

A Retrospective Exhibition

1939 to 1973

of the work of

Claude Howell

October 5 through October 31, 1973

ST. JOHN'S ART GALLERY

114 ORANGE STREET

WILMINGTON, NORTH CAROLINA

Accredited by the American Association of Museums

Introduction

One can well understand that the sea — with its stark simplicity, its eternally striking forces — gives an artist the right measure for his work.

For about twelve years I have watched Claude Howell's paintings. They always fascinated me and they still do. His themes and interests change in the years and so changes the way of representation. His method of painting seems to change, too. He never stops exploring new ways to combine color; new ways to shape up his images. One might be surprised by a sudden turn he takes, but one knows at once, glancing at a new picture: it must be Claude Howell. This is an indication of his spontaneity which forces the observer under his spell.

Howell enjoys thoroughly to paint, although he never gives in to easy ways, rather choosing the difficult road. But his joy in succeeding communicates itself to the observer, too. This joy in grasping a scene into a tight composition results in the feeling, so difficult to achieve, that everything fits, nothing could be different.

Characteristic and most enjoyable in Claude Howell's paintings is the use of color. It is beautiful, and every painting has a harmony of its own in which the color of the shadows is included.

Even in childhood Claude Howell was most happy when he could get hold of paper and pencil to draw. "There was no teaching of art in the public schools at that time. On Saturday morning we would come to a studio downtown where a wonderful woman, Miss Chant, was studying with us. She was a marvelous craftsman. She gave all her students a real love for the fundamentals of art. And it seems that everyone who worked with her has continued in some phase of art."

"In 1931, I graduated from high school at the very height of the depression and that explains why I did not go off to an art school. It is a slower process if you have to get it by yourself. But if you love art and dig at it, you get it. And it sticks with you more!"

Claude Howell worked by himself, visiting museums to widen his horizon, taking in what he was ready for. In his early period he absorbed influences that came from the American School, from such masters as Burchfield and Kuniyoshi.

Howell realized already in 1946 a vision of his own in a picture *Fisherman's Pier*. He painted a boardwalk in such a perspective that one is drawn into the picture with a certain vehemence. The late medieval woodcutters of the 15th Century, and again the expressionists of the early 20th Century, have used this method. In *Fisherman's Pier* the design is important. Color more or less fills in between linear boundaries. Two-thirds of the picture are taken up by the boardwalk with its poles, its ropes, and boxes. Only the upper third is given to the sea, the stretch of land beyond, and the sky.

Everything that relates to the sea, maritime life and life at the shore as well, are Howell's themes. Figures enter his compositions. *Man with Oar* (1948) shows a man

with a face full of worries, a look as if he could not respond to anything, although this might just be the expression of tiredness of someone who fought the sea with his two big hands . . . hands as big as his head. In the background of this picture appear in small scale houses, towers, men working. One observes that the shirtsleeves of the man with the oar show exaggerated forms, forms that originate from wrinkles at the elbow but are integrated through a play of color.

Here Howell is beginning to develop a rhythm of his own. Later on he paints pictures in which such free lines and displays of color are exploited to express motion and shading; but first of all one's attention is called by the beautiful play of colors and only secondarily one looks for the theme.

The Boy with the Watermelon of 1949 and *The Shoeshine Boy* of the same year are so unforgettable, because of the human sympathy with which they are conceived and because of their primitivity as human beings, combined with a delicacy of color and design that is easily recognized. The boy holds a piece of watermelon in front of him. He turns his head back, away from the melon, towards the beholder. Another huge chunk of watermelon lies at his side. His suit has again the fantastic lines and color we described before. The wavy lines from shoulder to shoulder suggest the ribs of his emaciated body. He is sitting in front of a fence. Behind the fence stands a log cabin; and the branches of a wonderfully stylized pine tree hang over him.

The Shoeshine Boy is placed with his box in his hand in a bare grassy lot without flowers or trees – in front of a paved yard with a gasoline pump, behind which brick walls, roofs and smokestacks rise. His face and also other parts of his body are broken up in dark color tints of different hues. Also his sweatshirt shows this division into several clearly divided color areas.

The Washwoman of 1949 is set in front of an outdoor advertisement wall with a factory appearing in the distance. Her cart is held together by strings and contains, beside clean white laundry packages, an outdated gramophone packed into a cardboard box that once contained "Lucky Strike" cigarette cartons. Under her arm she holds a hen, evidently also in lieu of payment from one of her customers.

These working men and women are conceived more as types than as individuals, They stare into space with an expression of indifference, as if life cannot be molded, but is molding them. The attitude expressed in these faces might remind the beholder of the expression of faces in Early Christian mosaics.

In some pictures from the 1950's on, Howell shows distinct interest in architecture. In *Main Street* (1950), a front of old-fashioned houses with antennas on the roofs, one sees only the upper part of the house. This view of housefronts is interrupted by the shadow of the building from which the artist painted his picture.

The same theme is taken up again in a collage including lettering and papers with textures and painting. In 1961 a *View of Wilmington* was constructed of variously colored rectangular shapes, changing an ugly cityscape into a composition of articulate beauty.

Mount Athos, conceived in big blocks of color in an almost abstract arrangement,

expresses dignity. It records evidently a strong experience Claude Howell had in visiting this orthodox monastic community.

In 1957 he painted *St. Mark's Square*, a view of the main square of Venice as seen looking towards the Cathedral. Everything is organized in small color patches, which are of varied sizes and colors. One is reminded of mosaic but of course his painting just plays with mosaic — like patterns which certainly should be on everyone's mind who visits Venice. The square itself is yellow, with an area of different size and direction imposed on it in strong red, and this one overlaid another time at an angle with an area in the color of the first yellow, yet applied thinner. The buildings in the back and on the side of the piazza appear in a greyish purple.

From 1957 on Howell explores the surface of the water and the beach in a new way. He studies the movement on the surface of the water, the color shapes which change almost perpetually, though they retain a basic similarity, being also foreshortened in the distance. Under Howell's hands these colors in all the pictures of this time are very beautiful, sometimes taking on a jewel-like glow.

Beach at Ocracoke of 1960, *The Waterway* of 1961, *Pamlico Sound*, *Masonboro Inlet* of 1962, and *Night Sea* of 1963 belong in this group.

It takes time for an observer to learn how to see Howell's pictures. One has to look sharp to find out what is there. It seems that not one line or color spot is "accidental". Black and white reproductions, of course, give only the skeleton of the picture, not its music and full life. And also color reproductions should not be fully trusted. The real experience is reserved for the one who views the original.

It is interesting to note that Claude Howell keeps with the old tradition of sketching what hits his eye and draws his interest. His sketches are very beautiful in their directness and force. They show fully his innate talent. The way he uses them, they are the "shorthand" of the painter. He has kept more than 40 sketchbooks which serve him as an accumulated memo of exciting sights. These sketchbooks are a joy to see.

In 1968 Howell started to paint beach scenes, bathers resting or playing around the pier. The pier itself with its glaring advertisements in shrill colors became one of his scenes, too, in the heat and blazing glare of a cloudless sky. "I want to go to the beach to a resort, and instead of painting the picturesque end of it, paint all . . . well, almost all, of the blatancy of the beach resort, with a lot of color which I like and I feel very excited about."

"It is not quiet, sweet and picturesque anymore in the South. If you paint with these qualities in mind, you are trying to escape! I do not think that the artist can escape from reality. He has to be quite in the middle of things."

At the end of the summer of 1969, Claude Howell brought home from Ocracoke, where he had spent a busy "vacation", some pictures which show again a new turn in his work. Among other themes, (among them a circus poster with clown pasted at a window of a house) he painted two clapboard houses. In one of these two he got involved in the intricacy of the lattice-work of a porch that hugs the house around the

corner. He deals with the theme realistically only to a point. He changes the shades of these many forms according to his own compositional likes: it is a play of color invented by him, although based on some basic dictates by Nature.

Another painting of this group shows a red boardwalk with staircases leading up into the dunes. Also tobacco barns come up again – a theme which reappears through Howell's work as part of his native state's characteristic and picturesque features. This time he treats this theme in very few colors: red, yellow, and a deep purple. The four barns are shifted in the upper part of the picture, one sitting beside the other, connected by a fence-like structure. A road leads up to the barns from the lower left edge of the picture.

Claude Howell here, as in all the earlier phases of his work, has retained the same intensity of observation, freshness of feeling, and originality in composing and shaping up his themes.

Some of Howell's own words:

"I do not think I ever copied a particular segment of the world. I always tried to pick what was important. The pictures are more or less like my own experience of these things."

"Art is a vital expression of human experience."

"One has to be far removed to begin to see things. Sometimes if you get too involved in living and you paint about it, it is too immediate. I think you have to back off just a little bit in order to see it. The first time I ever saw the United States was in Europe, because then I could see the differences between our life and the life of other people."

"Painting the visual reality ends up with impressionism and with irrationalism. A serious artist has to be aware of all this. He has to be true to himself. He has not to follow the style but make his own style. In exhibitions and magazines one sees things that years ago seemed very persuasive: one wonders if one is right in what one is doing. Today the emphasis seems to be shifting to the reaction of the spectator. In a way he is creating the way of art. I would prefer to be the artist in command, so that most people will understand my meaning and I will communicate with you." *

Senta Bier
Raleigh

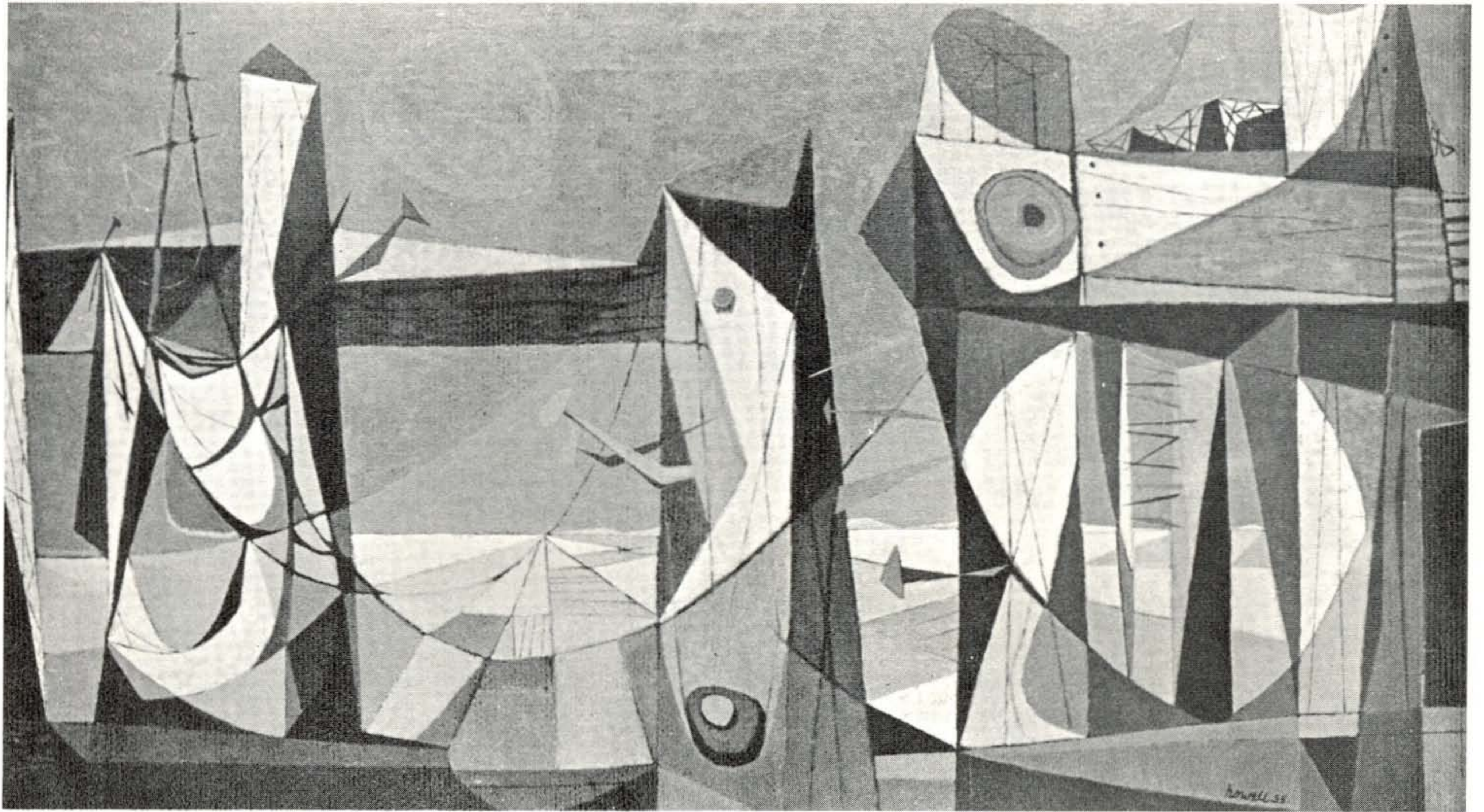
*Modified version of "Notes on a North Caroling Artist" published in Winter Issue, 1970, Volume 1, Number 3 of *The Long View Journal*. Raleigh: Long View Writers, Inc., 1970.



THE FISHERMAN'S DAY BEGINS

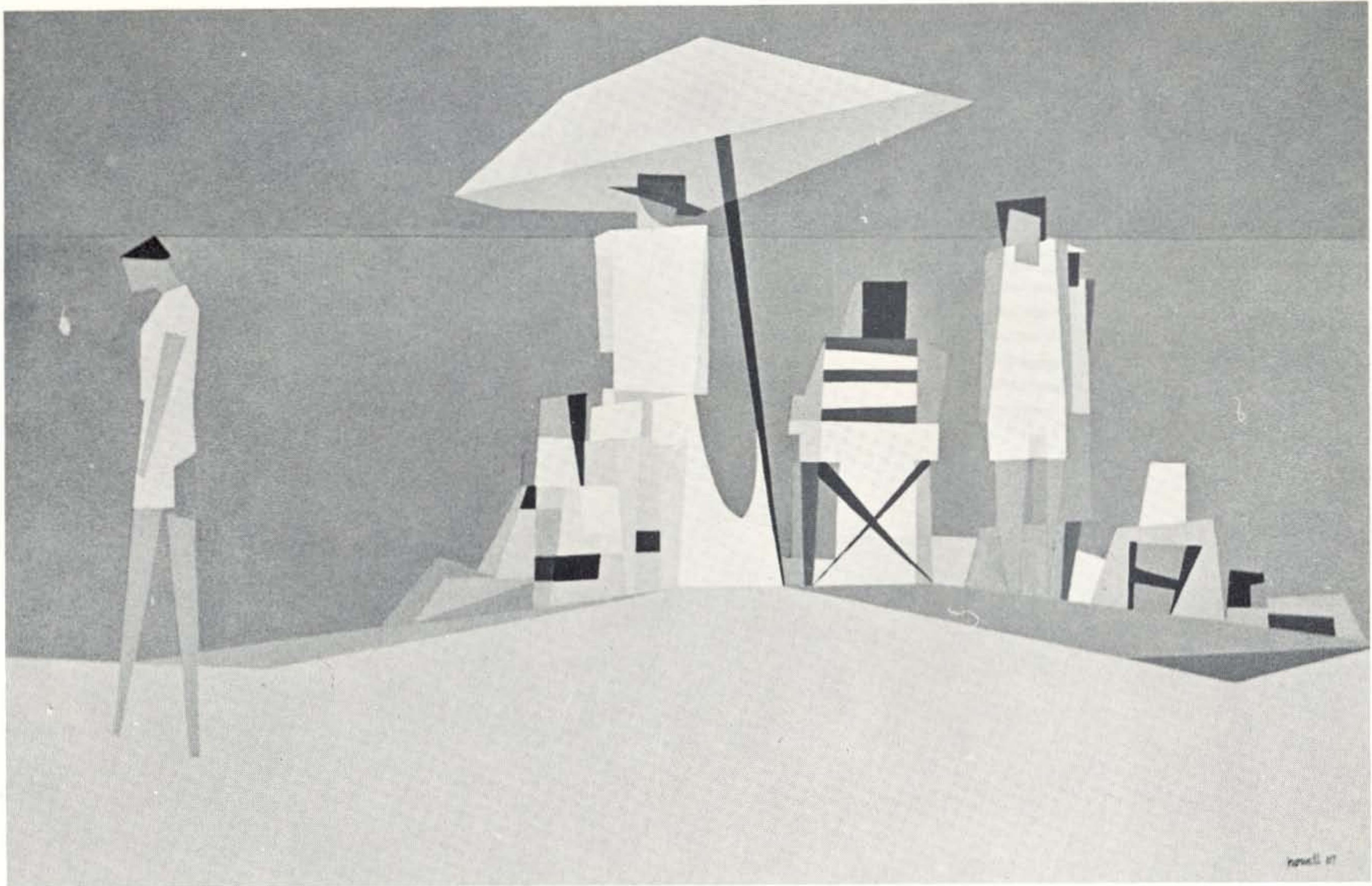
1947 - 36 x 26 inches

Lent by Mr. William S. Bridges, Lumberton, N. C.



JETTY

1955 - 32 x 58 inches



BATHERS

1966 - 39 x 58 inches

Lent by Mr. Smith Bagley, Winston-Salem, N. C.



FARMERS' PICNIC

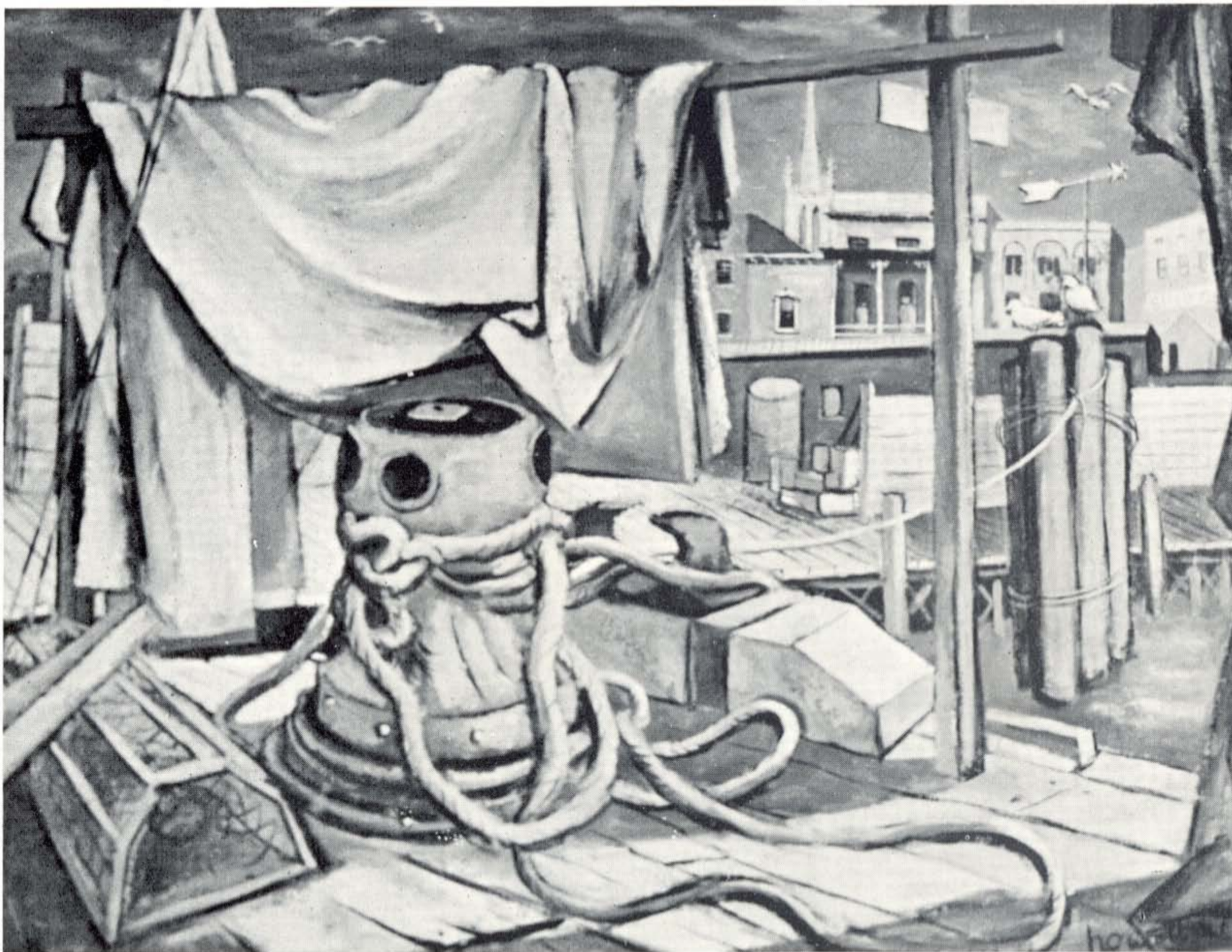
1968 - 50 x 38 inches

BARBER SHOP No. 2

1952 - 30 x 24 inches

Lent by Mrs. Kai Jurgensen, Chapel Hill, N. C.





THE CAPSTAN

1947 -
30 x 40 inches

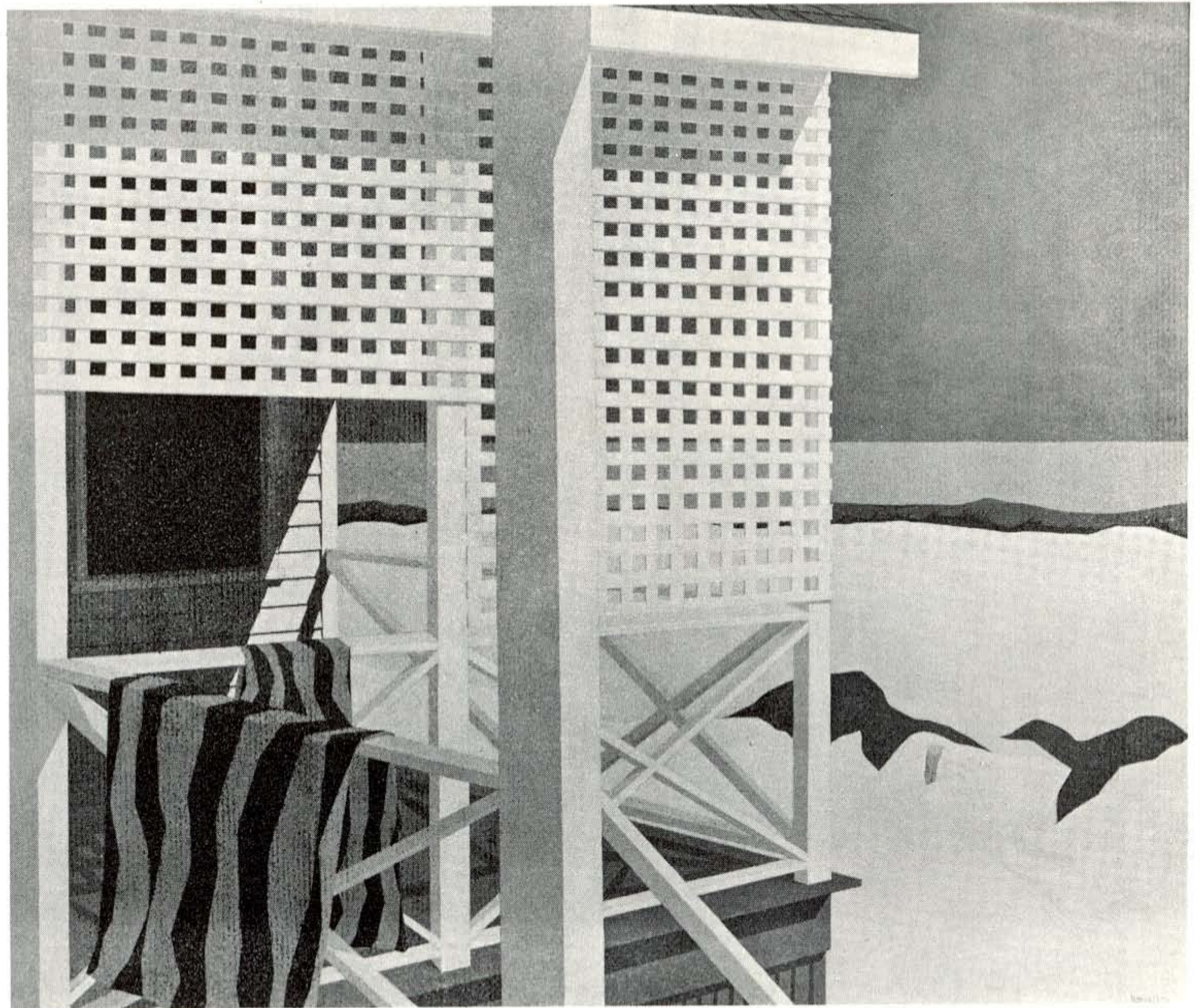
Lent by Mr. and
Mrs. Thomas H.
Wright, Jr.

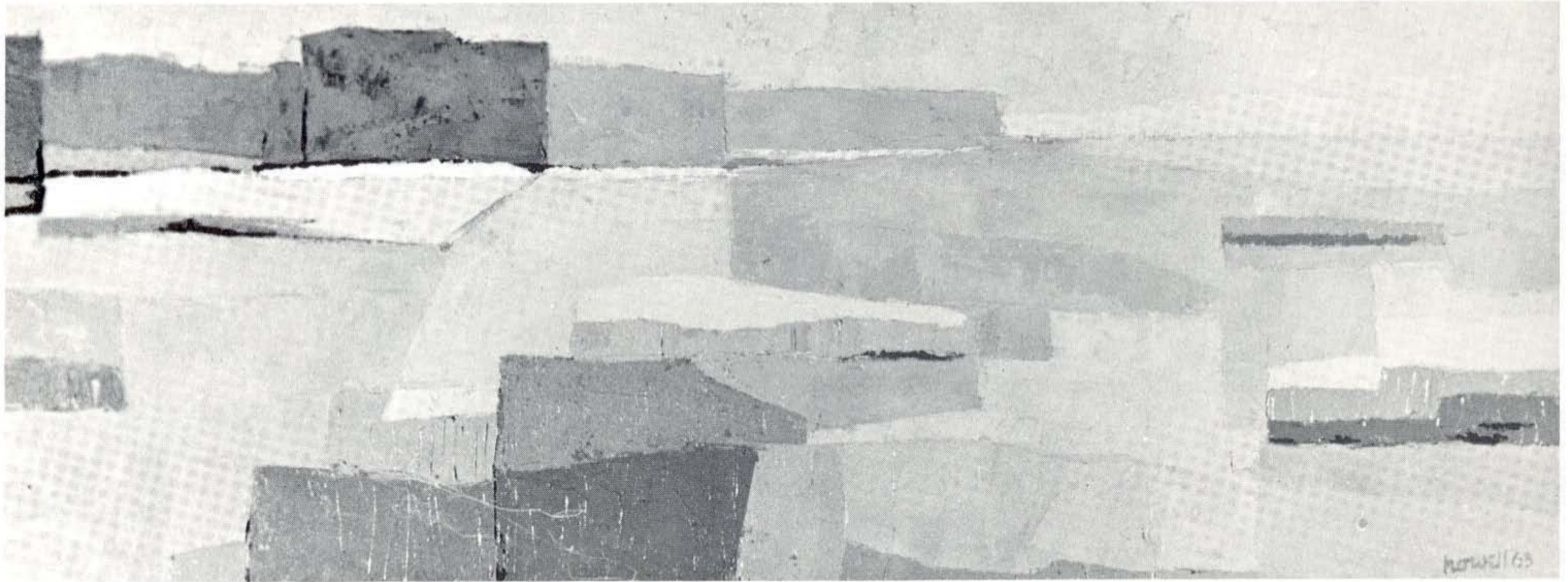
Wilmington, N. C.

THE LATTICED PORCH

1970 - 50 x 60 inches

Lent by
Mr. and Mrs. Gordon Hanes,
Winston-Salem, N. C.





THE HEADLAND

1963 - 14 x 36 inches

Lent by Mr. and Mrs. A. Zachary Smith, III, Charlotte, N. C.

Catalogue

The arrangement is chronological and all works are paintings in oil on canvas. The dimensions are in inches, height preceding width. Unless otherwise indicated, the paintings are lent by the artist.

1. *Pay Day.* 1939. 18 x 22 inches.
2. *Two Priests in Trinidad.* 1939.
24 x 30 inches.
3. *The Hayfield.* 1940. 18 x 22 inches.
4. *The Haunted House.* 1940.
18 x 28 inches.
5. *Still Life on a Beach.* 1941.
18 x 28 inches.
6. *Boy with a Dead Fish.* 1942.
30 x 24 inches.
7. *Still Life with Avocados.* 1942.
18 x 30 inches.
8. *The Sisters.* 1943. 36 x 24 inches.
9. *A Rustic Still Life.* 1943.
24 x 36 inches.
10. *Head of Betty.* 1943.
22 x 18 inches.
11. *Letter from Australia.* 1944.
30 x 25 inches.
12. *Mountain Top.* 1944.
24 x 36 inches.
13. *Lunch on the Terrace.* 1944 (?).
24 x 36 inches.
14. *Self-portrait with a Conch Shell.*
1945. 24 x 20 inches.
15. *Winter Day.* 1945. 18 x 22 inches.
Lent by Colonel and Mrs. Robert S.
Milner, Wilmington, N. C.
16. *Red Fence.* 1945. 18 x 21 inches.
17. *Mardi Gras.* 1946. 36 x 24 inches.
18. *Fisherman's Pier.* 1946.
36 x 26 inches. Lent by Mr. and Mrs. W.
Osborne Lee, Jr., Lumberton, N. C.
19. *Broken Jetty.* 1946. 18 x 28 inches.
Lent by First-Citizens Bank & Trust
Company, Burgaw, N. C.
20. *Nudes in a Landscape.* n.d.
20 x 28 inches.
21. *The Fisherman's Day Begins.* 1947.
36 x 26 inches. Lent by Mr. William
S. Bridges, Lumberton, N. C.
22. *The Capstan.* 1947. 30 x 40 inches.
Lent by Mr. and Mrs. Thomas H. Wright,
Jr., Wilmington, N. C.
23. *Mending Nets.* 1947. 30 x 42 inches.
Lent by the North Carolina Museum of
Art, Raleigh, N. C.
24. *Regatta.* 1947. 24 x 32 inches.
Lent by Mr. and Mrs. James Perrin
Quarles, III, McLean, Virginia.
25. *Feeding the Seagulls.* 1948.
36 x 24 inches.
26. *Man with Oar.* 1948. 24 x 30 inches.
27. *Unloading Mullet.* 1948.
26 x 36 inches.
28. *Mrs. Wilson of Kansas City.* n.d.
36 x 30 inches.
29. *The Wharf.* 1949. 24 x 30 inches.

30. *Strawberries for Sale.* 1949.
40 x 30 inches. Lent by Mr. and Mrs. W. Osborne Lee, Jr., Lumberton, N. C.
31. *Negro Musicians.* 1949.
40 x 30 inches.
32. *Washwoman.* 1949. 32 x 25½ inches.
33. *Church Supper.* 1950.
35 x 57½ inches.
34. *Weeding Cabbage.* 1950.
32 x 23 inches. Lent by Dr. and Mrs. Jackson G. Sparks, Wilmington, N. C.
35. *Back Porch.* 1950. 51¼ x 38¼ inches.
36. *Tobacco Sprayer.* 1951.
40 x 30 inches.
37. *Nets and Buoys.* 1951.
17 x 21 inches. Lent by Mr. and Mrs. Thomas H. Wright, Jr., Wilmington, N. C.
38. *Fisherman with Nets.* 1951.
24 x 30 inches. Lent by Mr. James E. Hall, Lumberton, N. C.
39. *Barber Shop No. 2.* 1952.
30 x 24 inches. Lent by Mrs. Kai Jurgensen, Chapel Hill, N. C.
40. *Foy's Inn.* 1953.
23 x 30 inches.
41. *Trawlers.* 1953. 30 x 20 inches.
Lent by Dr. George Poland, Raleigh, N.C.
42. *Cypress Swamp.* 1954.
40 x 16 inches. Lent by Mr. and Mrs. Ed Robinson, Fayetteville, N. C.
43. *Beach Umbrellas.* 1954.
20 x 40 inches. Lent by the North Carolina Museum of Art, Raleigh, N. C.
44. *Jetty.* 1955. 32 x 58 inches.
45. *The Crabbers.* 1955. 40 x 32 inches.
Lent by Mr. Richard Walser, Raleigh, N. C.
46. *Tugboats.* 1956. 20 x 42 inches.
Lent by Forsyth County Public Library, Winston-Salem, N. C.
47. *In a Yellow Sun.* 1956.
28 x 14 inches. Lent by Mr. and Mrs. Henry B. Rehder, Wilmington, N. C.
48. *Buoy.* 1956. 36 x 24 inches.
Lent by Mint Museum of Art, Charlotte, N. C.
49. *Ocracoke Fishermen.* 1956.
32 x 58 inches. Lent by Mr. John F. Bivins, High Point, N. C.
50. *Fish Houses.* 1957. 18 x 40 inches.
Lent by Mr. and Mrs. Richard T. Mitchell, Southern Pines, N. C.
51. *Heading Shrimp.* 1957.
28 x 40 inches. Lent by Mr. and Mrs. Philip Hanes, Winston-Salem, N. C.
52. *View of Wilmington.* 1958.
20 x 38 inches. Lent by Mr. and Mrs. Frank Borden Hanes, Winston-Salem, N. C.
53. *Red Sails of Patras.* 1959.
38 x 48 inches. Lent by Mr. and Mrs. Albert L. Butler, Jr., Winston-Salem, N. C.
54. *St. Mark's Square.* 1959.
48 x 42 inches. Lent by Wachovia Bank & Trust Company, Durham, N. C.
55. *Regatta No. 3.* 1959. 40 x 48 inches.
Lent by North Carolina National Bank, Charlotte, N. C.
56. *Regatta No. 4.* 1960. 20 x 42 inches.
Lent by Mr. Page Shaw, Southern Pines, N. C.
57. *Waiting for Mullet.* 1961
30 x 50 inches. Lent by Mrs. Robert Kallman, Wilmington, N. C.
58. *Ocracoke Waterfront.* 1961.
Lent by Hill High School, Winston-Salem, N. C.
59. *The Waterway.* 1961. 40 x 30 inches.
Lent by Mr. and Mrs. James L. Sprunt, Jr., Wilmington, N. C.
60. *Pamlico Sound.* 1961.
20 x 44 inches. Lent by Mr. and Mrs. Douglas Lewis, Winston-Salem, N. C.

61. *The Pier*. 1962. 50 x 40 inches.
Lent by Hanes Dye and Finishing Company, Winston-Salem, N. C.
62. *Pelican Island*. 1963. 36 x 48 inches.
63. *Drying Nets*. 1963. 36 x 48 inches.
Lent by Wachovia Bank & Trust Company, Winston-Salem, N. C.
64. *The Headland*. 1963. 14 x 36 inches.
Lent by Mr. and Mrs. A. Zachary Smith, III, Charlotte, N. C.
65. *Ocracoke Harbor*. 1964.
25 x 40 inches. Lent by WITN-TV, Washington, N. C.
66. *Currituck Sound*. 1964.
36 x 50 inches. Lent by Wachovia Bank & Trust Company, Charlotte, N. C.
67. *Currituck Hunting Club*. 1964.
40 x 48 inches. Lent by Mr. and Mrs. Frank Borden Hanes, Winston-Salem, N. C.
68. *Two Fishermen*. 1965.
50 x 36 inches. Lent by North Carolina National Bank, Winston-Salem, N. C.
69. *Docks at Ocracoke*. 1965.
30 x 60 inches. Lent by Omark Industries, Zebulon, N. C.
70. *The Dunes*. 1966. 30 x 44 inches.
Lent by Colonel and Mrs. Jean Hollstein, Fayetteville, N. C.
71. *Tobacco Barn Siding*. 1966.
26 x 24 inches. Lent by Mrs. Robert Kallman, Wilmington, N. C.
72. *Bathers*. 1966. 39 x 58 inches.
Lent by Mr. Smith Bagley, Winston-Salem, N. C.
73. *The Ice Dock*. 1967. 38 x 50 inches.
74. *Window on the Sea*. 1967.
50 x 38 inches. Lent by Mr. Leonard White, Chapel Hill, N. C.
75. *Moonlit Pier*. 1967.
50 x 40 inches. Lent by Greenville Art Center, Greenville, N. C.
76. *Ocracoke Reflections*. 1967.
38 x 50 inches. Lent by Mrs. Lynn Hill, Winston-Salem, N. C.
77. *Deserted Pier*. 1968. 50 x 42 inches.
78. *Sun Tan*. 1968. 50 x 46 inches.
Lent by Mr. and Mrs. William Creech, Raleigh, N. C.
79. *Farmers' Picnic*. 1968. 50 x 38 inches.
80. *Fishing Pier*. 1968. 42 x 48 inches.
Lent by Mr. John Bonitz, Greensboro, N. C.
81. *Net Markers*. 1968. 48 x 44 inches.
Lent by North Carolina National Bank, Wilmington, N. C.
82. *View from My Window*. 1969.
60 x 48 inches.
83. *New Jerusalem Baptist Church*. 1969. 48 x 52 inches. Lent by Mr. and Mrs. E. Roy Weintraub, Durham, N. C.
84. *Ocracoke Window*. 1970.
Lent by Mr. and Mrs. Gordon Hanes, Winston-Salem, N. C.
85. *Red Stairway*. 1970. 46 x 52 inches.
86. *The Latticed Porch*. 1970.
50 x 60 inches. Lent by Mr. and Mrs. Gordon Hanes, Winston-Salem, N. C.
87. *Junction 132*. 1971. 52 x 42 inches.
88. *The Boardwalk, Carolina Beach*. 1973. 26 x 54 inches.
89. *Dock Street Porch No. 1*. 1973. 40 x 52 inches.
90. *Dock Street Porch No. 2*. 1973. 40 x 52 inches.



Chronology

- 1915 Born in Wilmington, North Carolina, March 17th.
- 1938 Work exhibited at Virginia Museum of Fine Arts, Richmond. A Federal Arts Project, this was a screening preview for the World's Fair Exhibition in New York City.
- 1939 Work accepted for the World's Fair Exhibition.
- 1940 Awarded International Business Machines Purchase Prize at 3rd Annual N. C. Artists' Exhibition, Chapel Hill, N. C. Won Carnegie Corporation Watercolor Purchase Award, Washington, D. C.
- 1947 Awarded 1st Prize in Watercolor, 5th Annual North Carolina and Virginia Exhibition, Norfolk Museum of Art, Norfolk, Virginia; 1st Purchase Prize, 2nd Southeastern Annual Exhibition, High Museum of Art, Atlanta, Georgia; Purchase Prize, 11th Annual N. C. Artists' Exhibition, N. C. Museum of Art, Raleigh, N. C.
- 1948 Awarded Rosenwald Fellowship for a year's study in New York.
- 1949 Lived and studied in Paris, traveled throughout Europe during 1950.
- 1953 Became Chairman of Art Department, Wilmington College, Wilmington, N. C.
- 1954 Won Purchase Prize, 17th Annual N. C. Artists' Exhibition, N. C. Museum of Art, Raleigh, N. C.
- 1955 Traveled in Mexico.
- 1958 Traveled in Greece and Yugoslavia.
- 1959 Awarded Purchase Prize, Piedmont Area Show, Mint Museum of Art, Charlotte, N. C.
- 1961 Awarded Junior League Purchase Prize, Winston-Salem Gallery of Fine Arts, Winston-Salem, N. C.
- 1963 Won Thalheimer Award, Winston-Salem Gallery of Fine Arts, Winston-Salem, N. C.
- 1965 Won 1st Purchase Prize, Associated Artists of N. C. Exhibiting Members Show, Wilmington College, Wilmington, N. C.
- 1967 Won Art on Paper Purchase Award, Weatherspoon Art Gallery, UNC-G, Greensboro, N. C.
- 1968 Won Purchase Award, Inaugural Art Exhibit, North Carolina College at Durham, N. C.
- 1971 Won North Carolina National Bank Purchase Award, 20th Associated Artists of North Carolina Exhibiting Members Show, UNC-W, Wilmington, N. C.
- 1972 Traveled in France and Italy.

REGIONAL AND NATIONAL SHOWS

North Carolina Artists Annuals; Associated Artists of N. C. Exhibitions; Virginia Museum of Fine Arts, Richmond, Virginia; New York World's Fair; Corcoran Gallery

of Art, Washington, D. C.; Mint Museum of Art, Charlotte, N. C.; Art Institute of Pasadena, Pasadena, California; High Museum of Art, Atlanta, Georgia; Norfolk Museum of Arts & Sciences, Norfolk, Virginia; University of Tennessee, Knoxville, Tennessee; Metropolitan Museum of Art, New York, N. Y.; Baltimore Museum, Baltimore, Maryland; Gibbes Art Gallery, Charleston, S. C.; Arts & Sciences Museum, Florence, S. C.; Hunter Gallery, Chattanooga, Tennessee; Gallery of Contemporary Art, Winston-Salem, N. C.; Weatherspoon Gallery, UNC-G, Greensboro, N. C.

ONE MAN SHOWS

North Carolina Museum of Art, Raleigh, N. C.; Elliott Hall and Weatherspoon Art Gallery, University of N. C., Greensboro, N. C.; Mercer University, Macon, Georgia; Copain Gallery, New York, N. Y.; Salem College and Wake Forest University, Winston-Salem, N. C.; Georgia Museum, Athens, Georgia; Morehead Planetarium, Chapel Hill, N. C.; Twentieth Century Gallery, Williamsburg, Virginia; Gallery of Modern Art, Fredericksburg, Virginia; Converse College, Spartanburg, S. C.; Asheville Art Museum, Asheville, N. C.; Mint Museum of Art, Charlotte, N. C.; Rocky Mount Art Center, Rocky Mount, N. C.; Greenville Art Center and East Carolina University, Greenville, N. C.; Agnes Scott College, Decatur, Georgia; Person Hall Gallery, UNC, Chapel Hill, N. C.; Catawba College, Salisbury, N. C.; Queens College, Charlotte, N. C.; Davidson College, Davidson, N. C.; Erdahl-Cloyd College Union, UNC, Raleigh, N. C.; Allied Arts, Durham, N. C.; Studio Gallery, Virginia Beach, Virginia; Meredith College, Raleigh, N. C.; Garden Gallery, Raleigh, N. C.; Gallery of Contemporary Art, Winston-Salem, N. C.; University of North Carolina at Wilmington, Wilmington, N. C.; Lenoir-Rhyne College, Hickory, N. C.

A SELECTION OF WORKS IN PUBLIC COLLECTIONS

- 1940 Marine Hospital, Carrsville, Louisiana. International Business Machines Collection.
- 1947 High Museum of Art, Atlanta, Georgia.
- 1954 North Carolina Museum of Art, Raleigh, N. C.
- 1957 Winston-Salem Public Library, Winston-Salem, N. C.
- 1959 Queen's College; Mint Museum of Art, Charlotte, N. C.
- 1962 First-Citizens Bank & Trust Company, Fayetteville, N. C.
- 1963 Thalheimer Collection, Winston-Salem, N. C.
- 1964 WITN-TV, Washington, N. C.
- 1966 Wake Forest College, Winston-Salem, N. C.; City of Southport, N. C.; Gaston County Public Library, Gastonia, N. C.
- 1967 A. H. Bahnson Memorial Collection, Winston-Salem, N. C., Weatherspoon Gallery, UNC-G, Greensboro, N. C.
- 1968 Cape Fear Memorial Hospital, Wilmington, N. C.; North Carolina College at Durham, N. C.
- 1970 Home Life Insurance Company, Durham, N. C.
- 1971 North Carolina National Bank, Charlotte, N. C.

1972 Wachovia Bank & Trust Company, Charlotte, N. C.; Greenville Art Center,
Greenville, N. C.

MURALS

Painting – Little Chapel on the Boardwalk, Wrightsville Beach, N. C.
Mosaic – State Museum, Old Brunswick, N. C.
Mosaic – State Ports Authority Office Building, Wilmington, N. C.

ILLUSTRATIONS

The Hatterasman by Ben Dixon MacNeill (Mayflower Award)
The Black Poet by Richard Walser
Exploring the Seacoast of North Carolina by Jane Corey
The Beachcomber's Handbook of Seafood Cookery by Hugh Zachary

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