

THE DIGNITY OF WORK

Exploring Early Texas Art



**North Texas Institute for Educators on the Visual Arts
Center for the Advancement and Study of Early Texas Art**

2005

THE DIGNITY OF WORK

Exploring Early Texas Art

A Unit of Instruction
prepared for
The Center for the Advancement and Study of Early Texas Art
and
The Texas A&M Research Foundation



by the
North Texas Institute for Educators on the Visual Arts
School of Visual Arts
University of North Texas
2005

Cover Image: Theodore Gentilz (1819 – 1906), *Tamalero, Seller of Tamales, San Antonio*, n.d., 7 X 9", oil, Courtesy of the Witte Museum, San Antonio, Texas

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Denton, Texas May 2005

This unit of instruction is designed for fourth grade students. Teachers may adapt if for use with other grade levels

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THE DIGNITY OF WORK

Exploring the Lives of Texans through Early Texas Art

The dignity of hard work was and is still a part of the Texas mentality. It is prevalent in the history of Texas, the culture of Texans, and the art that represents the people of Texas. Many works of early Texas art preserve the lives and the daily activities of the people they represent. These works record details of clothing, daily chores, and special events in their lives. Work is important not only as a contribution to both family and community, but also as a form of self-worth and a source of self-esteem. This unit uses the theme of work to explore the role of hard work in settling the Texas frontier, and the value of work during the Great Depression.

Theme for the Unit (Big Idea/Enduring Idea)

Early Texas art recorded the hard work of people who migrated and settled in Texas.

Their hard work contributed to their families and communities, playing a strong role in the development of the state of Texas.

Specific concepts/ideas to be developed in the unit

Texas developed as a result of the hard working people who migrated and settled here.

Texas attracted people from various cultures in search of work and opportunities for a better life.

Art can be used as a primary or secondary resource to research historic social conditions.

The subject of “work” is portrayed in Texas art throughout its history.

Unit Objectives:

Students will be able to identify clues in an image that support the main idea of the work.

Students will be able to research the social conditions of working class Texans through primary and secondary source material.

Students will create original art that successfully incorporates visual clues to support their main idea.

Lesson One: Work in Texas during the 1800's

In this lesson, students keep a journal of their personal work experiences to make connections to Texans of the past. Using vocabulary skills and Texas history knowledge, students will study and interpret art to learn about the culture of working class Texans in the 1800's.

Objectives for Lesson One

Students will record work related activities and collect visuals in a journal to make personal connections with the lesson's theme of "Work in Texas". [TEKS: Social Studies 4.23 (D)]

Students will describe how visual clues in the art image can be used to identify the daily activities of various culture groups in Texas. [TEKS: Social Studies 4.20 (B) Language Arts 4.4 (A, C)]

Students will listen and share knowledge about their own culture and the culture of others in Texas through discussion. Students will learn vocabulary specific to cultures, regions, and the past to interpret works of art. [TEKS: Listening/Speaking/Culture 4.9 (A, C)]

Students will learn about the economic factors that attracted European and Anglo-American settlers to Texas. [TEKS: Economics 4.11 (A,B)]

Students will identify the main ideas expressed in selected works of early Texas art that incorporate cultural elements. [TEKS: Art 4.3 (A)]

Students will compare and contrast works of early Texas art. [TEKS: Art 4.3 (B)]

Vocabulary

Tejanos: Hispanic inhabitants of the Mexican state of Texas.

Anglos: white inhabitants of the U.S. of non-Hispanic descent.

native: belonging to a particular place by birth

rebozo: a long scarf worn chiefly by Mexican women.

Historical Information

During the early 1800's the Texas population was a little over 7,000, the majority being Tejano, followed by American Indian. There were also a small number of Blacks living freely in Texas at the time. Some were of North African descent, arriving with the early Spanish settlers, while others emigrated or escaped from the U.S.

In 1821 Stephen F. Austin persuaded the Mexican government to offer Anglos a fresh start in the Mexican state of Texas. These families were promised inexpensive land and protection from debts they accumulated in the United States if they settled the wild Texas frontier. This offer attracted so many Anglo families, that by 1831 the Tejano population was outnumbered 10 to 1. Europeans living in the U.S. and overseas heard news about

Austin's settlement and followed suit, immigrating to Texas. Except for infants, almost no one was immune to hard labor in the harsh Texas frontier, regardless of sex, race or age. The hard work of these early Texans contributed to the survival of their families and communities, playing a strong role in the development of the state of Texas.

Handbook of Texas Online, "CENSUS AND CENSUS RECORDS,"
<http://www.tsha.utexas.edu/handbook/online/articles/view/CC/ulc1.html> (accessed April 5, 2005).

Remember the Alamo, "Texas Timeline Settlement History,"
<http://www.pbs.org/wgbh/amex/alamo/timeline/index.html> (accessed April 5, 2005).

Background Information

In the mid 1800's, many people came to Texas from Europe where war, economic difficulties, and political conflict drove them to search for a better life. Richard Petri came from Germany to Texas where he and his family bought land outside of Fredericksburg. Petri's sketches and paintings provide rare glimpses of what life was like on their frontier farm. His sketches include work such as chasing a snake out of a hen house, flailing grain with weights attached to long poles, shelling corn, getting cows out of the barn, and milking them.



Figure 1.
 Friedrich Richard Petri (1821 - 1857)
The Pioneer Cowpen, 1849
 4 X 6 3/8", watercolor
 Courtesy Center for American History
 The University of Texas at Austin

Pioneer Cowpen shows two women sitting on the ground, milking the cows, and tending to the animals that support the family. The manual labor and hard work needed to build and support the farm are apparent in the roughly hewn wood that has been carefully assembled to construct the pen. By working with these farm animals, milking the cows, feeding and protecting the chickens then gathering their eggs, the two women in the picture provide food for their family.

Henri Castro was an investor who established European settlements in Texas by purchasing the inexpensive land. The land was then surveyed and subdivided it into towns. Theodore Gentilz came to Texas from France, working for Castro as an artist and a surveyor. While Petri recorded the life of the German community in which he lived, French artist, Theodore Gentilz focused his art on native cultures he encountered in his

new surroundings. He chose to record the occupations, living conditions, people, customs and other elements of Hispanic life in San Antonio.



Figure 2.
Theodore Gentilz (1819-1906)
Tamalero, Seller of Tamales, San Antonio,
n.d.
7 X 9", oil
Courtesy of the Witte Museum, San Antonio,
Texas

Many of his works, like *Tamalero*, focus on the street vendors of San Antonio. People purchased many goods like water and food from vendors that carried the items through the streets. The people in the image wear simple garments: the women are in short skirts with bare feet. One woman has a rebozo over her head. The tamale vendor wears a loose shirt, trousers, and sandals.

Motivational Activity

Prior to this lesson, give students a week to record various types of work they are responsible for each day in a journal. Remind them that work is not limited to homework or school but also includes family responsibilities and volunteer work. Ask them to think about chores and responsibilities, such as yard work, helping with dinner, or helping care for a sibling. Ask them to think about volunteer work they do in the community. Students should bring their finished journals to class and share with other students, the various types of work they have recorded. If they have photographs of themselves doing work, display them on a bulletin board for everyone to see. Ask students to reflect on what contributions they are making to their family and their community through work.

Art Analysis

Display the reproductions of *The Pioneer Cowpen*, by Friedrich Richard Petri and *Tamalero, Tamale Vendor, Laredo Street* by Theodore Gentilz.

Ask students to explain what they think is going on in each piece.

- What is the setting?
- Who are these people?
- What kind of work are they doing?
- How might they have arrived in Texas?
- What clues in the paintings led you to believe this?

Introduce the background information of both pieces. Have students compare both works. Students may notice that the workers in *The Pioneer Cowpen* are women, while

the *Tamale Vendor* is a man. The setting for *Tamale Vender* is a street in the city of San Antonio, while the women in Petri's painting are working in a rural setting. Have the students examine the clothing of the figures in both images and their living conditions. What is each artist trying to say about the lives of the workers in the paintings? What is the main idea of each work?

Group activity

Place a reproduction from this unit on each table in the classroom. The students at each table will examine their work together, presenting information about their piece.

Questions

Who are the people in each piece?

If there is more than one person, what is their relationship to each other?

What is the setting?

What kind of work are they doing?

Why is this work necessary?

Is their work a contribution to their family, community, or both? Explain.

Students must support their findings by pointing out characteristics from their paintings that support their findings. They should present this information as a group to the rest of the class.

Art Images for Lesson One



Figure 3.

Theodore Gentilz (1819-1906)

La Cocina [The Kitchen], n.d.

7 ½ X 10", oil

Yanaguana Society Collection

Daughters of the Republic of Texas Library at the Alamo



Figure 4.
Theodore Gentilz (1819-1906)
Tinajera, 8 X 6", oil
Gentilz-Fretelliere Family Papers
Daughters of the Republic of Texas Library at the Alamo



Figure 5.
Frederick Richard Petri (1821 - 1857)
Getting the Cows Up, n.d.
pencil drawing
Courtesy Center for American History
The University of Texas at Austin



Figure 6.
 Frederick Richard Petri (1821 - 1857)
Flailing Grain on the Farm, n.d.
 pencil drawing
 Courtesy Center for American History
 The University of Texas at Austin

Lesson Two: Work in Texas during the Great Depression

Students will interpret visual clues in art to identify work related activities of Texans during the Great Depression. In a creative writing assignment, students use primary and secondary resources to research the social and working conditions of a character in an artwork. Students also use their research to explain the process and purpose of the work being performed by their character, as it relates to technology of the past and present.

Lesson Two Objectives

Students will research work and jobs during the Great Depression Era, finding primary and secondary resources that make connections with the art. [TEKS: Social Studies 4.20 (C), 4.22(A-E)]

Students will present their primary and secondary resources to the class, explaining why they chose the specific materials, and the connection these items have with the work of art. [TEKS: Art 4.3 (A-C)]

Vocabulary

Primary Resources: first hand evidence of historical events, such as photographs, newspaper articles, journals, interviews, archives, art and artifacts. Plays, manuscripts, and fiction and non-fiction books are considered primary resources for the time period in which they were originally written.

Secondary Resources: A source which synthesizes and interprets primary resources, usually created by someone not present at the time. Examples of these second hand accounts are textbooks, web sites, fiction and non-fiction books, and art reproductions.

Historical Information

The Great Depression

The stock market crash on Black Tuesday, October 9, 1929, marked the beginning of the Great Depression, one of the worst economic disasters of the 20th century. As a result, businesses were forced to shut down, leaving Americans unemployed and unable to support their families.

Surviving the Dust Bowl, “The Great Depression,”

<http://www.pbs.org/wgbh/amex/dustbowl/peopleevents/pandeAMEX05.html> (accessed on April 15, 2005).

The Dust Bowl

The Dust Bowl got its name on April 15, 1935, the day after Black Sunday. Robert Geiger, a reporter for the Associated Press, traveled through the region and wrote the following: "Three little words achingly familiar on a Western farmer's tongue, rule life in the dust bowl of the continent - if it rains." The term stuck, spreading to radio broadcasts and publications, in private letters and public speeches.

The Soil Conservation Service used the term on their maps to describe "the western third of Kansas, Southeastern Colorado, the Oklahoma Panhandle, the northern two-thirds of the Texas Panhandle, and northeastern New Mexico." The SCS Dust Bowl region included some surrounding area, to cover one-third of the Great Plains, close to 100 million acres, 500 miles by 300 miles. It is thought that Geiger was referring to an earlier image of the plains coined by William Gilpin, who had compared the Great Plains to a fertile bowl, rimmed by mountains. Residents hated the label, which was thought to play a part in diminishing property values and business prospects in the region.

Surviving the Dust Bowl, “The Drought,”

<http://www.pbs.org/wgbh/amex/dustbowl/peopleevents/pandeAMEX06.html> (accessed on April 15, 2005).

Check out the Timeline of the Dust Bowl on the PBS Web Site to learn about the events surrounding this disaster. Surviving the Dust Bowl, “Timeline of the Dust Bowl,”

<http://www.pbs.org/wgbh/amex/dustbowl/timeline/index.html> (accessed on April 15, 2005).

The New Deal

The New Deal programs created a liberal political alliance of labor unions, blacks and other minorities, some farmers and others receiving government relief, and intellectuals. The hardship brought on by the Depression affected Americans deeply. Since the prevailing attitude of the 1920s was that success was earned, it followed that failure was deserved. The unemployment brought on by the Depression caused self-blame and self-doubt. Men were harder hit psychologically than women were. Since men were expected to provide for their families, it was humiliating for them to ask for assistance. Although some argued that women should not be given jobs when many men were unemployed,

the percentage of women working increased slightly during the Depression. Traditionally female fields of teaching and social services grew under New Deal programs. Children took on more responsibilities, sometimes finding work when their parents could not. As a result of living through the Depression, some people developed habits of careful saving and frugality, others determined to create a comfortable life for themselves.

African Americans suffered more than whites, since their jobs were often taken away from them and given to whites. In 1930, 50 percent of blacks were unemployed. However, Eleanor Roosevelt championed black rights, and New Deal programs prohibited discrimination. Discrimination continued in the South, however, as a result a large number of black voters switched from the Republican to the Democrat party during the Depression.

The Great Depression and the New Deal forever changed the relationship between Americans and their government. Government involvement and responsibility in caring for the needy and regulating the economy came to be expected.

Surviving the Dust Bowl, "The Great Depression,"

<http://www.pbs.org/wgbh/amex/dustbowl/peoplevents/pandeAMEX05.html> (accessed on April 15, 2005).

Find out more about the New Deal at the New Deal Network Web Site. The New Deal Network, <http://newdeal.feri.org/> (accessed on April 15, 2005).

The Great Depression and the Arts

The Great Depression was a devastating experience for many. The 1930s was a time of grinding poverty and suffering yet it was also a period of incredible creativity for the arts. Part of this creative effort was a movement to document the devastation brought about by the Depression. This documentary movement is most visible in the many photographs taken as part of the Historical Section of the Resettlement Administration (RA) and its successor the Farm Security Administration (FSA).

The New Deal Network, "The Great Depression and the Arts,"

<http://newdeal.feri.org/nchs/lesson01.htm> (accessed on April 15, 2005).

The Works Progressive Administration (WPA) was a New Deal measure with a three part agenda. Initially, it was a government attempt to employ a variety of artists, writers, and musicians so that the work they produced could help them make a living and subsequently enhance the quality of American life during the Great Depression. From this initial aim developed several other agendas, including a federal push toward the creation of a "national culture." This concept was one developed and pushed for by a government that viewed economically struggling America as a people without a unifying, central culture. With regard to artwork, the WPA commissioned thousands of artists to observe the American scene; that is, its people, its landscape, and its architecture, and capture through their brushstrokes and lenses, the life they were seeing.

The Art of the Great Depression,
<http://xroads.virginia.edu/~UG99/vizzuso/WPAproject.html> (accessed on April 15, 2005).

Activity: Creative Writing

Explain to students what “primary resources” and a “secondary resources” are. Definitions and examples can be found in the vocabulary section at the beginning of the lesson. Explain how their personal work journal and photographs from Lesson One are also primary resources. Students will use at least two primary resources and as many secondary resources they need, to research the subjects and the work related activities found in Texas art during the Great Depression.

Assign each student a character from the works of art for this lesson (some may repeat). Students will complete a creative writing assignment, which describes a day in the life of their character. First, students should identify the type of work being performed, the setting, and relationships with other people related to or involved with the work, using clues from the work of art and its title. Students should then use at least two primary resources and as many secondary resources they need, to research the subjects and their work related activities found in works of art.

They should think about their motivation to work.

- How are they contributing to their family, community, or both?
- What does their work produce?
- How does this make them feel?

Check out these primary resources available on-line.

Photographic Archive

See some of the photographs taken at the time at the Library of Congress web site, American Memory, “America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945,” <http://lcweb2.loc.gov/ammem/fsowhome.html> (accessed on April 15, 2005).

Migrant Farmers

To learn more about Texas migrant workers, read this primary resource, “Mapping Jobs for Texas Migrants”, published in 1940.

Nordyke, Lewis T.(1940). Mapping jobs for Texas migrants. *Survey Graphic* 29(3). Retrieved from The New Deal Network, <http://newdeal.feri.org/texts/253.htm> (accessed on April 15, 2005).

Cotton Industry

Read Texas, Cotton, and the New Deal on the Texas A & M Web Site to find out how the Agricultural Adjustment Administration (AAA) affected the cotton industry in Texas.

Texas A & M University Press Consortium, "Texas, Cotton, and the New Deal," <http://www.tamu.edu/upress/BOOKS/2005/volanto.htm> (accessed April 15, 2005).

African American Experience

As part of the WPA's Federal Writer's Project, interviews were recorded about the lives of ex-slaves. Read their stories from slavery to finding work after finally being free at Library of Congress Web Site, *Born in Slavery*.

American Memory, "Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938," <http://memory.loc.gov/ammem/snhtml/snhome.html> (accessed April 15, 2005).

Using Children's Literature as a Primary Resource

Children's literature based on the life experience of the author can be a meaningful primary resource. For example, Sherley Anne Williams' children's story, *Working Cotton*, is based on her own experiences in the cotton fields as a young girl. Too small to carry her own cotton sack, she helps her family be caring for her younger sister and piling cotton in the middle row for her mother. She takes pride in the speed and strength of her father as she watches him work in the field, "Daddy's cotton sack so long, they have to fold it double to weigh it." The language of the story and the illustrations will help students to imagine a day in the life of a migrant family and make connections with Texas art focused on work in the cotton fields.

Williams, Sherley Anne. *Working Cotton*. San Diego: Harcourt Brace Jovanovich, 1992.

Follow-up Presentation

Students can opt to dress up like their character for this presentation. Using information from their research, students should present 5 or 6 facts about their character, while referring to the artwork. They should describe the process and purpose of their work, as it relates to technology of the past and the present. They may perform a demonstration or bring props, photos, or diagrams to explain the process.

Art Images for Lesson Two



Figure 7.
Thomas M. Stell, Jr. (1898-1981)
Texas Mural, ca. 1937
20 X 40", oil on board, mural study
Collection of Robert T. Brousseau



Figure 8.
Everett Spruce (1908-2002)
Mending the Rock Fence, 1936
21 ¼ X 25 ¼", oil on Masonite
University Art Collection, Southern Methodist University,
Dallas, Texas; Gift of the 1939 and 1940 Senior Classes



Figure 9.
Kate Ball (1891-1973)
Good Earth
25 X 30", oil on canvas
Collection of Bill and Mary Cheek



Figure 10.
William C. Elliott
Workers, Dallas, 1939
18 X 24", watercolor
Hock Shop Collection

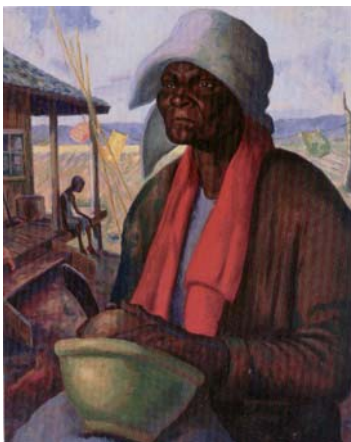


Figure 11.
Reid Crowell (1911-1991)
East Texas Gold Star Mother, 1944
30 X 23", oil on canvas
Collection of George and Beverly Palmer



Figure 12.
Olin Herman Travis (1888-1975)
Mayor of Hoover City, 1929
25 X 30", oil on canvas
The Barrett Collection, Dallas, Texas

Lesson Three: Portraits of Work

Students learn how artists use visual clues, such as setting, clothing, and tools in their “portraits of work”. Students will then incorporate visual clues in an original artwork to create an “unsung hero” portrait, based on a personal work experience recorded in their journal from Lesson One.

Lesson Objectives

Students will design a portrait of work based on personal work experiences, photographs and other resources. [TEKS: Art 4.2(A, B, C)]

Students will explain how they included visual clues in the image to record their work experience. [TEKS: Art 4.4 (A)]

Vocabulary

unsung hero: someone who is not acknowledged or praised for hard work, bravery or great achievements.



Figure 13.
William Lester (1910-1992)
Window Cleaner, 1949
30 X 24", oil on board
The Barrett Collection, Dallas, Texas

Learning Activity: Discussion

Display the reproduction of *Window Cleaner* by William Lester. Ask students what they see, recording their answers on the board. Then, start a discussion using the following questions.

- What is the setting for this portrait?
- What does his clothing tell you about him?

- What props or objects does the man hold?
- Why would the artist paint him with those objects?
- What do they tell you about the type of work he does?
- Do you think this work would be easy or difficult? Explain.
- How might his work contribute to his family?

Introduce additional images for this lesson for students to assess and compare.

- Ask students to find similarities between the images of art.
- How do they differ?
- How do the settings compare?
- How about the people? Compare size, posture, and position.
- Do they both work? Explain.
- Is working hard to help out family a heroic act? Why or why not?
- How about volunteering or doing charity work? Why or why not?

Activity: Portrait of an Unsung Hero

Explain the concept of an “unsung hero”.

An “unsung hero” is someone who is not acknowledged or praised for hard work, bravery or great achievements.

Have students refer back to their work journal from lesson one. Ask students to choose one work related activity they would like to use for their “Unsung Hero” self-portrait. Have them brainstorm ideas for their portrait, recording them in their journal.

- What tools do you need?
- What other props and objects do you need?
- What clothes do you wear?
- What would the setting be like?

- How should you be posed?
- What should your expression be like?

Art Images for Lesson Three



Figure 14.
Isabel Branson Cartwright (1885-1966)
Cotton Picking Time, 1928
30 X 40", oil on canvas
San Antonio Art League and Museum



Figure 15.
Adele Brunet (1896-1981)
oil on canvas
Mexican Serenader, ca. 1940
Hock Shop Collection

Unit Assessment Rubric

Objective:	Novice (Basic Level)	Competent (Median Level)	Exceptional (Highest Level)
The student will use visual clues to identify the main idea of early Texas art.	The student finds clues in the work, but may not be able to relate them to the main idea.	The student finds two or more visual clues in the work and is able to make a statement about the main idea.	The student finds three or more visual clues in the work and makes a clear statement about the main idea of the work.
Students will research the social conditions of working class Texans through primary and secondary source material.	The student finds an object or resource that is loosely connected to the work and is able to explain the association.	The student finds at least one object or resource connected to the work and is able to explain the connection	The student finds two or more objects or resources connected to the work and clearly explains their significance.
The student will incorporate visual clues in a personal portrait.	The student incorporates at least one visual clue and is aware of the main idea they intended to get across.	The student incorporates two or more visual clues and is able to explain how they apply to the main idea.	The student incorporates three or more visual clues in their work and clearly explains how they help to build the main idea.

REFERENCE LIST

Online Resources

American Memory, "America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945," <http://lcweb2.loc.gov/ammem/fsowhome.html> (accessed on April 15, 2005).

American Memory, "Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938," <http://memory.loc.gov/ammem/snhtml/snhome.html> (accessed April 15, 2005).

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Texas A & M University Press Consortium, "Texas, Cotton, and the New Deal," <http://www.tamu.edu/upress/BOOKS/2005/volanto.htm> (accessed April 15 2005).

The Art of the Great Depression, <http://xroads.virginia.edu/~UG99/vizzuso/WPAproject.html> (accessed on April 15, 2005).

The New Deal Network, <http://newdeal.feri.org/> (accessed on April 15, 2005).

Reference for Art Work Detail

Baker, James Graham. Virtual Texas Art Museum, Texas A&M University College of Architecture
<http://archone.tamu.edu/texmus/museum/texmuseum.html>

**Biographical Material
For
Early Texas Artists Included in the Unit**

ARTIST BIOGRAPHIES: THE DIGNITY OF WORK

Kate Krause Ball (1891-1973)

Kate Ball was a native and life-long resident of El Paso, Texas. In addition to correspondence study of commercial art with the Federal School of Art in Minneapolis, she attended the University of California at Berkeley, the University of Southern California in Los Angeles, and the University of Texas. She taught art for several years in the El Paso public schools and then worked as a free lance illustrator, providing work for regional and national clients including *Holland's* magazine and the Southwestern Sun Carnival in El Paso. Her work, usually devoted to western and Mexican subjects, was exhibited in El Paso, Santa Fe, Austin, Washington, DC, and New York.

Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Arts in Texas before 1942 by John and Deborah Powers, Woodmont Books, Austin, Texas, 2000.

Adele Laure Brunet (1896-1981)

Adele Brunet, the daughter of French immigrants, was born in Austin, Texas. At the tender age of seven, she was honored with a silver medal for her drawing. She began studying art seriously at the age of ten and was commissioned to paint murals by the time she was eighteen. The money she saved was put towards a two-year trip to France with her sister. Just three days into travel, their trip was put to a stop by the onset of war. Brunet and her sister went on to New York, with hopes of eventually making it to France. Instead, they lived and worked in New York for the next thirteen years. She and her sister made their living as costume designers. Brunet also worked on book illustrations and advertisements, allowing her to save enough money to study art at the Art Students' League. After her sister's death, Brunet returned to Texas, where she worked and exhibited with the Southern States Art League. Her work was also shown in New York, New Mexico, and Paris.

Art and Artists of Texas by Esse Forrester O'Brien, Tardy Press, 1935, pp.59-61

Isabel Branson Cartwright (1885-1966)

Isabel Branson Cartwright was born in Coatesville, Pennsylvania. She studied art in Philadelphia and London before she came to Texas and was one of the Philadelphia Ten; a group of acclaimed women artists. Cartwright first visited Texas with her sister, who was looking for a cure for tuberculosis. During her visit, she met and married her husband, who was also suffering from a lung condition. During their seven years together, the couple lived all over Texas, in Alpine, El Paso, and Corpus Christi, as well as in the nearby states of New Mexico and Arizona. After her husband's death, Cartwright stayed in Terrell for one year before returning to Philadelphia. Known for her portrait work, she exhibited in Texas during the 1920's and won awards two years in a

row in the Edgar B. Davis Competition in San Antonio. Cartwright received many other awards and honors around the country for her exhibitions in Chicago, Philadelphia, Washington D.C, and New York.

Texas Painters, Sculptors, and Graphic Artists by John & Deborah Powers, Woodmont Press, Austin, 2000, p.84

Reid Kendrick Crowell (1911-1991)

Reid Crowell was born in Iowa and studied art in Minnesota and Colorado before arriving in Texas. He moved to Texas after receiving a scholarship to attend the Dallas Art Institute. While there, he studied under many important Texas artists, including Olin Travis and Ruby Stone, and eventually taught there himself. His work was shown in various magazines, including *Field and Stream*, *Progressive Farmer*, and *Farm and Ranch*. His work was also shown at several exhibitions and continues to be shown even after his death in 1991. During the 1930's and 1940's he showed five times at the Dallas Annual Allied Art Exhibition and had a one-man show at the Dallas Museum of Fine Arts. In recent years his work has been exhibited at the Center for Visual Arts in Denton, and at the McKinney Avenue Contemporary in Dallas.

Texas Painters, Sculptors, and Graphic Artists by John & Deborah Powers, Woodmont Press, Austin, 2000, p.117

William Curtis Elliott (1909- ?)

William C. Elliott moved to Texas from Missouri at a very young age. He studied at the Art Institute of Dallas with artists, Olin Travis and Ruby Stone. A skilled painter and printmaker, Travis worked successfully as a commercial artist, when many struggled during the Great Depression. Elliott won many prizes and awards for his paintings and block prints. His work was included in many exhibitions, such as the Dallas Allied Arts exhibition, the Texas State Fair, and at the Dallas Museum of Fine Arts. Elliot was also an exhibiting member of the Southern States Art League and the Lone Star Printmakers, formed by artist Jerry Bywaters and the Dallas Nine.

Virtual Texas Art Museum, "William C. Elliott,"
<http://archone.tamu.edu/texmus/museum/ElliottWC/ElliottWCBio.html> (accessed June 1, 2005)

Jean Louis Theodore Gentilz (1819-1906)

Theodore Gentilz grew up in France, where he trained as a draftsman, painter, and engineer. Gentilz moved to Texas to document and develop interest in the Castro colony, now known as Castroville, Texas. Hired by Henri Castro, Gentilz applied his skills as an artist and surveyor to attract settlers. Fascinated by the indigenous cultures, Gentilz art work focused on the lives of Indians and Mexicans, rather than fellow French colonists.

His paintings document the customs, traditions, and events of Texans, as well as landscapes and architecture that existed at that time.

Handbook of Texas Online, "Gentilz, Jean Louis Theodore,"
<http://www.tsha.utexas.edu/handbook/online/articles/GG/fge1.html> (accessed June 1, 2005)

William Lester (1910-1992)

William Lester was born in Graham, Young County, Texas. He moved to Dallas in 1924 and studied with artist, Thomas Stell at the Dallas Art Institute. Lester also spent time at summer art camps with Texas artists, Alexandre Hogue and Olin Travis. A member of the Dallas Art League, Lester was given a one-man show at the Joseph Sartor Art Galleries and was commissioned to complete two murals under Roosevelt's Public Works of Art Project (PWAP). His murals depicted industry and commerce in Texas, from cotton farming to electrical development. He spent six months in Palo Duro working as a staff artist for the Civilian Conservation Corps. While there, he painted and sketched landscapes, which were later incorporated into his work. Lester had national and international exhibits, from New York to Mexico. In 1940, Lester taught at the Dallas Museum of Fine Arts and two years later took a position at the University of Texas Art Department. After retiring, Lester stayed in Austin, where he continued to paint until his death in 1992.

Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945 by Rick Stewart, Texas Monthly Press and the Dallas Museum of Art, 1985.

Friedrich Richard Petri (1821-1857)

Freidrich Petri came to America as a political refugee from Germany. He and his family settled in Texas after hearing about land settlement opportunities through the German Immigration Society. Among his relatives was artist, Hermann Lungkwitz, who captured the Texas frontier through landscape paintings. The family settled on a farm six miles from Fredericksburg, where they found pioneer life very hard. Women learned to manage farm animals and to milk the cows, while the men learned to handle the heavy plows. Petri's paintings documented historic details of the labors of frontier life.

A History of Texas Artists and Sculptors by Frances Battaile Fisk, 1928, pp.35 & 36

Everett Franklin Spruce (1908-2002)

Everett Spruce was born in Arkansas and spent most of his childhood in the Ozarks on a family farm. While accompanying his father in the fields to hunt, fish, round up stock, and gather fruit, Spruce became inspired by the natural surroundings, which he later captured in his paintings. While visiting his aunt's farm, he met Olin Travis, who offered him a scholarship to attend the Dallas Art Institute. There, Spruce studied under artists, Olin Travis and Thomas Stell. After graduating, he worked in several departments at the

Dallas Museum of Fine Arts. In 1940, he accepted a position at the Department of Art at the University of Texas.

Americans 1942: 18 Artists from 9 States. Exhibition catalogue from the Museum of Modern Art, New York, edited by Dorothy C. Miller, pp.118-122

Thomas Matthew Stell, Jr. (1898-1981)

Thomas M. Stell was born in Cuero, Texas. Educated in Texas and New York, Stell attended the Rice Institute in Houston and eventually received his master's degree from Columbia University, where he studied art history and art education. Under Roosevelt's programs, such as the Works Project Administration (WPA) and Public Works of Art Project (PWAP), Stell created murals depicting historic events on the walls of schools, post offices, and other public buildings throughout Texas. He also served as the regional director of the WPA's Index of American Design. Stell eventually settled in San Antonio and taught at Trinity University and the University of Texas.

Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945 by Rick Stewart, Texas Monthly Press and the Dallas Museum of Art, 1985.

Olin Herman Travis (1888-1975)

Olin Travis was born and raised in Dallas, Texas. He studied at the Art Institute of Chicago, where he won several medals for his work. While there, he studied under many well-known artists of the time and eventually taught at the Institute himself. His subject matter varied from landscape painting to murals, and portraiture, which were created using a wide array of media, such as oils, watercolor, pastel, or tempera. Travis eventually left Chicago to study and sketch other parts of the country. Before returning to Texas, he made trips to the Great Lakes, Florida, and the Ozarks. When he returned to Dallas with his wife they opened a studio and soon after he became president of the Dallas Art Institute.

A History of Texas Artists and Sculptors by Frances Battaile Fisk, 1928, pp.66 & 67

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- “The Sketchbooks of Otis Dozier: A Centennial Celebration” SMU, Oct 15-Dec 5, 2004.
- “Otis Dozier: A Centennial Celebration 1904-1987” Nov 6-Dec 10, 2004.
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- “Martha Simkins Rediscovered” Irving Arts Center, Irving, TX. Sept 24-Nov 16, 2003.

- “First Light: Local Art and the Fort Worth Public Library 1901-1961: A Centennial Exhibition,” 2001
- “A Symphony of Shade and Light: Frank Reaugh and his Students” McKinney Avenue Contemporary and Texas Art Collectors Organization, Sept 15-Oct 21, 2001.
- “Lone Star Legacy: Rediscovering Texas Artists of the Past” Greater Denton Arts Council, the Meadows Gallery and The Center for the Visual Arts. Sept 25-Oct 29, 1999.
- “In Context: Painting in Dallas, 1889-1945”. McKinney Avenue Contemporary and Texas Art Collectors Organization, Sept 18-Oct 24, 1999.
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- “Edward G. Eisenlohr: Paintings, Drawings, Prints” The Art Center, Waco, TX. Sept 7-Oct 20, 1985.
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- “12th Southwestern Exhibition: Prints and Drawings”. Dallas Museum of Fine Arts, Jan 21-Feb 18, 1962.
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- “H.O. Kelley: Retrospective Exhibition” Dallas Museum of Fine Arts, Oct. 8-Nov. 13, 1960.
- “31st Annual Dallas County Exhibition: Painting, Drawing and Sculpture” May 22-June 12, 1960.
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