

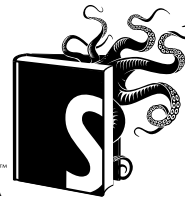
SOUTHPORT'S

Art Newton

Thomas J. Harrelson

SlapDashPublishing

CAROLINA BEACH | NORTH CAROLINA



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About the Author

Thomas J. "Tommy" Harrelson lives in Southport where he went to school for 10 years before finishing high school at Campbell Junior College. He earned an AB in Economics from UNC-Chapel Hill, an MBA from the Wharton School of the University of Pennsylvania and studied abroad for a year at the Università di Roma. Tommy worked for a few years in New York City and Basel, Switzerland before returning to Southport to join the family retail business. He served two terms in the North Carolina House of Representatives and in the administration of Governor Jim Martin as Secretary of Transportation. He also worked as a management consultant, in government affairs and as an executive for a major engineering firm.

His other published works are "Partnering in Italy and Spain" in The Military Engineer and an NCHRP Study "State Departments of Transportation-Strategies for Change" (as co-author with Dr. Tom Larson and Dr. Gorman Gilbert.)

Tommy is married to Julie Ann Harrelson and has two step-daughters and two grandchildren. Tommy and Julie are active in St. Philip's Episcopal Church.



Special Acknowledgments

Pat Pittenger, Art and Valli's longtime friend, an accomplished artist in her own right, offered commentary on the artistic merit of individual works and of his body of work. Pat and her husband, Paul, also filled me in on the Newton family's early life in Southport. Artist and art teacher, Thomas "Rusty" Hughes, gave valuable critiques of Art's artistic style and techniques. Lewis J. "Lew" Hardee, Jr. was invaluable in giving constructive editorial support. He also offered a first-hand account of Art's abilities as an art teacher. Brooks Preik furnished her remembrances of Art's store, teaching prowess and civic activities. Captain Hoyle Doshier and his wife Betty were important sources of information about the Southport waterfront of Art's time. I had a great time hearing their stories. O.C. "Son" Carrier and Charles "Pete"

Joyner also shared their knowledge of the Southport of that era. Captain Robert Allen Potter helped identify boats and structures in the paintings. My wife, Julie Ann offered great moral support and editorial suggestions for which I am grateful. Ricky and Debbie Evans have been unbelievably helpful in copying works of Art and keeping track of the ever-enlarging inventory. My publisher, Daniel Norris (SlapDash Publishing), has been a delight to work with. He is the one who thought of using splashes of colors from Art's paintings as background for many of the pages. He has helped me put together a book that I hope is worthy of Art Newton's talent.

Others helped in varying degrees. They are listed at the end of the book. I appreciate all their help.

Dedication

I dedicate this book to Art Newton's widow, the late

Valli Bryant Newton

September 9, 1929 - October 25, 2007

And to their children, Jon Arthur Newton, Juli Newton Ghiselin, the late Dana Newton, and to Art's nephew John Martin Lewis. Life with Art was anything but easy for the family. He often struggled financially, and had personal problems, creating much difficulty for Valli and their children. Despite their struggles, the family did a fine job preserving Art's paintings, sketches, and working drawings as well as documenting his works. They are represented in this book as the "Newton Family collection."

Thank you Valli! And thanks to your wonderfully talented kids and nephew.

(below, left to right)

Valli - Dana, Art, Jon, Valli and Star - Jon, Dana and Juli - John Martin Lewis

(Valli portrait by Art Newton)

Publisher's Notes on Restoration

The images in this book have been scanned or otherwise reproduced to preserve the original vision of Art Newton. Watercolor and other media do not perfectly maintain the hues and color gamut that are present when a painting is first created. Sunlight, ozone, mold, imperfections in papers and humidity conspire to degrade all works of art. Great care was taken when cropping, adjusting and placing images in this book. Some art has been carefully restored and some, while degraded, are included with characteristic flaws and imperfections because they represent an important part of the

spectrum of Art Newton's body of work. Our goal is to faithfully reproduce Art Newton's vision and display his work in a pleasing manner. We believe we have done just that.

Images are noted with dimensions (height x width) in decimal inches and year of production.

Paintings are watercolors unless otherwise noted.

Family photographs, sketches and working drawings are attributable to the Newton family unless otherwise indicated.





ART NEWTON
Southport, N.C.

Art Newton was Southport's first professional photographer and artist.

He made a valiant attempt to support his growing family – eventually relying on his artistic and creative abilities. He was a skilled photographer, chronicling the changing waterfronts, and especially the devastation wrought by Hurricane Hazel in 1954. He was a well known and prolific commercial artist and publisher. But I feel Art Newton's talents were most evident and most fully realized when you look at his extensive and varied body of work that includes pen-and-inks, pencil sketches, oil paintings, and, his great love, watercolors. These “artistic” works are some of his earliest creative endeavors and were created from the 1940's until his death in 1964.

Art's watercolor of the Dan Harrelson Grocery was bought by my father at an exhibition in 1950 for \$15.00. I have had

it for many years and I have purchased a few other “Art Newtons” over time, including pencil sketches that his wife Valli graciously provided. A colleague of mine, Roy Pender, suggested that I take on the task of organizing and cataloging Art Newton's vast body of work. I began with my small personal collection and this, along with my deep appreciation for the artist's creative genius, are what inspired me to take on this project.

In researching this book, I started with traditional outreach, including a letter from his daughter, Juli Ghiselin, to The *State Port Pilot*. I called families and businesses listed on old art show sign up sheets and inventories. I used the internet and social media as well. Many people have gone to great lengths to provide original art for this effort. John and Fran Burdette brought paintings from Chilicothe, Ohio and Sabra Bisette Ledent brought one from Montreal, Canada. The list goes on. For this and other generous efforts, I am very grateful.

The body of work I uncovered makes it clear that Art was even more talented than I thought. According to artist and art teacher, Thomas “Rusty” Hughes, Art had a “real feel for his subject matter, a sense of place that few others could rival.” Art's love for the Cape Fear, the creeks, marshes, beaches, and landmarks is vividly evident in his work.

I hope you enjoy these historic images of Southport, Wilmington, Bald Head Island, Long Beach, Wrightsville Beach and other parts of the Cape Fear. Much has changed or is gone forever due to hurricanes and the ravages of time, but thanks to Art Newton (and those who preserved his work), we can enjoy a time and a place that inspired this very talented artist's creative spirit.

Thomas J. Harrelson



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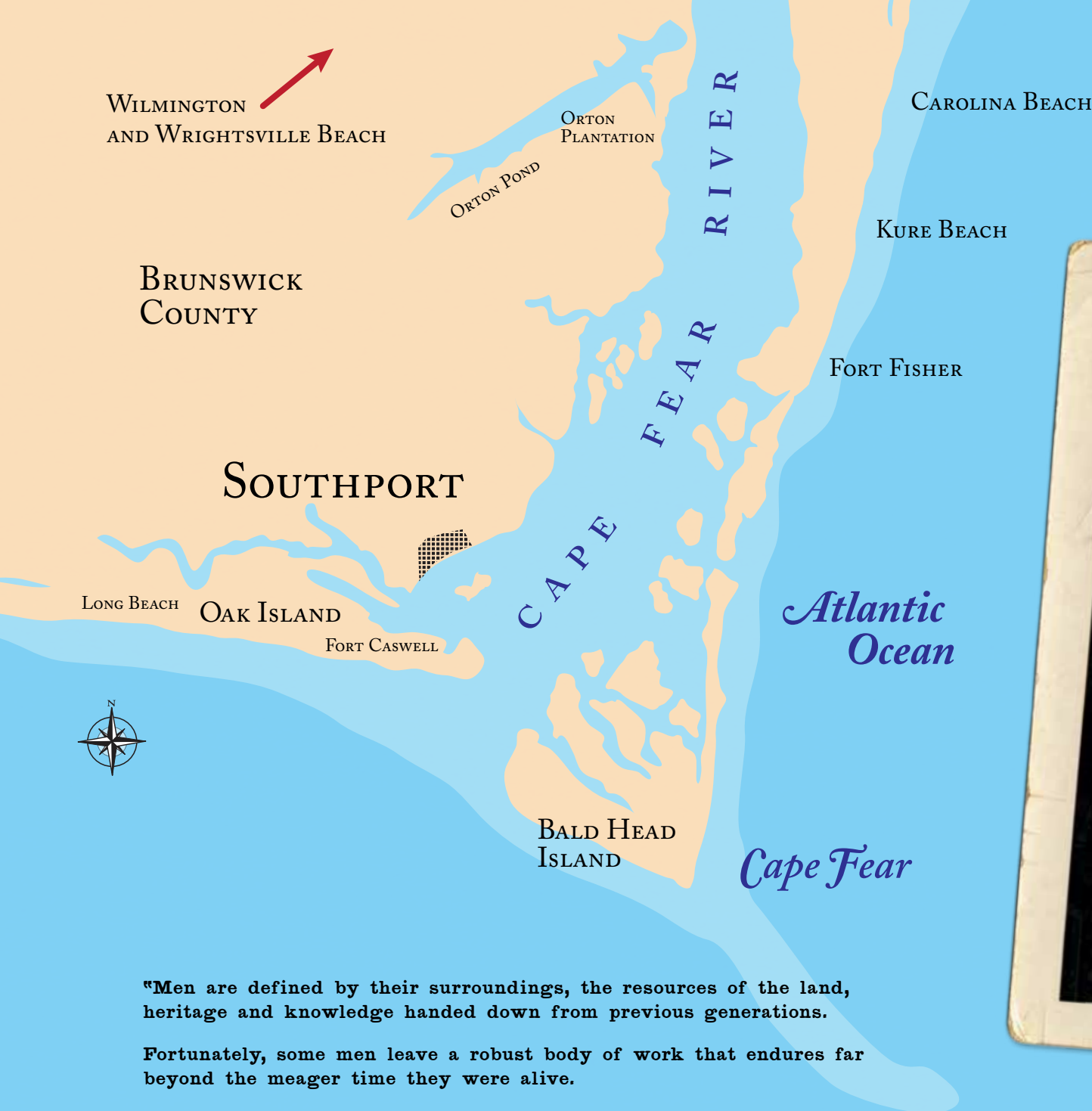
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“Men are defined by their surroundings, the resources of the land, heritage and knowledge handed down from previous generations.

Fortunately, some men leave a robust body of work that endures far beyond the meager time they were alive.

It is a wonderful thing when their contribution to our lives and culture becomes an indelible reflection of a specific moment - a chapter in the much bigger book that we call history.” -Daniel Ray Norris



Early Life



Snooks was what they called him.

He grew up partly on the Outer Banks, where his father served in the Coast Guard (assigned to Cape Lookout lighthouse), and in Southport, where he began school at nine years of age. The Southport of Art's youth was a town where lazy dogs slept under live oak trees in the middle of streets made of sand and oyster shells. Back then, local organized entertainment was hard to come by. But we did have the Amuzu Theater, parties at the USO Building, school-based activities and church socials. Later, a pavilion was built on Long Beach. Both young and old went there during the summer for square dances and danced to tunes found on the Wurlitzer juke box. Families and church groups also gathered at the western end of Long Beach at the huge dune known as Big Hill for picnics and wiener roasts. Art and other boys and girls played at the river's edge or along creeks that fed into the Cape Fear river. Fishing and hunting were popular and if a boy were lucky, he had access to a skiff. Some brave people like Hoyle and Richie Doshier even swam to and from Battery Island and Bald Head Island.

◀ **"Whittler's Park"** · 1958 · 8 x 12 · From the collection of the NC Maritime Museum at Southport

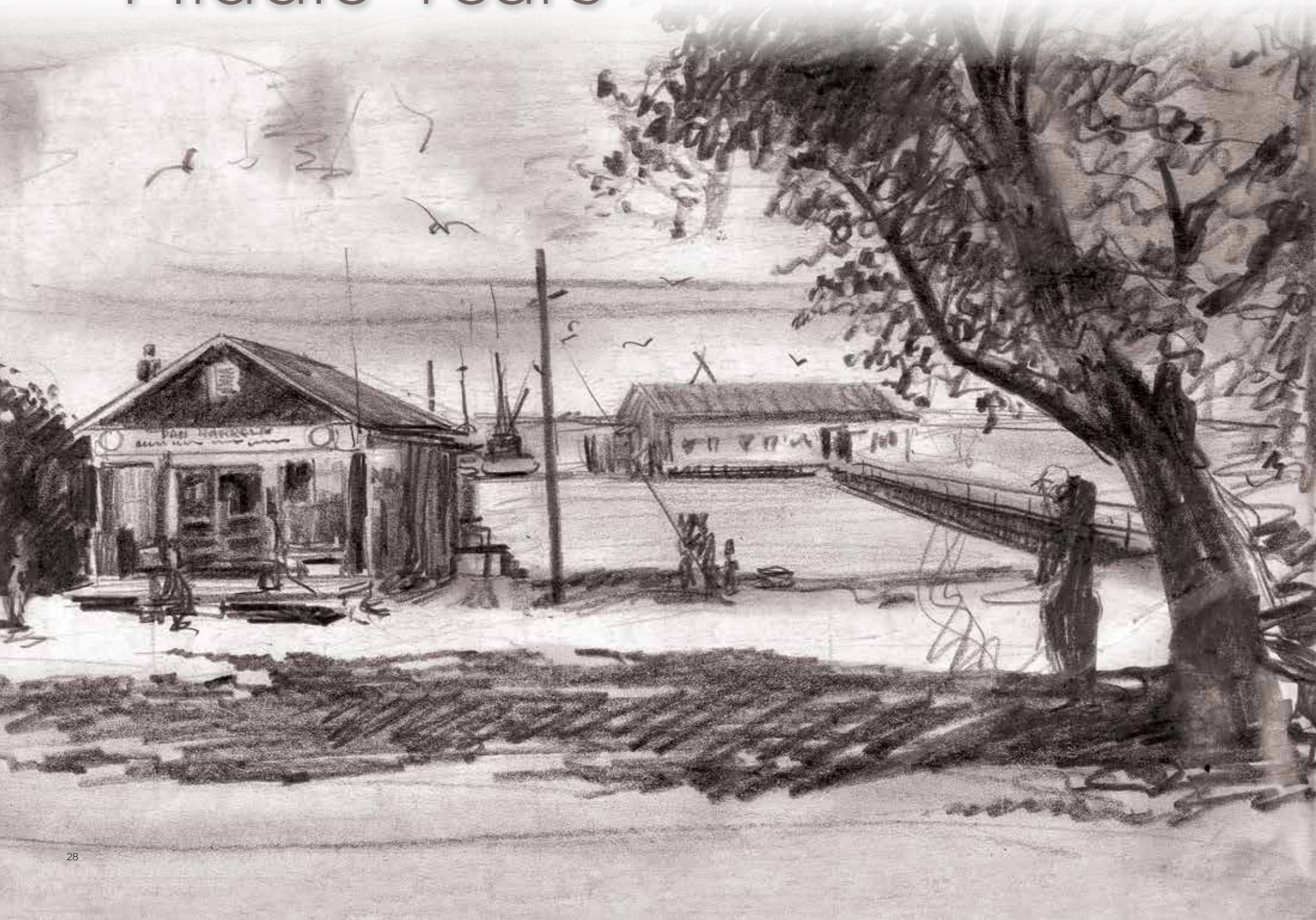
Long Beach Pavilion

Art and Valli dancing while Josie Hickman and others look on.



(left) One of the all time favorite gathering spots in Southport. It was called both "The Whittler's Bench" and "The Cedar Bench." The trees were poplar trees named after presidents. Pictured are Stacey Wade, Bill Keziah (The Roving Reporter) and Ebineezer Smith.

Middle Years



Southport was changing.

When Art and Valli moved back to Southport with their young son Jon, in late 1949, Southport, especially its waterfront, was undergoing gradual change. Newer, larger shrimp boats were being built on the waterfront for Lewis J. Hardee, Sr., Dallas Pigott, Paul Fodale, Merritt Moore and the Wells brothers. An African-American man named Lewis Spaulding from Fernandina, Florida built many of the boats. The boats had evolved from narrow beamed boats of 25-26 feet to broader beamed vessels of 55 to 65 feet or more.

Dan Harrelson Grocery had opened in 1945 at the foot of Howe Street. Nearby Mack's Cafe, one of the few restaurants in town, was doing a thriving business, featuring fresh seafood, hamburgers, mullet stew, and Mack McGlamery's popular french fries. George Wortham, an African-American waterman, had a fishing shack and skiffs for river fishing, clamming and gathering oysters. Before the advent of motorized craft, he would row pilots the 15 miles to the sea buoy to meet incoming ships. Another waterman was Rab Hankins, who fished with Mr. Wortham on occasion. The old pilot building still existed, but had lost its tower due to a hurricane during the war

Documenting the changes in Southport

(right) Art Newton stands outside his studio on Howe Street in Southport. From the Newton Family collection.

(left) A study for the watercolor of Dan Harrelson Grocery (page 44). It also shows Lewis Hardee's Colonial Shrimp Company and one of the poplars next to the Cedar Bench, a favorite gathering spot for old salts.

(date unknown, 11.5 x 17, From the collection of Julie Ann and Tommy Harrelson)



Art's good friend

Photo of Art and Valli's friend Pat Arrington who would later pursue a career in dance instruction and as an artist. From the collection of Pat and Paul Pittenger.



Living quarters behind Art's studio on East Moore Street.



Dan Harrelson Grocery

Painted 1950

11 x 17

From the Collection of Julie Ann and Tommy Harrelson

Mrs. Lulu McKeithan was one of Dan Harrelson's first employees at the store at the foot of Howe Street on the river. She recalled that she, along with Dot Watts Parker (later Dot Schmidt), Leonard "Big Boy" Lewis, Roscoe Davis, Dan's son Danny, and niece Mary Ann Loughlin were early employees of the store. Dan was the owner and manager. The store was an old frame building owned by the Stone Towing Company family, with a store room at the back that overhung the river. In those days, a coal stove in the middle of the store provided heating. In the summers, the screened back and front doors and windows let in cool river breezes. There was a meat market, manned by Big Boy in the rear. It had wooden half walls topped by additional screens to keep out insects. Roscoe Davis, an African American, was a trusted employee and a beloved figure in town. He had the keys to the store and at times customers would call him after hours to get something from the store for them. Dan had a booming business, serving not only many of the townsfolk but hundreds of shrimp and fish boats and the US Coast Guard Station at Oak Island. In 1953, his oldest son, Danny, was killed in an explosion aboard the USS *Leyte* in Boston Harbor. Of course, the store closed for several days but Miss Lulu, Big Boy and Roscoe would go down to see to things, and take care of the Coast Guard. Almost a year to the day of Danny's death, Hurricane Hazel swept the store into the river. They salvaged what they could by putting canned goods in shrimp boxes and moving them to a building on Howe Street that had been Dave Arthur's store, where they operated for a while. "Elizabeth never knew for a long time what she was getting when she opened some canned goods," Miss Lulu joked. Many of the cans had lost their labels, and were unsellable so they went to the Harrelson home to be served to the family.

Shrimp Boats

For some reason, Art particularly liked to paint shrimp boats. Maybe it was a reflection of the sheer numbers of vessels in the area. In fact, his 1952 exhibition at the American Legion Room at City Hall (now the upstairs of the Franklin Art Gallery) was entitled “Shrimpers at Work and Rest.”

It is hard to believe, but there was a time when shrimp and fish were so plentiful in Southport that there were hundreds of shrimp and fish boats and up to 9 packing houses operating at one time. In 1940, shrimp sold for \$3.00 per bushel and the headers earned five cents a bucket. The shrimp were processed here first by canning and later packed in ice and shipped to New York City, first by rail and later by truck. Equally hard to fathom is that shrimp were not well known to North Carolinians and not eaten locally for many years. They were used for bait. It took awhile for local people to develop a taste for them.

You are cordially invited to attend
the fourth annual
ART NEWTON EXHIBITION
sponsored by the Daughters of America.

Water color and oil paintings—
Southport and vicinity.

“TRAWLERS—AT WORK AND AT REST”

Legion Room, City Hall
Southport, North Carolina
Saturday, August 16, 1952

1:00 p.m. to 6:00 p.m. and 7:00 p.m. to 9:00 p.m.

Invitation from the Newton Family collection.



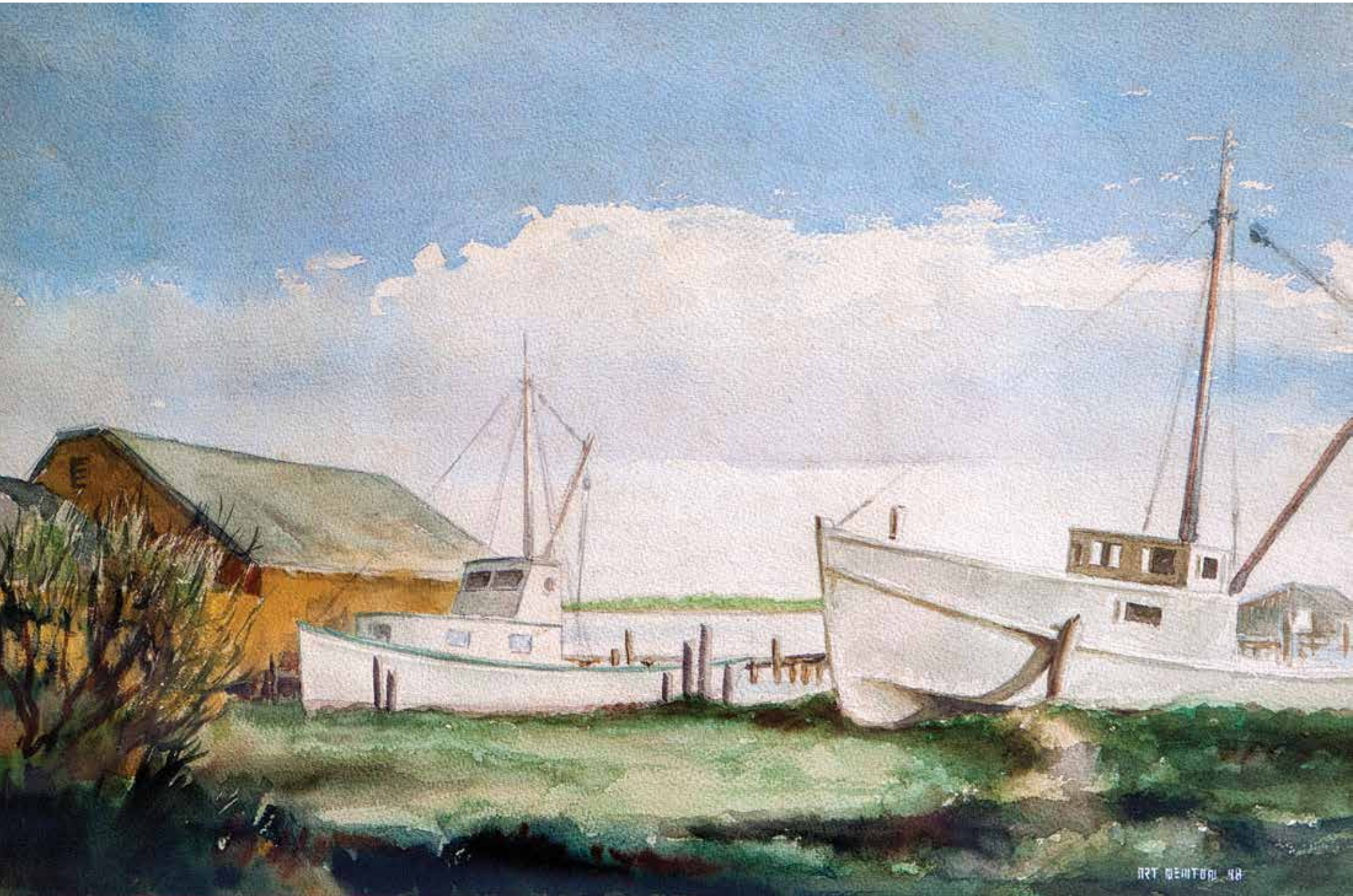
Bill Wells' railway at the foot of Atlantic Avenue in Southport. The boat is from the Wells fleet. Both the Moore and the Wells families were important in the shrimping industry in Art's time.



In the center of the painting is Capt. Rob Thompson's fish shack just east of Howe Street, where he and his son, artist Waters Thompson sold fuel. To the left is Colonial Shrimp Company's shrimp house and ashore you can see the old and new pilot towers, and Mack's Cafe.



Named for Bill Wells' grandmother, the *Claudia J.* was one of several shrimp boats owned by his grandfather and father. The Wells family was prominent in the seafood industry during Art's time. No matter where Bill went, this painting went with him. Today the Wells family has a sea scallop business in Virginia.



Captain Jim Arnold's Fish House and the *Vera*

Painted 1948

11 x 17

From the Collection of Jim and Jean Burdette Blaine

Captain Jim Arnold had a seafood house and several shrimp boats in the river just east of Lord Street where shrimp and fish were unloaded into the shed at the end of the dock. As with other seafood houses, the catch would be conveyed down the dock on rail tracks to the main fish house. Capt. Jim's operation would also process mullets, spots and other fish caught by haul seiners on Oak Island. Whole families would gather on the beaches of Oak Island in the fall to catch the large schools of fish with haul seines. Men would pull the long (several hundred yards) cotton nets out with skiffs, loop them around the fish schools and haul the nets to shore. The fish would always run best just before a cold front. Sometimes, there would be mules or tractors to help haul the nets in. The fish would be loaded on wagons or pick up trucks and conveyed to Capt. Jim's fish processing operation. He had chilling tanks to hold the fish in heavy brine for several hours. Local men would come to clean the fish, using their own knives, and salt them in oak kegs that would hold about 30 pounds of fish. The mullets were split down the back, guts removed but with the scales left on and packed scales side up. In the height of the fishing season, the catches were so great that sometimes it would be a 24 hour operation, with men sleeping on old fish nets from exhaustion. It was after one of these marathon sessions that the nets caught fire, perhaps from a careless smoker relaxed by moonshine. The salted fish and nets were destroyed along with a big part of the main house. Hurricane Hazel would finish the job in 1954.

Captain Arnold's son, Clifton, had a machine shop and foundry behind the family home across the street. He manufactured parts for boats and seafood processing operations. He did all the shaft work, including making the keys that secured the propellers to the shafts.



Mack's Cafe

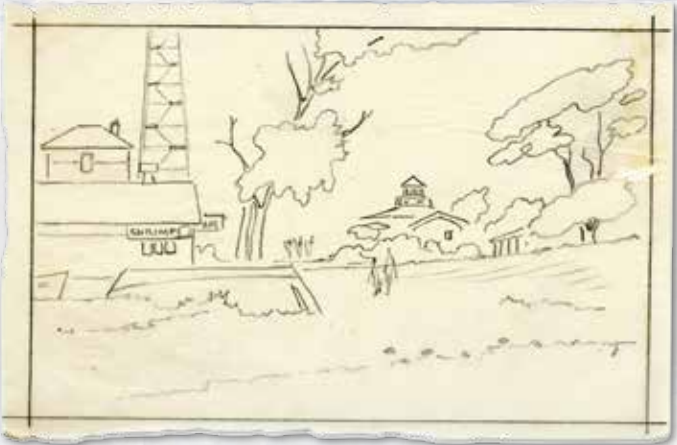
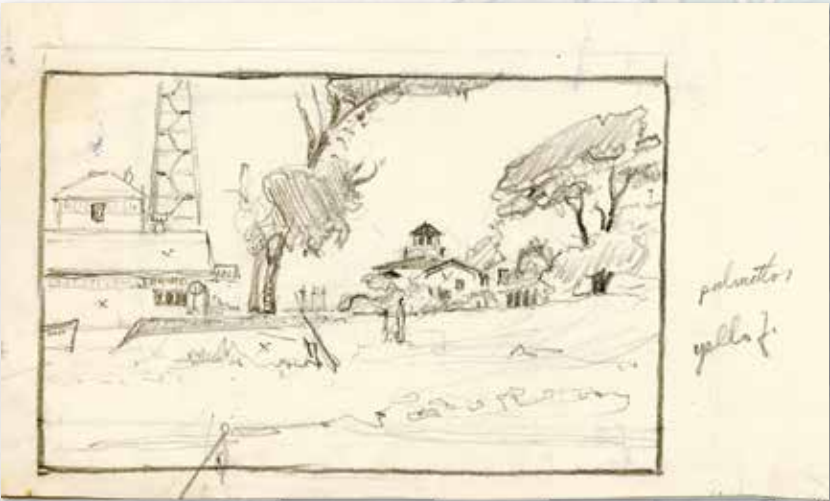
Painted 1959

11 x 17

From the Collection Betty McGlamery Cochran

This painting was commissioned as a Christmas present by Mary Swain McGlamery for her husband G.W. "Mack" McGlamery.

Mack McGlamery came to Southport with the Civilian Conservation Corps, married a local girl, and then opened his cafe in 1936 on the waterfront at the foot of Howe Street. It is one of the few riverfront structures to survive Hurricane Hazel in 1954, due largely to his reinforcing the building with cinder block walls. During the war years, half the space was used as a dance floor. His daughter, Betty Cochran, remembers learning to jitterbug at four years old with servicemen from Fort Caswell. Later the whole space was used for the cafe. Mack's was well known for fresh seafood and vegetables, hamburgers, clam chowder, mullet stew with sweet potatoes, french fries and hush-puppies. When available, pogy roe was served up crisply fried. On Halloween, children were treated with his hush-puppies. Sweet Southport ladies such as Mary McGlamery, Lillian Collins, and Margie Sherrill served the tables and booths and would sit and keep you company if they were not busy. Mack's Cafe is now Cape Fear Restaurant.



Pencil sketches from the Newton Family collection.

Party Boats

In Art's time, numerous charter boats, or party boats as they were known locally, were based in the Old Yacht Basin. Fishing parties came from all over for a day of "partying" and fishing. By 5:00 a.m. the parties would head out from the Old Yacht Basin to "clean up the shoals." They would fish the shoals first, then make the forty-two mile run out to Frying Pan Lightship. While they were at it, they carried mail to the Coast Guardsmen stationed on the lightship. In the afternoon, townspeople would gather at the waterfront to observe the boats' return from their day at sea. Captains who landed a sailfish always flew a flag on the way in. Art was often at the docks to photograph the catch. The keen competition among the captains led to an awards banquet held in the fall.



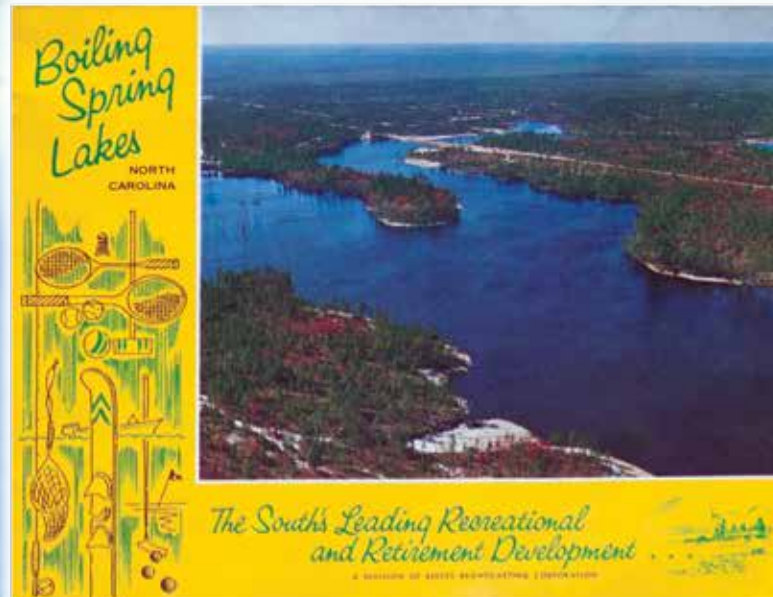


Party boats in the Yacht Basin, including the Marie Rose, owned by Captain Charlie Swan, an iconic figure in Southport and Bald Head Island, where he was the Light Keeper for many years. Art's use of green in this painting is different from most of his works.

(facing page) Most of the party boats shown here were the *Idle-Ons* built for Captain Hulan "Crow" Watts, Basil Ray's grandfather. Captain Watts had a thriving party boat business. In retirement he became an expert camellia gardener and took special care of his plants. Partially seen on the far left was the *John Ellan*, owned by Captain Walter Lewis, Art's brother-in-law. There is more detail than the usual in this painting – the saw horse pointing to the boats, all the lines and poles and the man walking toward the boat.



Commercial Art



Beyond paintings of Southport...

Art's training was mainly in commercial art, even though his real love was painting watercolors of everyday life on the coast. He made contacts in Wilmington and worked as art director for both Wilmington Printing Company and WECT (then WMFD-TV.) He went further afield, designing a proposed below-ground shopping center with a fall-out shelter in the town of Biltmore near Asheville. It never got built, but an extensive rendering was reported in the Asheville *Citizen Times*.

Only a portion of his commercial art work has been preserved. WECT has no archives with his work identified, and Wilmington Printing is out of business and his efforts there are not available. WECT first started out as WMFD-TV with local programming, using home-grown talent. Mrs. Katherine Godwin who hosted several live children's programs, including "The Kiddie Time Show" said that Art was very pleasant, easy to work with

and a good artist. He assisted her with set design for her programs. Pat Pittenger remembered that sometimes the station was worried that they wouldn't have enough children to appear in the show, and that Art convinced her to bring her daughter, Erinn and his daughter, Star, to participate. Star was very shy and when Mrs. Godwin would try to get her to talk, she would look down, but Erinn was a natural actress and hammed it up for the camera. Erinn got so caught up in telling what she and her siblings got for Christmas that she forgot everything and poured her drink in Star's lap, much to everyone's amusement.

On the set at WMFD (WECT TV6)

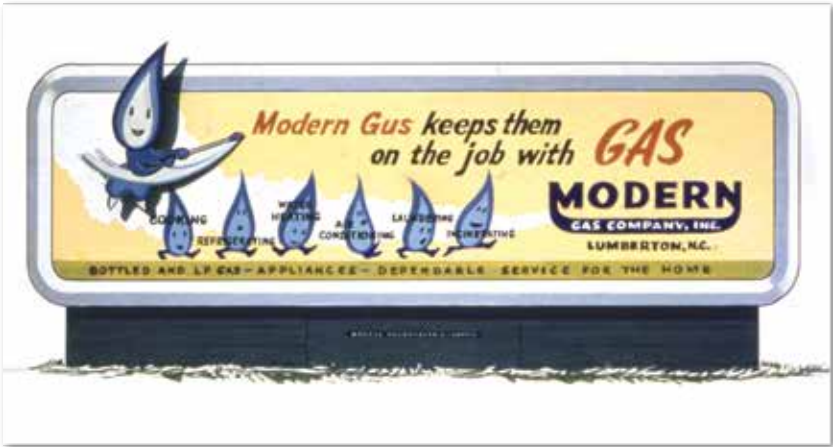
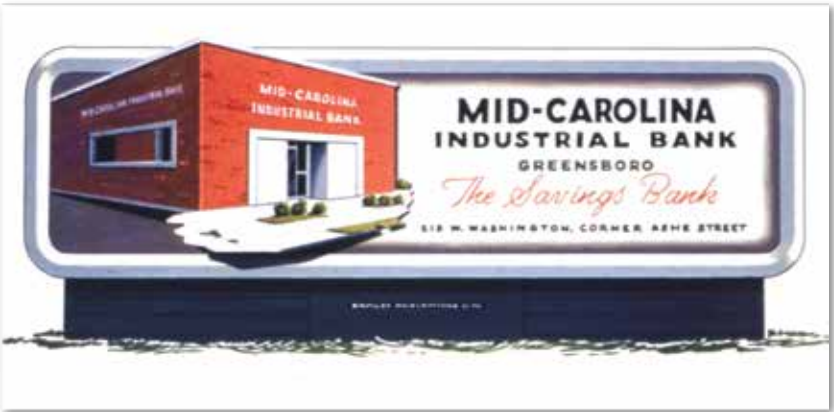
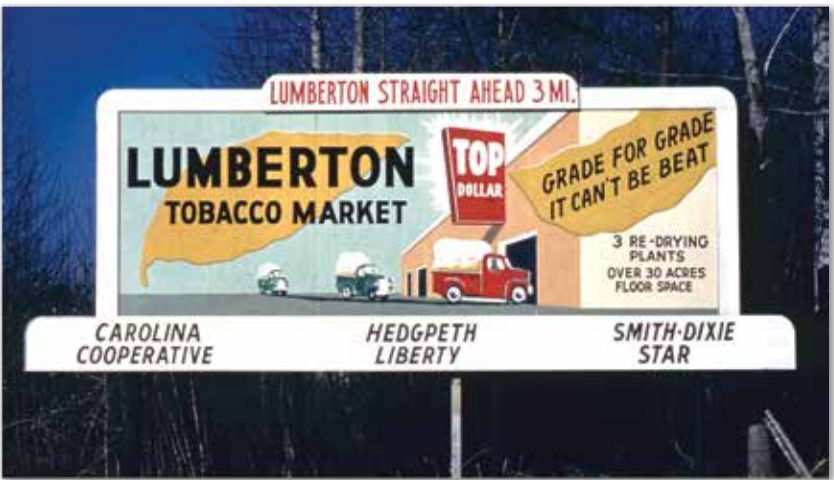
Katy Godwin (far right) worked with Art in television on her show - Kiddie Time. Young Jimmy Moore in glasses was on the set that day. Jimmy's family was prominent in the shrimp industry in Southport.

photo from WECT TV6 archives

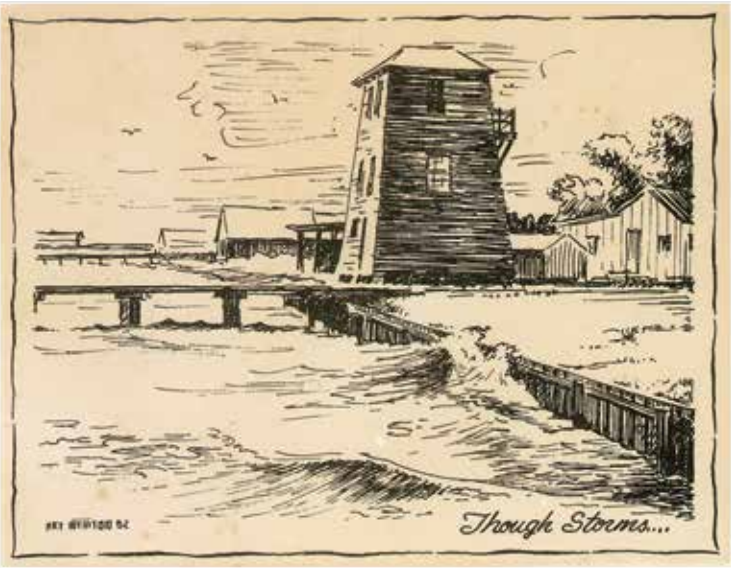
◀ A variety of media

Art was capable of working in just about any medium. While he excelled in painting and drawing, he was able to work in graphic design, photography and other media.





Southport artist and art teacher Thomas “Rusty” Hughes followed Art as art director for Wilmington Printing and remembered seeing the files containing Art’s work there. He said the commercial illustrations were really good. Fortunately, Art’s nephew John Martin Lewis, conserved some slides taken from both photographs and renderings of some of Art’s commercial works which included images of factories, commercial buildings and billboards. Another aspect of his commercial work was in travel and tourism magazines and brochures, designed to promote southeastern North Carolina, some published at his own expense. He also blended his love of coastal scenes with commercial work by adapting his pen-and-ink drawings, plain or colorized, as greeting cards.



Through Storms & Guiding Light · 1952 · 4 x 5 · From the collection of Tommy Potter – Whittler’s Bench · 1952 · 3 x 4 · From the Newton Family collection.

Last Years



Cate’s grandmother, Betty Stump from Kinston, was active in the Water Color Society of NC. She bought this watercolor when she first began collecting art.

Seagulls · 1964 · 6.5 x 9.5 · From the collection of Cate and Frank Holcombe

“An artist’s greatness is the sum total of appreciation registered by those who have seen his works.”

The State Port Pilot – August 20, 1947

Despite local and regional acclaim as a talented watercolor-ist, commercial artist and photographer, Art struggled finan-cially. He had a wife and three children to support. Owners of his works tell the same story, that Art would ask them to com-mission works or that he would come by and try to sell them paintings. According to a friend, Paul Pittenger, Art tried to do it all: paint, photograph, and market his works. He staged one-man shows and participated in shows with other artists, such as Wilmington’s Claude Howell. He displayed paintings along a fence in downtown Southport, worked as a commercial artist in Wilmington, created and printed tourism-oriented publications, sold ads, saw to their distribution, and taught art both privately and in the school system.

Southport was and still is a small town. Mrs. Bessie Cullis, a Southport lady, even wrote a song about it, “In a Sleepy Lit-tle Southern Town”. But then it had a much smaller popula-tion with means to buy works of art. Today, Southport is full of art galleries, stores that sell art as a side line and artists work-ing from home much as Art did. It is doubtful that even today many artists support themselves entirely on their art. Wilming-ton, although much larger than Southport, was not as prosper-ous as it is today, and it took enlightened individuals such as Mr. Sam Bisette, to encourage business and industry to support the arts and the artists by buying their works and displaying

them in a business setting. Even though Art had made a name for himself, it still wasn’t enough. Art supplemented his income by fishing and shrimping in his small boat, often accompanied by his family.

On Thursday, July 16, 1964, he lost his life in the Cape Fear, the river he knew so well and had painted so often. He was last seen in his boat, near his home on the river. As his family was at Long Beach, he wasn’t missed until Friday. Saturday, the rescue squads of Southport and Long Beach conducted a search and recovered his body a little upriver from his home. There are sev-eral theories about his tragic death.



Photo of Art and Jon



Star · 1961 · 19 x 12

From the collection of Juli Newton Ghiselin
This was Art and Valli's third child, Star Yvonne Newton, who died in 1961, just shy of her fifth birthday, of leukemia which was incurable then. Art suffered a breakdown and refused for a day or two to give up the body, believing she would rise from the dead on the third day. Eventually, the family was able to prevail and her services were held at Trinity United Methodist Church.



American Child · 1950

Inspired by a small photograph in "Life Magazine." He took the photo and "gridded it up" to create this sketch. Art gave it to Pat and Paul Pittenger but when Art and Valli's daughter, Star, died of leukemia, they gave it back. It had always reminded them of Star. Star was named for a ship that passed by Southport named *Star of the Sea*.



This is the dock in front of the Newton home on Bay and Atlantic. Battery Island is in the background. It looks different today, because at the time of the painting there were more trees, according to Capt. Hoyle Doshier. There is a spoil bank there now.

Dr. Stanley A. South, who met Art through the arts community, was the archaeologist who surveyed and excavated the ruins at Brunswick Town. In his book, *An Archaeological Evolution*, published in 2005, Dr. South described a last meeting with Art. (article at right)

Dr. South was convinced at the time that Art had drowned his troubles in alcohol and in the river. However, a number of family friends who were close to the Newton family at the time of his death, all believe that while excessive use of alcohol played a part, the drowning was accidental. The official Certificate of Death, and the news articles and obituaries of the day in both the Southport *State Port Pilot* and the Wilmington *Star News* all support the theory of accidental drowning. The *Pilot*, in its “Waterfront” column of July 22, 1964, stated, “It seems ironical that Art Newton lost his life to the river that he loved. Nobody will ever know the details of his drowning, but a short time before it occurred he was last seen in his boat out on the stream. Some of his happiest moments had been spent there. It seems very trite that the Cape Fear and its environs had furnished the inspiration for most of the Art Newton paintings that had almost become a standard of excellence. This talented young man was a legend in his own time.”

In his brief span on earth, Art captured the beauty of the Cape Fear region in his photography and in his paintings and drawings. He created over 600 paintings and countless photo-

Art Newton—a Friend Walks Away from Life

Through my connection with Brunswick Town and the art community in Wilmington I met a commercial artist, Art Newton. Art lived with his family in the sleepy little village of Southport, at the mouth of the Cape Fear River. He was an excellent commercial artist, making a precarious living in a town that had little call for his talent, so his clients were mostly from elsewhere. Jewell, David and I were often invited to their eighteenth century home on the waterfront in Southport, a home much like those that once stood over the Brunswick Town ruins.

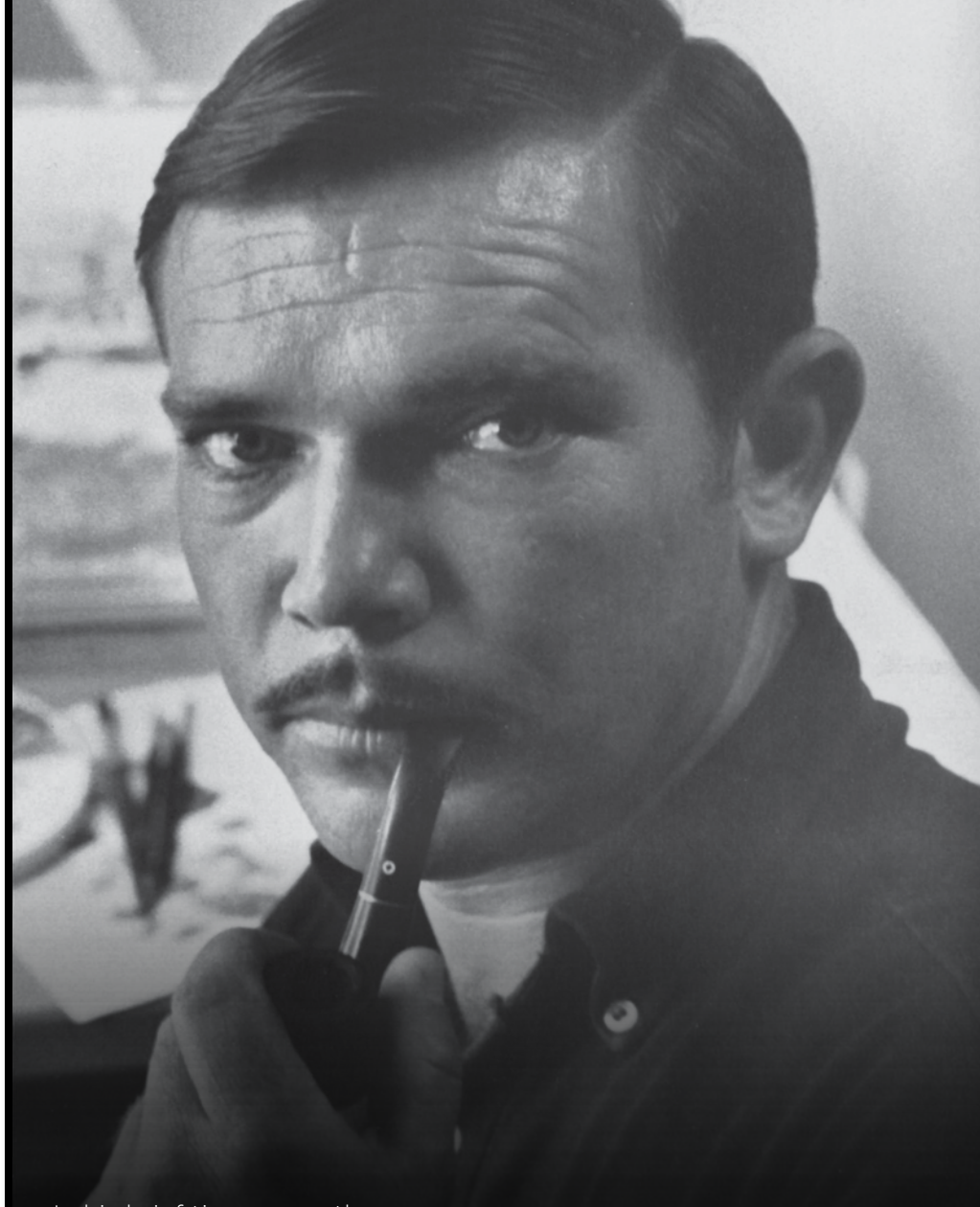
His failure to obtain enough clients to support his family was on his mind, when I visited him for the last time, and he confided in me as we walked along the riverside. He seemed to be reaching out to me for some kind of support, not financially, but for possible answers to help him solve his current crisis. What can you say to a friend in need? — platitudes? “*Hang in there buddy!*” “*Cheer up—the worst is yet to come!?*” I didn’t have a prayer and he said he had run out as well. We shook hands as we said goodbye, not realizing this would be our last goodbye.

I read of his death in the newspaper. A witness saw him as he repeatedly threw himself from his little boat into the water then climbed aboard again. Into the muddy water again he went—and his troubles were over. “Oh lost, and by the wind-grieved ghost come back again!” (Wolfe 1929: 1).

graphs. He painted in a time when the atmosphere was less polluted and the images more clear. His watercolor techniques changed over time. The palette of his earlier works involved deeper, more intense colors; later works were lighter and more pastel. Regardless of the medium, his work showed great feeling and affection for the beauty of the coastal region and appreciation for the everyday life of average people. He even found beauty in both the exterior and interior of the Acme Fertilizer plant in Columbus County.

Today Art’s paintings and drawings are mostly in private homes and businesses, and also are on permanent display at the N.C. Maritime Museum, the Harper Library in Southport and First Citizens Bank at Fourth and Market Streets in Wilmington. His family and customers treasured and conserved his paintings, drawings and sketches. It is through their generosity and the sharing of their collections that you can see the beauty of the Cape Fear area as it was in Art’s time.

ART NEWTON
August 20, 1922 – July 16, 1964



In his brief time on earth,

Arthur Edmund Newton

created innumerable paintings, drawings and photographs that, thanks to him, allow us to enjoy the tranquil beauty of North Carolina’s Cape Fear region, Southport, the beaches and Wilmington – places that leave an indelible impression and inspired Art Newton’s *...creative spirit.*

Acknowledgments & Credits

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Beverly Tetterton

Ann Hutteman

Lisa Shaw

Katherine Godwin

Sandy Dew

Randy Rabon

Cape Fear Museum

Art Newton Works

Senator Bill Rabon

Karen and Paul Fisher

Nancy Hodges (Alabama)

Mark Hodges (Florida)

Tommy Potter

May and Jimmy Moore

June and Jim Brown

Bette Leggett Family

Suzan Key Greeson (High Point)

Dr. Joe Pat and Tish Hatem

Betty Cochran

Capt. Roy and Cheryl Daniel

Stuart Callari

Capt. Basil Ray and Greta Watts

Harper Library

Beverly Oberjohann

Cookie Newton

Amaretta Prevatte

Trudy and Joe Young

John Bullock

Page Bullock Dunn

Louis Grey Leiner

Marion “Ditty” Leiner (Washington, NC)

Tommy McDonald (Winston Salem)

Betsy and Curtis Brewer (Raleigh)

Donnie and Carl “Moe” Kirby

1st Citizens (PS&L)

Beverly Strong

Betty Sylvant

Howard Loughlin family

Jon Newton (Virginia)

Bill Wells (Virginia)

Margaret Rudd Bishop

Jean Burdette and Jim Blaine (Raleigh)

Fran and John Burdette (Ohio)

Terri McHose Miller

Lorin David Smith (Greenville)

Teresa and Dr. Dick Conrad

Erinn and Rusty Hughes

NC Maritime Museum at Southport

Harper family

Meezie and Rev. Bob Childs

Lew Hardee

Glen Hunter (Roxboro)

Antioch Baptist Church

Anne and Dr. Wade T. Ward

Cate and Frank Holcombe (Raleigh)

Mary Murchison and Deanes Gornto

Harold Spencer

Jamie Swift

John “Tooky” Potter

Vicky and Spunky
Burton

Allen J. King (Florida)

Stuart King (Florida)

Capt. Davey Herring

Laura Lander

Paul “Ellie” and
Nancy Pittenger

John Martin Lewis
(Delaware)

Betty Strong family

John Plaxco

Mike and Loretta
Coltrane (Charlotte)

Pat and Paul
Pittenger

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Cape Fear Club of Wilmington

St. James Episcopal Church, Wilmington

First Presbyterian Church, Wilmington

Trinity United Methodist Church, Southport



for the creative ones...