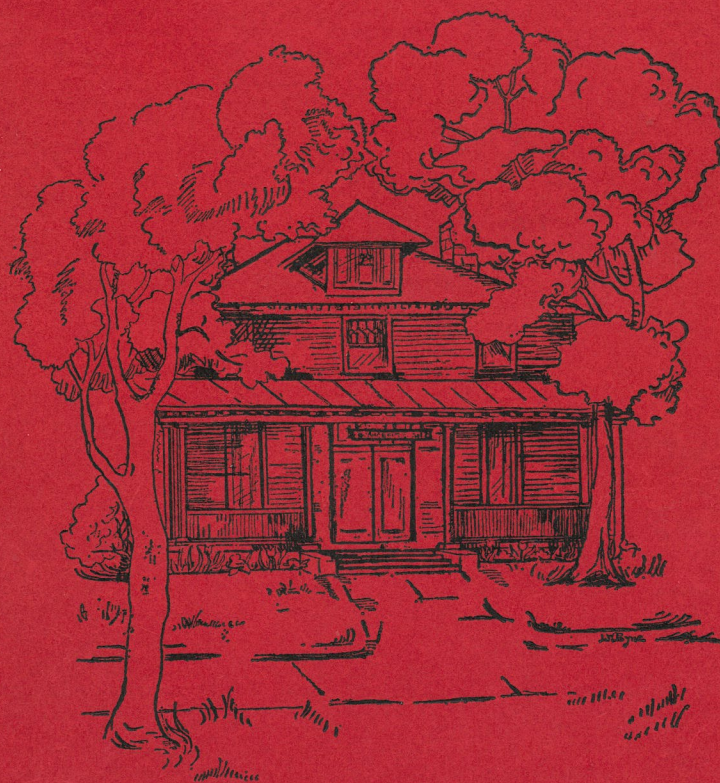


The Lynchburg Art Club

and

Its Affiliates

BY RUTH HOMES BLUNT



The Club House, 1011 Rivermont Avenue

Art. Virginia

104 p

1st ed. - 1962

fine

Kelly Mattox

The Lynchburg Art Club

and

Its Affiliates

RUTH HOMES BLUNT

Sponsored by the Lynchburg Art Club, Inc.

Mutual Press, Inc.
Lynchburg, Virginia
1962

i

*614
5441761329
24-4*

Introductory Note

In the fall of 1959 the Lynchburg Art Club, in preparing a program for presentation to the Danville Art Club, found that no single source of information existed concerning the beginnings and growth of its organization. When this need was pointed out to the Board of Directors, it passed a motion calling for the writing and publication of a history of the Lynchburg Art Club and its affiliates.

The preparation of such a history required the services of a skilled writer long acquainted with the people of Lynchburg and having a knowledge of the arts. The Club was fortunate in having such a person in its membership, Miss Ruth Blunt.

Miss Blunt's achievements are many. She taught English for many years at E. C. Glass High School, before retiring in 1960, and during that time exerted considerable influence in stimulating student writing. Among other things, she sponsored the Carter Glass Chapter of the Quill and Scroll Society. But perhaps most notable among her accomplishments was her work as adviser of the high school magazine, *THE CRITIC*. During the period that she was its adviser, *THE CRITIC* won many awards from the Columbia Scholastic Press Association in New York. On ten occasions it placed first. In recognition of this service, the Columbia Association presented her in 1953 with a Gold Key, their highest and most coveted award to school publications advisers.

Miss Blunt has also been active in the Southern Interscholastic Press Association. In 1954 at Washington and Lee University, the Southern Association presented her with its Distinguished Service Award. She has also served as a member of the Board of Judges, Columbia Scholastic Press Association, and as a member of the Revision Committee of *MAGAZINE PRIMER* for which she contributed an article on essay writing.

Miss Blunt has had considerable experience with publication and writing outside the school. She was the editor of *THE YEAR BOOK OF THE BLUE RIDGE CHAPTER, DAUGHTERS OF THE AMERICAN REVOLUTION, 1959-1962*. And she has had historical articles published in *DAUGHTERS OF THE AMERICAN REVOLUTION MAGAZINE*, the most recent in 1962, "Monticello in the Springtime."

She is Assistant Custodian of the Blue Ridge Chapter of DAR. She is a charter member of the Virginia Genealogical Society, member of the Virginia Historical Society and of the Lynchburg Historical Society, and a charter member of the Lynchburg Art Center. Miss Blunt holds the A.B. degree from Randolph-Macon Woman's College and the M.A. from Columbia University.

But of her many awards and accomplishments, the one in which Miss Blunt takes greatest pride is her work as Chairman of Picture Committee at E. C. Glass High School in assembling the permanent collection of paintings by early Lynchburg artists which now decorate the walls of the school, such as those of Bernhard Gutmann. They show his use of oils, water colors, washes, pen and ink, and pencil.

The first two years of Miss Blunt's retirement have been spent in almost full time work on this history, checking and double checking, poring for many hours over old minutes books, scrap books, newspaper files, clippings, and letters and synthesizing in writing the results of her findings. The Lynchburg Art Club is most grateful to Miss Blunt for preserving, in the history which follows, the record of its origin, growth, and achievements.

—Frances P. Harriss

CONTENTS

Introductory Note	ii
Illustrations	iv
Chapter I: Prologue—Nineteenth Century Grass Roots	1
Chapter II: The Gay Nineties—The Founding of a Club	4
Chapter III: Inter-Regnum—The Lost Generation	17
Chapter IV: The Trying Twenties—Renaissance	26
Chapter V: The Thriving Thirties—Entangling Alliances	33
The Founding of the Lynchburg Civic Art League	40
The Establishment of the Federal Art Gallery	46
Activities Within the Lynchburg Art Club	52
Formation of the Ninth Street Art Center	59
Chapter VI: The Fitful Forties—War Clouds	60
Outside Contacts of the Art Club	65
Monthly Meetings	66
Critiques	67
Individual Honors	68
Spring and Fall Exhibitions	68
Parties	71
Studios	71
Membership, 1945	73
Chapter VII: The Flourishing Fifties—A Decade of Growth	74
Exhibitions	75
Civic Art League Exhibitions	76
Cooperative Enterprises	78
Classes and Critiques	79
Individual Honors	80
Christmas Celebrations	83
Studios	83
The Founding of the Lynchburg Art Center, Inc.	84
Chapter VIII: The Dawn of the Sixties—Activities of 1960	87

Chapter IX: Widening Horizons—Activities of 1961	90
Formal Opening of Club House with Vaasa Exhibition	93
Antiques and Art Bazaar	95
Regular Club Activities	95
Individual Honors	96
The Doll Exhibition	96
Civic Art League	98
Our First Christmas in the New Club House	99
Chapter X: Epilogue—The Magic Mirror In Gratitude	102 102
Membership of the Art Club, 1962	103
A Roster of Art Club Presidents, 1928-1962	104

ILLUSTRATIONS

Cover Design by Louise W. Payne	
Self-Portrait of Sallie L. Mahood, <i>circa</i> 1897	8
Facsimile of Bernhard Gutmann's Letter, 1899	10
Self-Portrait of Louise J. Smith, 1895	12
Self-Portrait of Bernhard Gutmann, before 1899	13
Photograph of Georgia W. Morgan, 1945	41
Vaasa Exhibition, Reception, June 18, 1961	93
Doll Exhibition, Opening, October 13, 1961	97

I

PROLOGUE

Nineteenth Century Grass Roots

A little research and a few interviews with artists, whose lives have enriched the cultural life of Lynchburg through the years, prove to us that many of our priceless inheritances have been left unrecorded. When a history of a club, such as the Lynchburg Art Club, needs to be recorded, many individuals share the treasures of their memory in order to record our history. Their sharing is not a matter of boasting, because these memories are so intricately woven into their being that the possessors are unconscious of ownership.

The "Exhibition of Eighteenth and Nineteenth Century American Paintings from Lynchburg Homes," held in the spring of 1954, at Randolph-Macon Woman's College, attests to the fact that Lynchburg has always been interested in art. "Palisades of the Hudson," the work of Paul Weber, which was lent by Mrs. Clinton Kinnier, is a good example of this interest. Although the scene is not a Lynchburg scene and the artist had no connection with Lynchburg, yet that painting has acquired since 1850 a most interesting history, fraught with Lynchburg associations. Before its arrival in Lynchburg, the painting hung at "Magnolia," near Tacony on the Delaware River above Philadelphia. "Magnolia" was the home of Casper Wistar Morris, the father of Mrs. Maurice Langhorne (né Elizabeth Morris.) Mr. Morris gave the painting to his daughter soon after her marriage to Colonel Langhorne. It found a place of honor on one of the walls of the front parlor in the Washington Street home of the Langhornes. Colonel Langhorne's daughter, Mrs. Clinton Kinnier (né Virginia Langhorne) acquired the painting soon after her father's death. Later Mrs. Kinnier gave it to her daughter, Mrs. Murrell Alexander (né Margaret Kinnier), who has had it recently restored to its original beauty. Thus we see a painting loved by four generations in direct line of descent.

We proudly number among nineteenth century Lynchburgers, however, such artists as Harvey Mitchell (1801?-1863?), Flavius J. Fisher (1832-1905), and James Taylor Shelton (1840-1901).

Mr. Mitchell spent his boyhood and early youth in Lynchburg, according to Mrs. Cabell, in her *SKETCHES AND RECOLLECTIONS OF LYNCHBURG*, published in 1858. "He practiced his profession of portrait painter in the town of Lynchburg for some years." At the time of Mrs. Cabell's writing, he was living in Washington, where he held a government position.

Mr. Fisher's first studio was in the G. D. Davis Store Building at 131 Main Street. About 1882 building numbers on Main Street were greatly changed, and the 100 block became the 600

block of today. The art studio of Mr. Fisher, with all of his paintings, was destroyed by fire early Saturday morning, November 7, 1868. THE LYNCHBURG VIRGINIAN, Monday, November 9, 1868, gives a detailed account of the fire. In the fall of 1873 Mr. Fisher left Lynchburg for Richmond. By 1882 he had a studio in the Corcoran Art Gallery Building. He often returned to Lynchburg for visits.

Mr. Shelton studied under Flavius Fisher for a period beginning about 1885. According to our city directories, he was engaged in the grocery business from 1879 to 1882 at 39 Main Street, but in 1883 his business address was given as 611 Main Street, the numbering of the building having been changed, along with the general change in numbering on Main Street. Mr. Shelton reserved a space in the rear of his grocery store for his studio where he was often seen painting. He and Mr. Fisher had both occupied studios on Main Street, and each studio had been housed in a part of a Main Street store building.

Before the time of these three artists, private schools in Lynchburg were advertising that they were teaching drawing and sketching. Mrs. William Owen, in 1810, taught her pupils flower painting, in the old Miller-Claytor house, which then stood at the corner of First Alley and Third Street, now known as the corner of Eighth and Church Streets. It is now the property of the Lynchburg Historical Society that has found a resting place in Riverside Park.

The first art exhibition, of which we can find a record, was given in the Old Franklin Hotel, July 4, 1836. It really could not be classified as an art exhibition since it was described as "an exhibit of a series of beautiful and most interesting transparent illusion paintings."

A study of the files of the local press, now on microfilm at Jones Memorial Library, also reveals the fact that Lynchburgers, during the Nineteenth Century, were keenly interested in art. The "First Annual Exhibition of the Lynchburg Agricultural and Mechanical Society" had its opening on October 19, 1858, on the grounds that E. C. Glass High School and Pittman Plaza now occupy. The large crowd attending numbered between three and five thousand. They, apparently, focused their attention on the tournament, but they also had an opportunity to visit the Ladies Department, which was "sustained by a varied and elegant collection of fancy and ornamental needlework, paintings, drawings, etc., etc."

The Third Annual Fair opened on Tuesday, October 16, 1860. After the Fair had closed its gates, many of the exhibits were listed in THE LYNCHBURG DAILY VIRGINIAN, Monday, October 22, 1860. Among these were the exhibits found in Class N, Fine Arts.

Miss Ann M. Thomas, of Charlotte Court House, was awarded a five-dollar prize for the best oil painting by a Virginian. Miss Nannie P. Moorman, of Campbell County, received the five dollar

prize for the best crayon drawing by a Virginian. From Lynchburg, N. S. Tanner and Company received the prize for the best and largest variety of photographs.

After being re-organized, the Lynchburg Agricultural and Mechanical Society held its first fair in October, 1869, in the Miller Park grove. By this time the awards given for fine arts were termed "diplomas." Mrs. Mary Floyd, of Campbell County, received the diploma for the best oil painting; Miss Alice G. Stabler, of Lynchburg, the diploma for the best crayon drawing; and J. G. Vanness, of Lynchburg, the diploma for the best and largest assortment of photographs.

In June, 1881, Lynchburg held an Art Loan Exhibition for the benefit of its Light Artillery Blues. Lynchburg homes were well represented in the collection of paintings and art work. Among a host of others were to be found twenty-three paintings by Flavius Fisher, in oils and crayon, owned by Mrs. R. T. Craighill, Mr. T. D. Davis, Mrs. Camillus Christian, Mr. W. H. H. Harris, Miss Eliza Payne, Mrs. P. A. Krise and Mrs. C. E. Heald. Henry J. Browne was represented by three paintings that were owned by Mrs. C. V. Winfree. Although Mr. Browne was not a native Lynchburger, he often painted here.

Colonel Maurice Langhorne exhibited the same Paul Weber painting, "Scene on the Hudson," previously commented on as having been exhibited in 1954, under the title, "Palisades of the Hudson," and owned by Mrs. Clinton Kinnier.

THE LYNCHBURG NEWS, October 11, 1889, among other awards, lists the Fair awards for art exhibits. All four awards were captured by Lynchburgers. Mr. James T. Shelton received the \$10 prize for the best oil painting. The subject of this painting, "Frietz," was a French habitue of the Corcoran Gallery Studio of Flavius Fisher, under whom Mr. Shelton was studying. He also received the five dollar prize for best crayon. Miss Kate Mullins received ten dollars for the best water color painting. Miss Annie Brown was awarded four dollars for the best painting on satin. Mrs. W. B. Hatcher received five dollars for the best collection of painting on china and also the two dollar prize for the best single piece of china painting.

II

THE GAY NINETIES

The Founding of a Club

As we look back upon the decade of the gay nineties, we realize that the time was ripe for the organization or formation of a Lynchburg art league or art club, as the names were interchangeably used. When Randolph-Macon Woman's College first opened, September, 1893, Miss Louise J. Smith had just returned from her art studies at the Academie Julian in Paris, where she had studied under John Paul Laurens. Art-minded Lynchburgers now found an additional incentive for enjoyment of the fine arts. In the first art class Mrs. John A. Mahood and Mrs. Alex W. Terrell were enrolled. A little later these two artists contemplated having a studio and getting a model. They thought that they would act as each other's critic.

About this time they were impressed by an oil painting on display in a window of Rierson, Moose and Company at 913 Main Street. They inquired about the artist whom they found to be Bernhard Gutmann, a new-comer to Lynchburg, from Bremen, Germany. They soon interviewed Mr. Gutmann in his small first floor, back room at 702 Church Street, where the present Chesapeake and Potomac Telephone Building stands. Not many days passed before his studio was overcrowded with enthusiastic art students. Thanks are due Mrs. Mahood and Mrs. Terrell for organizing an art class for Mr. Gutmann. The members of his first class were the following: Mrs. A. W. Terrell, Mrs. D. C. Frost, Mrs. J. A. Mahood, Mrs. F. W. C. Poston, Mrs. C. R. Smith, Mrs. T. D. Davis, Mrs. Taylor Gleaves, Miss Teresa Ambler, Mrs. J. W. West, Mr. Courtney Williams, Mr. William Davis, Mrs. Christopher Suhling and later Miss Maud Smith (Mrs. Edward A. Watson), Miss Alice Owen, and Miss Janet Worsham (Mrs. S. K. Roller).

By March, 1895, the class had expanded into the Lynchburg Art League, "made up of sponsors, a large number of architects and painters and one sculptor."

THE LYNCHBURG NEWS, Sunday, March 10, 1895, carried an article entitled "The Art League." The sub-title was "The Purposes of a Local Organization of Real Value." Since the article contains much good historical material, pertaining to the organization of the Lynchburg Art Club, we shall quote it in its entirety.

"The Art League held a meeting yesterday afternoon, and decided that all the pictures offered for exhibition should be submitted to a jury next Wednesday. Such of them as are approved will be placed on exhibition.

"Mrs. Mahood, Miss Virginia Stuart, and Mr. Bernhard Gutmann were elected as teachers. A number of lectures on the objects of the

league are to be given within the next few weeks. Col. Marye's classes in literature will hereafter be held in the rooms of the Art League, and will be free to members of the League.

"The Lynchburg Art League has been organized for the purpose of cultivating the talents of its members, and creating an atmosphere of art in the community. A suitable building has been secured at 1319 Church Street, and rooms have been fitted up for the use of the members. There is a reading room provided with the standard works on art, and the best current art literature; an exhibition room where the best work of the members, together with a few choice selections, are exhibited; a general studio, where all the members may work; a private studio where living models will pose; and other rooms which may be rented by members for their exclusive use. It is also the desire of the League to add, as soon as possible, the nucleus of a public library.

"A corps of accomplished teachers has been secured, who will give instructions in drawing from models and from nature with charcoal, crayon and pen and ink; painting in oil, water color and pastel, modeling, designing, ornament, architecture, and mechanical drawing.

"Lectures and discussions on art will be held from time to time, and public entertainments will be given occasionally.

"Regular members will have free use of the general studio, all the rooms and property of the League, its literature, casts and models. They will have the privilege of all lectures and entertainments. And they may, upon the approval of the jury, exhibit their work in the rooms of the League.

"Pupil members, embracing children under 15 years of age, will receive free two lessons per week in any branch of art which they may elect, or which they are prepared to pursue.

"The work of the League will be of great value to the community; and it is hoped that the people of Lynchburg will give it their cordial support."

Mrs. Mahood in her article, "Beginnings of Art in Lynchburg," written in 1936, gave an interesting account of how the Art League's rented house, next door to the Healds' home on Church Street, was furnished by the proceeds from a Polk Miller program. "Some cast-off chairs, a table and some books on art were presented by some of the members. In order to raise more money, Mr. John Mahood proposed that they get Polk Miller of Richmond to give a program of Negro impersonations, spirituals, and anecdotes."

The performance was a rare success, as hundreds were turned away from the doors of the old Y. M. C. A. Building.

Mrs. Mahood gave the results of the performance with the following account. "The League's house was furnished. It opened with a big reception. The decorations and many of the costumes were designed by Mr. Gutmann himself. The guests were quite overcome and declared they felt as if they had entered a land of enchantment."

Although Mr. Gutmann had had trying times in the past when he wished to pursue his art life, he soon came into his own here in Lynch-

burg. An older brother, who had succeeded as an electrical engineer in this country, while at home on a vacation, tried to persuade Mr. Gutmann to take up more profitable work. Heeding the advice of his brother, he abandoned his studio in Bremen and came to New York. Soon Mr. Gutmann found his way to Lynchburg, where he worked as an electrician, but at night he worked on his art. Within two years after Mr. Gutmann's arrival in Lynchburg he was able to devote all of his time to art.

As recorded in LYNCHBURG CORPORATION COURT LAW ORDERS, 1892-1895, Mr. Gutmann on Monday, December 4, 1893, declared "his intention to become a citizen of the United States, and to renounce forever all allegiance to every foreign prince, potentate, State or Sovereignty whatsoever, particularly to Wilhelm III, [sic] Emperor of Germany." According to the LAW ORDERS, 1896-1897, Mr. Gutmann, on Thursday, November 4, 1897, in open court, was admitted a citizen of the United States. Receiving his citizenship proved that he had resided in the United States for five years and in Virginia for one year at least.

When the public schools opened in September, 1895, the pupils were instructed in painting and free hand drawing for the first time. Mr. Gutmann had convinced Mr. E. C. Glass, Superintendent of Schools, that art should be taught in our schools, thus he became the first supervisor of art in the Lynchburg Public Schools and instructor of art in the Lynchburg High School. He wrote and published a series of art books to be used in each grade. He held sessions with the teachers whom he instructed in drawing and in the methods of teaching it.

Also in September he was made professor of Art at Randolph-Macon Woman's College to supply for Miss Louise Smith, who was on leave of absence, studying again in Paris. In addition to these two positions, he continued with his studio pupils in Lynchburg, who were organized into a thriving club, the Lynchburg Art Club, now ready to exhibit their work.

Mr. Gutmann seemed to be capable of running a three-ring circus, being the star performer in each ring. THE LYNCHBURG NEWS, Sunday, February 7, 1897, contains an article headed: "A Beautiful Painting." The sub-title is "It Will be a Feature of the Library at the College." The article describes in detail the mural that he did for the first library at Randolph-Macon Woman's College. The allegorical painting, "Wisdom Instructing Youth," was eight by sixteen feet in dimensions. Mr. Gutmann made a frame of Pompeian red to bring out the perspective of the sky. Professor Saunders posed for the Grecian draped figure representing Wisdom of Age. He was seated upon a short flight of steps instructing youth. Five College girls posed for the figures of youth. Three of these had "hair of dark hue," "as being typical of the sombre past represented by the aged man upon whom they gaze." There were two "golden-haired" figures seated behind the three "looking away from the man of wisdom and conning with evident interest the pages of a book." They represented the

future, with "bright and happy hopes." The colors of the painting were those of fall, a season between spring and winter. "A cluster of grapes on a vine twining around one of the pillars further indicates the season of the year." Through the columns a beautiful water scene was visible in the distance. The painting contained much fine work, although his later work surpassed this mural.

On May 14, 1897, Mr. Gutmann gave an exhibition of his work in the Art Studio at Randolph-Macon Woman's College. He exhibited about fifty paintings and one hundred studies and sketches from scenes and characters in Germany, Holland, and America. Several of his pictures represented Lynchburg scenes. One was the interior of a local warehouse while business was at its height. Another was a sketch of the city from Amherst Heights. Perhaps the one most picturesque and familiar to Lynchburgers at that time was one of Old Leftwich's Row, showing the willow tree at the top of the hill.

During July, 1897, the Lynchburg Art Club held an exhibition. The catalogue listed the work of the public school pupils first, in order to call attention to the simplest work before the higher art work. The press article stated: "All the work is absolutely original. The designs in the public school were all drawn and designed in the presence of the teachers, and no picture or anything was used to aid them. Some of the drawings were made from dictation, for mental discipline, concentration of thought and to enable the children to express themselves clearly in drawing." Mr. Gutmann was the art instructor in the High School, as well as at Randolph-Macon Woman's College. Not very long before the exhibition, he had introduced color work and modeling, so there were not many examples of these. The pupils in the grades who had been instructed by Miss Anna Snead, Miss Anna LeGrande, and Miss Alice Owen exhibited designs for borders, wall-paper, center-pieces for embroidery, and book-covers.

Not all of the members of the club exhibited. The following comprised the list of exhibitors: Miss Robertson, Mrs. Poston, Mr. Courtney Williams, Miss Owen, Mrs. J. A. Mahood, Mrs. T. J. Ambler, Miss LeGrande, Mrs. Frost, Mr. and Mrs. Fisher of Washington, and Mr. Gutmann.

E. C. Glass High School owns one of the studies exhibited at this time. It is "A Sister of Charity" done in sepia by Mrs. Mahood. The model for this study was Miss Norvell Craighill. Mr. Gutmann's opinion about not identifying the model is quite modern and also sensible, but for the sake of history, we may be pardoned for having uncovered the name of the model. "Curiously enough most people will not take a picture for what it is. If called in the catalogue Sister of Charity 'Study' etc. it ought to be so taken. It is not meant for anything else and it is absolutely wrong to find out who was the model. Most people think if it is not 'like' the model, it is not good, which is an absolutely erroneous idea. It is surely universally known that not two people see alike and

that the same person looks different to different people. Hence a portrait recognized as a good likeness by all is scarcely in existence. Those of the members of the Club who exhibit studies from life have to work under these disadvantages and probably are pronounced incapable of drawing or painting portraits, when they did not even intend them for such." Mr. Gutmann did his study of "A Sister of Charity" in pastels. The comments of the press about his painting of "A Sister of Charity," with the emblem of purity in her hand is that it was "remarkable for beauty of color and expression." Miss Owen's portrayal of "A Sister of Charity" was described as "very delicately finished, giving the texture of the cap, with the light shining through it very well," showing "the difference in the treatment of flesh and cloth."



Self-portrait of Sallie L. Mahood, a water color painted circa 1897. The original is owned by Helen Mahood McGehee (Mrs. William Gibson McGehee), Tampa, Florida.

It is interesting to discover that Flavius Fisher, who, by this time, had become a famous painter in Washington, was interested enough in the Lynchburg Art Club to be an exhibitor. Not only did he exhibit, but his wife did also. "Mr. and Mrs. Fisher, from Washington, show in a collection of portraits, landscapes and still lifes, their style of work. The portrait of ex-Postmaster General Wilson is a fine piece of work minutely finished and fine in tone. The landscape, "Bullet Creek Falls," is kept in a sombre dark tone, out of which in melodious tones the water falls in the depth, foaming up and rushing against a foreground."

On Monday, January 24, 1898, the Lynchburg Art Club gave an exhibition from 9 a. m. to 5 p. m. About forty paintings and a number of studies were exhibited. Commenting on the skull study displayed by Mrs. Poston, the press article says: "The question has often been asked, why students paint such gruesome objects as skulls, and as one such study is exhibited by Mrs. Poston, secretary of the club, an answer to the question may not be amiss. No one thinks it extraordinary that a medical student studies the skull and skeleton, but only a few know that to draw or paint a portrait or a study of a head, it is absolutely necessary that the structure of the head should be clearly understood. To make the study of painting more interesting, several objects are placed together, if possible connected by an idea, and the explanation of each painting will be left to the visitor. In Mrs. Poston's study, the execution is faithful, the outlines being clear and accurate, so that the object comes loose, as it were, without falling out."

The comment about Mrs. Mahood's large oil painting, representing fish, is quite interesting. It is described as being "well executed, showing the sparkling scales, which are still wet with water, moistening the board on which they hang." Her flower pieces, acknowledged as among the best of her work, were painted "with an evident understanding of the growth of the flower; for they are developed with a delicacy that at once catches the fancy of the observer." Her portrait study also received high praise for "the greenish tones in the shadows, the well-modelled ear, and the expressive hair and eyes," which were "very artistic and effective."

Miss Eleanor Blackwell, a non-resident member of the Club, also received high praise for her depiction of the "corner of a hall, very much in the Colonial style. A window is in the background, the curtains pulled down, filling the whole hall with a soft yellowish light, which makes one feel as if it was a cosy place, and a sunbonnet resting on the comfortable grand-father's chair, suggests that the beautiful girl who was evidently the occupant of the place has just gone out for a stroll in the warm and bright sunlight. It is a well-executed picture and shows a fine sense of color."

Professor Gutmann exhibited several of his compositions: "Vanitas," "Game Called," "Solitude" and several pictures entitled "Backyard," "Bay," "A La Plain Air," "Shadow" and "Sunrise on the Ocean."

Mrs. Frost and Mrs. Mahood exhibited several specimens of painting on china.

The feature of the exhibition was a display of "a large number of illustrations made by Professor Gutmann and several artists of New York for a new history of Virginia, now in the hands of the publishers, J. P. Bell Company. The scenes represented are of interest to all Virginians."

The material found in the local press notices apparently came from Mr. Gutmann. Much has been quoted because it is good art

New York
Sept. 9th 99

Mrs Poston
Secretary.
My dear Mrs Poston.

It is with much
regret that I write to you
to day to withdraw my
name from the member-
ship list of the art club.
I hope the club will
keep up the work and
in the end will find
recognition. If the
club would keep up

only for two or three
more years its success
would be assured, for
the interest is growing
rapidly.

Wishing the club
very much success in
the future, I am
with the kindest
regards to all the
members

Sincerely yours
Bernhard Gutmann

360 W 118th Street

criticism from a famous nineteenth century artist, teacher, and critic.

In September, 1899, Mr. Gutmann resigned as Supervisor of Art in the Lynchburg public schools in order to accept a more remunerative position in New York. We have a copy of his letter of resignation from the Lynchburg Art Club, written from New York on September 9, 1899.

Mr. Gutmann, in his stay of a few years in Lynchburg, did as much as anyone toward developing art interests here. We would not say that he marked the beginnings of art in Lynchburg, nor would we say that he started art activities in Lynchburg, but we would say that he was the leader or organizer of a very important group, The Lynchburg Art Club. He was a moving force, but he was upheld by two first-rate lieutenants, Miss Louise J. Smith and Mrs. John A. Mahood. There were also a number of able assistants.

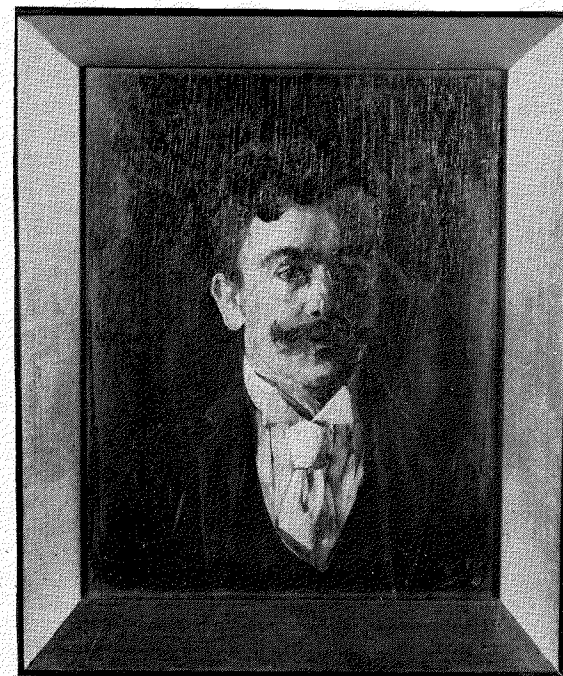
According to Dr. W. Asbury Christian, who was the pastor of Centenary Church and residing in Lynchburg at the time, the Art Loan Exhibition, which opened on November 30, 1899, was "the best art loan exhibition Lynchburg ever had." It remained



Self-portrait of Louise J. Smith, pastel on canvas, painted at Academie Julian in 1895, exhibited at the Paris Salon in 1897. It now hangs in the Quinlan Street Art Gallery at Randolph-Macon Woman's College.

open until December 8, 1899. The exhibition was given for the benefit of the new High School's library. The press covered the exhibition fully. THE LYNCHBURG NEWS, Sunday, December 3, 1899, carried an article with the heading: "Rooms Filled with Visitors," with the sub-title: "Big Day at Art Loan Exhibition." The High School, then on Federal Street, had just recently been completed. The entire building was devoted to the display of exhibits. In one room there were fifty portraits of Lynchburgers exhibited. In another room, in addition to several hundred sketches by pupils in the public schools, the following artists, associated with the Lynchburg Art Club, exhibited: Mrs. Mahood, W. K. Davis, Mrs. Charles Smith, Mrs. D. C. Frost, Mrs. F. W. C. Poston, Mrs. J. W. West, and Mrs. Worsham. In another room, among other paintings, was the "Self Portrait" of Miss Louise J. Smith.

Thus in December, 1899, the curtain was rung down on some of Lynchburg Art Club's activities for the "Gay Nineties." The closing exhibition of the decade was visible evidence of Mr. Gutmann's art accomplishments in Lynchburg. Miss Alice Owen had become Mr. Gutmann's successor, as supervisor of art in the public schools and art instructor in the High School. Miss Anna Snead and Miss Anna LeGrande were carrying on the good work in the grades. Miss Louise Smith, Mrs. Mahood, and the other



Self-portrait of Bernhard Gutmann, an oil painted on mahogany, before 1899. The original is owned by Lynchburg Art Club.

above mentioned Lynchburg Art Club members had their part in the splendid display of art talent.

Some of the older homes in Lynchburg have paintings by Mr. Gutmann. Since he was the first art instructor in the Lynchburg High School, a special effort was made to acquire some of his work for the new E. C. Glass High School. Among these the most interesting is a pencil sketch done by him of a group of his friends on a picnic on the James River. This sketch had belonged to Mrs. John A. Mahood, and after her death her daughter, Mrs. W. Gibson McGehee, gave it to E. C. Glass High School. Mrs. McGehee has identified all of the people on the picnic and written the names on the sketch.

The most prized Gutmann association item belonging to the Lynchburg Art Club is his self portrait, done in oils on mahogany. This portrait had originally belonged to Miss Kent Gregory, but later became the property of Mrs. William Dameron, who presented it to the Lynchburg Art Club. The Club placed it on loan at the High School where it was displayed with the other Gutmann art works for several years.

Miss Charlotte Rode, also a friend of Mr. Gutmann, gave to the High School a portfolio of Negro sketches, photographic reproductions, whose originals were done in ink, pencil, and washes. Mr. Gutmann gave them to Miss Rode in 1897.

It is interesting to realize that some of the members of the Art Club organized in 1895 were instructed at Randolph-Macon Woman's College, 1893-1900, by Miss Louise Smith, Mr. Bernhard Gutmann, or Mrs. John A. Mahood. Miss Alice Owen was registered at the College for the session 1895-1896 and again in 1900-1901. Mrs. T. D. Davis (Loulie Brown) was there in 1897-1898. Mrs. J. W. West (Mary C. Winfree) was registered in 1899-1900. As has been mentioned before, Mrs. John A. Mahood and Mrs. A. W. Terrell were enrolled in 1893 in the first art class, with Miss Louise Smith as instructor.

A study of the art courses announced in the Randolph-Macon Woman's College catalogues, for the sessions 1893-1900, reveals the fact that our Lynchburg artists had a rich offering in the art courses.

As soon as Miss Louise Smith had returned from the Academie Julian in August, 1893, she gave the following announcement in the CATALOGUE, 1893-1894.

"The purpose of the School of Art is not only to give the students a knowledge of Drawing and Painting, but to develop their power of observation and application of the true and beautiful, and to give them a valuable mental development. The method is the same as that used now in the best art schools such as the Art Students' League of New York, and the Academie Julian, in Paris, France, where the instructor received her art education."

Miss Smith also said that memory-sketching was used "to strengthen the habit of close attention to the daily subject in hand." The expenses for a half-session in art were listed as follows:

Free-hand drawing	\$10
Painting on china	\$15
Painting in oil or water colors	\$20

The courses listed were the following:

Course 1. Drawing from objects and casts.

Course 2. Drawing from casts—heads, busts, full-lengths and life.

Course 3. Drawing heads from life, draped models. Painting from still-life. Composition.

Course 4. Drawing from life. Painting from still-life. Composition. Outdoor sketching.

Course 5. Painting from life. Drawing in pastel. Composition. Outdoor sketching. Painting could be done either in oils or in water colors.

When Mr. Gutmann was supplying for Miss Smith in 1895, it is interesting to observe how he expressed his purpose as a bit more expansive in scope than was hers. His offering for 1896 was as follows:

"The purpose of the School of Art is not only to give students a knowledge of drawing, painting and modeling, but to develop their power of imagination, observation, and appreciation of the true and beautiful. The time of the student is devoted to the study of principles which underlie all true work of art, and their application in well-graded exercises. It is not diverted to making decorations. The method is the same as that used now in the best art schools of the world. Special stress is laid upon the developing of originality in the student through suitable correction and themes of composition which may be executed on any technic or genre."

Illustrative drawing was also made a feature of the course.

The same five courses offered by Miss Smith were also offered by Mr. Gutmann, but he had added to Course 5 "Illustrative Drawing. Modeling from life—full figure. Composition." The expenses were listed somewhat differently.

Course I	\$10
Course II	\$15
Courses III and IV	\$20
Course V	\$25

In 1897 Mr. Gutmann added two courses.

"6. History of Art, ancient, medieval and modern; essays on compositions of the great masters.

7. Instruction will be given in China Painting. A kiln is provided for burning."

The half-session expenses were as follows:

Courses 1 and 2	\$15
Courses 3 and 4	\$20
Courses 5 and 6	\$25
Course 7	\$30

Mr. Gutmann had supplied as professor of Art at Randolph-Macon Woman's College for two years, 1895-1897. When Miss Louise Smith extended her stay in Europe another year, 1897-1898, Mrs. J. A. Mahood was elected to fill her place as professor of Art, according to THE LYNCHBURG NEWS, Thursday, September 9, 1897.

After Miss Smith's return in June of 1898, she modified the announcement of the purpose of the art course by describing the method used not as "that used now in the best art schools of the world," but rather as she had previously announced as "that used in the best art schools such as the Students' League of New York and the Academie Julian in Paris, France, at the latter institution the instructor studied five years." The five original courses were now being offered again, but a sixth course was announced as "a teacher's course in industrial drawing will also be given."

In 1899 Miss Smith retained the original five courses but changed to the following for the others.

Course 6. Painting from life. Drawing in pastel. Composition. Outdoor sketching.

Course 7. A course in miniature painting.

Course 8. A sketch class meets weekly during the entire year, preparatory to illustrative drawing.

The first annual of Randolph-Macon Woman's College, the MACONIANA, came out in 1899. A study of this annual shows some of the handiwork of Lynchburg talent. The centerspread is particularly interesting. The caption under the charming two-page spread is "Our Drawings Have Reached the Line." There are fourteen reproductions of the work of art students, hanging from a clothesline and revealing the various types of work done by art students.

Perhaps it has been a bit tedious to some to hear a lengthy review of art in the nineties at Randolph-Macon Woman's College, but on the other hand, some of our charter members of 1895 were enrolled in the art classes at the college. It seems worthy of being recorded along with the records of the Lynchburg Art Club as a part of our heritage. This review is not looked upon as just so much printer's ink of a by-gone century, but we look upon it today as the very being of our artists of that time. It has also served as a substantial foundation for later artists.

III

INTER-REGNUM

The Lost Generation

We look back upon the first quarter of the Twentieth Century with a feeling of disappointment as far as Art Club records are concerned. No records of the Lynchburg Art Club for this interval have been found. The Club must have struggled on for a few years after Mr. Gutmann's departure. An article about art in Lynchburg, found in the Sesqui-Centennial Edition of THE LYNCHBURG NEWS, states that the Lynchburg Art Club ceased in 1910.

"Beginnings of Art in Lynchburg," a sketch written in 1936, by Mrs. John A. Mahood, contained an account of Mr. Gutmann's visit to Lynchburg in December 1925. During his short stay, she said that he "revived the abandoned Art Club."

Interest in art, however, did not decline. Former members of Mr. Gutmann's class, although apparently not an organized group, were quite busy with their art work. If we view this period as an inter-regnum, we may say that the protectorate was made up of the Art Department at Randolph-Macon Woman's College and the Art Department of the Woman's Club.

Many of the members of the former Lynchburg Art Club were working with both of these departments of organized art in Lynchburg. Some, however, were also engaged in pursuing their careers as instructors of art. After Mr. Gutmann's resignation as supervisor of art in Lynchburg schools, Miss Alice Owen and Mrs. John A. Mahood were elected as "joint supervisors of drawing," September 9, 1899. Miss Owen was Supervisor of Art in the public schools of Lynchburg, 1899-1908. Mrs. Mahood was Art Instructor in the High School, 1908-1922. Miss Louise Smith was head of the Art Department at Randolph-Macon Woman's College, 1893-1928.

During this interim a number of Lynchburgers became established as artists and by 1926 were ready for membership in the re-organized club. Among these artists were Miss Georgia Morgan, Mrs. Margaret A. Helbig, and Miss Frances J. Rodes.

Miss Morgan, before being enrolled as an art student at Randolph-Macon Woman's College, had taught in the public schools and had also studied under Mr. Gutmann. According to the ALUMNAE REGIST-TER, 1941, she was enrolled as a student for 1899-1900 and 1904-1906. A letter from Dr. W. W. Smith, written on January 9, 1905, announced the award of a scholarship in art for 1905-1906, for excellent work done in the Art Department. She was assistant instructor in art 1906-1909. The frontispiece of the Randolph-Macon Woman's College annual for 1899, HELIANTHUS, is a reproduction in colors of a painting signed G. W. Morgan, and dated 1907. It depicts trees on the banks of a stream, a painting characteristic of her later work. In the fall of 1909 Miss Morgan began her study at the Academie Julian, as the result of

two scholarships. One was procured for her by Miss Louise Smith, then studying in Paris. The other was awarded her by the Philadelphia Academy of Fine Arts. Soon after her return from Paris, she opened a studio at 700 Church Street.

Mrs. Helbig also studied art under Mr. Gutmann. She, likewise, studied at Randolph-Macon Woman's College, 1901-1903. She was a teacher for a number of years. In 1928 she became instructor of art at E. C. Glass High School. She traveled and studied art during the vacation months. Mrs. Helbig retired from teaching, June 1954.

While Miss Rodes was a pupil in the public schools of Lynchburg, Mr. Gutmann was supervisor of art. She was supervisor of art in the elementary grades, 1908-1952. She also traveled and studied art during the vacation months.

Although Miss Virginia Lee Kiser was not enrolled in the Club in 1926, she should be listed among those who have played important parts in the art life of Lynchburg. Miss Kiser was assistant in art at Randolph-Macon Woman's College, 1909-1910, while Miss Smith was on leave of absence studying in Europe. She pursued her studies in New York and California, and also traveled extensively in Europe and Asia. She became a well-known water colorist and was also recognized for her etchings. She sometimes exhibited in the Lynchburg Civic Art League shows.

There has always been a close association between the Art Department of Randolph-Macon Woman's College and the Lynchburg Art Club. The faculty members of the art department have been members of the Lynchburg Art Club. Miss Smith, Mr. Gutmann, Mrs. Von Keller, Mr. Daura, Miss Williams, Mr. Fuller, Mr. Owen and Mr. Twery, have all been members of the Lynchburg Art Club.

The two following quotations from the REPORT, THE LYNCHBURG CIVIC ART LEAGUE, THIRD SEASON, 1934-1935, prove the close relationship of Lynchburgers to the College. "Miss Louise Smith, through her association with Randolph-Macon Woman's College and the Woman's Club, brought the first exhibitions of original masterpieces in art here." The REPORT further states: "From these exhibitions many purchases have been made and now some of the finest of the world's paintings are Lynchburg owned."

The account of an exhibition of paintings, at Randolph-Macon Woman's College in April, 1901, was given in THE LYNCHBURG NEWS, April 17, 1901. The exhibition was made possible through the acquaintance of Dr. Smith and Miss Louise Smith with Mr. Robert Curtis Ogden, a New York business man, philanthropist, and president of the Southern Education Board. Mr. Ogden sent fifteen paintings and two tapestries to be exhibited in the studio at the College. The artists whose work was displayed were the following: Eugene A. Guillon, L. Cassard, J. Delaunay, L. Caille, Thomas Hovenden, George H. Baughton, George Laurel, A. Swiller, Abbott Graves, H. O. Tanner, C. De-four, Jules Mange, Jean Sola, L. Barrow, and Sir John Watson Gordan, R. A. The two tapestries were "Cavalier XIV Century" and "Aubigne."

The press article stated that the formal opening would take place

the following week, but "an opportunity to see the pictures will be given to the pupils and teachers of the schools of the city, beginning with today." Then follows the schedule for the children at the Miller Orphanage, the High School students, the elementary pupils, and the public school teachers.

In September of the same year, Mr. Ogden sent a collection of black and white drawings, following up a suggestion that he had made in April about the value of such an exhibit, "as showing the method and character of illustrating for books and magazines and periodicals generally." The article also says: "Mr. Ogden had just secured an important collection of this class of work and he proposed to send it to the college to be placed on exhibition for the students of the school and for the public generally." The drawings were of a wide variety of subject matter, done in pen and ink, pencil, and charcoal.

Miss Smith had had a number of Lynchburgers to act as patronesses, receiving on exhibition evenings and assisting in other ways during the April exhibition. "Hundreds of Lynchburgers visited the college and enjoyed the pictures and the verdict was unanimous that Mr. Ogden deserved the gratitude of Lynchburgers and that the college was to be honored for its enterprise and progressive spirit," according to the local press.

During February, 1903, the College and Lynchburg again were the recipients of Mr. Ogden's generosity. On Saturday, February 21, 1903, THE LYNCHBURG NEWS carried a short article about the "Ogden Pictures" exhibition in order to let interested Lynchburgers know that the College had decided to open its art studio that afternoon from four to six for the public. "Perhaps never in the history of Lynchburg has such a collection been on exhibition here, and those who love what is best in art should not fail to go to the college this afternoon." The pictures were to be returned in a few days to Mr. Ogden.

The Class of 1907 at Randolph-Macon Woman's College, as a part of their commencement program, presented a portrait of Dr. William Waugh Smith, done by William M. Chase. The portrait and a seascape, a gift by the artist, were the first two paintings acquired by the College. These two marked the beginning of a permanent collection. The presentation of the portrait to the College followed the graduation exercises. It was sent to the Jamestown Exposition in 1907, as a part of the exhibit for the Randolph-Macon System. It now hangs in the reception room of Smith Memorial Building, where it is appreciated by the campus and townspeople also. The college and the town jointly celebrated the presentation of the portrait as Dr. J. D. Paxton, pastor of the First Presbyterian Church, had been chosen by the Senior Class to present their gift.

As a further testimony of appreciation of our city, THE HELIANTHUS for 1910 was dedicated to the people of Lynchburg.

In the spring of 1911 Miss Louise Smith held the first annual exhibition of paintings by contemporary artists. Lynchburg art lovers have purchased, from time to time, valuable canvases from these annual exhibitions.

In December, 1921, The Randolph-Macon Art Association of Lynchburg was organized under the direction of Miss Louise Smith. The organization continued until 1926. The organizers stated: "It was the outgrowth of a need felt by art lovers in Lynchburg and the College for a more definite means of fostering the love of art and awakening the creative talent of the young people of the community."

The announcement for the first season, undated, but presumably late December, 1921, or early January, 1922, carries the following statement as to the purpose of the recently organized Art Association:

"The purpose of the Art Association is first and foremost educational. As a joint undertaking it proposes to help foster the lively interest in art noticeable in Town and College, as one means of enriching the life of our whole community, and particularly of awakening and encouraging the creative talent that may exist among our younger people and which might otherwise come to nothing. This work, like that of every educational enterprise, will be slow, but, let us hope, proportionately sure."

The announcement further states . . . "it may appropriate any surplus funds to aid the college in adding to the collection already so well begun there on condition that this permanent exhibition will be open at all times to the Lynchburg public."

Under the section on "Exhibitions" appears the following interesting account:

"The first major exhibition will be a collection of water colors from the New York Water Color Club, and will be on display from February 7-16 inclusive. There will be seventy-five pictures in the group including seven by Jules Guerin. Henry P. Snell, President of the Water Color Club, has been engaged to lecture on this collection on February 7th."

Mrs. Mahood and Miss Morgan served on the advisory committee. Several exhibits were given during the year. The Association lent a picture annually for two weeks to the public schools of Lynchburg.

After reviewing the part played by Randolph-Macon Woman's College in furthering the development and enjoyment of art for Lynchburg artists, let us turn to the contribution of the Lynchburg Woman's Club. From its organization in November 1903, it has always reserved an important place on its program for art lectures and exhibitions. A tabulation of their programs on art for 1904-1925 makes an interesting study. The following information was culled from a file of their year books and from a search through the local press articles. The files do not contain a year book for 1903-1904. Perhaps one was not printed the first year. The press notices were rather sparse about the period of organization. The following tabulation, however, gives us a rather full picture.

November 25, 1904:

Paper: America's Attitude Toward Art—Mrs. D. C. Frost.

Paper: Some of the American Artists Today—Miss Louise J. Smith.

February 24, 1905:

Paper: Some of the English Artists of Today—Mrs. J. A. Mahood.

December 22, 1905:

The Christ Child in Art—Miss Louise Smith.

Some Famous Madonnas—Art Loan Collection.

May 24, 1907:

An Afternoon with American Painters.

The Pioneers—Mrs. Charles R. Smith.

On Landscapists—Miss Lizzie Kirkpatrick.

Three Modern Portrait Painters—Miss Louise Smith.

February 28, 1908:

The Great Masters in Black and White.

(For the year 1908-1909 there were twenty-six members on the Art Committee out of a membership of ninety-four active members, one honorary member, and thirteen associate members).

(For the year 1909-1910 Study Circles in Art were held every fourth Tuesday. There were thirty-three members in the Art Circle out of a membership of ninety-six active members, one honorary member, and ten associate members).

The Course of Study:

National Art—American Painting.

References:

In the Jones Library, Through the Jones Library, Through the Art Committee.

February 11, 1910:

Lecture—Attitude of Americans Toward National Art. Mrs. A. P. Montague.

Discussion—What is essential difference between foreign and American art?

April 7, 21, 28, May 5 and 19, 1911:

Series of spring programs: The Pre-Raphaelite Brotherhood.

(1911-12—Study circles—Art—Miss Louise Smith, Leader—Every Third Tuesday at 4 o'clock, at Club House.

Art Study Programme

Art as Applied to the Home)

(1912-1913—Art Circle gave programs on Italian Art from Early Christian to Renaissance Period.

November 15, December 20, January 17, February 14 and 21, March 21, and April 18. Mrs. Mahood and Mrs. Frost were officers in the Art Circle).

March 20, 1914:

Topic: Artists and Sculptors

March 27, 1914:

Art Exhibit by Art Circle

(During the year 1914-1915 the Club met only twice a month).

February 12, 1915:

Exhibit in charge of Art Committee, Miss Georgia Morgan was chairman. Among others on the committee were Mrs. Frost, Mrs. Mahood, Mrs. C. R. Smith, and Miss Louise Smith.

January 14, 1916:
 Subject—The Adaptation of Design to the Home—Mr. Preston Craighill.

May 12, 1916:
 Art Exhibit

October 2-21, 1916:
 Birge Harrison Exhibition

February 8, 1918:
 Current Events in Art. Miss Georgia Morgan, Chairman
 (1918-1919—Club Calendar—First Friday, Art Study Class)

January 24, 1919:
 Art of the Far East—Local Exhibit—Art Study Class—Mrs. E. A. Watson, leader—Applied Art
 (1919-1920—Art Study Class—First Friday)

November 7, 1919:
 New School of Fine Arts at the University
 Professor Fisk Kimball, University of Virginia

December 5, 1919:
 Handicrafts in Reconstruction work as applied to the Disabled Soldier—Miss Mary Gish.

January 2, 1920:
 Weaving

February 6, 1920:
 Wood Carving

March 5, 1920:
 Enameling

April 2, 1920:
 New Art of the Theater

May 7, 1920:
 Stained Glass

(For 1920-1921, the Woman's Club resumed weekly meetings. On the first Friday an Art Study Class, Subject Applied Arts—Mrs. E. A. Watson, Chairman).

November 5, 1920:
 Stained Glass—Mrs. Mahood and Mrs. Watson

January 7, 1921:
 Painters of the Mode—Kenyon Cox—an illustrated lecture.

February 16, 1921:
 Tony Sarg's Marionettes in "Rip Van Winkle." Auspices of Art Study Class and Current Events Committee.

March 4, 1921:
 Period and National Costume Dolls—Loan Exhibit from Metropolitan Museum of Art.

(1921-1922, Art Study Class—Miss Louise Smith and Mrs. E. A. Watson, members of the committee;
 Subject: Art by the Way).

November 4, 1921:
 Impressionists and Post Impressionists Exhibit showing Impressionist Influences on Modern Furnishings and Fashions.

January 6, 1922:
 Exhibition of Paintings by the Landscape Club of Washington.

March 3, 1922:
 Our Gothic Revival
 St. John the Devine
 St. Thomas
 Bryn Athyn

May 5, 1922:
 Costume, the Foil of the Stage

(1922-23—Art Study Class—First Friday, Department of Art. Among the committee members were Miss Rodes and Miss Smith.
 Subject: Some Aspects of Twentieth Century Art).

January 5, 1923:
 Mona Lisa

March 2, 1923:
 Unannounced in year book

May 4, 1923:
 An Illustrated Lecture on Landscape Architecture.
 Exhibition of Garden Pictures from American Federation of Arts.
 Under auspices of Garden Club and Art Department.

(THE LYNCHBURG NEWS, March 2, carries an article entitled: "Archeologist Will Speak Twice Here." The article contains the following: "Dr. Mitchell Clark, lecturer, editor of MAGAZINE OF ART AND ARCHEOLOGY, and a member of the faculty of George Washington University, will speak twice in Lynchburg today and if authorities can arrange it will address the students of Lynchburg and Randolph-Macon Colleges tomorrow.")

(1923-1924: First Friday—Art or Music
 Art Department, Miss Mary Diuguid, Chairman.
 Among the Art Committee members were Mrs. Mahood, Miss Morgan and Miss Rodes.)

November 16-21, 1923:
 Exhibition from Art Schools of Frank Alvah Parsons, London, Paris, and New York.

January 18, 1924:
 Architectural styles
 Joseph Hudnut, University of Virginia

March 7, 1924:
 Exhibition of Local Artists

May 2, 1924:

Unannounced (Could not be found in local press notices.)

(1924-1925—First Friday, Art or Music
Department of Art—Miss Mary Diuguid, Chairman
Art of our Time and Place)

November 7, 1924:

An Exhibit of Industrial Art in Its Relations to the Home.

January 2, 1925:

America's Place in the Art of the World.

April 3, 1925:

Exhibition of Lynchburg Artists' Work.

May 1, 1925:

Exhibition of American Pottery.

A study of the year books of the Woman's Club and the files of the local newspapers shows how the artists of Lynchburg were contributing to the art programs of the Woman's Club during its first twenty-five years, 1903-1928.

Among the charter members of the Lynchburg Woman's Club are recorded the names of several of those who were also found in the membership of the Lynchburg Art Club: Mrs. D. C. Frost, Mrs. A. W. Terrell, Mrs. J. A. Mahood, Mrs. C. R. Smith, and Miss Louise Smith. By 1906 the Woman's Club, with a membership of seventy-two, had organized several departments, and art was one of these.

In the fall of 1909 the Woman's Club held a Study Circle through its Art Department. In addition to the regularly scheduled weekly meetings, the Art Circle met every fourth Tuesday during the Club year, at the Club House, 308 Seventh Street. The announcement stated that reference books were in the Jones Library or could be procured through the Library, or through the Art Committee of the Woman's Club. Mrs. Frost and Mrs. Mahood, among others, served on the Art Committee. The following programs were given:

November 23—Preliminary Study

December 28—Colonial Period

January 25—Revolutionary Period

February 22—Hudson River School

March 22—American Portrait Painters

April 26—Impressionists—Mural Painters

May 24—Progress of Art Education

Our Academies—Art Galleries of America

In October, 1916, the Art Circle of the Woman's Club held an "Exhibition of Oil Paintings," by Birge Harrison, N. A. The collection was hung in the large vacant store room of the Virginian Hotel. The exhibition remained open daily from ten-thirty in the morning until ten o'clock in the evening, October 2 to October 21. Tea was served every afternoon from four to six. The exhibition opened on the evening of October 2, with a reception for the Club members and their patrons. It was through the influence of Miss Georgia Morgan that the Birge

Harrison collection was brought to Lynchburg. She and Mr. Harrison had become friends while she was in Paris, studying at Academie Julian, 1909-1910.

From March 7 to March 15, 1924, the Woman's Club held an "Exhibition of Lynchburg Artists' Work." Among the contributors were Miss Mary S. Diuguid, Mrs. Sallie L. Mahood, Mrs. Helen Mahood McGehee, Miss Georgia Morgan, Miss Frances Rodes, Mrs. C. R. Smith, Miss Louise Smith, Mrs. Frances Marshall Frost, Mrs. Edna Poston, and Mrs. Maude Smith Watson. As a former Lynchburger, Mr. Bernhard Gutmann was also represented by an oil, "Study of Peonies."

Today among the art treasures owned by the Lynchburg Woman's Club and hanging in the Club rooms are oils, water colors, pencil sketches, and pastels by the following Lynchburg artists: Mrs. J. I. Hamaker, Mrs. Mahood, Miss Georgia Morgan, Mrs. MacGregor Smith, Miss Mary Diuguid, Mrs. Roller, Mrs. Frost, and Mr. Gutmann, who have been closely associated with the Lynchburg Art Club.

From 1910 to 1925, that period of dormancy, as far as formal club organization was concerned, was not a period of inactivity for the artists of Lynchburg. They met in small groups to paint. The artists found many places to use as studios. Some used the old art studio on the third floor of Main Hall at Randolph-Macon Woman's College. Others set up their easels in the old Club House of the Woman's Club at 308 Seventh Street. A group met weekly at 407 Church Street, where they used an office in the yard of Mrs. J. W. West's home. Some painted with Miss Virginia Lee Kiser at the home of Mrs. P. A. Krise. Many found a haven and instruction at 700 Church Street in Miss Georgia Morgan's Studio, which she opened up soon after her return from Paris, and shortly before taking up her work at Lynchburg College. She retained that studio until the building was razed to make room for the Chesapeake and Potomac Telephone Company Building.

IV THE TRYING TWENTIES

Renaissance

Friday, December 4, 1925, marks a mile-stone in the annals of the Lynchburg Art Club. At that time, under the sponsorship of the Art Department of the Woman's Club, Mr. Bernhard Gutmann gave an exhibition of his paintings and also gave a lecture. He was then president of Silvermine Art Colony in Connecticut. He had already attained wide recognition as an artist. Mrs. J. A. Mahood was chairman of the Committee. Among others serving with her were Miss Mary Diuguid, Miss Georgia Morgan and Miss Frances Rodes. The title of Mr. Gutmann's talk was "Individualism in Art." He said, "The art trend today is toward appreciation of an opportunity for the individual in art, as in the days of the old masters." Mr. Gutmann offered, for the next few years, a gift of an annual prize for the best composition, on some art subject, by a pupil of the public schools. He stipulated that the contest must be properly supervised.

One of Mr. Gutmann's outstanding paintings, now owned by the Woman's Club, "The Breton and Child," received special comment. It was described as "a picture in which the flesh tints seem especially well done with their contrast of age and infancy." It had been much complimented in other press notices. "In the Land of Don Quixote," a painting of Spain, had been exhibited in the Paris Salon. French revues had given special mention to this painting of an old man and a donkey.

Mr. Gutmann, after a gracious introduction by Mrs. Mahood, was warmly received. He recognized former art students whom he had not seen for over twenty-five years.

The time had come for reviving the dormant Art Club, and Mr. Gutmann provided the needed impetus and inspiration. Again there were two first-rate lieutenants at hand, Mrs. Mahood and Miss Georgia Morgan, just as in the organization of 1895 there were Miss Louise Smith and Mrs. Mahood.

On May 21, 1926, the Woman's Club held an exhibition of paintings by Lynchburg artists. Mrs. Mahood, chairman of the art Committee, was in charge of the program. Mr. Gutmann, as a former Lynchburger, had two paintings on display. One was "Dawn," a painting of Spain. The other was "The Breakfast Hour," a contrast in a vivid interior and a snowy landscape. The latter was reproduced as a cover for THE LITERARY DIGEST, February 25, 1933. It is a signed picture and carries the title "Breakfast Room." In a description of the cover, the writer quotes from Mr. Gutmann's letter to THE LITERARY DIGEST in which the artist expressed his creed about art:

"At a time when everything seems to be in a turmoil, and the artists reflect this state of affairs, it seems to me an urge to accentuate the fact that the old fundamental rhythms are still the same and working with the utmost precision.

"So I made it one of my aims to add to the joy of life through my composition, color, and sometimes humor. I believe that every subject, every personality requires a different color scheme for characterization. It seems to me that color has not been sufficiently explored, and while it is true that color is not permanent, it is not less so than anything else in life.

"An artist has the right to express himself as he pleases. Of course, he has to take the consequences of his conviction. If his work survives the strenuous fight of the factions of his day, it is apt to be found and recognized."

A copy of THE LITERARY DIGEST, February 25, 1933, is in the magazine files at Jones Memorial Library.

It is interesting to see how Mr. Gutmann and the Lynchburg Art Club members always considered him a Lynchburger. He frequently exhibited with the Art Club and with the Lynchburg Civic Art League.

In the May, 1926, exhibition of Lynchburg artists there were several who were residing elsewhere: Mrs. Lillian Lloyd Thayer, Miss Virginia Lee Kiser, and Miss Louise Payne. Lloyd Worswick exhibited the only piece of sculpture, a bas-relief in bronze. Mrs. Elizabeth Hunt Barrett of Sweet Briar was one of the exhibitors. Others who exhibited were Mrs. Margaret Helbig, Miss Fannie Eanes, Mrs. Sallie Mahood, Mrs. Helen Mahood McGehee, Miss Mary Diuguid, Mrs. Edna Poston, Mrs. Ray Hamaker, Mrs. Constance McCorkle, Mrs. Bessie Steele Smith, and Miss Elizabeth Crowe. Scaisbrooke Abbott, although in his teens, also exhibited.

The Sesqui-Centennial Edition of THE LYNCHBURG NEWS has an article about three important Lynchburg artists, Miss Louise Smith, Mrs. John A. Mahood, and Miss Georgia Morgan. The article states that in the fall of 1926 Miss Georgia Morgan invited persons interested in painting to meet in her studio at 700 Church Street "to perfect a permanent Art Club." Rules and regulations were drawn up. Membership was limited to twenty. Monthly exhibitions of original work were to be given. Members were required, unless enrolled in colleges or other art classes, to have instruction by a critic whom they contemplated having for annual visits.

On May 4, 1927, the Woman's Club had an "Exhibition of Paintings in Oils and Water Colors," by contemporary American Artists. These were procured through the efforts of Miss Louise J. Smith, state chairman of the fine arts work of Virginia Federation of Woman's Clubs, which was holding its State Convention in Lynchburg. Miss Smith suggested that the following year the Federation sponsor a Virginia Circuit exhibition of pictures. She explained that the exhibition could be borrowed from artists of reputation interested in furthering love of art. It could travel from Club to Club until the circuit was made, Miss Smith suggested. She commented upon the revival of interest in the fine arts which she said was sweeping through the Southland, and she remarked especially upon the fine work of the Southern States Art

League, for which she solicited interest on the part of the club women.

The group of artists who had met in the fall of 1926, in Miss Georgia Morgan's Studio, were busily engaged in their art activities under the guidance of Henry B. Snell. As mentioned before in connection with the Randolph-Macon Woman's College Art Association of Lynchburg, organized December 1921, Mr. Snell was the guest lecturer for the opening exhibition. Mr. Snell, likewise, was the first lecturer and critic for the newly organized Lynchburg Art Club.

The LYNCHBURG NEWS, June 11, 1927, gives an account of Mr. Snell's work with the Lynchburg Art Club members. According to the article, the members had been meeting for several years at Miss Morgan's Studio every Saturday afternoon and had also been having sketching parties and study classes. They were planning for a Lynchburg Art Colony of a permanent nature.

Mr. Snell's lectures were "being attended by a large number of amateur painters who are not members of the Club and by nearly the entire Club membership."

Another press article, entitled "Internationally Known Artist Giving Instruction to Groups of Students Here," June, 1927, gives an account of Mr. Snell's classes in art which he supervised for more than two weeks. "Permanent organization has been effected, looking toward the establishment of an art colony here, and the artists who belong to the permanent club include several from out of town." The out-of-town members were Mrs. Willis Baskerville, of Dinwiddie County, and Miss Clarissa Poteat, of North Carolina. The Lynchburg group was as follows: Miss Georgia Morgan, class president; Mrs. John Haythe, secretary; Mrs. John Mahood, treasurer; Scaisbrooke Abbott, Misses Mary Campbell, Martha Massie, Mary Diuguid, Mary Mason and Rosa Busey; Mesdames A. W. Terrell, D. C. Frost, Fred Poston, J. Irvin Hamaker, Fred Helbig, Lewis Langley, Elisha Barksdale, Paulette Clark, and Gibson McGehee. Misses Frances Rodes and Carrie Mahood had signed up for the permanent organization, but at that time they were in Europe.

On November 4, 1927, the Woman's Club held an exhibition which showed the results of Mr. Snell's classes. The title of the press article is "Portraits, Landscapes, Still Life, Miniatures Feature Art Exhibition of Work of Artists of Lynchburg." The article also states that mostly local scenes predominated since sketching trips had been started by the Art Club. There were thirty exhibitors, with more than a hundred examples of their work. The art instructors of the local colleges, Miss Smith of Randolph-Macon Woman's College, Miss Morgan of Lynchburg College, Miss McLaws of Sweet Briar College, had paintings on exhibit. Miss Elizabeth Nottingham of Culpeper, a senior at Randolph-Macon Woman's College, who was studying under Miss Smith, and Miss Mary Duval Adams, a student at Lynchburg College, who was studying under Miss Morgan, also exhibited. Mr. Gutmann, a former Lynchburger, exhibited two paintings,

"one that savors of the old masters in its flesh tints and drooping veil, and the other a flower study."

A flower study of Mr. Gutmann's had made the cover for THE LITERARY DIGEST, October 1, 1927. The article describing the cover gives a good characterization of Mr. Gutmann's use of color. It is well worth reading in its entirety.

"The bright colors of these autumn flowers are characteristic of all the work of Bernhard Gutmann. As a French critic has said of him: 'Everywhere under his touch there bursts and flames and burns a rich variety of color, which, unaided by the use of shadow, suffices to give form and depth'. Mr. Gutmann is an American artist of German birth, and recently returned to this country after seven years' study abroad, chiefly in Paris and along the Mediterranean. Three winters spent in the delightful Spanish island of Minorca enabled him to add many landscapes and fishing scenes to his collection, all glowing with light and southern sunshine. These attracted the attention of both Spanish and French art critics. Mr. Gutmann's oil-paintings, water-colors, and etchings have been exhibited in Paris, New York, Chicago, and other American cities, everywhere winning approval for their beauty of color and charm of composition."

Another highly prized flower study of Mr. Gutmann's is "Red and Gold," an oil given to E. C. Glass High School in 1955, by Mr. Gutmann's daughters. It would be interesting to know which one of Mr. Gutmann's many flower paintings, in which he excelled, was exhibited in 1927.

In this November 1927 exhibition, Mrs. Barrett of Sweet Briar had four paintings. The following Lynchburgers exhibited: Mrs. Mahood, Mrs. Helbig, Mrs. Haythe, Mrs. Hamaker, Mrs. Frost, Mrs. Terrell, Mrs. Poston, Mrs. Williams, Mrs. Smith, Mrs. Faber, Mrs. Mattison, Mrs. Watson, Miss Massie, Miss Crowe, Miss Campbell, Miss Diuguid, Miss Eanes, Mrs. Langley, Mrs. Clark, Mrs. Jordan, and Scaisbrooke Abbott. Mrs. Mahood, Mrs. McGehee and Miss Busey exhibited miniatures.

During the next month, Miss Louise J. Smith issued invitations to her friends for the Opening Day of an Exhibition of Paintings on Monday, December 5, 1927, from 4-6 and 7:30-9 P. M. in the Studio at Randolph-Macon Woman's College. There were forty-six canvases displayed in the large studio on the third floor of Main Hall and thirty-five in the small studio.

Invitations were issued for December 5, 1927, to an "Exhibition of Paintings by Louise Jordan Smith," in the studio, Randolph-Macon Woman's College. The exhibition of eighty-one canvases, forty-six in the large studio and thirty-five in the small studio, remained on display through December 10. THE LYNCHBURG NEWS, December 6, 1927, gives an interesting account of the exhibit in an article entitled "Art Exhibit Opened at Local College with 81 Canvases." Many of the paintings are commented upon, particularly those showing Miss Smith's use of the "cloudyblue which represents the Blue Ridge and its sister-mountains." Her portraits also came in for their share of praise,

among them Colonel Maurice Langhorne's. A well-deserved tribute is accorded the artist, "Miss Smith who has done more than any other person to cultivate in Lynchburg an understanding and appreciation of the best in art, presenting for more than 25 years the great paintings of contemporary artists in exhibitions at the college. Miss Smith's understanding in the world of art is well-established, the present exhibition shows inexpressibly the reason for such regard."

Some of the canvases shown in that exhibition are among those now to be seen at the college. Among these are such favorites as "Old Street in Carcaneau," "Our Wisteria," "Portrait of Miss Moore, Dartmouth, England," "A Campus Group," "Chester Street, Front Royal," "Lady in Brown," "Natural Bridge," and several depicting the Blue Ridge Mountains, from the Natural Park. In 1928 Miss Smith gave her self-portrait to the college. It is a pastel on canvas, $28\frac{3}{4} \times 23\frac{1}{2}$ inches. She painted it at the Academie Julian, while there in 1895. It was exhibited at the Paris Salon in 1897. In 1908 Miss Smith hung her portrait in the newly constructed Senior Parlor, where it remained for years. Later it was placed in the re-conditioned Main Hall Lounge. After the erection of the Quinlan Street Art Gallery, it was hung there, with other art treasures of the college.

Miss Smith stipulated in her will that the college could choose as many as twenty of her paintings, in addition to her self-portrait. These now comprise a part of the permanent collection of which Miss Smith was the founder.

What the Art Club members really needed at this time was a place of their own for studio, lectures, meetings, and exhibitions. This need was met by the George M. Jones Library Association at the Annual Meeting of the Board of Trustees on January 23, 1928, held at 409 Krise Building. Through the courtesy of Mr. Douglas A. Robertson, present secretary of the Board, and Miss Cammie Brightwell, who copied the entry from the minutes, we have the following information:

"On motion duly seconded Miss Campbell was authorized to write a letter granting the request of the Art Club for its members to use the basement room at the Library building, on such conditions as she might see fit to prescribe."

The large, bright basement room of the Library was used as a studio until 1935, when this space was required for expansion purposes in developing a children's department. The regular business meetings continued to be held in the Veterans' Room until 1953. The Jones Library has continued its help and interest in the Lynchburg Art Club, not only through its Board, but through its succeeding librarians: Miss Campbell, Mrs. Dickerson, and Mrs. Wingfield, and also through its staff members.

The first roll of the members of the Art Club that has been found is dated May, 1928. The list of members is as follows:

Miss Mary Campbell, Mrs. Paulette Clark, Miss Elizabeth Crowe, Miss Mary Diuguid, Mrs. D. C. Frost, Mrs. John Haythe, Mrs. J. I. Hamaker, Mrs. Henry Howard, Mrs. F. C. Helbig, Mrs.

J. P. Jones, Mrs. R. E. Jordan, Miss Martha Massie, Mrs. J. L. Mattison, Mrs. J. A. Mahood, Mrs. Gibson McGehee, Miss Georgia Morgan, Mrs. F. W. C. Poston, Miss Frances Rodes, Mrs. A. W. Terrell, Mrs. Arthur Williams, Miss Louise Smith, honorary member. Out-of-town members: Miss Virgie McLaws, Sweet Briar; Mrs. Elizabeth Barrett, Amherst; Miss Fannie Eanes, New York; Mrs. A. S. Maxim, New Bedford, Massachusetts.

Mr. Snell again held classes during June of 1928. In July he conducted a group on a tour abroad. Miss Mary Diuguid was a member of this group. She spent six weeks in Portugal, landing at Lisbon, and staying at Cintra, where she enjoyed painting the near-by mountains. The Club has Mr. Snell's letter of thanks, written on board the "Marseille" of the Fabre Line and addressed to "My dear Virginians." After thanking the club members for his bon voyage gift, he wrote: "We are now plugging along two days from Lisbon and the voyage has been simply perfect. Calm quiet seas, sentimental moonlights and lazy days." Further in the letter, he says, "Well it was so good of you to think of me and when I get ashore, my first toast will be to Old Virginia and my best wishes for your happy summer." In his closing paragraph, he says: "Miss Diuguid will have lots to tell when she gets back and I will stand ready to back up all she says."

The 1928-1929 Yearbook of the Woman's Club scheduled for November 8, 1928, an "Exhibition of Local Artists," described as work of Lynchburg Art Club. A check on the press notice in THE LYNCHBURG NEWS, Saturday, November 9, 1928, reveals the fact that another art exhibit was substituted. The heading, "Picture Exhibits at Woman's Club Attract Attention," is for an account of the offering of the Washington Landscape Club which exhibited thirty-four canvases, the work of fifteen members.

It seems that we would be safe in assuming that after the Lynchburg Art Club had become established in its newly acquired quarters at the Jones Memorial Library, the members were ready to act as hostesses to the members of the Woman's Club.

On Saturday afternoon, December 2, 1928, art lovers were invited to the preview of the first exhibition of the Lynchburg Art Club. In the files of the Art Club there is a catalogue issued for the exhibition. The attractively printed catalogue contains all needed information except the year, but fortunately the old files of the press furnish this date, which is 1928. The catalogue carries the following information: First Exhibition of The Lynchburg Art Club Studio in the Jones Library, December 3-15, 9 A. M.-9 P. M.

The first press notice found in December 3, 1928, is entitled, "First Exhibition is [sic] Held by Lynchburg Art Club is Opened." The sub-title is "Collection of 84 canvases on Display at Jones Memorial Library." The second feature article is in THE LYNCHBURG NEWS, Sunday, December 9, 1928, entitled "Hundreds View Art Exhibition" with sub-title "Picture Showing at Library Get [sic] Comment in Papers; Some Canvases Sold." Between times the press ran short notices of the exhibition. Both feature articles

contain practically the same information and comments about the showing. They contain the names of the twenty artists who were exhibiting the eighty-four canvases, which are the same names contained in the catalogue with the eighty-four canvases. The list contains the names on the class roll of 1928 with the exception of Miss Frances Rodes, whose name does not appear among the exhibitors. The out-of-town members are not listed as exhibitors. There were twenty names among the class members in addition to the honorary member, Miss Louise J. Smith. Miss Smith, however, was one of the exhibitors in the first exhibition. Her canvas was number eighty-four, "A Street in Corcamam" [sic], apparently a mis-print for the little fishing village, Concarneau, in France, paintings of which Miss Smith frequently exhibited. Some of the paintings by the other members were reminiscent of the sketching parties of the past two summers conducted by Mr. Snell. Timberlake and Graves Mill were the bases of operation. Many of the paintings reflect their visits to these places. Mrs. Terrell, Mrs. Poston, Mrs. Mattison, Mrs. Frost, Miss Elizabeth Crowe and Mrs. Howard, all indicated Timberlake in their titles. There were several showing New London. Miss Diuguid exhibited one entitled "Cintra," reminiscent of her stay in Portugal the previous summer.

About two weeks after the first exhibition of the Art Club closed, Miss Louise J. Smith died at Virginia Baptist Hospital, on December 31, 1928, after an illness of about a year. She had been most active in art enterprises at the College and in the Club. It is interesting to note that Miss Smith, Mr. Gutmann, and Mrs. Mahood had been most influential in establishing the first Art Club and all three had likewise stimulated the re-organization in 1926 with the additional support of Miss Morgan.

THE LYNCHBURG NEWS, Tuesday morning, July 2, 1929, gives an account of a mid-summer exhibition, which had opened on July 1, during the afternoon, from four to six. The heading of the article is: "Lynchburg Art Club Opens Exhibition of Paintings in Library Building." It was an exhibition of flower paintings and garden scenes, comprising seventy canvases, representing seventeen artists. The artists were Miss Georgia Morgan, Miss Mary Campbell, Miss Martha Massie, Miss Elizabeth Crowe, Mrs. J. I. Hamaker, Mrs. J. A. Mahood, Mrs. A. W. Terrell, Mrs. J. P. Jones, Mrs. R. E. Jordan, Mrs. J. L. Mattison, Mrs. John Haythe, Mrs. F. W. C. Poston, Mrs. Arthur Williams, Mrs. Gibson McGehee, Mrs. D. C. Frost, and Mrs. H. L. Howard. These artists had been studying with Mr. Snell, as critic and lecturer, during June. The Club has the letter written by him, headed New Hope, Pennsylvania, with the date February 2, 1929, and addressed to Mrs. Frost. In the letter Mr. Snell was contemplating plans for his regular visit to Lynchburg. He also referred to a recent letter from Miss Georgia Morgan, in which she wrote him "concerning Miss Smith's bequest to the college, of some of her pictures, so I must write her, as it seems, they want me to assist in the choosing." Thus again College and Club were closely associated through the work of Mr. Snell, Miss Smith, and Miss Morgan.

THE THRIVING THIRTIES

Entangling Alliances

During the thirties there continued a wide-spread interest in art. The Lynchburg Art Club was closely affiliated with many of the developments in the State and in the nation, just as in the past decade the Club had been closely associated with local organizations such as the Woman's Club and Randolph-Macon Woman's College.

In reviewing the parts played by Richmond and Charlottesville in the life of the Club, we realize that these parts were no minor roles. It is quite interesting to see in retrospect how different movements have touched the art life of our community. Let us refresh our minds about the background of the Virginia Museum of Fine Arts. In 1786, Alexandre Marie Quesnay de Beaurepaire, a young Chevalier, founded in Richmond The Academy of Sciences and Fine Arts of the United States of America. On June 24, 1786, the cornerstone of the Academy was laid with impressive ceremonies, but the French Revolution put an end to the young French soldier's dream. Dr. Herbert B. Adams, the well-known historian, said, "If circumstances had favored Quesnay's project, it is probable that the University of Virginia would never have been founded. There would have been no need of it." Quesnay's idea was re-born in 1930, when the Richmond Academy of Arts was incorporated, an institution with the avowed purpose to "resume and promote the cultural activities of purposes of the Academy of Sciences and Fine Arts of 1786."

In 1931 the Academy absorbed the Virginia League of Fine Arts and Handicrafts. On April 17, 1932, the Richmond Academy of Arts presented the First Annual Exhibition of Virginia Artists. The trustees of the Academy had as their aim in this exhibit "to accomplish the ultimate purpose for which the Academy had been founded and organized, viz: to foster the best work of art exemplifying the various schools pursued by the Virginia artist," according to Alexander W. Weddell, President of the Academy. Lynchburg Art Club was well represented in this first exhibit of Virginia artists by the following:

Elizabeth A. Crowe, "Massie's Mill, Nelson County."
 Mary S. Diuguid, "Florida Bayou."
 Martha Massie, "Flowers and Distant View."
 Georgia Morgan, "The Mountain Road."
 Helen M. McGehee, "Autumn."
 Dorothy Scott, "Oak Pattern."
 Frances J. Frost, "Wisteria and White Lilacs" and "Spring Basket."
 Mrs. A. W. Terrell, "Mammy" (drawing).
 Helen McGehee, two miniatures: "Billy" and "Group Miniature."

Out of one hundred and seventy-four exhibits, twelve were by Lynchburgers.

On November 18, 1933, "the largest group of art lovers ever assembled in Virginia" met at the Richmond Academy of Art galleries and agreed "to unify and coordinate the various regional art activities in the State and to form an organization to be known as the Virginia Academy of Arts to carry out the first proposal."

Thomas C. Parker, Academy director, at whose instigation the conference was called, outlined the State Academy proposal.

Mr. Parker said: "There are many art associations and societies throughout the State that are doing splendid work in their own communities. These associations are handicapped by being unable to reach out for the benefit of their own artists. For this reason a mother institution would be a tremendous help in bringing not only State but national recognition to Virginia Artists."

Lynchburg Art Club was well represented with Mrs. J. I. Hamaker, Lynchburg Civic Art League; Miss Georgia Morgan, the League and Lynchburg College; Mrs. A. W. Terrell, Lynchburg Art Club; Miss Mary Diuguid, Miss Martha Massie, and Mrs. Marie Williams, also for Lynchburg Art Club; Mrs. Beatrice Von Keller, Randolph-Macon Woman's College; Miss Frances Rodes, art department of public schools of Lynchburg. All eight of these delegates were active members in the Lynchburg Art Club.

The Virginia Art Alliance, started in 1934, in Richmond, had as its objective, stimulation of interest and achievement in the field of graphic arts. Mrs. J. I. Hamaker was vice-president of the Alliance and membership chairman. The FOUR ARTS MAGAZINE was adopted as the official publication of the Alliance in relation to art in the State.

The Valentine Museum displayed a group of paintings by Lynchburg artists as their exhibition for the month of February, 1934. Most of the twenty-five exhibitors were members of the Lynchburg Art Club and the Lynchburg Civic Art League.

The Virginia Museum of Fine Arts, which opened in Richmond in October, 1935, was conducted under the sponsorship of the Virginia Art Alliance. On April 25, 1936, the "Fifth Annual Exhibition of the Work of Virginia Artists" opened. This was during the first season of the Virginia Museum of Fine Arts. Lynchburg Art Club had five representatives: Mrs. Frances J. Frost, Mrs. Eleanor Jordan, Miss Martha Massie, Miss Georgia Morgan, and Mrs. Marie Williams.

Now let us turn our attention to the part played by Charlottesville, the site of the University of Virginia, opened in 1819. The art project of Charlottesville was almost simultaneous with that in Richmond. An article in a Charlottesville paper, December 12, 1930, makes the following statement:

"Artists in six communities, Richmond, Norfolk, Lynchburg, Danville, Lexington and here are forming organizations for the purpose of sponsoring exhibitions of local painters. After the shows have been held in home communities the paintings will be successively [*sic*] the five others."

We shall interrupt our account of Charlottesville's project for rotary exhibits to relate how the Lynchburg Art Club had already initiated

such a plan. The Club gave its first exhibition under the rotary plan on March 7, 1933. On that afternoon it opened an exhibition of paintings by its members at the Home Economics Cottage at Madison Heights High School. The paintings were being sent to nearby communities upon invitation from the organizations or schools desiring them, for a period of one week. For the Madison Heights High School exhibit, an informal tea was given for the members of the class, the teachers in the school, and for the members of the art class present.

Miss Georgia Morgan, head of the art department at Lynchburg College, talked about the pictures, which were in oils, water colors, and charcoal. The project was in charge of a committee headed by Mrs. A. W. Terrell. Mrs. J. I. Hamaker was president of the Club.

THE LYNCHBURG NEWS, March 7, 1933, carries an editorial in praise of loan exhibitions. "Public loan exhibitions of pictures are creating in Virginia a widespread interest, and Lynchburg Art Club has started a venture which bids fair to play a prominent part in stimulating talent and in educating the public to art values."

At this time we are justified in looking back, with pride, on the progress and enterprise of our Art Club and the co-operation and the discernment of our local press. That small rotary exhibit shown in the Madison Heights High School was Lynchburg's part in a national movement. It is rather singular that at the same time, almost to the day, Mr. Gutmann, who was living in Norwalk, Connecticut, should have written the following in a letter, addressed to Mrs. A. W. Terrell, and dated March 8, 1933:

"Your activities in the Art Club are quite interesting. Do you know that the idea of the wandering exhibition originated with me? I gave that idea some ten, twelve years ago to an art dealer because I could not handle it myself on a national scale. I am sorry to say it was not handled the way I intended it."

THE LYNCHBURG NEWS, April 28, 1933, carries an editorial headed, "An Art Center Here?", in which Charlotte, North Carolina, was cited as an example of what could be done by co-operative efforts to establish an art center. The editorial further quotes from two recent articles in THE ART DIGEST. The first quotation was from the March 15 number:

"Lynchburg, Virginia, judging from recent activities, has become an important art center in the Old Dominion. It now enjoys the cultural benefits of two active art societies, well-selected exhibitions by local and visiting artists, and annual spring and fall exhibitions of work by members of the Lynchburg Art Club. The latest organization is the Civic Art League which promises to become a live art group with active and associate members. Lynchburg, Senator Carter Glass' home town, is typical of the growth of art interest in America."

The following is quoted from another issue of THE ART DIGEST: "The Art Club of Lynchburg is sponsoring a series of rotary shows of oils, water colors and drawings in six near-by schools. The exhibitions comprise carefully selected work by nationally known artists and members of the club. A lecture on art appreciation accompanies the show."

The editorial also tells about the Lynchburg Woman's Club having been granted permission to store old records and manuscripts in a room in the municipal building, which was formerly the post office building. The question was raised as to the use of the old Piedmont Club as a Museum of Arts. An example was cited of the small museum which proved successful in Yonkers, New York.

The editorial concludes:

"Think about this problem, those of you who are interested in the educational and cultural life of Lynchburg and lets [sic] have your comments upon it."

In April, 1933, Brookville High School was the scene of the next rotary exhibit of the Lynchburg Art Club. Five hundred pupils and three hundred friends and patrons of the school visited the exhibit.

In November, 1934, the Lynchburg Art Club exhibited in Salem, Virginia, as the first step toward establishing an art center there.

The Salem art exhibition ties in with the Charlottesville rotary plan. We see how these exhibitions were all interwoven as a part of an art pattern. Just as Lynchburg was engaged in a good neighbor policy, Charlottesville was working in the larger cities of Virginia.

On Saturday, January 27, 1934, the art group of Charlottesville and Albemarle County gave a tea in Madison Hall, at the University of Virginia, for the members of the Lynchburg Art Club whose work would be on display the following week. About five hundred guests attended the tea, among whom were Prince Troubetzkoy and Mr. Eliot Clark.

A letter to the editor of THE DAILY PROGRESS, Charlottesville, signed by Anna Barringer, contains much interesting material about the Lynchburg and Lexington Exhibit. "These exhibitions are a very significant step in the development of art in Virginia and they deserve the enthusiastic support of that essential factor, the public."

Along with Lexington artists, many Lynchburg artists came in for their allotment of praise. Mrs. Frost was singled out for her "admirable" water colors, "showing clear colorful medium—decoratively conceived and well presented." Mrs. Poston's water color of a pool was described as "pleasant." Mrs. Hamaker's portrait of a young girl "At Fifteen," was termed "a serious study in rich brown tones." Scaisbrooke Abbott's "Girl and Cat" was described as a "decorative" canvas, "showing fine translucent color and serious reflective treatment." Mrs. Mahood exhibited two portraits. One of these was "Hundredth Christmas," according to the catalogue, called "Her 100th Birthday," in the editorial letter, and described as "an able and sympathetic portrait of serene old age."

Mrs. Howard's "Boy" and "Open Country" showed "very promising ability in direct vigorous brushwork and fine color." Miss Elizabeth Crowe's "Rock Quarry" was "an excellent landscape, well composed with vital color and a fine sense of texture." Mrs. Haythe contributed "bright vigorous canvases." Mrs. Helbig's "Gloucester Harbor" was "ably painted and composed." Mrs. McGehee's "Harvest Time" was a "fine and colorful canvas." Other paintings mentioned were two studies of men, described as "Study": "Unemployed" by Mrs. Hamaker,

and "The Mountaineer" by Miss McLaws; "a colorful landscape" by Miss Diuguid, and two "well composed canvases" by Mrs. Williams and Miss Carrie Mahood.

Mr. Gutmann's contribution to the Charlottesville exhibition was "The Blue Teacup," which received no comments.

Among the Art Club papers there is a typed sheet headed "Exhibition By Lynchburg Artists" and "Auspices of Lynchburg Art Club," but undated, which contains the following entries:

1. "Girl and Cat"Scaisbrooke Abbott
2. "Dahlias"Ruby A. Burford
3. "Paper Flowers"Mary Campbell
4. "Still Life"Mary Campbell
5. "Head"Fanny Y. Clark (Mrs. J. P.)
6. "Frances"Elizabeth Clark
7. "The Quarry"Elizabeth Crowe
8. "Under the Palm Trees"Mary Diuguid
9. "Tulips"Frances J. Frost (Mrs. D. C.)
10. "Hydrangeas"Frances J. Frost (Mrs. D. C.)
11. "Spring Basket"Frances J. Frost (Mrs. D. C.)
12. "The Blue Teacup"Bernhard Gutmann
13. "At Fifteen"Ray Parker Hamaker (Mrs. J. I.)
14. "Unemployed"Ray Parker Hamaker (Mrs. J. I.)
15. "Jars and Bottles"Ethel Haythe (Mrs. J. G.)
16. "Pump House"Ethel Haythe (Mrs. J. G.)
17. "Wood Shed"Ethel Haythe (Mrs. J. G.)
18. "Lonesome Days"Margaret Helbig (Mrs. Fred)
19. "Boy"Aurelia Howard (Mrs. Henry)
20. "Open Country"Aurelia Howard (Mrs. Henry)
21. "Wash Day"Henrietta Jones (Mrs. J. P.)
22. "Pear Trees"Eleanor Jordan (Mrs. R. E.)
23. "Top O' the World"Carrie Mahood
24. "Portrait Study"Sally Mahood (Mrs. J. A.)
25. "Hundredth Christmas"Sally Mahood (Mrs. J. A.)
26. "November"Martha Massie
27. "Indian Summer"Martha Massie
28. "Gould Farm"Martha Massie
29. "James River Ferry"Helen McGehee (Mrs. W. G.)
30. "The Mountaineer"Virginia McLaws
31. "Oak Trees"Georgia Morgan
32. "Foot Hills"Georgia Morgan
33. "Drying Sails"Georgia Morgan
34. "Pom Poms"Louise Payne
35. "The Oak"Edna Poston (Mrs. F. W. C.)
36. "The Pool"Edna Poston (Mrs. F. W. C.)
37. "Head"Ray Twitchell Smith (Mrs. M.)
38. "Mammy"Lillian K. Terrell (Mrs. A. W.)
39. "Portrait Sketch of Self"Marie Williams (Mrs. A.)
40. "Landscape"Marie Williams (Mrs. A.)

There are a few slight variants in titles, which could easily be accounted for. It would be interesting to see the printed catalogue. The entrant may even have changed her entry, as in the case of Mrs. McGehee.

Just a day before the Lynchburg artists' exhibition in Charlottesville the exchange exhibit was here. On Friday, January 26, 1934, an exhibit of the work of Charlottesville artists and of reprints of Daumier lithographs was shown at the Lynchburg Woman's Club. The exhibit was open to the public for the following week. An account of the exhibit is found in THE LYNCHBURG NEWS, Saturday morning, January 27, 1934. The following quotation gives the purpose of the exhibit:

"The exhibit is a part of the plan devised by Virginia artists to exchange their works, seeking ultimate formation of a state federation. A showing of the works of Lynchburg artists will be held in Charlottesville starting tomorrow and in February works of artists in Lynchburg, Charlottesville and other western Virginia cities will be taken to Norfolk and an exhibit from the Tidewater city brought here."

On February 10, 1934, at the Art Corner, 11 Selden Arcade, under the auspices of the Norfolk Art Corner, an exhibition of paintings by Lynchburg artists was opened, and was kept open for a week. Mrs. Hamaker and Eliot Clark were present at the opening. VIRGINIA PILOT AND NORFOLK LEDGER, February 11, 1934, contains the following:

"The Lynchburg exhibition is the largest, most varied and colorful and one of the most interesting of the season. There are 40 canvases, all oils except six. One of these is an excellent charcoal drawing "Mammy" by Lillian K. (Mrs. A. W. Terrell), president of the club. The other five pictures are water colors. One "Spring Basket" is a good example. The visitor at the exhibition is conscious of the flow of the water color wash, but this wash is restrained so as to fuse artistically into a paler tone, with the result that a beautifully colored petal or leaf is produced. This is the work of Frances J. Frost." Mrs. Mahood's "Hundredth Christmas" is termed a "portrait sketch" and described as "the picture of a dear old lady holding a piece of work of some sort, a silver-haired old lady who will be 100 years old this spring. Her hands, holding the colorful work, are living hands."

Mrs. Hamaker's "Unemployed" is termed "one of the most interesting pictures in the exhibition. It is consistent in color and subject, and her subject has all the expression of the long unemployed man." Other outstanding pictures listed are the following: "Jars and Bottles," "Girl and Cat," "Spring," "November," "Indian Summer," "Oak Grove," and "Pom Poms." The other sixteen artists exhibiting were listed.

On February 17, 1934, the work of artists of Norfolk and Lexington was exhibited in Lynchburg at the Woman's Club, as a part of the exchange program. Members of the Woman's Club and of the Art Club acted as hostesses during the two day exhibition.

With the establishment of the Rotary Shows in 1934, the art lover sometimes had a chance to view the same painting in more than one exhibit. Some of our works of art were enjoyed by a larger circle of visitors. The years have not dimmed the value of some of these works,

but today they are cherished by descendants. This is particularly true with family portraits. A good example of this is the portrait of Mrs. Lucy Gwyn Estes Vaughan, painted by Mrs. John A. Mahood. Mrs. Vaughan, who lived to be one hundred one years old, was a real grand daughter of the Revolution. She was born April 14, 1834. Mrs. Mahood painted Mrs. Vaughan's portrait shortly before her hundredth Christmas celebration, December, 1933. As has been recorded, the portrait was exhibited three times during 1934. It was in a rotary exhibit in Charlottesville in January, in another in Norfolk in February, and in the Civic Art League in Lynchburg in November.

The finished portrait of Mrs. Vaughan and also the artist's preliminary sketch are both cherished family possessions. Mrs. Vaughan's daughter, Mrs. David Howard, willed the two portraits to two grand daughters, Mrs. Lucy Estes Carter Stephens and Mrs. Jane Slaughter Webber. Mrs. Vaughan's granddaughter, Mrs. Rhoda Howard Slaughter, appreciated the portrait so much that she commissioned Mrs. Robert S. Fuller, one of Lynchburg's outstanding portrait painters, to make a copy for her. Under the circumstances, Mrs. Fuller complied with Mrs. Slaughter's request and completed the copy in January, 1960. The copy of course, bears its own intrinsic value, showing Mrs. Fuller's deft work as a portraitist.

Again, it behooves us to recognize the service rendered the Art Club by the Woman's Club. If we examine the yearbooks of the Woman's Club for the years 1929-1939, we find during the ten-year period that for eight of these years the art chairmen were also members of the Art Club. The following artists filled the chair: Mrs. J. P. Clark (2), Mrs. W. G. McGehee, Mrs. J. I. Hamaker, Miss Frances Rodes (3), and Mrs. Von Keller.

On February 21, 1930, there was an "Exhibition of Paintings by Contemporary Artists," by the College Art Association of America and sponsored by the Woman's Club, with Mrs. J. P. Clark, Art Chairman.

On March 21, 1930, there was an "Exhibition of Portraits," by Scisbrooke Abbott. THE LYNCHBURG NEWS, March 22, 1930, has an article "Exhibition of Lynchburg Painter Center of Interest at the Woman's Club." The center of attraction was a portrait of Mrs. John H. Lewis, grandmother of the artist. Among the portraits were those of the following: Mrs. G. Ellsworth Cavanaugh (nee Marjorie Carroll), Mrs. A. Lynch Ward, Miss Lillian Pritchett, Mrs. Richard Wagner, Miss Perkins Morton (Mrs. George Flippin) and Mrs. Arthur Williams. There were several studies of still life and one or two landscapes. There was also an interesting painting of Mrs. Fendall L. Gregory's Garden at 906 Clay Street.

On April 8, 1932, an "Exhibition of Pictures" of the Southern State Art League was held at the Club House.

On November 18, 1932, Nicholas R. Brewer was guest speaker at the Woman's Club and also gave an exhibition of his paintings. On November 19, Mr. Brewer talked to the Art Club. He was also a guest of the first Lynchburg Civic Art League Exhibition in November 1932. Mr. Brewer was a national figure in art life. He did much to spread knowledge and appreciation of art to many sections of the country.

For many years he traveled in the East, the West, and the South, exhibiting his own splendid collection of the works of American artists. In his lecture at the Woman's Club he spoke with gratification of the great growth of art in America, mentioning the many art foundations and institutions throughout the West and South which had recently been established. He was an exponent of the modern school of broken color and sunlight, but he drew the line against all radical and extreme tendencies, believing that the great principles developed by the masters of the past were fundamental and necessary to the fullest expression of artistic emotion. As an educator he sought to elucidate and apply those principles to modern interpretation.

Mr. Brewer, as a very young man, painted Henry Ward Beecher, Ulysses S. Grant, Roscoe Conklin, Alexander Ramsey, Joseph Jefferson, Grover Cleveland, Margaret Anglin, Justice Pierce Butler, George M. Reynolds, Cardinal Mundelein, Ignace Paderewski, Maude Powell and Archbishop John Ireland, to mention a few of his famous portraits.

Lynchburgers are particularly interested in his portrait of Dr. Meta Glass, Ex-President of Sweet Briar College. The portrait was painted in Sweet Briar House and shows Miss Glass seated on a gracefully curving Victorian sofa against a rich, colorful background.

Lynchburg Art Club was fortunate in having him talk at their November meeting, and Lynchburg was fortunate in having him as a guest at the first Civic Art League Exhibition.

On Friday, March 31, 1933, at The Woman's Club, Mrs. John A. Mahood gave a talk and demonstration on "Painting a Portrait." At this session the plan was proposed for artists to lend their paintings to be tried out in homes. The Art Club and Junior League members were to serve in this project.

On April 29, 1933, there was an exhibition of "Portraits in Oils." The portraits on display were lent by the owners.

On November 24, 1933, Eliot Clark was the guest speaker at the Woman's Club. His topic was "Art Spirit of the Far East."

On November 16, 1934, Eliot Clark spoke on "American Paintings," at the Woman's Club.

On February 21, 1937, Mrs. Beatrice Von Keller, head of the Art Department at Randolph-Macon Woman's College, discussed "Trends in the Art of Today."

The Founding of The Lynchburg Civic Art League

We have recorded how the Lynchburg Art Club with the use of the facilities of the Woman's Club had been able to co-operate with state and national art movements. The Art Club had also befriended near-by communities, but in the fall of 1932, under the leadership of Miss Georgia Morgan, Lynchburg witnessed the beginning of a wonderful civic movement, the Lynchburg Civic Art League. Since the parent organization was known as the Lynchburg Art Club (L.A.C.), Mrs. J. I. Hamaker suggested naming the off-spring the Civic Art League (C.A.L.). The purpose of this project was to encourage the development of art in



Photograph Georgia W. Morgan, 1945

persons in all walks of life who were over sixteen years of age. The board was composed of Art Club members. Our city has given strong support to the annual exhibitions through newspaper publicity, in attendance, and in other ways. This project of the Art Club was unique in the fact that the exhibition was assembled without a jury. Lynchburg was really a pioneer in Virginia in using this procedure.

The first annual exhibition of the Lynchburg Civic Art League opened on November 5, 1932, at Moser Furniture Company, 506 Main Street. It remained open until November 23. Miss Georgia Morgan and Mrs. J. I. Hamaker were the committee members. Nicholas R. Brewer, who was having an exhibition at the Woman's Club from November 18 to December 4, 1932, was most complimentary about the exhibition. He said that Lynchburg was fortunate in having so many artists whose work showed a freedom from radicalism and gave immediate impression of splendid training by experienced teachers. "Keep at it!" he said to the committee members. "You have started a worthy movement which every city needs." Most of the school children who visited the exhibition went immediately to see the large portrait of Dr. Edward C. Glass, who had been superintendent of Lynchburg Schools from January 9, 1879 to October 26, 1931. This portrait was the work of Mrs. John A. Mahood. It now hangs in the lobby of E. C. Glass High School. There were 136 entries, which thousands of visitors

enjoyed and praised. Mr. Moser kept an autograph book, which he reminded visitors to sign. The pictures included many types, such as oil, pen and ink, water color, dry point, block print, charcoal, pencil, lithograph, and pastel.

The second annual exhibition was held for two weeks, at the same building, opening on November 4, 1933. Members of the Art Club and Junior League served as hostesses and guides. The catalogue lists nearly 200 examples of creative art by about 100 different persons. About 3,000 visitors saw the exhibition.

There were five sections in the exhibition: oils, water colors, drawings, sculpture, and architectural designs. Not only was the work of artists who had already gained recognition displayed, but that of beginners who were showing talent in their first exhibits. Mr. Bernhard Gutmann lent some of his work, sending two oils, four prints, two aquatints, and one dry point. Nearly every architectural firm in Lynchburg was represented. Mr. Eliot Clark found much to praise in the collection. He had high praise for those whom he called "authoritative artists," such as Scaisbrooke Abbott and Miss Georgia Morgan. He also gave high praise to the work of Mrs. Hamaker, Mrs. Frost, Miss Martha Massie, Miss Louise Payne, Mrs. R. E. Jordan, Mrs. John A. Mahood, Miss Mary Diuguid, Miss Carrie Mahood, Mrs. A. W. Terrell, Mrs. Paulette Clark, Mrs. Marie Williams, and Mrs. F. W. C. Poston, from the Art Club.

Shortly before the exhibition closed, THE LYNCHBURG NEWS carried an editorial urging people to attend, because it was so worthwhile. By special request the exhibition remained open one day longer than originally planned.

The Third Annual Civic Art League Exhibition was held at 506 Main Street from November 11 to November 26, 1934. There were two hundred entries, composed of oils, water colors, pastels, drawings, etc., sculpture, commercial art, and architectural designs. The large attendance proved the increased interest in creative arts. Prince Pierre Troubetzkoy, artist and art critic, at the opening of the exhibition said: "Virginians rightly identify themselves with their lively and lovable state, and their artistic expression should reflect that self-identification and produce an art distinguished and distinct." He was particularly impressed by the individuality in expression manifested in the work of Lynchburg artists. He also had the following to say about art in general. "Essential as trade, industrial production and economics are, what distinguishes people through the ages are the records of their religions, their philosophies and their arts. But I think everybody will concede that the arts are the manifestation that runs through the course of history with the purest serenity."

As Mr. Eliot C. Clark watched the committee of the League prepare to hang the third collection in the rooms at 506 Main Street, he said, "Lynchburg Civic Arts [sic] League is building for the future in the assembling and presenting for public view each year an exhibition of work in the field of painting and other graphic arts by Lynchburg men and women."

At the end of the exhibition Miss Georgia Morgan said "the success

of the Third Annual Exhibition has established the movement on a permanent basis and plans for another year are already under way."

Thomas Parker, president, and Thomas Colt, secretary, the Virginia Art Alliance, visited the exhibition and expressed appreciation of the showing.

The following is quoted from an editorial in THE LYNCHBURG NEWS:

"In fact, the interest shown by Lynchburg and Virginia men and women of prominence in the arts and in the professions and in business is evidence that this undertaking has support that will make for its continued success. THE NEWS joins in this interest and hopes that there will be a large attendance at the opening this afternoon and each evening during the two weeks the exhibition is open."

Favorable criticisms by both Prince Troubetzkoy and Eliot C. Clark were made of many of the paintings.

Among the portraits singled out for commendation were those by Scaisbrooke Abbott and Mrs. Mahood.

The fourth annual exhibition of the Lynchburg Civic Art League was held November 10-26, 1935, at 506 Main Street. At the close of the exhibition, artists of Lynchburg whose paintings had received statewide commendation decided at the board of directors' meeting to incorporate themselves into the Lynchburg Civic Art League. Patrons, business men, artists, and the city department of recreation cooperated to make the League a success. Miss Georgia Morgan was president; Mrs. J. I. Hamaker was secretary-treasurer; Mrs. Beatrice Von Keller was one of the directors.

The speaker for the opening was Jay W. Johns of Ash Lawn, one of the directors of the Virginia Museum of Art and President of the State Chamber of Commerce.

In the fourth exhibition there were 224 entries, in oils, water colors, etchings, lithograph drawings, pencil sketches, miniatures, and commercial art. There were eight miniatures exhibited: three by Mrs. Gibson McGehee, and two by Miss Rosa Busey.

Majority vote by visitors awarded the prize for the best picture to Miss Morgan for "House at New London," second and third places to Scaisbrooke Abbott for pastel portraits of Gustav Stalling, III and Robin Abernathy, Jr., fourth place to Mrs. John A. Mahood for portrait in oils of son and daughter of Dr. and Mrs. S. H. Rosenthal.

Mr. Gutmann's large canvas, "The Old Piano Tuner" was given "the place of first importance in the collection, in the middle of the best lighted space" where it won high favor with visitors. Another painting by Mr. Gutmann was entitled "Leisure," which represented "a woman immersed in the execution of a hooked rug."

The Lynchburg Garden Club offered a prize of five dollars and a blue ribbon for the best flower painting in the exhibition. Out-of-town judges awarded the prize to Mrs. John A. Mahood. The following artists received honorable mention: Miss Louise Payne, Mrs. John Haythe, Miss Ruby Burford, and Mrs. J. Paulette Clark.

The sixth annual Lynchburg Civic Art League exhibition was held October 12-26, 1936, at 506 Main Street. This showing was of especial interest to Lynchburgers, because it was a part of Lynchburg's Sesqui-Centennial celebration. There were 180 entries, among which were seven by Miss Virginia Kiser and three by Mr. Gutmann. One of Mr. Gutmann's was a pencil drawing of General Munford, now owned by the Lynchburg Woman's Club.

In Gallery II there were twenty-two historical paintings, in oils. Eighteen were by artists who have been members of the Lynchburg Art Club.

"Log Cabin"	Rosebud Campbell
"One of the First School Houses, Monroe and Tenth Streets"	Ruby Burford
"Old Gash"	Ray T. Smith
"Graves Mill"	Elizabeth Crowe
"Point of Honor"	Ray T. Smith
"Lynchburg from Madison Heights"	Eleanor Jordan
"Cabin at Graves Mill"	Ray Parker Hamaker
"Old Market House in the Middle of Ninth Street"	Louise Payne
"Old Westminster Church, Corner Ninth and Church Streets"	Georgia Morgan
"House of Bransford Vawter, Polk Street"	Eleanor Jordan
"The Court House"	Ray T. Smith
"Old Kitchen, Sweet Briar"	Virginia McLaws
"Kitchen Entrance, Poplar Forest"	Mary Diuguid
"Abandoned Stables"	Georgia Morgan
"Quaker Church Graveyard"	Epps Turner
"Up Sixth Street"	Eleanor Jordan
"The Haunted House, Jackson Street"	Elizabeth Crowe
"The Snow Man (Old Game)"	Ruby Burford

In Gallery III there were 13 historical water colors and pencil drawings. Eleven were by artists who have been members of the Lynchburg Art Club.

"Quaker Meeting House" (Religion)	Frances Frost
"First Public School" (Education)	Frances Frost
"Blackford's Corner" (City)	Frances Frost
"Main Street, 1859"	Ethel Haythe
"General Rodes' House, Harrison Street"	Frances Rodes
"Galts Mill"	Epps Turner
"Fountain Hotel" (Old Tavern, 1786) Rustburg	Georgia Morgan
"Lynch's Tavern"	Georgia Morgan
"Tobacco Break, Martin's Warehouse"	Georgia Morgan
"Pencil Drawing of General Munford"	Bernhard Gutmann
"Map of Old Lynchburg"	Louise Payne

THE LYNCHBURG NEWS, October 27, 1936, has the following article: "Prizes awarded in Art Exhibits," with sub-title, "Mayor Congratulates League for Best Exhibition Ever Given so Far:"

"The officers and members of the board of the Lynchburg Civic Art League invited the seventy-five artists exhibiting in the fifth annual exhibition of the league and their friends to meet the mayor of Lynchburg and the city council yesterday afternoon from 3 to 6 o'clock at the gallery at 506 Main Street. This event marked the close of the exhibition, and a large crowd assembled for a final view.

"Mayor L. E. Lichford in awarding sesqui-centennial coins as prizes to the eight winners of the exhibition said that he had seen previous exhibits of the Lynchburg Art League, but that this one 'out-topped anything so far. My sympathy is with the work, and I congratulate those at the head of it,' he said.

"Miss Georgia Morgan, president of the Art League, spoke briefly and expressed the hope for a permanent art center for the league.

"The awards for historical paintings and drawings were: Oils, first award to Ray Twitchell Smith for "The Court House"; second award to Mary Diuguid for "Kitchen Entrance, Poplar Forest"; water colors, first award to Nelson Smith for "Scott's Mill"; second award to Frances Frost for "First Public School"; water color designs, first award to Louise Payne for "Map of Lynchburg"; second award to Ruby Burford for old Lynchburg textile design; black and white, first award to Georgia Morgan for "Fountain Hotel, Old Tavern"; and second award to Eleanor Biggs for "Hollins Mill."

THE LYNCHBURG NEWS, Sunday, November 7, 1937, has an announcement that the Federal Gallery was closed on Sunday on account of the Lynchburg Civic Art League's Sixth Exhibition, which was on display from November 7-21, 1937, in the building at Tenth and Church Streets, owned by the Christian estate. Mayor Lichford made the opening address. The exhibition was open from 9:30 a. m. to 6 p. m. There were 175 entries. The classifications were oils, pastels, designs, water colors, etchings, pen and ink, and lithographs. Ribbons were awarded the following Art Club members:

Landscape (in oils)	Miss Martha Massie
Flower-piece (in oils)	Mrs. Ewing Scott
Still Life (in oils)	Miss Louise Payne
Portrait of Miss Margaret Watts (in pastels)	Scaisbrooke Abbott

The Seventh Annual Exhibition of the Lynchburg Civic Art League was opened on November 5, 1938, by Mayor Lichford, at 506 Main Street, in celebration of National Art Week. Mayor Lichford said, "Art in Lynchburg has taken on emphasis during the past seven years, and today Lynchburg is recognized as an Art Center, and ranks with cities many times its size."

There were 137 entries in various media. THE LYNCHBURG NEWS, November 3, 1938, says "Portraiture has never had wider

representation in a local show, landscapes alone merit comprehensive comment, and still life and examples of other types of graphic art work are all indicative of similar forward movement."

The Lynchburg Civic Art League held its Eighth Annual Exhibition of Paintings, Sculpture, Etchings, and Lithographs for the year 1939, November 5-19, at 918 Main Street. Colonel LeRoy Hodges, Virginia State Comptroller, was the speaker for the opening. There were 110 entries, in addition to a piece of sculpture, "Baby's Head in Relief" done by Miss Georgia Morgan. The building in which the exhibition was held had been lent by Snyder and Berman.

THE LYNCHBURG NEWS, Sunday Morning, November 5, 1939, reports on Colonel Hodges' speech and gives a list of the entries. Colonel Hodges emphasized the contribution that creative work makes for a balanced life, pointing out that many of the greatest men in various walks of life had been interested in an avocation of some creative sort. He commented on how frequently a person great in a single field possesses more than one talent. An outstanding example of this is Leonardo da Vinci.

The writer of the press article commented on the several instances of members of the same family being among the exhibitors. For example, there were Mrs. John A. Mahood and her daughters, Mrs. McGehee and Miss Julia Mahood; Mr. Francis R. Owen and his wife, Mrs. Frances B. Owen; Mrs. Morris Hester and her brother Scott Wilson; Miss Mary S. Diuguid and her sister, Mrs. Anna Diuguid Turner; and Mrs. J. Paulette Clark and her daughter, Miss Elizabeth Clark.

As far as the Lynchburg public was concerned, the Lynchburg Civic Art League had become well-established during this decade as one of its major art projects for exhibiting original work by a resident of Lynchburg or vicinity, over sixteen years of age.

Establishment of the Federal Art Gallery

As manifested by the press articles, Lynchburg art lovers were aware of their need for an art gallery or museum before the Federal Art Project functioned in the city.

THE LYNCHBURG NEWS, in 1935, printed an article: "Move is Inaugurated to Establish Museum to House Artists' Exhibits." The subtitle is "Lynchburg Groups and Individuals going Forward With Plans for Gallery." Today the article is of much interest to us, and, at the risk of boring the reader, it is being quoted in its entirety for what it is worth.

"An art gallery or museum to house exhibitions of paintings, sculptures and the like is one of the objectives of various groups and individuals of Lynchburg interested in the promotion of the creative arts. The building would be used to display collections of work of local and other artists, rather than to form a home for permanent collections.

"Eliot Candee Clark, Associate National Academician, who has been in Lynchburg at intervals this season and last, while working with Lynchburg Art Club, said yesterday that such a museum or art gallery need start only in the simplest manner.

"One simple unit, he said, may be so constructed as to furnish enough space now and to permit of additional building to supply other rooms as needed. In this way, he pointed out, the famous museum in Venice started and has developed until it contains some of the world's great art treasures.

"Mr. Clark declared that many communities make a mistake in spending all available funds for the construction of a beautiful temple of art, with 'great wells' which utilize so much room at the expense of wall-space, that when the time comes for securing and hanging the exhibitions, there are neither funds nor space.

"Lynchburg Civic Art Association, Lynchburg Art Club, art clubs of Randolph-Macon, Lynchburg and Sweet Briar Colleges, teachers of art in the schools and colleges and many others interested in the project are discussing ways and means of securing a building which will afford wall-space and protection for exhibitions of which there are annually ten or twelve in Lynchburg besides the monthly shows of Lynchburg Art Club. The building at 506 Main Street owned by Major Stephen Halsey is ideal, members of the art club said last evening, for the purpose and can be adapted to an extension of the work. But the store is for rent and when it is occupied there will be no place large enough to use for the civic art show or other large exhibitions, except the college studios.

"A building situated in the downtown section is preferable, Mr. Clark said, in that it gives opportunity for all persons interested to see the collections on view. In the suburbs often the privileged classes only have time and opportunity to attend the exhibitions, while in the shopping districts persons hurried for time and lacking conveniences for riding may drop in from time to time and see and enjoy the display.

"Mr. Clark emphasized over and over again that wall-space, good lighting and protection from fire and burglary are the principal requirements for an art gallery and that a beautiful building, while desirable, is not necessary, and is not always more beautiful than the simple one which would meet every need.

"Low counters, ample wall space, good lighting facilities—these are necessary if all types of the graphic and plastic arts are to be housed, he said, and endorsed unreservedly the slowly formulating movement to secure in Lynchburg a place large enough to be adapted to the use for a museum of art."

A few months later the Federal Art Gallery seemed to be a temporary solution or fulfillment of the need expressed. The members of the Lynchburg Art Club were so involved in the establishment of a Federal Art Gallery in the city that a history of the club would be incomplete without some recording of the

part played by the Art Club members. On the other hand the W. P. A. Art Center in Lynchburg is a history in itself. On May 26, 1936, in the Lynchburg Chamber of Commerce, a group of art patrons met to discuss the project, which would be the first of its kind in Virginia, although centers had been founded in many other states.

The Art Project, sponsored by the Lynchburg Art Club, had on its first committee, citizens who represented many phases of civic life. A complete list follows, eight of whom were Art Club members: Mrs. Marie Williams, Mrs. Von Keller, Mr. Fred McWane, Mr. Robert Ramsey, Mr. Scaisbrooke Abbott, Mr. Walter Crowe, Judge Halsey, Mrs. Fred Helbig, Miss Martha Adams, Miss Georgia Morgan, Mrs. James Scott, Mrs. Paulette Clark, Mrs. Henry Howard, Mrs. Don P. Peters, Mr. Everette Fauber, Dr. Omer Carmichael, and Mrs. D. C. Frost.

The following is quoted from THE LYNCHBURG NEWS, May 27, 1936, "Art Patrons discuss Establishing of Federal Gallery for Lynchburg," showing what the gallery would probably do here:

"Provide lucrative employment for six or eight persons of artistic ability who have been hard pushed in recent years because of the decline in private patronage.

"Enable many aspirants in Lynchburg to develop their talents, not only in the field of fine art, but in commercial and industrial art as well.

"Prove educational and recreational for the people of Lynchburg as a whole, if the art gallery and instruction rooms are easily accessible."

Thomas C. Parker, assistant federal arts administrator of Washington, who was present at the meeting voiced the opinion that a store building on Main Street or in the easily accessible business section would be a more desirable place than a building in a park or in some remote section of the city.

Certain grants were necessary from the city before a center could be assured. The grants included the maintenance of the building, heating, lighting, and other incidentals. W. P. A. would furnish materials and teachers.

On June 8, 1936, Lynchburg City Council gave its approval and the necessary funds for the project. Major Stephen P. Halsey offered the loan of his vacant building at 506 Main Street for one year.

Among those present at Council meeting were Mrs. Beatrice Von Keller, art instructor at Randolph-Macon Woman's College, and Miss Georgia Morgan, art instructor at Lynchburg College. Both of the art instructors expressed the opinion that such a federal project would be of practical value to college students.

"Art Center Expected to Open in July" is the title of an article in THE LYNCHBURG NEWS, for June, 1936, from which the following is quoted:

"The Art Center Committee, members of the art committee of the Woman's Club and others who have interested themselves in the federal art center for Lynchburg are making arrangements to open the center early in July, it was announced yesterday.

"In honor of Major Stephen P. Halsey, who donated the use of the building 506-508 Main Street, the center will be opened with a Confederate exhibition, in which portraits of noted soldiers in the War Between the States, southern scenes and pictures will be included."

During the Lee-Jackson celebration, January 19, honor was paid to Judge Halsey when Mrs. Marie Williams' portrait of him was unveiled. Mrs. J. Paulette Clark presented the painter.

On August 4, 1936, three classes of the Federal Art School opened. Richard Hickson taught some of the landscape class in Gorman's field on Trent's Ferry Road, and Charles Warner taught the rest of the class at Lynchburg College. Miss Janet Ambler taught the children's group at St. Paul's Episcopal Church Parish House.

The official opening of the Federal Art Gallery had been postponed for the Lynchburg Civic Art League which held its Sesqui-Centennial Exhibition in the newly revamped building, beginning on Monday, October 12, and lasting for two weeks. The Federal Art Gallery opened on October 29, 1936. The title of the exhibit was "New Horizons in Modern Art." The paintings in oils and water-colors were sent directly from the exhibition which had just been held at the Museum of Modern Art in New York City.

On February 14, 1937, Mrs. F. C. Helbig's paintings were displayed in the Federal Art Gallery. It was the first "one-man show" at the Gallery, by a Lynchburg artist. She exhibited thirty-eight paintings, comprising portraits, landscapes, seascapes, and flower studies, in addition to several small sculptures: two Buddhas and a group called "My Cats." The exhibition remained open for two weeks.

"Initial Steps Taken for Formation of Art Alliance to Support Gallery," is the title of the article appearing in THE LYNCHBURG NEWS, May 22, 1937. A three day art institute had held its final session on May 21, at the Virginian Hotel. Those present from the Art Club were Miss Carrie Mahood, Miss Rosa Busey, Miss Elizabeth Clark, Miss Lucille Fox, Mrs. Jennie Heald Anderson, Dr. R. C. Sommerville, Mrs. D. C. Frost, Mrs. Arthur Williams, Mrs. D. T. Edwards, Mrs. J. A. Mahood, Mrs. Gibson McGehee, Mrs. Beatrice Von Keller, Mrs. J. P. Jones, Miss Frances Rodes, Mrs. MacGregor Smith and Miss Georgia Morgan.

The sponsors of the Lynchburg Federal Art Gallery held an Art Institute at the gallery on May 25, 26, and 27, 1937, with lectures on various phases of art, to which the public was invited. On Tuesday, May 25, at 8 p. m., the sponsors were the Lynchburg Civic Art League and the Lynchburg Art Club. The guest speaker was Mrs. Audrey McMahon of New York, who talked on "Place

of an Art Center in the Community." Miss Georgia Morgan was chairman of the Art Institute.

On Friday, June 18, at 7:30 p. m. a meeting was held at the Federal Art Gallery, under the leadership of Miss Georgia Morgan, to discuss the recently proposed Lynchburg Art Alliance, before representatives of the various women's organizations. Among others present were the following members of the Lynchburg Art Club: Miss Morgan, Mrs. Frost, Mrs. Henry Howard, Mrs. Von Keller, and Mrs. McGehee. They were representing several organizations, but were also Art Club members.

On June 12, 1937, Mrs. Frances J. Frost, Secretary of the Lynchburg Art Alliance, wrote a letter to the editor of THE NEWS which is quoted in its entirety:

"To the Editor of The News:

"Sir: It has long been the desire of those interested in art to establish a permanent gallery, thus making Lynchburg an art center to be proud of. These hopes were partly realized when the Art Alliance was formed last week with the objects set forth as follows:

"To establish an art center (gallery) whereby works of art may be acquired by gift or purchase, bequest or loan.

"To establish a permanent Confederate collection.

"To further local talent by enabling children and adults to understand and appreciate the arts.

"To be an alliance of the art, literary, historical, educational, musical and civic associations of Lynchburg and of the art departments and clubs of educational institutions in Lynchburg for their mutual benefit and cooperation, without infringement upon their separate activities.

"The Lynchburg Art Club, the Civic Art League and the federal art gallery (sponsored last year by the Lynchburg Art Club), are sponsors for the Art Alliance. The gallery will co-operate in every way, and the public may still receive its benefits, which have been such a success, particularly among the school children.

Frances J. Frost
Secretary of the Lynchburg Art Alliance
Lynchburg, June 12, 1937."

In June, 1937, THE LYNCHBURG NEWS, in an article entitled, "Art Group Seeks Help From Clubs," with sub-title, "Demand for \$250 Month Rent on Main Street Building Blow to Alliance," tells how the Lynchburg Art Alliance felt an urgency in appealing to City Manager Hart and leaders of the civic and service clubs of Lynchburg to finance its organization, if continued art assistance was to be made available to the youth of the city.

On June 16, 1937, representatives from the Lynchburg Federal Art Gallery had held a conference with representatives of Men's

Clubs, at the invitation of the Chamber of Commerce. At that meeting the proposed Art Alliance desired the co-operation of the Men's Service Clubs. Miss Clark read a portion of the report of the gallery, showing that over 10,500 visits had been paid to the gallery since its opening in October, and that the class enrollment was 234 adult and 278 children, totalling an attendance of over 5,878. On the financial side, sponsors had paid \$519.50 during the year and unpaid dues amounted to \$70. The City Council had appropriated \$500 for heat and light, which appropriation had been under-spent by the gallery. The foregoing, with the loan of the building, meant a financial co-operation on the part of Lynchburg. The Federal Government had met this by an expenditure of \$1800 for conditioning the building and by expenditures for salaries for the staff of approximately \$500 per month.

The chief difficulty besetting the art management at that time according to the press, was "a demand for \$250 monthly rent from the owner of the building effective July 1. The alliance must it was said, secure new quarters or raise money by the end of this month."

According to the minutes kept at the Office of City School Board, for June 28, 1937, "Delegation of ladies, headed by Miss Adele Clark, representing the Federal Art Center in Lynchburg appeared before the Board asking that Federal Art Center be permitted to use Peakland School Building, commencing July 1, 1937, the Board being addressed by Miss Clark and also by Mrs. James A. Scott."

On July 4, 1937, THE LYNCHBURG NEWS carries the following: "Federal Art Gallery Removes to Peakland." The Gallery had been conducted for a year at 506 Main Street. The location of the school building was described as "about half way between Virginia Baptist Hospital and Oakwood Country Club, at 1331 Oak Lane." Miss Elizabeth Nottingham, who was supervisor 1936-1940 announced that the only change in the gallery was in the location. Regular activities and exhibitions were continued. Miss Elizabeth Clark was supervisor from 1940 to 1942.

A record has been found of an exhibit that was on view June 29-July 22, 1938, in the Lynchburg Federal Art Gallery. "Paintings by Lynchburg Artists" were in Gallery A, which was a "room set aside for the showing of recent work by local artists." This group of exhibitors was composed of Mrs. D. C. Frost, Mrs. Henry Howard, and Miss Epps Turner (Mrs. Kirk Perrow, Jr.)

During this decade, three artists died who were instrumental in the establishment of the Art Club in 1895, and again instrumental in re-organizing in 1926.

On December 26, 1935, Mrs. Lillian King Terrell died at her home in Lynchburg. Even a scanning of the records of our Art Club reveals the important part that Mrs. Terrell played in its founding. She also exhibited frequently and received commendations for her work. She was president of the Art Club, 1933-34

Mrs. Terrell was a charter member of the Woman's Club. Dr. and Mrs. Terrell frequently opened their home to guest artists, visiting the Art Club.

On January 23, 1936, Mr. Bernhard Gutmann, who had been closely associated with the Lynchburg Art Club, died in New York City. A memorial exhibition of his work was held in July, 1936, at the Silvermine Guild Gallery. In February, 1938, his memorial exhibit was held in the Vanderbilt Gallery of the Fine Arts Building. THE NEW YORK TIMES said that the walls of the building paid tribute to "a fine and versatile and generous spirit."

On February 7, 1939, Mrs. Frances Marshall Frost died in Lynchburg. She was a founding member of the Art Club of 1895. She was an indefatigable worker in the organization days of the Federal Art Gallery. Mrs. Frost served on the art committees of the Woman's Club, of which she was a charter member. She served in many capacities in the Art Club, among which was that of secretary for a number of years. She was highly esteemed as an artist, particularly as a water colorist.

Activities Within the Club

Let us leave the Federal Art Gallery to see what our Art Club was doing on its own. They were busily engaged in art activities in their studio in the basement of Jones Memorial Library until October, 1935. On May 24, 1930, they opened their spring exhibition which they called their fourth exhibition. On October 31, 1930, they opened their autumn exhibit. The first showing was private and in compliment to members of the Woman's Club. The invitation was extended through the Art Committee of the Woman's Club, and members of both organizations attended. The exhibition consisted of paintings by Art Club members and sculptures by distinguished sculptors, lent by the College Art Association of America. Particular attention was called to the portrait of Mrs. S. F. Bourke, painted by Mrs. Gibson McGehee, and a self-portrait by Miss Martha Massie.

The exhibition which opened November 18, 1931, was called the sixth exhibition of the Lynchburg Art Club. By March, 1932, the Club was displaying permanent exhibits. The pictures were changed the first of every month.

In April, 1933, the Club announced that two exhibitions would be given a year, one in the fall, and one in the spring. Each month they hung in the Jones Library Studio the best pictures that members had painted in that period. The April, 1933 exhibit included portraits, landscapes, seascapes, flower studies, still life paintings and drawings which were executed in oils, water colors, pastels, charcoal, pen and ink, and pencil. Virginia landscape, portrayed in "Mountain View" by Miss Georgia Morgan, was singled out, as was "Clara," a portrait by Mrs. John Mahood.

The records of the Art Club for this period are very scant,

but from those that are available we can piece together a picture of a creatively busy life.

The Jones Memorial Library had furnished very comfortable quarters for the Art Club since the spring of 1928, but the Library also was growing and needed more room, especially for the Children's Department. Again the members were in search of a studio. This time the Lynchburg School Board was asked to help solve the problem by permitting the Club to establish a studio in Monroe School Building. According to School Board minutes October 8, 1935, this request was granted.

"The superintendent reported that he had agreed that, with the approval of the Works Progress Administration, to which the Board had previously given permission to use that building, the Lynchburg Art League might use one or more rooms in Monroe School building, with the understanding that the Board would be at no expense on account of heat, light, water or janitor's service."

In October, 1935, the club members were in their new studio in Monroe School, where they held their fall exhibit consisting of over a hundred pictures. Mr. Eliot C. Clark had been conducting classes in criticism and instruction for four days each month. The objectives of the club were stated as follows: "a larger membership, formation of art classes for more intensive study, and promotion of the growth of art appreciation in Lynchburg."

Artists exhibiting in that show were Mrs. D. C. Frost, Mrs. Henry L. Howard, Mrs. F. W. C. Poston, Mrs. McGregor Smith, Mrs. J. Paul Jones, Mrs. Ewing C. Scott, Mrs. William Doyle, Mrs. C. E. French and Misses Ruby Burford, Elizabeth Crowe, Nancy Witt, Alice Edwards and Rosebud Campbell.

The Club retained studios at Monroe School until the summer of 1938. In September, 1938, classes in mechanical drawing, machine shop, and auto mechanics were taught there. The regular monthly business meetings of the Art Club were still being held in the Veterans' Room at Jones Memorial Library, where they continued to be conducted until 1953. In the fall of 1953 the newly organized Lynchburg Art Center, Inc. opened its gallery at 1013 Church Street, in the historic old Methodist building recently re-vamped for an art gallery. The Lynchburg Art Club's need for studio space was provided for in the Federal Art Gallery in the old Peakland School on Oak Lane until World War II, when the building was needed for Red Cross work rooms.

The busy artists were never too busy or too bothered to find time for teas, receptions, buffet suppers, and dinner parties. Chief among their social gatherings was the Christmas party which has become a tradition with the Club. There is an account in THE LYNCHBURG NEWS for the party given on Monday, December 28, 1931. It was a costume party with a Christmas tree and contests adapted to a group of artists. Mrs. Haythe, representing herself at ten years of age, won the first prize for costume. Mrs.

D. C. Frost won the molding contest. Miss Georgia Morgan was winner in the contest for recognizing great paintings of which reproductions were passed around. Rhymes were attached to amusing gifts from the Christmas tree. All enjoyed the buffet dinner for which each member had contributed a favorite Christmas dish.

Two charming mementos of Christmas 1932 and 1933 are among the papers kept by Miss Ruby Burford.

The first of these is a quickly composed poem, dated and signed:

Dec. 29th — Studio 1932
F. J. Frost

The poem, written on both sides of a correspondence card, is as follows:

*I feign would write an epic poem
To Lynchburg Art and Artists
To tell of the gleeful times we've had
(Sometimes we've been rather bad)
But all the same, we love each other
And stick closer than a brother.
Spring - Summer - Winter - Fall
Is the painting time for all.
All the year, we paint and paint
Until at times, we drop and faint.
For work must be done
Whether in earnest or fun.
But oh, the playtime,
and the teas,
When we invite whom we please,
The eats are so very good.
For each one brings a different food,
And we eat - and we eat - and we eat
Now in three minutes
How can I tell
All the delightful things
While with dear Henry B. Snell
So here's to Ray and Ruby
Each one and all
In the New Year be
Good luck and happiness thru 1933.*

The second reminder of the Annual Christmas Club party is in the form of an invitation. A business-size sheet of thick, pink paper bears a stencil decoration of a winter landscape with its church and stars overhead. The invitation is as follows:

*Christmas Eve, 1938
Lynchburg, Virginia*

*You are cordially invited to attend
the Annual Christmas Dinner Party for
Artists, to be given Thursday evening,
December 29th, nineteen hundred thirty-eight,
at the home of Mrs. F. W. C. Poston,
1108 Jackson Street, Lynchburg, Virginia,
at 6:30. We will follow the usual
procedure, a ten cent gift for a Fellow Artist.
With the Season's Greetings to each and every one of you.*

*Sincerely,
THE LYNCHBURG ART CLUB*

The following honors are among those conferred upon Art Club members. Records of other honors were not available, but if the following, which fortunately had been recorded, are examples of recognition, then the members were without a doubt receiving well-deserved recognition abroad.

April 15-May 1, 1933. Miss Mary S. Diuguid, one-woman show, exhibition of twelve oils, Art Center, Danville, Virginia. ("Her paintings are alive with brilliant color and they are also most livable"—catalogue).

January, 1934, Ethel C. Haythe, won hanging place for her painting "Still Life," center gallery at forty-third annual competition exhibition of the National Association of Women Painters and Sculptors, galleries of American Fine Arts Building, New York.

("... took her place here today among nation's prominent contemporary artists." New York, special to THE NEWS).

February, 1934, Miss Mary Diuguid was invited to become an active member of the Washington Water Color Club of the Corcoran Art Gallery. Her painting "Dixie" was hung in the thirty-eighth Annual Exhibition of the Club, February 18-March 11.

March 24-April 22, 1934. Six members of the Lynchburg Art Club had their entries accepted in the Third Annual Exhibition of Virginia Artists, the Academy Galleries, Capital Street:

"Sawmill in Woods" (oil), Miss Mary Diuguid.
"Kitchen Table" (oil), Mrs. Ray Hamaker.
"Rap's Corner" (oil), Miss Virginia McLaws.
"Pike's Peak" (oil), Mrs. Dorothy C. Scott.

"Treasures" (water color), Mrs. A. W. Terrell.

"One of Ours" (drawing), Mrs. A. W. Terrell.

"Billy" (miniature), Miss Rosa G. Busey.

August, 1934, Miss Mary Diuguid, two water colors: "Down by the River" and "Old White Art Colony," in Exhibition of Oils and Water Colors, Southern Painters, Old White Gallery, The Greenbrier, White Sulphur Springs, West Virginia.

August, 1934, Mrs. Marie Williams, in the above exhibition had exhibited an oil, "Snow - Lynchburg."

April, 1935, eight members of Lynchburg Art Club won places in Fifth Annual Exhibition of Virginia Art, Virginia Museum of Fine Arts:

"Sunflower" (oil), Mrs. J. P. Clark.

"Barn on the Hill" (oil), Mrs. Aurelia Howard.

"September Gold" (oil), Mrs. Eleanor Jordan.

"Winter" (oil), Miss Martha Massie.

"Work" (oil), Miss Georgia Morgan.

"Lynchburg Spires" (oil), Mrs. Dorothy C. Scott.

"Long's Peak" (oil), Mrs. Dorothy C. Scott.

"Still Life" (oil), Mrs. Marie Williams.

"The Water Colorist" (oil), Mrs. Marie Williams.

"Blackford's Corner" (water color), Mrs. Frances J. Frost.

April, 1935, Miss Georgia Morgan had six paintings exhibited at Palm Beach Art Center:

"The Red Dirt Road," "Apple Orchard, Lovington," "Green Boats, Gloucester," "Foot Hill, Amherst," "Winter," and "The Hill Road." (Favorable notices were given by Florida critics).

October, 1935, Miss Georgia Morgan was elected to membership in the National Association of Women Painters and Sculptors. Her "Deserted Stables," now owned by Randolph-Macon Woman's College, was hung in the exhibit.

1936, Mrs. Dorothy C. Scott had the honor of exhibiting in the famous Corcoran Biennial of American Artists in Washington, D. C.

February, 1936, Miss Mary Diuguid had her painting "Saint Simons" in the Fortieth Exhibition, Washington Water Color Club.

March, 1936, Miss Mary Diuguid, "The Barn," in Annual Exhibition of Oil Paintings, The Plastic Club, Philadelphia.

(The chairman of the Exhibition Committee of the Opening of Plastic Club House, October 7, 1936, requested one of Miss Diuguid's paintings to decorate the walls of the lower floor for the opening and for it to remain for six weeks.)

April, 1936, Miss Martha Massie, won the \$25 award offered by the Atlanta Chamber of Commerce for the best landscape in the seventeenth annual exhibition of the Southern States Art League, Atlanta, Georgia.

April, 1936, Miss Virginia R. McLaws was also represented in the above exhibition.

April, 1936, Mrs. Dorothy C. Scott was likewise represented in the same exhibition.

December, 1936, Miss Mary Diuguid, "Plaster Co. Works," was hung in the forty-first Annual Exhibition of the Washington Water Color Club.

1937, Miss Georgia Morgan, an oil painting "The Blue Ridge Mountains of Virginia," among the paintings by American artists displayed at the Century of Progress Exhibition, Chicago.

January, 1938, Miss Georgia Morgan and Miss Martha Massie had paintings displayed in The Studio Guild, New York, January 24 to February 8, in An Exhibition of Paintings of Artist members of the Academy of Sciences and Fine Arts of Richmond, Virginia. (This was the first group show by Virginia artists ever held in New York.)

The following is quoted from the Studio Guild Catalog.

"Martha Massie, Lynchburg, was awarded the prize on the best landscape in the 1937 show of the Southern States Art League. She has exhibited at the Academy, The Virginia State Museum of Fine Arts; The Ogunquit Art Center, Maine; and in Lynchburg." (Her painting was entitled "Barns.")

"Georgia Morgan, Lynchburg, is a member of the National Association of Women Painters and Sculptors; Fellowship of Pennsylvania Academy of Art; and North Shore Arts Association. She is President of the Lynchburg Civic Art League and head of the Art Department of the Lynchburg College. She has exhibited in the Salon, Paris; London; New York; Buffalo; Philadelphia; Chicago; Memphis and Richmond; at the latter place both at the Virginia Museum of Fine Arts and the Academy." (Her painting was entitled "Piedmont Virginia Farm.")

March, 1938, Mrs. J. Paulette Clark was one of five Virginia artists whose work was included in the forty-six canvases selected from 750 submitted for the First Biennial Exhibition of the work of Contemporary American Painters, Virginia Museum of Fine Arts.

April, 1938, Mrs. Dorothy C. Scott, painting, "Sweet Briar Apple Orchard," in Eighteenth Annual Exhibit of the Southern States Art League, Montgomery, Alabama.

December, 1938, three Lynchburg Art Club members, represented in the Exhibition at the Virginia Museum of Fine Arts of paintings, sculptures, and graphic arts from which were selected by a special jury Virginia's entries in New York World's Fair Art Show. The Art Club members represented in the preview were Mrs. J. P. Clark, Miss Mary Diuguid, and Mrs. Dorothy C. Scott.

The two following scholarship awards were made through the Lynchburg Art Club. The Richmond Division of the College of William and Mary offered an art scholarship to a Lynchburg High School graduate who made the best showing in a competition held

on August 1, 1933. The Lynchburg Art Club acted as sponsor and selected the student for that honor. The scholarship was awarded to Lucille Fox who became a member of the Art Club later. She also won a scholarship offered at E. C. Glass High School for Hollins College. In May, 1934, she was elected vice-president of the Art Students League of the Richmond School of Art, William and Mary College, Richmond. In the 1934 contest Eleanor Biggs was the recipient of the scholarship award.

Art Club members were not only busily engaged in creative work in Lynchburg, but were enjoying their work outside of Lynchburg. Mrs. J. I. Hamaker spent sometime in Germany in 1931.

In the summer of 1933 Mrs. William Doyle had the pleasure of working with five other artists every Tuesday in the garden of Mr. Gutmann at Silver Mine, Connecticut. Mrs. Doyle was spending the summer with her family at Bridgeport.

Mrs. John Haythe and Miss Mary Campbell spent the summer of 1934 in Mexico with a class of students instructed by Mr. Snell.

During the thirties the Art Club also had the advantage and pleasure of a number of distinguished artists whose visits to the club they sponsored.

In February, 1933, Catherine Carter Critcher, a native Virginian, who was head of the Critcher School of Painting and Commercial Art in Washington, and who was formerly instructor of portrait painting in the Corcoran Gallery of Art, held an exhibition of her paintings in the Art Club Studio, at Jones Memorial Library. Her work had previously been exhibited with other contemporary American Artists in the Tenth Annual Exhibition of R.-M.W.C., March, 1923. Her painting "Zinnias" is in the permanent collection of the college.

The visit of Nicholas R. Brewer is recorded along with the art activities of the Woman's Club, Friday, November 18, 1932, although the Lynchburg Art Club did have the advantage of a separate visit from him. On Saturday Mr. Brewer spoke at a meeting of the Art Club. He also attended the opening of the first Lynchburg Civic Art League Exhibition, as recorded under the activities of the League.

Mr. Henry B. Snell, in February, 1934, exhibited at Lynchburg College. Among the paintings, were his scenes of India. Miss Georgia Morgan showed some of her canvases along with Mr. Snell's exhibition. In January, 1935, the Art Club sponsored an exhibition by Mr. Snell in the Art Gallery at R.-M.W.C. His exhibition consisted of about 40 small paintings in oils and water colors. Mr. Snell had been acting as art critic and instructor for the Art Club since 1927 coming to Lynchburg several times a year from New Hope, Pennsylvania. Mr. Snell had visited in the homes of Dr. and Mrs. A. W. Terrell, Dr. and Mrs. J. I. Hamaker, Dr. and Mrs. J. Paulette Clark, and Mr. and Mrs. John B. Haythe.

In November, 1939, Mr. Lester Stevens, Associate of the National Academy, conducted classes in criticism and painting. He

gave a showing of his own pictures in the Lynchburg Federal Art Gallery under the auspices of the Club.

In November, 1939, Mr. Eliot C. Clark, Associate Academician and celebrated landscape painter, after having spent the summer with his brother at Sunnyfield estate in Albemarle County, visited Lynchburg. Randolph-Macon Woman's College, Lynchburg College, the Woman's Club and the Art Club all shared in the honors of his visit. Mrs. J. I. Hamaker was instrumental in bringing his exhibition of small paintings to Randolph-Macon. Many of these paintings were of Virginia's summer and autumn landscapes. After his exhibition and lecture at Randolph-Macon, he spoke on November 24, on "The Art Spirit of the Far East." After that he moved his exhibition to the Lynchburg College Studio.

The Ninth Street Art Center

An excursion from the beaten path takes us to a quaint, independent little art studio. During the mid-thirties a group of about ten Lynchburg artists, mostly Art Club members, under the leadership of Miss Georgia Morgan, fitted up their studio in the rear section of the old Boyd building at 213 Ninth Street. Entrance to this studio was gained by walking down a long, narrow passageway between the two buildings, 213 and 215 Ninth Street. After passing between the taller parts of these buildings, the way seemed to widen out, just outside the studio. That tiny spot, under the hands of the artists, had taken on an old world Latin Quarter appearance. Inside, the one-story studio had its own charms. Although it was really in the heart of downtown Lynchburg, somehow the studio seemed to shelter the artists from the sights and sounds of the city.

To that spot the artists repaired whenever they wished, but they did meet weekly on Friday night for a sketch class, taught by Miss Georgia Morgan. The group was loosely organized except through the bonds of art. Many splendid exhibitions were put on in that small studio, and a number of one-man shows graced its old walls.

The artists named their studio The Art Center. With the coming of a new, larger organization in 1953, they permitted the larger group to take the name to be used in The Lynchburg Art Center, Incorporated. The small group renamed themselves the Georgia Morgan Memorial Guild, in honor of their founder. Soon after the large group organized, the little group disbanded, as there were really three art organizations of which many were members: The Lynchburg Art Club, The Georgia Morgan Memorial Guild, and The Lynchburg Art Center, Inc.

THE FITFUL FORTIES

World War Clouds

In this chapter we shall attempt to portray the life of the Lynchburg Art Club for the decade of the forties. The spring of 1945 marked a span of fifty years since the first Lynchburg Art Club was organized during the spring of 1895.

There is much evidence to prove that art is a mirror of history. The Lynchburg Art Club activities reflected world events during World War II. In some phases of the artists' life there was an intensification, as if to forget the brutality of war, while in other quarters there was a necessary curtailment of activities.

The Federal Art Gallery is an example of the latter. It came into being during the depression years, and had its life snuffed out by World War II. We are fortunate in having the records for May 1936-July 1938, kept by Mrs. D. C. Frost, who was secretary of the Federal Art Gallery, Works Progress Administration. The records for the following years, however, are quite difficult to find. Miss Elizabeth Nottingham, the first director, served in this capacity through the spring of 1940, when she left for Richmond. During the summer of 1940, Miss Lucille Fox acted as director. In the fall of 1940, Miss Elizabeth Clark, president of the Lynchburg Art Club, 1939-40, became director. Miss Clark was director until the gallery closed. After Pearl Harbor it began to dismantle, and by April of 1942 its doors were finally closed. The Red Cross Work rooms had become established in the former Federal Art Gallery.

As we look back on the opening and closing exhibitions of Lynchburg artists, sponsored by the Federal Art Gallery, we find that Mrs. Margaret Helbig and Mr. Pierre Daura held those honors.

Mrs. Helbig was the first Lynchburg artist to have a "one-man" show in that gallery, which was then housed at 506 Main Street. Her opening was Sunday, February 14, 1937. This exhibition has already been recorded in the preceding chapter.

Mr. Daura's one-man show was the last exhibit held by a Lynchburg artist in that gallery, which had moved to the old Peakland School on Oak Lane. His opening was Sunday, December 7, 1941. Mr. Daura had exhibited in Lynchburg before, in the Civic Art League, but this exhibit was his first one-man show in Lynchburg. In a letter to a friend, dated March 31, 1961, Rockbridge Baths, Virginia, Mr. Daura says that the date is unforgettable. The following is quoted from his letter:

"Because at the opening that Sunday as visitors started arriving at the Gallery, Oak Lane, the news broke that the Japanese had attacked Pearl Harbor. Yes, it was on Pearl Harbor Day. I wanted right away to take everything back to Rockbridge

Baths. But Elizabeth Clark's calm and wise mind prevailed. I remember her saying to me, 'Mr. Daura, life must go on'. How depressed I felt. I knew there was more serious business to transact in this poor world of ours. But the show hung until nearly the end of its schedule."

It was a stormy ending for the Federal Art Gallery in Lynchburg, and a dramatic reception for Mr. Daura. Between the passing of Mr. Gutmann in 1936 and the coming of Mr. Daura in 1941, Lynchburg experienced only a short interim without the continental influence, which had given us a broader outlook. Both of these artists have considered Lynchburg their homes, and have appreciated and furthered the art life already here. Mr. Gutmann last exhibited in the Civic Art League show, opening November 10, 1935, but in the League's Sesqui-Centennial Celebration, October 12-26, 1936, there were several examples of his work. Among these was the pencil drawing of General Munford, which has been recorded before. Mr. Gutmann had given the sketch to a friend, while he was teaching in Lynchburg.

Mr. Daura's first painting exhibited in Lynchburg was in the National Art Week Celebration, November 17-23, 1941. The press article, written by Mrs. Martha Rivers Adams, in THE LYNCHBURG NEWS, November 18, 1941, identifying Mr. Daura, says: "This modern Spanish painter, wounded in Loyalist army, married in Paris to Louise Blair of Richmond, has on view the appealing landscape, probably painted at Rockbridge Baths." The review further states that the landscape "reveals great talent, already heralded here, although he has not exhibited in Lynchburg before."

An additional quotation from Mr. Daura's letter of March 31, 1961, is a tribute to early Lynchburg artists, while it also reveals his fine feeling for them.

"There are few cities in this part of the world where so many painters, sculptors, draftsmen, writers, musicians, actors, dancers, singers, etc., etc., have come to be, and I do hope their (the pioneers') work, *their brush clearing* result is evidenced by the great number of art amateurs known in this generation. Let's not forget any of those early workers."

The Lynchburg Civic Art League also felt the impact of the War. The Ninth Annual Exhibition was held, however, apparently without untoward incident other than that of postponing the date of opening. It had usually been held in October, but in order to collaborate with National Art Week, it was scheduled for November 24-December 8, 1940, at 601 Main Street, with its eighty-one entries.

In 1941 the League's annual exhibit was delayed again, but for another reason, that of not being able to find an adequate place. The Armory was offered, but display difficulties were insurmountable in that building. A letter, dated October 6, 1941, expressing regret, was sent out to artists announcing that the usual Annual Exhibition could not be held that year, because no adequate quart-

ers could be found. A little later a prospectus was issued, announcing that the Tenth Anniversary Exhibition would be held November 9-23, 1941, at 1002 Main Street, in W. T. Grant's Building. About 145 artists entered their work, among whom were many new exhibitors. A special announcement was included in the Prospectus, about a Thanksgiving Fund for British War Relief. Each artist was asked to give a picture or work of art which would be sold at auction during a gala affair on the first Friday evening after opening day.

The Lynchburg Art Club and the Lynchburg Civic Art League held an exhibition of paintings June 21-28, 1942, at 601 Main Street. This exhibition was for the benefit of the United Soldiers Organization and the Chinese War Relief. A silver offering which totaled \$85 was taken at the door.

There were 140 entries, thirty of which were donated by the artists and sold on Friday evening, June 26. Mr. Charlie MacLeod acted as auctioneer. \$300 was realized from the auction sale.

The fall of 1943 found the Board of Directors of the Civic Art League in a worse predicament than ever. No suitable place was found, and no exhibit was held that fall.

As far as available records show, the Lynchburg Civic Art League did not hold an exhibition again until November 2, 1947. THE LYNCHBURG NEWS, September 27, 1947, has an article entitled "Civic Art League Plans Fall Show During November." According to the article, exhibitions were held sporadically during World War II, but the League was planning to resume its annual schedule in November. During the week preceding the exhibit, a press article stated that the forthcoming exhibit would be the "first exhibition since World War II of fine arts work by residents or former residents of this community," which would open on Sunday afternoon for two weeks, in the auditorium of the Young Men's Christian Association, 1004 Church Street.

The League held its annual exhibition in 1948, October 31, through November 14, at the Y. M. C. A. auditorium, 1004 Church Street, according to a press notice, which states: "Nearly twice as many pictures as were entered last year are already hung for the display." Prize winning pictures were selected by a jury composed of Leslie Cheek, director of Virginia Museum of Fine Arts, Richmond; Govan De Rocco, of Sweet Briar College; and Donald Evans, of Lynchburg College. At the opening, Mayor Clarence G. Burton announced the winners of the prizes. "Piedmont Hill Country," by Mrs. Helen Mahood McGehee, received the first prize, \$25.00 offered by Lynchburg Chamber of Commerce; "1200 Main Street," by Miss Georgia Morgan, received the second prize, \$10.00 offered by James T. Davis Paint Company. These two were awarded for landscapes painted in Piedmont Virginia. "Flowers in a Ginger Jar," by Mrs. Ray Parker Hamaker, was awarded the Lynchburg Garden Council prize of \$5.00, for best flower painting.

October 30-November 6, 1949, marked the Annual Art Exhibi-

tion of the Civic Art League, during National Art Week. The Exhibition was held at Leggett's Department Store, 1015 Main Street. There were 174 entries.

During the war years, just as in the preceding years, the Lynchburg Woman's Club provided a safe shelter for art activities, not only for its own members but for those of the Art Club. An examination of the Year Books of the Woman's Club and of the local press coverage of the meetings shows how the Art Club members served as members, frequently as chairmen, of the art committees. They often furnished the program, by giving a lecture and an exhibition of their paintings. As proof of this, many examples may be cited for the forties.

The program for March 29, 1940, was an Exhibition of Lynchburg Artists. Miss Frances Rodes was Chairman of the art committee. The address was given by Miss Elizabeth Nottingham. She paid tribute to the women of Lynchburg who formed the first Lynchburg Art Club. She cited Miss Louise Smith as an example of a leader in teaching, in organizing exhibitions and other activities, and in producing works of art.

"Art exhibitions shown in Lynchburg each year represent a wide acquaintance with contemporary art; the number of lectures on art represents an education in appreciation; and the facilities for instruction are available to those desiring it from the tiniest child to the mature artist," Miss Nottingham said. She mentioned many of the exhibitors in terms of praise. Those to whom she paid special tribute were the Mahood portraitists to whom, she said, future generations would owe a debt. Miss Nottingham said that Mrs. John A. Mahood and members of her family had provided family treasures which would be cherished and become more valuable as time went on.

Miss Nottingham commented on Miss Georgia Morgan's aptness for the Virginia landscape, as well as her part in developing talents in others. She also called attention to a painting by Mrs. J. Paulette Clark, one of the foremost members of the Art Club, whose death had recently occurred. Mrs. Clark had served as chairman of the Art committee for 1928-1929, 1929-1930 and 1931-1932. Other members exhibiting were the following: Miss Epps Turner, Miss Louise Payne, Richard Wiley, Miss Catherine Moomaw, Dr. R. C. Sommerville, Miss Elizabeth Clark, Mrs. Anna Diuguid Turner, Mrs. F. W. C. Poston, Mrs. Gibson McGehee, Mrs. R. E. Jordan, Mrs. J. I. Hamaker, Miss Martha Massie, Dr. Carl Y. Connor, Frank R. Owen, Jr., Miss Lucille Fox, Miss Ruby Burford, Mrs. T. N. Davis, Jr., Miss Mary S. Diuguid, Miss Elizabeth Crowe, Mrs. Ewing Scott and Miss Elizabeth Nottingham.

Miss Nottingham cited the Lynchburg Civic Art League as another undertaking that promoted art interest in Lynchburg. She said, "Lynchburg may some day enjoy the distinction of having given first showing to a native genius."

On October 17, 1941, the Woman's Club sponsored an art ex-

hibition of particular interest to members of the Art Club. Fourteen paintings by Henry James Brown were on exhibition at the home of Mrs. Walter B. Ryan, a granddaughter of the artist. Many of Mr. Brown's paintings are Lynchburg-owned by his descendants. THE LYNCHBURG NEWS, October 16, 1941, has an illustrated article about the exhibition at Mrs. Ryan's home. The portrait, chosen for reproduction in the press article, was also on view in the 1954 exhibition of Eighteenth and Nineteenth Century American Paintings from Lynchburg Homes, held at Randolph-Macon Art Gallery. The portrait is of Virginia Ann Brown and her two sisters, Mary and Salena. Virginia became Mrs. Christopher Winfree, the mother of Mrs. Ryan. Mary became Mrs. William Benjamin Hatcher. Salena became Mrs. Joseph S. Worsham. Mrs. Worsham was the mother of Mrs. Samuel Kay Roller, nee Janet Worsham. Mrs. Worsham and her young daughter Janet painted in the group instructed by Mr. Bernhard Gutmann. Mrs. Roller is the third generation of artists in her family.

On January 9, 1942, Miss Carrie D. Mahood gave a talk on "Modern Tendency in Interior Decoration." Mrs. W. Gibson McGehee was chairman of the art committee for 1941-1942.

On October 30, 1942, the Club held an exhibition of paintings by Samuel K. Roller and Mrs. Janet Worsham Roller. Mrs. McGehee was art chairman again for the year 1942-1943.

November 11-22, 1942, the Woman's Club held an Exhibition of Paintings by Lynchburg Artists. Thirty-five of the forty-six canvases exhibited were the work of Lynchburg Art Club members.

On January 8, 1943, Mrs. Dorothy C. Scott was responsible for the "Exhibition of Brazilian Sketches." Mrs. Scott and her husband, Dr. Ewing C. Scott, professor of chemistry at Sweet Briar College, gave informal gallery talks about the series of paintings done in tempera and oils by Mrs. Scott.

Dr. Scott, who was an exchange professor at the University of Brazil the preceding year, was accompanied there by Mrs. Scott and their three children. Mrs. Scott, president of the Art Club, painted the series of seventeen pictures on exhibition while in Rio de Janeiro. She had exhibited in leading galleries in this country and in South America.

On April 9, 1943, Mrs. Edna M. Poston gave an Exhibition of Oils and Water Colors.

On October 29, 1943, Mrs. Beatrice Von Keller was the speaker for an "Exhibition of Recent Water Colors of Virginia's Outstanding Artists." Mrs. S. K. Roller was chairman of the Art Committee for 1943-1944.

On October 17, 1945, sketches by Charles E. Hultberg, Biloxi, Mississippi, and Mrs. F. Kirkpatrick Perrow, Jr. were displayed at the Woman's Club. Mr. Samuel K. Roller, a friend of Mr. Hultberg, spoke of his works and told of his life. Mr. Hultberg, a native of Sweden, had been a citizen of the United States for a

number of years. He had won prizes in the Gulf States and had recently had one of his works purchased by the Government. At that time Miss Georgia Morgan was Chairman of the Art Committee of the Woman's Club.

On November 1, 1946, in commemoration of National Art Week, Thomas C. Colt, director of the Virginia Museum of Fine Arts, lectured at the Woman's Club on "Growth of Art in Virginia." There was also an exhibition of oils and water colors by artists of Lynchburg and vicinity. Mr. Colt listed Randolph-Macon Woman's College among the institutions with impressive art collections. He also spoke of Pierre Daura as one of the leading contemporary painters in Virginia. Miss Georgia Morgan was Art Chairman of the Woman's Club for the year 1946-1947.

On October 31, 1947, Grant Reynard, New York artist, gave an illustrated talk, the last in a series which he gave in Lynchburg, the others having been under the Lynchburg College Fine Arts and Lectures Committee. Mrs. S. K. Roller was Art Chairman at the Woman's Club for the year 1947-1948. The Lynchburg Art Club feels honored in having Mrs. Roller, a charter member of the Club of 1895, as a talented and valuable member today. As a portraitist and landscape artist, she has contributed much to the cultural life of Lynchburg. The Art Club welcomed the return, in 1941, to Lynchburg, of both of the artists, Mr. and Mrs. Roller. Both, since their return from New York, have served as president of the Art Club. Mrs. Roller has also served on art committees of the Woman's Club. Their studio, frequently, has been used for exhibitions, meetings, and art demonstrations for the Art Club.

Outside Contacts

Members of the Art Club retained contact with out-of-town artists through their continued interest in rotary exhibits, one-man shows, and visits to other art galleries.

From January 10 to January 25, 1940, Lynchburg artists were represented in an exhibition at the Academy of Sciences and Fine Arts in the Richmond Gallery. Twenty-five paintings, out of one hundred and ten exhibited in the eighth annual show of the Lynchburg Civic Art League, November, 1939, were the ones selected for the Richmond display. At the same time the work of Richmond artists, which had been exhibited in their ninth annual exhibition, made an exchange exhibition in the Lynchburg Art Gallery.

On April 7, 1940, The Board of Trustees of the Academy of Sciences and Fine Arts held a reception and a preview of paintings by Miss Georgia Morgan, at 102 East Franklin Street, Richmond, Virginia.

Carson Davenport, of Danville, held a one-man show, opening February 23, 1941, Lynchburg Art Gallery. He was honor guest at a tea given by the Lynchburg Art Club. His pictures had just recently been exhibited in the Virginia Museum of Fine Arts in Richmond. He exhibited seven oils and seventeen water colors.

In the spring of 1941, the Art Club had an exhibition in the Bruce Memorial Library at Brookneal, Virginia, which was sponsored by the Brookneal Recreational Club.

In May, 1942, the Lynchburg Art Club exhibited in Danville, at Averette College, sponsored by the Danville Art Club.

On Sunday afternoon, May 23, 1943, the Lynchburg Art Club held in the Red Room of the Virginian Hotel an exhibition of the paintings of Chang Shu-Chi, one of China's greatest painters. His works had recently been shown at the Metropolitan Museum. Professor Chang Shu-Chi was in the United States to raise money for China Relief and when he came to Lynchburg he had already sold over \$30,000 worth of his pictures.

The artist gave a demonstration and painted a scene in the Classic Chinese Manner. He was commissioned by Generalissimo Chiang Kai-shek to paint "The Doves" for President Roosevelt. Dr. Chang said that the Generalissimo himself placed on the silk four Chinese characters, one representing the word "honesty," another "world peace" and the two others taken together, "cooperation" as significant of the relationship between the two countries. Chinese art, Dr. Chang said is "subjective" while that of the Western countries is "objective."

Dr. Chang spent Saturday at Sweet Briar College. Dr. Carl Y. Connor, who had seen his work in January in Toronto was instrumental in bringing him here. On Monday he visited Randolph-Macon Woman's College.

Since the Lynchburg Art Club was an organization member of The Virginia Museum of Fine Arts, it continued to enjoy the loans from The Museum as evidenced by the exhibition of paintings by America's foremost water-colorists. The exhibition was held at Jones Memorial Library by members of the Art Club at their annual Spring Meeting, May 3, 1949. The exhibit was lent for a day to Lynchburg College, before it was returned to Richmond. The following artists who lived or had lived in Lynchburg, were represented: Elizabeth Nottingham, Horace Day, Pierre Daura, S. K. Roller, Georgia Morgan, Mary Diuguid, Berle Weinstein, Dorothy Carnine Scott.

Monthly Meetings

The year 1943-44 showed a conscious change in the character of the monthly meetings, whose stated purpose was to combine social and educational phases with the business meetings. The May 21, 1943, meeting was held in the art studio at Randolph-Macon Woman's College, at which a film was shown, "Wayman Adams Painting a Portrait," loaned by Grumbacher Co., free of charge. The college was holding its "Annual Spring Exhibition of American Colleges."

In September, 1943, Mrs. Ewing Scott, recently returned from fifteen months in Brazil, gave a showing of her paintings. She was assisted by her two young daughters who modelled South Ameri-

can costumes, singing some of the native songs of Brazil and demonstrating some of the native dances.

In October the Club met in the Lynchburg Studio of Mr. and Mrs. Roller, where their daughter posed as a model, with Mrs. Roller helping those who wished criticism. The painting session was followed by a business meeting and a Dutch Treat picnic supper.

The April, 1944, business meeting was held in the studios of Miss Georgia Morgan at Lynchburg College. The members, armed with paint and food, arrived early in the afternoon. Miss Morgan provided many interesting subjects for still life painting, while through the studio windows there were many views ideal for landscape painting. Russian tea was served with the buffet supper provided by the artists.

Critiques

From extant records we see that even during the War period the Art Club members kept up their traditions. One of these was that of having an art critic at stated intervals. Although the Federal Art Gallery was in the process of being dismantled as such, some of the members, in the spring of 1942, were able to find space for a class. It was a life class instructed once a week by Mr. Yovonne de Rocco, a native of Yugoslavia, who was an instructor of art and architecture at Sweet Briar College. Members of the Art Club, during the winter of the previous year, had been guests at his studio at Sweet Briar, where he had talked informally and illustrated his talk with examples of the work submitted by members of the Club.

The Club has in its possession a letter from Mr. Pierre Daura, dated May 2, 1942, from "Tuckaway," Lexington, Virginia, and addressed to Miss Ruby Burford, secretary of the Club, making arrangements for the spring critique, for the week-end, May 9, 1942. Mr. Daura mentioned the fact that he had just returned the day before from a business trip in New York with his publisher for a very urgent work. He also said that he had not painted much landscape, as he had had on hand several portraits and illustrations.

In 1943, the Club's critic of long standing and close association, Mr. Henry B. Snell, died. Mr. Snell had visited in the homes of Dr. and Mrs. A. W. Terrell, Dr. and Mrs. J. I. Hamaker, Dr. and Mrs. J. Paulette Clark, Mr. R. O. Haythe, and Captain and Mrs. Robert Massie. He had spent many months in Lynchburg and was made an honorary member of the Club. Several members of the class had accompanied him on his travels to Spain and Mexico, where they received painting instruction from him. He was noted for his marine and landscape painting.

He was born in England, but spent most of his life in the United States, making his home in New Hope, Bucks County, Pennsylvania. He had travelled over the globe, teaching and painting. Mr.

Snell was associated with the Pennsylvania Academy of Design. He was honorary life president of the New York Water Color Society and a member of the American Water Color Society.

In October, 1944, Mr. Daura returned to Lynchburg for two weeks, lecturing and giving criticism of recent work by members of the Club. On a Sunday afternoon he gave an interesting demonstration in portrait painting.

Grant Reynard, New York artist, was critic for the Art Club, prior to the Club's Annual Meeting in May, 1948. He was here over the week-end to give advice and criticism. He was the guest of Mr. and Mrs. H. L. Morton on Grave's Mill Road. Members of the group spent Saturday painting at Grave's Mill. Luncheon was served on the lawn at the Morton home.

Individual Honors

The effects of the War seem to be more visible in the realm of individual honors conferred on Art Club members than in nearly any other phase of Club life. The following examples are cited from the meager records available for this period.

April, 1940, Mrs. Ethel Emmett Edwards was given a one-woman show at the Lynchburg Art Gallery, under the direction of Miss Nottingham.

May 1, 1940, Miss Mary S. Diuguid was elected a member of The Plastic Club, Philadelphia, Pennsylvania.

January 8-30, 1942, Miss Mary Diuguid had an oil painting "Autumn" in the Annual Exhibition of Painting and Sculpture, National Arts Club Galleries, New York.

April, 1942, Mrs. Epps Turner Perrow, finished the mural back of the altar of Broad Street Methodist Church, Altavista, Virginia.

January 12-February 9, 1944, Miss Mary Diuguid had an oil painting "Virginia Mill," in the Annual Exhibition of Painting and Sculpture, National Arts Club Galleries, New York.

On January 7, 1949, an exhibition of paintings by Mary S. Diuguid was held at the gallery of Randolph-Macon Woman's College. There were sixteen water colors and fourteen oils.

Spring and Fall Exhibitions

A number of programs of the spring and fall exhibitions of the Art Club, for the nineteen-forties have been saved by Miss Ruby Burford, who has recently donated them to the Club. From these programs we can get a fair picture of what the artists were doing as an organized group.

The annual spring exhibit for 1940 was held May 26-June 9, at Oak Lane Gallery. There were twenty-eight entries by the following exhibitors: Miss Ruby Burford, Miss Rosebud Campbell, Miss Elizabeth Clark, Miss Mary Diuguid, Mrs. D. T. Edwards, Mrs. H. L. Howard, Mrs. F. W. Poston, Miss Katherine Preston, Mrs. Ewing Scott, Mrs. MacGregor Smith, and Miss Epps Turner.

On Sunday afternoon, November 24, 1940, members of the Lynchburg Art Club were hostesses at tea in the auditorium of the Woman's Club at a preview of an exhibit of flower paintings in commemoration of National Art Week. Mrs. Dorothy Carnine Scott, President of the Art Club, and Mrs. MacGregor Smith were in charge of arrangements. Mrs. F. W. C. Poston, a member of the Club of 1895, poured tea. Mrs. D. T. Edwards, assisted by Mrs. Henry Howard, was in charge of refreshments. The paintings of the following were exhibited: Miss Epps Turner, Mrs. Edna M. Poston, Mrs. Ray Hamaker, Mrs. Eunice Hester, Miss Elizabeth Clark, Mrs. Sallie L. Mahood, Mrs. Dorothy Scott, Mrs. Ray T. Smith, Miss Ruby Burford, Miss Mary Diuguid, Miss Rosebud Campbell, Miss Georgia Morgan, Mrs. Aurelia Howard, and Miss Mary Campbell.

The annual spring exhibition, May 25-31, 1941, was held at the Federal Art Gallery. There were thirty-seven oils and water colors exhibited by the following artists: Mrs. Anna Diuguid Turner, Miss Mary Campbell, Miss Georgia Morgan, Mrs. Aurelia Howard, Miss Mary Diuguid, Miss Ethel Plunkett, Mrs. Edna Poston, Miss Elizabeth Clark, Miss Nancy Witt, Mrs. Dorothy Scott, Miss Epps Turner, Miss Ruby Burford, and Mrs. Ethel Edwards. The majority of the paintings were sent to Averette College, Danville, Virginia, for an exhibit. There was an exchange exhibit from Danville later.

The annual fall exhibition of the Art Club was scheduled for November 17, 1941, and paintings not previously exhibited were in readiness, when the members decided to postpone their exhibit until after the National Art Week Exhibition. This exhibition was scheduled for November 17-November 23, with a preview and program at Millner's Department Store, on the fourth floor. Thirty-four Art Club members had fifty-six paintings in readiness for their exhibit. From these the jury selecting for the National Art Week Exhibition chose thirty paintings, representing the following Art Club members: Miss Ruby Burford (3), Miss Mary Campbell (1), Miss Mary Diuguid (1), Mrs. Epps Turner Perrow (2), Mrs. Ray Hamaker (3), Mrs. Eunice Hester (1), Mrs. Aurelia Howard (1), Mrs. Eleanor Jordan (3), Mrs. Helen McGehee (2), Miss Georgia Morgan (4), Mrs. Anna Morton (1), Miss Louise Payne (2), Mrs. Edna Poston (2), Mrs. Ray Smith (2), and Mrs. Anna D. Turner (2). The jury was composed of L. B. Houff, Jr., Mrs. Beatrice von Keller, and Horace Day.

October 31-November 7, 1943, the Art Club held its fall exhibition, at the Vagabond Club, 416-418 Main Street. There were forty-nine paintings displayed by the following artists: Mr. and Mrs. Samuel K. Roller, Miss Georgia Morgan, Mrs. Ray Hamaker, Miss Mary Diuguid, Mrs. Dorothy Scott, Miss Elizabeth Clark, Miss Ruby Burford, Miss Louise Payne, Mrs. Aurelia Howard, Mrs. Anna D. Turner, and Mrs. Epps Turner Perrow.

THE LYNCHBURG NEWS, November 1, 1943, has an article entitled "Lynchburg Art Club's Annual Show is Well Attended on

Opening Day," in which the writer gives comments on the work of each artist. The following paragraph is quoted from a section headed, "From Amherst Heights":

"Samuel K. Roller, president of the Club, and Mrs. Roller, the former Janet Worsham of Lynchburg, both of them painters, have returned to the old Worsham homeplace on Amherst Heights and from this vantage point some of their best pictures have been painted. Mr. Roller's New York views include one of St. Patrick's Cathedral in a whirling snow-storm."

In 1944, the Art Club held its Annual Spring Exhibition in a building at the corner of Main and Fifth Streets, one of the busiest corners in town. There were forty-three paintings displayed. The attendance was good and several good sales were made.

October 31-November 7, 1944, National Art Week, also marked the date of the Art Club's Annual Fall Exhibition, held at the Vagabond Studio, 416 Main Street. Forty-nine canvases, all new work, were exhibited. The Club made a point of offering many small paintings for sale at this show. The attendance and sales were good.

On April 22-May 6, 1945, at the Woman's Club the "Fiftieth Anniversary Annual Spring Exhibition of Lynchburg Art Club" was held. There were forty-six paintings and three pieces of sculpture, the latter by Mrs. Hamaker. Pastels were outstanding. The following is quoted from a press article: "Painted during a time of international stress they are free from suggestion of world-tumult, and for the most part are nostalgic and appealing local subjects." A further quotation follows: "The group has painted continuously but until 1926 was not known officially as Lynchburg Art Club."

In the small back drawing room of the Club there was a memorial exhibit which included paintings by Mrs. A. W. Terrell, Mrs. J. P. Jones, Mrs. D. C. Frost, and Mrs. J. Paulette Clark, all former members of the Art Club.

April 28-May 5, 1946, the Spring Exhibition was held at the Rollers' Studio, 503 Main Street, with sixty entries.

December 1-15, 1946, the Annual Fall Exhibition was held at the Rollers' Studio, 416 Main Street, with about fifty entries, oils and water colors predominating. In addition to the Virginia landscapes there were bits of California, Mexico, and South America. Many small paintings were featured, as the Art Club's fall exhibition, combined with the annual Christmas sale.

October 26-November 9, 1947, The Art Club's Annual Fall Exhibition was on display in the Woman's Club Auditorium. There were sixty-four paintings with one piece of sculpture by Mrs. Jane Cary Smith.

From May 22 to June 4, 1949, the Spring Exhibition, containing eighty-nine paintings, was held at Leggett's Department Store, 1015 Main Street.

October 9-October 15, 1949, marked the Fall Exhibition with sixty-seven paintings. This exhibition was also at Leggett's Department Store.

Parties

Social gatherings during this period were as much a part of living as ever. Teas were held at previews of exhibitions, as regular custom. Groups from Lynchburg and Sweet Briar often motored to exhibits in near-by cities. "Scottage," the home of Dr. and Mrs. Ewing Scott, at Sweet Briar, was often the scene of a get-together group. One party of delightful nature was the bo voyage party, given in the spring of 1941, for Mrs. Scott at the home of Mrs. J. I. Hamaker. Dr. Scott, professor of Chemistry at Sweet Briar, accompanied by his family, spent his sabbatical leave in South America, where he conducted research in Rio de Janeiro.

The Christmas party of 1941 was held at the home of Miss Mary Diuguid and Mrs. Anna Diuguid Turner. Each member contributed a dish of her favorite Christmas food and a gift for another member. All were supposed to share in the plans for entertainment.

The Christmas supper party of 1942 was held on Wednesday December 30, at the home of Mrs. Martha Rivers Adams, 50 Madison Street. The following, quoted from the invitation, gives a good idea what each member had to look forward to:

Christmas Pudding

(Same recipe as before)

A dash of joy

A sprinkle of spice

The best of friends

And everything nice.

What to Bring

A little food

A trick or two

One of your small sketches

And most of all . . . You.

On Sunday, December 28, 1947, the Christmas Meeting was held in the club rooms of The Young Women's Christian Association from six to nine o'clock. The Christmas dinner and an "Artist's Evening," were made festive with red roses and Christmas candles, decorating the long table. Mrs. William M. Doyle Jr., president, was assisted by Mrs. Anna Morton and Miss Ruby Burford. News of members and plans for the year were also a part of the holiday meeting.

Studios

A working studio was no more easily had in the War Years than in previous years. Somehow the Art Club members continued to find enough space to set up their easels and create the work

that sometimes they were unable to exhibit for the public's pleasure. Many of the downtown merchants showed real concern for the artists and offered whatever unused space they could. In October, 1941, Mr. Parsons, the manager of W. T. Grant Company, gave the use of the second floor of 1002 Main Street for a working studio and meeting place for artists. A review of exhibitions reveals the generosity of Lynchburg merchants, especially Mr. Harold T. Leggett, who often opened his doors on Sunday for an art exhibit.

A letter, sent out in the fall of 1948, to acquaint the membership with the work of the committee, working on procuring a place, is quoted in its entirety.

"October 21, 1948

"Dear Art Club Members:

"There will be a called meeting of Lynchburg Art Club, Monday night, Jones Library 7:30, to discuss the findings of a small committee appointed by the President at our last meeting, to investigate the possibilities of building an inexpensive gallery to provide a working center and exhibition hall for our Club.

"This committee has worked very hard, and feel they have some very worthwhile facts and plans to report. Your presence and support is especially desired. We have to have a quorum and more committees will have to be appointed. We need your presence and good ideas.

"It is planned to have the Director of the Virginia Museum meet with some of the Art Club on Wednesday night, 6:00 p. m. at Lantern Tea Room, Carroll Hotel, for dinner. If he can come he will discuss ways and means with us and can be of great help to us in this venture. You are asked to attend this dinner if he comes, plates are \$1.00.

"All members of the club have been invited to exhibit some of their work at the Woman's Club, starting November 19th and running through the 28th. Mrs. Roller, head of the Art Department, will be there on Tuesday afternoon, Nov. 16th to receive work and each member is invited to bring two pictures. Some she will take to the Fort Hill Club on Wednesday, the 17th, bringing them back after the meeting to the Woman's Club where she will assemble the exhibition for the Auditorium there, to open club day, November 19th. These pictures do not necessarily have to be new work, but we would like some of your very best work. The club walls have been done over and are beautiful, and we particularly want a good exhibition.

"All pictures for the Civic must be in the YMCA Saturday, 9:30 to 5:00.

"Your committee on the Gallery have done all they could and feel they have some practical plans to present, with prices that are well within range, probably \$5000 for the whole job; to be built of cinder block, finished like clap board, painted white. It is

thought we may be able to put this gallery in Riverside Park where we would not only get a free lot but you would have the whole park as your back yard. Let's get behind this project 100% and really get something done in *this our generation*. Thanks.

Sincerely yours,

Ruby A. Burford,
Corresponding Secty.,
for the Committee."

In 1945 the Art Club membership was comprised of twenty-six members, who were the following:

Mrs. Jeanie Heald Anderson, Miss Ruby A. Burford, Miss Rosa Buse, Miss Mary Campbell, Mrs. Braxton Coiner, Mr. Pierre Daur, Mrs. Pierre Daura, Miss Mary Diuguid, Mrs. William M. Doyl Jr., Mrs. J. I. Hamaker, Mrs. Morris Hester, Mrs. H. L. Howar, Mrs. R. E. Jordan, Miss Georgia Morgan, Mrs. H. L. Morton, Mrs. H. V. Murdaugh, Miss Louise Payne, Miss Mary Spotswood Payne, Mrs. Kirk Perrow, Jr., Mrs. F. W. C. Poston, Miss Frances Rodes, Mr. S. K. Roller, Mrs. S. K. Roller, Dr. R. C. Sommerville, Mrs. Anna D. Turner, and Miss Stella Wider.

THE FLOURISHING FIFTIES

A Decade of Growth

During the early days of the Lynchburg Art Club the studio group and the business meetings were two distinct phases of work. Although the decade of the forties was clouded by the war, it was during that period that the instructional and entertaining features were included in the regular monthly meetings. It was also during that period that the membership expanded considerably. During the mid-thirties the club had announced that one of the objectives was a larger membership. During the fall of 1926 the membership was limited to twenty, but by 1935 there had been a decline in numbers. By 1942 there was a considerable expansion, after unlimited membership had been proposed.

By the decade of the fifties the membership had increased to sixty-five in addition to three honorary members. Our review of the fifties has been based on the minutes for 1951, 1952, and 1957, and on our scrapbook for 1954, 1955, and 1959, in addition to an incomplete file of programs. From these records, however, we get a cross section of club life that indicates that during the fifties, the combination meetings, instituted during the forties, had to be adjusted to a larger group. From our files we see that the regular monthly business meeting now included lectures, demonstrations, and a rich, diversified social hour, as proved by the following summaries.

May 2, 1951, Peter Williams gave a talk on Ceramics, tracing the history of the art. The meeting was at Jones Memorial Library.

June 6, 1951, Mr. and Mrs. William R. Perkins, Jr. showed colored slides of scenery in countries bordering on the Mediterranean, which they had recently visited. The meeting was held at the Library.

September 12, 1951, Mr. James T. Davis lent a sound film, "An adventure in Casein Painting," by Grumbacher Company. The meeting was held at the Library.

October 2, 1951, a new constitution was adopted, after a discussion by the membership.

November 7, 1951, Pierre Daura gave a talk entitled, "Rediscovery of our Village Home in France."

December 6, 1951, a film, "The Life and Works of Rembrandt," was shown at the Library.

February 13, 1952, Robert S. Fuller gave a talk, "Some Aspects of Modern Painting."

March 5, 1952, Mrs. Robert S. Fuller gave a talk and demonstration on "Abstract Painting." A still life arrangement was set up, from which members made quick sketches, later displayed for all to see.

May 5, 1954, Mrs. E. Alban Watson, representing the Antiquarian Club gave a gallery talk on "Exhibition of the Eighteenth and Nine-

teenth Century Paintings from Lynchburg Homes." The meeting was held at the Randolph-Macon Woman's College Art Gallery. Each member received a copy of the Catalogue containing choice information about the artists whose work was displayed. Much of this information was the result of intensive research by Mrs. Watson.

September 22, 1954, Franz Bernheimer, Assistant Professor of Art at Sweet Briar College, spoke on "Modern Painting." He said, "Only when we accept the unity of meaning and technique, can we understand modern art." Modern Art, the speaker thought, was "the result of creation of new symbols with subject-matter becoming of little or no importance."

October 13, 1954, Kenneth Harris, Norfolk artist and author of HOW TO MAKE A LIVING AS A PAINTER, spoke on "Water Color Painting, The Nature and Methods of Water Color Painting." The meeting was held at the Lynchburg Art Center Gallery.

April 6, 1955, Pierre Daura spoke on "The Golden Rule as Applied to Painting," a talk on dynamic symmetry. The meeting was held at the Art Center Gallery.

May 3, 1955, William Owen spoke on an exhibition of modern paintings in the art gallery at Randolph-Macon Woman's College.

December 4, 1957, Robert S. Fuller, of the Art Department at Randolph-Macon Woman's College, gave a talk and showed colored slides of European churches. The meeting was held in the Y.M.C.A. auditorium.

February 23-March 30, 1958, Pierre Daura gave a series of art lectures on Sunday afternoons at the home of Mr. and Mrs. William S. Perkins, Jr.

March 18, 1958, Miss Eleanor Burrus, faculty member of St. Catherine's School, Richmond, Virginia, spoke on "Stained Glass Windows."

June 3, 1958, a picnic supper was held at the home of Mr. and Mrs. William R. Perkins, Jr. After the picnic the group went to Presser Hall at Randolph-Macon Woman's College, where kodachrome slides were shown by seven persons, each of whom commented on the places visited, covering all continents except Australia. The program was entitled "Around the World in Eighty Minutes."

October 6, 1959, a program discussion of the life and work of the late Georgia Morgan and a preview exhibition of some of her works having been less frequently shown was given at Stork's Gallery.

November 3, 1959, Elliott R. Twery, Associate Professor of Art at Randolph-Macon Woman's College, gave a talk on "An approach to Portrait Painting." Mr. Twery had recently received the 1959 certificate of distinction of the Virginia Biennial at the Virginia Museum of Fine Arts, Richmond, Virginia.

Exhibitions

From available data in the Art Club files, spring seemed to be the favored season for exhibitions during the fifties. Leggett's Department Store furnished the wall display areas for the years 1950-1953. In 1950

the exhibition was held May 22-June 3, having 74 entries; in 1952, April 28-May 3, with 75 entries; and in 1953, it was held May 11-16.

The spring of 1954 marked an interesting innovation in the annals of the Club. As a prelude to Virginia Historic Garden Week, on April 24, 1954, the Lynchburg Art Club, under the presidency of Miss Lucy Massie, staged Lynchburg's first "Art Festival." For the Annual Spring Exhibition, held April 25, through May 1, at the Art Center Gallery, a preview was held on Saturday afternoon, April 24, taking the form of a "Clothesline Exhibition" on Monument Terrace.

On Friday evening, April 23, Randolph-Macon Woman's College art gallery held a preview of the final exhibition of the College season. The Lynchburg-owned paintings on exhibition were selected from an index, on file at Jones Memorial Library, compiled by Mrs. E. Alban Watson and Mrs. James R. Gilliam, Jr., with the assistance of members of the Antiquarian Club.

On Saturday afternoon, April 24, as a part of the Art Festival, the Georgia Morgan Guild Studio on Ninth Street was also open with an exhibition, with the work of Miss Stella Wider's pupils.

The spring art exhibition of the Lynchburg Art Club was planned by a committee composed of Miss Louise Payne, chairman; Mr. Elliot Schewel, Dr. and Mrs. T. Moody Campbell, Miss Jimmy Kyle, Mrs. Henry Hallstrom, and Mrs. Kerttu Cassen.

Lynchburg's first out-door art exhibition proved so successful that The Art Club continued to have them on Monument Terrace for the next two years. In 1955, it was held on April 23. Miss Stella Wider's children's classes also had work on display, along with the work of Negro art students from her classes. The Art Club's exhibition was held April 7, through May 1, at the Art Center, 1013 Church Street. The Monument Terrace open air show was also given in 1956, on May 19. No paintings were sold at these exhibits, as they were intended to draw attention to the working artists there.

The Art Club's Spring Art Fair was again held in 1958, April 26-May 3, at Stork's Avenue Shop, Rivermont Avenue, with a sidewalk exhibition on May 2. All of the 100 entries were displayed; no jury was used.

Civic Art League Exhibitions

Although by 1950 the exhibitions of the Civic Art League had become an important part of the celebration of National Art Week, still the League had maintained its own identity as a Lynchburg enterprise.

The exhibition held October 15-29, 1950, at Leggett's Department Store, 1015 Main Street, received most favorable commendation by the Lynchburg press. THE DAILY ADVANCE, October 17, carries an editorial entitled "Art for All," from which the following is quoted:

"It is good to know that there are painters in Lynchburg capable of such work as is in this exhibition for some of it is very good indeed. Seeing it will reveal to many persons the richness and complexity of the city in which they live where too little is known about such activities even by those who know the artists."

The Civic Art League exhibition for 1951 was held during October at Leggett's Department Store, during the business hours from nine to five o'clock. Over fifty area artists entered paintings, different in style subject matter, and media. Two natives of Belgium, Andomar Van Landeghem, and Emile Pauly, who were living in this community, exhibited two paintings each. Among newcomers to Lynchburg were Mr. Loyd Tennenbaum, the wife of Rabbi Tennenbaum, and Louis Bernheimer of Sweet Briar College faculty. Mrs. Leonard G. Cassen, native of Finland, had resided in Lynchburg for sometime. Former Lynchburgers who exhibited were Mrs. John Erwin McNut (Beth Owen), Eunice Myers, and Mrs. Gibson McGehee.

The League's exhibition for 1952 was held November first, through the fifteenth, in the People's Clothing Store building at Tenth and Main Streets. The exhibition was an important event for two special reasons: First, it took the form of a memorial to Miss Georgia Weston Morgan "who founded the movement and was its only president," as stated in the article, "Civic Art League Exhibition due to End Saturday," in THE NEWS, November 11, 1952. Second, that exhibition was the last one shown under the sponsorship of the League as an organization. Members of the Lynchburg Civic Art League drew up resolutions, at the meeting held at the final exhibition, in which they requested Lynchburg Art Club "to take over the program of Civic Art League and each year preferably in the fall, conduct an exhibition," according to the article "Art Club Takes Over Annual Exhibit as League Disbands," in THE NEWS, December 4, 1952. The same article further states:

"If by any chance Lynchburg Art Club does not plan to hold an annual open-to-all show, the resolutions request that the matter be referred to the Board of the Civic Art League as now constituted, with power given to act. But that contingency was said to be remote, after the Lynchburg Art Club reached the agreement last night."

In addition to two foregoing reasons for the League's exhibiting being of great import, we may add that the celebration of National Art Week in Lynchburg in 1952 also held much interest. "Main Street Art Gallery" was originated by Robert S. Fuller, art instructor at Randolph-Macon Woman's College, and assisted by Dr. Florence Robinson of Sweet Briar College, as area chairman. Merchants gave prominent places to the work of local artists, in their show windows up and down Main Street. Randolph-Macon, Sweet Briar, and Lynchburg Colleges also put on exhibitions. Fort Early Theater showed films depicting the lives and works of six artists. October 4-17 marked the period of the Civic Art League's Exhibition for 1953, known as The Georgia Morgan Memorial, and now for the first time sponsored solely by the Lynchburg Art Club, and shown at Lynchburg's new Art Center, 1013 Church Street.

The Georgia Morgan Memorial Civic Art Exhibition for 1953 opened September 19, for a showing of two weeks at the Lynchburg Art Center, 1013 Church Street, under the sponsorship of Lynchburg Art Club. The exhibition followed the original pattern established by Miss Morgan. There were sixty paintings and drawings and fifteen pieces

sculpture. "Pennsylvania Scene," a painting done by Miss Morgan, was also on exhibition.

The Civic Art League Exhibition, Georgia Morgan Memorial, was held October 16, 1955, at Lynchburg Art Center, 1013 Church Street. The regulations were those followed in previous years.

Civic Art League's 28th [sic] Annual Exhibition was held November 11, through November 25, 1956, at Lynchburg Art Center. The gallery was open daily, except Monday, from 9:00 a.m. to 5:00 p.m. There were 73 entries in various media.

November 10-17, 1957 marked the 25th [sic] Civic Art Show. The exhibition committee was George E. Flippin, Jr. and Mary Paul Wallace. A specially designed invitation was sent out. The cover drawing was by Margaret Perkins. Howard Coleman was chairman of The Civic Art Show. The invitation reads as follows:

*You are cordially invited
to attend
The Lynchburg Art Club's presentation of
The 25th Annual Civic Art Show
In the newly decorated gallery of the second floor of
The Avenue Shop, Stork's, Inc., 2484 Rivermont Avenue
Sunday, November 10th from 3:30 to 5:00 P. M.
Open Daily 9:30 A. M. to 5:00 P. M.
Last Showing, Sunday 17th, 3:30 to 5:00 P. M.*

The invitation, in the form of a brochure, contains anniversary comments, 1932-1957, by various persons.

The exhibit contained 112 entries. The J. P. Bell Co. donated an Achievement Award in Art of \$25, which was conferred on Miss Stella E. Wider.

The Civic Art Show scheduled for November 11, 1958, was postponed until May 10-17, 1959.

During the fall of 1959 the Lynchburg Art Club was unable to hold the usual Civic Art League Exhibition, which was postponed until January 16, 1960, when it was held for one week. It was held at Stork's Gallery, 2484 Rivermont Avenue, daily from 2:00 p.m. to 5:30 p.m., open to the public.

On Tuesday, October 6, 1959, a Memorial Exhibition of paintings of the late Georgia Weston Morgan opened the season for the Art Club. The exhibition contained a great variety of Miss Morgan's work. Pierre Daura discussed the artist's works from the viewpoint of an artist. Miss Lucy Massie sketched her impressions as a friend and student. Several other members gave reminiscences of Miss Morgan.

Cooperative Enterprises

According to an established custom, the Lynchburg Art Club, as the oldest organized art group in the city, continued to cooperate with other art ventures in the community.

Two projects of collaboration among four organizations, concerned with fine arts, were carried out during the fall and winter, 1954-1955. The sponsoring organizations were the Woman's Club, Lynchburg Art Center, The Lynchburg Branch, American Association of University Women, and the Lynchburg Art Club.

The first of these events was Dr. Ruth Wedgwood Kennedy lecture on "Gardens and Flowers in Italian Renaissance Painting." The scholarly talk, illustrated by slides showing reproductions of the work of master artists, mainly of the fourteenth and fifteenth centuries, was given in Smith Memorial Auditorium on the evening of November 12, 1954.

The second lecture, sponsored by the four above mentioned organizations was that given January 26, 1955, in Smith Memorial Auditorium by Philip Rhys Adams, Director of the Cincinnati Museum of Art. His subject was "The Contribution of Art to the Stability of The State."

In December, 1957, Miss Louise Payne and Mrs. William R. Perkins presented mural panels for the Guggenheimer Memorial Guidan Center. The Woman's Club had volunteered to defray the cost of the panels for the project. These murals were later removed to the new quarters at 512 Clay Street.

March 8, through March 15, 1958, the Lynchburg Art Club sponsored an exhibit entitled "Interior Decorators Use Paintings." The exhibit was displayed in the gallery at 2484 Rivermont Avenue. The exhibitors showed fabrics and objects of art harmonizing with paintings that were the focal points of the over-all design.

Constance Davies used paintings by Margaret Kirkpatrick and Ellic Twery, Evelyn Burnett used those of Stella Wider and Howard Coleman, Cliff Apperson with Martha Massie and Samuel K. Roller, Katherine Harley with her own and one by Mary Paul Wallace, and Louise Payne used paintings by Carolyn Fuller and Elliott Twery.

April 25-May 6, 1959, marked the Club's Craft Exhibition at 2484 Rivermont Avenue. Ceramics, dioramas, sculpture, jewelry, handwoven rugs, drapery material, towels, braided and hooked rugs, flower arrangements fashioned of sea shells and coral, leathercraft, hand carved wooden objects, chip carved and bold carved objects, and silk screen materials were on display.

Petersburg Art League sponsored an exhibition of paintings of Lynchburg artists, at the Petersburg Library. Lynchburgers attended the opening on October 23, 1959. Mrs. Harvey Harriss, president of the Lynchburg Art Club, was the guest speaker. She gave a brief history of the Lynchburg organization and told about the activities of the group. Mrs. Harriss was accompanied by Misses Louise and Margaret Spotswood Payne and Miss Mary Paul Wallace.

Classes and Critiques

Available records indicate that during the 1950's the Club members were availing themselves of classes and critiques held by well-known artists. Eliot Clark, an artist and critic from whom the Art Club has profited for a number of years, was with the Club twice during 195

early in June and again late in November. Late during June, 1951, Mr. Clark again held classes.

During October, 1951, Marion Junkin of Washington and Lee University visited Lynchburg for a few days' critique. At the May 7, 1952 meeting the members voted to invite Mr. Junkin for the weekend of May 24 and 25, for painting classes at "Woodbourne," on the twenty-fourth and for criticism on the twenty-fifth. Mr. Junkin was invited to return for a weekend during the fall of 1952.

During June, 1953, John Ballatore, head of the Fine Arts Department at Hollins College visited at "Evergreen Farm," home of Mr. and Mrs. John C. Catherwood, where he gave painting instruction and criticism.

On June 2, 1954, Mr. Wearstler, a noted water colorist, of Greenwood, Virginia, visited at "The Oaks," the home of Dr. and Mrs. T. Moody Campbell, where Club members painted.

On October 1 and 2, 1958, Hilton Leech was the critic for the Club. Mr. Leech, who conducts his own school in Sarasota, Florida, is an artist, art instructor, critic, and lecturer. He is a member of American Water Color Society, Philadelphia Water Color Club, and Knickerbocker Artists Group. The artists met at "Island Farm," the home of Mr. and Mrs. Baxter Scales. Mr. Leech, his wife, and a young daughter Jerry were guests of Mrs. E. C. Wiley and Miss Alice Wiley at Timberlake.

The next year, September 14, 1959, Elliott Twery began his Wednesday art classes at the Art Club's Studio, 100 Columbia Avenue. On October 17, 1959, Mrs. Robert S. Fuller began her Saturday morning classes for children.

Individual Honors

January, 1950, Miss Mary S. Diuguid had an oil, "Eagle of the Craig," in the National Arts Club's Fifty-Second Annual Exhibition of oils and sculptures. Margaret Breuning's article in THE ART DIGEST, January 15, 1950, says that "Eagle of the Craig" is notable for its imaginative rendering.

Miss Diuguid spent the winter of 1950 in Clearwater, Florida. She was a member of the Tarpon Springs class of the Clearwater School of Art, studying under Arthur Corey, N. A.

During the exhibition of the Art Group Gallery, Clearwater, Florida, March 5-19, 1950, Miss Diuguid had a water color, "Tarpon Springs," and Mrs. Anna D. Turner had an oil, "Fruit of Florida."

In May, 1950, Pierre Daura's painting, "Lizzo, Island of Corsica," was added to the permanent collection at Randolph-Macon Woman's College. Mr. Daura became a member of the faculty in 1946. In appreciation of his work the classes of 1947, 1948, 1949, and 1950 purchased the painting, selected by the committee of eight art students. The oil was painted in 1929, while Mr. Daura and his family were visiting the Mediterranean island.

October, 1950, Miss Mary Diuguid, under the auspices of the Woman's Club of Altavista, held an art exhibition of her work. She was also a guest speaker on the Club's monthly program.

January 3-31, 1951, Miss Diuguid was represented in the 53rd Exhibition of Painting and Sculpture of the National Arts Club Gramercy Park, New York. Her painting was entitled "Yaqui Indian Ceremonial."

November 11, 1951, was the opening date for an exhibition of drawings by Epps Turner Perrow and Anna L. Morton, held at the Art Center at 207½ Ninth Street.

February 9-28, 1952, Miss Mary Diuguid was represented in the National Arts Club Water Color Exhibition by American Artists. Her painting was entitled "Peaceful Pool."

January 4-18, 1953, Miss Diuguid exhibited in the 55th Annual Exhibition of Painters and Sculptors of The National Arts Club. Her entry was "Paracutin Volcano."

March 30-April 11, 1954, Anna Diuguid Turner exhibited twenty-six paintings at the Charles Barzansky Galleries, 1971 Madison Avenue, New York.

May 16, 1954, opening of an exhibition by Miss Mary Diuguid, at the Georgia Morgan Guild Studio, Ninth Street. The paintings, in water colors and oils, represented work done in many parts of the world.

During the summer of 1954 Jimmy Kyle studied under Rudolph Pen at the Saugatuck Art Colony in Michigan. Mr. Pen was instructor during the winter in the School of Art Institute in Chicago.

Dr. Mary Frances Williams spent the summer of 1954 abroad.

July, 1954, Mrs. Anna Diuguid Turner, Miss Mary Diuguid, and Miss Martha Massie enjoyed painting the beauty of the countryside at Beckley, West Virginia. Miss Massie had previously visited in New York City where she did the stage and settings for a dance recital given by her niece, Martha Graham Massie. All of the Episcopal churches in New York cooperated on the production, which was a pageant at St. John's Cathedral.

October 16-23, 1954, Mrs. Oscar Drinkard exhibited ten water colors and oils at the Rollers' Studio, 416 Main Street.

January 9-27, 1955, Miss Mary Diuguid exhibited in the 57th Annual Exhibition of Painting and Sculpture of The National Arts Club. Her entry was "Fullen Farm," painted at Greenbrier Valley Lewisburg, West Virginia.

February, 1955, Alice Wiley had two paintings in the 12th Irene Leache Memorial Exhibition in Norfolk. The two paintings were "Number Nine" and "The Flower Market."

May, 1955, Anna Diuguid Turner received a second prize award in the spring exhibition of the Tampa Art Institute, Tampa Art Gallery.

October 2-19, 1955, Miss Mary Diuguid had two paintings in The National Arts Club Watercolor Exhibition. They were "Monastery" and "Conway."

November 13-December 15, 1955, Robert S. Fuller and William B. Owen held an exhibition at Randolph-Macon Woman's College, in the Art Exhibition Room. Mr. Fuller exhibited fourteen oils and four pencil drawings. Mr. Owen exhibited twelve oils.

During the summer of 1956 Julia Mahood and Mary Paul Wallace studied at the Herron Art School, Indianapolis, Indiana, where they had work in ceramics, making bracelets, boxes, and other interesting enameled items.

During the summer of 1956 Robert S. Fuller studied in England, France, Italy, and Greece. He was the holder of a traveling fellowship offered to a Virginian by the Catherwood Foundation of Bryn Mawr, Pennsylvania.

October 28-November 30, 1956, Miss Mary Diuguid exhibited in the National Arts Club Small Picture Exhibition, a watercolor, "Wales."

December 5, 1956, Robert S. Fuller gave a lecture illustrated with slides of his recent travels in Europe. The Art Club meeting was held in the Y.M.C.A. Auditorium.

March 3, 1957, Miss Mary Diuguid opened her exhibition of paintings on view at the Lynchburg Art Center, 1013 Church Street.

Mrs. J. Irvin Hamaker spent the winter of 1957-58 in Mexico, where she did much painting.

April 20-27, 1958, Howard Coleman had an exhibition of 100 selected paintings, drawings, watercolors, and pastels, at 514-A Church Street.

September 30-October 14, 1958, Carolyn Gorton Fuller held an exhibition entitled, "Impressions of Mexico," at the Art Club's Galleries, 2484 Rivermont Avenue.

November 16-28, 1958, Anna Diuguid Turner held an exhibition of paintings in the galleries of the Lynchburg Art Center, 1013 Church Street.

January 11-31, 1959, Carolyn Gorton Fuller held an exhibition of her paintings, in the Club's Art Galleries, 2484 Rivermont Ave.

March 14-21, 1959, Kerttu Cassen held an exhibition of her paintings, in the Club's Art Galleries, 2484 Rivermont Avenue.

March 30-April 11, 1959, Anna Diuguid's paintings were exhibited in the Barzansky Galleries. ARTS, April 1959, in a review, carries the following about Mrs. Turner's painting: "The quality of the painting itself, though sometimes uneven, distinguishes those rich, heavily painted primitive oils. It is that aspect of her work, its painterly approach, which stands out most markedly and which gives evidence of a rich and personal vision."

On October 8, 1959, Carolyn Gorton Fuller opened her exhibition in Greenville, Kentucky. She exhibited the paintings done in

Mexico during the summer of 1958, adding five portraits of four children: Winifred Reams, Rosemary Thomas, Martha Wyatt Mason, Magdalen Mitchel, and the portrait of The Reverend Arthur H. Brown, Jr. were added to her collection of art works.

In November, 1959, Elliott Twery was the recipient of the certificate of distinction from the Virginia Biennial of Virginia Museum of Fine Arts, Richmond, Virginia. Between 1957 and 1959 Mr. Twery had shows at Washington and Lee University, Mary Baldwin College, and University of Virginia. In 1956 he was featured by the ART OF AMERICA MAGAZINE as being among the new talent of the year. He also was included in AMERICAN DRAWING ANNUAL at Norfolk.

Christmas Celebrations

Annual Christmas Dinner Party invitations for December 28, 1951; December 30, 1954; December 27, 1956; and December 28, 1959, are to be found in the files of the Art Club. These invitations were saved by Miss Ruby A. Burford and Mrs. Baxter Scales. All four of these parties were held in the Club Rooms of the Y. W. C. A. The 1951 invitation is typical of the series, being constructed out of stiff paper of pastel shades and seasonally illustrated.

*You are cordially invited to attend
The Annual Christmas Dinner Party
of the*

*Lynchburg Art Club
to be held*

*Friday, December 28th, 6:00 P. M.
in the club rooms of
the Y.W.C.A.*

*Entertainment . . . Games . . . Art Program
You may bring a guest if
you so desire.*

During the Christmas season of 1958, the Art Club organized a chartered bus trip to the National Art Gallery in Washington, for any members who wished to go.

On December 30, 1959, a similar trip was organized for the members, in addition to the Christmas supper on December 28.

Studios

Studio space was just as difficult to find during the fifties as at any previous time. After the Oak Lane studios were dismantled, many of the artists worked at the Art Center at 409½ Ninth Street. Here some of them were still found in 1955. In December, 1956, the city manager made quarters at the old Court House available to Club members. Here a few members set up

their equipment for a while, but the top floor did not prove a very accessible place for a studio. In October, 1957, Mr. Herbert Stork offered the Art Club new quarters on the second floor of the Avenue Shop at 2484 Rivermont Avenue. This space was used primarily for the monthly meetings and exhibitions. During January, 1958, Misses Louise and Mary Spotswood Payne opened up their basement, at 100 Columbia Avenue, as a studio.

During the year 1950-51 Lynchburg Art Club established a "Studio Fund" which was to be increased by art activities and individual donations "to provide for erection or purchase of a permanent club gallery, a place for pursuit of study and practice of painting and for exhibitions," according to the press notice: "Local Art Club Establishes Fund to Expand Work."

When Miss Georgia Morgan, who was president of the Art Club in 1954, gave her annual report, she commented on one of the Club's patrons as follows:

"One of the interesting events of the year in Art was the loan of a nice little Early American building on the estate of Mrs. Florence Moorman, one of our patrons in Lynchburg. This little house has been thoroughly reconditioned and is now being used as a place to paint, for teas, get-togethers, etc., and members of the Club are planning a series of one-man shows to be held there during the summer. This gift meets a long felt need of artists for a permanent home and studio in the country. The studio on Oak Lane has not been used since the War started as this has been loaned to the Red Cross as a work room."

The Founding of The Lynchburg Art Center, Incorporated

Many members of the Lynchburg Art Club played an important role in the organization and development of the new Lynchburg Art Center, Inc.

The Lynchburg Art Club's minutes for the meeting on February 4, 1953, held at Jones Memorial Library, attest to the foregoing statement. After the business meeting, Mr. Elliot Schewel, president, according to the recording secretary's record, "turned the meeting over to Mrs. Hamaker, Chairman of the Board for the new center for artists. She told the club that Mr. David Hugh Dillard has offered a building on Church Street to the artists of Lynchburg for their use as an exhibition hall, studio and meeting place. Mrs. Hamaker invited members of the Lynchburg Art Club to visit and inspect the building on February 5th. Mrs. Hamaker then turned the meeting over to Mr. Moffitt, chairman of the House Committee of the new building. He explained what structural changes needed to be made for various purposes and activities. "Mrs. Hamaker then explained that the newspapers had used the name 'Art Centre,' but as the name was already used by the group organized by Miss Georgia Morgan, the new building would need some other name. She asked that any suggestions as to an appropriate name be given to her. Also any suggestions as to programs."

According to an article in THE NEWS, August 4, 1953, the Lynchburg Art Center was chartered May 1, 1953, "to establish and maintain an art center for the encouragement and advancement of the study and appreciation of art." The article further states that it was a much needed institution that in no way lessened the work of the old Lynchburg Art Club.

Since a roll of charter members of the Art Center is not available, it is interesting to turn to our own membership roll for May, 1955, and see how many were members of both art organizations. Members having asterisks before their names belonged to both organizations. The Art Center check is for 1954-55.

- | | |
|--------------------------------|-------------------------------|
| *Mrs. Melvin Allen | *Mrs. Carlyle Evans |
| Mrs. Clifton Apperson | Mr. Don Evans |
| *Mrs. Jennie Mae Ayres | *Mr. J. Everette Fauber, Jr. |
| *Dr. Eleanor Barton | Mr. George Flippin, Jr. |
| *Mrs. David E. Basten | **Mr. and Mrs. Robert Fuller |
| *Miss Ruth Blunt | *Miss Almeda Garland |
| Mrs. Leroy Bowen, Jr. | *Mrs. Henry Hallstrom |
| *Mrs. Robert Boyer | *Mrs. J. Irvin Hamaker |
| Mrs. Warren Bullock | *Mrs. Charles W. Hancock |
| *Miss Virginia Burgess | *Mrs. F. Klein Hawkins |
| *Miss Rosa Busey | *Mrs. Lawrence W. Horton |
| *Mrs. J. Calvin Caldwell | *Miss Dorothy Hughes |
| *Mrs. E. H. Callahan | *Mrs. L. T. G. Hyatt |
| *Mrs. T. Moody Campbell | *Mrs. John Early Jackson |
| Miss Tommy Carroll | *Mrs. R. E. Jordan |
| *Mrs. Kerttu Cassen | Mrs. Joseph Kennedy |
| *Miss Elizabeth Clark | *Mrs. C. M. Kilby |
| *Miss Julia Cleland | *Miss Margaret Kirkpatrick |
| Mrs. F. M. Cloyd | *Mrs. Max Kuniansky |
| *Mr. Howard Coleman | *Miss Jimmy Kyle |
| *Mrs. W. W. Craghead | Miss Frances Rodes |
| *Mr. Carl Cress, Jr. | **Mr. and Mrs. S. K. Roller |
| *Dr. John Devine, Jr. | *Mrs. Baxter Scales |
| **Mr. and Mrs. Pierre Daura | **Mr. and Mrs. Elliot Schewel |
| (honorary members) | Mrs. Charles Shaffer |
| *Mr. and Mrs. Harold Leggett | *Miss Lucy Massie |
| (honorary members) | *Mr. Harold V. McIntosh, Jr. |
| Mrs. Mary Loving | (honorary member) |
| **Mr. and Mrs. Frank M. Mabley | Mrs. Bethea Owen McNab |
| ley | *Mr. Lee Moffitt |
| *Mrs. S. Clyde Maddox, Sr. | Mrs. A. P. Montague, Jr. |
| Mrs. S. Clyde Maddox, Jr. | *Mrs. H. F. Morton |
| *Miss Julia Mahood | Mrs. Alice R. Neergaard |
| Mrs. Lee W. deBerry, Jr. | Mrs. W. D. Oppleman |
| *Miss Mary S. Diuguid | Mrs. Frank O. Parks, Jr. |
| *Mrs. William M. Doyle, Jr. | *Mrs. John Payne |
| *Mrs. Oscar Drinkard | *Miss Louise Payne |
| *Mrs. B. Prescott Edmunds | Miss Mary Spotswood Payne |

*Mrs. William R. Perkins, Jr.	*Mrs. Hubert Thornhill
*Mrs. Kirk Perrow	*Mrs. Anna Diuguid Turner
*Mrs. Norman C. Pryor	Mrs. Clayton B. Tweedy
Miss Betty Rinehart	*Miss Mary Paul Wallace
*Mrs. Marion Roberts	*Miss Stella Wider
*Dr. Florence Robinson	Miss Alice Wiley
(honorary member)	Mrs. E. C. Wiley
*Mrs. Sidney Shaner	*Mr. Kenneth Williams
**Mr. and Mrs. George Snead	**Mr. and Mrs. Carroll B. Wiltshire
*Dr. R. C. Sommerville	Mrs. Earl Wingo
*Miss E. Delores Swanson	*Mr. Frank B. Wright, Jr.
*Mrs. Henrietta Taylor	

VIII

THE DAWN OF THE SIXTIES

Activities of 1960

Art Club members embarked on the new decade of the 1960's under an even keel. The increased membership, numbering 131, added life and interest to the regular monthly meetings with their diversified programs. Some of these were initiated by the members, while others were given by guest artists.

The Christmas "Covered dish" supper party took the place of the regular January meeting. It was held at 6:30, Monday evening, December 28, 1959, in the Y. W. C. A. Club Rooms. The guest speaker was Captain Wilson F. Erskine, author and artist, who reviewed LIFE IN ALASKA, illustrated with his own drawings. Captain Erskine's autobiography, WHITE WATER, was to be published in April, 1960.

The Civic Art League's Exhibition, which had been postponed in the fall, was held January 16-February 3, 1960, at Stork's, 2484 Rivermont Avenue. There were sixty-two entries, varying in subject matter, media, and techniques, painted in widely spread geographical locations, such as Alaska, the Rocky Mountain National Park, and Gloucester, Massachusetts. Two newcomers to the area, who were exhibiting for the first time, were Mrs. Robert (Claire Johnson) Wiest and Mrs. O. J. (Betty) Hakala.

On February 2, Miss Stella Wider gave a demonstration in art techniques, emphasizing spatter painting. The Art Club's exhibit was also on display at that time.

Mrs. S. K. Roller provided the program for the March meeting. She talked about some of her water colors that she had painted during her extensive trip in Europe, the preceding summer. Her water colors showed a variety of subject matter and means of approach, revealing her reaction to color.

Mrs. Roller's "one-man" exhibition of her water colors, "Sketches in Europe," opened on March 1, the date of the regular monthly meeting, and remained open until March 16. It was held at Stork's Gallery, 2484 Rivermont Avenue.

At the April meeting, Lois Bartlett Tracy, a well-known artist, who could be credited with forty one-man exhibitions in museums and universities, spoke on "Why Modern Art?" An exhibition of her paintings was held April 5-19, at the gallery at Stork's.

The May meeting consisted of three parts: the program, the election of officers, and a preview of the Club's annual art exhibit. The program was given by Mrs. W. R. Perkins, Jr., who gave a talk, "The Pattern and Color of the Earth," accompanied by a showing of colored slides. The pictures were taken from airplanes and high windows.

The annual Spring Exhibit for 1960 was held May 3-14, at

Stork's Gallery, 2484 Rivermont Avenue. On Saturday, May 14, a Sidewalk Show, consisting of 114 entries, was held. By spectator vote, Wilson Erskine was first place winner; Claire Johnson Wiest, second place; and Mrs. Warren Craghead, third place.

In May Miss Mary S. Diuguid presented two oil paintings, "Rivermont Bridge" and "Coke Mounds of Norton," to Patrick Henry Boys' Plantation, for use of the first cottage which was scheduled to open very soon.

June 29, 1960, Roanoke held its first sculpture exhibition. Works by the following were on exhibit: Mrs. William O. McCabe, Jr., Mrs. Frank Mabley, Miss Martha Massie, and Dr. Florence Robinson.

On June 18 and 19, eighteen members under the guidance of Lois Bartlett Tracy, well-known artist of Asheville, North Carolina, painted at "Hope Dawn," home of Mr. and Mrs. Samuel Chambers.

For a five weeks period during the summer, Mrs. R. C. Wiest conducted a class in water color painting. The classes were held in the basement studio at 100 Columbia Avenue, the home of Misses Louise and Mary Spotswood Payne.

On August 15, Mrs. Harriss, the president, called a board meeting. The group met at her home to make plans for the ensuing year.

The activities of the Club were resumed on September 24, with a picnic luncheon at Goshen Pass, where sketching was the order of the day.

The Civic Art Exhibition, for its usual fall display, was held October 1-13, 1960, at the Art Gallery, at Stork's, with fifty-eight entries. The formal opening on October 1, marked the beginning of the regular fall activities of the Lynchburg Art Club. The two-week gallery show was followed by a one-day sidewalk exhibit on October 15, from 10 a. m. to 4 p. m.

On October 4, Mr. John Ballatore of Hollins College was the guest speaker. He discussed the paintings of the Civic Art League Exhibit that was then hanging in the gallery at Stork's.

The meeting for November was held at Agudath Sholom Synagogue. Mr. Elliott Twery gave a discussion and demonstration of the mosaic mural done by him for the synagogue.

On account of a heavy schedule of activities which Art Club members were confronted with in December, the regular monthly meeting was cancelled. It was not long, however, before the board and the membership were involved in more than a monthly meeting; that is, the problem of finding another place in which to hold meetings and exhibits. Mr. Stork's business had expanded to such an extent that he needed the upstairs room which we had been using as our gallery. His generosity and cooperation had certainly contributed to our success for about four years.

A committee was appointed to look into available locations,

one of which was an old home, located at 1011 Rivermont Avenue, which was moderately priced and seemed to have possibilities. The big problem was whether the Club should buy property or should continue to use whatever space they could find. Just at this time our exhibition chairman, Mrs. Claire Johnson Wiest, received a confirmation about a proposed exchange exhibition with an Art Club in Vaasa, Finland. Matters were thus complicated, as our chairman had worked diligently to make such an exhibition possible for us, following up a suggestion made by one of our artists, Mrs. Kerttu Cassen, in 1958. In April, 1958, Lauri Jarventaka, the City Manager of Vaasa, Finland, in a tour of the United States, for the purpose of studying various forms of city government, spent the greater part of his time in Lynchburg. He was a guest in the home of Mr. and Mrs. Robert D. Morrison, who took him to an art exhibition of the Lynchburg Art Club at Stork's. Here he met Mrs. Cassen, who also was a native of Finland, and who was instrumental in beginning a correspondence with the Vaasa Art Club. Mrs. Wiest had resumed the correspondence and was making final arrangements for the exhibition soon to be held. Exhibit space seemed a great problem at that period. So as the old year of 1960 passed out, we seemed to have reached the horns of the dilemma. We held our board meetings and a called membership meeting at the home of our president, Mrs. Harvey Harriss, to try to work out our problems.

IX

WIDENING HORIZONS

Activities of 1961

When the New Year of 1961 dawned, the members of the Art Club were facing the momentous question, whether or not it was an opportune time for the purchase of a house. As the dinner party group assembled on January 10, in the Youth Building of St. John's Episcopal Church, some were filled with misgivings. The majority, however, were in favor of buying the residence, and it was their enthusiasm that proved contagious. When the vote was taken, of the forty members present, thirty-two were in favor, two were against, with six abstaining. Sizable pledges were made at the meeting.

The evening's entertainment was not overlooked. Mrs. S. K. Roller shared with us, by means of colored slides, her enjoyable summer at the Noyes School of Rhythmic Dancing in Cobalt, Connecticut. For a number of years Mrs. Roller had been teaching arts and crafts there during the summer. In addition to all the many other activities in which she was engaged during the rest of the year, she also found time to serve on the University of Virginia Extension Staff. From the spring of 1951 to the spring of 1960, she taught college credit art courses in the Lynchburg area, teaching in New London Academy, Altavista, Chatham, and Lynchburg.

January 10, 1961, to January 6, 1962, defined an Art Club year overflowing with activity. As we reflect on the notable events of 1961, we may well term it *annus mirabilis*. During 1961 the Club members worked early and late, in the spring, summer, fall, and winter seasons to acquire and keep going a much desired Club House.

Frequent board meetings were held in the home of the president, Mrs. Harvey Harriss, as the purchase of the house entailed much litigation. Many "occasional news letters" and notices kept the membership-at-large well informed.

In January new bylaws were drawn up, which were accepted in February, when the Lynchburg Art Club became incorporated. The following persons were chosen to serve as the initial directors: Miss Ruth H. Blunt, Mrs. J. Calvin Caldwell, Miss Julia Cleland, Mrs. Harvey W. Harriss, Miss Ethel Montgomery, Miss Louise W. Payne, Mrs. William R. Perkins, Jr., Mrs. Herbert W. Rich, Mrs. E. L. Thornhill, Mrs. H. V. Traywick, Miss Mary Paul Wallace, Mrs. Richard S. Whaley, and Mrs. R. C. Wiest.

On January 12, Mrs. Claire Johnson Wiest and members of her exhibits committee carried out their final plans for the Lynchburg Art Club's exhibit in Vaasa, Finland, when they shipped forty paintings. These showed a wide variety of media,

ranging from watercolors, pastels, and oils, to pen and ink drawing, monotypes, and collages. The paintings, representing a range of proficiency and a variety of style, also represented the work of amateurs and professionals.

On February 7, the regular monthly meeting was held at the Roller Studios, at 416 Main Street. A snowstorm prevented most of the membership from attending, but the few who did sat around the Rollers' fire, drank tea, and discussed the latest information about the purchase of the building.

On March 7, Mr. Leonard Boucour, an authority on the mixing of pigments, lectured at Randolph-Macon Woman's College, on the topic, "The Permanent Palette."

On March 18, the Art Club's exhibit in Vaasa, Finland, was opened by Lauri Jarventaka, the City Manager. It remained open until March 27. Paintings by the following Lynchburg artists were purchased in Finland: Kerttu Cassen, Dona Craven, Jane Glass, Louise Payne, Mary Paul Wallace, Claire Wiest, and Mrs. E. C. Wiley, Sr. Mrs. Leonard Cassen and Mrs. W. R. Perkins, Jr. donated paintings to the Vaasa Art Club.

A letter dated April 10, sent to Mrs. Wiest from the Vaasa Art Club, expressed heartfelt thanks for the work involved, the beauty shared, and the sincerity with which the endeavor was carried out. About 625 people attended the exhibition. They also expressed thanks for the donated paintings which they were planning to frame and hang in the club house.

Although the season proved to be a time of spring cleaning and setting the Club House in order, the members were refreshed by a pilgrimage on April 8, to the Father Judge Mission Seminary, near Monroe, Virginia. The Seminary, a Roman Catholic preparatory seminary for candidates for the priesthood, had recently been completed. Works of art found there include sculpture by the world famous sculptor, Ivan Mestrovic; stained glass by Emil Frei; ceramic tilework by Lyn Emery, along with other beautiful works of art.

April 17, 1961, marked a red-letter day in the annals of the Lynchburg Art Club. On that day the deed to the residence known as 1011 Rivermont Avenue was filed in the Corporation Court of the City of Lynchburg, Virginia, from Mac Simpson Skinner and others to Lynchburg Art Club, Inc., for the sum of \$8,500.

On April 18, the Club met at Randolph-Macon Woman's College, in the nursery school, for an exhibition of children's art and a talk on "The Creativity of Young Children," by Miss Ethel Montgomery. Miss Montgomery, secretary of the Art Club, did graduate work in the study of early childhood education at Merrill-Palmer Institute in Detroit, where she taught for seven years before coming to Randolph-Macon in 1945.

At this meeting the announcement was made about the final signing of all papers that made us owners of the property. The

real estate company's leaflet contained the following information: two stories, frame, with slate roof, pine floors, and plaster-paper interior finish. The first floor was described as having a reception hall, 8 x 21; living room, 15 x 15, dining room, 12 x 15; 2 bedrooms 15 x 15; 3 closets; kitchen, 7 x 9, one bathroom with tub; front porch 9 x 38; rear porch 7 x 16; and a double garage in the back yard. The lot was listed as 50 x 125 feet. The upstairs was arranged as a four-room apartment, with 3 closets and a bathroom. An attic, with stairs, and a full concrete basement, with inside and outside entrances, were both listed. The heating was stoker-steam.

The entire membership was kept informed about the progress of the work on the building and about the financial status, through the occasional news letters of the president, Mrs. Harvey Harriss, and through the financial statements, as to total receipts and disbursements, sent out by the treasurer, Mrs. J. Calvin Caldwell.

With all of the extra consumption of time, work and money concomitant with acquiring the Club House, "business as usual" had to be carried on by our members. Thus we are listing some of the achievements about which we have records. During the early part of 1961, that is, through April, we have a fair sample of individual honors or awards.

February 18-19, Carolyn Gorton Fuller held a portrait exhibit at "The Gatehouse," at "Farfields" on Timberlake Road.

March 19, Elliott R. Twery's mosaic mural "Creation," in the entrance foyer of Agudath Sholom Temple, was dedicated during Sunday afternoon services.

March 31, Mrs. Fuller's ceramic classes, composed of members and faculty wives from Randolph-Macon Woman's College, held an exhibit, at Central Y. W. C. A., of sculpture made in the classes.

April 5, Mr. Twery had the cover picture REPORTER, a bi-weekly national magazine of facts and ideas. The painting was a view of Pennsylvania Avenue, looking toward the capitol.

April 9, Claire Johnson Wiest was featured in a NEWS article, "Blue Cats! Specialty of Artist," by Fred Menagh, Feature Editor.

April 23, Mrs. Janet W. Roller had entries in the Seventh Annual Painting-of-the-year Exhibition at the Atlanta Art Museum Gallery. Her two paintings were later sent on the national tour.

April 24-29, the late Mrs. Anna Elizabeth Lewis Morton's paintings were exhibited in the Lynchburg College Theater, during the spring production of THE INFORMER.

Returning to the activities in the Club House, we hasten to say that May was a month of hard work. Members were working in different relays during the morning, afternoon, and evening hours; removing wall paper, painting walls and wood-work, and cleaning the floors. When the notice was sent out for the annual meeting for June 2, there was much interesting information included as to "What we have done," "What we expect to do," and "What you can do to help." In the first category, such as the following were

listed: installation of a new gas furnace, removal of two walls, repair of plumbing, and installation of new wiring.

Later in the season each member received a "Financial Report of the Building Fund, January 1, 1961-July 1, 1961." The total receipts and total disbursements balanced with \$12,899.44. The number of hours of labor contributed by members totaled 703, but later added up to 1000 hours. There was also an acknowledgment of gifts, made by members and friends, for furnishing the Club House. Mrs. Caldwell's letter closed with the following paragraph:

"To Mrs. Harvey Harriss, president, we wish to express our sincere thanks and appreciation for her untiring efforts and leadership in making the Club House a reality."

However important the records of a financial or business nature may have been, the most important feature of all was the *esprit de corps* shown in the membership, as they realized a dream of many years' duration.

Formal Opening of Club House With Vaasa Exhibition

Just as the purchase of the Club House was the most exciting event for the spring season, so the most noteworthy event of the summer season was the exchange exhibit from Vaasa, Finland. On June 2, a business meeting was held in the new Club House, after which a film from the Art Club of Vaasa was shown. The film, depicting the activities of the Vaasa artists, acted as a curtain raiser for the forthcoming exhibition. The following is quoted from THE NEWS, Sunday, June 18, 1961, in an article entitled: "Reception Honors Finnish Attache."



Miss Eeva-Kristina Forsman, attache from the Embassy of Finland (second from left). Others shown are Mrs. Robert C. Wiest, Mrs. Leonard G. Cassen, and Mrs. Harvey W. Harriss.
Photo by Harvey W. Harriss.

"A major event of today will be a reception this evening at the new home of the Lynchburg Art Club, 1011 Rivermont Avenue, honoring the attache from the Embassy of Finland, Eeva-Kristiina Forsman. Miss Forsman is in Lynchburg for the opening of the exhibition of paintings by the Vaasa Art Club of Vaasa, Finland, now on display at the Art Club.

"The refreshment table will be set in front of a handwoven wall hanging, typical of those found in every Finnish home, flanked by the American and Finnish flags. The cloth will be of handwoven linen, dyed with herbs, and table appointments will be hand-hammered Finnish copper. The table arrangement of summer flowers will include the cornflower, national flower of Finland. Presiding at the punch bowls will be Mrs. Richard Whaley and Mrs. Leonard G. Cassen.

"Elsewhere throughout the clubhouse, the rooms will be decorated with arrangements of magnolias and other summer flowers, with lighted candles in crystal candelabra. Assisting in serving the guests will be six young girls dressed in Finnish costumes—Jean Doyle, Louise Doyle, Judy Hoge, Douglas Taylor, Charlotte Moore and Helen Callahan.

"Guests will be welcomed by members of the board of directors, their respective husbands and wives and other members of the Art Club. Hosts will be Ruth Blunt, Dr. and Mrs. Cassen, Mr. and Mrs. J. Calvin Caldwell, Julia Cleland, Howard Coleman, Mr. and Mrs. Harvey W. Harriss, Ethel Montgomery, Mr. and Mrs. Robert D. Martin, Mary Spotswood Payne, Louise Payne, Mrs. E. L. Thornhill, Mr. and Mrs. H. V. Traywick, Mr. and Mrs. William R. Perkins, Jr., Mrs. Herbert Rich, Mary Paul Wallace, Mr. and Mrs. R. C. Wiest, Mrs. Whaley, and Mr. and Mrs. Carroll Wiltshire. Mrs. Harriss is president of the organization."

On Tuesday, June 20, THE NEWS carried an article entitled "Vaasa Show Considered Worthwhile," written by Dr. Mary F. Williams, head of the Art Department at Randolph-Macon Woman's College and a member of the Lynchburg Art Club. The following excerpts are quoted from the article.

"... The Vaasa Art Club's 38 paintings have the strengths and weaknesses which any American painting club can recognize as its own. The painters of Vaasa and of Lynchburg include the professional, the teacher-painter, the long-time amateur, the middle-aged beginner and the young beginner. All are in this show." Dr. Williams continues with running comments on the works of various artists, such as the following:

"The teachers in the Vaasa group display strong design. A woman teacher of sculpture, Raili Jokipi, can paint in either of two continuing traditions. Her glass vase is a limited-palette color abstraction based on the transparencies of cubism. Her River Kyro Overflowing has the violent oranges and impulsive brushwork of the Fauve style.

"A retired 80 year old teacher of sculpture, Eva Willfor-Hile,

painted the most ambitious figure piece, a head and shoulders portrait of a Boy, in oil, the only portrait.

"In Vaasa's show, landscapes outnumber all other subjects, and watercolors outnumber all other media.

"The watercolors from Finland emphasize freshly handled washes on richly textured papers. Two by the 30 year old Reino Asummaa express the vast stillness and mystery of far mountains. The two charcoal and watercolor paintings by the 29 year old Frank Wiklund have a more visual approach. All reflect high standards in this difficult medium."

Of these 38 paintings, nine were purchased by Lynchburgers. "Fish Storage," a delightful watercolor of a typical Vaasa scene, was purchased by Mrs. E. L. Thornhill as a gift to E. C. Glass High School. The nine paintings will be permanent reminders of the Vaasa Exhibit. A most complete account of the exhibit is to be found in a definitive record kept by Mrs. Claire J. Wiest. In this scrapbook are the most detailed records which will prove invaluable for future reference.

Antiques and Art Bazaar

The paintings from Finland were still decorating the newly painted walls of the Club House, when the Ways and Means committee, headed by Mrs. E. L. Thornhill and Mrs. Richard S. Whaley, launched the Antiques and Art Bazaar. Under the leadership of these two efficient and tireless workers, members and friends of the Club whole-heartedly supported the project. Many interesting and valuable antiques were donated. Hand-made gifts and home-baked foods were also on sale. The Bazaar was in progress June 23 and 24, from 10 a. m. to 9 p. m. From this project about \$1000 was cleared. The Club was sorely in need of this financial aid.

Regular Club Activities

The Club House was ready for summer classes. Mrs. Claire J. Wiest conducted a class in watercolor painting, on Wednesday mornings from 10 to 12, for a six weeks period, beginning on June 21.

Mr. Elliott Twery conducted a five weeks course on Wednesday evenings, from 8 to 10 p. m., beginning on June 28. The course covered instruction in the use of different mediums and problems.

The Club House also provided good working studio space for individual artists who chose to work there during the summer months.

The opening event of the fall season was a reception, Friday

evening, September 15, from 8 to 10 p. m., honoring Mrs. William R. Perkins, Jr., whose "one man" show was being presented. The exhibit contained many of Mrs. Perkins' deftly done water-colors, with the light touch that suggested ideas rather than delineated complete figures or scenes. There were also a number of portraits, character studies, and several landscapes.

At the regular meeting on October 3, Mrs. Perkins spoke on "Why I Paint as I Do." She said she had been influenced by her early training in Florence, Italy, as a student of the Renaissance. She said she believed her preference for small figures arose from the fact that she liked to look down on gardens, scenes, and people, giving them a miniature effect.

Individual Honors

On September 15, Elliott R. Twery demonstrated mosaic-making at the Virginia Museum of Fine Arts workshop in Richmond.

On October 10, Carolyn Gorton Fuller acted as judge of the paintings in the Fine Arts Division of the Danville Fair. She judged entries in four categories: adult; intermediate, post high school age students up through twenty years of age; upper class students in the tenth to twelfth grades; and students in the seventh through the ninth grades.

The Doll Exhibition

A very ambitious and far-reaching event that high-lighted the fall season was the Lynchburg Art Club Doll Exhibition, October 13, 14, and 16-20. Each visitor to the galleries received an attractive catalogue containing an alphabetized list of owners of the dolls with a general identification of each collection. In addition to the display of over 1000 dolls in the two galleries, dolls were being sold in the sales room. The dolls were lent by members and by many doll collectors in Lynchburg and the surrounding area. The proceeds from the sale and the voluntary donations, amounting to about \$500, went to the upkeep of the Club House. Mrs. E. L. Thornhill, as chairman of the committee, worked valiantly on the project.

The following is quoted from an article, "Doll Exhibition Will Open on Friday," in THE DAILY ADVANCE, October 12, 1961:

"Dolls of all shapes and sizes from all sections of the world, ranging in age from very old dolls to modern dolls, comprise the exhibition to be held for the benefit of the Lynchburg Art Club at 1011 Rivermont Avenue.

"The show, in which the dolls are displayed in a manner to enhance their grace and historical value, will open Friday at 7:30 p. m. in the club house.



"Dolls of all shapes and sizes."

Photo by Mrs. B. F. Moomaw

"Rare dolls, dolls loved by many generations and cherished dolls of far away places, are included in the show. Other dolls, perhaps the antiques of other generations, are to be sold for the benefit of the club house. There is no set admittance fee but those attending will make a donation to the building fund.

"Mrs. E. L. Thornhill is chairman of the committee. Assisting her are Ruth Blunt, Julia Cleland, Mrs. Max Kuniansky, Mrs. J. I. Hamaker, Julia Mahood, Louise Payne, Mary Spotswood Payne, Mrs. William R. Perkins, Jr., Florence Robinson, Mamie Rohr, Mrs. James A. Stall, Mrs. Arthur K. Stevens, Jennie Strother, Mrs. H. V. Traywick, Mary Paul Wallace, Mrs. John A. Watts and Mrs. Richard Whaley.

"Owners displaying dolls and the types on view include: Susan Holcombe Adams, antique and character dolls; Mrs. C. C. Akers, Indian and character; Bass Allen, costume dolls; Vicky Allen, antique; Mrs. J. D. Anderson, famous name and historical character dolls; Mrs. Glenn Anthony, bisque and china and antique paper mache; Mrs. Gordon Bailey, Japanese; Mrs. Paul Bargamin, Japanese and character; Mr. and Mrs. Louis Basten, character dolls; Mrs. Austen Basten, antique and character; Mrs. B. B. Cardwell, plantation characters, antique; Mrs. Sam Chambers, Italian; Mr. and Mrs. Oscar Drinkard, handmade German dolls; Candy Earle, original character; Vickie Emmons, foreign; and Mrs. E. W. Falwell, Japanese.

"Mrs. James Flowers, china head; Annie Ford, By-Lo; Mrs. Cora Fuller, character; Mrs. Earl A. Gerhardt, foreign, character; Mrs. J. I. Hamaker, Chinese; Mrs. Wiley Harding, character; Mrs.

P. B. Harrah, foreign; Mrs. Klein Hawkins, costume; Mrs. Carl Hopkins, antique; Mrs. J. D. Horner, period; Gilson Horton, bisque and china head; Dorothy Hughes, rag doll; Mrs. C. M. Kilby, colonial; Mrs. Georgia Keeler, Japanese; Susan Knight, character; Polly Mason, foreign and character; Mrs. Lewis Miller, mammy.

"Also, Mrs. Gordon Moore, Jr., bisque; Eva Moore, gay nineties and foreign; Mrs. John Morris, antique, costume; Mrs. W. O. McCabe, Jr., antique; Jessie McGehee, Japanese and character; Jane Newton, foreign; Sammie Owen, costume; Louise Payne, antique; Mrs. William R. Perkins, Jr., antique, foreign, Indian; Mrs. Norman Pryor, old dolls; Mrs. S. K. Roller, antique, dolls made of rock maple; Mrs. Macey Rosenthal, foreign; and Mrs. Lillie Reams, antique.

"And, Helen Rosser, Korean; Mrs. William C. Royer, china head; Mrs. Elliot Schewel, Spanish wax dolls; Mrs. Edward Shank, antique; Mrs. Fred Showalter, Jr., Japanese and Indian; Mrs. George Shumate, character, antique; Mrs. A. P. Simpkins, French, character; Jennie Strother, pink luster; Delores Swanson, bisque with kid bodies; Mrs. Claude Thompson, foreign, china head; Mrs. Francis Taylor, character; Mrs. Claire Wiest, fairy tale characters; Sarah Whitehouse, foreign, Williamsburg; Mrs. E. C. Wiley, miscellaneous; Midge Williams, foreign and domestic; Lovelace Younger, antique paper dolls; Katherine Anne Platt, character."

Civic Art League

Early in the fall plans were made for the Annual Civic Art Exhibition to be held from October 29 through November 11. On September 20, the exhibition chairman, Mrs. Robert C. Wiest sent out a prospectus and entry blanks to all area artists inviting them to participate.

To recapitulate, at this time, we may recall that the Lynchburg Civic Art League's exhibitions had always been furthered by the Lynchburg Art Club. In the fall of 1932, under the aegis of Miss Georgia Morgan, Lynchburg witnessed the beginning of a far-reaching civic movement; that is, the organization of the Lynchburg Civic Art League. The purpose of this project was to encourage the development of art in persons in all walks of life who were over sixteen years of age. The board was composed of Art Club members. Miss Morgan and Mrs. J. Irvin Hamaker were the committee members for the first exhibition which was held November 5-25, 1932, at Moser Furniture Co., 506 Main Street. Our city has given strong support to the annual exhibitions through newspaper publicity, in attendance, and in other ways. This project of the Art Club was unique in the fact that the exhibition was assembled without a jury. Lynchburg was really a pioneer in Virginia in using this procedure. The Civic Art League became incorporated in November, 1935.

During World War II the League's exhibitions were held

sporadically, largely on account of not having a suitable place for display purposes. In November, 1947, the exhibition was resumed.

By the year 1950 the League's exhibitions had become an important part of the celebration of National Art Week, although the Civic Art League still kept its own identity as a Lynchburg enterprise.

In the fall of 1952, one year after the death of Miss Georgia Morgan, the Civic Art League disbanded and the Lynchburg Art Club agreed to take over the project. The members of the League requested that the final exhibition sponsored by them be remembered as a memorial to Miss Morgan. For some time the exhibitions were designated as the Georgia Morgan Memorial Civic Art Exhibition.

On November 7, 1961, at the regular monthly meeting, Professor Marion L. Junkin, head of the Art Department at Washington and Lee University, was guest speaker. His topic took the form of a discussion of the Lynchburg Civic Art League's Exhibition that was still hanging.

The Art Club held a reception and preview on Sunday afternoon, November 26, from two-thirty to five p. m., for the new exhibition of sixty works of art by Howard Coleman. The galleries were open from November 26 to December 10. The paintings covered a wide range of subject matter and the use of different media. Mr. Coleman, an artist and a construction man, had exhibited frequently before, in his own one-man shows and with other artists, but these sixty art works were chosen from the sixty-six that he had done after working hours, during the previous three years.

Christmas, 1961

As we have observed, each season has had its especial charm. Thus with the advent of winter, the observance of Christmas, ending on Twelfth Night, rounded out the activities of 1961, our *annus mirabilis*. In bringing together the Art Club's records, it seems timely to glance back on a few mileposts on our journey through the years.

The first Lynchburg Art Club was formed in 1895. Several of the charter members revived the Club in 1926, and in 1928 the present Lynchburg Art Club was organized. In February, 1961, the Club became incorporated, when it was negotiating plans for acquiring its first permanent home, 1011 Rivermont Avenue. For thirty-three years the members had had regular meetings and exhibitions. The first of these were held in the basement of Jones Memorial Library. Exhibitions were displayed wherever space opened up, often in downtown stores. When the new Lynchburg Art Center opened its doors, in the fall of 1953, at 1113 Church Street, the Lynchburg Art Club enjoyed the exhibition space provided there. In the fall of 1957 Mr. Stork offered the second floor of his Rivermont Avenue Shop. Here the Club met and exhibited

until November 1960. When the present building was purchased in April, 1961, the Club, for the first time, had a place of its own to have regular monthly meetings, board meetings, committee meetings, workshops, art classes, lectures and exhibitions in its three galleries.

In spite of the many handicaps, the members of the Lynchburg Art Club were able to establish traditions, one of which is their celebration of Christmas. The celebration of Christmas 1961 included many phases not possible before acquiring a permanent place.

The monthly meeting on December 5, was a prelude to the Christmas celebration. The Very Reverend Vincent Fitzpatrick, M.S.S. T., counselor general of the Missionary Servants of the Most Holy Trinity, dean of studies and assistant superior at Father Judge Seminary, spoke on "Symbolism in Religious Art."

The most extensive Christmas celebration in which the Club members had ever engaged was made possible by owning a home. Again by means of the news-letter method, the members at large were informed about the forthcoming project. The celebration plans had been initiated at a board meeting on November 7. After this meeting Mrs. Richard S. Whaley, chairman of the Christmas Decorations and Food Sale, sent out, on November 17, to each member a letter bearing the heading:

"Christmas Food and Ornament Sale
December 15-16, 10:00 a. m.-5:00 p. m."

The letter opened with the following paragraph:

"At our last meeting it was announced that the Board of Directors voted to sponsor a Christmas Food and Ornament Sale. Our Treasurer reported every improvement on the building has been paid for in full, but we are in need of money for running expenses. We have had unusual expenses this year but we also have unusual, almost unbelievable achievements to show for it. Every member of the Club has had a part in this."

The sale was unusual in that the items were largely home-baked food and handmade ornaments. A workshop was set up in the basement for those who liked to work in groups, while others worked individually in their homes. In addition to the selection of food and ornaments, the Christmas shoppers found a variety of greens assembled on the porch. The Club realized about \$550 from the sale. On sale were the Virginia Museum 1961 Christmas cards, designed by Elliott Twery. These had been first placed on exhibit at the Virginia Museum of Fine Arts on December 4.

Looking at the bulletin board, visitors were reminded that also on December 4, another member had had an honor conferred on him. December 4-16, an exhibition of paintings by Robert Simmons Fuller was held at the Charles Barzansky Galleries in New York City. One of Mr. Fuller's oil paintings on exhibition there was purchased by fifteen of the artist's friends and colleagues among the faculty families at Randolph-Macon Woman's College.

As in the preceding projects of 1961, two types were also necessary during the winter season; one of a money-making nature to defray current expenses and another of a purely artistic nature for the enjoyment of the Lynchburg public. Almost before the delicious aroma of the home-baked loaves, the Christmas cookies, cakes, and pies had left the gallery, the exhibition chairman was there seeing to it that the Virginia Museum of Fine Arts "Adoration of the Magi" was suitably hung for all townspeople to enjoy. The painting was on view daily from 2 to 5 p. m. during the last week of Advent and remained until Epiphany, with the exception of Christmas Eve and Christmas Day. As a part of the celebration, the Art Club held open house, for all Lynchburg friends, on New Year's Day, from 2 to 5 p. m., Mrs. L. R. Geissler, chairman of hostesses, served coffee to all callers.

"Adoration of the Magi," which was on loan from Virginia Museum, is an oil on canvas, 30½" high and 37" wide. The artist of the painting is unknown, but it is done in the manner of Vittore Carpaccio (1450-1522).

Any one who wished to avail himself of the opportunity of seeing the painting could visit the gallery on his way to or from his Christmas shopping trips in town. As one lingered for a quiet enjoyment of "Adoration of the Magi," beautifully hung with the back-drop of crimson velvet, he acquired the real spirit of Christmas.

The preceding year Virginia Museum had lent the Art Club its painting "Holy Family," an oil on canvas, 38½" high by 35½" wide. This is an Italian painting of the sixteenth century of the School of Andrea del Sarto (c. 1486-1530). It was a gift to Virginia Museum from John Barton Payne. Since at that time the Club had no suitable place to hang the painting, borrowed space was found in the First National Bank and Trust Company, 2482 Rivermont Avenue, near the Art Club's gallery at Stork's, 2484 Rivermont Avenue.

On January 6, the final exhibit day of "Adoration of the Magi," the members assembled for their traditional supper party. The forty new members who joined during 1961 were the honored guests at the party for which the old members had prepared the food. The party was most festive with individual tables, set up for four, six, and eight and centered with candles and native greens. Guests were seated in the candle-lighted galleries on the main floor and also on the second floor.

The guest speakers for the dinner party were two well-known Lynchburg architects, Trueheart Poston and Charles Veil, who showed transparencies of the English countryside. The two architects had recently returned from an extensive trip in England and parts of the Continent. After docking at Southampton, the Lynchburgers rented a car and took a leisurely tour by less frequented roads and bylanes before touring London on foot. The architects limited their slides and talk to the architecture of England, such as that found in its cathedrals, inns, and manor houses.

As the Christmas festivities came to an end, with the supper party on Twelfth Night, and as the wonderful portrayal of "Adoration of the Magi" was taken down, the activities of 1961 were brought to a close.

X

EPILOGUE—THE MAGIC MIRROR

In Gratitude

As we emerged on the threshold of a new year, like Janus we perforce looked in two directions. As we were looking forward with hope and courage, we realized we were just entering upon a great enterprise that needed each one of us. As we were looking back, we realized that the chief joy of 1961 was the wonderful *cooperation* in our *incorporation* that had brought us forward, feeling as never before that "in union there is strength."

All that the Lynchburg Art Club represented had met with magnificent support from the community at large. The local press had carried interesting features and news items about our enterprises. Members had shown their individuality and creative ability in many ways. A year book and a copy of the Club's By-laws, through the thoughtfulness of Miss Ruby Burford, made for the solidarity of a better informed group of artists and those interested in art. Another club member, Mrs. T. K. Scott, expressed her appreciation of the work of the Club through her charmingly artistic flower arrangements that graced every festive occasion at the Club House. In the words of William Wordsworth, we may say that there were many other

"... little, nameless, unremembered acts
of kindness and of love ..."

performed by Lynchburgers for the cause of organized art in Lynchburg.

LYNCHBURG ART CLUB, INC.

MEMBERSHIP, 1962

Mr. Cecil Adams, Mrs. Clifton Apperson, Mrs. H. V. Ashcraft, Mr. and Mrs. R. J. Baldwin, Mrs. Paul Bargamin, Dr. Belle Boone Beard, Miss Ruth Blunt, Mrs. Ella J. Boyer, Mrs. Lusetta Bray, Miss Grace Lynn Brown, Miss Ruby Burford, Miss Una Burton, Miss Rosa Busey, Mrs. J. Calvin Caldwell, Mrs. Moody Campbell, Mrs. B. B. Cardwell, Mrs. Tucker Carrington, Mr. and Mrs. James L. Carter, Mrs. Kerttu Cassen, Miss Julia Cleland, Mr. Howard Coleman, Mrs. Macon Cox, Mrs. C. E. Craven, Mr. Carl D. Cress, Jr.

Mr. and Mrs. Pierre Daura, Mrs. D. M. Davis, Mr. and Mrs. E. M. Delaney, Mrs. D. C. Dills, Miss Mary S. Diuguid, Mrs. Bertha W. Dooley, Mrs. William M. Doyle, Jr., Mr. and Mrs. Oscar Drinkard, Mrs. B. P. Edmunds, Mrs. H. T. Eubank, Mrs. F. C. Evans, Mrs. E. W. Falwell, Mr. Everette Fauber, Jr., Mr. George Flippin, Jr., Mrs. Lettie R. Frazier, Mr. and Mrs. Robert Fuller, Mrs. Calvin S. Garrett, Mrs. L. R. Geissler, Mrs. Charles Gibson, Mrs. LeRoy Glass, Mrs. W. P. Guenther.

Mrs. J. I. Hamaker, Mrs. Charles Hancock, Miss Barbara Harding, Mrs. P. B. Harrah, Mrs. Harvey W. Harriss, Mrs. F. Klein Hawkins, Mrs. Benson Hoge, Mrs. J. K. Holman, Mrs. Lawrence Horton, Mrs. Claude Hoskins, Mrs. Howard Hovda, Miss Dorothy Hughes, Mrs. L. T. G. Hyatt, Mr. Thomas Jenkins, Mrs. Robert E. Jones, Mrs. R. E. Jorden, Mrs. C. M. Kilby, Miss Margaret M. Kirkpatrick, Mrs. Joseph Kennedy, Mrs. Bernard Kyle, Miss Jimmie Kyle, Mrs. Max Kuniansky, Mrs. I. L. Langley, Miss Mary Ann Lee, Mr. and Mrs. Harold Leggett, Mrs. Bernice D. Lill, Dr. and Mrs. Robert Lloyd, Mrs. Ophelia Ludlam.

Mrs. William O. McCabe, Jr., Dr. Frances McGehee, Mrs. Ford McKee, Mrs. S. Clyde Maddox, Sr., Miss Julia Mahood, Mr. Robert D. Martin, Mr. Randolph Mason, Miss Martha Massie, Miss Ethel Montgomery, Mrs. B. F. Moomaw, Mrs. F. A. Neergaard, Mr. Loren Oliver, Mrs. William R. Paige, Miss Louise Payne, Mrs. Pauline L. Payne, Miss Spotswood Payne, Mrs. William R. Perkins, Jr., Mrs. Kirk Perrow, Mrs. Don Preston Peters, Miss Avie Phillips, Mrs. Joseph S. Platt, Mrs. Norman Pryor, Mrs. Duval Radford, Mrs. O. H. Reynolds, Mrs. Herbert Rich, Mrs. M. W. Roberts, Dr. Florence H. Robinson, Miss Mamie Rohr, Mr. and Mrs. Samuel K. Roller.

Mrs. Baxter B. Scales, Mr. Elliot Schewel, Mr. Duane Schrock, Mrs. Tom Scott, Mr. and Mrs. Frank C. Scruggs, Jr., Mrs. Louise Shearer, Mrs. Ellis Shorb, Mrs. Helen Shouse, Mrs. Annie S. Simpkins, Mrs. Glenn Snyder, Dr. R. C. Sommerville, Miss Flora Stanley, Mrs. James Stall, Mrs. Arthur K. Stevens, Mr. and Mrs. H. J. Stork, Mrs. D. B. Stough, Miss Jennie Strother, Mr. C. T. Thompson, Mrs. E. L. Thornhill, Mrs. Hubert T. Thornhill, Mrs. H. V. Traywick, Mr. Rudolph Tucker, Mrs. Anna D. Turner, Dr. and Mrs. F. V. Tweedy, Mr. and Mrs. Elliott Twery.

Mrs. Donald Wagner, Miss Mary H. Walker, Mrs. John Watts, Mrs. Walter Webber, Mrs. Rosa McWane Whaley, Mrs. L. R. Weissert, Miss Stella Wider, Mrs. Claire Wiest, Mrs. H. G. Wiest, Jr., Miss Alice Wiley, Mrs. E. C. Wiley, Mrs. Emma Wilkens, Mr. Kenneth Williams, Miss Margaret Williams, Miss Mary F. Williams, Mrs. George Willis, Mr. and Mrs. Carroll B. Wiltshire.

Presidents of the Lynchburg Art Club

1928-1932.....	Miss Georgia W. Morgan
1932-1933.....	Mrs. J. Irvin Hamaker
1933-1934.....	Mrs. A. W. Terrell
1934-1935.....	Miss Louise W. Payne
1935-1937.....	Mrs. J. Paulette Clark
1937-1939.....	Mrs. Henry L. Howard
1939-1940.....	Miss Elizabeth Clark
1940-1941.....	Mrs. Ewing C. Scott
1941-1942.....	Miss Ruby A. Burford
1942-1943.....	Mrs. Ewing C. Scott
1943-1944.....	Mr. Samuel K. Roller
1944-1946.....	Miss Georgia W. Morgan
1946-1947.....	Mrs. Samuel K. Roller
1947-1948.....	Mrs. William M. Doyle, Jr.
1948-1949.....	Dr. R. C. Sommerville
1949-1950.....	Mr. Charles P. Heinemann
1950-1951.....	Mrs. Carroll B. Wiltshire
1951-1953.....	Mr. Elliot Schewel
1953-1955.....	Miss Lucy Massie
1955-1957.....	Mr. Carl D. Cress, Jr.
1957-1959.....	Miss Louise W. Payne
1959-1962.....	Mrs. Harvey W. Harriss
1962.....	Miss Mary Paul Wallace