

3. Announcements, etc. 1964
and before

1962
1410 Gaston Ave.
Thursday

Dear Sus,

Thanks for your note; will oblige as follows.

My show will be October 8 to 28 at the Texas Federation of Women's Clubs gallery, 2312 San Gabriel. It will be an exhibit of paintings and drawings done over the last three years, portraits and landscapes, primarily.

Biographical information: Grew up in Indianapolis. Always interested in art. Studied summers in high school at John Herron Museum School in Indianapolis. Went to Radcliffe College in Cambridge, received a B.A., cum laude, with a major in Fine Arts (1950). Studied in the summers while in college; withl. with Jerry Farnsworth, a portrait painter, on Cape Cod, 1947-2. at Skowhegan School of Painting, in Maine, 1949, where I won first prize ~~painting~~ in painting. After college I studied at the Brooklyn Museum School with Max Beckman, and the Art Students' League with Robert Hale, 1950-51.

At Indiana University I studied photography, and had a one-man exhibit of photographs there in 1953.

For whatever use or not that you care to make of it, my art training stopped in 1951, and I had a series of jobs, some as commercial artist, for a T.V. station and a government department, once as a commercial photographer. I married, and started producing children. It was not until we settled in Austin five years ago, that I was able to pick up again the thread of art training and intense interest in it that had been relegated to dreams. In 1960 I started taking painting and drawing courses at the University of Texas, and studied with William Lester, Loren Mosley, and Kenneth Fiske, over a period of a ~~year~~ two and a half years, ending this spring.

You may know that the present president of Radcliffe, Mrs. Bunting, started an institute for graduate women who are married and have families, which, in effect, makes grants which enable some talented ones to pay for baby sitters in order to maintain and develop their intellectual interests on a part-time basis. This is ~~what~~ what I have been trying to do on my own. I am very much interested in the education and development of intelligent young women toward making productive use of their time and abilities even after they marry and have families. In many cases this can be done satisfactorily on a part-time basis without sacrificing the time needed by one's family.

There is this bit of ~~saccharinity~~ saccharinity; That Wayman Adams also came from Indiana, and I grew up knowing his work, and his name. I was able to meet him after we moved to Austin, and after his death, his widow gave me a couple of his brushes. (They are no good, but I use one for applying varnish.) Mickey Somebody (who started a ~~center~~ "art" colony in Wimberly this summer) (he lives on your side of town) is also from Indiana. I certainly don't have the virtuosity of Wayman Adams, or ~~the~~ a great deal of time to devote to painting. I do what I ~~can~~ can. I have limitations and try to work through them. I know too much about art history to be anything but humble.

What other profundity can I give you? The University here has an excellent art department. In "residential Austin" one hears that the art department is too far out or too abstract. It isn't abstract. You can learn anything you want. They stress fundamentals. Life drawing is required and is thorough and anatomical. The students do a lot of abstract art because that is what is currently fetching high prices and praise in the major art centers, and because the student is drawn to what is new. One can't enter a field with great prejudice against major aspects of it without becoming severely circumscribed and limited oneself. There is excellence in "abstract" as well as realistic art as well as areas in between. Rapid change is fundamental to the time in which we live. One can't step into the past and refuse to face it ~~xxx~~ without becoming an anachronism.

Okay, that's too much, and you have two inches. I can't resist philosophising. On with the ~~xxx~~ point.

~~xx~~ Exhibited: The Brooklyn Museum
The Krashaar Galleries, N.Y.C.
One-man show, photographs, Indiana University
Henderson Museum, Boulder, Colo.
Pueblo Junior College, Pueblo, Colo.
Stable Gallery, Taos, New Mexico
University of New Mexico, Albuquerque, N.M.
Art Group, Salina, Kansas
Utah State ~~xxxx~~ College, Provo, Utah
Laguna Gloria Art Museum, Austin

Could you, or would you care to write something for me for the American Statesman, about this, or should I?

Thank you very very much.

Love,

the arts



ONE-MAN SHOW SET—Portraits and landscapes by Austin artist Mary McIntyre will be exhibited in a one-man show at the Texas Federation of Women's Clubs Gallery, 2312 San Gabriel, October 9-31. Her work previously has been shown at the Brooklyn Museum and Krashaar Galleries, New York City; Henderson Museum and Pueblo Junior College; Taos Stable Gallery and the University of New Mexico; Utah State College; and Laguna Gloria in Austin. A one-man show of her photographs was held in 1953 at Indiana University. Mrs. McIntyre is a native of Indianapolis; she is a cum laude graduate of Radcliffe College (majoring in history of art), studied with portraitist Jerry Farnsworth, won a first prize in painting at Maine's Stowhegan School of Painting, and has worked with Max Beckman and Robert Hale in the East. At the University of Texas, she has studied with William Lester, Loren Mosley, and Kenneth Fiske. Wife of Dr. Francis McIntyre, she is the mother of three little girls, manages to be "a serious painter" by spending many hours in her studio at 1410 Gaston.



BARBARA MCINTYRE, HER PORTRAIT AND PORTRAIT-PAINTING MOTHER

Austin artist's show goes into Federated Women's Club gallery Tuesday.

Busy Wife, Mother Schedules Art Show

Mary McIntyre is a quiet, intense young woman, graduate of Radcliffe, who agrees with that college's President Bunting: it's a waste if, after marriage, women don't maintain and develop their intellectual interests at least on a part-time basis.

What she has done during the last three years with her extra hours—those leftover from caring for her physician-husband, three small daughters, and large house—has been to pick up her undergraduate study of art, to study with several Austin painters, and then to work on her own in a studio at the back of her home.

A one-man show of Mary McIntyre's portraits and landscapes opens Tuesday in the Texas Federation of Women's Clubs gallery, 2312 San Gabriel, and continues through Oct. 21. The exhibition, which includes oil portraits of a number of Austinites, is open to the public free of charge. Gallery hours are 3 to 5 p.m. daily.

By coincidence, Mrs. McIntyre is the third Austin painter in recent years to hail from Indianapolis. She grew up there knowing the work of Wayman Adams; after moving to Austin, she met him, and, after his death, his widow gave Mary a couple of Adams' paintbrushes. Austin's Mickey Thurgood, best known as a commercial artist, hails from the same Indiana soil.

Mary McIntyre's work has been exhibited in the Brooklyn Museum and Krashar Galleries, New York City; Henderson Museum, Boulder, Colo.; Pueblo Junior College, Pueblo, Colo.; Stable Gallery of Tass, N. M., and the University of New Mexico in Albuquerque; Utah State College, Provo, Utah; Laguna Gloria in Austin; and with the Art Group of Salina, Kan.

She studied photography at Indiana University and had a one-man exhibit of photographs there in 1933.

Cum laude graduate of Radcliffe College with a major in history of art, Mrs. McIntyre studied with Cape Cod portrait painter Jerry Farroworth, at Maline's Skowhegan School of Painting (where she won a first prize in painting), and with Max Beckman and Robert Hale in New York.

At the University of Texas she has been a student of William Lester, Loren Moziey, and Kenneth Flske.

Likely to be the quietest participant at any cocktail, sitting, or dinner party, Mrs. McIntyre has strong and intelligently-oriented opinions on everything from politics to culture.

McIntyre on Art: "The University of Texas has an excellent art department, in residential-Austin one hears that the art department is too far out or too abstract. It isn't abstract. You can learn anything you want. They stress fundamentals. Life drawing is required and is thorough and anatomical.

"The students do a lot of abstract art because that is what is currently fetching high prices and praise in the major art centers, and because the student is drawn to what is new. One can't enter a field with great prejudice against major aspects of it without becoming severely circumscribed and limited oneself.

Dr. and Mrs. Francis E. McIntyre
cordially invite you to a reception
on the occasion of an exhibition of paintings
by *Mary McIntyre*

2312 San Gabriel

Friday, October 12
7 to 9 p.m.

LISTENING POST

Art Exhibit Features Works Of Ex-Hoosier

By LEILA HOLMES

Austin, Tex., is recognizing this week a former student of the John Herron Art School. An exhibit of the paintings of Mrs. Francis E. McIntyre, formerly Mary Harrell of Indianapolis, opened Monday.



Leila Holmes

The opening prompted a reception in the Woman's City Club of Austin Friday night. The exhibit will continue through Oct. 31.

In this, her first one-man show, Mrs. McIntyre has chosen varied canvases from portraits in oil to pastel landscapes. The composite selection demonstrates her diversified talent and art background.

Being graduated cum laude in fine arts from Radcliffe College, Mrs. McIntyre continued her interest with an art tour of Europe followed by a year's study at the Brooklyn Museum School.

Most would welcome a rest after such intensive study, but not Mrs. McIntyre. Her vacation time, too, was spent in concentrated art training.

Not only did she spend two summers at the John Herron Art School, but she also furthered her training under Jerry Farnsworth at Cape Cod and attended the Skowhegan Art School during vacation time.

Since moving to Austin five years ago, Mrs. McIntyre has taken art courses at the University of Texas. She now has her own studio attached to the garage of her house. When she has free time from her active family, she is pursuing her current interest—portraits in oil. Mrs. Samuel R. Harrell,

mother of Mrs. McIntyre, has been in Texas this week, and attended the reception honoring her daughter. Mrs. Harrell returned by plane yesterday to attend with Mr. Harrell the opening concert of the Indianapolis Symphony orchestra.



BARBARA McINTYRE, HER PORTRAIT AND PORTRAIT-PAINTING MOTHER, MRS. FRANCIS E. McINTYRE

THE INDIANA

Contemporary Gallery To Show 'Discoveries'



Mrs. W. Taylor Wilson (left) and Mrs. Samuel R. Harrell proudly display paintings "discovered" by Mrs. Evan L. Noyes, Samuel M. Harrell and Mrs. Wilson for the Discovery Show in the Contemporary Gallery. The children in the portrait are the granddaughters of Mrs. Samuel R. Harrell.

By MARY WALDON

Indiana art collectors are on the trail of new artists whose works they can dream of owning. The contemporary gallery will be a happy hunting ground for connoisseurs when it presents a Discovery Show in connection with its Modern Master Show which will open Monday for two weeks from 1 until 3 o'clock. There will be an invitational preview tomorrow from 3 until 7 o'clock.

For the Discovery Show patrons on the board of directors of the gallery are sponsoring artists and their works available for purchase.

Mrs. Taylor Wilson is a board member who will present the works of two artists she has discovered.

"I AM NOT a connoisseur," she admitted. "My husband is. I don't know where I am going or what I am doing artistically. I buy what pleases my fancy."

"I had seen the paintings of charming French children, all eyes and shaggy haircuts that were done by Philippe Noyer. I heard he was having a one man show in the Little Studio in New York so I made a trip there to see the showing and meet him."

"His paintings were irresistible and I bought my first original. It was terribly exciting. I didn't know they made a big thing of buying an original. Before I quite realized what was happening I was having my picture taken with the artist and a star was put on my painting."

MRS. WILSON also will show a painting of Mrs. E. H. Phillips, a neighbor, who has come here from the East. Mrs. Wilson discovered her after seeing an unforgettable painting at a party. She inquired about the artist and discovered it was her neighbor.

Samuel M. Harrell is another member of the board who will present paintings in the Discovery Show.

"My son was never really aware of art until he was made a member of the board of the Contemporary Gallery," his mother Mrs. Samuel R. Harrell says. Now a whole new world has opened up for him and he is very aware of the talent of his sister, Mrs. Francis E. McIntyre of Austin, Tex. and will present her paintings at the Discovery Show.

MRS. McINTYRE is the daughter of Mr. and Mrs. Samuel R. Harrell, 5850 Sunset Lane. She has studied at Herron, with Jerry Farnsworth at the Cape Cod Art School and at Skowhegan, Me. After graduating from Radcliffe, she studied at the Art Student's League in New York and at the Brooklyn Museum of Art. She has also studied at the University of Texas.

Mrs. McIntyre had a one man show in Austin last October and is now busy overseeing the addition of a studio onto the McIntyre home and painting portraits of her daughters, Barbara, Sylvia and Carolyn.

"I can't imagine where she got her talent for none of the rest of us has any," her mother said. "My greatest artistic achievement was making paper dolls."

OCT. - 1963

The Austin American

Artist Mary McIntyre Exhibits One-Man Show

A small select show of paintings by Austin artist Mary McIntyre — her second one-man show in two years—is now on exhibit at the Marjorie Towmaley Art Gallery, 1805 West 35th Street. Wife of Dr. Francis McIntyre of Austin, she is a native of Indiana who studied both at Radcliffe College and at the University of Texas.

To be seen in the current exhibit—which will be up through November 16 and open to the public without charge—are portraits of Mrs. Gil Kuykendall, a double portrait of Mrs. Joseph Abell and her four-year-old daughter, Kate; and a portrait of 13-year-old Bob McBee painted in a more casual pose and freer style.

Other figure paintings on exhibit are a picture of two girls playing, painted in the casual poses children normally assume, and a portrait entitled, "Young Girl in White." There is a large picture of a young woman, daydreaming, seated against a blond background, entitled "Summer."

Moving from the figurative toward the abstract is "Problems of the American Woman: Fragmentation." Here the nude form of a woman is broken into prism shapes which are interspersed with other large colored shapes. "Signs and Banners of a City" also has broken forms, but here they suggest the banners and signs that are seen at car dealers' lots.

One of the most provocative pictures is "Collage Study for Madonna and Child." It combines paste-ups from magazines

and chalk drawing. The infant Jesus is in a striped shirt, and paste-ups in the background are of contemporary issues. In commenting on this, Mrs. McIntyre says, "Our faith either speaks to us now, in contemporary terms, or it is nothing."

Some of these works will also be seen in a one-man show in March at the Contemporary Arts Gallery in Indianapolis. Handsomely framed, the current exhibit includes only new paintings of Mrs. McIntyre. Gallery hours are 9:30 a.m. to 5:30 p.m. Mondays through Fridays, 2:30 to 5:30 p.m. Saturdays and Sundays.

October Index Ball

Mr. and Mrs. Elmore Rural Torn have been invited to attend the New York-Washington Index Ball, Saturday, October 26, New York City. The Ball, which is an annual event, will be held this year at the Mercury Ballroom of the New York Hilton Hotel.

The Crown Shop

Rio Grande at 29th

CHRISTMAS CARDS
10% DISCOUNT

8:30-5:30 Unlimited
Thursday parking
'til 9 GR 2-5733

I had a small exhibit at Marjorie Towmaley's. I saw a couple of things, one to a lady in Brazil.

1962 - OCTOBER

ONE-PERSON EXHIBIT

GALLERY OF TEXAS FEDERATION
OF WOMEN'S CLUBS, 2312 SAN
GABRIEL

SIXTY-FIVE
PRIZE WINNERS

FROM THE
COLLECTION OF

SKOWHEGAN SCHOOL
OF PAINTING AND SCULPTURE

TO BE EXHIBITED AT

Colby College
February 1 - 25

Bowdoin College
February 28 - March 25

Portland Museum of Art
April 1 - 25

Bradford Junior College
April 29 - May 16

1957

INTRODUCTION

The productions of art schools today are likely to fall into one of two categories. There are those which follow one line of approach and ignore others of equal validity; and there are those which delve into all current artistic movements without commitment to any. The former, by putting all their eggs in one basket, assume a unity of approach in the arts which does not exist today, and the latter suffer from the disrupting effect of a lack of unified purpose. To strike a middle path is a difficult achievement.

The Skowhegan Summer School of Painting and Sculpture has done this with remarkable success. These sixty-five prize winners of the last eleven years reveal the direction of a school with a point of view, but not one that cuts its students off from the variety of significant trends in the art of the present day. There is experimentation here, but not experimentation in mid-air. Underlying it is the acquisition of knowledge. The point of view of the Skowhegan School consists in the combination of these two: experimentation, the necessary condition for artistic activity, and the acquisition of artistic knowledge.

Without attempting to be complete but rather with the aim of encouraging the viewer to look further himself, some of the evidences of both experimentation and knowledge are suggested here.

How, for example, does one present a nude in a studio interior? To bathe her in light and create a hazy space around her (no. 17 *Figure* by Mary Harrell), or to emphasize her solidity by a non-natural light and sharply separate her darkness from the light background (no. 47 *Reclining Nude* by Carlo Travaglia)? Or to combine qualities of solidity and luminosity by means of lines and a systematic color treatment of the planes of the body (no. 9 *Standing Nude* by Charles Cajori). Perhaps a more focussed study will imprint the image of a human body firmly in our minds (no. 34 *Back Study* by Robert Andrew Parker). Or a psychological content will emerge through the suggested relation an older and a younger woman whose attentions are caught by something unexplained outside the picture (no. 46 *Two Women* by Anne Steinbrocker).

These are some areas of experimentation to be found when a student looks at a model. To explore them successfully calls into play many kinds of knowledge. Would more foreground or background be appropriate? Or should the setting be entirely suppressed? Where would the placement of the figures within the enframing be most effective? What colors would reinforce the idea and at the same time be related formally among themselves?

Still life can be used to create a surface harmony of rich dark colors or a means for learning to control brilliant hues (no. 18 *Lilies and Lake* by Dudley Harrison; no. 13 *Flowers* by David Driskell). If the subject has echoes of meaning these can be invoked by a rich and complex treatment of forms (no. 50 *Parlor Organ* by John Wrobbe). Complex forms

9. CHARLES CAJORI STANDING NUDE — 1947
won a Fulbright Fellowship to Italy in 1952, and since his return has held two one-man shows, and taught both at Cooper Union and at the Philadelphia Museum School.

10. MICHAEL CAMMUSO FIELD — 1953
went from the Cleveland School of Art into the U. S. Army, and then continued his study of art at Pratt Institute.

11. ANNE CHILD WILD FLOWERS — 1947
studied at the Boston Museum School before attending Skowhegan. She later studied at the Institute of Design in Chicago and is now working in Paris.

12. JEAN COHEN DIONNE'S HILL — 1950
graduated from Cooper Union in 1949, and has continued her work in painting consistently since that time. For two summers she ran a small gallery of contemporary painting in Lake-wood Maine.

13. DAVID DRISKELL FLOWERS — 1954
is Assistant Professor of Art at Talladega College, Alabama. A graduate of Howard University, where he was for three years the winner of the Scholastic Scholarship in Fine Arts, he has had one-man shows in Alabama and Washington, D. C.

14. CHARLES DuBACK LAKE — 1949
attended the Art School at the Brooklyn Museum, where he was given a one-man show of his wood cuts in 1952. He has since shown at the Roko Gallery in New York.

15. WADE FRAME LOONS — 1951
is a native of West Virginia, and after studying art at the Brooklyn Museum School, won a scholarship to Skowhegan in 1951.

16. STUART FROST STILL LIFE — 1949
is now teaching in the Art Department of Pennsylvania State College. His work has been in many group exhibitions including the Metropolitan Museum of Art, the Museum of Modern Art and the Wadsworth Atheneum in Hartford, Connecticut. He worked on the restoration of the murals in the dome of the Capital in Washington as assistant to Allyn Cox.

17. MARY HARRELL (McINTYRE) FIGURE — 1949
graduated Cum Laude from Radcliffe where she made a special study of Durer. She has worked as magazine editor, as professional photographer, and has exhibited in group shows in New York and the West.

53RD

Texas Fine Arts Association

**SPRING JURY AND
MEMBERSHIP EXHIBITIONS**

May 3 — May 31, 1964

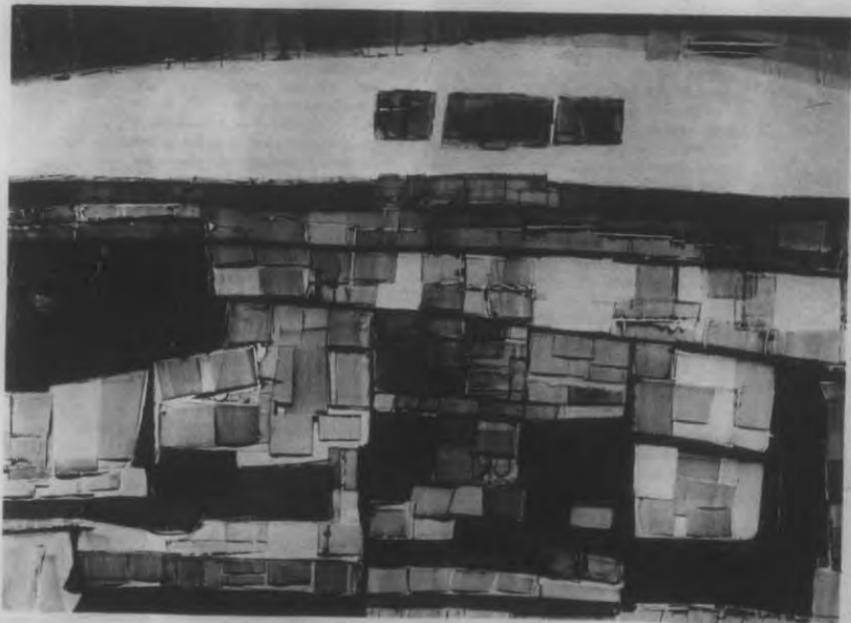
LAGUNA GLORIA ART MUSEUM

and

TEXAS FEDERATION OF WOMEN'S CLUBS GALLERY

2312 San Gabriel

Austin, Texas



SPRING JURY EXHIBITION
LAGUNA GLORIA ART MUSEUM
AUSTIN, TEXAS

*Almazan, Jesse A.	"Ganglion of Steel"	Transparent Watercolor	P. P.
Allen, Lucy Page	"Langosta"	Welded Metal Sculpture	\$75
Allison, Jane	"Despair"	Ink	\$25
Baldauf, Gail	"Of Times Past"	Watercolor	\$50
Barrow, Lu Ann	"Auction"	Oil	\$150
Barton, Mayme	"Rio Grande"	Oil	\$500
Bath, Lorna	"Poppy"	Oil	\$250
Binion, Evelyn	"Dwelling"	Oil	\$100
.Buscaglia, Albert	"Tableau"	Oil-Collage	\$200
*Cain, Joseph A.	"Land Bands"	Hyplar Copolymer	P. P.
*Coones, Richard C.	"Visit"	Fresco	\$400
Crawford, Von	"Mathis Field"	Oil	\$200
Embrey, Carl R.	"Off-Shore Oil Rigs"	Oil on Panel	\$235
Fiedler, Frederica	"Didactic ?"	Sculpture (Relief)	\$250
Fitch, Virginia	"Mountain Isolation"	Oil	NFS
Fix, Leo Bernice	"Indian Summer"	Watercolor	\$100
Folmar, Maude	"Mexican Cathedral"	Watercolor	\$150
Frary, Michael	"Sienna"	Oil	\$1000
Foxworth, C. B.	"Sunlit Home"	Oil	\$200
Gonzalez, Leopoldo, Jr.	"Cutter"	Oil	\$500
Hoey, Bill	"Landscape"	Oil	\$350
Hurd, Betty P.	"Saturday Nite"	Polymer	\$250
Jaros, George Nickalos	"Une Melodie Porer La Euridce"	Gouache	\$175
Korfi, Winifreds	"Flower Cart"	Oil	\$500
Kreneck, Lynwood	"Simple Pleasure"	Varnished Casein	\$250
LaBauve, Louise	Untitled	Casein	\$100
*Lancaster, Robert L.	"Quo Vado"	Mesquite Sculpture	\$750
*Lantos, Judith B.	"Two Figures"	Oil	P. P.
Lee, Amy Freeman	"Memory of Ajanta"	Watercolor	\$200
Levy, Elva	"Summer"	Watercolor Collage	\$300
Lorette, Richey Hooper	"Beauty in Warmth"	Oil	NFS
McIntyre, Mary	"Madonna and Child #2"	Oil	\$300
McKinley, Dorothy Pflugaupt	"Afterglow"	Oil	\$250
Malone, Electra	"Love Ridge Farms"	Watercolor	\$150
Mayfield, Margot	"Deserted Island"	Casein	\$250
Mijangos, Alberto	"Illogical Con Safo"	Oil	\$250
Milliken, Gibbs	"Hidden Bird"	Polymer	\$300
Morris, Ida Jane	"Paliachi"	Oil	\$500
Murphy, Joy	"The Secret Place #2"	Polymer - Resin Wood	\$100
Newman, Jerry A.	"Repose"	Oil	\$425
O'Brien, Monselle	"Family Homestead"	Oil	NFS
Palovich, George W.	"Woman in the Red Robe"	Casein	\$100
Patterson, Terry	"The Worm Turns"	Oil	\$350
Petersen, Elmer P.	"Young Girl"	Welded Sheet Iron & Brass	\$420
Pinca, O. George	"Cyclists"	Watercolor	\$400
*Pittman, Doris H.	"Packery Channel"	Watercolor	P. P.
Posey, Glory	"Character Sketch of a Man"	Oil	\$100
*Putnam, Margaret	"Beckoning Land"	Polymer	\$400
Pyburn, William	"Figure and Interior"	Oil	----