

TEXAS ON PAPER

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Jerry Bywaters, *Election Day in Balmorhea*, 1938

Foreword

Catherine A. Hastedt

At the Stark Galleries we are pleased to begin the second year of our Texas Art Project, an annual series of exhibitions addressing early Texas art and artists. This project, made possible through active leadership and generous gifts from Linda and William Reaves, represents one of the most significant endeavors into the field of Texas art history which we have undertaken. Through it we are able to bring rare and heralded examples of historic Texas art to our galleries at Texas A&M University in an effort to broaden awareness and appreciation of our state's important arts legacy among our students and faculty as well as Texans well beyond the bounds of campus. It is a thrilling proposition for us and one that is already paying artistic dividends for students, staff, and patrons.

Texas on Paper, our third exhibition of this series, brings yet another strong visual arts opportunity to our campus. The exhibition concentrates on the remarkable range of works on paper executed by important Texas artists during the first half of the twentieth century, a formative period in Texas art history. The show offers viewers a cogent synthesis of Texas printmaking during the period as well as a strong selection illustrating the broader field of works on paper by Texas artists.

We are deeply indebted to the three prominent Texas collectors who have generously shared works from their extraordinary collections—John L. Nau, III of Houston and Judy and Stephen Alton of Fort Worth. It is a special honor when such distinguished collectors open their private art treasures to students and patrons in this manner, and we are grateful to these individuals for their courtesies.

This catalog includes essays by two important Texas art authorities—Sue Canterbury, Pauline Gill Sullivan Curator of American Art and Interim Allen and Kelli Questrom Curator of Works on Paper at the Dallas Museum of Art, and Dr. Francine Carraro, noted Texas art historian now retired after an accomplished academic and curatorial career. We are honored by their contributions to this catalog and exhibition, and grateful for their willingness to share their knowledge and insights with us.

We are especially indebted to guest curators, Linda and William Reaves, who have organized and underwritten both the exhibition and catalog, and have generously contributed so many other resources to the fulfillment of the Texas Arts Project. It is our continued pleasure to work alongside them in this wonderful new venture. The art photography of Lee Jamison and Christopher Beer aptly records these selections for perpetuity, and we are grateful for their outstanding efforts. Likewise, Christopher and the Altons further enlivened the exhibition through excellent gallery talks. For these special efforts “above and beyond” we are especially grateful.

Finally, I extend heartfelt appreciation to staff members Amanda Cagle and Molly Painter for their tireless work to make all this happen. The Stark Galleries flourish because of their care and devotion to task.

Thus, the Stark Galleries proudly presents *Texas on Paper* with our sincere hope that this art experience adds new insights into the rich legacy of Texas art history that we are all so fortunate to share. Enjoy!

Catherine A. Hastedt has been director of the University Art Galleries at Texas A&M University since 1992. The department administers the J. Wayne Stark Galleries, Forsyth Galleries, University Art Collections, and public art on campus.



Charles Criner, *Mr. Alvin White*, n.d.

Introduction

Linda J. and William E. Reaves

We begin the second year of The Texas Art Project with an exhibition entitled *Texas on Paper*. In it, we reconsider works on paper by Texas artists emanating from the first half of the twentieth century and shed renewed light on the artistic embrace of this fundamental platform as a chosen means for conveying some of our state's most vital and compelling imagery. Exhibited here are almost 100 prints, pastels, watercolors, and mixed media paintings from many of the state's most significant early artists—and even a few of their less prominent counterparts—all thoughtfully gleaned from two of the state's stellar private art collections along with a handful of pertinent examples from art holdings at Texas A&M University.

The exhibit explores the popular rise of printmaking in Texas, tracking two important groups of Texas printmakers whose work with print media evolved during the midst of America's Great Depression—the Lone Star Printmakers and the Printmakers Guild. This assemblage of their work offers an exemplary analysis of the advent of Texas printmaking. Drawn from the Collection of Judy and Stephen Alton, the selections afford students of Texas art an opportunity to examine artistic processes in the printmaking amalgam and a chance to reevaluate the quality and technical sophistication of imagery manifested via these modes. In addressing this important printmaking legacy in Texas art, the exhibition calls renewed attention to ground too often overlooked in the Texas art milieu.

The printmaking focus is balanced and complemented by an intimate, yet equally strong survey of Texas paintings executed on paper, demonstrating the

broader use of media and thus affording a more complete consideration of the allure of paper as a creative means of artistic expression for artists of the period. Selected from The John L. Nau III Collection of Texas Art, these works on paper reflect the congruous facility of Texas artists to create colorful, vivid, and compelling representations of the Lone Star State beyond the realm of printmaking.

The selections from these two collections combine to offer an instructive “compare and contrast” experience and afford viewers an informative overview of the broad field and strong quality of Texas works on paper over time. All of this is further illuminated in the pair of introductory essays which follow, penned by two of Texas' most accomplished curators and art historians—Sue Canterbury, of the Dallas Museum of Art, and Francine Carraro, formerly of the Wichita Falls Museum of Art.

We trust that this exhibition will be well-received by viewers as another engaging installment in the larger story of Texas art that we hope to bring to the fore through the Texas Art Project. Our special thanks to Catherine Hastedt and her very capable staff at the Stark Galleries for making this and other exhibitions possible.

We likewise commend the kind generosity of our lenders to this exhibition and express our gratitude for their excellent stewardship in helping to preserve and maintain the art history of our state. Enjoy the fruits of their labor in *Texas on Paper* and stand by for more to come!

Linda and Bill Reaves



Chas T. Bowling, *Caddo Lake*, c. 1942

The Lone Star Printmakers and the Printmakers Guild Selections from the Collection of Judy and Stephen Alton

Sue Canterbury

In the early 1930s, during the darkest days of the Great Depression, several key events aligned in North Texas that fostered a flowering of print collecting and printmaking. Nationwide, the financial stresses of the 1930s positioned prints as more democratic and affordable to the public and, consequently, beneficial to struggling artists through sales of multiple impressions of one image. However, before the 1930s Texas lacked a tradition of printmaking and collecting.

The establishment of the Dallas Print Society in 1935 by Mrs. A. E. Zonne, a transplanted print collector from Minneapolis, provided a forum to groom a new collecting class by educating its members about the history and techniques of the medium as well as connoisseurship and the process of acquisition.¹ The Society's agenda was attractive to the Dallas Museum of Fine Arts (DMFA), a young museum seeking to build its collection, and local artists seeking a market for their work. In addition, the Society established a short-lived Print Center next to John Douglass' frame shop on Cedar Springs Road and sponsored exhibition opportunities for contemporary talent.²

Out of this supportive environment were born two vibrant, artist-founded organizations dedicated to the creation, exhibition, and sale of their members' creative work: the Lone Star Printmakers and the Printmakers Guild.

The Lone Star Printmakers (LSP) was founded in May of 1938 by sixteen charter members—all men—with the intent to show and sell prints through a system of exhibition circuits that traveled to venues around the state and beyond from October to May.³ Each contracting venue agreed to cover shipping costs and acquire at least

one print. The 1938–39 circuit was an unqualified success in which 135 prints were sold at \$5 each.⁴

Behind the scenes there were two key challenges for the group initially. Most members of the LSP were new to the lithographic process and, lacking a lithographic press in Dallas, most had to ship either their drawings for transfer to stones, or the stones themselves, to master printers out of state.⁵ Regardless, the circuits grew in popularity and geographical reach over the next three years—a blessing that sometimes was a curse for Jerry Bywaters, the circuits' sole administrator.⁶

The fourth circuit of the LSP (1941–42) was launched, fortuitously, two months before Pearl Harbor, and its venues proceeded according to plan. Soon, however, the war effort called several members into service—including the DMFA director Richard Foster Howard. In turn, Bywaters was tapped for leadership roles at the museum.⁷ In retrospect, it was easy, and natural, to assume that the fourth circuit was the group's last—an assumption not dispelled even by the existence of a typewritten checklist for a fifth circuit (1942–43) in the Bywaters Special Collections.⁸ Likely, because it was typewritten and not the characteristic printed brochure, it was deemed evidence of a circuit aborted in concession to greater priorities during the war.⁹ However, accounts in the local press in the fall of 1942 confirm that the LSP had arranged, and were about to launch, three circuits for their fifth season.¹⁰ While the show did go on, member participation was reduced as “four of the eighteen members of the group were unable to contribute because of wartime activities.”¹¹ War-time attrition of the group reached a crescendo in October of 1943, when the local press announced that the LSP's sixth circuit for 1943–44

would be postponed to the following year. Charles Bowling, the president of the group, emphatically assured readers that the "group will remain intact."¹² Bywaters clearly assumed the same since his catalogue essay for the DMFA's fall exhibition, *Texas Panorama*, referenced the LSP in the present tense as being active.¹³ Unfortunately, the fifth circuit proved to be their last as the war dragged on and the cohesiveness of the group was further eroded when several members dispersed to take teaching positions in Austin, San Antonio, Oklahoma, and beyond.

While the Lone Star Printmakers may have been a short-lived venture, out of it emerged several artists who proved particularly adept in the lithographic medium—none more than Charles Bowling, whose ability to capitalize on contrast and tonal shifts are at the fore in *Caddo Lake*.

Edward G. Eisenlohr's approach in *The Cathedral, Santa Fe* employs his skilled draftsmanship to evoke a rich play of textures.



Edward Eisenlohr, *Cathedral, Santa Fe*, c. 1939

The crisp drawing of William Lester in *Live Oak Pass* captures a winter scene with lucid sharpness, using the white paper as a compositional element over which plays both subtle and dramatic contrasts.



William Lester, *Live Oak Pass*, c. 1941

The genesis of the Printmakers Guild (Guild) was rooted in the rejection of one of their number seeking membership in the Lone Star Printmakers. Bertha Landers, the artist scorned, initiated discussions in 1939 about forming a similar organization exclusively for women printmakers, and the Guild officially launched in November of 1940 with eight charter members.¹⁴ While its goals resembled those of the men's organization, it surpassed the LSP on several fronts, the most obvious being its longevity of twenty-five years.

The women of the Guild also ran their program of exhibition circuits with superior efficiency. They eventually staged five a year; each circuit being administered by a different member to ensure an equitable distribution of labor.¹⁵

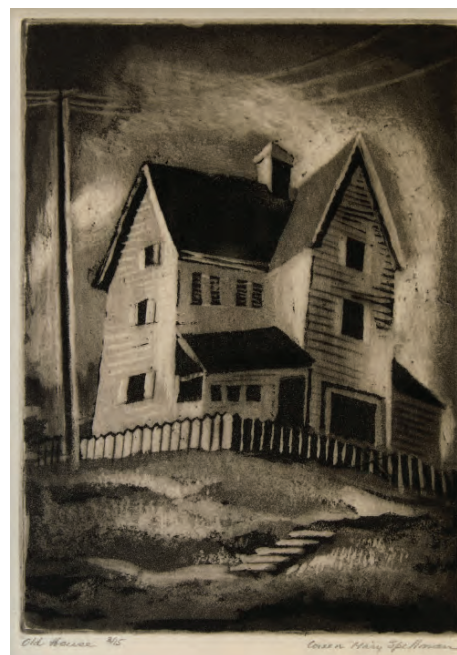
Given their academic fine arts education, they emphasized education as an integral part of their venture, and information on the graphic processes accompanied every set of prints on a circuit.¹⁶

Membership grew along with the program's success and, in 1952, the group altered its name to Texas Printmakers. Ironically, following the admission of men to its ranks in 1962, the group disbanded three years later.¹⁷

Most of the women in the Guild possessed extensive print studio experience, and several were accustomed to working in both intaglio and relief

print techniques that were more challenging than the lithographic process preferred by the men of the LSP.¹⁸ Two Guild members are highlighted here.

Coreen Mary Spellman was notable for her technical versatility across print processes as well as subject matter that ranged from representation to abstraction. *Old House* was executed in the difficult intaglio processes of aquatint and etching. With the former, she succeeds in conveying mood through tonal manipulation while employing etched lines to define select forms.



Coreen Mary Spellman, *Old House*, 1942

Spellman also worked with the 18th century technique of mezzotint. In *Terraced Fields*, Spellman achieved subtle

gradations of tone by electively rubbing or burnishing the roughened plate surface to pull up lighter tones by degrees.



Coreen Mary Spellman, *Terraced Fields*, c. 1945

Also fluent in the process of lithography, Spellman's *Abstract – Tubular Chair and Venetian Blind* is a finessed, modernist composition in which tonal gradations and pattern combine, one inextricably linked to the other.



Coreen Mary Spellman, *Abstract – Tubular Chair and Venetian Blind*, 1946

Janet Turner was a master of the relief process. The degree of difficulty required to produce her complex linoleum cut and serigraph print, *Guinea Fowl*, demonstrates why she garnered international acclaim for her work. Its beautiful colors, details, and textures relied on five different blocks to achieve the final image.

One can only muse whether the Lone Star Printmakers and the Printmakers Guild might have joined forces eventually if World War II had not occurred. David Farmer has mused that if some of the women had been accepted for membership with the Lone Star Printmakers, its run could have been a much longer one.¹⁹ Indeed, if they had joined forces early on, the combined entity would have proved less vulnerable to the impact of the war and, as well, the men might have become more versatile printmakers. The technical versatility, motivation, and organizational skills of the women of the Guild were certainly the underlying factors to their longevity.

Regardless of what might have been, when we view the accomplishments of both groups through the lens of history, and acknowledge what they accomplished in their art, and the art of Texas, their legacy as printmakers shall always remain a profound and impressive one.

Sue Canterbury is the Pauline Gill Sullivan Curator of American Art and Interim Allen and Kelli Questrom Curator of Works on Paper at the Dallas Museum of Art.



Janet Turner, *Guinea Fowl*, 1951

Notes

1. The Dallas Print Society was initially named the Dallas Print and Drawing Collectors Society but abbreviated their name the following year. See, Ellen Buie Niewyk, *Jerry Bywaters: Lone Star Printmaker*. Dallas: Southern Methodist University Press (2007), p. 18. Also see, Violet Hayden Dowell, "History of the Dallas Print and Drawing Collectors Society," (manuscript, ca. 1978), which reveals that artists such as Ward Lockwood, Jerry Bywaters, Alexander Hogue, and DMFA directors Lloyd Rollins, and Richard Foster Howard contributed to the organization's programming. Artists Mary Lightfoot and Bertha Landers also served as the Society's president (1943–46).

2. Dowell, pp. 10–11, 15. The Print Center was opened in early 1938 but, by September, it was announced that it would not continue due to issues with voluntary staffing. Also see, the Appendix, pp. 42–4: The DPS also established and sponsored, in cooperation with the DMFA, the Annual Texas Print Exhibitions (1941–47/8), the Southwestern Print and Drawing Exhibitions (1948–75), and the Dallas First [and only] Annual National Print Exhibition (1953).

3. Niewyk, p. 32, lists the charter members of the Lone Star Printmakers as Jerry Bywaters, Reveau Bassett, Charles Bowling, Harry Carnohan, John Douglass, Otis Dozier, E. G. Eisenlohr, Alexandre Hogue, William

Lester, Merritt Mauzey, Perry Nichols, Mike Owen, H. O. Robertson, Everett Spruce, Tom Stell, and Olin Travis.

4. Letter from Bywaters to Carl Zigrosser, July 20, 1940. Annenberg Rare Book and Manuscript Library, University of Pennsylvania, Philadelphia, Pennsylvania. Quoted in Niewyk, p. 36.

5. Rick Stewart, *Lone Star Regionalism: The Dallas Nine and Their Circle*. Dallas Museum of Art. Austin: Texas Monthly Press, p. 92. "[O]nly Hogue was adept, followed by Dozier and Bywaters." Stewart further notes that Hogue printed in Taos, and Dozier in Colorado Springs (where he was teaching), and Bywaters (initially) and the rest shipped sketches or stones to Theodore Cuno in Philadelphia. Only Hogue, Bowling, and Mauzey had their own presses.

6. Letter from Bywaters to Otis Dozier, October 27, 1939. Otis and Velma Davis Dozier Collection, Bywaters Special Collections, Hamon Arts Library, SMU. "The print circuit is about to drive me nuts trying to keep up with the shows on the road.... Travis, Reveau & Stell never did get prints in so some of us had to put 4 prints each in." Quoted in Niewyk, p. 36.

7. Ibid, p.50. Howard resigned in 1942. Bywaters, unable to serve in the military due to a childhood injury, was pressed into service at the DMFA—first as director of education in 1942 and then director of the museum in 1943.

8. See "Lone Star Printmakers/List of Prints/Fifth Circuit 1942–1943." Bywaters Special Collections, Hamon Arts Library, SMU.

9. Equally logical is that reduced financial resources during the war had precluded printing of a brochure.

10. Patricia Peck, "Art and Artists: Printmakers Ready Three Circuit Shows," *Dallas Morning News*, October 9, 1942, p. 8. The geographic reach of the circuits for that year was closer to home, being confined to Texas, Oklahoma, and Shreveport, LA. Also, all venues had not yet been confirmed. Both SMU and the DMFA were venues.

11. Patricia Peck, "Art and Artists: Printmakers' Opening Show Seen at SMU," *Dallas Morning News*, November 13, 1942, p. 15. Some of the venues had shifted since Peck's report on October 9, and bookings were not yet complete.

12. Patricia Peck, "Printmakers Guild Season," *Dallas Morning News*, October 21, 1943, p. 4. While a show could be produced, members felt it would not be representative of the whole, given the absence of several of their colleagues.

13. Jerry Bywaters, *Texas Panorama: An Exhibition Assembled by the Dallas Museum of Fine Arts*. (1943), unpaginated. "The Lone Star Printmakers and the Printmakers Guild **are** [emphasis added] two agencies for marketing prints and providing inexpensive exhibitions to satisfy an increasing demand." The exhibition was circulated by the American Federation of Arts. The first venue opened at the DMFA in October 1943, the same month Bowling declared in the *Dallas Morning News* that the group would continue.

14. Founding members were Stella LaMond, Lucile Land Lacy, Bertha Landers, Mary Lightfoot, Verda Ligon, Blanche McVeigh, Coreen Mary Spellman, and Lura Ann Taylor. See, David Farmer, "The Printmakers Guild and Women Printmakers in Texas, 1939–1965," in *Prints and Printmakers of Texas*. Austin: Texas State Historical Association (1997), p. 121.

15. Ibid, p. 120.

16. Ibid, p. 126. Bertha Landers wrote a three-page document describing the processes.

17. Paul Rogers Harris, "Introduction," in *The Texas Printmakers*. Exh. Cat. The Meadows Museum. Dallas: Southern Methodist University Press. (1989), unpaginated. Harris notes he was one of two men admitted in 1962. Farmer, p. 135 claims membership was only opened to men in 1964, before the group's last year of circuits.

18. The first, second, and fourth circuits of the LSP were composed entirely of lithographs. The third circuit contained two etchings and three block prints out of a checklist of thirty works. See, Stewart, p. 92, Fig. 11, which features the folded brochures of the first four circuits in a fanned display. The fifth circuit checklist did not identify print processes but those images located in an online search confirms that the majority were lithographs.

19. Farmer, p. 135.



Jerry Bywaters, *Texas Windmill*, n.d.

Texas on Paper

Selections from The John L. Nau III Collection of Texas Art

Francine Carraro

The John L. Nau III Collection of Texas Art, located in Houston, is distinguished in the field for collecting, preserving, conserving, and publicly exhibiting paintings, original prints, drawings, and sculptures by artists of Texas from the mid-19th century to the present. Beyond the worthy ambition to collect works by Texas artists, the Nau Collection is noteworthy for its focus on collecting artworks that visualize the ever-evolving story of Texas. Bonnie Campbell, who was the Nau Collection's first professional curator beginning in 2004, affirmed in a recent interview that "the Nau Collection from its beginnings has been formed by considering how well a work of art connects us to a past that is embedded in the Texas spirit, with a focus on images of land and people."

The Nau Collection effectively began in 2003 when the founders purchased 75 paintings from the Torch Energy Collection and, over the past 19 years, the Collection has steadily grown to more than 2,000 artworks through acquisitions directly from artists, estates, private collectors, and from auction and gallery purchases. Under the direction of the current curator Christopher Beer, the Nau Collection actively lends objects to various regional exhibitions and national publications to highlight artworks which explore the rich cultural heritage of Texas. It is fitting that this exhibition and publication include excellent examples of works on paper from the John L. Nau III Collection of Texas Art.

Currently there are approximately 600 works on paper in the Nau Collection, negating the unfortunate prevailing bias among private collectors that works on paper, i.e., watercolors, pastels, or original prints, are somehow less important than oil paintings on canvas.

Bonnie Campbell affirms that "In the acquisition of artworks for the Collection, there has been no consideration of a hierarchy of medium or size." Curator Christopher Beer believes that collecting artworks on paper is important to not only highlight excellent works by artists who may have been historically overlooked, but also the Collection's holdings of preliminary drawings provide viewers and scholars opportunities to see artists' creative processes.

This exhibition includes excellent works on paper that offer new insight and dimension to the study of a particular artist's work. There are also excellent examples of works on paper in this exhibition that are studies for larger works which elucidate and demonstrate the artistic process, and there are good examples of finished drawings and paintings on paper that were produced for public mural competitions.

A good example of a master work on paper from the Nau Collection is a watercolor by Jerry Bywaters entitled *Texas Windmill*. The work is not dated, but it was probably created between 1937 and 1942 based on the subject and style which aligns with the artist's regional aesthetic. Typical of Bywaters' consistent style, the subject is a Texas scene, the composition is strong, the colors earthy. However, in this work Bywaters created tonal relationships that are not sharply delineated. The medium of transparent watercolor on paper provided Bywaters with an opportunity to be expressive and painterly.

Another remarkable work in the exhibition is a watercolor on paper of a sailboat by well-known Texas artist Dawson Dawson-Watson. A European immigrant, Dawson-Watson was associated with French Impressionism and winner of the 1927 Davis Competition

in San Antonio for a painting of a cactus. This undated watercolor of a marine subject is unusual for Dawson-Watson and the diagonally divided composition is a bold stylistic statement.



Dawson Dawson-Watson, *Untitled [Sailboat]*, n.d.

Also noteworthy is a watercolor on paper by Port Arthur painter and graphic artist Florence Oom Miller. This work is a good example of a portrayal of an important Texas subject, without the stereotypical bluebonnets or cactus. Miller ably depicted a scene of a grain elevator and loading dock on a canal at Port Arthur, and she convincingly portrayed the reflections on the surface of the water.



Florence Oom Miller, *Grain Elevator of Port Arthur Texas*, n.d.

Native Houstonian, painter, printmaker, and architect Bill Condon produced an excellent watercolor on paper picturing the crowded urban confusion of buildings, construction, electrical lines, signage, and dark shadows of downtown Houston.



Bill Condon, *Houston*, n.d.

A work on paper, *Study for Avalanche by Wind* by Alexandre Hogue (back cover and page 92), is an important preliminary drawing for a large painting at the University of Arizona Museum of Art that Hogue described as depicting "the worst conditions prevailing around 1932–1934." Art historian Richard Cox described Hogue's portrayals of the Dust Bowl as images of the "ravished countryside . . . and on Texas people who stuck it out through the long drought of the 1930s." Both Hogue's preliminary drawing in casein on paper and his oil on canvas depict a locomotive rounding the bend toward a windmill and water tank with a man standing on the track attempting to flag down the train to avoid the

dangerous dirt covered tracks. Hogue's astute biographer Susie Kalil described the 1944 preliminary drawing and the painting *Avalanche by Wind* as sharp and haunting, showing the effect that drought, erosion, and dust storms had on farms, industry, and people of Texas.

In this exhibition there are six artworks that embody important Texas history relevant to the New Deal art projects dating from 1933 to 1943. Texas artists benefited from the programs and competed in the anonymous competitions of the Treasury Department's Section of Painting and Sculpture to receive commissions for murals in public buildings. Two of the mural studies are by Dallas artists Otis Dozier (page 100) and Thomas Stell (pages 93, 121) who were associated with Texas Regionalism and who each successfully competed for and completed several New Deal murals in Texas. Dallas artist Ed Bearden completed a watercolor study for a mural depicting an East Texas lumber mill, although he was not successful in receiving a commission.



Ed Bearden, *Study for Mural*, 1943

Despite her experience in completing murals in Bryan, Goliad, and Houston, painter Edna Gertrude Collins did not receive a Section commission for her watercolor of oil field workers.



Edna Gertrude Collins, *Mural Study, Oil Field Workers*, n.d.

Texas painter Suzanne McCollough Plowden was one of the 47 artists from 8 states who competed with a watercolor of the Spanish conquistadors advancing through the mountain pass for the coveted commission for the El Paso Post Office (page 102). Artist Tom Lea received the El Paso commission and two years later he received the commission for the Post Office mural in Odessa, Texas.

Entitled *Stampede*, Lea's gouache on paper preliminary sketch for the Odessa mural depicts a dramatic scene of a herd of longhorn cattle frightened by lightning and a cowboy thrown off his saddle. Lea based his subject on a popular cowboy ballad "Little



Tom Lea, *Preliminary Sketch for a Stampede*, 1940

Joe the Wrangler” and stories from the Goodnight-Loving cattle trail. The *Stampede* mural is currently on loan to the Ellen Noel Art Museum in Odessa and displayed with permission from the United States Postal Service.

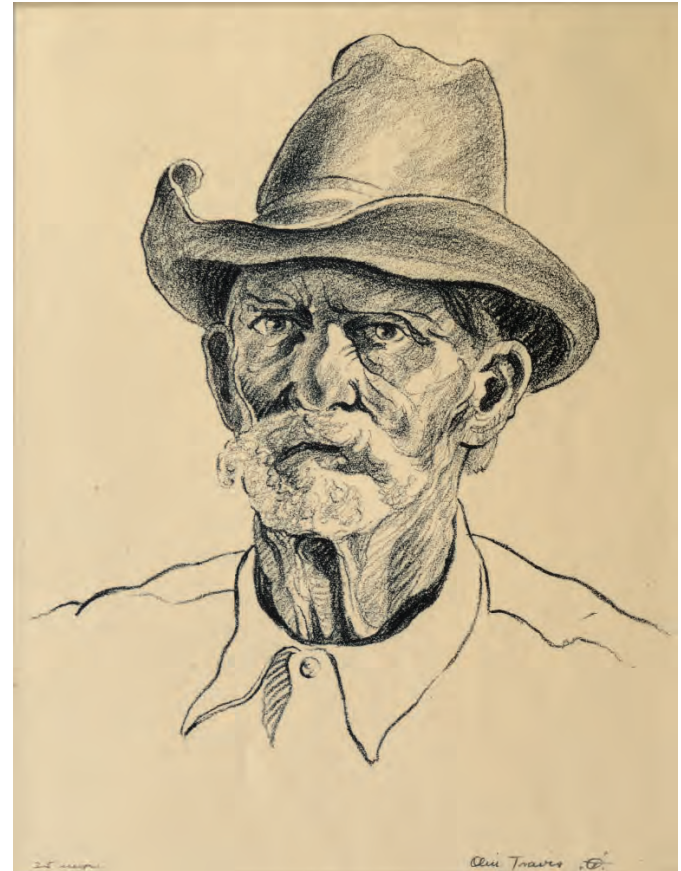
The artworks on paper in this exhibition represent only a small sampling of the rich holdings of the Nau Collection; however, they well-represent the commendable mission of the Collection which focuses on the curation of excellent works by Texas artists reflecting the Texas story.

Francine Carraro, PhD, is retired, having served as director of art and history museums in Wyoming, Maine, and Texas. Before her twenty-year career in museum direction, she was a tenured professor of art history at Texas State University in San Marcos. She is author of numerous articles and exhibition catalogs.

GALLERY

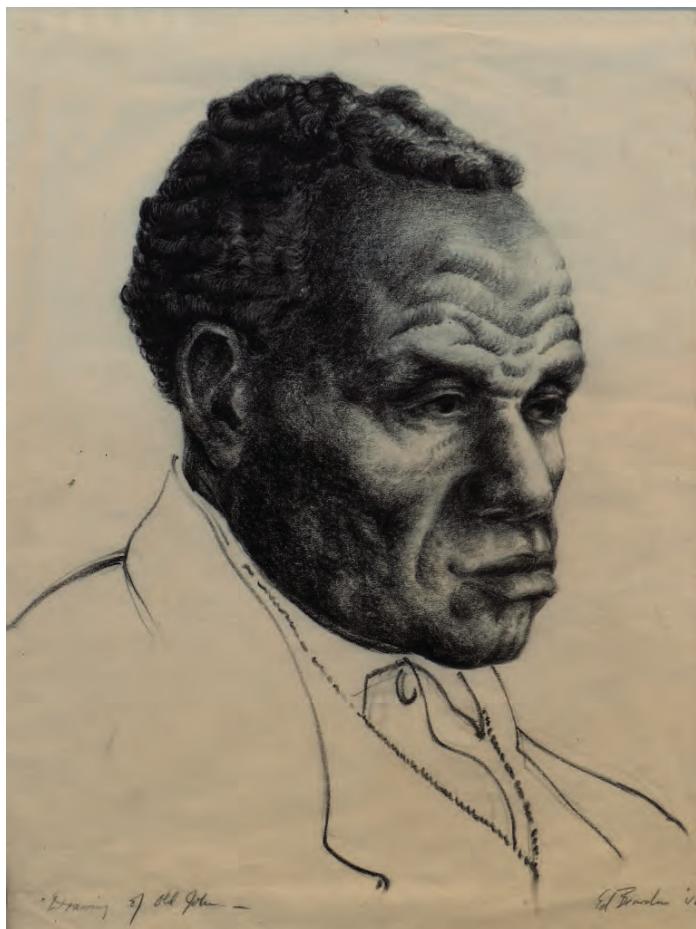
Selections from the Collection of Judy and Stephen Alton

Including two related works from The John L. Nau III Collection of Texas Art.



Olin Travis
West Texas Shepherd, c. 1938
Lithograph, ed. 25
Image 9 × 7½ inches
Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers First Circuit,
1938–39.



Ed Bearden
Old John, 1942
 Lithographic crayon on paper, 10½ × 8½ inches
 Collection of Judy and Stephen Alton



Ed Bearden
Old John, 1942
 Lithograph, ed. 6 of 21
 Image 10½ × 8 inches
 Collection of Judy and Stephen Alton

Prize, Texas Print Exhibition, Dallas, 1942.
 Exhibited, Lone Star Printmakers Fifth Circuit 1942–1943.



Edmund Kinzinger
Untitled [Artist's Studio, Taxco, Mexico], c. 1943
 Etching, 3 of 40
 Image 11¼ x 8¾ inches
 Collection of Judy and Stephen Alton



Edmund Kinzinger
Untitled [Artist's Studio, Taxco, Mexico], c. 1943
 Graphite on paper, 12 x 9 inches
 Collection of Judy and Stephen Alton



Bertha Mae Landers
Market Day, by 1944
 Etching and aquatint, no ed.
 Image 11 x 8¾ inches
 Collection of Judy and Stephen Alton

Prize:
 Dallas Allied Arts Exhibition, 1944.
 Southern States Art League, 1944.

Exhibited:
 Texas Print Exhibition, Dallas, 1944.
 Printmakers Guild/Texas Printmakers, 1945.

Image in collection of Dallas Museum of Art.



Bertha Mae Landers
Market Day - Study, c. 1944
 Graphite on paper, 10 x 8 inches
 Collection of Judy and Stephen Alton



Elizabeth Walmsley
Mexican Doorway, 1951
 Lithograph, no ed.
 Image 12¾ x 9 inches
 Collection of Judy and Stephen Alton

Coreen Mary Spellman, preliminary artwork for *Tired Model* from artist's sketchbook
Collection of Judy and Stephen Alton



Drawing on paper



Proof print 2



Proof print 1



Coreen Mary Spellman
Tired Model, c. 1945
Soft-ground etching, ed. 5 of 20
Image 8 x 5¼ inches
Collection of Judy and Stephen Alton



Coreen Mary Spellman
Home on Leave, c. 1945
Lithograph, ed. 18
Image 8 × 11½ inches
Collection of Judy and Stephen Alton



Coreen Mary Spellman
Home on Leave, c. 1945
Etching, 5 of 20
Image 6 × 8 inches
Collection of Judy and Stephen Alton



Coreen Mary Spellman
Home on Leave, 1942
Oil on canvas, 35 × 46 inches
The John L. Nau III Collection of Texas Art

Honorable Mention, Texas General, 1945.



William Lester
Live Oak Pass, c. 1941
 Lithograph, no ed.
 Image 10 × 13½ inches
 Collection of Judy and Stephen Alton

Prize, Lone Star Printmakers Fourth Circuit, 1941–42.
 Honorable mention, Texas Print Exhibition, Dallas, 1943.



William Lester
Live Oak Pass, 1939
 Watercolor on paper, 18½ × 27 inches
 The John L. Nau III Collection of Texas Art



Chas. T. Bowling
Caddo Lake, c. 1942
 Lithograph, *ed. 20*
 Image 12 x 9 inches
 Collection of Judy and Stephen Alton

Exhibited, Texas Print Exhibition, Dallas, 1942.



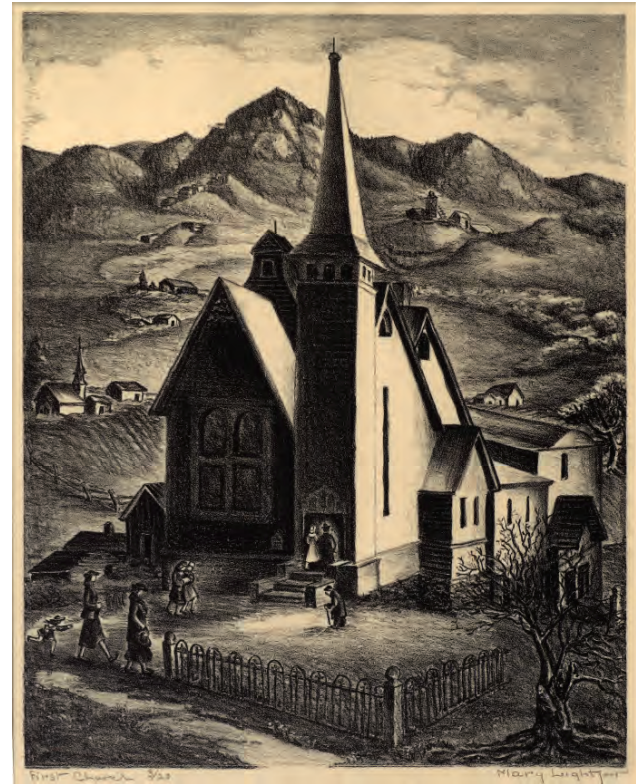
Don Brown
Fisherman, c. 1941
 Lithograph, *ed. 5 of 15*
 Image 10 x 14½ inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Fourth Circuit,
 1941–42. Image reproduced in catalog, page 1.



Lura Ann Taylor
Church near Mexico City, 1939
 Lithograph, ed. 50
 Image 10 × 8 inches
 Collection of Judy and Stephen Alton

Exhibited:
 Dallas Allied Arts Exhibition, 1941.
 Printmakers Guild/Texas Printmakers, 1941.



Mary Lightfoot
First Church, c. 1944
 Lithograph, 3 of 20
 Image 13 × 10 inches
 Collection of Judy and Stephen Alton

Prize, Texas Fine Arts Association, 1944.

Exhibited:
 Printmakers Guild/Texas Printmakers, 1945.
 Dallas Allied Arts Exhibition, 1946.
 Texas Print Exhibition, Dallas, 1946.



Coreen Mary Spellman
Old House, 1942
 Aquatint, 4 of 15
 Image 7 x 4¼ inches
 Collection of Judy and Stephen Alton



Delmar Pachl
Ghost Town, 1941
 Lithograph, ed. 10
 Image 11½ x 15 inches
 Collection of Judy and Stephen Alton

Inscribed "To Vina" presumably Vina Cames, fellow
 printmaker in Colorado.

Killed in the battle to retake the Phillippines in 1944.



Edith M. Brisac
The Long Dock, 1947
 Lithograph, no ed.
 Image 11 x 8 inches
 Collection of Judy and Stephen Alton

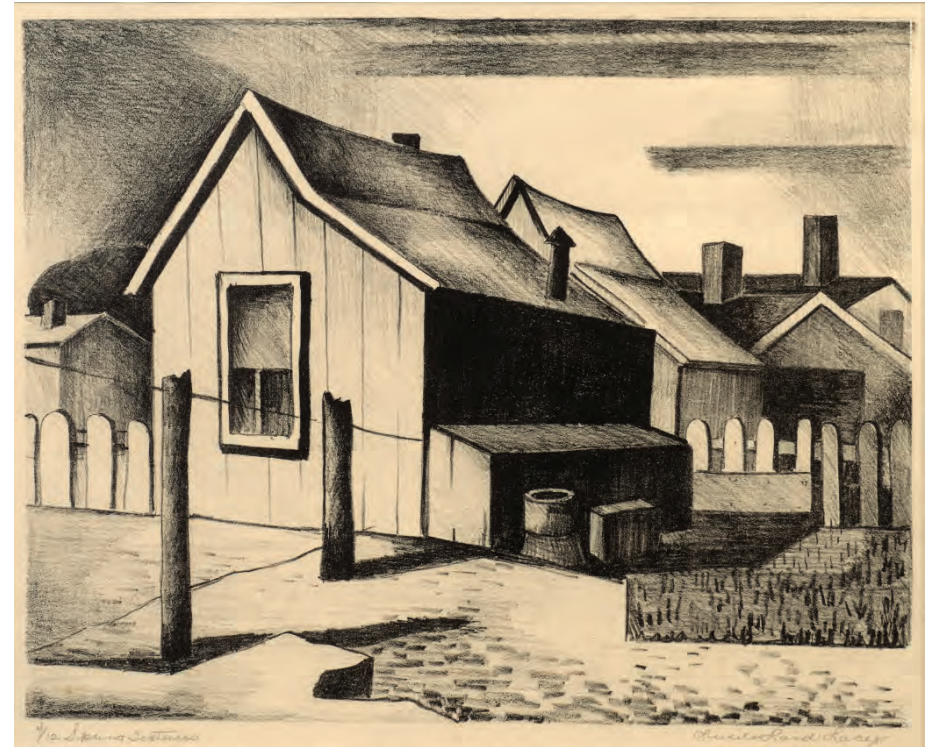
Prize, Texas Print Exhibition, Dallas, 1947.
 Honorable mention, Texas Fine Arts Association, 1947.



Coreen Mary Spellman
Poole's Sea Food, 1942
 Etching, no ed.
 Image 5 x 6 1/4 inches
 Collection of Judy and Stephen Alton



Lorene David
End of Summer, Mohegan, 1940
 Lithograph, no ed.
 Image 10½ x 16 inches
 Collection of Judy and Stephen Alton
 Exhibited, Southern States Art League, 1942.



Lucille Land Lacy
Spring Textures, 1940
 Lithograph, 4 of 12
 Image 10½ x 13 inches
 Collection of Judy and Stephen Alton
 Exhibited, Printmakers Guild/Texas Printmakers, 1941.



Horace O. Robertson
Church by the Bayou, 1941
 Lithograph, *ed. 8*
 Image 9 x 12 inches
 Collection of Judy and Stephen Alton

Exhibited:
 Dallas Print Society/1st Texas Print Exhibition, 1941.
 Lone Star Printmakers Fourth Circuit, 1941–42.



Edward G. Eisenhlor
The Cathedral, Santa Fe, c. 1939
 Lithograph, *35 of 50*
 Image 8 x 10 inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Second Circuit,
 1939–40.

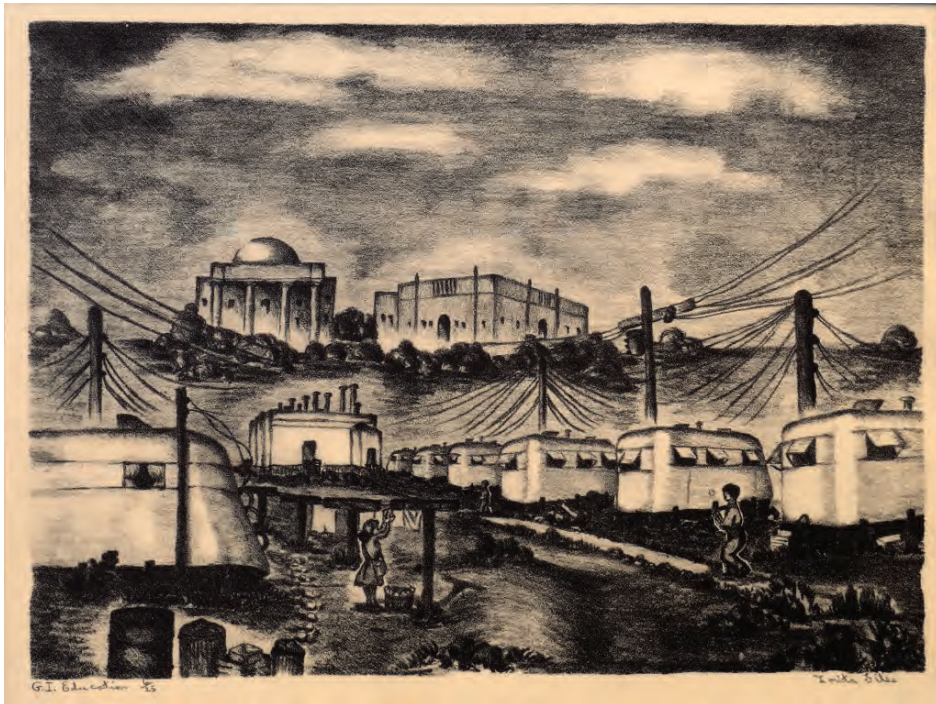


Coreen Mary Spellman
Terraced Fields, c. 1945
 Mezzotint, 3 of 20
 Image 8 x 9¼ inches
 Collection of Judy and Stephen Alton



Coreen Mary Spellman
Phil Huey's Barn, 1947
 Lithograph, no ed.
 Image 7½ x 10½ inches
 Collection of Judy and Stephen Alton

Inscribed "To Tulane"



Lorita S. Giles
G. I. Education, c. 1946
 Lithograph, ed. 6 of 25
 Image 8½ × 11¼ inches
 Collection of Judy and Stephen Alton

Exhibited:
 Texas Print Exhibition, Dallas, 1947.
 San Antonio Local Artists Exhibition, 1948.



Bess Hubbard
Progress, n.d.
 Lithograph, ed. 28
 Image 14¼ × 12 inches
 Collection of Judy and Stephen Alton



Florence McClung
Taos, N. Mexico, c. 1950
 Block print, no ed.
 Image 13½ × 17 inches
 Collection of Judy and Stephen Alton

Image reproduced in Ron Tyler, ed., *Prints and Printmakers of Texas: Proceedings of the 20th Annual North American Print Conference* (Austin, Texas State Historical Association, 1997), page 132.



J. Ward Lockwood
The Plaza, Taos, 1929
 Lithograph, 17 of 30
 Image 11 × 13½ inches
 Collection of Judy and Stephen Alton

Image in collection of Whitney Museum, New York.



Loren Mozley
White Skull and Powderhorn, c. 1942
 Lithograph, ed. 20
 Image 11 × 8 inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Fifth Circuit, 1942–43.



Jerry Bywaters
Election Day in Balmarhea, 1938
 Lithograph, 13 of 50
 Image 11 × 15½ inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers First Circuit, 1938–39.

Image reproduced in Ellen Buie Niewyk, *Jerry Bywaters: Lone Star Printmaker* (Dallas: SMU, 2007), page 91.



William Curtis Elliott
Young Bulls, c. 1941
 Lithograph, no ed.
 Image 9½ × 12½ inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Fourth Circuit,
 1941-42. Image reproduced in catalog, page 1.



Emily Rutland
Morning, n.d.
 Lithograph, no ed.
 Image 7¼ × 9 inches
 Collection of Judy and Stephen Alton

Also known as *Cattle in the Morning*.

Honorable mention, Elisabet Ney Museum, Austin, 1943.
 Exhibited:
 Texas General, 1943.
 Texas Print Exhibition, Dallas, 1943.
 Texas Fine Arts Association, 1943.
 Printmakers Guild/Texas Printmakers, 1944.
The Texas Printmakers, 1940-1965, Meadows Museum,
 SMU, Dallas, 1990.



Merritt Mauzey
Home on the Range, c. 1946
 Lithograph, ed. 40
 Image 8¼ x 14¾ inches
 Collection of Judy and Stephen Alton
 Inscribed "Guggenheim Fellowship Print"

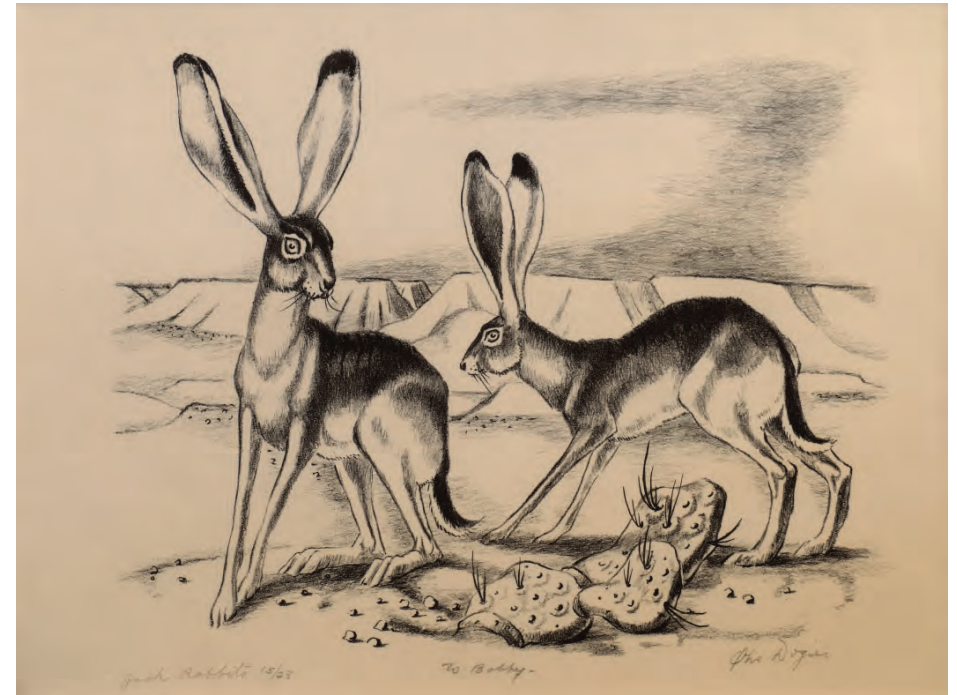


Vera Wise
Troopers at Rest, n.d.
 Lithograph, no ed.
 Image 8½ x 12 inches
 Collection of Judy and Stephen Alton



Reveau Bassett
October, c. 1941
 Lithograph, *ed. 17* (reverse)
 Image 10 × 12 inches
 Collection of Judy and Stephen Alton

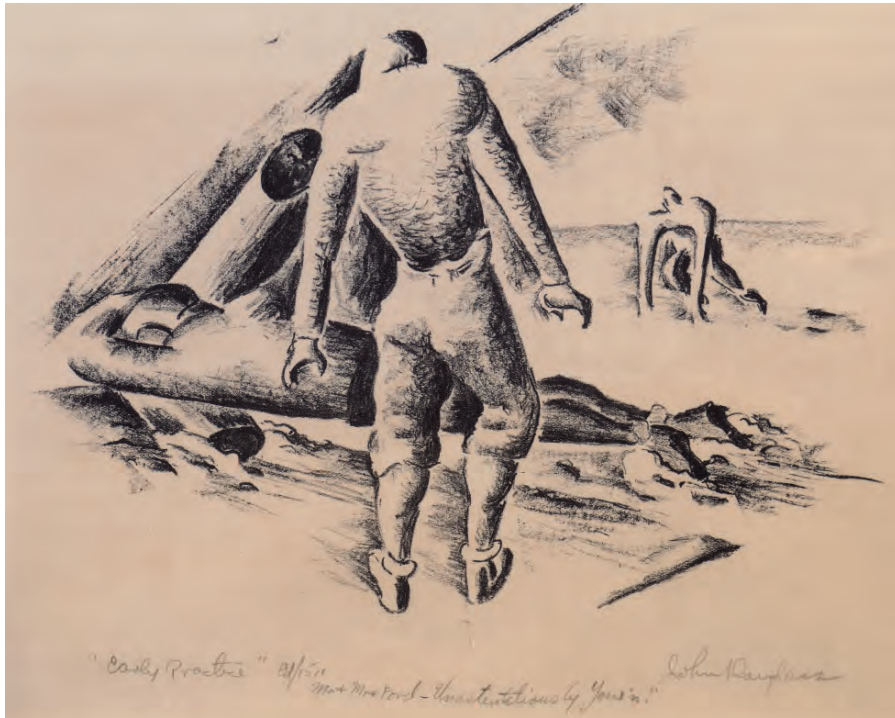
Exhibited, Lone Star Printmakers Fourth Circuit,
 1941–42. Image reproduced in catalog, page 1.



Otis Dozier
Jack Rabbits, c. 1938
 Lithograph, *15 of 28*
 Image 9½ × 12 inches
 Collection of Judy and Stephen Alton

Inscribed "To Bobby"

Exhibited, Lone Star Printmakers First Circuit,
 1938–39.



John Douglass
Early Practice, c. 1939
 Lithograph, ed. 15
 Image 7½ x 9½ inches
 Collection of Judy and Stephen Alton

Inscribed "Mr. & Mrs. Ford – Unostentatiously Yours 'N"

Exhibited:
 Lone Star Printmakers Second Circuit, 1939–40.
 Solo, Abilene Museum, 1945.



Unsigned [attributed to] Perry Nichols
Untitled [image of Post Oak], c. 1938
 Lithograph, no ed.
 Image 6 x 8½ inches
 Collection of Judy and Stephen Alton

Exhibited:
 Lone Star Printmakers First Circuit, 1938–39.
 Solo, Dallas Museum of Art, 1945.



Agnes R. Barr [Seligman Corbell]
Working, n.d.
 Etching, 6 of 10
 Image 6 × 4 inches
 Collection of Judy and Stephen Alton

Likely completed while at Texas
 Women's University; Barr graduated
 from TWU c. 1951.



Lucille Jeffries
Do-Si-Do, c. 1942
 Lithograph, no ed.
 Image 10½ × 7¼ inches
 Collection of Judy and Stephen Alton

Exhibited, Printmakers Guild/Texas Printmakers, 1942.



Veronica Helfensteller
Just Waiting, 1940
 Lithograph, no ed.
 Image 11½ × 15½ inches
 Collection of Judy and Stephen Alton

Exhibited, Printmakers Guild/Texas Printmakers, 1942.

Image in collection of National Gallery of Art,
 Washington DC.



Dorothy J. Krueger
Pieta, n.d.
 Wood engraving, no ed.
 Image 8 × 6 inches
 Collection of Judy and Stephen Alton

Inscribed "For Connie"

Exhibited:
 Southwestern Prints and Drawings Exhibition, Dallas,
 1952; traveled to Oklahoma A&M College, Stillwater,
 and Texas Fine Arts Association, Austin, 1952.



Blanche McVeigh
Signal Stop, 1946
 Aquatint and etching, ed. 50
 Image 9¼ x 14½ inches
 Collection of Judy and Stephen Alton



Constance Forsyth
Winter Thunderhead, 1954
 Drypoint, no ed.
 Image 9 x 11¼ inches
 Collection of Judy and Stephen Alton



Alexandre Hogue
Penetente [sic] Morada, 1941
 Lithograph, 31 of 50
 Image 9 × 13 inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Fourth Circuit,
 1941–42. Image reproduced in catalog, page 2.



Everett Spruce
From the Big Bend, c. 1939
 Lithograph, ed. 13
 Image 8 × 10 inches
 Collection of Judy and Stephen Alton

Exhibited, Lone Star Printmakers Second
 Circuit, 1939–40.



Frances Jane Bishop
Bird in the Hand, n.d.
 Soft-ground etching, 2 of 20
 Image 6 x 8 inches
 Collection of Judy and Stephen Alton



Coreen Mary Spellman
Abstract - Tubular Chair and Venetian Blind, 1946
 Lithograph, no ed.
 Image 6½ x 9 inches
 Collection of Judy and Stephen Alton
 Exhibited, Dallas Museum of Art, n.d.



Mary Frances Doyle
Thy Solitary Way, 1963
 Serigraph, ed. 32
 Image 15½ x 26 inches
 Collection of Judy and Stephen Alton



Stella L. LaMond
Vista del Arroyo, 1947
 Serigraph, ed. 50
 Image 13½ x 10¾ inches
 Collection of Judy and Stephen Alton

Exhibited:
 Texas General, 1947.
 Printmakers Guild/Texas Printmakers, 1947.
 Southwestern Prints and Drawings Exhibition, Dallas, 1948.



Grace Crockett
Untitled [Cowboy], n.d.
 Serigraph color block print, no ed.
 Image 15½ x 11½ inches
 Collection of Judy and Stephen Alton



Barbara Maples
Fiesta in Taos, c. 1946
 Color lithograph, ed. 25
 Image 12½ x 9 inches
 Collection of Judy and Stephen Alton

Exhibited, Printmakers Guild/Texas Printmakers, 1946.



Hazel Fulton McGraw
Decoys in Shadow, n.d.
 Serigraph, no ed.
 Image 12½ × 15½ inches
 Collection of Judy and Stephen Alton

Janet Turner
Guinea Fowl, 1951
 Color lino cut and serigraph, ed. 75
 Image 18¾ × 10¼ inches
 Collection of Judy and Stephen Alton

Exhibited:
 Southwestern Exhibition of Prints and
 Drawings, Dallas, 1952; traveled to Oklahoma
 A&M College, Stillwater, and Texas Fine Arts
 Association, Austin, 1952.

Collections:
 Cleveland Museum of Art.
 Dallas Museum of Art.
 National Gallery of Art (Washington DC).
 Nelson-Atkins Museum of Art (Kansas City MO).
 Philadelphia Museum of Art.
 Seattle Museum of Art.
 Victoria and Albert Museum (London).





Verda Ligon
Plantian [sic] *Lily*, c. 1942
 Hand-colored lithograph, no ed.
 Image 14 x 11 inches
 Collection of Judy and Stephen Alton

Exhibited, Printmakers Guild/Texas Printmakers, 1942.



Lia Cuiity
Seed Pods, c. 1946
 Soft-ground etching, no ed.
 Image 6 x 7 1/4 inches
 Collection of Judy and Stephen Alton

Inscribed "To Bror"

Prize, All-West Texas Exhibition, Abilene, 1947.
 Exhibited:
 Printmakers Guild/Texas Printmakers, 1947.
 Texas Print Exhibition, Dallas, 1947.

Selections from The John L. Nau III Collection of Texas Art



Ed Bearden
Study for Mural, 1943
Watercolor on paper, 29 $\frac{1}{4}$ × 22 $\frac{1}{2}$ inches
The John L. Nau III Collection of Texas Art



Robert Jenkins Onderdonk
Alamo, n.d.
 Watercolor on paper, 11¼ × 13¾ inches
 The John L. Nau III Collection of Texas Art



Julian Onderdonk
Untitled [Mission San Jose], September 19, 1899
 Watercolor on paper, 12¼ × 10¼ inches
 The John L. Nau III Collection of Texas Art



Dawson Dawson-Watson
Untitled [Sailboat], n.d.
 Watercolor on paper, 14 x 21 inches
 The John L. Nau III Collection of Texas Art



Emma Richardson Cherry
Opening Oysters, Galveston Bay, n.d.
 Watercolor on paper, 18 x 24 inches
 The John L. Nau III Collection of Texas Art

Exhibited, Art Institute of Chicago, 1899.



Jessie Davis
View of Fort Davis, No. 326, 1940
 Pastel on paper, 5½ × 9 inches
 The John L. Nau III Collection of Texas Art



Julius Stockfleth
Canal and Bridge, 23rd and Q, 1908, 1909
 Watercolor on paper, 7½ × 11½ inches
 The John L. Nau III Collection of Texas Art



Harry Carnohan
Texas, 1935
 Pastel on paper, 9¼ x 12¼ inches
 The John L. Nau III Collection of Texas Art



Jerry Bywaters
Texas Windmill, n.d.
 Watercolor on paper, 18½ x 24 inches
 The John L. Nau III Collection of Texas Art



Lowell Collins
Texas Tent Revival [Study], 1940
 Watercolor on paper, 8 1/4 x 12 inches
 The John L. Nau III Collection of Texas Art



Blanche McVeigh
Study for Evening Meeting, 1941
 Watercolor on paper, 21 x 15 inches
 The John L. Nau III Collection of Texas Art



Kelly Fearing
Graveyard, 1941
 Gouache on paper, 23 × 28 inches
 The John L. Nau III Collection of Texas Art



William Curtis Elliott
Workers, 1939
 Watercolor on paper, 15 × 22 inches
 The John L. Nau III Collection of Texas Art
 Exhibited, Dallas Allied Arts Exhibition, 1942.



Alexandre Hogue
Study for Avalanche by Wind, 1944
 Casein on paper, 13 × 17¼ inches
 The John L. Nau III Collection of Texas Art



Thomas Stell
Mural Study for Dallas Post Office, c. 1935
 Watercolor on paper, 6½ × 17¾ inches
 The John L. Nau III Collection of Texas Art



Raymond Everett
Backstreet of San Antonio, c. 1940s
 Watercolor on paper, 21½ × 29¾ inches
 The John L. Nau III Collection of Texas Art



Lura Ann Taylor
On Deep Elum, 1930
 Pastel on paper, 5¼ × 6¾ inches
 The John L. Nau III Collection of Texas Art



Seymour Fogel
Dehorning, 1942
 Watercolor on paper, 17 × 14 inches
 The John L. Nau III Collection of Texas Art



Emily Rutland
Farm Scene with Mule, c. 1940
 Mixed media on paper, 22 × 26 inches
 The John L. Nau III Collection of Texas Art



Otis Dozier
Untitled [Mural Study], 1939
 Tempera on illustration board, 6 × 36½ inches
 The John L. Nau III Collection of Texas Art



Edna Gertrude Collins
Mural Study, Oil Field Workers, n.d.
 Watercolor on paper, 12½ × 11½ inches
 The John L. Nau III Collection of Texas Art



Suzanne McCollough Plowden
El Paso Post Office Mural [Preparatory Sketch], 1936
 Watercolor on paper, 10¼ x 20¾ inches
 The John L. Nau III Collection of Texas Art



Tom Lea
Preliminary Sketch for a Stampede, 1940
 Gouache on paper, 5½ x 15¼ inches
 The John L. Nau Collection of Texas Art

 The finished mural, *Stampede*, is currently on loan to the Ellen Noel Art Museum in Odessa and displayed with permission from the United States Postal Service.



Bill Condon
Houston, n.d.
 Watercolor on paper, 37½ × 24½ inches
 The John L. Nau III Collection of Texas Art



Florence Oom Miller
Grain Elevator of Port Arthur Texas, n.d.
 Watercolor on paper, 15 × 22¼ inches
 The John L. Nau III Collection of Texas Art

Exhibited, Solo, Rice Gallery, New York, n.d.



Harry Worthman
Untitled [Landscape with Fence], 1970
 Pastel on paper, 34 $\frac{3}{4}$ × 29 inches
 The John L. Nau III Collection of Texas Art



Rezalia Cleopatra Grissom Thrash
Bear Lake, c. 1945
 Watercolor on paper, 15 × 22 $\frac{1}{2}$ inches
 The John L. Nau III Collection of Texas Art

Exhibited, Dallas Allied Arts Exhibition, 1948.

Selections from the Texas A&M University Collection



José Cisneros
West Texas Cowboy 1880, 1978
Ink and watercolor on paper, 17½ x 14 inches
Texas A&M University M1978.06.002



Annie Moore
Girl at Bat, n.d.
 Mixed media on paper, 28 x 18½ inches
 On Loan to TAMU

Exhibited Art Show: *Janice Smith, Willie Moore, Annie Moore*,
 Museum for East Texas Culture, Palestine, 2007.



John Biggers
Laundry Women, 1974
 Charcoal on paper, 29¼ x 34¼ inches
 Gift of the artist, Texas A&M University M1976.04.001



Kermit Oliver
Study for Empty Shed [Feed Pail], c. 1965
 Watercolor on paper, 23 × 17 inches
 On loan to TAMU

Exhibited:
Bayou City Chic, Museum of South Texas, Corpus Christi, 2015 (as *Black Farmer*). Image reproduced in catalog, page 42.
Up Close and Personal, Grace Museum, Abilene, 2019. Image reproduced in catalog, page 27.



Charles Criner
Mr. Alvin White, n.d.
 Color lithograph, 21 of 50
 Image 21 × 25½ inches
 On loan to TAMU

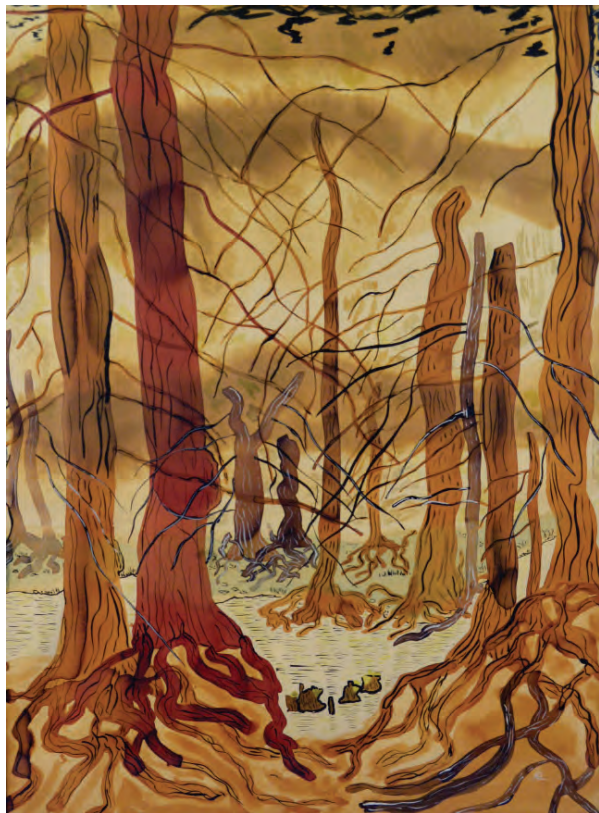


Johnny Banks
Rodeo, n.d.
 Ink and colored pencil on paper, 10½ × 13¾ inches
 On loan to TAMU



Everett Gee Jackson
Texas Farmer Bridling a Mule, 1935
 Lithograph, no ed.
 Image 8 3/16 x 6 1/4 inches
 On loan to TAMU
 Image in collection of San Diego Museum of Art 1990:50.

Exhibited Everett Gee Jackson: *San Diego Modern, 1920–1955*, organized by D. Scott Atkinson for the San Diego Museum of Art, 2008. Image reproduced in catalog, Plate 30, page 87.



Amy Freeman Lee
Cypress on the Medina, 1946
 Watercolor on paper, 30 x 24 inches
 On loan to TAMU

Exhibited:
 San Antonio Local Artists Exhibition, 1949.
 Texas General, 1949.
Amy Freeman Lee Retrospective 1945–1963: 75th One-Man Show, Witte
 Museum, 1963. Image reproduced in catalog, cover.



Karl E. Hall
Plant Your Seed, 1978–79
 Mixed media on paper, 27 x 21 inches
 On loan to TAMU

Exhibited, *Up Close and Personal*, Grace Museum,
 Abilene, 2019. Image reproduced in catalog, page 30.



Mary Ellen Shipnes
Brown House, Galveston, 1950
 Casein on paper, 22¼ × 30 inches
 Planned gift to TAMU

Checklist

- Banks, Johnny [John Willard] (1912–1988),
Rodeo, 114.
- Barr, Agnes R. [Seligman Corbell] (1931–2008),
Working, 62.
- Bassett, Reveau Mott (1897–1991),
October, 58.
- Bearden, Ed [Edward Carpenter] (1919–1980),
Old John, drawing, 22;
Old John, lithograph, 23;
Study for Mural, 81.
- Biggers, John Thomas (1924–2001),
Laundry Women, 111.
- Bishop, Frances Jane (1919–1975),
Bird in the Hand, 70.
- Bowling, Chas [Charles] Taylor (1891–1985),
Caddo Lake, 34.
- Brisac, Edith Mae (1894–1974),
The Long Dock, 40.
- Brown, Don [Donald Adair] (1899–1958),
Fisherman, 35.
- Bywaters, Jerry [Williamson Gerald] (1906–1989),
Election Day in Balmorhea, 53;
Texas Windmill, 89.
- Carnohan, Harry Peyton (1904–1969),
Texas, 88.
- Cherry, Emma Richardson (1859–1954),
Opening Oysters, Galveston Bay, 85.
- Cisneros, José (1910–2009),
West Texas Cowboy 1880, 109.
- Collins, Edna Gertrude (1885–1968),
Mural Study, Oil Field Workers, 101.
- Collins, Lowell Daunt (1924–2003),
Texas Tent Revival [Study], 90.
- Condon, Bill [William] (1923–1998)
Houston, 104.
- Criner, Charles (b. 1945),
Mr. Alvin White, 113.
- Crockett, Grace Adell (1922–2007),
Untitled [Cowboy], 74.
- Cuilty, Lia Alexandra Manuela (1908–1978),
Seed Pods, 79.
- David, Ada Lorene (1897–1987),
End of Summer, Mohegan, 42.
- Davis, Jessie Fremont Snow (1887–1969),
View of Fort Davis, No. 326, 86.
- Dawson-Watson, Dawson (1864–1939),
Untitled [Sailboat], 84.
- Douglass, John Edwin (1905–1969),
Early Practice, 60.
- Doyle, Mary Frances (1904–2000),
Thy Solitary Way, 72.
- Dozier, Otis Marion (1904–1987),
Jack Rabbits, 59.
Untitled [Mural Study], 100.
- Eisenhlor, Edward Gustav (1872–1961),
The Cathedral, Santa Fe, 45.
- Elliott, William Curtis (1909–2001),
Workers, 93;
Young Bulls, 54.
- Everett, Raymond (1885–1948),
Backstreet of San Antonio, 96.
- Fearing, [William] Kelly (1918–2011),
Graveyard, 92.
- Fogel, Seymour [Cy] (1911–1984),
Dehorning, 98.
- Forsyth, Constance [Connie] (1903–1987),
Winter Thunderhead, 67.
- Giles, Lorita Stubblefield (1892–1993),
G. I. Education, 48.
- Hall, Karl E. (b. 1952),
Plant Your Seed, 117.

Checklist (continued)

- Helfensteller, Veronica (1910–1964),
Just Waiting, 64.
- Hogue, [William] Alexandre (1898–1994),
Penetente [sic] *Morada*, 68;
Study for Avalanche by Wind, 94.
- Hubbard, Bess [Elizabeth] Bigham (1896–1977),
Progress, 49.
- Jackson, Everett Gee (1900–1995)
Texas Farmer Bridling a Mule, 115.
- Jefferies, Alma Lucille (1903–1950),
Do-Si-Do, 63.
- Kinzing, Edmund Daniel (1888–1963),
Untitled [Artist's Studio, Taxco, Mexico],
drawing, 25;
Untitled [Artist's Studio, Taxco, Mexico],
etching, 24.
- Krueger, Dorothy Jean (1926–2002),
Pieta, 65.
- Lacy, Alma Lucille Land (1901–1994),
Spring Textures, 43.
- LaMond, Stella Lodge (1893–1968),
Vista del Arroyo, 73.
- Landers, Bertha Mae (1907–1996),
Market Day – Study, drawing, 26;
Market Day, etching, 26.
- Lea, Tom (1907–2001),
Preliminary Sketch for a Stampede, 103.
- Lee, Amy Freeman (1914–2004),
Cypress on the Medina, 116.
- Lester, William Lewis (1910–1991),
Live Oak Pass, lithograph, 32;
Live Oak Pass, watercolor, 33.
- Lightfoot, Mary L. (1889–1975),
First Church, 37.
- Ligon, Verda P. (1902–1970),
Plantian [sic] *Lily*, 78.
- Lockwood, John Ward (1894–1963),
The Plaza, Taos, 51.
- Maples, Barbara Lucille (1912–1999),
Fiesta in Taos, 75.
- Mauzey, Merritt Thomas (1898–1973),
Home on the Range, 56.
- McClung, Florence Elliott White (1894–1992),
Taos, N. Mexico, 50.
- McGraw, Hazel Dell Fulton (1897–1968),
Decoys in Shadow, 76.
- McVeigh, Blanche (1895–1970),
Signal Stop, 66;
Study for Evening Meeting, 91.
- Miller, Florence Oom (1900–1984),
Grain Elevator of Port Arthur Texas, 105.
- Moore, Annie (b. 1938),
Girl at Bat, 110.
- Mozley, Loren Norman (1905–1989),
White Skull and Powderhorn, 52.
- Nichols, Perry [attributed] (1911–1992),
Untitled [image of Post Oak], 61.
- Oliver, Kermit (b. 1943),
Study for Empty Shed [Feed Pail], 112.
- Onderdonk, Julian (1882–1922),
Untitled [Mission San Jose], 83.
- Onderdonk, Robert Jenkins (1852–1917),
Alamo, 82.
- Pachl, Delmar Max (1912–1944),
Ghost Town, 39.
- Plowden, Suzanne McCollough (1916–2018),
El Paso Post Office Mural [Preparatory
Sketch], 102.
- Robertson, Horace O. (1886–1970),
Church by the Bayou, 44.

Checklist (continued)

- Rutland, Emily Edith Swartz (1890–1983),
Farm Scene with Mule, 99;
Morning, 55.
- Shipnes, Mary Ellen (1908–2001),
Brown House, Galveston, 118.
- Spellman, Coreen Mary (1905–1978),
*Abstract – Tubular Chair and Venetian
Blind*, 71;
Home on Leave, etching, 30;
Home on Leave, lithograph, 30;
Home on Leave, oil, 31;
Old House, 38;
Phil Huey's Barn, 47;
Poole's Sea Food, 41;
Terraced Fields, 46;
Tired Model, etching, 29;
Tired Model, preliminary artwork, 28.
- Spruce, Everett Franklin (1907–2002),
From the Big Bend, 69.
- Stell, Thomas M. (1898–1981),
Mural Study for Dallas Post Office, 95.
- Stockfleth, Julius (1857–1935),
Canal and Bridge, 23rd and Q. 1908, 87.
- Taylor, Lura Ann (1906–1990),
Church near Mexico City, 36;
On Deep Elum, 97.
- Thrash, Rezalia Cleopatra Grissom (1893–1982),
Bear Lake, 107.
- Travis, Olin Herman (1888–1975),
West Texas Shepherd, 21.
- Turner, Janet Elizabeth (1914–1988),
Guinea Fowl, 77.
- Walmsley, Elizabeth Harter (1900–1993),
Mexican Doorway, 27.
- Wise, Vera (1892–1978),
Troopers at Rest, 57.
- Worthman, Harry (1909–1989),
Untitled [Landscape with Fence], 106.



Thomas Stell, *Mural Study for Dallas Post Office*, c. 1935

Lenders

Judy and Stephen Alton

John L. Nau, III

Photographers

Lee Jamison, Contemporary Texas Artist

Christopher Beer, Curator, The John L. Nau III Collection of Texas Art

THANK YOU!