



BRYAN SORENSEN SEEKS IMPRESSIONS OF HIS IMPRESSIONISTIC PAINTING, for he feels (l to r) his son Mike, his wife Juanita, and Mark are good judges of whether this formal scene depicting a swamp overhung with Spanish moss is creating the right feeling.

Bryan Sorensen Captures Moods Of Sea In Studio Rebuilt From 1821 Log Cabin

Some months ago, Bryan Sorensen successfully captured a raging sea on canvas, discovered he needed peace and quiet for his work.

cast aside his palette knife and brush, and took up an axe. After dismantling a rustic log cabin built in 1821 and moving the pieces to his backyard, he began to create what may well be his most unusual work of art--a studio and den built with the cabin's antique materials and fittings--which rivals even his prize-winning paintings for craftsmanship and authenticity.

"Other than some new logs, which I used for paneling the interior of my studio, the old frame house is intact as an addition to my home," Sorensen commented. "It was formerly owned by a Quaker preacher named Perkins, who had used pine planks for flooring, hand-hewn exposed beams to support the roof, and a hand-made brick fireplace for heating. My son Mike and I then spent practically a year and a half tearing down the cabin and rebuilding it, including mixing and applying mortar between the logs and reconstructing the brick fireplace. After that, it was pure pleasure to install an 1850 fireplace crane, put some 1790 brass hinges on the old wooden door, and place a newly-cut key in the wooden lock."

Once the cabin-studio was completed, the Sorensen's antique collection was moved into familiar surroundings. Along with their 1850 schoolmaster's desk, solid walnut chest of drawers, Louis XV couch, several iron pots, and brass and pewter pieces came the piece-de-resistance--a solid walnut hutch called a Welch dresser, which was built by the Moravians in Salem, North Carolina around 1770. Made from walnut boards, some as wide as twenty-two inches, and held together by wooden pegs, the hutch is one of few in existence.

"We felt it was of museum quality," Sorensen added, "and our suspicions were confirmed by the curator of the Old Salem Museum. As much as my wife Juanita and I appreciate and enjoy owning antiques, we donated the Welch dresser to the Museum in October, for we believe that the true primitive and early-American pieces belong in museums where everyone can see them."

It was not until last spring when Sorensen was able to take off his artisan's cap for the first time in a year and a half, pick up his palette knife and paints, and begin to devote his weekends once again to achieving authenticity in art. "You have to be able to feel the sea breeze fanning your face, taste the salt on your tongue and experience the mood of the sea if your painting is to become a reality," he commented. "I grew up in Beaufort, South Carolina, and I feel the coast is part of me. If something isn't quite right you simply don't get the feeling of the sea."

"Generally, I think about a scene or study photographs for a long while so that when I approach a blank canvas I already have an idea what I want to do," Sorensen said. "Once I've flowed on color to get a watercolor effect for the background, I put the canvas on an easel and plunge in with my oils, palette knife, and brush."

Over a hundred impressionistic seascapes and landscapes, as well as six portraits, have flowed into being since Sorensen first started painting in 1958. "My wife gave me a set of oils for Christmas," he said, "and I've been enthralled with them ever since. At first, I copied magazine photos and famous artists, but after about five paintings I began to develop my own style. I attempt to convey a strong feeling of design with color and lines, as well as by the handling of light, for I believe craftsmanship gives authority to art, as well as to antiques."

A member of the Greensboro Artists League, Sorensen exhibits in the group's annual sidewalk show and has also shown his work in Virginia. One of his paintings, "Wild Flowers," won a blue ribbon in the Sears Traveling Art Show and now hangs in the home of an admirer. Other art collectors from New York to Miami also are enjoying Sorensen's work, for he has sold well over half of his paintings, as well as presented a number of them to friends for gifts.

"I paint to unwind," Sorensen commented, "and it's purely a hobby with me, for I've never had any formal instruction. I do enjoy painting and partly because I've been able to encourage others to try it, as well as known the pleasure it brings people to own an original. Guess that's why I'll keep on trying to capture the sea, for I don't believe I'll ever be able to keep enough paintings to fill the walls of my new studio."

FROM PAGE 1

endure a living death under a regime without freedom or rights or even food. Communism is a materialist doctrine which teaches you to live by immaterial things. People have to learn not to eat. But of most importance is that Communism is a subtle spiritual doctrine, a doctrine of evil, of hate and of destruction. To adapt oneself means to be obedient to Communism, and to deny oneself the right to think, or to feel, or to love. Could a doctrine be good which works in this fashion at the same time that it proclaims justice and the right of the oppressed?

To hang oneself, the third part of the slogan, requires no commentary, other than this illustration.

A simple man, the father of one of the secretaries who worked in our school, had managed to organize a small business. He was a just man, honorable and good. The day the Communists intered in his business, he lost everything. From that moment on, he suffered so many vexations that in desperation, he hanged himself. Perhaps you will conclude that this man did not have the spiritual resources with which to confront such a problem. That could be true. But what right does a government have to deprive a citizen of what he had legitimately gained as a consequence of his own honorable and just efforts.

That is how Communism is. That is what Communism wants: that people become like cogs in the great machine of the state, that they cease to think, to feel, and to love. Is it worthwhile to live in this manner?

Dr. Jose Reyes

The following students are on the Dean's List for the fall semester of the 1968-69 academic year.

LAURA BLALOCK
STEVE CARLSON
DIXON COOK
CECIL DORN
DARRELL DURHAM
NANCY FINLEY
VICTORIA FLYNT
CAROLYN HERMAN
BEVERLY ANN HILL
LORETTA KAY LILLY
FRANK PARRISH
CHARLES PINKERTON
PHILLIP RAMSEY
CARRIE MAE RECTOR
CARLEEN RIEK
NANCY SCOTT
DONNA SENFT
HENRY SHOLAR
CRAIG SPECKMAN
MOLLY TERRY
RITA WATSON
VIRGINIA WHITE

BALL PHOTO SUPPLY COLOR PHOTO SPECIALIST

COMPLETE LINE OF
CAMERAS and PHOTOGRAPHIC EQUIPMENT



PROJECTION HEADQUARTERS

SALES - SERVICE - RENTALS
TRADE IN YOUR OLD EQUIPMENT
MOVIE CAMERAS - PROJECTORS
DARK ROOM SUPPLIES - BINOCULARS
TELESCOPES - RECORDERS
NO DOWN PAYMENT - EASY TERMS
FREE DEMONSTRATION IN YOUR
CHURCH, BUSINESS OR HOME BY ONE OF
THE BEST AUDIO-VISUAL SPECIALISTS

DIAL 252-2445 8 WALL

ALSO 254-2410
24 COLLEGE ST.

WHITE INSURANCE AGENCY GENERAL INSURANCE

111 S. RICHARDSON BLVD. Phone No. 9-7912
BLACK MOUNTAIN, N. C.

BLACK MOUNTAIN DRUG CO.

THE *Prescription* STORE
COMPLETE PRESCRIPTION SERVICE
PHONE 669-4121 BLACK MOUNTAIN, N. C.

COMPLETE PRESCRIPTION SERVICE
COSMETICS CARDS CANDIES