The murals of Alexandre Hogue

Haigler, Karen Shildneck, M.A.

Rice University, 1993

Rice University

The Murals of Alexandre Hogue

by

Karen S. Haigler

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

Approved, thesis committee:

William A. Camfield
Professor of Art History

Joseph P. Manca
Assistant Professor of Art History

Walter M. Widrig
Associate Professor of Art History

Houston, Texas

May, 1993

ABSTRACT

The Murals of Alexandre Hogue

by

Karen S. Haigler

Alexandre Hogue (b. 1898) has been active as an artist in Texas and Oklahoma throughout much of this century. He has also been a vocal supporter of the arts of this region. In the 1930s and 1940s he completed three murals under government auspices and entered competitions for four others. This paper will reconstruct the events surrounding the mural competitions and commissions with which Hogue was involved. A formal analysis of the murals will be made and their critical acclaim and public reception discussed. Mural painting offered a venue for Texas artists to express their regional view that truly successful art must reflect what the artist knows best, and that it should be accessible to and understood by a broad number of people. Hogue's murals can been seen as an extension of his commitment to develop an idiom that was an expression and interpretation of his region.

Acknowledgments

Much of the research for this thesis was conducted in the Archives of the Museum of Fine Arts, Houston, where Mr. Hogue's papers are on deposit with the Archives of American Art, and at the Jerry Bywaters Collection at Southern Methodist University. I would like to thank Kathleen Hartt in Houston and Ellen Buie and Sam Ratcliffe at the Bywaters Collection for making this material available to me. In addition, Ms. Buie and Mr. Ratcliffe were very helpful in filling in gaps in the information from their own knowledge of the artists and in suggesting resources for further research when necessary.

Susie Kalil, in the midst of writing a comprehensive book on Alexandre Hogue, was very generous with her time and research.

Mr. Hogue graciously allowed me to interview him and took the time to respond to every request I had for further information. Without his recollections of the events this paper would not have been as substantial.

I would like to thank Dr. William A. Camfield, whose guidance as a professor and insights as director of this project have been invaluable. Thank you also to Dr. Walter M. Widrig and Dr. Joseph P. Manca for their careful reading of the paper and suggestions for improvement.

Finally, thank you Katie, Taylor and Laura, for taking long naps when I needed to work on the computer, and thanks Cliff, for your support throughout my graduate studies.

Table of Contents

Illustrations

1 Jean-Francois Millet, *The Gleaners,* 1857. Oil on canvas, Musee du Louvre.

2 *Copy of Millet's 'The Gleaners',* 1910. Pencil on paper, 8 3/4 x 12". Collection of the artist.

3 Clarence Conaughy, *The Golden Valley,* n.d. Oil on canvas, 13 5/8 x 17 5/8". Collection of the Minnesota Historical Society.

4 Lauros Phoenix, *Rip Van Winkle,* 1910. Mural for the St. Paul Hotel, now destroyed.

5 *Texas Hill Country,* 1920. Pencil on paper, 8 1/2 x 11". Collection of the artist.

6 *Questa, New Mexico,* 1930. Pencil on paper, 7 3/4 x 9". Collection of the artist.

7 *Holocaustal,* 1951. Color lithograph, 8 1/2 x 13". Collection of the artist.

8 Frank Reaugh, *Stray,* n.d.

9 *Rio Grande Valley Near Taos,* 1926. Oil on canvas, 6 x 8". Collection of Mr. and Mrs. H.M. Amirkhan, Jr.

10 Ernest Blumenschein, *Sangre de Cristo Mountains,* 1924. Oil on canvas, 50 x 60". The Anschutz Collection, Denver.

11 *Terraced Farms,* 1929. Oil on board, 12 x 16". Collection of Mr. and Mrs. H.M. Amirkhan, Jr.

12 *Red River, Box Canyon,* 1930. Pencil on paper, 9 x 8". Collection of the artist.

13 *Irrigation - Taos,* 1931. Oil on canvas, 18 x 24". The Art Museum of South Texas.

14 *Red Earth Canyon,* 1932. Oil on canvas, 19 x 33". State of Oklahoma Art College.

15 Buck Dunton, *Horse Roundup - Rustlers,* n.d. Oil on canvas, 21 1/2 x 33". Collection of The Peters Corporation, Santa Fe, N.M.

16 *Studio Corner - Taos,* 1927. Oil on canvas, 34 x 36". Collection of Mr. and Mrs. Curtis Calder.

17 *Drouth Stricken Area,* 1934. Oil on canvas, 30 x 42 1/2". Dallas Museum of Art.

18 Jerry Bywaters, *Sharecropper,* 1937. Oil on masonite, 29 1/4 x 23 1/2". Dallas Museum of Art.

19 Otis Dozier, *Grasshopper and Farmer,* 1937. Oil on masonite, Whereabouts unknown.

20 William Lester, *The Rattlesnake Hunter,* 1939. Oil on masonite, 19 x 24". The Meadows Museum, Southern Methodist University.

Introduction

In the 1930's and 1940's Alexandre Hogue painted three government-sponsored murals and entered competitions for four more, including one that was organized by the State of Texas rather than the U.S. Government. The murals he painted were installed at the Dallas Municipal Building (1934), the Graham, Texas Post Office (1939), and the Houston Post Office Annex (1941). The competitions entered were for the Texas Centennial (1935), the San Antonio Post Office (1937), the Dallas Post Office (1938) and the Amarillo Post Office (1939).

Hogue's work has been featured in numerous books and magazine articles. The following three are the most signficant publications. He figures prominently in Rick Stewart's discussion of the "Dallas Nine" in Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945, the book which accompanied the exhibition of the same name at the Dallas Museum of Art in 1985. Mr. Stewart is currently Curator of Western Art at the Amon Carter Museum in Dallas. Lea Rosson Delong, professor of Art History at Drake University in Des Moines, Iowa, covers his entire oeuvre in Nature's Forms/Nature's Forces: The Art of Alexandre Hogue, the catalog for an exhibition in 1984 at the Philbrook Art Center in Tulsa, Oklahoma. Susie Kalil, art historian and former curator at the Museum of Fine Arts, Houston, is in the midst of writing a book which should provide an even more encompassing view of his work. However, no one has yet focused specifically on his murals.

The murals form an important part of Hogue's oeuvre both in terms of the time he devoted

to them and as a reflection of his ideology as an artist. They also played a significant part in the development of a Texas regional art. The study of Regionalism in American Art has been largely concentrated on the Midwestern artists, Grant Wood, Thomas Hart Benton, and John Steuart Curry, whereas, in fact, artists from various regions of the country during the 1920's and 1930's were committed to depicting their own localities and to developing an art specific to their region. Alexandre Hogue and other artists and writers based in Dallas were but one example of this. Because of the public nature of murals, they provided an occasion for Hogue and his associates to air their views on regionalism, both through the works themselves and through the debate that accompanied the P.W.A.P. (Public Works of Art Project) mural competition process. This paper will be the first study focused on these murals, their place in Hogue's oeuvre and their role in the development of a regional art in Texas.

Hogue's involvement with government-sponsored programs for the arts also sheds some light on the relationship that existed between artists and the government in this period of American history. The fate of the murals in the fifty to sixty years since their installation serves to reflect the changing attitudes of the public and the government toward public art and the style and subject matter of this art. The murals also raise the issue of how successful government patronage of the arts was, what purpose it served, and what lessons can be learned from it as we evaluate the position our government should take toward the arts in the future.

In piecing together the events surrounding the commission and execution of these murals,

as well as their fate since completion, the sources I have drawn upon include newpaper articles, the archives of Alexandre Hogue and Jerry Bywaters, government documents, and interviews with Hogue and employees of the federal buildings in which the murals are located. The murals are discussed chronologically. Wherever pertinent, the following topics will be considered: dates, location, medium, length of time it took to complete the mural, whether or not it was painted in situ, the process of approval by the Treasury Department Section of Fine Arts, and public reaction to the mural. In the case of competitions entered unsuccessfully, the conditions surrounding the competition, who won it and why, will be examined, because analysis of the competitions is as important as discussion of the completed murals for understanding the relationship between the government and the artist, and the Texas artists' struggle for recognition.

Chapter 1 Early Background, Art Training, and the Development of a Texas Regional Culture.

Alexandre Hogue was born February 22, 1898 in Memphis, Missouri. His father, a Presbyterian minister, moved the family to Denton, Texas when Alexandre was six weeks old. He recalls his mother instilling a love for the land in him while growing up, a feeling which was enhanced by the time that he spent on his sister and brother-in-law's ranch near Dalhart in the Texas panhandle.[1] It was there that he saw rich grazing land -- able to support thousands of head of cattle -- that would be destroyed by inappropriate farming methods in the Dust Bowl of the 1930s. Man's relationship to the land would be an underlying concern throughout his life, and subject for his work.

His early and most extensive formal art training was in elementary school under Elizabeth Hillyar, an art teacher in Denton. He faithfully attended Miss Hillyar's classes Saturday mornings when most other kids were out playing, and his mother, who herself had studied art in Virginia, was a strong source of support and encouragement for his artistic endeavors.[2] An early example of his work can be seen in a copy of Millet's The Gleaners, drawn around 1910 (Figs. 1 & 2). Done as an exercise for Miss Hillyar's class, this drawing presages several aspects of Hogue's mature work. His predilection for clarity and precision results in his giving an even sharper definition to objects in the distance than in the original painting. The accuracy of the detail, impressive for an eleven or twelve year old, is indicative of his developing skill at draftsmanship.[3] Even the choice of subject -- people working in concert with the land to reap its bounty -- is consistent with his later

interest in the land and man's relationship to it.

Hogue attended high school in Dallas but as the youngest of six children, he could not afford college. He instead enrolled at the age of sixteen in a correspondance art course that was offered by the Federal School of Commercial Design in Minneapolis.[4] After winning a competition sponsored by the Minneapolis Institute of Art, he was awarded a year-long working scholarship to the Federal School of Commercial Design in Minneapolis in 1914. The school was located in the same building as the Bureau of Engraving, and his assignments were often carried out there, thus providing practical experience in engraving. Hogue needed to support himself and, uncertain of financial success as a fine artist, he set out to train himself in the art of lettering. His time in Minnesota was the first leg of a journey that would eventually take him to New York to work for several advertising agencies. Near the end of his stay in Minnesota, he went to work for the Saint Paul Pioneer Press and Dispatch. As it was war time, news would come in from the front at about 2 a.m., and Hogue's job was to prepare corresponding maps in time for the morning newspaper.

While in Minnesota, he also attended a couple of night classes at the Minneapolis Institute of Art, taking life drawing from Clarence Conaughy and studying with the muralist Lauros Monroe Phoenix. Hogue may well have seen an example of Conaughy's work that is now in the collection of the Minnesota Historical Society. Entitled The Golden Valley, it is a landscape laid out in broad planes with a highly impastoed surface (Fig. 3). Phoenix took the young Hogue, then sixteen or seventeen, under his wing, and Hogue recalls him

serving as a "second family" during his stay in Minneapolis. Phoenix is known in Minneapolis for his mural of Rip Van Winkle painted in 1910 for the bar of the Saint Paul Hotel (Fig. 4), which Hogue undoubtedly would have seen. However, neither of these works by Conaughy or Phoenix provides a source of stylistic inspiration for Hogue.[5]

While Hogue acknowledges the value of taking life drawing courses in Minneapolis, and later in Dallas, for developing technique, he also believes that going to an art school was a negative experience for him.[6] He feels very strongly that his art has developed from self-exploration and life experiences, and denies influence from any particular external source, including teachers and other artists. Hogue spent a lot of his time in Minneapolis visiting museums, but maintains that there was no particular type of art or artist that made a great impression on him.[7]

Many of Hogue's early works have been lost, consequently there is scant visual evidence available to help piece together the evolution of his work prior to his return to Texas from New York.[8] A drawing from 1920 entitled Texas Hill Country (Fig. 5) is particularly important because it provides a rare example of Hogue's early technique, and in particular his approach to landscape, that was done before his sojourn in New York and subsequent contact with Taos artists beginning in 1926. Certain aspects of his mature work, such as the rolling contours of the hills, and his choice of an elevated viewpoint and a high horizon -- to better portray the expanse of the landscape -- are present in this early effort.

What is perhaps more important for understanding Hogue's approach to art than any formal art lessons he took, is his sensibility as a letterer. Hogue returned to Dallas in 1917

to accept a series of jobs to perfect his lettering skills before setting out for New York in 1921, at the age of twenty-three. Once there, he worked in a number of studios doing lettering for advertising. The control and precision demanded by lettering are evident in his landscapes, where the relationship of the masses and of light and shadowed areas is important, but is balanced by an interest in the linear qualities of the shapes depicted, as, for example, in Questa, New Mexico of 1930 (Fig. 6).

He took his lettering work seriously, and did not regard it as just a means of paying the bills, but as a discipline worthy of his efforts.[9] He spent a lot of time exploring old manuscripts in the libraries in New York, looking in particular at medieval script, at the letters from Gutenberg's press, and at Persian calligraphy. He developed a lifelong interest in calligraphy, which would be significant for his art at a later point (Fig. 7). In 1924-25 he took one class at the Art Students League. Known as the Croqui Class, there was no regular instructor, rather just a model for those who wanted to work independently. While in New York he visited many museums and galleries, absorbing and experiencing all that he could of New York's art scene. A survey of American Art News magazine from the years 1921-1925 shows that two of the most highly debated topics in the arts were modernism and the existence of an American style of painting. One or more articles on either of these topics appears in virtually every issue during this period.[10] Hogue didn't produce much art himself during this time, but was certainly absorbing all of this discussion, and formulating his own philosophy with regard to these issues.

Hogue stayed in New York four years, returning home to Texas each summer. He spent

the summers of 1921-23 in Texas on sketching trips with Frank Reaugh (1860-1945), a veteran Texas landscape artist who worked in an impressionistic style (Fig. 8).[11] While he wasn't much influenced by Reaugh's style, he was continually developing an appreciation for the vast expanses of the Texas landscape.[12]

In 1925, realizing that New York was not for him, Hogue returned permanently to Texas, having decided that it was important for him to paint what he knew and liked best, even if that meant recognition in wider circles might come a little slower.[13] His comments in a newspaper article, although written in 1932, speak clearly to this issue and the career decision he made in 1925: "The true artist in painting or any other aesthetic expression sets out to express himself in terms of life he really knows."[14] Beginning in 1926, he began spending some time each year in the artist colony at Taos, New Mexico until the beginning of World War II.[15] The artists who gathered in Taos were not drawn together by any single style, and thus there never was a Taos 'school of painting'.[16] Rather, they were drawn to Taos for the beauty of the landscape and the unusual light of northern New Mexico. Additionally, they were attracted by the wealth of subject matter provided by the rich history of the area including native Indian, Spanish colonial and American pioneer traditions and cultures. The concept of the Taos Society of Painters originated in 1912, and the Society was actually founded in 1915. The charter members included Joseph Henry Sharp (1859-1953), Eanger Irving Couse (1866-1936), Bert Geer Phillips (1868-1956), Ernest L. Blumenschein (1874-1960), Oscar E. Berninghaus (1874-1952), and W. Herbert Dunton (1878-1936). The membership eventually expanded to include eleven members, as well as several associate and honorary members. The early members

were all the product of academic training, and their work tended to be representational. In fact, most of them began their careers as illustrators. Taos offered an escape from the commercial pressures of the city, and the Taos Society of Artists provided these artists with an organization through which they could successfully exhibit and market their paintings. The Society was dissolved in 1927, when the members had all achieved financial and critical success, and no longer depended on the organization to promote their art.

Some of the more prominent artists Hogue came into contact with in Taos included Ernest Blumenschein, Joseph Imhof, Victor Higgins, Emil Bisttram, and Buck Dunton. He maintains that "when [he] went to Taos [he] was already Alexandre Hogue",[17] but while Rio Grande Valley Near Taos (Fig. 9), a landscape painted in 1926, repeats the basic composition of Texas Hill Country from 1920 (Fig. 5) in its high vantage point and horizon, certain similarities between Hogue's and Blumenschein's work are evident.[18] Some of these are dictated by common subject matter, but there is also a similar approach to organizing the composition of a landscape. An instructive comparison can be made between Blumenschein's Sangre de Cristo Mountains (Fig. 10) and Hogue's Terraced Farms of 1929 (Fig. 11), where both paintings are constructed with darkened foregrounds and backgrounds, demarcated by well-lit middlegrounds.[19] Stylistically, however, Hogue's crisper, cleaner brushwork was distinct from Blumenschein's more impastoed surfaces, and as his work progressed over the next few years (Figs. 12-14), his increasing abstraction separated him from Blumenschein and the other Taos artists.

With W. Herbert or "Buck" Dunton (Fig. 15), Hogue made sketching trips into Indian territory not generally accessible to anglos, and his contact with Indian culture would have a profound effect on his life and work. One important aspect of this culture that particularly impressed Hogue was the Indians' integration of religion with nature. Their complete dependence on and reverence for nature struck a chord with Hogue that found expression in both his writing and his artwork.[20] Studio Corner - Taos (Fig. 16) reflects his interest in Indian culture as he depicts Indian ceremonial and spiritual artifacts placed about his studio. This was his first major painting to gain national recognition. It was reproduced in Art Digest in 1928 along with an article that described Hogue as the leader of a Dallas movement away from traditional Texas subjects such as ranches and wildflowers, and toward a new influence of American art.[21] The ritual objects are judiciously placed about the room, set apart so that each is distinct and may be appreciated for itself. The composition of the painting is close and compact, focusing on the objects and letting their simple forms and design express their spiritual nature and communicate Hogue's preoccupation with their symbolism.

Hogue often employed a form of visual shorthand when making sketches for his work. Rather than make sketches on paper, he would sketch directly on the canvas enough of the scene to jog his memory, and once back in the studio, he would complete the composition right over his sketch.[22] Hogue would paint from the landscape but would not hesitate to alter the scene to achieve compositional balance. For example, in a painting of 1934 entitled Drouth Stricken Area (Fig. 17), he added the farm house and out house because

they made the picture more complete. He described the painting in the following way:

> In Drouth Stricken Area the windmill and the drink tub are taken from life. I worked on that windmill. In fact I was knocked off it by lightning. It was the windmill that was on my sister and brother-in-law's place -- the Bishop Ranch near Dalhart, Texas. The house was strictly my own. I just depicted it so it would be typical of the time -- a little earlier, in fact... The placing of the oudoor john is again typical of the area. It isn't like one I've seen. I didn't draw one that was there. The placing of a top of a shed coming in front of the tank is strictly a matter of composition. The whole thing is just visually built.[23]

He described his work as "psycho-reality", involving "mind reactions to real situations, not dreams or the subconscious" as in Surrealism. He was trying to "translate his thoughts into abstract visual terms and thereby gain a greater force of statement than is to be found in nature itself."[24]

Upon his return from New York, he had become a prominent and vocal member of the Dallas group of artists that was setting the pace for art in Texas.[25] Other well-known members of the group included Jerry Bywaters (1906-1988)(Fig. 18), Otis Dozier (1904-)(Fig. 19), Olin Travis, William Lester (1910-)(Fig. 20), Everett Spruce (1908-)(Fig. 21), Tom Stell (1898-1981)(Fig. 22), Perry Nichols (1911-)(Fig. 23), Charles Bowling (1892-)(Fig. 24), Lloyd Goff (1918-)(Fig. 25), Harry Carnohan (1904-1969)(Fig. 26), and Don Brown (1899-1958)(Fig. 27). In 1932 several of these artists were included in an exhibition at the Dallas Public Art Gallery in Fair Park. A review in Art Digest referred to them as the 'Dallas Nine', a name that was often repeated, although their number fluctuated throughout the years.[26] This core group of artists, referred to more accurately by Rick Stewart as the 'Dallas Nine and their circle', was active in Dallas from the mid twenties. They were strongly supportive of regional art,

(with Hogue and Bywaters the most outspoken of the group on this issue), and leery of following New York or European artists too closely or falling into the trap of imitating prevailing styles and trends in art. For their art to be successful, they felt they needed to develop their own idiom, and this would be achieved most naturally by portraying the subjects and locality they knew best. They were drawn together as a group because they were committed to common subject matter, and although one shared characteristic of their work was a controlled formal manner of depicting landscape, the individual artists remained distinct stylistically.

A significant effort on the part of the Dallas Nine was to develop a local audience for their work. The late 20s and early 30s saw increased community support for the Dallas artists with the exhibition of the work of local artists at the Highland Park Society of Arts in 1925, and the exhibition at the Dallas University Club of "home artists" in January 1929. The founding of the Dallas Art Institute by Olin Travis in 1926 and of the Southwestern School of Fine Arts in Dallas in 1929 provided opportunities for young artists to develop their craft. Included in the roster of instructors at the Dallas Art Institute were Tom Stell, Jerry Bywaters, and Alexandre Hogue. With the involvement of the above-mentioned artists, who were on the forefront of the burgeoning Texas regionalist movement, the Dallas Art Institute played a large role in the development of Texas art. The Southwestern School of the Fine Arts was founded by the artist Frank Klepper and the musician David Guion, and offered a curriculum that encompassed all of the fine arts. In 1929 John S. Ankeney, a strong supporter of the regionalist movement, was hired to direct the Dallas Art Association, and 1930 marked the opening of the Lawrence Art

Galleries and the design of new quarters for the Joseph Sartor Galleries by Alexandre Hogue. Both of these galleries were dedicated to showing the work of Texas artists. In August 1932, Southwestern Arts Magazine, later Contemporary Arts of the South and Southwest appeared. It was edited by Jerry Bywaters and members of the Dallas Nine were frequent contributors. Though it lasted only a year, it was devoted to developing a regional art and listing local events in the art community. Another manifestation of the Dallas artists' attempts to involve the local community came about through the organization in 1932 of the Alice Street Carnival. The first annual sale/exhibition, inspired by the successful Washington Square art festivals in Greenwich Village, attracted seven thousand attendees in three days, affirming the artists' belief that there was a need and a reason to nurture this relationship between the artist and his community.

A discussion of the Dallas Nine as a regionalist group necessitates some understanding of the development of Regionalism as a whole in the United States in the 1920's and 1930's. It is so closely associated with the work of the Midwestern artists Thomas Hart Benton, Grant Wood and John Steuart Curry, who were the leading proponents of this movement, that often the different approaches to regionalist art taken by other groups throughout the country are overlooked.[27] Earlier and relevant examples of regionalism in art during the twentieth century include the Taos artists, active since 1915, as previously mentioned, and the Mexican muralists, whose work came to international prominence during the 1920's. As discussed earlier, from the mid-twenties, artists in Texas were actively pursuing the development of a distinctive Southwestern culture in the arts.[28] They later objected to the notion that they were following in the Midwesterners' footsteps. In a letter written in

1935 to Dr. Robert Harshe, Director of the Art Institute of Chicago, Hogue pointed out that he and his Texas colleagues had been developing their own art based on local topics long before it became fashionable. He continued, "But now that the 'three musketeers of the middle west' have been proclaimed so loudly I'm sure that many people will accuse us of following the popular trend."[29]

All of these groups were responding to a general post-war trend in western art that was in part a reaction to the upheaval and destruction of WWI. Examples of a "return to normalcy", or conservative trend in the arts were seen in many countries at this time. In Germany, the New Objectivists resurrected older techniques and attitudes to represent a realistic conception of life in reaction to the excesses of German Expressionism (Fig. 28).[30] In France, Picasso's work just after the war exhibited a neo-classical tendency that was a response to the chaos he had witnessed during the war (Fig. 29).[31]

In the 1920's the United States was forging a new relationship with continental Europe after the war. Waves of immigrants were arriving on our shores. Concurrent with this was the dominence of Paris-based modernism in the arts, and one response to the tensions created by European entanglements was to turn away from them in an attempt to locate some quality that could be considered uniquely American.[32] One manifestation of this was the revival of interest at this time in American antiques and folk art.[33] Throughout the decade of the twenties, a variety of figurative work emerged in American art, as American artists realized they could experiment with their choice of modern influences while still pursuing a realistic approach to their subject matter.[34] Edward Hopper's work is an

example of this, at once informed by a desire to depict life around him in a realistic manner, yet also influenced by the Impressionists' lightened palette, by Cezanne's approach to the underlying structure of things, and by Cubism. The Precisionists' search for a controlled, rational basis for visual phenomena can be seen as another aspect of this realistic vein in American painting of the 1920's. The interest in American subject matter was certainly heightened at the end of the decade by the havoc created by the Great Depression. The rise in popularity of American Scene painting in the 1930's can be attributed in part to a desire by Americans to search in their agrarian past for imagery of better days.

Within this general trend, however, various factions responded to different stimuli when developing their focus. The Midwestern artists were closely allied to the Southern Agrarians, a group of writers including John Crowe Ransom and Warren Penn, whose works stressed the people, places and activities of the American South.[35] The Southern Agrarians, and the Midwestern artists in turn, opposed all that was urban and industrialized, particularly in the Northeastern centers of commerce. They argued that "the big city spawned an artless cosmopolitanism and an affected bohemianism in place of the genuine culture produced by a rural society."[36] They espoused an art that came from and could speak to all Americans, regardless of background or education.

The Midwestern Regionalists believed that art must reflect the artist's life, and therefore American artists had to break away from following European trends in art to develop an art that was uniquely American. Their philosophy fed upon the sentiment, widespread by

the beginning of the 1930's, that an "alien flood" of artworks from abroad was threatening American art. Their work was championed by the critic Thomas Craven in articles such as "America's Painters: The Snob Spirit", where he called for a native American school of painting.[37] He advocated focusing first on American subjects, so that American artists would develop styles suited to the subject. Americans, he believed, were not so theoretical in their thinking as Europeans, and were better suited to an art derived from practical considerations, rather than one based on such visual elements as textures and color combinations divorced from recognizable images.

Craven's theories are most closely associated with the artists Thomas Hart Benton, Grant Wood, and John Steuart Curry. Benton returned from extensive study in Europe in 1912, and at that time painted in a manner that was heavily influenced by Synchromism, and by his studies of Renaissance art (Fig. 30).[38] He would later repudiate European modernist influence in favor of developing an American style of painting that would dominate his work from 1928 on.[39] This interest was nascent, however, from the late teens, when he began his epic mural series "An American Historical Epic". Matthew Baigell, in his monograph on Benton, dates Benton's first production of "paintings of realistic subject matter based on American experiences of the past and present" to this period.[40] The "American Historical Epic" consisted of ten panels; the first group of five was completed between 1919 and 1924, and the remaining five were painted from 1924-1926. While completing the first group Benton was still attracted to Renaissance art forms, and his figural poses, use of space and decorative patterning reflect Mannerist influences (Fig. 31). It was not until the mid-twenties that he began to alter his style to fit his idea that it was

important to develop an American style based on American experiences common enough to be shared by a majority of one's fellow countrymen. To Benton, what was most representative of America was the Midwest of his youth. The second group from this series of ten panels (Fig. 32) represents this stylistic change -- the later five are still full of movement (which he intended to represent the vitality of America), however there are fewer modernist devices, more space for the figures, and fewer abstract patterns.[41] While this series shows his progression toward a style that he felt was uniquely American, Benton says his first programmed studies of the American Scene began in 1926, and his theories and style coalesced in his work of the late twenties and 1930's, in paintings like Boomtown (Fig. 33), which can more concretely be termed American Scene.

Grant Wood had studied in Europe and he painted in an impressionistic manner through the 1920's (Fig. 34). Following a trip to Munich in 1928 and exposure there to Dutch and Flemish primitive painting, his painting style changed dramatically (Fig. 35), to a meticulously crafted and stylized approach that would characterize his mature work. He found himself, like Benton, drawn in the latter part of the decade to his native Midwest for inspiration, and by 1931 began speaking publicly about a 'new movement' of Midwestern painting.[42]

Wood acknowledged that painting American subject matter in the name of an American Art had existed since the colonial period. However, earlier American artists derived their styles for depicting this subject matter from Europe, and Wood sought to develop a truly American style based on a representational manner of painting.[43] One of his better known

paintings, American Gothic of 1930 (Fig. 36), epitomizes his anti-urban, agrarian focus, in his choice of a typical rural American architectural style and unpretentious American types posed in front.

John Steuart Curry, like Benton and Wood, had studied in Europe, but once back in New York, quickly assimilated the prevailing artistic mood of realism.[44] In the late twenties he also was drawn to the Midwest for subject matter that he deemed uniquely American, and in 1928 painted his classic Baptism In Kansas (Fig. 37). Curry, in a style that is more painterly than that of either Wood or Benton, reveals in this painting his affinity for the simple traditions and customs of Midwestern life. Yet he heightens the sense of drama in these ordinary scenes to touch a deeper chord in the viewer.

These artists began formulating their thoughts and attempting to develop styles to accomodate their theories in the 1920's, and their work gained momentum and recognition in the 1930's. Significantly, none of them left New York for the Midwest until the mid-thirties. This lends some justification to Hogue's contention that the Dallas artists had already made a commitment to live and work in their region of the country while the Midwesterners were still "wandering around in Europe."[45] The Dallas artists were familiar with the work of the Midwesterners through reputation and personal contact. Benton visited Dallas in January 1935 to give a lecture, and Don Brown, one of the members of the Dallas Artists League, had studied under him at the Art Students League.[46] On the occasion of Benton's visit Jerry Bywaters wrote, "There is no better living example to be followed than that of Thomas Benton, mural painter and social observer." It was

Bywaters' hope that the Dallas artists would learn from Benton's mural experiences and lobby for sites of their own at the upcoming Texas Centennial Exposition.[47]

The Dallas artists, although impressed by Benton's achievements, were not as concerned with the nativist aesthetic of the regionalist argument and the agrarians' opposition to Eastern and European developments in art. They took the more moderate approach that regionalism was not solely a function of artistic nationalism. Rather it was simply an achievement of significant artistic expression at a local level.[48] In 1933 Jerry Bywaters wrote an article titled "Making a National Art", which highlights the Texans' divergence from the Midwestern, agrarian approach to regionalism. In it he said, "The dangers are in trying to find the American scene and, once found (which is difficult enough), in setting it up as best art because it is American." He continued, "For according to whether we are cosmopolite or provincial, nationalism can be a name for the philosophical defect of our art or it can sum up the virility of our regionally created art. Probably we should be more concerned with the American 'interior' than we should be with the American exterior."[49]

Rather than ignore other developments in art, the Dallas artists instead wanted to incorporate the study of all art in their work to elevate their personal inspiration to a more universal level. Instead of dismissing developments in European modernism, they eagerly consulted art magazines and attended lectures by figures involved in the international art scene such as Gertrude Stein.[50] In 1936 they criticized the organizers of the Texas Centennial Exhibition for not including enough European modernists, suggesting a roomful of Cézannes instead of Remingtons, and more works by Picasso, Gauguin and

Seurat.[51] Their appreciation of the history of art is summed up well by a statement Hogue made in an article in the Southwest Review in 1931. He wrote that the artist had to be "an ambassador of observation" of the everyday world, using tradition "not as a pattern to be copied but as an experience to be emulated."[52] In a much-publicized debate with Thomas Hart Benton in 1935, Stuart Davis criticized the anti-modernist and nativist bias of the American Scene. He agreed "that great art [would] come out of the middle west, but certainly not on the basis of Benton's presumptions. It [would] come from artists who [perceived] their environment, not in isolation, but in relation to the whole."[53] The Dallas artists would have agreed wholeheartedly with his sentiments.

Several of the Dallas Nine had studied in Europe. Most notably, Harry Carnohan had spent the years 1928-1933 in Paris, and brought an intimate knowledge of contemporary European art to the Dallas Artists League.[54] The younger Dallas artists looked to the Moderns for inspiration in reaction against the Impressionist styles of the older Texas artists like Reaugh and Julian Onderdonk[55], with some relying more than others on expressive brushwork or abstract forms. In the work of all of the Dallas Nine abstract qualities of feeling and design can be seen. Their individual styles differed, yet as a group, their work can be identified by an emphasis on planes, and on the underlying form of the object, two aspects which relate to their interpretation of modern art. In Perry Nichols' work Carnohan saw a "thoroughly digested form of Surrealism". His description of Nichols' work reveals the Dallas artists' awareness of modern European movements in art. Bywaters called Stell's work "archaistic yet modern".[56] Stell's Texas Farm Scene (Fig. 22), from a mural painted in 1938 for the Longview, Texas Post Office, shows a reliance on

broad patterns and simple tones, which he equated both with early Italian Renaissance painting and with the art of the French Moderns.[57] The Texas painters were singled out by Martha Candler Cheney in her 1939 publication Modern Art in America, for their "independent modernism". (Significantly, the Texans were included in a different chapter from the one on Benton and Craven.)[58]

While the Midwestern Regionalists were militating for -- and some felt, falsely imposing -- an American 'style' of painting which they deemed would most naturally come out of the Midwest, the emphasis of the Dallas artists was on developing an art that would be distinctive because it sprang from a thorough understanding of one's environment, wherever that happened to be. Hogue alluded to this when comparing New Mexico to Texas. "As opposed to the pretty stagey things around Taos, in Texas the quietness of the scene requires that the painter shall dig into it -- shall get at the heart of things before his picture becomes inspired." In other words, a feeling for the locality was more important than the natural beauty of the area for creating a lasting art.[59] That they achieved this is attested to by the description of their work by Richard Foster Howard, Director of the Dallas Museum of Art, on the occasion of an exhibition in 1936 entitled "Thirteen Dallas Artists":

> ...the artist is thinking last of all of naturalism. He has built up his picture to utilize certain intellectual ideas which he and other artists have evolved about painting. The picture exists first of all, not as the representation of any scene or subject, but as a freshly created universe within itself, which, acting on one person who looks at it, produces -- or should produce -- a very definite emotional and intellectual effect.[60]

By stressing the enduring qualities of the landscape -- rather than emphasizing anecdotal

aspects of the locality -- the Dallas artists presented a distillation of their experience of their region that could touch a common chord in others as well.

Another significant difference between the Texas group and the Midwestern Regionalists was the connection the Texans had to the school of thought being propounded by Henry Nash Smith and John H. McGinnis in the Literature Department at Southern Methodist University in Dallas. These two men went on to become the founding fathers of the American Studies discipline.[61] Smith was a frequent writer and speaker on behalf of developing a Southwestern culture, and was an important influence on the young Texas artists. He was convinced that "no art, no civilization which has not shaped itself according to its own inwardness is worth bothering about."[62] These are sentiments that were often echoed by the members of the Dallas Nine.

The Dallas group was deeply influenced by two magazines being published in the twenties, the Southwest Review and the Dial.[63] Apparent from its title, the Southwest Review, edited by John McGinniss, was dedicated to nurturing a regional culture in the Southwestern United States. In January 1928, Henry Nash Smith wrote an article entitled "Culture", about a strong group of Texas artists who needed more recognition for their work.[64] Smith urged the artists to establish a culture related to their specific environment. In this and other articles, he called upon the artists to develop an audience for "native" art by creating educational centers. He believed that the local artist had to be an active part of his audience. This attitude is reflected in the formation in 1932 of the Dallas Artists League. A group of twenty to forty people originally met Tuesday evenings at the Alice

Street home of Mr. and Mrs. Cyril Wyche in the Oak Lawn section of Dallas. The meetings featured speakers on timely topics of concern to the art world. The members of the Dallas Nine were active participants and frequent speakers at the meetings, as was Henry Nash Smith.[65]

The other publication that proved influential for the Dallas artists was the Dial, published in New York until 1929 and also supportive of regional art movements. In addition to reading current commentary on regional issues, they consulted back issues for articles on and reproductions of modern art.[66] It was in the Dial that George Santayana wrote that America's artistic strength lay in the diversity of its background and regions.[67] In 1920, an article by John Dewey entitled Americanism and Localism was influential for both Santayana and Henry Nash Smith. Dewey's contention that an artist's own locality could furnish him with the material for his art, and that art had social force and was necessary to the cultural well-being of the nation was very important to the Dallas artists.[68] Dewey's sentiments were filtered through Smith when he urged the Dallas artists to develop an audience for their art by creating educational centers.[69]

Hogue was beginning to write about art at this point, finding a forum in such magazines as the Southwest Review for his ideas on many aspects of art. In an early article in 1926, he lambasted the local attitude that the home-grown artist interested in home subjects simply could not be very good.[70] Across the Valley - Taos, (Fig. 38) a southwestern landscape of 1929, and Studio Corner - Taos, (Fig. 16) a still life of 1927, are two examples of the type of work Hogue was doing in the twenties which focused exclusively on the culture

and environment of the Southwest. In 1929, Hogue wrote another article in the Southwest Review calling for a stronger regional expression, and disparaging those who would ape European artists rather than develop their own idiom. He uses the example of Cézanne, "who accomplished very little while in Paris. Not until he returned to his provincial home town was he able to arrive at the solution of his theories without the distraction of what was fashionable in art at that moment." In the same article he stated: "And so the American artist in general will come of age only when he has the stamina to blaze his own trails through the part of the country in which he lives."[71] This view of Cézanne's work may be somewhat skewed, but central to the efforts of the Dallas artists was the concept that only by depicting a subject with which the artist was completely conversant could art "transcend the colloquial and become universal."[72]

Along with ideas gleaned from men like Smith, Santayana and Dewey, the Dallas group was greatly influenced in its development of a regional culture by local folk art. They saw it as a fresh vision, unencumbered by outside traditions, that simply and straightforwardly expressed the heart of the local environment. The musician David Guion, who was a member of the Dallas Artists League, and thus someone the members of the Dallas Nine were in close contact with, was experimenting with combining elements of Texas folk music with his more progressive style. Articles appeared in the Southwest Review in the mid-1930's describing folk art as the voice of the common people, and as a truly indigenous form of art.[73] The Dallas artists eagerly sought out local examples of folk art and were particularly interested in the work of John Breckinridge Martin, a local artist in his eighties.[74]

Another important influence was, of course, the work of the Mexican Muralists.[75] In 1920, Mexico was emerging from a devastating civil war, and José Vasconcelos, Minister of Public Education, was given the task of making the nation literate. He instituted a rural education program, part of which involved enlisting the help of artists to break down the communication barriers between the Creole, Indian, and mestizo populations in Mexico. The timing was fortuitous, for several Mexican artists had been pondering the possibility of a mural art that could reach the masses, having repudiated easel painting as essentially aristocratic. (This didn't prevent them, however, from producing plenty of easel painting, as well.) These artists, most notably among them, Diego Rivera (1886-1957), José Clemente Orozco (1883-1949) and David Alfaro Siqueiros (1896-1974), leapt at the chance to execute murals on the public buildings Vasconcelos offered. One of the first commissions was extended to Rivera, who executed a mural for the Secretaría de Educación Pública from 1923-1928 (Fig. 39). The leaders of the Mexican mural movement had been exposed to modern currents of painting in Europe (Rivera had spent twenty years there), and this, along with their knowledge of Italian Renaissance mural painting and re-discovery of pre-Colombian imagery, combined to form the basis of their mural style. Thus a nationalist mural art was born in Mexico, linked to education of the masses and informed by native Mexican history and forms. The muralists soon organized into the 'Syndicate of Technical Workers, Painters and Sculptors of Mexico', and their 1922 manifesto stressed the importance of recognizing that "even the smallest manifestations of the material or spiritual vitality of our race spring from our native midst."[76]

There was considerable international press coverage of their work, and their influence quickly spread to the United States, during a period when relations with Mexico were particularly open. The muralists received lots of visitors, many of them artists, as well as invitations to come to the United States. By 1927 Orozco was in the United States, where he would execute murals for Pomona College in California (1930), for the New School for Social Research in New York (1931), and for Dartmouth College in New Hampshire (1932-34) (Fig. 40). Rivera arrived in the United States in 1930 and proceeded to paint murals for the San Francisco Stock Exchange (1930), the California School of Fine Arts (1931), the Detroit Institute of Arts (1933) (Fig. 41), and at Rockefeller Center (1933) and the New Workers School in New York City (1933). Siqueiros was in the United States by 1932, where he painted a public wall in the Mexican Quarter of Los Angeles (1932) (Fig. 42), and opened an experimental workshop in New York. In addition to the murals executed in the United States by these three artists, all of their work was exhibited regularly in art galleries and museums, and was collected by wealthy American patrons. They provided the inspiration for the New Deal programs to support the arts, following a suggestion to Franklin Delano Roosevelt from a school friend, George Biddle, that the United States government should follow the Mexican Government's example and pay struggling artists worker's wages.

The Dallas artists were very much aware of the work of the Mexican muralists, even before their arrival in the United States. Jerry Bywaters had spent several months during 1928 in Mexico with Diego Rivera, and so was obviously familiar with Rivera's work prior

to his trip to Mexico. He was particularly struck by the role of art in society reflected by Rivera's work, and was impressed by the fact that contemporary Mexican art was allied with education. This was something toward which he felt American art should aspire.[77] In addition, the Texans would certainly have looked at Rivera's and the other Mexicans' work for technique as they attempted to adapt their work for mural spaces. Rivera's reliance on Cubist elements such as the flattening of the figures, and his emphasis on the picture plane which results in a two-dimensional effect is seen also in the murals of the Texas artists.

In 1934, two shows featuring the works of the Mexican muralists were held at the Museum of Fine Arts in Dallas and were widely attended. One was an exhibition of color prints of Rivera's murals in New York and of Orozco's at Dartmouth College. The other was an exhibition of seventy five works by Rivera and Orozco sponsored by the College Art Association. These works were widely acknowledged as some of the most significant art being produced at that time. Otis Dozier, when commenting on the exhibition in Dallas, noted that the Mexican works combined European modernism with native American sources, going on to say that one sensed that these artists lived "near the soil". Stewart points out that the Dallas artists responded enthusiastically to the Mexican mural exhibition both in their comments on it and in changes in their work based on what they saw. They were particularly impressed by an "earthiness of color" which Stewart discerns in the younger Dallas artists' work soon after, and by the concern for rhythm and form. More importantly, this work seemed to reaffirm their contention that regionalism was more than mere attention to local subject matter -- it was the "state of the mind of an artist expressed through the things he knows." It was the interpretation of the local scene rather

than just the depiction of its picturesque qualities.[78]

By the late 20s and early 30s, Hogue's work was beginning to receive recognition. He was painting full-time at this point and doing some teaching to support himself. The Museum of Fine Arts, Houston sponsored a one-man show of his work in 1929. James Chillman, Director of the museum, spoke of the promise he saw in Hogue's work in a review in the Southwest Review.[79] It was during the thirties that Hogue painted his Erosion Series, depicting the devastation of the Dust Bowl in works such as Mother Earth Laid Bare (Fig. 43). The series was a condemnation of the irresponsible farming techniques that led to the destruction of what had been lush grazing land. His empathy lay clearly with the ravaged earth, personified in the figure of Mother Earth exposed in the eroded soil. No sorrow was intended for the plight of man who had destroyed this land. Hogue has always been an ardent protector of the environment, and this is an influence that extends to and colors both his writing and painting.

In the mid to late 30s, Hogue's work showed an increased interest in the formal problems of painting that had concerned him from time to time earlier in his career.[80] Works such as Pecos Escarpment (Fig. 45) exhibit a highly stylized view of man-made structures amidst the forms of nature. This interest in the form and structure of things would continue in the subsequent oil field works he produced. In these works he paid greater attention to the lines and masses of the machines and the landscape, rather than to providing commentary about the relationship of man and machine to the land, as had been the focus in the Erosion Series.[81] An even greater interest in abstraction and the inherent beauty in the

lines of calligraphy would occupy yet another stage in the development of Hogue's painting from the mid-40s on (Fig. 46).

In addition to teaching private lessons at his Reagan Street studio in Dallas, Hogue also began teaching summer classes at Texas State College for Women in 1931, and in 1936, became head of the art department at Hockaday Junior College in Dallas.[82] His teaching positions provided a living, and thus he was not dependent on relief from W.P.A. (Works Projects Administration) projects sponsored by the government during the Depression.[83] He did, however, participate in projects sponsored by the P.W.A.P. (Public Works of Art Project) in the 30s and early 40s that were delegated on the basis of competence, rather than need, to artists throughout the United States. The government-sponsored mural projects provided artists with an opportunity to have their work recognized on a greater scale. They were particularly important to the Texas artists who felt that local artists were best equipped to depict scenes from local history on local buildings. The murals also fulfilled the Dallas artists' desire to link art with education by depicting scenes from Texas history in visual terms understandable by all who saw them. In an article in the Dallas Morning News in January 1936, Jerry Bywaters heralded "the increasing effective place that art can assume in American society", and declared mural painting the work of the future for the American artist who had committed himself as a more active member of society.[84] Hogue may also have been motivated by a sense of commitment to his country, fueled by his inability to enlist in the army during WWI as a result of his having shot himself in the foot as a young boy. On one level these murals represented an opportunity to express patriotic fervor in a form and location supported by the U.S. government.

Hogue completed three murals under P.W.A.P. or Section of Fine Arts auspices, and entered competitions for three others, as well as a competition for the Texas Centennial. Before discussing the individual mural projects Hogue was involved in it is necessary to explain the workings of the P.W.A.P., how competitions were held and commissions awarded.

Chapter 2 The Public Works of Art Project

The Public Works of Art Project, or P.W.A.P., was a government agency formed in 1933 to facilitate government sponsorship of art in America in the New Deal era.[85] In 1934 it was succeeded by the Treasury Section of Painting and Sculpture (hereafter referred to as the "Section"). It was renamed in 1938 the Treasury Section of Fine Arts, and was renamed once more in 1940 the Section of Fine Arts of the Public Buildings Administration of the Federal Works Agency.[86] Administered in Washington by Edward Bruce who was later assisted by Edward Rowan, the P.W.A.P. dissolved with Bruce's death in 1943. Bruce was a lawyer and economist as well as a semi-professional painter and muralist. Rowan was well-known as a watercolorist when he joined the Treasury Department and was associated with the Midwestern Regionalists, having previously served as director of the Cedar Rapids, Iowa Art Center, and having spent time at Grant Wood's Stone City Art Colony.[87]

Bruce's aim was to stimulate American art via government sponsorship. He maintained that the United States had spent all of its time and energy exploring physical frontiers, and that the Depression was a sign that efforts to gain further material wealth were being blocked. He felt it was time the United States turned to artistic and spiritual endeavors, and that following the lead of European countries, the government should act as patron to ensure this development. By supporting qualified artists, regardless of financial need, the government would enhance the artistic climate of the country. Choosing public buildings as venues for the government-sponsored art would accomplish the additional goal of

bringing a greater awareness of the fine arts to the general public. Although technically, financial need was supposed to be a factor in the selection of the artist, no needs tests were ever applied to any artist selected to participate in the Section's mural program.

There was a strong current of thought opposing Bruce that proposed supporting a large quantity of artistic output in order to turn up something of quality. This belief was expressed by Holger Cahill, Director of the Works Projects Administration's Federal Art Project, in the introduction to New Horizons in American Art. He felt that "it [was] not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme."[88] The W.P.A. Federal Art Project did specify projects based on financial need and, accordingly, the issue of financial need marks a fundamental difference in the approach taken by the P.W.A.P. and the W.P.A. when soliciting artists for public art projects.

It was Rowan who reviewed most of the work submitted by the artists during the course of the P.W.A.P. mural projects. Rowan had a narrow idea, molded by his bias toward the Midwestern brand of Regionalism, of what constituted excellence in art. In order for it to have the broadest impact on the general public, it had to be intelligible to the general masses, which meant it had to be representational. It also had to be innocuous, so it offended no one. Academic painting was not acceptable, nor was modern, or abstract work. American Scene was in, and judging from the murals that were executed, the successful Section painter realized this.[89] There were some exceptions to this rule. Ben Shahn executed a mural for the Social Security Building in Washington, D.C. that

occasioned some comment for its "communist" underpinnings, for example, but for the most part Section murals represented American Scene subject matter.[90]

Sixteen regional chairmen were appointed by Bruce to supervise Section activities on a local level. They usually were museum directors who were already involved in the local art scene, which facilitated their job. The regional chairmen assembled advisory committees of prominent citizens to propose public buildings for decoration and juries to judge the competition entries. Because it was unfeasible to hold a competition for every site, artists for some of the less important sites were selected on the basis of their entries for the bigger competitions.[91]

The regional chairman for Texas was Dr. John S. Ankeney, Director of the Dallas Museum of Fine Arts. The Texas Advisory Committee for the P.W.A.P. was comprised of Professor James C. Chillman, Jr., Director of the Museum of Fine Arts, Houston; Mr. Atlee B. Ayres, Architect, San Antonio; Professor Goldwyn Goldsmith, Chairman, Architectural Department, University of Texas; Reverend Harris Masterson, Jr., President, Texas Fine Arts Association, Austin; Mr. Dave Williams, Architect, Dallas; and Professor Florian Kleinschmidt, Art Department, Texas Tech College, Lubbock.[92] Different juries were assembled for each competition.

For each competition the Section would specify the space to receive the mural, (including blueprints of the building), deadlines, fees, a list of the judges, suggestions for suitable topics, required scale of the design, and regions of the country to which the competition was open. The artist whose designs were chosen would be required to sign a contract

with the United States Government and to agree to make such revisions of his designs as deemed necessary by the Section's Director of Procurement, Edward Rowan. The artist was requested not to sign his work but to attach to his entry a sealed envelope with name and address within, to be opened after the selection was made. There was no limit on the number of designs each artist could submit. The regional committee would make its choice and convey this to the Section, but all of the entries would be sent to Washington for Rowan and Watson to make the final selection.

Chapter 3 Dallas Municipal Building Mural

One of the first projects of the P.W.A.P. in Texas was a mural executed jointly by Alexandre Hogue and Jerry Bywaters in 1934 on the walls of the second floor lobby of the Dallas Municipal Building, located on Main Street at Harwood. This commission was awarded to the artists by Dr. John S. Ankeney, Texas Regional Chairman of the P.W.A.P., on the basis of other work they had done. Originally, the commission was awarded to Hogue alone, who, when he saw the size of the space, suggested to Dr. Ankeney that Jerry Bywaters work with him on the project.[93]

The mural consisted of ten panels placed around the lobby as shown in Fig. 47, depicting the history of Dallas, a topic chosen by the artists and approved by Dr. Ankeney. The original commission was for four or five panels to be painted from December 13, 1933 through February 28, 1934. Each of the artists was to be paid $42.50 per week for the ten weeks of the commission. Their assistant, Russell Bailey, who was a student of Hogue's and son of the editor of the Dallas Dispatch, was paid $26.50 per week. Because there were ten spaces in the room, Hogue and Bywaters offered to paint ten panels for the price of four. It was very important to them to do a good job on this first mural commission and they wanted it to look complete. There were four panels that measured 7 x 11', one that measured 6 x 10', one that measured 6 x 13', two that measured 6 x 7' and one that measured 6 x 11'.[94] There is no mention of the dimensions of the tenth panel in either Bywaters' or Hogue's papers, but by comparing the photographs one can estimate it at roughly 7 x 11'. Because of a prior commitment that Jerry Bywaters had to paint a mural

for the Paris, Texas Post Office, Hogue completed the tenth panel himself during a second, unpaid commission that lasted from March 1 through April 30.[95]

The two men decided to merge their styles so no one could distinguish the work of one from the other, and both men worked on each panel. So successful were they at merging their styles that their artist friends made a game of trying to discern who had done what.[96] When reflecting on the work in a 1985 interview, Mr. Bywaters said he felt that in general his figures were a little looser in conception than Hogue's, but to the unpracticed eye they are indistinguishable.[97] They collaborated on the research, passing information back and forth depending on who was painting which subject.[98]

The artists researched their facts extensively, consulting such works as John H. Cochran's History of Dallas, J. F. Kimball's Our City, Dallas, Thrall's Pictorial History of Texas, National Geographic Magazine, books on period costumes and the files of the Dallas Morning News.[99] They also consulted prominent Texas literary figures such as Henry Nash Smith of Southern Methodist University and Texas historian J. Frank Dobie.[100] People passing by the work in progress, particularly those old enough to remember some of the earlier history, also contributed ideas that were helpful to the artists.[101]

They worked from 10:00 p.m. until dawn so as to not be disturbed by the flow of traffic in and out of the building during office hours. The artists first developed small line sketches (Fig. 48) which were projected by photographic means onto the blank wall. After applying a stabilizer to the wall, the outlines of the enlarged sketch were traced and the pigment was applied directly onto the plaster wall. A true fresco style would have been

too time-consuming and thus too expensive.[102]

The panels trace the development of Dallas from 1841 through the early 1930s, charting significant milestones in the city's growth. The first panel (Fig. 49) depicts the Tonkawah Indians watching John Neely Bryan notch a log for his cabin. The presence of the Indians and the forest setting indicate the untamed and undeveloped character of the area in the 1840s. Figures 50 and 51 show a portrait of Bryan and a picture of his cabin from Kimball's Our City, Dallas, one of the books Hogue and Bywaters consulted. A comparison of the scenes in this and subsequent panels to many of the photographs in Our City, Dallas would suggest that the artists used this book extensively as source material for the murals. Several buildings are produced with very few changes from the photographs used in the book. Our City, Dallas also gives commentary on the events depicted by Hogue and Bywaters which elaborates on their significance for Dallas' growth. The murals faithfully reproduce historic buildings and period costumes with great attention to detail.

The second panel (Fig. 52) shows settlers arriving on Cockrell's Ferry during the 1850s and 60s. The debris and partly submerged house amid the river's swirling waters indicate the hardships these early pioneers faced. Yet the stalwart farmers with their family on the barge and the wagons following behind ready to make the crossing, show a determination to overcome the hardships of the frontier and settle this land of promise. All eyes, even those of the dog on the prow of the barge, are looking ahead to the challenge facing them. A model for the wagon can be seen in a picture taken from Our City Dallas (Fig. 53).

The third panel (Fig. 54) provides the first glimpse of a settled Dallas, with people and livestock bustling through the streets. The text above announces that the first brick courthouse has been erected, the mention of its construction material alluding to its permanence. The building reproduced in Fig. 55 is a picture of the courthouse that appears in Our City Dallas. The artists painted it with wooden boards propped against the side because boards had been placed like that to support the heavy brick wall.[103] The text also tells of the arrival of French immigrants during the 1860s and 70s. An actual sign of this period, an advertisement for the business of W.C. Lobenstein, hides, wools and peltries is included in this panel (Fig. 56).

The fourth panel (Fig. 57) shows a more prosperous and refined group of people listening to an oration by John Henry Brown as the H & T C Railroad chugs through the scene. The railroad was built to Dallas in June, 1872 and opened for business July 1 of that year. The winning of the railroad was a turning point in Dallas' growth as a city. Had the railroad chosen another route, her history would have been quite different. Dallas' growth is reflected in this panel by the fact that the woods that encompassed Bryan's cabin in the first panel have been cleared to allow for the building of farmhouses and corrals.

In the 1880s and 90s, the text indicates that the city is putting on airs (Fig. 58). Several brick buildings form the backdrop for this scene and the text announces the building of the post office and city hall. This is a truly urban scene, with the inclusion of the Opera House indicating that a certain level of culture had been attained, and the more elegant dress of the people showing that the frontier had been tamed to the extent that there was time for

leisure now. The inclusion of the trolley car points to the modern conveniences the city had to offer. The source for the early mule-drawn trolley cars used in Dallas is from Our City Dallas (Fig. 59).

By 1890, the growth of the city, coupled with the lack of a convenient surface supply of water, led to the digging of the first artesian well (Fig. 60). A telegraph pole is visible in the background, testimony to another advance in lifestyle for Dallasites. With a couple of exceptions, the people are just general types in all of the panels,[104] but the artists researched very carefully their portrayal of devices such as the well and the telegraph pole, as well as appropriate costumes for each era. Fig. 61 shows a picture from Our City Dallas of Main Street in 1887, depicting telephone poles like those the artists have included in this panel. With the exception of the Indians in the first panel, a black laundress in this panel, and one black laborer in the ninth panel, all of the people depicted in the mural are white.

The seventh panel (Fig. 62) indicates that Dallas' growth has led to the need for city planning. A portrait of City Planner George Kessler in front of a map of Dallas with his arms outstretched to his engineers illustrates this. His likeness may be compared to a photograph of him that appears in Our City,Dallas and is reproduced in Figure 63. Two small inscriptions at the bottom of the panel identify the artists and state that the mural was a commission by the P.W.A.P., executed during the administration of Franklin Delano Roosevelt.

The eighth panel (Fig. 64) returns again to the problem of supplying the city with water,

and shows the construction of a dam to create Lake Dallas. Steam operated machinery and an automobile are two examples of the modern technology that was available in Dallas in the 1920's.

The ninth panel (Fig. 65) shows the linking of the city by viaducts bridging the Trinity -- the promise of the first panel is fulfilled. Tall buildings and smokestacks attest to the growth of the city and the innovations of steel-beam construction and the elevator, while in the bottom left corner of the panel F.D.R. looks on.

The tenth panel (Fig. 66) is a testimonial to the inventions of Henry (Dad) Garrett, the "Edison of the Southwest", according to Hogue,[105] who created the traffic signal and mobile radios for fire engines and police cars. His portrait is in the lower right corner of the panel. Above him a criminal is brought to justice thanks to his innovations.

Hogue made use of the configuration of the wall in his composition for this panel. The top of the door serves as the desk top for the judge, while the tips of a flame lick an actual fire hose coiled on the wall. Hogue deliberately chose to incorporate the hose into the mural in this manner.[106] In fact, the artists had to work around doors and windows all around the room. The low, spread-out nature of the composition and the stocky figures were a conscious choice to offset the heavy architecture of the room. Hogue commented at the time that they were trying to keep the murals on the plane of the wall. They didn't want them to "pop off" to come and meet you, nor recede away from the viewer.[107]

All of the scenes are montages, constructed so as to show the highlights of each stage in

the development of the city. None is the actual reconstruction of an event, but rather the representation of many developments that comprise the history of Dallas as a city.

The artists were honing their skills as muralists with each commission, and some of the progression is seen in these ten panels. While the work was in progress, Thomas Hart Benton, who happened to be in town, came by to survey the murals. Bywaters later recalled that Benton advised taking a more monumental approach to the scenes so as to stay away from an illustrator's perspective. He felt that as a result of heeding Benton's advice, the later panels (they were painted chronologically) had a perceptibly bigger design and more careful color composition.[108]

The style the murals were painted in evolves directly from the work that Hogue and Bywaters were doing at that time. Hogue's portrait of J. Frank Dobie of 1931 (Fig. 67) and Bywaters' self-portrait of 1935 (Fig. 68) are examples of their work that are contemporaneous with their involvement in the mural programs. The figures in the mural, while representational, are more generalized than their portraiture. There is an element of schematicization to the figures, which grows out of the artists' tendency to see their work in abstract terms. This same schematicization can also be seen in some of Hogue's easel paintings, for instance Squaw Creek of 1927 (Fig. 44). There is an interest in geometric planes and lines in the Dallas mural, yet the emphasis is on the mass of the objects portrayed. The individual panels are very full, with figures and structures crowded in on several planes as the artists tried to depict a lot of information in a limited space. At the same time, the intricate details are kept to a minimum so as not to distract from the

particular message of that panel. The goal of this type of historical mural is to tell a story to the broadest cross-section of the public, accordingly the artists strove to make the scenes clear and understandable. The backgrounds and minor details were painted by their assistant, Russell Bailey, while a professional lettering artist painted the text that runs along the top of each panel.[109]

Before executing the murals, sketches had to be approved by Dr. Ankeney. City officials were also consulted throughout the process, and Hogue recalls City Manager John Edy giving tacit approval of the sketches since he never voiced any objections to their plans.[110] In addition to working with city and P.W.A.P. officials on the design of their mural, the artists also got immediate feedback from the public as to whether their historical research was correct. One janitor stirred up a hornet's nest by insisting that the artists had mistakenly portrayed horse-drawn trolley cars in one scene when they should have been mule-drawn. Hogue took great exception to this, feeling that having grown up on a ranch he knew the difference between a mule and a horse, and had indeed painted a mule.[111]

Hogue and Bywaters were very concerned with the accuracy of their work and went to great lengths to research the history of Dallas, paying particular attention to details of dress and the rendition of buildings and devices such as the traffic signal. As seen in the pictures reproduced from Our City, Dallas, their portrayal was accurate. They approached these murals in a very business-like manner; they were being paid to represent a certain period of time and their aim was to do it in an interesting, professional and accurate manner. There were no hidden agendas. Their portrayal is from the perspective of white

males, which, given the narrow confines of what was acceptable to the Section, is probably the only bias that would have been accepted. No mention is made of the emancipation of blacks, or of women, for example, and what effects those occurrences would have had on society. No controversial times in Dallas' past are brought up. This is a positive, upbeat celebration of Dallas' growth as an important center for industry and commerce. The focus is not on specific events, but rather on significant developments in Dallas as a civic center -- the arrival of immigrant settlers, the coming of the train to Dallas, the building of the post office and city hall, etcetera.

The reception of the mural was largely positive, as a survey of local newspaper accounts will attest. The title of one article read "Murals on Walls of City Hall Object of Rapt Admiration", and talked of the attention the murals were receiving from employees and others who happened to pass by the site. An editorial in a Dallas newspaper hailed Dr. Ankeney for picking two of Dallas' most capable artists in Jerry Bywaters and Alexandre Hogue to execute the City Hall murals.[112] Acclaim from further afield was even more enthusiastic. Kaj Klitgaard, an art critic surveying American art on a Guggenheim fellowship, said after seeing these and other murals in Texas: "There can be no better mural painters in the country than Jerry Bywaters, Tom Lea, Alexandre Hogue and Tom Stell, Jr.[113] Thomas Hart Benton, in a letter written to an official of the Dallas Historical Society reprinted in part in the Dallas Morning News, February 10, 1940, praised the work of Hogue and Bywaters highly:

> Don't let any of the bespatted, bemonocled, or [caned] [sic] gentry who snoop around the skirts of art for a living throw mud on the city hall work of Bywaters and Hogue. I've seen enough art in my time to be sick of most of it and yet I found your Dallas City hall job interesting. If you want any

> art to grow in your locality it will have to grow through the efforts of such men as Bywaters and Hogue. In spite of all cultivated whoopings to the contrary, art cannot be imported. It has to grow. Keep your plant and water it. [114]

Hogue and Bywaters could not have asked for a stronger endorsement of their efforts to develop an art that was of their region.

The murals remained on view to the public until the building was extensively renovated in 1956. Most if not all of the walls which held the murals were destroyed in the renovation. There was no public outcry against the destruction of the murals.[115] An article in the Dallas Morning News told very matter of factly of their impending doom. Bywaters years later expressed the opinion that he wasn't all that upset that an early and imperfect effort at mural painting was being destroyed.[116] Hogue is not as forgiving over the destruction of the murals, but neither did he register a vociferous protest at the time of their destruction. Today he is keenly interested that the government-commissioned murals be preserved, and deeply regrets the loss of so many of them to neglect and remodeling.[117] It is probable that the public just took post office murals for granted -- passing by them daily and never thinking much about them once their newness wore off. Since they were the result of a large, federally-sponsored program and were commonly found in larger post offices across the country, it is easy to see how they could come to be thought of more as decoration than as artwork. Also, by the 1950's the increasing influence of abstract art must have made these murals appear outdated and provincial by comparison. It is perhaps due to the perspective of fifty years, and the fact that so many of these murals have disappeared, that public interest in them and the period of American culture that they represent is being

revived today. There has been some interest in recent years on the part of the City of Dallas to hire an art conservator to x-ray the walls in the Municipal Building to determine whether any of the panels were simply plastered over and might be cleaned and removed, but budgetary constraints have so far stalled this effort[118].

Chapter 4 Unsuccessful Competitions for the Texas Centennial, San Antonio Post Office, and Dallas Post Office Terminal

In 1935 a competition was announced for murals to be painted for the Texas Centennial. This is the only mural competition Hogue was involved with that was not organized by a U.S. Government Agency. The Centennial Exposition was one of five major expositions planned throughout the country in the 1930's. The other four included the Century of Progress in Chicago in 1933, the Panama California International Exposition in San Diego in 1935, the Golden Gate International Exposition in San Francisco in 1937, and the New York World's Fair in 1939. These fairs were showcases for the latest innovations in agriculture, transportation and manufacturing, and employed nationally-known designers to create master plans for the exposition site. The master plan for the Texas Centennial called for murals at several sites of Fairground Park in Dallas. Texas artists felt this should be an opportunity for local artists to showcase their talents and several of them, including Alexandre Hogue, Jerry Bywaters, Everett Spruce, Perry Nichols, Tom Stell, Otis Dozier, John Douglass, Harry Carnohan, and William Lester decided to join forces in submitting a proposal for the largest mural site in the Hall of State.[119] They did extensive research, then each artist produced one sketch, keeping their work to the same scale. The sketches covered Texas history through contemporary times. They worked in Hogue's studio since it was largest.[120]

The jury consisted of a committee from the State Board headed by Carleton Adams and the ten Associated Architects. Much to the disappointment of the Dallas artists, Eugene

Savage, then head of the Art Department at Yale University and known for rather decorative murals, was given the commission. Jerry Bywaters later admitted that the young group of Texas artists -- Hogue was the oldest at 37 -- lacked the professional experience and equipment to carry out such a large project in a short time.[121] Yet at the time, eager as they were for mural commissions to test their mettle, the choice of an outsider came as a great blow. The local artists felt that they could do justice to the theme of Texas history better than someone from another part of the country.[122] It seemed to them that they were being snubbed in favor of New York or European-trained artists. The Dallas group got together and wrote a letter to several influential people in the art world, including the New Mexico artist Emil Bisttram and James Chillman, Director of the Museum of Fine Arts in Houston, to ask for support in their claims that they had been unjustly bypassed in this competition, and that Adams was the only Committee member who had even bothered to look at their designs. Emil Bisttram, in response to their letter, chided the people of Texas (for the jurors were all local) for not having more faith in the ability of their local artists to represent Texas artistically at the Centennial.[123] Several of the local artists were asked to work as assistants on various mural projects or were given other solo commissions, but Hogue felt that these were awarded as consolation prizes and would have nothing to do with them.[124] Recently, six sketches by Alexandre Hogue, Jerry Bywaters and Otis Dozier for murals at the Agriculture and Foods Building were discovered at the Dallas Historical Society (Figs. 69-74). Done on a scale of 1/2" to 1', they show how the murals would be placed on the upper portion of the walls of the Agriculture and Foods Building, and include a man below for scale. The two sketches by

Hogue depict agriculture in Texas in a romantic and positive vein. Family Tree of Texas Fruits (Fig. 69) portrays a sturdy tree from whose limbs depend lush examples of all the fruits grown in Texas. Strong, hard-working men are busy harvesting the fruit. Three crates lie full on the ground and in the hands of one of the pickers.

In Food Sources - Vegetable Kingdom (Fig. 70) Hogue illustrates the history of agriculture in Texas, from the Indians, through the farmer of the 1930s, to the futuristic male figure on the right. The farmer receives inspiration and know-how from the Indian and the benefit of technological advances from the future. On the far right a soaring female figure, a symbol of fertility which is underscored by the ripe beans in a beanstalk below her, represents once more the wonders of the future. This is a very positive message. No clouds darken the horizon; Mother Nature provides just the right amount of sunshine and rain which, together with the industry of the farmer, result in bountiful crops.

The final ingredient in this equation is proper reverence for the land, which is illustrated by the two kneeling figures. Inspiration for this theme can be traced to the time Hogue spent in Taos, and his interest in native Indian culture. He was particularly impressed by their dependence on and devotion to nature and their integration of religion with nature. The kneeling figures of "Supplication" and "Benediction" are the complement to industry and technology in Hogue's vision of successful agriculture.

Although less fully developed than the completed mural would have been, the sketches show elements of style that link them inextricably to murals of this era. They are painted in a romanticized, schematicized style that lends itself to storytelling, for that is their

purpose. In order to make his point about the variety of fruits grown in Texas, in Family Tree of Texas Fruits Hogue adorns his tree with stylized examples of the fruit that work almost as symbols. In Food Sources, the stylized features and flowing hair, and arms which seem too long for the bodies, all contribute to the overall design. Line is the most important element; the heavy outlines of the figures and objects depict the scene simply and clearly, almost like a cartoon. Overall, the symmetrical, balanced composition lends itself to an easy reading of the message by the viewer.

No sketches remain of Hogue's entry for the San Antonio Post Office competition, which was held from February 2 through May 14, 1937.[125] The topics were limited to the history of Texas or the history of the San Antonio Post Office, and Hogue chose the Battle of the Alamo as his subject. He recalls making the swarming soldiers seem as though they were going to just spill out into the room.[126]

The competition for this important mural (sixteen panels, $12,000 fee) was nationwide. The judging of the entries was not entrusted to a local committee but was instead handled by Edward Rowan, Ralph Cameron, architect of the building, and the muralists Reginald Marsh of New York City and Ward Lockwood of New Mexico.[127] The award went to Howard Cook, an artist from Springfield, Massachusetts, with considerable prior mural experience.[128] There was no controversy surrounding the selection of Cook as the muralist. He worked for three years preparing the sketches and painting the mural, which was completed in May, 1939 and depicted San Antonio's importance in Texas history.

The competition held for the Dallas Post Office Terminal opened January 1, 1938[129] and

sketches were due by May 2, 1938.[130] The project was comprised of three murals measuring 25' x 10', 20' x 8' 4", and 5' 5" x 8' 4". The fee for the work would be $7,200. The competition was open to artists in the Western part of the United States.[131] No limitations were set as to theme. The communique from the Section also stated that "artists submitting designs of vitality and distinction [would] be invited to submit preliminary studies for murals for the Post Offices of fifteen other cities."[132] Twenty-four artists from this competition were selected for other mural projects.[133] In all, 147 artists were considered in the competition. Entries covered a variety of subjects including methods of mail delivery, allegorical figures and Texas history. Two entries were disqualified because the artists had signed their name to their work.[134]

Arthur Kramer, President of the Dallas Art Association, served as chairman of the advisory jury to the Section of Fine Arts. The committee was comprised of Mr. Frank Witchell, of the firm of Lang & Witchell, architects of the building, and Mr. Richard Foster Howard, Director of the Dallas Museum of Fine Arts.[135]

While typical of the process followed in selecting an artist to execute a mural, this particular competition was also at the center of a heated debate about the even-handedness of the Treasury Department's decisions.[136] Assurance had been given to interested Texas artists that a competition for the murals in the Dallas Post Office terminal would be held, when word leaked out that two California artists, Lucien Labaudt and Edward Biberman, had been selected for the job on the basis of their entries for the San Antonio Post Office competition. The Dallas group quickly organized and sent off first a

telegram and then a formal letter to Edward Rowan protesting the appointment of these two artists when local artists had not even been considered.[137] They had been entering competitions for buildings in other states in the hopes of drumming up interest for mural sites in Texas, and they felt that the Dallas Post Office terminal represented a big enough project to warrant its own competition, rather than rely on an artist selected from another competition. They persuaded Congressmen Hatton W. Sumners and Sam Rayburn to put pressure on the Treasury Department, with the result that the Treasury Department reconsidered its appointment and held the competition just described.[138]

Peter Hurd from New Mexico was the winner of the competition and painted the mural in the Post Office terminal. The title of his work was Eastbound Mail Stage, Pioneer Home Builders, Airmail over Texas (Fig. 75). The mural was dedicated in 1940. Hogue was cited by one reporter for submitting the most original design in the competition.[139] His subject was weather observation (Figs. 76-78). There were no restrictions on subject matter for this competition, but the entrants tended to choose subjects either from the history of Texas or the U.S. Postal System. Jerry Bywater's entry, for example, depicted the arrival of the mail stage in a small Texas community. Hogue's choice of weather observation was influenced by his lifelong interest in man's activities and in the part that phenomena like the weather and sciences such as astronomy and agronomy played in these activities. The technical skill he exhibited when drawing these weather observation instruments would be seen again in the drafting work he did for North American Aviation during World War II (Fig. 79). The theme of weather observation was central both to his works concerning the Dust Bowl and to several watercolors of tornadoes that he later did.

In fact, the threatening sky depicted in the second panel of this series comes directly out of a 1933 painting entitled Dust Bowl (Fig. 80). While growing up on the ranch near Dalhart, he had the opportunity to observe directly the weather conditions he later portrayed. He felt that this enabled him to depict authentically various weather conditions and their effect on the land.[140]

Of his entry for the Dallas Post Office competition, one of the three panels is now lost; it showed a scientist making calculations about the weather (Fig. 76). One of the remaining panels, entitled Clouds Reveal the Weather (Fig. 77), shows sophisticated weather observation apparatus against a dramatic sky. The final panel, entitled Weather Observation (Fig. 78), depicts a variety of weather conditions and cloud types with a weather balloon soaring across the sky. Unlike his other mural competition entries, which contain several figures, this sketch depicts just one figure in all three panels. Rather than illustrate a chapter from history, this work focuses on natural phemomena, and allows Hogue to give free reign to his interest in patterning and line. This is seen, for example, in the fine line of the balloon etched across the fluffy clouds in the third panel. All of the mural designs were included in an exhibition held during the spring of 1938 at the Dallas Museum of Fine Arts, which received a warm review in the Dallas Morning News article cited above.

Hogue felt that even though the competition had finally been arranged, no one on the jury expected a local artist to win, and so their entries were not seriously considered. Arthur Kramer later told Hogue that he had fought desperately for Hogue's entry, particularly

because Hogue was the only entrant to notice that one of the walls was a "hanging" wall, open underneath, and had taken this into account in the design of his mural. Hogue credits Kramer with the fact that he and Jerry Bywaters were chosen, on the basis of their entries for this competition, to execute a mural for the Houston Post Office terminal.[141]

Chapter 5 Graham, Texas Post Office Mural and Amarillo Post Office Competition

The next mural that Hogue completed was also the result of a commission awarded him by Dr. Ankeney for the Section of Fine Arts. It was installed February 1939 in the Graham, Texas Post Office, just northwest of Dallas.[142] Hogue was paid $550 for the work.[143] The title of the work is "Oilfields", and it is painted in oil on canvas which was framed and mounted on the wall (Fig. 81). The finished size is 6' 6" x 12'. Because he worked on canvas, Hogue was able to paint the mural in his studio at the Hockaday School, where he was teaching at the time.[144]

Hogue's interest in the theme of the oil industry stemmed from a commission by Gulf Oil Company for a painting to accompany a 1937 article in Fortune Magazine.[145] The result was Pecos Escarpment (Fig. 45). In order to learn more about his subject he took several field trips with a representative of the oil company named Swede Roark. Roark showed Hogue the various pieces of equipment used in oil extraction and explained their function. He served as technical consultant whenever Hogue had a question about a particular operation or piece of machinery. It was only after this thorough research that Hogue felt confident he could do justice to the subject. The same meticulous approach to detail and analytical eye that contributed to his success as a letterist and would later distinguish him as a draftsman were applied to his painting.

The town of Graham was named after the man who discovered oil there, E.S. Graham. Since oil was the lifeblood of the town, that was the subject Hogue decided to depict. The focus of the mural is on the pumping unit used to extract oil from the earth, and the men

who operate it. The landscape is minimal; the high horizon common in Hogue's work serves to compress all of the action into the foreground. The air is stripped of atmosphere -- objects in the distance are as clear as those in the foreground.

There is no commentary here on the condition of the land, nor of man's effect on it. One might expect, given Hogue's outrage over the destruction of the land during the Dust Bowl, that he would feel similar distaste for the oil machinery dotting the hills of West Texas. He, however, apparently was not disturbed by the activities of the oil companies, which he felt removed the oil from under the ground and did not rape the surface the way farmers of the 1920's did. As discussed in Chapter 1, the focus of his art had shifted at this point, and a new interest was taken in the innate beauty of the lines of machinery as opposed to the natural lines of the landscape. He was more interested in the formal problems of painting than in providing social comment. This is clearly seen in the juxtaposition of the piece of equipment known as a Christmas Tree with a cedar tree in Oil Man's Christmas Tree of 1941 (Fig. 82). In the Graham mural, two workers in uniforms, their faces obscured by caps and goggles, can almost be seen as extensions of the machinery rather than as individualized men. The broad, unremarkable features of the laborers contrast with the more refined features of the other three men in the scene. The same stylized treatment of workmen, and focus on the beauty of the machinery can be seen in another oilfield work of 1940, Hooking on at Central Power (Fig. 83).

On the left hand side of the Graham mural stands a portrait of E.S. Graham.[146] He stares past the viewer -- part of, but not involved in, the immediate action of the scene. The man

on the extreme right, who is intended to portray an engineer giving instructions to the foreman, is a portrait of Boyd Street, the Postmaster of Graham. It has been remarked that the man over whose shoulders Mr. Street points bears a certain resemblance to Hogue, but this was not intentional.[147]

The public reception of the mural was favorable, as indicated in newspaper accounts after its installation. Mr. Street wrote to Hogue in a letter reproduced in the Dallas Times Herald that "[Mr. Graham's sons] were very much pleased with the likeness of their father and highly complimentary to the entire mural." The same newspaper article said the mural had received favorable comment throughout the city.[148] Years later, the Smithsonian Institution approached the town of Graham with a request to remove the mural to the Smithsonian. The Postal Service refused their request, preferring to keep the mural in the Graham Post Office.[149] The unfortunate consequence of this action may be that as the town grows further away from its oilfield origins the mural may come to be viewed as outdated, and a future Postmaster might discard it, as many other murals of this era have been. So far, however, the Graham mural has remained on display at the Post Office, and in the Summer of 1992, when the Post Office is moved to a new, larger facility, the mural will be sent to Dallas for cleaning, then reinstalled in the new building.[150]

In 1939 Hogue entered a regional competition for a mural to be painted for the Amarillo Post Office and courthouse.[151] The commission was awarded to San Antonian Julius Woeltz, who was paid $6,500 for his oil-on-canvas mural entitled Cattle Loading, Cattle Branding, Oil Rig, Coronado's Exploration Party in the Palo Duro Canyon, Gang Plow

and Disc Harrow. (Fig. 84) The work was painted in situ and dedicated in 1941.[152]

Sketches were to be done in the scale of one inch to one foot for the 6' 6" panels destined to grace all four walls of the lobby. Hogue's entry was a tongue-in-cheek view of progress in the West. (Fig. 85). He portrayed the demise of the buffalo and the American Indian, with a progression from the fencing in of the plains with barbed wire to the stock yards. Bleached buffalo skulls litter the path along the way, railroad ties slowly replace the cattle trails, and crops are planted on what used to be open range. The format of a long, narrow band compresses the action into the foreground, increasing the impact of the thundering herd and forcing the viewer to confront the main theme of the mural, which is the disappearance of the frontier. Along the top of the panels Hogue had composed the following poem:

> Where bison once roamed in the buffalo grass,
> Came trails through the range for cattle to pass,
> Then the fence and the plow stopped the trail of the cow,
> And where now to market run rusty rails,
> Is only the memory of dusty trails.

Hogue's passion for the land and outrage at its destruction which inspired his Erosion Series surface once again in this mural. He explored the theme depicted in his Amarillo sketch in another piece from 1938, a lithograph entitled End of the Trail (Fig. 86). This lithograph graphically portrays the consequences for cattle of fencing in and plowing the lands where they once roamed. The plow, having wreaked destruction on the land it was intended to cultivate, lies broken and abandoned in the barren landscape it created. The fence, no longer of any use since the land has been destroyed, has also fallen into disrepair. One coil of the barbed wire wraps itself around the bleached skull of a longhorn steer,

suggesting that it had literally strangled it.

The jury consisted of Mrs. Henry Earl Fuqua of Amarillo, chairperson; Mr. Paul Horgan of Roswell, New Mexico; Mr. Guy Carlander, architect; Mr. E.L. Roberts and Mrs. O.T. Maxwell, both of Amarillo. According to Hogue's brother-in-law from Amarillo, there weren't any qualified art critics among the Amarillo contingent, at least, and the largely lay committee could hardly have been amused by Hogue's views on the development of their region.[153]

Hogue was not surprised when he did not win. He has always let his convictions be known where the environment was concerned, and was no stranger to controversy. After several of his Dust Bowl paintings were published in an article in Life Magazine, a group of West Texans, insisting that he had exaggerated conditions or chosen isolated situations, raised money and sent a representative to Dallas hoping to buy Drouth Survivors (Fig. 87) so they could publicly burn it.[154] As pointed out in the earlier discussion of Section Murals, regardless of artistic merit or the truth of the message, a work that didn't follow the Section's unstated guidelines for subject matter portraying positive and uplifting views of America was not likely to be chosen in a competition. Even if Hogue's entry had been selected by the local committee it is doubtful that it would have been endorsed by Bruce and Rowan in Washington.

Chapter 6 Houston, Texas Post Office Mural

From 1939 to 1941, Alexandre Hogue and Jerry Bywaters worked on a mural for the Houston Post Office Terminal at 500 Washington. The commission for this work was awarded to them as a result of their entries for the Dallas Post Office Terminal competition in 1938.[155] The subject they chose was the history of the Houston Ship Channel. The mural consisted of four large oil-on-canvas panels, and four smaller panels, with two of the smaller panels devoted to explanatory text. The panels were arranged on either side of a 40' wide lobby, as shown in Figure 88. Each side measured 6' 2" x 18' 2". To accommodate a grille in the middle of each wall, the two larger panels were placed to either side of the grille, with the text panel directly above the grille. Arrows indicated which panel that particular portion of the text described. Two small panels depicting schematic aerial views of the Ship Channel were placed directly below the grilles. The text served to fill in the rest of the history of the Ship Channel that was not portrayed visually in the large panels.[156] Additionally, the text panels were designed to isolate the space surrounding the grilles from the design of the murals. Rowan's office had suggested that the artists simply surround the grilles with the mural, but because they were open to the room behind and movement in the other room could be seen through them, the artists felt this would be too distracting. The lettering of the text was planned very carefully -- not only to tell the story they wanted to tell, but to achieve a harmonious balance. The monochromatic color scheme of the text and aerial views was designed so as to detract as little as possible from the visual impact of the large panels.[157]

Instead of merging their styles completely, as they had done in Dallas, the artists chose to divide the work, with one taking either side of the lobby, nonetheless making sure their styles were complementary.[158] When they painted the mural in Dallas, both men were in Dallas at the time, and it was feasible for them to work together physically while they painted. When painting the mural for Houston, each man worked in his own studio, completing the work while fulfilling various other commitments. Since both were accustomed to working in a representational vein, with similar approaches to illustration, it was easy for them to make their styles complement each other. They decided that the history of the Ship Channel divided easily around the Taft Administration. They then flipped a coin to see who would paint which part, with Hogue taking the early history, up to the 1910 surveying and dredging of the Ship Channel, and Bywaters portraying the more recent history.[159]

The artists made many sketches along the banks of the Ship Channel to prepare for their work, consulting Port officials and Houston Chamber of Commerce staff for historical details. Oil and cotton company officials allowed them to inspect their facilities along the Channel as well.[160]

Hogue's panels show the arrival of the steam-powered boat the "Diana" in Houston to take on wood, passengers and cargo, and the surveying and dredging of Buffalo Bayou (Figs. 89 and 90). His small panel gives an aerial view of the Ship Channel as it stretches from Houston to the Gulf of Mexico, situating the work for the viewer (Fig. 91). Bywaters' panels depict the shipping of petroleum products on the left, and cotton on the

right -- foremost among the many items leaving Houston for foreign destinations (Figs. 92 and 93). His small panel gives a schematic aerial view of the turning basin and beginning of the Ship Channel, showing the placement of several large docks (Fig. 94).

As in the Dallas mural, the configuration of Hogue's figures does seem to be tighter; there is more detail given and the scenes are more active. Once again the people portrayed are generalized figures rather than portraits.[161] The more refined features of the sheriff overlooking the loading of the "Diana" distinguish him from the dock workers and the Indian woman waiting behind him.

In order to add historical and visual interest, Hogue included a building on the far bank of the Ship Channel that was the capitol used by Sam Houston when he governed the country from Houston. The log cabin shown is a copy of Houston's law office. Neither building bears any time or place relation to the turning basin; they are introduced to give a feeling for that time and to balance the composition. The wooden Indian beside the hotel on the dock, typical of the era, is included for the same reasons.[162]

As is typical of Hogue's work, the horizon is extremely high and the action is compressed into the foreground. The levee of the channel is characteristic of his treatment of landscape but is a relatively minor part of the composition. All attention is focused on the activities on the dock, which is the picture of industry and hard work. The dock workers attend dutifully to their tasks and the docks are clean and unlittered. Smoke bellows from the stacks of the "Diana" as she makes ready to depart. Hogue's predilection for clarity results in clear, crisp lines even on objects in the distance. The colors used are earth tones

-- browns, ochres and greens.

The same industry is noted in the next panel, which depicts the surveying and dredging of the Ship Channel. There are no idle hands. Every worker is busy performing his duties. More of Hogue's characteristic treatment of landscape is seen here, but the focus is on the men and their machinery. Hogue's interest in how things work is evidenced in the accurate and detailed portrayal of the surveying and dredging equipment. The scene is a testimonial to the ingenuity and hard work of the men who opened up forty-five miles of Buffalo Bayou with the tools available to them, to enable Houston to become the large and successful port that it is today.

Bywaters' large panels focus on the industry of the Ship Channel in the 1930s, when an even larger channel -- thanks to a federal grant that provided funds to enlarge it -- allowed for ocean-going vessels to reach Houston. He chose to portray the loading of petroleum products and cotton, two chief exports of Texas, on vessels headed for other world ports.

The faces of the workers are largely averted or obscured; those that are visible are generalized. Attention to detail is instead focused on the ships, the products being loaded, and the methods of loading those products. Browns, greys and rusts prevail. No landscape livens the color scheme. Like Hogue, Bywaters was very attentive to detail -- the cotton is shown baled as it was in that day and the portrayal of the pipes and valves of the oil storage tanks is based on research done with oil companies active in the Port of Houston at the time.[163]

The artists submitted detailed drawings (Figs. 95-97) to Charles Crotty, Assistant Port Director, for approval of the content before sending them on to Dr. Ankeney and then to Rowan and Watson in Washington.[164] Several sketches were sent to Rowan, who selected the approach he liked best and asked the artists to proceed with that. Letters back and forth between Rowan and Bywaters and Hogue attest to the fine-tuning of the design that took place before its completion.[165] Rowan would make a suggestion and the artists would respond, until eventually a completed design was arrived at that was acceptable to all parties involved. A comparison of Jerry Bywaters' preliminary design (Fig. 97) to the finished mural (Figs. 92 and 93) shows that the artist's original concept could evolve considerably while the mural was in progress. The commentary between Rowan and the artists, however, revolved more around the layout of the panels on the lobby wall than around concerns about content and style. There was never a situation, for example, where the artists felt their integrity was being compromised, and in almost every instance the artists' suggestions, after presenting their arguments, were heeded by Rowan. Because their views were largely consistent with the program, unspoken but endorsed by the Section, there was no conflict of interest to impede the artists' progress. Their work at this point in their careers was representational, which was what the Section wanted for these murals, and they were very conscious of portraying the history of their subject faithfully, so they had no hidden agenda which might have caused problems with the decision makers at the Section.

Each artist was paid $1,300 for his work; $300 was paid upon approval of the preliminary

sketches, $400 upon approval of the full-size cartoon, $500 upon completion of the mural, and $100 upon installation.[166] The praise from Edward Rowan was enthusiastic. He wrote Hogue that he was "completely delighted with what [he had] done" and added that if "the delay in completing the work had anything to do with [his] achieving this high quality [he was] very grateful."[167] The murals were installed in July, 1941 after two years of research and actual work, the original 182-day commission having twice been extended.[168]

Several newspaper articles written during the progress of the mural and upon its installation attest to the interest that was generated by these murals.[169] Pictures of the artists at work accompanied some of the articles, as well as the backgrounds of the artists and commentary on the research they had done for this project. When the Post Office Terminal Building was destroyed in 1962, the murals were detached from the walls and put into storage by the postmaster, G.J. Poitevent. Because the canvas had been attached directly to the wall, bits of plaster clung to the back as they were pulled off and the canvas was rolled up in this condition. They were discovered in 1975 by a district manager of the U.S. General Services Administration named E.L. Feldhousen, in a government storage area in Houston, as a result of a search initiated by John O'Neill of the Art and Art History Department at Rice University. Mr. O'Neill was part of a team at Rice University conducting a government survey of Post Office murals in the Houston area. The murals were included in an exhibition and symposium on government-sponsored art in Post Offices in the Houston area entitled: "1930's": The Arts in America and Government Policy for the Arts", which was held March 26 - April 4, 1976 at Rice University.[170] The

discovery of the murals stirred up public interest in their fate once again[171], and after their remounting, they were hung in the lobby of the Bob Casey Building at 515 Rusk, in Houston, in the configuration shown in Fig. 98. They are now on view to the public in the Bob Casey Building.

Conclusion

In the fifty years or so that have passed since many of these murals were executed, public interest has ebbed and waned, and many have been lost or destroyed. The style and subject matter of American Scene painting of the 1930's may seem hokey and simplistic by today's standards. The large scale government programs that funded the mural programs have been disbanded, and the state of government patronage of the arts continues to be bedeviled by issues of acceptable content, witness the recent controversies over NEA-funding of theatre and art work deemed by some to be indecent or pornographic. However, from time to time interest in the murals is revived, as evidenced by the symposium on Houston-area Post Office murals held at Rice University in the late seventies, and by the publication of books like Marling's and Beckham's in the 1980's.

One of the aims of the government programs that patronized these mural artists was to encourage excellence in the American art scene. Relatively few of the murals produced under these programs merit such praise, and indeed Hogue's murals, while competently executed, are not as enduring as his other work. Technically they are not as polished, and visually they do not have the same force as his individual pieces. However, the impact that the encouragement these artists received, both financial and emotional, on their work beyond the murals must be measured as well when determining whether the programs were successful on this count. Edward Bruce, when evaluating the first P.W.A.P. project, described the effect of the government programs on artists in an article for the American Magazine of Art in 1934:

> The reaction of the artists to the project... has been that while the economic

> relief afforded them by the project was enormously appreciated and greatly needed, the spiritual stimulus to them in finding that they were recognized as useful and valuable members of the body politic and that the government desired their work, has been simply amazing.[172]

While the Texas artists like Hogue were gainfully employed during this period and were not dependent on government patronage for survival, the opportunity to have their work recognized on a larger scale was important for their careers. Their much-publicized struggles to obtain mural commissions provided a forum for airing their views on regional art, and indeed by the late 1930s the Texas regionalist school was receiving recognition from national critics. Ten Dallas artists were featured in the 1939 Golden Gate Exposition in San Francisco, and Donald Bear, then director of the Denver Art Museum, made the following observations on their work:

> I think that certain names such as Alexandre Hogue, Jerry Bywaters, William Lester, Everett Spruce, Otis Dozier, Perry Nichols and of course others have defined the colony in terms of national as well as regional importance and, after all, what does regional mean in the terms of art except to give a local subject an emotional response and definition to the quality of the artist's reaction so that it has meaning that is beyond the limitations of the picturesque...these Texas artists whose work has interested a wide exhibition audience have not only caught the breadth of the country which they paint but have conveyed in terms of true social meaning something of the character of the people and their relation to the land. They have also made of an individual style, a vehicle which strengthens the meaning and gives clarity to their pictorial and social ideas. They have created Texas art.[173]

While Bear's observations highlight the impact that Texas artists were having on the art scene, both locally and nationally, it is difficult to make a case that a Texas 'style' of art existed that was distinct from what was being produced elsewhere in the country at this time. The currents in art that informed the Dallas artists in the twenties and thirties -- Paris modernism, figuration, nationalism -- affected artists across the country as well.

What distinguishes their work and holds it together as a group is their intent -- their desire to produce work that was at once informed by the history of art yet inspired by subject matter that was intensely personal and intimately understood.

The Texas artists continued to receive favorable notice of their work. The Texas regionalist group was singled out for comments by critics at the 1939 New York World's Fair.[174] As early as 1933, when the Museum of Modern Art mounted a major exhibition of American art to tour sixteen cities, Dr. Ankeney was asked to select Texas artists to be included. He chose works by Hogue, Carnohan and Dozier, obviously satisfied that these artists could hold their own on the national level. In 1936, Spruce was given a show in New York, and Hogue and Bywaters followed with a show at the Boyers Gallery in New York in 1937. Holger Cahill, in his introduction to New Horizons in American Art, pointed out that the Federal Art Projects, by allowing artists to work in their home regions and by bringing art to the public in regional areas, helped reverse the "brain drain" to the already established art centers in the cities and so fostered art movements in various regions of the country.[175] He cited the Texans in particular in a 1939 article in Parnassus, saying they were "a group of artists [who had] gone far beyond local narrative", having established "a regional point of view."[176]

The problems inherent in government involvement with such a large undertaking as the mural projects are numerous, and many of the artists questioned the effectiveness of the program. Hogue, in retrospect, feels he spent more time and effort than it was worth entering the competitions when he considers what else he might have accomplished during

that time.[177] Those generations of Americans who have enjoyed the work of these artists gracing public buildings thanks to the Section of Fine Arts, however, are grateful for their efforts. Indeed, that was the other aim of these programs -- to provide a way for the general public to learn about and appreciate American art. Holger Cahill wrote in 1936 that he felt that the bond between the artists and the public had been broken after the Civil War. Art-for-art's sake predominated instead of art-for-nature or human society, and this had led to the artist divorcing himself from a general audience. The rediscovery of the American Scene, prompted by the Great Depression and the establishment of government art projects, had reawakened the relationship between the American artist, their public and their environment, an important emphasis for the artists of the Dallas Nine. This was best exemplified by the direct, accurate portrayal by artists like Hogue of their subject matter in these Section murals.[178] It is hard to judge how much of an impact these murals had in regard to educating the American public in art. It is safe to say, though, that they played an important part in documenting an era in American society, when great economic and cultural changes were sweeping the country and we were looking for a way to express our hopes for the survival of a way of life that was thought by most to be ideal.

Fig. 1 Millet, **The Gleaners**

Fig. 2 Copy of 'The Gleaners'

Fig. 3 Clarence Conaughy, **The Golden Valley**

Fig. 4 Lauros Phoenix, Rip Van Winkle

Fig. 5 **Texas Hill Country**

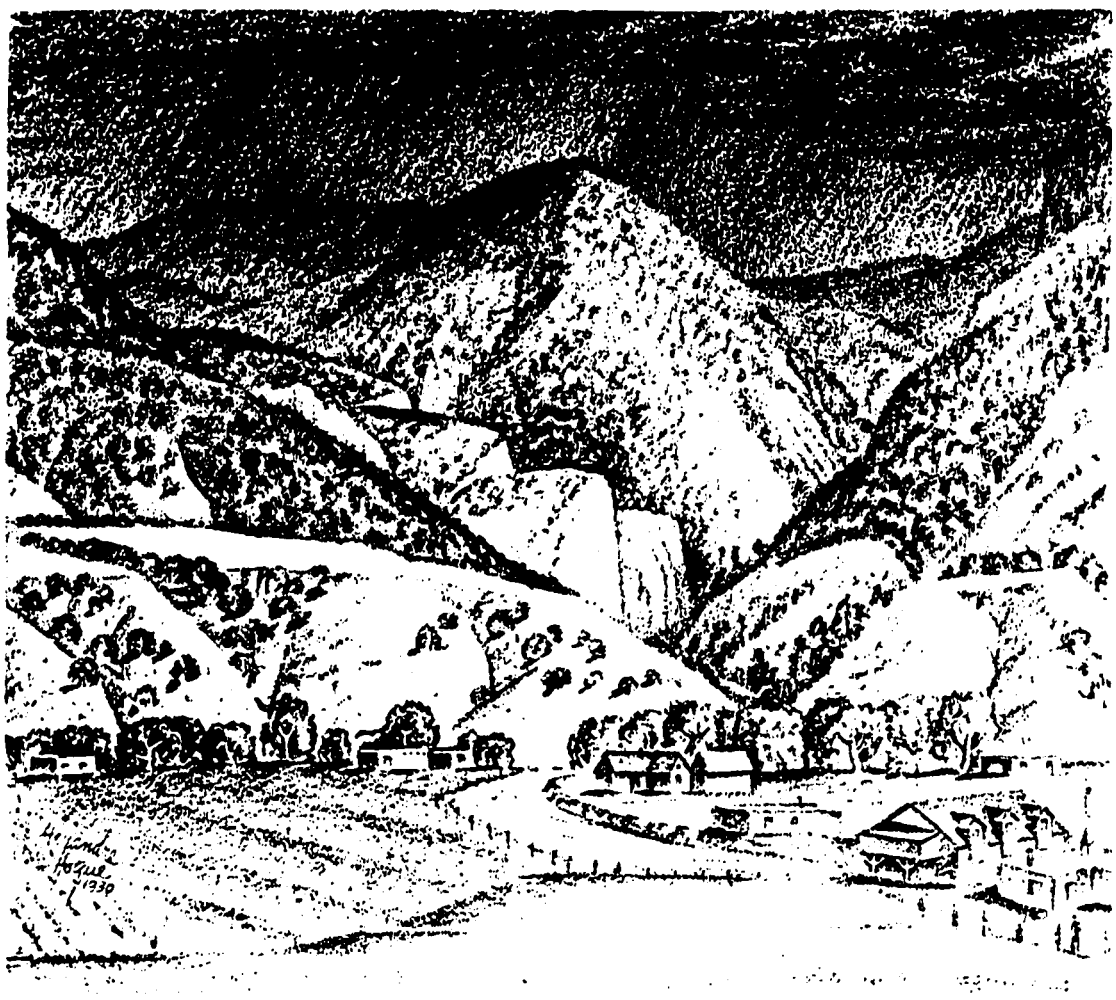


Fig. 6 **Questa, New Mexico**

Fig. 7 **Holocaustal**

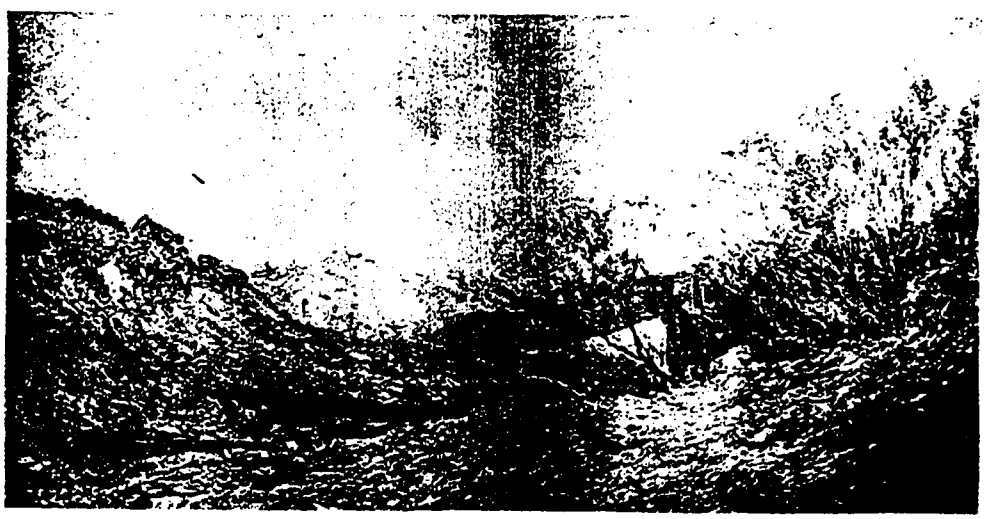


Fig. 8 Frank Reaugh, **Stray**

Fig. 9 **Rio Grande Valley Near Taos**

Fig. 10 Ernest Blumenschein, **Sangre de Cristo Mountains**

Fig. 11 **Terraced Farms**

Fig. 12 **Red River, Box Canyon**

Fig. 13 **Irrigation - Taos**

Fig. 14 **Red Earth Canyon**

Fig. 15 Buck Dunton, **Horse Roundup - Rustlers**

Fig. 16 **Studio Corner - Taos**

Fig. 17 **Drouth Stricken Area**

Fig. 18 Jerry Bywaters, **Sharecropper**

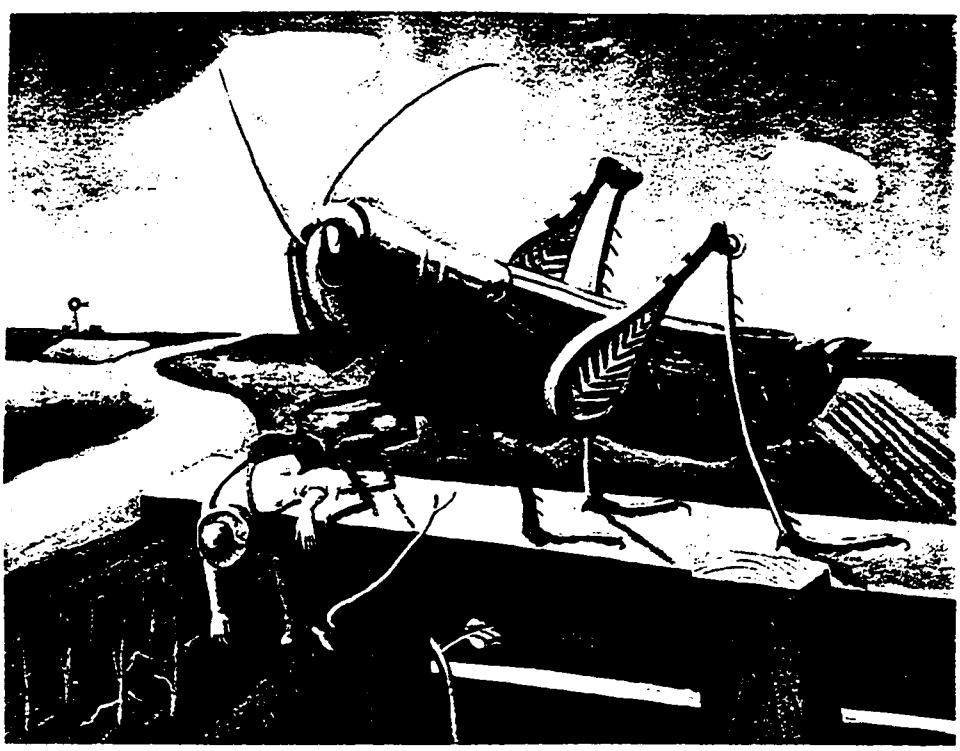


Fig. 19 Otis Dozier, **Grasshopper and Farmer**

Fig. 20 William Lester, **The Rattlesnake Hunter**

Fig. 21 Everett Spruce, **Swollen Stream**

Fig. 22 Tom Stell, **Texas Farm Scene**

Fig. 23 Perry Nichols, **West Texas Snow**

Fig. 24 Charles Bowling, **Church at the Crossroads**

Fig. 25 Lloyd Goff, **Before the Fencing of Delta County**

Fig. 26 Harry Carnohan, **West Texas Landscape**

Fig. 27 Don Brown, **Death and Transfiguration**

Fig. 28 Otto Dix, **Portrait of Sylvia von Harden**

Fig. 29 Pablo Picasso, **Mother and Child**

Fig. 30 Thomas Hart Benton, **Bubbles**

Fig. 31 Thomas Hart Benton, **Palisades (American Historical Epic)**

Fig. 32 Thomas Hart Benton, **The Pathfinder (American Historical Epic)**

Fig. 33 Thomas Hart Benton, **Boomtown**

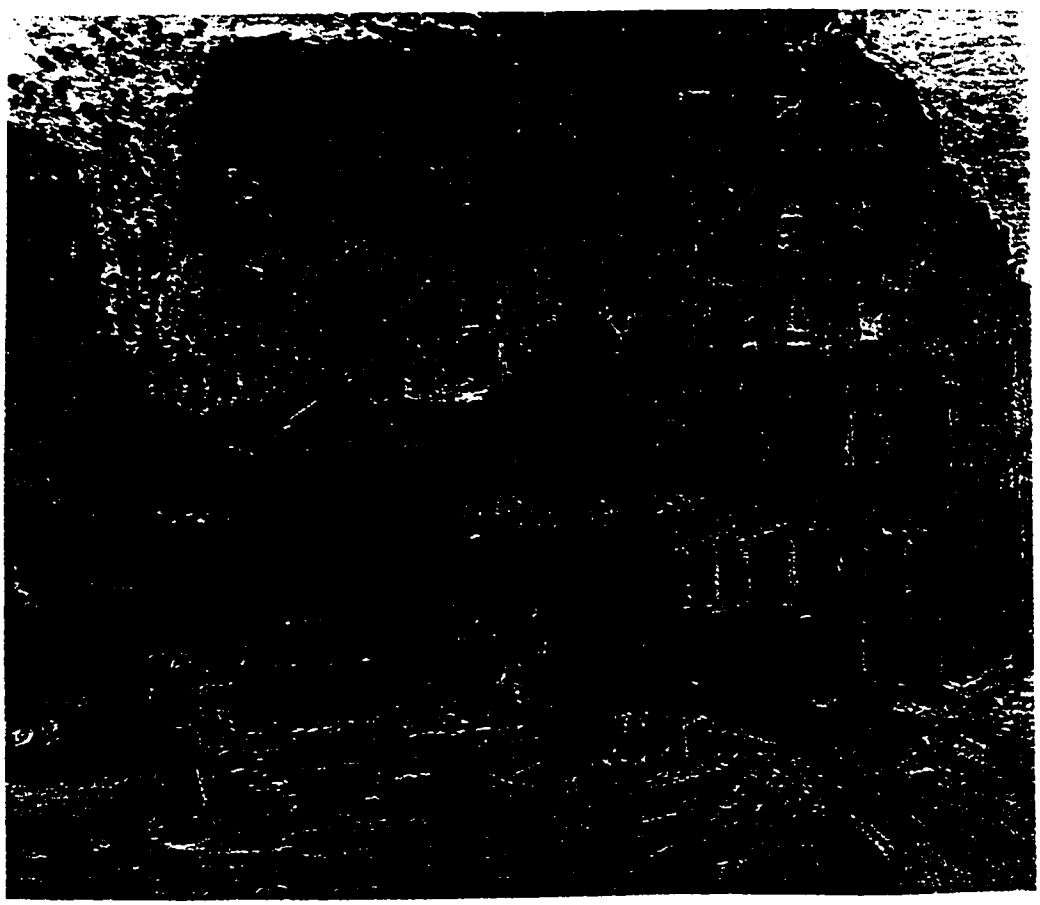


Fig. 34 Grant Wood, **Paris Street Scene with Green Bus**

Fig. 35 Grant Wood, **Stone City**

Fig. 36 Grant Wood, **American Gothic**

Fig. 37 John Steuart Curry, **Baptism In Kansas**

Fig. 38 **Across the Valley - Taos**

Fig. 39 Diego Rivera, **Mural for the Secretaría de Educación Pública**, detail

Fig. 40 José Clemente Orozco, **Mural for Dartmouth College**, detail

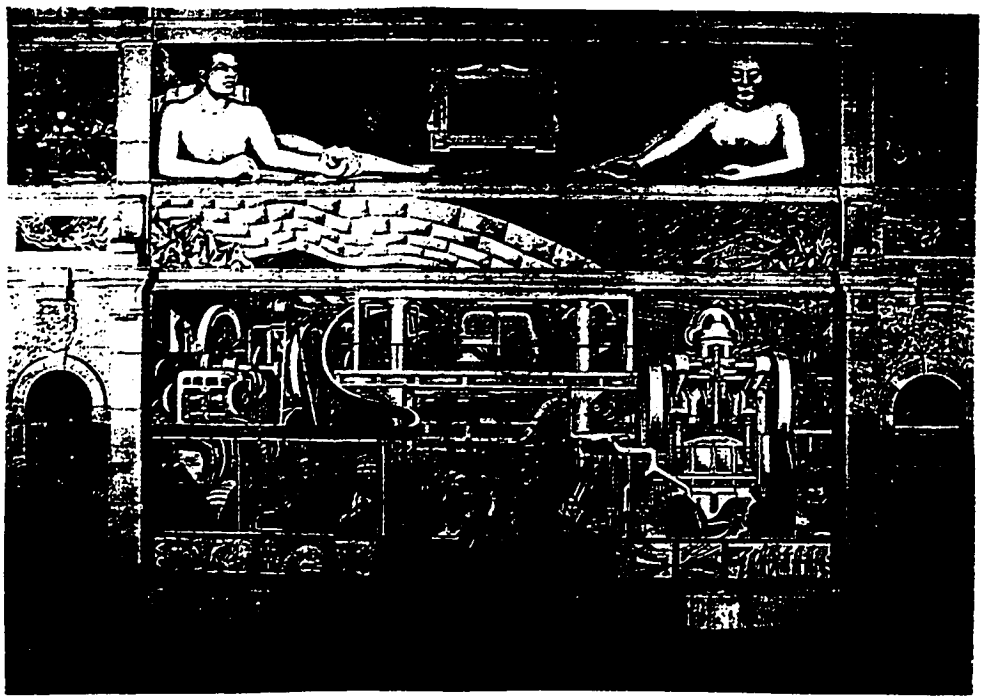


Fig. 41 Diego Rivera, **Detroit Industry**, detail

Fig. 42 David Alfaro Siqueiros, **Mural for Mexican Quarter of Los Angeles**

Fig. 43 **Mother Earth Laid Bare**

Fig. 44 **Squaw Creek**

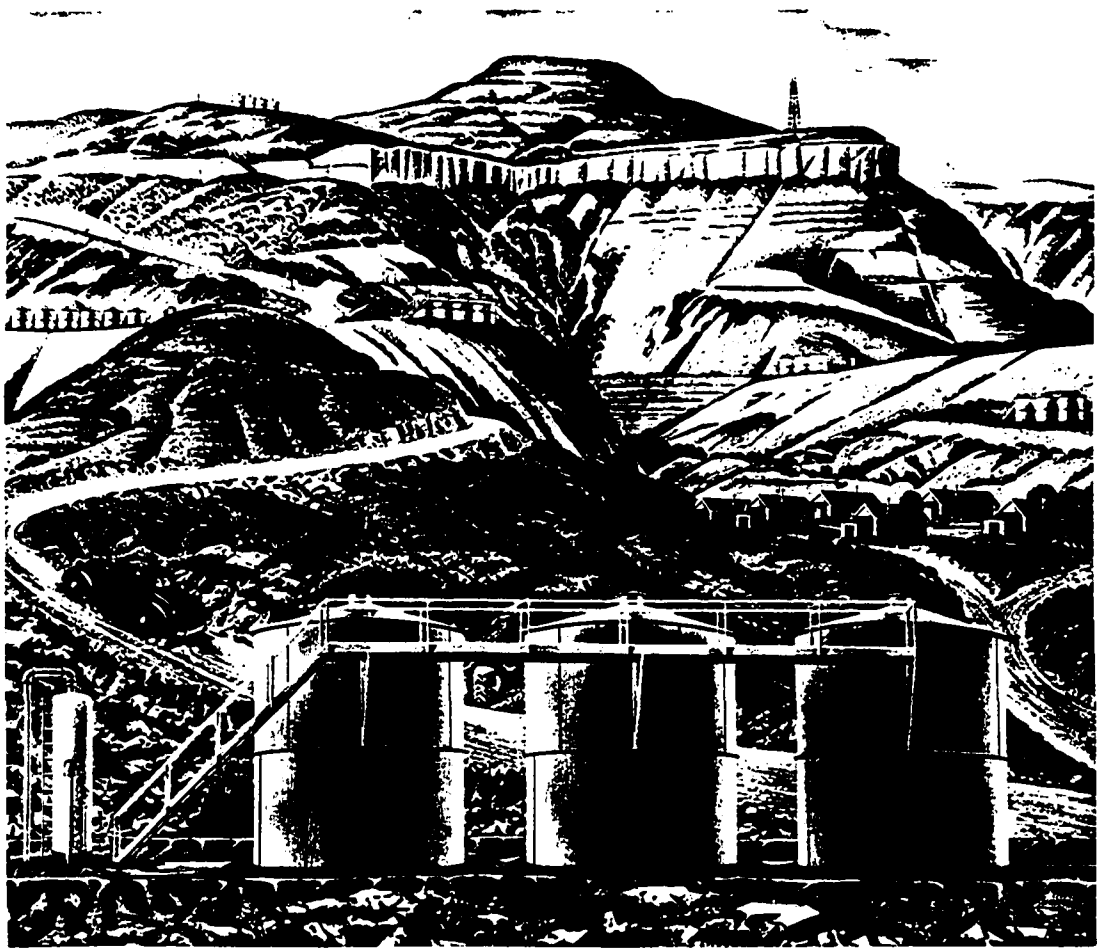


Fig. 45 **Pecos Escarpment**

Fig. 46 **Calligraphic Tornado**

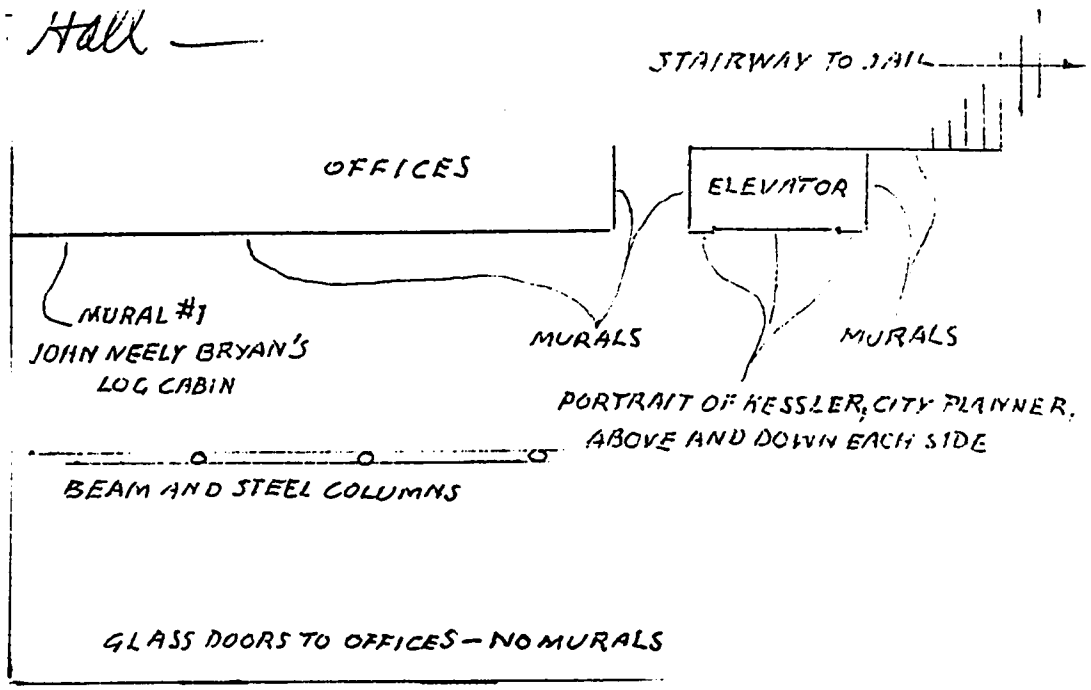


Fig. 47 **Arrangement of Dallas Municipal Building Mural**

Fig. 48 **Line Sketch of Dallas Municipal Building Mural**

Fig. 49 **Panel 1, Dallas Municipal Building Mural**

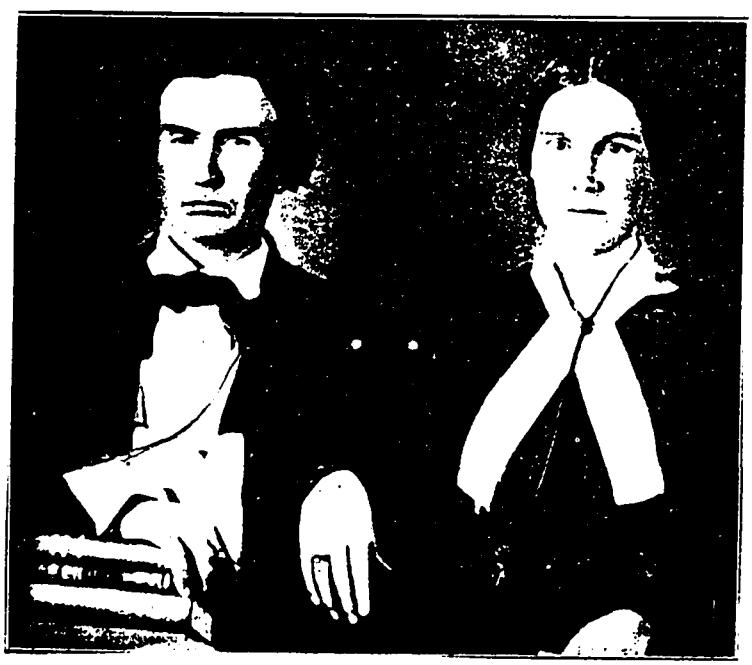


Fig. 50 **Portrait of John Neely Bryan from Our City, Dallas**

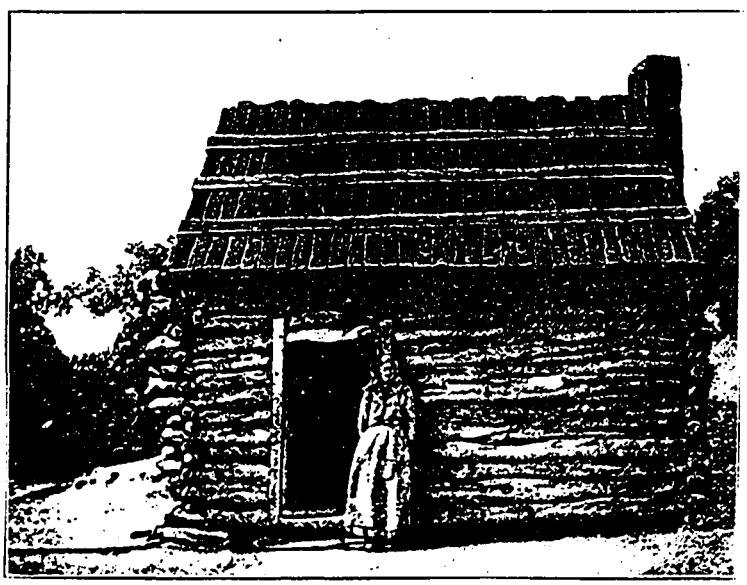


Fig. 51 **Bryan's Cabin from Our City, Dallas**

Fig. 52 **Panel 2, Dallas Municipal Building Mural**

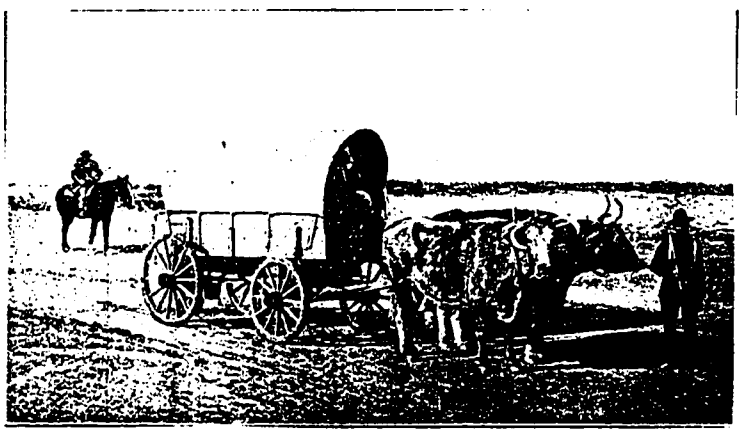


Fig. 53 **Covered Wagon from Our City, Dallas**

Fig. 54 **Panel 3, Dallas Municipal Building Mural**

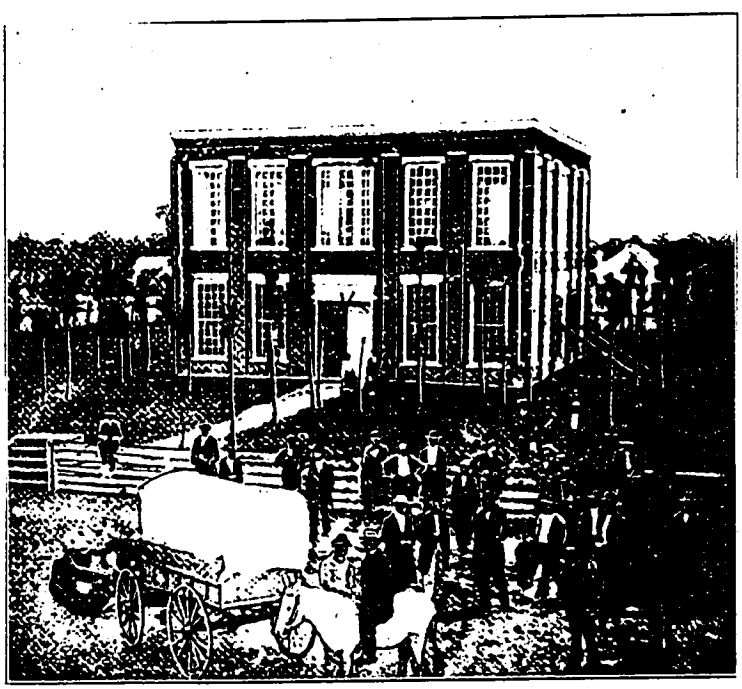


Fig. 55 **Dallas Courthouse from Our City, Dallas**

Fig. 56 **Lobenstein sign from Our City, Dallas**

Fig. 57 **Panel 4, Dallas Municipal Building Mural**

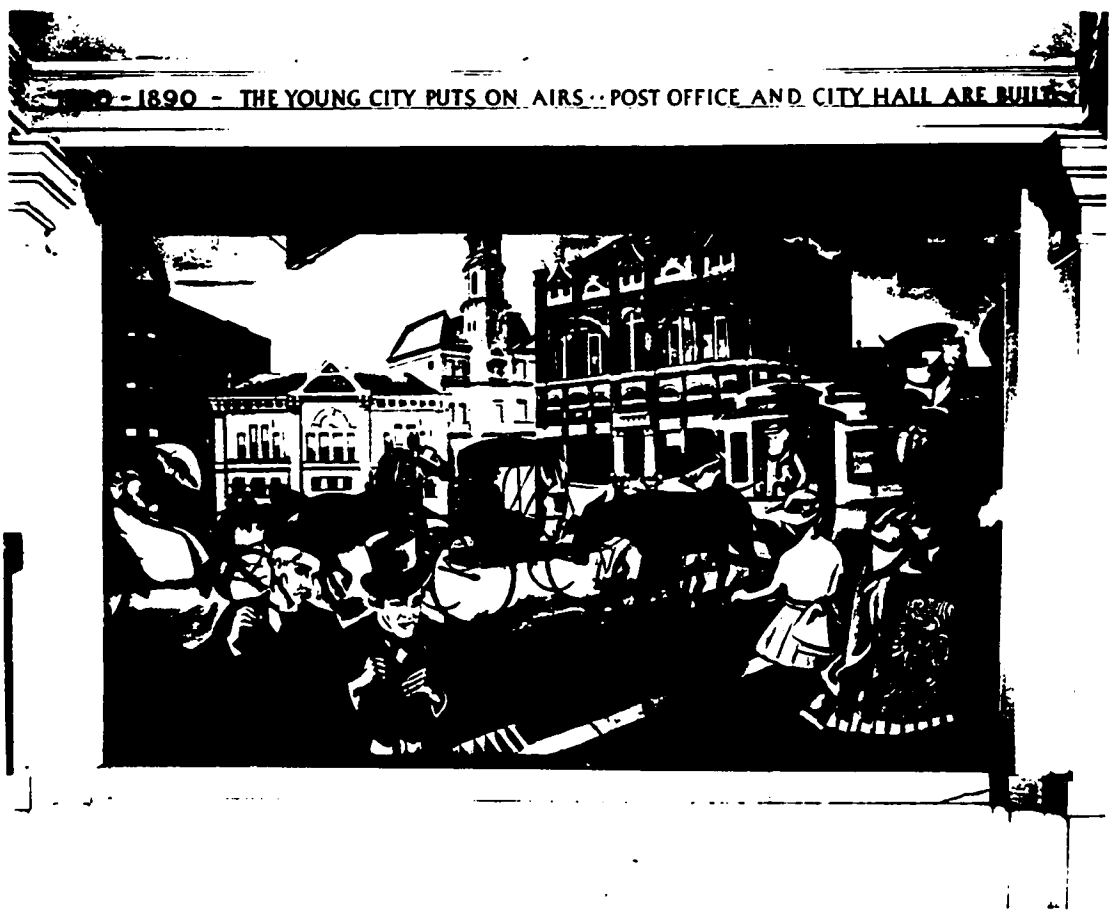


Fig. 58 **Panel 5, Dallas Municipal Building Mural**

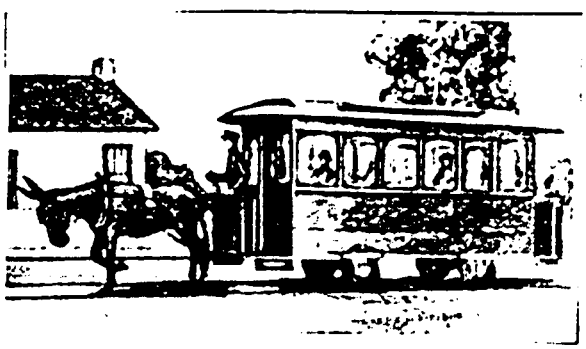


Fig. 59 **Trolley Car from Our City, Dallas**

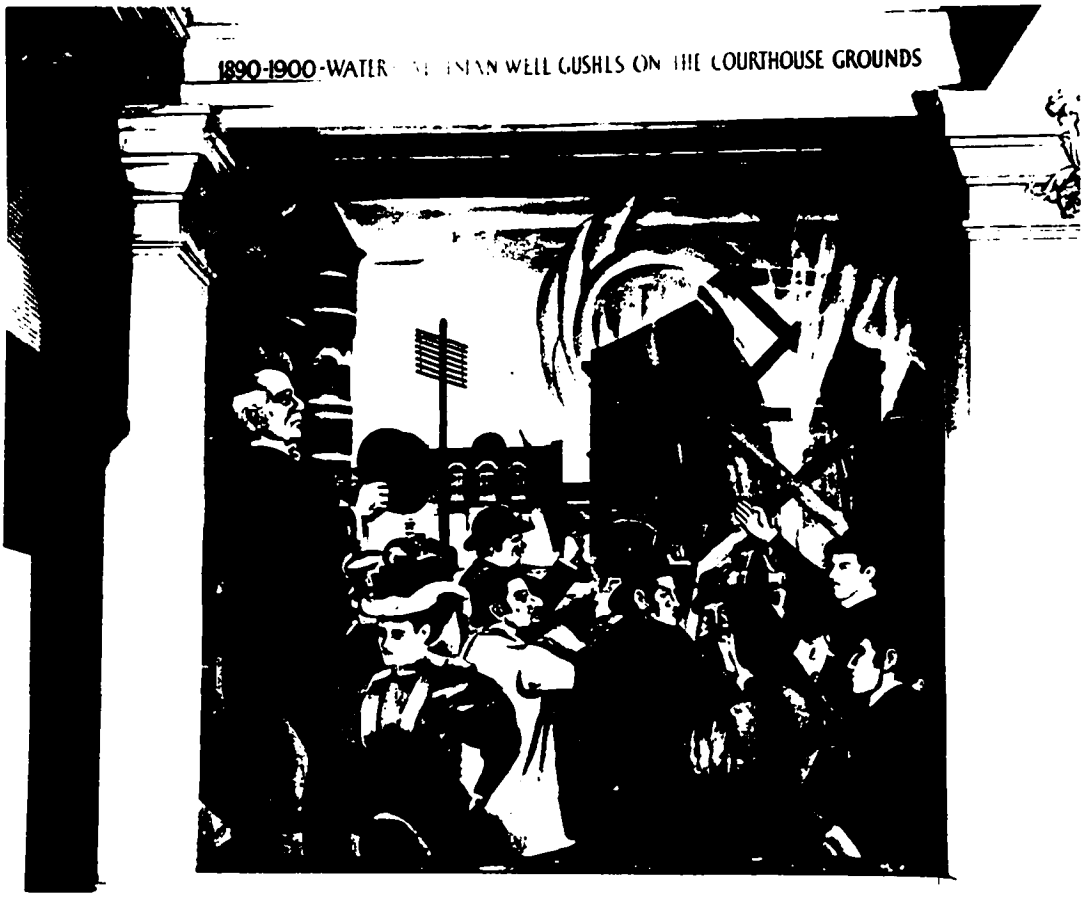


Fig. 60 **Panel 6, Dallas Municipal Building Mural**

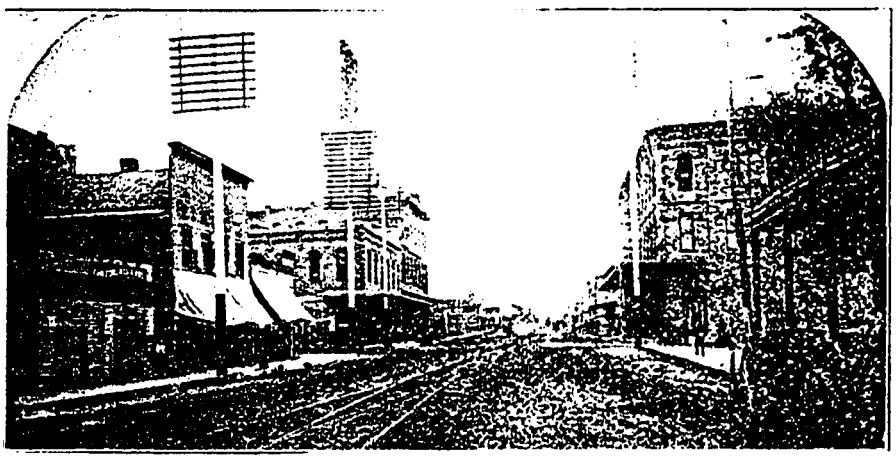


Fig. 61 **Main Street, Dallas, from Our City, Dallas**

Fig. 62 **Panel 7, Dallas Municipal Building Mural**

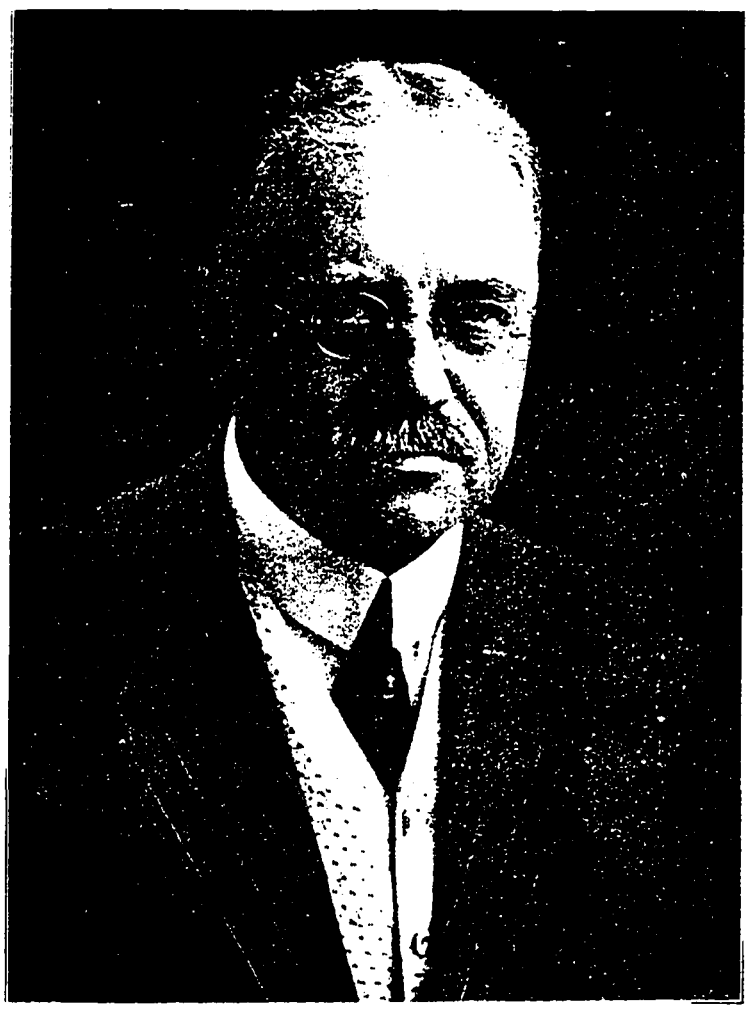


Fig. 63 **Portrait of George Kessler from Our City, Dallas**

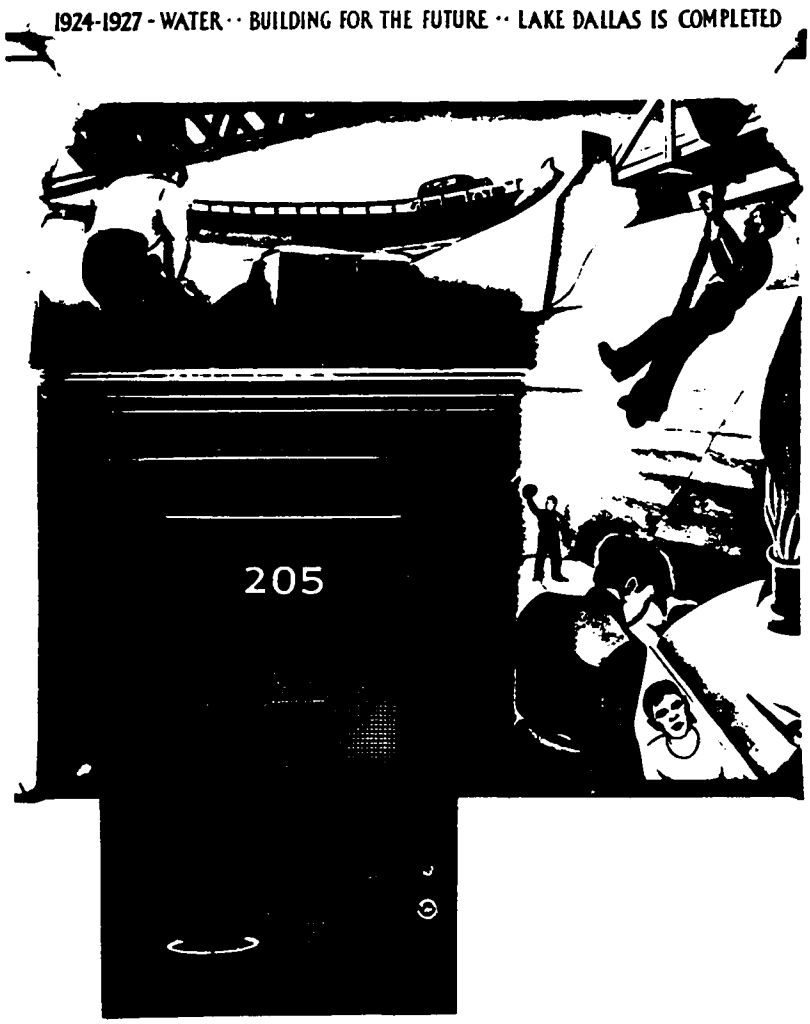


Fig. 64 **Panel 8, Dallas Municipal Building Mural**

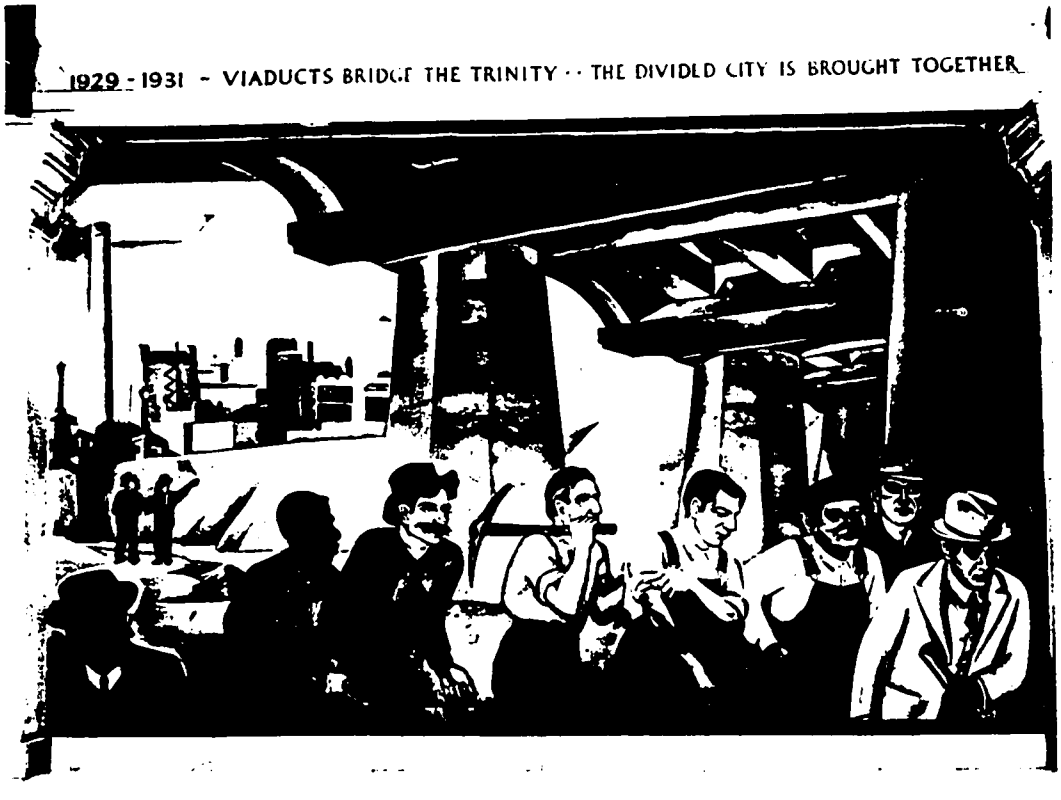


Fig. 65 **Panel 9, Dallas Municipal Building**

Fig. 66 **Panel 10, Dallas Municipal Building Mural**

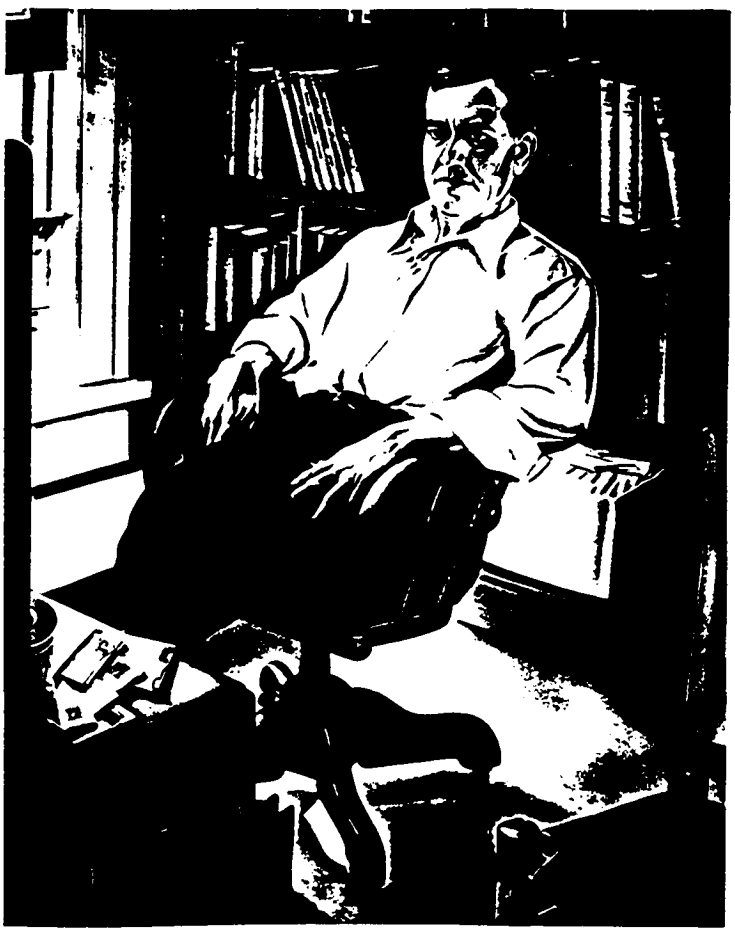


Fig. 67 **J. Frank Dobie - One of Coronado's Children**

Fig. 68 Jerry Bywaters, **Self-Portrait**

Fig. 69 **Family Tree of Texas Fruits**

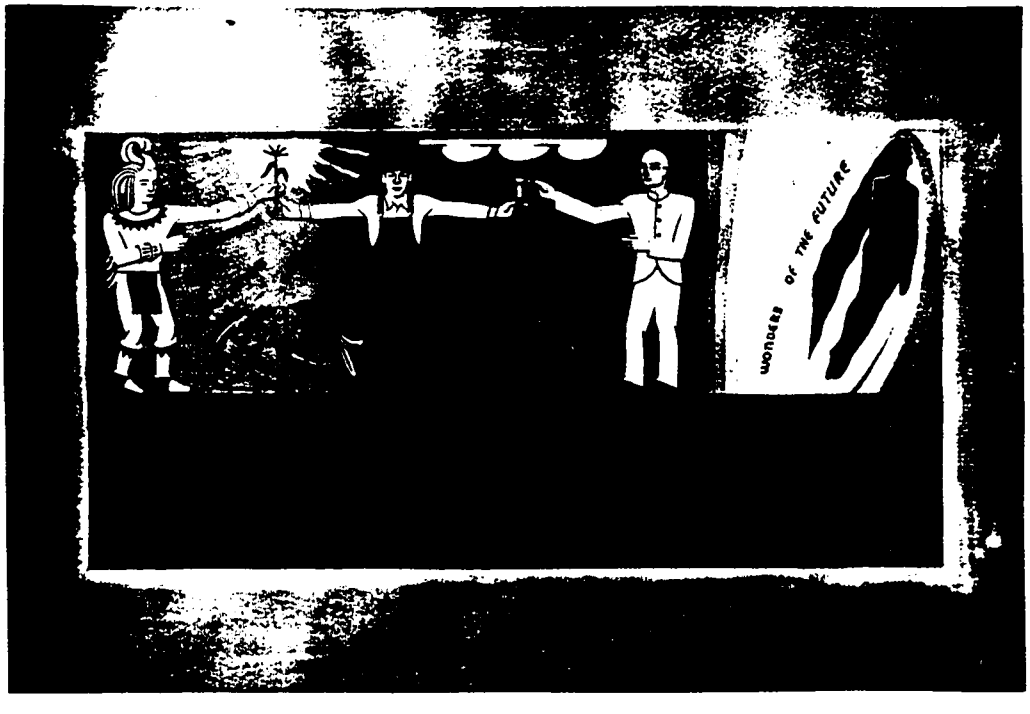


Fig. 70 **Food Sources - Vegetable Kingdom**

Fig. 71 Jerry Bywaters, **Centennial Sketch**

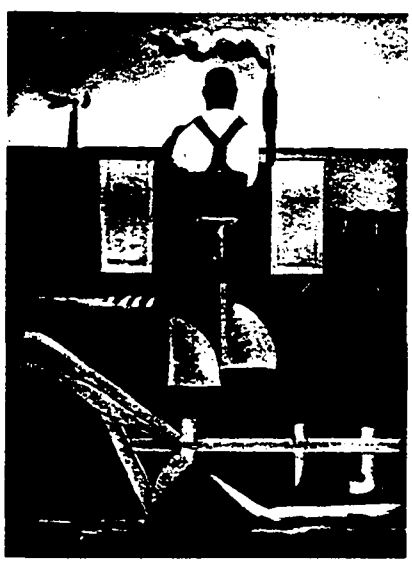


Fig. 72 Jerry Bywaters, **Centennial Sketch**

Fig. 73 Jerry Bywaters, **Centennial Sketch**

Fig. 74 Otis Dozier, **Centennial Sketch**

Fig. 75 Peter Hurd, **Pioneer Home Builders, detail from Dallas, Texas Post Office**

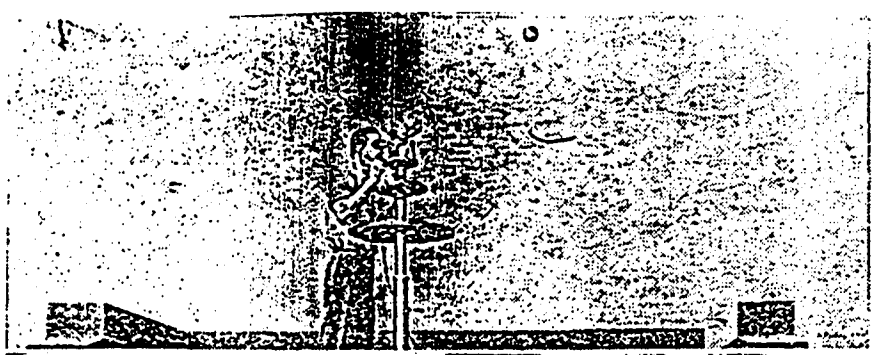


Fig. 76 **Weather Scientist**

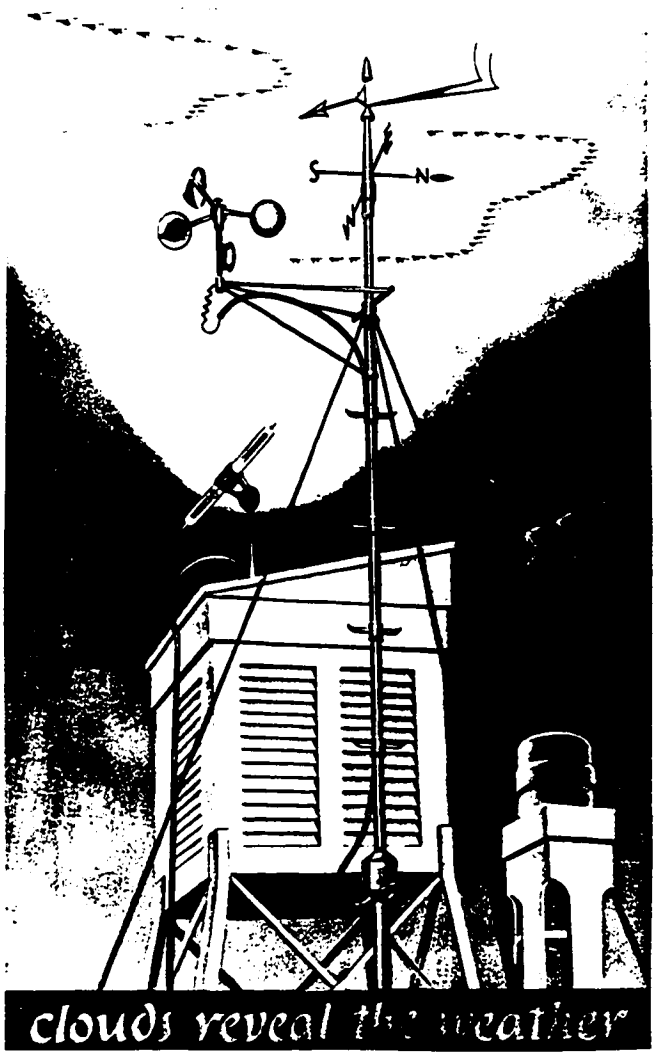


Fig. 77 **Clouds Reveal the Weather**

Fig. 78 **Weather Observation**

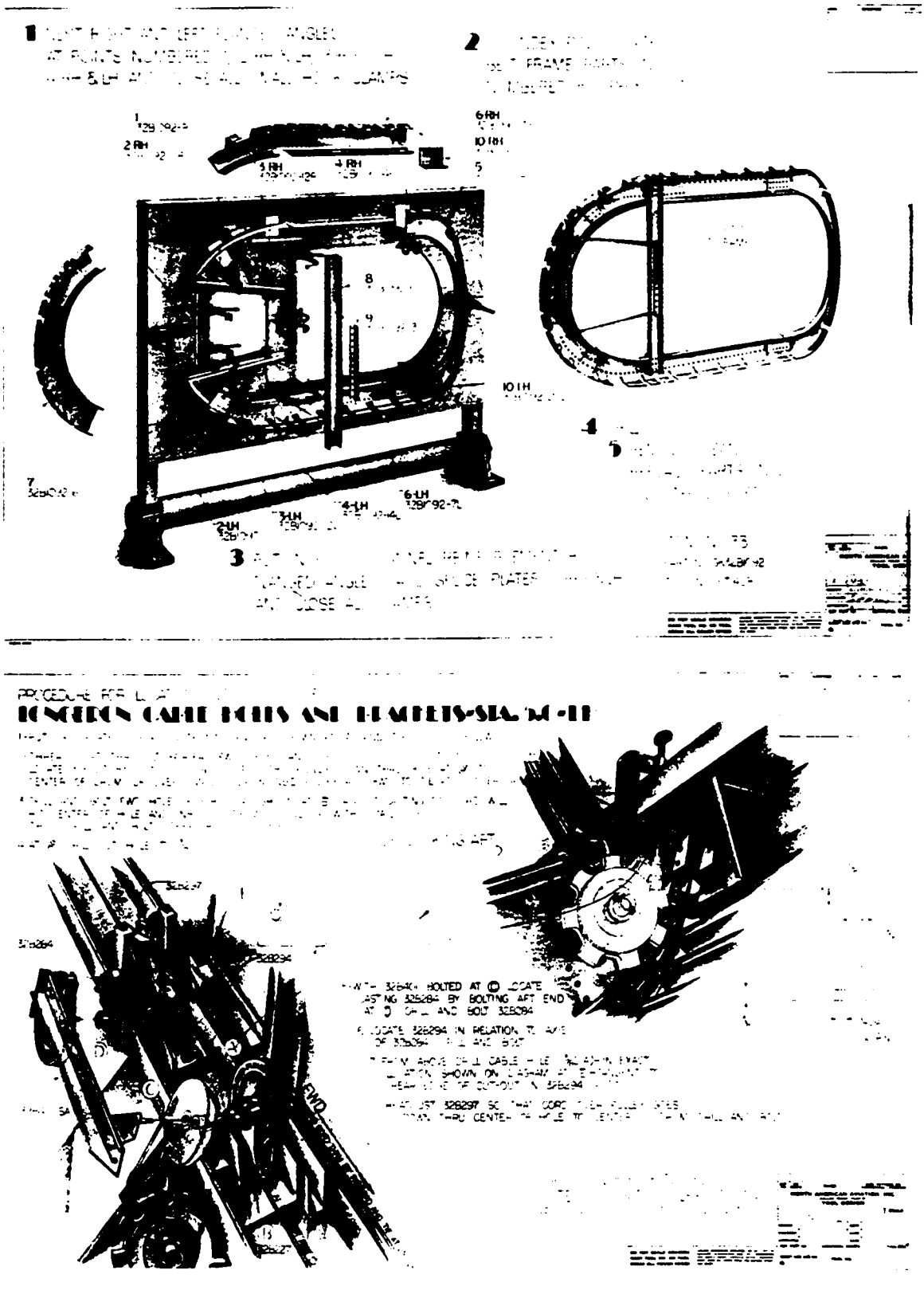


Fig. 79 **Production drawings for North American Aviation**

Fig. 80 **Dust Bowl**

Fig. 81 **Oilfields, Graham, Texas Post Office Mural**

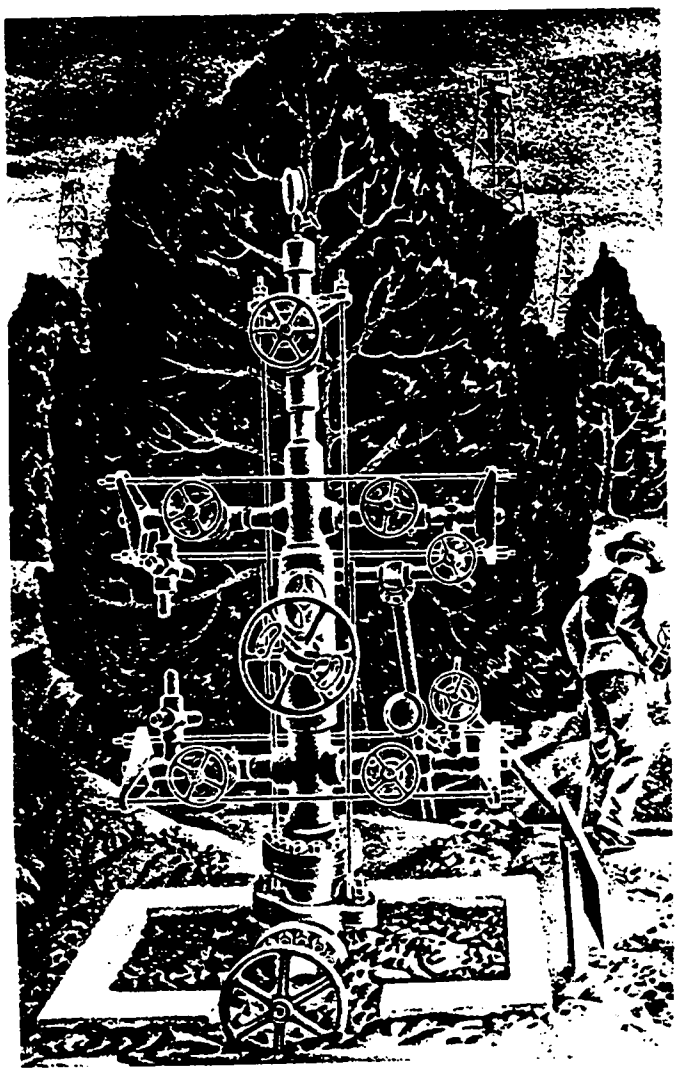


Fig. 82 **Oil Man's Christmas Tres**

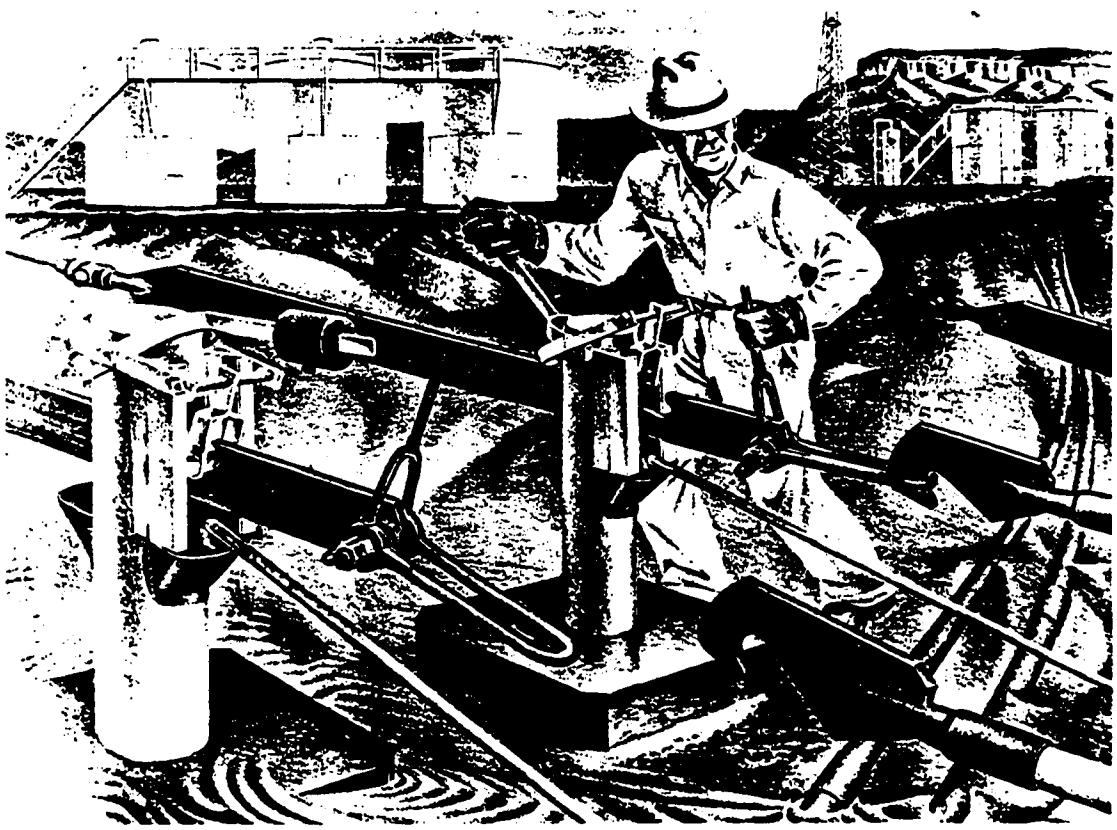


Fig. 83 **Hooking On at Central Power**

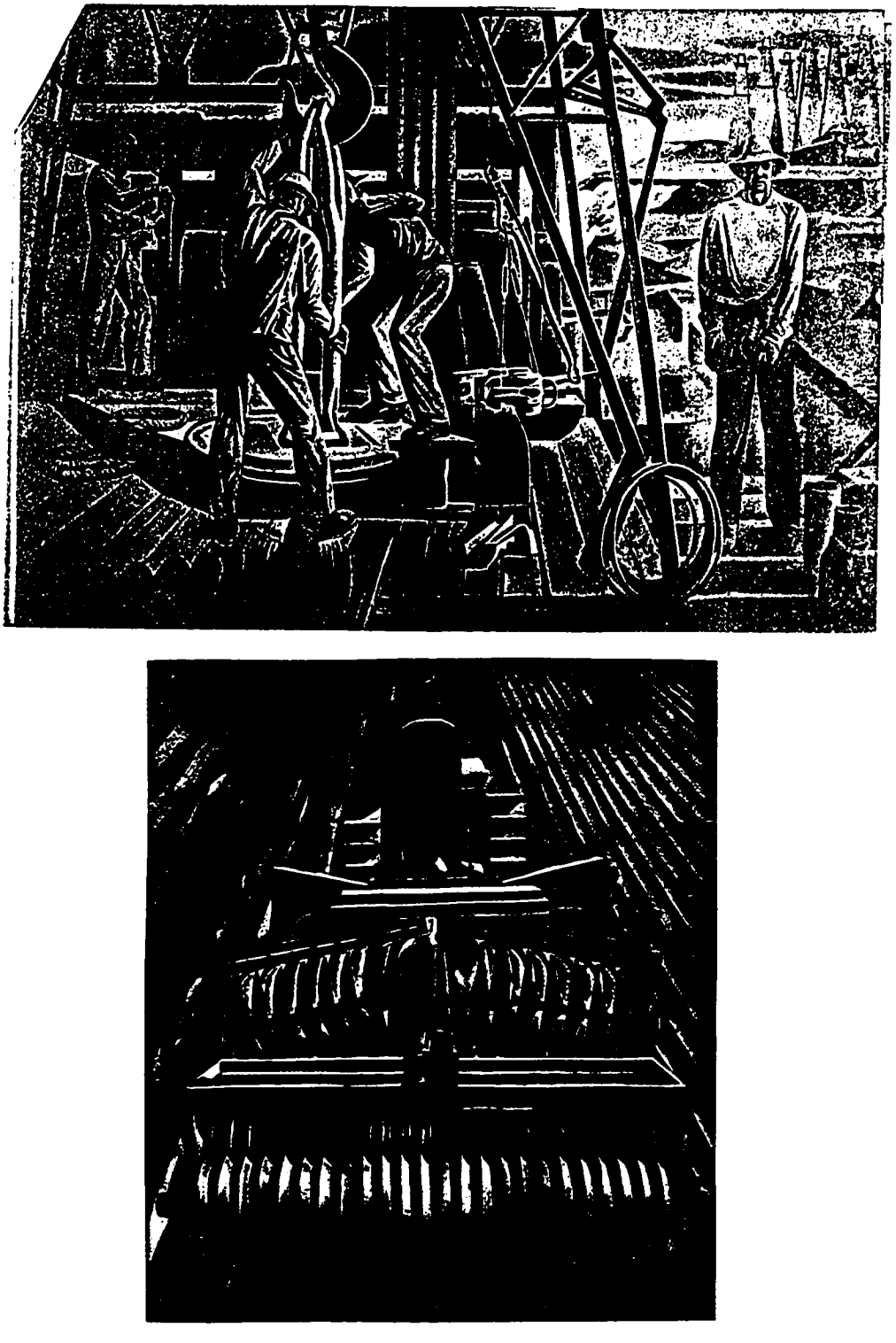


Fig. 84 Julius Woeltz, **Oil Rig and Disc Harrow, details from Amarillo, Texas Post Office Mural**

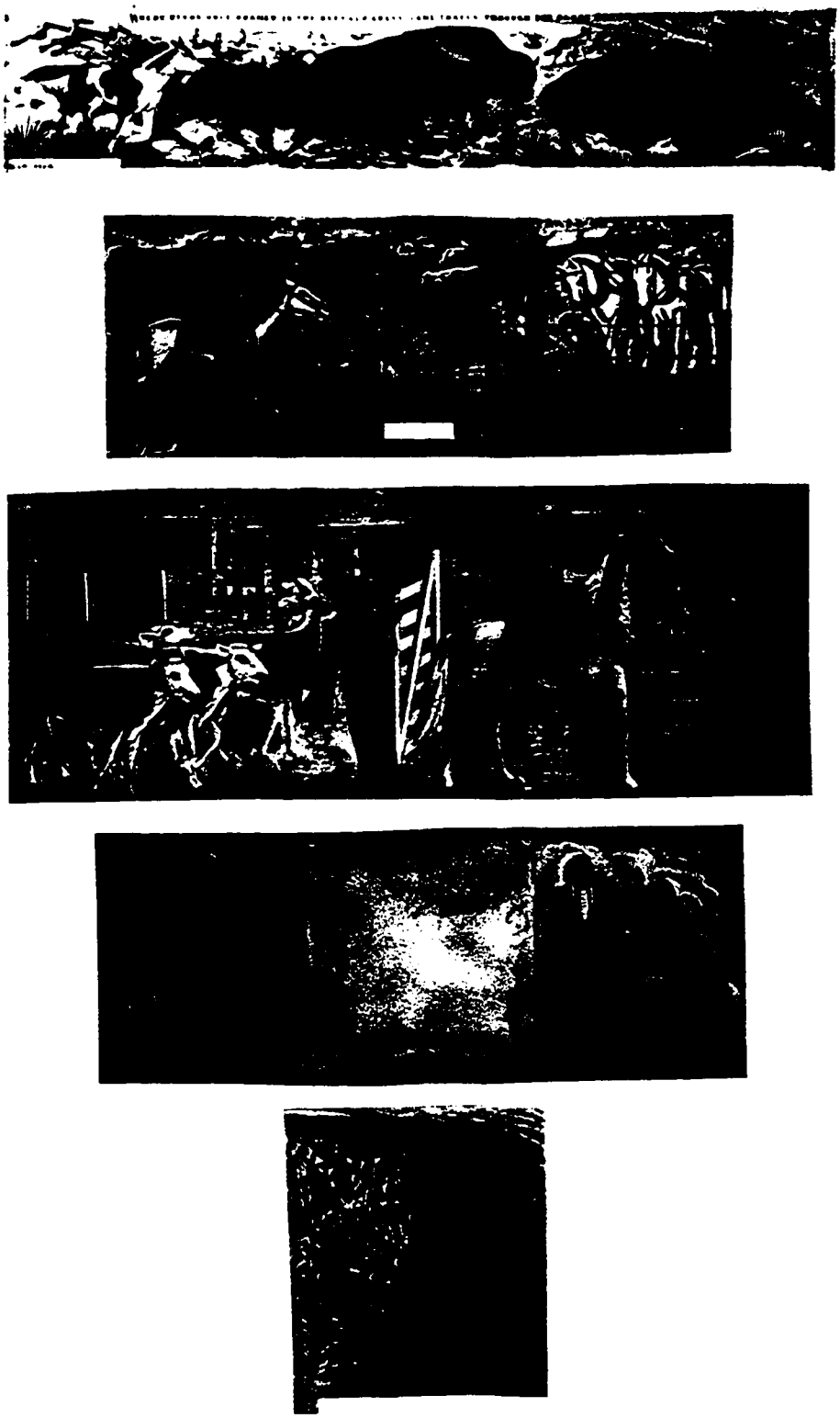


Fig. 85 **Progress in the West**

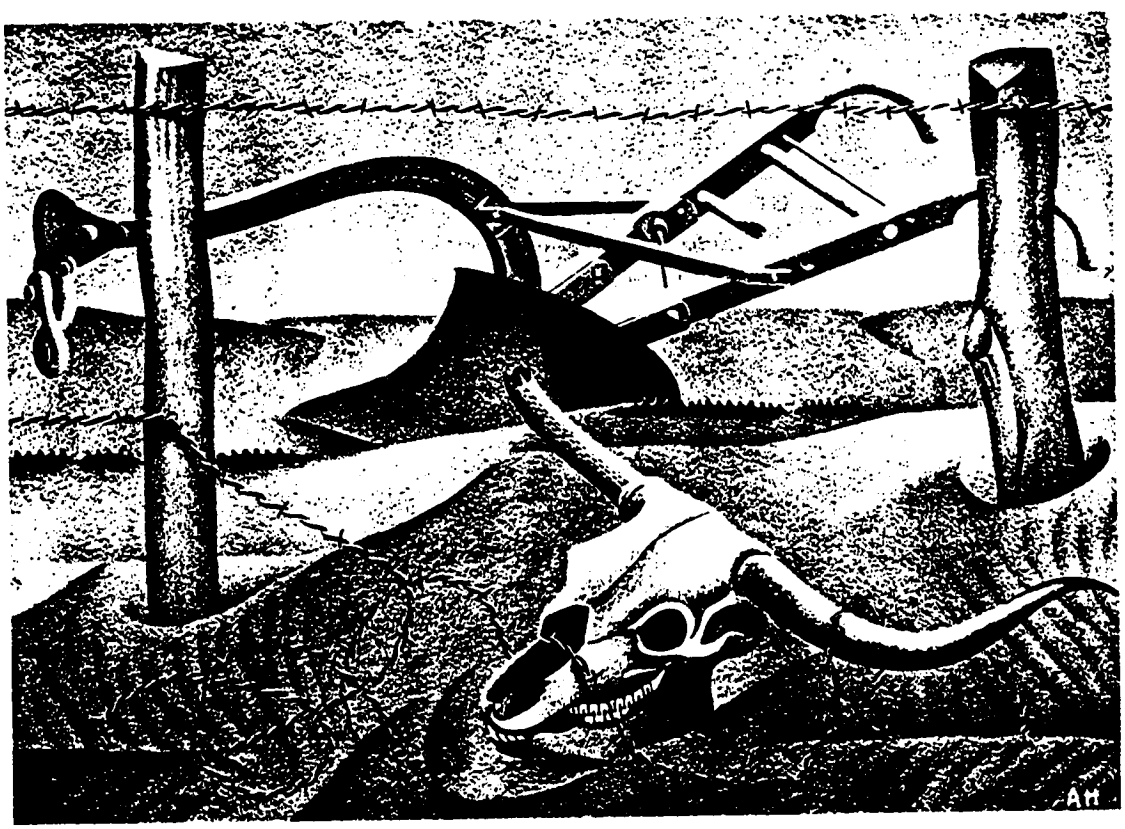


Fig. 86 **End of the Trail**

Fig. 87 **Drouth Survivors**

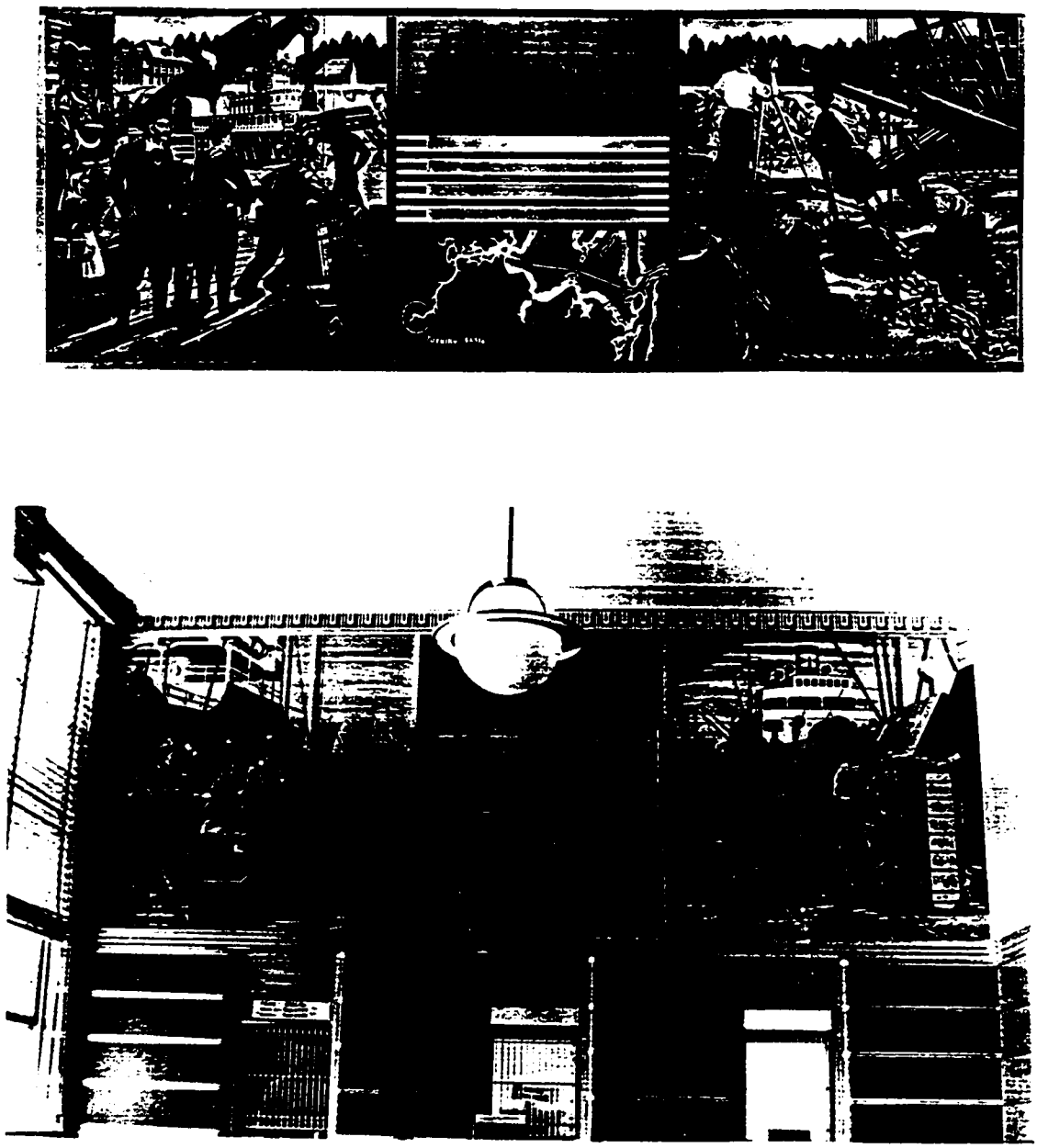


Fig. 88 **Original arrangement of Houston, Texas Post Office Mural**

Fig. 89 **Diana, Houston, Texas Post Office Mural**

Fig. 90 **Dredging of Buffalo Bayou, Houston, Texas Post Office Mural**

Fig. 91 **Hogue's small panel, Houston, Texas Post Office Mural**

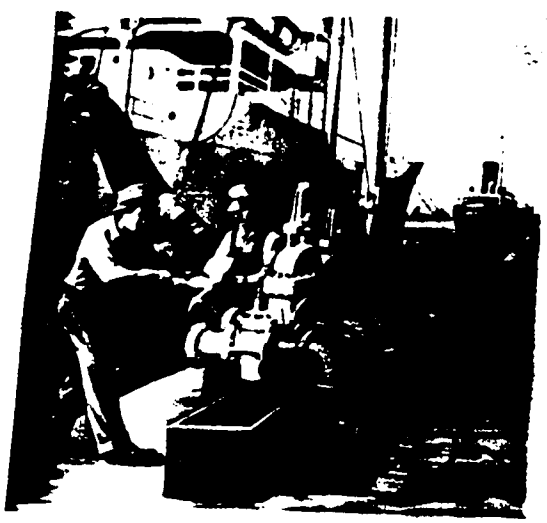


Fig. 92 Jerry Bywaters, **Petroleum Products, Houston, Texas Post Office Mural**

Fig. 93 Jerry Bywaters, **Cotton, Houston, Texas Post Office Mural**

Fig. 94 **Bywaters' small panel, Houston, Texas Post Office Mural**

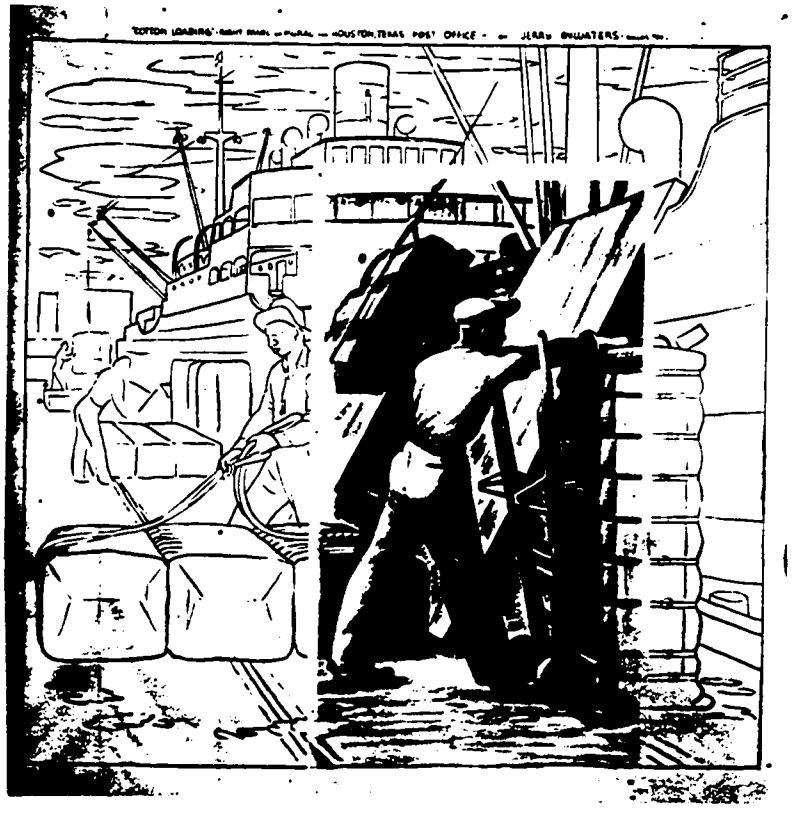


Fig. 95 **Drawing for Houston, Texas Post Office Mural**

Fig. 96 **Drawing for Houston, Texas Post Office Mural**

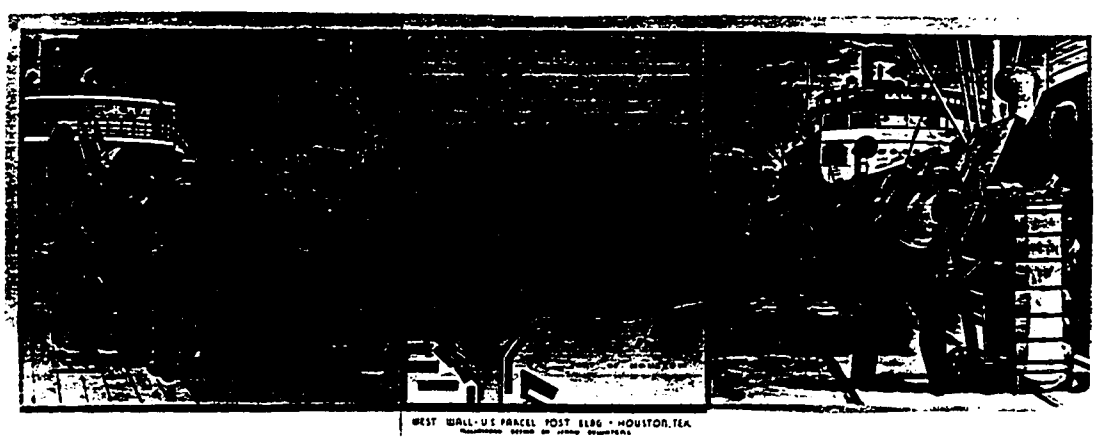


Fig. 97 **Drawing for Houston, Texas Post Office Mural**

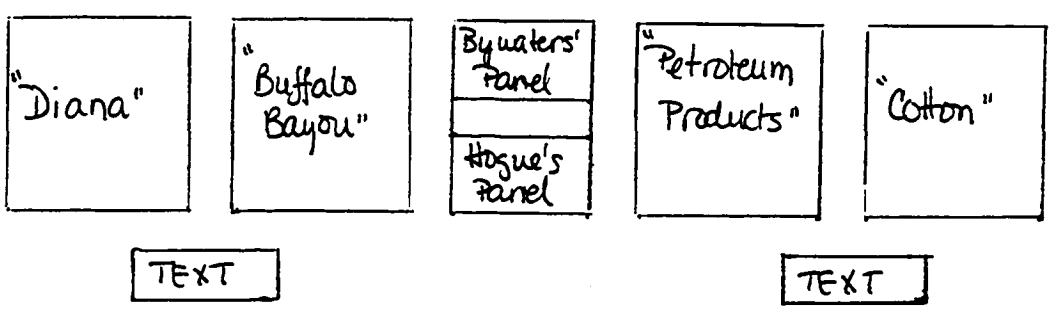


Fig. 98 **Diagram of the mural as it now hangs in Bob Casey Building**

[1] All of the biographical information through 1925 is taken from Lea Rosson DeLong, Nature's Forms/Nature's Forces: The Art of Alexandre Hogue (Tulsa: University of Oklahoma Press, 1984).

[2] Taped interview with Hogue by Susie Kalil, August, 1991.

[3] DeLong, p. 56.

[4] The details of Hogue's stay in Minneapolis were explained in a letter to the author from Hogue, May 15, 1991.

[5] Since Hogue took so few formal art lessons, it would be helpful to know more about the work of his teachers to be able to discuss more thoroughly the issue of stylistic influence. Neither Conaughy nor Phoenix achieved widespread acclaim, so their work is not easily accessible.

[6] Taped interview with Hogue by Susie Kalil, August, 1991.

[7] Taped interview with Hogue by Susie Kalil, August, 1991.

[8] In the beginning of Hogue's career his work was relatively inexpensive and he had not yet attained the stature as an artist that he would later enjoy. Many works purchased in these years were lost because the owners did not consider them to be of great value. One indication of this is the fact that Hogue recovered one recently that was found at a garage sale. As his career progressed, he took greater care to document the sale of his work.

[9] Taped interview with Hogue by Susie Kalil, August, 1991.

[10] The issues of modernism and an American style of painting appeared with great frequency in American Art News from 1921-1925. For example see: "The American School", unsigned article, October 15, 1921, p. 6; "Counter Attack in Fight on Modernists", unsigned article, October 15, 1921, p. 4; and "Our Art More in Demand", unsigned article, October 11, 1924, p. 3.

[11] For more on Frank Reaugh, see Alice Bab Stroud and Modena Stroud Bailey, Frank Reaugh: Texas Longhorn Painter, (Dallas: Royal Publishing Co., 1962).

[12] DeLong, pp. 9-10.

[13] Interview with the artist, April 9, 1990. See also Hogue, "Progressive Texas", Art Digest, (June 1, 1936): pp. 17-18.

[14] Alexandre Hogue, "Alexandre Hogue Explains Modern Art: Finds Texas Specially Good to Paint", Dallas Times Herald, December 18, 1932, quoted in Rick Stewart, Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945, (Austin: Texas Monthly

Press, 1985), pp. 32-33.

[15] DeLong, p. 10.

[16] For more information on Taos see Patricia Broder, Taos, A Painter's Dream, (Boston: New York Graphic Society, 1980).

[17] Taped interview with Hogue by Susie Kalil, August, 1991.

[18] While Hogue was never a student of Blumenschein's, he was a great admirer of the older artist's work and appreciated his advice with regard to painting.

[19] This comparison was made by DeLong, p. 11.

[20] In addition to articles in various newspapers and magazines about art, poetry has been an important artistic outlet for Hogue throughout his life. Many of his poems have been published in Southwest Review, a magazine that played an integral role in the development of the arts in the Southwest. One example that shows his interest in Indian culture and reverence for nature is "Cathedral Voices", published in Southwest Review in 1931:

No dingy walls\ Stifle my soul\ As I stand awed\ By the litany of the wind\ Sighing and singing\ Through the towering spruce columns\ That support the Blue sky-dome\ of Po-se-yemo's cathedral.\ I am changed within\ Since my indian brother\ From the pueblo\ Has told me that every existing thing,\ Even the sky,\ Has a voice for me if I but listen --\ And I believe him.

Southwest Review vol. 17, no. 1 (Autumn 1931): 19, quoted in Delong, p. 14.

[21] "All Texans Do Not Paint Wild Flowers," Art Digest, vol. II, no. 14(Mid-April 1928): 3, cited in DeLong, p. 74.

[22] Interview with the artist, April 9, 1990.

[23] DeLong, p. 104.

[24] Letter from Hogue to Robert B. Harshe, Dec. 13, 1936 in Hogue papers, Archives of American Art.

[25] For more history of the arts in Dallas leading up to the 1920's see Jerry Bywaters, Seventy-Five Years of Art in Dallas, (Dallas: Dallas Museum of Art, 1978).

[26] "Young Texans, All Under 30, Show in Dallas", Art Digest 6 (March 15, 1932): 8, cited in Stewart, p. 20. Hogue had returned to Dallas in 1925; Bywaters attended Southern Methodist University and made his home in Dallas after graduation in 1928; Travis had been in Dallas since 1926; Stell was in Dallas from 1929; Dozier since 1921; Lester since

1924; Nichols was a Dallas native and Spruce came to Dallas in 1925 (after meeting Olin Travis at his Ozark Mountain summer art camp). These artists had made a conscious choice to practice their craft at home, many of them having returned there from study in other parts of the world. Background information on the 'Dallas Nine' is from Stewart.

[27] For further information on Wood, Benton and Curry, see Mary Scholz Guedon, Regionalist Art: Thomas Hart Benton, John Steuart Curry and Grant Wood: A Guide to the Literature, (Metuchen, N.J.: The Scarecrow Press, 1982). Other useful references include: James M. Dennis, Grant Wood: A Study in American Art and Culture, (New York: Viking Press, 1975), Matthew Baigell, Thomas Hart Benton, (New York: Harry Abrams, Inc., 1974), and Joseph S. Czestochowski, John Steuart Curry and Grant Wood: A Portrait of Rural America, (Columbia, Missouri: University of Missouri Press, 1981).

[28] In July 1929 an article appeared in Southwestern Review in which several contributors were asked whether a Southwestern culture distinguishable from that which was presently imported should be cultivated. This article attests that the debate was ongoing in the late twenties, and the Dallas artists were certainly involved in it. One of the respondants was Howard Mumford Jones, a professor at Southern Methodist University, who would become famous as an American cultural historian. He declared that the "painters were ahead of the writers in beginning to depict the brilliance of color and the characteristic rhythm of the Southwestern regional landscape." "Points of View: Regional Culture in the Southwest", Southwestern Review (July 1929), p. 485.

[29] Letter from Alexandre Hogue to Dr. Robert Harshe, May 1, 1935 in Hogue papers, Archives of American Art.

[30] Henry Geldzahler, American Painting in the 20th Century, (New York: Metropolitan Museum of Art, 1965), p. 91.

[31] George Heard Hamilton traces Picasso's sudden interest in classical subjects and styles to "the weeks early in 1917... [where] in the museums of Rome and Naples he saw marbles and frescoes whose spacious dimensions and majestic rhythms revealed a world apart from the tensions to which, even though a neutral, he had been subjected in war-time France." Painting and Sculpture in Europe, 1880-1940, (Harmondsworth, England: Penguin Books, 1967), p. 454.

[32] Geldzahler, p. 91.

[33] Dennis, p. 147.

[34] Geldzahler, p. 76.

[35] For further information on the Southern Agrarian group of writers see Paul Conkin, The Southern Agrarians, (Knoxville: University of Tennessee Press, 1988).

[36] Dennis, p.151.

[37] Thomas Craven, "America's Painters: The Snob Spirit", Scribner's, 91(February 1932): 81-86.

[38] Baigell, p. 32.

[39] Milton Brown, American Painting from the Armory Show to the Depression, (Princeton: Princeton University Press, 1955), p. 192.

[40] Baigell, p. 58.

[41] Ibid., pp. 76-78.

[42] Dennis, p. 143.

[43] Ibid., p. 143

[44] Czestochowski, p. 14.

[45] "Those boys [Benton, Wood and Curry] were wandering around in Europe trying to decide what to do next while we had already spent our lives painting our environment and we did not have to go to Europe to see that that was exactly what the French and other European artists were doing. But by the time the Eastern critics got through with it we were all blindly included as American Scene painters and it became a dirty word". From a letter from Alexandre Hogue to Mr. S.S. Blair, March 28, 1975, in the Hogue Papers, Archives of American Art.

[46] Stewart, p. 66.

[47] Ibid., p. 47.

[48] Ibid., p. 38.

[49] Jerry Bywaters, "Making a National Art", Dallas Morning News, December 1933, Undated clipping in Dallas Museum of Art scrapbook, quoted in Stewart, p. 38.

[50] Stewart cites several instances where members of the Dallas Nine consulted back issues of the Dial for reproductions of modern art. This issue is discussed more thoroughly later in this chapter.

Gertrude Stein lectured at the Dallas Art Museum in 1934. Jerry Bywaters, Seventy-Five Years of Art in Dallas, (Dallas: Dallas Museum of Art, 1978), unpaginated. Mentioned under heading for 1930-34.

[51] Dallas Times Herald, July 19, 1936, quoted in Stewart, p. 70.

[52] Alexandre Hogue, "With Southwestern Artists: Serendipity in Art", Southwestern Review 16(January 1931): 273-75, quoted in Stewart, p. 29.

[53] Stuart Davis, "Davis' Rejoinder", Art Digest 9(April 1, 1935): 12.

[54] In 1933 the Samuel H. Kress Collection of early Italian painting came to the Dallas Museum of Fine Arts and Carnohan told all the other artists to be on the lookout for it, pointing out in particular the "charming rhythmic distorted-abstractionist aspects of 'primitive' paintings by early Italian Renaissance painters." Dallas Journal, April 11, 1933, quoted in Stewart, p. 36.

[55] Alexandre Hogue, "That Annual Crop of Texas Wildflowers," Southwest Review 14(spring 1929): 377-78.

[56] Jerry Bywaters, review in Dallas Morning News, October 11, 1933, quoted in Stewart, p. 36.

[57] Stewart, p. 36.

[58] Martha Candler Cheney, Modern Art in America, (New York: Whittlesey House, 1939), p. 138, 143. The fact that the Texans were not grouped with the Midwesterners in the book is pointed out by Stewart, p. 105.

[59] "Alexandre Hogue Explains Modern Art; Finds Texas Specially Good to Paint", Dallas Times Herald, December 18, 1932, quoted in Stewart, p. 32.

[60] Dallas Times Herald, October 4, 1936, quoted in Stewart, p. 73.

[61] The link between Southern Methodist University and the Texas brand of regionalism was pointed out to the author by Dr. Susan Platt, University of North Texas at Denton.

[62] Henry Nash Smith, "A Note on the Southwest", Southwest Review 14(January 1929): 267-278.

[63] The influences leading to the development of the regionalist outlook of the Dallas Nine are explored in Stewart's book, which presents an in-depth view of the careers of these artists as a regionalist group.

[64] Henry Nash Smith, "Culture", Southwest Review, 13(January 1928): 249-255.

[65] Stewart, p. 23.

[66] Ibid., p. 22.

[67] See for example, George Santayana, "Marginal Notes on Civilization in the United States", Dial 72 (June 1922): 563.

[68] John Dewey, "Americanism and Localism, Dial, (June 1920): pp. 684-688. Dewey was a frequent contributor to the Dial during the 1920's on the subject of regional culture. In 1934 he would publish his very influential book Art as Experience, which also contained his theories on this topic.

[69] Stewart, p. 23.

[70] Alexandre Hogue, Protest and Comment Errors in "Art in the Southwest", Southwest Review 12, No. 1(Autumn 1926): 75-76.

[71] Alexandre Hogue, "With Southwestern Artists: Victor Higgins", Southwest Review 14(January 1929): 259-60.

[72] "A.H. Explains Modern Art; Finds Texas Specially Good to Paint", Dallas Times Herald, Dec 18, 1932, reprinted in Art Digest, (Jan, 1933): p. 26.

[73] Stewart, pp. 44-45. See Alan Lomax, "Sinful Songs of the Southern Negro: Experiences Collecting Secular Folk Music, Southwest Review 19(Jan 1934): 126-28, and John Gould Fletcher, "Regionalism and Folk Art", Southwest Review 19(July 1934): 429-34.

[74] Stewart, p. 48.

[75] For more information on the activities of the Mexican Muralists in the United States see Laurance P. Hurlburt, The Mexican Muralists in the United States, (Albuquerque: University of New Mexico Press, 1989). Much of the background information included here on the Mexican Muralists is from Mexico: Splendors of Thirty Centuries, (New York: Metropolitan Museum of Art, 1990).

[76] Mexico: Splendors of Thirty Centuries, p. 555.

[77] Jerry Bywaters, Dallas Morning News, Nov. 11, 1934, quoted in Stewart, p. 45.

[78] Stewart, pp. 45-46.

[79] James Chillman, "Hogue Exhibit", Southwest Review 14(Spring 1929): 380.

[80] DeLong, p. 70 notes that there is a secondary stylistic concern from time to time apparent in Hogue's work and noticeable as early as 1927, which diverges from his carefully, deliberately rendered forms to produce a painting (for example, Squaw Creek, (Fig. 44)) that is very painterly, with brushstrokes clearly indicated and building up specific shapes in

and of themselves.

[81] Although there appears to be an inconsistency in his condemnation of the Dust Bowl farmers and lack of anger at oil developers, Hogue explains this by the fact that he felt the processes used in extracting oil from the land did not senselessly destroy the land the way soil erosion had. All in all, he felt the oil developers were responsible in their treatment of the land during the oil extraction process. In a newspaper interview by Frances Kramer he explained his sentiments: "Oil here complements nature. The fields are orderly, and because of the great expanse of the country, the effect of the machinery is not overdone. Derricks are removed as soon as wells are completed and Christmas trees are put up. Thus the sky is not continually interrupted. The shiny tanks, often repeating cylindrical formations in the limestone cliffs, reflect the light very subtly, and the whole effect is one of extraordinary beauty." Frances Kramer, "Splendid Fulfilment of an Art Prophecy", Dallas Morning News, October 3, 1937, quoted in DeLong, p. 28.

[82] DeLong, p. 19.

[83] Interview with the artist, April 9, 1990.

[84] Jerry Bywaters, Dallas Morning News, January 1936, quoted in Stewart, p. 56.

[85] There is not room in this paper for a lengthy discussion of the origins of the P.W.A.P. See the introduction to Karal Ann Marling, Wall to Wall America (Minneapolis: University of Minnesota Press, 1982) for a more complete history.

[86] Ibid., p. 4.

[87] For more information on the Stone City Art Colony see Dennis.

[88] Holger Cahill, introduction to New Horizons in American Art (New York: Museum of Modern Art, 1936).

[89] Sue Bridwell Beckham, Depression Post Office Murals and Southern Culture, A Gentle Reconstruction (Baton Rouge: Louisiana State University Press, 1989), introduction.

[90] For more on Shahn's Social Security mural see Selden Rodman, Portrait of the Artist as an American: Ben Shahn: A Biography with Pictures (New York: Harper Brothers, 1951).

[91] For more information on this process see Marling, Beckham, and Richard D. McKinzie, The New Deal for Artists (Princeton, NJ: Princeton U. Press, 1973). For information on other projects sponsored by the P.W.A.P., see the "Geographical Directory of Murals and Sculptures Commissioned by the Section of Fine Arts, Public Buildings Administration, Federal Works Agency" in the American Art Annual, Vol.35, yrs. 1938-41. Marling also gives detailed directions for accessing information about specific projects at the National

Archives.

[92] Typed list in Jerry Bywaters Collection, Hamon Arts Library, Southern Methodist University.

[93] Letter from John S. Ankeney to Mrs. Esse Forrester-O'Brien May 7, 1936 in Bywaters Collection and letter from Alexandre Hogue to the author January 21, 1991.

[94] Dimensions for the first nine panels are from Art and Artists of Texas, p. 385, Bywaters Collection.

[95] Details of the commission are contained in documents in the Bywaters Collection, and were told to the author in an interview with Hogue April 9, 1990.

[96] Interview with the artist, April 9,1990.

[97] Typed transcript of 1985 interview of Jerry Bywaters by Cynthia Brock in Bywaters Collection.

[98] Tape recording of oral history by Alexandre Hogue, interviewed by Sam Ratcliffe, Archivist of Bywaters Collection, May 15, 1989, in Bywaters Collection.

[99] John H. Cochran, History of Dallas, (Dallas: Aldredge Book Store, 1966).
Justin Ford Kimball, Our City, Dallas, (Dallas: Kessler plan association of Dallas, 1927).
Homer S. Thrall, A History of Texas from the Earliest Settlements to the Year 1885, (New York: University Publishing Co., 1885).

[100] "Art Notes: Hogue Project Continues", Unsigned article in the Dallas Morning News, April 4, 1934, Section I, p. 8.

[101] Interview with the artist, April 9, 1990.

[102] Interview with the artist, April 9, 1990.

[103] Interview with the artist, April 9, 1990.

[104] Interview with the artist, April 9, 1990.

[105] Hogue oral history, Bywaters Collection.

[106] Interview with the artist, April 9, 1990.

[107] Anne Toomey, "Speaking of Art and Artists", Dallas Morning News, 1934. Undated newspaper clipping in Bywaters Collection.

[108]Brock interview of Bywaters in Bywaters Collection.

[109]There is no mention of the name of the lettering artist in either Hogue's or Bywaters' archives and Hogue does not recall his name.

[110]Interview with the the artist, April 9, 1990.

[111]Interview with the artist, April 1990; "City Hall Mural May be Changed After Janitor Finds Discrepancy", Unsigned article in the Dallas Morning News, January 21, 1934, Section II, p. 1.

[112]"Murals on Walls of City Hall Object of Rapt Admiration", Unsigned, undated article from unidentified source in Bywaters Collection; "Murals for the City Hall", Unsigned article in the Daily Times Herald, December 25, 1933, Section II, p. 2..

[113]"Art Critic Praises Dallas Muralists, Chides Centennial For Importation of Painters", Unsigned article in the Dallas Morning News, July 29, 1938, Section I, p. 2.

[114]Elisabeth Crocker, "Benton Praise for City Hall Mural Recalled", Dallas Morning News, February 10, 1940, Section I, p. 11.

[115]Extensive questioning of many people active in the arts in Dallas in the 1950's has revealed no effort to save the murals. A search of the local media has turned up only one article in the Dallas Morning News mentioning their impending destruction. "Historical Murals Doomed", Unsigned article in the Dallas Morning News, June 27, 1956, Section III, p. 1.

[116]Interview of Jerry Bywaters by Ellen Buie, Assistant Curator of Bywaters Collection, as told to the author.

[117]Interview with the artist, April 9, 1990.

[118]Interview with Laura McGee, City Records Department, Dallas City Hall, April, 1990.

[119]Peggy Riddle,"Centennial Competition", Legacies, Vol. II, No. 2 (Fall 1990): 19. Legacies is a semi-annual journal published by the Dallas County Heritage Society and the Dallas Historical Society.

[120]Ibid., p. 19.

[121]Ibid., p. 20.

[122]Interview with the artist, April 9, 1990.

[123]Letter sent to Don Brown, Tom B. Yarbrough, Emil Bisttram, Robert B. Harshe and

James Chillman from the Dallas artists February 29, 1936, in the Bywaters Collection. Letter "To whom it may concern" from Emil Bisttram, in the Bywaters Collection.

[124]Interview with the artist, April 9, 1990.

[125]Treasury Department Document on San Antonio Mural competition, See Appendix A.

[126]Interview with the artist, April 9, 1990.

[127]Treasury Department Document, Appendix A.

[128]Cook spent much of his time painting in the Southwest, thus he qualified for inclusion in competitions that were restricted to artists from that region.

[129]John William Rogers, "147 Artists Seek Mural Award for Post Office Project", Dallas Times Herald, May 15, 1938, p. 12.

[130]Treasury Department Document, Appendix B.

[131]For a complete listing of the states see Appendix B.

[132]See Appendix B for the list of the other cities.

[133]Typed list in Bywaters Collection.

[134]John William Rogers, "147 Artists Seek Mural Award for Post Office Project", Dallas Times Herald, May 15, 1938, p. 12.

[135]The names of the jury members are from a typed list in the Bywaters Collection. Arthur Kramer, owner of the A. Harris Department store, served as president of the Dallas Art Association, and according to Hogue (letter to the author from Alexandre Hogue, May 15, 1991), was the best president the Association ever had. His daughter Frances, whom Hogue dated, was art critic for the Dallas Morning News, thus the whole family was immersed in the Dallas Art Scene, even though that was not Mr. Kramer's vocation.

Frank Witchell, the junior partner in the firm of Lang & Witchell, was born in Wales and moved to Dallas in 1898. He had no formal architectural training but had worked as a designer and draftsman before establishing a partnership with Otto Lang in 1905. From 1910 to 1942 the firm of Lang & Witchell dominated construction in Dallas, designing buildings influenced by the Chicago School and the Greek Revival, Georgian, English Gothic, and Art Deco styles. Their impact was substantial on the cityscape of Dallas. (Information on Lang & Witchell is from Jamie Lofgren, "Early Texas Skyscrapers", unpub. thesis, University of Texas, 1987; and Jay C. Henry, "Prairie School Ornament by Lang & Witchell", Perspectives, VIII, No. 2. Perspectives is the publication of the Texas Chapter of the Society of Architectural Historians.)

Richard Foster Howard arrived in Dallas in 1935 to direct the Dallas Art Museum.

Harvard-trained and a specialist in Museum Management, he was a strong proponent of regionalism and his goal was to help put Texas regional art into the national limelight for the Centennial year. (Information on Howard is from Stewart, p. 54.)
Although not relevant to this competition, the selection of jurists was often arbitrary and was a hindrance to the process. Particularly in the smaller towns, where there often were not many people who knew much about art, laypeople would be chosen as jurors. The result was that sometimes the jury would be composed of several of the town elders, each with their own prejudices, and less than open minds concerning art. Beckham discusses several cases where this sort of situation had disastrous results for the mural. This situation did have an impact on the competition Hogue entered for the Amarillo Post Office, and is discussed in Chapter 5.

[136]The debate escalated, with local newspapers jumping into the fray. See for example, "Federal Official Explains Action in Mural Awards", unsigned article in the Dallas Times Herald, September 19, 1937, p. 14; "Protest Importation of Artists for Murals at New Post Office", unsigned article in the Dallas Journal, September 14, 1937; and John William Rogers, "147 Artists Seek Mural Award for Post Office Project", Dallas Times Herald, May 15, 1938, p. 12.

[137]Wire to Rowan, Sept. 11, 1937, in Bywaters Collection. Copies of the communiques dealing with this issue are in Appendix B.

[138]Wire from Sumners to Rowan, Sept 14, 1937; Letter to J.B. from Sumners Oct. 26, 1937; Letter to Sumners from W. E. Reynolds, Acting Director of Procurement, Oct. 18, 1937, in Bywaters Collection. Copies are in Appendix B. See also "Sumners Protests Importing Artists for Postal Murals", undated article from unidentified newspaper clipping in Bywaters Collection.

[139]Elisabeth Crocker, "Mural Sketches on View", Dallas Morning News, June 27, 1938, Section I, p. 6.

[140]Letter to the author from Alexandre Hogue, May 15, 1991.

[141]Interview with artist, April 9,1990. Letter to the author, May 15, 1991.

[142]"City of Graham Pleased with Hogue Mural", Unsigned article in the Dallas Times Herald, March 12, 1939, Section III, p. 2.

[143]Typed list of Texas Post Office Mural commissions in Bywaters Collection.

[144]Interview with the artist, April 9, 1990.

[145]"Gulf Oil", unsigned article in Fortune XVI, No. 4(October 1937): 78-148.

[146]Interview with the artist, April 9, 1990.

[147]Interview with the artist, April 9, 1990.

[148]"City of Graham Pleased With Hogue Mural", Unsigned article in the Dallas Times Herald March 12, 1939, Section III, p. 2; "New Hogue Mural to Have First Showing at Hockaday", Unsigned article in the Dallas Morning News, February 1, 1939, Section I, p. 10.

[149]Interview with the artist, April 9, 1990.

[150]Information regarding the future of the mural was gathered by the author in a phone conversation with the current Postmaster of Graham, Joseph Bacon.

[151]Artists from the following states were invited to participate: Louisiana, Missouri, Mississippi, Arkansas, Kansas, Oklahoma, Colorado, New Mexico and Texas. See document in Appendix C.

[152]Typed list of Texas Post Office Mural Competitions in Bywaters Collection.

[153]Interview with the artist, April 1990.

[154]DeLong, p.24.

[155]Letter from Rowan to Bywaters, June 13, 1938, in Bywaters Collection. A copy of the contract is located in Appendix D.

[156]Letter from Bywaters to Rowan, May 29, 1939, in Bywaters Collection.

[157]Letter from Hogue and Bywaters to Rowan, June 20, 1939, in Bywaters Collection; letter from Rowan to Bywaters May 24, 1939, in Bywaters Collection.

[158]Interview with the artist, April 9,1990.

[159]Interview with the artist, April 9,1990.

[160]Louise Gosset, "History of Houston Ship Cannel is Depicted in Post Office Murals by Hogue and Bywaters", Dallas Morning News, July 6, 1941, Section IV, p. 3.

[161]Interview with the artist, April 9, 1990.

[162]"Murals of Ship Channel are Placed in Post Office Branch", Unsigned article in the Houston Chronicle, July 8, 1941, Section B, p. 10.

[163]Letter from Bywaters to Rowan, February 4, 1940, in Bywaters Collection.

[164]"Artists at Work on Murals for U.S.", Unsigned article in the Houston Press, July 8, 1941.

[165]The letters between Rowan and Bywaters and Hogue are contained in Appendix D.

[166]Contract between Bywaters, Hogue and U.S. Government, July 1, 1939, See Appendix D.

[167]Letter from Rowan to Hogue, December 9, 1940, in Bywaters Collection.

[168]Contract between Bywaters, Hogue and U.S. Government, See Appendix D. Letter from the Acting Commissioner of Public Buildings to Bywaters, December 7, 1939, in Bywaters Collection.

[169]Louise Gossett, "History of Houston Ship Channel is Depicted in Post Office Murals by Hogue and Bywaters", Dallas Morning News, July 6, 1941, Section IV, p. 3. "Murals of Ship Channel are Placed in Post Office Branch", Unsigned article in the Houston Chronicle, July 7, 1941, Section B, p. 10. "Artists at Work on Murals for U.S.", Unsigned article in the Houston Press, July 8 1941.

[170]"1930's: The Arts in America and Government Policy for the Arts", National Endowment for the Humanities-funded report and symposium held March 26-April 4, 1976 at Rice University. Report at Rice University, Department of Art and Art History.

[171] Mimi Crossley,"New Deal Art - Where Did It Go?", Houston Post, March 14, 1976, p.29.

[172]Edward Bruce, "Implication of the Public Works Arts Project," American Magazine of Art, (March 1934), reprinted in Barbara Rose, ed. Readings in American Art 1900-1975, (New York: Praeger Publishers, 1975), pp. 93-94.

[173]Donald Bear, Dallas Morning News, October 12, 1939, quoted in Stewart, p. 105.

[174]For comments on the Texas Artists at the New York World's Fair see Dorothy Genauer, New YorkWorld - Telegram, April 29, 1939, quoted in Stewart, p. 106.

[175]Holger Cahill, introduction to New Horizons in American Art, (New York: Museum of Modern Art, 1936), p. 30.

[176]Holger Cahill, "American Art Today", Parnassus 11(May 1939): 14-15, quoted in Stewart, p. 106.

[177]Letter from Hogue to Erwin S. Barrie, December 15, 1940, in Hogue Papers - Archives

of American Art.

[178]Holger Cahill, introduction to New Horizons in American Art, (New York: Museum of Modern Art, 1936).

Bibliography

Books

Baigell, Matthew. The American Scene: American Painting of the 1930's. New York: Praeger Publishers, 1974.

_____. Thomas Hart Benton. New York: Harry Abrams, Inc., 1974.

Beckham, Susan Bridwell. Depression Post Office Murals and Southern Culture, A Gentle Reconstruction. Baton Rouge: Louisiana State University Press, 1989.

Benton, Thomas Hart. An American in Art. Lawrence: The University of Kansas, 1969.

_____. An Artist in America. Columbia, Missouri: University of Missouri Press, 1983.

Broder, Patricia J. Taos: A Painter's Dream. Boston: Little, Brown and Co., 1980.

Brown, Milton. American Painting from the Armory Show to the Depression. Princeton: Princeton University Press, 1955.

Bywaters, Jerry. Seventy-Five Years of Art in Dallas. Dallas: Dallas Museum of Art, 1978.

Cheney, Martha Candler. Modern Art in America. New York: Whittlesey House, 1939.

Chipp, Herschel B. Theories of Modern Art. Berkeley, CA: University of California Press, 1968.

Cochran, John H. History of Dallas. Dallas: Aldredge Book Store, 1966.

Craven, Thomas. Men of Art. New York: Simon & Schuster, 1931.

_____. Modern Art: The Men, the Movements, the Meaning. New York: Simon & Schuster, 1940.

Czestochowski, Joseph S. John Steuart Curry and Grant Wood: A Portrait of Rural America. Columbia, Missouri: University of Missouri Press, 1981.

DeLong, Lea Rosson. Nature's Forms/Nature's Forces: The Art of Alexandre Hogue. Tulsa: University of Oklahoma Press, 1984.

Dennis, James M. Grant Wood: A Study in American Art and Culture. New York: Viking Press, 1975

Dewey, John. Art as Experience. New York: Minton, kBalch & Co., 1934.

Geldzahler, Henry. American Painting in the 20th Century. New York: Metropolitan Museum of Art, 1965.

Hamilton, George Heard. 19th and 20th Century Art. New York: Harry Abrams, 1970.

_____. Painting and Sculpture in Europe, 1880-1940. Harmondsworth, England: Penguin Books, 1967.

Heller, Nancy and Julia Williams. The Regionalists. New York: Watson-Guptill Publications, 1976.

Hurlburt, Laurance P. The Mexican Muralists in the United States. Albuquerque: University of New Mexico Press, 1989.

Kimball, Justin Ford. Our City, Dallas. Dallas: Kessler plan association of Dallas, 1927.

Levin, Gail. 20th Century American Painting. London: Sotheby's Publications, 1987.

Marling, Karal Ann. Wall to Wall America. Minneapolis: University of Minnesota Pess, 1982.

McKinzie, Richard D. The New Deal for Artists. Princeton: Princeton U. Press, 1973.

Mexico: Splendors of Thirty Centuries. New York: Metropolitan Museum of Art, 1990.

O'Connor, Francis V., ed. Federal Art Patronage Notes, Vol. III, No 3(Summer 1979), pp. 1-3 "Selected Bibliography" of New Deal Art Projects.

Rodman, Selden. Portrait of the Artist as an American: Ben Shahn: A Biography with Pictures. New York: Harper Brothers, 1951.

Roh, Franz. German Art in the 20th Century. Greenwich, CT: New York Graphic Society, 1968.

Rose, Barbara, ed. Readings in American Art 1900-1975. New York: Praeger Publishers, 1975.

Silver, Kenenth. Esprit de Corps: The Art of the Parisian Avant-garde and the First World War, 1914-1925. Priinceton: Princeton University Press, 1989.

Stewart, Rick. Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945. Austin: Texas Monthly Press, 1985.

Thrall, Homer S. A History of Texas from the Earliest Settlements to the Year 1885. New York: University Publishing Co., 1885.

Periodicals

Biddle, George. "An Art Renascence Under Federal Patronage." Scribner's, XCV(June 1934): 428.

Chillman, James. "The Hogue Exhibit". Southwest Review, 14(January 1929): 380.

Craven, Thomas. "America's Painters: The Snob Spirit." Scribner's, 91(February 1932): 81-86.

Dewey, John. "Americanism and Localism." Dial, (June 1920): 684-688.

"Gulf Oil." Fortune, XVI, no. 4(October 1937): 78.

Heney, Jay C. "Prairie School Ornament by Lang & Witchell." Perspectives, VIII, No.2. Perspectives is the publication of the Texas Chapter of the Society of Architectural Historians.

Hogue, Alexandre. "Protest and Comment Errors in "Art in the Southwest." Southwest Review, 12, No.1(Autumn 1926): 75-76

_____. "With Southwestern Artists: Victor Higgins." Southwest Review, 14(January 1929): 256-61.

Riddle, Peggy. "Centennial Competition." Legacies, Volume 2, No. 2 (Fall 1990): 19. Legacies is a quarterly publication of the Dallas Historical Society, edited by Michael Hazel.

Santayana, George "Marginal Notes on Civilization in the United States." Dial, 72(June 1922): 563.

Smith, Henry Nash. "A Note on the Southwest." Southwest Review, 14(January 1929): 267-278.

_____. "Culture." Southwest Review, 13(January 1928): 249-255.

Southwestern Arts Magazine, later Contemporary Arts of the South and Southwest, Jerry Bywaters, Ed., Dallas, Texas, 1932-33.

"U.S. Art Scene". Unsigned article in Time, 24(December 24, 1934): 24-27.

Newspapers

"Art Critic Praises Dallas Muralists, Chides Centennial for Importation of Painters." Unsigned article from the Dallas Morning News, July 29, 1938, Section I, p.2.

"Artists at Work on Murals for U.S." Unsigned article from the Houston Press, July 8, 1941.

"Benton Praise for City Hall Mural Recalled." Unsigned article from the Dallas Morning News, February 10, 1940.

"City Hall Mural May be Changed After Janitor Finds Discrepancy." Unsigned article in the Dallas Morning News, January 21, 1934, Section II, p.1.

"City of Graham Pleased with Hogue Mural." Unsigned article in the Dallas Times Herald, March 12, 1939, Section III, p. 2.

Crocker, Elisabeth. "Mural Sketches on View." Dallas Morning News, June 27, 1938.

Crossley, Mimi. "New Deal Art - Where Did it Go?" Houston Post, March 14, 1976.

"Development of Ship Channel Told in Murals." Unsigned article in the Houston Press, July 8, 1941.

"Federal Official Explains Action in Mural Awards." Unsigned article in the Dallas Times Herald, September 9, 1937.

"Historical Murals Doomed." Unsigned article in the Dallas Morning News, June 27, 1956, Section III, p. 1.

"History of Ship Channel is Depicted in Post Office Mural by Hogue and Bywaters." Undated clipping from unidentified source in Bywaters Collection.

"Murals of Ship Channel are Placed in Post Office Branch." Unsigned article in the Houston Chronicle, July 8, 1941.

"Murals on Walls of City Hall Object of Rapt Admiration." Clipping undated beyond

January 1934 from unidentified source in Bywaters Collection.

"New Hogue Mural to Have First Showing at Hockaday." Unsigned article in the Dallas Morning News, February 1, 1939, Section I, p. 10.

"Protest Importation of Artists for Murals at New Post Office." Unsigned article in the Dallas Journal, September 14, 1937.

Rogers, John William. "147 Artists Seek Mural Award for Post Office Project." Dallas Times Herald, May 15, 1938, p. 12..Toomey, Anne. "Speaking of Art and Artists." Dallas Morning News, Clipping in Bywaters Collection dated 1934.

Unpublished Materials

Jerry Bywaters Collection at Hamon Library, Southern Methodist University, Dallas Texas.

Contrera, Belisario P. "The New Deal Treasury Department Art Programs and the American Artists: 1933 to 1943." PhD. dissertation, American University, 1967.

Alexandre Hogue papers in the Archives of American Art, Museum of Fine Arts, Houston.

Lofgren, Jamie. "Early Texas Skyscrapers", Masters Thesis, University of Texas, 1987.

APPENDIX A

TREASURY DEPARTMENT
PROCUREMENT DIVISION
SECTION OF PAINTING AND SCULPTURE

National Competition for Four Mural Paintings
Open to All American Artists

188

The Treasury Department, Procurement Division, Section of Painting & Sculpture invites competition for four mural paintings in the foyer of the San Antonio, Texas Post Office and Court House.

The sum of $12,000 is to be paid for this work, which must cover the complete cost of execution and installation.

The competition will be judged by the members of the staff of the Section of Painting & Sculpture, assisted by Mr. Ralph H. Cameron of San Antonio, Texas, the architect of the building; Mr. Ward Lockwood, mural painter of Taos, New Mexico and Mr. Reginald Marsh, mural painter of New York City, who have kindly consented to serve in this capacity.

Any artist who intends to submit designs in the competition, must signify his intention to do so by applying for blueprints of the spaces to be decorated to Mr. Edward B. Rowan, Superintendent of the Section of Painting & Sculpture, Treasury Department, Procurement Division, Washington, D. C. Designs must be submitted with carrying charges prepaid or delivered in person to the above address on or before May 14, 1937. After the announcement of the result of the competition, all designs will be returned to the artist C. O. D.

The artist whose designs win the competition will then be required to execute a formal contract with the United States, agreeing to execute the finished murals from the submitted designs for the sum named under the conditions herein stated.

The artist agrees to make such revision of his competition designs as will be necessary for approval by the Director of Procurement.

Description of mural spaces - The design of the exterior of the building is classic with certain motifs and ornament inspired by the Spanish Renaissance. The murals will consist of the entire wall space in the main entrance foyer on the first floor above an 11' marble wainscot. This makes a continuous mural space 6' 6" high running around the four walls of the foyer. On the South, or entrance, wall of the foyer the space is broken by five arches above three entrances and two windows. On the North wall the space is broken by five similar arches over the five entrance doors into the main postal lobby. The two end walls are each broken by other similar arched doorways. The North and South walls are each 74 ft. long; the diameter of each arch breaking the mural spaces on these walls is 10'. The East and West walls are each 20' 6" long; the diameter of each arch breaking the mural spaces on these walls is 11'. The total area to be covered by the mural painting is approximately 700 square feet.

The room is lighted by three hanging bronze fixtures and on the South wall by three lunettes and two windows. The floor of the foyer is Golden Vein Pink Tennessee marble with a honed finish. The wainscot is light St. Genevieve Golden Vein marble (a grey marble with golden veins) with a base course and decorative trim around the lunettes of Dark Cedar (a dark red marble). All marble in the wainscot and trim will be polished. The artist should consistently keep in mind the relation between his designs and the architecture of the building.

Subject Matter - It is suggested that the local history of Texas is so rich in pictorial material that historical subject matter seems particularly appropriate to this building. The building is located on a part of the old Alamo mission grounds and faces the Alamo chapel with its surrounding park. Pictorial material from the history of Texas, that is readily suggested, could include the landing of LaSalle on the Texas coast and the claiming of the country for France; the Spanish conquest of Mexico; the independence of Mexico from Spain; Texas gaining its independence from Mexico; and a number of local historical facts such as the founding of missions by the Franciscan monks in San Antonio, the settlement of the town by the Spaniards; the Texas battle for independence culminating in the fall of the Alamo, and the subsequent colonization by the French and Germans.

The Section, however, wishes to allow the artist a wide latitude in choice of subject matter and suggests that industrial pursuits and landscapes characteristic of the locality of San Antonio would also be suitable. The nature and use of this Federal building also suggests a wealth of subject matter. In this connection the Section would like to emphasize that the central idea of the Postal Service is communication, by which experiences, ideas and goods are shared throughout the civilized world. This element of communication, the Committee believes, need not be represented by the more obvious symbols, but might take on great dramatic and human significance. The Post Office, moreover, is the one concrete link between every community of individuals and the Federal Government, and, in addition to mail service, through such departments as postal savings, money orders, etc., functions importantly in the human structure of the community. As distinguished and vital a conception as possible is desired.

Payments for Work - The artist who receives the commission will be required to pay all expenses in connection with execution and installation of this work.

The sum of $12,000 will be paid for the four murals in four separate installments.

The first installment, $3,000, will be payable after formal approval by the Director of Procurement of the designs, which designs shall thereupon become the property of the Government, and after the successful competitor has signed the contract for executing the murals.

The second installment, $3,000, will be payable when, in the opinion of the Director of Procurement, the murals are one-third complete.

The third installment, $3,000, will be payable when, in the opinion of the Director of Procurement, the murals are two-thirds complete.

The balance, $3,000, will be payable after the murals are completed, installed and approved by the Director of Procurement.

The artist will be required to furnish a bond of $3,000 for the faithful performance of this contract.

The medium and the quality of the materials to be used by the artist must be approved by the Director of Procurement.

APPENDIX B

COMPETITION FOR THE MURAL DECORATION OF THE LOBBY OF THE DALLAS, TEXAS, TERMINAL ANNEX

Open to All American Artists Resident of or Attached to:

ARIZONA	KANSAS	NORTH DAKOTA	SOUTH DAKOTA
CALIFORNIA	MONTANA	NEW MEXICO	TEXAS
COLORADO	NEBRASKA	OKLAHOMA	UTAH
IDAHO.	NEVADA	OREGON	WASHINGTON
		WYOMING	

The Section of Painting and Sculpture, Procurement Division of the Treasury Department, invites competition for three mural paintings in the lobby of the Dallas, Texas, Terminal Annex.

The sum of $7,200 is to be paid for this work, which must cover the complete cost of execution and installation.

Mr. Arthur Kramer, President of the Dallas Art Association, has kindly consented to serve as chairman of the advisory jury to the Section of Painting and Sculpture. The other members of the committee are Mr. Frank Witchell, of the firm of Lang and Witchell, architects of the building and Mr. Richard Foster Howard, Director of the Dallas Museum of Fine Arts.

Designs must be submitted with carrying charges prepaid or delivered in person to Mr. Richard F. Howard, Dallas Museum of Fine Arts, on or before May 2nd, 1938. After the announcement of the result of the competition, all designs will be returned to the artists C.O.D.

The artist whose designs win the competition will then be required to execute a formal contract with the United States, agreeing to execute the finished murals from the submitted designs for the sum named under the conditions herein stated.

The artist agrees to make such revision of his competition designs as will be necessary for approval by the Director of Procurement.

Description of Mural Spaces:

The lobby is 25 feet, 7½ inches wide by 84 feet long and 22 feet high. There are three mural spaces. On the South wall there is one rectangular space above the wainscot, 25 feet wide by 10 feet high. On the North wall of the lobby toward the main stair there is a hanging wall with one unbroken mural space 20 feet wide by 8 feet 4 inches high. On each side of the panel there are three step-downs (only two are indicated on the drawing) each 8 inches wide with a 3/4 inch reveal.

JERRY BYWATERS COLLECTIONS

These three set-backs should be considered as a frame to the decoration. The 12-inch plaster spaces which are continuations of the pilasters framing the panel should not be treated in the mural scheme.

On the ~~East~~ West wall of the lobby looking toward the elevators there is a similar panel flanked by three 8-inch set-backs on either side. The central panel on this wall is 5 feet 5 inches wide by 8 feet 4 inches high.

The panels on the North and ~~East~~ West walls are located ten feet above the floor. The panel on the South wall is located eight feet above the floor.

The lobby is lighted by six windows on the ~~East~~ West wall and six hanging fixtures. The marble wainscot in the lobby is polished Sansaba marble with a black marble base. The floor is terrazzo: cream marble chips with black marble borders.

Payments for Work:

The artist who receives the commission will be required to pay all expenses in connection with execution and installation of this work.

The sum of $7,200 will be paid for the mural paintings in four separate installments.

The first installment, $1,500, will be payable after formal approval by the Director of Procurement of the designs, which designs shall thereupon become the property of the Government and after the successful competitor has signed the contract for executing the murals.

The second installment, $1,500, will be payable when the full size cartoons for the mural paintings are completed and approved.

The third installment, $1,800, will be payable when in the opinion of the Director of Procurement, the murals are one-half complete.

The balance, $2,400, will be payable after the murals are completed, installed and approved by the Director of Procurement.

The artist will be required to furnish a bond of $1,800 for the faithful performance of his contract.

The medium and the quality of the materials to be used by the artist must be approved by the Director of Procurement.

Competition Requirements:

Each artist entering the competition must submit three designs - one design of each mural space in the scale of two inches to one foot in full color. The designs should give as complete an idea as possible of how the finished murals will look. It is not necessary to render the architectural details of the walls. Designs should simply include the mural spaces.

Each design must be mounted or carried out on board sufficiently stiff to remain flat. The design should be submitted without glass.

The designs should not be signed. Every design submitted must be accompanied by a plain sealed envelope, enclosing the artist's name and address. These envelopes will be numbered when received with the same number as the designs they accompany and will remain unopened until after selection of the design chosen for award.

Any artist may submit as many series of designs as he desires. Should he submit more than one design he should remember to send a sealed envelope, with his name and address with each entry.

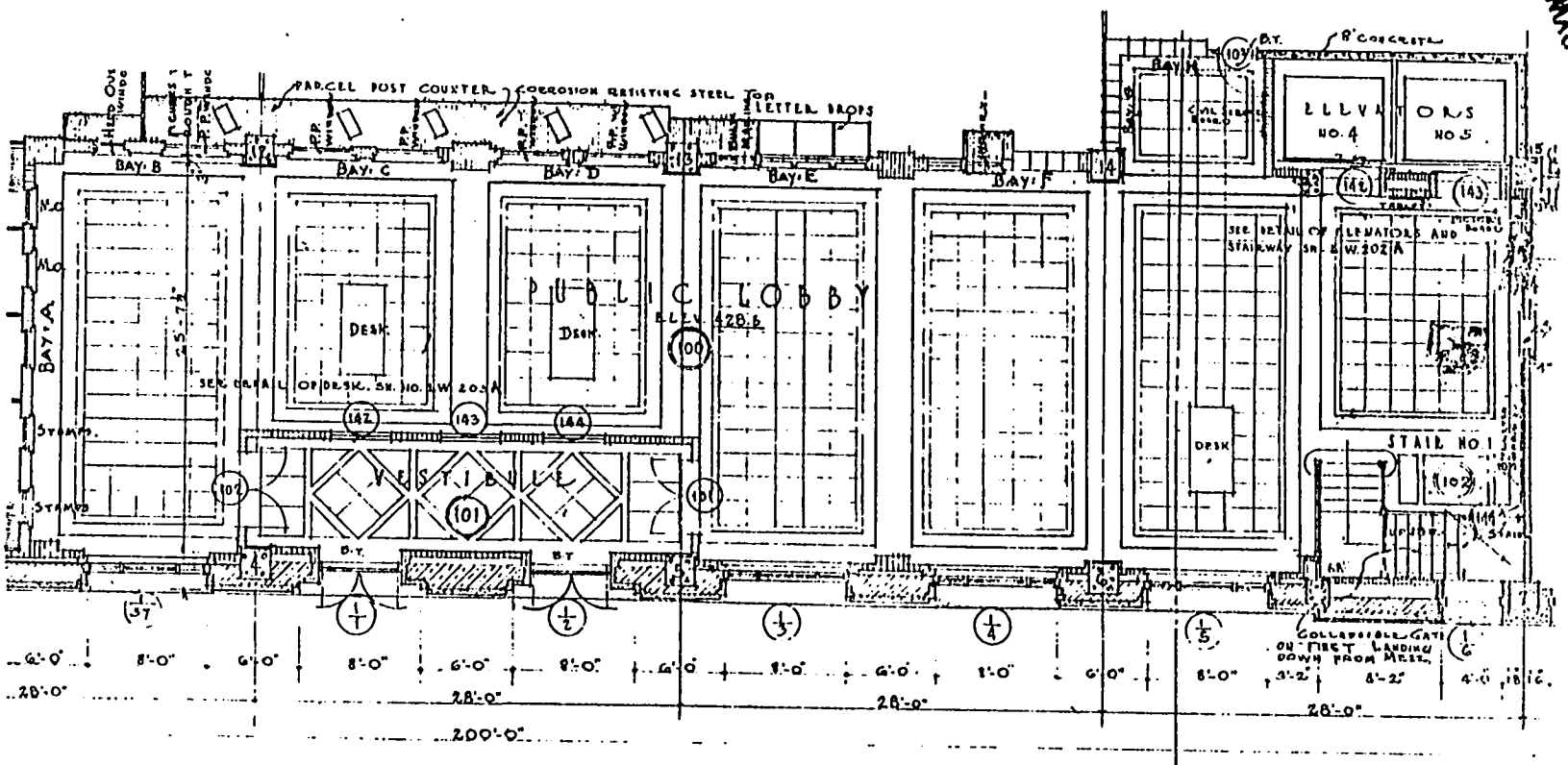
After the award is made to the winning designs for the decoration of the Dallas, Texas, Terminal Annex Building, the Section of Painting and Sculpture will examine the remaining designs for the purpose of selecting artists for the decoration of fifteen other buildings.

Artists submitting designs of vitality and distinction will be invited to submit preliminary studies for murals in the Post Offices of the following cities:-

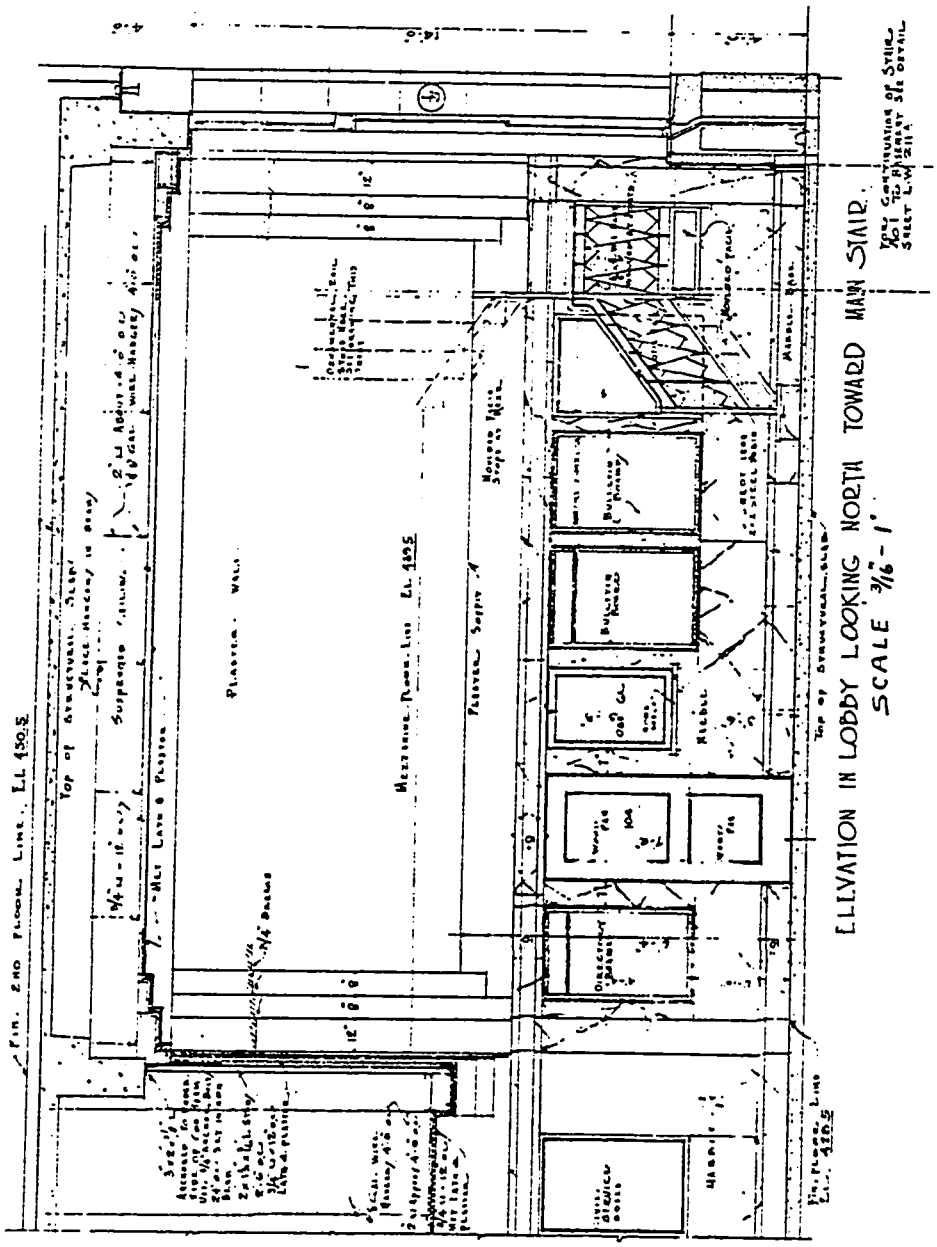
Martinez, California	Boyer, Texas
Florence, Colorado	Baytown, Texas
Loveland, Colorado	Fort Worth, Texas
Valentine, Nebraska	Houston, Texas
Guymon, Oklahoma	Teague, Texas
Poteau, Oklahoma	Lockhart, Texas
Tahlequah, Oklahoma	Seattle, Washington

East Portland, Oregon

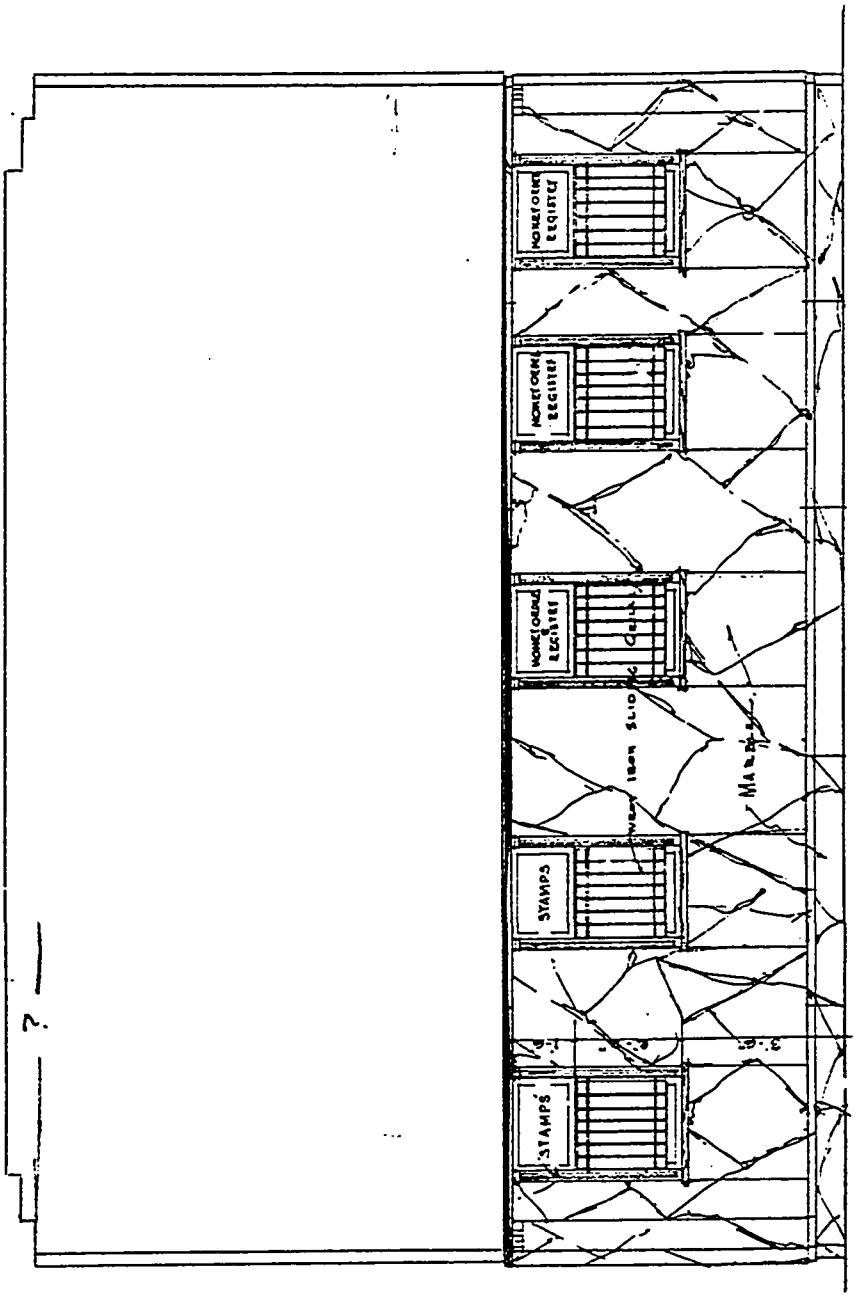
If no designs are submitted which are of sufficient merit to justify a recommendation by the Section of Painting and Sculpture, no award will be rendered for Dallas and no appointments will be made as a result of this competition for the other cities.



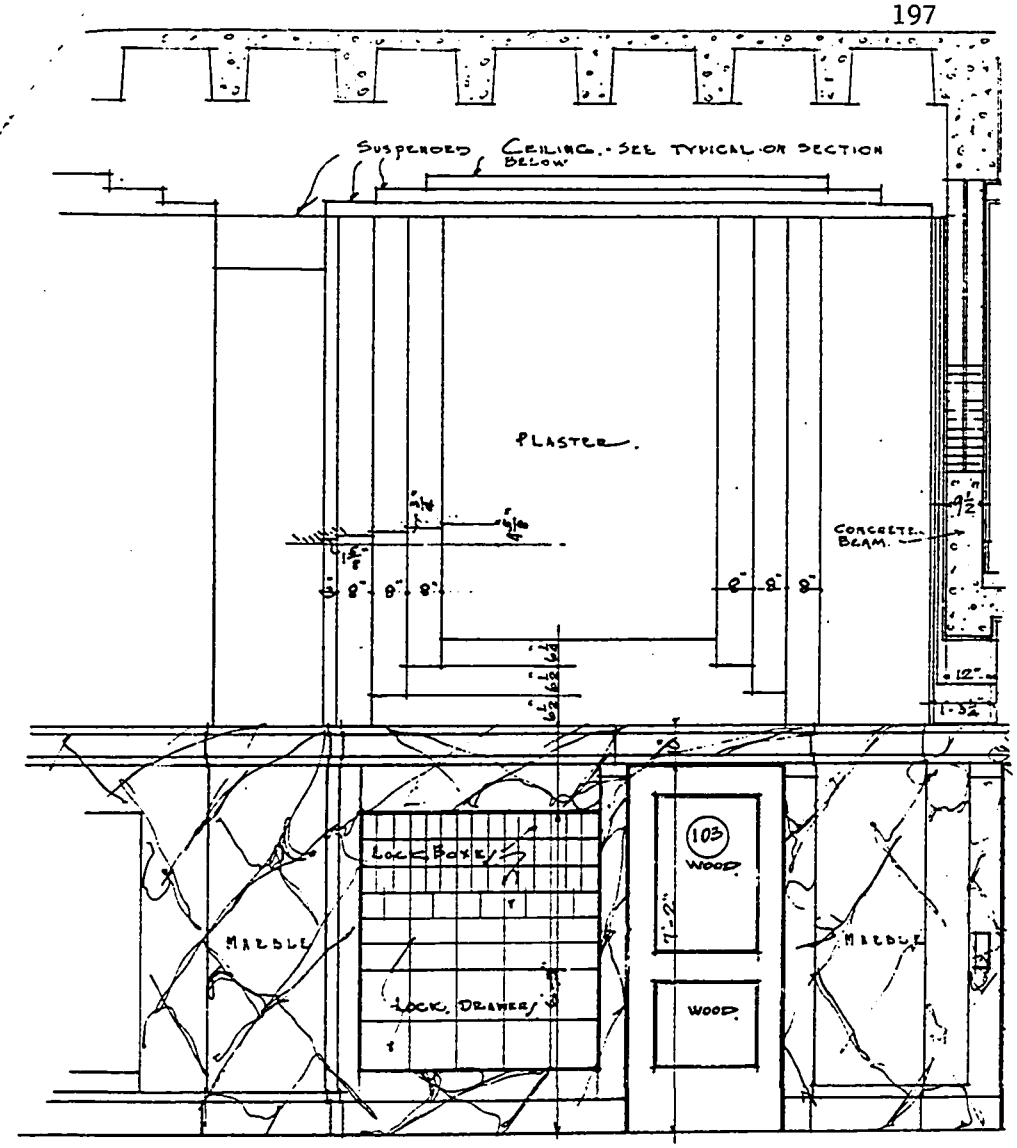
FIRST FLOOR PLAN.



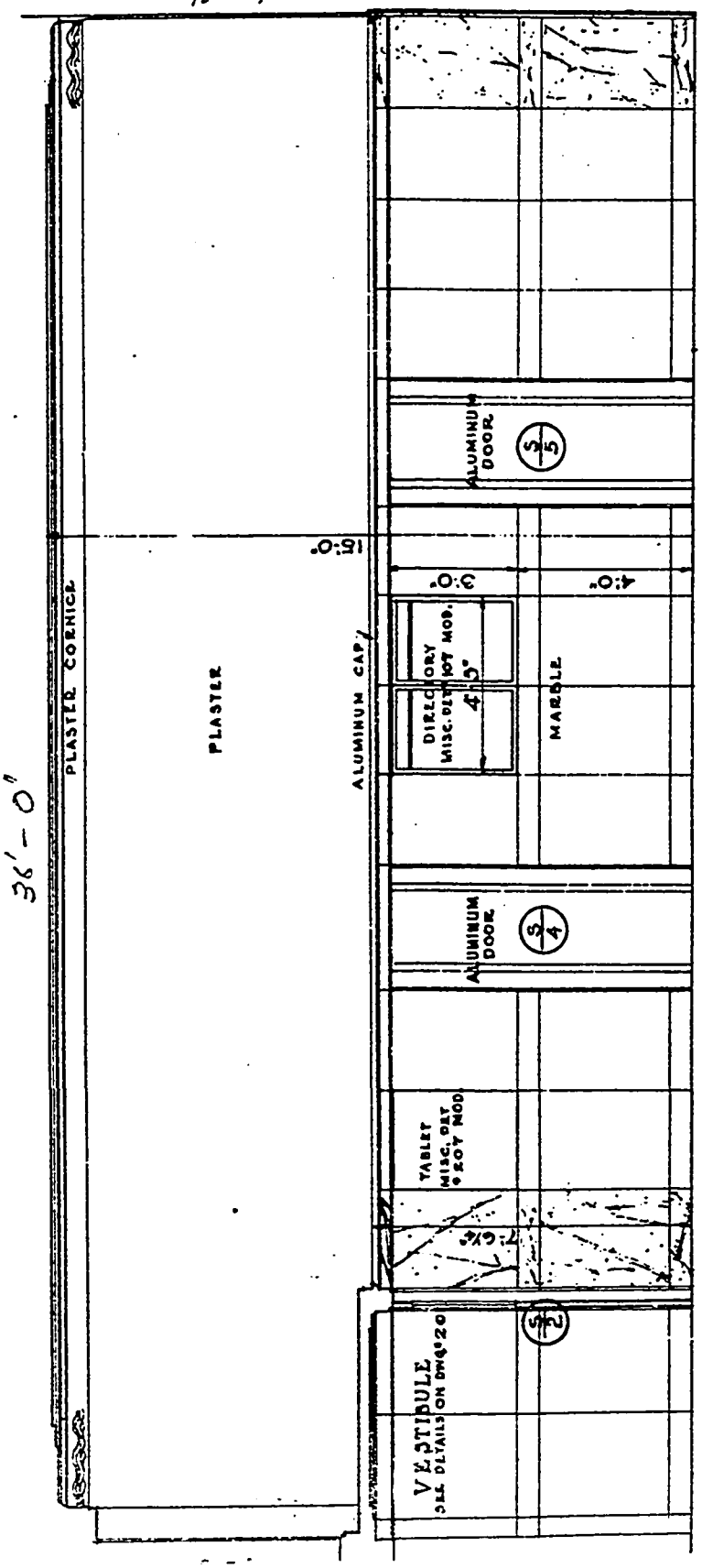
ELEVATION IN LOBBY LOOKING NORTH TOWARD MAIN STAIR.
SCALE 3/16" - 1'



-BAY A-
SOUTH ELEVATION OF LOBBY
SCALE ¼"-1'



Scale 3/8" - 1'. BAY H



WEST ELEV. BUILDING LOBBY

SCALE 1/4" = 1'-0"

Dallas, Texas
Sept. 11,1937

Edward B. Rowan, Supt.
Section of Painting & Sculpture
Procurement Division
Treasury Department
Washington, D.C.

Dear Mr. Rowan:

Today the undersigned Dallas artists wired you asking for an explanation of why no regional competition had been held as you promised for the murals in the Parcel Post Building in Dallas. These same artists want to set down here an expression which is an index to their feelings as well as the feelings of others in this section.

We have waited patiently for mural competitions to break in this region while most other regions were having competitions closely limited by population areas. When two competitions did come for Texas they were by no means limited, one including four states and the other being a national competition. Both these projects were announced so close together and with such a short allowable time for sketches that many of us found it impossible to enter both although some of us did manage to sumbit designs for both.

Many Texas artists have submitted design to Treasury Art Projects far beyond this region and knowing full well there was small chance of securing commissions. But this was done in good faith, believing that it would cause the Painting and Sculpture Section of the Treasury Department to provide projects in our territory where our knowledge of character and feeling of this territory would show at its best. Several letters signed by Mr. Rowan and Mr. Kepler said definitely that if there were to be murals in the Dallas Parcel Post Building there would be a competition to which Texas artists would be invited. Because of this fact we have not up to now permitted ourselves to insist upon the institution of this project and others.

When it was learned a few days ago that, despite the written assurance from your department that a regional competition would be held for this Dallas building, two California artists had been appointed for the job (although the appointment is not yet announced) we knew we had been let down by your department. Surely you know we will not permit this important commission in a building located in an art center and population center of 4,000,000 people to be awarded without competition and to artists who have not even submitted designs for the project and who will be forced

to gather their material far from the country and people they should interpret.

Since it is apparent that we must take action to protect our justly due interests we are wasting no time doing so. We have today talked with Congressman Sam Rayburn who, having the facts, assures us he will take the matter up with the Treasury Department. We will now confer with Congressman Hatton W. Sumners and we will not rest until this matter is satisfactorily cleared up.

We await with interest your explanation of the present situation when, until now, you definitely stated to us that the Dallas Parcel Post Building would either (1) have no murals, or (2) would have a mural competition to which we would be invited.

Sincerely yours,

Artists of Dallas
by

Thomas Stell, Jr.

Otis Dozier

Alexandre Hogue

Harry Carnohan

Jerry Bywaters

Perry Nichols

Revoau Bassett

Everett Spruce

John Douglass

William Lester

Charles T. Bowling

(Any reply to this letter may be addressed to Alexandre Hogue
3812 Reagan
Dallas, Texas)

WIRE SENT TO ROWAN

Sept 11,1937

Understand two California artists are your appointees execute murals in Dallas Parcel Post Building. Stop. Why has not regional competition been held for this important job as you stated would be here today in letters to us. Stop. Have conferred on this matter with Congressman Sam Rayburn. Our detailed letter follows.

Artists of Dallas

by Alexandre Hogue
3312 Reagan
Dallas, Texas.

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

1206 AT

CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Edward B. Rowan
Superintendent Section of Painting and Sculpture
Procurement Division
Treasury Department
Washington DC

September 14, 1937

I register a vigorous protest against having commissioned a couple of California painters to do the mural work on the new Dallas Postoffice without giving any consideration to local painters or opportunity to compete for this work stop. This you have done after giving assurance to local men that there would be competition and that they would have opportunity to participate stop I respectfully state that this is not a formal protest but it is a thing that I am going to do something about if I can

HATTON W SUMNERS MEMBER OF CONGRESS

US GOVT OFFICIAL BUSINESS

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS

202

6

DALLAS, TEXAS, POST OFFICE, NEW
X PAINTING & SCULPTURE

B

203

9A-PGS

October 18, 1937

My dear Mr. Summers:

Reference is made to your communication of September 18 requesting that the mural work in the New Dallas, Texas, Post Office be opened to competition in which the artists of Texas will be eligible to compete.

This matter has been taken under advisement and I am pleased to report to you that due to the unusual local interest which has been expressed in this work the Procurement Division has decided to reconsider the appointments of the California artists and to hold a competition for the work.

Details of the competition have not yet been completed but it is planned to announce them in the next number of the Bulletin, a copy of which will be sent to you and which will be available to the artists of your State.

Very truly yours,

W. E. Reynolds.

Acting Director of Procurement

Honorable Hatton W. Summers
Member of Congress
Dallas, Texas

MBR/ blg

DALLES, TEXAS, POST OFFICE, NEW
X PAINTING & SCULPTURE

5

-204

TREASURY DEPARTMENT

PROCUREMENT DIVISION

WASHINGTON

PUBLIC BUILDINGS BRANCH

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PB-SA-P&S

October 18, 1937

Artists of Dallas
Museum of Fine Arts
Centennial Park
Dallas, Texas

The protest that won a chance to compete in the Dallas PO affair

Gentlemen:

In reply to your communication of September 11 signed by Messrs. Stell, Jr., Dozier, Hogue, Travis, Bywaters, Carnohan, Nicholas, Bassett, Spruce, Douglass, Lester and Bowling, I wish to state that the Procurement Division has given serious consideration to the recommendations that have been received from Dallas that the local artists be given a further opportunity to compete for this work.

It is planned to hold a competition for the work in the very near future. The details have not yet been completed but it is hoped that they will be ready to announce in the next issue of the Bulletin of the Section of Painting & Sculpture. I shall see that a copy of this Bulletin is sent to you and trust that you will find it possible to enter this competition.

Cordially yours,

Edward B. Rowan, Superintendent
Section of Painting & Sculpture

Perhaps we were naive in the main job. The award to Arthur L. Kramer who was on the jury and that was required for a hanging and but were afraid they might be called Observations. Peter Hurd got the job with a great big vacant landscape, devoid of meaning.

B

205

SEVENTY-FIFTH CONGRESS

HATTON W. SUMNERS, TEX., CHAIRMAN
EMANUEL CELLER, N. Y.
ZEBULON WEAVER, N. C.
JOHN E. MILLER, ARK.
ARTHUR D. HEALEY, MASS.
ROBERT L. RAMSAY, W. VA.
FRANCIS E. WALTER, PA.
WALTER CHANDLER, TENN.
CHARLES F. MC LAUGHLIN, NEBR.
WILLIAM M. CITRON, CONN.
SAM HOBBS, ALA.
ABE MURDOCK, UTAH
JOHN H. TOLAN, CALIF.
EDWARD W. CREAL, KY.
ROBERT P. HILL, OKLA.
WILLIAM T. BYRNE, N. Y.
GEORGE D. O'BRIEN, MICH.
FRANK W. TOWEY, JR., N. J.
EDWIN Y. CHAMPION, ILL.

U. S. GUYER, KANS.
CLARENCE E. HANCOCK, N. Y.
EARL C. MICHENER, MICH.
JOHN M. ROBSION, KY.
CHAUNCEY W. REED, ILL.
JOHN W. GWYNNE, IOWA

ELMORE WHITEHURST, CLERK

HOUSE OF REPRESENTATIVES U. S.
COMMITTEE ON THE JUDICIARY
WASHINGTON, D. C.

542 Federal Building,
Dallas, Texas.

October 26, 1937.

Mr. Jerry Bywaters,
2503 McKinney Ave.,
Dallas, T e x a s .

My dear Mr. Bywaters:

I thank you very much for your letter of October 21.

It was a real pleasure for me to do for you and the other artists of Dallas all that I could in this matter. I feel confident that our painters will share substantially in the painting of the murals which will adorn our new post office.

With best wishes,

Sincerely yours,

Hatton W Sumners

HWS:C.

Dallas, Texas
October 31,1937.

Mr. Edward Bowen, Supt.
Section of Painting & Sculpture
Procurement Division
Treasury, Dept.
Washington, D.C.

Dear Mr. Bowan:

The Dallas Artists have received your recent letter concerning murals in the Dallas Post Office and wish to express their appreciation to you and the Procurement Division of the Treasury for deciding to hold a regional competition for that project.

The protest which was made was not intended to reflect on the choice of the artists made some time ago but was made, in good spirit, because of the importance of the project and of several past assurances indicating that a competition would be held to which we would be invited. We realize that you have gone to considerable trouble to work out a competition at this late date for this project but we trust that there has been no undue trouble caused.

Thanking you again for working this out, and assuring you that the local artists will submit the best work possible to the competition, we remain,

Sincerely yours,

Dallas Artists

by Jerry Bywaters
Alexandre Hogue
Olin Travis
Everett Spruce
Otis Dozier
John Douglass
William Lester
Thomas Stell, Jr.

DALLAS, TEXAS, POST OFFICE
X PAINTING & SCULPTURE

- 207

TREASURY DEPARTMENT

PROCUREMENT DIVISION

WASHINGTON

PUBLIC BUILDINGS BRANCH

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PBSA-P&S

November 13, 1937

Mr. Alexander Hogue
912 Moreland Street
Dallas, Texas

Dear Mr. Hogue:

I appreciate the spirit of your letter of November 4 and certainly want you and the artists of Dallas to know that no resentment whatsoever is entertained due to the protests in relation to the Dallas, Texas, Post Office, mural.

What I do want you to realize is that the appointments were made in good faith to all artists with no favoritisim intended. That phase is now closed and you and the other artists of your state will have an opportunity to submit designs. May the best artist win.

I regret to learn what you tell me of the Centennial and can understand your resentment. You realize, of course, that this office had nothing to do with that.

Believe me to be,

Very sincerely yours,

Edward Rowan

per MT. Edward B. Rowan, Superintendent
Section of Painting & Sculpture

APPENDIX C

1937

COMPETITION FOR THE MURAL DECORATION OF THE AMARILLO, TEXAS, POST OFFICE AND COURT HOUSE

Open to All American Artists Resident of or Attached to the States of Louisiana, Mississippi, Arkansas, Missouri, Kansas, Oklahoma, Colorado, New Mexico and Texas.

****

The Section of Fine Arts, Procurement Division of the Treasury Department, invites competition for mural decorations for four walls in the building lobby of the Amarillo, Texas, Post Office and Court House.

AMOUNT OF AWARD

The sum of $6,500 is to be paid for this work which amount must cover the complete cost of execution and installation of the decorations.

COMMITTEE IN CHARGE

Mrs. Henry Earl Fuqua - 1905 Harrison St., Amarillo, Texas has kindly consented to act as chairman of a committee which will be in general charge of the competition. The other members of the committee are:

Mr. Paul Horgan - Roswell, New Mexico.
Mr. Guy Carlander - Architect - Amarillo, Texas.
Mr. E. L. Roberts - Amarillo, Texas.
Mrs. O. T. Maxwell - Amarillo, Texas.

This committee will act as a preliminary jury in judging the designs and will submit the anonymous designs to the Section of Fine Arts, Procurement Division, Washington, D. C., with the committee's recommendations.

COMPETITION REQUIREMENTS

Designs must be submitted with carrying charges prepaid or they may be delivered in person to Mrs. Henry Earl Fuqua - 1905 Harrison St., Amarillo, Texas on or before August 15, 1939.

After the competition award has been made, all designs will be returned to the chairman of the committee in charge of the competition and may be called for, otherwise they will be mailed C.O.D. to the artists.

Each artist entering the competition must submit the following designs:

(a) A sketch in full color, in the scale of one inch equals one foot, of each of the six mural panels. The sketches should give as clear an idea as possible how the proposed mural decorations will look when completed. It is advisable, if possible, to look at the spaces before designing.

(b) One full size detail of any important part of the mural scheme. This detail must be 2 feet square.

Each design must be mounted or carried out on board sufficiently stiff to remain flat and it must be submitted without glass.

The artist must note on his designs the medium he proposes to use for the finished decorations, whether oil on canvas, tempera or true fresco.

The designs must not be signed. Each design submitted must be accompanied by a plain sealed envelope enclosing the artist's name and address. These envelopes will be numbered when received with the same number as the designs they accompany and will remain unopened until after selection of the designs chosen for award.

DESCRIPTION OF MURAL SPACE AND BUILDING

The mural decorations covering a total approximate area of 567 square feet are as follows:

North wall: One panel 17 feet 6 inches wide by 6 feet 6 inches high;
East wall: Two panels, one 17 feet 6 inches wide by 6 feet 6 inches high and the other 5 feet 7 inches wide by 6 feet 7 inches high;
South wall: Two panels each 5 feet 8 inches wide by 6 feet 6 inches high;
West wall: One panel 36 feet wide by 6 feet 6 inches high.

The wainscot is Montana Travertine (pinkish tan) marble, 7 feet 6 inches high; the base is Tennessee (dark cedar brown) marble. The metal trim is aluminum throughout; the floor is terrazzo with a field of white and coral pink marble chips; the border and design are red marble chips. The walls are neutral in color.

SUBJECT MATTER

In considering subject matter the artists are advised that the primary requirement is a distinguished and vital design. Accordingly, we merely suggest various classes of subject matter leaving the artist free to select other material if that appeals to him more and seems to him to fit in better with his purpose of creating a vital design. Appropriateness to the use and design of the place decorated will, of course, be considered. Remembering this we offer the following suggestions: The Post; local history, past or present; local industry; pursuits or landscape.

CONTRACT

The artist whose designs win the competition will be required to execute a formal contract with the United States Government agreeing to execute the finished murals from the winning designs for the sum named under the conditions herein stated, making such revisions in his designs as will be necessary for the approval of the Director of Procurement.

The artist who receives the commission will be required to pay all expenses in connection with the execution and installation of this work.

The sum of $6,500 will be paid for the work in four separate installments.

The first installment, $1,500, will be payable after formal approval by the Director of Procurement of the designs and after the successful competitor has signed the contract for executing the murals. The designs shall thereupon become the property of the Government.

The second installment, $1,500 will be payable when the full size cartoons are completed and approved.

The third installment, $1,500, when the mural decorations are one-half completed.

The balance, $2,000, will be payable after the work is completed and installed by the artist and approved by the Director of Procurement.

The artist will be required to furnish a bond of $1,625 for the faithful performance of his contract.

The medium and the quality of the materials to be used by the artist for the finished murals must be approved by the local committee and by the Director of Procurement.

FURTHER INFORMATION

Any artist may submit as many series of designs as he desires. Should he submit more than one series he should remember to send a sealed envelope containing his name and address with each design.

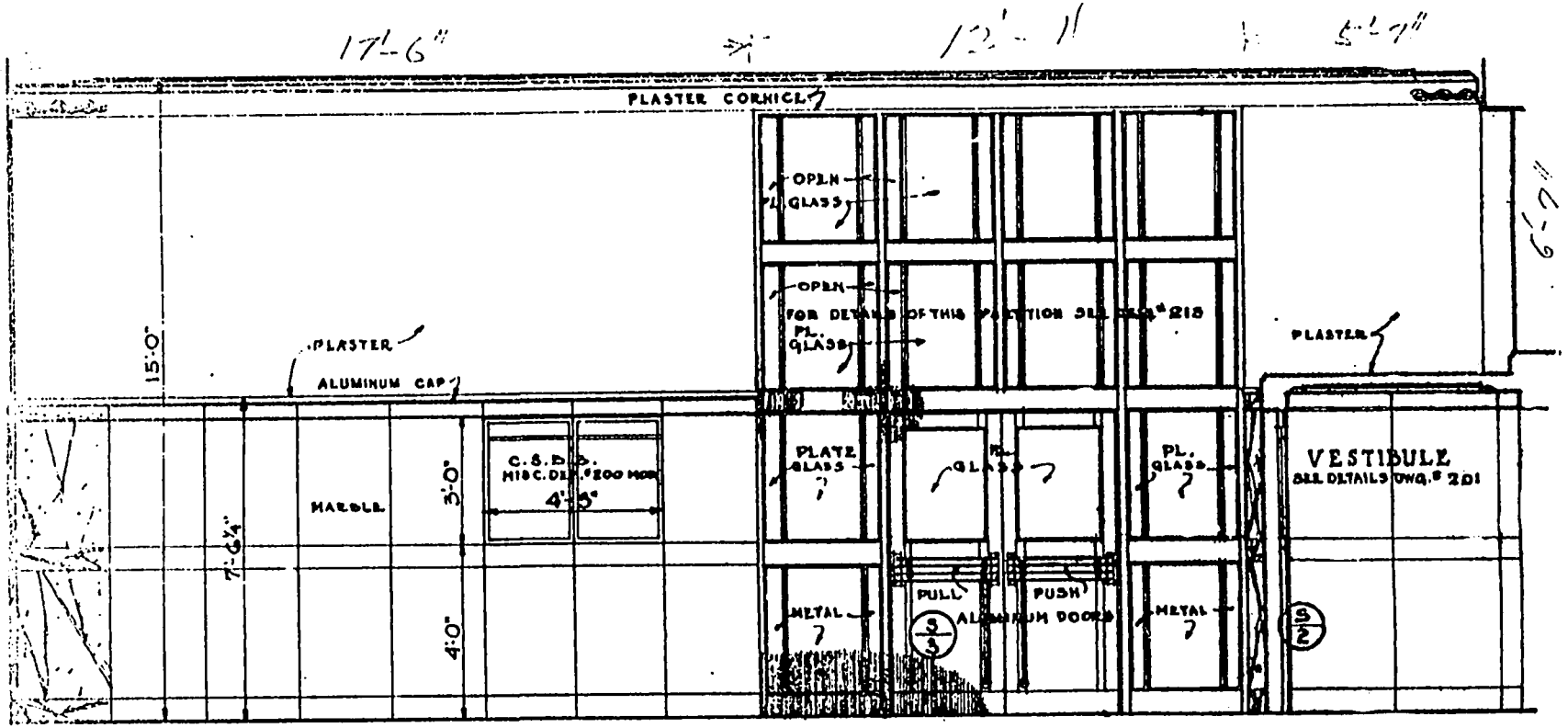
After the award is made to the winning designs for the decoration of the Amarillo, Texas, Post Office and Court House, the Section of Fine Arts will examine the remaining designs for the purpose of selecting artists for the decoration of eight other buildings. Artists submitting designs of vitality and distinction will be invited to submit preliminary studies for murals in the Post Offices of the following cities:

Brownfield, Texas	Idabel, Oklahoma
Center, Texas	Madill, Oklahoma
Livingston, Texas	Sayre, Oklahoma
Rockdale, Texas	Wewoka, Oklahoma

If no designs are submitted which are of sufficient merit to justify a recommendation by the Section of Fine Arts, no contract will be awarded and all designs will be returned to the artists, collect.

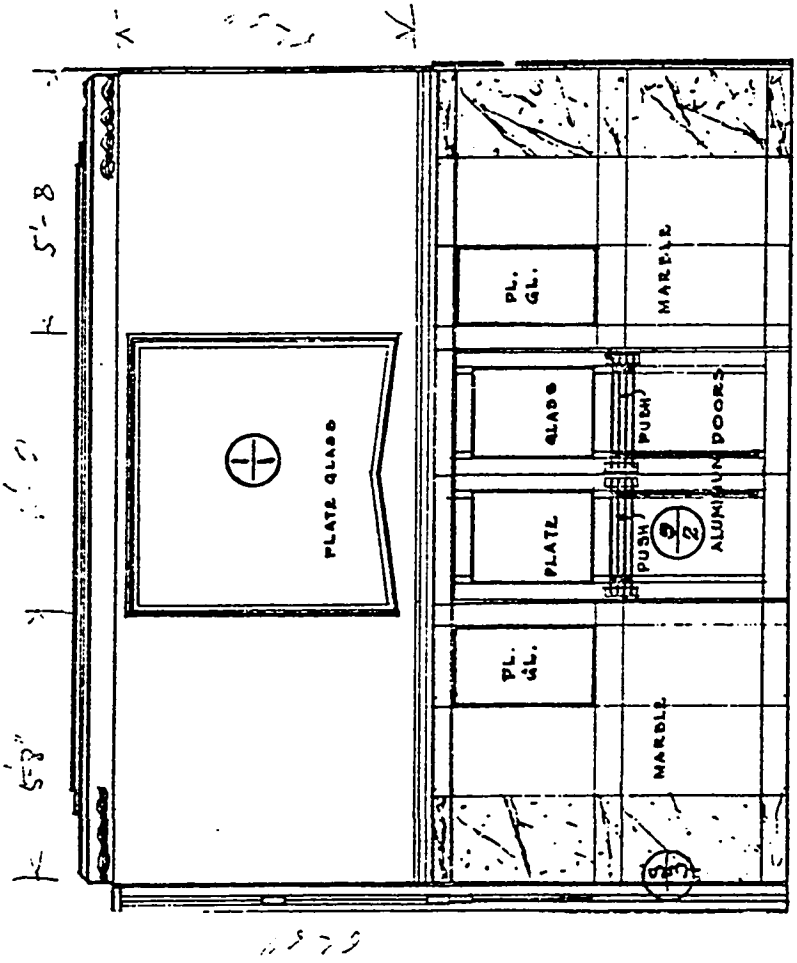
This competition is open to any American artist resident of or attached to the States of Louisiana, Mississippi, Arkansas, Missouri, Kansas, Oklahoma, Colorado, New Mexico and Texas.

****



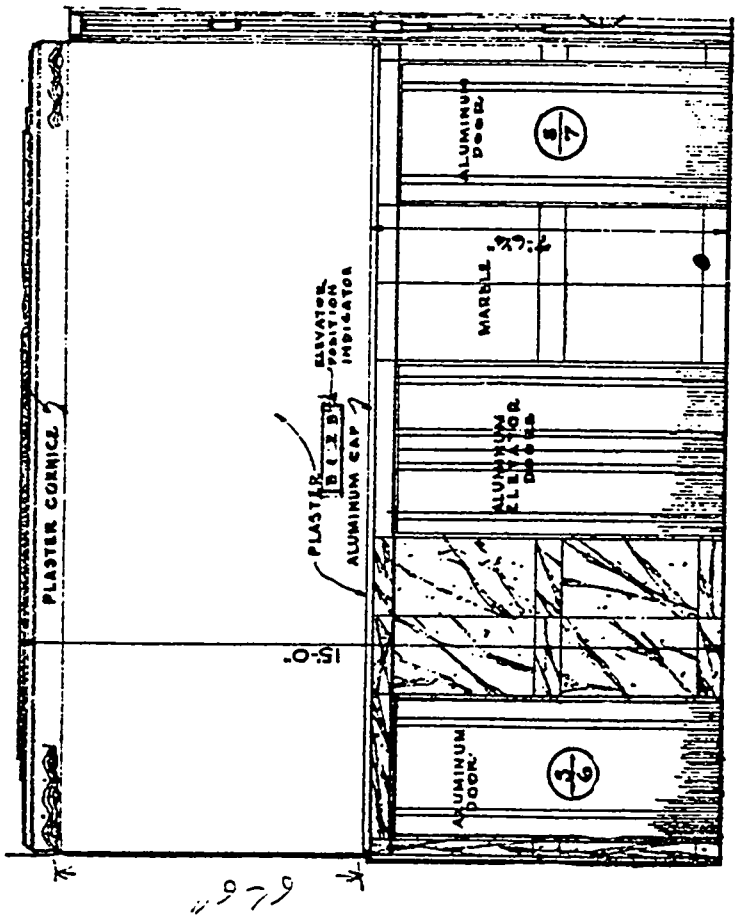
EAST ELEV. BUILDING LOBBY

SCALE ¼" = 1'-0"



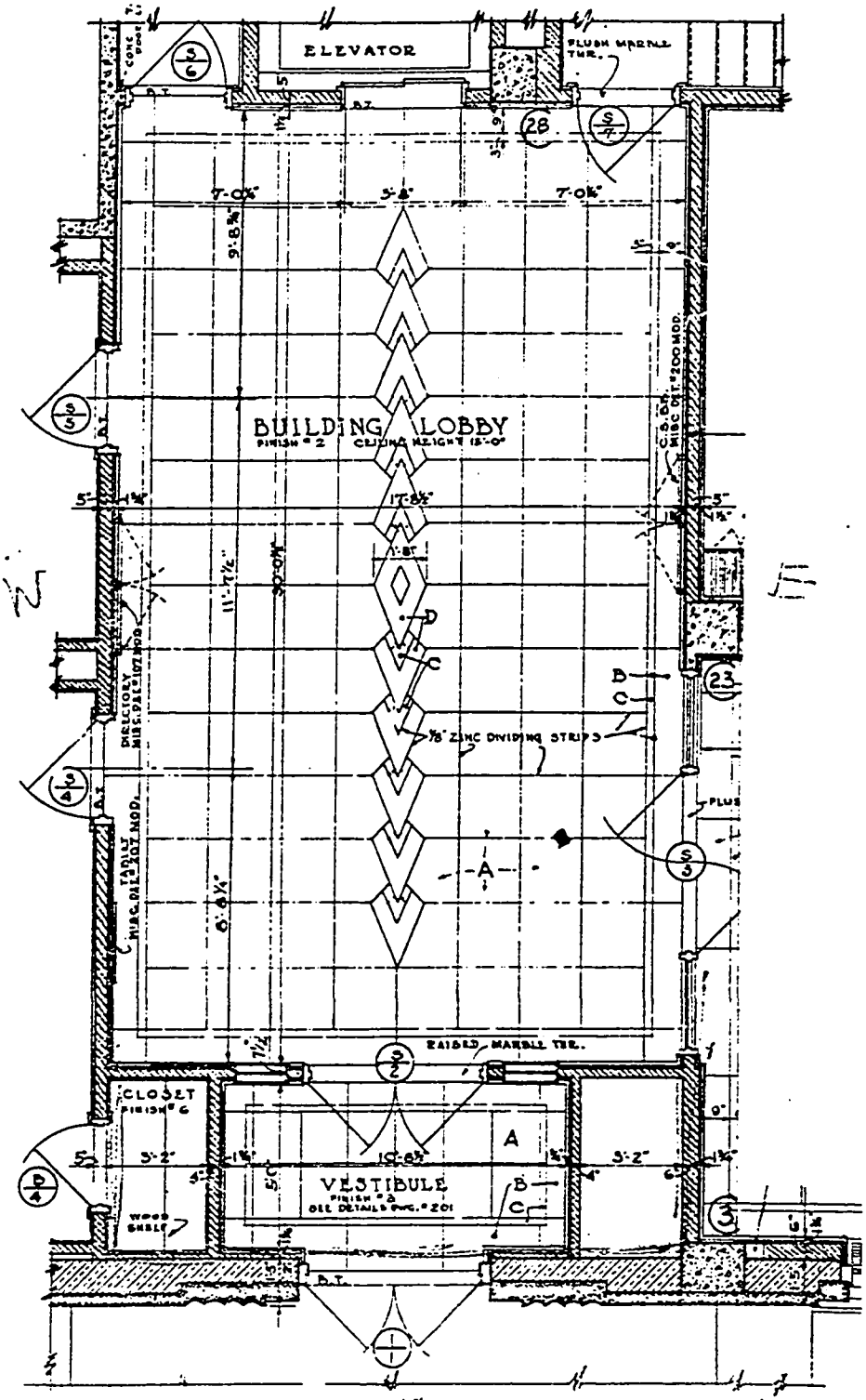
SOUTH ELEV. OF BUILDING LOBBY

SCALE ¼" = 1'-0"

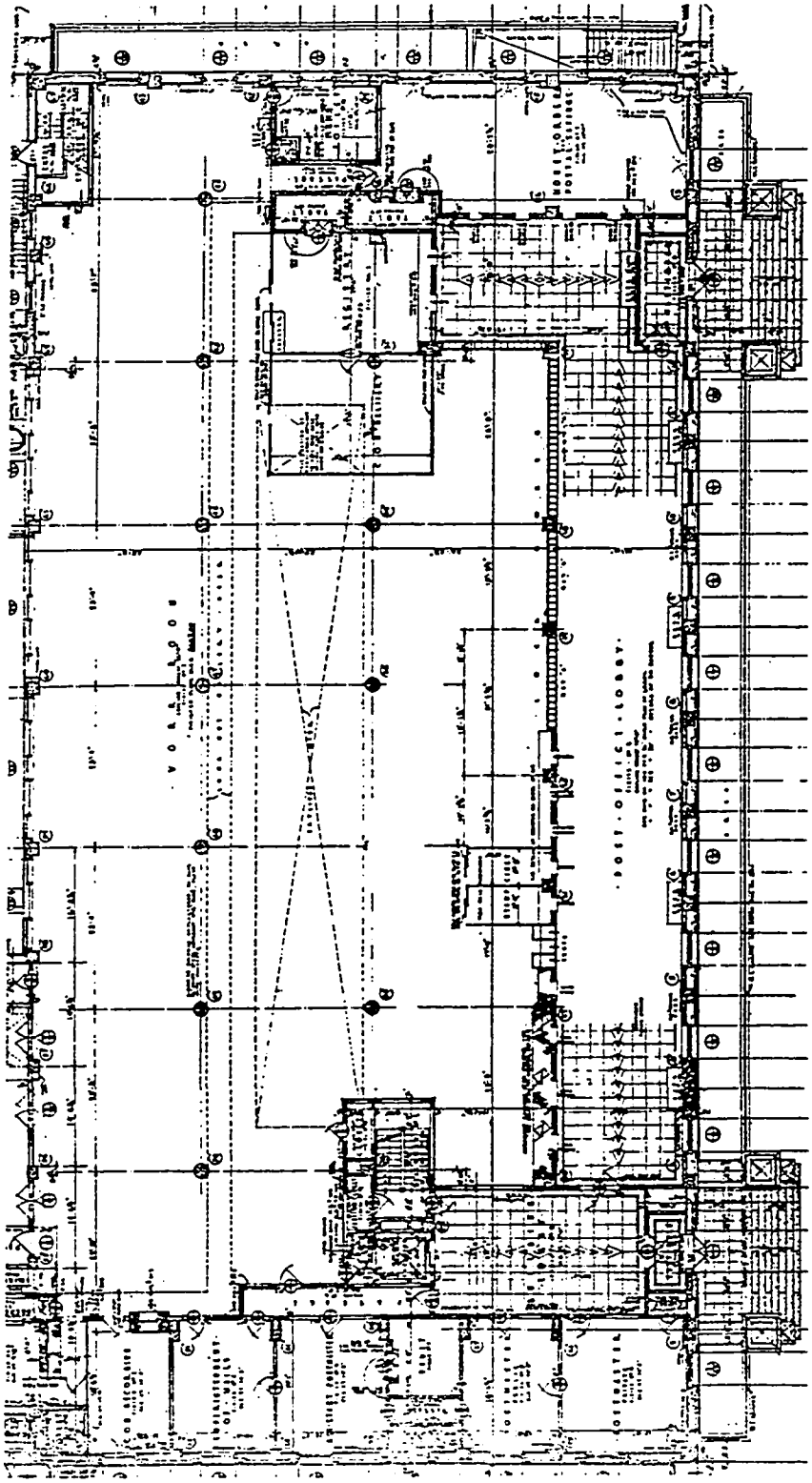


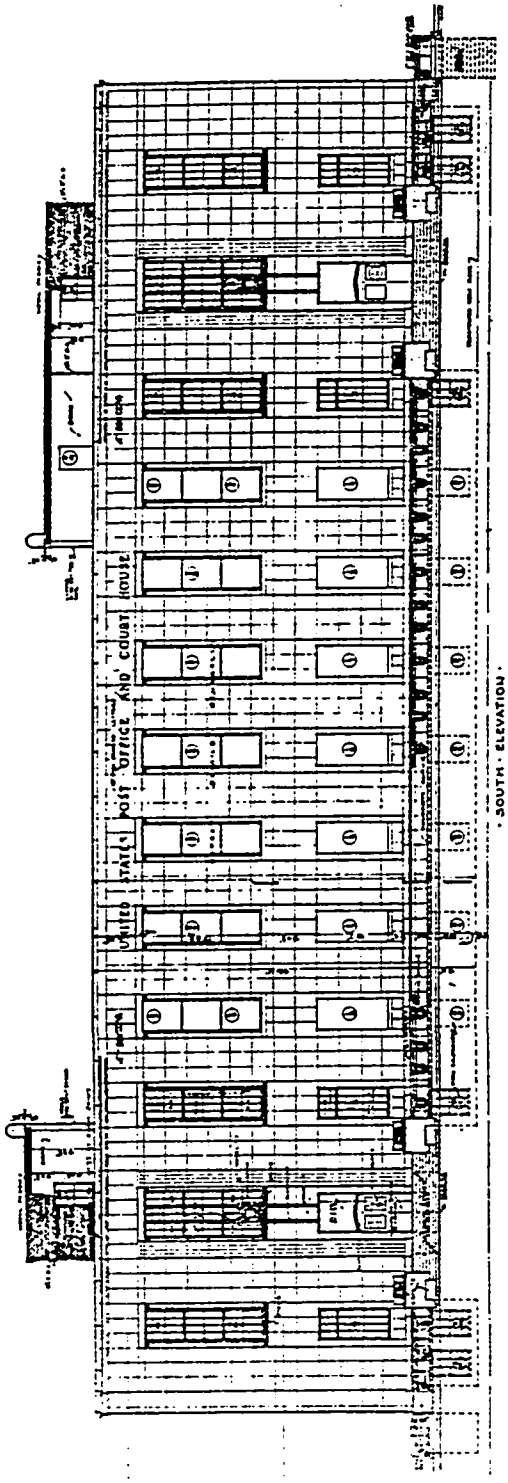
NORTH ELEV. OF BUILDING LOBBY

SCALE ¼" = 1'-0"



SCALE 3/32" · 1'-0"





APPENDIX D

Houston, Tex., P.P.B.
X Painting & Sculpture

219

TREASURY DEPARTMENT

PROCUREMENT DIVISION

WASHINGTON

PUBLIC BUILDINGS BRANCH

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS PB- SA-P&S

June 13, 1938

Mr. Jerry Bywaters
7512 Watauga Road
Dallas, Texas

Dear Mr. Bywaters:

The Section of Painting and Sculpture is inviting you and Mr. Alexander Hogue to submit designs for the two murals in the Houston, Texas, Parcel Post Building on the basis of competent designs submitted in the Dallas, Texas, Competition. It is suggested that you design for the space on the West end of the lobby and Mr. Hogue for the space on the East end of the lobby. The approval of the designs for this building is not competitive. Upon the approval of the designs by the Director of Procurement contracts for the execution of the paintings will be prepared for your separate signatures.

The total amount to be paid to you is $1,300, an equal amount to be paid to Mr. Hogue. Payment will be made as follows: $400 when the preliminary sketches are approved; $400 when the full size cartoon is approved; and $500 when the mural is completed, installed and approved.

18'-1¾" x 6'-½" + grill

The proposed mural is to be 17 feet 6 inches wide by 6 feet high as indicated on the enclosed blueprint, broken in the center by a grill 4 feet 6 inches wide by 2 feet high. It is agreeable to the Section that you make any slight variations in the dimensions of the proposed panel which you consider would make it more suitable to the particular wall space. Will you kindly inform us of any changes you propose.

We will require from you a color sketch in the scale of 2" to the foot of your proposed design. We also suggest that you first submit to us several pencil sketches before starting on your 2" scale design in color. We have found that this saves time and facilitates matters for the artist.

If it is convenient the Section considers it advisable for you to visit this building and at the same time call on the Postmaster.

Visited - July 3

You will then have an opportunity to determine the exact dimensions and most suitable character for the decoration. However, it is necessary that you advise the Section prior to your visit so that the Postmaster may be informed in advance.

It is suggested that you use subject matter which embodies some idea appropriate to the building or to the particular locale of Houston. It is assumed, of course, that you will confer with Mr. Hogue in preparing your preliminary designs. What we most want is a simple and vital design.

If you are interested in accepting this invitation to submit designs for this decoration, the Section would like the opportunity of reviewing your preliminary designs at your earliest convenience. We would like to have the work completed in about eight month's time.

Cordially yours,

Ed Rowan

Edward B. Rowan, Superintendent
Section of Painting & Sculpture

HOUSTON, TEX., P. P. BLDG.

FEDERAL WORKS AGENCY

221

PUBLIC BUILDINGS ADMINISTRATION

WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS

Mr. Alexandre Hogue
912 Moreland Street
Dallas, Texas

JUL 16 1941

Dear Mr. Hogue:

Reference is made to your contract No. WAlpb-1404, dated May 2, 1940, for a mural decoration in the Houston, Texas, Parcel Post Building.

As shown on the records of this Administration, your account stands as follows:

Amount of contract	$1,300.00
Less payment on account	800.00
Balance due	$ 500.00

Since it is ascertained that all work required of you by said contract has been satisfactorily performed, payment is hereby authorized of Five Hundred Dollars ($500.00) in full and final settlement of all obligations of the Government thereunder. Voucher for this amount is enclosed herewith for your signature and return.

Please acknowledge receipt of this letter at your earliest convenience.

Very truly yours,

W E Reynolds

Commissioner of Public Buildings

8/2/41

FEDERAL WORKS AGENCY, PUBLIC BUILDINGS ADMINISTRATION
PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL

222

D. O. Vou. No.
Ex. Vou. No.

Building HOUSTON, TEX., P. O.

U. S. TREASURY DEPARTMENT, Procurement Division, Public Buildings Branch (Department, bureau, or establishment) DEC 26 1940

Voucher prepared at Washington, D. C. (Give place and date)

THE UNITED STATES, Dr.,

To Mr. Alexandre Hogue (Payee)

Address 912 Moreland St., Dallas, Texas.

Payee's Account No.

PAID BY

(For use of Paying Office)

...AL ACCOUNTING ...FICE PREAUDIT

Certified for payment in the ... of $

Comptroller General of the United States

...and Date of Order	Date of Delivery or Service	Articles or Services (Enter description, item number of contract or general supply schedule, and other information deemed necessary) Terms ___% Discount Cash ___ days	Quantity	Unit Price Cost	Unit Price Per	Amount Dollars	Amount Cts.
		Brought forward from continuation sheet(s)					
DEC 26	1940	Preliminary design, labor, materials, scaffolding, etc., and execute the painting of the mural and its installation in place in the Post Office building at Houston, Texas.					
		Amount of contract		$1,300.00			
		Less amount retained		900.00		$400	00

...ed from ___ to ___ Weight ___ Government B/L No. ___ Total $400.00

...certify that the above bill is correct and just; that payment therefor has not been received; and that except ...erwise noted all of the articles, materials, and supplies furnished under purchase order No. ___ ...manufactured articles, materials, and supplies, have been mined or produced in the United States, and if ...factured articles, materials, and supplies, they have been manufactured in the United States substantially all ...articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United ...s; and that State or local sales taxes are not included in the amounts billed.

*Payee ___ (Memorandum—Do not sign)

Per ___ Title ___

(Payee must NOT use this space)

Differences ___

Account verified; correct for ___

(Signature or initials) ___

...ract No. FA1pb-1404 5-2-40 Date ___ Req. No. ___ Date ___ Invoice Rec'd ___

...Pursuant to authority vested in me, I certify that the above articles were received in good condition, after due inspection, acceptance, and delivery prior to payment as required ...w, or the services were performed as stated; that they were procured under the contract numbered above or the unnumbered contract attached hereto, or that they were ...red without written contract, in open market, and with or without advertising, under the circumstances stated in No. 4 of "Method of or Absence of Advertising" ...on reverse hereof, and were necessary for the public service; and that the prices charged are just and reasonable and in accordance with the agreement.

Approved for $400.00 (Memorandum—Do not sign)

By direction of the Secretary.

Superintendent of Accounts

Title Chief - Finance Section

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

...ropriation, limitation, or project symbol	Appropriation title	Limit'n or Proj't Amount	Appropriation Amount

Allotment symbol	Amount	Encumbrance liquidated	Cost Account Symbol	Cost Account Amount	Object of Expenditure Symbol	Object of Expenditure Amount

Check No. ___ dated ___ 19___ for $___ on Treasurer of the United States in favor of payee named above.

Cash, $___ on ___ 19___ *Payee ___

Per ___

Title ___

10—17616

CERTIFIED COPY

CONTRACT
of

Jerry Bywaters
4715 Watauga Rd.
Dallas, Texas

Of

For painting a mural

For U.S. PARCEL POST BUILDING

At HOUSTON, TEXAS

Dated July 1, 1939

Amount, $ 1,000.00

(Following for use only by the Public Buildings Administration, Federal Works Agency)
Copy assignment: CG O/UE CU CON BUR DE

FINANCE PAR ARTIST

Final Settlement Authorized....., 19

Last Guaranty Expires....., 19

Form 8651-a
PUBLIC BUILDINGS ADMINISTRATION
FEDERAL WORKS AGENCY

PUBLIC BUILDINGS ADMINISTRATION
FEDERAL WORKS AGENCY

Original contract and bonds examined and approved, by direction of the Federal Works Administrator, as to form and execution on

AUG 21, 1939

BEVERLY THOMPSON, JR.
Acting Chief Counsel.

PUBLIC BUILDINGS ADMINISTRATION
FEDERAL WORKS AGENCY

August 22, 1939

I hereby certify that the within papers are true and correct copies of the originals on file in the General Accounting Office.

Supervising Engineer.

JERRY I
COLL

223

WAlpb 164

224

C O N T R A C T

BETWEEN

THE UNITED STATES OF AMERICA

AND

JERRY BYWATERS, ARTIST

THIS AGREEMENT, entered into this 1st day of July, 1939, between the United States of America, acting by and through the Federal Works Administrator, represented by the Commissioner of Public Buildings, Public Buildings Administration, Federal Works Agency (hereinafter referred to as the "Commissioner"), and Jerry Bywaters, of Dallas, Texas (hereinafter referred to as the "Artist"), WITNESSETH:

WHEREAS, the Act of Congress of March 31, 1930, provides that the Secretary of the Treasury, when deemed desirable or advantageous by him, is authorized to employ, by contract or otherwise, outside professional or technical services of persons, firms, or corporations, to such extent as he may require, et cetera; and

WHEREAS, the Acts of Congress of June 19, 1934, and June 22, 1936, provide that the Secretary of the Treasury is authorized to enter into contracts for the construction of the Parcel Post Building at Houston, Texas; and

WHEREAS, such functions were transferred to the Federal Works Administrator in accordance with Reorganization Plan No. I, pursuant to the Reorganization Act of 1939; and

WHEREAS, acting under the above-cited authorizations, the Federal Works Administrator desires to obtain from the Artist, the services hereinafter specified for the aforesaid building:

NOW THEREFORE, the parties hereto do mutually agree as follows:

Article 1. Statement of work.- (a) The Artist, for the consideration hereinafter mentioned, shall furnish the materials and render the services required in the preparation of the necessary preliminary design and full size cartoon, and the designing and finishing of the hereinafter-mentioned mural which is to be situated on the west end of the public lobby of the said building; and shall furnish three 8" by 10" photographs, negative and one print of each; one when the full size cartoon is completed, one when the mural is completed, and one when the mural is installed.

(b) The mural is to be 18'-2" wide by 6'-8" high, with a total approximate area of 111 square feet.

(c) The subject-matter of the mural is to be "The Houston Ship Canal". The medium is to be oil on canvas.

(d) The preliminary design shall be in full color and in the scale of 1" to the foot. If necessary, the Artist shall revise the preliminary design until it meets the requirements of the Commissioner, without additional expense to the Government. The design shall remain the property of the United States.

Form P-8

extended 186 days to July 1, 1940

(e) After the approval of said design by the Commissioner, the Artist shall furnish a full size cartoon. After the approval of said cartoon by the Commissioner, the Artist shall execute the painting and perform all the work required for its installation in the space hereinbefore mentioned.

(f) The Artist agrees to furnish to the Commissioner a detailed description of the method by which he proposes to secure the painting in place, and that he will not proceed with its installation until such method has been approved in writing by the Commissioner or his duly authorized representative.

(g) All work under this contract shall be completed within 182 calendar days after the date hereof, unless such time shall be extended by the Commissioner.

Article 2. Fee and Payments.- The Artist shall be paid One Thousand Three Hundred Dollars ($1,300.00) in full payment for all services rendered under this contract; payment to be made as follows:

Three Hundred Dollars ($300.00) when the preliminary design, prepared by the Artist, is formally approved by the Commissioner.

Four Hundred Dollars ($400.00) when the full size cartoon, prepared by the Artist, is formally approved by the Commissioner, and a photograph thereof is furnished.

Five Hundred Dollars ($500.00) when the mural is completed and approved by the Commissioner, and a photograph thereof is furnished.

One Hundred Dollars ($100.00) when the mural is installed and approved by the Commissioner, and a photograph thereof is furnished.

Article 3. Care of Work.- The Artist shall, without additional expense to the Government, be responsible for all damage to persons or property that may occur as the result of his fault or negligence in connection with the prosecution of the work, and shall be responsible for the proper care and protection of all work performed until completion and final acceptance thereof by the Commissioner. The Artist shall restore any work damaged, prior to final acceptance by the Commissioner, as the result of his fault or negligence, whether such damage occurs during or after installation in the building.

Article 4. Inspection.- The Artist shall furnish at all times convenient facilities for inspection of the work by authorized representatives of the Commissioner.

Article 5. Abandonment or substitution of work.- If the Commissioner shall, at any time during the performance of this contract, deem it expedient, or it shall become necessary on behalf of the United States, to abandon or indefinitely defer the work under this contract before completion of the services to be rendered thereunder, the Artist shall be entitled to such just compensation, in lieu of the fee hereinbefore stipulated, as may be agreed upon in writing at the time; provided, that in case of the inability of the parties hereto to reach such an agreement, the Commissioner shall fix the value of the services so to be specifically compensated, and his decision shall be binding upon the parties hereto, subject to written appeal by the Artist within thirty days to the Federal Works Administrator, whose decision as to the amount of such compensation shall be final and conclusive on the parties hereto, and provided, further, that the payment

by the United States of such compensation shall be in full and final settlement for all work theretofore performed by the Artist, and all sketches, paintings, et cetera, theretofore presented by the Artist for approval of the Commissioner shall become the property of the United States; and provided, further, that nothing in this paragraph shall be construed as allowing any extra compensation for such revisions and alterations as are contemplated by sub-paragraph (d) of Article 1 of this contract.

Article 6. Termination.- In case the Artist through any cause fails to complete this contract or any portion thereof, within the time stipulated herein, or any extension thereof that may be granted by the Commissioner, or if, in the opinion of the Commissioner, the conduct of the Artist is such that the interests of the United States are thereby likely to be placed in jeopardy, or if the Artist violates any of the conditions or stipulations of this contract, the Commissioner acting for and in behalf of the United States, shall thereupon have the right to terminate this contract by giving notice in writing of the fact and date of such termination to the Artist, in which event all sketches, paintings, et cetera, which have been presented for the approval of the Commissioner, shall become the property of the United States; provided, in such case, however, that the Artist shall receive equitable compensation for such services as shall, in the opinion of the Commissioner, have been satisfactorily performed by the Artist up to the date of termination of said contract; such compensation to be fixed by the Commissioner, whose decision shall be binding upon the parties hereto, subject to written appeal by the Artist within thirty days to the Federal Works Administrator, whose decision as to the amount of such compensation shall be final and conclusive upon the parties hereto.

Article 7. Officials not to benefit.- It is an express condition of this contract that no Member of or Delegate to Congress, or Resident Commissioner, shall be admitted to any share or part of the contract, or to any benefit to arise therefrom; and it is further covenanted and agreed that this contract shall not be assigned.

IN TESTIMONY WHEREOF, the parties hereto have hereunto subscribed their names as of the day and year first-above written.

WITNESSES:

Otis Dozier — Jerry Bywaters (SEAL)

Elizabeth Williams — 4718 Watauga Rd., Dallas, Texas
(Address)

THE UNITED STATES OF AMERICA

By: Le A. Simon
Acting Commissioner of Public Buildings

By Direction of the Federal Works Administrator.

WKR RR RKH TB FMC LAS LRB