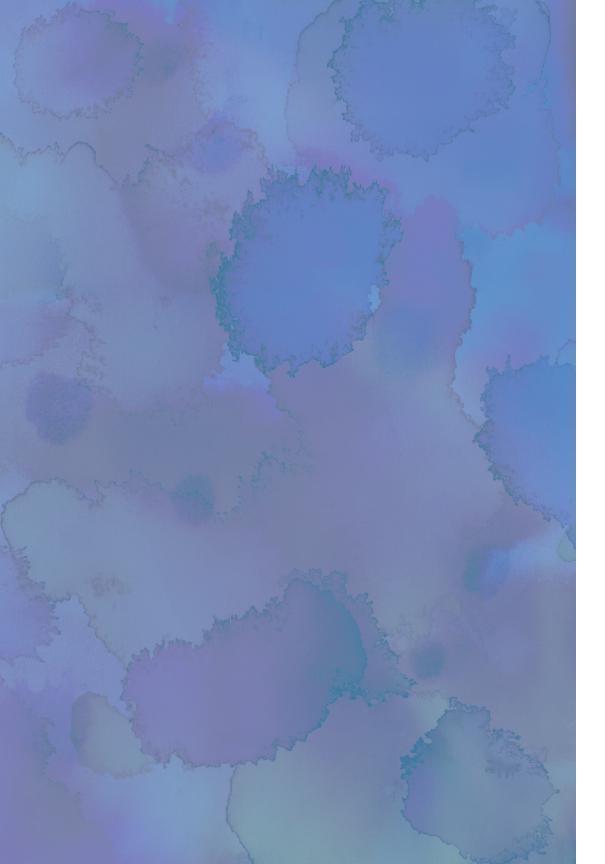


William Mangum

AN ARTIST'S PERSPECTIVE

NORTH CAROLINIANA SOCIETY

June 9, 2022



William Mangum

AN ARTIST'S PERSPECTIVE

June 9, 2022 • George Watts Hill Alumni Center • Chapel Hill, NC

2022 SOCIETY AWARD with Tributes to William Mangum

2021 SOCIETY BOOK AWARD

2022 WILLIAM S. POWELL AWARD

and

SPECIAL RECOGNITION OF

- The 2020 Society Award Recipient D.G. Martin
- The 2021 Society Award Recipient Howard N. Lee

Videos of the celebration in Chapel Hill on June 9, 2022 can be found on the Society's website: www.ncsociety.org.



ABOVE: The original cup is in the North Carolina Collection at UNC-Chapel Hill's Wilson Library.

NORTH CAROLINIANA SOCIETY IMPRINTS

Number 63 Lynn Roundtree, Editor

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P. O. Box 20632 • Raleigh, North Carolina 27619

www.ncsociety.org

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Introduction

NORTH CAROLINIANA SOCIETY

P. O. Box 20632 • Raleigh, North Carolina 27619 • Telephone: 919-230-1524 www.ncsociety.org

Chartered on 11 September 1975 as a private nonprofit corporation under provisions of Chapter 55A of the General Statutes of North Carolina, the North Caroliniana Society is dedicated to the promotion of increased knowledge and appreciation of North Carolina's heritage through the encouragement of scholarly research and writing in and teaching of state and local history and literature; publication of documentary materials, including the numbered, limitededition North Caroliniana Society Imprints (see a list included in this publication) and North Caroliniana Society Keepsakes; sponsorship of professional and lay conferences, seminars, lectures, and exhibitions; commemoration of historic events, including sponsorship of markers and plaques; and through assistance to the North Carolina Collection of UNC-Chapel Hill and other cultural organizations with kindred objectives. The Society's motto is "Substance, Not Show."

Founded by H.G. Jones and incorporated by Jones, William S. Powell, and Louis M. Connor Jr., who soon were joined by a distinguished group of North Carolinians, the Society was limited to a hundred members for the first decade. It elects from time to time additional individuals meeting its strict criterion of "adjudged performance" in service to their state's culture — i.e., those who have demonstrated a continuing interest in and support of the historical, literary, and cultural heritage of North Carolina. Presently, the Society has 250 members.

The Society, a tax-exempt organization under provisions of Section 501(c)(3) of the Internal Revenue Code, expects continued service from its members, and for its programs it depends upon the contributions, bequests, and devises of its members and friends.

In addition to its continued support of the North Carolina Collection at UNC-Chapel Hill, the Society administers a fund, given in 1987 by the Research Triangle Foundation in honor of its retiring board chairman and the Society's longtime president, from which more than 400 Archie K. Davis Fellowships have been awarded for research in North Carolina's historical and cultural resources. N.C. History Day and the North Carolina Historical Review, both administered through the N.C. Department of Natural and Cultural Resources, receive continued support from the Society.

In 2016, committed to supporting our state's K-12 teachers, the Society and the Carolina K-12 Fund of Carolina Public Humanities developed the William

continued

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Friday Teacher Education Initiative, with the goal of equally educating and appreciating our state's hard working educators through free, quality professional development events.

The Society also sponsors the North Caroliniana Book Award, recognizing a book that best captures the essence of North Carolina; the William Stevens Powell Award to a student who, during the student's career at the University of North Carolina at Chapel Hill, has done the most to develop an interest in, and understanding of, the history and traditions of the nation's oldest state university; and the H.G. Jones North Carolina History Prizes for winners in the National History Day competition.

A highlight of the Society's year is the presentation of the North Caroliniana Society Award to an individual or organization for long and distinguished service in the encouragement, production, enhancement, promotion, and preservation of North Carolina's heritage.

BOARD OF DIRECTORS, MAY 1, 2022

Officers:

- James W. Clark Jr., President
- Bland Simpson, Vice President
- Alice R. Cotten, Vice President
- Emily Williamson Gangi, Treasurer
- Patrick S. Wooten, Secretary
- Jason E. Tomberlin, Assistant Treasurer
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- Directors ex officio: Lloyd Kramer, Director, Carolina Public Humanities;
 Jason Tomberlin, Interim Curator, North Carolina Collection; Darin Waters,
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- President emeriti: William S. Powell (1919-2015), Archie K. Davis (1911-98),
 William C. Friday (1920-2012) and Willis P. Whichard
- Vice Presidents emeriti: H. David Bruton
- Secretary-Treasurers emeriti: H.G. Jones (1924-2018) and Martin H. Brinkley
- Directors emeriti: Timothy B. Burnett, Dana Borden Lacy, Nancy Cobb Lilly and Dannye Romine Powell

President's Report: Annual Meeting of the Membership

James W. Clark Jr., President

Welcome to North Caroliniana Society Members and Friends,

Good afternoon and evening. I join each of you in being delighted to have, finally, another actual meeting of the membership and friends of the North Caroliniana Society. Especially I want to welcome members who have been added to the Society since our last in-person meeting in 2019. This occasion today is a reunion: An opportunity to strengthen our mission to celebrate the heritage of North Carolina, our literature, history, and culture.

During the pandemic I have communicated with you through occasional letters, and Executive Director Copie Cain has led the efforts to keep our records and reports in order and current — always with outstanding assistance from our executive committee and board of directors.

Please understand that the Society functions as a working unit; members, old as well as new, are invited to suggest program initiatives and are encouraged to share information with us about worthy candidates for membership as well as the names of members who have died. I ask again for your willingness to serve the Society in some way.

Our specific committees formalize the selection of new members, identify candidates for Society officers, update our strategic plan, review grant applications, and propose budget recommendations to the board. The executive committee takes the lead in identifying members to select the winners of the Society's annual Book Award, the Archie K. Davis Fellowships, the William S. Powell Award, and the annual North Caroliniana Society Award.

Since the Society did not meet in 2020 and 2021, we have not had the opportunity until today to salute D.G. Martin, our 2020 honoree, and Howard N. Lee, our 2021 honoree. These men are now recognized on this occasion, as the 2022 honoree William Mangum is accorded his high honor as a visual artist and cultural entrepreneur who annually embraces the homeless in his generous vision of who we are.

Thank you for your ongoing support of the North Caroliniana Society. It is an honor to serve as your president.

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William Mangum NORTH CAROLINIANA SOCIETY AWARD 2022



William Mangum

We are constantly encouraged to "find what you love and make it a career." That is precisely what William Mangum has done. Along the way, he has utilized a multitude of talents and community relationships to craft a career in one of the most challenging of occupations — being a professional artist. His entrepreneurial spirit has led the way for him to blend his gifts into a multifaceted career as an artist, author, publisher, designer, keynote speaker and philanthropist.

Bill has traveled the world, gathering inspiration for more than 4,000 of his breathtaking original works of art. The resulting creations have garnered him countless fans and forged relationships around the globe. A winner of numerous national and international art awards, he has appeared in magazines and on

television across the country. His immense talent and hard work have created a successful business that inspires artists to embrace entrepreneurship as a viable means to flourish in the art world. Thirteen books have been published featuring Bill's artwork capturing his love affair with his home state of North Carolina.

In his newest chapter, Bill has transitioned from watercolors to acrylics. He has reimagined his style and broadened his work into a fascinating new collection of extraordinary contemporary paintings with new transitional landscapes celebrating nature and a keen awareness of the artist's roots.

The ART of Doing Business has been a lifelong mantra for Bill. Alliance, Resourcefulness, and Timing all play into significant opportunities for this artist to come alongside corporations, universities, and national events to help them in their celebrations of their brand through art. Besides his artistic acumen, Bill is a noted keynote speaker who inspires others, champions causes, and reflects on locales' heritage and legacy, extolling them through his signature paintings and reflective prose. His entrepreneurial gift has allowed this artist to align his talents to assist many Fortune 500 companies, venues, and resorts in their celebrations of a special occasion. The Biltmore Estate, Pebble Beach, Pinehurst Resort, The Masters, both the Men's and Women's US Opens, and numerous USGA tournaments have all utilized Bill as their official artist.

Never forgetting the blessings of his unique talent, Bill has advocated for many philanthropic causes during his professional career. His efforts have made him a true community partner as well as a tireless volunteer. One of the causes dear to his heart is championing awareness of the homeless population. Since 1988 Bill has created a painting for an annual Honor Card to raise awareness and funds for outreach shelters across North Carolina supporting the needy and hungry. Now in its 35th year the program has raised nearly \$10 million to meet the needs of the impoverished community across the state.

His philanthropic outreach has been featured on NBC Evening News with Brian Williams' "Making a Difference" segment on Christmas Eve. Bill has been awarded North Carolina's highest honor, "The Order of the Longleaf Pine," and the University of North Carolina Greensboro presented him with an Honorary Doctorate for his artistic merit, entrepreneurship, and philanthropic outreach in 2017.

Bill and his wife Cynthia reside in Greensboro and are the proud parents of two children, Preston and Berkley, along with son-in-law Marco, and three grandchildren, Jadyn, Gabriella, and Samuel. One grand dog (Cooper) and a grand hamster (Cheeto)!

ABOUT THE AWARD

A highlight of the Society's year is the presentation of the North Caroliniana Society Award for long and distinguished service in the encouragement, production, enhancement, promotion, and preservation of North Carolina.

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An Artist's Perspective

William Mangum

Good afternoon, members of the North Caroliniana Society, family, friends, and guests. It truly is an honor to share, reflect, and give some insights and perspective on how I became a professional artist.

We all yearn for identity — something that is familiar and one that people can relate to. Early on, when I would meet a stranger, one of the first questions besides "Where are you from?" was, "What do you do for a living?" I would reply and tell them I was an artist. "I know, I know, but what do you do for a living?," they would say. Being a full-time artist was a brutal occupation to choose. The term "starving artist" captures what this profession meant to many people, and often pointed to what one's livelihood would be like. My goal was to be a successful, professional artist who would break down that stereotype and become revered by others.

My upbringing was rather unique and filled with some bumps, bruises, and surprises along the way. My mother, Louise, and my father, William Mangum, Sr., met in Pinehurst, North Carolina, in 1952. At the time my mother was separated, following a ten-year marriage to her first husband, Robert Carey. She was yearning for a fresh start. While waiting for the divorce to be finalized, she met and fell in love with my father. After a whirlwind romance, I was conceived. While they were making plans for their wedding, my father was involved in an automobile accident. The passenger in the car he was driving was killed, and my father was subsequently convicted of vehicular manslaughter and sent to prison. Needless to say, my mother was devastated. But there was yet another blow on the horizon. Mom had given birth to a son, Bobby, during her first marriage, but the child was being raised by her parents. A few weeks after my father was imprisoned, my mother received a call informing her that her mother had passed away. Soon my mother would also be informed by her siblings to come and get Bobby, since he no longer had his grandmother to care for him.

This is a little difficult to follow, I'm sure. But the situation was that my mother, now twenty-seven years old, suddenly had two boys to raise: Bobby, age eleven, and me, a one-year-old. It must have all been heartbreaking, confusing, and fear-inducing. It was during that time that Hugh Mangum came into the picture. Hugh was my father's younger brother. Recognizing that my mother was in a very difficult situation, he somehow, some way convinced her to marry him. I'm not sure if it was out of love or need, but the union was sealed, and life carried on. Hugh, my stepfather, was in the United States Navy, and most of the time stationed aboard destroyers and cruisers. He was a chief gunner's mate and had served in both World War II and the Korean War. He was a hardened veteran who had seen much in his lifetime.

My earliest childhood memories are somewhat erased, but I distinctly remember when we lived in Newport, Rhode Island, at the Naval base there. One day, as I came home from school, Mom was nowhere to be found. The neighbors gathered me and my younger half-sister Elizabeth (Hugh and Mom's child) and gave us the news. Mom was in the hospital. Pops (Hugh) was in the Mediterranean Sea on board a ship. In just a couple of days, my uncles and aunts from Mamers, NC, picked us up in the middle of the night and drove us to their homes there in Harnett County. The next day I found myself at my Aunt Kate's home. That morning I had my first bowl of corn flakes with REAL cow's milk. It was only the first of many shocks for me, as I was ushered into a whole new world filled with contrasts to everything I had previously known. It was a loving environment, but one that led to many insecurities. I did not understand what was happening to me and where I really was.

For a long time, the doctors could not determine what was wrong with my mother. A number of them thought she'd had a nervous breakdown, but ultimately it was determined that she'd had a major stroke on her right side. It took years before my mother could string a sentence together or get around comfortably, given her loss of strength and coordination. The next few years were fraught with many challenges and more than a few moves, as Pops tried to gather us together as a family and make ends meet. Looking back, I can see how all of this must have been overwhelming for Hugh to manage, and there were times when he simply could not cope with it, and thus took out his frustrations on all of us.

During those years, I attended Boone Trail High School in Mamers, which was actually a K-12 school. Art was my companion, and any time I had the opportunity, I would spend hours drawing, picturing my favorite cars going to faraway places I might visit one day. My third-grade teacher was so impressed with my fledgling talent that she entered a crayon drawing that I made of Mount Fuji into a contest at the North Carolina State Fair in Raleigh. It won a blue ribbon, which was my first real stroke of encouragement as an artist.

As my family began to be reunited and Mom worked to recover from her stroke, school and academics still were not exactly my cup of tea. I struggled all through high school, making just average grades. Those passing grades only came about because of my ability to create colorful bulletin boards around the school for extra credit. I had every class covered, from Algebra to Spanish. If I was allowed to draw, cut, and paste, I would lean into it.

It wasn't until my senior year that our school got its first art teacher: Ms. McDuffie. She recognized my talent immediately and she inspired me to chase my dream of making a living as an artist. Even though my grades held me back from admission to a four-year college, my acceptance at Sandhills Community College in Southern Pines was just the ticket to jump-start my future passion. Mom would often remind me in difficult situations that, quote, "It just takes time, honey." Those words inspire me to this day. When I hit a roadblock, I try to hang in there

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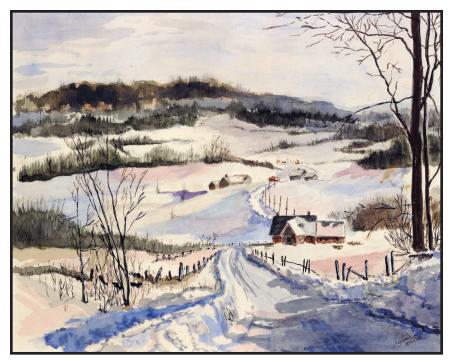
and keep pressing on. Complimenting that encouragement were Pops's words to me: "Get a good education." He never finished high school and recognized that having a degree would set you apart and give you a head start in life.

After earning my Associate in Arts degree at Sandhills, I enrolled at UNC-Greensboro to pursue a bachelor's degree in fine arts. (It was there that I met my bride-to-be, Cynthia Berkley, a native of Danville, Virginia.) For the next two years, I would take a myriad of art classes ranging from life drawing to ceramics. It was during my senior year at UNC-G that I decided to do a painting for my Mom as a Christmas gift. Not having much money, I purchased a 59-cent tray of watercolors from Woolworth's. The price was right, and that evening I created a colorful snow scene that was surprisingly beautiful. I returned to the dime store and bought a \$2.98 frame, framed my watercolor, wrapped it all up, and gave it to her for Christmas. She was astonished and encouraged me to do more paintings.

I took her advice, and upon my return to school, I took my life savings, which totaled \$4.98, and purchased a small amateur set of watercolors and began to teach myself my newly-discovered medium. There were no watercolor instructors at UNC-G at that time. I was working my way through school with a job at the student union building when the Dean of Men noticed me painting at the desk. He offered me the opportunity to be the school's "Artist-in-Residence" and, at the same time, have my own art show in the student union during the upcoming parent's weekend. I was so smitten with the idea that I called my brother Bob and asked him if he would loan me \$300, so that I could frame ten pieces for my first show. To my delight, he did lend me the money, and I wound up selling every painting that I created! I knew then that this would be my livelihood for the rest of my life.

I continued on at UNC-G, eventually earning a Master of Fine Arts degree. During that period and right after school, I competed and entered art shows on both the national and international levels. These experiences helped bolster my confidence in my talent, as I won numerous awards and sold everything that I had created. The next few years — the late 1970s — would be a boom of prosperity for me and my family, with recognition and sales beyond my wildest dreams. I was newly married and a young father at the time, and at just 27 years of age, I was being accepted into some of the country's most prominent art shows. With such great success I began purchasing nearly anything that I wanted, including a new Cadillac. And then I decided that one wasn't enough, so I bought a second one. Pretentiousness masked my insecurities, which continued to loom in my mind. It was this combination that fueled my desire to make a mark with my talent, but also one that was shallow, with no real foundation.

In just a couple of years, the country would fall into a deep recession, and I would wind up having to declare a straight bankruptcy in 1981. The experience was excruciating, humiliating, and ultimately humbling. But at the same time, it brought a long-overdue recognition of the need to put my priorities in order and truly recognize that my gift was from above. I had been told time and time



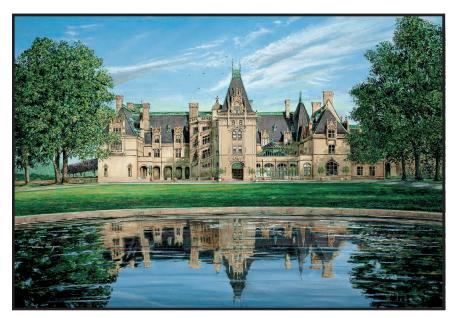
First Snow

again that I had a unique talent, but I honestly felt like anyone could do what I did. I mean, it all started with a 59-cent tray of watercolors! But I soon learned and finally recognized that the good Lord had given me an extraordinary gift. One that He would use in a myriad of ways, as my talent would mature in the upcoming years.

As I began to pick up the pieces of my profesional career, it was evident to me that I would need to have a gallery to showcase my artwork, and to make a real business based on this talent that I possessed. With just three colors — red, yellow, and blue — you can mix any color in the rainbow. I came up with the slogan, "The ART of Doing Business," with "ART" standing for Alliance, Resourcefulness, and Timing. If I were to take these three ideas and combine them in different ways, I could create a whole set of new businesses. By aligning myself with companies that already had a brand or helping them promote their brand through art, it could lead to marvelous business opportunities. Resourcefulness would mean not leaning on just one skill set but taking advantage of many. Publishing, for example, would be instrumental, and over the years it would lead to the creation of many open and limited-edition prints, puzzles, calendars, and books. All of these enterprises were capitalizing on the original business idea, leveraging a multitude of opportunities, and expanding my

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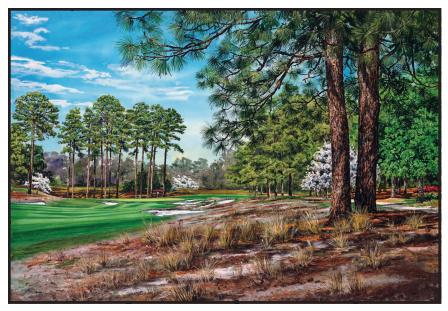


Biltmore Estate

collector base. Timing would be the third essential ingredient to finding windows of opportunities. It might be seasonal, around holidays, or to mark anniversaries, with various gift items designed for specific venues such as the Biltmore Estate, The Village of Pinehurst, or golf courses hosting prestigious tournaments. Art seemed to me to be the perfect medium to help celebrate and promote such occasions.

To this point, I had built my reputation capturing local subjects in North Carolina. Still, artistically I felt the need to challenge myself even further. My brother once again had the perfect suggestion. He thought that I should find patrons who would underwrite trips for me abroad, where I could broaden my talent. In return for their patronage, they would receive a painting of greater market value than the sponosrship that they had provided for me, and would also get right of first refual on the art works once the show (centered on art inspired by the trip) was ready. For many years, Cynthia and I would travel to places like the British Isles, the Greek Islands, Austria, Switzerland, Italy, the Bahamas, and the Asian continent, broadening my skill set and further making me into a truly international artist.

My small gallery was also growing, and by 1995 my handful of staff was ready for us to take on even bigger projects. None of that would have been possible without a gallery director to help me run the operation, prioritize my dreams, and carry them to fulfillment. Joy Ross, a young, vibrant talent and a certified public accountant came for an interview and the timing could not have been more perfect. She had the savvy and acumen to deliver on everything that I desired to carry out as an artist, and for 28 years now has been my closest confidante in my work.



Pinehurst No. 2

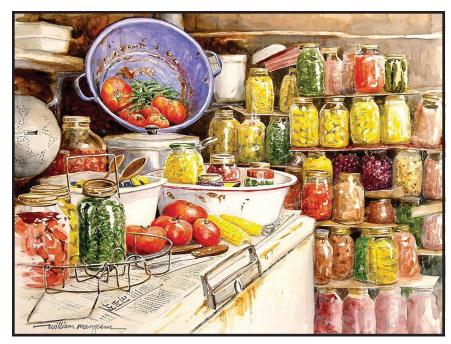
Up through 1999, I had accumulated a vivid portfolio of North Carolina's landscapes, and it became apparent to me that those sites — natural, cultural, and historical — were changing and changing quickly. By now our three children were in middle school, and I felt the need to pass along a legacy to them and to future generations. It was during this time that I reflected on my time being raised by my Aunt Kate. She would always tell me, "Remember where you come from and how it used to be." Aunt Kate was a talented gardener; she would preserve wonderful fruits and vegetables to pass along to neighbors and store up for future meals. Her pantry — a kaleidoscope of color and texture that was stunning in all its beauty — became the perfect inspiration for my most significant project to date.

Just like Aunt Kate would preserve items from her garden, I would "preserve" forty-eight North Carolina landscapes and historic sites from across the state. *Carolina Preserves* would become a beautiful coffee table book, the first high-definition film produced in the state for PBS North Carolina, and a major exhibition at the North Carolina Museum of History in Raleigh. All of this came to fruition because of three people: a very talented editor, Cindy Adams; a very skilled project coordinator, Jean Davidson; and a very careful overseer, Joy Ross, our gallery director. Looking back now, nearly twenty-five years later, I believe that *Carolina Preserves* remains one of the finest and most colorful tributes to our beloved state.

Staying true to my slogan, "The ART of Doing Business," Carolina Preserves would ventually transform into another iteration, further promoting the beauty

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Kate's Pantry

and heritage of North Carolina. In 2013, Klaussner Home Furnishings took my authentic stories and paintings and blended them with exceptional case goods and upholstery, turning them into *Carolina Preserves* — *An Artist Inspired Home Collection*. Over the next seven years, nine distinctive home collections would make their way through the International Furniture Market in High Point and ultimately into homes around the world.

To date, I have created over 4,000 paintings during my career, captured every part of this glorious state, painted around the world, and seen beauty beyond most people's reckoning. But there is also another sight that I see, and that is the plight of homelessness. For me, it began in 1987 when I befriended a homeless fellow by the name of Michael Saavedra. Little did I know that a Good Samaritan encounter would turn into a three-year friendship. Not only was Mike homeless, but he was also mentally ill. Diagnosed with paranoid schizophrenia at the age of fifteen, he had been wandering around the country for nearly two decades until our paths intersected in Greensboro.

Even today, I'm unsure as to what our friendship or connection was exactly about. Still, Michael gave me a fresh perspective and taught me lessons about life, which made me realize that I hadn't appreciated it as much as I should have. After his death, I turned my talents to supporting the needy and the homeless, and in 1988 did a painting titled "Not Forgotten," to be used by Greensboro Urban Ministry as part of a new program called The Honor Card. Under the program, a



Not Forgotten

person sends a card with a contribution of five dollars or more to a family member or friend and "honors" them by donating to an agency supporting the needy and homeless in your community. Both the painting and the card were a huge success, and that year alone we helped to raise \$53,000 to support the indigent.

What began in 1988 continues today, as we celebrate the 35th Anniversary of the Honor Card program. Each year a new painting is created to raise awareness and funds for agencies that support the needy and homeless in North Carolina. Today, with underwriting from the Wells Fargo Foundation and the help of significant contributions from an anonymous couple, the program has grown to fourteen different cities and raised nearly ten million dollars for those who have stumbled along life's journey. In the Book of Hebrews in the New Testament, it says to not forget to show hospitality to strangers, for by doing so, some have entertained angels without knowing it. Michael just might have been an "angel" who not only had an impact on me but on our community and state as well.

After more than forty years of retail sales and maintaining a fantastic art gallery, I have transitioned to a new chapter in my life, one that inspires me each and every day. I have moved all of my operations into my studio, where I produce around a hundred new original art works each year. I've changed mediums and

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now paint with acrylics. It has allowed me to be an amateur once again, like a child learning all sorts of fantastic techniques that I never knew existed. It's like I'm starting all over again, working on a large scale, one that watercolors never allowed me to pursue. What is even more exciting is that my patrons and collectors have embraced my journey into contemporary and transitional landscapes. It has opened new doors and opportunities, which serve to inspire me to grow to another level in my art each and every day when I come into my studio.

One of my greatest joys these days is spending time with my three grandchildren: Jadyn, Gabriella, and Samuel. They will often join me in the studio, where we get dirty together and have fun playing, painting, and creating. Somehow, I want to instill in them the lessons that were taught to me by my Mom and my Pops, respectively: first, that often in life, "It just takes time, honey." And, secondly, how wise it is to, quote, "Get a good education." But honestly, if one is going to put life in perspective, it was my Aunt Kate, who I'll remind you reminded me to, quote, "Never forget where you come from and how it used to be."

As I reflect on this colorful career that has sustained me for forty-five years, I would like to summarize it all with a quotation that puts it more beautifully than I could ever say. It's by Erma Bombeck: "When I stand before God at the end of my life, I would hope that I would not have a single bit of talent left and could say, 'I used everything You gave me."

Thank you to the North Caroliniana Society, my family, and friends for this distinguished honor and opportunity to share. I will cherish this moment for the rest of my life. God bless you all.



Berkley Trevino, Cynthia Mangum, Gabriella Trevino, William Mangum, Jadyn Mangum



Samuel Trevino, Jadyn Mangum, Gabriella Trevino

Note: The following remarks have been slightly edited for publication.

















CLOCKWISE FROM TOP LEFT: • Martin Boney, Dana Borden Lacy

- Ginger and Jason Tomberlin Lillian Lee, Delores Bailey Mary Stephens , D.G. Martin
 - Fred Hobson, Ed Yoder Jeff Crow, Darin Waters Mary and Richard Hunter

Martin Boney, Dana Borden Lacy, Martin Borden

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CLOCKWISE FROM TOP LEFT: • Tim Burnett, William Mangum
• Jack Betts, Tom Earnhardt • Todd Bailey, Leslie Anderson, Margot and Rob Christensen

- Richard Paschal, Lloyd Kramer
 Martin Borden, Richard Paschal
 Ned Kline, Todd Bailey
 - Marsha Warren, Georgann Eubanks Awards Banquet Attendees June 9, 2022

In Tribute to William Mangum

REMARKS BY BILL WITTENBERG

First, Julia and I are honored to be here this evening to join with all of you as the North Caroliniana Society presents this award to William Mangum. I have known Bill Mangum for the past ten years and can't think of anyone more deserving of this honor. For the next few minutes please allow me to tell you how I met Bill and have come to know him.

Klaussner Furniture Industries is located in Asheboro, North Carolina, and in 2010 I was the company's President and Chief Executive Officer. Klaussner was already a top upholstery furniture manufacturer in the United States, but at the time was not known for their casegoods products — casegoods being primarily bedroom and dining room furniture, as well as occasional accent pieces. We hired and then charged our Senior Vice President of Casegoods to create a licensed story to wrap around the company's casegoods category. This is when I was first introduced to William Mangum. He would become our story teller! From my first meeting with Bill the chemistry was right, and we both knew that we wanted to be partners.

I met Bill for the first time in January 2012, and from our first meeting was deeply impressed with both his incredible artistic talent and his business acumen. To me, William Mangum truly is "North Carolina's artist." He was recognized all across our state, and he had captured North Carolina on canvas like no other. Bill also understood the commercial aspect needed for an artist's profitable success. From the sale of his first painting before his graduation from college in 1977, Bill was dedicated to both his art and his business, and throughout his career he has been able to meld his authenticity and drive into both his art and business.

I was quite impressed with Bill's due diligence on Klaussner's business and our company culture. He spent several days interviewing our employees on the factory floor and learning about their families. He journeyed overseas to see the actual wood products that the company manufactured into furniture. It was during 2012 that his collection of furniture was designed and samples made to introduce to the market-place. Bill Mangum immediately became a loyal member of the Klaussner family.

Bill's launch into furniture coincided with the 50th anniversary of Klaussner in 2012. Not surprisingly, the company decided to commission Bill to pay homage to its employees with a commemorative painting. The painting featured a Klaussner upholsterer, an employee of the company for more than twenty-nine years. It was during the time that Bill had spent with our employees on the plant floor that had

continued

given him the inspiration and the knowledge to create the painting — one that highlighted the skilled labor force that has helped to make Klaussner a top ten furniture manufacturer in the United States. Bill's painting was unveiled to the public at the High Point Furniture Market in April 2013, at which time the attendees were introduced to William Mangum. (The Bernice Bienenstock Furniture Library in High Point — the largest furniture specialty library in the world — is now the custodian of this work of art, which to this day is so special to Klaussner.)

A few months later, in October 2013, Klaussner debuted the beautiful collection of upholstered and casegood furniture based on Bill Mangum's gorgeous book *Carolina Preserves*, which was first published in 2000. The book contains images of 130 of Bill's beautiful, original paintings of North Carolina scenes. Klaussner introduced Bill to the salesforce at the company's National Sales Meeting in High Point during the International Home Furnishings Market. This salesforce represented not only the United States, but Canada, South America, Europe, Asia, and the Middle East. It was here that Bill Mangum introduced all of us to his Aunt Kate, the primary subject of his book *Carolina Preserves*. By the end of his presentation we all felt like we knew this wonderful woman, and could feel the warmth and goodness of Aunt Kate in the story that Bill's collection of furniture told.

This furniture collection captured the essence of Bill Mangum's beautiful color palette and his passion for North Carolina's heritage and landscape. It included two distinct styles. The first featured the delicate hues and patterns from Bill's coastal paintings, while the second showcased the refined colors and textures from his Blue Ridge Mountain subjects. The unveiling of the *Carolina Preserves* collection was truly a magical moment for the company. In Klaussner's showroom Bill met with retailers from around the country and received a very positive reception. For several years during the furniture market, Bill would set up his studio in the showroom and paint while retail furniture buyers came through. To this day, Bill Mangum maintains lasting friendships with some of the most influential home furnishings retailers in America.

It was during the October 2013 launch of William Mangum's collection that Klaussner received the company's largest ever order in the casegoods category. Soon, the success of the *Carolina Preserves* Collection reverberated through the marketplace. Not only was Klaussner now a significant player in the casegoods category, but *Carolina Preserves* was also on its way to becoming the fastest-growing licensed collection in the furniture industry.

Carolina Preserves was the first of many William Mangum collections introduced. Bill then painted about thirty new contemporary paintings, which inspired other collections of furniture. We were all amazed at how talented and prolific an artist he is and how beautiful these new works of art were. We were also amazed at how good he was on camera being a pitchman! He's so good that he and his colleagues have chronicled his artistic career in two films and thirteen books. Subsequently, the other collections that Klaussner introduced with Bill's inspiration were: the Blue Ridge, Sea Breeze, Southern Pines, Riverbank, Simply Urban, Reflections, Water's Edge, Charleston Lane, and Urban Retreat. Each of

these authentic home collections were as diverse as the artistic vision that inspired it. They all reflected Bill's sense of style, his attention to detail, and his deep understanding of form and function.

As a result of all these casegood collections, Bill made tremendous contributions to Klaussner, in the process becoming a very meaningful part of the company's success. But Bill's contributions do not stop with art and business.

Bill is a very unselfish man, and he's just a really good person: one who believes in giving back to his community. He supports countless charities and events, not just with his contributions, but also as an active volunteer. If you own one of William Mangum's creations, you know you've supported an artist that is a wonderful human being — someone you want to be associated with. For over thirty years prior to the COVID-19 pandemic, he cooked every Wednesday morning for the Greensboro Urban Ministries, helping to feed the homeless. His championing of the homeless in Guilford County and the surrounding area grew out of a chance meeting with a homeless man in 1987. Every year since 1988 he has created an Honor Card — a holiday greeting card portraying one of Bill's paintings — which is available for a donation of as little as five dollars. One hundred percent of the proceeds go to a local outreach agency to help raise awareness of the homeless, the needy, and the hungry in our communities.

The motto of our gracious hosts this evening, the North Caroliniana Society, is "Substance, Not Show." The honor that they are bestowing on William Mangum tonight could not be given to a better representative of the Society's motto. In addition, there is no better model of the Society's goal: the promotion of increased knowledge and appreciation of North Carolina's heritage. Thank you to the North Caroliniana Society for the honor of speaking this evening, and thank you, Bill, for your many contributions to North Carolina and mankind.

REMARKS BY BOB CAREY

There are always times that you just don't know what to say, but this is not one of those times.

Well, let's see it's been 69×365 or more than 25,185 days that William Mangum has been in my life. And on top of that I've got another 7,300 days left with him, at least in my mind. So, the question is: where to start, what to include, and what really matters.

The one common bond between us always is our mother, Louise. She imparted to both of us a great sense of worth and a love that smiled down on us forever. There was no wrong either of us could ever do in her eyes.

We had a harsh stepfather whose behavior at times was overwhelming. In the end he was appreciated, he showed wisdom, he showed care, and he helped shape us both into men. Like I remember how he would never come to one of my high school football games, but that he was always there when I got home,

continued

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wanting to know how the team did. He was concerned and wanted to know, but limited in how much he was involved.

We shared a younger sister who struggled and searched for happiness in her life. She left us far too soon. But we were there for her, there for our mother, there for our stepfather, and more importantly we were there for each other! Always. There was never a time that we did not look after each other's back.

In our youth, we were worlds apart. When I was 18, Bill was eight, and that's a great divide. In my mind's eye I can still see him as that eight-year-old boy he was, as I headed off to college. I remember seeing him in his little blue suit jacket and little hat as I'm heading out the door. The look in his eyes of being abandoned. But as time went on and through those years of separation, we grew closer and closer.

So, when did I know he was destined to be a painter? It showed when he came to visit me one summer in New Orleans and he really did paint. He painted the house — the entire house — all by himself. I knew he had a future. Just kidding! He did come down to Louisiana one summer, and while he was there he painted a portrait of our home — not once but twice — because he didn't like the first one. And Bill, I didn't throw them out. I still have them!

So, on he goes to UNC-G and along the way I invested a little money here and there as he continued to grow in his art.

So, we eventually opened a gallery to display Bill's artwork. It was called the Carey-Mangum Gallery. It may have been my money but it clearly was his art, and his art made it a success.

I bought a little art along the way to help support Bill, but I genuinely loved what I purchased from him. Quite a few of those paintings I still own, and I treasure them.

I helped with a few ideas about how to finance his travels to paint, like having sponsors for his international trips.

In the early days you could pre-buy a painting for \$500 and if you signed up first, you received your choice of the paintings he created — that he had done while visiting places in England, France, Greece., etc. And, if you invested early, you could probably look back and say, "That was the best bargain for an art purchase that I've ever made."

That was my idea, and I wanted Bill to be independent and successful as a businessman, and he quickly was.

A quick story. After Bill had some initial success, my wife and I traveled with him and Cynthia to California sometime in the early 1980s. We visited several vineyards in Napa Valley and then drove to Carmel, where we spent a day or two on the beautiful Monterey Peninsula. One of my great shocks — or maybe I should call it "a California Awakening" — was reading the Sunday real estate advertisements in the local paper. Back then, houses in Carmel were selling for \$4.5 million, \$6 million, and maybe one for \$8 million. But what really got me was that each of the ads had a line saying, "Open House Today, 1:00 p.m. to 3:00 p.m."

So, we drive on and had dinner at Auberge Du Soleil in Napa Valley. And that place was — wow, a great place.

And needless to say, there were several drinks consumed, which led to the purchase of several bottles of wine, which were all exceedingly expensive and led to something like a \$1500 bill for the dinner.

Since we were late in making our reservations for the trip, we could not stay at the Auberge De Soleil Hotel, so we retreated to our suite at a nearby golf course, which was not up to the standards of Auberge.

Early the next morning Bill came in to our room. I was sleeping on the couch to avoid waking up my wife up, and he says, "I'm going to take some pictures. Would you like to come with me?" And I said, "That's a good thought. I'd like to see how you do that," so off we go on this trek. We take pictures of a few vineyards and other sites, then Bill tells me that he would like to go back to that dinner spot where we had eaten the night before. He said it was beautiful and that he would like to take some pictures. So we drive back to the Auberge. Bill goes to the front desk at 7:15 in the morning and asks if it would it be okay if he took some pictures. They say yes, of course, and after he's taken probably fifty pictures, I'm looking around and I say, "Wow, that was an expensive dinner we had last night."

Bill raised his camera, took one more snapshot, and said, "Yes, and I'm going to get mine back!" Needless to say, he created several paintings of Auberge Du Soleil and entirely wiped out the \$1500 bill that we had incurred. By the way, he never sent me my half of the profits from that photo shoot!

Yes, art is a profession that is filled with struggles, but Brother Bill has overcome those with dedication, salesmanship, and compassion.

He gives back to his community. His participation in various events has provided millions of dollars of support for charitable organizations in the Greensboro area.

Bill has learned the ability not only to produce great art but to sell it. He has moved his artistic abilities to other fields like furniture design for a major manufacturer, and to commemorative items for major sports events such as the Master's and the U. S. Open golf tournaments. And, while it hasn't been mentioned, it should be recognized that this guy has a PhD: an honorary doctorate from UNC-G for all that he has done with his gifts.

That's just a short list of my younger brother's accomplishments. Needless to say, I am the proud older brother.

REMARKS BY BOB PLUMMER

I consider it an honor to be talking today about my great friend Bill Mangum. I own a family department store in Greensboro, which is three generations old. And while you wouldn't necessarily think of an artist as a retailer, Bill had his own gallery for nearly 40 years. I think it was one of the reasons Bill and I hit it off. Any kind of retail is hard work, but in my case, I buy it and sell it. In Bill's case, he had to create it, produce it, and sell it! So, it was even more challenging than most stores.

You've heard said that great retail is entertainment. If you can entertain

continued

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people, you'll always be successful in retail. Bill can not only entertain but connects with people on a deep level. So, I thought what I would do tonight is to share a few of Bill's stories. Some are poignant, and some are nuts, but they all show who Bill is as a person.

Early in his career, a man came into the gallery, and the man didn't really appear like he wanted to engage with anyone. He just stood over to the side, staring at a painting of Cape Lookout. As Bill approached, he noticed that the man appeared quite weak. So, Bill asked how he could help him. The man looked at him and said, "I've got cancer, and this painting reminds me of how much my family has loved going to Cape Lookout. I'm going to buy this painting for my family so that they can remember me when I'm gone." Bill said he put his arm around the guy, and they just stood there as the man struggled with his emotions. That's just one of the many very human connections Bill has made over the years.

Then there is the story about a woman who came in and stayed a while searching for a painting for her parents. When she found one she loved, Bill took it back, gift-wrapped it, and then carried it to her car. As he placed it into her back seat, she out a few dollars to tip him, and he said that wasn't necessary. Only then did she ask his name, and she was shocked that he had been the one helping her the whole time. While they had a good laugh, it is just a simple example of how relatable Bill has always been.

And then there was a woman who came in to purchase a print that she had seen advertised in the paper. But, it had been so popular that it sold out before the ad ran. She was furious, sharing that she had driven a long way to get the print and really unloaded her frustration at one of the staff members. Bill quickly stepped in, explained that it was an unusual situation, and asked for her understanding that it was just an unfortunate situation. A few weeks later, the woman returned, sort of embarrassed at how she had treated everyone in the situation. As an apology, she baked a cake and wanted to leave it for Bill and the staff. Instead of just thanking her, Bill went back to the kitchen and got plates and forks, and they sat down to share the cake. She went on to be one of his best collectors.

I met Bill somewhere around 9/11/2001. That fall, the Greensboro United Way campaign was underway. But at that time, people were upset and discouraged, and the campaign was floundering. Bill said, you know, I think I can help. So, he created a painting called American Way. He partnered with the United Way, and it was offered to the public on WFMY-TV. For a \$25 donation, you would get a free print. They raised \$250,000 from his generosity.

In Greensboro, there is a lovely old neighborhood called Fisher Park, which surrounds a park that has a creek running through it and several beautiful stone bridges. Bill created a fantastic painting of the park and offered prints of the work. One afternoon an older gentleman came into the gallery and stood in front of the picture, laughing as he looked at it hanging on the wall. When Bill asked if he could help him, the man just burst out laughing again. Then explained that he had grown up in Fisher Park and that when he was a child, a doctor had lived there

and kept human cadaver parts in his basement. This man and his best friend had snuck it into the basement, "borrowed" an arm and taken it to the park, then strung the arm over a limb and used it to frighten people as they walked across the stone bridge. This gentleman was buying a print to send to his friend who was living in Oklahoma. And he just knew it would be the funniest moment when his friend opened the package.

In 2008 during the recession, Bill and I were having lunch, and we were discussing how terrible business was and what we were doing in light of the situation. So, he said he was torn. His work with the ministries had him zig-zagging across the state to support the Honor Card in other cities, which was a distraction from his business. I shared with him directly that no one would be upset with him if he decided to have the program pay for his expenses on behalf of the project. His response was classic Bill; he said he had always provided the cards at no cost and needed to keep it that way. He challenged me and said, "Bob, do you get your hands dirty?" In other words, do you get involved in people's lives? Just like he did with his friend Michael and so many others over the years. I totally get it — he is involved on every level. And if you don't take away anything else from these remarks, let it be this: Bill is a man of faith with a servant's heart. And I love it!

REMARKS BY JIM DOBSON

Bill and I have been friends since 1997, when we met each other at a fundraiser for Greensboro's first Hospice House. I was on a tour for my new book, *Final Rounds*, and had been asked to be the keynote speaker at the opening of the hospice facility. We were introduced and immediately hit it off. I mean it was a real chemistry kind of thing. I think it's because we both work in fields that require long periods of solitude. The life of any artist can be a lonely one. We are both artists, working in different mediums of course, but we know what it is like to choose a path that is a little bit different.

I have deep roots in Greensboro, North Carolina. My family has been here for generations, and while my career took me outside the state for many years, when an opportunity presented itself I followed my heart back to central North Carolina. I was chosen to be the editor of *The Pilot* and of *PineStraw Magazine*, both of which are published in the Sandhills region of the state. *PineStraw* is an award-winning magazine of uncommon literary and artistic vision that explores the unique characteristics of the area. With its success, I began to believe that a natural place for expanding the concept was the Greensboro market was a natural expansion of the concept, and so the idea for *O.Henry Magazine* began to take shape. I shared my vision with Bill, and as is his nature, he jumped right in and gathered some of Greensboro's most prominent business owners and other leaders at his studio, and allowed our team to introduce the idea for the magazine. The reception of the idea by his business friends and colleagues was all the encouragement that we needed, and *O.Henry* was soon launched.

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Over the years, Bill and his wife, Cynthia, have joined me and my wife, Wendy, for many luches and dinners. It's funny to me that, over the years, we have had an ongoing conversation about the fact that I don't market myself well. Bill, on the other hand, is a natural at it, and knows that it is a big part of his job. And I've never met anyone better at it. It is key among his gifts. And he constantly reminds me that it's one thing that I'm terrible at doing!

Over the years I've seen Bill Mangum's work evolve. He has worked with another friend of mine, Geoff Beaston, on a furniture collection. When the call came to create some new styles of work, Bill did as he always has: he rose to the challenge and switched mediums and painting styles. The switch is a body of work that runs from contemporary to transitional, almost impressionistic landscapes. So, one day I stopped by Bill's studio, and his gallery director, Joy Ross, said that Bill was in the midst of painting a fantastic new work and told me to go back, say hello and take a look at what Bill was working on. So, long story short, I go back to his studio, expecting to get my nice brotherly lecture about promoting myself, and I see the most stunning painting that I think I've ever seen.

I've seen a lot of paintings around the world in a lot of museums, but nothing has resonated with me like this painting of Bill's. It is a soulful, dark painting of the Blue Ridge Mountains. I'm an Eagle Scout, and I've hiked and camped all throughout those mountains. Like the mountains themselves, this painting spoke to my soul. On my way out, Joy asked if I liked the painting, and I told her that it was the most beautiful thing I'd ever seen. And I shared with her that I wanted to buy it when the next advance payment from my publisher arrived.

Over the next few months, I found myself stopping in to visit Bill and gaze at that painting. Then one day, I went in, and Joy, with a poker face on, explained to me that someone had bought the painting. A few weeks later, Christmas morning arrived, and after all the gifts were opened, my wife Wendy said, "There's one more gift to open."

She brought out the gift, and even as I began to unwrap it, I never suspected it would be "my" painting. But it was — and we rearranged the entire living room to find the perfect place for this painting! I absolutely love it.

Bill Mangum's work is like that for a lot of people. His art connects with your soul. As an artist, I think you feel the drive to use your God-given talents. That is precisely what Bill has done, and it's how he has poured himself into the Honor Card Program. For thirty-five years, he has created paintings and reproduced them on the Honor Cards. I don't think there is any other small personal charity in the South that has raised this level of consciousness about the homeless population and raised millions of dollars in the process.

That's the ultimate definition of a successful artist: someone who has created something that will not only be remembered when he is gone, but also someone who has changed people's lives in ways that he will never know. So, I want to say thank you to the North Caroliniana Society for recognizing William Mangum for his many contributions to our state.

















CLOCKWISE FROM TOP LEFT: Berkley and Marco Trevino Diana and Roy Johnson
 Fred Hobson, Rebecca Godwin, Jo Ann Williford Linda McLaughlin, Dora Pryor
 Joy Ross, George and Blair Jackson Moody Ammar, Charles Ingram, Patrick Wooten
 Terry and Lynn Roberts Jim Clark, Richard Stevens and Jere Stevens

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CLOCKWISE FROM TOP LEFT: • Abby Wooten, Willis Whichard

- William Mangum, Preston Mangum William Mangum, Tim Burnett
- Bland Simpson, Mike Hill Leslie Dula McKesson, Mary Charlotte Safford
- Clarence McDonald of Wells Fargo Abby Wooten, Alice Cotten Jim Clark, Abby Wooten

Presentation of 2022 Society Award

James W. Clark Jr., President, North Caroliniana Society

EVENING SESSION IN CHAPEL HILL, NC

For his imaginative and creative genius that inspires compassionate entrepreneurship in himself and many others, the North Caroliniana Society honors William Mangum throughout this year.

Congratulations, sir.



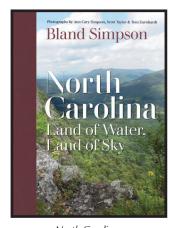
James W. Clark Jr. and William Mangum

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North Carolina: Land of Water, Land of Sky

By Bland Simpson

2021 NORTH CAROLINIANA SOCIETY BOOK AWARD



North Carolina: Land of Water, Land of Sky



(left to right) Tom Earnhardt, Ann Cary Simpson, Scott Taylor and Bland Simpson

About the Book

North Carolina: Land of Water, Land of Sky (2021) is a personal portrait of the Old North State, begun with a collage of post-it-note story-slivers on an N.C. state highway map in late December 2015 and years later, with scores of captivating images by photographers Ann Cary Simpson, Scott Taylor, and Tom Earnhardt, published by UNC Press in October 2021. Themes of environmental and cultural preservation run throughout the work, from the Albemarle to Ashe County, from Brunswick County to Boone.

About the Author

Bland Simpson is Kenan Distinguished Professor of English & Creative Writing at the University of North Carolina at Chapel Hill, and he has also been the Tony Award-winning Red Clay Ramblers' piano player since 1986. His books include The Great Dismal, The Mystery of Beautiful Nell Cropsey, and the trio: Into the Sound Country, The Inner Islands, and Little Rivers & Waterway Tales (all three with photography by Ann Cary Simpson); Ghost Ship of Diamond Shoals, The Coasts of Carolina (photography by Scott Taylor), Two Captains from Carolina, and, in Fall 2021, the collaboration North Carolina: Land of Water, Land of Sky, with photographs by Ann Cary Simpson, Scott Taylor, and Tom Earnhardt. His theatrical collaborations include Diamond Studs, Hot Grog, Life on the Mississippi, King Mackerel & The Blues Are Running, Cool Spring, Tar Heel Voices, Kudzu and the three-time Broadway hit Fool Moon. Simpson's awards include the North Carolina Award for Fine Arts (2005), the North Caroliniana Society Award (2010), the N.C. Humanities Council's John Tyler Caldwell Award in the Humanities (2017), and the UNC-Chapel Hill Edward Kidder Graham Faculty Service Award (2018). In October 2022, Bland Simpson will be formally inducted into the North Carolina Literary Hall of Fame at the Weymouth Center in Southern Pines, NC.

Dismal, The Mystery of Beautiful Nell Cropsey, and the trio: Into the Sound Country, The Inner Islands, and Little Rivers & Waterway Tales (all three with photography by Ann Cary Simpson); Ghost Ship of Diamond Shoals, The Coasts of Carolina (photography by Scott Taylor), Two Captains from Carolina, and, in Fall 2021, the collaboration North Carolina: Land of Water, Land of Sky, with photographs by Ann Cary Simpson, Scott Taylor, and Tom Earnhardt. His theatrical collaborations include Diamond Studs, Hot Grog, Life on the Mississippi, King Mackerel & The Blues Are Running, Cool Spring, Tar Heel Voices, Kudzu and three-time Broadway hit Fool Moon. Simpson's awards include the North Carolina Award for Fine Arts (2005), the North Caroliniana Society Award (2010), the N.C. Humanities Council's John Tyler Caldwell Award in the Humanities (2017), and the UNC Chapel Hill Edward Kidder Graham Faculty Service Award (2018). In October 2022, Bland Simpson will be formally inducted into the North Carolina Literary Hall of Fame, Weymouth Center, Southern Pines, NC.

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Presentation of 2021 Society Book Award

Michael R. Hill, Chairman, Society Book Award Committee

AFTERNOON SESSION IN CHAPEL HILL, NC

Twenty years ago, Dr. H. G. Jones and I met at Nantucket Restaurant in Chapel Hill to discuss the creation of the North Caroliniana Book Award. Our objective was to select annually the previous year's best book about North Carolina — the one most likely to stand the test of time and to become a classic work of North Caroliniana. This year's is the nineteenth such presentation and the award goes to Bland Simpson for his UNC Press title, *North Carolina: Land of Water, Land of Sky.*

Bland is, by his own memorable description, "statriotic." The Tar Heel State has no better ambassador. Raised in Elizabeth City and Chapel Hill, Bland has left footprints in practically all corners of the state in his seven-plus decades. His years as an instructor at UNC-Chapel Hill, his alma mater, culminated with his appointment as Kenan Distinguished Professor of English and Creative Writing, a post he still holds.

His years with the Red Clay Ramblers took him from the Ranch House to Broadway with the name and legacy of North Carolina's Charlie Poole and his own Ramblers in tow. Many will recall Bland's appearances on public television, recounting his search for a lost boat in one instance and his search for the headwaters of the Catawba River in another.

His many books include *Into the Sound Country: A Carolinian's Coastal Plain,* issued by UNC Press in 1997. The present book, twenty-five years later, is essentially a sequel, extending his range to encompass the entire state. Like the earlier book, this is a collaboration with his wife Ann, who contributed photographs as did his friends Tom Earnhardt and Scott Taylor. It is no knock on Bland's narrative, taking the reader along by water and by land with his welcoming storytelling, to say that these stellar images really make the book.

My thanks to Jeff Crow and Georgann Eubanks for their assistance in selecting this year's winner. Kudos to UNC Press for their excellent design and production values.

Congratulations, Bland.

Abby Wooten 2022 WILLIAM STEVENS POWELL AWARD

"As an undergraduate research fellow in the UNC Community Histories Workshop since 2019, Abby Wooten has worked with the Asylum in the Archive initiative. Abby's work created the first comprehensive, searchable database for a nineteenth-century American insane asylum. In addition, she has worked on two independent projects based on her research and is currently teaching an undergraduate seminar at Carolina based on her work. The seminar she is presenting now is in CSTART: Carolina Students Taking Academic Responsibility through Teaching."

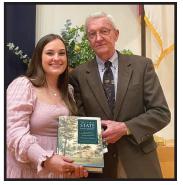
— UNC Chancellor's Awards Celebration 2022

ABOUT THE AWARD

The William Stevens Powell Award was established in 2002 by the North Caroliniana Society in honor of the Society's first president, long-time vice-president, and distinguished historian. The award recognizes a graduating senior in The University of North Carolina at Chapel Hill who is judged to have contributed most to an understanding of the history and traditions of the first state university. The winner of the award receives an autographed copy of Professor Powell's book, *The First State University*, and his or her name is engraved on a silver plaque that is displayed in the North Carolina Collection's Reading Room in the Wilson Library.



Abby Wooten and Powell plague



James W. Clark Jr. and Abby Wooten, UNC Chancellor Awards Program, April 19, 2022.

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Presentation of 2022 William S. Powell Award

James W. Clark Jr., President, North Caroliniana Society

AFTERNOON SESSION IN CHAPEL HILL, NC

Abby Wooten graduated from Carolina in May with majors in history and anthropology. This summer she is one of the chancellor's aides. As winner of the 2022 William S. Powell Award she received a cash prize and an autographed copy of Professor Powell's pictorial history entitled *The First State University* at the Chancellor's Awards Program on April 19, 2022.

Today I present her to the Society on the occasion of her seeing the Powell Plaque for the first time. This framed tribute to Powell students is held in the vault of Wilson Library. Abby's name is there because of her astonishing contributions to the Community Histories Workshop as an undergraduate research fellow. In particular Abby transcribed thousands of admission records for Dorothea Dix Hospital in Raleigh. Professor Robert Allen who nominated her for this award wrote that her work "created the first the first comprehensive, searchable database of a nineteenth century-American insane asylum."

Congratulations, Abby.

Honoring Past Society Award Recipients

- 2020 Society Award D.G. Martin
- 2021 Society Award Howard N. Lee

During the evening of June 9, 2022, the Society recognized prior year Society Award recipients, who were not able to be honored in person due to the recent COVID-19 pandemic. Society members, family and friends joined Society Secretary Patrick Wooten who toasted D.G. Martin and Howard N. Lee by reciting the official toast of North Carolina:

Here's to the land of the long leaf pine, The summer land where the sun doth shine, Where the weak grow strong and the strong grow great, Here's to "Down Home," the Old North State!



Bob Anthony, D.G. Martin



Howard and Lillian Lee

continued

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NORTH CAROLINIANA SOCIETY AWARD RECIPIENTS

| 1978 — Paul Green 1979 — Albert Coates 1980 — Sam J. Ervin Jr. 1981 — Sam Ragan 1982 — Gertrude Sprague | 2000 — Richard H. Jenrette 2001 — Wilma Dykeman 2002 — Frank Borden Hanes Sr. 2003 — Maxine Swalin 2004 — Elizabeth Vann Moore 2004 — W. Trent Ragland Jr. 2005 — W. Dallas Herring 2005 — John Hope Franklin 2006 — Betty Ray McCain 2006 — Joseph F. Steelman 2007 — William B. Aycock 2007 — Fred Chappell 2008 — Henry E. & Shirley T. Frye 2008 — Robert & Jessie Rae Scott 2009 — James E. Holshouser Jr. 2010 — Bland Simpson 2011 — Lindsay C. Warren Jr. 2012 — Lee Smith 2013 — Thomas W. Lambeth |
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| 1993 — Charles Kuralt | 2013 — Thomas W. Lambeth |
| 1994 — H.G. Jones | 2014 — Myrick Howard |
| 1994 — Archie K. Davis | 2015 — Herb Jackson |
| 1994 — North Carolina Collection | 2016 — Willis P. Whichard |
| 1995 — J. Carlyle Sitterson | 2017 — H. David Bruton |
| 1995 — LeRoy T. Walker | 2018 — Catherine Ward Bishir |
| 1996 — Hugh MacRae Morton | 2019 — Alice & Jerry Cotten |
| 1997 — John L. Sanders | 2020 — D.G. Martin |
| 1998 — Doris Waugh Betts | 2021 — Howard N. Lee |
| 1999 — Reynolds Price | 2022 — William Mangum |
| · | - |

NORTH CAROLINIANA SOCIETY BOOK AWARD RECIPIENTS

- 2003 Catherine W. Bishir and Michael T. Southern for A Guide to the Historic Architecture of Piedmont North Carolina(University of North Carolina Press, 2003.
- 2004 Timothy B. Tyson for *Blood*Done Sign My Name: A True
 Story (Crown Publishers, 2004).
- 2005 Joe Mobley for "War Governor of the South": North Carolina's Zeb Vance in the Confederacy (University Press of Florida, 2005).
- 2006 William S. Powell for Encyclopedia of North Carolin (University of North Carolina Press, 2006).
- **2007** Karl E. Campbell for *Senator* Sam: Last of the Founding Fathers (University of North Carolina Press, 2007).
- 2008 Anna Ragland Hayes for Without Precedent: The Life of Susie Marshall Sharp (University of North Carolina Press, 2008).
- 2009 Mark L. Bradley for Bluecoats and Tar Heels: Soldiers and Civilians in Reconstruction North Carolina (Lexington: University Press of Kentucky, 2009).

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- 2015 Jessica Bandel, Michael Hill, and Mark Anderson Moore for The Old North State at War: The North Carolina Civil War Atlas (Raleigh: North Carolina Department of Natural and Cultural Resources, 2015).

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 Georgia Press, 2016)
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