



INTO THE DESERT LIGHT

EARLY EL PASO ART 1850–1960

EL PASO MUSEUM OF ART

Written by
Carol Price Miller, Ph.D.
Holly Thurston Cox
Christian J. Gerstheimer
and Prince McKenzie

This book has been published in conjunction with the exhibition

Into the Desert Light: Early El Paso Art 1850–1960

Curated by Christian J. Gerstheimer

El Paso Museum of Art

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Front cover: Audley Dean Nicols, *Untitled*, Oil on canvas, Susan H. & Claude C. Albritton Collection

Frontispiece: Lewis Teel, *Cloud Shadows*, Oil on canvas, Geralyn & Mark Kever Collection

Back cover: Hari Kidd, *Juárez Plaza* (c. 1940s), Watercolor on paper, Cita Schuster Collection



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PLATE 1

José Aceves
Untitled (1950s)
Oil on panel
Tom & Carolyn Diamond Collection

FOREWORD AND ACKNOWLEDGEMENTS

A search for the great frontier, dreams of carving out a place for family and future, solitude, and visions of lands long since quieted by time and place...these are the motivating forces of the great migration to the pass from the south of Mexico to the north and from the eastern United States to the west. It continues to shape El Paso even today. Nestled along the southern tip of the great Rocky Mountains, long since sculpted and shaped by the Rio Grande River through the high mesas of the desert southwest, this city, rich in culture and historical significance is still quietly silhouetted against a backdrop of fertile valleys and soaring mountains of five thousand shades of brown outlined by a piercing blue sky. It is a stroll into the desert light.

But those who have been blessed with the experience of our majestic landscapes, magenta and auburn morning lights, dusks of copper yellow and brilliant orange, or the deep cobalt nights, know that it is the magic created by nature that draws our population. It brings with it hope that fills the soul. These are the motivating forces of the founding artists of El Paso. They brought culture, they captured what our minds could only imagine, and they gave to us that sense of home, a place in time.

Into the Desert Light, a visual dialogue in art of the creative forces that arrest our routines and remind us of the true purpose of our efforts, tells the story of sixty artists who became messengers of the past and scribes of what our future was to hold. Influenced by the isolation of location and our inclusion in the American dream, the artists of early El Paso have demonstrated that we are never too far away from our neighbors but never so close to be assimilated.

Inspired by the Enlightenment's equation of nature and religion, the Romanticism of national expansion and patrimony, and the Realism of painting that which is meaningful to the individual rather than the state, El Paso's early artists reflect the trends and motivations of their nineteenth century counterparts in Santa Fe and Taos, the hill country of San Antonio, the mid-Atlantic and upstate New York. While focusing on the landscapes and community that nourished them, they documented the significance of regional histories and stories, the social turmoil and challenges of war, the oddities of life, and the normalcy of home. They painted and sculpted with fidelity to nature, with clarity of progress, with accuracy of form, with nostalgia of location.

As styles and artistic direction evolved so did the artists. From academic to abstract, El Paso changed as culture changed with them and around them. They kept us grounded and informed with exhibitions in meeting halls, clubs, and the earliest of the regional Museums. Lessons at home moved to the galleries and professional studios, then to the classrooms of the University. El Paso expanded from a small industrial enclave to a city of great intellect and discourse, the artistic community diversified and grew.

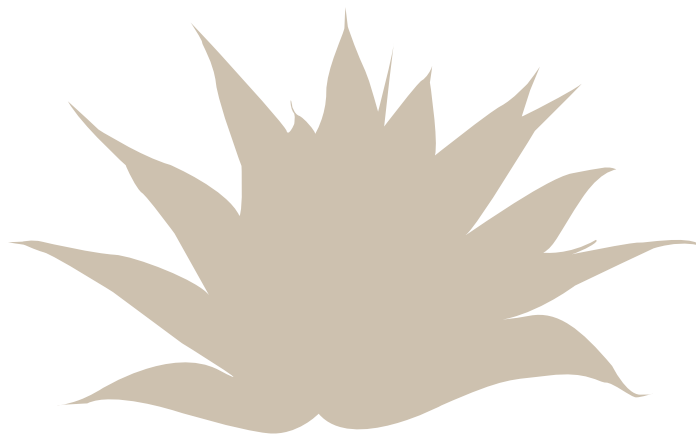
From the middle of the nineteenth century to the middle of the twentieth century, our artists gave to us a snapshot of the community as well as the world art scene. They told our international stories and gave them meaning beyond our books and our oral traditions. They provided us with a past, and their works have become the archives of our future.

The early El Paso artists are no longer hidden among the private collections of community, stories told to the few among the many. And while this book will forever be a testimony to the talent and the work of our regional artists, it is a beginning. Countless stories are still to be told, and a more detailed look into the histories of our artists since passed is still unfolding.

In this discovery, the El Paso Museum of Art has become a haven for our regional past. Research continues as other artists have surfaced. We are still searching, still evaluating, and still uncovering the hidden jewels of our community. More will follow, and our discoveries will awaken our history.

El Paso's role in the world of art will continue to emerge as others embrace the beauty of our location, the solitude of our location and the magnificence of our art.

MICHAEL A. TOMOR, Ph.D.
Director, El Paso Museum of Art
Deputy Director, Museums
Museum and Cultural Affairs Department



WHEN A PROJECT OF SUCH SIGNIFICANCE to the community and to the profession is embraced by so many, it is always difficult to delineate a list of some over others. So let my first intentions be to recognize the commitment of the founding visual artists of the region. Without their perseverance and enthusiasm, El Paso would not be as culturally rich as it is today.

Over the course of this research and this project, some have put themselves forward by initiating conversations and identifying the significance of our endeavors. Hal Marcus, as the former Chair of the El Paso Museum of Art Advisory Board and guiding force in the community for the elevation of what in our region is known as the Early El Paso Artists (any artist that has reached a significant mature style forty years prior to the current year), was the first to identify this Museum as the critical keystone in declaring the need for recognition to be given to *all* those who established the visual art foundations of our community. He assisted in this project, donated works to the Museum's permanent collection in pursuit of this goal, and declared his unfettered commitment to this publication. For this, Hal Marcus and, indeed, other members of the Early El Paso Art Collectors Organization stand out to be recognized among others who contributed to this elevation of some of our regional artists.

Although many of the early artists of El Paso blazed a trail toward national recognition on their own, including the great mural painter and American Regionalist Tom Lea and cultural visual historian and book illustrator José Cisneros, it took the efforts of others to solidify their place in history. Adair Margo, among others, is recognized for tirelessly promoting and educating the world specifically about these two artists as well as others from the El Paso area. Her dedication is unwavering and her commitment to this community and its artists formidable.

Over the years, although others have dedicated research to profiling these artists, it was the work of two local historians, Carol Miller and Holly Cox in the 1970s, that led to the first book, *Early El Paso Artists*. Long since out of publication and copies too few to even find for sale, it is the commitment of these two scholars who bring to you in this book, a revision and update of the most complete documentation of artists of early El Paso. Through their efforts of tracking down oral histories, passing newspaper stories, and small historically significant brochures and publications on these artists, critical information has been located and documented to help us understand the lives of these artists in El Paso. It has contributed to the archival records of the

development of art school and studio, of exhibition and retail, and to the creation of a cultural environment in this city. In addition, both are primarily responsible for the content of the artists' biographies and bibliography in this book. Our gratitude is extended to them for their contributions to this project.

Special assistance was also provided by Prince McKenzie and Bill Quinn, both of whom should be thanked for their assistance in finding primary research. Russell Tether, of Dallas, also should be acknowledged for his assistance in identifying collections and collectors outside of El Paso. Each helped us tell a much richer story, and their assistance and support in helping us bring those collections to El Paso to sit among their counterparts in the exhibition at the El Paso Museum of Art, became critical for a more balanced document.

Projects such as these are very costly. Among those recognized on our supporters list, special appreciation is extended to the Center for the Advancement and Study of Early Texas Art for their generosity in granting funds as a lead gift to this project. Members of the El Paso Museum of Art Foundation, volunteers who tirelessly worked to raise awareness and funds for an endowment to support the Museum's education, exhibition, and conservation projects are also commended for their financial support. In addition to the unrestricted funds they provided, monies from the Cita Schuster Endowment and the Sam and Greta Moore Endowment of the El Paso Museum of Art Foundation were received. Special recognition is also given to the hundreds of contributors who gave generously in building that Foundation Endowment and the Tom Lea Endowment, a fund also generously supporting the efforts of this project.

The El Paso Museum of Art is fortunate to have such talented individuals working in the field. El Paso Museum of Art Curator Christian Gerstheimer, who has been the leader of this project and an accompanying exhibition on the topic, has spent countless hours on *Into the Desert Light*. He is to be commended on this original research and working with the community to bring this topic to life. Our curator does not work alone, so let me also recognize equally the Members of the El Paso Museum of Art and other members of its staff and the El Paso Museum of Art Advisory Board, who early on in the development of this project recommended with great enthusiasm our pursuit of this topic. Each of the above dedicated themselves to some degree to the elevation of the arts for the betterment of the Museum, the City, and the art world.

As a Municipal Museum in the City of El Paso, specific recognition is to be shared with Mayor John Cook and City Council, City Manager Joyce Wilson, Quality of Life Portfolio Director Debbie Hamlyn and Director of the Museums and Cultural Affairs Department, Sean McGlynn, for their continued support of enriching the quality of life for the citizens of our community and their role in advocating for the importance of this Museum in that objective.

With the dedication of the entire community, this project gained much momentum and support. My gratitude is therefore extended to you, who have taken the time to participate in this project by simply reading this book and becoming more familiar with the talents of the great visual artists of El Paso.

MICHAEL A. TOMOR, Ph.D.
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EL PASO'S VISUAL TRADITIONS: A PREHISTORY

BY PRINCE McKENZIE, FORMER ASSISTANT CURATOR, EL PASO MUSEUM OF ART

When the earliest explorers and missionaries began their search for gold and souls in the rugged Paso del Norte area, they could not have known that they were surrounded by another sort of wealth—the visual arts of the native peoples. As vibrant and self-expressive as anything the conquerors had known in Europe, these art forms of painted, incised rock and ceramics had existed since 3000 B.C.E. and depicted life as it was experienced by the indigenous peoples.

Native Americans discovered early that the El Paso area offered easy passage between the northern and southern sections of the continent. They had followed migrating birds and animals and found that the region provided abundant wildlife and permanent water supply. The presence of water allowed agriculture to flourish; thus two early cultures—permanent and transient—created a wide variety of art.

Many sites remain as witnesses to these early people. Ancient rock paintings, pictographs, and petroglyphs have been found in the following areas: the Franklin Mountains, Hueco Tanks, the Black Range, and the Gila Cliff Dwellings. Nearby Mexico can claim this art in the mountains of Samalayuca and the Sierra Madre.

Inhabited sites often contained art reflecting subsistence needs, such as rabbits, sheep and goats. Abstract lines as well as repeated lines and symbols suggest water, cloud formations, or spears. Farther from habitation were ceremonial sites, associated with spiritual and supernatural figures, sometimes anthropomorphic, and animal-like, and sometimes combinations of both. Predatory animals predominated: cats, wolves, bears, eagles, owls, and snakes. Some figures were shamanic or spiritual, such as the Plumed Serpent. Unique painted facial masks appeared in some sites as well as the ceremonial imagery of other regions, notably Central America where the Plumed Serpent appears in that area's more sophisticated culture.

Hueco Tanks, to the east of El Paso, is a huge rocky outcropping with overhangs and natural shelters. Its name derives from the many “huecos” or indentations in the stone where water could be saved. Therefore, it attracted many inhabitants over time. Its rock art and inscriptions date from 2000 B.C.E.

Studying such art became a serious pastime of many El Pasoans. There were people who recognized the need to preserve images of the site. One such person was Otis Aultman, the first serious photographer to record in black and white film what existed there in 1910. Aultman became an early president of the El Paso Archeology Society, and his work led to the study of El Paso's Native American rock art. Another such forward-looking individual is Forrest Kirkland, a commercial watercolor artist from Fort Worth, who dedicated his life to recording the major rock art sites of Texas. He began archiving those of Hueco Tanks in 1939.

Later, in 1954 El Paso artists Tom Lea and C. Ewing Waterhouse saw the enormous significance of the rock art and incorporated it into the décor of El Paso's new library building, now El Paso's Main Library, on North Oregon Street. They observed that the limestone entry porticos were similar in size and shape of the rock shelters at Hueco Tanks. The two artists designed stylized rock art patterns, made them into forms, and pressed them into the cement of the entryway ceiling. Colors were then applied. In recent years a new library wing was added, and similar patterns were repeated, in the building and in the Tom Lea mural now housed at the library, thereby bringing a reminder of Hueco Tanks into modern downtown El Paso.

By 1450 the Pass of the North had long been a corridor for trade from east, west, north, and south. Some of the products went to the Hohokum pueblos near Phoenix. The Jicarilla Mountains were a source of turquoise, and the Black Range provided copper. These raw materials were traded southward to the Casas Grandes people in exchange for scarlet macaw feathers, copper bells, beads, shell bracelets, ornaments and pottery.

These artifacts profoundly influenced the early El Paso culture, for the designs were far more intricate than those produced in and around El Paso. Of particular interest were the effigy ceramics decorated with faces of animals or humans, or they were figurals shaped into those forms. Museums in both El Paso and Juárez have collections of these items.

In 1598 when Don Juan de Oñate came to Mexico and began his journey northward to Santa Fe, a new era of art had arrived with him in the new world. Included in his entourage were priests whose aim it was to bring the native peoples into the Catholic faith. In order to teach the religion, the clergy used visual aids which consisted of holy paintings on rolls of leather. These could be unrolled and hung in a church or chapel while the priest taught.

Later, the Spanish brought retablos: altarpieces of saints, the Trinity, the Virgin, the Holy Family. In the 17th century, these were painted by professional artists, trained by European instructors, for use in churches or in hacienda chapels. By the 18th and 19th centuries retablos were fashioned by untrained artists, including Native Americans, on sheets of tin, copper, and wood, for worship at family altars or chapels. Some of these objects contain the charm and naivete of folk art in their attempt to imitate the iconography of European precedents.

History tells us that by 1600 caravans from Puebla came to the Pass bringing Majolica pottery, oil paintings of saints, crucifixes, and carved images of Christ. In the 1700s art installations proliferated, especially in the missions, and included altar screens and retablos. Santos (pictures of saints) were painted with water soluble paint on panels of cottonwood. Bultos (carved images) were made from cottonwood covered with gesso and paint. Often, however, the local priests, and itinerant artists, would copy European art for the altar screens.

El Paso's visual arts tradition began before 1850, thanks to the Native Americans, the Spanish, and Mexicans. Happily, it continued to thrive and prosper with the arrival of Anglo-Europeans, during the westward expansion and advent of the railroads and the early 19th century industrial revolution of this region.



PLATE 2

Berla Emeree
Peaceful Solitude (1935)
Oil on panel
Kevin Wells Collection

INTO THE DESERT LIGHT: EL PASO ART 1850–1960

BY CHRISTIAN J. GERSTHEIMER, CURATOR, EL PASO MUSEUM OF ART

The art created in El Paso between 1850 and 1960 captivates its viewer with its many variations, distinctive character and proud independence. Manuel Acosta, José Cisneros, Tom Lea and Urbici Soler are four of the best-known artists from this era, but what remains less recognized and understood are the accomplishments of the many other artists working in the region during this same period. These lesser-known artists sought out the unique desert light for inspiration and El Paso's American, Mexican and Spanish heritage, to influence their careers and creativity. Most successful, prolific and numerous were the landscape painters, but also significant were the artists influenced by European modernism, the portrait painters and the printmakers. These broad groupings reveal the wide range of artwork produced during the early years of El Paso's development.

For the majority of artists working from 1850 to 1960 within the Spanish Colonies and Northward along the *Camino Real* the predominant artistic style was an European academic aesthetic disseminated by American artists who studied in Paris, Germany or Switzerland or at art schools in Chicago, Philadelphia or New York. Such influences meant that the artistic output of the El Paso artists was representational of the beginning of the 20th century styles of art and rooted in regionalism, but gradually included the modernist influences of Impressionism, non-objective painting, Cubism, Surrealism, and later, Abstract Expressionism.

The artists from the last half of the 19th century in El Paso, John Russell Bartlett, Henry Cheever Pratt, Leon Trouset, Augustus Koch and Wilhelm Van Velten, made the earliest images of what was to become standard subjects seen in El Paso/Juárez, *El Paso del Norte*. Bartlett and Pratt were enlisted to accompany a survey expedition of the United States-Mexico boundary; the representational character of their work reflects its utilitarian purpose, that of visually recording the geography along the border. The date was 1850, only five years after Texas' annexation as the 28th state of the United States and 23 years before El Paso's incorporation as a municipality. Bartlett was a talented amateur artist (PLATE 100).¹ Pratt, however, had trained in the eastern United States with Thomas Cole. His landscape work has a romantic sentiment similar to that of Albert Bierstadt, whose works depict Manifest Destiny and the sensibility of the Hudson River School. In addition to his landscapes Pratt actually painted portraits of two of the earliest European settlers to the El Paso region, Benjamin Franklin Coons (1851) and James Wiley Magoffin (1852). In Pratt's painting of *Coons' Ranch* (1853) (PLATE 83), the artist portrays himself sketching the broad Rio Grande landscape gazing off toward Mexico's rugged Sierra San Ignacio Mountains. Leon Trouset was an itinerant French painter of the Southwest who settled in *El Paso del Norte* (Juárez), and in 1885 painted El Paso from the Mexican side of the Rio Grande. Trouset's somewhat naïve painting *View of*

El Paso (1885) (PLATE 98) stereotypically presents Juárez as a peaceful, not-too-busy place and El Paso as a more developed, thriving city. Worthy of note are accurate details such as the recently arrived railroad and several identifiable buildings. One year later Augustus Koch (1886) traveled to El Paso to sketch the growing city with the intention of selling bird's-eye-view lithographs based on his sketch of the town to local merchants. Koch's aerial views such as *Birdseye View of El Paso* (1886) (PLATE 59) are significant for their historical details as well as their straightforward depiction of El Paso in the same clear, linear style as other bird's-eye-views of very different cities throughout Texas and the United States. Wilhelm Van Velten, a Russian-born artist from Germany, was in the United States on a tour of the Southwest. He used watercolors in *El Paso* (1888) (PLATE 99) to portray the developing town from the east including the much larger, older Mexican town of *El Paso del Norte* across the Rio Grande. Made as a visual record of his travels, Van Velten's painting depicted recognizable landmarks such as the mesa of land above El Paso and the courthouse in the downtown area. Each of these five artworks was created before an art gallery or art-market existed in El Paso and were the products of a self-motivated artist or a private commission. Artists such as Bartlett, Pratt, Trouset, Koch and Van Velten did not intend to be part of El Paso's history of art, but their images remain among the few existing significant works of their era.

During the first two decades of the 20th century opportunities for artists in El Paso grew as portraiture and illustration became the most frequent and profitable commercial ventures. However, formal academic training in art did not exist in El Paso and, except for taking private lessons or studying art by correspondence, aspiring artists had little choice but to attend one of the established art schools in the eastern United States or abroad. Artists could and did exhibit locally in locations such as schools, hotels and the El Paso Chamber of Commerce, but there was not a significant exhibition venue or market for their work. In addition, two significant political events occurred that transformed El Paso and increased its population more than four times: the Mexican Revolution from 1910–1922 and World War I from 1914–1918. The Mexican Revolution caused thousands of Mexicans to flee their homes and head north, which in turn brought more artists to El Paso.² World War I, in turn, brought many soldiers and their families to El Paso, indirectly contributing to El Paso's art-buying community.

In this same period but further north in Taos, New Mexico, recently arrived artists, trained in European and American art schools in the east, discovered what the cultures and landscapes of the Southwest had to offer. The Taos Society of Artists (T.S.A.), formed in 1915, promoted a truly American art, something the United States, after only little more than one hundred years of independence, had yet to develop. Through frequent trips back east and persistent self-marketing; the T.S.A. did much to lure other artists to Taos and out West as well as to stimulate a market for their work in the east.

One artist enticed to venture west was Fremont Ellis. Between 1915 and 1916 Ellis, who was already a self-taught painter, moved to El Paso via New York and Los Angeles to

begin a career in optometry.³ This young artist was intrigued by the beauty of the desert landscape and attempted simultaneously to launch his artistic career in El Paso. Although strongly applauded by the established artist Alfred Montgomery, Ellis' dreams of being an artist did not thrive in El Paso and eventually led him to Santa Fe, but not before he painted the iconic work *El Paso Smelter at Night*, 1919 (PLATE 32).⁴ This work, curiously painted in a romantic, impressionistic style ambivalently portraying the smelter as a fire-enshrouded entity, testifies to the formative role that Ellis' experiences in El Paso were to his future as an artist. The same dramatic lighting of *El Paso Smelter at Night* can again be seen in Ellis' 1926 *Valley of the Gods* (PLATE 31). Ellis' impact on El Paso's later artists should not be understated for he inspired and mentored younger El Paso artists and his work demonstrated that El Paso, too, had subjects worthy of an artist's brush.

This idea of one's locale being a worthy subject that an artist knows best, has considerable importance to the next generation of artists, some of whom were simply told to paint subjects from the culture of El Paso by their instructors at art schools in the eastern United States. Lewis Teel was instructed to do so by Joseph Henry Sharp, Tom Lea by John Norton and Hari Kidd by his instructors in Philadelphia. The concept of seeking out recognizably American subject matter was part of a nativist impulse that opposed importing modern art.⁵

The same year that Ellis headed for Santa Fe, another artist, who was to have a lasting impact on El Paso art, moved to El Paso. That artist was Audley Dean Nicols. Nicols, who had studied at the Art Students League in New York, soon established himself as El Paso's *plein-aire* painter of the desert. Works such as *Sunland Landscape* (1923), (PLATE 82), *Franklin Mountains, El Paso* (1928) (PLATE 81), and *Untitled*, undated (COVER IMAGE) typify Nicols' self-taught style of capturing the multitude of colors as well as the dramatic effects of the intense sunlight, characteristic of the Chihuahuan and Sonoran deserts. Nicols convincingly depicted the stretches of land between himself and the mountains by including the nearby vegetation, the dark shadows from the clouds above, the hazy, vast space and the thin purples of the distant mountains. A Nicols painting was normally divided into three horizontal sections from top to bottom: sky, mountains and desert. Through endless combinations of these three components, usually highlighting the transparency of the distant purple mountains, Nicols gained from his subject recognition. Signs of humans in his paintings were limited to a wagon's disappearing trace.

Ada Miller, G. Harris Shelton and Joe Gandara are three artists of El Paso who in the early 1920s were producing artworks comparable with Nicols. Miller's oil on canvas *Organ Mountains*, (1920) (PLATE 77), though admirably created in a more painterly style than Nicols, has a similar concentration on details and subtle use of color. In *Ruidoso*, (1920s) (PLATE 89) Shelton pays close attention to the light on the landscape and depicts space in much the same way as Nicols. Gandara's carefully colorized gelatin silver prints such as *Desert Blossoms*, (1926) (PLATE 41), and *The Purple Trail*, (1926) (PLATE 42), have just enough detail and color to offer

an alternative to collectors in search of desert images, and should be considered an early example of photography as fine art.⁶ Other local artists, too, soon noticed the attention Nicols' work was receiving and many attempted to emulate his style. These desert landscape painters, centered on Audley Dean Nicols, collectively are known as the Purple Mountain Painters.⁷

Purple mountains seem to have represented something sublime for these artists. Their landscape paintings may be considered a combination of Romanticism with the naturalism of the Hudson River School. Most works by the Purple Mountain Painters indirectly reference theories of Romanticism such as respect for the awe-inspiring qualities of nature and the artist as unique individual.⁸ These artists scrutinized the mountains detailing the subtle effects and the specific characteristics of desert light. At no other time in this period were so many artists painting the desert landscape with such enthusiasm and in such a similar manner. Their work stands out among all other artists working in the first half of the 20th century because it successfully captures the nuances of the arid desert light. Existing before and after the American Scene movement the Purple Mountain Painters shared the nationalist and isolationist perspective, but their subject of the desert of the American west also spoke of the hardness of its inhabitants.

Several of the Purple Mountain Painters later formed the Far Southwest Artists Association partly because they were refused admission to other national artist organizations.⁹ The oldest member, Lewis Teel, whose paintings could almost be mistaken for Nicols', was quoted as saying in reference to his work, "I have spent my life studying the desert. I like best to capture the sunlight on a mountain slope or a lazy mass of clouds."¹⁰ Teel's undated *August Dress* (PLATE 92) and *Cloud Shadows* (FRONTISPIECE IMAGE) each depict the light of the desert in a specific season or time of day. José Aceves' reflect those of Nicols. His c. 1934 desert landscape entitled *Superstition Mountain* (PLATE 4) shows idealized forms and colors, while his undated *Guadalupe Peak* (PLATE 5) achieves a more natural combination. In his untitled painting of the Sonoran Desert (1950s) (PLATE 1), Aceves creatively composes a distant purple mountain and its reflection between nearby structures of rock and cacti. Seth Floyd Crews' much looser brushstrokes and vivid coloration in his 1930s *Guadalupe Peak* (PLATE 21) draw attention to the work's impressionist qualities, but the atypical desert terrain identifies it as uniquely American. Eugene Thurston was able to and did paint the purple mountain landscape from time to time, *Sandia Mountains* (1930s) (PLATE 95). In addition he also created a series of dramatic, symbolic or modernist-composed landscapes, *Cloudburst* (PLATE 94) and *Rancho de Taos Mission* (PLATE 3) (both 1950s), that may be attributed to the influence of his acquaintances, the artists Fremont Ellis and Hari Kidd. Elmer L. Boone, on the other hand, in the artwork *Guadalupe Peak*, (1940s) (PLATE 14), painted the desert landscape with fine brushstrokes and was always fascinated by "The brilliant sunshine and deep shadows of this desert country"¹¹

El Paso artists were not totally isolated or devoid of contact with fellow artists of the greater region. One event that illuminates this situation of artists in El Paso in the late 1920s identifies the artists who were willing to present their work in competition with other artists

is *The Texas Wildflower Competitive Exhibitions* of 1927–1929. These exhibitions, held at the San Antonio Art League Museum, were sponsored by the Texas oil millionaire Edgar B. Davis and had a national grand prize of \$5,000.00. Well-known artists from Taos such as Oscar E. Berninghaus and Herbert Dunton as well as Texas Impressionist artists such as José Arpa and Dawson Dawson-Watson participated. Seth Floyd Crews, Berla Emeree, Audley Dean Nicols, Lewis Woods Teel and Eugene Thurston are five artists from El Paso who were exhibitors in the San Antonio Art League Museum program, also called the *Davis Competitions*. In the 1927 competition, Audley Dean Nicols was awarded an honorable mention. Participation in an out-of-town exhibition such as the *Davis Competition* involved the artist's financial commitment, but also the promise of recognition beyond El Paso.

The stock market crash of October 1929 brought an end to the *Davis Competitions* and with it a new era of American art. Many artists throughout the United States and El Paso responded to the hard times of the Depression by applying to New Deal government art programs. Two El Paso artists were given mural projects for the Federal Arts Section of the Treasury Department; Tom Lea in 1938 and 1939, at a United States Post Office in Washington D.C. and at the Federal Courthouse in El Paso, and José Aceves in 1939 at the United States Post Offices in Borger and Mart, Texas. Lea's Washington, D.C., mural was destroyed but his *Pass of the North* mural and its portrayal of El Paso's history has since become one of the most significant examples of his work from the late 1930s. Aceves' murals are not characteristic of his own work, perhaps because their subjects were designated by the local townspeople, but they did bring him some recognition.

In between the wars and during the Depression Social Realism and European modernism had a direct influence in El Paso through their close connection to the culture of Mexico and those artists of the Mexican Mural movement who passed through or settled in El Paso. Pedro Carrillo Gonzalez is just such an artist who worked with Diego Rivera in Mexico City on major mural projects and then moved to El Paso between the world wars. In 1935 Carrillo Gonzalez produced a print portfolio titled *Realities of Unseen in White Lines Upon Black* (PLATE 44) demonstrating his socialist values, but also revealing a Depression-era portrait of El Paso like no other artist before or since. This type of work was part of a gradual shift that brought El Paso to redefine its conventional opinions of art. A quote from this time by an editor of the *El Paso Herald-Post* reveals the importance some saw in Carrillo Gonzalez's work,

*Without the Mexican artist in El Paso, the town would be lacking one of its most valuable assets. For its Mexican painters, wood carvers and workers in clay, El Pasoans who love the Southwest are deeply appreciative. For your work, which is above the average and "spoken" in the new revolutionary voice, they are especially grateful.*¹²

One highlight of the Depression was in the year 1936, an important year for Texans and for Texan artists, the year of the Texas Centennial Exposition in Dallas. José Aceves, Berla Emeree, Leola Freeman, Pedro Carrillo Gonzáles and Tom Lea are the El Paso

artists who exhibited at the Centennial Exposition. However, only the works that Emeree and Lea exhibited are known: Emeree for her 1935 painting *Peaceful Solitude* (PLATE 2) and Lea for his sketch for a mural in the West Texas Room of the State of Texas Building. On this occasion, Lea celebrated the Centennial by depicting Texas ranch life in a slightly stylized technique. Emeree, in contrast, presented the harsh landscape of the Texas desert by simplifying forms and using muted colors. The Centennial celebration was a huge investment for the state at a difficult time and its commitment to the highlighting of artists from many regions of Texas was inspirational to many.¹³

Another Depression era public art commission significant to the period shows the influx of European aesthetics: the forty foot, marble crucifix on the summit of *Mt. Cristo Rey* by the Spanish sculptor Urbici Soler. Soler, widely known at the time for portrait busts such as the bronze *Head of a Boy* (1935) (PLATE 90), was commissioned by Father Lourdes Costa of a small, local church for the monumental work visible from Texas, New Mexico and Mexico. Soler also sculpted from life a red sandstone bust of Mexican muralist Diego Rivera in 1937 in San Francisco, CA. This portrait bust is now in the collection of The University of Texas at El Paso, where Soler later taught art from 1946 to 1953.

The 1930s and 1940s also saw the emergence of several other significant portrait artists in the region; Eloise Hobble, Leeola Freeman, Helen Mithoff and Henriette Wyeth-Hurd. Hobble was a recent immigrant to El Paso from Spain where she had been trained in the traditions of the European masters as can be seen in the work *Mother and Child*, 1930s (PLATE 54). Freeman, in contrast, after study at The Pennsylvania Academy of the Fine Arts, acquired a more regionalist style that reflects the work of Edward Hopper as depicted in the portrait of *Catherine Warnock*, 1940s (PLATE 37). Mithoff, a self-taught artist with some training in Chicago, also adopted a regionalist style as shown in her 1940s portrait of *Mrs. Herbert McAlmon* (PLATE 80). Henriette Wyeth-Hurd, the daughter of the nationally famous illustrator N.C. Wyeth, developed a realist style which became known for its subtle use of complimentary colors side by side. *David Lawrence*, mid 1930s (PLATE 105) is an example of the artist's work from this period.

Wyeth-Hurd and other portrait painters of this time such as Manuel Acosta, Tom Lea and Elmer Boone often incorporated their subjects into the landscape as part of the portrait. Images such as Wyeth-Hurd's *Young Peter at San Patricio*, 1950s (PLATE 104), Acosta's *Yolanda*, 1956 (PLATE 6), Lea's *Sarah*, 1939 (PLATE 65) and Boone's *Sheperd*, 1940s (PLATE 13) demonstrate this compositional strategy which could also feature their abilities with the local landscape as well.

World War II affected the El Paso art scene as numerous artists were drafted, enlisted or sought other ways to serve. The most notable is Tom Lea's duty as a war correspondent for *Life Magazine*. Lea's visual record of his experiences on warships in the Atlantic and the Pacific have since become part of our country's national heritage. Other El Paso artists active in military duty such as Acosta and Aceves did not have the opportunity to work as artists during the war. Travel abroad allowed many artists to visit museums and

to learn first-hand about foreign cultures. After World War II the necessity for artists to travel abroad or to art schools in the eastern United States, changed as more and more universities started art departments and the United States government funded GIs for study. For example, Manuel Acosta's World War II military service allowed him to attend the Chouinard Art Institute and University of California, Santa Barbara. In El Paso, Vera Wise had been appointed in 1939 Chairman of the newly created Art Department at the Texas College of Mines, now The University of Texas at El Paso (UTEP).

In addition to the many El Paso landscape artists of the period under consideration there were also an increasing number of artists who found inspiration in European modernism. Both the artists and their work deserve study. Since the introduction in 1913 of European modernism to the United States at the Armory Exhibition in New York City, little by little artists throughout the country adopted its aesthetic strategies. Modernism in general received opposition throughout the country as the majority of the public favored traditional art by American artists and was suspicious of foreign art.

Around the same time that artists such as Marsden Hartley and Georgia O'Keeffe brought a new American modernism to Santa Fe and Taos, Hari Kidd brought it to El Paso. Not achieving much critical acclaim or commercial success locally, but without a doubt being noticed, Kidd was a lone art star in the far west corner of the Lone Star State. Kidd's works, such as *Tulips* (1926) (PLATE 58), and *Decorations for a Married Woman* (c. 1935) (PLATE 57), reveal the influence of Henri Matisse and Pablo Picasso. The ambiguity of spatial organization through shape and color of both paintings intentionally disorients the viewer. Later, in 1940, Kidd was commissioned by the *El Paso Herald-Post* to complete a series of thirty-two drawings with description of El Paso. This series of drawings titled *Artist at Large in El Paso...Hari Kidd* was then published by The Mexico Magazine. This commission shows that by 1940 the public opinion against modernist art was turning.

Hari Kidd was the first to introduce the aesthetics of modernism to El Paso, but many other El Paso artists found inspiration in European modernism. Each was fully capable of rendering their subjects in a representational style, but as a matter of taste and/or artistic intent chose to work in a more expressionistic, abstract style. The artist Jake Erlich studied with Kidd and adopted his style. As can be seen in the oil on canvas paintings *The Barker* (PLATE 36) and *Stuck in the Mud* (PLATE 35) most of his works use exaggerated color for expressionistic effect in introducing the viewer to the everyday life in the circus. Erlich was better known as the Ringling Brothers' tallest man in the world, although his portrayal of a marginalized side of mid-20th century, American culture is a unique part of El Paso's history of art. Another artist who adopted a modernist sensibility in the late 1940s is Mago Gandara. Educated at The School of the Art Institute of Chicago, Gandara developed a painting style characterized by heavy impasto and gestural abstraction as can be seen in the oil on canvas *Interior of Saint Patrick's Cathedral, El Paso* (1947) (PLATE 43).

As the Art Department at The University of Texas at El Paso became more established under the guidance of such figures as Vera Wise and Urbici Soler, it contributed to the careers of such artists as Manuel Acosta and Holly Thurston Cox. Acosta has been recognized for his realistic portraits of the Mexican-American people, while Thurston Cox, at the beginning of her artistic career in the late 1940s, early 1950s, painted mysterious, figurative works in a somewhat Surrealist narrative. Two other artists who joined the UTEP art department in the 1950s are the painter/printmaker Robert Massey and sculptor/jeweler Wiltz Harrison. Massey was a talented artist able to paint moody, naturalistic landscape images in the 1950s such as *Rocky Shadows Landscape* (PLATE 74), or more stylized, figurative studies of Mexican villages such as *Serape Vendors* (PLATE 75). Harrison, on the other hand, advocated a modernist aesthetic and the concept of wearable art. The expressive, abstract design characteristics of his pendants are a testament to the artist's imagination and talent, and to Abstract Expressionism entering El Paso's mainstream (PLATES 47 AND 48).

The influx of artists and intellectuals from Europe during and after World War II resulted in New York City becoming the center of the art world. In the post war period Abstract Expressionism became the first American art movement to make a strong impact in Europe and its influence led more and more artists to move away from the realistic subject matter of American Scene painting. The Swiss born artist William Kolliker was a transitional artist between the representational landscape painters and those artists who adopted an abstract style.¹⁴ Kolliker began painting abstract in 1954 and eventually settled on a semi-abstract style shown in the paintings *Mesquite* (PLATE 60) and *Desert Mission* (PLATE 61) (both c. 1955–1960). Two artists in 1950s El Paso whose abstract works reflect these changing tastes are Fredrick Martin and Winifred Korf. Both artists brought to El Paso their already formed modernist approaches. For example, Win Korf in her *Abstract Mission Hills* (1960) (PLATE 62), breaks down the image into a mass of brightly colored forms with enough reference to the earth that the viewer may visualize a landscape or a visually complex rhythm of shapes and colors. Korf was a colleague of Martin's and her style was influenced by his. Martin was a favored artist among El Paso collectors.¹⁵ His modern style as seen in *My Favorite Things* (PLATE 72) and *Potted Geranium* (PLATE 73) (both late 1950s), while based in reality was ambiguous enough to open wide the door to multiple interpretations and resulted from the artist's imaginative use of flat shapes of color to condense the space depicted to the flat plane of the canvas.

Throughout this period, there were artists who did not live in El Paso, but either lived in the region or passed through briefly and made significant contributions to the El Paso art scene. Six of these artists are Ernest Blumenschein, Adolph Dehn, Xavier Gonzalez, John Meigs, Peter Hurd and Henriette Wyeth-Hurd. The earliest of these artists is Xavier Gonzalez, a Spanish artist living and working in San Antonio, who spent several months in El Paso in the 1920s teaching art. Gonzalez, in his Impressionist phase in those years, can be seen in two light-filled landscapes: *Mountains and Stream* (1928) (PLATE 45), and *Stream with Bridge*, (1927) (PLATE 46). His influence on El Paso's artists is only conjecture, but he had

studied in Spain and was the nephew of José Arpa, the well-known Texas Impressionist painter of Bluebonnets. Ernest Blumenschein, on the other hand, was one of the founders of the Taos Society of Artists. The fact that the subject of *El Paso Industry* (1935) (PLATE 12), was on his mind is an indication that he pondered Depression-era industrial production. While traveling to Mexico on a Guggenheim Fellowship in 1939, the artist Adolf Dehn visited El Paso and completed the drawing *Texas Road out of El Paso* (c. 1940) (PLATE 26). Dehn included just enough notations in the drawing to create the watercolor *Landscape* (1940) (PLATE 25), upon his return to New York City. The realist artists Peter Hurd, Henriette Wyeth-Hurd and John Meigs lived and worked in San Patricio, New Mexico. Hurd and Wyeth-Hurd were established with reputations as significant artists of the Southwest. Meigs was an artist and an architect who assisted Hurd. These three artists exhibited their work in El Paso on several occasions and built a relationship to El Paso and its artists that should not be overlooked. Their art, like that of Gonzalez, Blumenschein and Dehn was known by El Paso artists and influenced their work.

Having examined the work of the 19th century artists, the Purple Mountain Painters, and the artists influenced by European modernism, one can surmise that there is much more to El Paso art from 1850–1960 than previously known. During their lifetimes, most of these artists were given minor, local recognition yet their work has earned a legitimate place in American, Texan and El Paso history of art. These artists were proud of their region and they discovered El Paso’s unique attributes, history and culture as they made their art. Their accomplishments as well as the obstacles they overcame are an inspiration for current and future generations of artists.

- 1 The print shown is by Augustus de Vaudricort, an artist working for Bartlett on the Mexican Boundary Survey. Vaudricort’s plagiarized 1857 lithograph print has few differences from Bartlett’s original sketch and demonstrates the lengths some went to profit from another’s abilities.
- 2 José Cisneros, José Aceves and Manuel Acosta were among those whose families immigrated to the United States as a result of the Mexican Revolution.
- 3 Whipple, Barbara, “Fremont Ellis: American Impressionist,” *American Artist*, July 1975, p. 70.
- 4 Wittram, Frank, “Horse Nibbles at Corn Picture,” *El Paso Morning Times*, Sunday, December 15th, 1918, p. 1.
- 5 Kramer, Hilton, “Painting and Sculpture, Since the Armory Show,” *The Readers Companion to American History*, Houghton Mifflin: New York, NY, 1991, p. 819-820.
- 6 According to a personal interview with the artist’s daughter on 11/4/2009 Gandara’s photos were frequently purchased by tourists and collectors from eastern United States.
- 7 It is unclear who coined the term Purple Mountain Painters, but by the 1940s it was a familiar phrase used to describe the most popular subject of art in El Paso.
- 8 Galitz, Kathryn Calley. “Romanticism.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/roma/hd_roma.htm (October 2004)
- 9 “Lewis Teel Only Native Texan Among New Group of Far Southwest Artists,” *El Paso Times*, April 14th, 1935.
- 10 “Lewis Teel, El Paso Artist, Paints Beauties of Proposed McKittrick Park Site on Canvas,” *El Paso Times*, Nov. 13, 1938, P. 10, col. 2.
- 11 “E. L. Boone to Exhibit Work in Outdoor Show this Week,” *El Paso Times*, October, 27, 1948.
- 12 Luther, Betty, “Comments,” *The Realities of White Upon Black Print Portfolio*, El Paso, TX, 1935.
- 13 Stewart, Rick, *Lone Star Regionalism*, Texas Monthly Press: Austin, TX, 1985, p. 74.
- 14 Hail, Marshall, “Does Abstract Artist Know What He’s Painting?” *El Paso Herald-Post*, Second Section, October 17th, 1957, p. 17.
- 15 Each collector of Martin’s work visited in El Paso 5/2009–8/2009 confirmed this statement.



EARLY EL PASO ARTISTS: LIVING AND WORKING IN THE DESERT SOUTHWEST

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THE UNIVERSITY OF TEXAS AT EL PASO
AND HOLLY THURSTON COX, ARTIST

El Paso's art has significant cultural importance, and until now has remained largely undocumented. Many fine artists have lived and worked in the El Paso area but only a handful managed to achieve a measure of national recognition. Much of the early art has been lost. And sadly, many of the early El Paso artists have been forgotten. Many more remain undiscovered and underappreciated. El Paso's geographic isolation has largely been responsible for these omissions. El Paso artists were culturally independent, developing their own regional style. The result was art unlike that being produced anywhere else. They had their own food, music and cultural heritage and they were not tied to other systems. They thrived and survived on their own.¹

Before 1900 most people visiting El Paso were travelers coming north from Mexico or going west to California. Because of its isolation from the rest of the country, not many artists came to sketch or paint this remote village on the banks of the Rio Grande. However, those who did arrive before the turn of the century were struck by several impressive images—the desert vistas and rugged mountains, the powerful light, and the brilliant sunrises and sunsets. One common characteristic is noticeable in these early renderings of El Paso and its sister city Ciudad Juárez: the Indians and the Spaniards had been here first.²

Sharing the Rio Grande, the two cities had much in common. Juárez had been called El Paso Del Norte and was the first to be settled, but citizens of both communities passed freely between them. Texas had been annexed by the United States in 1845, and this created some changes. A military post brought a semblance of order to the border; sketches and photographs showing that encampment began to appear.

In 1850 a boundary commission began to survey and sketch the area. Among the boundary surveyors were two men whose sketches and paintings recall

PLATE 3

Eugene Thurston
Rancho de Taos Mission (1940s)
Oil on board
Holly & Sanford Cox Collection

El Paso in those days: John Russell Bartlett, scientist and architect, and Henry Cheever Pratt, an artist who joined them in El Paso. Their work included representations of the ranch belonging to Benjamin Franklin Coons, painted by Pratt (PLATE 83), which is now downtown El Paso, and the Mission of Guadalupe, next to the Cathedral in Ciudad Juárez.³

Despite being in the United States, El Paso still retained its rough and tumble image. As late as 1851 Apaches raided the Magoffin Ranch, close to the center of town. Not until thirty years had passed did El Paso finally enter into the industrial revolution, when the coming of the railroad changed everything. Before 1881 travel had been by wagon or stagecoach; neither was easy or safe. But by 1885 four railway systems joined in El Paso, and the city could call itself a transportation hub, connecting all four directions of the country. The population grew. People came for their health, because of the warm, dry climate. Business and industry began to thrive. At last, the time had come to nurture the arts.⁴

Among the early artists to arrive was the European painter Leon Troussel. Viewing El Paso in 1885 from the Mexican side, he depicted the early settlement north of the Rio Grande, streets and buildings near the river where Coons Ranch had been (PLATE 98). His view extended from the Plaza to the railroad bridge that crossed the river. Another of the earliest artists was Augustus Koch whose claim to fame was his ability to sketch aerial views of various cities in Texas. By studying a survey map or plat of the town, he would elevate his perspective above the city looking down, make sketches, and then have a lithograph printed in Saint Louis or Kansas City. He had used his technique in San Antonio, Galveston, Corpus Christi, and then El Paso in 1886 (PLATE 59). Commercial customers such as banks and stores contracted him to depict their places of business into the lithograph. In 1888 Wilhelm Van Velten, a visiting German artist, made

sketches from the mountainside looking towards the South and West, depicting El Paso and Juárez with the Rio Grande River in flood stage (PLATE 99).⁵

As the railroads brought tourists, a demand for Western mementos arose. The earliest railroad art consisted of photographs made into cabinet cards, hand-colored and sold to tourists, who carried them back to the East or West coasts. Some innovative photographers developed a technique for coloring photographic prints on paper: green or yellow for the foreground, purple mountains, pink or red for the sunset sky. Such colors made up for the characteristics of black and white photography, the desert's lack of vegetation and the drama of Western sunsets. These colorized photographs were printed as lithographs to be displayed and sold as souvenirs. This early photographic form found a ready market among tourists.⁶

New, easy travel generated interest in Indian and Mexican cultures, and the Santa Fe railway, in particular, was at the forefront of opening the West in comfort. In nearby New Mexico, the railroad sponsored special tours so that travelers could see Spanish missions, pueblos, ruins, Indian ceremonials, and natural geological features close to El Paso. The bounty of Indian and Mexican arts and crafts in silver, pottery, weaving and leather eventually opened a whole new dimension to American art.⁷

The Santa Fe railway had built a string of hotels across the desert—the Harvey Houses—and had commissioned for them the hand-colored photographs of the West. Hand-tinted photographs proved popular until the invention of color film in the 1940s. Early photographer, Joe Gandara, displayed these landscape images in his San Antonio Street shop into the 1920s (PLATES 41 & 42). At times an artist would rent a train car, transform it into a small gallery, and sell his works at stops along the way. The Super Chief passed westward through Winslow, Arizona, the Grand Canyon,

the Painted Desert, many other natural wonders and finally arrived in Los Angeles, carrying with it the enticing views of a world new to many.⁸

Soon, artists began to come West from many parts of the country, drawn by the exotic landscape and lure of foreign cultures. Otis Aultman, an amateur archaeologist, artist and photographer, who arrived in El Paso in 1906 by way of Missouri and Colorado, recorded scenes of El Paso culture and the Mexican revolution. Another recorder of the conflict was W. H. Horn, who made photographs of battle scenes and soldiers, creating postcards for sale, for soldiers and tourists to mail home.⁹

Painters began to experiment in desert landscape because of the photography that intrigued travelers and brought them westward. Audley Dean Nicols, considered the dean of such painters, was advised by art dealers to imitate the colored lithographs. They exhorted him, "Paint purple mountains!" because they sold well. Recent research has shown that the Western artists were quite possibly influenced by the early photographers, whose work was so popular with the tourists. Color, contrast and site selection were some of the ways photographers influenced the early Western painters. While hand-tinted photographs furnished a fairly cheap tourist item, the oil or watercolor landscapes made lasting mementos of Western adventures that could be displayed in the finest of homes for all to see and enjoy.¹⁰

By 1890 El Paso's population had grown to ten thousand. No longer a muddy little village hugging a river, the city boasted craftsmen of all kinds: stonecutters, stained glass workers, cabinet makers, artisans of every stripe. Buildings were constructed and became embellished with ornamentation of Greek and Roman motifs, as well as innovative attributes of the Spanish culture.¹¹

In 1906 Daniel Burnham, visionary designer of Chicago, arrived to plan and supervise the building of El Paso's Union Passenger Station. Mabel Welch was the first woman architect working in a man's art form in El Paso. She traveled part way from Mississippi in a covered wagon in 1899 to East Texas, but did not arrive in El Paso until 1916 when her husband, who had tuberculosis was told go live in a high and dry climate. Unfortunately he did not live long, and when he died, she took over the business, designing and building beautiful Spanish style homes. Many of the work crew had to be replaced, because they refused to work for a woman. In one home she had a wood-carver add scroll work and reproduce the faces of the children on the wood beams.¹²



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The best street car service and electric lights; it is a select, refined place to live, and is an investment that will double itself in a few years. Let us show you Government Hill. It is a
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a safe investment—and we are making you this excellent offer at the lowest, easiest terms. Select a choice home site.
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El Paso Herald-Post illustration, 1914



The Mills Building, Henry Trost, Architect

Another architect, Henry Trost, had come to El Paso before 1906 and enriched the landscape with his creative designs. He had been a student of the great Chicago masters as had Frank Lloyd Wright. During his years in El Paso, Trost planned such buildings as El Paso High School, The Popular Dry Goods and White House department stores, the Caples Building, and the Mills Building. His Orndorff (later Cortez) Hotel boasted cast relief heads

of conquistadors, while other buildings had griffins and angels decorating the high surrounds. He built private homes as well, among them the W. W. Turney home, a large and imposing structure which later became El Paso's first Museum.¹³

The arts were encouraged by the newspapers early in El Paso. Advertisements for art and art supplies appeared in the El Paso newspapers and various artists were employed by them for political cartoons and scenes of the area. M. J. Kohlberg, J. McNaughton, Coles, and Carr were among those featured between 1896 and 1906. Mr. Kohlberg had a studio in Juárez and offered his sketches for sale there. Tuttle Paint and Glass regularly advertised art supplies, and G. L. Hoyt and company offered picture frames. According to the *Daily Herald*, "Never has art been shown to better advantage."¹⁴

Local artists were displaying work in their homes and in hotels. In April 1900 the El Paso Woman's Club held its first large show in Chopin Hall, built in 1896 for cultural events. The Club cooperated with other women's groups from New Mexico and Texas to sponsor touring art exhibits. The Club also arranged exhibits for local artists from time to time; the impact of this group on the art scene cannot be overemphasized.¹⁵

Later in the same year the Feldman Art Studio opening was called "one of the leading society events of the season." More than one thousand people came to the "finest art gallery in the U. S." First established in the Sheldon Hotel, the studio later moved to San Antonio Street where it remained until the 1960s.¹⁶



El Paso Women's Club, O.H. Thorman, Architect

In 1902 El Pasoans found a flurry of activity preparing for the first Winter Carnival. Because of its mild winter weather, El Paso seemed a perfect site for an event welcoming hundreds to the city for fun while the rest of the country shivered. An artist named Lockwood designed the original souvenir button proclaiming "Sunshine in January." Among the plans were a flower parade, a midway, a motion picture theater, and a

stage for dancing. Thousands of four-color lithographs were printed to advertise the event. Unseasonable cold weather, however, intervened. Undaunted, the carnival organizers tried again the next year, and once again weather ruined the plan. Finally, on November 3, 1909, the El Paso Fair and Exposition attracted thousands of visitors by train to El Paso, and it was said that they were entertained most royally.¹⁷

Mr. Fred Feldman was in charge of the art exhibit in Chopin Hall and included the following artists and their subjects: Miss Jennie Potter painted flowers of Texas and New Mexico; C. J. Logan depicted Indian dwellings; Mrs. Miles Murray, Miss Lenoir Martin, and Delia Muller hung a collection of watercolors.

Among this group of paintings, scandal erupted. Mrs. F. O. Chipps, who taught art at the Hotel Hermes, crossed the line of propriety by showing paintings of nudes. *The Herald* announced, “Too many children were pointing and saying, ‘Mama, those ladies don’t have any clothes on!’” The paper scolded further, “...too many young ladies and military men were leaving the building blushing.” Disappointed, Mrs. Chipps remarked that those very pictures had adorned the walls of the hotel, and no one had complained.

In 1910 the Chamber of Commerce Art Club presented the show, hoping to create an art institute. The press began to offer more exposure to local artists, and Miss Kate Krause, painter of flowers and landscapes, wrote a weekly newspaper column promoting her peers. Among those showcased were Paul Hermans and Blanche Davis of the El Paso Public Schools; they were specialists in pen and ink sketches. China painters included Fern Thurston, Hazel Wilson, and Mrs. Fred Grooms.¹⁸

One lucky artist, Francisco Gutierrez, at age fifteen found his niche in the art world in 1912. He spent more than forty years working for El Paso theaters, first making advertising posters, then decorating the lobbies. He was turning out one thousand square feet of artwork

per week. Newspaperman Vincent Halloran called Gutierrez, “the ballyhoo expert and scenic artist who has hung El Paso theaters with frumpery and made them bear gayer blossoms than a Christmas tree.”¹⁹

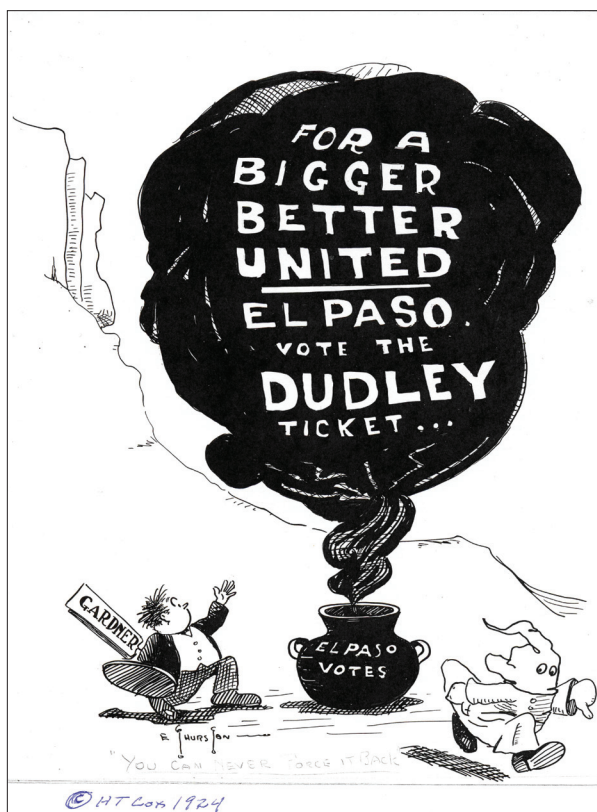
Some artists would begin to gain recognition over the next decade. Lewis Teel came to El Paso in 1899 with his parents and later became one of several El Paso artists well known for distinctive Southwestern landscapes. Eugene Thurston came to El Paso in 1906 from Memphis, Tennessee. His mother was the artist Fern Thurston (Mrs. T.A.). C. Ewing (Charlie) Watnouse was another young student of art in El Paso before 1920. He studied with Hazel Roberts and became a charcoal artist, etcher, photographer—and later an architect. Hazel Roberts, a New Yorker, came West for the climate. Primarily a portrait painter, she broadened her spectrum to include adobe houses surrounded by hollyhocks, as well as Ruidoso scenes. Elliott Means was a local youth who attended El Paso schools, then departed for further study in the eastern United States by 1920, becoming a successful sculptor and painter.²⁰

At that time, a contemporary, Irving Schwartz, whose family founded The Popular Dry Goods Company, was an award-winning artist celebrating the coming of modern times in his etchings which included telephone wires and smokestacks in the western landscape. A name familiar to most El Pasoans was that of Fremont Ellis, who was brought to Texas by his parents, ex-vaudeville stars. He was destined to become both famous and prosperous when he later moved to Santa Fe to join their art colony.

Two women who influenced the art scene at this time were Kate Krause (Ball) and Winifred Jackman. Kate Ball, a lifelong resident of the Southwest, concentrated on painting flowers and landscapes as well as creating manuscript illustrations. Although Winifred Jackman married Northeastern artist Aldro Hibbard and lived in Massachusetts, she said, “It has always been my ambition to paint and return to do scenes around El

Paso.” In 1928 she exhibited her landscapes and harbor scenes.²¹

A couple of young men who were friends before becoming artists were Hari Kidd and Eugene Thurston. They helped clear a sand lot for a ball park, before tennis became the rage. Later, Kidd was to say that he had no interest in art until he left El Paso, but Thurston was “hooked” when he dipped a pen into his first bottle of Higgins ink, and became an artist for El Paso High School’s yearbook, *The Tatler*, and in 1917, the editor.²²



Eugene Thurston Cartoon

Artist Harry Wagoner came to El Paso for his health in 1918 and opened the Fine Arts Shop downtown. A promoter of young talent, he hired young people to assist in running his business and encouraged them to paint and sell their wares in his shop.

On his buying trips to Santa Fe, Wagoner would purchase several paintings from artists there and in Taos. By “buying in bulk” he paid bargain prices and was able to have first rate art in his shop. His advice to fledgling Southwestern landscape artists was to “pick out the biggest things first—the mountains, the

shadows—put them in your painting and then the other things will fall into place.”²³

Of the boys who worked for Wagoner, Enrique Alferez was one who grew up on El Paso’s south side. He was described as a “genius” and “a boy wonder” and received enough local support to study art in Chicago, where he was commissioned to create art work. Alferez did not return to El Paso until 1949.²⁴

In 1919 another artist, Audley Dean Nicols, came to El Paso for health reasons. Already an established artist, Nicols had frequently contributed to *McClure’s*, *Collier’s*, and *Cosmopolitan*. Because the climate pleased him, he built a home at the edge of the desert for himself and his family. His friendship with Wagoner led the two men on sketching expeditions into the desert.

His painting developed a notable style of photographic realism and stunning color: his purple-hazed deserts became recognizable for “the Nicols technique.” A combination of Western sunlight and illimitable distance, “...the wagon track, the desert flower, the sheen on the veins of desert shrubs...made his landscapes fascinating.”²⁵

Like Wagoner, Nicols was generous in helping young artists. José Aceves (who would later see his paintings displayed in Washington, D. C.), remembers a visit to Nicols’ house, “Mr. Nicols got color combinations that were wonderful. ...He told me how he achieved the colors in his pictures. I was happy I had gone to see him. People had told me he might not want to see me.”²⁶

Young Eugene Thurston saw Nicols regularly in the Fine Arts Shop. Reflecting on their relationship, Thurston said, “I didn’t like to bother him. He was busy painting all the time, desert pictures. I tried to imitate him and paint like him. I painted small paintings for Wagoner to sell in the shop; Nicols was doing all the big ones.”²⁷ Although a painter of portraits and miniatures, Nicols’ most profound contribution to El Paso art at that time was his skill in depicting the desert in all its beauty.²⁸

Over the years Nicols immortalized such landmarks as Signal Peak, Superstition Mountain, and Ship of the Desert. The Santa Fe Railway bought his painting of El Capitan, highest peak in the Guadalupe; the company used framed lithographs of the painting to advertise the beauty visible from their coach windows.

Many artists of the time learned from Nicols' techniques, but each style differed somewhat. An observer could look at a desert or mountain painting, almost the same scene, in fact, and discern who was the artist: Teel, lighter, pastel colors; Crews, natural colors of the desert that were brighter than usual; Aceves, exaggerated color and painstaking detail; Ellis, bold contrasts and thick paint; Harris Shelton, impressionistic paint applications; Thurston, mountain portraits.

Although El Paso was becoming more industrialized, a feel of the Wild West continued. Pancho Villa was disturbing the peace across the river, and in 1919 some of the young men working in Wagoner's art shop joined other El Pasoans lining the streets and hilltops to get a good view of the battle. Once, according to historian W. H. Timmons, some of the observers went to the spot where the American Smelter and Refining Company (ASARCO) had been built, to see a group of Mexican revolutionaries on the opposite bank. Since they were not on combat alert, they could visit with the young El Pasoans. But later that night a shout went up, "They're attacking Juárez!" Once again sightseers ran to watch the battle. The bridge soon filled with refugees, but the fighting was brief. The Federales defeated the Villistas, and El Paso's border town settled down for "another more or less peaceful ten years."²⁹

The United States had entered World War I, and several El Paso artists were engaged with the war. Eugene Thurston enlisted, hoping to paint with the camouflage unit but was stuck in front of a typewriter for the duration. Hari Kidd, on the other hand, was too young to enlist in the United States, so he went to Canada and joined their air force. He did not return to El Paso until the 1930s.³⁰

In 1916 the new First National Bank commissioned the Dutch painter Eduard Holslag to paint ten murals commemorating milestones in the history of the Southwest: *Cattle Drive* and *Wagon Train* were two of these.

However, the bank failed in August 1931, and private collectors acquired the art. Three of them were eventually



Eduard Holslag, one of ten murals created for the First National Bank of El Paso (1922)

placed at the El Paso airport, where they remain today. One of them, the Ysleta Mission, became the possession of the Tigua Indians. Another muralist, T. J. Kittleson, in 1917 painted six murals and two flag panels depicting *The History of the Pass* for the El Paso courthouse.³¹

In these years, young artist Fremont Ellis was working for the Segall

Optical Company, when the Segalls encouraged him to develop his artistic talent at the New York Art Students League. Ellis took their advice and returning to the Southwest, to Santa Fe, with four other painters (Josef Bakos, Walter Mruk, Willard Nash and Will Shuster), he formed an important art group, *Los Cinco Pintores*. It is said that Ellis could recall a scene from memory and paint it in perfect detail back in his studio—with true sunlight effects,



T. J. Kittleson, one of two flag panel murals depicting *The History of the Pass* created for the El Paso courthouse (1917)

capturing “the white light of the Southwest.” According to one critic, “I have seen no pictures to compare in coloring and naturalness with these.”³²

After World War I, the El Paso Chamber of Commerce began to promote El Paso’s art community, sponsoring exhibits by visiting and local artists, causing one critic to exclaim, “Nothing so fine has ever been seen in El Paso.”³³ The city was becoming aware of its ability to support and encourage its artists. The Woman’s Club discussed having an art museum; the Woman’s Department of the Chamber of Commerce bought eight display cases for its collections, and a museum committee was formed in 1929. The Depression put a halt to further plans, however, the El Paso International Museum was incorporated, and a charter applied for in 1932.³⁴

Among artists to show work in El Paso was Pablo Fischer, a Munich-trained medical doctor who had accepted a contract at the Promontorio Mine in Durango, Mexico. In his spare time Dr. Fischer traveled to Mexico to sketch and to paint in watercolor. He gave away his paintings to friends until a medical colleague, Dr. Hugh Crouse of El Paso, arranged to have thirty or more of his paintings matted, framed, and displayed in the Fine Arts Shop for sale. Subjects included landscapes with a horse by a mountain stream, a field of flowers, and a flower seller at the gate of an adobe hacienda.³⁵

Seth Floyd Crews came to El Paso in 1925. He had studied art in Chicago and had been a successful magazine illustrator and advertising specialist. He moved to New Mexico and lived on his sister’s ranch near Alamogordo. Crews began painting portraits and landscapes. He said, “Juárez is one of the most interesting places around.” He promoted tourism in the area with his lithographs, distributed by the El Paso Chamber of Commerce as part of a tourist package, of nearby scenic wonders: White Sands, Cloudcroft, Elephant Butte, and the Organ Mountains.³⁶

Contemporaneous with other 1920s artists was Elliott Means, who tried to establish himself as a commercial artist specializing in sign painting and painting landscapes in his spare time. Means’ artwork could not support his career, although the work was creative and imaginative.

He accepted an offer to study at the Boston Museum of Fine Arts, later becoming a highly regarded painter of Western scenes.³⁷

G. Harris Shelton, retired from the practice of law in Ohio and came to El Paso in the 1920s for his health. He set up a studio in the Cortez Hotel and began to paint the warm colors of the mountains and deserts surrounding El Paso. His zeal enabled him to ignore his health problems, and he soon filled the walls of his studio and the hotel coffee shop with images of adobe houses dwarfed by spreading trees, desert scenes, and golden sunsets over the mountains. He painted with meticulous detail and great care, using colors in a warming opalescent effect that brought highlights to the starkness of the desert. His moonlight deserts were considered masterpieces.³⁸

El Paso's art community prospered until the 1929 Depression. They exhibited in town and out of town, from El Paso to Chicago and New York. Promoted by the Art Study Club (composed of civic and Woman's Club members) and by the American Federation of Art, members could visit out of town museums, host art exhibits, and enjoy their members' collections. Artists of the time included Betty Fryer, whose paintings reproduced her photographs of Indians and adobe houses; Percy Montgomery, landscape artist; Grace Strong, developed and patented a technique for painting on mirrors; Ruth Augur depicted cowboys, mountains, military officers, and cliff dwellings; Captain S. D. Slater, sculpted and was editor and general manager of the *El Paso Herald* newspaper. Others who exhibited in local art shows were Eula Harlackner, Ellen Dunlap, Mrs. Fred Grooms, and Mrs. Milton St. John Graves.³⁹

The Woman's Club continued to be a force in providing a showcase for El Paso artists, and in 1923 brought works of Los Cinco Pintores of Santa Fe to exhibit with local artists. The quality of these exhibits caused one viewer to say that it was "a revelation to many that El Paso has lots of talented people."⁴⁰ Elmer Boone, who arrived in El Paso, flourished in its climate. Widely known for the realism of his Mexican folk scenes, his cowboy studies, and his large desert landscapes, he sought to reproduce the "vast feeling of space and the hazy distance of mountains and canyons."⁴¹

Another artist who sought good healthy weather in El Paso was Edmund Senn, an Austrian by birth, who had worked on sets at Universal Studios in Hollywood. After arriving in El Paso, Senn undertook several projects: teaching sculpture; painting the ceilings of the First National Bank and the El Paso National Bank; executing stone carvings for Loretto Chapel, the First Baptist Church, the Mormon place of worship and the Zach White home.⁴²

Bulgarian Dey de Ribkowsky discovered El Paso in the 1920s and 30s. He had the unusual gift of being able to paint scenes from memory, and his treatment of sunsets and moonlit-seascapes became his signature work. His reputation grew and the market for his paintings flourished. When visiting El Paso, he held painting classes in the Paso del Norte Hotel and exhibited his work there. His *Venetian Carnival*, had won the 1924 Grand Prize of the Southwestern

International Art Exposition. Paul Harvey, owner of the hotel, bought the painting and hung it on the mezzanine for guests to enjoy.⁴³

A third artist from abroad was Captain Richard F. MacCardel, a badly wounded British aviator, who tried to eke out a living from his pen and ink sketches. Helped by Maud Sullivan, patron of the arts and public librarian, he was able to exhibit some of his work.⁴⁴

Gerald Perry, El Paso born, left to work for an Oklahoma newspaper but often returned with a cache of his paintings—Western landscapes, small and subtle—for exhibit. Mrs. A. Y. Smith, an Arizona artist, came regularly to El Paso. She painted daily to keep her fingers supple and said, “I have painted twenty years, and if I live eighty more, I would continue to paint the desert country.”⁴⁵

Because of El Paso’s isolation, its artists tended to regard themselves as an art colony and had not organized themselves. In 1927 that perception changed with the first El Paso Art Guild. Thanks to the generosity of Paul Harvey, owner of the Paso del Norte Hotel, the group was given club and exhibit space in the hotel, while he himself placed local art on display on the mezzanine.

To celebrate the opening of the Guild, a Beaux Arts Ball was held in Liberty Hall in downtown El Paso; a poster contest heralding the ball added excitement to the event, whose subject was the fiesta spirit of the Southwest. Tom Lea won first prize, and Floyd Crews won second prize. John Curd built scenery and decorations for the affair, which was declared an enormous success.

The Art Guild provided a venue for such artists as Leola Freeman, whose portraiture was of such caliber that John and Hilda Burlingham chose her painting of a Spanish girl as the cover for their Mexico Magazine. Eugene Thurston, Guild member, held his first exhibit in the Guild gallery in 1928, followed by a traveling tour of New Mexico’s principal cities, thanks to the Federation of Woman’s Clubs. Ada Miller, who was inspired by Lewis Teel, exhibited her studies of Texas bluebonnets and desert plants in the Guild’s shows.⁴⁶

In 1927 Edgar B. Davis, a Luling, Texas oil millionaire, provided generous cash prizes for an art exhibit held in San Antonio, open to any United States artist belonging to a recognized national art association. First prize: \$5,000. Second prize, however, would be a Texan-only award of \$1,000. El Pasoans Audley Dean Nicols, Floyd Crews, Berla Emeree, and Eugene Thurston entered the competition. The Nicols’ entry sold for \$750. In 1928 the competition was renamed the San Antonio Competitive, and El Pasoans chosen for the exhibit were Louis Teel, Berla Emeree, Muriel Gudger, Audley Dean Nicols, Seth Floyd Crews and Mary Nicols. By 1929 the prize money increased to \$31,500; Nicols and Crews showed paintings in the Competitive.⁴⁸

These entrants also found a showcase at the Desert Art Shop, which Joe Gandara had opened when Harry Wagoner left El Paso and closed his Fine Arts shop downtown. Gandara envisioned his own shop as a rendezvous for Western artists, and he combined exhibits of El Paso artists with the Taos Society of Artists and the San Antonio Art League.⁴⁹

A brief boost for El Paso's art scene was the El Paso Art Academy. The brainchild of Cyril Kay Scott, the idea of an academy was supported by The Woman's Club and the Chamber of Commerce. Scott also started such a school in Santa Fe and felt that El Paso, too, could profit from the same program. Despite scholarships for deserving applicants, the school lasted only two years.

Cyril Kay Scott's background reads like that of a 19th century adventurer who had spent time around the world in such locations as Arabia, Europe, and in the United States in New York City's Greenwich Village. He seemed to find his true home in the Southwest, saying "This is the most marvelous country for the painter I have ever seen" Though brief, his influence in El Paso created a desire among artists to study further at established schools elsewhere.⁴⁷

In the 1920s and 30s the assumption was that one must study art in the eastern United States to achieve any status in the art world. An alternative was to study in the Santa Fe/Taos area or in San Antonio where one could find trained mentors. Betty Binkley, a Radford school graduate, chose to study for three years in Santa Fe with Fremont Ellis at his Rancho San Sebastian. Next, she lived among the Navajo, drawing and painting their ceremonies and portraits. When she returned to El Paso, she married Urbici Soler, the sculptor who later created the massive limestone Christ on the peak of *Sierra de Cristo Rey* in Sunland Park, New Mexico.⁵⁰

Two artists who studied elsewhere and then moved to El Paso are Nell Scott and Lois Denton. Scott studied at the Chicago Art Institute and during her stay there, held an exhibit of her Southwestern watercolors. After joining the National Association of Women Painters and Sculptors, she returned to El Paso, became Head of the Art Department at Austin High School, and played a very active role in the sponsoring of student exhibits. Lois Denton was trained at the Otis Art Institute in Los Angeles and in Seattle. In El Paso, she studied with Cyril Kay Scott and Xavier Gonzalez of San Antonio. She was continually at her easel, creating floral pastels, still lifes, and Mexican scenes, capturing images of the Southwest.

New York was the destination of Robert Genung for his study, but he was drawn back to his home town, saying, "El Paso is not exactly an American town. It's the Mexican population... They have temperament and a great deal of beauty. And they universally appreciate great art."

The 1930s saw several artists coming to El Paso. Hazel Wilson studied at the Chicago Art Institute and had lived in Santa Fe. Winifred Scutt, a New Yorker, who like Hazel had come to El Paso via Santa Fe, was a portrait painter. She had illustrated her own book, *The Children's Master*. Lucille Legett came from Santa Fe, New Mexico, to El Paso in the 1930s. She exhibited regional paintings in the El Paso Woman's Club and the Curb shows.⁵¹

Vera Wise, a native of Kansas, was among artists arriving in the 1930s. She had worked as a designer and artist for Marshall Field and Company; then she studied at the Kansas City Art Institute, receiving instruction from Thomas Hart Benton. Before arriving in El Paso, she had exhibited widely over the United States and received national acclaim for her watercolors.

Wise became chair of the art department at the Texas College of Mines and Metallurgy (later The University of Texas at El Paso).⁵²

Elizabeth Keefer Boatwright came to El Paso with her folklorist husband, Mody C. Boatwright. He was teaching in the English Department at the Texas College of Mines. His book *Tall Tales from Texas Cow Camps* contains impressive evidence of his wife's artistic skill. Her most cherished possession was her etching press, and she was the only etcher producing color prints. Some of her Indian etchings, including *The Sand Painter*, were of sufficiently high quality to merit display in the National Gallery of Art in Washington, D.C.⁵³

From Switzerland came D. Horst Schreck, a veterinarian and versatile artist who produced lithographs, pencil drawings, oils, murals, and stained glass, as well as the prize-winning architecture for his animal hospital. He also designed the running Dutch girl on the Dutch Cleanser scouring powder can. After retiring from his veterinary practice in 1940, he took up farming. In the 1950s his art became a primary focus.⁵⁴

Among other artists teaching in El Paso at the time was Hallie Crane Rippeteau, known for paintings of bluebonnets and other Texas wildflowers, who taught art classes in the 1930s at her studio on Los Angeles Street. She participated in the outdoor exhibits sponsored by the Chamber of Commerce and entered for several years at San Jacinto Plaza, the original "Curb Show." Winifred Scutt, portraitist, who had published in Paris magazines, established a studio in 1933 on Elm Street and exhibited her portraits at the Woman's Club. Oscar Stroebel opened a gallery on Texas Street across from Popular Dry Goods in 1935, and in 1936, he displayed his paintings at the National Academy of Arts in New York. Fern Thurston was teaching at her home and studio on Missouri Street in Sunset Heights. Octavia Magoffin Glasgow was an art instructor at El Paso's Bowie High School and Radford and a portrait artist. Her good friend Leola Freeman, another portrait artist, had an art and teaching studio at the time as well.⁵⁵

Artist Jake Erlich, standing eight feet six and a half inches tall, went to see "The Tallest Man on Earth" when the Ringling Brothers Circus came to town. He was taller, and was hired by the company. Although later he went on to make several Hollywood movies, Erlich studied art with Hari Kidd and Emilio Cahero, exhibiting in many Woman's Club art shows. He had a one-man show at the Desert Arts Shop, and in 1936 exhibited his paintings in New York City at the Delphi Studios.⁵⁶

El Pasoan Robert Pavia, painted scenes from his Mexican childhood, using whatever materials he could find—pencils, crayons, charcoal, and oils. In 1933 he was painting landscapes on signboards for the McClintock Advertising Company.⁵⁷

Among the early El Paso artists, one came from Japan: Tamakicho Hibino (Carl to his friends). A onetime student of Fremont Ellis, he ran a dry cleaning shop by day and, using a palette knife, painted in the evening from sketches made on weekend treks to the mountains. "I look at a scene that is beautiful. I keep it here," pointing to his head. "Then I paint it when the

time is at hand. I like this form of art better than the Japanese way.”⁵⁸

One artist who capitalized on his proximity to cowboys was Forrest Wood. He became a successful illustrator of Western fiction, much of it authored by his friend Eugene Cunningham. The two were hired by Hicks Ponder Western Wear to produce *Famous in the West*, a collection of stories about old gunfighters in the area. Beginning his career at the El Paso High School *Tatler* like Eugene Thurston, Wood was later the advertising manager for the American Furniture Company.⁵⁹

As the Depression caused unemployment and people were less concerned with buying art, a new art studio opened. South El Paso Artists Colony began to offer their wood carvings, needlework, paintings, and pottery for sale at the Del Norte Arts and Crafts Guild on Texas Street. It had been established in an effort to help the artists and artisans of the area. Chief among the group was Augusto Medina, famous for his woodcarving and engraving. The Del Norte Arts and Crafts Guild was the brainchild of three well-intentioned men: philanthropist Roland Harwell, hotel owner Paul Harvey, and shop owner Karl Hatfield. Its purpose was to provide employment for the many artists in dire financial straits.⁶⁰

To help the situation for artists nationally, President Roosevelt devised a plan called the Public Works Administration (1933–34), which would give an aesthetic boost to the country and a financial lift to the artists who could no longer sell their work. His plan was to set aside \$1,039,000 for decorating public property, thereby giving employment to artists and artisans who could not have worked otherwise.

The Works Project Administration was a different plan from 1935–1943. El Paso was listed with the largest cities in the country as having produced outstanding works in these government programs. Among those works were murals and paintings in the El Paso County

Courthouse, the Federal Courthouse, public schools, and other public buildings. Leola Freeman painted portraits of two outstanding El Paso pioneers, Judges James Magoffin and Allen Blacker. Ralph Baker was commissioned to create stained glass windows for Crockett and Coldwell schools.⁶¹

The New Deal projects helped the careers of several other El Paso artists, among them Beth Blake, who completed a project which included watercolors and lithographs depicting El Paso industry: *Smelter from Scenic Drive* and *Globe Mills*. Later, these works were placed in El Paso schools. Hazel Wilson chose the Sierra de los Muleros for a large painting of the mountain with a cluster of adobe houses at its base. This is the same mountain for which Urbici Soler later sculpted the statue of Cristo Rey.⁶² Irving Schwartz created etchings for El Paso High School. Floyd Crews executed a large mural at the YMCA. A mural on canvas was painted by Audley Dean Nicols for Austin High School, its subject a mountain scene. A different, but longer-lasting medium, the fresco painting technique was chosen for six murals by the Mexican artist Emilio Garcia Cahero. The difficulty of fresco lies in the necessity of keeping the plaster wet while the color is applied. These frescoes were sponsored by the College of Mines and included *Mining* and *Metallurgy*.⁶³

Former registrar at the College of Mines, Ruth Augur, undertook a monumental project for the WPA. After leaving New York, where she had studied with Robert Henri and William Merritt Chase, Augur was commissioned to evoke the settling of Oklahoma on six panels covering 1,136 feet—probably the largest mural in America—for the Enid, Oklahoma courthouse.⁶⁴

Elliot Means abandoned a successful career as a painter to become a sculptor. Living in New York, he achieved astonishing success in his new medium. He was lured to Washington, D.C., by a WPA commission to make two ten-foot sculptures for the Government Printing Office. A *Herald-Post* photograph in December 1937

shows him dwarfed by his sculpture, *The Printer*. He said America was "...beating out its own art, with less and less influence from abroad."⁶⁵ Sculptor Don LaMarr was unable to obtain a PWA commission, but contrived to get one instead from the Works Project Administration. He was hired to mold a white plaster figure, *The Fish Girl*, for Memorial Park's Hilltop Garden. One critic applauded "the modeling of the child's body. The lines of the back, the shoulder blades, the ripples in the young muscles are startlingly realistic."⁶⁶

The New Deal projects continued for some time and selected seven Texas mural artists for federal government projects. Among the seven was José Aceves, who completed murals in two Texas post offices: in Borger, *Big City News*; and in Mart, *McClellan Looking for a Home*. Later, he painted murals for the Paso del Norte Hotel and for the Banco Comercial in Chihuahua City, Mexico.⁶⁷

Of the seven recognized Texas muralists was Tom Lea, Jr. He had won the \$3,700 prize offered to the winner of a contest to determine who would paint the large mural depicting the history of El Paso in the United States Courthouse. Forty-nine artists from six states, including several from El Paso, had submitted work to be judged by a panel led by Irving Schwartz.⁶⁸

Young Tom Lea, with Enrique Alferez, had been in Chicago in the 1920s where Lea had been commissioned for art works. Unlike Alferez, however, Lea returned to El Paso, contributing greatly to its art scene. For the court house mural, Lea depicted early El Paso history on a grand scale. Conquistadors, plainsmen, an old prospector, a sheriff, and Indians peopled a setting of Franklin Mountains rising beyond the Rio Grande. The artist insisted on authenticity, using old costumes obtained from local basements and attics. The conquistador outfit, however, had to come from Hollywood. When finished, the mural measured forty-two feet long by eleven feet high; some of the figures were nine feet tall. *Pass of the North* is still a prominent feature of the U. S. Courthouse.⁶⁹

Mural-making seemed to be a popular trend. Eugene Thurston had not sought a commission from the government, for he was already employed, but in his garage he created a set of large murals. One of them, *West Texas*, hung in the Southwest National Bank on Mills Street. Other businesses of the time commissioned artists to beautify their buildings. Floyd Crews painted three panels in the Hotel St. Regis which depicted a Pueblo healing ceremony, and created a Western stagecoach scene for the YMCA.⁷⁰

The Popular Dry Goods Company displayed José Aceves' murals of Mexico's history in their windows. Bartolo Aceves created a bronze statue of Hernan Cortez for the Hotel Cortez lobby. Sculptor Edmund Senn was commissioned to create a life-size statue of Bobby Jones for the Municipal Golf Course. Ruben Lara Campos painted murals in Mexican churches, and in El Paso he created portraits of many citizens, including the Reverend B.M.G. Williams of the Church of Saint Clement.⁷¹

An area of the city settled by squatters was named for the owner of the land, D. Storm. Camille Kibler Craig painted a mural of the picturesque community and called it *Stormsville*. It was the temporary sheltering spot for people who fled the Rio Grande flood waters and became the upscale Rim Road.⁷²

Horst Shreck was commissioned by the Ysleta First National Bank to create a mural. The University of Texas at El Paso has several of his mural sketches. Irving Schwartz, of The Popular Dry Goods Company, was also a rancher and was employed by the Public Works of Art to be its chairman. His etching *Siesta* won an award at the Los Angeles County Fair.⁷³

Emilio Cahero came to El Paso from Mexico where he had been in the group of artists that included Diego Rivera, but he left Mexico because he felt that much of the modern political art was inferior in composition.⁷⁴ In south El Paso, Cahero discovered Ricardo Diaz, who became his student. Diaz was supporting a family of eight relatives. He painted scenes of local color and character studies, and after studying with Cahero, he himself taught art to students at the Associated Charities.⁷⁵



Pedro Carrillo Gonzalez, cover from *Realities of Unseen in White Lines Upon Black* (PLATE 43), linocut, El Paso Museum of Art Collection, Gift of Cita Schuster

One of Diego Rivera's associates was Pedro Carrillo Gonzalez, who arrived in El Paso in 1934. He had studied in Paris at the National School of Fine Arts, at the Spanish Royal Academy, with Rivera in Mexico, and with Adolfo Maugard, who, like Rivera, was a revolutionary painter. Carrillo Gonzalez established himself as an exponent of modern Mexican art, and with inadequate equipment in modest surroundings this artist created drawings, relief panels, pencil sketches, oils, clay models, and wood carvings. Few people were aware that his work was highly regarded in France, Spain, and Italy. Skilled in architectural design, he oversaw the building of the Stahmann ranch house in nearby La Mesa, New Mexico, and was head of the art department at El Paso's Radford school for many years.⁷⁶ His art reflected his politics, just as Rivera's did, and one painting depicted seven priests hanged from telephone poles. However, he also painted happy Mexican villages filled with children.⁷⁷ With fellow artist José Aceves, Carrillo Gonzalez directed the El Paso del Norte Arts and Crafts Guild Exhibit at the Dallas Centennial Exposition of 1936.

Hari Kidd found inspiration in this new political era. When he returned to El Paso after leaving the area, his subjects were the coming maelstrom of war, the poverty stricken, the homeless, and the hopeless. He explained, "I'm not painting pretty pictures for a boudoir. I'm depicting life as I see it and trying to jolt the individual out of his complacent attitude toward everyday problems."⁷⁸ In his lighter pieces, however, Kidd could still capture the charm of Mexican village life. His abstract painting was not well received at the time. An example of his more moderate style can be seen in *Tulips* (PLATE 58) at the El Paso Museum of Art. His personal style seems to foreshadow the freedom of the 1960s, for he was seen strolling in downtown El Paso in blue pajamas trimmed in white silk, while his footwear was colorful sandals.⁷⁹

When the Centennial Museum at the College of Mines opened in 1937, the Woman's Club was asked to take charge of an art exhibit. Sixty-five artists represented by one hundred works provided a celebratory occasion for the attractive new building. Professors had a place where their students could learn more about art. One such

professor was the Spaniard Urbici Soler, whose friend was Father Lourdes Costa, shepherd of the tiny Smeltertown parish and whose dream was to have a large cross atop the mountain there. Soler accepted the commission in 1938 and from huge scaffoldings worked in all weathers to complete the Cristo Rey in 1939. It remains an important landmark for El Pasoans, visible from three states: Texas, New Mexico, and Chihuahua.⁸⁰

José Cisneros, a native of Durango, Mexico, came to Juárez, then to El Paso to attend school at the Lydia Patterson Institute. His pen and ink drawings of Spaniards and Mexicans caught the eye of Tom Lea, book designer Carl Hertzog, and librarian Maud Sullivan. Cisneros had his first exhibit—forty drawings—in 1938 at the El Paso Public Library.⁸¹

In 1935 a group of seven men had formed the Far Southwest Artists Association: Lewis Teel, E. L. Boone, Seth Floyd Crews, Robert Genung, Hari Kidd, Gerald Perry, and Eugene Thurston. Gerald Perry was a Ruidoso artist who exhibited at the Crouse Galleries. His works were typical Southwestern scenes, including a view of Juárez from the canal bank, and a vista of Soledad Canyon. The organization had a more lasting impact than its few years would imply. This was at least partly because Thurston, Teel, Boone and Crews continued to exhibit together and were strongly identified with portraits of the Texas, New Mexico, and Arizona mountains. One of the members, Hari Kidd, also painted the mountains but more abstractly. Many of his desert works featured a large unnamed mountain with a very small adobe house in the foreground, more symbolic than mountain portraits in the desert painted by the other members.⁸²

Another who had painted unique mountain paintings was G. Harris Shelton who, from his studio in the Hotel Cortez, and his other studio in Ruidoso, New Mexico captured the moods of the desert. He was instrumental in establishing the Sun Carnival celebration and parade in the late 1930s. In 1938 he encouraged the carnival organizers to sponsor a poster contest promoting the event. Kate Krause Ball was declared the winner, with her depiction of Cinderella; this became the official logo of the Sun Carnival. G. Harris Shelton fully deserved his title of “official artist” for this winter festival, having designed seven of the annual programs and having also given untiringly of his organizational skill.⁸³

The onset of World War II changed the artistic scene in El Paso. Eloise Hobble fled to El Paso to escape the Spanish Civil War. She brought with her the talent honed in Europe during her twenty-one years there. Her portraiture was considered in the tradition of the Old Masters, thanks to her training with renowned Spanish artists. After settling in her new home, she exhibited her work at the Woman’s Club and began to teach portrait classes in a classic European style.⁸⁴

In November 1940 the Woman’s Club held an exhibition of Southwestern art including work by Lewis Teel, Vera Wise, Fern and Eugene Thurston, and José Cisneros. Harry Anthony de Young, an artist from San Antonio and teacher at Sul Ross College, came to show his work at the exhibit, bringing a collection of pictures he had painted in the Big Bend Country. He rode with the cowboys whose portraits he painted and thought constantly of “the color, texture, and form of each object in view.” He was acutely aware of the interest shown in art in the El Paso area and was pleased to see it increasing.⁸⁵

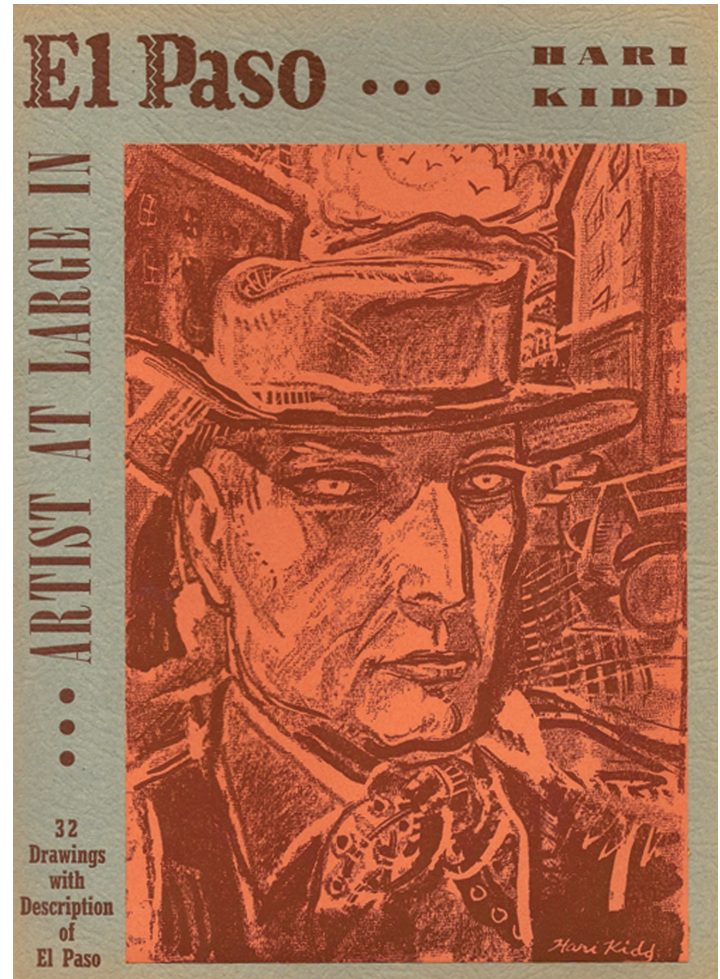
The El Paso Garden Club incorporated art shows with their flower displays. Fern Thurston, Berla Emeree, and Lewis Teel were among the artists whose work was awarded as prizes. In 1942 its organizers decided to intersperse

local art amongst the flowers in order to bring more people to the show. Artists were invited to bring landscapes with a floral aspect. Floyd Crews was the only portraitist invited, probably because he would paint floral and desert scenes in the background of his portraits. The other artists, Lewis Teel with *California Landscape*, Elmer Boone with *Arizona Canyon*, Fern Thurston with *Texas Bluebonnets*, and Eugene Thurston with *Yucca Blossoms by Moonlight* helped create an “unusually effective display” that was “a beautiful added attraction” to the flower show, according to the *Herald-Post*.⁸⁶

Hari Kidd had discovered how difficult it was for an artist to gain acceptance and approval in El Paso for expressionistic art. Luckily, in August of 1940, Lloyd and Hilda Burlingham of the *Mexico Magazine*, whose gallery and office was on San Antonio Street, published a collection of drawings of interesting places around the city by Hari Kidd entitled *Artist at Large in El Paso*. These dynamic sketches had all appeared in the newspaper. E.M. Pooley, editor of the *El Paso Herald-Post*, had this to say: “The one who wishes a picture of the spirit of the El Paso Southwest and its people will find it in this book of drawings by Hari Kidd.” Also in 1940, the most extensive display of his work ever seen locally was presented at the gallery of *Mexico Magazine*. About the exhibit, a critic writing in the *Herald Post* commented: “There is nothing pretty in subject matter, color, or lines of the new Kidd show, but it will make you think of the problems of the world.”⁸⁷

Remarks such as these did not diminish an interest in Kidd’s work. After the controversial showing in El Paso, a number of his paintings were exhibited in galleries all over the country. He continued to maintain that public taste in art always lags behind the vision of the artist. Although Kidd spent some years in Europe and in the eastern United States, his youth was spent in El Paso, and he never gave up the idea of making the city an art and cultural center of the Southwest. “El Paso should live up to its unprecedented skies and climate,” he said before leaving El Paso once again, to go live in Key West, Florida. Despite some negative opinion, Kidd’s work sparked interest in other areas of the United States.⁸⁸

Though the city was a center for landscape art, there were those who painted portraits. Among them were Seth Floyd Crews, Leola Freeman, and Lois Denton. Crews painted his human subject against a desert background. Leola Freeman, on the other hand, painted young society women and children. Like Crews, she insisted that the artist is only a tool seeking to interpret the personality of the sitter. Another portraitist was Lois Denton, who worked in oils and pastels. She had a studio in which Robert Genung also taught advanced classes in portrait painting.⁸⁹



Hari Kidd, cover from *Artist at Large in El Paso*, El Paso Museum of Art Collection

In 1940 the city finally acquired its International Museum. The Trost designed home of Senator and Mrs. W.W. Turney on Montana Street was deeded over to the city.⁹⁰ The museum opened a Bundles for Britain shop to contribute to the war effort, exhibitions were held upstairs, and the downstairs shop would remain open throughout the war. This building provided a welcome venue for artists to show their work.

For the next few years the Museum operated as a cultural center and historical museum, host to a Casas Grandes pottery collection, the Kingen collection of natural history, the Luis Zork gold furniture, and artifacts of pioneer El Pasoans. Contractor Robert E. McKee, a collector himself, was a member of the Museum Board and helped the Museum acquire artwork.⁹¹

The war brought sweeping changes to El Paso, and several of its artists joined the activities to help soldiers away at war. Among them were José Aceves, Pedro Carrillo Gonzalez, and Tom Lea, who became a war correspondent in both the Atlantic and Pacific theaters.⁹²

At the International Museum, Bundles for America continued raising funds for the war effort. Southwestern landscapes by Audley Dean Nicols were shown there and added stature to the shop. Nicols' health, however, was failing, and in November of 1941, he died in the home he had built at the foot of his beloved Mount Franklin.⁹³ With him passed an era. He had excelled at a genre of art through which many El Paso artists became well known, the desert landscape. His friends and fellow artists carried on, each in his own way, the tradition of desert art.

Elliott Means, whose health had been compromised while he worked on a large installation for the New York World's Fair, returned to El Paso deeply disturbed by the impending war. He sat in his room on Montana Street day after day molding his *Buzzard of War* sculpture in clay.⁹⁴

Following World War II, as the economy revived, the market for paintings improved. Across the border in Ciudad Juárez, Director Arturo Chavez was presenting art shows in the Art and Culture Museum in Juárez. With a stronger economy, local artists found it easier to sell their work. El Paso offered an attraction to many artists because of its scenery and climate. Carl Cogar settled in El Paso after being stationed at Ft. Bliss with the army. He had exhibited paintings and won awards in the eastern United States. Once established in El Paso he quickly involved himself with the local art community, teaching, helping to organize art exhibits, volunteering at art shows, and fundraising for a much needed art museum.⁹⁵

The War had influenced others. To honor the servicemen, Bartolo Aceves, who had made the statue of Hernan Cortez for the Hotel Cortez, began work on a large casting of an American soldier for the city of El Paso. Eugene Thurston taught classes for returning veterans at the El Paso Technical Institute. José Aceves was one of his students. Aleron Larson, an Air Force pilot with a distinguished flying record, came for classes with Thurston, while recuperating at William Beaumont army hospital. His career took him away from El Paso, but he continued to paint and exhibit.⁹⁶

The El Paso Woman's Club expanded the art arena in the 1940s by organizing the popular annual exhibits known as the Library Park Curb Shows. They took place on the lawn of the old public library. The city Parks Department built the framework on which to display the art. Most of the artists from El Paso showed their work. Despite gas rationing and economic pressure, these shows were regarded as successful. One newspaper pointed out that R.E.

McKee bought \$1,000 in paintings at one show for his own collection. These exhibits continued at this location until the building of the new downtown library in 1954.⁹⁷

In the late 1940s El Paso art enjoyed a boost, in part because of its chapter of the National Society of Arts and Letters, only the third in the United States. This group stimulated so much interest that it was the largest chapter in the nation by 1948, with more than a hundred artists, businessmen, and scholars participating in its growth.⁹⁸

In the autumn of 1949, artists Lavora Norman and Enid Alden sent out a call for artists willing to work on achieving a regional art exhibit. Eventually the committee grew to about a dozen members. The exhibit was sponsored by the Sun Carnival Association which contributed stationary and postage for the applications which were sent to postmasters of towns and cities in the United States within three hundred miles of El Paso. The postmasters were asked to forward these to their local artists. A keynote exhibit of Dutch Masters paintings was obtained from the Metropolitan Museum in New York. Thurston arranged for the exhibit to be held at the El Paso Technical Institute where he taught. Approximately 160 regional artists were represented. That first Sun Carnival exhibit was held December 28, 1949 to January 2, 1950 and it was for several decades one of the most important El Paso art exhibits of the year.⁹⁹

In January of 1950 Enid Alden gave a party for the people who had worked on the Sun Carnival show. At the party they decided to meet later to form an art group. At first called the El Paso Artists Association, its name was changed to the El Paso Art Association to be more inclusive of art supporters. Early presidents were Richard Licht, Eugene Thurston, Wanda De Turczynowicz Hermann, Carl Cogar and Gladys Rodehaver. With the creation of the Association, a number of new exhibition sites came into being.¹⁰⁰

The El Paso Art Association was formed in 1950, comprised largely at first of those who had made the Sun Carnival exhibit a success but, subsequently, it attracted many other members. One of its first exhibits was held in Kendrick Hall of the Church of Saint Clement which displayed in Williams Hall its new, richly-colored leaded glass interior windows crafted by Ralph Baker from José Cisneros's pen and ink drawings of Biblical scenes. First place at the exhibit was given to Alec Cowan, and second place to Eugene Thurston.¹⁰¹

The Cotton Memorial building completed in 1948 at Texas Western College provided another place for exhibiting art, and it included both galleries and classrooms. The Sun Carnival exhibit moved there and became a juried show, with non-local judges. The building itself allowed Vera Wise, head of the art department, to expand the faculty. Besides sculptor Urbici Soler, the department grew to include Ellen Coogler, ceramicist, as well as nationally known silversmith and metals teacher Wiltz Harrison. When Soler died in 1952, Robert Massey joined the faculty, bringing his expertise in aquatint, jewelry design, and drawing. Carl Hertzog was an international name in book design, and from his lower floor office in Cotton Memorial, he made Texas Western Press a name to be reckoned with.¹⁰²

Vera Wise herself was a painter, graphic artist, designer, and teacher of note. She exhibited throughout the United States and Mexico in more than one hundred shows. One of her many accomplishments was an invitation to show her work at the first International Exhibit of Women Artists in Mexico City.¹⁰³

The 1950s were a prolific era for Tom Lea. His book *The Brave Bulls*, written and illustrated by him, was made into a movie in 1951. Lea also wrote and illustrated *The Wonderful Country* in 1952 and collaborated with his friend Carl Hertzog on *The King Ranch* in 1957. José Cisneros also worked with Hertzog as well as with many other authors and book designers. “My real job was painting buses—I did my own artwork at night,” he explained.¹⁰⁴

The 1950s also found El Paso native Manuel Acosta returning from California to study at Texas Western College with Urbici Soler, who introduced him to Peter Hurd and his wife Henriette Wyeth. Acosta assisted Hurd in making the Prudential Insurance Company mural in Houston as well as a mural at the West Texas Museum.¹⁰⁵

Albert Green-Field, in the mid-‘40s a new artist on the scene, had displayed several small, untitled, non-objective paintings at the library show. Later, Green-Field would open a small gallery where non-representational art would be welcome.¹⁰⁶ In 1956 he began a one-man campaign to establish El Paso as a hub for artistic activity. He was coordinator of exhibitions for the El Paso Public Library and worked with the Sun Carnival. At this time Dorothy Hay, painter and graphic artist, opened a new studio in her home. The main feature of her design studio was a huge etching press.¹⁰⁷

In 1954 the new public library was dedicated, and it provided appropriate space for displaying art in its Maud Sullivan Gallery. Artists Tom Lea and Charlie Waterhouse, recognizing the importance of the Native American rock art paintings in the mountains near El Paso, incorporated them into their plans for the décor of the new library. They observed that the size of the entry porticos of the building to be made of limestone resembled the size of the numerous rock shelters at Hueco Tanks. Tom Lea designed a sculpture relief for the front of the building, the image of an owl and a bee, becoming the hallmark of the library published in several Carl Hertzog publications. The El Paso Art Association sponsored a show at the new library featuring ninety-one paintings by forty-one artists. This show featured three generations of Thurston painters: Fern, grandmother; Eugene, father; Holly, daughter.¹⁰⁸

El Paso gained another major mural project in 1957 when Robert Massey created a mosaic mural for the State National Bank entitled, *The History of Money*. Six feet five inches high and fifty-seven feet long, it was one of the largest mosaic murals in the country. Unfortunately it was destroyed when the motor bank was remodeled.¹⁰⁹

The more recognized of El Paso artists began to fade from the scene: Urbici Soler, Jake Erlich and Elmer Boone died in 1952. Michael McElroy, Fern Thurston, Seth Floyd Crews, and Lewis Teel had passed by 1960. However, young artists began to emerge. Russell Waterhouse, son of C. Ewing Waterhouse, produced watercolors of the region. Barbara McConn Brown went first into advertising, then began teaching art. Ysela Provencio Fulton and her tragically short-lived husband, Jaime Fulton, were beginning their careers. Two very different Fredericks, Carter and Martin, arrived and used new styles and colors. Fred Carter developed an original style of

painting after coming to El Paso from east Texas. And finally, Jan Herring, protege of painter and writer Frederick Taubes, would influence a generation of students and collectors.¹¹⁰

There were mature artists welcomed to El Paso in the 1950s as well: William Kolliker, Louis Krupp, Winifred Korf and Woody Crumbo. All had exhibited widely before coming to El Paso, and all were influential teachers. Kolliker had been advertising director for William Randolph Hearst, and he gave generously of his time and talent to El Paso. Korf exerted a particularly strong influence on her women students, encouraging them to move into more contemporary styles. Krupp reignited an interest in portrait painting. His European background and training enabled him to excel in rendering realistic commissioned portraits and ethnic character studies.¹¹¹ Crumbo, a Native American artist whose silkscreens and etchings were said to be precursors of a major revolutionary development in Indian art, came to El Paso.¹¹²

Directions in El Paso art changed as institutions dedicated to art were introduced. Having an art museum in El Paso was an idea that had been mulled over since the 1920s, and the International Museum at the Turney home on Montana Street became available in 1947. Mrs. Anne (C.M.) Newman was its first director. For its first ten years the museum operated primarily as a cultural center and history museum. Many years earlier the Samuel H. Kress Foundation had decided to share its art collection by dispersing it across the country where there were Kress stores. El Paso was home to a



The Kress Building, Edward Sibbert, Architect

very profitable Kress store housed in a unique building designed by Edward Sibbert and built by R.E. McKee in a style called Pueblo Deco. It is said that the El Paso store was one of Sibbert's two favorites. The other was the flagship store in New York City.¹¹³

The Samuel H. Kress Foundation required appropriate gallery space and a commitment from the city to support a gift of art. Because R. E. McKee had built some of the Kress stores, he knew Mr. Kress and his associate, Mr. Guy Emerson. The International Museum was privately owned and therefore had to be deeded to the city. Mr. McKee, chairman of the board of the museum, met with Mayor Raymond Telles to convince him of the merits of such a plan. In 1958 Mayor Telles announced that the City had approved plans for two new galleries costing \$500,000, subject to approval by the Kress Foundation, whose rigid standards must be met. If approved, the museum would house paintings and sculpture from the Kress Foundation.¹¹⁴

Guy Emerson, director of the foundation, inspected the Turney home and approved the gift of paintings. The Kress collection curator, Mr. Robert Manning, selected the artwork to show the El Paso delegation: fifty-seven paintings and two sculptures, all from the Italian, French, and Spanish schools. Artists such as Van Dyck, Murillo, Rigaud, and Canaletto were represented.

Mr. Dan Ponder, then president of the museum association, presented the deed of the International Museum of Art to the city, and the name became the El Paso Museum of Art. A city bond issue of \$750,000 allowed more than two million dollars worth of paintings to be accessioned by the City and housed safely. Architect Louis Daeuble said that the plan was to maintain the building as closely as possible to Trost's original, while meeting the standards of the Samuel H. Kress Foundation. Louis Daeuble added that El Paso was fortunate in being the last recipient of a collection, because some of the better art was being restored, and therefore had not been available to other cities. McKee and Raymond Telles traveled to New York with Sarah and Tom Lea and Winifred and Dan Ponder to confirm the paintings for the El Paso Museum of Art. Mr. McKee built the two wings on the Turney home to house the fifty-nine masterworks from three periods of history: High Gothic/Early Renaissance (1200–1500); High Renaissance (1600–1800); and Baroque Rococo (1600–1800).¹¹⁵

The official opening of the El Paso Museum of Art was December 11, 1960, but the Kress collection would be hung later, in the spring of 1961. The inaugural exhibition, *Faces of America*, filled the five new main floor galleries. The exhibition was divided into three parts: *USA—Colony to Nation*;



Artist Woody Crumbo works on restoration of a Holslag painting. *El Paso Herald-Post* records, MS348. C. L. Sonnichsen Special Collections Department, The University of Texas at El Paso Library.

Mexico—Through the Centuries; and *The West—Toward El Paso*. Downstairs, the El Paso Art Association displayed its 1960 Sun Carnival Exhibit. Upstairs, in the Trustees' room and hall were displayed works by El Paso and regional artists, titled *Seeking Tomorrow*. The wall cases of the ground floor corridor held exhibits by contemporary Rio Grande designers/craftsmen. More than fifty artists displayed their works.¹¹⁶

At the time of this opening, Native American artist Woody Crumbo was curator of collections and researcher in Western Americana. Reginald Fisher, then Director of the museum said, "In this particular environment occurred a unique chapter in human history. Here the trials and endeavors, the successes and failures, the joys and sorrows of these great peoples seeking ethnic fulfillment crowd the scenes of time."¹¹⁷

Raymond Telles dedicated the new museum as follows: "The City of El Paso is proud of its new Museum of Art which now opens its doors to the Public with an invitation to all to participate in the array of cultural activities it offers for their inspiration, recreation, and enjoyment."

Dan Ponder, then President of the Museum, seconded the Mayor's remarks: "To art, which has been called 'The truest, finest, most enduring record of the activities of man,' we dedicate this museum. The hope of its founder is that it provide a channel of aesthetic fulfillment for the people of El Paso."

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- 29 Timmons, W. H. *El Paso: A Borderlands History*. El Paso: Texas Western Press, 1990
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LENDERS TO THE EXHIBITION

Claude & Susan Albritton

Lilla Goggin Baker

Marc & Marcia Bateman

Larry Boettigheimer

Robert T. Brousseau

Bill & Mary Cheek

Church of Saint Clement, El Paso

Holly & Sanford Cox

Tom & Carolyn Diamond

Dolph Briscoe Center for American History of
The University of Texas at Austin

Jeane Duncan

Andrew Erlich, Ph.D.

El Paso County Historical Society

El Paso Museum of Art

El Paso Museum of History

Carolyn Feinberg

Pepe Gandara & Family

Carolyn and LeRoy Gibson

Gertrude Goodman

Malissa Griggs

Bené Harrison

Derrell Hiatt

P. J. (Patricia Jane) Hutson

International Museum of Art, El Paso

Travis & Annabelle Johnson

Kemp Smith Law Firm

Geralyn & Mark Kever

Kolliker Family

Florence Korf

Doug MacKinnon

Mary Jo Melby

Justin Jay & Marilyn Mendeloff

Judy Mohrhauser

Adrienne Palmer

Cita Schuster

Ysella Fulton Slavin

Railroad and Transportation Museum of El Paso

Russell Tether Fine Arts Associates, LLC.

The University of Texas at El Paso Library
Special Collections

Otis Welch

Kevin Wells



INTO THE DESERT LIGHT: EARLY EL PASO ART 1850–1960 EXHIBITION CHECKLIST

JANUARY 24–MARCH 14, 2010

EXHIBITION CURATOR CHRISTIAN J. GERSTHEIMER

ACEVES, JOSÉ 1909–1968

Untitled (Superstition Mountain) (c. 1934)

PLATE 4

Oil on canvas

16 1/8 x 24 1/8

Geralyn & Mark Kever Collection

Guadalupe Peak

PLATE 5

Oil on canvas

12 x 18 1/4

Doug MacKinnon Collection

Untitled (1950s)

PLATE 1

Oil on panel

15 x 18

Tom & Carolyn Diamond Collection

ACOSTA, MANUEL 1921–1989

Yolanda (1956)

PLATE 6

Oil on panel

41 1/2 x 31 1/2

El Paso Museum of Art Collection,

Gift of the Estate of M. Gregorio Acosta

Doña Josefa

PLATE 7

Oil on canvas

34 x 38

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. Calvin G. Adams

ALDEN, ENID 1919–2003

Snowy Mountains (before 1960)

PLATE 8

Oil on canvas

24 x 30

Holly & Sanford Cox Collection

AUGUR, RUTH MUNRO 1886–1967

Street of Yesterday (1920s)

PLATE 9

Ink and wash on paper

12 x 17

Holly & Sanford Cox Collection

BALL, KATE KRAUSE 1891–1973

Pump House in Van Horn, Texas (c. 1940)

PLATE 10

Oil on canvas

22 x 28 1/4

Bill & Mary Cheek Collection

Good Earth (1943)

PLATE 11

Oil on canvas

25 x 30

Bill & Mary Cheek Collection

BLUMENSCHNEIN, ERNEST 1874–1960

El Paso Industry (1935)

PLATE 12

Oil on board

11 7/8 x 13 7/8

El Paso Museum of Art Collection,

Gift of Dr. Reginald Fisher

BOONE, ELMER L. 1881–1952

Shepherd (1940s)

PLATE 13

Oil on masonite

17 3/8 x 16

El Paso Museum of Art Collection,

Purchase with funds provided by the Robert U. & Mabel O. Lipscomb

Foundation Endowment

Guadalupe Peak (1940s)

PLATE 14

Oil on panel

24 x 30

Mary Jo Melby Collection

CISNEROS, JOSÉ 1910–2009

Untitled (1945)

PLATE 15

Ink and graphite on illustration board

12 3/4 x 9 3/4

El Paso Museum of Art Collection,

Gift of Dr. Nicholas Cummings & Margot Berlanga-Cummings

Untitled (1946)

PLATE 16

Ink and graphite on illustration board

14 x 11

El Paso Museum of Art Collection,

Gift of Dr. Nicholas Cummings & Margot Berlanga-Cummings

COOPER, DELPHINE

Casita (1958)

PLATE 17

Casein on illustration board

12 ½ x 19

Holly & Sanford Cox Collection

Refinery (1958)

PLATE 18

Casein on illustration board

18 x 24

Derrell Hiatt Collection

COX, HOLLY THURSTON B. 1932

The Murderess (1952)

PLATE 19

Oil on canvas

28 x 22

Holly & Sanford Cox Collection

The Arch (early 1950s)

PLATE 20

Oil on canvas

24 x 36

Holly & Sanford Cox Collection

CREWS, SETH FLOYD 1885–1958

Guadalupe Peak (1930s)

PLATE 21

Oil on canvas

18 x 25

El Paso Museum of Art Collection

Woman in Yellow (1950s)

PLATE 22

Oil on canvas

22 ¼ x 16 1/8

Derrell Hiatt Collection

CRUMBO, WOODY 1912–1989

Spirit Horse II (c. 1945–1950s)

PLATE 23

Silkscreen on paper

13 1/8 x 16 ¾

El Paso Museum of Art Collection,

Gift of the El Paso Art Museum Association

Last Sunset (c. 1945–1950s)

PLATE 24

Silkscreen on paper

13 x 16 ¾

El Paso Museum of Art Collection,

Gift of the El Paso Art Museum Association

DEHN, ADOLF ARTHUR 1895–1968

Landscape (1940)

PLATE 25

Watercolor and pencil on paper

21 ¼ x 29 ½

El Paso Museum of Art Collection,

Purchased with funds provided by El Paso Museum of Art docents & the

Robert U. & Mabel O. Lipscomb Foundation Endowment in memory of

James Mortensen & Micheline Kissack

Texas Road Out of El Paso (c. 1940)

PLATE 26

Pencil on paper

17 ¾ x 22 ¾

El Paso Museum of Art Collection,

Purchased with funds provided by El Paso Museum of Art docents & the

Robert U. & Mabel O. Lipscomb Foundation Endowment in memory of

James Mortensen & Micheline Kissack

DENTON, LOIS COLEMAN 1887–1980

Untitled Southwestern Still Life (1950s)

PLATE 27

Oil on wood

40 x 36

Adrienne Palmer Collection

North New Mexico Aspens (1940s)

PLATE 28

Oil on canvas board

20 x 24

Kevin Wells Collection

DITTMER, BERNICE SIMPSON 1903–1998

Portrait of Frances Gibson

PLATE 29

Oil on panel

36 ¼ x 30 ¾

Church of Saint Clement Collection

Rev. BMG Williams (1956)

PLATE 30

Oil on panel

40 x 30

Church of Saint Clement Collection

ELLIS, FREMONT 1897–1985

Valley of the Gods (1926)

PLATE 31

Oil on canvas

59 x 78

El Paso Museum of Art Collection,

Gift of the Estate of Mr. & Mrs. James A. Dick

El Paso Smelter at Night (1919)

PLATE 32

Oil on canvas

36 x 30 1/8

El Paso Museum of Art Collection,

Gift of the Artist

EMEREE, BERLA 1899–1948

Peaceful Solitude (1935)

PLATE 2

Oil on panel

27 x 32

Kevin Wells Collection

Smelter Church (1930s)

PLATE 34

Oil on board

13 7/8 x 10

Kevin Wells Collection

Presidio, San Elizario

PLATE 33

Oil on board

13 5/8 x 10

Kevin Wells Collection

ERLICH, JAKE (JACK EARL) 1906–1952

Stuck in the Mud

PLATE 35

Oil on canvas

F 32 x 32

Andy Erlich Collection

The Barker

PLATE 36

Oil on canvas

Andy Erlich Collection

FREEMAN, LEOLA 1900–1989

Catherine Warnock

PLATE 37

Oil on canvas

48 x 34

Malissa Griggs Collection

In the Mogollons (1930s)

PLATE 38

Oil on canvas

30 x 24

Larry Boettigheimer Collection

FULTON, JAMES MERLE 1932–1964

The Harlequin (1959)

PLATE 39

Oil on canvas

30 x 20

Ysella Fulton Slavin Collection

Street in Toledo (1959)

PLATE 40

Oil on panel

30 1/8 x 22

Ysella Fulton Slavin Collection

GANDARA, JOE 1898–1960

Desert Blossoms (1926)

PLATE 41

Hand tinted photograph

10 x 14

Pepe Gandara & Family Collection

The Purple Trail (1926)

PLATE 42

Hand tinted photograph

10 x 14

Pepe Gandara & Family Collection

GANDARA-ORONA, MAGO B. 1929

Interior of Saint Patrick's Cathedral (1946)

PLATE 43

Oil on canvas

30 ¼ x 22

Mago Gandara Collection

GONZALEZ, PEDRO CARRILLO B. 1905

Realities of Unseen in White Lines Upon Black (c. 1930–35)

PLATE 44

12 linocuts

El Paso Museum of Art Collection,

Gift of Cita Schuster

GONZALEZ, XAVIER 1898–1993

Mountains and Stream (1928)

PLATE 45

Watercolor on paper

10 ¾ x 14 3/8

Holly & Sanford Cox Collection

Stream with Bridge (1927)

PLATE 46

Oil on paper

11 ¾ x 8 7/8

Holly & Sanford Cox Collection

HARRISON, WILTZ 1916–2001

Untitled (1960)

PLATE 47

Mexican Fire opal, diamond, gold

2 x 2 x ½

Bené Harrison Collection

Untitled (1960)

PLATE 48

Australian opal, gold

5 1/8 x 1 ¼ x ½

Bené Harrison Collection

**HERMANN,
WANDA DE TURCZYNOWICZ**

1908–2001

Self-Portrait (1960)

PLATE 49

Watercolor on board

19 ¾ x 14 ¾

El Paso Museum of Art Collection,

Gift of Hal Marcus

The Spider Web

PLATE 50

Oil on panel

22 x 22

Derrell Hiatt Collection

HIBINO, TAMAKICHO (CARL)

Autumn (1930s)

PLATE 51

Oil on canvas

20 x 31

Gertrude Goodman Collection, Gift of Karl P. Goodman

Desert Landscape (1930s–40s)

PLATE 52

Oil on canvas

12 x 18

International Museum of Art Collection

HINKLE, GLADYS

El Paso Desert Scene (c. 1940s)

PLATE 53

Oil on canvas

8 x 10

Gertrude Goodman Collection, Gift of Helen Goodman

HOBBLE, (FLORA) ELOISE

Mother with Child (1930s)

PLATE 54

Oil on canvas

36 x 30

Derrell Hiatt Collection

HURD, PETER 1904–1984

*The Coming of the Spaniards–Theme I, Study for the El Paso
Federal Courthouse Mural Competition* (c. 1937)

PLATE 55

Egg tempera on panel

16 x 52

El Paso Museum of Art Collection,

Gift of Katherine & Claude Blankiet

Gold is Where You Find It (1946)

PLATE 56

Tempera on panel

35 x 47 ½

El Paso Museum of Art Collection,

Gift of C. R. Smith

KIDD, HARI 1899–1964

Juárez Plaza (c. 1940s)

BACK COVER

Watercolor on paper

18 x 24

Cita Schuster Collection

Decorations for a Married Woman (c. 1935)

PLATE 57

Oil on canvas

31 ¼ x 22

Otis & Nancy Welch Collection

Tulips (1926)

PLATE 58

Oil on canvas

19 ½ x 23 ¼

El Paso Museum of Art Collection,

Gift of the Estate of Bertha Thomlinson

Artist at Large in El Paso (1940)

PAGE 39

Booklet of 32 offset prints

11 x 8 ¼

El Paso Museum of Art Collection

KOCH, AUGUSTUS 1840–?

Birdseye View of El Paso (1886)

PLATE 59

Lithograph on paper

@ 16 x 21

El Paso Museum of History Collection,

copy print produced by the El Paso County Historical Society

KOLLIKER, WILLIAM 1905–1995

Mesquite (c. 1955–60)

PLATE 60

Oil & acrylic on linen

32 x 45

Geralyn & Mark Kever Collection

Desert Mission (c. 1955–60)

PLATE 61

Oil on canvas

16 x 36

The Kolliker Family Collection

KORF, WINIFRED STODDARD 1923–2006

Abstract Mission Hills (1960)

PLATE 62

Oil on canvas

20 x 24

Florence Korf Collection

Shoeshine (1960)

PLATE 63

Oil on canvas

48 x 23

Florence Korf Collection

KRUPP, LOUIS 1888–1978

Untitled (1944)

PLATE 64

Charcoal on paper

24 7/8 x 19 7/8

El Paso Museum of Art Collection

LEA, TOM 1907–2001

Sarah (Portrait of the Artist's Wife) (1939)

PLATE 65

Oil on canvas

34 1/4 x 26 1/4

El Paso Museum of Art Collection,

Gift of IBM Corporation

Rio Grande (1954)

PLATE 66

Oil on canvas

22 1/4 x 32

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. Robert W. Decherd in Honor of
Isabelle Thomason Decherd & H. Ben Decherd

LEGGETT, LUCILLE 1896–1966

EP&SW Locomotive #1 (1938)

PLATE 67

Oil on canvas board

18 x 24

Courtesy of the El Paso County Historical Society and
the Railroad and Transportation Museum of El Paso,

Gift of Mrs. Pascal Kelly

Untitled New Mexico Scene

PLATE 68

Oil on canvas board

12 x 16

Kevin Wells Collection

MACCARDEL, CAPTAIN RICHARD 1882–1936

The Old Magoffin House (c. 1930s)

PLATE 69

Ink on paper

@ 7 1/2 x 16

Cita Schuster Collection

MALONE, HAZEL 1912–2008

Anapra Bridge (1950)

PLATE 70

Gouache on paper

11 1/2 x 14 1/2

Judy Mohrhauser Collection

El Paso Scene (late 1940s)

PLATE 71

Gouache on paper

15 x 18 1/2

Judy Mohrhauser Collection

MARTIN, FREDERICK 1925–1980s

My Favorite Things (late 1950s)

PLATE 72

Oil on masonite

24 x 36

Justin Jay & Marilyn Mendeloff Collection,

Gift to Mr. & Mrs. Justin Jay Mendeloff from Frederick Martin

Potted Geranium

PLATE 73

Oil on canvas

52 x 36

Dr. & Mrs. Walter Feinberg Collection

MASSEY, ROBERT 1921–1991

Rocky Shadows (late 1950s)

PLATE 74

Oil on board

24 x 32

Kevin Wells Collection

Serape Vendors (1950s)

PLATE 75

Oil on canvas

48 x 36

Lilla Goggin Baker Collection

MEIGS, JOHN LIGGETT 1916–2003

Remembered Day (or *Scene in a Western Town*) (1957)

PLATE 76

Tempera on panel

16 x 14

El Paso Museum of Art Collection,

Gift of the El Paso Art Museum Association Members' Guild

MILLER, ADA CARROLL 1874–1956

Organ Mountains (1920)

PLATE 77

Oil on canvas

18 x 24

El Paso Museum of Art Collection,

Gift of Hal Marcus & Patricia Medici

Sketch for Organ Mountains (c. 1920)

PLATE 78

Pencil on paper

4 1/2 x 6

El Paso Museum of Art Collection,

Gift of Hal Marcus & Patricia Medici

MITHOFF, HELEN 1897–1991

Annabelle (1958)

PLATE 79

Oil on canvas

30 x 24

Travis & Annabelle Johnson Collection

Portrait of Mrs. Herbert McAlmon (1940s)

PLATE 80

Pastel on paper

20 x 16 oval

Patricia Jane McAlmon Hutson Collection

NICOLS, AUDLEY DEAN 1875–1941

Untitled

FRONT COVER

Oil on canvas

20 ¼ x 30 ½

Susan H. & Claude C. Albritton Collection

Sunland Landscape (1923)

PLATE 82

Oil on canvas

11 ½ x 19 ¾

El Paso Museum of Art Collection,

Gift of Mrs. W. W. Turney

Franklin Mountains, El Paso (1928)

PLATE 81

Oil on canvas

20 ¼ x 30 ¼

Doug MacKinnon Collection

PRATT, HENRY CHEEVER 1803–1880

View of West Texas Ranch, El Paso/

Coons Ranch, Paso del Norte, Texas (c. 1853)

PLATE 83

Oil on canvas

38 ¼ x 59 ¾

Collection of the Center for American History at

The University of Texas at Austin

SCHRECK, HORST S. 1885–1967

Baldacchino

PLATE 84

Ink on illustration board

39 x 26

El Paso Museum of Art Collection,

Gift of Mrs. Horst Schreck

The Experiment (1957)

PLATE 85

Acrylic on paper

9 x 13

Carolyn & LeRoy Gibson Collection

SCHWARTZ, IRVING 1895–1989

Untitled

PLATE 86

Etching on paper

5 7/8 x 7 5/8

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. I. T. Schwartz

Untitled (1933)

PLATE 87

Etching & drypoint on paper

6 x 4 1/8

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. I. T. Schwartz

SHELTON, G. HARRIS 1896–1976

Desert Sunset (1950s)

PLATE 88

Oil on canvas

24 x 32

Holly & Sanford Cox Collection

Ruidoso (1920s)

PLATE 89

Oil on canvas

12 x 16

Marcia & Marc Bateman Collection

SOLER, URBICI 1890–1953

Head of a Boy (Oaxaca) (1935)

PLATE 90

Bronze

12 x 7 x 9 ½

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. Cliff Hildegass

Portrait of Diego Rivera (1939)

PLATE 91

Red sandstone

15 ½ x 20 x 12

UTEP Library Special Collections

TEEL, LOUIS WOODS 1883–1960

The Creek

PLATE 93

Oil on canvas

18 x 24

Kemp Smith Collection

August Dress

PLATE 92

Oil on canvas

14 x 20

Robert T. Brousseau Collection

Cloud Shadows

FRONTISPIECE

Oil on canvas

12 1/8 x 20 1/8

Geralyn & Mark Kever Collection

THURSTON, EUGENE 1896–1993

Cloudburst (1960)

PLATE 94

Oil on canvas

24 x 30

Holly & Sanford Cox Collection

Sandia Mountains (1930s)

PLATE 95

Oil on panel

22 x 30

Holly & Sanford Cox Collection

Rancho de Taos Mission (1940s)

PLATE 3

Oil on board

20 x 16

Holly & Sanford Cox Collection

THURSTON, FERN 1870–1956

Flowers from Mrs. Dyer's Garden (1937)

PLATE 97

Oil on masonite

74 x 20

El Paso Museum of Art Collection,

Gift of Holly Thurston Cox and Sanford Cox, Jr.

Artichoke Blossoms (1940s)

PLATE 96

Oil on panel

24 x 18

Holly & Sanford Cox Collection

TROUSSET, LEON 1838–1917

View of El Paso (1885)

PLATE 98

Oil on canvas

39 x 60

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. J. Sam Moore & Family

VAN VELTEN, WILHELM 1847–1929

El Paso (1888)

PLATE 99

Watercolor on paper

10 ½ x 15

El Paso Museum of Art Collection,

Gift of El Paso Art Museum Association Members' Guild

VAUDRICOURT, AUGUSTUS GUY DE

The Plaza and Church at El Paso (1857)

PLATE 100

Lithograph on paper

8 x 10

UTEP Library Special Collections

WATERHOUSE, RUSSELL B. 1928

Storm in the Desert

PLATE 101

Watercolor on paper

21 ½ x 29 ¼

El Paso Museum of Art Collection,

Gift of Leslyn Willis Kirkpatrick in Memory of

B. Marshall & Barbara Hart Willis

WILSON, HAZEL MARIE 1899–1987

Upper Valley (1950s)

PLATE 102

Oil on canvas

28 x 22

Holly & Sanford Cox Collection

WISE, VERA 1892–1978

The Meeting Place

PLATE 103

Casein on panel

17 3/8 x 19 3/8

El Paso Museum of Art Collection,

Gift of the El Paso Art Museum Association

WYETH-HURD, HENRIETTE 1907–1997

Young Peter at San Patricio (Peter Wyeth-Hurd) (c. mid-late 1930s)

PLATE 104

Oil on canvas

31 x 26

El Paso Museum of Art Collection,

Gift of Katherine & Claude Blankiet

Black Boy (Doo-Doo aka David Lawrence) (c. mid-1930s)

PLATE 105

Oil on canvas

48 x 48

El Paso Museum of Art Collection,

Gift of Katherine & Claude Blankiet



COLOR PLATES

PLATE 4

José Aceves
Untitled (Superstition Mountain)
(c. 1934)
Oil on canvas
Geralyn & Mark Kever Collection



PLATE 5

José Aceves
Guadalupe Peak
Oil on canvas
Doug MacKinnon Collection





PLATE 6

Manuel Acosta
Yolanda (1956)
 Oil on panel
 El Paso Museum of Art Collection,
 Gift of the Estate of M. Gregorio Acosta

PLATE 7

Manuel Acosta
Doña Josefa
 Oil on canvas
 El Paso Museum of Art Collection
 Gift of Mr. & Mrs. Calvin G. Adams





PLATE 8

Enid Alden
Snowy Mountains (before 1960)
Oil on canvas
Holly & Sanford Cox Collection



PLATE 9

Ruth Munro Augur
Street of Yesterday (1920s)
 Ink and wash on paper
 Holly & Sanford Cox Collection



PLATE 10

Kate K. Ball
Pump House in Van Horn, Texas (c. 1940)
 Oil on canvas
 Bill & Mary Cheek Collection



PLATE 11

Kate K. Ball
Good Earth (1943)
 Oil on canvas
 Bill & Mary Cheek Collection



PLATE 12

Ernest Blumenschein

El Paso Industry (1935)

Oil on board

El Paso Museum of Art Collection,

Gift of Dr. Reginald Fisher

PLATE 13

Elmer L. Boone
Shepherd (1940s)
Oil on masonite
El Paso Museum of Art Collection,
Purchased with funds provided by
the Robert U. & Mabel O. Lipscomb
Foundation Endowment



PLATE 14

Elmer L. Boone
Guadalupe Peak (1940s)
Oil on panel
Mary Jo Melby Collection





PLATE 15

José Cisneros

Untitled (1945)

Ink and graphite on illustration board

El Paso Museum of Art Collection,

Gift of Dr. Nicholas Cummings &

Margot Berlanga-Cummings



PLATE 16

José Cisneros

Untitled (1946)

Ink and graphite on illustration board

El Paso Museum of Art Collection,

Gift of Dr. Nicholas Cummings &

Margot Berlanga-Cummings



PLATE 17

Delphine Cooper
Casita (1958)
 Casein on illustration board
 Holly & Sanford Cox Collection

PLATE 18

Delphine Cooper
Refinery (1958)
 Casein on illustration board
 Derrell Hiatt Collection





PLATE 19

Holly Cox
The Murderess (1952)
 Oil on canvas
 Holly & Sanford Cox Collection

PLATE 20

Holly Cox
The Arch (early 1950s)
 Oil on canvas
 Holly & Sanford Cox Collection





PLATE 21

Seth Floyd Crews
Guadalupe Peak (1930s)
 Oil on canvas
 El Paso Museum of Art Collection



PLATE 22

Seth Floyd Crews
Woman in Yellow (1950s)
 Oil on canvas
 Derrell Hiatt Collection



PLATE 23

Woody Crumbo
Spirit Horse II (c. 1945–1950s)
 Silkscreen on paper
 El Paso Museum of Art Collection,
 Gift of the El Paso Art Museum Association

PLATE 24

Woody Crumbo
Last Sunset (c. 1945–1950s)
 Silkscreen on paper
 El Paso Museum of Art Collection,
 Gift of the El Paso Art Museum Association





PLATE 25

Adolf Arthur Dehn
Landscape (1940)
 Watercolor and pencil on paper
 El Paso Museum of Art Collection,
 Purchased with funds provided by
 El Paso Museum of Art docents &
 the Robert U. & Mabel O. Lipscomb
 Foundation Endowment in memory of
 James Mortensen & Michelle Kissack

PLATE 26

Adolf Arthur Dehn
Texas Road Out of El Paso (c. 1940)
 Pencil on paper
 El Paso Museum of Art Collection,
 Purchased with funds provided by
 El Paso Museum of Art docents &
 the Robert U. & Mabel O. Lipscomb
 Foundation Endowment in memory of
 James Mortensen & Michelle Kissack





PLATE 27

Lois Denton
Untitled Southwestern Still Life (1950s)
 Oil on wood
 Adrienne Palmer Collection

PLATE 28

Lois Denton
North New Mexico Aspens (1940s)
 Oil on canvas board
 Kevin Wells Collection



PLATE 29

Bernice Dittmer
Portrait of Frances Gibson
Oil on panel
Church of Saint Clement Collection



PLATE 30

Bernice Dittmer
Rev. BMC Williams (1956)
Oil on panel
Church of Saint Clement Collection



PLATE 31

Fremont Ellis
Valley of the Gods (1926)
Oil on canvas
El Paso Museum of Art Collection,
Gift of the Estate of
Mr. & Mrs. James A. Dick



PLATE 32

Fremont Ellis
El Paso Smelter at Night (1919)
Oil on canvas
El Paso Museum of Art Collection,
Gift of the Artist



PLATE 33

Berla Emeree
Presidio, San Elizario
 Oil on board
 Kevin Wells Collection



PLATE 34

Berla Emeree
Smelter Church (1930s)
 Oil on board
 Kevin Wells Collection



PLATE 35

Jake Erlich (Jack Earl)
Stuck in the Mud
 Oil on canvas
 Andy Erlich Collection



PLATE 36

Jake Erlich (Jack Earl)
The Barker
 Oil on canvas
 Andy Erlich Collection



PLATE 37

Leola Freeman
Catherine Warnock
 Oil on canvas
 Malissa Griggs Collection



PLATE 38

Leola Freeman
In the Mogollons (1930s)
 Oil on canvas
 Larry Boettigheimer Collection



PLATE 39

Jaime Fulton
The Harlequin (1959)
 Oil on canvas
 Ysella Fulton Slavin Collection

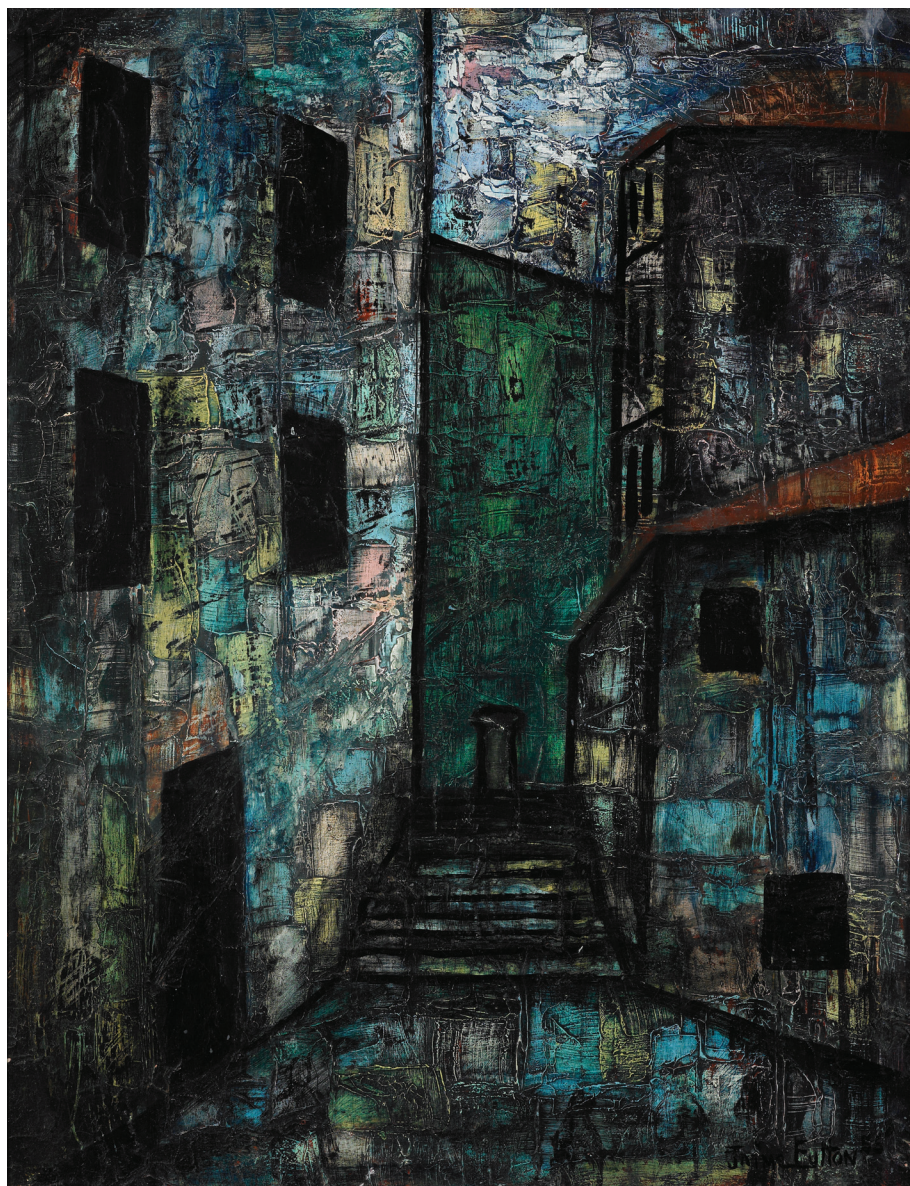


PLATE 40

Jaime Fulton
Street in Toledo (1959)
 Oil on panel
 Ysella Fulton Slavin Collection

PLATE 41

Joe Gandara
Desert Blossoms (1926)
Hand tinted photograph
Pepe Gandara &
Family Collection



PLATE 42

Joe Gandara
The Purple Trail (1926)
Hand tinted photograph
Pepe Gandara &
Family Collection





PLATE 43

Mago Gandara

Interior of Saint Patrick's Cathedral (1946)

Oil on canvas

Mago Gandara Collection



The Unemployed



The Santa Fe Round House



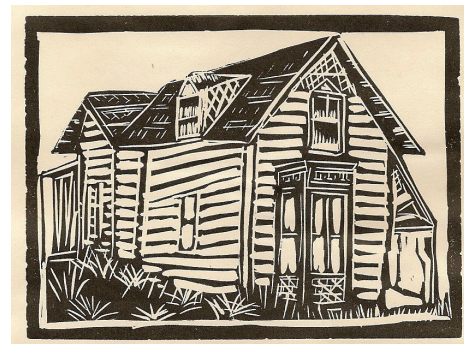
A Magoffin Street Alley



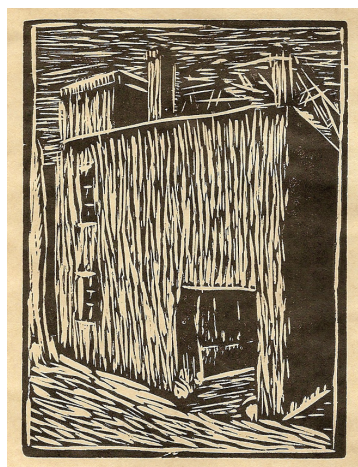
An Alley of Virginia Street



The Abandoned Myrtle Avenue Church



An Early Home on Magoffin Avenue



The Rear of an El Paso Packing House



Corner of Santa Fe and Tenth Streets



A Mexico City Pulque Shop



An Alley—Guadalupe Villa—Mexico



Old Colonial Church of San Francisco—Mexico



The Blind Singer

PLATE 44

Pedro Carrillo Gonzalez
Realities of Unseen in White Lines Upon Black
 (c. 1930–35)
 12 linocuts
 El Paso Museum of Art Collection,
 Gift of Cita Schuster



PLATE 45

Xavier Gonzalez
Mountains and Stream (1928)
 Watercolor on paper
 Holly & Sanford Cox Collection



PLATE 46

Xavier Gonzalez
Stream with Bridge (1927)
 Oil on paper
 Holly & Sanford Cox Collection



PLATE 47
Wiltz Harrison
Untitled (1960)
Mexican Fire opal, diamond, gold
Bené Harrison Collection



PLATE 48
Wiltz Harrison
Untitled (1960)
Australian opal, gold
Bené Harrison Collection

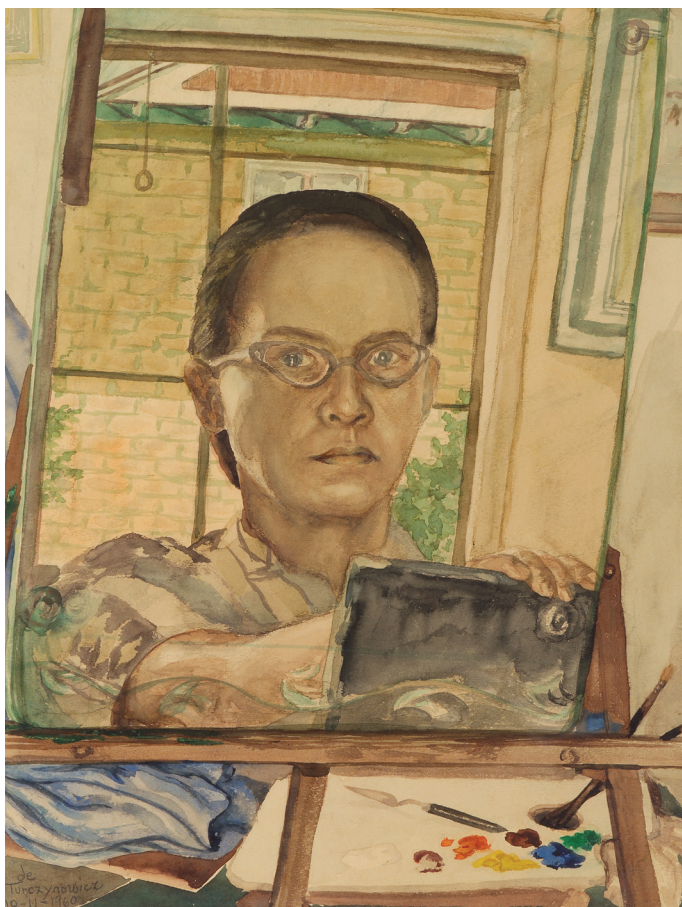


PLATE 49

Wanda de Turczynowicz Hermann
Self-Portrait (1960)
 Watercolor on board
 El Paso Museum of Art Collection,
 Gift of Hal Marcus



PLATE 50

Wanda de Turczynowicz Hermann
The Spider Web
 Oil on panel
 Derrell Hiatt Collection



PLATE 51

Tamakicho (Carl) Hibino
Autumn (1930s)
 Oil on canvas
 Gertrude Goodman Collection,
 Gift of Karl P. Goodman



PLATE 52

Tamakicho (Carl) Hibino
Desert Landscape (1930s–40s)
 Oil on canvas
 International Museum of Art Collection

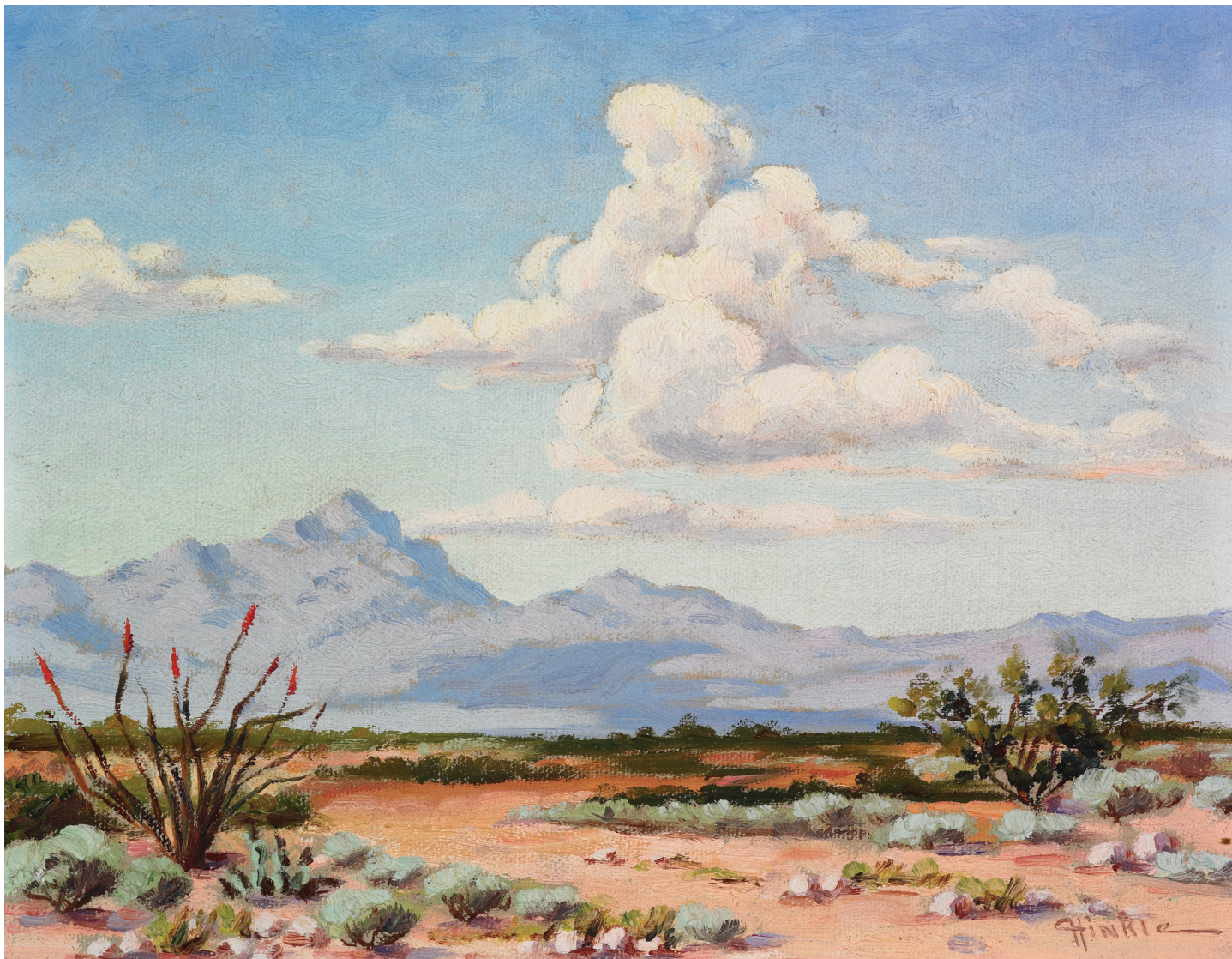


PLATE 53

Gladys Hinkle
El Paso Desert Scene (c. 1940s)
 Oil on canvas
 Gertrude Goodman Collection,
 Gift of Helen Goodman

PLATE 54

(Flora) Eloise Hobbie
Mother with Child (1930s)
 Oil on canvas
 Derrell Hiatt Collection





PLATE 55

Peter Hurd

The Coming of the Spaniards—Theme I,

Study for the El Paso Federal Courthouse Mural Competition (c. 1937)

Egg tempera on panel

El Paso Museum of Art Collection,

Gift of Katherine & Claude Blankiet





PLATE 56

Peter Hurd
Gold is Where You Find It (1946)
Tempera on panel
El Paso Museum of Art Collection,
Gift of C. R. Smith

PLATE 57

Hari Kidd

Decorations for a Married Woman (c. 1935)

Oil on canvas

Otis & Nancy Welch Collection



PLATE 58

Hari Kidd

Tulips

Oil on canvas

El Paso Museum of Art Collection,
Gift of the Estate of Bertha Thomlinson



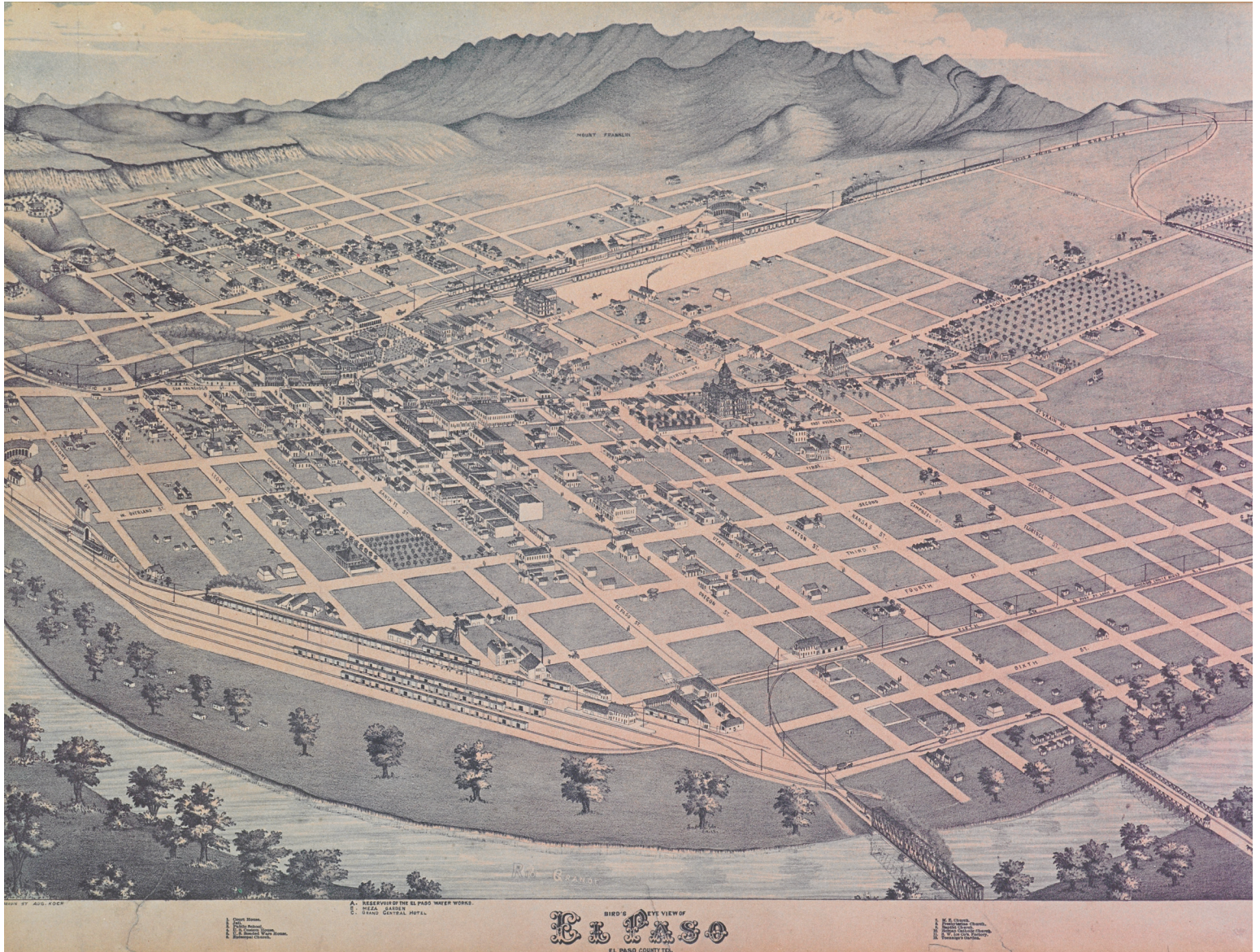


PLATE 59

Augustus Koch

Birdseye View of El Paso (1886)

Lithograph on paper

El Paso Museum of History Collection,

copy print produced by the

El Paso County Historical Society



PLATE 60

William Kolliker
Mesquite (1955–60)
 Oil & acrylic on linen
 Geralyn & Mark Kever Collection

PLATE 61

William Kolliker
Desert Mission (1955–60)
 Oil on canvas
 The Kolliker Family Collection



PLATE 62

Winifred Stoddard Korf
Abstract Mission Hills (1960)
Oil on canvas
Florence Korf Collection

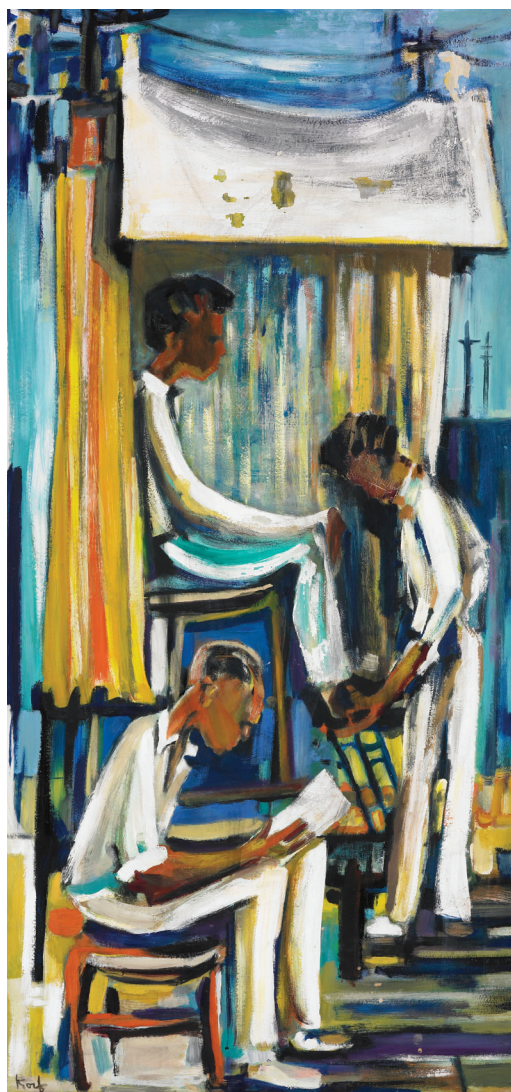


PLATE 63

Winifred Stoddard Korf
Shoeshine (1960)
Oil on canvas
Florence Korf Collection



PLATE 64

Louis Krupp
Untitled (1944)
Charcoal on paper
El Paso Museum of Art Collection



PLATE 65

Tom Lea
Sarah (Portrait of the Artist's Wife) (1939)
 Oil on canvas
 El Paso Museum of Art Collection,
 Gift of IBM Corporation

PLATE 66

Tom Lea
Rio Grande (1954)
 Oil on canvas
 El Paso Museum of Art Collection,
 Gift of Mr. & Mrs. Robert W. Dechard in Honor of
 Isabelle Thomason Dechard & H. Ben Dechard





PLATE 67

Lucille Leggett

EP&SW Locomotive #1 (1938)

Oil on canvas board

Courtesy of El Paso County Historical Society and
the Railroad and Transportation Museum of El Paso,
Gift of Mrs. Pascal Kelly



PLATE 68

Lucille Leggett

Untitled New Mexico Scene

Oil on canvas board

Kevin Wells Collection



PLATE 69

Captain Richard MacCardel
The Old Magoffin House (c. 1930s)
 Ink on paper
 Cita Schuster Collection



PLATE 70

Hazel Malone
Anapra Bridge (1950)
 Gouache on paper
 Judy Mohrhauser
 Collection



PLATE 71

Hazel Malone
El Paso Scene (late 1940s)
 Gouache on paper
 Judy Mohrhauser
 Collection

PLATE 72

Frederick Martin
My Favorite Things (late 1950s)
Oil on masonite
Marilyn Medeloff Collection,
Gift to Mr. & Mrs. Justin Jay
Mendeloff from Frederick Martin



PLATE 73

Frederick Martin
Potted Geranium
Oil on canvas
Dr. & Mrs. Walter Feinberg
Collection



PLATE 74

Robert Massey
Rocky Shadows (late 1950s)
Oil on board
Kevin Wells Collection



PLATE 75

Robert Massey
Serape Vendors
Oil on canvas
Lilla Goggin Baker Collection





PLATE 76

John Meigs

Remembered Day (or Scene in a Western Town) (1957)

Tempera on panel

El Paso Museum of Art Collection,

Gift of El Paso Art Museum Association Members' Guild



PLATE 77

Ada Miller

Organ Mountains (1920)

Oil on canvas

El Paso Museum of Art Collection,
Gift of Hal Marcus & Patricia Medici



PLATE 78

Ada Miller

Sketch for Organ Mountains (c. 1920)

Pencil on paper

El Paso Museum of Art Collection,
Gift of Hal Marcus & Patricia Medici



PLATE 79

Helen Mithoff
Annabelle (1958)
 Oil on canvas
 Travis & Annabelle Johnson Collection



PLATE 80

Helen Mithoff
Portrait of Mrs. Herbert McAlmon (1940s)
 Pastel on paper
 Patricia Jane McAlmon Hutson Collection



PLATE 81
 Audley Dean Nicols
Franklin Mountains, El Paso (1928)
 Oil on canvas
 Doug MacKinnon Collection



PLATE 82
 Audley Dean Nicols
Sunland Landscape (1923)
 Oil on canvas
 El Paso Museum of Art Collection,
 Gift of Mrs. W. W. Turney



PLATE 83

Henry Cheever Pratt

View of West Texas Ranch, El Paso /

Coons Ranch, Paso del Norte, Texas (c. 1853)

Oil on canvas

Collection of the Center for American History at
The University of Texas at Austin

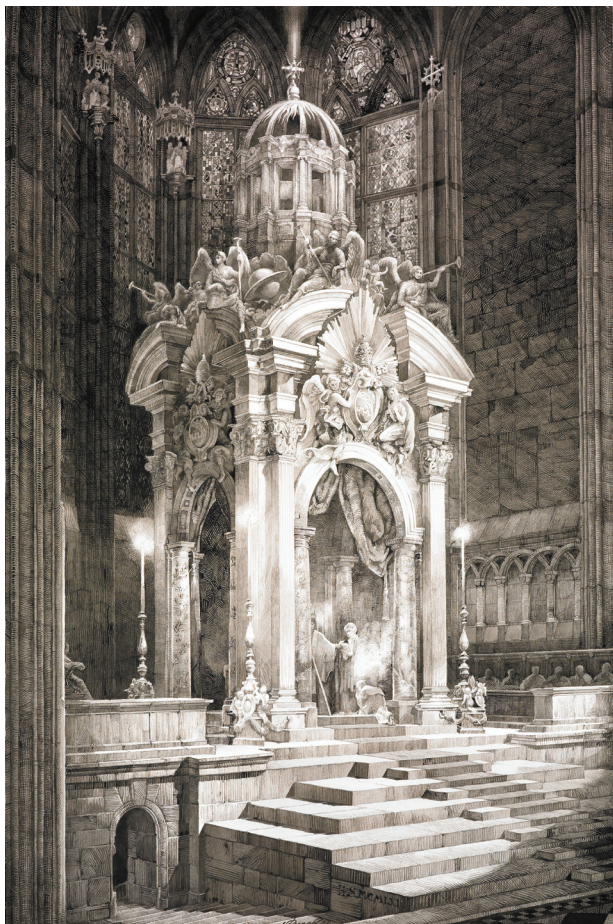


PLATE 84

Horst S. Schreck
Baldacchino
 Ink on illustration board
 El Paso Museum of Art Collection,
 Gift of Mrs. Horst Schreck

PLATE 85

Horst S. Schreck
The Experiment (1957)
 Acrylic on paper
 Carolyn & LeRoy Gibson Collection





PLATE 86

Irving Schwartz
Untitled
 Etching on paper
 El Paso Museum of Art Collection,
 Gift of Mr. & Mrs. I. T. Schwartz



PLATE 87

Irving Schwartz
Untitled (1933)
 Etching & drypoint on paper
 El Paso Museum of Art Collection,
 Gift of Mr. & Mrs. I. T. Schwartz



PLATE 88

G. Harris Shelton
Desert Sunset (1950s)
 Oil on canvas
 Holly & Sanford Cox Collection

PLATE 89

G. Harris Shelton
Ruidoso (1920s)
 Oil on canvas
 Marcia & Marc Bateman Collection





PLATE 90

Urbici Soler
Head of a Boy (Oaxaca) (1935)
 Bronze
 El Paso Museum of Art Collection,
 Gift of Mr. & Mrs. Cliff Hildegass



PLATE 91

Urbici Soler
Portrait of Diego Rivera (1939)
 Red sandstone
 UTEP Library Special Collections



PLATE 92

Louis Teel
August Dress
 Oil on canvas
 Robert T. Brousseau Collection



PLATE 93

Louis Teel
The Creek
 Oil on canvas
 Kemp Smith Collection



PLATE 94

Eugene Thurston
Cloudburst (1960)
 Oil on canvas
 Holly & Sanford Cox Collection

PLATE 95

Eugene Thurston
Sandia Mountains (1930s)
 Oil on panel
 Holly & Sanford Cox Collection





PLATE 96

Fern Thurston
Artichoke Blossoms (1940s)
 Oil on panel
 Holly & Sanford Cox Collection



PLATE 97

Fern Thurston
Flowers from Mrs. Dyer's Garden (1937)
 Oil on masonite
 El Paso Museum of Art Collection,
 Gift of Holly Thurston Cox & Sanford Cox Jr.



PLATE 98

Leon Trouset

View of El Paso (1885)

Oil on canvas

El Paso Museum of Art Collection,

Gift of Mr. & Mrs. J. Sam Moore & Family



PLATE 99

Wilhelm Van Velten

El Paso (1888)

Watercolor on paper

El Paso Museum of Art Collection,

Gift of El Paso Art Museum Association Members' Guild



PLATE 100

Augustus Guy deVaudricourt
The Plaza and Church at El Paso (1857)
Lithograph on paper
UTEP Library Special Collections



PLATE 101

Russell Waterhouse

Storm in the Desert

Watercolor on paper

El Paso Museum of Art Collection,

Gift of Leslyn Willis Kirkpatrick in Memory of

B. Marshall & Barbara Hart Willis



PLATE 102

Hazel Wilson
Upper Valley (1950s)
Oil on canvas
Holly & Sanford Cox Collection



PLATE 103

Vera Wise
The Meeting Place
Casein/panel
El Paso Museum of Art Collection,
Gift of El Paso Museum of Art Association



PLATE 104

Henriette Wyeth-Hurd
Young Peter at San Patricio
(Peter Wyeth-Hurd) (c. mid-late 1930s)
 Oil on canvas
 El Paso Museum of Art Collection,
 Gift of Katherine & Claude Blankiet

PLATE 105

Henriette Wyeth-Hurd
Black Boy
(Doo-Doo aka David Lawrence) (c. mid-1930s)
 Oil on canvas
 El Paso Museum of Art Collection,
 Gift of Katherine & Claude Blankiet



ARTIST BIOGRAPHIES

ACEVES, BARTOLO (BART) 1895–?

PAINTER AND SCULPTOR

- 1938 Life-size statue of Hernando Cortez, Hotel Cortez
Commemorative statue of soldier for the city of El Paso
Statue of bear for Bowie High School
- 1961 Sun Carnival float each year for the State National Bank

AWARDS

Sun Carnival

ACEVES, JOSÉ 1909–1968

PAINTER

Mentored by Audley Dean Nicols; influenced by Emma Giddings, an early school teacher. In 1940s studied with Eugene Thurston.

- 1930s Exhibited with the El Paso Del Norte Arts and Crafts Guild
- 1936 Co-director of Paso del Norte Art Exhibit, Dallas Centennial Exposition
- 1939 Commissioned by U. S. Treasury to paint a mural, News, for the United States Post Office, Borger, Texas. News (now called Big City News) is now in the Hutchinson County Regional Museum and in Mart, Texas Post Office.

Some paintings in Washington, D.C.

ACOSTA, MANUEL 1921–1989

PAINTER, SCULPTOR, MURALIST

Studied at Chouinard Institute, Los Angeles; Santa Barbara State College; Texas Western College. Protégé of Peter Hurd and Urbici Soler.

- 1940 Exhibited at El Paso Woman's Club
- 1949 First Sun Carnival Exhibit

ALDEN, ENID 1919–2003

COMMERCIAL ARTIST

Studied at the Morgan Art Institute, Oakland, California, and with Frederic Taubes.

- 1949 First Sun Carnival Exhibit
- 1950 Chaired the second Sun Carnival Exhibit

ALFEREZ, ENRIQUE 1906–?

SCULPTOR, PAINTER, ILLUSTRATOR

- 1920s Loreda Taft Institute, Chicago
- 1926 38th Annual Exhibit of American Painters and Sculptors
Taught at Tulane University

ANDERSON, FLORENCE 1874–1953

PAINTER

Studied at Art Institute of Chicago under Elmer Boone, studied with Berla Emeree and Leola Freeman.

1934–36 Exhibited at Annual Texas Artists Exhibition, Ft. Worth

1934 Exhibited at El Paso Woman's Club

Member, Texas Fine Arts Assn.

AUGUR, RUTH MUNRO 1886–1967

PORTRAIT PAINTER, LANDSCAPE ARTIST

Studied with Robert Henri and William Merritt Chase

Member, El Paso Art Guild; Southern States Art League

1922 El Paso Chamber of Commerce Exhibit

1927 El Paso Public Library Exhibit

1937 Six murals for Enid, Oklahoma, court house

AULTMAN, OTIS 1874–1943

COMMERCIAL ARTIST, PHOTOGRAPHER

1916 Recorded events of Mexican Revolution

Collections in Colorado state Historical Society, Denver

Collections in El Paso Public Library

BAKER, RALPH 1886–1961

MASTER GLASS WORKER

Studied at Tiffany's, New York

1934 PWA commission for Crockett and Coldwell schools, El Paso
Gadsden Hotel, Douglas, Arizona

BALL, KATE KRAUSE 1891–1973

FLOWER PAINTING AND DRAWING, MANUSCRIPT ILLUSTRATIONS

Studied art by correspondence, Federal Schools of Minnesota

Member, American Artists Professional League, New York;
Texas Fine Arts Association; El Paso Art Association; Southern States Art League

1935 Exhibit, Santa Fe

1939 Winner, Sun Carnival Poster contest

BARTLETT, JOHN RUSSELL 1805–1886

**UNITED STATES BOUNDARY COMMISSIONER
AND AMATEUR ARTIST**

1850–1853 Commissioner for the survey of the boundary between the United States and Mexico.

Collections in The John Carter Brown Library, Brown University, Providence, Rhode Island.

BINKLEY, BETTY FARRAR 1915–?

PAINTER

1932 Studied with Fremont Ellis

1940 Worked with husband Urbici Soler on Mt. Cristo Rey sculpture

BLAKE, BETH

WATERCOLORIST, LITHOGRAPHER

1934 PWA commission depicting industrial scenes in El Paso

BLINEBRY, FRANCES

PAINTER

Student of Eugene Thurston

Exhibited at the El Public Library, the Technical Institute, and the El Paso Woman's Club

BLUMENSCHNEIN, ERNEST 1874–1960

PAINTER, TEACHER, ILLUSTRATOR

1910–1918 Studied at Cincinnati Art Academy, Art Students League, NY, Académie Julian, Paris.

Founding member of Taos Society of Artists; ANA 1910; NA 1927. Eldridge, Schimmel

BOATRIGHT, ELIZABETH K. 1899–1989

ETCHER AND ILLUSTRATOR

Exhibited in Chicago, New York, Philadelphia, and Santa Fe

BOONE, ELMER L. 1881–1952

COMMERCIAL ARTIST

Studied at the Chicago Art Institute

Member of the El Paso Artists Association and the Far Southwest Artists Association

Exhibited in the El Paso Artists Curb shows and in the El Paso Woman's Club Shows

Collections at UTEP and in private collections

BROWN, BARBARA McCONN B. 1933

PAINTER AND TEACHER

Studied: Texas Western College and with Vera Wise, Wiltz Harrison, Urbici Soler and Basil Wolf.

Exhibited: Nationally and internationally since 1947.

Member of the El Paso Artists Association, Rio Bravo Watercolorists, and National Society of Arts and Letters.

BURLINGHAM, HILDA SHEPARD COONS B.?–D. 1976

ARTIST AND CIVIC LEADER

Studied at the Art Students' League in New York.

Exhibited El Paso Woman's Club and in the Mexican Consulate in El Paso.

CAHERO, EMILIO GARCIA 1897–?

PAINTER AND MURALIST

Studied in France, Spain, and Italy, and was a student of Diego Rivera

1914 Professor of Drawing and Painting at the Academia de Bellas Artes, Mexico, D.F.

1922 With Diego Rivera organized the Artist Painters Syndicate

1930s Commissioned by the PWA to create frescoes at the Texas College of Mines

Two large paintings are in the Church of Saint Clement, El Paso

CAMPOS, RUBEN LARA

ARTIST AND MURALIST

1940–1941 Exhibited in the Woman's Club Fall Exhibits

CARRILLO GONZALEZ, PEDRO 1905–?

MURALIST, ARTIST

Studied at the National School of Fine Arts, Paris; University of Madrid; The Spanish Royal Academy

Member of the El Paso Arts and Crafts Guild

Exhibited in Spain, Italy, Czechoslovakia, and New York

CARTER, FREDERICK

PAINTER, GRAPHIC ARTIST, ILLUSTRATOR

Exhibited at the El Paso Museum of Art, the Dallas Museum of Fine Arts, Houston Museum of Fine Arts, Witte Museum in San Antonio, Laguna Gloria Museum in Austin, National Academy Galleries and National Art Club, New York City.

CISNEROS, JOSÉ 1910–2009

PEN AND INK ARTIST, ILLUSTRATOR

1938 Solo exhibit, El Paso Public Library

For further information, consult material devoted solely to him.

COOPER, DELPHINE

PAINTER

Exhibited at El Paso Public Library opening exhibit

1958 El Paso Sun Carnival Exhibit

COGAR, CARL 1915–2001

PAINTER

Studied with June Stamm, Georges Launaux, Otto Helmer, and Robert Blair

Member of the El Paso Artists Association and the Rio Bravo Watercolorists

COX, HOLLY THURSTON B. 1932

PAINTER

B.A. Degree, Art Major, Texas Western College (now UTEP). Studied with Urbici Soler, Vera Wise, Robert Massey, Wiltz Harrison and visiting professor Kelly Fearing.

1949 First exhibition, has since participated in hundreds of exhibitions throughout the United States and Mexico.

Member: El Paso Art Association; Rio Bravo Watercolorists; National Society of Arts and Letters (NSAL).

CRAIG, CAMILLE KIBLER 1898–1992

PORTRAITIST, LANDSCAPE ARTIST

Studied with Cyril Kay-Scott and at the Otis Institute, Los Angeles

Exhibited in the Woman's Club Art Shows

1936 Painted a mural for the Fort Bliss Little Theater building

CREWS, SETH FLOYD 1885–1958

ILLUSTRATOR, LITHOGRAPHER, ETCHER

Studied at the Chicago Art Institute

Member of the Far Southwest Artists Association and the El Paso Art Guild

1920s Exhibited in three Edgar B. Davis shows

1940 Cover painting for New Mexico Magazine

CRIMEN, JOHNNELL 1917–?

SCULPTOR AND TEACHER

Graduate of Hollywood Arts Center; scholarship with sculptor Henry Lion

1950–57 Co-founded the Ceramic Room, El Paso

Thirteen solo exhibits in Texas, New Mexico, and California

1996 Hall of Fame, International Association of Visual Arts

CRUMBO, WOODY 1912–1989

PAINTER, PRINTMAKER, CURATOR, TEACHER, DANCER

Studied at Wichita American Indian Institute, Wichita University and the University of Oklahoma.

1936–37 Taught art at University of Oklahoma

1938–41 Director of Art at Bacone College

Exhibitions: more than two hundred national, and international shows

1945 Julius Rosenwald Fellowship

1960 Appointed Curator of El Paso Museum of Art

Collections: Smithsonian Institution, Metropolitan Museum of Art, San Francisco Museum of Art, the Philbrook Museum of Art, the El Paso Museum of Art and many others.

DAVIS, BLANCHE

TEACHER, PEN AND INK ARTIST

DEHN, ADOLF ARTHUR 1895–1968

PAINTER, LITHOGRAPHER, ILLUSTRATOR.

Studied at Minneapolis School of Art 1914–1917; Art Students League.

Member National Academy of Design, Academy of Arts and Letters.

Exhibited: Museum of Modern Art, Boston Museum of Fine Arts, Soc. of Am. Painters, Sculptors and Engravers; American Watercolor Society;

1939 Guggenheim Fellowship

DENTON, LOIS COLEMAN 1887–1980

STILL LIFE AND LANDSCAPE ARTIST

Graduate of the Otis Art Institute, Chicago

Member of the El Paso Art Association, the National Society of Arts and Letters, the Texas Fine Arts Association

Exhibited at the Woman's Club Art shows, the Sun Carnival Fine Arts Exhibits, and the Del Norte Hotel

Exhibited in Dallas, Fort Worth, Santa Fe, New Orleans

Collection in The University of Texas at El Paso Library

DE RIBCOWSKY, DEY 1880–1936

PAINTER

Studied Julien Academy of Beaux Arts, Paris

Studied Academia Albertina, Florence

Founded Academy of Beaux Arts, Buenos Aires

Member, Art Association of Newport, Rhode Island

Member, Southwest Museum, Los Angeles

1924 Grand prize, International Exposition

DIAZ, RICARDO 1913–?

PAINTER, FRAMER

Member Del Norte Arts and Crafts Guild

1936 Exhibited at the Del Norte Arts and Crafts Guild

DITTMER, BERNICE SIMPSON 1903–1998

TEACHER, PAINTER, WRITER

1919 Studied at Colorado State Teachers College, summer art courses at UCLA.

DUNLAP, ELLEN

PAINTER

Exhibited at the Woman's Club

ELLIS, FREMONT 1897–1985

PAINTER

Studied, Art Students League of New York

Organized Los Cinco Pintores de Santa Fe

1974 Governor's Award for Excellence in the Arts, New Mexico

1981 Gold Medal, National Cowboy Hall of Fame

1985 *New Mexico Magazine's* Distinguished Artist Award

EMEREE, BERLA 1899–1948

PAINTER

Studied, Metropolitan Museum of Art, as well as in Europe, Philadelphia, and San Antonio

1929 Exhibited at the Pickwick Stages Building, Las Cruces

1936 Exhibit, El Paso Woman's Club

Dallas Centennial Exhibit

Exhibitions in Houston and San Antonio

ERLICH, JAKE 1906–1952

PAINTER AND SCULPTOR

Studied, Hari Kidd

1935, 1936, 1937 Woman's Club Exhibits

1936 One-man show at the Desert Arts Shop

FISCHER, PABLO 1864–1932

PAINTER, WATERCOLORIST

Studied, University of Munich

1925 Exhibit, Texas Federation of Women's Clubs, Alpine

FREEMAN, LEOLA 1900–1989

PAINTER

Studied, The Pennsylvania Academy of Fine Arts, Loretto Academy, El Paso, and the Georgetown Visitation Convent, Washinton, D. C.

Member, El Paso Art Association and El Paso Art Museum Association

1938 Cover painting for *Mexico Magazine*

1941 Exhibit International Museum of Art, El Paso

1949 Exhibit, El Paso Public Library

Exhibit, Dallas Centennial Exposition

Exhibit, first Sun Carnival Exhibit

FULTON, JAMES MERLE

(JAIME) 1932–1964

PAINTER

Studied 3 years at Texas Western College (Now UTEP), 2 years in Spain at Circulo de Bellas Artes and the Academia Real de San Fernando

Taught at the Midland Palette Club, Midland, TX

Exhibited: Midland, TX and Mexico as part of the International Exchange Program.

First one person show 1956 at the Maud Sullivan Gallery of the El Paso Public Library.

FULTON-O'MALLEY, YSELA B. 1932

PAINTER, TEACHER, CURATOR

Studied: B.A. and M.A. Texas College of Mines (now UTEP) with Urbici Soler and Vera Wise; University of Texas at Austin; Chouinard Art Institute, Los Angeles, CA

Exhibited: State Capital Austin, TX.

GANDARA, JOE 1898–1960

**PHOTOGRAPHER AND ART GALLERY OWNER,
MASTER OF THE TINTING OF PHOTOGRAPHS**

Exhibited in El Paso

GANDARA-ORONA, MAGO B. 1929

PAINTER, PRINTMAKER, MURALIST, SCULPTOR

Studied: Texas College of Mines (now UTEP), The School of the Art Institute of Chicago.

Exhibited: Chicago, El Paso Museum of Art, Juárez and Chihuahua City, CH, MX

GEYER, DOROTHY 1909–1997

WATERCOLORIST

Studied, Merrill Institute of Art and Art Students League of New York

Member, El Paso Art Association and Rio Bravo Watercolorists

Exhibited, first Sun Carnival Exhibit

GENUNG, ROBERT

PAINTER

Studied, George Bellows, Robert Henri

Member, Far Southwest Artists Association

1939 Exhibit, W.C. Audubon

New York Contemporary Art Exhibit

El Paso Woman's Club

GLASGOW, OCTAVIA MAGOFFIN C. 1900–1986

PAINTER

Exhibited at El Paso Woman's Club.

GONZALEZ, XAVIER 1898–1993

PAINTER, MURALIST, SCULPTOR AND TEACHER

Studied in Spain, Mexico, and at the Chicago Art Institute

Taught at Tulane University and Case Western Reserve University

1934 Created two murals for Sul Ross State University

Exhibited Late 1950s Grand Central Galleries, New York City

Collections: Metropolitan Museum of Art, Whitney Museum of

American Art, Boston Museum of Fine Arts and Witte Museum.

GREEN-FIELD, ALBERT

PAINTER, COMMERCIAL ARTIST, PHOTOGRAPHER

Exhibited: El Paso Sun Carnival

GROOMS, MRS. FRED

PAINTER, CHINA PAINTER

1923, 1935 and 1936 Exhibited at El Paso Woman's Club

Member of El Paso Art Guild.

GUDGER, MURIEL

PAINTER

1928 Exhibited San Antonio Contemporary

1935, 1936 Exhibited at El Paso Woman's Club

Member El Paso Art Guild.

GUTIERREZ, FRANCISCO CORDOVA

1897–?

DISPLAY ARTIST

Student of Pelligrini, studied at Riverside College, California

Created more than 15,000 movie displays

GRAVES, MRS. MILTON ST. JOHN

PAINTER

1923 Exhibited, El Paso Woman's Club

Exhibited, Desert Art Shop

HALL, LUCILLE

PAINTER

Exhibited, El Paso Woman's Club

HARLACKER, SULA STRAIN

PAINTER

Member, El Paso Art Guild

1922 Exhibit, El Paso Chamber of Commerce

1936, 1940, 1945 Exhibit, El Paso Woman's Club

HARRISON, WILTZ 1916–2001

JEWELER, SCULPTOR, PAINTER AND TEACHER

Taught at The University of Texas at El Paso.

Exhibitions: 11th Annual Texas Crafts Exhibition, Dallas Museum of Art; El Paso Museum of Art, Designer Craftsman show; Metropolitan Museum, New York City, and the Smithsonian Institute.

HATFIELD, KARL 1886–?

PAINTER

Studied, Cyril Kay Scott and John Montgomery

Member, El Paso Art Guild

Member, Southern States Art League

Exhibited, El Paso Woman's Club

HAY, DOROTHY 1901–1974

PAINTER, MURALIST AND PRINTMAKER

Studied: California School of Fine Arts, the Art Students League in New York, and in Paris with Audre L'Hote and Bourshelle.

Awards: 1st prize in etching at the Colorado State Fair 1932; 1st in etching at the New Mexico State Fair 1940; 1st Prize Louisiana Etchers and Engravers competition 1942; 1st prize at Museum of New Mexico 1952; 2nd prize, El Paso Businessmen's show 1959.

Chairman of the 1957 Sun Carnival Exhibit.

1958 President of the El Paso Art Association.

**HERMANN,
WANDA DE TURCZYNOWICZ 1908–2001**

OIL PAINTER, WATERCOLORIST

Studied, Ontario College of Art, New York

Member, Polish Artists Club

1930 Won honors for lampshade design, British Empire Fair

1952 President, National Society of Arts and Letters

1952 Member, El Paso Art Association

Exhibited in Sun Carnival, William Beaumont Hospital, Woman's Club
Curb Art Shows

**HERMANS, PAUL
TEACHER, PEN AND INK ARTIST**

**HIBINO, TAMAKICHO (CARL)
PAINTER**

Studied, Gifu, Japan, and with Fremont Ellis

**HINKLE, GLADYS
PAINTER**

Exhibited, Turner Art Gallery Denver

Chairman, Woman's Club Art Department

**HOBBLE, FLORA ELOISE
PORTRAIT PAINTER**

Studied, Spain and France

Member, El Paso Artists Association

1940 Exhibited, El Paso Woman's Club

**HOLSLAG, EDUARD JOSEPH 1870–1924
PAINTER, MURALIST**

Studied, National Academy of Design

1920s Produced ten murals for the First National Bank of El Paso

**HURD, PETER 1904–1984
PAINTER, PRINTMAKER AND MURALIST.**

Studied at Pennsylvania Academy of the Fine Arts and with N.C. Wyeth.

1937 Won prize at Art Institute of Chicago Show. Won prizes from
Wilmington Society of Fine arts in 1930, 1941 and 1945.

1942–1945 War correspondent for *Life* magazine.

Painted murals for post offices in Big Spring and Dallas, and at the West
Texas Museum at Texas Tech College, Lubbock, 1957.

1959 Appointed by President Eisenhower to National Commission of
Fine Arts.

1966 Painted official portrait of President Lyndon B. Johnson.

JACKMAN, WINIFRED 1896–?

PAINTER

1928 Exhibit, El Paso Public Library

**JUAREQUI, JOSÉ
ARTIST**

Member of the El Paso Art Guild

1936 Exhibited, El Paso Woman's Club

**KAY-SCOTT, CYRIL 1879–1960
PAINTER**

1928 Opened an art school in El Paso

**KIDD, HARI 1898–1964
PAINTER**

Studied, Pennsylvania and Europe

Member, Far Southwest Artists Association

1937 Exhibit, Crouse Galleries

1939 Exhibit, Art Alliance Show, Philadelphia

1940 Exhibit, Gumps

1940 Traveling exhibit to Santa Fe, Dallas, Houston, San Antonio,
San Diego

1942 Exhibit, El Paso Woman's Club

**KITTLESON, T.J.
PAINTER AND MURALIST**

Murals commissioned for El Paso County Courthouse in 1917.

**KOCH, AUGUSTUS 1840–?
GRAPHIC ARTIST, TYPOGRAPHICAL ARTIST**

1870s, 1880s Aerial views of Texas cities

Collections: Amon Carter Museum, Fort Worth; Austin Public Library;
University of Texas, Austin; History Museum, El Paso; Witte Museum,
San Antonio

**KOLLIKER, WILLIAM 1905–1995
PAINTER, ILLUSTRATOR, ART DIRECTOR**

1921–22 Studied at the Berner Kunst Schule

Studied at the National Academy of Design, the Maryland Institute, the
Boston School of Art and the Grand Central School of Art- studied under
Harvey Dunn

Collections: Presidents Kennedy, Johnson, Nixon, and Adolfo Lopez
Mateo of Mexico.

KORF, WINIFRED STODDARD 1923–2006

PAINTER AND TEACHER

B.A. Wayne State, Art Education. Taught at the Detroit Institute of Arts, El Paso Museum of Art, Illinois Public Schools, The University of Texas at El Paso, and privately.

Exhibits: 1983 first one-woman exhibit El Paso Museum of Art; the Smithsonian Institution Houston Fine Arts Museum, the Watercolor Annual; Texas Annals, Dallas; and Sun Carnival exhibits

Member: Texas Watercolor Society; Rio Bravo Watercolorists; National Society of Arts and Letters.

KRUPP, LOUIS 1888–1978

PAINTER AND TEACHER

Studied at Chicago Art Institute 1914–1918; with Charlie Schraider, with Carl Buher, Joshua W. Reynolds, Wilson and Fosberg 1918–1919; and with George Bridgman at Art Students League in New York City.

Member: Palm Springs, California Allied Arts Assn.; El Paso Art Assn.

Collections: El Paso Museum of Art

KRAKAUER, AUGUSTUS 1889–?

PAINTER

Studied with Emilio Cahero.

Exhibited El Paso Woman's Club 1935, 1936, 1937.

Park Museum, Los Angeles 1934; Painters & Sculptors of Los Angeles 1934; Crouse Galleries, El Paso, 1936.

Collections: Los Angeles Museum of Art.

LAMARR, DON

SCULPTOR

1936 Sculpture commissioned by PWA

LARSON, ALERON. 1917–?

PAINTER

Studied University of Wisconsin, Eau Claire

Exhibited: Sun Carnival, El Paso; Biggs Field Library.

LEA, TOM 1907–2001

ILLUSTRATOR, WRITER, MURALIST

1924–1933 Study, Chicago Art Institute

1940s Artist-correspondent for *Life* magazine

(Tom Lea's life is fully documented in articles and books about him.)

LEGGETT, LUCILLE 1896–1966

ARTIST

Studied: University of New Mexico, Harwood Foundation, Taos, The University of Texas, El Paso

Member, Texas Fine Arts Association and the El Paso Artists Association

1936–1944 Exhibit, El Paso Woman's Club shows

1950 Curb Show and Sun Carnival Exhibit

LICHT, RICHARD 1914–?

PAINTER, ARCHITECT

1949 Organized first Sun Carnival Exhibit

LOMBARDI, A. N.

JEWELER AND PAINTER

Exhibited: El Paso Woman's Club 1936, 1937 and 1944.

LOPEZ, SALVADOR

PAINTER

Exhibited: 1944 Woman's Club.

1954 "Conquistadores" mural at Centennial Museum, Texas Western College (now UTEP).

MACCARDEL, CAPTAIN RICHARD

1882–1936

PRINTMAKER, ILLUSTRATOR

MALONE, HAZEL 1912–2008

ARTIST

Studied, Robert Massey, Vera Wise, Eula Harlacher

Member, El Paso Artists Association

MARTIN, FREDRICK C. 1925–1980s

PAINTER

Studied in New York

Exhibited: El Paso Museum of Art and Dallas Museum of Art.

1960 Awarded "Best of Show" Sun Carnival Exhibition

Member: El Paso Art Association

MASSEY, ROBERT 1921–1991

PAINTER, PRINTMAKER, TEACHER

MFA from Syracuse University; PH.D at University of Texas.

Head of Art Department at Texas Western College 1960s; also taught at Oklahoma University, Florida State, and University of Michigan.

Texas Western College Faculty Exhibit, 1955; mural mosaic project 1957, "History of Money", demonstration and lecture on painting techniques, TWP 1966.

Awards in American Art, Who's Who in American Art.

MC ELROY, MICHAEL D. 1953

ARTIST

Studied, Trinity College, Dublin

Exhibited, Bundles for Britain Shop, International Museum, Freeman Art Gallery

MEDINA, AUGUSTO 1887–?

WOODCARVER

Member, El Paso Arts and Crafts Guild

1930s Referred to as the Dean of the South El Paso Artists Colony

MEANS, ELLIOTT 1906–1962

PAINTER, SCULPTOR, MURALIST, WOOD CARVER

Studied, New York, Boston, Los Angeles

Member, National Society of American Illustrators

1930s Commissioned by PWA to produce works for public buildings

MEIGS, JOHN LIGGETT 1916–2003

PAINTER, AUTHOR AND ARCHITECT

Largely a self-taught artist, a protégé of Peter Hurd

Exhibited: Dayton Art Institute, Honolulu Academy of Arts, Santa Fe Museum.

Collections: Diamond M Foundation; Feldman Collection; Roswell Museum; West Texas Museum.

MILLER, ADA CARROLL 1874–1949

PAINTER AND DRESSMAKER

Studied with Lewis Teel.

MITHOFF, HELEN 1897–1991

PAINTER

Studied art privately in Chicago.

Exhibitions: Numerous group exhibitions, including a one-woman show at the El Paso Woman's Club.

Collections: First Presbyterian Church, El Paso.

MONTGOMERY, PERCY

ARTIST

1922 Exhibit, El Paso Chamber of Commerce

1927 Exhibit, Woman's Club of El Paso

NICHOLS, MARY 1897–?

PORTRAIT ARTIST

Studied, Pennsylvania Academy of the Fine Arts

Member of the El Paso Art Guild

1922 Exhibit, El Paso Chamber of Commerce

Frequent exhibits in the Woman's Club Art Shows

NICOLS, AUDLEY DEAN 1875–1941

PAINTER, MURALIST, ILLUSTRATOR

Studied Art Students League, Metropolitan School of Fine Arts, New York; Europe

1928 \$1000 second prize, Edgar B. Davis Competition of the San Antonio Art League

Commission by Texas and Pacific Railway for El Capitan

NORMAN, LAVORA

ARTIST

El Paso Art Association

Charter member of the National Society of Arts and Letters

Helped organize first Sun Carnival Exhibit

PAVIA, ROBERT 1908–?

PAINTER

PETRELLO, PETE 1912–?

PAINTER

Studied at Texas Western College and with Urbici Soler

Won Best in Show, Sun Carnival Exhibit, International Museum of Art

PRATT, HENRY CHEEVER 1803–1880

PAINTER

Studied with Samuel Morse, Boston

1851 San Diego (reportedly the first art exhibition in California)

1857 Historic United States-Mexico Boundary surveyor.

Exhibitions: Desert Art Center, Palm Springs; Amon Carter Museum of Western Art, Fort Worth; Los Angeles County Museum of Art; Texas Memorial Museum, Austin; Magoffin State Historic Site, El Paso; Albuquerque Art Museum; Phoenix Art Museum; original sketches, John Carter Brown Museum, Brown University.

PERRY, GERALD

LANDSCAPE ARTIST AND ART CRITIC

1930s Member, Far West Landscape Artists Association

Exhibited in Crouse Galleries and the El Paso Woman's Club Art Shows

RIPPETEAU, HALLIE CRANE 1866–1951

PAINTER AND TEACHER

Studied Baylor University: under McArdle, Onderdonk, Downie and Fowler.

Exhibited: Annual Exhibition of Texas Artists

1927 Texas Woman's Forum, Nashville Museum of Art

1934 San Jacinto Plaza, El Paso and Texas State Fair, Dallas and Oklahoma State Fair.

Member of Highland Park Society of Arts, Dallas.

1943 President of Texas Fine Arts Assn.

ROBERTS, HAZEL

ARTIST

1922 Exhibited, Chamber of Commerce Exhibition of Southwestern Artists

Exhibited in Woman's Club shows

RODEHAVER, GLADYS

PAINTER

Studied with Frederick Taubes and Emilio Caballero

Member, El Paso Art Association

Member, Woman's Club Art Department

Winner, Black Range Art Show, Kingston, New Mexico

SALAZAR, ALICIA

JEWELER

Studied, Museo Nazionale, Mexico City

1941 Honored by Hari Kidd

SHRECK, HORST 1885–1967

ARTIST IN SEVERAL MEDIA

Designed Sun Carnival floats

Created the logo of the Running Dutch Girl for Dutch Cleanser

Collection of drawings at The University of Texas at El Paso

SCHWARTZ, IRVING 1895–1989

ARTIST AND ETCHER

Studied with Emilio Cahero and Xavier Gonzalez

Chairman, Public Works Administration

1934 San Jacinto Plaza Art Show

1930s Award for etching, Los Angeles County Fair

1940 *Esquire* displayed his etchings

Exhibited at the Los Angeles Museum of Art, Rosenberg Art Museum, Houston, The Dallas Art Museum, and the El Paso Museum of Art

SCOTT, MARY NELL 1892–1936

PAINTER

1935 Member, National Association of Women Painters and Sculptors

1936 Paintings exhibited in New York

SCUTT, WINIFRED 1890–?

PAINTER AND ILLUSTRATOR

Studied at the Art Students League, New York, and in Taos, New Mexico

SENN, EDMUND 1873–1945

SCULPTOR AND PORTRAIT PAINTER

1930s Commissioned to decorate the First Baptist Church, the Loretto Chapel, The First National Bank, and the Zack White home

SHELTON, G. HARRIS 1896–1976

PAINTER

Helped establish the Sun Carnival Parade

1938 Official artist, Sun Carnival

Member, National Society of Arts and Letters, Texas Fine Arts Association, and El Paso Artists Association.

Exhibited in the Dallas Centennial Exhibit

Some of his paintings remain in the Cortez Hotel

SLATER, CAPTAIN S.D. IN EL PASO IN 1899

SCULPTOR

Editor and General Manager of the *El Paso Herald*.

Listing in the Historical Society Hall of Fame.

SOLER, URBICI 1890–1953

SCULPTOR

Master's Degree, Academy of Fine Arts, Munich

Further study in Paris, New York, Rome

1938 and 1945 Exhibit, Centennial Museum, College of Mines, El Paso

STROBEL, OSCAR 1871–?

PAINTER

1930s Exhibited in the Hotel Paso del Norte

1936 Display by The National Academy of Arts

Exhibited, Robert S. Furst Gallery and La Brea Gallery, Hollywood

STRONG, GRACE

PAINTER

In El Paso in 1926

SULLIVAN, MAUD 1872–1944

PATRONESS OF THE ARTS, LIBRARIAN

TEEL, LEWIS WOODS 1883–1960

PAINTER

Member, Far Southwest Artists Organization, National Society of Arts and Letters, the El Paso Art Guild, The El Paso Artists Association, and the Salamagundi Club, New York

1928 Entered a painting in the Edgar B. Davis Wildflower Competition

1932–33 His works toured Texas for the Federation of Women's Clubs of Texas

Exhibited in many El Paso Woman's Club shows

THURSTON, EUGENE 1896–1993

ARTIST, ENGRAVER, LITHOGRAPHER

Member of the Southern States Arts League, the Far Southwest Artists Association, El Paso Artists Association, National Society of Arts and Letters

1920s Exhibited in New York, Arizona, New Mexico, and Texas

1924 Southwest International Exposition

1927 El Paso Arts Guild

1934 Del Norte Arts Guild

1949 Planning committee for the first Sun Carnival Exhibit

THURSTON, FERN 1870–1956

PAINTER

Studied, Martha's Vineyard

Member, El Paso Artists Association and El Paso Art Guild

Participated in the first Sun Carnival exhibit, in the Curb shows, the Woman's Club shows, El Paso Artists Association exhibits, and the San Jacinto Plaza Outdoor Art shows

1924 Organized the Arts Study Club of the Woman's Club

1940 Supported the Bundles for Britain gallery

TROUSSET, LEON 1838–1917

PAINTER

Collections: Oakland Museum, Santa Cruz Museum; Tucson Museum of Art, Amon Carter, Fort. Worth; El Paso Museum of Art.

VARGAS, FRANCISCO 1900–?

SCULPTOR IN WAX

VAN VELTEN, WILHELM 1847–1929

PAINTER

Collections: Fine Arts Museum of San Francisco, El Paso Museum of Art.

VAUDRICORT, AUGUSTUS GUY DE

EARLY 19TH CENTURY

PAINTER AND PRINTMAKER

Artist on duty with Mexican–United States Boundary Survey headed by John Russell Bartlett.

WAGONER, HARRY 1889–1950

PAINTER

Member of the National Society of Arts and Letters, El Paso Chapter

Exhibited at the Royal Academy, London, and at the Cooper Union Foundation, New York

WATERHOUSE, C. EWING 1905–2000

PRINTMAKER, PAINTER ARCHITECT

Studied with Hazel Roberts

1924 El Paso Public Library

1927 El Paso Woman's Club

1934 El Paso San Jacinto Plaza Exhibition

WATERHOUSE, RUSSELL B. 1928

PAINTER AND ILLUSTRATOR

Studied, Art Center College of Design, California

WILSON, HAZEL MARIE 1899–1987

PAINTER

Studied, Chicago Art Institute, For the PWA she created a painting of Los Muleros Mountain (now called Mt. Cristo Rey)

1930s Exhibited in the Woman's Club Art Exhibits

1949 Exhibited in the first Sun Carnival Exhibit

WINGO, ELENA (MRS. T.M.)

Member of the El Paso Art Guild

1935, 1936, 1938, 1940 Exhibited in the Woman's Club Art shows

WISE, VERA 1892–1978

PAINTER, PRINTMAKER AND TEACHER

Studied: Chicago Academy of Fine Arts, University of Southern California, and Kansas City Art Institute.

Taught: 1939–1962, College of Mines, El Paso, TX.

Exhibited: Centennial Museum Gallery at the College in 1941 American Watercolor Society, New York; Washington; Watercolor Society at the Corcoran Gallery, Washington, D.C.; National Watercolor Exhibition at the Denver Museum; Cincinnati Museum Annual; Kansas City Women's Club; Stendahl Galleries, Los Angeles; and the New Mexico Museum, Santa Fe.

Collections: Thomas J. Watson, Pres., I.B.M.; Kansas City Municipal Auditorium; Southern Methodist University; the San Antonio Art League; and the El Paso Museum of Art.

Member: National Association of Women Artists of America, Southern States Art League, Texas Fine Arts Association, Texas Water Color Society, the National Society of Arts and Letters, and the El Paso Art Association.

WOOD, FORREST c. 1905–1974

ILLUSTRATOR

1930s and 40s illustrated western novels by Eugene Cunningham

WYETH-HURD, HENRIETTE 1907–1997

PAINTER

Studied art with her father N.C. Wyeth and later at the Pennsylvania Academy of Fine Arts.

Exhibited: At museums throughout the United States

Collections: El Paso Museum of Art, Roswell Museum and Art Center

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