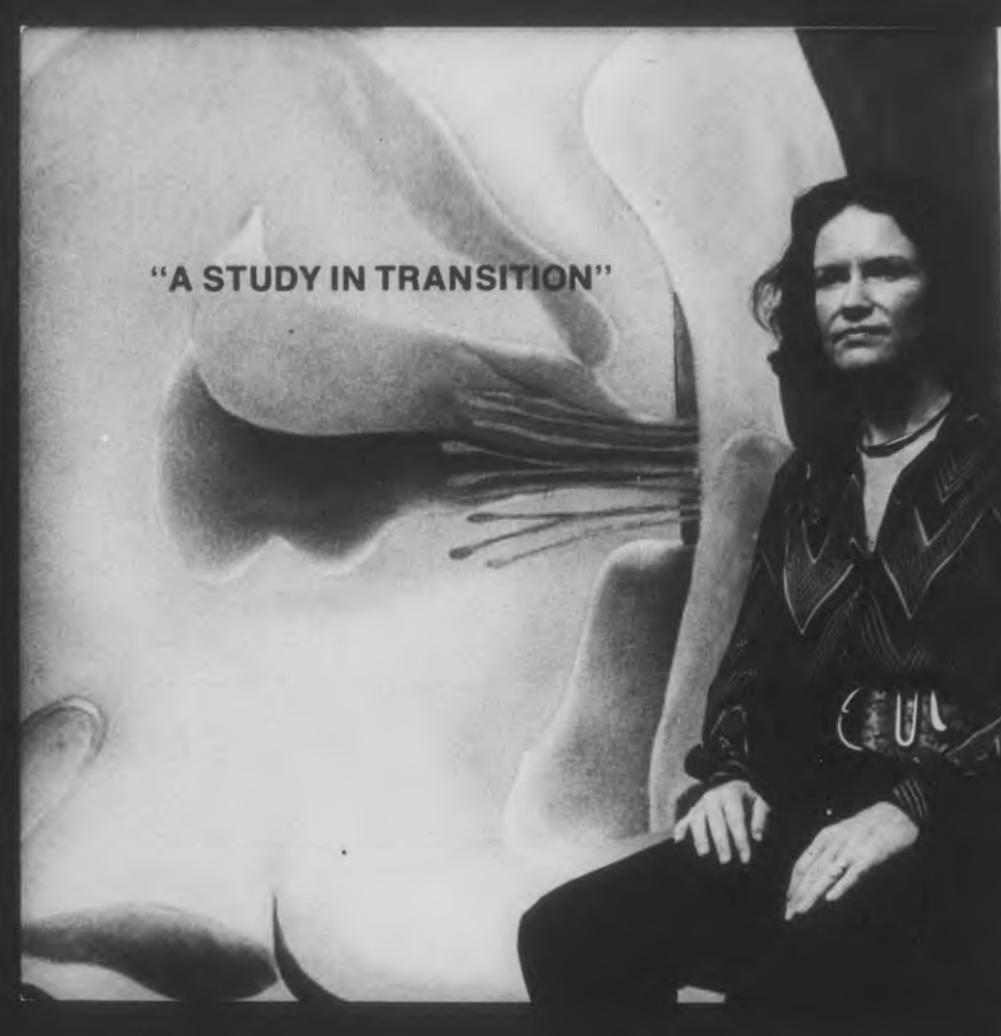


Gilbert Bond
2300

3. Announcements, etc., 1975



"A STUDY IN TRANSITION"

**MARY
McINTYRE**

OCTOBER 5-25, 1975

Meet the Artist:

Sunday, October 5

2:00-4:00 p.m.

Department of Art Gallery
Moody Library
Baylor University



DEPARTMENT OF ART BAYLOR UNIVERSITY WACO, TEXAS 76703

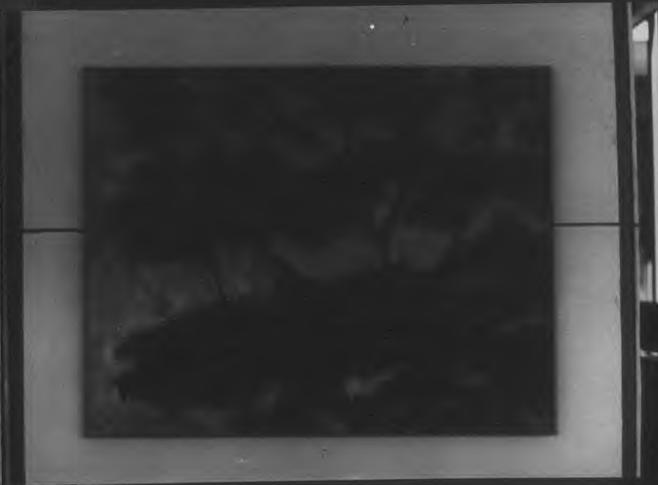
Mrs. Francis McIntyre
1410 Gaston Avenue
Austin, Texas 78703

1975

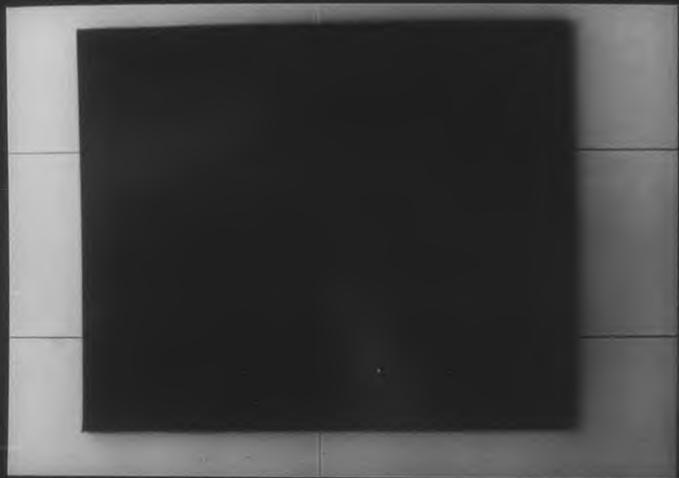
Baylun Show Installation

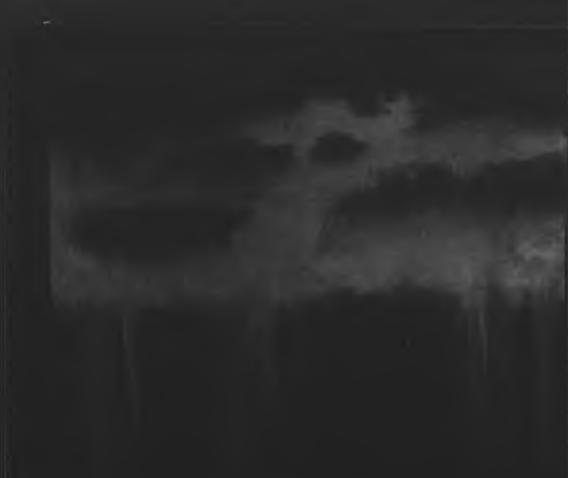
~~Photos of P₇₅~~

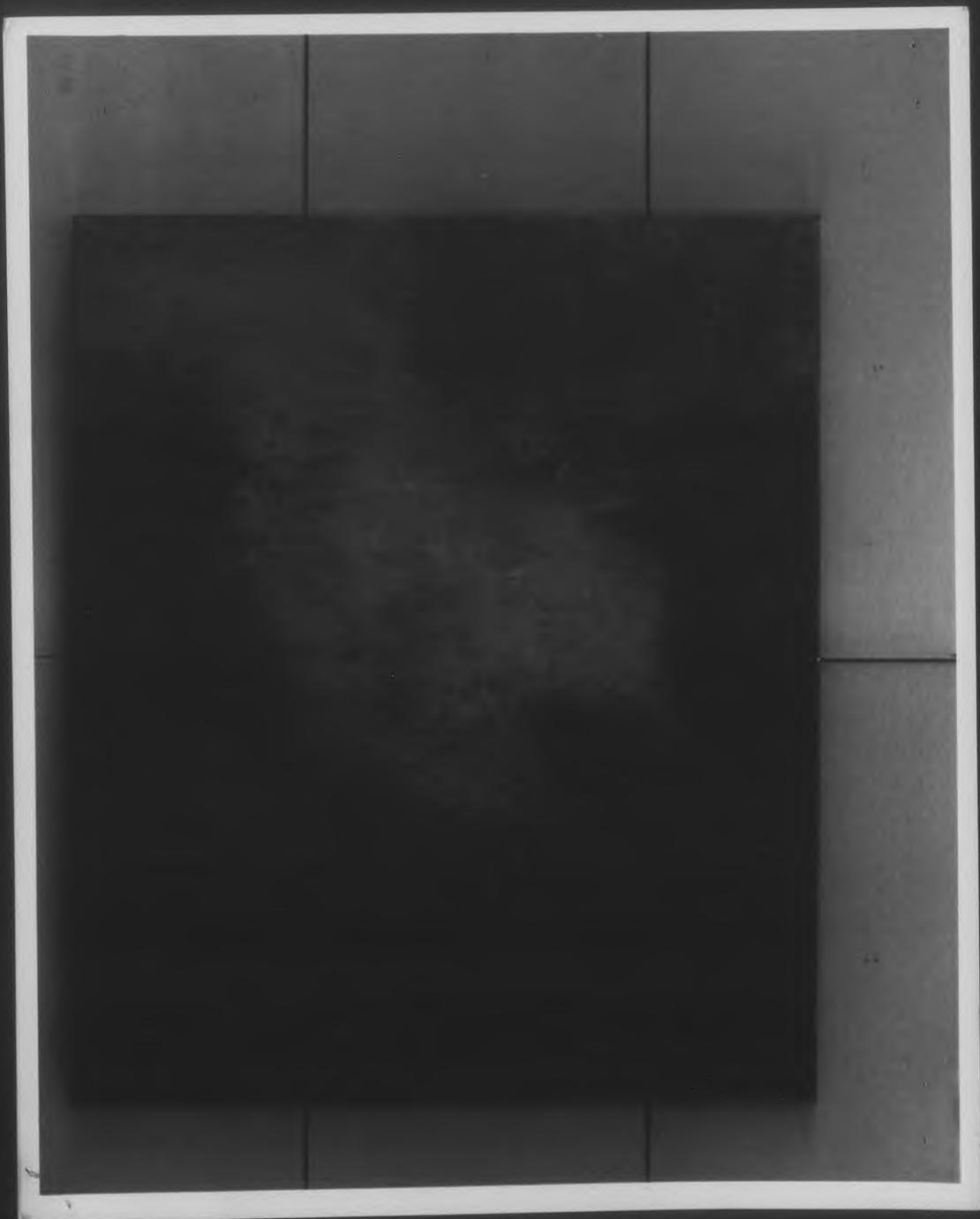
~~June 1976~~











SOL DEL RIO
1020 Townsend Ave.
San Antonio, Texas 78209

STATEMENT - FEBRUARY 21, 1975

Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Abstraction of Cannas	400.00
Less 40%	<u>160.00</u>
Your 60%	240.00



26 ANNUAL 1975 EXHIBITION
TEXAS WATERCOLOR SOCIETY

Hollabaugh, Carolyn	Dallas	Church Remembered	200.00	Rabbitt, Sandy	Arlington	Blue Carousel III	225.00
Hornbuckle, Marianne C.	Houston	* Clay Road Farm House	125.00	Roberts, Robin Helene	San Antonio	* Rain Forest II	300.00
Hughen, Thomas	Houston	* High Up The Down	350.00	Robinson, Mary Margaret	Sherman	Gathering Of The Clan	185.00
Johnson, James J., Jr.	Denton	Shades Of Bonnie And Clyde	175.00	Ruben, Odette	Texas City	Aftermath	350.00
Juarez, Jackie	San Antonio	* We Waited For Spring	150.00	Schulze, Dorothy B.	San Antonio	Renaissance	200.00
Katcher, Phyllis D.	San Antonio	The Courtyard	125.00	Scott, Barry B.	San Antonio	* Quarter To Three	500.00
Klein, Sybil	Houston	The H. Pickens Davis House	NFS	Sims, Hal	San Antonio	* Quiet Inlet	Purch. Prize
Kolbe, William	San Marcos	That Kind Of Day	250.00	Steel, Russell	Oklahoma City, Oklahoma	April Morning	500.00
Krahn, Pat	Lubbock	* No Deed	275.00	Stoller, Beverly N.	San Antonio	Basilica Of American Past: Carmel-By-The-Sea	300.00
Lanfear, Marilyn	San Antonio	* The Painting Class	Purch. Prize	Tarin, Gilberto A.	San Antonio	* Bola	650.00
Lewis, Mary Lou	San Antonio	* To Know The Warmth	375.00	Tarrillion, Larry	San Antonio	* Sunday Afternoon	NFS
Lynch, Betty	Midland	* Houses Of Honfleur	300.00	Thompson, S. L.	San Antonio	* The Morning After	300.00
McCandless, David, Jr.	Austin	Variations On A Theme By Salinas Et Al	200.00	Till, Pat Shannon	San Antonio	Many Moons Ago	100.00
McDougal, Ivan	San Antonio	* End Of Summer	400.00	Trevino, Rudy R.	San Antonio	Woman Sitting	300.00
McDowell, Barbara	Corpus Christi	On The Beach	200.00	Tsai, Hsiao Hsia	Corpus Christi	* Warm Tender Spring	Purch. Prize
McGaughy, Clay	San Antonio	* The Advisor	600.00	Van Buren, Helen	San Antonio	* April	Purch. Prize
McIntyre, Mary	Austin	Portrait Of Carlo	NFS	Walker, Paul K.	San Antonio	* Espada	Purch. Prize
Mahoney, Rosemary	Austin	* Mother And Daughter Nuevo Laredo, Mexico	300.00	Ward, Joyce	San Antonio	* Black Straw	450.00
Manak, Stevie K.	Boerne	* Between Here And There	250.00	West, E. Gordon	San Antonio	Two Barns	250.00
Miller, Norma	San Antonio	* The Day Before Yesterday	250.00	Whiteside, Wm.	Fort Worth	Retired	375.00
Moore, E. Barse	Fort Worth	Jacket	400.00	Willmann, Ed	San Antonio	* Harsh Ground	400.00
Morris, Glory N.	Houston	Bromeliad Jungle	300.00	Winn, Windy	Austin	The Preacher's Car	100.00
O'Brien, John	Austin	* The Canyon — Big Bend	Purch. Prize	Wortham, Marshal	San Marcos	Betsy	200.00
Pace, Margaret B.	San Antonio	* Aspen Mountain Snow	350.00	Zaner, Bill	Boerne	Cibolo Cypress	400.00
Pekar, Rebecca	San Antonio	Woman With Basket	175.00				
Pfanstiel, Drusilla	San Antonio	* Port Of Call	750.00				
Phillips, E. Barry	Odessa	Luna II & The G-Rock	300.00				
Putnam, Margaret	San Antonio	* Leave Taking	550.00				

* An asterisk indicates the painting has been chosen for circuit.

July 15 Watch for spacing + monotony

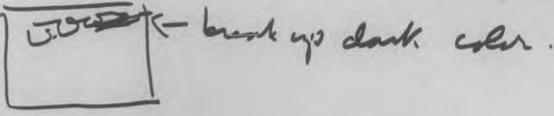
William came.

Stop pt'd. figures

Keep yel. center.

Matter of hue + intensity - cut

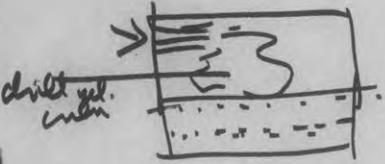
value contrast



modulate lower stripes



Kikes bold pink + green - wants lower pinks to hold down. - put green to the lower edge. -



July 24

William again

Mass and rhythm - watch monotony spacing

What is the main element of the painting? How to make other elements fit around it.

make the obvious statement, but easy to grasp, but subtle to look at for longer time.

Watch the setting up of ovals which isolate themselves + prevent flow

what kind of rhythms are set up?

Coventry arts
Paul Harris

Hangry Oct. 3

Photo: -

Frames

✓ 5 x 6 - Some of us.

453-0559

✓ 36 x 36 The Guttertist

✓ 30 x 36 X The Hammock

✓ 24 x 20 X Arts playing cards

7 bombs
2 1/2 -

✓ 5 x 6 X Green Space

✓ 5 x 6 ~~plant forms I~~ X Sea forms

✓ 30 x 40 X pale flower

~~3 we~~

✓ 36 x 46 X Flower forms - pinks.

1 B others

5 x 6 X 

7 or 8 low

5 x 6 - X Green at home

? 5 x 6 * 

✓ 5 x 6 X red sprayed forms

✓ 5 x 6 X blue "

✓ 36 x 46 X green forms

✓ 46 x 36 X 

✓ 36 x 46 X red forms

✓ 24 x 30 - X  sprayed forms.

✓ 24 x 30 X  " " in corner

X We. - 14-75 + other we.

✓ X framed - flower - broken glass

X we Blk + gel flower

~~Creation II~~

The Austin American-Statesman

SHOW WORLD

Includes TV Listings
For Entire Week

Showcasing the Arts
And Entertainment Fields
Of Austin and Central Texas

Sunday, August 31, 1975

--woman as artist--

Women in the arts have the traditional difficulties of succeeding in their chosen fields: indifference, money, lack of recognition. Any artist must be virtually obsessed with a chosen art form. A woman, though, has the additional handicap of being a woman artist for, even today, almost every field of the arts is dominated by men from symphonies and theaters to

production and economics. But things are changing if ever so slightly. Today's Show World focuses on women who have succeeded on their own terms in the world of Austin arts. Each woman discusses the problems and goals of women in the realms of ballet, art, theater, music and production. Staff writer Lisa Tuttle writes about women in the arts in general in today's Comment on Page 2.

mary mcintyre



Mary McIntyre is a well-known Southwestern artist and art critic who maintains her studio in Austin and has taught art at Concordia College and Laguna Gloria Art Museum.

There is an abundance of talent among women and diverse ways of applying it.

China painting, weaving, needlepoint, paper-mache and minor picture-making have long been considered suitable pastimes for women. Even women who make careers of certain types of serious painting have little trouble finding an audience and market. This kind of art would include images of motherhood and children, animals, portraiture, landscape and football players.

But 90 per cent of the artists represented by one-man shows in museums and major galleries in Texas are male. Of the numerous art contest exhibits in the state, one out of a 100 judges will be a woman. Many women still enter these contests by first initial instead of name.

The problem is partly the kind of art that may develop with any person who works seriously and intensely and with a lively mind.

(See MARY, Page 24)

-mary mcintyre-

His or her art is apt to be unusual, not easy or comfortable to accept.

There is also the problem that it is harder for a woman to enter and achieve recognition in the contemporary art sphere. The pressures against a woman may be prejudice in a male-dominated aspect of art. It

could be that women are held back by societal objections to their depiction of ideas other than those expressing nature.

The attitudes are changing. In the national art magazines, a larger proportion of women are receiving recognition through exhibits at art galleries.

One of the hottest medias currently for a man or woman is photography. It has become the latest thing for museums and galleries to show the work of photographers.

How does a woman get
(See MARY, Page 25)

-mary-

(Continued From Page 24)

support for her work? Initially through friends and family and through teachers.

In the variety of attitudes among the art faculties of the University of Texas and St. Edwards University, a woman can find someone teaching in a way that will assist her ideas if she will submit to the discipline.

Outside of the cozy world of the art departments, it is not so easy. The community as a whole is indifferent to art, and it takes courage to persevere.

It is possible for a woman to lead a normal life, establish a marriage, raise a family and become an artist of achievement; but the timing may be different than a man's.

A woman may slow her production of art during the years her children are young. The idea that the young husband helps with the children in order to give his wife time for her art work will lead to a more balanced relationship for both

their careers.

Establishing a career in art takes organization of the basics of your life and a willingness to cut out peripheral activities. It takes an amount of personal security to withstand isolation, rejection and indifference.

Recognition for some women working in acceptable styles is relatively easy through weekend shows and galleries in Austin. The opportunity for presentation of avant-garde work is rare for men and significantly more so for women.

One must create for the love of creating itself.

LETTER OF AGREEMENT

The agreement is as follows:

That Mary McIntyre will pay \$5,000.00 for 5000 prints of one art reproduction to be made from her own collection of paintings, selected by her and approved by her at the time of printing. Robert Sargent/The Puddleduck Company will include this print into the collection which is to travel and be distributed throughout the U.S. at a wholesale price not less than \$4.50. Suggested retail is to be not less than \$9.00. All of the first monies collected will be returned to Mary McIntyre until her original investment of \$5,000.00 is replaced representing 1,111 prints. This \$5,000.00 will represent Mary McIntyre's total investment in the project. Thereafter the income representing 3,889 prints will be divided as such: \$3.50 goes to Mary McIntyre and \$1.00 goes to Robert Sargent per print sale. This shall be approximately a value of \$13,611.50 to Mary McIntyre and \$3,889.00 to Robert Sargent/The Puddleduck Company. Robert Sargent/The Puddleduck Company will absorb the distribution and promotion fee costs. One stipulation existing that all damaged prints are to be returned to Mary McIntyre, and that no cost is to be held against Robert Sargent/The Puddleduck Company for loss of sales.

Robert Sargent/The Puddleduck Company assumes the best interest that the product will be encouraged with the same regard as all other Puddleduck Prints.

That the separations and plates belong to Mary McIntyre and can be stored in her possession and that she alone is responsible for their care.

The Puddleduck Company will keep Mary McIntyre informed with a progress report and as these sales grow, the option to produce another print under similar conditions can be agreed upon by both parties. Should an unsatisfactory situation arise (with distribution etc.), the Puddleduck Company agrees to deliver all remaining prints to Mary McIntyre and complete freedom to do what she wants with them shall be hers.

Should the printing not be to her acceptance, Mary McIntyre will be responsible for working with the printer to as much of a positive agreement as can be reached. Should she, at that final time, after all effort has been made, disagree and wish to desist, she may, covering any necessary cost until that time. At this time the agreement will end and whatever monies left over will be returned to Mary McIntyre.

Robert Sargent
Robert Sargent/The Puddleduck Co.

Date June 17, 1975

Mary McIntyre
Mary McIntyre

Date June 17, 1975

July 17, 1975

Today I have seen the chromelin to my first painting to be printed with the Puddleduck Company, and it meets my approval.

HAMMOCK by MARY MCINTYRE

It is my understanding that I am to hold and protect the original separations and plates for further editions which the Puddleduck Company holds first option on.

Mary McIntyre
Mary McIntyre