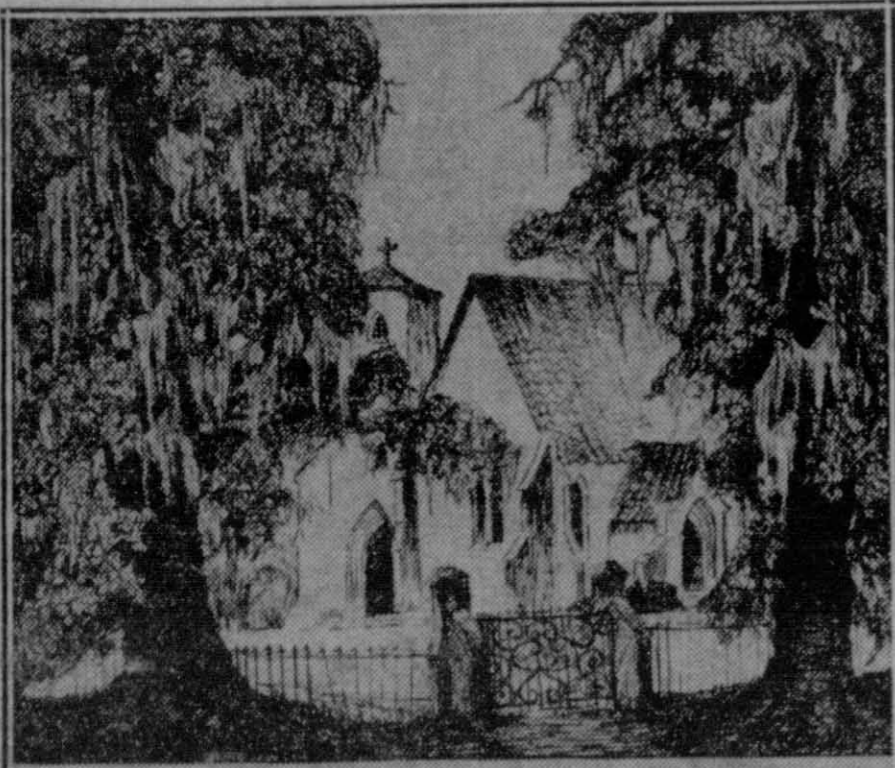


Work of Sumter Artist To Be Displayed Here

State 12-3-35



Church of the Holy Cross, Stateburg



Miss Elizabeth White of Sumter, left, well known artist, whose work will be on exhibition next week in Columbia. The above picture is a reproduction of an etching of the Church of the Holy Cross, Stateburg, by Miss White.

There is for South Carolinians a special charm in the etchings, water-colors, aquatints, and pen and ink and pencil drawings that will be shown by Miss Elizabeth White of Sumter in Columbia at the studio of Dora Gray, interior decorator, Wednesday, December 11, there will be a preview of Elizabeth White's work and Thursday the exhibit will be open to the public at 3:30.

The main theme of Miss White's work is the beauty and historic charm of South Carolina, and her subjects are familiar to most people who will attend the exhibit. The exquisite treatment of these familiar subjects will make the showing well worth while; the old houses, the historic churches, the native trees, the scenes from the salt marsh country really gain heightened value in Miss White's portrayal.

Daniel Garber, Henry McCarter and Alfred Hutty and she has been for several summers a member of the MacDowell colony in New England.

Miss White has herself taught art (for three years, for instance, at the University of South Carolina), but she has now returned to Sumter to work independently at her studio on North Main street. To those who have visited the converted and remodeled servants' cabin, where she does her etchings, it is not surprising that she chooses her own back yard for a studio, because the back yard and the old-fashioned garden of Miss White's home in Sumter, as well as her house itself, have the unspoiled charm of such houses and gardens to the really Southern town, and Sumter itself is an ideal center of activities for an artist devoted to Southern lore and Southern natural beauty.

Again and again in Elizabeth White's compositions an observer notices how strongly she feels the spell of both natural and cultivated growing things. Her "Rhododendrons," which was once shown among the oils in an exhibit at the Town theater in Columbia, was given the Garden club prize in Houston, Texas, for the best flower painting in the Southern States Art exhibition in Houston several years ago. "The Church of the Holy Cross, Stateburg," pictures a church not too shadowed by splendid erect and moss-hung trees that guard the gate of the churchyard, and below the etching of this church the artist has noted that it is in this churchyard that Joel R. Poinsett, botanist who introduced from Mexico the poinsettia that bears his name, lies buried. A drawing of the house of A. G. Garden, with an inset of the cape jasmine, has added interest because a sentence under the picture explains that the cape jasmine was named gardenia for a member of the Garden family. There is a drawing of "The Hedges" in Camden that arouses in any gardener a longing for formal, hedge-bordered walks. On the other hand, in the picture of the home of Loring Lees in Sumter, the approach is delightfully informal. There is a wide grassy space, across which a pleasant drive leads not too abruptly between the native pines, up to a one-story house with a columned porch. This house was built in 1840, and the shrubbery near the porch looks sturdy and luxuriant, as Southern boxwood ought to look when it is firmly established. Another old place, Mulberry, Camden, is finely portrayed in the stately manner. The great oak trees, spreading fanwise across the facade, seem to have grown for the purpose of elegant harmony.

This sympathetic, imaginative treatment of trees is one of the most charming characteristics of Elizabeth White's work. Sometimes the trees are the tall, slender, yet queerly bent and gnarled pines that one sees on any drive through the state. Sometimes the brooding oaks, draped in the moss of the low country, stand in patient lines to form a plantation avenue, in a spot from whence glory has long departed. Sometimes the old oak trees suggest medieval legend, as is strikingly true in the picture of two ancient oaks in the town of Sumter—this picture is given the title, "Baucis and Philemon." In a drawing called "A South Carolina Cabin," the pine trees in front of the cabin actually have a subtle touch of the grotesque that fits in with the group of Negroes in the picture. The large-headed, long-eared hound that gazes intently under one of the stunted pines in the drawing emphasizes the atmosphere.

Negro faces, too, interest Miss White. Portrait drawings of "Maum Laura" and "Uncle Jeck" are thoughtful and effective. Then, there are scenes showing Negroes taking a quiet pleasure in an oxcart full of water-melons (this quietness in the water-melon season reminds us that the art-

ist has the true instinct for the fitting: the ox is prominent in the drawing and who would riot wildly in the society of an ox? Not even the care-free darky!) or bearing baskets on the sandy beach of Pawley's, or picking cotton. A drawing that has proved very popular is the one of a Negro church (exterior) at night; this drawing is called "All God's Chillun Got Wings."

Mysticism and yet a fresh, crisp naturalness and reality characteristically set the note in Elizabeth White's starlight and twilight scenes. Artists so often picture night as glaringly moonlight, or gloomily shadowed and heavily dulled, that it is a pleasure to anyone to look at Miss White's aquatints and etchings which give a faint, clear softness of lighting. It would seem to the layman that this effect would be especially difficult to obtain.

As a Southern artist who has had recognition and who is continuing to interpret Southern scenes, Miss White is particularly interesting to Colum-

bians. Those who will attend the showing of her pictures at Dora Gray's studio next week have in store a very real pleasure.

FAMOUS ARTIST ENDS OWN LIFE

Haskell Coffin Plunges From
Third-Story Window In
Hospital Room.
Dec 6 5-13-41

ST. PETERSBURG, Fla., May. 12 —(AP)—Haskell Coffin, 63, magazine illustrator and portrait painter, died today about an hour after he plunged to the ground from his third story hospital room where, Coroner John T. Fisher said, he had been confined with a mental illness.

Coffin was found unconscious on the lawn by two hospital attendants.

Fisher termed the death a suicide and said Coffin was suffering from melancholia.

Coffin, a frequent winter visitor to the city, came here last October and later was sued for distress of rent and removed from his hotel to a hospital.

Coffin was the former husband of Actress Frances Starr.

Although Coffin was born in Charleston he spent little of his time there, living principally in New York and Washington, engaging in commercial art, magazine illustrating and painting.

He spent the winter of 1934 in Charleston and painted a number of portraits of Charlestonians.

He is survived by three sons, Haskell and Martin, both of New York, and Amory of Atlanta. A brother, Frank Trenholm Coffin, lives in New York, and a sister, Mrs. Wallace A. Beatty, in Washington. A number of cousins live in Charleston.

He was the son of the late George M. Coffin and Julia Haskell, both of Charleston. The family moved to Washington when he was a child.

Boating was one of his hobbies. He sailed a snipe boat which was built in Charleston.