

VIRGINIA EVELYN DUDLEY

HER LIFE AS TOLD THROUGH THE PRESS

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Virginia Dudley was an artist whose work encompassed almost every medium of painting and sculpture, but she is remembered most for her work in enamel on copper which ranged from jewelry to large mosaic enamel plaques. No private inventory of her work appears to have survived, nor any written record of her life, except as told by the newspapers. We are fortunate that she lived during a time when local papers covered so many stories of human interest and cultural events, and that she had a mother who saved them. The articles and photographs have been made available by Virginia Dudley's niece, Mrs. Robert Collier of Rising Fawn, Georgia.

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Where a newspaper article references a particular work by name, the name has been placed to the left of the paragraph containing the reference.

12/10/13: Born in Spring City, Rhea County, Tennessee, daughter of Charles Newton and Laura Martin (Thompson)

1937-40: Scholarship: University of Chattanooga

2/13/38: Newspaper: The Chattanooga Times

Florescent Garlic
study in clay Pan

Title: "Study in Clay" and "Fiesta" Striking Entries in First Photography Salon

No photographer of the commonplace is Miss Virginia Dudley, who with her "Florescent Garlic" won first prize in composition in the first annual salon of Chattanooga photography, now on display in the University of Chattanooga art gallery. For her subjects she chooses lowly feet, garlic blooms, common clay. From the last-named Miss Dudley made "study in Clay (Pan)." above [picture], a powerful study dramatically conceived and lighted. The rough background, its grained wood minutely clear to the eye, provides contrast in tactile quality with the smooth surface of the clay head. Her style ranges from the delicate to, as here, the forcefully grotesque.

12/6,7,8/39: from program and newspaper announcement:

The Little Theatre
presents

THREE MEN ON A HORSE

a comedy by John Cecil Helm and George Abbott, directed by Frank Kratz

[much text omitted]

On exhibit in the lobby, at the three performances of the play, will be paintings of Miss Virginia Dudley, local artist, who won first prize for her watercolor in the recent local artists exhibit, as well as the Kosmos purchase prize. Miss Dudley, who is also well known in the photographic field, studied art at Central high School under Margaret Hayes and for the past several years has studied with Frank Baisden in art classes at the University of Chattanooga.

1940: Education: University of Chattanooga, Tn.

1940: Education: Cadek Conservatory of Music, Chattanooga, Tn.

4/12/40: Newspaper: Chattanooga

Title: Miss Dudley gets Art Scholarship

Art Student' League in New York Names Her One of Ten Stipend Winners

Miss Virginia E. Dudley, Chattanooga artist, has been notified that she is one of ten winners in the annual out-of-town scholarship competition of the Art Students' league in New York City.

The scholarship, which begins in September, entitles Miss Dudley to a year's study at the Art Students' league, and to have her work hung in the exhibit at the league gallery.

Miss Dudley, daughter of Mrs. Laura Dudley, of 508 Terrell street, Brainard, studied art with Miss Margaret Hays, instructor at the Central High school, and later with Frank Baisden, art instructor at the University of Chattanooga.

Hilltop House

The water color, "Hilltop House," which won the first prize in the water color division at the exhibit of local artists this season given under the auspices of the Chattanooga Art association, also received the purchase prize from Kosmos-Woman's club and is now hanging in the clubhouse. This same water color won a prize in the composition class the year before. Miss Dudley had a "one-man show" the past winter in the Little Theater lobby during one of the series of plays given by that organization.

4/00/40: Newspaper: Chattanooga

Title: Young Chattanooga Artist Wins Coveted Scholarship
Virginia Dudley to be given Year's Study in New York

Miss Virginia E. Dudley, talented Chattanooga artist, is one of ten winners in the annual out-of-town scholarship competition of the Art Students' League in New York City.

The scholarship, which starts in September, entitles the winner to a year's study at the Art Students' League, and to have her work hung in the exhibit at the league gallery.

Miss Dudley, is the daughter of Mrs. Laura Dudley. She studied art under the direction of Miss Margaret Hays at Central High School, and Frank Baisden at the University of Chattanooga.

Hilltop House

Her water color, "Hilltop House," won the first prize in the water color division at the local artists' exhibit this season given under the auspices of the Chattanooga Art Association and she received the purchase prize from the Kosmos-Woman's Club. This same water color won a prize in the composition class a year before. Miss Dudley had an exhibit in the Little Theater lobby during one of the series of plays given by that group.

0/00/00: Newspaper: unknown

Miss Virginia Dudley, talented local artist, who has won a scholarship at the Art Student' League, left Wednesday night for New York City, and will reside in the International House during her winter's stay there. Miss Dudley was awarded a 10-month scholarship.

4/18/40: Newspaper: unknown: photo caption:

Title: Will Study at Art Students' League in New York

Miss Virginia Dudley is planning to go to New York in September for a year's study at Art Students' league made possible when she was selected to be given a scholarship there. The talented artist is pictured here completing a design at the evening classes at University of Chattanooga's art school. Margaret Hays and Frank Baisden have been her instructors here and her pictures have already attracted wide attention. — Photo by Preston

9/1940-41: Scholarship: Art Students' League, New York

1940-45: Education: Art Students' League, New York

1940-43: Education: Craft Students' League, New York

10/15/40: Newspaper: The Chattanooga Times

Title: They Gave this Picture a Prize

Photo caption:

Three of the judges, Mrs. F.E. Marsh, H.D. Thompson and Howard W. McCall, left to right, are shown examining one of the prize-winning pictures last night in the annual exhibit of local artists' work at the University of Chattanooga. The picture is Miss Virginia Dudley's winner of the McCasky landscape prize.

Title: Baisden to Speak at Art Exhibition

University Instructor Will Talk at Showing of Local Artists

Frank Baisden, instructor of art at the University of Chattanooga, will speak at the annual exhibit of local artists' work, which is sponsored by the Chattanooga Art association, today at 3:30 p.m., at the university art gallery.

Mrs. Isma Crutchfield Hamilton and Miss Margaret Hays, art teachers, respectively, at the Cadek Conservatory of Music and Central High school, will preside over the tea table at the opening of the exhibit.

Miss Virginia Dudley, who is now a student at the Art Students league in New York, will show some water colors. Maurice Grosser will exhibit a portrait in gouache. Several newcomers will exhibit their work in the show.

1942-43, 45: Education: New York School for Social Research, New York

11/24/43: Newspaper: The Chattanooga Times, Wednesday, November 24, 1943

Title: Miss Dudley's Art Lauded by Baisden : Range, Subject Matter for Show is Impressive

"The range of technique and subject matter in this show is impressive," said Frank Baisden in his gallery talk at the opening of Miss Virginia Dudley's one-man exhibit yesterday at the University Art Gallery, under the sponsorship of the Chattanooga Art Association.

Mr. Baisden also described the process of the aquatint, a medium in which Miss Dudley excels. He called attention to the cases in which are displayed the processes, step by step, of this and other media in which she works.

Sharecroppers

Of the Southern scene, Miss Dudley's "Sharecroppers" is familiar to Chattanooga art patrons.

"This group is a provocative interpretation of the Southern rural Negro, and with its powerful and significant drawing, is most characteristic of Miss Dudley's art," Mr. Baisden added.

Aquatint, lithograph, silk screen, block print, water color, tempera, pencil, and pen drawing, are among the media represented. Also on display in one of the cases, are photographs of Miss Dudley's sculpture which demonstrate the facility with which she handles this medium.

"The unusual effects which Miss Dudley achieves in her art are obtained mainly through the combination of the abstract and realistic approach," Mr. Baisden continued. "This tends to give her work a decorative character, which is one of the main objects of art. Her drawing is at once bold and vigorous, detailed and sensitive. It bears the stamp of careful craftsmanship as well as the insight of the creative artist."

Mrs. James F. Finlay, who returned yesterday from a trip to Mexico, complimented Miss Dudley on the diversity of her talents.

Photo caption: Miss Dudley Stages Art Show

Miss Virginia Dudley, this year's winner of the Rosenwald Scholarship in Art, is pictured with Harold Cash, noted sculptor, who is admiring one of her pieces in her one-man show in Chattanooga, which opened yesterday under the auspices of the Chattanooga Art Association. The exhibit will be on view for two weeks.

11/28/43: Newspaper, front cover: The Chattanooga Sunday Times

Photo caption:

Above is a reproduction of an original lithograph by Miss Virginia Dudley, Chattanooga artist, and is her contribution to the Twenty-Five Neediest Cases.

1943-44: Scholarship: Julius Rosenwald Fellowship. For a year she tours the southern states, sketching, painting, and taking photographs.

00/00/00: Newspaper, unknown: date unknown

Title: Board Honors Artist of City : Miss Virginia Evelyn Dudley Awarded Julius Rosenwald Fellowship for 1943

Miss Virginia Evelyn Dudley, well-known young Chattanooga artist, has been awarded a Rosenwald fellowship for work in creative art in the South.

Announcement of the 1943 awards was made by Edwin R. Embree, president of the Julius Rosenwald Fund. Thirty-nine fellowships totaling \$65,500 and 21 scholarships totaling \$16,000 were announced by Embree. The fellowships this year average about \$1,700.

Fellows for 1943, Embree said in his announcement released from Chicago, are in a wide range of fields. "Besides the more academic projects," he said, "the candidates' interests range from studies of the organizability of labor in the South to the role of the churches in southern race relations. Five awards were made in art, six in creative writing and one in music.

Studied at University

Miss Dudley, daughter of Mrs. Laura T. Dudley of 508 Terrell Avenue, studied art at the University of Chattanooga under Frank Baisden. Three years ago she won a scholarship to the Art Students League in New York after submitting samples of her work in water colors and lithography.

She has studied under Zorach, the noted sculptor, and Harry Sturnburg, lithographer, and has devoted special attention recently to lithography and etching.

prints: *Tenement Children*

Miss Dudley last fall was honored by the acceptance of two of her prints for exhibit in the "Artists for Victory" show at the Metropolitan Museum of Art. Her prints were entitled "Tenement Children."

The young artist is the second Chattanooga within recent years to receive a Rosenwald Fellowship. Albert E. Carter, former foreign affairs writer for The Chattanooga Times, made a study of Mexico and Central America under a study of South America. Following his return from South America he wrote a book, "The Battle for South America." For the past several months he has been employed in Washington.

Fourteen of the fellowships this year went to women. Awards were made by a committee on fellowship, consisting of Will W. Alexander, consultant. War Manpower Commission, Charles S. Johnson, Fisk University; Raymond R. Paty, president, University of Alabama; Robert C. Weaver, Negro Manpower Service, and Embree.

Besides Miss Dudley, fellowships went to the following:

Thelma Davis Ackiss, historian and co-ordinator of social research, Langston University, Langston, Okla.: For a social-psychological study of six all-Negro communities in the State of Oklahoma, in conjunction with Mozell C. Hill.

James Brewton Berry, associate professor of sociology, University of Missouri, Columbia, Mo.: For a study of the "Brass Ankles" of South Carolina.

Julien Binford, Fine Creek Mills, Va.: For Creative Work in painting in the South.

Mildred E. Blount, milliner John-Frederics, Inc., Beverly Hills, Calif.: To make a set of miniature period hats to be used as an aid in costume designing, and for historical value.

Ralph Bunche, professor of political science, Howard University, Washington, D.C.: For a study of colonial administration in the Far East, in co-operation with the Institute of Pacific Relations.

Jeremiah Certain, Philadelphia, Pa.: For graduate studies in mathematics, at Harvard University. Reappointment.

Marcus Bruce Christian supervisor, Louisiana Writer Project, WPA, New Orleans: For work on the history of the Negro in Louisiana.

Esther Worden Day, instructor, Richmond School of Art, Richmond, Va.: For work in creative art. Reappointment.

Anna Louise de Ramus, Chicago: For graduate study at the Juilliard School of Music.

Maenelle Dixon, Jeanes supervising teacher, Bulloch County department of education, Statesboro, Ga.: For a study of teacher education, especially as applied in Negro schools and colleges at the University of California.

Roscoe Edwin Lewis, associate professor of social studies, Hampton Institute, Hampton, Va.: To complete a research project on surviving ex-slaves.

Howard Gordon McClain, Louisville, Ky.: For research on the race relations programs of representative southern religious groups, at the University of North Carolina.

Edith Menard Jr., instructor of English, Morgan State College, Baltimore, Md.: For graduate study in American literature, at Radcliffe College.

Florence Rogers Murray, editor, *The Negro Handbook*, New York City: For work in the field of journalism.

Clinton F. Oliver, New York City: For a study of the Negro [remainder lost]

- 1944: Builds first room of the home on Lookout Mountain with husband, Oscar McElhaney, he dies in 1944
- 1944-46: Appointment: Supervisor of Portrait Artists, Art Department, American Photograph Corporation, New York
1945-46: Education: Atelier 17 (Stanley W. Hayter), New York
4/20/46: Married: Joseph Spencer Moran (son of Julius Joseph and Frederica O. Moran of Syracuse, NY), New York, NY
1947-48: Education: New Mexico College, Las Cruces, NM
1947-48: Appointment: Art Director, Coronado Playmakers, and Art Editor of *Rio Grande Writer*, New Mexico College
2/1948: Magazine: *The Rio Grande Writer*, Volume V, Number 1: published at New Mexico College of Agriculture and Mechanic Arts, under the direction of the Department of English
- The cover for this issue was designed by Virginia Dudley, a freshman from Chattanooga, Tenn. who has studied at the Art Students League in New York City. Miss Dudley is a photographer as well as an artist. Several of her photographs, made in 1943 while she held a Rosenwald Fellowship, are scheduled for April publication in the *Writer*.
- 4/1948: Magazine: *The Rio Grande Writer*, Volume V, Number 2: published at New Mexico College of Agriculture and Mechanic Arts, under the direction of the Department of English
- The photographic section of this issue is composed of two photographs by Virginia Dudley and two by Herbert Ohlman, a sophomore at A&M from New York City. Miss Dudley has studied photography with Bernice Abbott, the celebrated American photographer. In 1943 Miss Dudley was Miss Abbott's photographic assistant at the New School for Social Research in New York City. Mr. Ohlman has studied photography at City College of New York.
- 1948-50: Scholarship: Scripps College, Claremont, Calif.
1948-50: Education: Scripps College, Claremont, Ca.
1948-50: Education: Pomona College
1950: Education: M.A., Fine Arts, Claremont Graduate School, Claremont Ca.
1950-57, 63-: Appointment: Director, American Craftsmen (shop), Rising Fawn, Ga.

5/27/50: Newspaper: The Chattanooga News-Free Press

Title: Virginia Dudley To Get Degree, Open Studio

Virginia Dudley, daughter of Mrs. Laura M. Dudley, 508 Terrell Street, is receiving the master of fine arts degree on June 3 from Claremont Graduate School, Claremont, Calif.

For her thesis project Miss Dudley has built her own enameling kiln and has executed and fired a number of colorful panels in vitreous enamel, on copper and steel.

Several of the panels consist of single pieces while others are composed of many small mosaic-like tesserae. In a show along with three other students receiving master's degree, Miss Dudley is exhibiting oil paintings, line drawings, designs in tempera, etchings, lithographs, serigraphs, water colors, as well as enamels.

While enrolled for the past two years at the Claremont Graduate School, Miss Dudley has been using the facilities of the art department of the Scripps College. Both the graduate school and the college are members of the Associated Colleges a Claremont, whose organizations are modeled after British universities like Oxford and Cambridge.

Native of City

A native of Chattanooga, Miss Dudley attended school here at Sunnyside Grammar, Central High, the Cadek Conservatory and the art department of the University of Chattanooga, where she received scholarships for her paintings in 1938 and 1939.

In 1940 and 1941 she was awarded scholarships to the Art Students League in New York, and in 1943 she received a Julius Rosenwald fellowship for her water colors and lithographs dealing with problems of the Negro in the deep South.

After being employed commercially in New York City, Miss Dudley attended the New Mexico State College at Las Cruces, M.M., during the school year 1947-48. During the summer of 1949 she received a scholarship for her art work at the Claremont Graduate School.

While at the Art Students League, Miss Dudley studied with such notable artists as Will Barnett, Harry Sternber, Vaclav Vytlacil, Ossip Zadkine and William Zorach.

While at Claremont, Miss Dudley helped arrange the ceramics and textiles exhibit at the 1949 Los Angeles County Fair, Pomona, Calif., where her enamels were exhibited. One of Miss Dudley's enamels won second prize at the 1949 California State Fair at Sacramento.

Major Exhibits

At present another of her enamels is being exhibited in major cities throughout the country with the 14th annual National Ceramic Exhibition of the Syracuse (N.Y.) Museum of Fine Arts. Recently, Millard Sheets, chairman of the art department of Scripps College, purchased for his personal collection one of Miss Dudley's enamels executed on copper.

Miss Dudley's art work has also been exhibited at the Metropolitan Museum, New York; Brooks Memorial Gallery, Memphis; Southern States Art League, New Orleans; San Francisco Museum of Art; Albright Museum, Buffalo, N.Y., and other places.

In 1943 the artist had a one-man show at the University of Chattanooga.

Miss Dudley and her husband Joseph S. Moran of Syracuse, N.Y., plan to return to Chattanooga this summer and set up a studio workshop on Lookout Mountain near Trenton, Ga., for the commercial production of enameled work.

Photo caption: CHATTANOOGA ARTIST RECEIVES DEGREE—A master of fine arts degree will be awarded Virginia Dudley on June 3 from the Claremont Graduate School, Claremont, Calif. Miss Dudley and her husband, Joseph S. Moran of Syracuse, N.Y., plan to return to Chattanooga this summer and set up a studio workshop for the commercial production of enameled work.

8/1950: Virginia and Joe Moran move to Lookout Mountain

10/22/50: Newspaper: The Chattanooga Times, Sunday, October 22, 1950

Title: RECOGNIZED ARTIST TO DISPLAY WORKS : Miss Dudley is Famous for Enamels-on-Copper—Show Opens at UC Today

bust of XXX (photo)
enamel: *Mesopotamian Bull* (photo)

Immediate national recognition given Virginia Dudley's enamels-on-copper pictures may curtail her exhibit at the Chattanooga Art Association Invitation Show, formally opening the new university art building gallery today. Her finished pieces are currently in West Coast and New York exhibits or in private collections and must be borrowed for showing here—and to date she has not been notified if the borrowing is convenient.

But the versatile artist will be represented at the famous former residents' show by other media—she paints in water colors and oils and her pencil and pen drawings, lithographs and sculpture are equally outstanding. She is also as versatile in design and style, with abstraction, realism and romanticism represented in her work. Her subjects too, range widely—southern Negroes and mountains, New York City tenements and Fifth Avenue glamor, Mexican and Californian scenes and people. That she has delved into commercial art photography and ceramics is but to be expected.

The enamels-on-copper plaques are an art form she and her husband Joseph C. Moran, originated. He is a writer also intrigued by ceramics. Finished designs she has made in this field are currently on exhibit in the 14th annual National Ceramic Exhibition of the Syracuse Museum of Fine Arts, the Cowie Gallery in Los Angeles, and the Amberg-Hirth Gallery in San Francisco, and in the private collections of Dr. John Raine Dunbar at Claremont Men's College in California, and of Millard Sheets, nationally known artist and chairman of the art department at Scripps College.

Virginia Dudley, native Chattanooga, attended public schools here, the Cadek Conservatory and the University of Chattanooga where she received scholarships for painting in 1938 and 1939 while studying with Frank Baisden. In 1940 she accepted a scholarship at the Art Students League in New York, which she won in a nationwide competition. The following year the scholarship was renewed.

Studied in New York

In New York Miss Dudley studied with such well-known artists as Will Barnett, William Hayter, Harry Sternberg, Vaclav Vytlačil, Ossip Zadkine and William Zorach. She was enrolled at the New York School for Social Research and at Hayters' Atelier 17. From 1944 to 1947 she was employed at the New York headquarters of the American Photograph Corporation where she taught commercial art and airbrush technique in her capacity as supervisor of the airbrush department.

She left New York in 1947 to spend a year in the Southwest studying at the New Mexico State College and the following year she was accepted as a candidate for the master of arts degree at Claremont Graduate School in California. When she won that degree last June she was given a retrospective exhibition at the Lang Gallery in Claremont.

In the past summers the artist has traveled widely in the United States, Canada and Mexico, visiting art centers from Provincetown to Taxco. One summer she spent as art counselor at a girls' camp in Harrison, Me.; another in touring mountainous regions in Mexico. This summer she and her husband have returned to this area and have built a studio workshop on Lookout Mountain near Rising Fawn, Ga., where they will produce enameled art work on copper. Production was to begin this week.

Won Fellowship

Miss Dudley's work has been exhibited at important museums throughout the country and has won her numerous awards including a Julius Rosenwald Fellowship for water colors and lithographs dealing with problems of the Negro in the deep South. Her work has been shown at the Metropolitan Museum in New York, Library of Congress, Brooks Memorial Gallery in Memphis, Southern States Art League in New Orleans, Print Club in Philadelphia, Albright Museum in Buffalo, San Francisco Museum of Art and others. She was given a one-man show at the University of Chattanooga in 1943. Her enamels have been shown at the Los Angeles County Fair

and at the California State Fair where she was awarded second prize.

Other former Chattanooga artists invited to exhibit at the gallery opening are Stuart Purser, Mrs. Purser, Gray Phillips, Lorne and Roy Craven, Ann Woodward, Frank Baisden, Barbara Gill, Maurice Grosser, Marjorie McDonald, Dixie Cooley and Harold Cash. The exhibit will remain for two weeks.

Miss Dudley and Moran will speak on the art of enameling at the meeting of the Art Study Club next Friday afternoon at the Fairyland Club when Mrs. Sarah Nichols Guild will be hostess.

Photo caption:

VERSATILE ARTIST—Virginia Dudley, famous Chattanooga-born artist, is shown in the top picture with one of her sculptures, and below is a photograph of one of her enamels-on-copper, showing her forte for arresting design. She paints in water colors and oils, and her talents are equally outstanding in black-and-white drawings, lithographs, photography and various phases of commercial arts.

10/11/51: Newspaper: The Chattanooga News Free Press, Thursday, October 11, 1951

Title: Behind the Scenes with the Artists at the Annual 'Plum Nelly' Clothesline Art Show

A traditional affair, the annual Clothesline Art Show, at "Plum Nelly," the mountain home of Fannie Mennen, in the New Salem community, will take place this year on Sunday, Oct. 14, from 9 a.m. to 6 p.m.

Paintings by Adelaide Beck, this year's featured artist; Ray Carlson, Gray Phillips, Virginia Dudley and Fannie Mennen, will be exhibited. In keeping with the show's tradition, there will also be heirloom quilts and other handicrafts made by the mountain people, proving again the worth of the words of Tolstoy, who said: "Anything useful, beautifully made is art!" (Staff photos by Bob Sherrill.)

PLUM NELLY OUT OF THIS WORLD! — Fannie Mennen (above), who elevated the lowly clothesline to the status of an art gallery, has found a new and original use for another familiar utility article, the "jeep." Miss Mennen, weary of tramping miles across dusty fields with armloads of painting paraphernalia, fitted out the back of her "jeep" station wagon for a studio on wheels. The scenery viewed and painted from the jeep-studio can be seen Sunday, when Miss Mennen's painting will be exhibited at the outdoor art show.

EASY DOES IT! — Virginia Dudley and Joseph Moran (top center), the husband and wife team who are pioneers in a new art medium, combining vitreous enamel on copper or silver, gingerly remove a completed piece from the kiln. The platter being so carefully removed represents hours of handwork and 15 or 20 firings in the kiln; it can still be damaged unless it's lifted off without mishap. Objets d'art and jewelry, done in the enamel on copper or silver process, will be displayed at the Plum Nelly show on Sunday.

TIGHTEN THAT LINE! — (Below left), those are heirloom quilts being hung and much too valuable to be dropped in the dirt! Mrs. Terrence Moore, who is in charge of quilts for the show for the New Salem community and herself an expert on quilts, is pictured advising Edgar Beck on the line's tautness. Mr. Beck, who became interested in quilts during a convalescence from an illness a number of years ago, has continued as a hobby the study of antique quilt patterns. He is one of the foremost authorities on heirloom quilt patterns in the section.

ALL WORK AND NO PAINTING MAKES A DULL SHOW — (Above), but Gray Phillips, left, and Ray Carlson, at right, have the results of a whole year's work down on canvas and watercolor paper to exhibit at Sunday's Clothesline Art Show. The paintings, which are matted and framed with heavy paper, are being put through an assembly-line procedure with the punch press to be strung on the outdoor lines. Arrangements have been made with local stations to broadcast throughout the day should rainy weather cause postponement of the annual exhibition. In which case, the show will be held the following Sunday.

LEAVE A NOTE AT THE DOOR — (Below center), reminiscent of the days before telephones, the note pad and pencil at the entrance to Miss Mennen's mountain cabin, "Plum Nelly," are kept busy as callers leave messages. Pictured "Signing out" are Mrs. Ray Carlson, at left; Miss Adelaide Beck, with one of her watercolors, and seated, left to right, Miss Grace Smith of Washington, D.C., and Miss Dorothea Nelson of Minneapolis, Minn. Miss Smith and Miss Nelson, guests of the Carlsons, are here for the annual show.

CIDER AND GINERBREAD, MMMM, GOOD! — (Below right), in the apple orchard at the home of the Art Moores, New Salem, the old hand press for making cider has had a busy season as the Moores and their neighbors prepare for Sunday's art exhibition. The pasteurized cider and gingerbread, a tradition at "Plum Nelly," will be sold by Mrs. Moore and her assistants, with the proceeds going toward the upkeep of the New Salem Bookmobile. Pictured at the cider press are, left, Homer Gene Moore; center, Mrs. Terrence Moore, and right Mr. Art Moore.

9/07/52: Newspaper: The Chattanooga Times

Title: Work of Modern Artists

Inspired by Old Enamels

By Louise Fort

Ars longa, vita breva." In museums in New York can be seen examples of art done in the Twelfth and Thirteenth centuries that prove how "long" art is. In those pieces imperishability in artistic expression was achieved by using copper as a base and firing or vitrifying over the designs in enamel. The colors remain as fresh and vivid today as they were in that long ago when they were made.

Far out on Lookout Mountain near Plum Nelly is a house that follows the curve of the brow overlooking the unsurpassed view of Johnson's Crook with its wooded valley below. There two artists, Mr. and Mrs. (Virginia Dudley) Joe Moran are recreating the art of enameling.

The slave that makes this possible in the wilds of the mountains is the giant, electricity. In the studio of the house are two inconspicuous ovens made of white heat-resistant bricks, apparently just too small piles of them. Innocuous looking, at the turn of a switch they can be heated to the terrific heat of 1,800 degrees, required for the firing of enamels. How those long-ago artists managed to achieve such heat is somewhat of a mystery. They must have sweated with bellows and charcoal.

Yet their strivings toward the lasting reaches of art remain in their original beauty and they remain, too, as an inspiration to Virginia Dudley to work again in the imperishable medium of enamels. It was when in New York studying art at the Art Students League, that Virginia first saw the ancient enamels and was lead to seek their revival. The quest led her to California, where she found some artists from Austria and Germany who had, as she had, the thought that enameling was an art that should be revived. There she studied and her husband picked up technical skill in the mechanics of the art by listening.

Now some 30 miles from her native Chattanooga, with the inspiration of the beauty of "nostri monti" Virginia Dudley and Joe Moran create "things of beauty that will be a joy forever." The designs for the enamels Virginia does in oils or water colors for the bigger pieces and in colored crayon for the smaller ones. They are finished modernistic paintings — worthy to be hung themselves.

Painstaking Job:

Translating them into enamels is a painstaking and meticulous job. Using a copper base as of old, the desired shape for pins, earrings, ash trays, plaques is hammered into shape. The copper is first annealed to relieve it of "tension." Then, it is counter-enameled. The enamel, is, as we understand it, composed of mineral salts, manganese, iron, copper, gold, cobalt, lead, even uranium which, before the atomic age, was used exclusively to make a chartreuse color. The first, or basic color, is first fired on. The artist then "sgraffitos" her design, one color at a time, on the basic enamel. This sgraffitos is a technical term which means scratching the surface of the first coating. The desired color is then introduced into the scratched design. After the introduction of each color the "object d'art" must be fired again. Each firing takes about three to five minutes for smaller pieces, five to ten for the larger.

After viewing the finished art products that Virginia Dudley and Joe Moran have created we can understand why some of the pieces have required as much as 29 firings. A tiny bit of red that points up the whole design on a pin and earrings, just a soupçon of green, or blue on a gold background and another firing is required. The finished articles are exquisite. Their colors are superb and there is a luminosity about them that suggests depths as if one looked into a deep pool of color.

And why did these artists return to the far wilds of the Georgia- Tennessee mountains to pursue their act? New York, as Miss Dudley points out, is a place of excitement and inspiration (haven't we all felt that romance?), but it is place restricted when space for work is required.

The "great open spaces of the West" proved not to be "open," for restrictions on building, operating, etc., were as many as in the East. So, somewhat like the children in Maeterlinck's Blue Bird, the Morans returned to their native land. Here on Lookout Mountain, they found the freedom to build as they pleased, paint and draw when they wanted to, to fire up their furnace at midnight, if that hour is convenient for them.

And out over the country by word of mouth, for this is Rising Fawn Enamels' only advertisement, goes the rumor that way back on Lookout Mountain those wonderful enamels are being made. Their home is right on the "path" that the public has already "beaten" to Fannie Mennen's house, and visitors can stop and see for themselves how enamels that will last 1,000 years are made. Too, they will be on exhibit at the Plum Nelly clothesline exhibit that will be held Oct. 12.

Photo caption:

Virginia Dudley (Mrs. Joe) Moran get inspiration for a water color from the view of Johnson's Crook that is just in front of the Moran's home on Lookout Mountain. In their studio Mr. and Mrs. Moran translate the design of such pictures into enamel jewelry and object d'art of exquisite beauty. Their enamels will be on exhibit at the Plum Nelly clothes line exhibit that will be held Oct. 12. — Times Staff Photo by Max Keister Jr.

10/11/52: Newspaper: The Chattanooga Times

Title: Famous Clothesline... Paintings, Piece Quilts — Hung At Plum Nelly for Show Sunday

Strung through a mountain grove, the "world's most famous clothesline" is ready for its unique burden of paintings and piece quilts, the sixth annual presentation of the Plum Nelly Show tomorrow atop Lookout Mountain.

The one-day exhibit is planned annually for the second Sunday in October, the "golden week-end," when the hickories add their color to the flame of sourwoods, oaks and maples, all tempered with the blue haze of distant vistas.

The "grove with a view" has been treated with calcium chloride to insure a dust-free presentation of the show, scheduled from 9 a.m. until sundown.

Ten local artists and scores of other craftsmen will combine their talents to provide something of interest for every visitor to the one-day exhibit at Plum Nelly, the studio home of Miss Fannie Mennen, Chattanooga artist and art teacher. Plum Nelly is located in the New Salem community and be reached by following any of the paved roads up the mountain and the following any of the signs and the crowds to the site of the show.

Mrs. Mary Belle Cantrell — Watercolors

Adelaide Beck — Pottery

Virginia Dudley — Vitreous enamels

Ray Carlson — Watercolors

Peg Carlson — Driftwood

There is no admission charge for the show.

10/12/52: Newspaper: The Chattanooga Times: Sixth Annual Plum Nelly Clothesline Show

Title: Plum Nelly Show Today

Ten Artists Select Works for Exhibit—Plans Made for Handling of Traffic

photo caption: On Show At Plum Nelly—"Sewanee Cross" and "Pines" by Ray Carlson, and, in foreground, a landscape and self-portrait by Fannie Mennen are among the approximately 200 paintings by 10 artists which will be exhibited today at the sixth annual Plum Nelly Clothesline Show in the New Salem art colony on Lookout Mountain. Mrs. Ray Carlson, displaying the pictures, will show driftwood art objects.

Ten artists have selected their favorite works for exhibit at the sixth annual Plum Nelly Clothesline Show today in the New Salem art colony on Lookout Mountain above Rising Fawn, Ga.

This is Golden Sunday there, with hickory and elm, willow, oak and other trees at the peak of autumn coloring, accented with scarlet sumac and sourwood. It's New Salem community day too and neighborhood residents will display patchwork quilts, aprons, and other handcraft, sell sandwiches, honey, cider, gingerbread and soft drinks to augment church and home demonstration club funds.

The show is to begin at 9 a.m. and last until sundown. If it rains, four local radio stations will announce postponement of the show after 8 o'clock this morning. If it's sunny and dusty, a Dade County, Georgia, sprinkler will be in operation on dirt roads leading from the highway intersection to Plum Nelly, home of Miss Fannie Mennen who is the founder and ringleader of the show. A dust-settling lime compound, Solvay, will be sprinkled on paths and roads near the exhibition—it was what war-time military forces used on the Burma and Lido roads into China.

Traffic Control

Crowds numbering thousands have attended Plum Nelly shows in past years, so well-organized plans for handling the traffic have been made. A cleared corn field across the road will be available as a parking lot, proceeds also to go the neighborhood improvement projects.

From Chattanooga, Plum Nelly may be reached via the Scenic Highway past Lookout Mountain Hotel, or by the Cooper Heights Road (reached by St. Elmo Avenue and Chattanooga Valley Road) which crosses the mountain. At the intersection of these two main mountain highways, there will be a parking lot on the school grounds and those who do not choose to drive on unpaved mountain roads may leave cars there and travel on a shuttle bus which will provide free transportation.

Miss Mennen's work this year has been largely of the abstract school. While subject matter is familiar, it is the essence rather than the substance of mountain barns, bluffs, mushrooms and plants she paints in her deft watercolors. She's a serious painter, but an artist with a strong sense of humor.

Ray Carlson's clear coloring and arresting design, interplay of light and shadow have been brought to a higher degree of perfection this year. Peg Carlson, his wife, will display fantasies in driftwood. Mary Belle Cantrell and Adelaide Beck will exhibit paintings of Central American flowers, scenes, and Indian culture. Elizabeth Shumacker and Lillian Feinstein, Chattanooga artists invited to exhibit with the New Salem group this year, will show watercolor, oil and gauche portraits and scenes.

Summer Paintings

Gray Phillips, whose works have been shown at Hunter Gallery here this fall, will exhibit others of his summer paintings—varied subject matter presented with sophisticated skill. Virginia Dudley's enamels on copper will be focal point of attention and Maria Halva will exhibit Finnish needlework and some of the pottery she has learned to make in this area.

Miss Halva is a private exchange student at the Penland School of Handicrafts in North Carolina. She is the supervisor of girls' handicrafts for the national board of education in Finland. She conducts teachers' meetings and inspects teaching equipment in two handicraft teachers' colleges, seven elementary school teachers' colleges, and all state and private high schools, plus 81 folk

schools for adult education. She has held her position since it was created in 1949.

Architects consult with her in designing class rooms for new buildings. Her home is now in Helsinki, but it is largely the ancient needle art of her native Kirvu in Karelia, now under Russian control, that she encourages as she travels about Finland. At Penland she has been most interested in pottery, but her work is said to remain definitely Finnish in design and feeling.

10/13/52: Newspaper: The Chattanooga Times

Title: Hunter Etchings... Whistler Show At Art Gallery Through Nov. 6

Adorning the walls of the George Thomas Hunter Gallery of Art are the etchings of James Abbott McNeill Whistler..

Virginia Dudley, a product of Lookout Mountain, Cadek Conservatory and the University of Chattanooga, will have a showing of her water colors, washes, graphic arts and enamel work beginning Sunday, Oct. 19.

Miss Dudley began her artistic studies in Chattanooga and continued them at the Art Students League in New York. Her etching and engraving techniques were schooled in "Atelier 17" with Stanley William Hayter.

For several years in New York, she worked as a commercial artist. In California at the Claremont Graduate School near Los Angeles, she developed her ability in the enameling medium. It is in this field that she has become most popular with Chattanoogaans.

Earrings, ash trays and plaques have been on display at Fischer's Jewelry Store, sole local distributor of her work.

10/19/52: Newspaper: The Chattanooga Times

Photo caption: Hunter Exhibit —

Joseph Moran and his wife, Virginia Dudley, put finishing touches to the task of hanging a watercolor for the Virginia Dudley exhibit which opens today at the Hunter Art Gallery. The showing consisting of watercolors, washes, prints and enamels, will occupy three inner galleries on the upper floor and will continue through Nov. 9. Virginia Dudley is a native Chattanoogaan and is presently residing on Lookout Mountain.

4/05/53: Newspaper: The Chattanooga Times

Title: Enamels by Virginia Dudley Selected for National Shows

Enamels of Virginia Dudley which are created at her studio on Lookout Mountain, have recently achieved high honors in the national art world. Examples of Miss Dudley's work will on display with two important exhibits that will be sent this year on tours throughout the country.

Miss Dudley's enamels have been on exhibit for the past few months at the exhibition, "American Craftsmen—1953," sponsored by the department of art of the University of Illinois and by Illini Union, as part of the University's Festival of Contemporary Arts.

"The American Craftsmen—1953" has been selected in its entirety by the Smithsonian Institution as one of the exhibitions that will be put on tour under the auspices of the institution's Traveling Exhibition Service. A letter from the chairman of the American Craftsmen requesting permission from Miss Dudley for her enamels to be sent on tour refers to her work as "an important part of the exhibit."

Enamels of Miss Dudley which have been on exhibit at the 17th National Ceramic Exhibition at the Syracuse, N.Y., have been chosen to be sent on tour with the traveling exhibition which continues during 1953. According to Russell Thomas Hunter Gallery of Art, there is possibility that this latter exhibit may be shown at the local gallery this fall.

The two exhibits, the American Craftsmen—1953, and the National Ceramic Exhibition, are outstanding, and number among their exhibitors the most important master craftsmen of the United States.

5/31/53: Newspaper: The Atlanta Journal and Constitution Magazine

Title: Making Jewelry on a Mountain Top

by Andrew Sparks

photos by Guy Hayes

THE COVER

On our cover today you see artist Virginia Dudley, painting on a Lookout Mountain bluff which is her front yard, in Dade County, Ga., not far from Rising Fawn, That's Alabama over on the horizon. Virginia's yard drops straight down toward the gorge hundreds of feet below. Story on Pages 12 and 13. — Magazine color photo by Guy Hayes.

Virginia Dudley and Joe Moran are a young married couple who have staked out their future on a Georgia mountain top, where they are achieving one if modern man's fondest dreams.

In today's rushed and hectic life, there's hardly a city man alive who hasn't longed to rid his life of traffic, trolleys, telephones, alarm clocks, bill collectors and leaving home for work in the mornings or meetings at night. Practically everybody, at some time or other, has wanted to flee from civilization to the peace and quiet of a South Seas Island all his own or a hidden mountain cove in the Alps or an unexplored African jungle.

Joe and Virginia are making the dream come true here in Georgia.

High on a lonely mountain bluff above Rising Fawn, Ga., they have built themselves a home and a business.

The house is constructed largely of love and tarpaper, second-hand windows, old doors and lumberyard bargains like the beautiful Western pine paneling they picked up for the living room, the studio and the kitchen.

Their business is a unique Georgia industry that they call Rising Faun Enamels—their faun is spelled with a "u" instead of the "w" in Rising Fawn, Ga. Joe and Virginia are jewelry makers.

In a skylighted studio off the living room they design pins, medallions, earrings, bracelets, cufflinks, tie clasps and trays which they decorate with vitreous enamels and fire in homemade kilns. Their brilliant, jewel-colored pieces have been exhibited in art shows all over the country and are sold in shops and fine stores from New York to Chattanooga.

The Moran's have no car and no phone. Their closest permanent neighbor is a mile away, the nearest telephone is six. They buy groceries once a week from the Rising Fawn rolling store and other things they need either on occasional trips into Chattanooga or by mail from Atlanta department stores. Sometimes they don't leave the mountain for two months at a time, and when they do they must ride their bikes or hitchhike.

Joe, originally from Syracuse, N.Y., and his wife, who grew up in Chattanooga, moved to the mountain three years ago this summer. They met in New York, where Virginia studied for three years at the Art Students' League and Joe got his master's degree in English at Columbia. After their marriage in 1946 they lived in various places—in Greenwich Village, out West in Las Cruces, N.M., when Joe was teaching at New Mexico College, and in California where Virginia got her master's in art. She majored in the ancient craft of enameling.

"The first enameled pieces I ever saw were at the Metropolitan Museum," says Virginia. "It was beautiful work, done in the Middle Ages, and for all I knew was a lost art".

She certainly had no idea that she would someday become one of the leading enamelists in the country.

After learning everything she could about the craft in California, she and Joe decided to set up their own business, hoping it would give them time for the things they really want in life—Joe's writing and Virginia's painting.

They moved to the mountain with little more than faith and talent. Virginia did have a kiln she had made at school and she owned a one-room cabin and 13 acres of land on Georgia's Lookout

Mountain. They had to borrow money to buy supplies.

They aren't getting rich because their output of handmade enameled pieces is still small. But the jewelry has given them a comfortable home.

The one-room cabin has grown until now it is one of the most interesting modern houses in Georgia, even though it is far from finished and the plumbing is over the hill. The house is built on a site as dramatic as any you can find in the state. The front yard is a cantilevered slab of sandstone that projects over an 87-foot vertical drop into a gorge that looks like a green-and-blue Grand Canyon. This spectacular view is framed with gnarled and twisted dwarf pines that seem to grow out of solid rock.

Joe and Virginia first added a studio workshop to their cabin, then a painting studio with a big north window. Last summer they built the 30-foot living room and the kitchen. Virginia's brother and a couple of mountain carpenters did the actual construction—"Joe and I did only the stupid work," Virginia says. The big factory windows would give every room a view except for the fact that they came with panes of frosted glass and the Morans like them that way in spite of the objections of visiting friends. Gradually some of the panes are being replaced with clear glass, giving the windows a Mondrain design and peephole views of the scenery.

The Morans think too much view is distracting to both work and conversation. As creative intellectuals, who read Greek drama, paint abstractions and play the recorder for fun, they're apt to give you an interesting philosophy for everything in the house.

In their enameling business the chief material they use is heavy sheet copper which Joe cuts into various shapes from dime-sized circles for earrings to 9-inch squares that become decorated trays. He shapes the copper pieces by hand, hammering them with a rawhide mallet on a silversmith's stake for making tablespoons. Virginia does most of the designing and enameling. She sketches her designs on paper and then duplicates them on the copper with powdered glazes that fuse like glass in the kiln. Usually each color must be fired separately because the glazes run. Some elaborate trays are heated in the kiln 25 or 30 times.

One of the Morans' worst problems was the temporary scarcity of copper a couple years ago. For awhile the only copper they had was what they could salvage from old moonshine stills that revenueurs brought in from Chattanooga.

"I don't know what becomes of old liquor stills in Georgia," Virginia said. "But the copper is really too thin and we could use it only for tiny pieces like earrings."

Visitors are welcome at the Rising Faun studio, and the way to get there from Atlanta is to drive two miles north of Lafayette on U.S. Highway 27, and then left on the scenic Rivers Highway, Georgia 143, for about 15 miles. There you should turn right on a dirt road. If you get lost, just ask for the New Salem Community.

Title: Baisden Exhibition

Hunter Art Gallery Opens One-Man Show of the Works of Former Art Department Director at Chattanooga University

by R.F. Siemanowski

Regarding the wooded slopes of Johnson's Crook with an apparent pleasure, Frank Baisden seated himself in a lawn chair in front of his New Salem studio home on Lookout Mountain. After eight years of residence in Roseland, Fla.—where the maximum elevation variance is about 300 feet—Frank had returned to the rocky, view-commanding bluff that he had first found when he was 16 years old.

And he had returned, appropriately enough, in time to mount a one-man exhibition of his work at the Hunter Art Gallery today, the day marking the first anniversary of its opening. The aptness of the coincidence will be apparent to anyone familiar with the history of the Chattanooga Art Association or the art department at the University of Chattanooga.

For until eight years ago, Baisden was the head of the university's art department and devotedly active in the growing local art association. Over a period of 16 years—to the point, as he puts it, "where I was wearing deep grooves in the sidewalks along McCallie"—Baisden remained at these tasks. So that, deep grooves or not, he was also wearing down the traditional disinterest and inertia that beset attempts to organize and stimulate an interest in art. In no small measure, the current good health of the art association is attributable to Baisden and persons like him.

The tenacity he then exhibited is reflected in several other aspects of Baisden's character. A small, thin man — deceptively frail in appearance — he found the bluff where he wanted to build his home while mountain wandering at the age of 16. He returned to the site many times..., eventually to buy the ground. He built the first room with mountain stone, cement and spare time. It took him a summer to get the chimney constructed. It was 25 years ago that he completed the first unit of the house, then, and even now, remote from roads and people. It's his house. He built it. It's his view. He found it. It's also a view of Frank Baisden.

Mexican Subjects

During the past three years, Frank and his wife, Kay, have divided their time between Florida and Mexico, where they attended classes at Mexico City College. Many of the works in the present showing, therefore, draw upon South American scenes for subject.

His painting is often a peculiar and pleasant combination of delicate line and warm color masses and generally intricate composition. Preferring what he terms the "immediacy" of other mediums, Baisden has not executed anything in oils during the past year.

His wax gravures "Opus II," "Blacksmith's Bird," "Pantheon," and "Carrousel" are an interesting sampling of what he has accomplished in the medium. Perhaps most evident is a juxtaposition of fine, precise lines and soft, though often seemingly pure color. By his frequent employment of transparent shapes, one has the intriguing sensation of being led through planes of depth, which at each level alter the substance of the composition. The fluid and complex characters of the work are not quickly discernible through the sometimes serene quality one discovers with an initial look.

A gouache, "The Classic Egg and I," shows quite the same, apparently characteristic, feeling in warm, opaque, almost pastel coloration. It is a very fine still-life. Noticeable here is the presence of a more defined, though not obtrusive, angularity in the compositional background, although pleasant arcs and circles predominate, even unto the framing. Also present here, as elsewhere, are sets of detailed, formal designs employed as color and mass composition elements.

Water Colors

Among the watercolors, Baisden indicated he was "most pleased" with "The Old Monastery," an interesting and appealing Mexican scene which again combines delicate line and very subdued color. It is interesting to compare his much more traditional handling of compositions in "Belfry, San Angel" and of the water-color medium in the pleasant "Houses, Taxco." The latter, along with one or two others painted apparently at the same time, show strong and vivid color framing.

A series of very decorative silk screen prints and some fine engravings are also included in the showing, which is, in toto, as excellent as it is appropriate.

Baisden received his education at the Pennsylvania Academy of Fine Arts and toured Europe in 1925 under a scholarship granted by the academy. He returned to Europe in 1935 while on leave of absence from the University of Chattanooga.

Thus he is a man who has traveled and studied and has definite and firm convictions on the subject of art; however, all this is overlaid with a generous sense of humor. While preparing name and price lists for the exhibit, he paused and gravely announced: "You know, I think I should price this one at \$49.95 for summer clearance."

10/00/54: Newspaper: unknown: date unknown

Title: 4,000 Visitors See Art Show : Some 50 Painting Sold at 2-Day Annual Plum Nelly 'Clothesline Exhibit'

by Fred Hixon

Some 4,000 persons in the Chattanooga tristate area attended the eighth annual Plum Nelly clothesline art show during the past two days at the Lookout Mountain summer home and studio of Miss Fannie Mennen.

Miss Mennen's studio and summer home is in the New Salem community five miles south of the Trenton-LaFayette highway. It is located on an unpaved highway known in the community as the "Cut Off." Despite its unpaved condition, hundreds of vehicles were driven over it Saturday and yesterday, carrying crowds to and from the mountain retreat.

A truck carrying a tank of water moved over the road both days sprinkling it and kept the dust fairly well settled. But despite that effort, there was dust. Miss Mennen said she plans to intensify her efforts to get the five-mile stretch paved by the time the ninth annual showing is held.

"We are bringing thousands of people into Georgia, and we hope the state will pave this stretch of highway," Miss Mennen reported.

"They started coming, even before we could get the exhibits out," Miss Mennen said. "We were scheduled to open at 9 a.m., but there were people there even before that hour. They came all day long. The state highway patrol said there were 100 automobiles an hour moving into our place."

J. E. Whited, whose farm is near the Mennen home, operates a parking area where hundreds of vehicles were left while their drivers and passengers walked through the grove to see the exhibits. There were some 300 art pieces on exhibit during the two days. Miss Mennen uses the show to stimulate interest in quality art produced by home artists. There were 11 artists who placed exhibits with her show this year. During the two days, Miss Mennen reported some 50 paintings were sold at prices ranging from \$100 to \$10. She did not have the gross receipts total at closing time yesterday afternoon, but said she was certain that 50 of the offerings were bought by patrons on the spot. Some made engagements with artists to visit them at their studio or homes for further negotiations. At least two artists and probably a third sold as many as 10 of their paintings, Miss Mennen said.

There was a festive air at the exhibition. The open-door exhibition tinged with the autumn weather and the rich color scheme of nature, all around the art objects, made the event something more than just another art show. The fallen leaves were a carpet over which the thousands of patrons trudged to see the offerings. Only a few feet from the clothesline upon which swung the creation of 11 artists, is a high mountain cliff that overlooks what the natives of that part of Lookout Mountain call Johnson's Crook. The natives, according to Miss Mennen, once called a mountain cove a "crook." There was a scene any artist would strive to reproduce on a canvas, and that scenic view was not overlooked either by those who went to the exhibition.

Mrs. Art Moore, who Miss Mennen said was one of the pioneers in the Plum Nelly exhibition, was on hand again yesterday with cider and gingerbread what was dispensed to hundreds and hundreds all through the day. Concessions of various types were located at places of vantage and seemed to be doing a land office business. Some, at least, were being operated in support of some community enterprise.

Not only was the showing for painters, but for various other types of arts — handcrafts of various kinds — ceramics, needlework, weaving of all types, metal work, clothing and so forth, The Berry Schools for the first time this year brought an exhibit from its art and craft department. That exhibit, Miss Mennen said, caused considerable comment.

11/28/54: Newspaper: The Chattanooga Times: Photo caption:

Gives One-Man Show in Atlanta—Virginia Dudley, local artist whose paintings and enamels are nationally known, will have a one-man show at the Georgia Museum of Art, University of Georgia, Athens, from Dec. 1 to 22. Paintings in oil and water colors, drawings, prints and enamels will be in the exhibit. The artist and her husband Joseph Moran, have a studio and kiln at their Lookout Mountain home in the New Salem Art Colony in Dade County, Georgia. Miss Dudley is shown above, painting a scene from the mountain bluff.

5/01/55: Newspaper: The Chattanooga Times

Title: Rural Setting for Practicing Ancient Art : Virginia Dudley and Husband, Joe Moran, Create Enamels and the Good Life at Johnson Crook
by R.F. Siemanowski

That they're quite impractical people their mountain neighbors agree. But the fact that they save string, bottles, tin cans, fertilize their garden with old magazines, grow their vegetables and make their own furniture, sometimes unsettles that agreement. That they're quite Bohemian people their city friends agree. But the fact that they live by their art and from it, have willingly isolated themselves to accomplish their purposes and work throughout a day that begins at 5 a.m. and ends at midnight, sometimes unsettles that agreement.

In truth, Virginia Dudley and her husband, Joe Moran, are very practical people. In their topsy - growing home studio atop Lookout Mountain at Johnson's Crook, they are practicing artists. And they practice their art in the only fashion that it can successfully be practiced. They work long, they work diligently, they work devotedly. They are doing what they want to do and would do nothing else.

Superficially, what makes Virginia and Joe seem impractical in the eyes of most is that they don't "go" to work and they are willing to do without the things they could easily have if they did "go" to work. Actually, the Morans are always at work, except for the weekends when guests arrive, from far and near, out of curiosity or out of the realization that two of the most worthwhile, intelligent and interesting people in the community have perched themselves on a remote bluff of the mountain.

Virginia Dudley's fascinating work in enamels is attracting an ever-widening circle of admirers. They are imposing, ingenious creations, justly admired.

OPENING today at their home on Lookout Mountain overlooking Rising Fawn, Ga. is the American Craftsmen retail shop. Virginia and Joe remodeled her old painting studio and will exhibit the work of ten craftsmen for public sale. The retail shop will be open daily except Thursday from 10 a.m. to 4 p.m. Virginia's jewelry and smaller enamel pieces are already familiar to a large number of persons in this community and to discriminating buyers in several metropolitan regions throughout the country. Her larger enamels have been, in the main, prize winners and exhibit pieces because of the enormous cost and labor that is spent in their production.

To begin with, there were no doubt reasons for suspecting romantic impracticality of the young English instructor and his wife when they abandoned California campus existence in 1950 to eek out a living in a one-room house still not services with electricity or water. It was a venturesome thing to do—but logical, too, if you know the pair.

Virginia is a native of Spring City, Tenn. She attended public schools in Chattanooga and even as a pre-school youngster manifested concern in that which was to become her life work. "I would save my nickels," she recalls, "and buy those little boxes of watercolors. I had a particular love for yellow and so I'd use up all the yellow and then stack the box atop a pile and wait until I could by a new one to get at the yellow again."

continued:

Not an unusual thing for a child to do, but the attitude is characteristic in a sense. While attending the University of Chattanooga, for instance, Virginia worked as an airbrush artist for the Success Portrait Co. here. One might assume such work would hold no challenge for an individual with her demonstrated creative talents. Not so.

“It was fascinating,” Virginia will tell you. “Here you are given one eye and told to build grandpa around it.” The jump from the adoration of the yellow to being intrigued with building grandpa around grandpa’s eye is not a large one. Both are part of Virginia Dudley’s capacity for finding interest in and generating enthusiasms for the things around her. And perhaps this is the first requisite of creativity, a kind of acute consciousness of one’s own identification and therefore an almost exaggerated sense of the existence and possibilities of other things and people.

FOLLOWING study at the Art Students League in New York City, where she won three scholarships, Virginia was awarded a Julius Rosenwald fellowship in 1943. For a year she toured the southern states, sketching, painting and taking photographs. At the end of that time, she built the first room of her home on Lookout Mountain with her first husband, the Oscar McElhaney. Following his death in 1944, she returned to New York and resumed formal study at the Art Students League and the New School for Social Research.

At that time, Virginia explained, she returned to an early fascination, “the problem of creating form through color.” She was interested in the difficult business of combining complementary colors and using them as elements of form, rather than as mere color added to forms that would exist with or without the addition. It was a study that proved fundamental to her subsequent interest, in enamel work.

At a theatrical production at Columbia university in 1945 she met Joe Moran, an English student. They argued about the virtues of Eugene O’Neill but agreed about their respective worth and, a year later they were married. After Moran got his master’s degree, the couple traveled to Las Cruces, N. Mex., where Joe became a staff member at New Mexico A. & M.

Playing the faculty wife was a role Virginia hardly relished, so she promptly enrolled as a full-time student. “The young people were wonderful, and besides, that way I had a legitimate reason for not attending faculty teas,” she explains.

DURING the following summer vacation, the Morans skipped to California where Virginia intended to do some work on her master’s degree at the Claremont Graduate School. It was here that Virginia found the opportunity to explore the enameling process, something which had long attracted her. And Joe, too, found himself drawn to those interests which were to result in a partnership of effort.

Enameling is an ancient and difficult art. Its practitioners today are hardly legion. They compose a comparatively closed and esoteric circle and it is no simple matter to find someone who will introduce you to the mysteries. At the time of their stay in California, German exiles from the Bauhaus were enameling at Pond Farm near San Francisco. As well, Virginia was studying painting and theory with Jean Ames, one of the country’s better known enamellers. But although she saw the work of these people, from none of them did Virginia receive any degree of encouragement.

What’s more, “it is not the sort of thing you learn just once,” as Virginia says. “You learn it over and over and over. Each time you fire a piece, you learn it. You can work over a painting, you can develop it over a period of time. But with enamels, once the piece is fired, the work is unalterably done. There’s no changing that one, but the results might give you ground for changing the manner in which you handle the next one. Each time you have to wait and see. Each time you learn that your conception and the actuality are distinct. You try and you err. But you keep on trying.”

continued:

Following the completion of her work on her master's which included the preparation of a series of enamels and paintings, Virginia and Joe made the fateful decision to work on their own. In August, 1950, their home consisted of a single room. It was the bedroom, the kitchen, the studio, the workshop, the utility room. In the years since, the Morans have added a workshop, a kitchen, a living room, a studio—which will now serve as the retail shop—and a garage, which will serve as the beginnings of the new studio. For the first two months they lived without electricity and for the first four years without an automobile. They purchased a 1947 Dodge last year.

THE DAY begins for Joe at 5 a.m., when he rises, fires the kiln if it's to be used and reads or writes until 7 a.m. This is also his period for garden work but Joe decided to go lightly on that project this year. "It was a choice between pickles and poetry," he said. At 7, Virginia awakens and the couple spend the morning hours after breakfast answering mail. After lunch the kiln is sufficiently heated to begin the enameling. It usually takes five hours for it to reach the proper temperature, which is never above 2,000 degrees Fahrenheit. Joe's principal duty is preparing the copper for the enameling. It is cut, heated, "pickled" in sulfuric acid, shaped with a leather mallet on a rounded form and then counter-enamelled on the back side to prevent the facial enameling from exerting too much tension and cracking as it cools.

Usually working from a prepared sketch, Virginia applies some of the 300 specially prepared colors which are made of glass that possesses resilience and a resistance to thermal shock. Fluxing agents have been added to colors which cause them to melt and harden and Virginia applies enamels to the copper by sifting them through screens of varying mesh or by liquifying the colors with a binding agent and painting them on the copper. The colors, which range from transparent to opaque, generally take about six firings to be completely applied to the average earring produced at Rising Faun Enamels. Trays have to be fired about 12 times. Larger pieces, of course, take as much as three months of continuous work to complete.

The larger pieces are brilliantly colored and of intriguing design. They are the result of conscious, detailed planning and hours of labor. "In materials, the work must be on a conscious level," she insists. "I don't hold much brief for the Victorian notion that art is a matter of 'feeling.' The more you know, the greater your sympathy and understanding." Virginia has won about two dozen major awards for her work, approximately evenly divided between her painting and her enameling.

The day's work at Rising Faun Enamels ends at midnight. "Two things keep me going," Virginia will tell you. "I always feel I'm on the verge of doing what I wanted to do and I don't tire easily."

ON weekends, the Moran household is given over to guests. Joe plays the flute, recorder or mandolin and Virginia sings. But mostly, people talk—and talk is good, intelligent, stimulating.

You learn as you speak to them that the important thing is work, work against time. "At its longest, life is very short," Virginia commented. "If you are going to do anything, you've got to do it immediately. This is a more meager living than teaching, but it is more creative, too. But I am distressed at the way time passes so quickly.

enamel: *St. Francis* of Assisi (photo)

To those of us who have known the passage of time to be burdensome and slow, her comment points a moral. There is a sense in which our time is our own creation. "Before I throw anything away," Virginia said anent her propensity to make use of seemingly useless objects, "I try to see what I can best do with it." She's done just that with time itself.

9/18/55: Newspaper:

Title: Virginia Dudley Is Represented In Four Exhibits

Virginia Dudley, well-known Chattanooga artist, is currently represented in four exhibitions.

Tenement

Her lithographic print, "Tenement," is included in the Arms Collection of Contemporary American Prints, which was recently presented to the Metropolitan Museum of Art in New York City by the Society of American Graphic Artists, of which Miss Dudley is a member. Lynd Ward, famous printmaker and president of the society, presented the Arms Collection to the museum in memory of John Taylor Arms, renowned etcher who was for many years president of the society, and his wife, Dorothy Noyes Arms. The Arms Collection is to be on exhibit for one month at the Metropolitan Museum.

City Children

Another of Miss Dudley's lithographic prints, "City Children," is included in the Warren Mack Collection of American Prints to be presented later this fall by the society to the University of Pennsylvania. The subject matter of both these prints by Miss Dudley is social comment on city life.

A third print by Miss Dudley appeared in an exchange group show of American prints, sponsored by the society, which after its opening in London, circulated through England.

Renascence

One of Miss Dudley's enameled plaques, a triptych entitled "Renascence," is being shown this month in the Fifth International Exhibition of Ceramics, sponsored by the Kiln Club of Washington, appearing at the Smithsonian Institution in Washington, D.C.

In this exhibition, she is one of a number of outstanding ceramic artists from the United States and 10 foreign countries invited to exhibit.

11/09/55: Newspaper Photo caption:

To Exhibit Nationally—The painting of these local artists and another now teaching in Nashville will be exhibited throughout the United States during the rest of this year and in 1956 under the auspices of the Studio Guild of Connecticut. Left to right are Charles Mussett, Prof. George Cress of UC; Mrs. Elizabeth Schumacher, Frank Baisden, and Virginia Dudley. Also included is the work of Gray Phillips, associate professor of art at Vanderbilt University.

10/05/56: Newspaper: The Chattanooga Times

Title: Works by Virginia Dudley Included in Memphis Religious Art Exhibit

Virginia Dudley, prominent Chattanooga artist, is represented by two works in the "Contemporary Religious Art" exhibition which opened yesterday in the new Brooks Memorial Art Gallery in Memphis.

St. Francis" of Assisi
Meditations of St. Francis

The two are "St. Francis" of Assisi," an enamel mosaic plaque which was loaned by the owner, Mrs. Robert H. Griffith of Lookout Mountain and "Meditations of St. Francis," a painting owned by the artist featuring a stylized group of human and animal figures.

Artist exhibiting in the Memphis show have been invited from various parts of the country to assure a representative selection of contemporary religious art. The exhibition will continue through October.

Miss Dudley also has been invited to serve on a four-member panel discussing "Design and the Buying Public" at the University of Tennessee in Knoxville tomorrow.

The panel discussion will be a part of the educational program presented at the three-day meeting of the Southern Highland Handicraft Guild. Other noted artists on the panel will be Prof. Joseph Cox of North Carolina State College, Prof. Leslie R. Laskey of Washington University and miss Irene Beaudin, instructor at the Penland School of Handicrafts, Penland, N.C.

Miss Dudley is proficient in oils, watercolors, sculpture and the graphic arts. She has a studio-workshop on Lookout Mountain, where "Rising Fawn Enamels" [sic] are executed according to her own designs. Her enamel work has been exhibited each year at the Plum Nelly outdoor art show, and her studio, which is nearby, will be open this year during the show.

11/04/56: Newspaper: The Chattanooga Times

Sea Birds

Photo caption:

Winner — Virginia Dudley, award winner in the current Ceramic National exhibition in Syracuse, N.Y., works on an enamel plaque "Sea Birds," now owned by the Georgia Museum of Art at Athens. —Photo by Roland Loewen

Title: Virginia Dudley Syracuse Winner

Thomas Award of \$200 to 'Symbols of Affirmation' at Ceramic Exhibit

Symbols of Affirmation

Virginia Dudley, local artist-craftsman, has won the \$200 Thomas C. Thompson Award with her enamel triptych "Symbols of Affirmation" in the 9th Ceramic National Exhibition at Syracuse, N.Y., the Syracuse Museum of Fine Arts announced yesterday.

The exhibition is scheduled to open today. A biennial event, it is considered the most important ceramic show in this country. In addition to architectural ceramics and ceramic sculpture, the exhibition features pottery, enamels and glass, creations of artist-craftsmen from all parts of the United States and Canada.

In the prize-winning triptych, Miss Dudley employed an original enameling technique involving nonfusible materials in contrast to smoothly fused materials to achieve a bold primitive statement of mystical symbols. The three enameled panels, symbolizing resurrection, regeneration and continuity of life were mounted on weathered grey boards and bordered with a simple dark frame. The power of the visual symbol to retain its vitality through successive generations and to endure despite change, forms the basis of Miss Dudley's interest in mystical symbols.

Miss Dudley teaches painting at the University of Chattanooga Evening College and at the George Thomas Hunter Gallery of Art. She is presently in Syracuse to attend the exhibitors preview of the ceramic show, and Round Table Ceramic Forum and luncheon honoring out-of-town guests.

After the Syracuse showing which continues through Dec. 2, the outstanding ceramics from the show will be sent on a two-year exhibition tour of galleries and museums throughout the country. The show is sponsored by the Syracuse Museum of Fine Arts, Syracuse China Corp., and the Ferro Corp. of Cleveland.

Judges for the show were Meyric Rogers, curator of decorative and industrial arts, Art Institute of Chicago, Antonio Prieto, ceramist, lecturer in art, Mills College, Oakland, Calif., and Daniel Rhodes, assistant professor of design, New York State College of Ceramics, Alfred, N.Y.

Miss Dudley, who has a studio-workshop on Lookout Mountain near Rising Fawn, Ga., is well known for her painting, enamels and jewelry creations.

unknown: Newspaper:

Title: Pair Are Showcased

Artist-sculptor Virginia Dudley of Rising Fawn, Ga., and artist-craftsman Bets Ramsey of Chattanooga are featured in current shows in the southeast.

Both are active members of the Next Door Gallery.

"Fifty Works by Virginia Dudley," which opened Nov. 13 at the Halma Gallery in Huntsville, Ala., includes several of Virginia's welded steel creatures and boxes, hooked tapestries, batiks and prints. The solo show will be up through Thursday.

welded steel boxes

Virginia is also represented in "Georgia Artists II," which opened Nov. 12 at the High Museum of Art in Atlanta. For that show, concluding today, she submitted three welded steel boxes which were recently shown at the Next Door Gallery here. One of her boxes, finished in nickel-chrome, was featured in the show catalogue.

The widely known artist-educator will have two of her lithographic prints on display at the Gallery Rotunda in London, England, beginning Dec. 29, in a benefit art exhibition and sale commemorating the centenary of the British philosopher Bertrand Russell. Proceeds from the sale of the donated works will benefit the Bertrand Russell Peace Foundation Ltd.

Virginia received a letter from Countess Russell, widow of the philosopher seeking her participation in the event.

"Bertrand Russell has always been one of my heroes," Virginia commented, adding that she endorsed the work which the foundation carries on in his name.

1956-57: Appointment: Instructor, Painting and Design, University of Chattanooga, and Hunter Gallery, Chattanooga

2/21/57: Letter from Virginia to her sister Wilma:

Thursday Evening
21 Feb. '57

Dear Wilma,

I am delighted to hear that you are so near to getting power. I do hope that before long it will cease being a dream and become a reality. Your own work would be so much simpler, particularly the cooking and freezing. All the pleasure you will derive from electric lights alone. Your radio, phonograph, iron and whatever else you have will be a real pleasure, not something you take for granted. I will be anxious to know the progress.

Today I had a letter from Harry Schondale. Among other things he said what a fine person you were and what a fine daughter Antonia must be. Sometime you might write him a note. It would probably mean a great deal to him if you did write. His address is Apt. B 34, 30 Joralemon St., Brooklyn, New York.

Wilma, why don't you paint some of the things you see from your window, or in your window, in your kitchen your stove, your sink, a window full of plants, a table with a bowl of fruit? Try to paint them in light. Paint them freely and loosely. You might enjoy making an abstraction of them either of color or shape or both. Or you might want to paint them very carefully and meticulously like Henri Rousseau.

I am also glad you are continuing to write. In any art the **Expression** of the feeling or the thought is what is important. The difference between art and something like this letter is the beauty and clarity with which art makes its statement. I personally believe that life is most meaningful when spent in creative activity.

I hope your lives are back to normal. Spring will soon be in Georgia and you will think it so good to be alive.

So far my work has all been brain work. My brains are a little rusty and creek a bit. Everything is moving along slowly, but I think moving. I have been working very hard. Keep well and creating.

Love to all. Va

PS:

I frequently hear the "sonic boom" here. As you no doubt know this terrific boom occurs when the plane passes the speed of sound. The air is full of real fast planes.

I never had time to straighten up the apartment. I have been getting ready for the demonstration I have to make before the Craft Conference at Fort Meade near Baltimore. I will be there from 4 Mar. to the 9th. I may go up by overnight boat.

I have also been getting things to send to two exhibits. I am weary of "well [doing]" and will go to bed. Va.

4/04/57: Newspaper: Daily Press, Newport News - Hampton - Warwick

Photo caption:

Title: Artist's Name in Who's Who

Mrs. Virginia Dudley Moran, right, artist and recently-appointed arts and crafts director at Fort Monroe, has just been notified her biography will be included in the new publication, "Who's Who of American Women." Pictured with Mrs. Moran is Miss Maxine Teetsel, the U.S. Second Army Area's staff craft director. She is here, this week to discuss with Mrs. Moran and military authorities plans for expanding the Fort Monroe art and craft program.

Article Title: Fort Monroe Arts, Crafts Director In 'Who's Who'

Virginia Dudley Moran, Fort Monroe's recently appointed post arts and crafts director, has been notified that her biography will be included in the new publication, "Who's Who of American Women."

Fort Monroe spokesmen said that Mrs. Moran, who has been awarded a master of fine arts degree from the Claremont Graduate School, Claremont, Calif., has been active in various phases of art work most of her life.

Her paintings, prints, watercolors and ceramics have been exhibited in the Metropolitan Museum of Art, at the San Francisco Museum of Art and in the Library of Congress.

At present, Mrs. Moran and her husband, Joe Moran, own a combination home and studio near Chattanooga, Tenn., where they have lately added a retail craftsman shop. In her work at Fort Monroe she said that she wants to impart to members of the Armed Forces and their dependents on the post "a working knowledge and appreciation of art."

"When we get things really going at Fort Monroe," Mrs. Moran said, "I hope that we will have interested all age groups in one form or another on art."

The "Who's Who of American Women" presently is being compiled by the publishers of "Who's Who in America" in cooperation with the women's archives at Radcliffe College, Cambridge, Mass.

4/05/57: Newspaper: The Chattanooga Times

Title: Virginia Dudley Moran Gets Name in Who's Who of American Women

Ft. Monroe, Va., April 4—

Virginia Dudley Moran, Ft. Monroe's recently appointed post arts and crafts director, has been notified that her biography will be included in the new publication, "Who's Who of American Women," in cooperation with the Women's Archives at Radcliffe College.

Winner of a master of fine arts degree from the Claremont Graduate School, Claremont, Calif, Mrs. Moran has been active in various phases of art work most of her life.

Her paintings, prints and watercolors and ceramics have won international acclaim. They have been exhibited in the Metropolitan Museum of Art, New York City; at the San Francisco Museum of Art and in the Library of Congress.

Other works by her have been on exhibit in the Albright Museum, Buffalo, N.Y.; at the Print Club, Philadelphia; Brooks Memorial Gallery, Memphis; the Royal Print Club, London, England; the Georgia Museum, Athens; Lang Gallery, Scripps College, Claremont; the Delgado Museum, New Orleans; High Museum, Atlanta, and the Smithsonian Institution, Washington, D.C.

Mrs. Moran, known in professional art circles by her maiden name, Virginia Dudley, is a native of Spring City, Tenn. Interested in colors and art composition since her pre-public school days in Chattanooga, she has for many years devoted her time and energies toward learning "all I can about art."

On receiving her diploma at Central High School, Chattanooga, she enrolled in 1934 at the Cadec Conservatory, Chattanooga, to study painting under Margaret Hayes. This was followed by four years of "getting acquainted" with drawing and watercolor techniques under the tutelage of Frank Baisden at the University of Chattanooga.

Today Mrs. Moran, who modesty proclaims "there is so much more I still want to learn about art," is represented in nine permanent American art collections.

Her works may be seen in New York's Metropolitan Museum of Art, at the Library of Congress, the New York Art Students League, the Syracuse (N.Y.) Museum of Art, Scripps College Museum and in university museums in Tennessee, Pennsylvania, and Florida.

Today, she and her husband, Joe Moran, own a combination home and studio atop Lookout Mountain near Chattanooga, where they have lately added a retail craftsman shop. With her business there "going strong," she now wants to impart to members of the armed forces and their dependents at Ft. Monroe a "working knowledge and appreciation of art."

"When we get things really going at Ft. Monroe," Mrs. Moran said, "I hope that we will have interested all age groups in one form or another of art."

00/00/00: Newspaper: unknown

Title: Fort Monroe Artist Judges Ceramics In Washington, D. C.

Mrs. Virginia Dudley Moran, arts and crafts director at Fort Monroe, is in Washington today as one of three top-ranking American artists selected by the Kiln Club of Washington, D. C., to judge the works of leading ceramics artists from Virginia, the District of Columbia and Maryland.

The Fort Monroe woman also has been invited to exhibit one of her own enamel creations in a section of the same show reserved for outstanding American artists. The enamel Mrs. Moran has chosen for the Washington exhibit measures 11 inches by 18 inches and is entitled "The City." Composed of 64 pieces, the work represents Mrs. Moran's conception of the evolution of man.

THE SMITHSONIAN exhibition, held every two years, includes contributions from local and outstanding American artists and from internationally-famed ceramics artists. In 1955, guests from each of the United States and from 21 foreign nations attended the exhibition.

The show will be open to the public from Aug. 27 through Sept. 26. The entry judged best in the "Invited Outstanding Americans" section — in which Mrs. Moran's enamel has been entered — will be purchased and presented to the Smithsonian Institution for inclusion in its permanent collection of fine arts.

Mrs. Moran has had her paintings, prints, water colors and ceramics exhibited in numerous American art galleries, including the Metropolitan Museum of Art, the San Francisco Museum of Arts and the Library of Congress.

8/11/57: Newspaper: Daily Press, Newport News - Warwick - Hampton

Title: Vacation Bible School has 200 at Fort Monroe

[much text omitted] Instructors of the Bible School's junior department superintendent by Mrs. M.S. Christol are Mesdames H.E. Wilbert, H.G. Sparrow, T.W. Malone, W.L. Koob, A.E. mills, D. Miller and V. Moran. [text omitted]

8/25/57: Newspaper: Chattanooga

Title: Rising Fawn Artist To Judge Ceramics

Virginia Dudley, enamelist of Rising Fawn, Ga., has been selected as one of a panel of three jurors of local entries for the Sixth International Exhibition of Ceramic Art.

The exhibition will be held at the National Collection of Fine Arts, Smithsonian Institution, Washington, Aug. 27 - Sept. 27.

Miss Dudley's work has been placed in eight permanent collections, including the Metropolitan Museum of Art, New York City; the Library of Congress, Washington, and the Georgia Museum of Art.

She is a master of fine arts from Claremont Graduate School, Claremont, Calif. She attended the University of Chattanooga, the New School of Social Research, New York City, and New Mexico College, Las Cruces, N.M. She has won the Rosenwald Fellowship and scholarships at the University of Chattanooga and the Art Students League of New York.

00/00/00: Newspaper: unknown

Photo caption: Crafts Center Reopened

CUTTING THE RIBBON to reopen Fort Monroe's (Va.) newly-renovated Arts and Crafts Center is Maj. Gen. S. B. Mason. Chief of Staff, U. S. Continental Army Command. Aiding the General by holding the ribbon are (from left) Col. Paul R. Jeffrey, Fort Monroe's Post Commander; Miss Maxine Teetsel, Second Army Crafts Director; and Mrs. Virginia D. Moran, Post Crafts Director, Fort Monroe. During the past six months, the center has evolved from a wood shop to a multi-purpose facility designed to fit the needs of all age groups residing at Fort Monroe.

00/00/00: Newspaper: unknown

Photo caption:

POST CRAFTS DIRECTOR Mrs. Virginia Moran, Fort Monroe, Va., instructs young artists (left to right) Betty Moberg (daughter, Lt. Col. Moberg, CONARC), Ann Baer (daughter, Lt. Col. J. C. Baer, CONARC), and Lester Farwell (son, Maj. Lester C. Farwell, CONARC) at the dependents' painting class. Outstanding works by students in these painting classes are exhibited in the Arts and Crafts Shop and in the Post Library.

1957-59: Appointment: Director, Conarc H.Q., Fort Monroe, Va.

3/14/58: Newspaper: Daily Press (Newport News - Warwick - Hampton), Friday, March 14, 1958

Photo caption: Completes Work on Mural

Miss Virginia Dudley who serves as Fort Monroe arts and crafts director, puts the finishing touches on a mural depicting the Hampton Roads and James River area from the 16th through the 18th Century which will be dedicated Friday afternoon at the Fort Monroe Casemate Club.

Title: Mural Dedication Ceremony Set Today At Casemate Club

The 15-foot by 3-foot mural depicting the James River and Hampton Roads from the 16th through the 18th Century which will be dedicated and hung in the Fort Monroe Casemate Club Friday had a "hard time a-bornin'," according to its executors, Miss Virginia Dudley and her assistant, Peter Walker.

"But it was great fun, and a wonderful lesson in history. We wouldn't have missed doing it for anything," said Miss Dudley, who serves as Fort Monroe's Post arts and crafts director.

Fort Monroe officers originally commissioned Miss Dudley to complete the mural before the end of the Jamestown Festival.

"But we encountered so many obstacles at the outset," Miss Dudley said, "that it was immediately apparent to us that we could not meet our sponsor's deadline."

The artists' first task was choosing the exact area to be portrayed in the mural.

Any area running from east to west in the manner of most maps, and including Fort Monroe, would have presented a hopelessly dull subject matter," Miss Dudley explained. "We knew we would include the James River, of course," she continued, "since probably nothing captured man's interest more, before his conquest of space, than did a river." Another factor in favor of including the James in the mural, Miss Dudley said, was the river's serpentine meanderings."

The maps the artists eventually chose as the basis for their mural were in the Mariner's Museum entitled "Virginia — 1602-1622" and drawn by Doris Vandein Davis and Katherine Payne Adams of Warwick, and another borrowed from Col. Charles T. Rodgers, British Liaison Officer to the U. S. Continental Army Command, and made by a Robert Ball. It was titled "A Part of Virginia Showing Jamestown, Williamsburg and Yorktown, with Historical Events from 1585 to 1781."

Selecting names and locales to include in the mural proved no small task.

Comparisons of present-day spellings with those found on the completed mural are highly revealing, the artist pointed out. The various opinions held in the 1700s regarding the proper spelling of certain names are reflected on the Fort Monroe mural. Thus, on the mural "Appomattox" is spelled according to its present day usage in one place. "Appomatock" in another. "You see Poquoson spelled 'Pocosin' — which sounds most reasonable? Then, Hampton was known by the romantic name of Strawberry Banks. I will admit, however, she smiled "That Portsmouth is a great improvement over the old name 'Montonghemend' it once carried."

Dr. Chester D. Bradley, curator of the Fort Monroe Casemate Museum, was the artists' special consultant for flags to be included in the mural. It was on his advice that five flags—the present U. S. flag, the British and American Colonial flags, the Spanish and Confederate flags—were aligned on the lower left corner of the mural.

"Since all the New World was claimed by Spain after Columbus discovered America, we felt the Spanish flags certainly belonged on the mural," Miss Dudley said.

The special care which went into the painting of the three ships—the Susan Constant, the Godspeed and the Discovery—is reflected in their graceful, poised look which suggest to the viewer the wonder of discovery and fills him with the intangible feelings of hope, faith and adventure.

Also helping Miss Dudley with the mural was S/Sgt. Charles Sarlo, a training aids expert of Langley Air Force Base. Sergeant Sarlo was responsible for the lettering throughout the mural. Mr. Walker, Miss Dudley's other assistant on the project, is command crafts director for Tactical Air Command Headquarters at Langley Base.

3/15/58: Newspaper: Daily Press (Newport News - Warwick - Hampton), Saturday, March 15, 1958

mural: *The Chesapeake Bay*

Photo caption: Mural Presented To Officers Club

A mural depicting the James River and Hampton Roads over the period from the sixteenth through the eighteenth centuries was dedicated Friday in the Fort Monroe Officers Casemate Club. The acceptance talk on behalf of the officers who commissioned the mural was given by Col. Paul R. Jeffery, post commander for Fort Monroe, shown at right above. Also shown at the dedication exercises are Miss Virginia Dudley, the artist, and her assistant, at left, Peter Walker.

00/00/00: Newspaper unknown

mural: *The Chesapeake Bay*

Title: Chattanooga Paints Fort Monroe Mural

Virginia Dudley, prominent Chattanooga artist now living in Newport News, Va., has recently completed a mural in the Ft. Monroe Officers Club.

The mural depicts the Hampton Roads and James River areas from the 16th through the 18th Century.

Miss Dudley is director of arts and crafts for Ft. Monroe.

Her paintings have won international acclaim, being exhibited in the Metropolitan Museum of Art in New York as well as in museums in Europe.

She is a native of Spring City, Tenn., and is a graduate of Chattanooga Central High School. She holds a master of fine arts degree from Claremont College in California.

4/17/58: Newspaper: The Chattanooga Times: Chattanooga, Tenn., Thursday, April 17, 1958

Symbols of Affirmation

Photo caption:

Symbols of Affirmation: Ceramic work of that name by Virginia Dudley will be on view at Hunter Gallery starting Sunday. Enamel on copper art won \$200 for Miss Dudley.

Title: Ceramic Exhibit To Be At Hunter

National Show Sponsored by Syracuse Museum

The 19th Ceramic National, top exhibit in its field in the country, will reach Hunter Gallery Sunday on its countrywide tour.

Sponsored by the Syracuse Museum of Fine Arts, the Syracuse China Corp. and the Ferro Corp., Cleveland, Ohio, the show offers a comprehensive view of contemporary American ceramic art, Canada, too, is represented.

Many of the objects to be shown received prizes offered by various corporations.

Top award of \$1,000 offered by International Business Machines, was divided between two sculptures, "Children" by Alice DeK. Sperry of Fairlawn, N.J., and "Relief Figure Group" by Betty Feves of Pendleton, Ore.

Virginia Dudley, until lately a resident of Rising Fawn, Ga., will be represented by "Symbols of Affirmation," and enamel on copper, which received a \$200 prize from the Thomas P. Thompson Co. of Highland Park, Ill. Other winners come all the way from Edmonton, Canada, to California.

The ceramic National show will remain at Hunter through May 11.

7/27/58: Newspaper: Daily Press, Newport News, Va., Sunday, July 27, 1958

Section: Peninsula Portraits

Title: Outstanding Artist Enjoys Work Directing Fort Monroe Art Class

by Bobbe C. Wilson

Virginia Dudley is an eminent artist. That fact is undisputed and is substantiated by the appearance of her name in "Who's Who of American Women" and the imposing list of museums, galleries and exhibitions in which her works are displayed.

Yet despite the fact that she could command a fabulous income in a metropolis, Miss Dudley is content, or "almost" content to devote as much as 80 hours a week to being Arts and Crafts Director at Fort Monroe.

A native of Chattanooga, Tenn., where she received her early education, Miss Dudley is really a "born" artist. Even as a little girl, she says she loved painting. Encouraged by her parents, Mr. and Mrs. Charles Dudley, who saw to it that their daughter was exposed to art appreciation in all forms, Miss Dudley spent most of the time between 1930 and 1950 studying.

She is a versatile artists, as well as a talented one, for she not only paints in three mediums (oil, watercolor, pastel) but also is a noted sculptress and lithographer. In addition she has done outstanding, prizewinning work in enameling, a form of ceramics.

Says she of her work at Fort Monroe, "While I seldom find time for any of my own creating, and I always feel a little guilty spending so little time on my own work, it is stimulating and rewarding work to instruct. More frequently than you might imagine, I will discover a 'real' talent. And even those who are not so blessed, develop keener appreciation of art by having studied an tried."

Adding a word of explanation, she went on, "I known this will sound strange, but I honestly feel that no amount of money I could make would be worth the hustle and bustle of a city and the strain of the competition, and deadlines that commercial art would involve. Money just isn't that important."

While most of her classes at Fort Monroe are made up of adults, she does have a few young children which she finds most receptive to ideas.

Miss Dudley has her present position since February, 1957. Prior to that she instructed at the Hunter Gallery of Art, Chattanooga and the University of Chattanooga.

She continues to maintain a secluded "home-studio" on Chattanooga's famed Lookout Mountain, where she lived before coming to Virginia.

She attributes a great deal of her success to two teachers—one in high school, the other a college professor at the University of Chattanooga. The college professor entered photographs taken by Miss Dudley in a nation-wide contest sponsored by the Art Student's League. As a result she was awarded one of the ten scholarships offered as prizes. This led to more study in other mediums and to more scholarships, among them the Rosenwald Fellowship to travel through-out the United States and Mexico, painting.

Only recently Miss Dudley was issued an invitation to exhibit in the International Ceramic Exhibition to be held at the Syracuse (N.Y.) Museum of Fine Arts. This exhibit will also be shown at the Metropolitan in New York, the Museum of Fine Arts in Boston and perhaps abroad. Twelve countries will be represented in the exhibit which is scheduled for late Fall. Already, Miss Dudley has done a colored pattern or outline of her entry which she hopes to have finished by early Fall.

Among the more prominent galleries in which she has exhibited are Metropolitan, New York, Royal Print Club, London; Smithsonian Institution, Washington and the Canadian Pacific Exposition. These, of course, are just a few of the many places which have displayed paintings, water-colors, prints and enamels by Miss Dudley.

She resides on the post in an apartment at the Bachelor Officer's Quarters. Her greatest ambition, at present, is to go abroad. "To visit all of the places I have not only studied about, but have taught,

and to see all the works of art, which heretofore I've seen only in photographs, would be—well just wonderful," she says.

Her only hobby is her work and when her long hours get "too much", Virginia Dudley packs a bag and goes back to her retreat on Lookout Mountain for a quiet weekend.

8/20/58: The Chattanooga Times

Title: Fannie Mennen's World of Art Revolves Around Genuine Interest in Encouraging Young Talent

by Mary M. Reynolds

Whenever Fannie Mennen, art teacher, impresario and person extraordinary, retires from her distinguished career, she's going — guess what! — teach art. And guess where? At the Plum Nelly School of Art which she will found by turning the woodshed of her famous mountain greenery into a studio.

This will be a fitting climax to a life that has had its impact on Chattanooga's art from the devoted development of young artists, through her own painting, to the annual opening of her home, Plum Nelly, to provide a place where Chattanooga painters any sell their work.

The ebullient Miss Mennen arrived in Chattanooga at the age of eight months from Glasmanka, Latvia. Accompanied by her mother, Naomi Atlas Mennen, she came to join her father, Rabbi Ephraim Mennen, who had been called here by the congregation of the city's oldest synagogue, then located on Carter Street. Her sisters, Mrs. L.B. Marks and Mrs. W.K. Lefkoff, were born here.

Educated at the old Second District School and Chattanooga High School, Fannie Mennen had a year at the University of Chattanooga before taking her B.S. degree in teaching (with a major in English and minors in history and music) at George Peabody College.

Her first job at Alton Park School took her every morning from her Brainerd home to the Union Station where the old TAG railroad picked her up and then put her down at the schoolyard. When this daily excursion — "It was like going to the moon" — palled on her, she transferred to Jefferson Street School where, with "that precious Robbie Orr as principal," she taught for 14 years.

There she eventually took over all the school's art, music and folk-dancing. Totally unfamiliar with hey-nonny-nonny, ingenious Miss Mennen read the dance steps to the children from a book, singled out one to perform them and then blandly told the others, "Now watch her."

For eight of these years she studied art with Frank Baisden at UC's night school, an enterprise that paid off in a scholarship — awarded to one Tennessee teacher — to study art and art teaching at the University of Cincinnati. Later she took her master's degree in art education at Columbia University whose placement bureau got her a job at Oak Ridge the day the first atomic bomb was dropped. Squeamish New Yorkers predicted she would be blown up at That Place.

All Is Well

Unscathed after a year at Oak Ridge, she came back here and taught art at Dickinson Junior High until 1953 when she simultaneously won a Ford Fellowship and broke her hip. But, said Fannie Mennen, "Everything that happens to an artist is the right thing. Going to the hospital, breaking your hip. All the crazy things, wicked things, new things. If you're aware and relaxed you can say, 'Let's see what this will do.'"

She saw by going, on her fellowship, to Haiti to paint and get a new viewpoint — from a wheelchair. By the time she graduated to crutches Haiti's appalling illiteracy had impressed her, as nothing else ever had, the importance of being a teacher.

Since 1954 Fannie Mennen has been teaching art at Northside Junior High where she has instituted a replica of the Plum Nelly show.

"Each ninth grader exhibits. They must be willing to price, sell and demonstrate their technique. Their style and predilections are developed. There are no prizes. And the fact of selling their pictures doesn't put the stamp of officialdom on it.

Against Competition

"I deplore holding competitions for children's art," she said vigorously, noting that the National Art Association has also taken this stand. "No judge of children's work who doesn't work the children knows what to look for. Children's art is special. It's crude, naive, purely personal, experimental and, therefore, charming. But the ordinary judge looks for quality and slickness. So the child whose work is honest and who is developing gets overlooked while the one whose work is dishonest gets recognition.

"As far as teaching is concerned, competition encourages false standards. The teacher tries to encourage children to express themselves."

She's owned Plum Nelly since 1934. During the 12 years of its Clothesline Shows it has achieved national fame and has grown from four painters and 300 patrons to 15 painters and 7,500 patrons. But artist Mennen can also toss off agriculturally erudite references to soil conservation, 18 acres of pine trees and acres of fescue and clover. Plus, she added, getting back to the main subject, "a good crop of cars every year."

"I started the clothesline shows because I wanted to do something for hometown painters," she said. "They come from a 50-mile radius in the tri-state area. I scout them or they come to me and I pick my roster. They must be prolific and show new works. That keeps them painting. The shows also give people at home courage to hang 'unknowns'. Exhibition of crafts brings timid picture-buyers to the shows. It's all dusty and folksy and if you don't want to look at pictures you can sit on the brow and look at what God did."

Through urging her students to keep open minds on modern art and explore themselves, her work is largely representational, with few excursions into the modern. She's currently exploring herself, "working out some personal ideas" by making linoleum blocks on such subjects as "The Beat Generation"; "Girls' Dormitory," a henhouse; her cats, Percy Waldo (a girl), and Gabrielle, and an arrangement of garlic blooms.

This is only a slight departure from other summers that Fannie Mennen has spent sitting on the ground at Plum Nelly, gazing raptly at mushrooms and into the eyes of passing bugs who pause to sit docilely for their portraits.

9/21/58: Newspaper: The Chattanooga Times

Photo caption: ENAMEL, "CRUCIFIX" ENTERED IN MAJOR SHOW

Title: Virginia Dudley Enters Ceramics In World Show at Syracuse, N.Y.

by Ted Strongin

Virginia Dudley, a native of Chattanooga now teaching at Ft. Monroe, Va., will find herself in high international company this fall.

Miss Dudley, a well-known artist, has been asked to contribute to an important ceramics exhibition starting Oct. 26 at the Syracuse (N.Y.) Museum of Fine Arts. Twelve countries are participating: Belgium, Canada, Denmark, England, Finland, France, Holland, Italy, Norway, Sweden, United States and West Germany.

Area followers of the arts will remember Miss Dudley's accomplishments. She has been represented at Hunter Gallery in a variety of media, including prints, paintings and jewelry. Last season, a prize-winning enamel of hers was included in the Ceramic National, top show of its type, when it visited Hunter.

The show this fall at Syracuse is being held to celebrate the 20th annual Ceramic National, which originated in that city.

Sixteen purchase prizes are being awarded to contributors to the international show. Among them is a \$1,000 award sponsored by International Business Machines.

City of Man

Miss Dudley has entered two works, one entitled "Crucifix," the other "City of Man." Both are vitreous enamel on copper.

Crucifix

Of "Crucifix," the artist writes that "the colors are much like those used in early Christian enamels and in stained glass windows. The figure is secondary to the color pattern and is 'discovered' as one looks at the piece."

After Dec. 7, the International Ceramic Exhibition will go on tour. It will visit the Metropolitan Museum in New York and the Boston Museum of Fine Arts.

Since 1957, Miss Dudley has been heading arts and crafts classes for Army and civilian personnel and their families at Ft. Monroe.

Before she left for Ft. Monroe the artist taught at both Hunter Gallery and UC. Miss Dudley continues to maintain the secluded studio home on Lookout Mountain where she lived before leaving the area.

The artist's name appears in "Who's Who of American Women."

Among other places, her works have been shown at the Metropolitan Museum, the Royal Print Club in London, the Smithsonian Institution, Washington, D.C., and the Canadian Pacific Exposition.

1958-59: Education: post-grad study: College of William and Mary, Williamsburg, Va.

1959: Education: post-grad study: University of Maryland, overseas branch, Ui Jong Bu, Korea

7/17/59: Newspaper: Newport News, Friday, July 17, 1959

title: Miss Dudley Plans Art Work Showing

Miss Virginia Dudley, arts and crafts director at Fort Monroe, will have a three-day showing of her art work at the Studio, 207 46th St., beginning today.

Included in the showing will be her enamel works, preliminary sketches for future enamels and oil and water color paintings.

The artist's work will be exhibited from 4 to 9 p.m. today and from 2 to 9 p.m. Saturday and Sunday.

8/21/59: Newspaper: The Chattanooga News-Free Press, Chattanooga 1, Tenn., Friday, August 21, 1959

Title: LOCAL ARTIST ARTS DIRECTOR Virginia Dudley Gets U.S. Army Job

Virginia Dudley, Chattanooga artist nationally known for her paintings and enamels, left this week for her post as arts and crafts director with the United States Army near Seoul, Korea.

Miss Dudley, a graduate of the University of Chattanooga, has been director of arts and crafts at Ft. Monroe, Va., for the past 2 1/2 years. She visited her mother, Mrs. Laura Dudley, 508 Terrell St., here before leaving for Korea.

There she will be attached to the First Corps Headquarters at Camp Red Cloud with 14 craft shops under her direction.

Miss Dudley's works have been shown at the Metropolitan Museum, the Royal Print Club in London, the Smithsonian Institute in Washington and the Canadian Pacific Exposition, among other places.

She was recently represented by prize-winning enamels at the recent International Ceramic Show in Syracuse, N.Y.

While stationed in Korea, Miss Dudley plans to visit other parts of the Far East including Hong Kong, Singapore, Macau and Japan.

1959-60: Education: post-grad study: Seoul University, Seoul, Korea

1959-60: Education: Seoul University of Medicine, Seoul, Korea

1959-61: Appointment: Arts and Crafts Director, H.Q. 1 Corps G.P., U.S. Army, Camp Red Cloud, Ui Jong Bu, Korea

11/13/60: Newspaper: The Chattanooga Times

Title: Miss Dudley Arts Fellow

She Joins World's Best in Creative Achievement

Virginia Dudley daughter of Mrs. Laura Dudley has been elected a Life Fellow of the International Institute of Arts and Letters.

Miss Dudley joins the institute with such new members as Jean-Louis Barrault, French theater celebrity; Marc Chagall, painter; Jean Cocteau, writer; Alan S. Paton, novelist; Aldous Huxley, novelist and essayist; Andre Maurois, writer; Kenneth B. Murdock, historian; Eero Saarinen, architect; William Saroyan, writer; William Steinberg, conductor; Thornton Wilder, playwright; and William Wilder, motion picture director.

In Chattanooga, Miss Dudley's ceramic work and painting has often been shown in Hunter Gallery. She has won many prizes and her work is represented in the permanent collection of the Metropolitan Museum of Art, Library of Congress, Syracuse Museum of Art and others.

While on a recent visit to Chattanooga and to her home on Lookout Mountain, Miss Dudley disclosed that she is currently making a documentary motion picture about Korea, due to be finished during the coming year.

The artist is included in Who's Who of American Artists and Who's Who of American Women.

The institute's executive offices are in Switzerland. It was founded in that country in 1907. Galleries, conference rooms and libraries comprise the organization's home. It is the setting for important shows, discussions and international meetings.

A limited number of fellows and corresponding members are elected each year from candidates sponsored by other members. Qualifications for membership are the performance of activities that further the Institute's aims, including "world-wide cooperation in the cultivation and promotion of arts, letters and sciences with the object of increasing human knowledge and of contributing in other ways to human progress."

10/28/61: Craftsman's Fair of the Southern Highlands: Gatlinburg Auditorium

announcement of lecture by Virginia Dudley at 11 a.m. and 2:30 p.m.

Title: Crafts in Recreation

Miss Dudley, formerly a full time producing craftsman noted for her Rising Fawn Enamels, is currently Staff Arts and Crafts Director, 8th Air Force Strategic Air Command.

4/13/62: Newspaper: Westover Yankee Flyer— Friday, April 13, 1962

Photo caption: Learn Ancient Art

Service Club art class members are currently learning the ancient Dutch East Indian art process known as batik. Explaining the unusual process is Virginia Dudley, kneeling left, Eighth Air Force arts and crafts director. Class students include A2C David Rose and Mrs. Gladys Stewart, both kneeling, and standing, from left: Mrs. Iona Walker, Mrs. Beatrice Stone, Mrs. Ann Kennett, Mrs. Dorothea Abramson, Mrs. Betty King and Mrs. Mary Baker. In the process, the design is covered with melted wax and the uncovered portions are dyed with the wax then being dissolved in boiling water.

5/20/62: Newspaper: The Chattanooga Times, Sunday, May 20, 1962

Title: \$10,000 Art Robbery on Lookout Mountain Bared [missing text]
As Miss Dudley Returns to Find Treasures Gone
Best of her Paintings, Enamels Lost—Thief Knew His Values
by Marion Peck

Madonna
Symbols of Affirmation
Woman with Bird

Photo caption: Virginia Dudley with "Madonna," \$2,000 oil, stolen. Have you seen it?

Photo caption: "Symbols of Affirmation" copy of one of seven enamel panels worth \$5,000, taken

Photo caption: "Woman with Bird," vitreous enamel on steel, also gone.

The international epidemic of art robberies has come to Lookout Mountain.

A very discriminating thief, who obviously knows his art, has entered the mountaintop studio of Virginia Dudley and has skimmed off more than \$10,000 worth of the cream of her paintings and enamels.

Miss Dudley is one of the leading enamelists of the nation and is a painter of note.

The thief, adding insult to injury but still reflecting excellent taste, also made off with some 200 recordings, choosing only Bach, Beethoven and Mozart and a collection of classical and folk oriental music which Miss Dudley collected in Japan, Korea and Southeast Asia.

"I guess whoever did this ugly crime believes that if well known paintings are stolen from the British Museum and the Louvre and are never found, no danger should be connected with taking paintings and enamels from my studio on Lookout mountain," Miss Dudley said.

Took His Own Advertising

There is another strange twist to the robbery.

The thief also took his "identification" if he plans to exhibit the art works as his own, or his ready-made publicity if he plans to sell the items. He took a large box of newspaper and magazine clippings and catalogue listings about the objects he stole.

The clippings were from publications across the nation and abroad. They dated from Miss Dudley's earliest awards won in grade school through college. The latest ones told of fellowships and scholarships, prizes in national shows and listings in *Who's Who in America* and *Who's Who in American Women*, as well as her recent nomination and election as a life fellow in the International Institute of Arts and Letters, Switzerland.

Miss Dudley feels that someday, perhaps, she may encounter face to face another "Virginia Dudley" and "one of us will have to go."

Miss Dudley, who holds a master's degree in art, is staff arts and crafts director for the 8th Air Force. She travels between 11 stateside bases and three in Puerto Rico, Newfoundland and Labrador. She returns to her studio between visits to the bases. A caretaker looks after the studio for her.

Only the Best Taken

April 17, the caretaker returned from a brief absence to find a glass door had been shattered, the studio entered and rifled—but only of art objects and the elite ones at that.

"Pieces of immediate commercial value were not touched," Miss Dudley said. "Those taken were the cream of my paintings and enamels. They were my collector's items, my exhibition pieces. They were, like Picasso's Picassos, Dudley's Dudleys."

In addition to her own creations, a number of items collected from other contemporary artist-craftsmen were taken, including a watercolor by Oscar McElhaney, a ceramic wine set by Lynn Gault and a ceramic coffee set by Karen Karnes.

Among Miss Dudley's own enamels and paintings these were missing:

Septych, seven paintings, "The Life of Christ," including "Madonna and Child," "Baptism," "Wilderness," "Disciple—the Fisherman," "Miracle of the Loaves and Fishes," "Resurrection," and "Ascension." The panels were valued at \$5,000.

Oil painting, "Madonna," valued at \$2,000.

Oil painting, "Woman with Bird," \$1,000.

Watercolor, "Tree of Life," \$300.

Watercolor, "Rain," \$300.

Jewelry Also Gone

A quantity of "Rising Faun Enamels" jewelry also was removed, including one-of-a-kind pendants, medallions and cuff links.

"I must go through everything I have before we can be sure what else may be missing," Miss Dudley said. "There are a number of chests still to be checked. The insurance adjuster indicated such robberies of art objects are taking place with alarming frequency throughout the country."

Miss Dudley has held five "one-man" shows—two in Chattanooga, one in Athens, Ga., one in Newport News, Va., and one in Korea. On several occasions she has exhibited her creations at the Plum Nelly Clothesline Art Show on Lookout Mountain and in Atlanta at High Museum and the Arts Festival. Her work has been on tour in Smithsonian Institution traveling exhibits, took prizes in the Miami Ceramic League competition and has traveled with the Seventeenth Ceramic National Exhibit.

Her enamels represent modern application of an ancient art.

"The first enameled pieces I ever saw were at the Metropolitan Museum," she said. "It was beautiful work, done in the Middle Ages."

It it were moving into the realm of a lost art, it no longer is. Miss Dudley learned everything she could about the craft in California. When she settled down on Georgia's Lookout Mountain in the little studio she owned, she began working with enamels, firing them in a kiln she had made at school.

Since then, her studio has been enlarged and new kilns added.

Miss Dudley works out her own designs, in oils, then shapes and cuts the vitreous metals to design. Next, she decorates the metal with a thin coat of glasslike substance and fires the piece to such high temperature that the enamel becomes fused to the metal. She fires each color separately, so that sometimes one piece is fired as many as 25 times.

Miss Dudley has a philosophy about her art. She expressed it this way:

"The craftsman will not know what to make—what colors to use or how to fashion his materials—unless he has looked outward into the life of his fellow man and sought inspiration from the needs and potentialities of the community."

If her present temper at having her prize pieces carted off by a thief carries over into her next enamel art work, it undoubtedly will be in searing reds and violent purples.

00/00/00: Newspaper: Chattanooga, unknown

Photo caption:

CRAFTS WORKSHOP—Miss Virginia Dudley, right, of Chattanooga, is shown instructing at last week's First U.S. Army Special Services Conference at Governors Island, N. Y. Miss Dudley, daughter of Mrs. Laura Dudley, 508 Terrell St., is Eighth U. S. Air Force staff crafts director at Westover Air Force Base, Mass. The others pictured are Mrs. Eugenia Nowlin, an adviser, and Miss Dorothy J. Schmid.—(U. S. Army photo)

9/07/62: Newspaper: The Viking, Friday, September 7, 1962

Photo caption:

WORKSHOP OPENS — Lt. Col. John S. Robinson, base vice-commander, and Miss Virginia Dudley (standing) open the 10-day Eighth Air Force Arts and Crafts Workshop. Miss Dudley, Eighth Air Force director, will instruct the class. Participants include (left to right): SSgt. Thomas Chargualaf, Pease Arts and Crafts NCOIC; Mrs. Sally Sankus, Mrs. Samuel Hepford, AIC David Sutherland and Mr. "Red" McCandless.

10/31/62: Newspaper: The Chattanooga Times

Title: Because She Creates, So Do Others

Virginia Dudley Directs Air Force Program of Arts, Crafts

by Mary M. Reynolds

"Everything I do is related to arts and crafts", Virginia Dudley said. "It's not a way of life, it is life to me. If not for that, I'd see no point in living. It is a combination of philosophy and religion."

Miss Dudley, whose distinction as an artist and a person has long transcended the local level and gone on to national and international levels, is currently spending this life of hers as a staff arts and crafts director of SAC's 8th Air Force, with headquarters at Westover Air Force Base in Massachusetts. The program she directs, and which she set up in April 1961, is designed to "emphasize the tangible, creative and constructive approach to life for members of the armed services and their dependents". As one of three such directors in SAC she is the only woman. The 2nd and 15th Air Forces have men directors.

Rund the Gamut

"I teach sculpture, painting, drawing, enameling, photography, metal crafts, ceramics, batik, mosaics, leather work, candle-making, jewelry-making and creative plastics — plastics is such a revolting idea, but it really can be creative. A new thing I have taken up is stained glass. I've learned some new techniques used in making church windows. I've made movies of the program."

Before taking to the air, she was an arts and crafts director for the Army. In 1957 she set up, at Ft. Monroe, Va., a program had had, among her students, "buck privates and generals; some took the courses for recreation, some to learn a craft, some to improve their skills, some wanted to pursue it after they left the Army."

Two and a half years later she went to Korea "at Headquarters First Corps" and traveled around that country supervising 15 workshops. "I went by jeep, truck, small plane or helicopter, depending on whether there was a road.

"Headquarters was north of Seoul and the territory reaches to the demilitarized zone. We had alerts all the time and never knew when one was real. The North Koreans did break through the DMZ the first night I was there. At Panmunjom I was closer to the North Koreans than I am you, doll, in this room.

"While I was in Korea I went to Japan, Saigon, Hong Kong, and Macao. There I went right up to the gate and saw the Chinese pouring through to sell their wares or flee Red China."

International Honors

Also in Korea, Virginia Dudley joined a couple of organizations that are outstanding in the list that follows her name in Who's Who Among American Women and Who's Who in American Art. Those organizations—the Royal Asiatic Society, which took her on tours with embassy people and the International Institute of Arts and Letters. A life Fellow of the Institute, she was nominated, she believes, by Dr. Richard Hertz, also a member whom she'd met in California and who was German ambassador to Korea. She's just been informed, she said, that the institute has proposed her name for listing in the seventh edition of "International Directory of Arts" soon to be published in Berlin.

Virginia Dudley's work and the recognitions of its excellence defy enumeration short of encyclopedic-size space. Suffice it to say here that the Smithsonian Institution still has some of her work traveling around. Two or more of her lithographs and etchings are in permanent collections in the Metropolitan Museum of Art, where she has twice exhibited her work. She has prints in the Library of Congress and enamels—the type of work for which she's best known—and lithographs and etchings in various museums about the country. She's had any number of one-man shows.

She was born in Rhea County, the daughter of Mrs. Laura Thompson Dudley and the late Charles Dudley. Her brother is Sewell Dudley, who lives near Ringgold, Ga., and her sisters are Mrs. Forrest Lowry of Chicago and Mrs. Troy Callaway of Chattanooga. The family came to Chattanooga when she was very small.

"Before grammar school I was always asking my parents to draw me something. Fortunately, they'd do it. My family's always had a tremendous interest in me. In fact, people all treat me so fine.

"At Sunnyside School I took art from the first grade on through Central High—they had it all the way in the public schools then. My brother got me interested in photography. Then, while I was in high school, my sister read in *The Times* about a photography contest at the University of Chattanooga. She gathered up my work, including photographs I'd taken of some masks I'd made. Frank Baisden got interested in the masks, asked me about them, and got me scholarship to UC.

"I got a certificate of completion of art training from UC. But while I was still there, I saw a folder about a national competition for 10 scholarships to the Art Students League in New York and I entered it and won one. The other winners were boys."

After three years at the League, a Rosenwald Fellowship took her traveling though Mexico. Back in New York, she worked for American Photograph Corp.; she studied again at the League and also at the New School of Social Research. "The most fabulous people in the world were there—th best brains from Germany. I studied art history, aesthetics and the psychology of art."

There followed a stint at New Mexico College, Las Cruces, N.M., and then she took off for Claremont Graduate School in California. With no degree but the equivalent in hours, she was admitted after scoring highest in an examination. She emerged with a master of fine arts degree in 1950. For the next seven years she worked in her handwrought studio and workshop on Lookout Mountain.

Her teaching leaves her only weekends for her own creative work— not as much time as she would wish—"I like to see something I've created." Nevertheless, of teaching, Virginia Dudley said, "It's as if you kindled something in people that has never been there before. You're always giving, but you're receiving too. Because you learn from those you teach."

7/14/63: Newspaper: The Atlanta Journal and Constitution Magazine

The Bearded Fisherman

Color photo caption:

Georgia artist Virginia Dudley of Rising Fawn did this enamel-on-copper of a girl [sic] and a fish, mounted on a barn board.

Title: Old Crafts Go Modern

by Andrew Sparks

photos by Floyd Jillson

New York has museums for almost everything from prehistoric animals to non-objective art. One of the less well known, just down the street from the famous Museum of Modern Art, is the Museum of Contemporary Crafts, which exhibits fine handwork from all over the country. Atlanta now has a chance to preview a show New Yorkers will see there late this fall. This exhibit, titled "Craftsmen from the Southeastern States," opens today at the Atlanta Art Association.

More than 600 different handmade objects from silver pillboxes to stoneware garden sculpture were entered in the competition by craftsmen in 11 Southeastern states. From these, three judges, all experts in the crafts field, selected 130 works to be exhibited in Atlanta and later in New York and elsewhere. Five top winners, announced today, will receive \$100 cash awards.

This show proves that old crafts have gone modern and that they are also getting a college education.

The village potter may now be a university professor. Woodworking is apt to be an executive's hobby instead of a means of livelihood. Handweaving has become an intellectual pursuit and not a necessity as it was in great-grandmother's day when women had to weave to keep their families clothed and warm. Even embroidery has gone modern.

Although the basic and original reason for crafts—making what you need by hand because there was no other way to get it—has vanished in our machine age, crafts are not dying in America. Many of them have changed from necessity to luxury, and they have moved from ordinary homes and firesides to art departments of colleges and universities, to fine shops, and into museums along with old masters. Modern masters, anyway.

All the pieces seen here were photographed in the museum gardens on Peachtree. Many of them would be as beautiful on a terrace or patio as they would inside the house. They would make handsome accents to any decor, from traditional to modern. All of them, although contemporary in design, shape and texture, have an Early American feeling, dating back to colonial looms and potter's wheels.

[The next nine paragraphs detail the top five winners and honorable mentions of which Virginia was not among.]

The craft show will be on exhibition in Atlanta from now through July 31 and from Sept. 1 through Sept. 22. The museum is closed in August. The show will be seen in New York, with a similar one from the Northeast from Nov. 22 through Jan. 5. From there it will go on tour to Rochester and Baltimore, and possibly other museums in the South.

8/25/63: Newspaper: The Chattanooga Times, Sunday, August 25, 1963

The Bearded Fisherman

Photo caption:

Virginia Dudley's "The Bearded Fisherman"

Title: Works by Virginia Dudley Included In Philadelphia, Atlanta Exhibits

By Louise M'Camy

Two important art shows, both opening last Monday, include work by the internationally known Chattanooga-area artist, Virginia Dudley.

Crucifix

At the "Exhibition of Contemporary Liturgical Art" in Convention Hall in Philadelphia Miss Dudley is represented by three works, all vitreous enamel on copper: "Crucifix," a non-symmetrical crucifix bound in heavy copper; "Resurrection Symbols," a triptych mounted on a dark red plaque; and "Fragmented Symbol," a composition of many pieces mounted on a roughly textured limestone and marble background.

Resurrection Symbols

Fragmented Symbol

The jury of selection was composed of the Rev. C.J. McNaspy, S.J., art critic and associate editor of "America" magazine; Maurice Lavanoux, editor of "Liturgical Arts" magazine; Franklin C. Watkins, painter, instructor in painting and critic, Pennsylvania Academy of Fine Arts, Philadelphia; Robert A. Laurer, art history professor, Fairleigh Dickinson University (formerly assistant director of the Museum of Contemporary Crafts); Virgil D. Cantini, artist, professor and acting chairman of the department of fine arts of the University of Pittsburgh.

Miss Dudley submitted color slides of only three pieces for consideration by the jury of selection, and all three were selected for inclusion in the show.

The Atlanta showing, at the High Museum of Art, of the exhibit "Craftsmen from the Southeastern States" contains two of Miss Dudley's works, both utilizing ancient processes.

Charred Sun

The Bearded Fisherman

One, a batik, "Charred Sun," was created by the wax resist technique employed for centuries in the Near East. Vitreous enameling processes were used in making the enamel on copper plaque, "Bearded Fisherman."

"Craftsmen from the Southeastern States" is sponsored jointly by the American Craftsmen Council of New York City and the Atlanta Art Association. The showing, which will run in Atlanta through Sept. 22, is a prelude to a larger showing, Nov. 22 - Jan. 3, at the Museum of Contemporary Crafts in New York where it will be combined with the exhibit "Craftsmen from the Northeastern States." The New York exhibit will bring together work by the top craftsmen of the Eastern United States.

Following the January closing, the whole exhibit will be circulated throughout the United States. The exact circuit will be announced later this year.

Virginia Dudley, the daughter of Mrs. Laura Dudley of Chattanooga, creates much of her work at her home and studio on Lookout Mountain. She is a life fellow of the International Institute of Arts and Letters with headquarters in Switzerland, and she is included in the "International Directory of Arts" being published this month in West Berlin. Her work has been exhibited in major U.S. and European museums, and in October she will have a one-man show at Hunter Gallery.

1961-63: Appointment: Staff Arts and Crafts Director, State and overseas bases, 8th U.S.A.A.F., H.Q. Westover, Mass.

unknown: Newspaper: unknown

Title: Miss Dudley Becomes SAC Director of Arts

Virginia Dudley, daughter of Mrs. Laura Dudley of 508 Terrell, recently became staff arts and crafts director for the Eighth Air Force, Strategic Air Command.

Miss Dudley, the only woman considered for the position, was chosen from 63 applicants, partly because of her experience as area arts and crafts director over 15 crafts shops in Korea.

In her new position, Miss Dudley will travel to bases in the Eighth Air Force command, reaching from Newfoundland and Labrador to Puerto Rico.

Miss Dudley was been elected a life fellow in the "International Institute of Arts and Letters" in Switzerland for her outstanding achievements.

Before returning from Korea recently, Miss Dudley traveled through Southeast Asia filming the arts, architecture and everyday life of the people of South Vietnam, Thailand, Macau and Hong Kong. Films on Korea and Japan have also been made in her documentary series.

1963-[1972]: Appointment: Associate Professor of Art, Artist-in-Residence, acting head of Art Department, Shorter College, Rome, Ga.

2/07/65: Newspaper: The Chattanooga Times

Title: Crutchfield Exhibit to Open at Shorter on Monday

Photo caption: Virginia Dudley, left, and Mrs. Crutchfield check over latter's paintings. — Times Staff Photo.

A one-man show of the work of Mary Louise Crutchfield opens Monday at the gallery of Shorter College in Rome, Ga. The show was arranged by Miss Virginia Dudley, distinguished artist of Rising Fawn, Ga., and Chattanooga, who currently is teaching art at the college.

Mary Louise Crutchfield, who in private life is the wife of attorney Tom Crutchfield, studied painting at the University of Chattanooga under Frank Baisden and Isma Crutchfield Hamilton. She had further study with George Cress and Elizabeth Shumacker.

4/10/66: Newspaper: unknown

enamel: *The Fisherman*
enamel: *Large Fish*

Title: Many Fine Collections go on Display As Improved Galley Reopens Today

Article about the reopening of Hunter Gallery by Louise M'Camy:

"The glass cases in the hallway at the foot of the stairs will hold a collection of Virginia Dudley's magnificent enamels, and items from her world-wide collection of pottery will be displayed in the cases in the Lupton Room.

00/00/00: Newspaper: unknown

Title: Art Exhibit At Shorter

Photo caption: Virginia Dudley, Sue Mapes and Irene Coleman

Not only were the classes given from mid-June through July by Virginia Dudley at Hunter Art Gallery unique in the range of techniques taught, in their intensity and drive, but also in the fact that Miss Dudley has chosen one piece of work by each of the 30 people enrolled to compose the opening art show this fall at Shorter College in Rome, Ga., where she is a member of the art department faculty.

The morning classes, three hours three days a week for six weeks, were concerned with drawing, painting, sculpture and printmaking, The afternoon classes, on the same schedule, involved weaving, stitchery and other crafts in this area.

The classes were open to students in any age group, and each student was given individual attention to enable him or her to make maximum progress at his own lever.

The decision to present this work in an exhibit for a college was based on the quality and variety of creation and on the fact that the classes represented an unusual cross section in age.

If Hunter Gallery can continue to offer instruction of this caliber, its value to the artistic community will be enormously enhanced.

7/09/66: Newspaper: The Chattanooga News-Free Press

Title: Due at the Hunter Gallery : Art from Venezuela

by Marianne Ozmer

About an exhibition of contemporary Venezuelan art that will be unveiled on Tuesday at the Hunter Gallery. Virginia is in charge of hanging the show.

7/31/66: Newspaper: The Chattanooga Times

Title: Art Class Exhibits

The two art classes taught this summer by Miss Virginia Dudley, internationally recognized artist and one of American's greatest enamelists, at Hunter Gallery under the sponsorship of the Chattanooga Art Association, ended Thursday with a luncheon and classwork show at the gallery.

The 30 students in the two classes cut across limits of age and experience. And this is how Virginia Dudley feels it should be.

"In India," she said later, "there is no age segregation. Children and old people live together, talk together, think together. It's wholesome and natural, and it allows everybody the privilege of contributing. I think the teenagers in this class have enjoyed working with the teenagers. We've all learned from each other.

Miss Dudley kept the fare wells crisp by a wind-up brain session that involved deeply thought-provoking questions and elicited various, probing answers. One question, for example, concerned the effect on artists of experiences in their fields and milieus.

The one consensus of the occasion was that the classes had been unique and wonderful. And that in itself was a unique and wonderful tribute to a teacher from students who were finishing 54 hours of intensive work in a studio without air-conditioning during six weeks of one of the hottest summers on record.

The morning class was held in the renovated coach house on the river bank below the gallery. It met Mondays, Wednesdays and Thursdays from 9 a.m. until noon and often spilled over into the next hour. Subjects included drawing, painting (techniques for watercolors, oils and polymers), printmaking and sculpture (techniques for sandcasting, carving and clay modeling). The aim was to show students how to do an assignment, then turn them loose to work it out in class and at home with subsequent criticism and assistance.

The afternoon class met in one of the rooms of the gallery and covered weaving, stitchery and hooking. It also was a three-hour class, stressing the creative approach in crafts. Miss Dudley provided frames that could be used both for weaving and hooking and special looms. Throughout, she encouraged individual creativity and experimentation.

Those attending one or the other class were: Mildred Bower, Irene Coleman, Elizabeth Cotter, Terry Davenport, Dorothy Fann, Suzanne Gooden, Marjorie Guinn, Anne Hayes, Pearl Johnston, Cathy Kass, Sissy Law, Miriam Levine, Kathy Lokensgard, Wilma Lowrey, Kathy Lupton, Sue Mapes, Estelle McClure, Bernice Morrison, Caroline Nichols.

Louise Roberts, Mary Scott, Pam Shipley, Ulrica Whitaker, Cheryl Paulete, Berta Arzola, Elinor Gill, Joanna Caldwell, Elizabeth Vance, Mary Derby and Dolly Soper.

12/13/66: The Periscope, Shorter College, Rome, Ga.

Title: Faculty Talent Show Draws Large Profit

[excerpt]: November 22 at 8:00 p.m., a Faculty Talent Show sponsored by Mrs. Betty Morris' Speech Correction class was held in Brookes Chapel. The proceeds totaling almost \$300.00 from this event went to the Cerebral Palsy School in Rome.

[excerpt]: A special attraction was Miss Dudley, who painted three abstract water color pictures to oriental music while the audience looked on. Ross Anderson auctioned the pictures which brought in approximately one hundred dollars from avid admirers of modern art.

2/01/67: The Periscope, Shorter College, Rome, Ga.

Title: Evening 'Dialogues' Discuss Varied Topics

"Dialogues," a series of meetings for persons interested in a variety of subjects from art to philosophy, was initiated recently. The thought behind the series of evening dialogues grew out of a desire to have a gathering of persons interested in discussing subjects of mutual interest.

The series began with the lecture on "Oriental Art" given by Miss Virginia Dudley of the art department for the Humanities Seminar. Interested persons decided to continue the meetings. The Art Students' League decided to sponsor the discussions as one of its projects. [remainder of text omitted]

4/16/67: Newspaper: The Chattanooga Times

Title: Hunter Gallery Summer Workshops offer Courses in Stage Design, Raku and Macramé

Art workshops for adults and teens, and children's summer art classes (ages 6-9 and 10-12) will be offered at Hunter Gallery of Art during the month of June, 1967, Budd H. Bishop, director of Chattanooga Art Association announced today. Summer faculty at Hunter Gallery will include Fred Shepard, Lois Gammon, Jay Grow, and Virginia Dudley. [text omitted]

Virginia Dudley returns to Hunter Gallery this summer for two workshops in Design and one in Portraiture. The Two-Dimensional Design Workshop will include new and exciting ways to design batik, weaving and/or hooking, and collage with stitchery. The workshop in Three-Dimensional Design will offer instruction in two very old methods; Raku clay firing, and Macrame, an adaptation of sailors' knots which is presently sweeping the country among craftsmen. Modeling, casting and assemblage will be a part of the 3-D course. The evening workshop in Portraiture will be an advanced drawing course with one portrait study translated into a printing process as a final problem.

Miss Dudley is an internationally known artist-craftsman, and a Life Fellow of International Institute of Arts and Letters, Switzerland, since 1960. She is included in the Dictionary of International Biography, Who's Who in American Art, and other important biographical guides. Honors accorded her during her career include scholarships, fellowships and numerous prizes for painting, enameling, printmaking, sculpture and photography. She has traveled extensively in the Orient and in Europe and Mexico and has exhibited widely. Examples of her work are included in the permanent collections of many galleries and museums. [remainder of text omitted]

5/07/67: Newspaper: The Chattanooga News-Free Press

Photo caption: Trio of Winners

ceramic: *Porcupine*

In the winners' circle are these three entries in the 14th annual Spring Art Exhibition at Hunter Gallery. At left is Virginia Dudley's imaginative "Porcupine," raku pottery and nails on a wood base, which won a special "Award of Merit" from her fellow jurors for the show although the piece was not entered in competition. At left, rear, is "Pregnant Vase" by Howard Fountain of Rome, Ga., which won \$25 first prize in ceramics; at right, Lillian Feinstein's metal sculpture, "Benediction," awarded the \$100 first prize in sculpture. — (Staff photos by John Goforth.)

1/18/68: Newspaper: The Chattanooga [unknown]

Title: Sen and Mrs. Don Moore Listed in Royal Blue Book

State Sen. and Mrs. Don Moore, 1802 Skyline Dr., are included in the Coronation Edition of the Royal Blue Book, the international register of the leaders of contemporary society.

Inclusion in this book, according to a press release, is based on birth or accomplishment or both. Nominations come from the nominations board of Royal Blue Book. The nominations are supplemented by nominations from a number of social and genealogical societies as well as from a network of advisers throughout the world.

Others included in the publication are Miss Virginia Dudley of Rising Fawn, Ga., and Dr. and Mrs. Milton H. Lietzke of Knoxville.

11/20/68: Newspaper: The Chattanooga News-Free Press, Wednesday, November 20, 1968

Title: Miss Dudley of Shorter Given Honor

Virginia Dudley, artist in residence at Shorter College, has been named by the board of trustees of the International Registry of Who's Who for inclusion on its worldwide registry.

Names inscribed in this registry comprise prominent people in industry, the arts, professions, government and in social and public life. The volume will be published early next year, according to Gerald F. Henry of Geneva, Switzerland, administrateur of the official registry of International Who's Who.

Miss Dudley's name will also be included in the 1969 edition of "The Two Thousand Women of Achievement" to be published in London in May 1969. This international biographical reference work will be illustrated and include information on women who have made outstanding contributions to their field of work.

Miss Dudley's holds her degrees from the University of Chattanooga and the Claremont Graduate School, Claremont, Calif. She is a life fellow of the International Institute of Arts and Letters, a member of the American Museum Society, the Georgia Designer Craftsmen and the Southern Highland Handicraft Guild. Her works are on exhibit in museums in Washington, D.C.; New York City and galleries in France, Italy and the Orient.

1/25/70: Newspaper: The Chattanooga Times, Sunday, January 25, 1970

Title: New Members of Next Door Gallery Opera Exhibit Today
by Robert Cooper

Three new members of the Next Door Gallery, the sales and rental outlet for area artists, under the direction of the Chattanooga Art Association, will open a group exhibition at the gallery today from 1 to 4 p.m., which will be on view Friday, Saturday and Sunday at those hours through Feb. 20.

The new members are ceramicist Virginia Dudley, printmaker Carolyn Hilton and jewelry maker Frank Ellis.

Miss Dudley, of Rising Fawn, Ga., was educated at the University of Tennessee at Chattanooga, the Art Students League, New York; New Mexico College, Las Cruces; Claremont Graduate School, Calif.; the University of Maryland (Korean Branch), and Seoul (Korea) university.

She has worked with the Department of the Army as civilian director of arts and crafts programs for the Continental Army Command at Fort Monroe, Va. and eight other units at Hampton Rhodes, Va.

In Korea, she directed a program for 15 Special Services arts and crafts shops in the First Corps, in the Northern Area Command, bordering the Demilitarized Zone (DMZ).

Her work is included in the John Taylor Arms collection at the Metropolitan Museum of Art in New York; the Library of Congress in Washington, D.C., and in the Joseph C. Pennell collection at the Everson Museum in Syracuse, New York.

She is a member of the Southern Highland Handicraft Guild, a Fellow of the International Institute of Arts and Letters, and is a member of Georgia Designer Craftsmen.

Currently Miss Dudley is associate professor, artist in residence and acting head of the Art Department at Shorter College in Rome, Georgia.

Printmaker Carolyn Hilton is a native of Buffalo, N.Y., and earned her BFA degree at the Herron School of Art at Indianapolis, and her MFA degree at Florida State University, at Tallahassee, in 1969. She studied at the Instituto Allende, at San Miguel de Allende, Mexico, and at the Art Students League at Woodstock, New York.

Currently assistant professor of art at the University of Tennessee at Chattanooga, she has had wide previous teaching experience, at Florida State University and the Herron Museum of Art. She is represented in the permanent collection of Florida State University and in numerous private collections. She also has exhibited in many national and regional shows.

Jewelry maker Frank E. Ellis is a native of Indiana. He earned his B.S. degree in art education at Indiana University, in 1967, majoring in sculpture and painting.

He received a graduate teaching assistantship at the University of Tennessee upon leaving Indiana University and taught at the craft shop for a year while doing graduate work.

Winning a scholarship to Penland School of Crafts in North Carolina, there he studied jewelry making under Mary Ann Schier and enameling under Paul Hultburg. His graduate work was done in crafts, with a major in jewelry under the direction of Sharon Smith.

He is a member of the Southern Highlands Guild and other arts and crafts associations and has been represented in several exhibitions.

Currently Mr. Ellis is instructor in arts and crafts at the Pine Breeze High School for emotionally disturbed adolescents. He presently is working on his masters thesis and teaching daily.

1/25/70: Newspaper: The Chattanooga News-Free Press, Sunday, January 25, 1970

Title: New 3-Man Show Offers Broad Variety of Works
by Marianne T. Ozmer

Cast metal work, both jewelry and decorative objects; objective and abstract sculpture in a variety of media; prints, drawings and paintings are among the works of the three new artist-members of the Next Door Gallery sharing the current show.

The new members are Virginia Dudley of Rising Fawn, Ga., associate professor, artist in residence and acting head of the art department at Shorter College in Rome; Frank E. Ellis, instructor in arts and crafts at Pine Breeze High School for emotionally disturbed adolescents, and Carolyn Louise Roth Hilton, associate professor of art at the University of Tennessee at Chattanooga.

Along with the three-man show, a selection of works of the other artist members is up at the sales and rental gallery located at 24 Bluff View.

metal sculpture: *Leopard*

Talking about her work, artist Dudley expresses an interest in a variety of materials and techniques, as illustrated by her "Leopard," assembled from "found objects" and her abstract sculpture using the Japanese technique known as raku.

"Enamels again interest me in connection with three dimensional construction. A constant wariness of being trapped by one material, on approach, lives with me.

"A new idea may demand an untried material," she explained. "An untried material may bring with it a new train of thought and ideas. A flowing stream of things, places, ideas, motion, change, experience, materials and peoples present the excitement of life, the yeast, the ferment of creation," the artist said in defining her philosophy of the creative process.

ceramic sculpture: *Guinea*

An especially well-realized work is her eye-catching "Guinea," which appears to be cast iron sculpture until one picks it up and finds it is a ceramic piece.

Art studies have taken her from the University of Chattanooga to the Art Students League in New York City, then cross country to New Mexico College at Las Cruces, N.M., and Claremont (Calif.) and finally across the Pacific to the University of Maryland, Korean Branch, and Seoul (Korea) University.

She was director of the U.S. Army Crafts Program in Korea for 15 craft shops bordering the DMZ in 1961 and later was director of the Arts and Crafts Program for the Strategic Air Command's 8th Air Force under which she was in charge of programs for 12 bases in the U.S. and one in Newfoundland.

The artist-teacher is represented in the John Taylor Arms Collection of the Metropolitan Museum of Art, the Library of Congress Joseph C. Pennell Collection and the Everson Museum in Syracuse, N.Y. She is a member of the Southern Highland Handicraft Guild, a fellow of the International Institute of Arts and Letters and Georgia Designer Craftsmen.

The original jewelry designs of metalcrafter Ellis are created from a combination of precious and nonprecious metals and stones.

OUTSTANDING PIECES

Two notable pieces are his asymmetrical lavalier of forged brass and silver and then gold filled, centered with jade, and a silver and ruby ring.

He employs the "lost wax" casting technique for some of his small objects, and example being a small silver incense-burning figure, whimsically entitled "Eric the Red."

continued:

Frank received his B.S. degree in art education from Indiana University in 1967, with a major in sculpture and painting, and then received a graduate teaching assistantship to the University of Tennessee. While a scholarship student at the Penland School of Crafts in North Carolina, he studied enameling and jewelry. His graduate work in crafts was centered around jewelry-making.

He has exhibited in the Southern Highlands Show at Gatlinburg, the Tennessee Artist-Craftsman's Association show at Murfreesboro and the local craftsman's show at the home of Frances Weber.

The metalcrafter is a member of the Southern Highlands Guild, the TACA and the American Craftsman's Council.

The prints and drawings of Carolyn Hilton have been exhibited widely in national and regional shows, winning her several prizes in addition to recognition accorded those selected for inclusion in juried competition.

Among the national shows in which she has been represented include the American Academy of Arts and Letters, New York City; American Drawing Biennial, 1967, Norfolk Museum of Arts and Sciences; 57th Annual Exhibition, Art Association of Newport, R.I., 1968, National Competition of Prints and Drawings, Dulin Galleries, Knoxville; First National Student Printmakers Exhibition, University of North Carolina, 1967.

The artist-teacher has taken part on regional shows all over the South, including the 10th Hunter Annual in 1969, the Florida State Exhibition in Florence, Italy, in 1968 and the annual exhibit of the "500 Festival of the Arts" at Indianapolis, of which she was prizewinner in 1966 and 1967.

She received her B.F.A. degree from the Herron School of Art at Indianapolis and her M.F.A. from Florida State University at Tallahassee in 1969. Artist Hilton studied at the Instituto Allende, San Miguel de Allende, Mexico in the summer of 1966, at the Art Students League of New York at Woodstock in 1965 and taught a Saturday printmaking class for junior high students at the Herron Museum of Art in 1967.

For the joint show at the NDG she is represented by four prints, drawings and one painting.

All of the work in display is for sale or rental by arrangements with the NDG.

nail embedded cast concrete: Untitled [photos featured are: "The Supreme Folly" by Carolyn Hilton (etching); "Leopard" by Virginia Dudley; Untitled Sculpture by Virginia Dudley (nail embedded cast concrete); Jewelry by Frank E. Ellis]

3/22/70: Newspaper: The Chattanooga Times, Sunday, March 22, 1970

batik: *Birds*

Title: At Next Door Gallery : The Many Sides of Virginia Dudley

Photo caption: A batik entitled 'Birds' is one of the artist's works on display at the Next Door Gallery starting today.

steel box: *Box*

Photo caption: Virginia Dudley with Welded Steel and Bronze 'Box'

steel sculpture: *Llama*

Photo caption: Welded steel 'Llama'

steel and copper: *Daddy Long Legs*

Photo caption: Shadows give steel and copper 'Daddy Long Legs' added interest

ink: *Fish/Railroad crossing/Young dragon*

Photo caption: 'Fish,' 'Railroad Crossing' and 'Young Dragon'

An exhibition of the arts and crafts of Virginia Dudley entitled "Drawings, Drolleries and Creatures," goes on view at the Next Door Gallery today, at 24 Bluff View.

Miss Dudley, of Rising Fawn, Ga. was educated at the University of Chattanooga; the Art Students League, [New York]; at New Mexico College at Las Cruces; Claremont Graduate School (Calif.); the University of Maryland's Korean Branch and at Seoul University, in Korea.

Her professional activity includes (in civilian arts and crafts) being director for the Continental Army Command Headquarters, at Fort Monroe, Va.; director of the 8th U.S. Army Arts and Crafts Program in Korea, for which she directed 15 crafts shops in the Northern Area Command, which borders the Demilitarized Zone; for the Strategic Air Command, she directed the 8th Air Force Arts and Crafts program and planned and directed programs for 12 bases in Newfoundland, another in Labrador and one base in Puerto Rico.

Currently, she is associate professor, artist in residence and acting head of the Art Department at Shorter College in Rome, Ga.

Her work is included in the Metropolitan Museum of Art in New York (in the John Taylor Arms Collection); the Library of Congress, and in the Everson Museum, Syracuse, New York.

Miss Dudley is a member of the Southern Highland Handicraft Guild, and is a Fellow of the International Institute of Arts and Letters, and a member of the Georgia Designer Craftsmen. Her travels have taken her to Japan, Korea, Thailand, Vietnam, Hong Kong, Macau, Newfoundland, Labrador, England, Spain, France, Mexico and Canada.

The Next Door Gallery will be open on Wednesdays from 10 a.m. to 2 p.m., until June, and on Fridays, Saturdays and Sundays, from 1 to 4 p.m.

1970: Travel: to U.K., Italy, Ireland. Attending World Crafts Council Meeting, Dublin, as a photographer of W.C.C. activities.

1970: Exhibition: Columbus Museum of Art, Columbus, Ga.

00/00/00: Newspaper, unknown: date unknown

steel box (shown in photo)

Photo caption: SHOW IN COLUMBUS—Virginia Dudley, associate professor of art at Shorter College and member of the Next Door Gallery here, is pictured with a recent metal sculpture. The artist is to have a show of sculpture and textiles at the Columbus Museum of Arts and Crafts, Columbus, Ga., opening Sunday from 3-6 p.m. The public is invited.

10/18/70: Newspaper: The Chattanooga Times, Sunday, October 18, 1970

Photo caption: Reception to Honor Virginia Dudley

steel box (shown in photo)

The opening of her exhibit of sculpture and textiles will be highlighted in Columbus, Ga., today by a reception for Virginia Dudley at the Museum of Arts and Craft. She is associate professor of art at Shorter College in Rome, Ga., and is a member of the Next Door Gallery here.

11/22/70: Newspaper: The Chattanooga News-Free Press, Sunday, November 22, 1970

Title: Next Door Gallery Show Opens Today

by Marianne T. Ozmer

A group show of recent work by the artist-members of the Next Door Gallery opens this afternoon, featuring a selection of painting, sculpture, pottery, jewelry, weaving and stitchery offered for holiday purchase or rental.

The gallery, which will begin its third year of operation next month has rung up well over \$18,000 in sales and rentals since its inception, with some \$15,000 going to the artists.

To date 314 works (including 154 craft items) have been sold. The sales and rental outlet, which is under the auspices of the Chattanooga Art Association, has turned out to be a highly successful operation befitting the area professional artist.

Although the majority of works sold have been purchased by private patrons, a "heartening number of professional and businessmen and institutions have drawn from this group for their public institutions," a spokesman said. These include the Hamilton National Bank, Lincoln National Life Insurance Co., the YMCA, Independent Enterprises, Lindsey, Bradley & Johnson and St. Augustines' Catholic Church.

The gallery has staged 16 openings, consisting of one, two or three-man shows, plus two group shows, today's opening being the third.

Currently at the Carroll Reece Museum in Johnson City is a group show of the works of the NDG gallery artists.

Visitors to the gallery, which is open from 1-4 p.m. on Fridays, Saturdays and Sundays and 10 a.m.-2 p.m. on Wednesdays, may purchase works outright or arrange to "rent and try out."

In addition to the art on display, visitors are invited to browse the bins containing paintings, prints, water colors and drawings for which there was no room left to display.

The artist members featured in the group show include Frank Baisden, James Chapman, Charles Counts, George Cress, Virginia Dudley, Frank Ellis, Lillian Feinstein, Gail Hammond, Carolyn Roth, Frances Jones, Ann Poss, Bets Ramsey, Louise Roberts, Elizabeth Shumacker, Jessie Tugwell, Frances Weber and James Wright.

welded steel: *Shore Creature*

[featured photos are: "Shore Creature" by Virginia Dudley (welded steel); "Early Rider" by Jessie Tugwell (polyester, fiberglass, wood); "Space Flower" by Lillian Feinstein (copper); "Boat Dock" by Jim Wright (watercolor)]

1971: Exhibition: Visual Arts Gallery, Shorter College, Rome, Ga.

8/27/72: Newspaper: The Chattanooga News-Free Press, Sunday, August 27, 1972

Title: Dudley, Baisden : Neighbors 'Next Door'

by Jim Hazard : Staff Writer

Frank Baisden and Virginia in New York City, artist-neighbors for years, represent in themselves much of the divergence which is "art."

Opening in a two-man show today at the Next Door Gallery, Painter Baisden and Sculptor Dudley exhibit works of exceptional quality. Tonal drawings by Mr. Baisden represent the "soft" art of the watercolorist... and Miss Dudley's current medium of sculpture fashioned from found objects is a relatively "new" approach to expression.

Frank Baisden's work reflects his education at the well-established Pennsylvania Academy of the Fine Arts.

He founded the art department of the University of Chattanooga in 1929, and directed early activities of the Chattanooga Art Association. He was a teacher at the Bright School and the university for many years.

In the winter, the artist lives in Florida, where he is also active in the organizational aspects of the arts. Mr. Baisden's fine work is represented in many private collections locally, and nationally.

Sculptor-lecturer Dudley was educated at the University of Chattanooga, in several schools in New York City, the University of New Mexico, and the Claremont Graduate School, in California.

As Mr. Baisden's work shows his background, and personality, so does Miss Dudley's.

metal sculpture: *Tortoise*

"I once had a smaller piece of the type (welded found objects) broken during an exhibit," she said, "but these larger ones have better luck," she smiled, carrying a "tortoise" whose weight pushed 40 pounds.

Sometimes a novice "sculpts" monstrosity with found objects... and calls it art.

steel box: *Bar Box II*

Be it known that Virginia Dudley is no dabbling beginner. Her art is as pure as any done in marble or the "finer" media. No one should expect to like all works, but a favorite is sure to be "Bar Box II," a chrome-plate piece shown on this page.

The gentler arts of brush and pencil combine well with the works of torch and steel.

Neighbors on the mountain are good neighbors, it seems, Next Door.

The Next Door Gallery, on Bluff View, is open 1-4 p.m. today, as each Sunday, Friday and Saturday. There is no admission charge, and the public is invited.

[In addition to two Virginia Dudley works: *Bar Box II* and *Tortoise* (photographed by Bill Potter), also pictured are three works of Frank Baisden: *Untitled*, *Huckleberries* and *Pine, Wild Grapes*, and *Memories of Taxco, Mexico*.]

12/16/73: Newspaper: The Chattanooga Sun. Times

Title: Publication Recognizes Virginia Dudley

Photo caption: Virginia Dudley with work in Macon show

Artist-professor Virginia Dudley of Rt. 2, Rising Fawn, Ga., has been selected for biographical and pictorial inclusion in the second edition of "The World Who's Who of Women," and will also appear as a reference source in the American Bicentennial Research Institute Incorporated's Library of Human Resources.

Miss Dudley, who appeared in the first "World Who's Who" is listed in several other biographical reference works in recognition of her continuing contribution to American art. Currently she is director of the Virginia Dudley Studios at her studio-home in the New Salem community on Lookout Mountain and an active member of the Next Door Gallery here.

Her work is in many private and public collections, among them the Metropolitan Museum of Art in New York City, the Library of Congress in Washington, D.C., the Arts Students League, in New York City, the Columbia (S.C.) Museum of Art, and the Everson Museum of Art in Syracuse, N.Y. and the Macon (Ga.) Museum of Arts and Sciences.

A group of her sculptures, prints, drawings and tapestries were shown last month at the members' exhibit at the Macon Museum. She has had solo shows at the International House in New York Center, the University of Tennessee at Chattanooga, Hunter Gallery of Art, the NGD and in Seoul, Korea, while taking postgraduate work there.

A native of Spring City, Tenn., she was educated at the University of Chattanooga, the Arts Students League in New York and the Craft Students League in New York and at the University of Mexico. She received her M.F.A. from Claremont Graduate School in California.

Professor Dudley has taught at Hunter Gallery and UTC, held the post or artist-in-residence and associate professor of arts at Shorter College and later director of Arts and Crafts, CONARC HQ., Ft. Monroe, Va., and also the Arts and Crafts Program, RACDOM Units in Hampton Rhodes, Va., area for the 2nd Army. With the 1st Corp., G.A., Korea, she headed the arts and crafts program there and held a similar post with the 8th U.S. Air Force at 15 bases (12 in the U.S., one in Newfoundland, one in Labrador and one in Puerto Rico.

Additional recognition has come in the form of prizes and purchase awards for her work submitted in competitive shows. She has served as the Georgia State representative and member of the executive board of the Georgia Designer-Craftsmen. The artist holds membership in the Southern Highland Handicraft Guild, the National Academy of Design and the Royal Asiatic Society.

"The World Who's Who of Women," published in Cambridge, England, will be released in 1974, The American Bicentennial Research Institute's "Library of Human Resources" is scheduled for publication during the Bicentennial.

The institute's stated purpose is to "identify and classify systematically persons and segments of the population as a whole who are believed by us to have made particular contribution in fields significant to the development of our nation or who have through personal attainment otherwise distinguished themselves from the general population."

3/22/74: Newspaper: Rome News Tribune, Sunday, March 10, 1974

Title: Virginia Dudley opens show... : Renowned artist to exhibit at Chiaha

An exhibit of art work by Virginia Dudley, nationally and internationally known artist, opened formally at the Chiaha Art Center Friday evening at a reception following "The Music Man" performance. The reception which Miss Dudley attended was sponsored by the Chiaha Guild.

Her creations — which include metal sculpture, drawings, wall hangings and paintings — will be on display at the Art Center for a month. The public is invited to see the show on Wednesday and Sundays from 2 until 4 o'clock.

Miss Dudley, a Life Fellow of the International Institute of Arts and Letters, resides and works at her studios on Lookout Mountain, Rising Fawn, Ga. She was the artist-in-residence at Shorter College and Associate Professor of Arts there from 1963 until 1971.

One of her most recent, and to her, one of her most important honors was her selection for inclusion in the Library of Human Resources of the American Bicentennial Research Institute. She was acknowledged as an important "Human Resource" by the Institute in recognition of her "professional and civic attainments within the Community of American Man." She is also listed in "The World Who's Who of Woman," "Who's Who of American Art," "International Directory of Arts" and many other publications.

She was awarded a Rosenwald Fellowship for painting, drawing, photography and sculpture and won the first prize in "Ceramic National," in Syracuse, N.Y. Her works have been shown throughout the world and are included in many permanent collections, some of which are: Metropolitan Museum of Art, N.Y.C.; Library of Congress; Everson Museum, Macon; National Academy of Art, N.Y.C.; Columbus Museum, Columbus.

In addition to her many group exhibits, she has had 27 "one man shows."

This multi-talented artist has done work in the field of prints (etching, lithography, wood block, etc.), paintings, drawings, sculpture, photographs, enamels, batiks, stitcheries and jewelry.

10/13/74: Chattanooga News-Free Press, Sunday, October 13, 1974

Title: At Next Door : Dudley, Roberts Show

More than 40 works by two prolific Next Door Gallery artists will fill the lower level of the 719 Cherry St. Gallery for the next month.

Sculpture in the massive smile-bringing style of Virginia Dudley joins paintings of a generally subtle vein by Louise Roberts in the show.

Sculpture Dudley is exhibiting some 30 works, artist Roberts has no less than 10 paintings hanging for the show.

Both artists have exhibited widely throughout the region, and have won honors in various shows.

Mrs. Roberts, a native of Nashville, has studied extensively with artist-teachers locally, including coincidentally, her partner in this show, Virginia Dudley.

Paintings by Louise Roberts show the strong influence of at least two of her former instructors, the well known George Cress, and Elizabeth Shumacker. Both are members of the Next Door Gallery.

Mrs. Roberts has had one-artist exhibits in the Hunter Gallery of Art, Dalton Creative Arts Guild Firehouse, and Shorter College at Rome, Ga. She has been exhibited in regional shows as well as in the "Art in the Embassies" program for the U.S. State Department.

Virginia Dudley has a string of credits, honors, proven competency in many media other than the sculpture shown currently, and sense of modesty about them all she covers with humor.

"I don't try to remember all that," she says off-handedly, "it is more important that people look at the results..."

Another Tennessee native, the artist is a graduate of the University of Chattanooga, and has studied (it seems an inadequate work) extensively from New York, with the Art Students League and the Craft Students League, to Seoul, Korea, and Shorter College.

metal: *Tall Turtle*

Through her work here, such as the "Tall Turtle" are more than figuratively "heavy" sculpture, she is nationally known in other fields as well.

Her enamel work and jewelry have been in the foremost ranks of trend-setters, and during a conversation this week, she spoke of going "to something softer," like needlework, for a spell.

"They're like cats," she laughs about her 40 and 50-pound works, "you can lift them if you do it every day. If you forget one day, that's it.

"I even changed my mind about bringing some things just because they seemed too heavy... I just forgot to pick them up, I guess," she adds.

While painter Roberts chooses various, not necessarily obvious titles for her works, in keeping with their subtle style, sculptor Dudley went another direction.

"That one is 'Tall Turtle,'" she said "it seems rather obvious." That particular piece, which looks like a turtle, is a couple of feet tall... it is obvious.

The artists' works are on display today through Nov. 10. The 719 Cherry St. Gallery hours are 1-4 p.m. today; closed Mondays; Tuesday through Saturday, 9:30 a.m. - 4:30 p.m.

steel box: *Universal Cross*

[featured photos are: "Inner Eye" by Louise Roberts; "Universal Cross" by Virginia Dudley; and "Tall Turtle" by Virginia Dudley.]

10/13/74: The Chattanooga Times, Sunday, October 13, 1974

Title: Joint Show at Gallery
by Marianne Ozmer
staff photos by W.C. King

Louise Burton Roberts' paintings are keeping company with Virginia Dudley's "boxes and creatures" in the joint show at the Next Door Gallery on Cherry Street.

In her recent canvases artist Roberts is moving away from the hard-edge approach. She is working more loosely and using softer colors.

Attractive is her acrylic, "Flower Form" with its gentle hues. At the moment the artist appears to be evolving a more expressionistic approach to handling the paint and subject matter. One of her "wall" series of paintings combines competing hard edge elements and rock forms in forceful manner.

Chattanooga Roberts has paintings in several private collections and public one, including Hamilton National Bank here, Atlanta's Citizens and Southern Bank and South Central Bell. She has studied painting at Hunter Gallery and UTC, sculpture with Jim Collins at the university and pottery under Charles Counts at Rising Fawn.

As active member of the NDG, she has had solo shows at Hunter Gallery, Dalton's Creative Arts Guild, Shorter College in Rome, Ga., and been represented in the Hunter Annuals for several years as well as several state and regional shows. One of her paintings was selected for the U.S. Department of State "Art in the Embassies" program.

About the professional career of artist-sculptor-educator Dudley which has taken her all over the world, a great deal could be said and a long list compiled of her achievements and recognitions in term of fellowships, study grants, exhibitions here and abroad, representation in museum collections (the Metropolitan Museum of Art and the Library of Congress among them), etc.

Lists are generally a bore. To our mind there is one salient fact about the sculptor's work and that is its consistent excellence.

To know that a Dudley show is in the offering is to expect the stimulation of unexpected combination of "things" used to create an image.

steel box: *Universal Crosses*

The distinctive character of the box piece, "Universal Crosses," upon close inspection, turns out to be the result of a fine eye for bringing together such disparate items as several handfuls of steel nuts, a couple of universal joints (shaping similar to a Greek cross), a piece of steel and a wrench. Salvaged from junkyards, roadsides and fields, the discards are merged and take on a new existence.

Then there are the tantalizing glimpses into the mind of the metal worker who wields a torch with such an engaging sense of fantasy and exaggeration that results in assorted "creatures."

Wild Cock

A peerless fellow is "Wild Cock," suggesting impending flight. Here is graceful form and whimsical mood wrought out of a medium associated with concepts of mass and strength.

4/20/81: Virginia dies at age sixty-seven.

4/21/81: Newspaper: The Chattanooga News-Free Press, Tuesday, April 21, 1981

Title: Virginia Dudley, Art Teacher, Dies

Miss Virginia Evelyn Dudley, 67, of Route 2, Rising Fawn, Ga., died Monday in a local hospital.

Miss Dudley, born in Spring City, was educated in art at several colleges, graduate schools and other institutions of fine arts. Among the area schools she attended were the university of Chattanooga and Shorter College in Rome, Ga.

Miss Dudley served in numerous appointments, including as instructor at the University of Chattanooga (1956-57) and Hunter Gallery (1956-57). She also directed the American Craftsman in Rising Fawn from 1950-57. Since 1963, she had served as the artist-in-residence at Shorter College and the director of the American Craftsmen Workshop in Rising Fawn.

Survivors include one sister, Mrs. Wilma Murphy of Ringgold, Ga., one half-sister, Mrs. Beulah Callaway of Chattanooga; several nieces and nephews.

Services will be held at 2 p.m. today at the graveside in Greenwood Cemetery.

Arrangements are by the Stewart Funeral Home in Ringgold.

With those modest words, Virginia's artistic life, chronicled in the Chattanooga newspapers for forty-one years, ended.

I was Virginia's friend for only a few years in the late 1970s. We had been introduced by Charles Counts. In July of 1978, I decided to move from Georgia to Colorado, she traveled with me by car; we drove over Independence Pass to Aspen, and traveled over Trail Ridge Road in Rocky Mountain Natl. Park. She returned by plane, and I remained to start a new life. Virginia's house and studio sit along Plum Nelly Road, on the edge of a high mountain bluff, over-looking an area known as Johnson's Crook. At the time of our trip, her large house was still heated by stove, on which she liked to place orange peels. There was still no running water in 1978; but we used to fill buckets from a well down the road and take water to her kitchen which had large copper sinks. In the summer we would bake trout on a grill outside the kitchen. I understand that her house did eventually receive running water which she must have truly enjoyed during that last year or two. —Frank H.

NEWSPAPER ARTICLES WITH NO DATE AND ARTICLES FROM LATER YEARS

0/00/00: Newspaper: Chattanooga, Tenn., Sunday, October... [1952 or 1958]

Title: Plum Nelly Art Show Will Attract Visitors

A number of out-of-town guests will come here Sunday, October. 12, to attend the Plum Nelly Clothes Line Art Show, which will be held from 9 a.m. until sundown. The show will take place at the studio home of Miss Fanny Mennen on Lookout Mountain.

Among the guests from Knoxville will be Miss Mae Perrin, Miss Mary Barry and Mr. and Mrs. Leon Meade. Visitors from Nashville will include Misses Susan Wilkes, Maria Ferriss, Terry Silverthorn, Eleanor Steinke, Virginia Burton; Mr. and Mrs. John Murrey, and Louis Burton.

Miss Estelle Smith, Mr. and Mrs. Tom Burke and Mrs. Ruth Williamson will come from Centre, Ala., for the show. Harvey Chase, Miss Adelaide Beck and Miss Maria Halva from Penland, N.C.; Mr. and Mrs. Philip Block and Mr. and Mrs. Abe Pearl from Birmingham; Mr. and Mrs. Isaac May from Jasper, Ala., and Bob Sears from Atlanta will attend.

00/00/00: Newspaper, Chattanooga Times, [Sunday, September 12,] [1954 or more likely 1965]

Photo caption:

Tennessee Artists to Exhibit Nationally—Three of five Tennessee artists whose work will be exhibited nationally this year by the Studio Guild of New York are shown here, with paintings by the other two artists representing them in their absence. The artist are, left to right, C. Kermit Ewing, Knoxville, and Elizabeth Schumacker and George Cress of Chattanooga. The painting on the left is by Joe Cox of Knoxville. That on the right is by Virginia Dudley of Chattanooga.

Title: 5 State Artists Exhibiting Work

Three Chattanoogaans are among five Tennessee artists whose work has been selected for a national exhibit tour this year by the Studio Guild of New York.

They are Elizabeth Schumacker, Virginia Dudley and George Cress, head of the University of Chattanooga art department. The other two artists are C. Kermit Ewing and Joe Cox, both of Knoxville.

The first exhibit of the "Five Tennessee Artists," as the traveling show will be called, will be here at the Hunter Gallery beginning tomorrow and continuing through Sept. 25. The paintings may be seen there by the public Monday through Friday from 9 a.m. until 4 p.m.

After the opening exhibit here, the show will travel nationally during the year under the sponsorship of the Studio Guild of New York.

The work of the five artists selected already is widely known in the South.

0/00/00: Newspaper: Chattanooga

Title: Win, Place and Show

Virginia Dudley, one of our favorite people, took first, second, and third-place prizes in the second annual ceramic exhibition sponsored by the Ceramic League of Miami. A showing of the entries will continue through June 27.

Virginia—she's Mrs. Joe Moran—lives on Lookout Mountain at Rising Fawn and there produces some of the most striking enamel work we've seen. For the present exhibition, she submitted two free-form trays, a plaque and some jewelry.

A showing of her painting and enamel work has been held at the Hunter Gallery here.

0/00/00: Newspaper, unknown

Title: Icebreaker Hosts Full Week's Events

Mr. Peter Walker and Miss Virginia Dudley, arts and crafts directors from Eighth AF headquarters at Westover AFB, Mass., have arrived at Goose AB to conduct an arts and crafts workshop.

Held at the Icebreaker, the arts and crafts activities will be conducted through Dec. 15, with a special exhibition taking place that date in the afternoon.

0/00/00: Newspaper, unknown

Title: Craft Exhibit December 13

An exhibition of creative crafts will be held at the Icebreaker Service Club Dec. 13, from 7 to 9 p.m.

The exhibition will be the result of a workshop which is being conducted by Miss Virginia Dudley, staff arts and crafts director for Eighth Air Force. Assisting Miss Dudley is Peter Walker, special field representative in Arts and Crafts for the National Recreation Association and presently acting Arts and Crafts Director for Headquarters SAC.

Among items to be exhibited are Christmas crafts, mosaics, gem, leatherwork and copper tooling.

Open house will be observed at the Icebreaker with demonstrations by trainers. Refreshments will be served.

0/00/00: Newspaper, Chattanooga

Title: Virginia Moran Guest of Unitarians Sunday

Virginia Dudley Moran will address the Unitarian Church, 1211 Dodds Ave., at the Sunday 11 o'clock service. She will speak on the subject of "Art as a Spiritual Expression of Man."

Mrs. Moran is a nationally known artist in ceramics, residing on Lookout Mountain. In discussing her subject, she will examine the artistic spirit from the view of its relation to human feeling. Explaining her viewpoint, she defines the artist as one who must be aware of the conflicts of man and be able to express these conflicts in terms meaningful to himself and to others.

0/00/00: Newspaper, Chattanooga

Title: Virginia Dudley's Art on Display

Selected water colors, enamels and welded metal pieces by Virginia Dudley will be displayed during January at the Unitarian Universalist Church, 3224 Navajo Dr.

A graduate of the University of Chattanooga, Ms. Dudley is the recipient of a Rosenwald Fellowship to document life in the South. She has studied in New York at the Art Student's League and has traveled extensively, including service as arts administrator with the Army and Air Force.

Ms. Dudley has a studio on Lookout Mountain near Rising Fawn, Ga.

0/00/00: Newspaper, unknown

Title: Shorter Gallery Sets Exhibits

Shorter College in Rome, Ga., has announced the schedule of exhibits at the college art gallery for the remainder of the school year with a show by the Southern Highland Handicraft Guild in March. Craftsmen of Tennessee, Georgia, North Carolina, Virginia, West Virginia and Kentucky will be represented.

The current show includes 14 water colors, a silk screen print and a collage by Frank Baisden, former head of the art department of the University of Chattanooga; a collection of silk screen prints of Sally Kestler, of Franklin, N.C.; and exhibit of crayon resist religious symbols by art department students, and a display of enamels by Virginia Dudley.

In April, work by members of Georgia Designer Craftsmen will be exhibited with an educational show displaying raw materials from which the articles are made. There will be a student show in May.

00/00/00: Typescript by Virginia Dudley with drawings of Holly by Virginia Dudley

DECEMBER — A very special month with Holly, Sagittarius, Snowbirds, Birthdays, Holidays.

On this my birthday, thinking warm thoughts of dear friends, I walk through December woods on a narrow serpentine path being designed and built to allow walking without hazard. Briars and thorns are being cut away. Holes are being filled and snags removed so that even night walking should be safe. A moonlight walk? A real possibility.

Beginning near the mail box and walking east we find a small welded steel tree among the natural trees. At this time it is dressed for Christmas with glass ornaments. Farther on we find in the tangle of wild grapes a welded steel dragon waiting in his lair. White pines and holly enliven winter's somber woods. One hemlock prevails. (Thirty trees were transplanted years ago — one survived). Now I come to an outcropping of prehistoric "pudding stone" once the bottom of an ocean of waves and shifting sands rolling pieces of quartz into rounded pebbles. Quietly all this sediment solidified into the fascinating conglomerate finally thrust up in this plateau — quartz in a matrix of sand.

Oaks, pines, maples, tulip poplars, ash, redbuds, sassafras, sourwood, tupelo, beech, sweetgum, all are here in the woods. I am grateful that I can see these forms of life but happier yet that I also see and hear the fox, the crow, the quail, the raccoon, the squirrel — see the clouds that ride the sky, hug the bluff, that I can sniff the fog that softens, hides, reveals in slowly changing silhouettes.

On this insular woodland path I need not meet the wild or mindless who inherit the roads. Here intimacy can grow with ferns, arbutis, tiny iris, pipsissewa (prince's pine), mosses, grasses, terrapins, snakes and "the snail on the thorn". A tiny shrine suggests itself — maybe on a post. Should it face East? Does it matter?

Penetration will be easier. Never has it been easy to push through bush and briar. The fight to pass through makes one forget why he's there. In their time and season Moons and Suns, butterflies and snowflakes, spew-ice and Indian pipes will come. Winds will toss trees, clouds will whirl around cliffs, Days are crowded with moments of magic. No day is dull in December.

9/28/94: Newspaper, The Dade County Sentinel, Trenton, Ga.

Title: Remembrance Days
by Stephen Jones, Sentinel News Editor

If you have to ask when the New Salem Mountain Festival takes place, you've already identified yourself: You're from out of town. Local residents know they can plan the rest of the fall calendar around the second weekend in October — just as they have for almost 50 years.

Started as the Plum Nelly art show by New Salem artist Fannie Mennen in 1946, the festival began evolving into its present status back in the mid-1970s, after the show switched location and organizers. For more than 20 years, Mennen hosted the show in her yard, inviting artists and craftspeople to display their wares. But the influx of a variety of crafts caused Mennen to become skeptical about the authenticity of some of the artists. Bertha Moore, who worked with Mennen for more than 10 years, recalled her convictions about Plum Nelly. "She wanted it to be the best there was," Moore said. "She screened all the people she was considering for the show." Then, after Mennen abandoned the annual exhibit, other community leaders stepped forward to guide the show for the coming generations — in what is now the mountain festival. But the idea behind the show remains the same throughout all generations.

"Building a better community — that is the purpose of the New Salem Mountain Festival," according to an insert in the *Dade County Sentinel* during the 1970s. Festival co-chairman Faye Nichols said just such an attitude is the reason they've selected heralded artists of the past for the featured artist gallery. "This is something we wanted to do in honor or in remembrance of the artists of the community who helped make the festival into what it is today," Nichols said.

Among those with works on display will be: Fannie Mennen, Virginia Dudley, Frank Baisden and Charles Counts. Dudley's niece [Toni Collier] said she believed her aunt probably not only looked forward to the festival but also helped get it organized while she resided in New Salem. "She always said she was happiest up on the mountain," Collier said. "And I'm sure she had a part at some time in organizing Plum Nelly." Though the artists' works won't be on sale during the festival, their pieces will be on display throughout the duration of the weekend.

The festival will be open from 10 a.m. to 6 p.m. both October 8 and 9. Admission is \$3 a person. And children 11 and under are admitted free of charge. As always, proceeds go back into the festival and toward the volunteer fire department and community center.

10/05/94: Newspaper, The Dade County Sentinel, Trenton, Ga.

Title: Festival honors local artists instrumental in annual event
by Stephen Jones, Sentinel News Editor

While each marking of the New Salem Mountain Festival probably stirs memories for Dade County residents, this year's show—number 20—should hold special meaning to the area. The organizers of this year's event chose to feature all the artists important in the establishment of the festival—now a part of the local heritage. The festival will be Saturday and Sunday from 10 a.m. until 6 p.m.

Fannie Mennen

Fannie Mennen could be credited as the mother of the festival.

The creator of "Plum Nelly," a clothesline art show, Mennen gave birth to an idea that continues today through the mountain festival. Mennen focused on block prints and textiles in her art. Following fellow artist Frank Baisden and his wife Kay, to Lookout Mountain, Mennen soon after developed the idea behind the festival/art show. Bertha Moore, who for years worked with Mennen, said her works were shipped all over the world. After several years of dedication to her craft, Mennen was inducted into the Southern Highlands Handicraft Guild as an honorary lifetime member.

Frank Baisden

Frank Baisden established the art department at the University of Tennessee Chattanooga and, in turn, influenced several students and friends, including Mennen and Virginia Dudley.

Born in Atlanta in 1904, Baisden came to Chattanooga at an early age. He studied painting at the Pennsylvania Academy of Fine Arts. After receiving the Cresson Traveling Scholarship, he spent 1926 studying in Europe. Baisden led the UTC department for 16 years and, at one time, served as interim director of the Hunter Gallery. Baisden focused on watercolors in his work.

Virginia Dudley

Virginia Dudley was a painter, sculptor, enamelist and photographer. Her media were oil, watercolor, metal, glass, ceramics and batik.

Permanent displays of her work can be found in the Metropolitan Museum of Art in New York, the Library of Congress in Washington, D.C., the Emerson Museum of Art in Syracuse, N.Y., and university museums in Tennessee, Georgia, Florida and Pennsylvania.

During her life, she was elected a Life Fellow of the International Institute of Arts and Letters, where she joined other members, such as playwright Thornton Wilder, director William Wilder and painter Marc Chagall.

Charles Counts

Charles Counts is a designer/craftsman who works with clay, a press release states. Many consider him instrumental in the development of the mountain festival as it's organized today. At one time, he was a consultant to the National Endowment for the Arts. In 1973, he was awarded the Governor's Award in the Arts. He coordinated a major national crafts study for the Smithsonian Institute. After establishing a workshop near Knoxville, Tenn., in the late 1950s, Counts moved to Lookout Mountain to explore larger works in clay and textiles.

1/29/99: Newspaper, Chattanooga [Exhibition: Chattanooga, Hunter Gallery of Art]

Title: unknown

Photo caption: Drew Mallett points to a piece of jewelry in the Virginia Dudley exhibit at Hunter. With Drew are his sister, Ashleigh; mother, Kristie; and Shana Stokes. -Staff Photo by John Rawlston

Also at the museum is the work of the late Virginia Dudley, a well-known artist who studied with Frank Baisden at the University of Chattanooga. Ms Dudley won a scholarship to the prestigious Art Student League in New York, where she studied from 1940 to 1945. She received a master's degree from Claremont College in California in 1950. It was there that she began studying enamel work.

Her work is presently on display in the Metropolitan Museum of Art, the Library of Congress, Emerson Museum of Art in Syracuse, N.Y., the Georgia Museum of Art and in the Mezzanine at Hunter through March 14.

During the artist's life, she maintained a studio in Rising Fawn, Ga. She was best known for her work in enamel on copper, which included pins, trays and large, elaborate wall pieces. The exhibit includes early work in paintings and prints, abstract paintings and sculptures.