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Historic Cabarrus Association

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on North Union Street in a house on the present site of First Presbyterian Church. He entered Davidson College before his 15th birthday, but left before graduation. By the time he was in his early 30s, he had accumulated a substantial fortune and left the business world to move to New York and become an artist and collector. He became an active member of New York's legendary Salmagundi Club, a men's society of artists and art enthusiasts. Over the years he acquired many works by Salmagundi members for his own personal collection. He also traveled and studied art all over the world. He never married and is buried in First Presbyterian Church's Memorial Garden on Spring Street.

The 14 paintings include “Red Snow-Mt. Fuji, Lake Hakone,” which Phifer painted during a six-month trip to Japan in which he traveled and painted with local artists.

The other 13 paintings include landscapes and portraits:

Ernest Albert, American, 1857-1946, “Autumn Afternoon,” 1919, oil on canvas. A distinguished theatrical and scenic designer who became a landscape painter and muralist. He was founder and first president of Allied Artists of America.

Charles Shepard Chapman, American, 1879-1962, “Cornered,” circa 1916, oil on board. Chapman was a respected illustrator and a co-founder of the Leonia School of Illustration in New Jersey. It is probable that this painting with its dramatic narrative of a wolf closing in on a young boy was originally created to accompany a published story.

William N. Hasler, American, 1865-1933, “A Summer Afternoon,” circa 1926, oil on board. A landscape artist and member of the Salmagundi Club, Hasler worked mostly in oil, but also did etchings, black and white prints and some watercolor.

Carl Hirschberg, American, born in Germany, 1854-1923, “Evening,” 1919, oil on board. A late 19th century highly academic painter, he became an early 20th century impressionist and influential member of the Kent (CT) Art Association and the broader Litchfield County group of painters.

Artist Unknown, British, “Robert Sherson,” circa 1814, oil on canvas. This portrait may commemorate this man's triumph over scandal. Robert Sherson (ca. 1770-1842) was an administrator in the British East India Company, charged with handling all receipts and disbursements of grain imports at Madras, who was charged with fraud and embezzlement and later exonerated.

Frank von der Lancken, American, 1872-1950, “Landscape,” undated, oil on canvas. A prominent educator, artist and proponent of the Arts and Crafts movement in early 20th century America, he was proficient in a variety of media, from oil and watercolors to pencil and charcoal.



Corwin Knapp Linson, American, 1864-1959, “Cool Comfort,” circa 1926, oil on canvas.

Harry Leith-Ross, American, born Mauritius, 1886-1973, “Snow Scene,” undated, oil on canvas. Leith-Ross taught classes in landscape painting in New Hope, Pennsylvania, taking over teaching duties for John Fulton Folinsbee, a fellow member of the Salmagundi Club. Leith-Ross became an integral part of the New Hope art community, and eventually wrote “The Landscape Painter's Manual” in 1956.

Corwin Knapp Linson, American, 1864-1959, “Cool Comfort,” circa 1926, oil on canvas. He was an illustrator, painter and writer whose subjects ranged from social commentary, to travel images, to biblical subjects. He wrote a book about the author Stephen Crane, his close friend.

George Glenn Newell, American, 1870-1947, “The Lane to the Brook,” undated, oil on panel. Known for his pastoral landscapes featuring cattle, he exhibited widely and with much success throughout the United States. He was a member of the National Academy of Design.

James Scott, American, 1889-1934, “Autumn Trees,” circa 1926, oil on canvas. No information available.

Artist Unknown, American, first half of 19th century, “Portrait of a Lady,” circa 1925-35, oil on canvas. This portrait can be approximately dated by the costume of the fashionable sitter. The attention paid to the lady's ring suggests that the portrait might commemorate her marriage.

Artist unknown, American, early 20th century, “Autumn Landscape with Corner of a Building,” undated, oil on canvas.

John Scott Williams, American, born Great Britain, 1877-1976, “Faun,” undated, oil on board. Williams and his wife, the artist Clara Elsen Peck, both attended the Leonia School of Illustration in New Jersey. He was one of seven major American artists who volunteered to create World War I propaganda posters.

For further information check our NC Institutional Gallery listings, call Historic Cabarrus at 704/920-2465 or visit (www.historiccabarrus.com).

Pottery 101 in Salisbury, NC, Offers Group Pottery Show

Pottery 101 in Salisbury, NC, is presenting *Assemblage*, an exhibit featuring works by Michael Hamlin, Allison McGowan, Jennifer Mecca, Ron Philbeck, Amy Sanders and Julie Wiggins, on view through Apr. 17, 2015.

Michael Hamlin creates vessels on the wheel and by hand building. He uses a high iron bearing clay body and applies multiple crater or matt glazes. Many of his pieces are fired multiple times in order to obtain his unique surfaces. He has a passion for gardening and says it provides much inspiration for his work. He is also inspired by Scandinavian and Mid-Century design and 12-15th century Persian and East Asian ceramic forms.

Allison McGowan's clay work is inspired by nature. Art Nouveau architecture and the sewing process. McGowan says, “Combining various patterns, volume and structures guide my hand and eye in my current work. Balancing these while still creating useful functional hand built pottery is an achievement nature teaches, me observing every small gumball or lily flower.”



Work by Amy Sanders

nature inspire the pottery of Amy Sanders. Through these influences she feels inspired to create works that she says, “invite touch and evoke a sense of nostalgic comfort.” According to Sanders, working with clay satisfies her desire to “play, construct, experiment and get dirty.”



Work by Ron Philbeck

Jennifer Mecca creates utilitarian pots that are unique and visually appealing, but also functional for use in everyday life. Mecca says she creates pots that, “reflect the enjoyment I have for throwing, embellishing, creating and using.” Inspirations for her surfaces include fabric pattern, paintings, nature, and historic dishware.

Ron Philbeck's soda glazed stoneware is strongly influenced by potters of the Leach/Hamada lineage. He says he thinks that using handmade pottery enriches our daily lives and that everyone should at least own a handmade mug and dinner plate.

Textile patterns, quilting, architecture and



Work by Jennifer Mecca

Julie Wiggins' work is informed by her travels to China, Morocco, Mexico and Europe. It is additionally influenced by her study of traditional studio pottery techniques. She says that, “together, these influences help me create a body of work that reflects memories, movement, and love of life. Wiggins loves contemporary architecture, the repeated patterns found in nature, and “the simple power of an intuitively drawn, fluid line.”

For further information check our NC Commercial Gallery listings, call the gallery at 704/209-1632 or visit (www.pottery-101.com).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Apr. 24th for the May 2015 issue and May 24 for the June 2015 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. And where do you send that info? E-mail to (info@carolinaarts.com).

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