

# Coastal Discovery Museum

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known as Honey Horn Plantation for more than two centuries. It is the largest parcel of open land on Hilton Head Island and the last property that you can enter and envision what the island was like before it was developed. The oldest homes on the island, magnificent live oaks and ancient cedars, beautiful wide-open fields that harken back to the days when this was a quiet agrarian community, Marsh Tacky horses

quietly grazing in the pasture. Experience what the island was once, is now, and hopefully will be in the future. The Discovery House at the Coastal Discovery Museum is open daily from 9am-4:30pm and Sunday 11am-3pm.

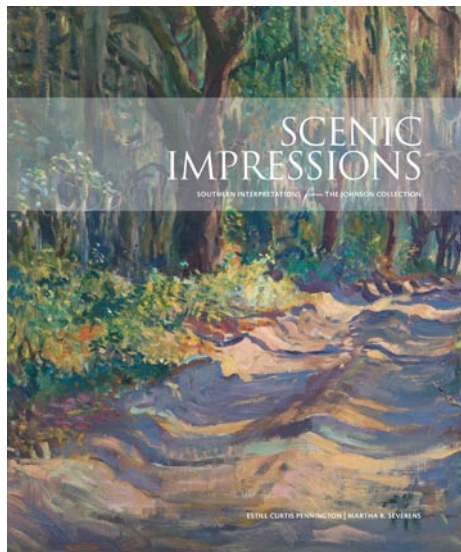
For further information check our SC Institutional Gallery listings or visit ([www.coastaldiscovery.org](http://www.coastaldiscovery.org)).

## A Look at a Few Art Books

From time to time we receive in the mail books that are related to the Carolina visual art community, either by the artists they cover, that they were written by members of the Carolina community, or the fact that they are about the Carolina art community. For some reason we receive some that have nothing to do with the visual arts, the Carolinas, or anything ever mentioned in our publication. Believe it or not, there are a lot of folks who just never seem to get what Carolina Arts means.

Here's some info about the latest arrivals.

The University of South Carolina Press sent us a copy of *Scenic Impressions - Southern Interpretations from The Johnson Collection*, written by Estill Curtis Pennington and Martha R. Severens, with a Foreword by Kevin Sharp.



(2015)  
10" x 12"  
225 pages  
60 color and 40 b&w illus.  
ISBN 978-1-61117-675-9  
hardcover, \$48.99  
ISBN 978-1-61117-717-6  
ebook, \$48.99

The radical changes wrought by the rise of the salon system in nineteenth-century Europe provoked an interesting response from painters in the American South. Painterly trends emanating from Barbizon and Giverny emphasized the subtle textures of nature through warm color and broken brush stroke. Artists' subject matter often represented a prosperous middle class at play, with the subtle suggestion that painting was indeed art for art's sake and not an evocation of the heroic manner. Such enchanting French paintings introduced a visual vocabulary of style, color, and content that was soon successfully adopted by American artists. Many painters in the South took up the stylistics of Tonalism, Impressionism, and Naturalism to create equally picturesque works that celebrated the Southern scene as an exotic other, a locale offering refuge from an increasingly mechanized urban environment.

In its presentation of some forty paintings created between 1880 and 1940 - including landscapes and genre scenes - *Scenic Impressions* traces an international aesthetic's journey to and germination in the American South. A foreword, written by Kevin Sharp, director of the Dixon Gallery and Gardens in Memphis, Tennessee, introduces the topic. Two lead essays, authored by noted art historians Estill Curtis Pennington and Martha R. Severens, discuss the history and import of the Impressionist movement, abroad and domestically. Each scholar explores the use of local color to portray a regionally distinct place and culture - to produce, in the words of the popular and

prolific American Impressionist Childe Hassam, "some things that are charming." The featured works of art are presented in full color plates and delineated in complementary entries written by Pennington and Severens. Also included are detailed artist biographies illustrated by photographs of the artists, extensive documentation, and indices.

Featured artists include: Wayman Adams, Colin Campbell Cooper, Elliott Daingerfield, G. Ruger Donoho, James Herring, Alfred Hutty, John Ross Key, Blondelle Malone, Paul Plaschke, Hattie Saussy, Alice Ravenel Huger Smith, Anthony Thieme, Helen Turner, and Ellsworth Woodward.

Estill Curtis Pennington has served in curatorial capacities for the Archives of American Art, National Portrait Gallery, New Orleans Museum of Art, and Morris Museum of Art. Pennington's *Kentucky: The Master Painters from the Frontier Era to the Great Depression* was a nominee for the Smithsonian's Charles C. Eldredge Prize for Distinguished Scholarship in American Art and a winner of the 2009 Publication Award of Merit from the Kentucky Historical Society. His previous collaboration with the Johnson Collection is *Romantic Spirits: Nineteenth-Century Paintings of the South from the Johnson Collection*.

Martha R. Severens is a graduate of Wells College in Aurora, New York, and holds a master's degree from the Johns Hopkins University in Baltimore, Maryland. An art historian, she has served as curator at the Gibbes Museum of Art in Charleston, South Carolina, the Portland Museum of Art in Maine, and the Greenville (SC) County Museum of Art. She has published studies on a variety of Southern artists, including Charles Fraser, Alice Ravenel Huger Smith, William Halsey, and Mary Whyte. In addition she is the author of *Andrew Wyeth: America's Painter*; Greenville County Museum of Art: *The Southern Collection*; *The Charleston Renaissance*, and, most recently, *From New York to Nebo: The Artistic Journey of Eugene Thomason*.

Located in Spartanburg, South Carolina, The Johnson Collection offers an extensive survey of artistic activity in the American South from the late eighteenth century to the present day.

Established in 1944, the University of South Carolina Press is one of the oldest publishing houses in the South and among the most respected in the Southeast. With more than 2,000 published books to its credit, 1,000 in print, and an average of 50 new books published annually, the Press is essential in enhancing the scholarly reputation and worldwide visibility of the University of South Carolina.

The University of South Carolina Press is located in Columbia, SC. For information about ordering this book or other books the Press has published, call 800/768-2500 or visit ([www.uscpress.com](http://www.uscpress.com)).

Schiffer Publishing, Ltd. sent us a copy of, *Award-Winning Basket Designs: Techniques and Patterns for All Levels*, written by Pati English.

(2015)  
8 1/2" x 11"  
168 pages  
349 color photos and patterns  
ISBN13: 9780764349713  
soft cover, \$24.99

Explore the art of basketry in this idea-filled book for weavers at all levels. Over 300 how-to photographs, guidance on using

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Don't forget about our website:  
[www.carolinaarts.com](http://www.carolinaarts.com)



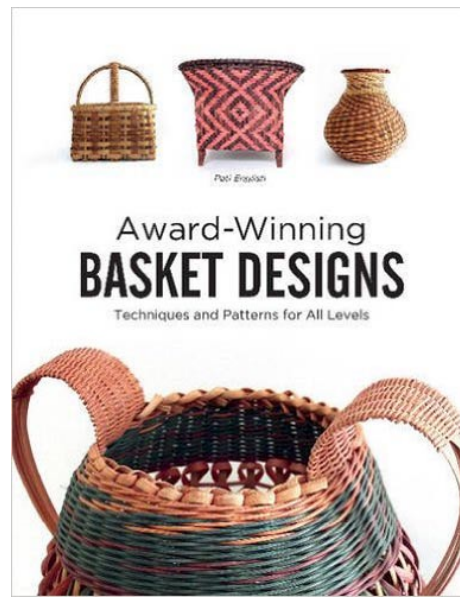
You can find [past issues](#) all the way back to August 2004!

You can find [past articles](#) all the way back to June 1999

Also don't forget about our two blogs:  
[Carolina Arts Unleashed](#)  
[Carolina Arts News](#)

Send us your email address to be added to our list to receive notice of each monthly issue.

[info@carolinaarts.com](mailto:info@carolinaarts.com)



a fascinating selection of woven styles, and 15 original new patterns combine to offer much more than traditional, historical weaving. Learn the basics, materials, dyes, tools, and techniques; then practice, using all or parts of the book to create your own award-winning designs. Traditional baskets are updated with new techniques, while contemporary patterns employ flat, flat oval, and round reed in plaids, twills, spiral, braids, arrows, diamonds, twining, waling, handle wraps, rim borders, and more. A gallery section features the inspiring artwork of experts who are bringing unique ideas to twenty-first-century woven art. This book will serve as a practical guide and an essential reference for every basket weaver.

An avid collector of Native American baskets, Pati English is Resident Artist on the Approved Artist Roster, South Carolina Arts Commission, and a juried artisan with art centers in the Southeast, where she has earned numerous awards. English teaches

many of her basket patterns incorporating materials that are hand-dyed in her studio. Her baskets have been featured in national publications, and she has appeared on ETV and RFD-TV. Active with several guilds, English teaches and works to keep the art of basketry alive in the twenty-first century.

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If you would like to have your art book featured in *Carolina Arts*, send us a copy of the book (check Page 2 for our address), a press release, and at least a high res image of the book cover. E-mail your info to ([info@carolinaarts.com](mailto:info@carolinaarts.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 2016 issue and May 24 for the June 2016 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](mailto:info@carolinaarts.com)).