

"ALL I ASK IS A TALL SHIP..."

Marine Pictures And Models Draw Ship-Lovers To Gallery

The Library Gallery committee turns to local sources, this time, in selection of the present exhibit. Billed as "from the collections of Dr. R. M. McMillan and Mrs. James Boyd," the show now on view is a thoughtful assemblage of lithographs and marine prints, a few examples of each. For variety, yet in keeping with the subject chosen, there are included three ship models.

It is, perhaps, to the latter that attention will first be drawn. Two are especially interesting as made by local artists, the third is a creation of the highest professional craftsmanship, which serves, as a matter of fact, to accentuate the unusual skill of the amateurs.

For this is good work. The slim, graceful clipper, made by Alfred Yeomans, and the Viking Ship, the creation of his sister, Mary, are stirring testimonials of the skill and artistic integrity and perseverance of these gifted individuals. In this day and age it may come as a surprise that two people, quite lacking in special training along these lines, could show such mastery of the art of model-building. For, though this is the age of "Know-how" and "do it yourself!" it is also the age of construction kits, of cut-outs, and of plastic to simulate wood, metal or anything else: in other words, it's an age of artificiality and superficiality, where, too often, the effect is put

ahead of the actual achievement. There was no plastic and no directional sheet, either, in the making of these two models. Given the makers, there could not have been, even had such existed at that time.

Outstanding Lithographs

Above the two Yeomans models hang lithographs by Stow Wengenroth, probably the leading lithographer in the country. His subjects are apt to be ships or rocky coasts and harbors; some of his best work, however, was done along the banks of the old Delaware Canal in Bucks County, Pennsylvania, where he lives.

In this exhibit we find three lithographs, one a rocky promontory with pines against the sky, another a beached Maine lobster-boat, with the owner's shack behind it, the third a view of a Gloucester fishing schooner on the ways in that New England town of the Cod.

The decorative ship prints on the walls come from a collection made by Dr. William Chase Mudgett, which he left with his successor, Dr. McMillan. Each one is of a ship or ships—clipper, East Indiaman, man o'war—famous in their day. And there is the steam-and-sail yacht "Jeanette" which went on an exploration cruise to the Arctic from which she never returned.

Last item of note is the model of the "Bonhomme Richard," generally to be found in the North Carolina Room but now brought forth to join the other ships in this marine exhibit.

This model is the work of a famous model builder, Tanner by name, maker of models in the Franklin D. Roosevelt Library collection, in the U. S. Naval Museum at Annapolis and in the Smithsonian Institute. Made to scale in every detail, the Richard model was a product of collaboration between the builder and author James Boyd. As there were no plans known of the actual ship, working drawings of its type, the French East Indiaman, were used, with the addition of changes in the hull made by John Paul Jones when the old ship was bought from the French and refitted in a l'orient shipyard. Jones' drawings, of which facsimiles were secured from the Navy Department, were carefully followed, making the model, it is believed, as nearly authentic as possible.

Especially interesting are the extra large fighting tops, (the platforms on the masts). Here

Jones posted his best marksmen, many of them frontiersmen, totally unfamiliar with sea warfare. It was largely to their skill with the long-shooting American Dechard rifles, with which they were able to pick off the officers and gunners of the British vessel, that the American victory was attributed. That and the courage and determination of the commander.

The model is a stirring reminder of that great battle with H. M. S. Serapis in which John Paul Jones uttered the words that have been called the slogan of the U. S. Navy. It will be recalled that when the battle was at its height, with the American ship apparently getting the worst of it, a British shot severed the Richard's flagstaff and the flag dropped. The British captain called out asking if Jones had surrendered. The Richard was afire below, half her guns were gone and she was listing heavily, but John Paul Jones did not hesitate. "Surrender!" he replied. "Why, sir, I've not begun to fight."

The show at the gallery, which will remain for another week, is a simple culling of some familiar, some less well-known times; good work, interesting, evocative. Where it is ships and the sea that are evoked, there will always be many to respond.

—KLB

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FRED B. BOND

Georgia Tobacco Official To Speak At Carthage PCA

Fred B. Bond, assistant manager of the Flue-Cured Stabilization Corporation, will be principal speaker at the annual stockholders meeting of the Carthage Production Credit Association January 24.

The meeting, scheduled to begin at 7:30, will be held in the court house in Carthage.

Bond, a Georgia native, has held several agricultural positions in Georgia, including that of farm agent of two counties. He has also been the assistant to the general manager of the Flue-Cured Tobacco Cooperative Stabilization Corporation.

Every farmer in Moore county

is invited to attend the meeting and hear a first-hand report on the outlook for tobacco in the coming year.

The number of farm acres irrigated in North Carolina increased from 2,083 in 1949 to 25,422 in 1954.

Good calf raisers always see that the calves start getting some dry feed—hay and grain—at about 10 days of age, says J. D. George, Extension dairy specialist at North Carolina State College. The grain fed is usually a special calf grain mixture, but the kind is not so important as is the point that the calf get some grain, he adds.

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