

The Gertrude Herbert Institute of Art

A History

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CHAPTER 1

Establishment of the Gertrude Herbert Memorial Institute of Art and its relation to the Augusta Art Club

On October 13, 1932, Miss Louisa Mustin and a dozen of her friends gathered at her home. Little did they know that their ambitious plans for the cultural life of the city would grow into the Gertrude Herbert Institute of Art, a cornerstone in the vibrant arts community of Augusta. Without a permanent home for the arts, Mustin and Miss Julia Johnston co-founded the Augusta Art Club. The group wanted a designated space for art studios, a forum to discuss art, and an exhibition venue. A section of the Old Medical College building, administered by the Sand Hills Garden Club, was available for shared studio space. At first, there was no instructor: the members hired a model and critiqued each other's work. In addition, they held a series of art appreciation lectures. Membership dues were two dollars per year, a reasonable fee that was affordable to many people in the area who were interested in the fine arts. Members attended art appreciation lectures without an admission charge while non-members were invited but paid fifty cents to attend each lecture. By the second year of operation, the club's membership roll stood at 60. There were art appreciation lectures every other Monday during a season that lasted from September until May – a period that coincided with the influx of winter visitors who made the area a second home for extended periods of time. Topics for the lectures covered a wide range of interests, such as Ancient Egypt, Italian Renaissance, French Sculpture, The Urban Planning of Washington D.C., Modern Art, Mexican Art, Works on Paper, Rembrandt, Landscape Architecture, American Art, and Design of Objects for Daily Use. Often, color slides and a prepared lecture were acquired from a museum, the American Federation of Arts, or the Frick Library, and a member of the art club presented the lecture. For example, on October 23, 1933, Berry Fleming delivered the lecture about the renaissance in Italy to a large crowd as detailed in the newspaper coverage the following day. Occasionally, experts from museums, colleges and universities in the region were invited to speak. The first exhibition, featuring the work of local artists, was held in May of 1933 and became an annual event. To coincide with Mardi Gras, the club held a Beaux Arts Ball. They presented their first Tableaux Vivants where members of the community reenacted masterpieces of art, accompanied by music and narration. There were also bridge parties, fashion shows and open studio visits. Besides the Old Medical College building, events were staged at the Tubman High School Auditorium, the Forest Hills Hotel, the Bon Air Hotel, the Partridge Inn, and J. B. White and Co. display windows.

By the time the Augusta Art Club was formally established, in 1935, the activities of the club were regularly reported in the local newspapers and occasionally reported in the New York Times under the headline, *At the Colonies in the Mid-South*, a regular feature that

showcased events in the winter colonies of Augusta, Aiken, Asheville, Pinehurst, Sea Island, Southern Pines, White Sulfur Springs, and Camden. The founding members at incorporation were Victor Barbot, Annie Lewis Battey, Catherine Jack Edwards, Rodney S. Cohen, Joseph B. Cumming, E. Lynn Drummond, Louise Dyers, Julia S. Johnston, George Lynch, Louisa Mustin, Gwinn Huxley Nixon, Louise deL'aigle Reese, Ellen Thomas, John M. Walton, and Alice H. Wright. They stated their goals: to actively foster and encourage individual talent, host exhibits and lectures about art. To that end, the studio classes were augmented with a commercial art class and open studios were not only those in the Old Medical College building but increased to others in the community. In addition to the annual exhibition of work by local artists, outside exhibits were held. These included works by the Atlanta Artists Guild, the Georgia Artists Association, and Posters of Women: distinguished for their beauty, intellect and accomplishment. The Tableaux Vivants was repeated and deliberately moved to occur in February for the enjoyment of both local residents and winter visitors. The successful art appreciation lecture series continued with topics including: Netherlandish art, the Duchess of Devonshire portrait by Gainsborough, Philosophy of Art, British Art, Currier and Ives prints, Contemporary painting, and Photography as Fine Art. Fundraisers also expanded from the annual Beaux Arts Ball and bridge parties, to include a reception given by Mrs. John Herbert for the benefit of the Augusta Art Club. It was becoming increasingly clear that the Augusta Art Club needed a permanent home to fulfill its mission.

On January 23, 1937, the dream of a permanent home for the club was realized when Mrs. John Herbert gave the Augusta Art Club Ware's Folly. Not only did she purchase the property but financed a complete renovation and established an endowment for it. The Gertrude Herbert Memorial Institute of Art was born. From that moment until the present, the property at 506 Telfair Street is inextricably linked to the Augusta Art Club, the cultural life of the region, and generations of art students and those who yearn to learn more about art and architecture. The building, listed on the National Register of Historic Places, had a rich history before it took its present form as the only non-profit contemporary gallery space and independent visual arts school in the region that offers studio art classes for individuals of all ages on a continual basis. ¹

The home was known colloquially as Ware's Folly. Nicholas Ware spent lavishly to create the extravagant details found in this ornate Federal style home. It was completed in 1818 at a cost of \$40,000. Ware served as the mayor of Augusta from 1819-1821 and represented Georgia as a United States senator from 1821 until his death in 1824. Ware county, located in southeastern Georgia and the largest county in the state, is named in his honor. One of the best surviving examples of a highly decorated mansion in this style, the house has a prominent central hallway and elliptical floating staircase spanning three stories, and contains many architecturally distinctive details in the mouldings, fanlights and fireplaces.

¹ From the Porter Fleming Foundation Grant, 2013.

The exterior is equally distinctive with its porticos, detailed pilasters, bay windows and second floor entrance. The expense of the home and the style of it were subject of discussion for generations.

The second owner of the home may have had a deeply personal reason for purchasing it from Ware's widow, Susan. Richard Tubman met his wife in the home and their wedding took place there two years later. Emily Harvie Thomas was Susan's cousin. The young woman met the much older Tubman during a family visit. Emily Tubman left a lasting legacy in her many acts of philanthropy in this region, her home state of Kentucky, and in Liberia, Africa, where she is remembered for arranging and paying for the passage of her freed slaves.

In 1830, the home passed to James Gardner, Sr. (1766-1847) whose family owned the home until 1871, using it as their winter residence. The family also owned a Sand Hills home on Milledge Road where Mrs. Gardner, died in 1872. Mrs. Gardner, Elizabeth, was commended in a local newspaper article for donating the lead weights from the windows of her home to be recycled into ball cartridges for the Confederacy.

Next, William Crapon Sibley owned the home from 1871 until 1909. Sibley was the son of Josiah Sibley and the family built and operated textile mills in the area. The Sibley heirs sold the home in late 1909 to William E. Bush, a resident of both Baltimore and Augusta, and Henry B. Garret. They owned Ware's Folly for less than ten years. The final notable occupant was Joseph Chester Fargo Clark who was known as J.C.F. Clark. He purchased the home with his brother in law, Charles W. Schley, who sold his share to Clark in 1923. By the time the home was purchased by Mrs. John W. Herbert, for the sum of \$4,000, the property was partially abandoned and derelict. There was a report that, William Schley, who was Charles's son and Clark's nephew was living on the bottom floor of the home at the time of the first HABS survey in 1934.

The property was of interest on a national level as an extraordinary example of early nineteenth century architecture. In 1934, the first photographs and documentation by the Historic American Buildings Survey (HABS) took place. Two years later, in April and November, a HABS team documented and photographed the building, recorded as the Ware-Gardner-Sibley-Clark House. Harold Bush-Brown, the district officer of the survey and the head of the school of architecture at Georgia Institute of Technology, completed his report in 1937. All the documentation and photos are available from the Library of Congress website.² Mrs. Herbert was well integrated into the community of Augusta and must have known about the survey.

Mrs. John W. Herbert, a long-time winter resident in the area, was a philanthropist. Born August 11, 1862, to Captain George Washington Helme and Margaret Adeline (née Appleby), Olivia Antoinette was known as Etta. She was born in Mississippi and baptized four days later in Shreveport, Louisiana.

² memory.loc.gov. Ware-Sibley-Clark House. HABS-GA-123-AUG,36-

Her father, a captain in the confederate Crescent Regiment had resigned his commission in June of 1862 and transferred to the mining service in the Trans-Mississippi department. Prior to his military service, he had been admitted to the bar. Etta was the oldest surviving daughter of the couple. A brother, George Appleby Helme, was born in 1866. The family eventually moved to Middlesex County, New Jersey where her father and maternal uncle established a factory that produced snuff. The business venture was so successful that Helme bought out his brother-in-law, bought a large swath of land, and renamed the area Helmetta, a contraction of Etta's first and last names. Now known as the George W. Helme Snuff Mill District on the National Register of Historic Places, the district originally included the factory and one hundred seventeen buildings that were homes for the workers, the Helme family, and buildings used for religious, health, and community purposes. The mill was the largest manufacturer of sweet snuff in the world. It closed in 1993 when operations were consolidated with another family-owned mill in West Virginia. The district included the Club, a facility that served as a community-gathering center with a card room, library, boxing room, bowling alley and sitting room. The family established St. George Episcopal Church in the district. In 1935, Etta established the Herbert House for homeless children in the district from her mansion on the property.

Etta married John Warne Herbert, Jr. on November 10, 1885. Herbert, from a prominent New Jersey family, was a graduate of Rutgers University, where he was a member of the first intercollegiate football game that beat Princeton in 1869. He studied law at Columbia University, but after his marriage, was active in the family business, politics, and served on several corporate boards. The couple and their three children, John Oliver Herbert (1886-1899), Gertrude A. (1893-1933), and John Warne Herbert III (1899-1942) split their time between homes in Helmetta, New York City, and the Augusta area.

The family is considered among the earliest of winter residents in Augusta. There was an incident reported in a New Jersey newspaper that Mr. Herbert's mother broke her collarbone in a fall from a carriage, in 1907, during a visit to the family in Augusta.³ They lived in several locations: the Hampton Terrace in North Augusta, Sun Glow Cottage - a home that was leased on the Hill, the Bon Air Hotel, and finally Salubrity Hall. In 1928, the architectural firm of Philander P. Scroggs and Whitely L. Ewing was hired to create a home for the Herberts on Cumming Road in Augusta. Named Salubrity Hall after Mount Salubrity, a young ladies seminary established by Thomas Sandwich in the early nineteenth century, the Tudor Style home and its extensive gardens is one of the loveliest mansions on the Hill. According to research files at the Smithsonian Institution, the mansion was built to incorporate portions of the school foundation that remained on the property.⁴ The accompanying gardens were planned by Etta and she generously opened her home and gardens for events sponsored by the civic and religious groups that she actively participated in during the winter months: Augusta Art Club, St. Paul's Episcopal Church, and the Sand Hills Garden Club. The location of the home was ideal for walking to the Augusta Country Club where her husband is listed as one of its founding members.

³ Red Bank Register, February 20, 1907.

⁴ sirris-archives.si.edu. Salubrity Hall c.1930.

Her philanthropy extended to University Hospital when, in 1935, she donated a considerable sum to buy medical equipment for the newly built Milton Antony Wing. Her legacy is best known for her generosity with regard to the Gertrude Herbert Memorial Institute of Art, as it was originally known, named for her only daughter.

Gertrude was born on November 22, 1893. She attended the Baldwin School in Bryn Mawr, Pennsylvania, the Finch School in New York City, and a school in Lausanne, Switzerland.

On April 19, 1919, she married Edward Delaney Dunn in a lavish ceremony at the Cathedral of St. John the Divine, in New York City, followed by a reception in the family home on Fifth Avenue. The couple honeymooned in Europe and settled into an apartment on Park Avenue. Eventually, the family expanded to include four children: daughters Anton (Olivia A.) and June (Gertrude H.), and sons Edward, Jr. and Eric. According to her obituary, Gertrude was a playwright and frequent author of magazine articles, using her maiden name for publication. Her death, on June 16, 1933, of spinal meningitis was sudden.

Plans for the Gertrude Herbert Memorial Institute of Art moved swiftly during 1937. There was no lull in the events associated with the Augusta Art Club and the renovations overseen by the firm of Scroggs and Ewing appear to have taken most of the year since the inaugural exhibit at the new home of the art club was in November.

The trustees of the institute were separate from the trustees of the art club. They administered the endowment funds, oversaw the payment of the director, instructors and caretakers of the property, and made certain that the property was well maintained. The inaugural board, incorporated in December, 1937 included Victor D. Barbot, John M. Walton, Lansing B. Lee, Eleanor E. Teague, Joseph E. Cumming, Olivia A. Herbert and Richard E. Allen, Jr., who was the mayor of Augusta. There was great stability in the board, as thirty years later, Teague, Cumming, and Lee were still members. Other trustees who served for extended periods during the first thirty years were William A. Rossignol, Gwinn H. Nixon, Jake Lowrey, Robert Dienst, Calhoun Witham, and Philip Dow. The endowment included stock in the American Snuff Company, Chase National Bank, Southern California Edison, Standard Oil of New Jersey, Continental Can Company, General Motors and Texas Corporation. Before her death in 1945, Mrs. Herbert gave additional funds in the form of bonds to maintain and repair the property.

The first director of the institute was Horace Talmage Day, who was introduced to the community prior to the establishment of the Gertrude Herbert Memorial Institute of Art. On October 23, 1936, he was honored at a reception in the Old Medical College building attended by several hundred people and stated he would devote his interests that season to the arts in Augusta.

CHAPTER 2

Horace Talmage Day, the First Director

Horace Talmage Day was named the director of the Gertrude Herbert Memorial Institute of Art at its inception. Paid by the trustees \$1,200 for the season and given an apartment in the building, he lost no time in promoting the visual arts through art instruction, lectures and writing newspaper articles. He embraced his new home, noticed and commented upon the community's deep devotion to its ancestry, way of life, and tie to the landscape. His observations left an indelible mark upon him and inspired his work. He accomplished much in his tenure as director, a period that lasted until the summer of 1941 when he stopped in Virginia to visit Elizabeth Nottingham as he traveled north from Augusta. According to his wife, "we felt that we couldn't stand the separation," and the couple married on the spur of the moment.⁵

Born in southeastern China, he was the oldest of four children whose parents were missionaries. The city of Amoy, or Xiamen as it is now known, is located in the Strait of Taiwan and was remembered by the artist as having similar vegetation to the southern landscape. Educated at the Shanghai American School and self-taught as a painter using the scant illustrations by European artists that he found in books, Day moved to New York in 1927 and attended the Art Students League. He was a student of Boardman Robinson, Kenneth Hayes Miller, Kimon Nicolaïdes and met his future wife who was also an art student. Their paths crossed again when both were awarded Tiffany Foundation scholarships for summer study at the foundation's retreat on Oyster Bay, Long Island. During 1934 and 1935, he was the artist in residence and instructor at the Henry Street Settlement House in New York City. Day's work was included in solo and group exhibitions. Macbeth Galleries in New York City, the only gallery exclusively devoted to work by American artists, represented him. Prior to his appointment as the director of the Gertrude Herbert Memorial Institute, he began spending each summer in Vermont and was one of the founding members of the Southern Vermont Artists Association.

The class schedule during the spring of 1937 was sensitive to those who had a great deal of leisure time and those who did not. There were morning classes that lasted for three hours each weekday, afternoon classes on Wednesday and Thursday for high school students, and an evening class on Wednesday from eight until ten thirty, primarily for men who worked during the day. In addition to critique and instruction, there was a model present.

⁵ An Artist Abroad: Letters by Elizabeth Nottingham Day with A Memorial Story, "Our Daughter Elizabeth" by Cornelia Payne Nottingham. p. 19

During his residence in Augusta, Day found ample time to explore the surrounding area and was enchanted with the landscape, particularly the coastal areas of Georgia and South Carolina. His penchant for *en plein air* painting was well suited for capturing the vernacular architecture, native plants, and local population. It provided inspiration and subject matter for the rest of his career. In the winter of 1938, he exhibited a series of watercolors at Macbeth Gallery titled *Sea Island Country*. Jacob Lowrey, a trustee of the institute, wrote the introduction to the exhibition brochure. The national publication, *Art News*, reviewed the exhibition and noted, "...his luxuriant Spanish Moss is an enviable accomplishment...though foreign to the region which he depicts... (he) never loses his hearty grip on the country he paints."⁶ Not only was Day bringing an awareness of the visual arts to Augusta, he was bringing the community to the larger art world through his sensitive depiction of it.

Exhibitions and art instruction the first season continued at the Medical College building and included a solo exhibition by Kate Edwards. The *Tableaux Vivants* were performed once again at the Tubman auditorium, and benefits were held at the Forest Hills Hotel. After spending the summer in Vermont, Day had ambitious plans for the 1937–1938 season in the new permanent home at Ware's Folly.

The classes and lectures continued in the newly restored building. Mrs. Herbert sent funds to purchase chairs and sound equipment that were needed for the well-attended functions there. The annual exhibits by local artists continued, and with permanent exhibition space, a greater variety of outside exhibitions were also held.

The first major exhibition in the new building was a community event in participation and attendance. On Saturday, November 6, 1937, *Antebellum Art*, culled from local collections opened. Comprised of sixty-six paintings, twelve miniature paintings, and decorative articles that were loaned by individuals, the city of Augusta, the Elizabeth Washington Chapter of the Daughters of the American Revolution, and the Medical College, the show illustrated the depth of fine art that was already present in the area. There were works by Gilbert Stuart, Carl Brandt who was the first director of the Telfair Academy in Savannah, Rembrandt Peale, Thomas Sully and George Cook.

Many exhibits followed before the season ended with the annual exhibition by local artists and the youth exhibition where cash prizes were awarded for best in show, best landscape, best still life, and best water color painting. There was an exhibit of XVI and XVII prints from a private collection followed by an exhibition of Audubon prints and contemporary bird paintings. The community once again collaborated on this exhibit. There was work from local private collections, taxidermy specimens of birds prepared by the curator of the Augusta History Museum, and lectures and books by Audubon included in the

⁶The Art News, Vol. XXXVII No. 11, December 10, 1938, pp. 16-17.

programming. Lamar Dodd, the chair of the newly created art department at University of Georgia attended the opening of this exhibit, and camellia paintings were shown concurrently that were sponsored by the Sand Hills Garden Club and included a guest lecturer. The American Association of University Women sponsored an exhibit of silver by the Danish artist Georg Jensen. There was an exhibit by the American Artists Group, established in 1935 in order to make original contemporary art available at a reasonable price that included woodcuts, etchings and lithographs that were for sale at five dollars and up. Faith Murray, a resident of Edisto Island and an artist associated with the Charleston Renaissance, exhibited thirty paintings in conjunction with a solo exhibition of noted children's portraitist Mary Randolph Witmer. A group of five artists from New York was followed by a solo exhibition of another prominent member of the Charleston Renaissance, Alice Ravenel Huger Smith. Day commented in a newspaper article that she "evoke(s) the special quality of the southern scene."⁷ Day was invited to Columbia, South Carolina as a guest lecturer. The final exhibition was the portrait of Dr. Thomas R. Wright by Glascock Reynolds before it was presented to the medical college for display in the library.

Collaboration between the institute and the community was important in the development of exhibitions and the trustees were generous in granting the space for other artistic purposes. There were musical performances, and a club for that purpose held regular meetings in the building, as did the Little Theater organization. The Art Club sponsored the American Ballet Caravan performance at the Richmond Academy auditorium as part of its mission. Governor E.D. Rivers appointed Horace Day to the jury of selection for work from Georgia artists for inclusion during the National Exhibition of American Art in New York City and for selection of Georgia artists for the New York World's Fair in 1939. Three Augusta artists, Horace T. Day, Elizabeth P. Wright, and Vary Thrower had paintings selected for the World's Fair exhibition.

The following season opened with a membership drive. Dues remained constant, and tables were set up at key locations on Broad Street, in front of banks, the Richmond Hotel and J.B. White department store. By the time of the first exhibition of the season, there were two hundred members of the Augusta Art Club. Further recognition was gained for the city when the Association of Georgia Artists held its annual meeting in Augusta for the first time.

There was increasing attention and sponsorship for making the visual arts a part of daily life. The federal government established several projects to bring monetary relief to citizens suffering as a result of the Great Depression. The Works Progress Administration was formed to build roads and buildings that would benefit the citizens in underserved areas. Part of this massive government effort, the Public Works Art Project from 1933 to 1934, the later Treasury Department Section of Painting and Sculpture established in 1934, and the Federal

⁷ Augusta Chronicle. April 15, 1938

Art Project were designed to keep artists working AND beautify post offices, hospitals, libraries, court houses, and other official buildings.

The exhibit that opened the 1938–1939 season was one of the government projects. A mural designed for the main branch of the Augusta post office by William Dean Fausett was installed in the gallery for several weeks while Fausett put the finishing touches on it. That mural is now included in the permanent collection of the Augusta Museum of History. Day applied for and was commissioned to create a post office mural for the government program the following year. That mural, *Farm and Factory*, was exhibited in Augusta before its installation in the post office of Clinton, Tennessee.

The work of the Augusta Art Club and the Gertrude Herbert Memorial Institute of Art was firmly established under the leadership of Horace Day. There were art lessons, exhibitions, lectures, musical performances, and a growing awareness of the importance of the fine arts to the community. Day traveled to Europe with several residents of the city leaving the work of the institute in the capable hands of his assistant, James Montague. Additional art instruction was arranged when Elizabeth Wright was hired to teach at a salary of one hundred dollars per month. The only aspect missing was a permanent collection of art and the Kress Foundation soon remedied that.

The Samuel H. Kress Foundation, established in 1929, was the brainchild of the founder of the S.H. Kress and Company five-and-dime store chain. One store was located in the 800 block of Broad Street, so a donation of a painting was a natural outgrowth of Kress's philanthropy. The foundation's mission was to support the appreciation of European art, part of which included disseminating works of European art from the Kress collection to American art museums. In January of 1939, a sixteenth century oil painting of a Madonna and Child attributed to the Italian painter Giovanni Francesco Caroto was unveiled to the public, a gift from the Kress Foundation.

Other notable exhibitions during Day's tenure as director included an exhibit by Mr. Lynn Harriss, one of four architects assigned to the creation of the Blue Ridge Parkway for the National Park Service. This exhibit was co-sponsored by the Sand Hills Garden Club and the watercolors, engravings, lithographs and charcoal drawings were augmented with stereopticon views of the North Carolina mountains. James H. Blauvelt, a New York interior designer and guest of Mrs. Herbert, presented a lecture accompanied by eighty-five photographs titled, "Interior Decoration and its Place in the Home." Lamar Dodd and artists trained at the Art Students League exhibited their work, which coincided with a solo exhibition by regionalist painter Henry Schnackenberg. An exhibit by Edmund Minor Archer focused on the portrayal of African Americans. The local newspaper noted, "he is

particularly interested in what Negroes will contribute to American Art,” and stated that the exhibition was “one of the most interesting and unusual exhibits ever displayed.”⁸

Day’s tenure ended in 1941 with his marriage to Elizabeth Nottingham. The two artists became co-directors of the art department of Mary Baldwin College in Staunton, Virginia. His affection for the community was reciprocated, and he was invited back on several occasions, the first of which was a solo exhibition of his work in April 1942.

⁸ Augusta Chronicle, Jan. 22, 1939.

CHAPTER 3

1941–1950 The War Years and Beyond

Horace Day left the community with a well-developed art program. He had little time to settle into his new life in Virginia when he was drafted into the army. His replacement, Dean Fausett, was known in Augusta prior to his appointment through his visit finishing the WPA mural commission for the main post office. His tenure was only one year, as he was promptly called to serve the country. The war effort had a profound impact on the nation, but the citizens of Augusta found ingenious ways to combine military efforts and art between 1941 and 1945. After the war, the exhibition schedule broadened, and new efforts at raising funds were implemented.

Dean Fausett's career followed a similar trajectory to Horace Day's career. Fausett, who used his middle name instead of William, his first name, was born on the fourth of July 1913 in Price, Utah and attended Brigham Young University until 1931. He headed to New York to attend the Art Students League (1931–1935), Beaux Arts Institute of Design (1934–1937), and spent the summers of 1932, 1934 and 1935 at the Tiffany Foundation retreat on Long Island. He rounded out his formal art education by attending the Colorado Springs Fine Arts Center and through European travel. He was the drawing instructor at the Henry Street Settlement from 1936 through 1939. He assisted his brother Lynn and artist Hildreth Meiere painting murals. He had exhibited widely and was a founding member of the Southern Vermont Art Center. During the year he spent as director of the Gertrude Herbert, the John Simon Guggenheim Memorial Foundation named him as a fellow in the creative arts.⁹ Records are scarce concerning the events of the year other than the solo exhibition of watercolors by Horace Day. Of note is the beginning of a relationship with those stationed at the newly constructed Camp Gordon.

Camp Gordon, named for the Confederate Lieutenant General John Brown Gordon, was originally established in 1917 in the vicinity of Atlanta, was reconstructed at its present site in 1941, and was activated as a training base in October of that year. Soldiers were admitted free to exhibitions and lectures at the Gertrude Herbert Institute and an invitation was extended for an exhibition of work done by active military personnel that was exhibited in April 1943. Retired General Peter Taub (Army) gave a lecture to accompany the exhibition. During the war years there were exhibitions by Private Roy Ward, Sergeant George

⁹ www.gf.org/fellows. Contains biographical information as published in the Foundations Report, 1941-1942.

Trimmer, and Corporal Reuben Gambrell and a watercolor exhibit by Dean Fausett, who was stationed at Randolph Flying Field in Texas where he created a three thousand-square-foot mural during his military service.

Between 1942 and 1947, Elizabeth Wright (Mrs. Henry A.) was the director of the institute. The daughter of Charles H. and Virginia Hartzog Panknin, Elizabeth and her husband, Henry, a poet and writer, were active in the community, though little is known about their formal education. Elizabeth was an accomplished artist. She exhibited regularly and won prizes at the local and state level and was an art instructor from the earliest days of the establishment of the Gertrude Herbert. The art classes, student exhibits, annual juried exhibits by local artists, and camellia painting exhibits continued during her tenure and there were several special exhibitions of note that capitalized on the growing network of artists, those who had ties to the region, and the spirit of collaboration between organizations.

In April of 1943, production sketches of the animated film *Saludos Amigos* by Walt Disney studios were exhibited to the delight of the community. The movie had its American premiere two months prior to the exhibit and was shown in collaboration with the celebration of Pan-American Day. Augusta had an active Pan-American society and the collaboration between the two organizations continued as an annual event in each of the following two years.

Through the efforts of a former resident of Augusta, Martin Gary Jennings, the opening exhibition of the 1944–1945 season was of watercolors by John Singer Sargent. There were fourteen paintings and Jennings, who worked in the etching department of M. Knoedler and Company in New York City, was instrumental in bringing the show to Augusta.

Jean Charlot, a professor at the University of Georgia, exhibited lithographs that season. The relationship between the University of Georgia art department and the Gertrude Herbert was strong. Lamar Dodd, the chair of the department, exhibited his work with the Georgia Artists Association, the southeastern circuit exhibitions of contemporary artists, and gave periodic demonstrations and lectures in Augusta. A painting by him remains in the permanent collection of the institute. Charlot, associated with the Mexican muralists since he served as an assistant to Diego Rivera, received a WPA commission for the post office mural in McDonough, Georgia, and was named as an artist-in-residence at the University of Georgia in 1941. He painted murals on the exterior of the fine arts building and frescos in the journalism building there and completed murals on the pylons of the building at Black Mountain College in North Carolina.

During the spring of 1945 the third joint celebration of Pan-American Day and a slide lecture from the National Gallery of Art ended the season. The summer brought an end to the war with the surrender of Japan. On a local level, the death of Olivia Herbert at her home

in New York brought an end to her efforts behind the scenes providing funds for needed equipment and repairs to the building as well as bringing experts to the city in support of the programs at the institute.

The 1945–1946 season explored new realms in the visual arts while keeping the familiar in place. The Georgia Association of Artists, the exhibition of camellia paintings, photography by local residents, and the annual exhibitions that ended each season continued. Active Augusta Art Club member and physician at the medical school Sam Singal showed his work in a solo show. There was a memorial exhibition dedicated to the work of Flora Hollingsworth, a long-time member of the Augusta Art Club, and solo exhibitions of serigraphs by Harry Sternberg and the work of Warren Robinson who had won the second prize in the All-American Show at the Mint Museum in Charlotte, North Carolina. The Holbrook Collection, twenty-one works of American art from colonial times to the twentieth century, included paintings by Mary Cassatt, Jasper Cropsey, Thomas Eakins, Childe Hassam, Robert Henri, George Inness and John Singer Sargent traveled to Augusta. This was the first time the collection, given to the University of Georgia by the attorney Alfred H. Holbrook as a memorial to his wife Eva, was shown outside of Athens. The annual circuit exhibition of contemporary American paintings was organized by the Clearwater Museum in Florida and circulated among the fledgling museums in the southeast and made its annual stop in Augusta. It included works by Romare Bearden, George Grosz, and Raphael Soyer and everything was for sale, with prices ranging from \$250.00 to several thousand dollars. New York galleries also sent exhibitions, the most interesting one was from Perls Gallery, "Surrealism and Fantasy Art." There was a lecture, "What is Modern Art?" from the Museum of Modern Art in New York. Art lovers in the area were in for a treat when the exhibition, *Non-Objective Art from the Guggenheim Foundation* came to town. There was also the work of Kahlil Gibran that was on loan from the Telfair Academy of Arts and Sciences in Savannah.

The final year of Elizabeth Wright's tenure as director was more sedate in the shows that came to Augusta. The roster included the tried-and-true with a couple of notable exceptions – there was the Artists of the Western Hemisphere collection from IBM that featured the work of Diego Rivera among the twenty-two paintings in the exhibition and the Georgiana show, a collaboration between the Gertrude Herbert and the Richmond County Historical Society featuring items from the state of Georgia Department of History and Archives.

During the summer of 1947, Leonard Thiessen was named the new director. The Omaha Nebraska, native had served as that state's Director of the Federal Arts and Writers Program of the Works Projects Administration, worked in the Office of Intelligence for the Army during the war, and was formally trained in illustration and interior design. Except for his military service and two years in Augusta, Thiessen is associated with the visual arts in Nebraska.

The season of 1947–1948 contained the usual annual exhibitions and reflected a focus on the post-World War II art world, Thiessen's personal interests, and the collaborative efforts within the community. There were lectures about "Books as Keys to Peace," "The War's Toll of Italian Art," an exhibition of Coptic cloth, and one on oriental art that was culled from personal collections within the area. There was an exhibition of scenic art in modern ballet along with a lecture on the subject from the Museum of Modern Art. There was a photography exhibit, serigraphs from the National Serigraph Society, and a solo exhibition of Grace Etheridge's work. Etheridge was the head of the art department at Sidwell Friends School in Washington D.C., but had spent her childhood in Augusta. Her show coincided with her high school reunion from Tubman High School, the class of 1923.

A new fundraiser was established in December 1948, an art auction. There was a circus theme. Refreshments were popcorn and pink lemonade and trustee Joseph Cumming served as auctioneer. Paintings by local artists and students were auctioned. The event must have been successful since Cumming served as auctioneer for an art auction fundraiser the following year.

Theissen's final year as director opened with watercolors and drawings by Kevin Monaghan from the Fourth (Ivy) Division of the Army. Mrs. Alfred S. Bourne, a winter resident of Augusta, loaned her collection of prints by John Taylor Arms for exhibition. Watercolors by Horace Day were also shown. University of Georgia visiting artist and member of the American Abstract Artists group Carl Holty gave a lecture. New classes were established, one in sculpture taught by Frances Jordan DeRoller and another in interior design. Theissen left Augusta for Omaha and donated one of his illustrations for the permanent collection.

Appointed for the 1949–1950 season, Rex Stambaugh's tenure was brief. The Stambaugh family moved from Ohio to Georgia, where Rex attended high school and Piedmont College. He then served in the Navy from 1944 to 1946 and entered the graduate program at the University of Georgia, where he was awarded a master in fine arts degree. He came to Augusta with his wife and young son in the fall of 1949, and it was the first time a family took up residence in the Gertrude Herbert Memorial Institute of Art.

The season saw a formal affiliation established between the institute and Augusta Junior College that was supported by Rupert Langford, the superintendent of schools in the city. Miss Louisa Mallard was appointed as the instructor of children's classes, a position she would hold for decades to come. Individuals and companies in the community sponsored most of the exhibitions this season. For example, Mrs. Owen R. Cheatham sponsored forty drawings from the Whitney Museum. The serigraph exhibition was sponsored by Augusta Lumber Company. One exhibit, *"Twentieth Century American and Foreign Watercolors from the Art Institute of Chicago,"* was cryptically sponsored by "a business firm of

international renown."¹⁰ Fourteen lithographs and six bronzes by Pablo Picasso from his Antipolis series, sponsored by H. H. Claussen's Sons was shown in conjunction with the children's exhibition sponsored by the Augusta Junior Women's Club. The Georgia Power Company sponsored the exhibit of sixty-five photographs by Clarence John Laughlin, *Ghosts Along the Mississippi*. Davison-Paxon Company sponsored a display of Scalamandre textiles that were created for the restoration of Colonial Williamsburg and there were solo exhibitions by Roy Ward, Dr. William Boyd and George Grosz. The season was rounded out with the annual photography exhibit, Association of Georgia Artists, circuit exhibition of contemporary American prints, the camellia paintings sponsored by the Sand Hills Garden Club and the student and adult juried annual exhibitions.

The diversity of classes and the full exhibition schedule brought many people to the building on Telfair Street. The offerings were increasingly sophisticated and attendance was robust. Ideas of expansion were in the air.

¹⁰See the scrapbook with the exhibition list for the season.

CHAPTER 4

The Fabulous Fifties

The decade was one of great stability for the nation, the city, and the working of the institute. The area saw a large increase in population with the establishment of Camp Gordon, the Savannah River Site of the Atomic Energy Commission, and the new dam at Clarks Hill. There were two directors during this decade, Thelma Brownett and David T. Jones. Many of the annual exhibitions were predictable, and a network of supporters on the local, state, and national level facilitated bringing the visual arts to the community. The addition of physical space and new artistic strategies helped keep the Gertrude Herbert at the forefront of Augusta's cultural life.

Thelma Brownett was pursuing a master in fine arts degree from the University of Georgia when she was appointed as director of the institute. A native of Jacksonville, Florida, she graduated from Wesleyan Conservatory in Macon and continued her studies in England, France, and New York City. She had taught art at the secondary school level and took over the adult art classes when she arrived in Augusta. She was the director until the autumn of 1955, maintained a busy exhibition schedule of her own work, and held leadership roles in state arts organizations.

The exhibition season continued from late September or early October until May. There were usually twelve exhibitions each season, with each exhibition lasting for two weeks. Many of them were standard, the exhibition of work by public school students sponsored by the Junior Women's Club, two exhibitions by Gertrude Herbert art students (the children and the adults), the juried exhibition of Augusta artists, the Association of Georgia artists, a circuit exhibition of work by artists from the southeastern region of the country, and the exhibition of camellia paintings held in conjunction with the Sand Hills Garden Club. In the few remaining slots, a variety of solo exhibitions, small group exhibitions, collections from other institutions, and prints or photography rounded out the year. Lectures continued, but a new feature was an art film series at the public library that was held once each month during the season.

The 1950–1951 season opened with a solo exhibition by Lamar Dodd. More than two hundred people attended the opening with Dodd and his wife present. The relationship between the University of Georgia and the arts in Augusta was strong, and there were multiple opportunities for collaboration that continued throughout the decade. Other highlights of the season included a Sunday sidewalk exhibit and art market that was held in time for Christmas shopping and included works by many of the art professors within the

state. Louis Brooks, a former resident of Augusta, gave an etching by Zorn and a seventeenth century genre scene oil painting by J.M. Molenaer, a Dutch artist and spouse of the artist Judith Leyster. Brooks had previously given a Rembrandt etching for the growing permanent collection jointly owned by the Gertrude Herbert and the Augusta Art Club. Finally, there was a solo exhibition by Ellen Thomas that served as a fund-raiser for Shiloh orphanage, a local orphanage that was established by leaders of the African American community.

The next season opened with sixteen paintings by Thelma Brownette. In addition to her duties as art director, she was the president of the state art educator's association and headed the art department of Augusta Junior College. In 1952, she successfully completed all the requirements for her master in fine arts degree from the University of Georgia. An exhibition of prints, a photography exhibition, portraits by Glascock Reynolds, a solo exhibition of work by Atlanta artist Jack Buffington, and bird paintings by Charleston artist John Henry Dick were featured during the year. This was also the season that initiated a film series. Art-related films were shown the third Monday of each month at the main branch of the public library and Brownette led a discussion following the film. For example, to celebrate American Art Week at the beginning of November, a film portraying the making of a mural by Thomas Hart Benton was shown.

New additions came with the 1952–1953 season. An art class for African American public school students was initiated and taught by Brownette with a separate exhibition of the students' work. Lamar Dodd selected the work shown from the Florida artists group, formed in 1949 to promote the art of the state, with annual exhibitions that traveled in the region. A two-man exhibition by Sam Singal and Walter Clark, Jr. and two solo exhibitions, one featuring Ben Shute and the other, Ferdinand Warren were also shown. The film series continued at the library, and several notable lectures occurred at the Gertrude Herbert. Popular local artist Ellen Thomas initiated a Sunday afternoon outdoor sketch class that met at her home on Milledge Road.

There were several familiar themes that season, too. Alfred Holbrook had retired from his law practice to devote his energy to the collection he donated to the University of Georgia. The collection was the foundation of the Georgia Art Museum and Holbrook became the first director of the new institution that was located on the main campus in Athens, Georgia. Twenty-nine paintings from the Holbrook collection came to Augusta and Holbrook lectured about the need for fire-proof exhibition space at the institute to enhance the quantity and quality of art work that could come to the city once insurance companies deemed the space secure and safe for precious art objects. Subsequently, a committee was formed by members of the board of the Augusta Art Club and the trustees of the institute to explore the possibility of a permanent art museum for the community since Ware's Folly was not really suitable for that purpose. The architectural firm of Scroggs and Ewing proposed a design for an addition to the building.

Knoedler Gallery in New York, the employer of former Augustan Martin Jennings, donated another painting for the permanent collection, a portrait of a woman, nicknamed "Miss Marshall," by Sir Thomas Lawrence. There was a lecture about silver by Dr. George B. Cutten and a lecture by noted author Medora Field Perkerson.

Perkerson was a journalist, author, and friend of Margaret Mitchell, author of *Gone with the Wind*. Perkerson wrote several books and came to Augusta to discuss, *White Columns in Georgia*, her exploration of the history of the state through historic homes. About two dozen homes in Augusta, including Ware's Folly, were discussed in the book.

President and Mrs. Eisenhower were frequent visitors to the city and were made honorary members of the art club. Mrs. Eisenhower was invited to exhibit and, in a letter dated November 9, 1952, stated, "The thought of seeing the attractive old antebellum mansion is one of the reasons, too, that I would love to be with you."¹¹

A new fund-raiser, the "Beaux Arts Ball, an evening in Paris," was instituted by the Augusta Art Club and the Augusta Players and held at the Garden Center (Old Medical College building). This event was so successful that it was repeated the following year with the theme, "20,000 Leagues under the Sea."

During the next season, in addition to the regularly scheduled shows, lectures and films, the Carolina Five: William Halsey, Eugene Massin, Edmund Yaghjian, Gilmer Petroff and Armando Del Cimmuto exhibited together. The Savannah artists held an exhibition that included a lecture by Raiford J. Wood, the director of the Telfair Academy of Arts and Sciences. A lecture and watercolor exhibit by Robert Stockton Rogers, University of Georgia professor Thad Suits gave a lecture and exhibited his work, and Ellen Thomas had a solo exhibition. Gilbert Kahn donated an eighteenth century painting of a Spanish landscape for the permanent collection.

The 1954-1955 season opened with a three person show, Thelma Brownette, Frances deRoller and Barry Fleming. This would be the final year for Brownette as director, deRoller was the sculpture and ceramics teacher at the institute, and author Fleming had recently taken up the serious study of painting and had won an award at the student exhibit the previous year. Two active duty servicemen stationed in Augusta, Private Anthony Gruerio and Private Henry Gadbois shared an exhibition, Edward Shorter and Frank Herrin, Josephine Harrison and Flora Eve, and husband and wife William Halsey and Corrie McCallum all exhibited in pairs.

¹¹ News Bulletin, Vol. 1, No.2, Jan-March, 1953. see scrapbook.

David T. Jones was welcomed to the community with the opening of the following season. His tenure as director, until 1968, remains the longest of any in the history of the institute. The rotation of regular exhibitions continued, the film series moved to the Appleby Library, adult classes were taught by Jones and the children's classes continued with Louise Mallard. Additional exhibitions relied heavily on the strong network of supporters of the Gertrude Herbert. There was a joint exhibition of local artists: Margaret Wright, Myrtis McKenzie, J.D. Gray, Frances deRoller, Sam Singal and Elizabeth Wright. David Reese, the new director of the Telfair Academy of Arts and Sciences showed his watercolors of Hilton Head Island. There was a solo exhibition by Charles Glisson Farr, a former resident of Augusta and graduate of University of Georgia, a graphics show from the National Association of Women Artists and a juried show of architectural drawings from the American Institute of Architects.

The following season opened with an exhibition by David T. Jones. IBM Corporation sent two exhibits - "Great Painters of the Western World" and a Leonardo da Vinci exhibition on panels illustrating the artist's sketches and models. Local artists Ellen Thomas, Berry Fleming, Keith Cowling, an art instructor at Langford School, all were given solo shows. A group show of local artists Frances deRoller, Victor Moore and Pat Roesell was followed by a new event, a Christmas gift exhibition with prices of objects between five and twenty-five dollars. Other solo exhibitions were by George Cress of the University of Chattanooga and Lamarr Bridgman of Cheraw, South Carolina.

The silver anniversary of the Augusta Art Club was celebrated during the 1957-1958 season. The season opened with a candlelight tea at the institute and lectures were planned every third Tuesday at 9 pm. IBM provided the opening exhibition of contemporary British prints. Another print exhibit, Currier and Ives, came from the collection of Travelers Insurance Company. Nissan Gallant, a graduate of the Philadelphia Museum and fashion artist for J.B. White had a solo exhibition. She had recently moved to the city with her husband, medical student Victor Bernstein. Edmund Yaghjian, chair of the art department at University of South Carolina had a solo exhibition, as did Frank Gunter and William McCullough. There was a dual exhibition by husband and wife, Faye Wood and Algernon Allen.

The number of exhibits decreased the following season and plans went ahead for an addition at the back of the first floor of Ware's Folly. Architects J. Robert McCreary and Willis Irvin provided the designs at no cost to the institute. The trustees also took responsibility in distributing awards from the newly created Clara Rountree Mathewson Memorial Scholarship of Art. Friends of Mrs. Mathewson, a long time member and supporter of the institute, established this fund.

The exhibits of the season were: *Modern painting, Academic America* from Knoedler Gallery, *David T. Jones, Twenty-five Etchings and Lithographs* from the Associated Artists, *Mobiles and Stabiles* by G.W.Owen, pen and wash drawings by John Hulse, the

southeastern circuit exhibition from the Atlanta Artists Association, the members exhibition, and the juried show of work by Augusta artists.

All was in place for the opening of the new gallery. This was the highlight and premier event for the following season

CHAPTER 5

Sliding into the Tumultuous Sixties

The 1959–1960 season marked astounding changes as the community entered a decade of expansion, collaboration, and coming to terms with controversial issues. The population of the city was at its peak during this time with an influx of residents from Fort Gordon, the Savannah River Plant, large corporations with facilities in the region, and the numerous medical facilities. The era of winter residents had slowed to a trickle, as Florida became a prominent winter and retirement destination. The Augusta Art Club reorganized and changed its name to the Augusta Art Association.

"A long cherished dream of the Gertrude Herbert Institute of Art has become a reality at last," according to a newspaper account of the inaugural exhibit of the 1959–1960 season.¹² The New Gallery, designed by J. Robert McCreary, was located on the ground level and underneath the newly created first floor brick patio at the rear of the building. The windowless gallery contained expansive wall space. It was secure and fireproof, two attributes that were of great importance for insurance purposes. The small permanent collection, jointly owned by the Augusta Art Club and the Gertrude Herbert Institute of Art, was on display. Among the highlights of the collection were the portrait of Gertrude Herbert Dunn by Chandor, portraits of each of her parents, "Miss Marshall" by Sir Thomas Lawrence, a "Madonna and Child" painting by Giovanni Caroto that was a gift from the Kress Foundation, a Rembrandt etching, a genre scene painting by Molenaer, and a Spanish landscape painting by Villegos. Horace Day's paintings were displayed in the new space. Sam Singal, a biochemist at Medical College of Georgia and board member of the Augusta Art Association, was honored with his first solo exhibition. Another highlight of the season was *Jewels by Dali* sponsored by the Owen Cheatham Foundation.

David T. Jones had been the director since 1955 and effectively expanded and forged new collaborations for the yearly exhibition schedule. Born in New Jersey and reared in Massachusetts, Jones graduated from Williams College in 1947, and spent two years acquiring a certificate in sculpture at Yale. By the time he arrived in Augusta, he had been a professional artist for several years and was deeply interested in addressing the interplay of the visual arts with music and dance. He used the summer to expand his technical skills, enrolling in artist residency programs. He created an opera, *Oedipus*, and a ballet, *Tour of*

¹² Augusta Chronicle, Oct. 3, 1959

the Labyrinth that were accompanied by his original illustrations. He designed and painted scenery for local ballet productions. His wife, the former Harriet Vaughn, or Hatsy, was also an artist. She was a native of North Augusta, attended classes at the Gertrude Herbert Institute as a child, and graduated from Winthrop College. The couple often exhibited their work together and had several exhibitions at the institute. In 1965, their son Gareth was born. Their apartment in the Ware's Folly building was renovated in anticipation of his birth.

The exhibitions during the first half of the decade included many of the standard offerings. There were solo exhibitions by Berry Fleming, Mrs. John C. Harden (née Constance Elliot), Ellen Thomas, Margaret Wright, and Joseph Braid, all local artists. Artists who had newly established residency in the area also had their work shown such as, Flora Eve and J.D. Gray, a married couple who relocated because of Gray's employer, the DuPont Corporation at the Savannah River Site. There was a posthumous exhibition of the work of Dutch artist Reinhart Dovy, whose daughter was at the Medical College of Georgia. College faculty members Howard Thomas of University of Georgia and Edmund Yaghjian of University of South Carolina, Atlanta Art Institute faculty John Brooks and Joel Reeves, and Atlanta-based commercial artist Clint Carter, had solo exhibitions. Artists with ties to the region included Horace Day, the first director of the institute, and Julian Lamar, a former resident of Augusta. Students in the classes held at the institute, the annual members of the Augusta Art Association exhibition, the camellia show, and a juried exhibition formerly called the Augusta art show was replaced with the annual CSRA art exhibit. First held in 1962, this exhibit purposefully reflected the expansion of the region into the Central Savannah River Area, an area encompassing a dozen counties in Georgia and the surrounding area in South Carolina as far as Aiken. The collaboration continued between Fort Gordon and the institute with the annual exhibitions and select solo exhibitions including the work of Sgt. Vu Hoi, a soldier stationed at Fort Gordon, who had been a professor of art in his native country of Vietnam. There was a series concerning medical illustrations. Collectors generously exhibited work including, rare books from the collection of Alonzo Boardman, the Holbrook collection from the University of Georgia with a lecture by Mr. Holbrook, now the director of the museum on campus. Forty works were offered for sale that were created by Rhodesian boys and presented by Miss Ruth Bartholemew of Paine College, who had been a missionary in Africa. The Ford Foundation provided exhibits and films in several instances including a look at the work of faculty from colleges throughout the nation, art inspired by travel in Mexico, and New England landscapes. An exhibit of 18th and 19th century paintings was displayed from the collection of IBM Corporation. Beginning in 1961, live music accompanied the opening of an exhibition and often a lecture or film was associated with each exhibition.

Classes continued on site with Jones teaching adults and Louisa Mallard teaching children. The Clara R. Mathewson Memorial Scholarship enabled three children each session to take classes with Miss Mallard. The Borrow and Buy Gallery continued on the third floor of the building under the direction of Suzanne Beaufort. Increased activity meant that the building

was not closed during the summer but remained open for classes and exhibitions so that members of the community and visitors to the area could view and participate in the visual arts.

Even with extra exhibition space, the dream of a freestanding art center resurfaced. In 1962, David T. Jones created a model for an art center that included studios for painting, sculpture, and ceramics. Additional space was designated for a large auditorium, practice rooms for musicians, theater rehearsal rooms, and an art gallery. The idea was to place the building behind Ware's Folly close to the Augusta Museum and across from the Augusta Municipal Building. A panel was formed consisting of Jones, Mayor Millard Beckum, Augusta Chronicle editor Louis C. Harris, Augusta Symphony director Harry M. Jacobs, and Gertrude Herbert trustee Joseph Cumming. It was moderated by Augusta Art Association member Dr. Thomas Findley and convened to bring this idea to the public. The center would become the home of "the Augusta Symphony, Music Club, Organ Guild, Augusta Players, Choral Society, Camera Club, and possibly a civic ballet and the Medical Arts series..."¹³ Findley stated that the area was, "lagging behind cities of substantially the same size."¹⁴

As the trustees of the institute and the board of the Augusta Art Association assessed the future needs of the area, they also celebrated their past accomplishments. The 1962–1963 season opened with the *30th Anniversary Favorite Picture Exhibit*. Instead of the bridge parties, auctions, and gatherings at hotels, the paintings were exhibited in the lobbies of several banks and businesses along Broad Street. Local businesses replaced the winter visitors as the major supporters of the institute's activities. Another level of support came with the arrival of Robert Allen Davis and his wife Barbara, professional artists from New York City, and Freeman Schoolcraft, renowned sculptor who relocated with his family from Chicago.

Robert Davis had been an art professor at Marymount College in New York City and his wife was a commercial artist and dress designer. They purchased a home and studio on Walton Way and conducted art classes. Their students exhibited work annually at the Gertrude Herbert beginning in 1966. Schoolcraft was recovering from a heart attack when he and his wife, Augusta native Cora (née Middleton), decided it was time to move to a more suitable climate. Schoolcraft taught at Augusta College, exhibited widely, and became an active member of the Augusta Art Association.

During this period, there was a concerted effort to bring a higher caliber of art into the city for exhibition instead of relying on local artists, the regular rotation of exhibits, or artists with ties to the area. To inaugurate the 1966 season, fifty paintings and illustrations by Maxfield Parrish were exhibited. Sent from the George Walter Vincent Smith Art Museum in Springfield, Massachusetts, it was the first time Parrish's work had been exhibited in the South and Freeman Schoolcraft expertly installed the exhibition.

¹³ Hetterer, Joe, "Art center 'dream' told," *The Augusta Chronicle*, May 30, 1962.

¹⁴ Ibid.

Other exhibits during this period included solo exhibitions by Schoolcraft, Aylett Lapsley Wood, Doris Weltch, illuminated manuscripts and liturgical designs by Nancy Alexander Wilds, Ferdinand Warren who was the chair of Agnes Scott College's art department, Miriam Earls Smith, Joseph Schwarz of the art department of University of Georgia, and prominent Charleston artists and married couple William Halsey and Corrie McCallum. The U.S. Army established the Army Combat Artist Program to record military activities in Vietnam and Hawaii and artists from Fort Gordon participated. Their work was exhibited and three of the teachers in the program, Blaine T. Eldridge, Fitzallen N. Yow, and Jotham W. Bailey exhibited their work.

1968 was a year of vast changes. In March, a group gathered at Aldersgate Methodist Church to form the Greater Augusta Arts Council. Their goal was to find funds for a new auditorium, hire a full time director, launch a united fund drive for the arts, coordinate activities, and improve communication. A bumper sticker campaign, SUPPORT YOUR LOCAL ART ASSOCIATION, highlighted their goals. David T. Jones resigned as director in the spring of 1968 in order to pursue a graduate degree at the University of Georgia. Louisa Mustin resigned as instructor during this period. The Borrow and Buy Gallery moved next door to Trowbridge House. This home was purchased by Historic Augusta, and leased to the Gertrude Herbert Institute of Art for additional classrooms and meeting rooms. Upon the death of Robert Davis, a memorial award was established in his name for the best work of art in the annual member show of the Augusta Art Association. Groundbreaking for the Fine Arts Center at Augusta College occurred in March and the center was completed and inaugurated on October 27, 1968.

When classes began in the fall of 1968, the make-up of the Gertrude Herbert Institute of Art was considerably changed. Clement de Baillou was the new director. He had been the director of the Augusta Museum for several years at that point. A native of Austria who came to the United States in 1941, he was educated at the Imperial Academy in Salzburg and had taught in the department of anthropology and archeology at the University of Georgia. Marjorie Topman, A. Wolfe Davidson and Kenneth Willis were hired as instructors and classes were taught year round. For the first time in the history of the institute, the director was not a working artist and did not teach classes.

Events were soon spread out between the Ware's Folly building, the courtyard and interior of the Augusta Museum, and Augusta College. The fundraising gala in the fall of 1969 was collaboration between the Augusta Art Association, Augusta Museum, and the Junior Women's Club. The Gertrude Herbert Institute of Art was losing its identity.

CHAPTER 6

Survival Mode in the Seventies

The seventies was a decade of great turmoil for the community and for the institute. Racial unrest led to a riot after a disabled incarcerated youth was killed in the county jail.¹⁵ The neighborhood surrounding Ware's Folly fell into disrepair and there were safety concerns. The historic building and the surrounding garden were in need of major repairs. Clement de Baillou, ensconced as the director of both the Augusta Museum and the Gertrude Herbert Institute of Art, expressed more allegiance to the activities of the former at the expense of the latter. In addition, there were many more venues within the city for visual arts exhibitions, lessons, and programs. The Augusta Art Association, a charter member of the Greater Augusta Arts Council, continued to hold the annual members show at the institute but many other exhibits under their sponsorship were held at the Fine Arts Center on the college campus, the outside courtyard adjacent to the Augusta History Museum, Julian Smith Casino, Daniel Village, Regency Mall, the main and Maxwell branch of the library, hotels, banks, and the newly completed Chamber of Commerce Building designed by I.M. Pei and Associates, in the middle of Broad Street. As the decade wore on, the number of classes offered diminished, the building was under utilized, and the focus shifted away from its original mission to provide education in the visual arts and opportunities to see high caliber art exhibitions.

The first arts festival sponsored by the Greater Augusta Arts Council was held in April 1971, and there were art exhibits at several different locations. At the institute an exhibit featuring international World War I posters was on view while the museum showed an exhibit of early and modern portrait paintings. Classes that season were limited to painting and drawing for children and adults. Lectures and films that had formerly been shown in the Ware's Folly building relocated to the fine arts center at the college. A courtyard art exhibit was held on the grounds of the Augusta Museum. In addition to the members show, there were exhibits by members of the Aiken Artist Guild, the faculty of the institute, the art department of the University of Georgia, and the Old Bergen Art Guild watercolors from the American Watercolor Society.

The following season the building was used even less. There was an antiques show and sale sponsored by Historic Augusta, an arts and crafts show sponsored by the Augusta Junior Women's Club, and a slightly more robust class schedule. Exhibitions in addition to the Augusta Art Association member show included, the work of the faculty of the institute,

¹⁵ Stachura, Sea, Looking Back at Augusta's Race Riot, February 28,2012.gbp.org

several Augusta residents, an exhibit sent from the American Watercolor Society, and one from artists from Greenwood, South Carolina. During the second arts festival, Dr. H. Lester Cooke, the curator of paintings for the National Gallery of Art and a former U.S. Army combat artist, exhibited his work and gave a lecture. At the same time the Augusta Museum staged an exhibition by University of Georgia faculty. Classes were offered during the summer in an effort to boost income and increase building utilization.

Mrs. Lloyd Griscom (née Olivia A. Dunn, known as Anton), a daughter of Gertrude Herbert Dunn, visited the city and gave a cocktail party for friends, trustees of the institute and members of the art association. Two years later, she expressed an interest in endowing a memorial garden on the grounds of the institute.¹⁶

Programs and exhibits limped along during the middle of the decade. Classes were held year round for children and adults. In addition to drawing and painting, there were crafts classes in pottery and weaving. Most exhibitions were confined to the work of amateur artists in the community, such as a group from the Westwick neighborhood, professionals at the Medical College of Georgia who painted as a hobby, and members of nearby art guilds. Exceptions were an exhibition of posters from the Smithsonian and one featuring the work of newspaper cartoonists. The Augusta Children's Theater group did not have a permanent home and held drama classes for children at the institute.

By late 1974 plans were underway for the revitalization of downtown Augusta and it was apparent that the grounds and Ware's Folly building were in dire need of extensive repairs. The Trowbridge House next door was deemed unnecessary for the activities of the institute and reverted back to Historic Augusta. A fund drive was initiated since the endowment was not sufficient to cover the mounting costs of repairs and a matching grant was secured from the National Park Service for \$10,000.¹⁷ With the generosity of the community, the match was achieved but the process took several years. The building closed during the summer of 1978 while a new water heater, heating and air-conditioning system, plasterwork, interior and exterior painting, and replacement gutters were completed.

Membership of the Augusta Art Association dwindled substantially during this period to several dozen members. Other organizations such as the Augusta Children's Theater and the Augusta Freelance Photographer's Association were using Ware's Folly to conduct classes and the regular art classes were under-enrolled. The association voted to make all exhibits free and open to the public and commissioned a plaque for the front of the building that is still in place. The Sand Hills Garden Club donated funds to repair the brick walls, walkways, and plant a garden on the grounds. Students studying landscape architecture at the University of Georgia furnished the garden design and execution. Babcock and Wilcox

¹⁶ Board of Trustees minutes, September 1974.

¹⁷ Department of Natural Resources letter from Commissioner Joe D. Tanner to Trustee Robert McCreary, June 4, 1976.

Company donated materials for a new ceramics kiln that was sorely needed in order to continue pottery classes.

After de Baillou resigned during the winter of 1978, and a brief interlude with an acting director, the Gertrude Herbert Institute of Art appointed Edward Rice as the new director in March 1979. Rice was a breath of fresh air for the institute. A native of North Augusta, he had taken classes at the institute, won awards for his art in Georgia and South Carolina, studied with his father-in-law Freeman Schoolcraft. His wife Faye (née Schoolcraft) was a working artist and weaving teacher at the institute. He was the last director to live in the first floor apartment at Ware's Folly. Rice's profound knowledge of art, fascination with historic architecture, and deep appreciation of regional history, set the wheels in motion to rebuild the Gertrude Herbert Institute of Art into a vibrant presence in the CSRA. The quality and quantity of lessons, programs, and exhibitions increased during his tenure, and many of the participants remain dedicated to the institute today. The inaugural Agnes Markwalter Youth Art Competition, honoring the memory of a gifted art student whose career was cut short in an accident,¹⁸ was held that year. The competition and accompanying juried exhibition is open to students from kindergarten through the twelfth grade throughout the region and recognizes art students and their teachers and continues to the present.

The structure and vision were now in place for the Gertrude Herbert Institute of Art to reclaim its position as a premier arts center in the community.

¹⁸ Gertrude Herbert Press Release, March 7, 2013.

CHAPTER 7

Reassess, Reinvent and Reinvigorate In the 1980s

The relationship between the Augusta Art Association and the Gertrude Herbert Institute of Art was in need of reevaluation. Both groups called the Ware's Folly building its home but there was a duplication of tasks in some instances, and a feeling of working at cross-purposes at other times. The downtown push for revitalization had not yet reached the corner of Telfair Street where the building was located, and there was a merry-go-round of directors during the decade. Some difficult decisions had to be made about the purpose of the institute as dictated by its by-laws, the physical needs of an old building in a crumbling neighborhood, and the focus of the community away from the downtown area and into the surrounding suburbs. These decisions affected the quantity and quality of educational offerings and exhibitions.

Edward Rice's leadership as the director of the institute brought stability as he and the trustees grappled with the myriad considerations necessary to streamline and redefine the role of the Gertrude Herbert Institute in the life of the community. In a planning session attended by Rice and four of the trustees,¹⁹ the committee summarized their concerns. The biggest issues were that the relationship between the Augusta Art Association and the Gertrude Herbert Institute needed to be delineated. Additionally, more funding was necessary and the group explored options for achieving that goal. The role of the institute as an educational facility was primary and the committee grappled with how art exhibits and the permanent collection fit into the educational component. The use of the building for other purposes such as meetings and weddings was questioned, in order to have a unified set of rules when renting out the space. Finally, the aging Ware's Folly building was of great concern. Items in the house were in the process of being sold off and the escalating cost of maintaining the structure called into question whether or not the house should cease to function as an art institute and, instead, become a house museum.

The number of exhibits decreased but new features were added to the calendar of events. Rice gave slide lectures on a regular basis such as, the Spanish Masters of the 15th through 20th centuries, obtained from the National Gallery of Art. The Georgia Art Bus made

¹⁹Letter from Edward C. Austell, July 10, 1980, containing a summary of the comments made during the planning meeting. Those in attendance were: Robert McCreary, Dr. Joseph Lee, Mrs. Jane H. Schnorbach, Edward Rice and Edward C. Austell.

regular stops at the institute and showed the work of Georgia residents over the age of 17 who created art without outside supervision. Workshops were scheduled throughout the year with the institute receiving a percentage of the workshop fee. Basketry, photography and papermaking were popular topics for workshops and occurred at regular intervals throughout the decade. Great interest in weaving and fiber arts resulted in classes, exhibits, and workshops. The Greater Augusta Floral Association decorated the institute inside and out and *Visions of Christmas* became an annual event.

In addition to the members, students, and juried regional exhibitions, the use of the building as a venue for art diminished with the number of other available locations increasing. Many exhibits still depended on the network of art professors in nearby universities and working artists in the region. Boyd Saunders of University of South Carolina and Bernie Solomon of Georgia Southern College showed their work at solo exhibitions. David Stuart of Aiken, Guy Lipscomb of Columbia, South Carolina, Jackson Cheatham of Thomson, Lamar Wood and Paul Vincent of Athens were among the artists exhibiting work during the early 1980s. Traveling shows from Springs Mills, American Watercolor Society, and Georgia Watercolor Society continued to use the institute.

Students enrolled at the School of Environmental Design in the University of Georgia completed a comprehensive plan of the Ware's Folly property²⁰ and the landscape was enhanced with walls, walkways, and period plants with the generosity of the Sand Hills Garden Club and an additional donation from the Gateway Garden Club. The interior of the building did not fare as well during this period. Furniture, including a piano, and a loom were sold off, and a yard sale of surplus art supplies was held.

Edward Rice resigned as the director in the spring of 1982 but continued as a member of the faculty. The apartment within the building was leased to a couple who pledged twenty hours of custodial duties in exchange for rent. Two board members, Nancy Gary and Kay Allen, each briefly served as the director of the institute until Barney Lamar was hired as director in March 1984.

During these years the financial strain was becoming more and more apparent. The costs of maintaining the building were increasing as enrollment in classes was decreasing. The Porter Fleming Foundation provided funds for a children's workshop that was taught by Lucy Weigle. Bea Kuhlke was on the faculty during this period and displayed her work alongside the work of her students. Both artists continue their avid support of the institute to the present.

The membership of the art association was at an all-time low point, the financial situation of the institute was dim, and a memorial fund in honor of Freeman Schoolcraft was established

²⁰Preservation Planning, Gertrude Herbert Institute of Art, School of Environmental Design, University of Georgia, Athens, Georgia, undated.

and used as an award to an outstanding art student at Augusta College. Lamar, during his one-year tenure as director, sought to make the best use of the institute and increase the awareness of the offerings and events that were held there.

A larger focus on music was notable during this period. The students of the Augusta Music Teachers Association held recitals, a Baroque/Handel exhibit featuring posters and music was held, and a series of *Coffee House* concerts was initiated. The popular series, held for several years, featured chamber music, pastries, and coffee at a cost of six dollars per ticket. There was an exhibit of sixteenth century prints by Dürer and his contemporaries from Child's Gallery in Boston, German art of the twentieth century from the collection of Lufthansa airlines, and several prints by German expressionist artists entered into the collection. A community foundation grant in the amount of six thousand dollars was used to paint the exterior of the building.

After Lamar resigned to work in his chosen professional field of restoration at Biltmore House in Asheville, North Carolina, Anne Hebebrand was hired as the director in May of 1985. Hebebrand, a native of West Germany, had moved to Augusta while her husband was a medical student at the Medical College of Georgia. She had attended the International School of Arts in Salzburg, Austria, the Atlanta College of Art, received her undergraduate degree at the Boston Museum School and a graduate degree in art history from the University of Alabama.

The business of running an enterprise devoted to art was in the forefront of Hebebrand's many tasks as director. There was a fund drive from the "Help Herbert Club" and one aimed at corporations. There was a gala and silent auction of artwork. The 250th anniversary of the founding of the city was celebrated with an art exhibit, *The Spirit of Augusta*. A series was created that discussed the art of gardening and a lecture titled, "The Business of Art and Craft," included a panel discussion by George Ann Knox, Edward Rice and Lyn Perry. Among the solo exhibits of this period were the work of Irene Dodd, the daughter of Lamar Dodd and faculty member of Valdosta State College, Sidney Guberman, Nellie Mae Rowe, a Freeman Schoolcraft retrospective, and Berry Fleming's watercolors in the exhibit, *Adventures in Color*.

Group exhibitions of Georgia mountain crafts, work by fiber artists and regional artists, photography, and a faculty exhibit from the Savannah College of Design occurred at this time. Workshops, including a weaving workshop for school children sponsored by the Augusta Junior League, and the coffee concerts continued. New additions were a "Meet the Artist" series, a "Lunch and Learn" series and "Super Sunday" where parents and children met the art faculty and experienced the classes that were available the coming season. A docent program was initiated in an effort to have ample volunteers for the many offerings held at the institute.

In the summer of 1986, the first mention of plans to merge the Augusta Art Association and the Gertrude Herbert Institute of Art was recorded in the minutes of each entity. Several called meetings by the art association explored the proposal. From a few dozen members in the early 1980s, a push for new members resulted in a list of almost two hundred members by this time. Competition for grants and overlapping of sponsorship for workshops and exhibitions were the two largest concerns. According to the by-laws of the Gertrude Herbert Institute of Art, the name had to remain which meant that the Augusta Art Association, upon merging, would cease to exist. Room was made on the board of trustees of the new entity to include a number of members from the art association board and, in the summer of 1987, the merger was completed.

The first membership drive for the Gertrude Herbert Institute of Art was held in the fall of 1987. By that time, two fundraisers, Beaux Art '87 and one the following year had reinvigorated the endeavors held at Ware's Folly in a unified program. At this time, the minutes of the board mentioned that Billy Morris was planning a new art museum in downtown Augusta.

In the fall of 1988, a new director, Dee Hutchens Templeton, was hired. She had spent seventeen years in the banking industry and brought fresh ideas to the enterprise. There were solo exhibitions by Jack Leigh, Kath Girder-Engler and the Morris Eminent Chair at Augusta College - James Rosen. There was a group show of works by women artists, three fiber artists, and four points of view of the southern terrain. The Cochran Collection, assembled by Missy and Wes Cochran of LaGrange, Georgia, made its first appearance at the institute in 1988 with the exhibition of 20th century graphic art. The next year works by Andy Warhol in the Cochran Collection were exhibited. The admission for that exhibit was a can of Campbell's soup. The donated cans were sent to the Salvation Army for their soup kitchen.

Calamity ensued in March 1989, when approximately a ton of plaster fell into the main gallery as the ceiling caved in. Luckily neither people nor artwork were hurt and the pieces of plaster were subsequently used by artists in the community to create works that raised funds for the Gertrude Herbert.

Through a decade of taking a long, hard look at the community, the visual arts, and the interaction of the two at the institute, a new and improved institution rose to meet the future.

CHAPTER 8

The 1990s Streamline, Focus, and Set the Course

The decade was marked by increasing awareness of defining an image and purpose for the institute while keeping the historic property intact. The three directors during this period, Dee Templeton, Sharon White Gruber, and Amy Etheridge Meybohm, were adept at financial development and initiated several long-range plans that brought the institute higher visibility and increased grant money. Thoughtfully curated exhibitions, expansion of the property, the establishment of an endowment, new collaborative projects, and the creation of classes both on and off-site were among the highlights of the 1990s. Throughout the decade, the Georgia Association of Museums and Galleries acknowledged the Gertrude Herbert Institute of Art with several awards including, institution of the year, education program of the year, art patron of the year, and outreach program of the year.

Classes, workshops, and the popular coffee house concerts continued with the same frequency as in the previous few years but the endowment established during the creation of the Gertrude Herbert Institute of Art could no longer sustain the institute. In addition, there was a new venue for the visual arts when the Morris Museum of Art opened its doors to the public in September 1992. The core mission of the Morris Museum of Art differed in that it was established to display works of art depicting the southern states, show the work of artists born or with a long residency in the South, and contained the Center for the Study of Southern Art, a reference library. Teaching classes, the slide registry of works of art by contemporary artists in the region, and assistance to local artists to network were part of the mission of the Gertrude Herbert Institute of Art. A new long-range plan addressing the financial needs of the institute, a focus on quality exhibitions, increasing membership, and a strong focus on education in the community was drafted by the board of trustees in 1992. The purpose of the institute was stated "to coordinate, promote and develop the visual arts, provide facilities for teaching and educational opportunities, enrichment and exposure of local artists and their work to the people of our community."²¹

Two years later, a new long-range plan with three goals: preserve capital, improve the building, and improve the quality of exhibitions was produced. Incoming funds were to be split between the endowment, the operating budget, and for the maintenance of the building.²² The final long-range plan of the decade was formulated in 1997 after a retreat,

²¹ Board of Trustees minutes, June 17, 1992.

²² Board of Trustees minutes, February 16, 1994.

and with the aid of professional facilitators.²³ The new set of goals, designed to carry the institute successfully into the new millennium were very specific. Foremost was education and the promotion of the visual arts, followed by preserving the Ware's Folly building, increasing available funds, providing support for local artists, and marketing the institute. With those goals in mind the board of trustees was reorganized into task groups with specific aims to help bring the goals to fruition.

The building was constantly in need of maintenance and repair and the board sold off shares of stock in its endowment fund to meet financial obligations. Night classes and the rental of the building ceased because of concerns about the neighborhood and the condition of the building. The Beaux Arts Gala and Auction (1990), Spring Fling (1991), and A Fall Affair (1991 and 1992) helped with the financial squeeze but different efforts were needed. The board of trustees made the decision to deaccession some of the paintings in the collection and sold them at Sotheby's, in New York City, to establish a new endowment fund. Three members of the community, with the approval of the board, oversaw the fund, which was incorporated as a separate entity from the Gertrude Herbert Institute of Art on August 25, 1992. The auction of the paintings and a substantial portion of proceeds from the galas created a nest egg for the endowment fund in excess of \$300,000.

The number of exhibitions and their quality was addressed during the first half of the decade. The new plan was to hold three "fancy" openings each season with six exhibitions using the main gallery and the second floor gallery simultaneously. Openings had a party atmosphere with a short lecture by a prominent speaker or the featured artist. Highlights of this period included, works from the South Carolina State Collection, 19th century French prints in one exhibition and women printmakers in another from the Georgia Museum of Art, American paintings in Georgia museums, and work by art professors of the Georgia university system. There were solo exhibitions by Lamar Dodd, Nashville artist Charles Brindley, Morris Eminent Scholar at Augusta College James Rosen presented a retrospective of his works on paper, and Michael Crouch exhibited urban and suburban landscapes. The usual juried exhibition, members show, and the end of the season display of faculty and students of the institute continued. Due to the success of more tightly focused exhibitions, several innovated shows were held at the institute during the latter part of the decade.

David Houston from Clemson University curated the 1996 exhibition, Survivals, Revivals and Arrivals. The exhibit featured the work of thirty-four artists from the region and several hundred patrons attended the opening. Several months later, the institute celebrated its sixtieth anniversary with a show juried by Morris Eminent Scholar Philip Morsberger, architect Al Cheatham, and director of the Georgia Museum of Art, Bill Eiland. This exhibit focused on the architecture of the Ware's Folly building and the spirit of the Gertrude

²³ Five Year Strategic Plan, The Business Consulting Group, Inc. June, 1997.

Herbert Institute of Art. The year closed with the exhibit, *Pottery in the Edgefield Traditions*, from local collections curated by Stephen Ferrell. Though the pottery from this area is now well known and studied, this exhibit was only the second large exhibit devoted to the subject. Dave who inscribed a pot with this inscription created one piece, "Give me silver or either gold, though they are dangerous to our soul." Local traditions were presented several months later when *At the Anvil*, featured twenty contemporary artists highlighting blacksmithing skills.

Brett Cook-Dizney, a former student of Philip Morsberger at the University of California at Berkeley, described his work as permissional and nonpermissional meaning that some examples of his work was clearly graffiti art created without permission but always addressed a political or social theme. He used enameled spray paint to create a commissioned work for the exhibit, *Redefining the Pejorative: is it good or is it bad?* The work, a diptych of James Brown and William S. Morris III, was displayed on Broad Street and continues to be part of the Gertrude Herbert's permanent collection.

Other exhibitions coincided with featuring artists whose work was in the collection of the Morris Museum of Art including Elemore Morgan, Jr., Edward Rice, Arless Day, James Lyle, and Jackson Cheatham. When the Mary Pauline Gallery opened in 1998, the artists associated with the gallery were also included in exhibitions at the institute including Kath Girdler-Engler, Lanny Webb, and Luke Allsbrook.

Collaborations with other organizations also increased the visibility of the institute. The offices of Governor Zell Miller and United States Senator Wyche Fowler had a selection of art sent from the Gertrude Herbert Institute for a limited period. A monthly enrichment series at lunch-time focused on a single topic such as, the Helga series by Andrew Wyeth, Japanese art and bonsai trees, the collection at the National Gallery of Art, and the work of Keith Haring. An evening program, "Meet the Artist," was also created. Topics included, a lecture about Augusta architecture by Eric Montgomery, African-American art by Dr. James Carter, individual artist talks by Bea Kuhlke, Edward Rice and Jackson Cheatham. The Lucy Craft Laney Museum and the institute collaborated with artist Margaret Ramsey for a story-telling family workshop. With financial support from several foundations, out-reach programs were established. In concert with the Richmond County Recreation Department, the Gertrude Herbert Institute of Art sponsored *Arts in the Park*, which brought art teachers into area parks to give children an opportunity to create unique works of art. The program was an award winner from the Georgia Association of Galleries and Museums. Another award winning program, in collaboration with the YMCA, was *PrimeTime*, an after school art program that provided twenty-three art instructors at twenty-one locations in the area. The institute adopted the Peter S. Craig elementary school and enhanced their curriculum with art lessons by the faculty of the institute. The Creel Foundation, Buttolph Foundation, Ronald McDonald Child Charities, the Junior League of Augusta, the Bulbs and Borders Garden Club, and the Knox Foundation provided grant

money that allowed the Gertrude Herbert Institute of Art to develop an unparalleled outreach program for the benefit of the children in the community. When philanthropist Peter S. Knox III passed away, the institute honored his memory with a bronze plaque created by Jackson Cheatham and attached it to the brick wall of the building adjacent to the back garden.

Expansion also pertained to the regularly scheduled classes and workshops.

CHAPTER 9

Staying the Course 2001–2012

The Gertrude Herbert Institute of Art entered the twenty-first century fiscally sound and with defined goals. The commitment to community education in the visual arts and supporting local artists and art teachers were well established. Ware's Folly, the newly renovated adjacent building, and satellite classes in Columbia County provided ample space to hold classes. The separate endowment was well funded and thoughtfully managed, and great effort was put into ensuring programs, the property, and the endowment would continue to thrive. Exhibitions, membership, and collaborations with other art groups continued on an already established trajectory. Three directors during this period, Amy Etheridge, Kim Overstreet, and Rebekah Henry Murphy executed their myriad duties in a way that kept the institute visible as a vital component of the vibrant arts community in the region.

The building located behind Ware's Folly had been purchased and a six-month total renovation ensued. The building provided much needed space. The kiln, potter's wheel, and darkroom allowed for specialty classes in photography and ceramics to be added to the curriculum. Looms, included two donated by the Medical College of Georgia, were necessary for the weaving classes held in the building. One of the art teachers said:

"I love the idea that we have taken something that would have been demolished and saved it and made it something beautiful and useful. To me, that speaks to the very nature of art. It's like taking a blank canvas and making something out of it. So every time I come here, it is an inspiration to create."²⁴

On September 14, 2001, a date that coincided with the Arts in the Heart of Augusta festival, the building was dedicated and named the Walker-Mackenzie Studio in honor of George- Ann Knox's parents.

A few new elements were added to the Ware's Folly building, some not completely by choice. The front portico was extensively repaired and the building was once again offered as an event venue. On June 21, 2011, a summer storm caused extensive damage to the building necessitating further repairs. On an artistic note, the Creel-Harison Community Art Gallery was created on the third floor of the building and dedicated for rotating six-week exhibitions by local artists.

²⁴ Steven Uhles, Augusta Chronicle, Art History, Aug. 10, 2001.

In addition to art classes offered for students ranging from toddlers to adults, professional development workshops were held for art teachers beginning in 2000. The institute is the only site approved for professional learning units (PLU) in the visual arts in the state of Georgia.²⁵ Previous educational outreach projects including Prime Time, Art Ventures, and Artist-in-Residence continued. Added programs included, Art Box for toddlers and two programs, *If These Walls Could Talk* and *Art, Architecture and You*, were added during this period. Education continues as the primary focus of the Gertrude Herbert Institute of Art and was recognized twice during this period with an award by the Georgia Art Education Association for youth exhibitions and to Dorothy Eckmann as art educator of the year.

With budding artists and art teachers soundly supported, it was time to make sure that patrons also felt included in the activities of the institute. The *Contemporaries*, a group of individuals interested in art was formed in collaboration with the Morris Museum of Art. This group planned social activities that included an opportunity to experience the visual arts. The Art Market first held in December and later moved to the spring continued as a collaboration between individual artists and the institute. There were collaborations with the Art Factory, until they ceased operations in 2012, and had many of their programs absorbed between the institute and the Jessye Norman School of the Arts. Other collaborations aimed at appealing to a wider audience were, a workshop with artist Virginia Derryberry sponsored by the institute and the Morris Museum of Art, a four day photography festival sponsored by the two institutions and the Lucy Craft Laney Museum, and an exhibition by members of the Augusta Training Shop that was sponsored by the institute, Safe Homes of Augusta, and the Rape Crisis Center.

The faculty of the Gertrude Herbert Institute of Art and Augusta State University exhibited regularly, local artists and students graduating with a bachelor of fine arts at the university were welcome to exhibit as space permitted. Anne Hebebrand who was once the director of the institute showed her work, as did Lucy Weigle, Malaika Favorite, Melinda Lampkin, and Bill Rossignol. Rossignol, one of the founding members of the Augusta Art Club, board of trustees member, and a personal friend of Olivia Herbert's granddaughter, pursued painting seriously after his retirement from the banking industry. The Agnes Markwalter Youth Competition and the national juried competition, *A Sense of Place*, continue to the present. The half of the diptych by Brett Cook-Dizney was displayed as part of the James Brown Music Festival in 2006 and plans are underway to display it in the near future.

Support by foundations, local garden clubs, individual members, and corporations have been the lifeblood of the institute. Educational programs, exhibitions, and outreach activities would be impossible without their help. A case in point is the solo exhibition, *No Bounds*, showcasing the work of Cuban-born artist Luis Cruz Azaceta. The exhibit and

²⁵ Board of Trustees minutes, June, 20, 2007.

accompanying catalogue, with an essay by Dr. Teresa Eckmann and interview between the artist and Morris Eminent Scholar Tom Nakashima, included work that the artist created while the Lamar Dodd artist in residence at the University of Georgia.

Festive fundraisers are a continuing component of the institute and there are frequently oysters involved. As early as the 1990s, there were regular oyster roasts as a fundraiser that eventually evolved into the annual "Oysters on Telfair" event, first held on November 3, 2005. The décor was enhanced by flower arrangements in large galvanized tubs decorated by local artists that were then auctioned off. Since then, the event has been held the first Thursday in November and the silent auction of works by local artists is an integral part of the party.

A milestone occurred in 2012 when the Gertrude Herbert Institute of Art celebrated its seventy-fifth anniversary. Having navigated numerous victories and obstacles it was time to acknowledge the institute with an event befitting its place as the oldest visual arts venue in the CSRA.

CHAPTER 10

75th Anniversary Acknowledge the Past and Look to the Future

The Gertrude Herbert Institute of Art celebrated its seventy-fifth anniversary with a series of events on a single weekend. There was an illustrated time line featuring seventy-five milestones and memories during its history displayed in the main gallery, a Saturday evening gala, and a family open house on Sunday afternoon. Uncovering the history of the institute through research by this author revealed many little known facts that illustrated the support, talent, and tenacity of those who were enriched by the offerings of the institute through the years. After the gala weekend, a grant proposal was submitted to the Porter Fleming Foundation and was awarded to prepare this publication. It is fitting that the Porter Fleming Foundation was the brainchild of Berry Fleming, an artist, author, and philanthropist, who worked tirelessly on behalf of the institute as a member of the Board of Trustees, and exhibited his paintings there on numerous occasions.

The visual time line included photographs, newspaper articles, and reminiscences by members of the community. There were paintings on exhibit by Horace Talmage Day, on loan from the Morris Museum of Art, Berry Fleming, on loan from the Berry Fleming Trust, and Lamar Dodd. A silent auction of paintings and prints by Edward Rice, Lucy Weigle, Jackson Cheatham, and Sam Singal were generously donated. In a nod to the future, the public was invited to submit digital photos via #GERTRUDEHERBERT75 for an Instagram challenge. Seventy-five photos were selected for printing by Brent Cline, a commercial photographer, and Nicole McLeod, director of marketing and public relations at the Morris Museum of Art. There were prizes for the best of show, a people's choice award, and the photos were then available for purchase. On Sunday afternoon the building was open to families and there were several art activities for the children.

Following are the memories of members of the community who have helped make the Gertrude Herbert Institute of Art the treasure that it is.

I am amazed how this grand old home – once dubbed a ‘folly’ – inspires reflection and creativity in all who enter. What a unique and beautiful resource, the duality of historic details (the 1865 window pane inscription) and contemporary art (thoughtful exhibits and classes) the institute provides the community. I cherish many memories from that time at “The Gertie” including my orientation on how to manually crank the elevator down should it get stuck, the discovery of an exquisite figure study deep in the recesses of

the attic, and the renovation and addition of the Walker-McKenzie Studio. Ultimately, it is the people who make a place special and, in this case, the dedicated and passionate staff, art faculty and Board.

Congratulations on 75 years!

Amy Etheridge

Director

1998 - 2004

Bea Kuhlke's ties to the Gertrude Herbert are strong. Her mother played in Ware's Folly as a child because her uncle lived in the house. Bea was a teenager when she took her first formal art lesson, a ceramics class taught by Louisa Mallard. In the 1970s, art instructor, Marjorie Dean Andruk suggested that Bea begin teaching a class. Flattered and inspired, Bea began teaching at the Gertrude Herbert in 1976 and continues to teach and encourage artists, students and patrons in the community.

Bea Kuhlke

Artist

Annual Juried Competition, 1998–2012

One of my first major assignments upon joining the Institute's staff in 1998 was the management of its annual juried fine art exhibition, then a regional competition marking its sixteenth year. The 1998 competition drew fifty-six entries from three states—Georgia, South Carolina, and one entry from Alabama—and it was an honor to recognize ASU professor Jennifer Onofrio as one of our Merit Award recipients that year.

*In the years since, the competition has grown significantly, now annually involving up to three hundred artists from almost every state in the union, with jurors drawn from leading institutions including the Corcoran Gallery and the Lamar Dodd School of Art. Now titled *A Sense of Place*, the juried competition is still one of my favorite projects each year. To me it perfectly reflects the Institute's long tradition of introducing to its audiences the very best in regional and national artwork—presenting a very diverse and exciting snapshot of the contemporary art scene within a single gallery.*

Cynthia Rice

Administrative Manager

1998–2013

Newly installed as the Director of the Gertrude Herbert, Dee was in her office, which was located on the third floor of Ware's Folly. It had been a busy week preparing for a major exhibit and there were still many more details to execute. Suddenly a thunderous crash shook the building and Dee rushed downstairs to investigate. The ceiling in the main gallery had disintegrated and pieces of it were strewn all over the floor in clouds of plaster

dust. After several frantic phone calls, Rick Allen came to the rescue and quickly repaired the damaged ceiling in time for the exhibition to open as scheduled. In a stunning example of making lemonade when life hands you lemons, shards of the fallen ceiling were handed out to local artists and transformed into works of arts that were then sold as a fundraiser.

*Dee Templeton
Director
1988-1994*

Art, Architecture and You, a collaborative interdisciplinary program developed by a team of Richmond County and Columbia County teachers and the GHIA staff from September 2006 – May 2007 is important in my bank of GHIA memories.

The program evolved as a result of a grant written by Kim Overstreet that was funded by the Creel Foundation. The team consisted of four art teachers, one teacher of gifted students, and one first grade teacher. Research by the team focused on the history of Ware’s Folly, the families who lived in the building during the 19th century, Olivia Herbert – who purchased the home for the Augusta Art Club and paid for renovations to the structure, and her deceased daughter for whom the Institute was named.

Interdisciplinary lesson plans were developed by the teachers and tested in the classroom. This was followed by a series of tours of Ware’s Folly and activities on site and in the classroom.

*Dorothy Fletcher Eckmann
Education Director
2000 - Present*

One Afternoon at 506 Telfair Street

I served as Director at the Gertrude Herbert Institute of Art from 1979 to 1982. It was a fortunate position for a young artist in his mid-twenties. The arrangement provided an apartment on the ground floor, a spacious light-filled studio on the top floor, as well as a small monthly stipend.

Late one fall afternoon while sitting in the front room of my apartment, I heard the front gate creak open. Looking up, I saw a very shabbily dressed old man carrying a battered suitcase approaching the front door. I went to greet him saying, “Sorry, we closed at five.” My visitor then introduced himself and explained that he had once posed for Picasso and had his harlequin suit in his suitcase and since we were both members of the brotherhood of artists, could I put him up for the night?

“Can’t do it, Sir. I am not set up for guests,” I replied. At this, he opened his suitcase and showed me his harlequin suit. We sat on the front steps for a while and talked of art, Paris,

Picasso, and where we were all heading down the road of life. As the conversation wound down, I suggested to my new acquaintance that we walk around the corner to the Salvation Army Rescue Mission where lodging might be available. And so we did, and he found a place for the night. The old man seemed pleased with the arrangement, so I bid him farewell and walked back to 506 Telfair Street thinking – Never a dull moment at the Gertrude Herbert – Paris, Picasso, a faded harlequin suit, who knows?

*Edward Rice
Director 1979 - 1982*

Serving as director of the Gertrude Herbert remains a highlight of my career. What comes to mind, as I look back, was the enthusiasm of the Board, a staff that was excited to tackle anything new, and the dedication of the artists who served as faculty. Being new to the South, it was the perfect place for me to become immersed in the history of Augusta, the state, and the region.

Ed Rice was a frequent companion on road trips to pick up or deliver artwork. Those trips were always filled with Ed's richly detailed stories about the years he served as director and resided in "Ware's Folly," stories of the Civil War, and the importance of a "good sword."

Jack Cheatham taught me about the proper installation of an exhibition in our historic galleries. He could rapidly install an exhibit from crate to wall, usually working with a tight budget, and make it look outstanding.

I learned the positive role of an exceptional board member from the best, having the opportunity to work with George-Ann Knox.

A milestone occurred when we celebrated the 60th Anniversary during my tenure with an invitational exhibition featuring 29 local artists, many of them our instructors. All the works included in the exhibit imparted a sense of the Gertrude Herbert Institute of Art's history, its mission and the essence of this historic home.

*Sharon White Gruber
Director
1994-1998*

Time Well Spent...

My introduction to the Gertrude was in the early 1980s. I had recently moved to Thomson from Atlanta and always wanted to show my work, so I jumped at the prospect when Ed Rice, the director, offered me a show.

The Gertrude Herbert Institute of Art stands alone as the non-profit arts institute making a significant impact to this community for seventy-five years. My fondest memory might be a

retreat that the board took while I was chairman. If you are looking for a place to have a retreat, you can do no better than the Boone and George-Ann Knox cottage on Sea Island. I am not sure what kind of success we had, but I do remember it was met with some great food and spirits in addition to a skinny dip by Ed Rice and me at the close of the first day - no other takers and no cameras!

The board at the Gertrude is unique. The members bring a variety of skills and dedication to the arts and education and that board was no exception. We expanded our outreach programs, acquired the house directly behind Ware's Folly, and built the Walker-Mackenzie Studio.

There are too many projects to try and recall, but it must be noted that while the Gertrude has succeeded as an art institute, it has also maintained one of the most important examples of Federal Style architecture in the South, a full- time job in itself.

It has been my pleasure to be involved with the GHIA and I look forward to many more years of programs and exhibits.

*Jackson Cheatham
Artist*

In the mid-1980s, under the leadership of Bill Gary and Finley Merry, a series of annual fundraisers began. Several members hosted cocktail parties in their homes prior to the main event. Guests then went to the Old Medical College for a gala evening of dinner, dancing, and an auction. Live and silent auction items included: deep-sea fishing charters, trips to Nashville to visit the Grand Old Opry and play golf, Stan Smith tennis clinics at Hilton Head, vacation homes, dinner parties produced by members in the purchaser's home, and works of art donated by artists. Ed Rice was one of the first donating a beach scene. These events were very successful. Proceeds were used to augment an endowment fund growing to several hundred thousand dollars.

*Linda Walker
Board of Trustees*

In addition to her role as instructor, Lucy Weigle assumed the role of interim director for a six-week period in 1989. Though her tenure was brief, she brought two sorely needed innovations into Ware's Folly in the form of "modern technology." Her first order of business was to replace the clunky black rotary dial phone with a push-button one. The second technological innovation was to purchase the very first copy machine for the Gertrude Herbert Institute of Art.

*Lucy Weigle
Artist*

I became involved with the Gertrude Herbert when we were looking for a venue to display the artwork produced by the participants in the Agnes Markwalter Art Competition. This was a few years after the competition started. The competition is named in honor of my sister who died in an automobile accident shortly after she won an art contest by making a bronze sculpture that was displayed in the Kennedy Gallery. I did not have an interest in art at the time but after we started holding the awards ceremony at the Gertrude Herbert, I was invited to join the Board and served two terms. It helped me acquire an appreciation for the arts, a family trait also enjoyed by my 85-year-old aunt who took lessons at the Gertrude Herbert when she was a child.

*Lizzie Markwalter
Board of Trustees*

As I look back, the most memorable event was not an instant in time but several over my tenure as director. It was the overall opportunity to learn about art, architecture and history. Examples presented themselves on a daily basis from the students who attended classes, the artists who showed their work, and the patrons who visited. I was inspired by the staff who toiled endlessly and made each event unforgettable. I am honored to have been a part of this rich history in a place where art and architecture combines creating a unique learning experience.

*Kim Overstreet
Director
2005-2008*

Collaborative Spirit

One of the most noteworthy aspects of the legacy of the Gertrude Herbert Institute of Art is its spirit of collaboration. We have seen networks and connections form in the professional art world because of exhibitions, workshops, and experiences that occurred at the Institute. Such networks include the strong ties GHIA has to both the Lamar Dodd School of Art at the University of Georgia, the Betty Foy Sanders at Georgia Southern University, and the Fine Art Department at Augusta State University. These relationships have resulted in noteworthy exhibitions, jurors for our annual juried competition, workshop leaders, friendships, and more.

This collaborative spirit has extended to other arts and cultural and even social service organizations. Recent collaborations have been with the Jessye Norman School of the Arts, Rape Crisis and Sexual Assault Services, and Safe Homes of Augusta. Longstanding partnerships exist with the Greater Augusta Arts Council and the Morris Museum of Art.

In this collaborative spirit, the Institute has served as a catalyst for bridging connections between communities, forging relationships within the art world, and making contributions

towards the development of arts awareness and appreciation across the greater Augusta community.

*Rebekah Henry Murphy
Executive Director
2009 – 2013*

What a pleasure it is to celebrate the 75th anniversary of the Gertrude Herbert Institute of Art in my 75th year!

My association with the “Gertie-Herbie” began in 1985 when, at that time, my 80 year-old mother was taking drawing lessons there.

Today, as an emeritus board member, I can honestly say that this institution has provided countless meaningful and pleasurable experiences not only for me, but also for this entire community.

On a personal note, the naming of the Walker-Mackenzie studio in honor of my family (which was a total surprise) means the world to me.

*George-Ann W. Knox
Gertrude Herbert Endowment Committee*

With a heritage so rich and support so great, the Gertrude Herbert does not rest on its laurels but continues to change with the times and look to the future.

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