

Art In North Carolina

By OLA MAIE FOUSHEE

North Carolina's Golden Triangle (Chapel Hill to Durham to Raleigh) is now burgeoning with exhibits of out-of-state art seldom seen here. A tour of the galleries in this area could make a five holiday for groups of artists or gallery-goers. We well remember a caravan that came from Greensboro one rainy night to see an exhibit in Chapel Hill.

At the Points, we heartily recommend the following:

DURHAM, Duke University — (Woman's College Gallery) "Women in Contemporary Art." Young Gaillard F. Ravenel, director of exhibitions at Duke, has accomplished a giant task in assembling the works of seventeen women of international renown, to complement a seminar devoted to women in higher education.

From major museums and private collections along the East Coast have come works by Lee Bontecou, Sonia Delaunay, Raquel Forner, Helen Frankenthaler, Sarah Grilo, Grace Hartigan, Loren MacIver, Ethel Magafna, Joan Mitchell, Louise Nevelson, Georgia O'Keeffe, Amelia Pelaz, I. Rice Pereira, Kay Sage, Dorothea Tanning, Reva Urban, Maria Elena Viera da Silva.

Quoting from Leslie Judd Alexander, who wrote the fine catalog for the show, we are reassured that actually there is little difference in the fait accompli of art, regardless of sex.

"Here is a group of painters at mid-century. Their common denominator is not their sex, but their high level of competence and the important role they play in the art of their time."

But, he points out: Any form of segregation is an abomination — and in this respect women have suffered more than men. When we speak of de Kooning, we mean, of course, Willem de Kooning. If we speak of his talented ex-wife, the artist Elaine de Kooning, we inevitably characterize her as a "woman painter."

"Actually, in any given picture," he asks, "can you tell the difference between work by men or women artists? If the work of Loren MacIver is delicate, are not Bazotes and Ozada equally so? If Georgia O'Keeffe is strongly patterned and semi-abstract in her stylization of nature, isn't Arthur Dove likewise? Is Mary Cassatt more or less an Impressionist than Degas?"

Designed to accent major developments in the visual arts through the works of these leading contemporary artists, the exhibit will be up through March 22.

CHAPEL HILL, Ackland Art Center — "Knoxville Artists." Here thirty-eight works by Tennessee artists represent the gamut of modern painting. The six artists have come together not in protest of any trend or group, but through a common enthusiasm for painting, a common environment, and a love of nature. The group, though not representing all Knoxville painters, does include the most active — those who have exhibited most widely and frequently on the local and national scene. Represented by several paintings each, the artists are: Robert Birdwell, Richard Clarke, C. Kermit Ewing, Joanna Higgs, Walter H. Stevens, and Carl Sublett. Sublett had a solo show at the Mint

Museum of Charlotte in 1959. Through March 14.

PAINTINGS UPSTAIRS—Now showing work by Max Kahn, Ruth Kerkovius, Elinor Coea and Margo Hoff — all Chicago artists. Robert Howard, sculptor, and Neal Thomas, painter, are the featured Tar Heels.

RALEIGH — "A Nostalgic Feast" might well be the title of the retrospective show of works by Hobson Pittman, now at the State Museum of Art. Twenty-one individuals and seventeen museums have contributed to this show of over 150 oils, pastels, water colors and drawings. Mr. Pittman, who is art instructor and critic at the Pennsylvania Academy of Fine Arts, is a native of Tarboro. His oils reflect a memory of sparsely furnished Victorian houses occupied by Victorian ladies, usually sitting in rocking chairs. The surrealistic quality lures the viewer into the scene as if seeking a long-lost dream.

Happy touring.



GALLERY EXHIBIT — Jane Hasler, owner and director of Paintings Upstairs in Chapel Hill, is shown with Landscape V, a welded steel sculpture by Robert Howard of the University, which is included in the gallery's current exhibit. The lithograph at right is by Max Kahn.

Library To Hang Canvases On Loan

Paintings will soon decorate a study room in the University's Louis R. Wilson Library.

With all the current emphasis on artists and their paintings, the UNC Library is joining the bandwagon and will supply a main floor study room with paintings from the UNC Department of Art.

The latest issue of "Library Notes," a fact sheet giving news about the library, states that the Library's main floor study room opposite the Reserve Book Room "is famous for its drabness." The paintings borrowed from the Department of Art are expected to change the drabness to bright beauty.

The Library is borrowing the paintings from the loan collection of the Ackland Art Center. The collection was set up in the fall of 1962 for the purpose of decorating public rooms. A number of University departments and administrative officials have borrowed from the collection, which is composed of some of the works from the permanent collection of the center and some student paintings.

Paintings borrowed from the collection can be found in the School of Pharmacy, the School of Public Health, South Building, and the Office of Student Aid.

The Library expects to have its borrowed paintings on display within a week, according to John H. Gribbin, associate University Librarian.

Gallery Featuring Coen Lithographs

An outstanding show of graphics, sculpture and oil paintings is now on exhibit at Paintings Upstairs Gallery through the end of February.

Included in the show is the welded steel sculpture by Robert Howard, professor of art at UNC. Mr. Howard's work shows a close personal connection to natural forms in his free interpretation of the landscape. Landscape V is a good example of his form interpretation.

Eleanor Coen, who is exhibiting lithographs has developed an expression unmistakably her own. She seems to paint for the sheer joy of handling brush and pigment. Her lithographs show an intricate, subtle overlaying of colors which bring forth an effect as close to painting as seems possible.

She establishes daring color relationships with assurance and inventiveness. Coen's private view of the world is feminine and tender. Her deep sentiment is beautifully controlled. City tower or mountain structure may float dreamily in loosely composed space or be brought to the foreground as a dense, flat pattern. In recent years, two figures are so omnipresent in her work as to constitute a signature. They are her own children. She expresses her interest in them either as large, important figures or as tiny phantom presences almost

obscured in life's immensity.

Eleanor Coen studied painting at the School of the Art Institute of Chicago under Boris Anisfeld, and lithography with Francis Chapin and Max Kahn. This young artist has few equals on the contemporary scene. She holds her own as a creative entity above current modes of expression.

Also included in the collection of graphics are works by Ruth Kerkovius of Chicago. Miss Kerkovius' color etchings and woodcuts are representational and she also uses the natural forms of nature. Her landscapes are bold and flat, yet retain the soft subtleness of spring. Her color flower etchings are delicately formed but also retain a semi-design-like quality. She incorporates contrast with her soft rounded folds in the flower and the sharp lines of the stems and structure. The colors are muted and pastel in both her landscapes and flower arrangements. Miss Kerkovius exhibited in 1961-62 at the Washington Watercolor and Print Show, Oklahoma Print Show, New Jersey Museum and the SAGA, Manhattan.

Other artists included in the present show are Margo Hoff and Max Kahn of Chicago and Neal Thomas of Wilmington. A new selection of color and black and white etchings by Jack Bilander of New York is also on exhibit.

UNC's Chem Fems Plan Fashion Show

Men will join the women in modeling spring clothes for a fashion show to be sponsored by the University "Chem Fems" on Wednesday, March 6, at 8 p.m. at UNC's Institute of Government auditorium.

The "Chem Fems" is a group composed of wives of UNC grad-

uate students in chemistry. Fashions for the show will be provided by Thalhimers-Ellis Stone in Durham and Milton's Clothing Cupboard of Chapel Hill.

Models for the show have been drawn from chemistry graduate students and wives of graduate students. Models are: Carol Hentz and her daughter, Sharon, of Leaksville; Marilyn Southard of Alexandria, Va., who will model maternity fashions; Jan Rice of Fayetteville; Vera Parker of Vicksburg, Miss.; Margo Davis of Spartanburg, S. C.; Jerry Slagan of Scranton, Pa.; Carolyn Worsham of Lake City, S. C.; Jan Young of Greensboro; and Linda Dudley of Durham.

Hairstyles for the show will be done by the Aesthetic Beauty Salon of Chapel Hill.

Mrs. Honey Barnes of Chapel Hill will serve as commentator for the show.

Tickets for the show are 75 cents and will be available at the door.

Refreshments will be served following the show.

Cold Will Damage Plants

By M. E. GARDNER

Last week I promised to say more about cold damage to plants caused by the severe temperatures we have experienced this winter.

The optimum temperature conditions for growing plants have been pretty well established. By using the optimum range, we can classify plants according to their temperature requirements — subtropical, tropical and temperate zone.

In our temperature zone, we usually classify plants as either cool season and warm season crops.

The warm season crops would include tomatoes and snapbeans, and the cool season crops azaleas, camellias, cabbage, lettuce and others.

For purposes of this discussion, suppose we boil our concern down to cold damage which is apparent on our woody plants at this stage of the winter season. We must qualify this because more damage may occur later on.

I am sure you have observed that there is a wide variation in plants as far as their ability to withstand freezing is concerned. Some plants may remain frozen all winter without damage while others may be killed.

There are internal conditions which have a bearing on the ability of a plant to resist cold damage, such as concentration of the cell sap and the holding of water by the plant tissues against the force of freezing.

In the Raleigh area I have observed no bark-splitting on trunks and laterals of our common trees and shrubs. This is good and I hope that we have none because this type of cold injury is serious and may result in the death of the plant.

Practically all flowers on sasanqua and japonica camellias were frozen in bud stage. I have observed very little damage to foliage. Formosa azalea plants have more injury to foliage than the other types. A friend told me he has lost two or three plants of formosa but they were not very vigorous.

Moderate to heavy damage to berries has occurred on pyracantha and Ilex cornuta Burfordii. Some pyracantha plants lost all berries while others suffered damage to a lesser degree depending upon exposure to cold drying winds. This injury is more disfiguring than serious.

Moderate to heavy foliar injury

has occurred on the following: abelia, nandina, Japanese box, gardenia, ligustrum and pittosporum. Here again the severity of injury is related to exposure to cold drying winds and the general vigor of the plants.

Rug Cleaning Co. Passes 50 Mile Test Four Times In '62

With all the recent publicity about 50 miles endurance tests, Dick Bernson of the Bernson Rug Cleaning Co. stated that in 1962 his firm cleaned over 227 miles of rugs and carpets for customers in the Triangle area. Of course, his company's object was not to see how fast these miles could be covered, but rather to make sure the cleaning was done correctly and in accordance with exacting specifications.

In cleaning over 1,200,000 sq. ft. of carpet and rugs for over five thousand satisfied home and commercial accounts, Bernson removed well over 2 tons of objectionable dirt and grime, and added an estimated 10,000 years of carpet life to the soft floor coverings in the area. All this advantages of new beauty and increased resiliency for the Bernson-cleaned rugs and carpets.

Bernson attributes these amazing figures to five important factors:

- (1) An increased awareness by good housekeepers, both residential and commercial, of the need for proper annual professional rug and carpet cleaning.
- (2) The public's ability to distinguish between the "promise anything to get the order" type cleaner and the established, well-equipped, reliable firm.
- (3) A realization on the part of the discriminating buyer, that the professional cleaning of their rugs and carpets is a full time responsibility and not a secondary sideline of some dry cleaners, house cleaners, or part time operators.
- (4) Recognition that the National Institute of Rug Cleaning is the research oriented, quality controlling pace setter that insists on only the finest performance from its members.
- (5) Knowledge on the consumer's part that in this area, Bernson Rug Cleaning is the only member firm of the NIRC; and that Bernson Rug Cleaning can measure up to the exacting national standards of good professional cleanings so important to the longer life and lasting beauty of soft floor coverings.

Bernson also stated that in estimating the Triangle area's prosperous economy for 1963, and projecting his firm's first 8 weeks figures into this year, it is over and above the obvious record of 1,500,000 sq. ft. of carpet will be correctly cleaned to the satisfaction of over 6000 discerning customers.

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BOOK SALE
A book sale for the benefit of the Library continues into its second week as additional books are added to the "bargain" shelves. The Friends of the Chapel Hill Public Library are sponsoring this sale of duplicates, books of special interest and rare attic treasures.

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Weather Can Hurt Your Shade Trees

Trees that border roads, streets and driveways often are injured, especially during icy weather, by skidding automobiles. In these accidents, usually a large section of the bark is torn from the trunk.

The exposed wood dries rapidly. Often small cracks appear on the surface and provide ideal conditions for invasion of wood-rotting fungi. Large cavities may develop that ultimately destroy the tree.

All tree-trunk wounds should be given prompt treatment, the National Arborist Association advises, to restore as nearly as possible the protection lost through bark destruction.

In treating trunk wounds, all splintered wood should be smoothed. Loosened bark along the edges of the wound should be cut back to the point of firm union with the sapwood. Fingert-like or irregular shaped sections of bark that extend into the wound area should be removed.

The wound should be shaped with a mallet and wood chisel to form a rough ellipse, pointed at both top and bottom. This aids sap conduction along the edges of the wound, encourages callus formation, and promotes healing.

The exposed wood surface then should be covered with a good quality tree wound dressing material, available at most garden supply stores.

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