

Artworks Gallery in Winston-Salem

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Work by Diane Nations

Aug. 11, from 2-4pm.

Under the Influence of Jung is a collection of collages, oil paintings, and monoprints by Nations. Drawing inspiration from the works of Carl Jung and his Redbook, along with her own imaginary journey, she hopes to inspire others to take their own imaginary journeys and explore the works of Carl Jung. "Who looks outside, dreams; who looks inside, awakes." -Carl Jung

Trees and plants have been a subject of Lea Lackey-Zachmann's visual study for years. *Trees and Garden Beings* consists of drawings and sculptural paintings showing plants in her garden and nearby trees. It is hoped that the exhibit will

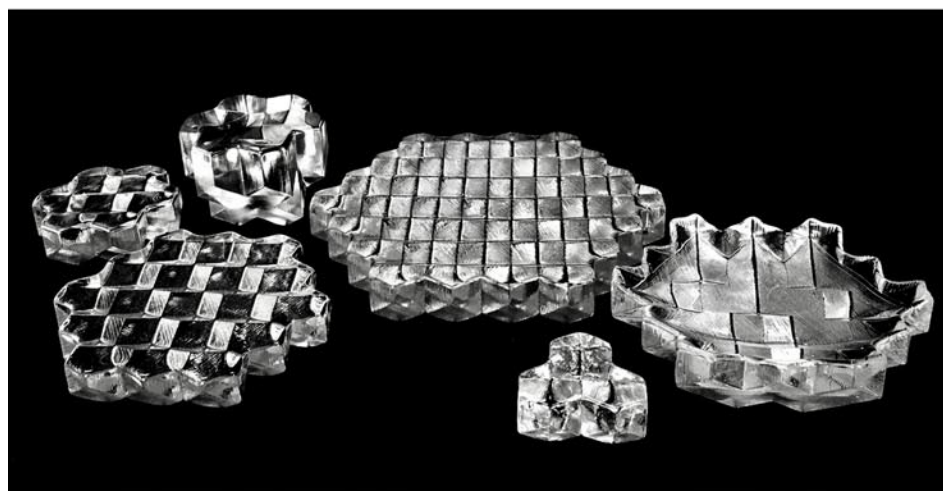


Work by Lea Lackey-Zachmann

present the plants and trees in such a way that the viewer will see them as the unique beings that they are as well as gain a new appreciation for them.

"I was in my yard and thought that the tree was as living being. We take trees for granted. We don't believe they are as much alive as we are." - Ziggy Marley.

For further information check our NC Institutional Gallery listings, call the gallery at 336/723-5890 or visit (www.Artworks-Gallery.org).



Artist Talks

Fred Kahl & David Roswell

August 2, 5:30pm

STARworks NC
Center for Creative Enterprise
www.STARworksNC.org
(910) 428-9001

Burroughs - Chapin Art Museum in Myrtle Beach, SC, Features Works by Emily Esdaile Weston

The Franklin G. Burroughs - Simeon B. Chapin Art Museum in Myrtle Beach, SC, is presenting *Emily Esdaile Weston (1810-1886): The Legacy of a Planter's Wife*, on view through Sept. 1, 2019.

English-born artist Emily Esdaile Weston was the beloved wife of celebrated South Carolina planter, military officer and politician, Plowden C. J. Weston (1819-1864). During the Civil War, while Plowden served in the Confederate Army, Emily managed their family plantations along the Waccamaw River, a beach house on Pawleys Island and an inland cottage in Conway.

Over the course of 25 years (1844-1869), Emily documented the architecture, flora, fauna and landscape she encountered around her properties in Horry and Georgetown Counties in graphite, ink and watercolor, providing us with a window into the past—a view of our coastal landscape 150 years ago. This exhibition marks the first time Emily's legacy, this beautiful, historic collection of 105 illustrations, has been shown in its totality.

Special thanks to Margaret and Hal



Work by Emily Esdaile Weston

Holmes of Conway, SC, who have graciously shared their collection for our education and enjoyment.

History was made as the Museum first opened to the public in June, 1997, but was conceived some 13 years earlier by a small group of Myrtle Beach visionaries - artists, art patrons, business leaders, cultural enthusiasts and other private citizens. The building itself dates to 1924, when it was built by textile industry mogul Eugene Cannon in the Cabana Section of Myrtle Beach. It was subsequently sold

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to Col. Elliot White Springs for use by his family and executives of Springs Industries and re-christened Springmaid Villa.

In 1975, the Villa changed hands again and was slated for demolition. A campaign to save Springmaid Villa began, led initially by Waccamaw Arts and Crafts Guild President Gaye Sanders Fisher. The building's survival, however, was contingent on its relocation: a Herculean effort organized by Guild member and Myrtle Beach Councilman Harry Charles, along with his wife, Jane. Relocating the 150-ton structure required two flatbed trucks for three full days, with a team of City employees, utility workers and every member of the Guild working side by side.

The Villa was taken to its new home eight miles south - an undeveloped property whose donation by the Myrtle Beach Farms Company, precursor to the Burroughs & Chapin Company, had been negotiated by Harry Charles.

Charles was also instrumental in creating the Springmaid Villa Art Museum Corporation, a new non-profit with a board of trustees charged with convert-

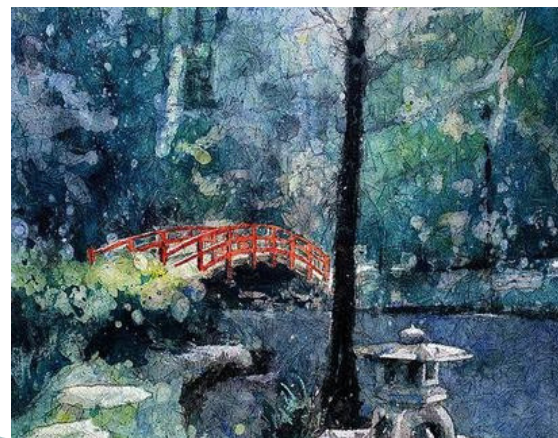
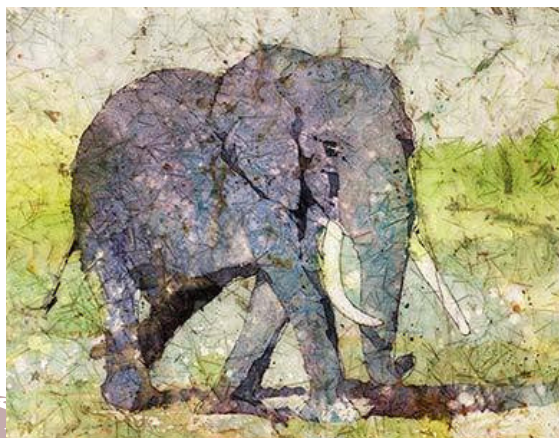
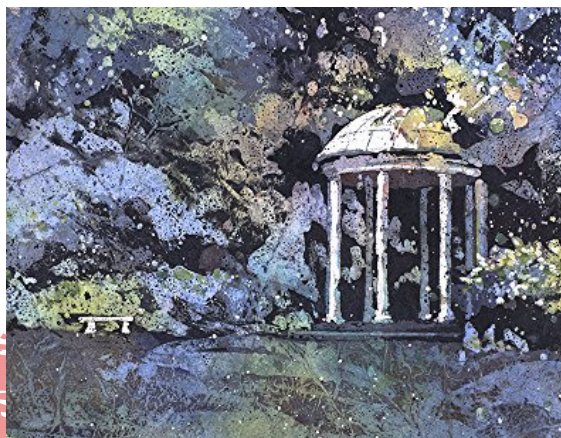
ing and later managing the property as a public art museum. Following a decade-long fundraising effort, spearheaded by Harry Love, Claudia Stowe and an auxiliary group of determined women called Friends of the Villa, the Museum opened its doors in June, 1997.

In recognition of the land donation, it was re-named for the founders of Myrtle Beach Farms and became the Franklin G. Burroughs-Simeon B. Chapin Art Museum.

A major step to secure the Museum's future was taken in 2001, when Board Chair Lineta Pritchard negotiated with the City of Myrtle Beach to purchase the Museum's building and to maintain its exterior and grounds, while leasing it back to the Museum. Freed from mortgage constraints, the Board and Executive Director Patricia Goodwin were able to make a bold move - in June of 2003 the Museum became free admission for all.

In 2013, just one year after its 15th anniversary, the Museum was the recipient of the State of South Carolina's presti-

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