Women Artists of Alabama

Graham C. Boettcher, Ph.D.
The R. Hugh Daniel Director, Birmingham Museum of Art

Artists Carrie Hill and Mrs. J. B. Raulston in their Birmingham Studio, ca. 1906.
Maria Howard Weeden

Born 1846, Huntsville
Died 1905, Huntsville

Image: Encyclopedia of Alabama, Courtesy of Burritt on the Mountain, Huntsville
Howard Weeden (1846 – 1905)
Left: *Aunt Judy* published in *Shadows on the Wall*, 1898.
Right: *Sunday Afternoon Dress*
Both *Encyclopedia of Alabama*, Courtesy of Burritt on the Mountain, Huntsville
Clara Weaver Parrish

Born 1861, Emerald Place plantation, near Sardis, Alabama
Died 1925, New York City

Image: Clara Weaver Parrish working on the final design for *The Resurrection*, ca. 1902. Formerly the collection of Edith Haney
Clara Weaver Parrish (American; Selma, AL, 1861-1925), *Night*, about 1896. Pastel. Museum purchase with funds provided by the Altec-Styslinger Foundation.
Clara Weaver Parrish (American; Selma, AL, 1861-1925), *Portrait of the Artist's Niece, Rose Norman Tarver (1891-1965)*. Oil on canvas. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Rosalind Lipscomb Forrest AFI.144.2008
Clara Weaver Parrish’s window in memory of her husband, William Peck Parrish (1860–1901), St. Paul’s Episcopal Church, Selma
Clara Weaver Parrish (American; Selma, AL, 1861-1925), Study for Stained Glass Window at St. Paul’s Episcopal Church, Selma, about 1902, watercolor on paper, 42 x 26 inches, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase in memory of Judge Sam C. Pointer, Jr. with funds provided by the Pointer Family Fund through the Community Foundation of Greater Birmingham
AFI Purchase from Joe and Christine Wilson, Birmingham, AL

Clara Weaver Parrish (American; Selma, AL, 1861–1925), Study for Stained Glass Window at St. Paul’s Episcopal Church, Selma, about 1902, watercolor on paper, 42 x 26, T.2016.363, $25,000 with funds provided by Paula Pointer through the Community Foundation of Greater Birmingham

Ann Vaughan Weaver Norton

Born 1905, Selma
Died 1982, West Palm Beach, FL

Image: Clara Weaver Parrish working on the final design for *The Resurrection*, ca. 1902. Formerly the collection of Edith Haney
Right: Songye People (Democratic Republic of the Congo), *Power Figure (Nkisi)*. Collection of the Birmingham Museum of Art; Gift of Drs. Noble and Jean Endicott
Ann Weaver Norton (American, 1905 – 1982), *Seven Beings*, 1965. This installation was inspired by the sandstone formations Ann saw in Bryce Canyon National Park in Utah.
Ruins of the R. C. Crocheron home in Cahawba, near Norton’s childhood home in Selma. It was built in 1843 and destroyed by fire in 1920.

Photos courtesy of the Old Cahawba Archaeological Park via Pinterest
Louise Lyons Heustis

Born 1865, Mobile
Died 1951, New York City

Louise Lyons Heustis in her studio, photographed by Peter A. Juley & Son. Archives and Special Collections, Smithsonian American Art Museum

Right: *Portrait of Boy with Toy Elephant*, ca. 1920. Leo Baeck Institute, The Edythe Griffinger Art Catalog
Left: Heustis’ *The Sea Captain’s Children*, won first prize of $2500 in the 1925 Brown & Bigelow National Art Competition, held at Anderson Gallery in New York

Right: Example of a Brown & Bigelow advertising calendar with Heustis’ painting
Anne Wilson Goldthwaite
Born 1869, Montgomery
Died 1944, New York City

Anne Goldthwaite (American, 1869 – 1944), *The Church on the Hill*; now titled *The House on the Hill*, ca. 1911, shown in the 1913 Armory Show.
Anne Goldthwaite, Montgomery 'Artist,
Her Paintings And Etchings Hang In Many Museums Abroad
'Achieves World-Wide Recognition

By LAWRENCE FREEMAN.
Anne Goldthwaite is a home town girl
who made good.
She has made good in "the big city,"
nationally and internationally. But there
has been no fanfare, no beating of drums
no headlines. She is neither a tennis
champion, nor a channel swimmer.
She has played no rules in court drama,
or has she engaged in politics. She has
not even gained the ephemeral headline
heaven of a heavy income tax.

She is an artist. Like most of her
tribe—there are a few exceptions—she
has gone quietly about her work, gone at
it hard, and has not been in the path
of, sought or sought by, the Titan of
modern searchlights—Publicity. Headlines
and gold come later for artists, if ever.
But day after day there are new people,
animals, trees, shades and light, that
challenge the brush and etching needle.
Day after day the satisfaction of seeing
one's own life, as it passes, set
down. Now and then a line, a stroke, a
color is achieved which the artist feels
is "good," the way he really saw it. Channels
are not to be swum every day
through one's life.

Twenty-five or 30 years ago—she
shoves her shoulders for years mean lit-
tle in themselves to Anne Goldthwaite—
she left Montgomery for New York, to
study art. She had been persuaded
by an uncle. She was young and knew
hardly what a palette was. Today records
reveal that her etchings and paintings
are owned and hang in, among others,
the Metropolitan Museum in New York,
the Boston Museum, the Congregational
Library, the University of Paris, the Mu-
seume de la Rue Pontius and museums in
Providence, Oakland and Los Angeles.
Today she is an instructor at the same
Art Students' League where she once
was a pupil.

She is a member of the Brooklyn
Society of Etchers—the New York organi-
sation—the American Printmakers, and
the Chicago Society of Etchers. She has
exhibited in Paris, Florence, Milan, Lon-
don, Boston, New Orleans, almost around
the world. Her etchings have been re-
produced in "Pine Prints of the Year,"
the etchers' blue book.

Anne Goldthwaite
Anne Goldthwaite, Untitled, ca. 1929. Glazed terracotta on wooden base. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Patrick Cather of Shoal Creek, Alabama in honor of his great-nephew Matthew Cather
Left: Man Ray (1890-1976), Gertrude Stein Posing for Jo Davidson, 1922. Gelatin silver print. Courtesy of the National Portrait Gallery, Smithsonian Institution, Washington, DC
Life Begins At 40

More than Half the Members of the New York Women Painters are OVER 40

Anne Goldthwaite, its President, says:
"Few fine painters do their best work before they are 40"

Anne Goldthwaite's work has received recognition that places her in the very front rank of living American painters.

She frankly says: “Before I was 40, I'd sold a picture or two—but I'd hardly begun to arrive!”

Now, her paintings in oil, her prints and water colors, are in collectors' demand. A few years ago she modeled some negro heads in rich, brown Alabama clay, "just for fun." Most of them sold right out of her studio. Last year she did her first mural. Now she's at work on the second.

She is President of the New York Women Painters, more than half of whose members are over 40. Though Anne Goldthwaite claims she “can't even remember” when she was 40, today she is doing some of the most important work of her life.

"Given natural ability," Anne Goldthwaite says, "it is the years of hard work that count. And, of course, good health. Without health, any creative work must lose much of its vitality."
Carrie Lillian Hill

Born 1875, Vance, AL
Died 1957, Birmingham

Photograph of Carrie Hill (1875-1957), 1890s. Emond, Burgin & Hill papers, Birmingham Public Library Archives 112.6.2.
Carrie Hill and Mrs. Raulston at Afternoon Tea, 1909.

Emond, Burgin and Hill Families Papers Collection, BPL, Archives Department
The Studio Arts Building (1910) 1928 11th Avenue South
“Birmingham’s Greenwich Village”

Birmingham Architecture & Design Collection Birmingham Public Library, Department of Archives and Manuscripts
China painted by Carrie Hill, Collection of Dr. Julius E. Linn, Jr.
Carrie Hill (1875-1957) of the Pyrenees, ca. 1920. 38 3/8 x 38 ), In the Foothills 3/8 in.
Carrie Hill, *Old Mill at Mountain Brook*, 1928. Oil on canvas. Birmingham Museum of Art. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by Dr. Julius Linn, Mr. and Mrs. William C. Hulsey, Mrs. Elberta Reid, and Mr. and Mrs. Peter Worthen  AFI.73.2014
Carrie Hill, *Pines*, undated. Oil on canvas. 34 x 34 in., Collection of Nancy Hill Collins.
Left: *The Real Mother Goose*, illustrated by Blanche Fisher Wright (1887-1938), 1916.
Right: *Ride a Cock-Horse to Banbury Cross*, 1916.
Left: Blanche Fisher Wright, *Sing a Song of Sixpence*, 1916.
Right: *The Tarts*, 1916.
Arthur Stewart (American, 1895 – 1953), *Portrait of Miss Hannah Elliott*, about 1940. Oil on canvas. Collection of the Birmingham Museum of Art; Museum purchase with funds provided by Clarence B. Hanson, Jr. and matching funds from the National Endowment for the Arts, a federal agency.
Genevieve Southerland (American, 1895 – 1953), Portrait of Miss Hannah Elliott, about 1942. Oil on canvas. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Lynn Barstis Williams and Stephen J. Goldfarb

“In Birmingham, Alabama’s major postbellum industrial city, cultural development was initially slow. Probably the city’s finest and most innovative painter at the turn of the century was Hannah Elliott, Alabama’s most significant miniaturist.”


Lucille Douglass
Born 1878, Tuskegee
Died 1935, Andover, MA

Photo of Lucille Douglass, 1896; Leona Templeton Caldwell Collection, Birmingham Public Library, Archives Department.
Lucille Douglass (American, 1878 – 1935), *Standing Male Nude and Hand* and *Seated Female Nude with Rose*, 1908. Charcoal on paper; Collection of the Birmingham Museum of Art; Gift of the Estate of Leona Templeton Caldwell 1966.40.8 and .10
Geneva Mercer
Born 1889, Jefferson, AL
Died 1984, Demopolis, AL

Geneva Mercer with a model sculpture for the Gran Teatro de la Habana in Havana, Cuba.


Right: Joyous Boy was commissioned by Mr. and Mrs. W. Henry R. Hilliard, and depicts their two-year-old grandson Harry. It stood in the garden of the Hilliards’ Pittsburgh home until Harry Hilliard and his wife Anne moved it to their own garden in suburban Boston and then to Casco Bay, Maine. In 2004, Joyous Boy returned to Pittsburgh when it was donated to the Phipps Conservatory and Botanical Gardens.

Left: Geneva Mercer sculpts Joyous Boy, 1923; From The Encyclopedia of Alabama; Courtesy of the Alabama Department of Archives and History
Pam Bransford, left, and Margaret Lynne Ausfeld pose with the Flimp Fountain (1937) at the Montgomery Museum of Fine Arts in Montgomery, Ala. on Friday May 5, 2017. The fountain was the inspiration for the Flimp Festival held yearly at the museum. (Photo: Mickey Welsh / Montgomery Advertiser).
Details of Geneva Mercer’s 1937 *Flimp Fountain*, Montgomery Museum of Fine Arts
Zelda Sayre Fitzgerald
Born 1900, Montgomery
Died 1948, Asheville, NC

Photography courtesy of the CSU Archives/Everett Collection
[When Zelda walked into the room] “the Birmingham girls just went on home. No more hope for a dance that evening.”


[Zelda] “lived on the cream at the top of the bottle.”

– A former boyfriend quoted in Nancy Milford’s 1970 biography of Zelda Fitzgerald
W. E. Hill, Dust jacket for *The Beautiful and Damned*, New York, Charles Scribner’s Sons, 1922.