

FOR IMMEDIATE RELEASE

Contact: June Bradham, (803) 884-3772

**"LAURA GLENN DOUGLAS AND HER ART"
ON DISPLAY MAY 7 - MAY 19**

WINNSBORO, SC...An exhibition of paintings by native Winnsboro artist Laura Glenn Douglas will be sponsored by South Carolina National. The collection featuring South Carolina and European images will be on display at the Fairfield County Museum May 7 - May 19, 1989. After exhibitions in Columbia, Charleston, Spartanburg and Winnsboro, Douglas' sketches, drawings and paintings from 1921 to 1958 will be permanently housed at the State Museum.

Laura Glenn Douglas (1886-1962) left South Carolina in 1921 to pursue a career as an artist. She spent six years in New York attending several schools, including the National Academy of Design, the Art Students League, and the Women's Art School of the Cooper Union. From New York she traveled to Europe, working, exhibiting and studying in France, Germany and Italy between 1927 and 1934.

"As a South Carolina based bank, South Carolina National is excited about restoring the works of such an outstanding South Carolina artist and bringing them back to the state for permanent display," said James G. Lindley, chairman, South Carolina National Corporation. South Carolina National currently owns one of the largest corporate art collections in the state.

WINNSBORO

South Carolina National
is pleased to present this
Laura Glenn Douglas poster
as an invitation to our opening of the
South Carolina State Museum's
"Laura Glenn Douglas and Her Art"

Sunday, May 7, 1989
from 3:00 to 5:00 in the afternoon.

Fairfield County Museum
South Congress Street
Winnsboro, South Carolina

Regrets only
Rebecca Lambert, 635-4665

NEWS RELEASE

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-30-

August 1, 1988

Marian Lee - Invitations

WINNSBORO

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is pleased to present this

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as an invitation to the opening of the

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South Carolina State Museum



June 29, 1988

TO: Dr. Jack Meyer

FROM: Polly Laffitte *PL*

SUBJECT: Laura Glenn Douglas exhibition dates

As per our conversation yesterday, the dates for the Laura Glenn Douglas exhibition for the Fairfield County Museum are May 7, 1989 through May 19, 1989. The opening reception is scheduled for Sunday, May 7th from 3:00-5:00 p.m. Please pass this information on to your new Director. Thank you once again for your prompt decision and assistance in this matter.

South Carolina State Museum



July 13, 1988

Mrs. Farrell Brandin
Director
Fairfield County Museum
South Congress Street
Winnsboro, South Carolina 29180

Dear Mrs. Brandin:

It was so nice talking with you on the phone. I'm pleased that you are interested in the Laura Glenn Douglas exhibition.

Enclosed is some information about Miss Douglas as well as our project. When Jack and I come to see you on Monday, August 1, at 2:30 p.m., we can talk more about these materials if you have any questions.

See you on the 1st.

Sincerely,

A handwritten signature in cursive script, appearing to read "Lise Swensson".

Lise C. Swensson
Curator of Art

LCS:sl

cc: Jack Meyer

Enc:

South Carolina State Museum



January 19, 1988

THE LAURA GLENN DOUGLAS EXHIBIT

A collection of art works by South Carolina artist, Laura Glenn Douglas (1896-1962), is to be conserved, matted and framed, catalogued, and prepared for a traveling exhibit, by the State Museum through funding from South Carolina National Bank.

Theme

It is indeed fitting that an international bank based in South Carolina would "bring home" the works of a native woman who lived and worked most of her life internationally.

"Working hard to preserve what matters to South Carolina" could be the theme line accentuating South Carolina National's "roots" in South Carolina.

Purpose

- ... To restore, recognize and expose the works of a locally relatively unknown, South Carolina artist who has been internationally recognized.
- ... To send the collection to museums in key locations throughout the State.
- ... To promote South Carolina National, the State Museum and the host museums through private receptions and public showings of the work.
- ... To recognize South Carolina National permanently with the restoration of the Laura Glenn Douglas works at the South Carolina State Museum.

Background

Laura Glenn Douglas was born and buried in Winnsboro, South Carolina. A post-impressionist artist, Miss Douglas studied and exhibited her paintings in Paris, Florence, Rome, Munich and in shows throughout the United States.

The body of Laura Glenn Douglas' work can be divided into two major groups: European images which were created between 1927 and 1933; and South Carolina images which were primarily created during the mid to late 1930's. Examples of both periods of Miss Douglas' work are in the South Carolina State Museum's permanent collection.

Implementation

South Carolina National will sponsor the expenses related to the restoration of Miss Douglas' art, sponsor showing in four cities of the bank's choice and sponsor an opening reception at each museum.

The South Carolina State Museum will develop a retrospective exhibit of works by Laura Glenn Douglas to be coordinated with openings in South Carolina cities selected by South Carolina National. The Museum will prepare the works of art for traveling.

Corporate DevelopMint, a Charleston based company, will direct the planning, development and implementation of this project. Corporate DevelopMint will work with South Carolina National to develop a plan to mutually meet the needs of the artist's family, South Carolina Museum, host museums and their communities and the sponsor. The plan will then be presented to the corporation and museum jointly. Corporate DevelopMint will be responsible for coordinating the people and resources of the Museum, communities and sponsors to implement and promote the project.

Projected Time

Events will be planned in four South Carolina cities; planning beginning January 1, 1988 with functions to be held October of 1988 through June 1989.

January 19, 1988

RESPONSIBILITIES FOR THE LAURA GLENN DOUGLAS EXHIBIT

I. SCNB Responsibilities:

A financial contribution: SCNB is responsible for providing \$42,000 to be used for the Laura Glenn Douglas Exhibit which will be seen by the South Carolina public in at least four museums throughout the state.

II. Corporate DevelopMint:

- A. Receptions: CDM is responsible for coordinating all receptions.
- B. Graphics: CDM is responsible for coordinating all graphics.
- C. Promotions and Publicity: CDM is responsible for coordinating all publicity and promotions.
- D. Publishing: CDM is responsible for coordinating all publishing.

III. The State Museum's Responsibilities:

- A. Art Works: The State Museum will be responsible for selecting pieces for the exhibit and for preparing them for exhibition, including conservation, matting, framing and packing for transportation.
- B. Catalogue: The State Museum will be responsible for writing the catalogue, coordinating photography and working with Corporate DevelopMint, to have the catalogue designed and published. This catalogue will be sold at cost to host museums, to be distributed as they wish.
- C. Label Copy: The State Museum will be responsible for producing labels and copy panels.
- D. Educational Materials: The State Museum will write a hand-out for school groups. Slides will be made to be distributed to schools (available for sale at \$1.00 per slide).
- E. Check List: The State Museum will be responsible for providing check list information to Corporate DevelopMint, which will design the piece to be distributed to the public at the exhibits.

- F. Publicity/Promotions: The State Museum will be responsible for providing Corporate Development with biographical information on Laura Glenn Douglas, information about the exhibit, the State Museum, and the Museum's Grand Opening.
- G. Budget: The State Museum will be responsible for conservation, matting and framing expenses up to \$5,000, in addition to the \$8,500 which SCNB has agreed to provide. The State Museum will also be responsible for catalogue printing expenses up to \$3,000, in addition to the \$8,500 which SCNB has agreed to provide.

IV. Host Museum's Responsibilities:

- A. Insurance: The host museum will need to provide door-to-door fine arts insurance for between 30 to 35 works of art. The total insurance for the exhibit will be no more than \$35,000.
- B. Transportation: The host museum will be responsible for transporting the exhibit to and from their museum. The average size per work is 24" x 30".
- C. Exhibit Installation: The host museum will be responsible for the installation and dismantling of the exhibit. Labels and exhibit panels will be available from the State Museum.
- D. The Reception: SCNB will pay for an opening reception at each site, including invitations, refreshments, and decorations. Corporate Development will coordinate each reception, working in conjunction with the State Museum.
- E. Budget: The host museum's financial responsibilities will include providing insurance, transportation, and staff in addition to catalogues and additional educational materials which the host museum wishes to make available to its visitors.

10001
S-15 EC

CHECKLIST

1. LAURA GLENN DOUGLAS, AGE 4
photograph, 6 1/2 x 4 1/4 inches
SCSM Collection, Donated by Isabelle Morrison
2. FAIRFIELD INN, WINNSBORO, SOUTH CAROLINA, c.1935
postcard, 3 1/2 x 5 1/2 inches
SCSM Collection, Donated by Isabelle Morrison
3. LAURA GLENN DOUGLAS, c. 1915
photograph, 6 1/2 x 4 1/2 inches
SCSM Collection, Donated by Isabelle Morrison
4. LAURA GLENN DOUGLAS, By Carew Rice, 1936
silhouette, 6 x 4 inches
SCSM Collection, Donated by Isabelle Morrison
5. LAURA GLENN DOUGLAS, 1935
photograph, 6 3/4 x 4 1/2 inches
SCSM Collection, Donated by Isabelle Morrison
6. LAURA GLENN DOUGLAS, TEACHING AT THE YWCA, WASHINGTON, D.C.,
c.1955
photograph, 30 x 36 inches
SCSM Collection, Donated by Isabelle Morrison
Works By The Artist
7. CHILDREN'S ILLUSTRATION
pen and ink, 14 x 11 inches
Isabelle Morrison Collection
8. PROFILE OF A MAN, c. 1925
pastel, 30 x 20 inches
Isabelle Morrison Collection
9. FASHION MODEL, c. 1925
charcoal, 20 x 15 inches
Isabelle Morrison Collection
10. LADY WITH FUR, c. 1933
charcoal and pastel, 24 1/2 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
11. PEASANT MAN, c. 1933
charcoal, 24 3/4 x 19 inches
SCSM Collection
12. WOMAN IN GREEN, c. 1933
charcoal and pastel, 24 5/8 x 19 inches
SCSM Collection, Donated by Isabelle Morrison

13. MURNAN, c. 1933
charcoal, 24 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
14. FISHERMEN, c. 1933
charcoal, 17 1/2 x 23 inches
SCSM Collection, Donated by Isabelle Morrison
15. THE HIKER, c. 1933
charcoal, 24 1/2 x 19 1/4 inches
SCSM Collection, Donated by Isabelle Morrison
16. STILL LIFE WITH PLASTER CASTS, c. 1933
charcoal, 25 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
17. ABSTRACTION II, c. 1933
charcoal, 25 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
18. VIEW OF A CITY, c. 1933
Charcoal, 26 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
19. MUNICH '33
charcoal, 26 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
20. NUDE, c. 1933
charcoal, 24 3/4 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
21. STILL LIFE WITH GUITAR
Charcoal, 26 x 18 1/2 inches
SCSM Collection, Donated by Isabelle Morrison
22. PROFILE IN CONTOUR
charcoal, 25 x 19 inches
SCSM Collection, Donated by Isabelle Morrison
23. FRAMED NUDE, c. 1930
pen and ink, 3 3/4 x 4 3/4 inches
SCSM Collection, Donated by Isabelle Morrison
24. FIGURE STUDY, c. 1930
pen and ink 12 1/2 x 9 1/2 inches
SCSM Collection, Donated by Corrie McCallum
25. BAVARIAN MOUNTAINS, c. 1930's
oil on canvas, 26 1/2 x 21 inches
SCSM Collection, Purchased with funds from SCNB

26. STILL LIFE IN COLOR, c. 1940's
oil, 28 x 22 inches
SCSM Collection, Purchased with funds from SCNB
27. ELIZABETH ROBERTS, c. 1940's
oil on board, 33 x 25 inches
SCSM Collection, Purchased with funds from SCNB
28. PROFILE, c. 1938
mixed pencil, watercolor and crayon, 17 x 14 inches
SCSM Collection, Purchased with funds from SCNB
29. STILL LIFE WITH WATERMELON, c. 1935
gouache, 22 x 30 inches
SCSM Collection, Purchased with funds from SCNB
30. SOME FOLKS ON THE PLANTATION, 1939
gouache, 19 x 24 inches
SCSM Collection, Purchased with funds from SCNB
31. CHARLESTON GARDENS, c. 1936
watercolor, 19 x 25 inches
SCSM Collection, Purchased with funds from SCNB
32. RED CLAY OF WINNSBORO HILLS, 1938
gouache, 12 1/2 x 16 1/2 inches
SCNB Collection
33. CAFE SCENE
drawing, 12 x 18 inches
SCNB Collection
34. NOTRE DAME, c. 1933
gouache, 21 x 25 inches
SCSM Collection, Purchased with funds from SCNB
35. STRETCH OF A YOUNG GIRL, c. 1938
pencil, 17 x 13 1/2 inches
SCSM Collection, Donated by Isabelle Morrison
36. *BELVEDERE II, c. 1939
gouache, 15 1/4 x 20 1/2 inches
SCSM Collection, Purchased with funds from SCNB
37. *BAPTISM, c. 1939
gouache, 22 x 30 inches
SCSM Collection, Purchased with funds from SCNB

38. *PICKING COTTON, 1938
mixed crayon and pencil, 17 x 22 inches
SCSM Collection, Purchased with funds from SCNB
39. JAPONICA, 1939
oil on canvas, 16 x 22 inches
SCSM Collection
40. *SLEEPING CAT, c. 1935
oil on paper, 18 x 28 1/2 inches
SCSM Collection, Purchased with funds from SCNB
41. ASSORTING PECANS, c. 1942
oil on board, 24 x 29 1/2 inches
SCSM Collection

* Conserved through funds from SCNB

Draft
5-15-78

CHRONOLOGY

- 1888 April 16: Born in Winnsboro, South Carolina
1902-1906 Studied at College for Women, Columbia, South Carolina
1915 Studied at Corcoran School of Art, Washington, D.C.
- 1921-1927 Studied in New York City:
Ethel Traphagan School of Fashion; Women's Art School,
Cooper Union (1921-1922); National Academy of Design,
under Charles W. Hawthorne (1924); Women's School of
Fine and Applied Design (1925-1926); Art Students League,
under George Bridgeman (1925); Weirald Reiss, private
studies (1925-1926)
- 1927-1935 Studied in Europe:
L'Ecole Americaine des Beaux Arts due Palais de
Fontainebleau, France, under Jean Despujal (Summer 1928);
Hans Hofmann, private school, Munich, Germany and Saint
Tropez, France (1929); Vaclav Vytlacil, private school
Capri, Italy (Summers 1931-1932); Istituto di Belli Arti,
Florence, Italy, under Felix Carena (1932 and 1935);
Ferdinand Leger, private classes, Paris, France (1933);
Edmund Kinzinger, Munich, Germany and Paris, France
(1933-1934); Andre L'Hote Academy of Art, Paris, France
(between 1931 and 1935)
- 1930-1935 Exhibited in Europe:
Salon d' Art Francais Independent (1930; Association
Florence Blumenthal (1933); Salon des Tuileries (1934);
Salon D'Automne; Galerie de Paris; Galerie due Cercle;
Boissonade Galerie
- 1935 Won award of merit for art achievement from the Mt. Zion
Society, Winnsboro, South Carolina
- 1935-1938-
1941-1942 Worked on New Deal art projects for the U.S. Government
Treasury Relief Art Project (TRAP) on a non-relief basis,
easel painter for public buildings, Charleston, South
Carolina (1935-1936); Federal Art Project for Works
Progress Administration (WPA) easel painter, art teacher,
art gallery assistant, Summerville, Greenville, Columbia,
and Beaufort, South Carolina (1936-1938); National Art
Week Celebration, Washington, D.C. (1940-1942); The Section
of Fine Art, U.S. Treasury Department, mural commission,
"Theme of the South", Camilla, Georgia post office
(1942-1942)
- 1935-1942 Exhibited in U.S.:
Salons of America, New York City (1935); Argent Galleries,
Fontainebleau Alumni, New York City (1935); J.B. Neuman
Gallery, New York City; Marie Steiner Gallery, New York
City; Pennsylvania Academy of Fine Arts, Philadelphia, PA.
(1936, 1942); Corcoran Gallery of Art, Washington, D.C.
(1936, 1947); Charlotte Women's Club, one person exhibit,

Charlotte, N.C. (1936); two year one person national circuit of paintings, arranged through Robert Whitelaw, Director, Gibbes Memorial Art Gallery, (1936-1938); Institute of Art, one person exhibit, Albany, New York; Phillips Memorial Gallery, Washington, D.C., (annually, 1939-1942), one person show in 1947, 1948); Art Institute of Chicago (1942,1943); David Porter Gallery on C Place, Washington, D.C. (1945); Gibbes Memorial Gallery, one person exhibit, Charleston, S.C. (1946); Barnett Aden Gallery, Washington, D.C. (1947); Artists' Guild of Washington, Washington, D.C. (1947, 1950, 1957); Baltimore Museum of Art, Baltimore, MD. (1949, 1953, 1959); Whyte Gallery, Washington, D.C. (1949, 1950); Columbia Museum of Art, one person exhibit (1950); DuPont Theater Gallery of Art, one person exhibit, Washington, D.C. (1954)

- 1939-1962 Taught in Washington, D.C.:
Boys Club of Washington, D.C. (1940's); Adult Education Department, YWCA (1945-1962); Washington Workshop Cooperative (1948); Workshop Center of the Arts (1950); Holton Arms School (1950's)
- 1948 Awarded fellowship to McDowell Colony
- 1953 Awarded fellowship to Yaddo
- 1956-1957 Studied Summers at Hans Hofmann School of Fine Arts, New York City
- 1962 December 28, 1962: Died in Washington, D.C.
- 1963-1965 Retrospective Exhibits:
American University (1963); District of Columbia Teachers College (1965); Columbia Museum of Art (1965); Gibbes Art Gallery, Charleston, S.C. (1965)

FROM AN ARTICLE WRITTEN FOR THE FEDERAL ART PROJECT,
Washington, D.C.

It has long been my wish to do something of value for my state.

My best service can be through my painting.

A native of South Carolina, born in Winnsboro, S.C., where my family have always been prominent in historical and political affairs I have wanted to add my share by preserving pictorially the historical places scenes and customs of my native state. South Carolina has made more history than most of the other states and has preserved less, even now places of interest a hundred years old are being destroyed for none less than filling stations and others are in dilapidation. As I cannot prevent their destruction, I can at least preserve their beauty. The South has been sung in song, literature, prose and poetry but the portrayal of the South in painting has not been successfully done as yet. I seek to put the poetry and history of the South in paint but with vigor and creativeness and not sentimentalism.

By painting a series of paintings of revolutionary and colonial buildings, the cotton fields, red clay hills, low country marshes, palmetto jungles and negro life, all of which is so typical of South Carolina, I hope not only to build up and preserve in paint the history of the State for a future museum but that these paintings as works of art will be of value throughout America, to show in contrast to the midwestern arid towns, drought region, garages, factory steeples and severe churches of other sections (that fill all our museums) that there is a more majestic side of our country. The South has its side to contribute. We are a lyrical part of the country and much of the old civilization is still here. Having passed my earlier years within its borders, I feel and know the spirit that is behind the obvious, having been away has broadened, I see with a fresh eye what the outsider sees, but I know and feel the truths within. One paints best what one knows, what ones roots cling to, what one grows out of, what one lives near and intimately loves. What is art but perfect expression of self in contact with the world, whether that self be of enlightening or fairy telling temperament, is of no moment whatever. Art is a symbol of life itself, of life with its rhythms and its complexities, the absence of which in any work of man signifies lack of living.

by Laura Glenn Douglas

Nov. 30/35

To whom it may concern:
I have looked at Laura Douglas's
paintings. She tells me she is to do
a mural in South Carolina. These
are the days of murals in the United
States. — I am convinced that
Miss Douglas is thoroughly capable
of doing a beautiful wall. That she
is more the artist than 99% of
those professionals now busy covering
the walls all over the country at
the expense of the U.S. & State &
Town Governments. I am not a
personal friend of the painter —

Sincerely
Wm. L. G. [Signature]

March 9 , 1935,
137 East 57th Street.,
New York, N. Y.

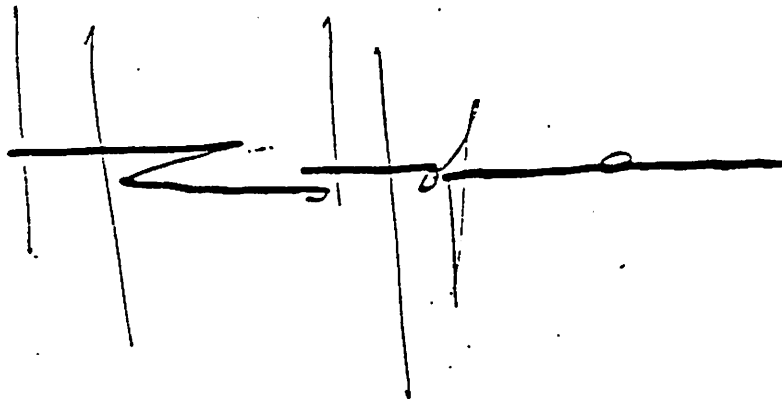
To the Directors of the
John Simon Guggenheim Foundation,
551 Fifth Ave., New York, N. Y.

Gentlemen.

I have the pleasure of seeing Miss Laura Douglas' work here in New York, which she has completed during the recent years in Europe, and I am very much pleased with the enormous progress which Miss Douglas has accomplished since studying with me in Germany.

Miss Douglas' work has already surpassed the phases of study, and shows a very remarkable, powerful stage of self expression. Her state of artistic development would make it very advisable for her to be in every way assisted in continuing her so promising artistic career. She is a very serious, earnest, talented artist, and I feel that during the years of a scholarship she should do work of great value.

Yours very truly,



From the Original in
THE SOUTH CAROLINIANA LIBRARY
Permission is Required for
Duplication or Publication

Laura Douglas, Artist, Buried

By Edward J. McGuire
Staff Reporter

Funeral services were held yesterday in Winnsboro, S. C. for Laura Glenn Douglas, who, as both teacher and artist, had considerable influence on contemporary art.



LAURA G. DOUGLAS

Miss Douglas, who lived at 1734 P st. nw., died Friday at George Washington University Hospital as the result of complications that developed after she was operated on for a broken hip.

In the late 1920s and 1930s Miss Douglas was among the vanguard of American artists who engaged in abstract and post-impressionist art.

As an abstractionist, Miss Douglas' technique was to try to capture the essence of her subject rather than to merely copy its form. As a teacher, she tried to inculcate her students with this idea as well as to teach them the skills she had learned while studying in New York and Europe.

Many local artists have studied under her and been influenced by her work. Referred to as the dean of abstractionist instructors here by one of these artists, Miss Douglas had most recently taught at the Holton Arms School and the YWCA Art Department.

She had also taught, both privately and in schools, in Europe.

Recognized as an accomplished artist in her own right, Miss Douglas had exhibited her paintings in Paris, Florence, Rome, Munich and in one-man shows throughout the United States. Her works have been shown here at the Duncan Phillips and Corcoran galleries.

During the 1930s she was a teacher and a painter for the WPA. Her work there included more pioneering in the field of post-impressionism and paintings of the South which were noted for their perceptive and understanding treatment of the southern Negro. Some of the murals she did for Government buildings at that time are still known and admired.

Born in South Carolina, Miss Douglas received her early art training in New York where she studied at the National Academy of Design, the Art Students League and the N. Y. School of Fine and Applied Arts.

Later she went to Europe where she studied under Andre Lhoté and Ferdinand Leger in Paris and Hans Hoffmann in Munich. It was after 10 years of study in Europe that she returned to the Unit-

HUNTINGTON POST, Tuesday, January 1, 1963

AFT, AMERICAN --
1962-1962

D. C. -- DOUGLAS, LAURA GLENN

THE

We're hanging hikers, angels and peasants at the Fairfield County Museum.



The Hiker, c. 1933

An intriguing exhibition of paintings and sketches by South Carolina artist, Laura Glenn Douglas, awaits you May 7-May 19 at the Fairfield County Museum. *The Hiker, The Angels* and *Peasant Man* are just a few of Laura Glenn Douglas' bold compositions, capturing her passion for art, for life and for the South. South Carolina National takes great pride in sponsoring this exhibit and inviting you to experience *Laura Glenn Douglas And Her Art*. For information, call 635-9811.

LAURA
GLENN
DOUGLAS
AND HER ART



South Carolina National

Member FDIC