



An Introduction to Primary Sources: Art in the Archives

TARGET GRADE RANGE: 6-12

OVERVIEW

By looking closely at artworks from the City of Savannah Municipal Archives' collections, students will learn the basic tools for analyzing artistic images using description and reflection in order to improve visual literacy, as well as to identify the strengths and weaknesses of using art as a historical tool. Students will create a brief story, journal entry, or art piece reflecting on the subjects of the images.

What is a Primary Source?

A primary source is a first-hand, original account or record about a person, place, object, or an event. Oral histories, objects, photographs, and documents such as newspapers, census records, diaries, and journals are primary sources. Secondary sources are accounts, records, or evidence derived from original or primary sources. Textbooks are secondary sources.

Objectives:

After completing this learning activity, students will be able to:

- Describe the subjects of artworks and place them in a historical context
- Understand the components of an in-depth visual analysis

Time Required: 1 hour

Topic/s: Social Studies, Art, Creative Writing

Standards:

- VA6.RE.1 VA7.RE.1 VA8.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world. a. Identify how the issues of time, place, and culture are reflected in selected works of art. b. Interpret works or art considering themes, ideas, moods, and/or intentions. c. Define where and how we encounter images in our daily lives and how images influence our view of the world.
- VA6.CN.3 VA7.CN.3 VA7.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom. a. Recognize the presence and meaning of visual art in the community. b. Explore the connection between personal artistic creation and one's relationship to local and global learning communities. c. Make interdisciplinary connections, expanding upon and applying art skills and knowledge to enhance other areas of learning.
- VAHSDR.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world. a. Consider the influences on works of art from a wide range of contemporary and traditional art through discussion and/or written response. b. Investigate and discuss how the issues of time, place, and/or culture are reflected in works of art
- VAHSDR.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy. a. Formulate written and/or oral response to works of art through various approaches.

**Materials:**

Materials may be original or reproduction, at the discretion of the Archivist and Municipal Archives Director.

- 5 – 10 works of art from the Municipal Archives' collections
 - Teachers conducting the program in the classroom may use the [Sample Artwork Packet](#) provided. Municipal Archives staff can provide additional images on-demand based on subject needs, as available.
- [Art Analysis Worksheets](#) (1 per student per station)
- Paper, pencils, markers to create reflective responses

PROGRAM:**Introduction: (10-15 minutes total)**

- Introduction to concepts of archives and archival work, and the City of Savannah Municipal Archives
- Introduction to the City's art collection
- Talk through the process of analyzing a picture together for the first station

Rotating Stations: (30 minutes)

- Break students into 5-10 groups (depending on the number of students – groups should be between 3-5 students) and assign them a station to start. Each station will take 10 minutes, then rotate to the next station.
- Have a piece of artwork that students can pick up, hold, pass around etc. Have the Art Analysis Worksheets available at the station.
- Have students closely analyze the piece of artwork, describing what it is, what the perspective is, who or what is pictured, how they think the subjects feel, what we can learn from the item, etc.
- After 7-10 minutes, switch to a new station, repeat the process 3-4 times. Depending on the size of the group, there may need to be a period where the students can go around and look at each of the remaining pieces of artwork briefly.

Creative Reflection (15 minutes)*:

Have students decide on a favorite piece of art and create a reflective response to it.

Examples:

- A journal entry written as if you were a subject of the artwork
- A poem about the piece of artwork or the artist who created it
- Write a newspaper article about the event that is the subject of the artwork (who, what, when, where, why)
- A drawing of a detail of the artwork that catches your attention
- A drawing of what happened right before or right after the artwork was created

Have students stand by the artwork they chose and ask for volunteers to share their reflection.

**Alternatively, teachers may assign this as a take-away reflection or journaling assignment.*

Archives Alive! Art in the Archives

An Introduction to Archives and Interpreting Art

In today's program we will...

Learn about what Archives are

Use art objects from the Archives
to learn about reading and interpreting Art

Handle original archival materials safely

What does the word Archive mean?



Archive ar·chive | \ 'är-,kīv \ *noun*

Definition

- 1:** The records created by people and organizations as they lived and worked. An archival collection is a unique body of information, created at a particular time by a particular organization or individual as the result of a particular activity
- 2:** a place in which public records or historical materials (such as documents) are preserved
- 3:** The organization responsible for preserving or making available archival materials

Types of Archives



Historical Societies



Government Archives



Community Archives



Corporate Archives



Religious Archives

Digital Collections



COLLECTION
10th-16th Century
Liturgical Chants

The acquisition of medieval liturgical chant manuscripts that trace the history of music notation as it evolved over



COLLECTION
Aaron Copland
Collection

The first release of the online collection contains approximately 1,000 items that yield a total of about 5,000 images

Digital Archives

...and so many more!

Introduction to the Archives

The City of Savannah Municipal Archives:

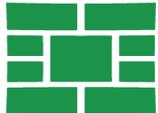
- Collects, manages, preserves, and makes accessible records documenting the City of Savannah's history
- Administers the records management program and the City Records Center to increase the efficiency of City agencies
- Shares the City's history with City employees, citizens and visitors through outreach activities

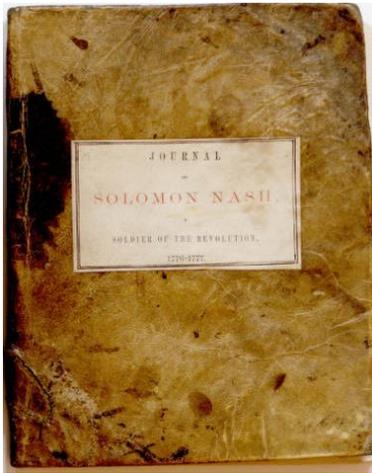


Introduction to the City of Savannah Collections

Overall Collections reflect:

- City of Savannah incorporation date of 1789
 - Colonial-era records are not held here.
- City of Savannah corporate limits
 - Think corporate limits for the time period being researched, not modern limits.
- City of Savannah government functions
 - Very few personal papers are held here, with the largest exception being the W. W. Law Collection.

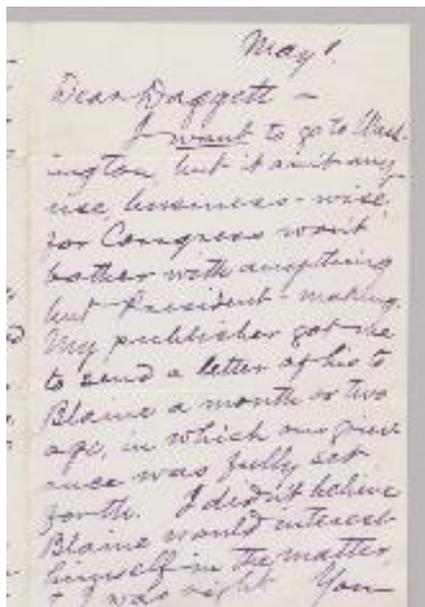




Archival collections can contain just about anything that was created or saved by a person or organization



WayBack Machine





Primary Sources

Materials that provide **direct** evidence, **first-hand** testimony, or an **eyewitness** account of a topic or event.

They can be published or unpublished items in any format, including handwritten letters, images, sound, or objects.

Art is about...

- ☐ *Looking closely and paying attention to details*
- *Understanding life*
- *Connecting to other people and other cultures*
- ❖ *Connecting and learning about the past*
- ✓ *Feeling and expressing those feelings*



Elements of Art

The elements of art are the building blocks used by artists to create a work of art.



Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.



Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.



Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.



Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.



Color is light reflected off of objects. Color has three main characteristics: *hue* (the name of the color, such as red, green, blue, etc.), *value* (how light or dark it is), and *intensity* (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colors are yellow green, blue green, and blue violet.
- Complementary colors are located directly across from each other on the *color wheel* (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.



Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

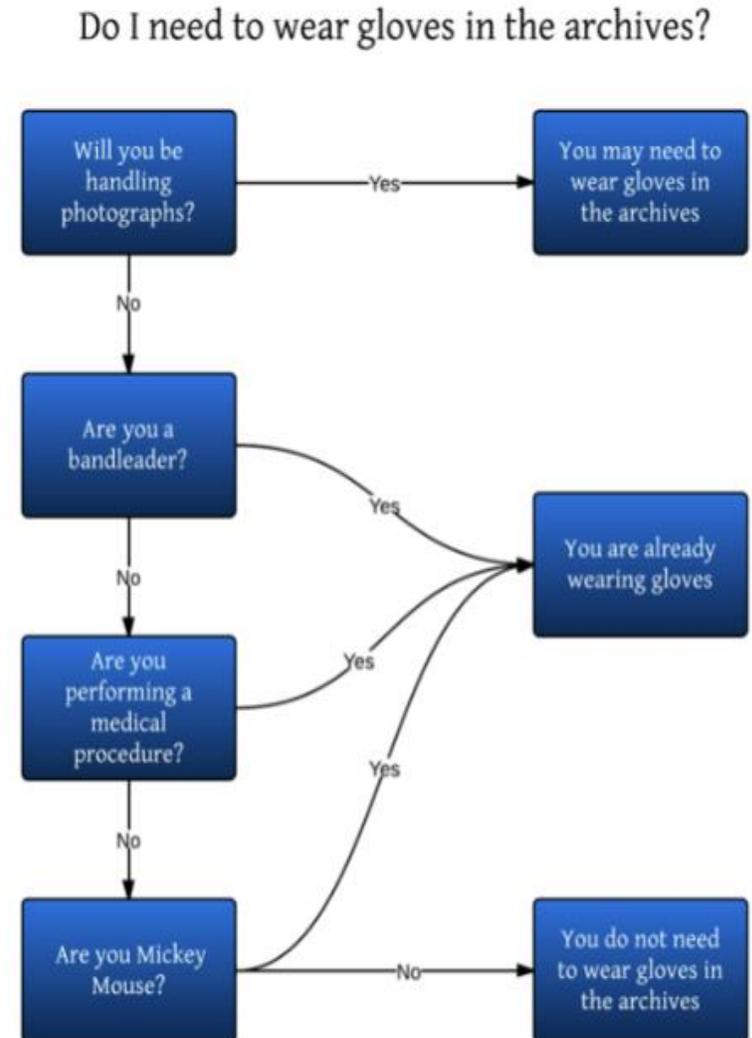
Handling Records



Handling Records:

- Pencils only
- Be very careful when turning pages
- Do not pick up original archival materials
- Do not lean or write on archival materials
- Keep papers and pencils far away from original documents

Mistreatment of original documents will result in being removed from the exercise





Art Analysis Worksheet

Title:

Artist:

Artist Background:

Birthplace, Birth and Death Dates: _____

What do we know about the artist's life? (for example, family life, education, artistic training)

Visual Analysis:

When was this piece created? Are there any marks or writing on the piece that give us any information?

What materials is the piece made out of? Is there anything unusual about the materials?

What medium is the piece of art? What category does the piece fall under (painting, drawing, sculpture, ceramic, metal work, other)? Is the piece an original or a reproduction? How can you tell?

Turn your attention to the piece as a whole. Take a few minutes to look at the artwork in its entirety and answer the following questions.

How does the artist use color? Are there stark contrasts or is it blended? Are there symbolic meanings behind the color choices?

Are the forms in the piece realistic or abstract? Are they fully one style or do they mix the two?

Describe the initial emotions do you feel when viewing the artwork? Try to list 3 adjectives that describe how you feel while looking at this piece.

List the specific items that you can identify in the piece.

People

Buildings

Objects

Activities

Look at the artwork again and record any symbols (for example: flags, weapons, jewelry, animals) you find and what you think they might mean.

Symbol

Meaning

List anything new that you discovered by viewing the details of the piece of artwork.

What questions would ask the artist about their work?

Artistic Context:

What is the setting of the artwork (where is it)?

Why do you think was the intention or purpose of the work?

What factors influenced the creation and appearance of the work (education, art movement, religion, politics, history, etc.)?

What literary, art, film, or music connections can you make to the artwork?

Visual Primary Source Analysis

What does this piece tell us about the time period in which it was created? (Be sure to think about a wide range of possibilities. Consider faces, poses, clothing, hairstyles, symbols, politics, religion, economics, materials used, who the piece was created for, etc.)

Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0005

Title: In School – Together

Artist: Margaret Taylor Burroughs (1917-2010)



Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0008

Title: Sunday Service

Artist: Christopher Murphy, Jr. (1902-1973)











Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0055

Title: untitled

Artist: unknown



Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0094

Title: Jazz Village

Artist: Romare Bearden (1911-1988)



Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0134

Title: untitled

Artist: Jonathan Green (1955-)



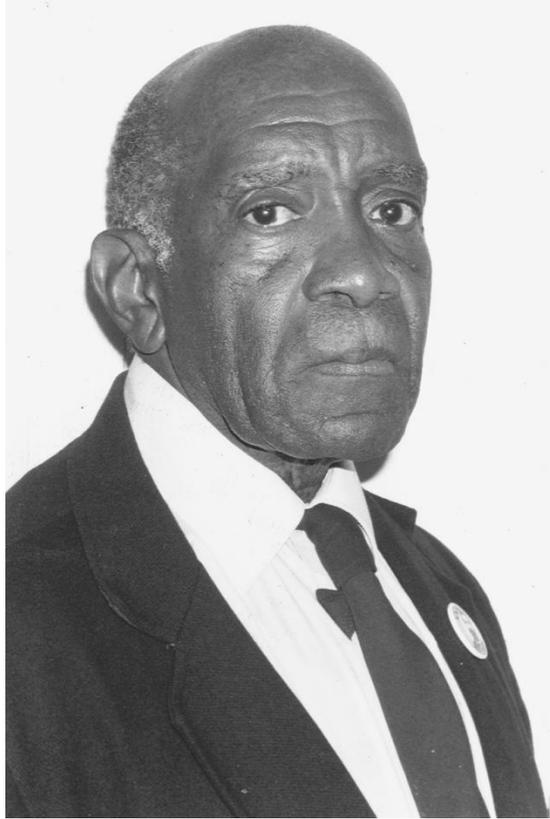
Record Series 1121-101, W. W. Law Art Collection, Item# 1121-101_0139

Title: Memories

Artist: James Augustus Van Der Zee (1886-1983)



The W. W. Law Art Collection



W. W. Law, circa 1992-1993.

Westley Wallace “W. W.” Law (1923-2002) was a prominent Civil Rights leader, local historian, historic preservationist and community leader in Savannah, Georgia. After a forty-year career as a mail carrier for the United States Postal Service and twenty-six years as President of the Savannah Chapter of the NAACP, Law turned his focus and efforts to preserving Savannah’s African American community through its history, architectural and cultural landmarks, and art. He established the Savannah-Yamacraw Branch of the Association for the Study of Afro-American Life and History (ASALH), the King-Tisdell Cottage Museum, Beach Institute African American Cultural Center, the Ralph Mark Gilbert Civil Rights Museum, and the Negro Heritage Trail Tour.

Through the King-Tisdell Cottage and the Beach Institute, W. W. Law featured the work of emerging African American artists, as well as works featuring local Savannah scenes. His personal collection of original artwork and prints (including those featured here) reflects these efforts, as well as the personal friendships that came about from them.

Above image:

Record Series 1121-100, W. W. Law Photograph Collection, Item #880. City of Savannah, Research Library & Municipal Archives.

Artist profiles arranged alphabetically by surname



Burroughs, Margaret Taylor



Green, Jonathan



Herrington, Kenneth



Hodges, Carl

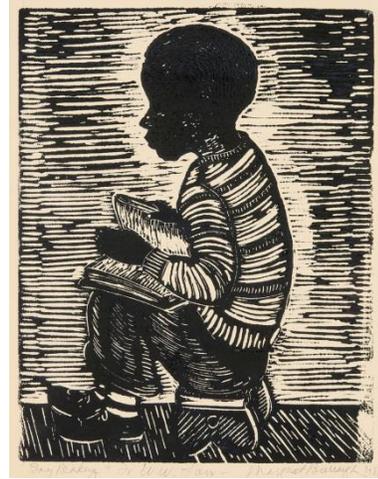


Murphy, Christopher, Jr.

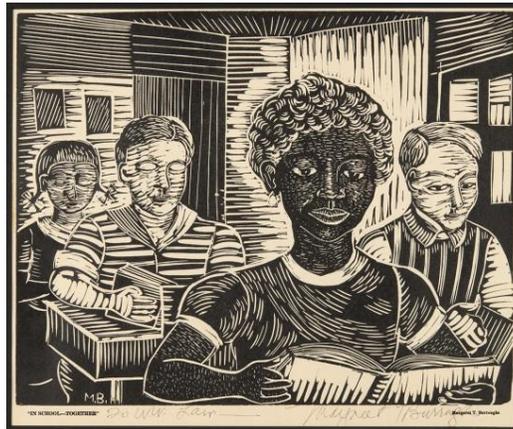
Dr. Margaret Taylor Burroughs (1917-2010)



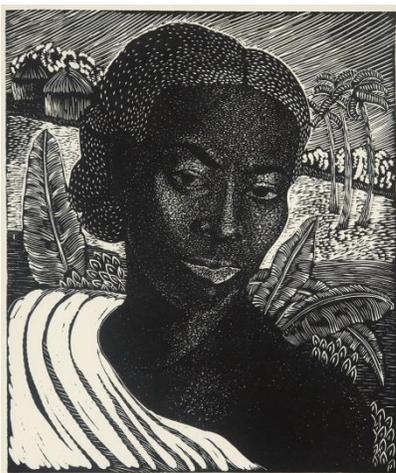
Boy Reading (lying down)
circa 1980s, linocut print



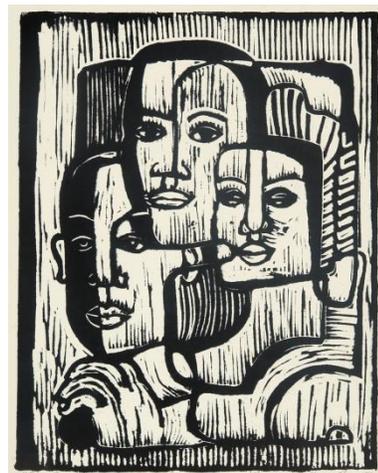
Boy Reading (sitting)
1986, linocut print



In School Together
undated, linocut print



Face of Africa
1986, linocut print



The Family
1986, linocut print



Dr. Margaret Taylor Burroughs (1917-2010) – continued



Dr. Margaret Burroughs talks about her prints with Beckman Middle School (Gary, Indiana) students during a January 2004 visit (*Chicago Sun Times*).

Margaret Burroughs was born Victoria Margaret Taylor in St. Rose Parish, outside of New Orleans, Louisiana. She moved with her family in 1922 to the South Side area of Chicago, Illinois, also known as Bronzeville. While she was attending Englewood High School, along with classmate Gwendolyn Brooks (future United States Poet Laureate), she joined the NAACP Youth Council. Burroughs studied at the Chicago Normal School (now Chicago State University) and in 1937 earned her teacher's certificate from Chicago Teachers College. She had a life-long passion for education, and continued her own earning Bachelor's of Art and Master's of Education degrees, both in Art Education from The School of the Art Institute of Chicago. Burroughs taught art at DuSable High School for twenty-two years. From 1969 until 1979, she was a professor of humanities at Kennedy-King College, in Chicago. During the 1980s, she served as Commissioner of the Chicago Park District, a position she used to advocate for greater art education in the community.

As Burroughs taught others, she continued to develop her own artistic expression, as both a visual artist and a writer. In Mexico, she studied at the Esmerelda School of Art and Taller de Gráfica Popular under Leopoldo Méndez, a printmaker in Diego Rivera's circle. She was inspired by the Mexican muralists' use of social commentary. This experience influenced her art and while she worked in many mediums, she became known for her linoleum block prints. She was skilled as a printmaker, using the medium to communicate positive images of African American history and culture. In Burroughs own words, she felt "Art is communication. I wish my art to speak not only for my people – but for all humanity." Many of Burroughs prints depicted people with varying shades of faces, often half black and half white, reflecting the diversity of people. "Burroughs sees her art as a catalyst for bringing people together. This tableau of diverse individuals illustrates her commitment to mutual respect and understanding" (from an article published by The Art Institute of Chicago).

Her writings were also directed at the exploration of the American black experience, as well as sharing African American culture and history with children. Her first children's book, *Jasper, the Drummin' Boy*, was published in 1947, followed by *Did you Feed My Cow? Rhymes and Games from City Streets and Country Lanes* (1955), and *Whip Me Whop Me Pudding and Other Stories of Riley Rabbit and His Fabulous Friends* (1966). She published several poetry volumes, including *What Shall I Tell My Children Who Are Black?* (1968) and *Africa, My Africa* (1970).

Dr. Margaret Taylor Burroughs (1917-2010) – continued

Starting in the 1930s through the 1950s, Bronzeville was the center of the Chicago Black Renaissance, a flowering of literature, art, music and dance. African American visual artists like Burroughs flourished in this environment, but there still lacked opportunities for them to work and display their art. Margaret Burroughs was instrumental in the establishment of the South Side Community Art Center on South Michigan Avenue. The Center was created as part of the Illinois Federal Art Project and was formally dedicated in 1941 by First Lady Eleanor Roosevelt. It provided an important venue for the exhibition of African American art, as well as a gathering place for art education and cultural events. Burroughs was dedicated to providing venues for African American artists and their work, and to creating places where African American children could learn about their heritage. Burroughs has been referred to as “an institution, who has built institutions” (Zondra Hughes). The South Side Community Art Center was just the first. In 1957, Burroughs founded and coordinated the Lake Meadows Art Fair. During the 1960s and 1970s, it was one of the largest art fairs in Chicago, and provided an opportunity for black artists to display and sell their works. In 1959, she helped found the National Conference of Artists (originally called the National Conference of Negro Artists), the oldest professional organization of African American visual artists in the United States. The Conference’s mission is to preserve, promote, inspire and support African American art and culture through the visual arts.

In 1961, with her husband Charles Gordon Burroughs, Margaret Burroughs founded the Ebony Museum of Negro History and Art in the first floor of their Bronzeville home. The Burroughs felt art, history and literature on the black experience should be accessible to the community, and they wanted to celebrate the achievements of black Americans. With Margaret as the museum’s first executive director (a role she served until 1985), they began by displaying their own collection of art and artifacts. Along with the South Side Community Art Center across the street, they created a cultural corridor in Bronzeville. In 1973, the museum moved to Chicago’s Washington Park area and was renamed the DuSable Museum of African American History in honor of Chicago’s first permanent non-native settler, Jean-Baptiste Pointe DuSable, an Afro-French trader. The DuSable Museum is devoted to preserving and sharing the history, art, and culture of the African diaspora. It is one of the oldest museums of African American culture in the United States, and one among a group of black cultural institutions that emerged during the Civil Rights movement of the mid-twentieth century.

Burroughs has been recognized through numerous awards and citations, not only for her artwork but her continued activism and teaching. In 1975, Margaret Burroughs received the President’s Humanitarian Award, and in 1977 was distinguished as one of Chicago’s Most Influential Women by the *Chicago Defender*. President Jimmy Carter appointed her to the National Commission on African-American History and Culture. In 1989, Burroughs won the Paul Robeson Award, given by the Council of Actors’ Equity Association annually to recognize individuals and organizations that “best exemplified and practiced the principles and ideals of this great humanitarian, Paul Robeson.” Shortly before her death, in 2010, the Leadership Advisory Committee of the Art Institute of Chicago honored Burroughs with their Legends and Legacy Award. Burroughs was the recipient of honorary doctorates from the Art Institute of Chicago, Chicago State University, DePaul University, and Spellman College.

Margaret Taylor Burroughs died in Chicago on November 21, 2010. At the time of her passing, Chicago Mayor Richard Daley said, “Chicago is a better place because of Dr. Burroughs. Through her artistic talent and wide breadth of knowledge, she gave us a cultural gem. But she herself was a cultural institution. She spent a lifetime instilling a love of arts and culture in people young and old.” Margaret Burroughs was an artist, poet, educator, advocate, activist, and inspiration to all.



Jonathan Green (1955-)



Unknown
undated, oil



Jonathan Green, was born and raised in the Lowcountry of South Carolina. He is an international professional artist who graduated from The School of the Art Institute of Chicago in 1982. Jonathan Green is considered by many art critics and reviewers as one of our nation's most outstanding African-American artists and highly recognized visual master for capturing Southern culture and traditions. His high level of social interest and cultural commitments, and exhibitions have brought him international recognition through his travels throughout the United States, Canada, Mexico the West Indies, Switzerland, Germany, United Kingdom, France, Italy, and Japan.

While his work has ranged in styles, his best known approach to painting may be termed "narrative realism." It is through his narrative art style that Green captures and records his life experiences and the rich cultural heritage of the Gullah community in which he was raised. It is Green's mastery of color and skillful use of the human figure, which allows him to preserve and share with the viewer a deep sense of community, and how the challenges of love, work and belonging are met.

As a result of his tremendous and prolific talent, Green's work has been embraced by collectors and critics throughout the world. His paintings can be found in major museum and cultural collections in California, Florida, New York, North Carolina, Oregon, Pennsylvania, South Carolina, Vermont, Japan, Germany, Brussels, and Sierra Leone. Since 1982 Jonathan Green has received numerous honors and awards for art, social, civic, and cultural contributions. He has received honorary doctor of art degrees from the University of South Carolina, Columbia, SC and the Coastal Carolina University in Conway, SC for his capturing and recording Southern culture and history.

Jonathan Green (1955-) – continued

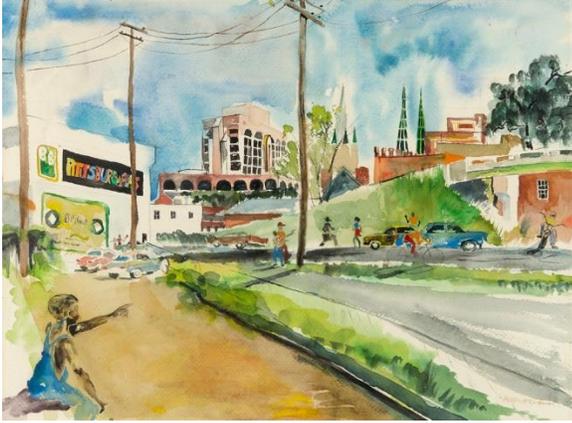
Some of the numerous awards he has received include The Elizabeth O'Neill Verner Award for Life Time Achievement, Columbia, SC 2010; Key of Life Award --- NAACP Image Awards, Los Angeles, CA 2009; Century of Achievement in Art Award, The Museum of Americas, Arlington, VA, 2003; Order of the Palmetto Civilian Award, Columbia, SC 2002, and The History Makers Award in Fine Arts, The History Makers National Archives, Chicago, IL 2001.

Mr. Green's art has been incorporated into productions of ballet, music, theatre, literature, film, and video documentaries. Currently Jonathan Green resides and paints in his studio located in Charleston's island town of Daniel Island, South Carolina.

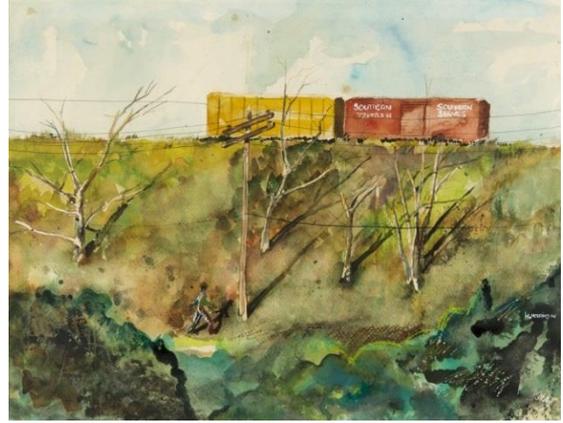
Taken from "Jonathan Green Studios: Artists – Jonathan Green," available online at <http://www.jonathangreenstudios.com/Jonathan-Green-details> (accessed 22 March 2016).



Kenneth Herrington (1948-)



West Broad Way
1982, watercolor



Bus Stop
circa 1982, watercolor



The Thicket
undated, watercolor



The Stoop
1989, watercolor

Ken Herrington (1948-) was born in Waycross, Georgia, but has lived most of his life in Savannah. He is primarily a self-taught artist, though he did take art classes at both Savannah State College and Savannah College of Art & Design. With the help of W. W. Law, Herrington began his professional career in 1981 with an exhibit at the King-Tisdell Cottage, featuring paintings of Savannah's Frogtown community. Herrington draws inspiration from Savannah, scenes off the beaten path, and the surrounding natural environment including Georgia's coastal islands and waterways. His work capturing Savannah's streets and neighborhoods reflects a mutual interest shared by him and W. W. Law to capture the history of Savannah's African American community. Herrington recalls that Mr. Law was concerned with relationships and was always trying to bring out the best in people, including himself.

Carl Hodges



Unknown
1979, print



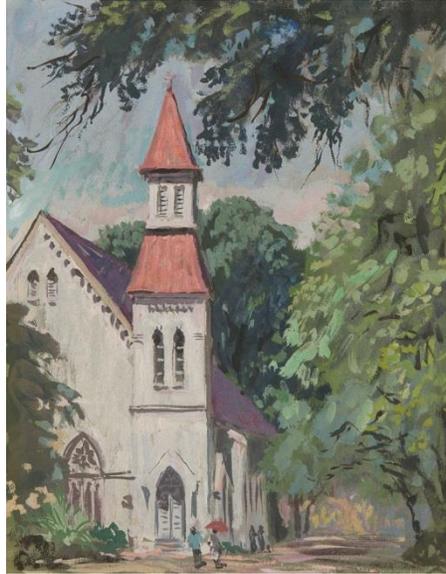
Unknown
1979, print



Unknown
1979, print

At this time no information is known about this artist. If you have information about Carl Hodges, a printmaker active in the mid to late 1970s, please contact the City of Savannah Municipal Archives at (912) 651-6411.

Christopher Murphy, Jr. (1902-1973)



Church Tower
undated, gouache



Christopher Murphy Jr., self-portrait,
undated, Morris Museum of Art

Christopher Murphy Jr. was a prominent artist, teacher, and arts advocate in Savannah for much of the twentieth century. Best known for his etchings of Savannah and the surrounding area, he was equally adept at portraiture.

Christopher Aristide Desbouillons Murphy Jr. was born in Savannah on December 28, 1902, to Lucile Desbouillons and Christopher Patrick Hussey Murphy, both well-known artists in Savannah. The oldest of their seven children, he was known as Christopher Murphy Jr. His middle names differed from his father's and were bestowed upon him in tribute to his maternal grandfather.

Art was a constant presence in the Murphy home at 11 East Perry Street. Reference books and art materials were in abundant supply for Murphy's use, and he began to study art seriously at the age of ten. He received his initial art instruction from his parents and was also influenced by Hardesty Gilmore Maratta, a visiting artist and inventor of the Maratta theory of color, which advocates the use of harmonizing colors in an innovative way. Murphy graduated in 1920 from the Benedictine Military School, a local Roman Catholic school for boys.

Murphy attended the Art Students League in New York City off and on from 1921 until 1923, and again in 1925 and 1930. During his time there he studied life drawing with George Bridgman, painting and composition with F. V. DuMond, portraiture with Henry R. Rittenberg, and etching with Joseph Pennell. Murphy was also intensely interested in architecture, and in 1922 he studied design with the architect Lloyd Warren, who was the director of the Beaux-Arts Institute of Design in New York City. In 1925 he was awarded a Louis Comfort Tiffany Foundation Fellowship.

During the 1920s Murphy divided his time between Savannah and New York. He took classes offered by the Savannah Art Club at the Telfair Academy of Arts and Sciences in Savannah with local artist Hilda Belcher and

Christopher Murphy, Jr. (1902-1973) – continued

visiting artists Adolphe Blondheim, William Chadwick, and Eliot Clark. His etchings and portraits won awards, and his work was widely exhibited, appearing at the Victoria and Albert Museum in London, England; the National Academy of Design, the Brooklyn Society of Etchers, and the New York Water Color Club, all in New York; the Art Institute of Chicago in Chicago, Illinois; the Sesquicentennial Exposition in Philadelphia, Pennsylvania; and a solo exhibition in New Jersey. His work was also included in traveling exhibitions of the Southern States Art League and the American Watercolor Society.

Murphy liked to sketch outdoors. Captivated with Savannah's distinctive architecture and familiar with its numerous landmarks, he systematically captured the ebb and flow of daily life in the streets and on the waterfront from 1925 until his death. Acutely aware of changes brought about by both progress and neglect, Murphy visited deserted historic plantations with crumbling outbuildings and wandered into rural areas outside the city, drawing what he saw. With these numerous drawings as sources, Murphy created more than 250 etchings and drypoints. These works fit firmly within the etching revival traditions of the late nineteenth and early twentieth centuries, an aesthetic well developed in the prints of James Abbott McNeill Whistler and Joseph Pennell, Murphy's teacher.

On May 29, 1929, nineteen locally prominent artists gathered in the Murphy family home and established the Association of Georgia Artists. The new organization had ambitious goals: to encourage art appreciation in Georgia, to mount annual exhibitions of members' works that would travel throughout the state, and to enable artists to become better acquainted with one another. Within ten years the membership roster swelled to nearly 100. Murphy served as the organization's president from 1934 to 1935.

Murphy was also an active member and president of the Savannah Art Club, the oldest art club in Georgia. Established to encourage art appreciation in the citizenry of Savannah and further art as part of the community's cultural life, the Savannah Art Club also managed the Telfair Academy of Arts and Sciences.

In the following decades Murphy directed his career from Savannah. He maintained a rigorous exhibition schedule, which included showing his work in Georgia at the High Museum of Art in Atlanta, the Savannah Art Club, and the Telfair Academy of Arts and Sciences; in New York at the 1939 New York World's Fair, the Print Club of Rochester, and the Whitney Museum of American Art; in Ohio at the Cleveland Print Club; and in Pennsylvania at the Philadelphia Print Club. At various times he taught classes in Savannah at Armstrong State College, Hunter Air Force Base Service Club, the Savannah Area Vocational-Technical School, and the Telfair Academy of Arts and Sciences. He also accepted a limited number of portrait commissions and contributed illustrations and articles to several magazines, including *American Architect*, *Country Life*, *House Beautiful*, and *Southern Architect*.

In 1947 he produced thirty-seven illustrations for the book *Savannah*, a collaboration between Murphy and local historian Walter Charlton Hartridge. The book was well received and helped initiate massive restoration efforts in historic downtown Savannah.

Taken from "Christopher Murphy Jr. (1902-1973)," by Karen T. Klacsmann, New Georgia Encyclopedia, 1 March 2016, available online at <http://www.georgiaencyclopedia.org/articles/arts-culture/christopher-murphy-jr-1902-1973> (accessed 22 March 2016).

