also showed slides of a stained glass window he did for a private chapel in Houston.

Perhaps it was the slow deliberate manner in which he moved and the soft, slow speech of the visitor that captured the attention of the students but the rapport between the artist and the students was evident from the moment he stepped into the classroom. (Simms later said he thought the Newcastle students were the "sanest" and most polite young people he had seen in all of his tours as a member of the Humanities Faculty.)

His second day here he demonstrated making a clay pot and the use of a potter's wheel. As he talked he related the way one may trace the culture of a people through the study of pottery.

As he readied clay for placement upon the potter's wheel he told the legend of the first pot:

One night a cave man went to bed after building a fire at the entrance of his cave to keep wild beasts from entering his dwelling. A rain storm came up, the fire went out and animals came close to the cave. The man rose in the morning and saw animal tracks near the cave in the clay. The tracks were filled with water.



Simms throws a pot on electric-powered potter's wheel (Staff photos by Mabel Brown)

He rebuilt his fire, rubbing flints to obtain a spark. As he roasted the meat for his meal, the juices dripped down into the fire. The man kept dipping his fingers into the juice and licking them but the juice was hot and burned his fingers. How he wished that he could save the savor from his meat!

He thought of the animal's footprint and the way it had held the water. He would try it — he'd make a vessel and set it in the fire to catch the drippings! He next time he cooked his meat he set the pot in the glowing embers of his fire and caught the gravy. Not only did he "save the savor" but the vessel which held the gravy had hardened in the fire and the man had a pot which could be used again and again.

As he placed the five and one-half pound piece of clay on the wheel, Simms commented on the fine quality of the clay he was using. He called clay a magic carpet and mused that "the earth is so very old that in this pot may be the bones of an ancient chief, the tusk of a prehistoric animal or even the first wild orchid."

The making of a good pot, Simms said, is not just a happy accident but an analytical process, the same as that of building a dwelling or other architecture. It must be carefully planned.

As he worked it was obvious that strength as well as skill were important in the making of pottery. "Don't your arms get tired?" a student asked.

"The whole body gets tired," Simms replied as he wiped the perspiration from his face and arms.

The notebook

Sims selected to submit maquettes for city sculpture

Houston sculptor Carroll Simms has been selected to submit maquettes for a \$15,500 public sculpture commission sponsored by the City of Houston's Community Development Division.

The third sculpture commission offered this year by the division, the Sims sculpture is planned for the Fifth Ward Multi-Service Center, 4014 Market, located in one of the city's major black communities.

Simms, professor of sculpture at Texas Southern University, was invited to submit the maquettes as one of Houston's leading black artists. The selection was made by Community Development with the advice of an informal art committee consisting of John Biggers, Alvia Wardlaw Short and Richard Stout.

Houston painter Kermit Oliver was also considered for the commission, with the possibility of creating a mural project.

Simms' sculpture models are due by Aug. 1 and will be displayed at the service center. A public preference vote by citizens of the neighborhood to select the winning work is scheduled for mid-August. The chosen work will then be presented for approval to the Municipal Arts Commission and City Council.

In the other two Community Development public sculpture commissions, Frank McGuire is expected to install his large scale metal work outside the West End Multi-Service Center on Heights Blvd. sometime in November. Luis Jimenez' fiberglass

sculpture for Moody Park is expected to be installed by next June.

The finals of Texas Top Rock Search, featuring 22 bands from throughout the state, will be held in the Music Mill Theater at Six Flags Over Texas in Arlington Saturday and Sunday. The shows will be presented from 3 p.m. - 8:30 p.m. both days with the winner to be announced Sunday night. Five Houston bands will be competing. Admission to the theater is free with Six Flags donating a portion of the weekend's proceeds to the Muscular Dystrophy drive.

| SOUTHMORE 6 | |
|---|--------------------------------|
| 2233 F Southmore #473-8881 | |
| ADULTS \$1.50-CHILD \$1.00 TILL 2PM | |
| SMOKEY AND THE BANDIT (PG) | 1:00 2:45 4:30 6:20 8:05 9:55 |
| GRAND THEFT AUTO | 2:45 4:25 6:05 7:45 9:25 |
| RETURN TO BOGGY CREEK (G) | 1:15 2:50 4:25 6:00 7:35 9:15 |
| EMPIRE OF THE ANTS (PG) | 1:05 2:45 4:25 6:05 7:45 9:30 |
| NORTHWOOD 6 | |
| Along Main Route and Hwy. 59 #489-2814 | |
| ADULTS \$1.50-CHILD \$1.00 TILL 1:30 PM | |
| SMOKEY AND THE BANDIT (PG) | 12:30 2:15 4:00 5:45 7:30 9:15 |
| A STAR IS BORN (R) | 1:30 4:05 6:40 9:10 |
| SINBAD AND THE EYE OF THE TIGER (G) | 12:50 3:00 5:10 7:20 9:35 |
| EMPIRE OF THE ANTS (PG) | 1:05 2:45 4:25 6:10 7:50 9:30 |
| RETURN TO BOGGY CREEK (G) | 1:15 3:00 4:25 6:10 7:50 9:30 |
| GRAND THEFT AUTO (PG) | 1:10 2:50 4:30 6:10 7:50 9:30 |

Houston Post

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Fifth Ward

TSU prof chosen to do center sculpture

Carroll Simms, professor of sculpture at Texas Southern University, has been selected to create a large-scale outdoor sculpture for the Fifth Ward Multi-Service Center, the Community Development Division of the Mayor's office confirmed Wednesday.

Simms will submit two maquettes — or scaled models — which will then be placed in the service center at 4014 Market for a preference vote by neighborhood residents.

Mary Ann Piacentini, Community Development senior planner, said Simms was chosen for the commission by the CD office with advice from art experts, the Municipal Art Commission and members of the Fifth Ward community, one of the historical black neighborhoods in Houston.

The center is operated by the Human Resources Department of the city, in an area where art activity at the Black Arts Center and the old DeLuxe Theater have spurred interest in urban renewal.

Simms will receive a commission of \$300 for each

model. If the public approves one of them and acceptance is gained from the Municipal Art Commission and the city council, Simms will be given an additional \$15,500 to construct the work.

The models are scheduled to be completed by Aug. 1 and the preference vote will be announced for sometime in August, Piacentini said.

A black artist with an established reputation was sought for the commission for the minority neighborhood, she said. Simms' work can be seen on the TSU campus here.

The Simms commission is the third piece of public art handled through the Community Development office. The first, a sculpture for the West End Multi-Service Center in the Heights, was won by artist Frank McGuire in open competition. The second is an individual commission to El Paso artist Luis Jimenez for a work to be placed in Moody Park, in a predominantly Mexican-American neighborhood, with matching funds from the National Endowment for the Arts.



TIMES REVIEW

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VOLUME 3 NUMBER 6

THURSDAY, FEBRUARY 8, 1979



Unloading art works for Barrett exhibit (L. to R.) H. Griffin, Superintendent, Barney Davis, T.S.U. Supervisor and art/ceramic expert Carroll H. Simms.

T.S.U. 'Black Art' exhibit at Riley Chambers Center

An outstanding exhibit of 'black art' is being presented by the Texas Southern University Art Dept. at Riley Chambers Community Center in Barrett.

The paintings are the best works of T.S.U. art

students created over the past 25 years or so and depict a variety of subjects from the militant to the tranquility of rural life.

The exhibit is only a small portion of the T.S.U. collection, due to

limited space, and are the selections of art expert Carroll H. Simms and supervisor Barney Davis. However, the quality of the pieces, the subject matter and the imagination that went into their creation make this exhibit

well worth a visit for anyone who appreciates true art.

Riley Chambers Center will be open daily and the paintings will be on display throughout the month of February.

Free eye clinic at Crosby Sacred Heart

A free glaucoma screening will be held at the Sacred Heart Church, in the Parish Hall 2418 Runnerburg Rd., Crosby, on Sunday Feb. 11th from 1:30 to 4:30. The screening will be conducted by Jack Margolis, M.D. and James G. Keatts, M.D. Ophthalmologists of the Newport Eye Clinic in Crosby. Everyone is invited.

Carolyn Littleton graduates from nursing school

HOUSTON...Carolyn Littleton, daughter of J.H. Littleton of Highlands, was among 21 nursing students honored during the graduation ceremony for Hermann Hospital's School of Vocational Nursing, beginning at 7:30 p.m. on Feb. 2.

Ms. Littleton received her diploma during the exercises conducted in the auditorium of The University of Texas Medical School at Houston.

Arson accounts for third of Harris County fires in 1978

Arson accounted for almost one-third of the \$13,787,316 damage done by fires to structures during 1978 in Harris County's unincorporated areas.

Harris County Fire Marshal J.J. Pruitt, explaining a preliminary statistical report on fires occurring in unincorporated parts of the county, said structural fires involving monetary loss totaled 664 for this past year. He said a higher number of structural fires--702--occurred in 1977, but resulting damage totaled only \$8,010,284. Pruitt attributed the increase in dollar loss for 1978 to inflation.

According to the Fire Marshal, some \$4 million went up in smoke last year as a result of arsonists. He said three fires accounted for \$3 million, and all involved large apartment complexes under construction.

Fires were blamed for 14 deaths in 1978 with

half of those occurring in February. Pruitt said five persons died in a house fire that month and another two children died in a mobile home fire. Three deaths were recorded in November when a \$1 million explosion and fire erupted at a chemical company. Two other persons were seriously injured in the same fire, said Pruitt.

Five fire deaths were reported for 1977.

Firefighters at the county's 46 volunteer and paid fire departments responded to 5,665 emergencies during the year as compared to 5,811 similar responses in 1977. Mutual aid responses had the firemen out 747 times last year, but only 517 times the year previous.

Some 270 investigations were made into fire causes and 184 cases cleared as a result while figures from 1977 reveal 236 investigations made and 54 cases cleared. Inspections totaled 641

last year and 838 in 1977.

Generally, fires of a suspicious nature held the lead throughout the year in percentage of total fires while electrical fires took second place. The two fires causes switched places in 1977 with electrical fires accounting for the most monetary damage and the highest percentage of total fires.

Taking third place both years was the category of fires started by open flames or sparks. Damage from such fires totaled \$1,531,980 last year and \$1,347,106 the year before.

Harris County contributes operating funds to each of the 46 volunteer and paid fire departments located outside of Houston based on the number of calls made in unincorporated areas of the county.

Precinct 2 County Commissioner Jim Fonteno is liaison to the fire marshal's office.



To welcome the city's new sculpture, *Jonah and the Whale* by Carroll Harris Simms, pictured, Sunday was an appropriately watery day. Rain didn't dampen spirits at the Fifth Ward Multi-Service Center, 4014 Market St., for dedication of the work commissioned by the Community Development Program.

— Post photo
by Bill Thompson

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Art

Public program is local benchmark for sculptor Simms

By MIMI CROSSLEY
Post Art Writer

TO SCULPTOR CARROLL Harris Simms, the story of Jonah and the Whale is "the essence of pathos, the essence of humor." The biblical tale is also the theme for Houston's newest piece of public art.

Simms' classically modern, geometric sculpture, *Jonah and the Whale*, was commissioned by the city's Community Development Program of the Office of the Mayor and installed at the Fifth Ward Multi-Service Center, 4014 Market St. The work is Simms' fourth major piece for public spaces in the city, in addition to a number of private commissions, stained-glass windows and murals.

At 55, Simms is internationally known for his art and teaching. His work can be seen above the altar in St. Oswald's Church in Coventry, England. His piece titled *Water Angels* is in the restored historical town of New Harmony, Ind. A 30-foot-high cast-aluminum relief sculpture shines on the front of Texas Southern University's New Science Building. Simms has studied and exhibited in Great Britain, Sweden and Africa.

But even so, the city commission is a benchmark for Simms and other Houston artists. The Community Development Program is the first direct government patronage for art in public spaces since the Depression, and the first to involve local government. To date, the program has netted three pieces of outdoor sculpture through competition or direct commission.

FRANK McGUIRE'S *Axis* was chosen through a citywide competition by a panel of judges and a vote by neighborhood residents. It is now at home on the small plaza outside the West End Multi-Service Center, 190 Heights Blvd., paid for by a Community Development grant to the artist of \$15,000.

Another sculpture, *Vaquero*, by artist Luis Jimenez, was included in the Community Development Pro-

gram by a \$19,500 grant funneled through the U.S. Department of Housing and Urban Development after the Chamber of Commerce Main Street Festival '76 Committee failed to raise money for the promised piece. A matching grant of \$15,000 from the National Endowment for the Arts was obtained to complete the fiberglass work, which will be placed in Moody Park this spring.

Simms' sculpture resulted from a direct commission of \$15,500. The artist made two models, which were put on display in the Fifth Ward center for a neighborhood vote.

Community Development funds, which come through HUD to local governments, will yield even more art for public places in 1979, says Mary Anne Piacentini, assistant director for the Cultural Arts Council of Houston. The arts council will handle some \$118,500 for the Community Development program, if the contract now being prepared by CACH and CD is approved by the Mayor and the city council.

ONE PROJECT FOR THIS new budget is already under way, said Piacentini. Some \$72,500 (including \$18,500 from the NEA folded into the CD budget) has been earmarked "for a commission to a living American artist of exceptional talent." The projected sculpture is intended for a site at Quitman Park near the Carnegie Library. So far, names of three nationally known, non-Texas sculptors have been submitted: Donald Judd, Mark di Suvero and Ellsworth Kelly.

"The grant has been awarded, and selection of the artist depends on the review of two panels, made of three local people, and three experts from the NEA along with Pat Fuller, head of the Endowment's Visual Arts Program," Piacentini said. "Their determination of the artist depends on a site inspection and quality, and they are not bound to the names submitted on the grant application."

All choices of art for public places must then be approved by the Municipal Art Commission, the

mayor and the city council. The remaining \$49,500 may be used for murals or sculpture, chosen in competition or through invited submissions, said Piacentini. "We will be working with groups in neighborhoods to develop procedures and plans," she said. "We hope to spend all the money this year, but the works probably won't be placed until next year."

The idea of public art is close to Carroll Simms' heart. Through the mural program at Texas Southern University and sculpture commissions for the campus, Simms and artist John Biggers have involved two decades of students in the public expression of art forms. Their work at TSU was recently published in book form, *Black Art in Houston*, by the Texas A&M University Press.

THE UNIVERSITY OF HOUSTON also has been involved in placing works of art in outdoor and indoor spaces for the public, by setting aside 1 percent of new building costs for the purchase of paintings, sculpture and tapestry. One such commission was for a Simms' sculpture situated near UH's Hofheinz Pavilion. Its title: *Jonah and the Whale*.

"It's a theme that has always fascinated me," said Simms, who sees no reason to give his works on a similar theme different names, though the sculptures may look very different. Stories from the Bible have always held power for Simms. "When you decide you are an artist, you ask yourself what it is you have to say, and you go in search of a theme to get you started," he said. The life of Jonah has many meanings, including that of a man who gets into a dire predicament but always manages to get out. It is also the symbol of rebirth, Simms said.

Though Simms' themes are involved with stories, there is nothing realistically narrative about his art. His shapes and forms are abstracted and pure, put together in an additive construction of several parts.

Born in Bald Knob, Ark., Simms attended Hampton Institute in Virginia. After a year, he traveled to

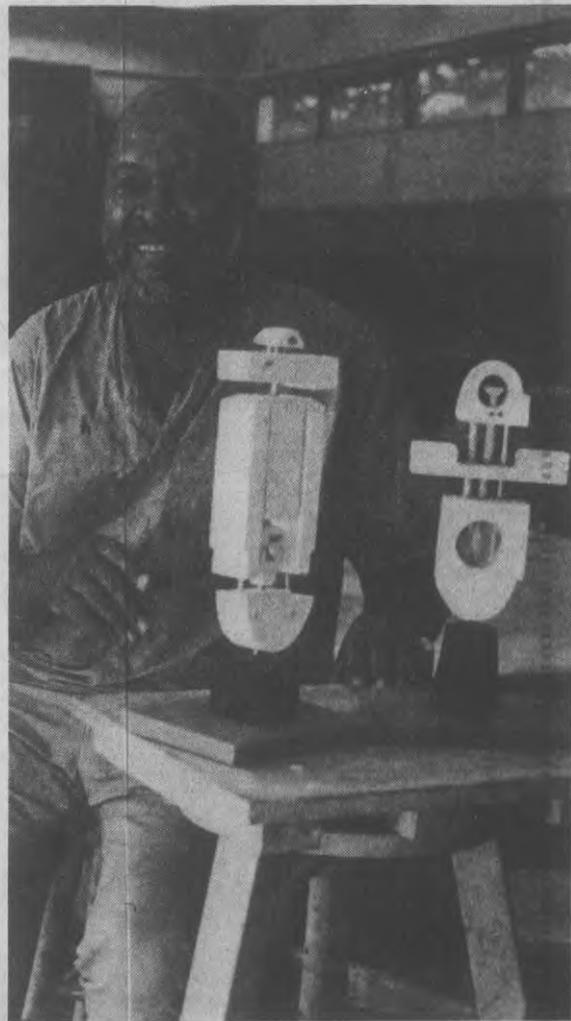
Ohio to attend the University of Toledo. It was there he discovered Egyptian sculpture in the Toledo Museum. "They were simple, geometric forms but they were full of tension and expression," Simms said.

His early work attracted attention because of its kinship to the sculpture and drawings of British artist Henry Moore. Simms then went on to the famed Cranbrook Academy of Art in Bloomfield Hills, Mich., for a bachelor's and then a master's degree.

IT WAS NOT UNTIL A Fulbright scholarship took Simms to England that he studied African art, primarily Benin bronzes in the British Museum. Fulfilling a long-held ambition, the sculptor went to Nigeria in 1968 for an extended stay. "Once I was there, it wasn't the Benin bronzes I was interested in. It was the religious art of the people, the pieces made of wood for their temples, or what we would call churches," Simms said. His own Baptist upbringing had certain affinities for African religious experiences, and his art was both abstract and symbolic, as was the African art he saw.

Simms' contemporary sculpture relates to his stories through symbolic forms reduced to their primary shapes. In *Jonah and the Whale*, the elongated, rectangular parts are indeed whales, and Jonah is a circular piece in the center. If Simms' work has a Cubist style, it is interesting to note that the early Cubists — Picasso and Braque — created their styles after rediscovering African and primitive art.

In commissions for TSU and UH, Simms worked in a more open style. *African Queen Mother*, a bronze work outside TSU's Martin Luther King Building, has curvilinear forms, thin wires, and geometric shapes played out on several levels and platforms. For his most recent work, Simms created a sculpture whose parts seem to fit like a three-dimensional puzzle.



Carroll Simms and his sculpture