Lucy Cherry Crisp: 20th Century Art Practice

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Modern art has a tendency to confuse viewers, appearing significant only to those privy to its ethereal meaning. For as long as the general public has felt oppressed by its abstractions, there have been professionals dedicated to altering these practices. Museum directors, curators, and various art historians have fought to make art museums welcoming to the general public. One example is Lucy Cherry Crisp (1899-1977), a North Carolina native, a notable figure in the art world who went to great lengths to make art accessible to everyone.[[1]](#endnote-1) Her most important accomplishments were helping to transform the North Carolina State Art Gallery into the North Carolina Museum of Art and sending an organized exhibit of North Carolina Painters to a gallery in New York City. [[2]](#endnote-2);[[3]](#endnote-3) Crisp’s involvement in these projects was a result of how she understood art should function: as a means of education for the public beyond aesthetic function.[[4]](#endnote-4);[[5]](#endnote-5) In identifying what Crisp wanted to accomplish with her work, along with how she set out to achieve such accomplishments, it becomes possible to critically analyze the impact of her methods. Professionals today, working within similar settings have the opportunity to view Crisp’s methods in relation to their own, learning from her successes and failures.

**Lucy Cherry Crisp**

Crisp comes from an old family, rooted in North Carolina for several generations. Born in Crisp, Edgecombe County, and raised in Falkland, Pitt County, she would spend most of her life in North Carolina.[[6]](#endnote-6) In 1919, at the age of twenty, Crisp received her bachelor’s of science degree in music from the Women’s College of North Carolina at Greensboro.[[7]](#endnote-7);[[8]](#endnote-8) Crisp continued her education in the summer of 1931 at Boston University, as well as in the summers of 1932 and 1933 at Columbia University. During this time she received training in religious studies.[[9]](#endnote-9) For around ten years she supervised various music programs at North and South Carolina public schools. At thirty Crisp served as education director and student secretary at the Church of the Covenant in Greensboro. After three years she traveled to the University of Illinois at Urbana-Champaign where she directed the Pilgrim Foundation, run through the university’s First Congregational Church. The following year she traveled again, this time to Macon, Georgia where she would work with the YMCA. Two years later, in 1941, she moved to Greenville, keeping busy for six years with the U.S.O Club and the Community Art Center.

Here she began to network, gaining contacts and discussing current issues. Through discourse with contemporary professionals practicing art, she grew aware of various issues within the cultural art sphere. This correspondence was constantly a source of education: discussing with William C. Field, a fellow art professional in North Carolina, his opinions on various artistic activities; becoming engaged with Hobson Pittman and his research on art and architecture in Spain; etc. These ideas, among many others, would for a basis for how Crisp understood art’s purpose. Though her education served her well through the endeavors of her early career, the remainder would focus on art.[[10]](#endnote-10)

In 1947 Crisp moved to Raleigh, serving as Gallery Director and Executive Secretary of the North Carolina State Art Gallery.[[11]](#endnote-11);[[12]](#endnote-12) During these years she and the rest of North Carolina witnessed the transformation of the North Carolina State Art Gallery to the North Carolina Museum of Art. While there Crisp began the *North Carolina News of Art*, a monthly publication she edited until retiring in 1955.[[13]](#endnote-13) The following year Crisp not only wrote “A History of the North Carolina State Art Society”, but also helped organize an exhibition, “30 North Carolina Painters”, that was sent to the Shaw Studio in New York City. [[14]](#endnote-14);[[15]](#endnote-15) After the exhibition she went to stay in Villanova, Pennsylvania for a short while.[[16]](#endnote-16) There she attempted to complete a series of articles on North Carolina painters for the Raleigh *News and Observer.* Illness and poor communication with the newspaper’s managing editor hindered this process and the series was never completed in full as she envisioned.[[17]](#endnote-17)

In 1957 Crisp traveled to Florence, South Carolina, where she directed the Museum of Art, Science, and History. [[18]](#endnote-18);[[19]](#endnote-19) Six years later she moved home to North Carolina. There she returned to the Greenville Art Center and served as director. Much of her time was spent writing, presumably reflecting over her various travels and accomplishments.[[20]](#endnote-20) On November 25, 1977, at the age of 78, Crisp passed away. She was buried in her hometown in Pitt County at the Falkland Cemetery.[[21]](#endnote-21)

**Arts Purpose: Educating the Public**

Above all, Crisp was a museum professional. Her education was not centered around art, art history, or any form of history. Crisp received her education during a time when art history was a growing discipline within the United States. It is important to note that her concept of art came from her experience within the field. To the point, Crisp understood art in relationship to the museum. She did not focus on the didactic function of art in itself, as she was not an artist. Instead, she focused how museum professionals presented and interpreted art to the public. Crisp understood arts purpose, at its most basic level, as for the involvement and education of the public. She felt something was wrong with the way museums regarded visitors and encouraged contemporaries to refocus their attention.

One speech in particular, given before 1956, reflects Crisp’s desire to engage the public. Her speech, *Art for Our Sakes*, was in response to the long standing philosophy, “l'art pour l'art”, or “art for art’s sake.”[[22]](#endnote-22)

““Art for Art’s Sake” – A term that suggests a serious error – an error we often make. That is, the error of setting up as an idol for worship a force that is meant to find its fulfillment and its meaning down in the crowd with us. We do this with religion, science, education, art. But these forces have no real significance until they actually operate in human life.”[[23]](#endnote-23)

“Art for art’s sake” defined the autonomous quality of works of art. Art is said to have the ability to stand alone with intrinsic value, generating meaning devoid of social and political influence. It is this intrinsic value (the internalized meaning of the work of art) that allows the work of art to become a sort of clairvoyant – a medium. This extension of transcendentalist philosophy was in full reign when Crisp entered the art scene. In the 1950s the United States was declared the new vanguard, stealing the art capital from Europe for the first time. The New York School began to lead the way, promoting its Abstract Expressionism to the fullest. Artists like Jackson Pollock and Willem de Kooning began to focus on the act of painting, rather than the final product.[[24]](#endnote-24) It was purported that that these works of art allowed the viewer to transcend this mundane world, using the intrinsic quality defined by “art for art’s sake” to reach an enlightened state.

Crisp was specifically warned against the New York School by Fields. He felt the school was ominous, too difficult to receive acceptance into, and requiring a specific definition of painting from its students.[[25]](#endnote-25) As Crisp understood, this practice leads to the worship and ritualization of art. Museums become cathedrals in which visitors are uncomfortable; viewers are left feeling inadequate, as though they are missing the tools necessary to understand and achieve such transcendence. When art stands alone for its own sake, the viewer becomes alienated. She believed meaning in art was meant to be achievable, “a force that is meant to find its fulfillment and its meaning down in the crowd with us.”

Crisp believed that making art a force in everyday life was a solution to this problem and presented three suggestions: “Understand the real meaning of the term *art*, take advantage of all possible chances to come into contact with the products of art both old and new, and in the 3rd place…set out to learn to use one or more of the media of the art language.” Crisp encouraged viewers to get involved with art at every opportunity and to explore and familiarize various mediums; she encouraged art’s purpose as for the public. From experience at the Greenville Art Center, Crisp believed people could benefit from interacting with art every day, not simply when visiting a museum. Referencing Tolstoy, she hoped art could be defined as a means of communication; an extra language for everyone to utilize.[[26]](#endnote-26)

**Museums Purpose: Bridging the Gap**

Crisp felt that it was the duty of the professionals working within the museum to change current art practice, further engaging and educating the public. In an undated speech given at an anonymous museum conference Crisp discusses this relationship between the museum and visitor. First, she explained the concept of publicity. She claimed that so often museums are so consumed with gaining publicity that they aren’t concerned with the message they are trying to make public. She stated, “Sometimes I feel that if we took a good long look at our frenzied efforts at publicity and ask ourselves what we were talking about, we’d have to admit that actually, we ourselves just don’t say what is we really are trying to publicize.” Crisp left the entire speech vague. She did not specify which museums she’s referring to, or what message it is they’re leaving out in their efforts to attract visitors. Instead she focused solely on the point that the museums purpose is to provide an articulate interpretation of the artwork and a clear message to viewers.

As a solution Crisp provides two views, or methods, with which to approach any idea: a long view, and a near view. In the long view she states museums are responsible for educating those within its community as a, “People’s University.” They must also care for the treasures within the museum for generations to come. In the near view museums must keep all contemporary peoples in mind when approaching the problem of how to relate the museum’s treasure to the lives of those peoples. Crisp is referring to the dilemma of interpretation, still rampant among art professionals today. As art isn’t solely for art’s sake, but for the public, art carries certain social and political implications. These implications are derived through context, social and political events contemporary with the artworks creation; as well as through the artist’s culture. This poses a problem when viewers arrive at a piece, as latecomers with separate cultural definitions. Crisp believed it was the museum professionals’ responsibility, and encouraged her colleagues to consider, “How can we relate this treasure to peoples lives today to provide better understanding of the past; better heart for the present; better direction for the future?”[[27]](#endnote-27)

**Taking Action**

Crisp felt it was the museums purpose to serve arts purpose, to educate the general public. Her participation in the opening of the North Carolina State Art Museum along with her organization of the “30 North Carolina Painters” exhibit epitomizes her beliefs. In 1947 Crisp moved to Raleigh to take Henry M. London’s place at the North Carolina State Art Gallery.[[28]](#endnote-28) She was originally hired as the gallery’s first assistant in February and was appointed the gallery director in September. Interested in getting information out to the public, she began the *North Carolina News of Art*, a monthly publication detailing current events in North Carolina art.[[29]](#endnote-29); [[30]](#endnote-30) The same year Robert Lee Humber, chairman of the Citizen’s Committee for a State Art Gallery, reported receiving unanimous support of North Carolina citizens for the establishment of a state art museum. He received an agreement from Samuel H. Kress, a noted New York philanthropist, for a contribution of $1 million toward such an establishment. Mr. Kress agreed to do so on the condition that North Carolina legislature matched the amount. Mr. Humber accepted this challenge.[[31]](#endnote-31)

After making the verbal agreement Samuel Kress’ health failed and his brother, Rush H. Kress, took over the foundation. Slightly different from the original agreement, in 1951 Mr. Kress agreed to supply the new museum with a collection of Italian Renaissance Art and similar pieces worth at least $1 million dollars.[[32]](#endnote-32) This new offer caused Governor Scott to appeal to the General Assembly, resulting in their agreement to match the Kress Foundation, donating $1 million.[[33]](#endnote-33) With this funding North Carolina became the first state to allocate public funds for a public art collection.[[34]](#endnote-34) Mr. Humber’s dream of the North Carolina Museum of Art came true, opening on April 6, 1956.[[35]](#endnote-35)

During Crisp’s time directing the State Art Gallery several exhibitions were featured. As she edited the *North Carolina News of Art*, she was sure to detail upcoming exhibitions for those interested. Along with exhibitions that were to be featured at the State Gallery in Raleigh, she included approaching exhibitions and events from the Greenville Arts Center, the Cary Art Gallery, the Person Gallery in Chapel Hill, as well as the Mint Museum of Art in Charlotte. The publication wasn’t designed only to promote the State Gallery, Crisp didn’t want that. She wanted to inform the public of developments in the art world to get them engaged. One of the exhibitions featured annually at the State Art Gallery was the North Carolina Artists Exhibit. Various artists from North Carolina were invited to come and have their work judged, in a chance to earn awards and get their name out. [[36]](#endnote-36)

In a speech prepared for the “30 North Carolina Painters” exhibit Crisp referenced the annual shows. As several of the artists chosen for the exhibit participated in the competitions, she explained the positive impact they created. The competitions successfully supported artistic endeavors, stimulated public interest in local artwork, and allowed for the allocation of a small collection of contemporary North Carolina art for the new State Museum.[[37]](#endnote-37) While Crisp contributes these achievements only to the annual competition, there is no doubt the public stimulation the *North Carolina News of Art* helped to promote.

Crisp used this experience to plan an exhibition of 30 North Carolina Painters with Ruth Faison Shaw. Shaw was an artist herself and owned a gallery in New York City, the Shaw Studio.[[38]](#endnote-38) The project was a personal one, separate from either woman’s work with any organization or museum. Edwin Gill, an official of the North Carolina Museum of Art, stated in a letter, “I further understand that this show is the personal project of Crisp and that in connection therewith she did not request the formal collaboration of the Board of Directors of the North Carolina Art Museum. It is entirely possible that if such a request had been made, the project would have had the cordial good wishes of the Board of Directors.” In a polite letter of response, Crisp explained it wasn’t a personal project; it was simply an invitation from Shaw to help put together an exhibition which Crisp accepted.[[39]](#endnote-39)

True to its title, the Thirty North Carolina Painters exhibit featured thirty North Carolina painters.[[40]](#endnote-40) Including Shaw, as she featured her *Forest Aflame* in the exhibition, there were actually thirty-one painters.[[41]](#endnote-41) In preparation for the exhibit Crisp requested biographical information from each of the artists. This can be understood as part of her philosophy, art for our sakes. Crisp understood that viewers would crave background information, in order to gain a better understanding of the artwork exhibited. File labels were made for each artist including name, title of painting, and various information regarding the painting itself. Located on the bottom of the file: “An invitation exhibition presented in the Ruth Shaw Studio in New York, May 9-23, 1956, celebrating the Opening of the North Carolina Museum of Art, in Raleigh, NC.”[[42]](#endnote-42)The exhibit was originally planned to last May 9-23. Due to high success the exhibit was extended for a bit longer.[[43]](#endnote-43)

Crisp’s desire to educate the public can also be seen in the articles she prepared following the “30 North Carolina Painters” exhibit. She only managed to complete three artists: Lena Bulluck Davis, Russell Arnold, and Charles Baskerville. Each article does not focus on the specific works the artist created. Instead, the focus is the artists themselves. Crisp provides extensive background information regarding where the artist was born, how and where they lived their lives, what motivated them to become an artist, what they felt their art represented, as well as what they hoped to accomplish with such representations. In taking a clear historical approach, Crisp offers solid meaning for the public to take.[[44]](#endnote-44)

Not every artist was a North Carolina native, however. In fact two artists, Edith London[[45]](#endnote-45) and Marianne Manasse[[46]](#endnote-46), were born in Germany. Instead each of the artists were currently involved in affairs in North Carolina at the time of the exhibition. Crisp elaborated in notes on the exhibition, attaining a feel for what the exhibition wanted to accomplish aside from mere celebration of the North Carolina Museum of Art opening:

“In assembling the exhibition now presented here, effort has been made to select paintings of interest and value both as individual statements of individual artists, and as representative report on North Carolina painting today…All artist participants in the exhibition are actively identified with art in North Carolina today.”[[47]](#endnote-47)

**In Celebration**

The “30 North Carolina Painters” exhibit was a celebration of several things. It began as a general celebration for the opening of the North Carolina Museum of Art. The state achieved the feat of becoming the first state to allocate public funding for such a collection. The exhibit was also an opportunity for Crisp to take pride in the entire state of North Carolina. Through the war and subsequent years North Carolina was faring well. In an undated speech given by Crisp to the Greenville Rotary Club, her pride and the state’s prosperity are conveyed clearly. She discusses the concept of development, “Today, in America, it seems that the word developments is the most popular word in our language. Everything that happens is some kind of development or another.” She states the importance of looking back to review the past and gave a brief history of the last 250 years in Pitt County. Turning to recent developments, she listed the things Pitt County boasts to visitors: tobacco production, hard surface roads, city educational systems, etc. In light of praising these developments, Crisp preferred to focus on the areas that needed work. In the speech she explained that she understood no one can be certain of how the areas will be fixed, but she felt creating a vision was necessary. This is similar to her museum conference speech, in which Crisp addressed a problem without offering a solution. While she doesn’t have the answers, she stresses the importance of identifying the problem.[[48]](#endnote-48)

Crisp’s pride in her state and county wasn’t unwarranted. North Carolina fared quite well through the 1940s and the end of the way. In 1944 Governor Broughton reported that the state produced a surplus of milk for consumption and exportation for the first time ever. That same year public education saw the first implementation of a nine-month school year.[[49]](#endnote-49) Governor Broughton made it a point to make plans for peacetime while the war was still occurring. Arrangements were made to transform military installations for public use as schools and libraries. Additionally planning committees were designated to develop the North Carolina Symphony, as well as a state art museum.[[50]](#endnote-50)

In 1948 the prosperous dairy industry also produced the state’s next governor, W. Kerr Scott. Governor Scott was a dairy farmer from Alamance County. He immediately set off on his “God Forward” program, working to progress the state. A year later in 1949 the General Assembly funded several public projects, including construction of school facilities. More farmers received electricity, following the governor’s push for utility companies to extend power further into the countryside. Governor Scott also saw to the appointment of the first African American to serve on the State Board Education, as well appointing Susie Sharp the first African American superior court judge.[[51]](#endnote-51)

In addition Crisp was able to celebrate her belief of arts purpose. Organizing the “30 North Carolina Painters” exhibit allowed Crisp to have a hand in what information was put together for the public. She was able to express what she felt gave meaning to art as an expression, “Of the artists thought, feeling, emotions; Of the general thought, feeling, emotions of the age, [sic], place, and [sic] of his own period in history.”[[52]](#endnote-52) Sending the exhibit to New York City allowed Crisp to broaden the amount of people that saw North Carolina artists works, brining the artwork down into the crowd for everyone to enjoy.[[53]](#endnote-53) Through witnessing the transformation of the North Carolina State Art Museum, Crisp was able to have a say in how exhibitions should be interpreted and managed. She was given an opportunity to put her philosophy to work, focusing on the public’s understanding of the artworks, as opposed to the aesthetic enjoyment of the artworks. While Crisp posed more questions than solutions, her method is discernable, and her experiences successfully put that method to work.

1. **Notes**

   Joyner Library, East Carolina University. "Guide to the Lucy Cherry Crisp Papers, 1794-1972." http://digital.lib.ecu.edu/special/ead/view.aspx?id=0154. [↑](#endnote-ref-1)
2. Peggy J Kirby, *The North* *Carolina Museum of Art: The First Fifty Years, 1947-1997: A Selected Chronology*, (Raleigh: North Carolina Museum of Art, 1997), 27. [↑](#endnote-ref-2)
3. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-3)
4. [Speech given by Crisp at anonymous museum conference. N.d.]

   From the Lucy Cherry Crisp Papers. Collection No 154.2.a. East Carolina Manuscript Collection, J.Y. Joyner Library, East Carolina University, Greenville, N.C. [↑](#endnote-ref-4)
5. [30 North Carolina Painters Exhibition Speech by Crisp]

   Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-5)
6. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-6)
7. William S. Powell. *Dictionary of North Carolina Biography*, (Vol. 1. Chapel Hill, NC: The University of North Carolina Press, 1979), 461. [↑](#endnote-ref-7)
8. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-8)
9. [Statement of Credits – Woman’s College, Boston University, and Columbia University]

   From the Lucy Cherry Crisp Papers, Collection No 154.1.m. East Carolina Manuscript Collection, J.Y. Joyner Library, East Carolina University, Greenville, N.C. [↑](#endnote-ref-9)
10. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-10)
11. [Correspondence between Lucy Cherry Crisp and Henry M. London regarding Crisp’s move to Raleigh. Late 1946, early 1947.]

    Crisp Papers, Collection No 154.1.a, East Carolina Manuscript Collection. [↑](#endnote-ref-11)
12. [North Carolina State Art Society News of Art. Details staff changes of London and Crisp. 1947.]

    Crisp Papers, Collection No 154.21.f, East Carolina Manuscript Collection. [↑](#endnote-ref-12)
13. Kirby, *The North Carolina Museum of Art*, 27. [↑](#endnote-ref-13)
14. Powell, *Dictionary of North Carolina Biography,.* 461. [↑](#endnote-ref-14)
15. [Invitation from Crisp to an artist to participate in 30 North Carolina Painters exhibition. 1956.]

    Crisp Papers, Collection No 154.2.dd, East Carolina Manuscript Collection. [↑](#endnote-ref-15)
16. [Letter from Crisp to Ruth Faison Shaw. Details move to Pennsylvania. 1956.]

    Crisp Papers, Collection No 154.2.ee, East Carolina Manuscript Collection. [↑](#endnote-ref-16)
17. [Correspondence between Crisp, Raleigh *News and Observer* managing editor Sam Ragan, as well as two of the 30 N.C. Painters she planned to write about (Russell Arnold and Charles Baskerville). 1956.]

    Crisp Papers, Collection No 154.2.hh, East Carolina Manuscript Collection. [↑](#endnote-ref-17)
18. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-18)
19. Powell, *Dictionary of North Carolina Biography,* 461. [↑](#endnote-ref-19)
20. “Guide to the Lucy Cherry Crisp Papers, 1794-1972.” [↑](#endnote-ref-20)
21. Powell, *Dictionary of North Carolina Biography,* 461. [↑](#endnote-ref-21)
22. E. Thomas Gaslow, Théophile Gautier on Bellini: "Notice sur 'Norma'”, (The Opera Quarterly 17, no. 3 (2001)), 423-434. [↑](#endnote-ref-22)
23. [Speech given by Crisp, *Art for Our Sake*. Reference to State Art Gallery dates before 1956, when the State Art Gallery was transformed into the State Art Museum.]

    Crisp Papers, Collection No 154.20.c, East Carolina Manuscript Collection. [↑](#endnote-ref-23)
24. Lisa Phillips, *The American Century: Art & Culture, 1950-2000*, (New York: Whitney Museum of American Art, 1999), 14-15. [↑](#endnote-ref-24)
25. [Letter from William C. Fields to Crisp. 1947.]  
    Lucy Cherry Crisp Papers, Collection No 154.1.f, East Carolina Manuscript Collection. [↑](#endnote-ref-25)
26. [Speech given by Lucy Cherry Crisp, *Art for Our Sake*. Before 1956.]   
    Lucy Cherry Crisp Papers, Collection No 154.20.c, East Carolina Manuscript Collection. [↑](#endnote-ref-26)
27. [Speech given by Crisp at anonymous museum conference. N.d.]

    Crisp Papers, Collection No 154.2.a, East Carolina Manuscript Collection. [↑](#endnote-ref-27)
28. [Correspondence between Crisp and London regarding Crisp’s move to Raleigh. Late 1946, early 1947.]

    Crisp Papers, Collection No 154.1.a, East Carolina Manuscript Collection. [↑](#endnote-ref-28)
29. [*North Carolina State Art Society News of Art*. Details staff changes of London and Crisp. 1947.]

    Crisp Papers, Collection No 154.21.f, East Carolina Manuscript Collection. [↑](#endnote-ref-29)
30. Kirby, *The North Carolina Museum of Art*, 27. [↑](#endnote-ref-30)
31. Kirby, *The North Carolina Museum of Art*, 26. [↑](#endnote-ref-31)
32. Kirby, *The North Carolina Museum of Art*, 28. [↑](#endnote-ref-32)
33. Powell, *North Carolina: Through Four Centuries*, 515. [↑](#endnote-ref-33)
34. Kirby, *The North Carolina Museum of Art*, 29. [↑](#endnote-ref-34)
35. North Carolina Museum of Art. "History of the Museum." http://www.ncartmuseum.org/about/history/.. [↑](#endnote-ref-35)
36. [*North Carolina News of Art*. Copies of the publication, mostly from the years Crisp edited. 1947-1955.]

    Crisp Papers, Collection No 154.21.f, East Carolina Manuscript Collection, J.Y. Joyner Library. [↑](#endnote-ref-36)
37. [30 North Carolina Painters Exhibition Speech by Crisp]

    Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-37)
38. [Correspondence between Crisp and Shaw regarding 30 N.C. Painters. 1956.]

    Crisp Papers, Collection No 154.2.ee, East Carolina Manuscript Collection. [↑](#endnote-ref-38)
39. [Correspondence between Crisp and Edwin Gill regarding 30 N.C. Painters. 1956.]

    Crisp Papers, Collection No 154.2.dd, East Carolina Manuscript Collection, J.Y. Joyner Library. [↑](#endnote-ref-39)
40. [List of “30 North Carolina Painters” including name, title of painting, and medium: Russell Arnold, George Bireline, John Brady, Robert Burns, Joe Cox, Lena Bullock Davis, James Fitzgibbon, James Harrill, Claude Howell, Ernest Illman, Gregory Ivy, George Kachergis, Inez Leinbach, John Chapman Lewis, Edith London, Marianne Manassee, Susan Moore, Philip Moose, Anne Northup, Kenneth Ness, Klara Osis, Hobson Pittman, Ann Carter Pollard, Raiford Porter, Joe Chris Robertson, Charles Sibley, Francis Speight, Duncan Stuart, James Walker, and additional artist Elizabeth Mack. 1956.]

    Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-40)
41. [List of “30 North Carolina Painters” including name, title of painting, and medium. 1956.]

    Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-41)
42. [Biographical information regarding individual artists, along with file labels. 1956.]

    Crisp Papers, Collection No 154.2.c, East Carolina Manuscript Collection. [↑](#endnote-ref-42)
43. [Letter from Claude Howell to Crisp giving permission to keep painting in extended show. 1956.]

    Crisp Papers, Collection No 154.2.k, East Carolina Manuscript Collection. [↑](#endnote-ref-43)
44. [Series of articles regarding North Carolina painters, Crisp. After 1956, following the “30 NC Painters” exhibit.]

    Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-44)
45. [Biographical information regarding individual artists, along with file labels. 1956.]

    Crisp Papers, Collection No 154.2.q, East Carolina Manuscript Collection. [↑](#endnote-ref-45)
46. [Biographical information regarding individual artists, along with file labels. 1956.]

    Crisp Papers, Collection No 154.2.s, East Carolina Manuscript Collection. [↑](#endnote-ref-46)
47. [Exhibition Notes regarding 30 Painters Exhibition. 1956.]  
    Crisp Papers, Collection No 154.15.i, East Carolina Manuscript Collection. [↑](#endnote-ref-47)
48. [Speech given by Crisp to Greenville Rotary Club. N.d.]

    Crisp Papers, Collection No 154.2.a, East Carolina Manuscript Collection. [↑](#endnote-ref-48)
49. William S Powell, *North Carolina: Through Four Centuries*, (Chapel Hill: The University of North Carolina Press, 1989), 507. [↑](#endnote-ref-49)
50. Powell, *North Carolina: Through Four Centuries*, 508. [↑](#endnote-ref-50)
51. Powell, *North Carolina: Through Four Centuries*, 514. [↑](#endnote-ref-51)
52. [Prospectus, A series of six seminars to be held at The Rocky Mount Arts Center on the subject: “The Enjoyment of Art.” 1966.]  
    Lucy Cherry Crisp Papers, Collection No 154.20.b, East Carolina Manuscript Collection. [↑](#endnote-ref-52)
53. [Speech given by Lucy Cherry Crisp, *Art for Our Sake*. Before 1956.]   
    Lucy Cherry Crisp Papers, Collection No 154.20.c, East Carolina Manuscript Collection.

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    Powell, William S. *North Carolina: Through Four Centuries*. Chapel Hill: The University of North Carolina Press, 1989. 496-552.

    Powell, William S. *Dictionary of North Carolina Biography*. Vol. 1. Chapel Hill, NC: The University of North Carolina Press, 1979. 461. [↑](#endnote-ref-53)