

R. G. Wanek Center Art Collection

President's Club



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A King from the Adoration of the Magi: A Fragment by Alessandro Gherardini



Title: *A King from the Adoration of the Magi: a Fragment*
Artist: Alessandro Gherardini (1655-1726)

Alessandro Gherardini was born in Florence in 1655, where he was a pupil of the painter, Alessandro Rossi. Rossi helped to foster a non-academic style in Gherardini's works. Gherardini experimented with drastic foreshortening of figures and odd angles of view that greatly disturbed traditional painters of his time. He was known for using broad areas of dark shadow, an effect common to the Italian Baroque and Venetian Mannerist works.

This work has been confirmed as a fragment of a much larger piece by Gherardini entitled *The Adoration of the Magi*. The original painting was damaged in an Italian castle during World War II. Often, beautiful larger paintings were so damaged by fire and explosions that small surviving parts were salvaged and reframed. This fragment shows both the emotion and experimentation that Gherardini was noted for.

The Lake by George W. Johnstone



Title: *The Lake*

Artist: George W. Johnstone (1849-1901)

George Johnstone was a prolific Scottish artist who regularly exhibited in the Royal Academy as well as the Royal Scottish Academy, and museums throughout France and Germany. While in France, Johnstone took the opportunity to paint in the famous Fontainebleau forest, known as one of the most scenic woodlands in France, and spanning 42,000 acres. He subscribed to a theory of painting from nature rather than in the studio from memory, along with many other Fontainebleau painters.

This painting, *The Lake*, was awarded a medal in Paris, and belonged to the collection of James Fisk, an industrialist in the 1800s. The painting was sold at auction to the Sehcrest Gallery. This painting is especially beautiful in its seemingly misty transparency.

Evening on the Trent by Henry Kinnaird



Title: *Evening on the Trent*
Artist: Henry Kinnaird

This oil painting was also part of the Darrell Sechrest Collection. However, at this time, little has been discovered about the artist. Kinnaird was probably of the British School of landscape painting.

The subject is the Trent River, which is a long and twisting river that cuts through the English midlands.

Shipping Off a Rocky Coast by Adrien Manglard



Title: *Shipping off a Rocky Coast*
Artist: Adrien Manglard (1695-1760)

Adrien Manglard, the marine artist, was born in Lyon, France in 1695 to a modest painter who taught him to paint figures. In 1715, the young Manglard travelled to Rome, where he developed his ability to draw and paint ships. He became known as a great marine painter, and even developed his skills in sculpture and engraving. His skill at marine painting became widely known and admired, attracting prestigious clients such as Victor Amadeus II, Duke of Savoy, and King of Piedmont.

In 1736, Manglard was elected a member of the Paris Academy and to the Academia di San Luca in Rome the following year. Painting on canvas, often in a large format, Manglard concentrated on seascapes throughout his career. Titles such as "Shipwreck," "Storm Near a City," "Seaport with a War Vessel," and "Sea with Wreck" are found in world famous museums such as the Louvre and the Uffizi.

Manglard discovered his own style, combining Northern Realism with the classical idealism of Claude Lorrain. One of Manglard's students was the artist Claude-Joseph Vernet, who would later surpass his teacher in renown. The work of both master and student would coincide with the emergence of landscape painting, which began in the seventeenth century and continued through Impressionism.

Fishing at the Lake by Joseph Thors



Title: *Fishing at the Lake*
Artist: Joseph Thors (1835-1884)

Joseph Thors was a popular British painter of landscapes who primarily painted rustic landscape scenes of England's midlands and exhibited at the Royal Academy from 1863 to 1878. He also exhibited at the British Institution and the Society of British Artists up until his death. Thors is well known for his country scenes including water, cottages, animals and figures. Thors is notable for his amazing textures, and ability to convey both depth and movement.

Thors' works may be found in the National Gallery of Art in Washington DC, the Tate Gallery in London, The Cleveland Museum of Art, the Fine Arts Museums of San Francisco, the Victoria and Albert Museum in London, the Bristol Museum and many other collections throughout the world, both private and public.

This painting was acquired from the estate of the actor, Edward G. Robinson, a star in the 1930s, 40s and 50s, who had at one time what was considered one of the finest private art collections in the world. A divorce settlement in 1956 forced the actor to sell off most of his pieces. Please note the other Thors painting owned by High Point University and found on page thirteen.

Woodcutters Sherwood Forest by Joseph Thors



Title: *Woodcutters Sherwood Forest*
Artist: Joseph Thors (1835-1884)

Joseph Thors was a popular British painter of landscapes who primarily painted rustic landscape scenes of England's midlands and exhibited at the Royal Academy from 1863 to 1878. He also exhibited at the British Institution and the Society of British Artists up until his death. Thors is well known for his country scenes including water, cottages, animals and figures.

The Sechrest Gallery acquired this favorite of Mrs. Sechrest, who admired the lovely texture of the trees and feeling of warmth shown by the artist in the depth of the forest. Today, Thors' works may be found in the National Gallery of Art in Washington DC, the Tate Gallery in London, The Cleveland Museum of Art, the Fine Arts Museums of San Francisco, the Victoria and Albert Museum in London, the Bristol Museum and many other collections throughout the world, both private and public. Please note the other Thors painting owned by High Point University and found on page fifteen.

Home on the Lake by Alfred Vickers, Sr.



Title: *Home on the Lake*
Artist: Alfred Vickers, Sr. (1786-1868)

Alfred Vickers, Sr. was a British landscape painter whose style was very similar to one of his contemporaries, Eugene Boudin. Particularly interesting, as he was very popular and creative, Vickers was self-taught. The artist was known for painting many different river views utilizing rapid, sketchy brushstrokes and a myriad of pale greens for his palette. Because of his distinctive style, many collectors sought to include him in their collections.

Home on the Lake was acquired from the Edward G. Robinson estate at auction. This piece is very indicative of the method of Vickers in its gentle, yet rich coloring and delicate sketching of the scenery.

Fisherman on the Banks of a Loch by Gottlieb Daniel Paul Weber



Title: *Fishermen on Banks of a Loch*
Artist: Gottlieb Daniel Paul Weber (1823-1916)

Gottlieb Daniel Paul Weber was born in Darmstadt, Germany in 1823. After studying in Frankfort, Weber moved to the United States in 1848 to settle in Philadelphia. Weber began to exhibit frequently at the Pennsylvania Academy from 1849 onward. Weber gained in fame and took a tour of Scotland and Germany in 1857. Returning to his hometown in 1860, Weber was given the high appointment of Painter to the Prussian Court. Weber did return to the United States later, where he died in 1916.

Weber's style is noted as creating an ethereal light effect with his use of thin layers of oil and colors. The brush strokes are almost completely hidden. It appears as though an actual light source is within the painting.

Weber's works may be found in the Corcoran Gallery, Georgia Museum of Art, and many other large galleries. This painting, *Fishermen on Banks of a Loch* resided in the Pennsylvania Museum of Art before it was auctioned off.

Southern Landscape with a Castle by Richard Wilson



Title: *Southern Landscape with Castle*
Artist: Richard Wilson RA (1714-1782)

Richard Wilson has the distinction of being one of the first major British landscape painters, and his paintings are widely known for their scenic beauty and the peacefulness that they evoke. At the age of fifteen, Wilson began studying portrait painting from Thomas Wright, which was the art he pursued on his own from 1735 until about 1746. At this point, Wilson showed a growing dedication to portraying landscapes which turned into his sole focus in just a few years. To further his art, Wilson travelled to Italy, living there for seven years and learning from other painters, including Joseph Vernet and Anton Raphael Mengs. For a long time, Wilson's works were solely of Italian landscapes, but after he returned to England in 1757, he began painting his English countryside. He taught, and exhibited regularly in the Royal Academy as well as the Society of Artists.

Wilson was known for his ability to perceive and put light into his paintings. As a teacher, he gained many imitators, and so, other painters' works are often attributed to Wilson and vice versa.

Girl Pausing by Shady Brook by Edward Charles Williams



Title: *Girl Pausing by Shady Brook*
Artist: Edward Charles Williams (1807-1881)

Edward Charles Williams was the eldest son of Edward Williams in a family of famous artists, which included Alfred Walter Williams, Henry Boddington, and Sidney Richard Percy. Williams was probably the least privileged of the brothers, as the younger sons had the greater advantage of starting their careers in more affluent circumstances.

Being his father's namesake, Williams both suffered and gained from the notoriety. Williams's style was, in many ways, more interesting than that of his father, and his work has continued to hold up well on the market, despite being confused with his father at times. Williams' paintings are known for being charming and relaxing, and this example is no exception.

Williams' works were regularly exhibited at the Royal Academy from 1840 to 1864 as well as at the British Institution and other galleries.

Chess set of the Gods (unknown)



Donor: Kathleen Pond

Description: Chess set of the Gods.

Location: Wanek Center, 4th Floor Presidents' Club – Presidents' Club

Portrait of a Gentleman (undetermined)



Title: *Portrait of a Gentleman*

Artist: English School, possibly Taddeo Zuccaro or
Marcus Gheeraerts Brittanica

This painting is particularly interesting because of the disagreement over who actually may have painted it. It is believed that the painting was completed somewhere between 1552 and 1618, and that the man portrayed in the picture is Sir Walter Raleigh. Inscribed on the painting are the words, "Sir Walter Raleigh OBT 1618." To confirm this, you may wish to view the famous "Portrait of a Gentleman," commonly thought to be of Sir Walter Raleigh and painted by Sir William Segar in 1598, which hangs in the National Gallery of Ireland in Dublin.

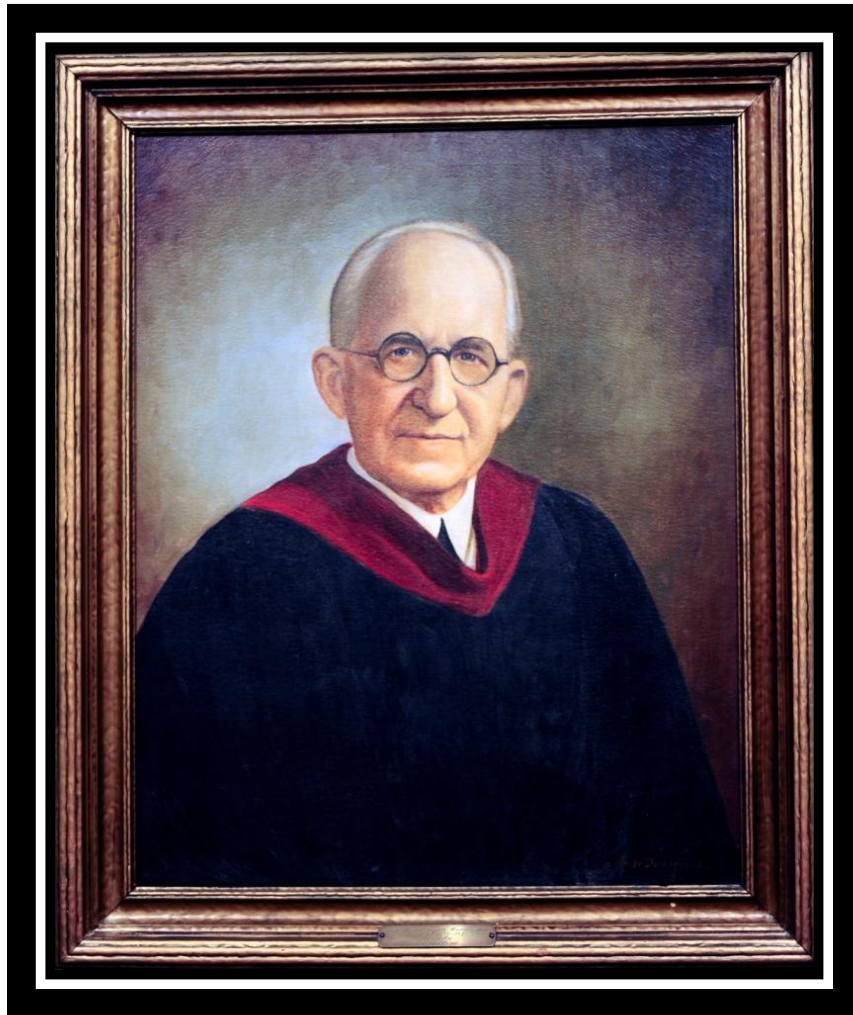
A great deal of research has been done to verify who was the sitter for the painter, and perhaps just as importantly, who painted it. Originally, the painting resided with the Howard family of Corby Castle in Carlyle, Great Britain. From there, the painting was inherited by Phillip John Canning Howard, JP, who lived from 1853-1934 and sold it to Christie's of London in 1922, citing the artist as Taddeo Zuccaro, Zuccaro was the Italian leader of the Roman Mannerist school of painting, whose chief works were decorative frescoes for palaces and some religious paintings.

However, while the painting was on loan at an exhibition in 1929, the Virginia Historical Society determined the actual artist was Marcus Gheeraerts the younger, a very famous portrait painter whose sitters included Queen Elizabeth I among many others of the Tudor court. About thirty paintings have been positively attributed to Gheeraerts including the full-length one of the queen standing on the map of England, but it becomes difficult to positively distinguish his unsigned works from those of his contemporaries.

This painting was again appraised by Leonard Day in 2002, who stated that many of the qualities of detail and colors are indeed indicative of Taddeo Zuccaro.

Presidents' Club – Hall of Presidents

Portrait of President Robert M. Andrews, D. D.



Portrait of President Robert M. Andrews, D.D.

Term: 1924-1930

It was *Robert Macon Andrews* who in a 1920 report to the North Carolina Annual Conference stated “we should either move forward or declare our intention to give up the good hope” of establishing a Methodist Protestant college in the state of North Carolina. Because of Andrews’ leadership, a new committee was formed and Greensboro, Burlington and High Point submitted bids to host the new academic venture. In May of 1921, Andrews and committee members accepted the offer of 60 acres and \$100,000 from the city of High Point and High Point College was born. With the completion of Roberts Hall at a cost of \$120,000 in 1923, the college had all that it needed; classrooms, a library, a kitchen with dining area and even a small auditorium. Though Andrews’ term was one of constant financial struggle, he set the college on a course to a very bright future. Andrews remained as a trustee until 1936.

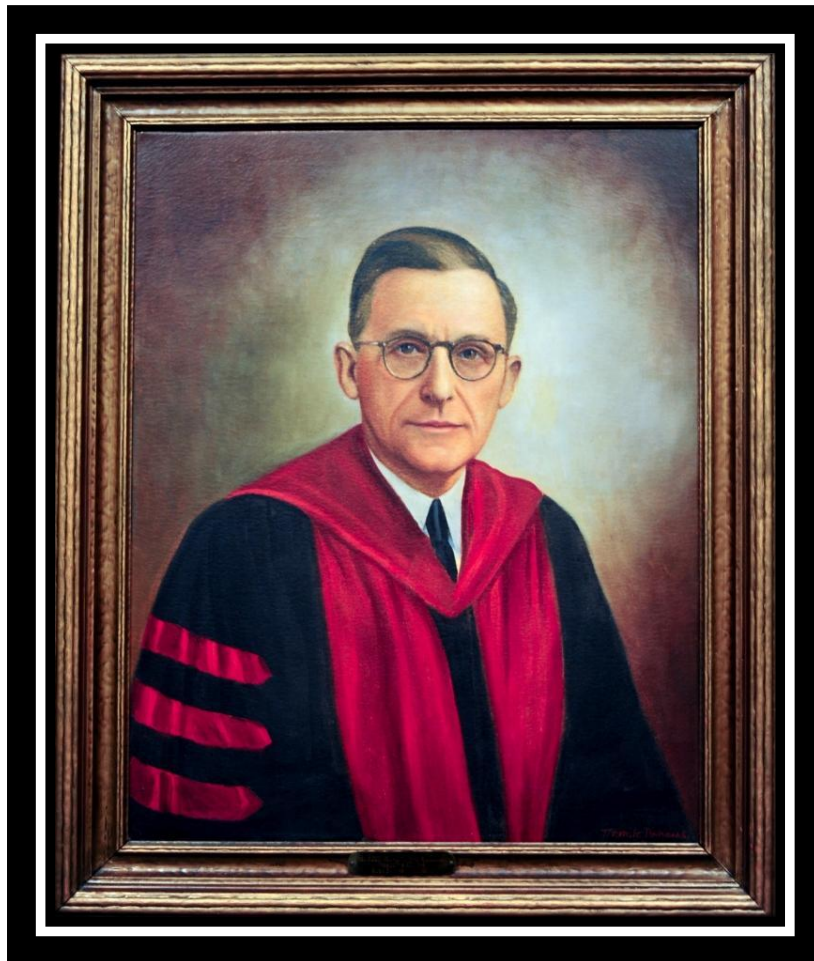
Portrait of President Dennis H. Cooke, Ph.D



Portrait of President Dennis H. Cooke, Ph.D.
Term: 1949-1959

In his inauguration address in 1950, *Dennis H. Cooke*, the third president of the school and the first that was not a minister, stated that High Point College “must ‘get better’ before we have a right to ‘get bigger’”. He followed up on this promise and gained accreditation for the college from the *Southern Association of Colleges and Schools* and from the *University Senate of the Methodist Church*. During his tenure he doubled the endowment, eradicated deficit spending and many new buildings were completed. Building projects included the renovations and additions to dormitory space, the completion of *Memorial Auditorium* where the Tower Players performed “Our Town” in 1954 and with financial help from the *Methodist College Foundation* a new science building was added to the campus and later named *Cooke Hall* in his honor. Football was discontinued but the first basketball game played in the new *Alumni Gymnasium* was a win over Erskine College in 1957 after *Harrison Gym* was deemed unsuitable for expansion. An addition to *Wrenn Library* was completed as was an addition to the *Student Center*. Under Cooke, the curriculum evolved with addition of many new faculty, whose numbers increased from 38 to 55 and Cooke oversaw the creation of two new departments; Fine Arts and Sociology. In 1959 he resigned as president of the college but continued on as the head of Teacher Education.

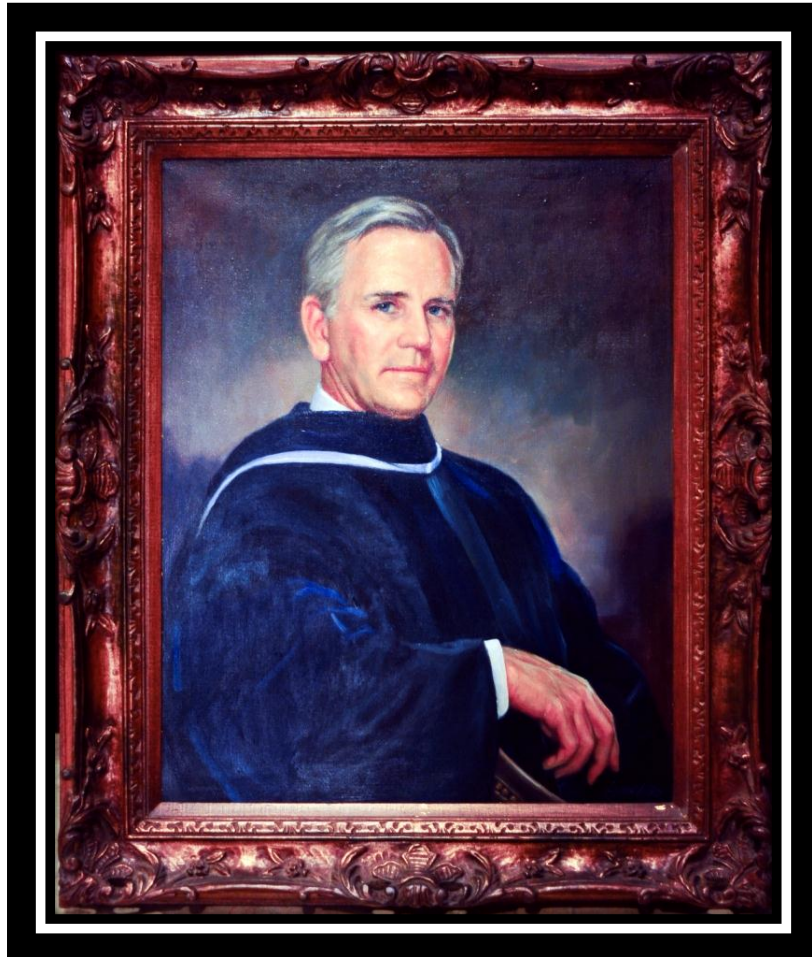
Portrait of President Gideon I. Humphreys, D. D., L. L. D



Portrait of President Gideon I. Humphreys, D.D., L.L.D.
Term: 1930-1949

Gideon I. Humphreys inherited a school that was deep in debt during the throes of the great depression. As president, he got the financial underpinnings of the school in good order and after 1935 the school continued to operate in the black. He established an endowment and many buildings were erected during his tenure including *Harrison Gym*, which was dedicated with a win over Guilford College in basketball in 1933, *H. Albion Stadium* completed in 1938 was one of the first in the state to play a game “under the lights”, *M. J. Wrenn Library* was completed in 1937 with a gift from the Wrenn family and held 11,000 books, and a student center behind Roberts Hall was opened housing a bookstore and meeting place. After overseeing the trying times of World War II and the flood of new students at the close of the war, Humphreys left the school one year shy of his retirement date.

Portrait of President Charles R. Lucht, PhD



Portrait of President Charles R. Lucht, Ph.D.
Term: 1981-1985

Charles R. Lucht was an Illinois native and a graduate of UNC Chapel Hill and came to High Point College and continued the policies of the former administration. While his tenure was short lived, it was his administration that built the new *Herman H. and Louise M. Smith Library*. The library opened in 1984. The 130,000 books housed in *Wrenn Library* were moved by students, faculty and staff in a human chain that snaked from old *Wrenn Library* stacks to the shelves of the new *Smith Library*.

Portrait of President Jacob C. Martinson, Jr., D.D



Portrait of President Jacob C. Martinson, Jr., D.D.

Term: 1985-2004

Location: Wanek Center, 4th Floor Presidents' Club – Hall of Presidents

Jacob C. Martinson, a Wisconsin native, was an ordained minister that practiced for ten years before becoming the president of St. Andrews and later Brevard College. At High Point College he was dedicated to implementing the findings of the 1990 report by the *National Commission on the Future of High Point College*. Martinson set the tone for the next ten years with the *Aspire Campaign* which garnered notable monetary support from the Smith family, James Millis and of course, alumnus, Nido R. Qubein. With the increase in the endowment and the continued financial support, additions to the campus included the building of two residence halls including *Finch*, renovations of many academic buildings including Women's Dorm now *McEwen*, an extensive remodel of the Alumni Gymnasium to the new *Millis Athletic Convocation Center* and the building of the Winston Salem campus in support of the *Continuing Adult Education Program*. In 1991 trustees of the college voted to become a University. During Martinson's tenure the faculty grew from 65 to 91 and other notable achievements included were the many changes to the curriculum such as a strengthening of the core curriculum and in 1993 the school offered its first graduate degree in management. Before his retirement in 2005, Dr. Martinson oversaw the rerouting of Montlieu Avenue so that it no longer bisects the campus and the construction of the *Charles E. and Pauline Hayworth Fine Arts Center*.

Portrait of President Wendell M. Patton, Ph.D., L.L.D



Portrait of President Wendell M. Patton, Jr., Ph.D., L.L.D.
Term: 1959-1980

Wendell M. Patton would become the longest serving president at HPC with the start of his tenure in 1959. A South Carolina native, Dr. Patton set clear goals for the University. Through a fundraising initiative called the *Golden Decade*, the endowment of the college was increased and there was a great deal of new building on campus including the new *Millis* and *Belk Dorms* and the completion of the *Hayworth Hall of Science* in the early 1970s. An infirmary was also constructed and during family weekend in the fall of 1972 parents was able to enjoy the new student center later named for trustee Holt McPherson. Space in the old student center was converted to a theater. As a part of the Golden Decade campaign and with a generous donation from Charles Hayworth, the chapel held its first services in December of 1972. Patton oversaw the development and then the success of the Evening Degree Program which brought needed revenue to the school. Faculty numbers increased to 72 and many changes occurred with the curriculum but one of the more interesting changes had to be the elimination of Saturday classes! President Patton's health became an issue and in 1980 a committee was formed to search for a new president.