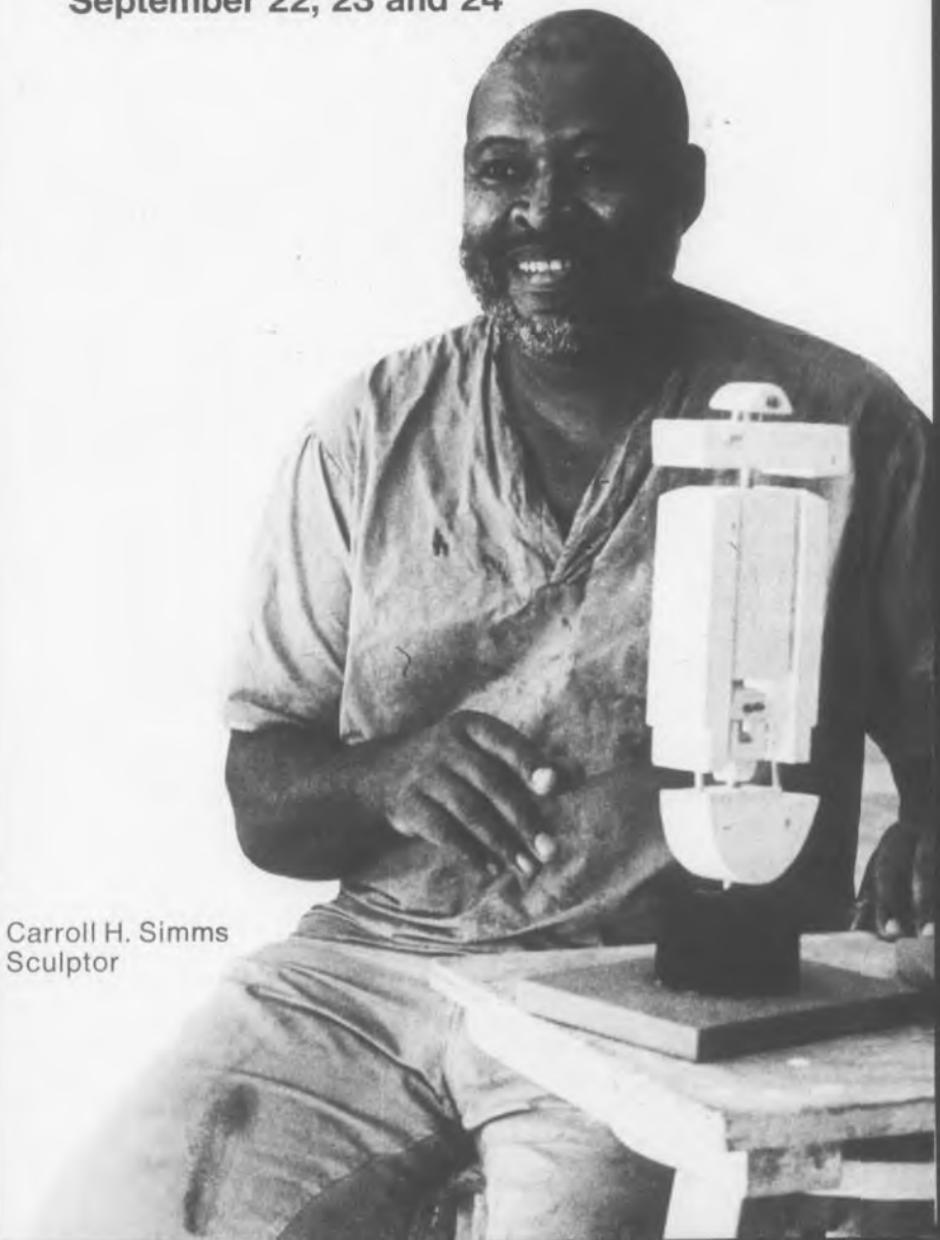


4. ARTICLES AND BROCHURES, 1949-1980

# Fifth Ward Multi-Service Center Sculpture Selection

September 22, 23 and 24



Carroll H. Simms  
Sculptor

## Carroll Harris Simms

Carroll H. Simms, Professor of Sculpture at Texas Southern University, has a wide background in the field of art.

Born in Bald Knob, Arkansas, Simms, 57, earned B.F.A. and M.F.A. degrees from Cranbrook Academy of Art, in Bloomfield Hills, Michigan. In addition, he has attended 19 other art centers of learning in the United States and abroad. These include the Slade School of Art at the University of London and The British Museum.

Simms has received various awards and grants including a Fulbright Fellowship and a Southern Fellowship Fund Grant. Under these fellowships, Simms made in-depth studies of the Sculptures of West Africa. These studies earned him an Associate Life Membership to the International Institute of African studies.

Simms' exhibitions are as widespread as his educational background. His work has been exhibited at the Galleries of the Institute of Education in New York (1957), the Phillip Johnson and Lipchitz Schrive at the New Harmony, Indiana Invitational (1960) and many other local and national galleries and museums.

His sculpture commissions include a sculpture for the Eliza Johnson Home for Aged Negroes (Houston); "Leopard" commissioned by George Washington Carver High School (Houston); and "Twelve Sculpture free form Mosaic Ash Trays" commissioned for the state room of the Governor of Texas, Institute of Texas Culture (San Antonio).

Simms, listed in Who's Who among Black Americans (1975-76), has written and illustrated numerous articles for several art publications. In addition, he has been the subject of many published articles for his outstanding contributions to the art world.

## Cast Your Vote ...

- Voting in the Fifth Ward Multi-Service Center Sculpture Selection will be held September 22, from 9 a.m. to 5 p.m.; September 23, from 9 a.m. to 5 p.m.; and September 24, from 9 a.m. to 12:30 p.m.
- Any Fifth Ward resident, 15 years of age or older, may participate in this voting process. Special ballots are available for residents, ages 6 to 14.
- Vote for only one of the two sculpture models done by sculptor Carroll Simms. Please express your opinions about this project in the "comment" portion of your ballot.
- The model receiving the most votes will be the design for a sculpture in front of the Fifth Ward Multi-Service Center, 4014 Market.
- The final sculpture will be six feet high, cast in bronze and mounted on a landscape pedestal made of cast cement, ceramic brick and wrought iron.
- The models (maquettes) are to scale — one inch to one foot.
- Funds for this project are provided by the Community Development Division through a grant from the Department of Housing and Urban Development (HUD). The voting process was made possible with the help of City of Houston Human Resources Department.

## Community Development

The Community Development Division of the Office of the Mayor is proud to offer the people of Fifth Ward an opportunity to select a sculpture created by leading black artist, Carroll Simms.

This Fifth Ward Multi-Service Center Sculpture selection is part of the Division's efforts to provide public art in public places to enhance the quality of life in our communities.

The Community Development Division is also involved in other projects. In fact, the program's major thrust is in capital improvement projects such as the paving of streets; building multi-service centers, much like the Fifth Ward Multi-Service Center; and the acquisition and development of park land. It is a program that is trying to prevent the rapid decline of older parts of the City.

A major aspect of this program is citizen input. An organization of residents called the Houston Residents Citizen Participation Commission constantly advises the Division on necessary neighborhood improvements.

As a resident of this area, you are important. Give us your input by voting and expressing your opinions on this sculpture selection process. For more information about Community Development, call the C.D. Fifth Ward Neighborhood Service Center at 675-6630.

# OCTOBER SPOTLIGHT ON *Black Arts*

Every Thursday 7:30 - 8:00 PM\*

October 3--THE SPIRITUAL, Texas Southern University-Community Inspirational Choir, Michael McKay Director

October 10--FILM: "Aretha Franklin, Soul Singer"

October 17--FUN WITH FOLKLORE via Uncle Remus, Lorene Lancelin

October 24--SOUL SEARCHING MUSIC OF THE BLACK MAN --A HISTORY, Die Groupe Players of M. C. Williams High School, C. Lee Turner Director

October 31--DRAMATIC SELECTION, Forensic Society of Worthing High School, Nat West Director

TEXAS SOUTHERN UNIVERSITY ART DEPARTMENT

faculty ART EXHIBIT

theresa p. ALLEN weaving  
athene g. WATSON painting  
harvey JOHNSON drawing

leon RENFRO drawing  
e. v. ASIHENE painting

john t. BIGGERS drawing  
painting - sculpture

carroll h. SIMMS pottery  
- painting

\*Entertainment for Younger Children in Children's Area

## Vinson Branch

Houston Public Library \* Off Almeda and West Fuqua  
MTh Noon-9pm T 10am-9pm WFS 10am-6pm 433-0356  
SERVING THE CITY SOUTH OF SOUTH MAIN STREET

A  
GUIDE  
TO



**CRANBROOK**  
BLOOMFIELD HILLS, MICHIGAN

## GENERAL INFORMATION

Cranbrook is an educational and cultural center occupying 300 acres in Bloomfield Hills, Michigan, ten miles north of Detroit. Founded by the late George G. Booth and his wife, Ellen Scripps Booth, and named for a village in Kent, England, ancestral home of the Booth family, Cranbrook is primarily active in the fields of science, education, religion and art. Cranbrook includes:

**CRANBROOK ACADEMY OF ART**, accredited by the North Central Association of Colleges and Secondary Schools, offers the Bachelor of Fine Arts, Master of Fine Arts and Master of Architecture degrees. Carl Milles (1875-1955), renowned Swedish sculptor, was a resident artist here for 21 years and created the majority of the pieces for the gardens and fountains.

Eliel Saarinen was the first President of Cranbrook Academy of Art, and it is to his genius that four of the Cranbrook institutions owe their unique architectural beauty. Here a rare spirit of intellectual and creative vigor stimulates dynamic educators and artists of this century, inspiring them to create, to study, and to teach.

**THE GALLERIES**, a facility of the Academy, display student work, historical and contemporary art from its permanent collections, and changing exhibits from national and international sources. Educational activities include gallery talks, adults' and children's classes, lectures and exhibits

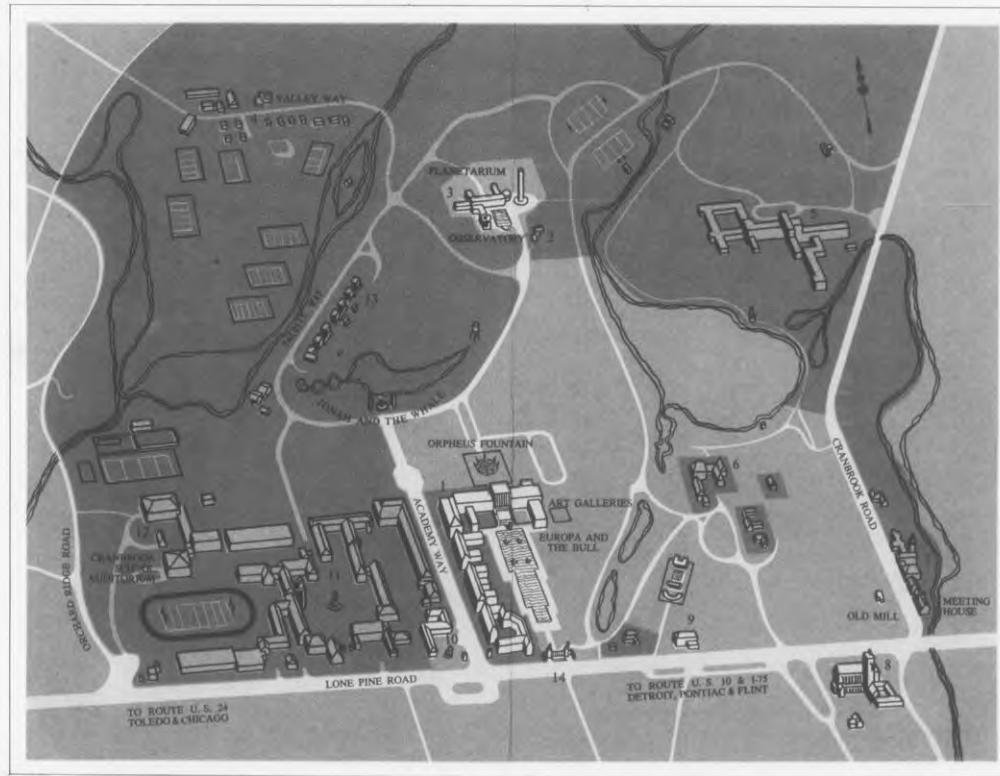
**CRANBROOK INSTITUTE OF SCIENCE**, the only science museum in the metropolitan Detroit area, offers outstanding exhibits that trace the history of the earth from its beginnings to the cultural development of man. Among the permanent displays are one of the world's finest mineral collec-

Visitors can reach Cranbrook from Detroit by following U.S. 10 (Woodward Avenue to Lone Pine Road). Those coming from Toledo or Chicago should follow U.S. 24 (Telegraph Road) to Lone Pine Road, as shown on the map.

(1.) Cranbrook Academy of Art. (2.) Edison House. (3.) Cranbrook Institute of Science. (4.) Buildings and Grounds Offices.

(5.) Kingswood School Cranbrook. (6.) Cranbrook House and Gardens. (7.) Brookside School Cranbrook. (8.) Christ Church Cranbrook. (9.) Greek Theater and St. Dunstan's. (10.) Cranbrook Foundation Office. (11.) Cranbrook School. (12.) Cranbrook School Auditorium. (13.) Faculty Housing. (14.) Visitors Entrance.

Darker shaded areas not open to the public.



## GENERAL INFORMATION

**The Gardens of Cranbrook House** — Surrounding the home of the late founders, Cranbrook House Gardens has 40 acres of casual and formal plantings. Among the features of this unusual landscape are sculpture courts, a Greek theater, cascades and pine walks. Open Tuesday through Friday from 1 to 5 p.m., Saturday and Sunday from 10 a.m. to 6 p.m., May through October.

Admission is included in the general grounds fee Saturday and Sunday (Adults, 75¢; persons under 19, 25¢). Admission fee Tuesday through Friday, 50¢ for adults, 25¢ for persons under 19.

Entrance fees to the grounds on certain days are used toward scholarships and grants to students at the Cranbrook institutions.

The Schools and their grounds and studios are not open to the public. However, the Schools welcome inquiries concerning their educational programs and may be seen by appointment.

Picnicking is not permitted.

Groups are asked to make visiting arrangements in advance by mail or by telephone.

For additional information, contact:

THE PUBLIC AFFAIRS OFFICE  
CRANBROOK  
Bloomfield Hills, Michigan 48013  
Telephone: Area Code 313, 644-1600, ext. 216

## GENERAL INFORMATION

**Cranbrook Institute of Science**—Open daily from 1 to 5 p.m., except major holidays. Summer hours (June 15 to September 15) are weekdays from 10 a.m. to 5 p.m.; Saturday and Sunday from 1 to 2 p.m. Weekdays the museum is open to groups by appointment from 9 a.m. to 4 p.m. and on Saturday from 9 to 11 a.m.

Admission for adults, 75¢. Persons under 19, 25¢. There is no charge for members. Planetarium demonstrations are given Saturday and Sunday at 2:45 and 4:30 p.m., Wednesday at 4 p.m. and by appointment. Admission, 25¢. Atomium demonstrations are given Sunday at 3:30 p.m. and by appointment. Admission, 25¢. For information, telephone 644-1600, ext. 282 or 283.

**Christ Church Cranbrook** welcomes visitors from 8 a.m. to 8 p.m. Sunday services, 7:45, 9 and 10:45 a.m. From June 15 to September 15, 7:45 and 10 a.m. Telephone, 644-5210.

**The Academy of Art Galleries**—Open Tuesday through Sunday from 1 to 5 p.m. Closed Mondays and major holidays. Open for school groups all weekdays from 9 a.m. to 1 p.m. by appointment.

Admission for adults, 50¢ on weekdays, 75¢ Saturday and Sunday. Persons under 19, 25¢ at all times. Parrons and Friends admitted by card.

For information on Young People's Art Center, Adult Community Classes, and other activities, call 644-1600, ext. 345.

Today, the Hall of Minerals and the physics room with exhibits on storms and nuclear physics. The atomium, planetarium and observatory offer public demonstrations. Additional classes and field trips for children and adults are conducted throughout the year.

**Christ Church Cranbrook** is a Protestant Episcopal parish which seeks to integrate the tradition and philosophy of Christianity into a relevant approach to contemporary life. An impressive example of English Gothic architecture, Christ Church houses walls covered representing the well of sustaining oaks from the 10th century to the present.

**Channing School** Channing is a coeducational, elementary day school, where small classes assure personal attention and guidance for the individual child. The Mowing House, in use since the first session in 1922, was built by the founders as a community religious, social, and educational center and is today still part of the School.

**Channing School**, a secondary boarding and day school for boys, grades 7 through 12, is an independent college preparatory school. Channing maintains high academic standards based on small classes and a varied program in the humanities which includes the natural sciences and social sciences, as well as world religions, fine arts, and athletics in ten competitive sports.

**Kingswood School** Channing is an independent, secondary, boarding and country day school for girls, grades 7 through 12. Small classes, a strong college preparatory program, individual attention, and emphasis on extra-curricular activities foster the development of individual talents, personal values, and academic capability.



Concord H. Prentiss

The Art Committee  
of the  
Jewish Community Center  
Cordially Invites you  
To The  
Opening Reception of  
FIBERS AND POTTERY  
Wednesday, November 16, 1977  
Deutser Gallery 7:30 - 9:00 p.m.  
5601 South Braeswood Boulevard

Demonstrations - No Charge

Pottery  
Loom Weaving

Wednesday, November 16

Crafts Film Co-Sponsored with Artists Equity

Wednesday, November 30, 7:30 p.m.

\$1.00 Center Members  
\$1.50 Non-Members

### Craftsmen

Donna Finch Adams  
Sandra Seibel Bart  
Christi Bean  
Rochella Cooper  
Carol Crow  
Martha Hendrix Denman  
Nick J. DeVries  
Barbara Dokell  
Jeanette Feldman  
Horathel Hall  
Marilyn Heath  
Cynthia Hickok

Gini Hill  
Neal B. Kilpatrick  
Gay Lansdon  
Beth Black Mathis  
Ann Mitchell  
Linda Lee  
Carroll H. Simms  
Nancy Sklar  
Stanley Stallones  
Cyd Stayman  
Ada Young

## The Demonstrating Artists

Once again, the Museum has been most fortunate in securing outstanding contemporary artists to participate in the Title III program devoted to the heritage and legacy of the American Negro. Illustrations of their work appear, for the most part, on the back page of this folder. The roster of artists, listed in the order of their participation is as follows:

1. HALE WOODRUFF, painter and teacher, is presently associated with New York University, where he serves as Professor of Art Education. His academic background includes work at the John Herron Institute in Indianapolis, the Fogg Art Museum at Harvard University, the Academie Scandinave and the Academie Moderne in Paris. He also studied fresco painting in Mexico. His work has been exhibited in major exhibitions across the country and he has been honored with ten one-man shows. He is represented in eight major Museums and many private collections. He has also worked as a muralist, producing murals for Talladega College in Alabama, for the Golden State Mutual Life Insurance Company in Los Angeles and for Atlanta University.
2. L. ANTHONY WRIGHT, JR. spent his formative years in the academic environment of University College of the West Indies near Kingston, Jamaica, where his father served as Professor of Mathematics. Continuing his family tradition of academic achievement, Mr. Wright received his B.F.A and his Master of Arts degree from the University of Denver. He is currently serving as Registrar on the Denver Art Museum staff. In art, Mr. Wright has concentrated on sculpture. His approach to this art form is deep-rooted in tradition but he experiments in terms of present day sculptural concepts. His current activity is focussed on metal casting, including works in bronze produced by the lost wax process. He varies the surface textures from a highly polished sheen to the virgin roughness of the pieces as they come from the foundry.
3. CARROLL H. SIMMS, practising artist and teacher at Texas Southern University, has a distinguished academic background. He received his B.F.A. and M.F.A. at the Cranbrook Art Academy. A Fulbright grant in 1954 took him to the Slade Art School at the University of London. While in England, he also studied at the Central School of Arts and Crafts in London and worked under the tutelage of William Fagg in the British Museum, where he studied the sculpture of native British West Africa. His commissions have included a crucifix for Tile Hill in Coventry, England; a high relief sculpture of aluminum and a bronze figure, both of monumental scale, for Texas Southern University. His work has been included in many major exhibitions and he works in a wide variety of media.
4. DR. JOHN T. BIGGERS is a painter of murals, an illustrator, an author of books and articles, a scholar and teacher. He presently heads the Art Department at Texas Southern University. He holds a B.S., an M.A. and a doctorate from the Pennsylvania State University. He has had many one-man shows and has participated in major exhibitions throughout the United States. His murals are to be found in Chicago, Philadelphia, Houston and Naples, Texas. He has received many special awards and grants including a Unesco fellowship in 1967, whereby he undertook a comprehensive study of traditional cultural patterns in West Africa. Outstanding among his publications is a book, entitled, *Ananse, Web of African Life*. Since 1956, he has illustrated six books. He has been elected a Fellow of the International Institute of Arts and Letters and holds membership in many other, distinguished professional organizations.
5. ROGER H. BEASLEY, a ceramics teacher at Manual High School here in Denver, received his B.F.A. degree from the University of Denver. He has followed this with advanced graduate work at both the University of Denver and the University of Colorado. He has developed a distinctive style, producing highly decorative pieces of ceramic sculpture and pottery. His work is owned by many private collectors in the area.



Two Corners, oil painting, 13' x 3½" by Carroll H. Simms

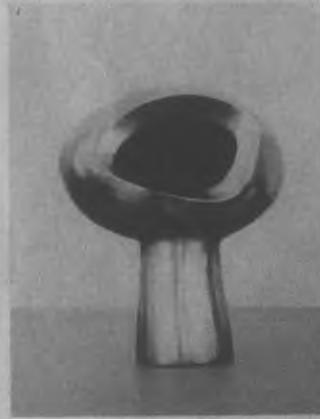
1. *Ancestral Image*, oil by Hale Woodruff
2. *Celestial Gate*, oil by Hale Woodruff
3. *Metamorphosis*, cast bronze, burnished by L. Anthony Wright, Jr.
4. *Laughing Women*, mixed media by Dr. John T. Biggers
5. *Harvest Festival*, mixed media by Dr. John T. Biggers



1



2



3



4



5

6. *Bird Form*, ceramic sculpture by Roger H. Beasley
7. *The Weaver*, bronze by Carroll H. Simms



6



7

the denver art museum presents

## A WORLD WIDE HERITAGE — Title III, 1967-68

Denver Public Schools—Research Services



Above: *The Madonna of Guadalupe*,  
title, 19th century, Mexico

At left: *Amida Buddha*, wood,  
Kamakura period, Japan

At right: *Flamespitter Mask*, wood,  
Senufo tribe, Africa.

Below: *Standing Figure*, Kwakiutl  
tribe, Northwest Coast, carved wood



The United States has been unique in its heritage of peoples. From all corners of the world, immigrants have brought to this country a fabulous wealth of cultural tradition. Sometimes, this heritage has been obscured, neglected, even abused. Today, we reaffirm these many contributions.

Under the overall title: A World Wide Heritage, the Denver Art Museum presents this season a series of four exhibitions which will highlight the meaningful legacy of four ethnic groups: the Asian American, the American Indian, the Hispanic American and the American Negro. These are designed as a part of the Cultural Understanding Project, developed by the Denver Public Schools under the auspices of the government sponsored Title III program.

During the month of February, the Museum presents Exhibition IV:

### THE AMERICAN NEGRO LEGACY

February 7 through February 29  
Chappell House, 1300 - Logan Street

and

### A SEMINAR FOR PARENTS

This program will offer the parents of participating students an opportunity to meet Dr. John T. Biggers, painter, teacher and scholar who will demonstrate some of his special skills. Also, a gallery guide will give a tour of the exhibition and coffee will be served.

Thursday, February 22, 8:00 p.m.  
Chappell House - 1300 - Logan Street

## The American Negro Legacy

February 7 - February 29, 1968

The American Negro has a proud heritage out of Africa, stretching back to prehistoric times when stone age man left a record of his life on sheer rock cliffs or in deeply recessed caves. These prehistoric rock pictures, painted or carved, are dynamic illustrations of neolithic life, the story of nomadic hunters.

In more recent times, south of the Sahara in the very heart of the vast African continent, the Negro artist has continued to create art forms which are vigorous, unique and masterful. Here, the artist is the spokesman of the tribe. He is called upon to make ancestral images and figures of the gods, to provide the shaman or priest with ritualistic paraphernalia, to re-create tribal legends in tangible form for an illiterate society. He holds a position of great honor and esteem.

The medieval kingdoms of Ghana and Meli in the Sudan, of Ife and Benin, Dahomey and Ashanti on the West Coast produced a very different kind of art. These were theocratic kingdoms with thriving cities, centers of trade and commerce, administered by god-kings. The art was focussed on the court and the king. Artisans became proficient metal workers, producing plaques, regal figures, crowns, thrones and jewels. Their materials included brass, bronze, ivory and gold. The city of Benin had broad avenues, houses made of polished clay, colonnaded walks and a palace compound of enormous proportions. As will be demonstrated in the exhibition, the strength, the masterful concept of form which characterizes the traditional art of the Negro artist in Africa, finds a powerful extension in the work of the contemporary Negro artist in this country. In fact the native arts of Africa have had an enormous impact on many of the major artists of the 20th century, particularly Pablo Picasso.



1. *Figure of a Warrior*, bronze relief plaque, 17th century from the City of Benin  
2. *Prehistoric Bison*, rock engraving from Libya in Africa  
3. *Antelope Headdress*, Karumba tribe, Africa, 19th century



THE TOLEDO MUSEUM OF ART

AN EXHIBITION OF THE

WORK OF CARROLL H. SIMMS

Sculpture - Fabric Prints - Jewelry

GALLERY 8

OPENING SUNDAY, MAY 13, 1951

CONTINUING THRU SUNDAY, JUNE 3, 1951



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### A FANTASY

by Carroll Simms

In the realm of nature, both animals and man struggle to survive. A great deal of the domestic development of man was made possible through his understanding the wild and gentle fellows of the forest, and many of these creatures share together with man the milder climates of civilization and culture.

In spite of the invention of technology and machines, there is lesser the need for the beasts of burden, but they are yet an important part of our progress, and in a special way are much a part of the order, the poetry and the humanity of our lives.

With the medium of plex-i-glass an effort has been made to capture the emotion of fear, which affects in both animals and man the struggle to survive. Here a simple fantasy. The alligator chases three monkeys which escape to the moon.

# FORMAL OPENING



*Dowling Animal Clinic* 2406 WHEELER AVENUE • HOUSTON, TEXAS



4th anniversary-anniversary  
**All Media Art Show**

featuring works by the  
Organization of Black Artists

May through June, 1974  
Noon to 5:00 p.m., Sunday through Friday  
Otherwise by appointment

The  
NEW   
AMERICAN FOLK  
GALLERY  
1617 Binz, Houston, Texas 77004

**SUSAN NORRIS**

Painter, does wonderful pencil drawings.

**CHARLES ROSS**

Painter, art educator, recent first award winner in  
H.A.E.A., frequent exhibitor in juried art shows.

**CARROLL SIMMS**

Sculptor, potter, art educator ... widely acclaimed.

**WILLIE LEE THOMAS**

Versatile artist, splendid painter, sculptor and craftswoman.

**ALICE WEBB**

Outstanding textile designer, craftswoman, art educator ...  
highly acclaimed.

**SHERLEY DUNCAN**

Painter, potter, recent graduate of T.S.U.

Groups are invited to hold meetings in the comfort and  
relaxing atmosphere of the Adept Gallery. Just call 523-5046  
or 734-6767 to make your arrangements.

COMMUNITY DEVELOPMENT DIVISION  
OFFICE OF THE MAYOR  
CITY OF HOUSTON

DEDICATION CEREMONY

FOR

"JONAH AND THE WHALE"

BY

CARROLL HARRIS SIMMS

FIFTH WARD MULTI-SERVICE CENTER  
4014 MARKET STREET  
HOUSTON, TEXAS

SUNDAY, FEBRUARY 4, 1979, 3 P.M.



"JONAH AND THE WHALE"  
IS A COMMUNITY DEVELOPMENT  
NEIGHBORHOOD BEAUTIFICATION - ART IN PUBLIC PLACES  
PROJECT DEDICATED TO THE ENTIRE COMMUNITY  
WITH THE HOPE THAT IT WILL  
CONTRIBUTE TO THE PUBLIC'S  
ENJOYMENT, EDUCATION AND ENLIGHTMENT

## PROGRAM

MASTER OF CEREMONIES	EDWIN R. BECNEL, DIRECTOR COMMUNITY DEVELOPMENT DIVISION
INVOCATION	REV. SAMUEL H. SMITH, PASTOR MT. HOREB BAPTIST CHURCH
CHORAL SELECTION	TEXAS SOUTHERN UNIVERSITY CONCERT CHOIR MRS. RUTHABEL ROLLINS, DIRECTOR
REMARKS	JOHN W. PEAVY, SR., COMMISSIONER COMMUNITY DEVELOPMENT AREA 13
DEDICATION	CARROLL HARRIS SIMMS, PROFESSOR OF SCULPTURE TEXAS SOUTHERN UNIVERSITY
CHORAL SELECTION	
BENEDICTION	REV. FRED HOXIE, PASTOR GREATER MT. LEBANON BAPTIST CHURCH



Courtesy of the  
COMMUNITY DEVELOPMENT DIVISION  
OFFICE OF THE MAYOR  
CITY OF HOUSTON

## JONAH

**T**his is a parable or story about a man named Jonah who was chosen by God to preach to the people of Nineveh, which was a great city in a distant land. These people were not Hebrews and did not know about God's loving care and guidance. But Jonah did not really want to preach there. And so, hoping to escape God's command, he went to the coast and boarded a ship that was sailing in the opposite direction, toward the faraway city of Tarshish.

God knew everything that Jonah did, and after the prophet had been at sea for a few days, He sent a mighty storm that threatened to wreck the ship. All the crew members prayed to their gods, but Jonah realized that the storm was his punishment for trying to leave the presence of God.

Jonah then told the men what he had done and said to them, "Throw me into the sea, and then the storm will quiet down." The men pitied Jonah and were reluctant to throw him into the rough waters. Instead they rowed as hard as they could and tried to bring the ship back to land. The harder they rowed, however, the more the sea raged. Finally they saw that the only way to save themselves was to throw Jonah overboard. As soon as they had done so, the sea became calm and the storm ceased.

Jonah was tossed about in the sea, but he did not drown for God had appointed a great whale to swallow him. For three days and nights Jonah remained alive inside the fish, thinking about his disobedience and praying for God's forgiveness. When Jonah had been punished enough and was ready to go on with his mission, God caused the whale to open its mouth and deliver Jonah safely on dry land.

Jonah went on to Nineveh and so brought God's word to other people as well as the Israelites, thus showing His love for all nations.

COMMUNITY DEVELOPMENT AREA 13  
NEAR NORTHSIDE/FIFTH WARD

COMMISSIONERS:

JOHN W. PEAVY, SR.  
HAROLD V. DUTTON

ALTERNATE COMMISSIONERS:

REV. ISABEL GOMEZ  
LILLIAN BRYANT

NEIGHBORHOOD SERVICE COORDINATOR:

SILVER SMITH



# News Letter

1949

## What's news?

How often you have heard a friend who has not seen you for some time greet you thus—and how often you have cast about with difficulty for a reply. No such difficulty for us. You can ask us what's news and we can answer with confidence, "There is quite a bit of good news."

Yet over that good news hangs a pall, an inescapable fact that makes our hearts heavy. He who most of all would have delighted in our good news, whose vision years ago made possible this good news, is no longer here to share it with us.

Our founder, George G. Booth, died last April. To us he left an Academy designed to enable young aspirants in the field of art to translate their ideals into reality.

How he would have delighted in the successes of our students which we now report. It was such accomplishments that his own idealism encompassed.

## NOTES ABOUT STUDENTS AND ALUMNI

Agatha Turner, who received her Master's degree in Architecture and Urban Design at the Academy in 1948, was awarded the 1949 LeBrun Traveling Scholarship of \$2800. This is the first time in the thirty-seven-year-old history of the competition that this coveted prize has been won by a woman. It was reported that Miss Turner won the prize for her "brilliant answer to the basic requirements of the problem," which was for the best solution to the problem of designing a suburban department store building. As a result of the award Miss Turner will take a trip outside the continental limits of the United States for at least six months and devote her time to the study of architecture. We understand that she is at present in Europe for this purpose.

Jane Dobervich was one of six students chosen from an equal number of art schools throughout the country to participate in the Second Design in Industry project sponsored by the Institute of Contemporary Art in Boston. The program has for its main purpose the coordination of the skills of the young designer directly with industry. The six students participated in an intensive training period at the Shenango Pottery Company at New Castle, Pennsylvania. At the end of the training time five of the six were offered positions with the firm. Mrs. Dobervich and two former Academy students, John Eustice and Jane Parshall, were

Alumna Dorothy Meredith was invited to exhibit her paintings at the 2nd Biennial at the Walker Gallery, the Milwaukee State Centennial Exhibition and the Old Territory Show at Springfield, Illinois.

Alumna Darlyne Novak's design was included in the Floor Covering division of the American Institute of Decorators Selected Designs of 1948, which show was recently exhibited at the Cranbrook Museum. We neglected to report in the 1948 News Letter that Mrs. Novak received first prize of \$250 in the Woven Rug Division in the Fifth Annual International Textile Exhibition.

Edward Luders, a former student of Mr. Saarinen, recently won first prize in the United States Junior Chamber of Commerce Competition at Tulsa, Oklahoma. He was head designer for the winning four-man team. The team was awarded the contract for the construction of the building.

Present student Zelda Clarkson received an Honorable Mention for a vase submitted to the Decorative Arts and Ceramic Exhibition of the 1949 Wichita Art Association.

Present student Betty Davenport Ford received an honorable mention in the National Sculpture Competition and a First Prize in Ceramic Sculpture at the 1948 Los Angeles County Fair, and an Honorable Mention in Sculpture and Third Prize in Ceramic Sculpture in the same show in 1949. She also received Second Prize in the Sculpture Competition held at the 1949 National Orange Show in San Bernardino, California, and exhibited at the third International in Philadelphia this year.

Robert Sailors, former student and instructor in weaving at Cranbrook, was the subject of an article on his weaving project at Bitezley, Michigan in the February 13 issue of the Chicago Sunday Tribune. Bob now has four power looms and is producing textiles in large quantities for commercial purposes.

Elizabeth Eddy continues to teach at the Fort Wayne Art Museum and still finds time to paint for exhibition.

Alumnus Jack Mills received a Fulbright Grant for travel and research in Burma, and has been elected president of the Michigan Art Education Association.

Alumnus Ramsey Wieland exhibited sculpture at the St. Paul Gallery and School of Art last February.

Alumna Dorothy Andrews had a One-Woman Show of her paintings at the Joseph Luyber Galleries, New York, in March.

Alumnus Bill Bomar from Texas had his second One-Man Show at the Weyhe Gallery, New York City in October. His paintings have been exhibited in Fort Worth, Dallas and Houston, and he was considered for the grant of the National Institute of Arts and Letters in New York City.

Fred Meyer, now instructing at Alfred College School for American Craftsmen, exhibited his paintings at Midtown Galleries, New York City, in October, his second One-Man exhibition.

John Wylie had a One-Man Show at the Santa Fe Museum this past summer, and his painting "White Goddess", exhibited in the 36th Annual Fiesta at Santa Fe was well commented upon in the September issue of Art Digest.

Nancy Leitch Hoffman, former student of Mr. Milles and Miss Grotell, and later assistant to Miss Grotell at the Academy, exhibited at the Art Rental Gallery in Pittsburgh in October.

CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS, MICHIGAN

CARROLL SIMMS

THE ACADEMY ACKNOWLEDGES THE LOAN OF YOUR  
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SAGINAW MUSEUM	SAGINAW, MICHIGAN

*Spring 1977*  
the actual early jewelry which is so rarely found or recorded.

Sammie Russell  
Nacogdoches, Texas

✓ *Black Art in Houston: The Texas Southern University Experience.* By John Biggers and Carroll Simms, with John Edward Weems. (Texas A&M University Press, Drawer C, College Station, Texas 77843), 1978. Photographs. p. 106. \$20.00.

This handsomely and generously illustrated volume tells a remarkable story: How, almost literally from scratch and in the face of numerous handicaps, an estimable Department of Art has developed at what was first Texas State University for Negroes and then Texas Southern University. The principal personae in the story are the painter John Biggers, a native North Carolinian and a graduate of Hampton Institute and Pennsylvania State College who came to the university in Houston in 1949 as its art department's first head, and the sculptor and ceramicist Carroll Simms, an Arkansas-born product of Hampton and Cranbrook Academy, who joined Biggers a year later. From the outset Biggers and Simms tried to involve their few reluctant students in modes of expression which would be directly and intimately related to the circumstances of their lives as black Americans. The best results of Biggers' and Simms' efforts are displayed in approximately 125 photographs (mostly in color) of students' paintings, pottery, sculpture, and textiles. As might be expected from people seeking to express both a social and a personal reality, Biggers' students have excelled in murals; in fact doing a mural on a wall of the art department has long been part of the degree requirements in painting. If most of the mural work shown in the present volume (including Biggers' own) is reminiscent of the kind of social realism and paens to "the people" that were popular in the 1930s, it still conveys a strong sense of collective black identity—and often exhibits a great deal of talent. To a considerable extent Simms' students have worked under the influence of African themes and motifs, which have also increasingly affected the personal creations of Biggers and Simms. But whereas Biggers has been mainly a formal realist, Simms has produced a succession of stunning sculptural abstractions, mainly in bronze.

John Edward Weems' text is straightforward and informative, generally free of the sentimentalism that might have characterized an account of Biggers' and Simms' long struggle to impart to a generation of culturally disadvantaged young men and women both an artistic consciousness and the means of

expressing that consciousness. The struggle still goes on, as was evidenced in 1976 when some of TSU's finest student murals were destroyed so that the university's new computer could be shown off behind a big glass window. Yet despite such philistinism and despite chronic underfunding and a variety of other difficulties, art at Texas Southern University has survived and even come to flourish.

Charles C. Alexander  
Ohio University

*Sam Acheson: Dallas Yesterday.* Edited by Lee Milazzo.  
(Southern Methodist University Press, Dallas, Texas  
75275), 1977. Index. p. 403. \$15.00.

*Dallas Yesterday* is a collection of newspaper articles on the history of Dallas written between 1966-1972 by the late Dallas *Morning News* columnist, Sam Acheson, and edited by Lee Milazzo, Southern Methodist University archivist and Dallas *Morning News* book critic. The Jno. E. Owens Memorial Foundation, established in 1953 in memory of Owens, a prominent Dallas banker, sponsored publication of the book along with Owens' daughter, Mrs. Bruce Street, and her husband.

*Dallas Yesterday* is divided into eight chapters which cover topics as diverse as "Civic Leaders and Local Landmarks," "Pioneer Churchmen," "Expanding Communication and Transportation," and "A Nostalgic Potpourri." Each chapter consists of short pieces loosely related to the chapter subject. Acheson relied on published county histories, files of the Dallas *Morning News*, and his own knowledge of the city to construct his columns on the history of Dallas. As a result the pieces often reflect the bias and "boosterism" commonly found in nineteenth century newspaper stories and local histories. Thus we learn that in 1846 citizens of Dallas county formed a company of minutemen for protection against "raiding redskins" and "stood ready with horse, ammunition, and provisions to join in hot pursuit and chastisement of such lawless infiltrators." Native Americans may demand equal time. Also, the book is filled with accounts of the civic contributions of numerous famous and rich Dallasites but offers no insight into the various human and environmental costs of rapid economic and urban growth.

As might be expected in a book of this type the pieces vary greatly in interest and quality and at times reflect the poor writing often caused by deadline pressures. *Dallas Yesterday* compiles a great deal of little known information, but its value to the serious researcher is marred by the uncritical use of sources and the absence of footnotes.

# COMMUNITY SPIRIT

Vol. 3, No. 1 Jan. '78  
Community Development Division  
Office of the Mayor/City of Houston

## C.D. Projects On the Move...

Plans are being finalized as the Community Development Division of the Mayor's Office enters its third year of funding under the Community Development Act of 1974.

The Division has been working with other City departments to develop and contract more than \$26 million in rehabilitation programs for Houston for the first and second year of funding.

Houston has also received more than \$22 million for the third year of funding beginning in August of 1977.

The program has successfully initiated many park improvements, street improvements, drainage projects, removal of architectural barriers, construction of public art, etc. The following pages show the progress of these projects.



ROOFING—Repairs are already being made on the residences of many senior citizens in Houston through the Community Development Housing Rehabilitation Program.

## \$2.5 Million Housing Program Begun

Elderly residents are having their homes repaired and remodeled through the \$2.5 million Community Development Housing Rehabilitation Program.

This program is a major one for the City of Houston because it allows federal funds to repair individual homes that are in a state of decline. Senior citizens have received most of the benefits of the initial stages of the program since they are on fixed incomes and cannot afford to make these needed home repairs.

The Community Development Division hopes to renovate about 1000 residential units in the

next year with this housing program.

The intent of the program is to meet one of the national objectives of the Housing and Community Development Act of 1974 which is to "conserve and expand the nation's housing stock."

Grants of up to \$7500 have been approved for many residents and the Division is attempting to serve as quickly as possible all the applicants who qualify.

Persons wishing to find out if they are eligible for assistance may call 222-5567 where they will be referred to a Housing Counselor assigned to the area nearest their residence.

## Beautification Funds Provide Neighborhood Sculptures

Community Development this year conducted the City's First Public Sculpture Competition as part of its Neighborhood Beautification project.

More than ninety entries were submitted by local artists and were judged by art experts early this year. Three sculpture entries were selected and the public voted for their favorite entry.

Frank McGuire's entry "Axis" was the winner. McGuire received \$300 for being a finalist and \$15,000 to construct his entry in front of the Westend Multi-Service Center on Heights Boulevard.

Also, Luis Jimenez, a prominent Mexican-American artist, will receive a commission from Community Development and a National Endowment for the Arts matching grant to have his "Vaquero" placed at Moody Park. The "Vaquero," a 20-foot fiber glass structure will be installed in a prominent place in the predominantly Mexican-American neighborhood.

Carroll Simms, professor of sculpture at Texas Southern University produced two sculptural models for public voting in the Fifth Ward area. Area residents voted on the structure they want to see built in front of the Fifth Ward Multi-Service Center on Market Street. Simms will also receive a commission to produce the chosen sculpture.

Community Development is using part of the Neighborhood



Carroll H. Simms

Beautification funds to plant trees in esplanades in CD areas. Funds totaling \$500,000 have

been set aside for the two program years for Neighborhood Beautification projects.

## C.D. Planners Use Heat Photography

Community Development is setting another first for Houston by using air-borne heat photography to evaluate housing conditions.

Hazard and Associates, a firm from Austin, conducted thermal and infrared photography for the Community Development Division.

Approximately 40 square miles were photographed in order to determine information on the condition and extent of sub-standard housing in deteriorating neighborhoods; the extent of heat loss from individual houses; and neighborhood quality including presence of sidewalks and street conditions.

"This approach to surveying housing conditions is estimated to be about half the cost of doing this type of survey on the ground," said Jan Goldstein, Administrator of Data Management for Community Development.

"We can tell a new housing area from an old housing area through

heat loss because of the differences in the quality of the installation," said Goldstein.

"In some cities this service is taken a step further by allowing the resident to see the heat loss in his own home to explain excessive utility bills," continued Goldstein. The Division is presently investigating the possibilities of using this information to provide such service to Houston's low and moderate income residents.

This survey provides the Community Development program with such detailed information as roof conditions, condition of vegetation, availability of community centers, etc. The data will be used to develop and implement improvements in seven Community Development areas: Shady Acres/Garden Oaks, Settegast, Trinity Gardens, Tidwell/Jensen, Northline/Little York, Moody Park and Kashmere.

*Ghost Towns of Oklahoma*. By John W. Morris. (Norman: University of Oklahoma Press, 1977. Pp. x, 229. Paper, \$6.95; cloth, \$14.95.) This illustrated volume briefly tells the story of 130 ghost towns (out of the hundreds that exist) in Oklahoma. A concise introduction defines the concept of a "ghost town" and offers reasons for their decline. The volume is complemented by maps, plats, a selected bibliography, and an index.

*Dallas Yesterday*. By Sam Acheson. Edited by Lee Milazzo. (Dallas: Southern Methodist University Press, 1977. Pp. xxii, 403. \$15.00.) Sam Acheson for fifty years was a newspaperman in Dallas, first with the *Dallas Times Herald* and from 1929 to 1966 with the *Dallas News*. Then after his retirement, from 1966 to 1972 he published weekly columns in the *Dallas Morning News* under the heading "Dallas Yesterday" that amounted to a serialized popular history of Dallas. Lee Milazzo has collected these brief essays and arranged them in such a way as to create in one volume an informal history of the city. The date of original publication of each essay is not given, but the editor has provided an index.

✓ *Black Art in Houston: The Texas Southern University Experience*. By John Biggers and Carroll Simms with John Edward Weems. Introduction by Donald Weismann. (College Station and London: Texas A&M University Press, c. 1978. Pp. [xiv], 106. \$20.00.) This beautifully illustrated book contains approximately 120 colored and black-and-white plates showing the art of John Biggers, Carroll Simms, and their students at Texas Southern University. The work shown includes murals, painting, sculpture, ceramics, weaving, drawings, lithographs, and stained glass. The text is primarily about Biggers's and Simms's early lives, their experience in establishing the Fine Arts Department at Texas Southern in 1949 and 1950, and the frustrations and joys of teaching art and running the department down to the present.

*W. E. B. Du Bois: A Bibliography of His Published Writings*. By Paul G. Partington. (Whittier: Printed for the author, 1977. Pp. [vi], 202. \$10.00.) Mr. Partington has compiled an extensive bibliography of the prolific writings of W. E. B. Du Bois. Each separate item is assigned a number, and the entries are divided into seven categories: periodicals edited by Du Bois; newspaper contributions; articles in magazines and newsletters; miscellaneous contributions; books, magazine articles, and other writings in foreign languages; book reviews; and books. There is an appendix of incomplete or lately discovered items, and an errata page.

*Index to Book Reviews in Historical Periodicals: 1976*. By John W. Brewster and Joseph A. McLeod. (Metuchen, N. J.: Scarecrow Press, 1977. Pp. xii, 525. \$18.50.) This volume is a continuation of the series described in the August 1976 issue of the *Journal* (XLII, 455-56).

*The Great Explorers: The European Discovery of America*. By Samuel Eliot Morison. (New York: Oxford University Press, 1978. Pp. xxvi, 752. \$17.95.) Samuel Eliot Morison, the great narrative historian, toward the

**TEARSHEET FROM JOURNAL OF SOUTHERN HISTORY**

**VOL. 44 , NO. 4 , NOV 1978**



Texas A&M University Press

## Publishes Significant Art History

**BLACK ART IN HOUSTON: The Texas Southern University Experience.** By John Biggers and Carroll Simms with John Edward Weems. Foreword by Donald Weismann. Texas A&M University Press, 1978. 128 pp.; 80 color, 64 b&w plates. \$20.00. (Special Aggie price \$16.80.)

Come now John Biggers and Carroll Simms, an artist and a sculptor. From their modest beginning, upon arriving in Houston in 1949 and 1950, Biggers and Simms have made quite an impact on the art scene of Houston, Texas, and yes, the United States of America.

An art school had to be started at predominantly black Texas Southern University, a school just founded by the Texas Legislature in 1947. Biggers, a North Carolinian with three degrees from Penn State, was teaching at Alabama State Teachers College when Houston art patron and humanitarian, Mrs. Susan Clayton McAshan, after seeing his work, suggested that he was the man for the Texas Southern job. Biggers accepted and one year later sent for his good friend Carroll Simms, who had attended Hampton Institute with him and had later studied at the University of Toledo, the Toledo Museum of Art, the prestigious Cranbrook Academy of Art, and Wayne State University.

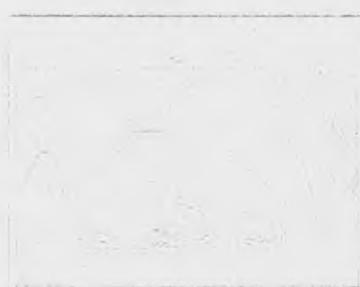
Almost thirty years later, comes now the Texas A&M University Press with a book highlighting the work of Distinguished Professor John Biggers, Professor of Art Carroll Simms, and their students — a visual feast of paintings in marvelous earth tones and bright colors and of graceful and well-balanced sculpture and ceramics. Inspirational and reflective of its time, this art is also a story of cultural beliefs and behavior.

## Black Art in Houston

By John Biggers and Carroll Simms

Foreword by Donald Weismann

Introduction by John Edward Weems



Black Art in Houston

in 80 color

64 b&w plates

It is no wonder that art students flourish at Texas Southern University. Their art is shown in color and black and white. Included are oils, drawings, and acrylics, as well as terra cotta and tapestries.

A feature that stands out in this beautifully executed work — 80 of 144 plates are in color — is the artists' sensitivity to their race and heritage. In addition, this book will be enjoyed for its text, written by Biggers and Simms

with the assistance of John Edward Weems. Donald Weismann's introduction is excellent. The book not only dramatizes black Americans' search for identity but also calls to our attention the commendable achievements of two talented men and the light they set burning in their corner of the world.

John H. Lindsey '66  
Chairman of the Board  
Cultural Arts Council of Houston

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The fact that John Biggers, left, and Carroll Simms were able to improve the status of black art in Texas shows that determination can overcome seemingly insurmountable obstacles.



## 'A bucket of water in a desert'

### BLACK ART IN HOUSTON

By John Biggers and Carroll Simms with the aid of John Edward Weems (Texas A&M University Press, \$20).

By JANET KUTNER

THE STRUGGLE of two men to establish a teaching ground for black students interested in art provides a saga rather than a documentary. The fact that John Biggers and Carroll Simms were able to develop a viable art department at Texas Southern University as early as 1949 and 1950, when it was then Texas State University for Negroes, proves determination can master seemingly overwhelming obstacles.

The theme of Biggers' and Simms' story, told with the aid of John Edward Weems, is summarized in the opening sentence of the book. "If we have to find a bucket of water in a desert full of sand and scorpions, we believe we can find the bucket of water," Simms and Biggers established as their common philosophy.

Based on an African proverb, this conviction unified their efforts to do what some deemed impossible with unsophisticated black college students. When Biggers arrived in Houston in 1949 to establish the art department at TSUN (Simms followed a year later) he found a disarray of shabby furniture in a rundown room as his teaching environment. Not only were there no art materials and supplies, there were no art students. Young blacks of that era, taught they must make it in the

white world to survive, cherished practical abilities more than artistic talent. Some admitted they had wanted to be artists when younger but had been discouraged by their elders, convinced art was a frivolity by which they could never hope to earn a living.

The story of how Biggers and Simms, both dedicated and widely recognized artists themselves, overcame the prevailing pessimism about black art as a vocation makes fascinating reading. The background sections in which we learn how Biggers grew up in North Carolina and Simms in Arkansas provides a kind of prideful down-home reality about life as a black in the South during the 1920s and 1930s. Their inspirations from family, teachers and friends lent them a strength of character as well as talent from which they continue to draw support. Their disappointments — Biggers' when he found blacks were being encouraged to assimilate rather than delve into their African heritage — are legend. Their triumphs — the gradually increasing recognition of their art department through competitive community exhibitions they or their students won or the prestige eventually awarded the murals they initiated as on-campus projects — prevail.

This book never fails to excite attention until it dwindles to a listing of Biggers' and Simms' students' work and styles. Despite generous color and black and white reproductions of murals and other works by these students, the cataloguing of

their accomplishments wears thin as reading material. Compared to the dynamics of Biggers' and Simms' lives and teaching careers, even the listing of their major public works and credits becomes tedious.

Yet whatever failings this book has due to a desire to give credit to the Texas Southern University experience, it proves a landmark in its honest approach to subject. By presenting the art of Biggers, Simms and their students, it traces black art in Texas from a time when it was nonexistent to a day in which it is so well accepted the artists can afford to live in and contribute to the overall aesthetic of the regional art experience.

Even so, it is the black art experience that makes Biggers and Simms, as well as their students, special. For that reason, the emphasis in illustrations is expectedly on subjects related to the black social experience. Whether a student came out of Biggers' painting and printmaking tradition or out of Simms' ceramic and sculpture tradition, chances are his or her work retains a close link with the African roots these farsighted teachers encouraged long before such search became a nationwide trend.

A tale simply told, this one should inspire all who value art as a way of life. It is aided in part by a fine, penetrating introduction by Donald Weismann, University Professor in the Arts at the University of Texas at Austin.

Janet Kutner is art editor of The Dallas Morning News.

Aug 5/68

**BLACK ART IN HOUSTON: THE TEXAS SOUTHERN UNIVERSITY EXPERIENCE**, by John Biggers and Carroll Simms with John Edward Weems and introduction by Donald Weismann. Texas A&M University Press, 1978. 206 pp. illustrated. \$20.00.

As Dr. Weismann triumphantly asserts in his introduction, this book is the story of a cultural victory. The bulk of the text is derived from lengthy tape-recorded interviews held with artist John Biggers and sculptor Carroll Simms in Houston on March 15, 16, and 17, 1977; the remainder of the information was supplied by these two artists-teachers through unedited typescripts and assorted printed material that contained personal and professional data.

The excitement of John Weems' narrative is augmented by over 125 splendid reproductions of the exemplary pieces of Biggers and Simms as well as selected works by their students in the Texas Southern University art department. Every area of the extensive art program — painting, sculpture, ceramics, weaving, drawing, printmaking, stained glass — is represented by the particularly significant contributions of students working in that medium. The most unique feature of this university's art experience has been the mural program under which graduating seniors have been provided with the spaces of the campus halls upon which to express themselves in heroic scale. The book contains beautiful full-color reproductions of many of the best murals which are permanent additions to the Texas Southern University landscape.

"If we have to find a bucket of water in a desert full of sand and scorpions, we believe we can find a bucket of water." This African proverb served as their motto when Biggers and Simms arrived in Houston almost three decades ago. The cultural and aesthetic wasteland that was Texas State University for Negroes posed an unprecedented challenge to the two new faculty members who had committed themselves to certain goals: to encourage perceptual growth, to promote a fuller understanding of the materials and the methods of the visual arts, and to develop among their young black students an appreciation of their own art and of their own peculiarly rich cultural heritage. This book leaves no doubt that its heroes were as great as their challenge.

The story of their respective origins, of their individual artistic successes, of their common struggle, and, finally, of their mutual achievement is an inspiring reminder of the power of a vision of truth and love against the prevailing threat of a dehumanized society. But the tale of the battle that Biggers and Simms have waged and have won is a chronicle of both wonder and warning. The words of a student are offered as apt conclusion to this remarkable history of the Texas Southern University experience:

We are not, and should not think we are, so secure that we should not be reminded of our mistakes as well as our triumphs. If we don't remember and learn from our errors we will do something to ourselves which we may not be able to come through again. We will make those same mistakes all over.

J.C.J.



CATALOGUE OF THE COLLECTION Whitney Museum of American Art. Introduction by John I.H. Baur.

This handsome catalogue, listing the Whitney's acquisitions through June 30, 1973, is the first full catalogue to be issued by the Museum since 1960. The volume dramatically illustrates the enormous and rapid growth of the Whitney's permanent collection since the Museum opened in 1931 with Mrs. Gertrude Vanderbilt Whitney's gift of some 600 paintings; the list of over 3,700 items does not include the additional acquisition of some 2,000 works by Edward Hopper, bequeathed to the Museum in 1968.

In his introduction, Mr. Baur outlines the history of the Whitney Museum and describes its multiple shifts in location and in policy throughout the recent years. He makes the important observation that since 1966, the Whitney has not only substantially enlarged its collection but also expanded its programs and services in the community. New areas — architecture, photography and folk art — have been explored and new programs, particularly in the fields of education and of noncommercial film-making, have been initiated.

Many of the magnificent reproductions are in full color. The exquisite photography and the sensitive presentation of all the pieces make this volume an enjoyable and informative addition to a contemporary art library.

J.C.J.

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## The Weber Case: Threat to Affirmative Action

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**Our Children: Their Future**  
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Biggers, John and Carroll Simms. **BLACK ART IN HOUSTON: THE TEXAS SOUTHERN UNIVERSITY EXPERIENCE**. Texas A & M Univ. Press. \$20.00. (An illustrated book of the story of the art program at Texas Southern Univ. by Biggers, the black artist who developed the art department there. Biggers is also the author of *Ananse: The Web of Life in Africa* [1962] and the illustrator of the late J. Mason Brewer's *Aunt Dicy Tales*. See the chapter on John Biggers in Elton C. Fox's *17 Black Artists* [Dodd, Mead, 1971].)

**BLACK ELECTED OFFICIALS IN CALIFORNIA** by Sethard Fisher. Introduction by former Lieutenant-Governor of Calif. Mervyn M. Dymally. R & E Research Assoc., 4845 Mission St., San Francisco 94112. xiv, 105 pp. \$8.00 (paper). (This is an important historical and current study of Blacks in politics in California. Other monographs published by R & E Research Assoc. are David P. Claerhaut's *Black Student Alienation: A Study* [vii, 115 pp., \$9.00 paper]; John C. Coney's *Exploring the Known and Unknown Factors in the Rates of Alcoholism Among Black and White Females* [vi, 94 pp., \$10.00, paper]; Audene S. Cowley's *Family Integration and Mental Health* [vii, 126 pp., \$9.00 paper]; Charles A. Frye's *Towards a Philosophy of Black Studies* [xi, 186 pp., \$9.00, paper] and Sherman Labovitz's *Attitudes Towards Blacks Among Jews: Historical Antecedents and Current Concerns* [vii, 109 pp., \$10.00, paper].)

**BLACK SOUTH AFRICANS: WHO'S WHO**. 57 PROFILES OF NATAL'S LEADING BLACKS by Dee Shirley Deane. NY: Oxford Univ. Press. xxiii, 210 pp., photos. \$17.50. (There is a *Who's Who in Africa* as well as Who's Who sections in reference books on Africa.)

Burkett, Randall K. **GARVEYISM AS A RELIGIOUS MOVEMENT: THE INSTITUTIONALIZATION OF A BLACK CIVIL RELIGION**. Metuchen, NJ: Scarecrow Press. xxvi, 216 pp. \$11.00. (Professor Burkett is the author of *Black Redemption: Churchmen Speak for the Garvey Movement* and co-editor with Richard Newman of *Black Apostles: Afro-American Churchmen Confront the Twentieth Century* [G.K. Hall, \$22.00].)

Carter, Jr., Frank B. **MENDACITY WITHOUT SCRUPLES**. Fort Washington, NY: Ashley Books. 191 pp. (Carter was the first Black to be appointed to the Supreme Bench in Baltimore. This is a novel about the police department where prejudice and ambition rule. Another recent novel by a black writer is Xavier T. Jefferson's *Blessed Are the Sleepy Ones* [Ashley Books, \$8.95].)

Charles, Ray and David Ritz. **BROTHER RAY: RAY CHARLES' OWN STORY**. NY: Dial Press. xii, \$40 pp. \$9.95. (The autobiography of the famous blind, black, jazz musician; was selected as a Literary Guild Alternate and will be adapted for a two-hour movie for CBS-TV. Other recent books on jazz are Robert S. Gold's *Jazz Talk* [Bobbs-Merrill, \$5.95], quotations of jazz musicians: *Kings of Jazz*, eight small volumes in a series, first published in London in 1959 by Cassell and Co. and in the U.S. in 1961 by A. S. Barnes, New York City. Now the series is revised and edited by Stanley Green and published together as one book [A. S. Barnes, \$20.00] that includes Armstrong, Ellington, Gillespie, Fats Waller, King Oliver, Bessie Smith, Charlie Parker and Bix Beiderbecke. Art Hodes and Chadwick Hansen's edited *Selections from the Gutter: Portraits from "The Jazz Record"* [Univ. of Calif. Press], autobiographical articles of Pops Foster, Baby Dodds, Omer Simeon, George Lewis, Kaiser Marshall, etc.; Zane Knauß's *Conversations with Jazz Musicians* [Gale Research Co., Detroit, \$18.00]; Austin M. Sonnier's *Willie Geary "Bunk" Johnson: The New Iberia Years* [Boston: Crescendo Publishing Co., \$5.00]; John Brown's *Rhythm & Blues in New Orleans* [Pelican Publishing Co., \$12.50], about the 1950s when New Orleans was the R & B center; David A. Jasen and Trebor Jay Tichenor's *Rags and Ragtime: A Musical History* [Seabury Press, \$14.95]; and Joachim E. Berendt's *The Story of Jazz* [Prentice-Hall, \$6.95, paper] with over 100 illustrations.)

Clarke, John H. **ERN AFRICA**. Studies Assn., City. 84 pp. \$5. meeting of the Dr. W.E.B. Committee in King, Jr., Pau day with a th 1979. See *Tri Martin Luther U.N. Special C Apartheid has South Africa papers and sta also be publish Cleaver, Eldrid Cleaver publis Panther Party and had return This book, bro philosophical Clement, Lee (e Documentary Young's speech Cohn, Michael a xv, 158 pp.; p. the scattered h day sailing adv quite a bit of h William S. Swi Sidney Kaplan Organization No. 2, Spring chapter in Phi The last one h Cole, Herbert M. Univ. of Calif. also a bibliogr Cook, Susan and NY: William black modern Cripps, Thomas (The book is a filmography. Film, 1900-19 Crowley, Daniel of Texas Press Richard Dorso*

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THE WESTERN HISTORICAL QUARTERLY

April

*Cartographic Records of the National Resources Planning Board*. Special List 41. Compiled by Laura E. Kelsay. (Washington, D.C.: National Archives and Records Service, 1977, vii, 50 p. Illustrations, maps, index.)

*Guide to Humanities Resources in the Southwest*. By Southwestern Library Association. (New York: Neal-Schuman Publishers, Inc., 1978. xix, 237 p. Indexes. \$24.50.) Provides brief descriptions of the major humanities collections in Arizona, Arkansas, Louisiana, New Mexico, Oklahoma, and Texas, as well as a listing, with short annotations, of some of the less significant collections. Lists of scholars in the humanities and institutions with resources in the humanities are also presented.

*Western Canada since 1870: A Select Bibliography and Guide*. By Alan F. J. Artibise. (Vancouver: University of British Columbia Press, 1978. xiv, 294 p. Illustrations, indexes. \$17.50, cloth; \$6.95, paper.) The 3,800 entries are organized into categories by topic and by province. Author and subject indexes are included.

*Historic Cosumnes and the Slough House Pioneer Cemetery*. By Norma Baldwin Ricketts. (Salt Lake City: Daughters of Utah Pioneers, 1978. viii, 71 p. Illustrations. \$5.45, paper.)

*Homespun: Domestic Arts and Crafts of Mormon Pioneers*. By Shirley B. Paxman. (Salt Lake City: Deseret Book Company, 1976. ix, 134 p. Illustrations, bibliography, index. \$3.95, paper.)

*John Clymer: An Artist's Rendezvous with the Frontier West*. By Walt Reed. (Flagstaff, Arizona: Northland Press, 1976. xvii, 141 p. Illustrations. \$40.00.) This beautiful volume includes over sixty full-color plates of Clymer's paintings as well as numerous black and white renderings of his pen and ink drawings. Harold McCracken contributed the foreword.

*Black Art in Houston: The Texas Southern University Experience*. By John Biggers, Carroll Simms, and John Edward Weems. (College Station: Texas A&M University Press, 1978. xiv, 106 p. Illustrations, notes. \$20.00.) One hundred forty plates, many in color, present fine examples of paintings, drawings, ceramics, sculpture, and weaving by black artists. The book also tells the story of the founding and flourishing of the art program at Texas Southern University (formerly Texas State University for Negroes).

# COMMUNITY DEVELOPMENT

## NEWS RELEASE

FOR IMMEDIATE RELEASE

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### SCULPTURE DEDICATION

The Community Development Division of the Office of the Mayor, City of Houston, will hold a dedication ceremony for the outdoor, public sculpture *Jonah and the Whale* Sunday, February 4, 1979, at 3 p.m. at the Fifth Ward Multi-Service Center, 4014 Market Street. This work of art by Carroll Harris Simms, professor of sculpture at Texas Southern University, is six feet high, cast in bronze and mounted on a pedestal of cast cement and earth-colored, ceramic bricks.

A black artist with an established reputation, Simms was selected for the \$15,500 public sculpture commission by the Community Development Division with the advise of a committee of art experts, the Houston Municipal Art Commission and members of the Fifth Ward community, one of Houston's historic black neighborhoods. As part of the commission, Simms also received \$300 for each of two scale models he was required to submit.

In a vote taken September 22-24, 1977, Fifth Ward residents indicated their preference for the scale model of *Jonah and the Whale* rather than for the model of *Guitar Solo*, the other work. The preferred design was later approved by the Houston Municipal Art Commission and City Council.

Simm's commission is the third granted by the Community Development Division as part of its Neighborhood Beautification Project. The first Commission, along with matching funds from the National Endowment for the Arts, went to El Paso artist Luis Jimenez. His fiber glass sculpture, *Vaquero*, is scheduled to be placed in Moody Park, located in a predominately Mexican-American neighborhood. The second commission was awarded to artist Frank McGuire after a citywide sculpture competition. His large-scale, metal sculpture, *Axis*, was installed at the West End Multi-Service Center on Heights Boulevard.