

## HETAG Newsletter No. 50, August 2021

Who could have thought that the HETAG Newsletter would make it to 50!? In honor of that auspicious number, and in recognition of the 125<sup>th</sup> anniversary year of her coming to Houston (and just because), I'm dedicating this issue of the Newsletter to Emma Richardson Cherry. Without Cherry and her "showing of the way," as her student and colleague Ola McNeill Davidson once said, the Houston art world over the last century and a quarter (and even today) would have been considerably different and considerably diminished.

One of the most important things she gave to Houston was her encounters with the people and the art of the world outside – from the Impressionism of Monet (currently recognized in the [American Impressionism exhibition](#) at the San Antonio Museum of Art); to the Modernism of Marcel Duchamp/Masden Hartley/Stuart Davis (explored in [HETAG Newsletter No 18](#)); to the revolutionary legacy she left through her students and grand-students in the [Cherry McNeill Group](#).

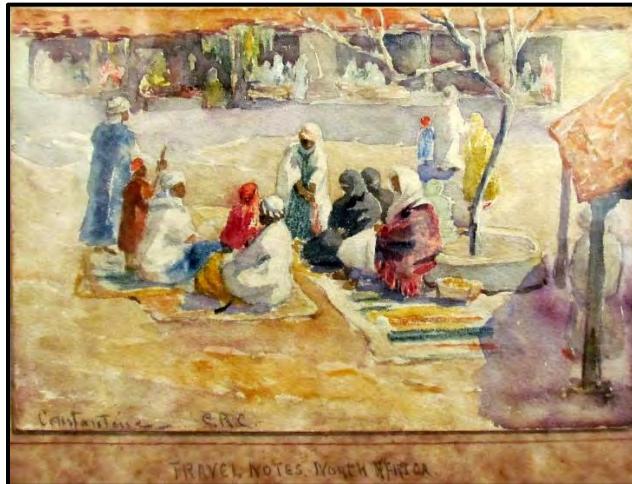
In this issue we're particularly noting her encounter with a completely different culture, during her tour of North Africa in 1926 – with her sage assessment of her role in interacting and understanding some aspects of that culture as an outsider – perhaps a particularly pertinent insight for us today as we watch the unfolding of our American interaction, as outsiders, with an even more distant culture. And a long summer vacation encounter with a not quite so alien culture, but one that she found fascinating and formative, both personally and for her art.

Oh, and yes, there are also notices of exhibitions and events of possible interest, as always.



Emma Richardson Cherry in the 1890s; 1932 (painted by Edna Collins); and 1954

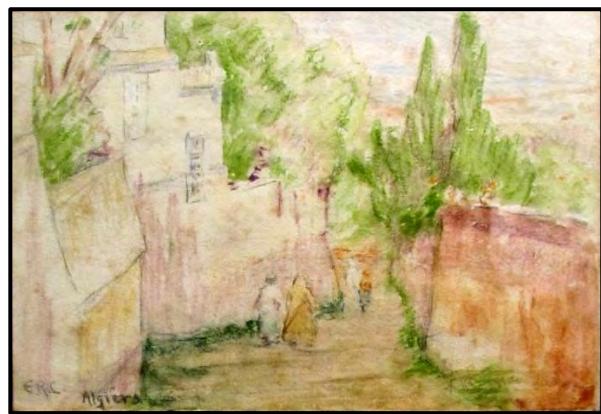
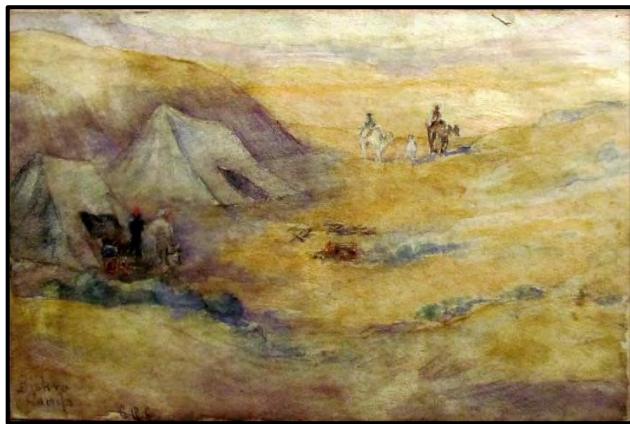
## Emma Richardson Cherry – Travel Notes: North Africa



Emma Richardson Cherry *Constantine [Algeria]* 1926

Emma Richardson Cherry to [her daughter Dorothy?], North Africa, January 1926.

"I walked by the side of our native guide after we had been to his home today & I asked him his wife's name. "Sakena" very pretty I said. "And she is light like a French woman," he said with much pride. So I asked him if he chose her – and he reply was "Oh, no – the parents arranged it all." Then I asked him if she wore a veil on the street and he said "Always." Then [I asked] one of the girls in the court[yard] if she went to school. "No, she replied." ... I asked her brother, our guide, why she did not go to school, and he replied – "It is against our religion." It would be very difficult to make any changes among such people – and I have no desire to try. If they like it – that's their affair. But it's a comfort to not be of – or in it – especially in this day & age of progress.



Emma Richardson Cherry *Biskra Camp [Algeria] (l); Algiers (r)*, 1926

**Exhibitions of interest – in Houston and around Texas:**

**Foltz Fine Art**

2143 Westheimer Road

Houston 713.521.7500

[foltzgallery.com](http://foltzgallery.com)



**FEATURING 100 WORKS BY  
HOUSTON FOUNDERS & TEXAS MODERNISTS:**

DAVID ADICKES . JACK BOYNTON . BILL CONDON .  
BEN CULWELL . FRANK DOLEJSKA . MARY FRANCES DOYLE .  
FRANK FREED . HENRI GADBOIS . DOROTHY HOOD .  
WILLIAM LESTER . LEILA MCCONNELL . HERB MEARS .  
ROBERT MORRIS . CHARLES PEBWORTH . ROBERT PREUSSER .  
BILL REILY . EMILY RUTLAND . CHARLES SCHORRE .  
DAN R. STEWART . RICHARD STOUT . STELLA SULLIVAN .  
MCKIE TROTTER . DICK WRAY



Gene Charlton *Cherries* 1947 (l); Ruth Laird and Stella Sullivan *Owls, Owls, Owls* (r)

**Evocative Objects: Still Life Painting in Texas**

**J. Wayne Stark Galleries  
Memorial Student Center, MSC 1110  
Texas A&M University, College Station  
August 12 – October 3, 2021**

**Gallery talk with  
Judy Tedford Deaton,  
Curator of Collections and Exhibitions at the Grace Museum, Abilene,  
September 9, 2021, 5:30 PM**

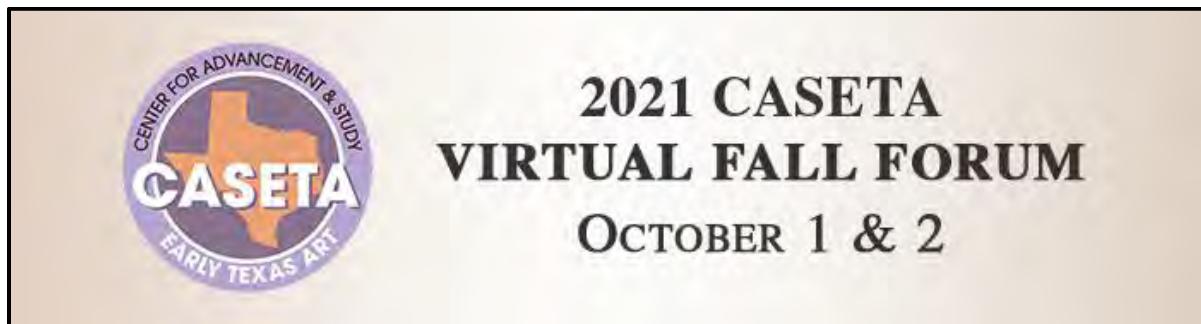
***Strokes of Genius  
An overview of Texas Impressionism***

**J. Wayne Stark Galleries  
Memorial Student Center, MSC 1110  
Texas A&M University, College Station  
October 7 – December 18, 2021**

**Gallery talk with  
Michael Grauer,  
McCaslin Chair of Cowboy Culture and Curator of Cowboy Collections and Western Art  
at the National Cowboy and Western Heritage Museum,  
October 7, 2021, 5:30 PM**

# SAVE THE DATE

CASETA MEMBERS AND ALL PASSIONATE  
EARLY TEXAS ART LOVERS

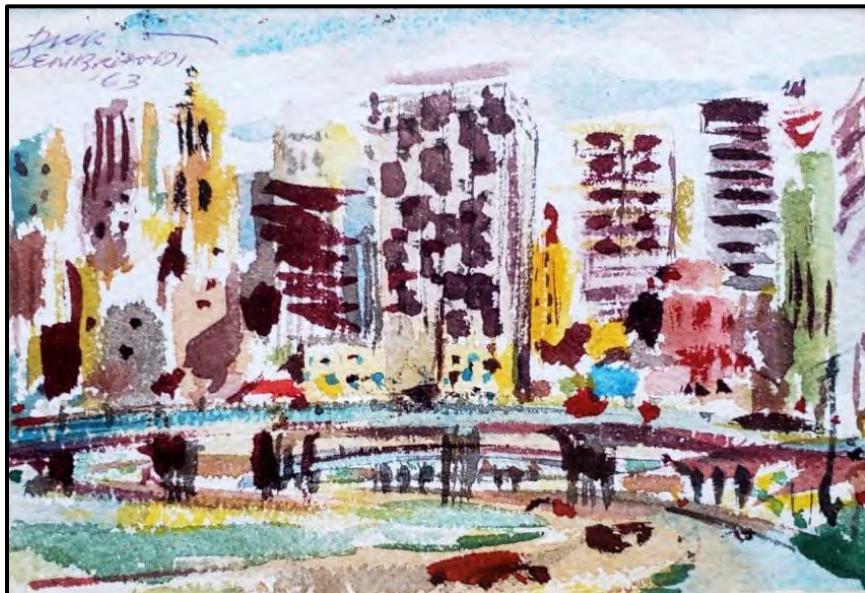


## 2021 CASETA VIRTUAL FALL FORUM OCTOBER 1 & 2

With virtual talks and virtual collection tours.

The focus will be on Houston, since the 2020 CASETA Symposium and Texas Art Fair in our city had to be cancelled.

Free registration opens September 1, 2021.



Dick Rembrandt *Houston Skyline* 1963

[Visit the CASETA website for more information!](#)

[Sponsorship for Virtual Fall Forum](#)

**Help CASETA with your donation.  
Become a listed sponsor at the link above!**

## **Schedule:**

**Friday, October 1**

**6:30 p.m. 2021 Fall Forum Opening Remarks & Toast to CASETA: Texas Cocktails with Texas Ingredients** with Howard Taylor (CASETA Executive Director) & Scott Chase (Chair, CASETA Board of Directors)

**6:45 p.m. Virtual Tour of African American Artists in Texas: Selections from the John L. Nau III Collection of Texas Art** by Christopher Beer (Nau Collection Curator) & Danielle Burns Wilson (Project Row Houses Curator and Art Director)

**Saturday, October 2**

**10 a.m. Jerry Bywaters: Then...and Now** by Francine Carraro, Ph.D. (retired director of the Wichita Falls Museum of Art) & Ellen Buie Niewyk (retired curator of Bywaters Special Collections, Hamon Arts Library, Southern Methodist University)

**11 a.m. 'A Magnanimous Gift to Man': The Life and Sculpture of Octavio Medellín** by Dr. Mark A. Castro (Jorge Baldor Curator of Latin American Art, Dallas Museum of Art)

**12 p.m. Lunch Hour Chats about Texas Art** featuring Stephen Alton (Early Texas Art Collector), Lynn Castle (Executive Director, Art Museum of Southeast Texas, Beaumont) & Noe Perez (Texas Artist)

**1 p.m. Finding Texas Art: A Spotlight on Dealers, Galleries and Auction Houses**

**2 p.m. The Coming, Going, and Staying of Early Galveston Artists** by Pat Jakobi (Author, Early Galveston Artists and Photographers: Recovering a Legacy)

**3 p.m. Texas Art at Home: A Tour with Three Houston Collectors** featuring Tam Kiehnhoff, Stan Price & Randy Tibbits

**4 p.m. Closing Remarks & 2022 Symposium Preview** with Howard Taylor (CASETA Executive Director) & Scott Chase (Chair, CASETA Board of Directors)

## HETAG: The Houston Earlier Texas Art Group

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### [The Road So Far: Jesse Lott & Travis Whitfield](#)

Exhibition curated by Ann Harithas

### [The Station Museum of Contemporary Art](#)

Through mid-September, 2021

1502 Alabama St. - Houston, TX

The mission of HETAG is to illuminate Houston's art history by providing viewing opportunities for art, by supporting and doing research on the artists and art communities working in Houston through the years, and by spreading the word.

Back issues of the HETAG Newsletter are available via the

[University of Houston Libraries Digital Library](#)

and

[The Portal to Texas History](#)

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Emma Richardson Cherry *Dandelions* 1890

## Houston Art History Notes: How She Spent Her Summer Vacation – Emma Richardson Cherry in Brittany and Paris, 1925

In **June, 1925**, Emma Richardson Cherry (1859-1954), dean of Houston artists, took ship en route to France. She was beginning a sixteen-month journey to the art colonies of Brittany, the chateaux of the Loire, the avant-garde ateliers of Paris, and the tourist and art attractions of Spain, North Africa, Ireland and England. By the time she returned to Houston in October, 1926, she had seen sites, made contacts, painted paintings and absorbed modern attitudes that would reshape her own art and the art culture of Houston. This is the story of her journey in her own words and pictures, supplemented by the words and pictures of those she encountered along the way. (Note on sources: Cherry's letters are held primarily at Houston Public Library; those of her traveling companion, Clemens Tanquary Robinson (nicknamed "Clemmie Tan" by Cherry), written to her husband, away in Russia, are in the papers of Geroid Tanquary Robinson, Columbia University Library.)



Mrs. Cherry's Passport

**Sunday, May 24, 1925** – “Mrs. E. Richardson Cherry, Houston artist, will sail from New Orleans on the La Salle on June 14 for France and will spend several months in Europe. She will be joined by Mrs. Geroid Tanquary Robinson, teacher of French in the Finch School, New York, and together they will paint all summer. Mrs. Robinson is an artist as well as a linguist.” *Houston Chronicle*.

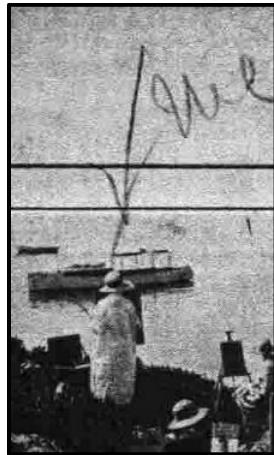


Summer Frolic, by Clemens Tanquary Robinson, nicknamed Clemmie Tan (l); and her photo (r)

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**Sunday, June 7, 1925** – “If any of you come over to France this summer and see a painter with a big sun hat and an old dress on, wearing boy’s shoes and looking comfortable, that’ll be me,” Emma Richardson Cherry told the members of the Altrusa Club at their luncheon Wednesday. Mrs. Cherry was answering the roll call on plans for the summer ...” *Houston Chronicle*.



**Sunday, June 14, 1925** – The SS De La Salle, an ocean liner of the Compagnie Générale Transatlantique (French Line), departs New Orleans with Emma Richardson Cherry on board.

**Sunday, June 28, 1925, 5:00 p.m. – LE HAVRE** – “The La Salle is expected tonight at five,” and Clemmie Tan is at the dock to meet the paquebot and “Cheriza” (i.e. Cherry). “A little autobus joggles” them and their belongings to La Grande Hotel de Normandie “which is really a little hotel – very comfortable ... [a] cute little room with it’s high bed surmounted by an enormous “pouf” (very fat eiderdown) ... spic and span with white curtains over long French windows, looking out on the bobbing boats ... the little balcony mak[ing] me feel like Juliette, but one can’t be Juliette without Him. ... A nice corpulent garçon has served me a cup of coffee as big as the Atlantic Ocean, with petite-pain and beurre frais. C’était bon!” Clemmie Tan Letter #1.



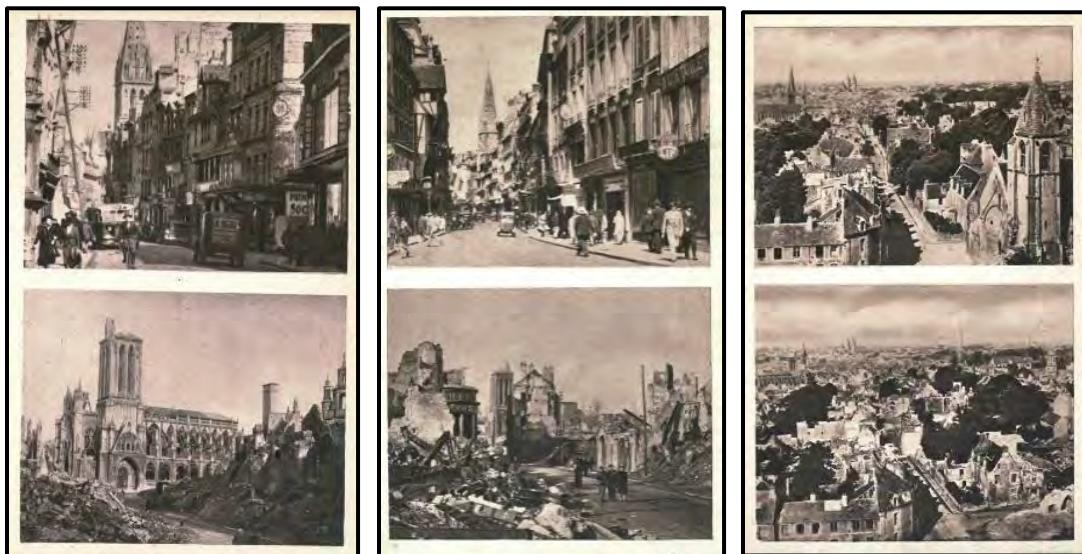
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**Monday, June 29, 1925 – CAEN** – “We took a boat which carried folks, horses, cows and sacks of coal from Havre to Caen. We were second class passengers, so we sat on the lower deck which was occupied almost entirely by two fierce Normandy steeds with rolling eyes, two very bulgy cows and some sacks in about this proportion (see drawing), and the seats were 3 legged wooden stools. Amazing?!” CT Letter #2 June 30, 1925.



**Tuesday, June 30, 1925 – CAEN** – “There is such a wealth of beautiful things on every hand that we are in a constant state of awe and reverence and excitement. We are staying in a hotel over a restaurant which goes by the name ‘Restaurant des Gourmets.’ We have a room and alcove which looks out on a tree-top and some old houses – a room which smells of sun-dried linen and fresh breezes blow in thru long windows reaching to the floor. We have found a great number of things we would like to paint.” Clemmie Tan Letter #2 June 30, 1925.

Note: Sadly, the Caen that Mrs. Cherry and Clemmie Tan found so captivating was heavily bombed during World War II, so many of the beautiful sites they saw were destroyed. Shown here are before and after views of the bombed city.

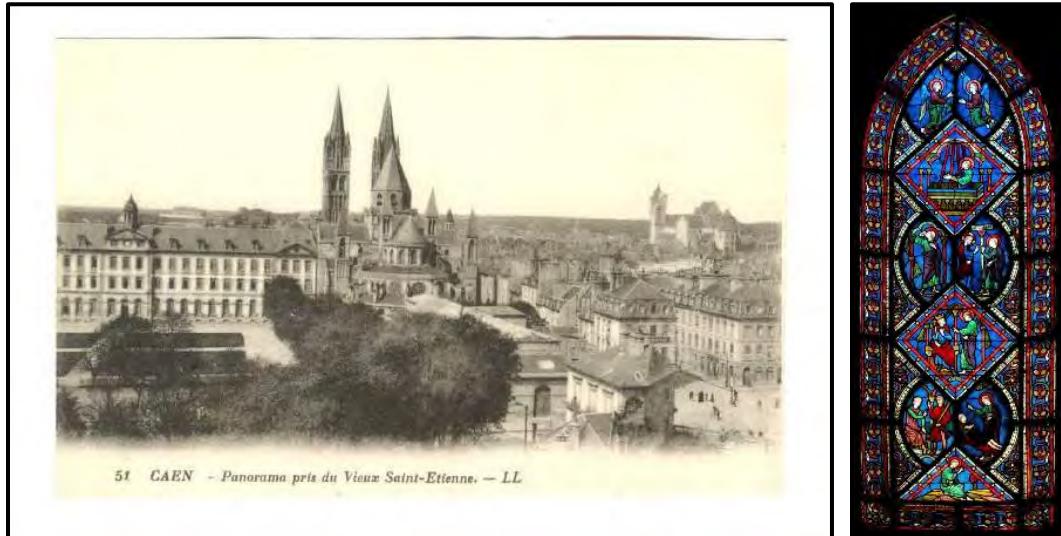


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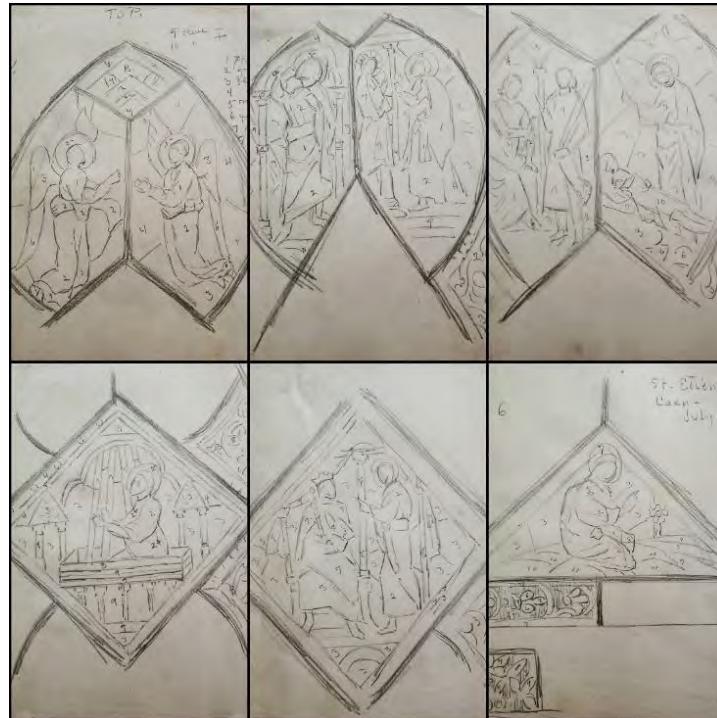
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**Wednesday, July 1, 1925 – CAEN** – “We have planned to do a window at St. Pierre [today] and some gargoyles if we can.” Clemmie Tan Letter #2 June 30, 1925.

Note: As it turned out, the window Mrs. Cherry did was at St. Etienne (not St. Pierre). It's titled “The Life and Martyrdom of Saint John,” and she did it thoroughly, including color coding so she'd remember them exactly!



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**THRUSDAY, JULY 2, 1925 – GOODBYE CAEN** – “Caen is just disappearing in the mist and we can still see the town in silhouette with its fringe of spires and clock towers across the fields. This part of France is like England luxuriously green, and we are passing groups of cottages with their funny hock-headed roofs. They are so friendly and cute!” Clemmie Tan letter #2, second part, July 2, 1925. Note: Words by Clemmie Tan, drawings by Mrs. Cherry.

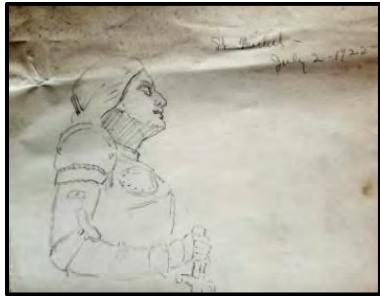


**FRIDAY, JULY 3, 1925 – MONT SAINT MICHEL** – “We suddenly decided last night to go to Mont St. Michel. It would cost so very little and we felt we should see it on the way.” “This place is almost unbelievable. It is as tho the whole edifice sprung up in one jet under the direction of a single master.” “My darling I put two great white candles on the alter [sic] in the Chapelle de St. Michel. One for you my love and one for your work. Their little yellow flames reflected on & from the golden image of St. Michel with his sword thrust down the throat of a golden dragon. His

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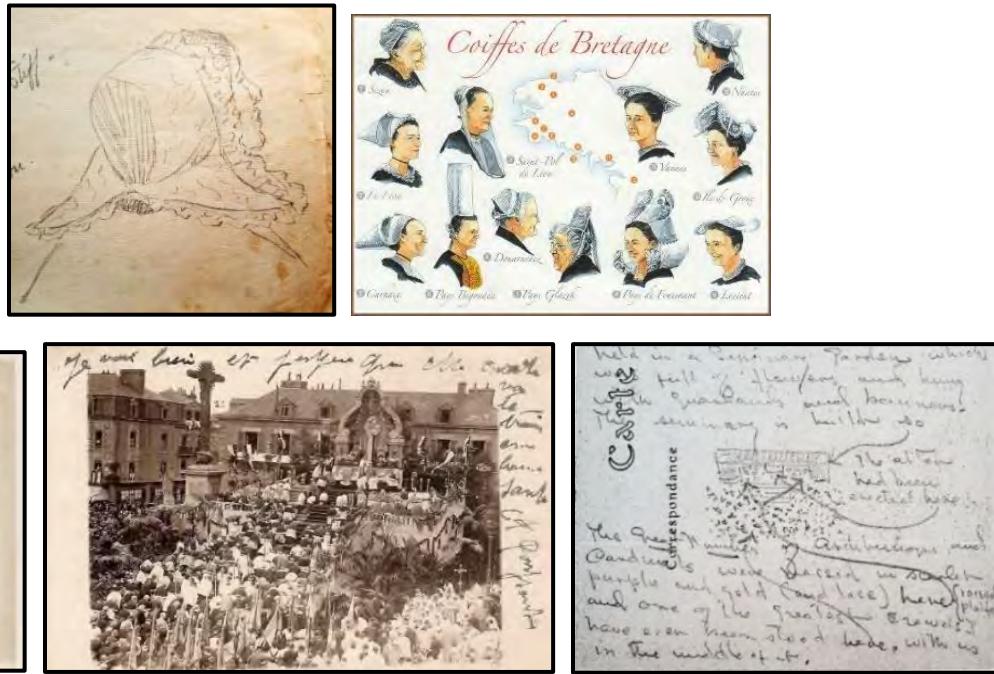
head is encircled with a halo set with precious stones and he stands full size in an arched niche nicely and intricately carved.” CT Letters #2 & #3.



MONT SAINT MICHEL in a 1937 woodcut by Houston Artist, Gene Charlton; Mrs. Cherry's drawings of INCOMING TIDE – 4 PM/SANDS OF ST. MICHEL – JULY 2, 1925; and JOAN OF ARC at St. Michel; along with the sculpture of St. Michel described by Clemmie Tan.

**SUNDAY, JULY 5, 1925 – RENNES – Congrès Eucharistique** “We planned our arrival in Rennes – it's on the way from Caen to Guérande – in order to see the Congrès Eucharistique on the great day – the last of five – a Sunday, when the Messe Pontificale and the Triumphal Procession would take place. Apparently all the abbés in France have come, as well as great numbers of monks and nuns. Beside this, rich Breton peasants from every side have flocked in and the streets are full of ladies in white coiffes of a hundred different patterns, black dresses with black velvet sleeves and full silk aprons – brilliantly colored ones on the young girls. It has been one of the fullest days I ever spent in my life and we attended only about 1/3 of the ceremonies. We leave tomorrow morning very early for Guérande where we expect to settle down for good and all, if it turns out to be as interesting as it is said to be, and as much out of the beaten track.” CT Letter #4.

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Clemmie Tan describes the scene in Rennes and sketches the great altar; Mrs. Cherry sketches a Breton coiffe.

**MONDAY, JULY 6, 1925 – GUÉRANDE** – “Guérande has turned out to be a most sweet and unsophisticated spot, in spite of the fact that it is hemmed in on three sides by sea-side resorts full of city folks in chic clothes and paint.” CT Letter #5.



STREET IN GUERANDE by ER Cherry, 1925, with her drawing for the painting, and postcard views of the town.

**TUESDAY, JULY 7, 1925 - GUÉRANDE** – “The first two nights we spent in MADAME QUINETTE'S Hotel-Restaurant-Café, where we discovered some of the most exquisite cooking we had found anywhere (and we stayed in grandish nice places at Caen and Havre). Madame Quinette herself is comely and as fresh and crisp as a lettuce leaf. She turns this heavenly food out of her kitchen with as much ease apparently as a conjurer pulls bunnies out of his hat. ... The meal invariably consists of the following courses 1. Cold shell-fish, mostly crab and mayonnaise with radishes 2. Fried fish 3. Roast with big bowl of salad and either haricots verts or petits pois 4. Fromage 5. Fruits avec gateaux. Will you believe me when I tell you that we pay exactly 8 francs (40 cts) for this meal?” “We ordered a bottle of Bordeaux [sic] – which they keep for us and

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which we finished at today's dinner." Since Prohibition was still in place in Houston, the folks at home might have been especially envious of the "Bordeau." CT Letter #5 & ERC Letter July 13, 1925.

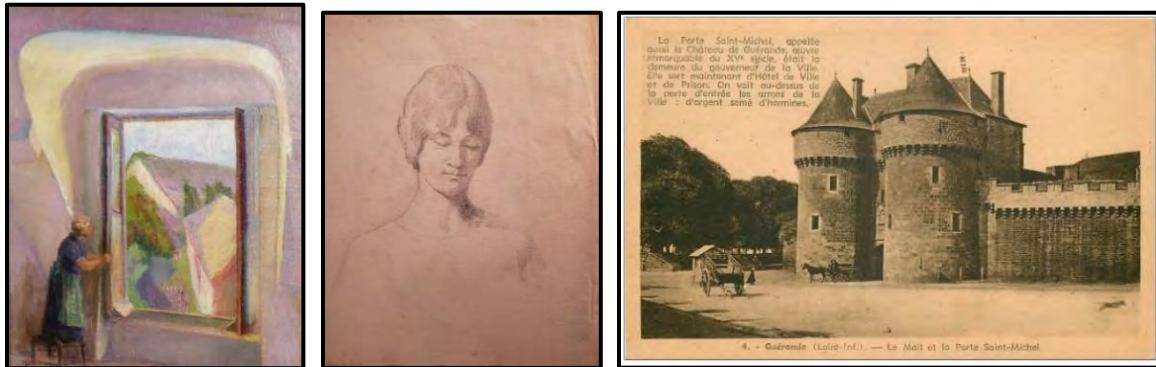


**WEDNESDAY, JULY 8, 1925 - GUÉRANDE** – OUR ROOM IN GUÉRANDE - "Mme. Quinette told us of this place [with Mme. Mandin and her family]..." "You would approve of our room – a huge room with beams and slanting ceiling." "... in the attic part of the house – all plastered and two [very comfortable] beds." "We have a room adjoining in which to keep our painting things and since it has a skylight we can paint there on rainy days." "Mme. Mandin's place is as neat as wax. She is one thrifty housewife. They are a buxom family – wish I was as strong. Electricity is the only modern convenience. They bring the water for us to the lower floor – and ... a basin of hot water every morning. Clean sheets once a month is still the vogue in Guérande. We made an objection but were informed no one did otherwise! They are heavy linen and weigh a ton, so I don't wonder they don't want to wash them often. By sponging every morning one can get along, but on a warm day, such as yesterday, a bath tub would seem a comfort. I don't suppose there is one in town. It's an old walled city – with four battlemented entrances. We live just outside the principal entrance – all cobble stone streets."

"We are so lucky in having a good place also here in Guérande. We only stumbled into the place the day we arrived, just so we could look around and get located. But we found it clean – and very decent beds and clean rooms. Only electricity for modern conveniences however – which seems to be the rule here in Guérande. Our room here at Mme. Mandin's is on the third floor – she lives on the second. Our room is done off from what would be an attic at home. But it has a real window – opening like doors – double, and is newly plastered – bare floor – two small rugs in front of each of our beds. A wardrobe, wash stand – two pitchers – a shelf where a mirror hangs a towel rack – two tables and two chairs. There is an attic with windows in the roof – sky lights, and Mme. gives us the use of it for our painting, our easels, trunks and so on. We have had much rain, so we find this a good place to paint. We notice in the papers that the rains are general all over France – so we would be no better off to change. So far it has not bothered us much, as we have three things going, inside, and we keep them for attic work. We still take our chocolate in the morning downstairs in the "buvette" as it's as cheap as to get it – and saves us the mess. Mme. Came up last

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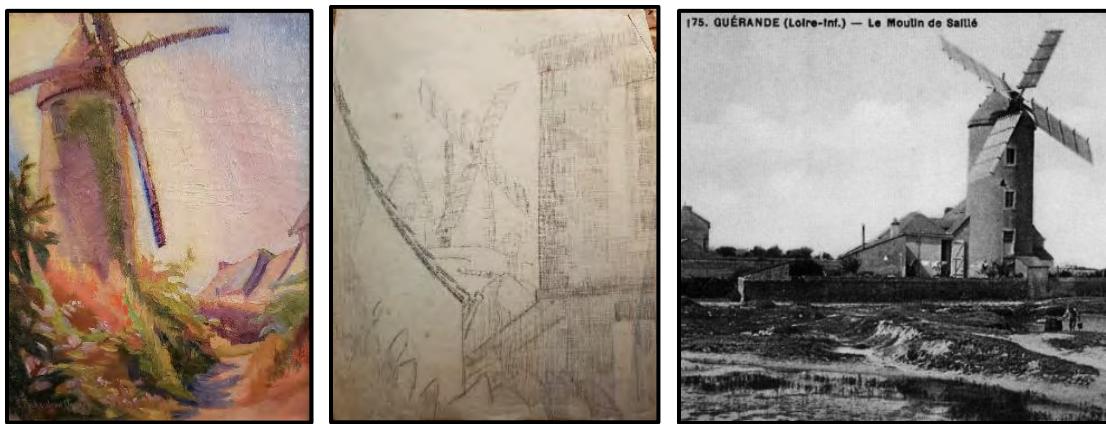
night with clean sheets, much to our surprise as it's only two weeks. Guess she caught our American telepathy! We have fresh towels every week! ... Our breakfast place – here, is run by a sister and husband – so we are quite in this family. They seem to like us very much – and are most friendly. ... Across the street where I told you the magnolia and figs grow – and where there is a real, detached house and a yard and a grill fence lives an old lady – alone, with a servant. The lace curtains at her windows make ones mouth water!" Second description from ERC to Dorothy, July 27, 1925.



*Our Room in Guérande* and sketch of Clemmie Tan, by Cherry

### THURSDAY, JULY 9, 1925 – GUÉRANDE – THE VIEW FROM OUR WINDOW.

"We have a nice house opposite where an old lady – upper class, I imagine – lives with her servant. There is quite a front yard – all gravelled [sic], with tall iron fence and fancy gate. Enormous bushes, with their glazed, shining leaves at each corner of the house – which is three storied – the upper a mansard roofed affair. Nice garden at the back, where I can see magnolia trees – so I feel quite at home. Wisteria is blooming all along a building at the side of the yard. The sea in the distance beyond. Also two windmills – whose arms are flying around. One of the peasants – when we met men working yesterday - said there was not much work now for the mills – 'as it was a past industry.' 'What a pity' we replied." ERC Letter July 13, 1925.



ERC's *Guérande Windmill*, with her drawings for the painting – and a period view.

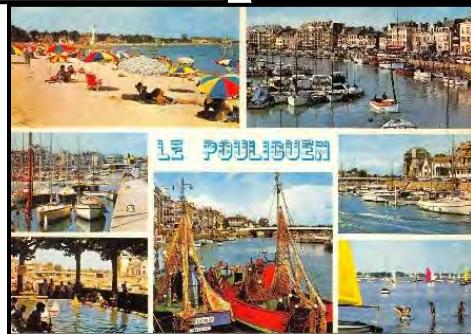
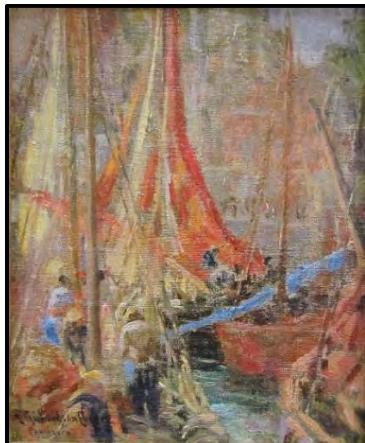
### FRIDAY, JULY 10, 1925 – GUÉRANDE – "The town is full of bits to do – most interesting, and everybody is so nice to us. I have four small things done already – and tell Pops [her husband,

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D.B. Cherry] I'm not working hard – only enough to fill the time. We rest after lunch, not going out until three or four. There is such a long twilight – one can see outside to work, as late as eight or nine o'clock."

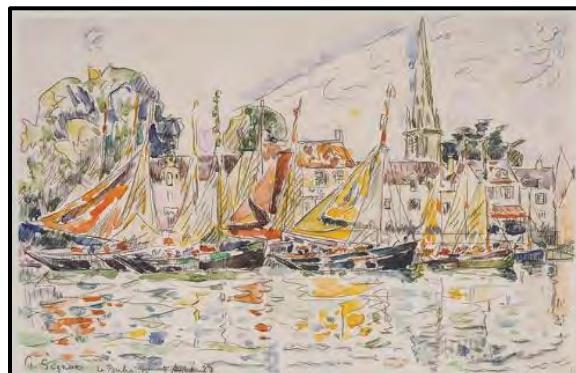


**SATURDAY, JULY 11, 1925 – LE POULIGUEN** – “[Today] we went to Pouliguen, six kilometers away. We had to take [two trains] when we might have gone on foot a much shorter route. I’m not much on walking six miles however. Our object was to buy canvas – as we were told there were many artists there for the summer. But instead of canvas, we found a lovely beach, sand, covered with lines of pretty awning tents and seats. The tide was out and the river line through the sand was like a silver ribbon. When the tide came in boats of all descriptions came too, [illeg] the town. They had sails in all the beautiful orange, lemon and blue – and red brown colors like in Venice. The men had fish and clams, cockles, crabs – and people came down to the wharf to buy. It was most interesting and of course paintable. We made some small sketches. So I had to send to Paris for a roll of canvas.” ERC letter July 13, 1925.



ERC's *Pouliguen Boats*, 1925, with sketch. Plus postcard and poster of the pretty place.

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Paintings of Le Pouliguen boats by Vuillard and Signac

**TUESDAY, JULY 14, 1925 – SAILLÉ** – “[Today] will be the glorious Fourth for the French people. There will be much merriment I expect. Between us and the sea are salt beds, and the people over there, on holidays, wear costumes. We are thinking of going over. It’s only a few miles. They are very proud of their costumes. They have been so much complimented. A poet has encouraged them to preserve them and he went around and sang native songs (in Breton costume) of his own composing. I remember reading of him last year in the Literary Digest. Brittany is as interesting as Italy, only more sturdy and elemental. One feels as though blood was still rich – while in Italy one feels the anemic quality – also the more aesthetic.” ERC Letter July 13, 1925, and Berton costume postcards.



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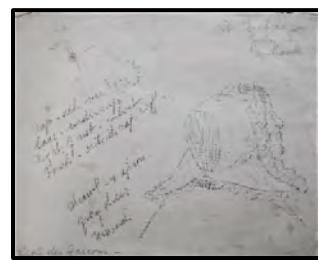
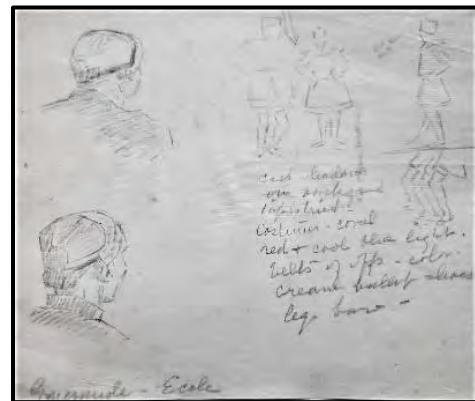
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**Friday, JULY 17, 1925 - GUÉRANDE** – Market day – “The last two days the town has been full of peasants, market day in the square ...” ERC Letter July 18, 1925.



**SATURDAY, JULY 18, 1925 - GUÉRANDE** - La collégiale Saint-Aubin – School Prizes – “The last two days the town has been full of peasants, market day in the square – and school exercises for closing. We went to one of these yesterday – in the court of the seminary. Boys – gave the entertainment and it was quite interesting – never saw so many prizes. When presented they walked down through the audience – conducted by another boy, who held the prize and a wreath of green leaves; which a priest put on the boy's head - then kissed his cheek. Then the peasants kissed him & the wreath taken off. It was like a family party all around. Between each group of prize winners – a play was given – or some music played. The boys did it all and some of the things were very clever. One was a “take off” – on the English and Irish. As we are always taken for English, those around us looked at us and smiled. We smiled too, because we were amused, very much so – and too, we did not want them to think we minded being caricatured. Of course, we weren't any way, as we are not English.” ERC Letter July 18, 1925.

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**SUNDAY, JULY 19, 1925 - GUÉRANDE** - La collégiale Saint-Aubin – “We are going on Sunday to mass – as there’s to be special music – from some other place, and maybe we will see the ‘haut ton’ – There must be such for there are walled in gardens and iron grills and tops of nice houses to be seen.” ERT letter July 13, 1925.

Note: Though Cherry mentions music as the reason she and Clemmie Tan are going to mass at Saint-Aubin, clearly what she found most interesting, as her drawings show, were the intricate Breton coiffes atop the ‘haut ton’ ladies.



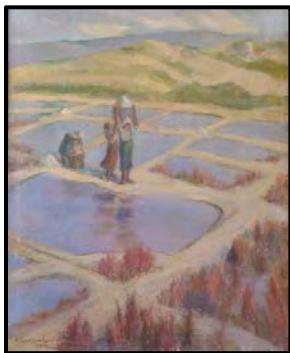
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**LATE JULY, 1925 - GUÉRANDE** - La collégiale Saint-Aubin - A drawing that Cherry did on her visits to Saint-Aubin made its way into her painting of Breton spiritual life – *Morning Worship*, c1925.



**THURSDAY, JULY 23, 1925 - SAILLÉ** – Marais Salants “We went early in the week – on Thursday, in fact, to a little village three kilometres toward the sea, called Saillé. It is a center for salt gathering. I’ll send some cards so you can see how it looks. I think them good subjects for cubistic paintings, but as yet do not know how to go to get them.” “The Hollows fill with salt water from the bay (of Biscay, Brittany) at high tide allowed to dry out. Women rake up the salt, men come with large wooden boxes (handles) women lift these to men’s shoulders, when men squat to assist lifting the burden. Men carry these to the central places to be shipped. If rainy season, difficult to dry the salt and peasants suffer with lack of salt and are poor; a very Catholic district. This is Saillé.” ERC Letter July 27, 1925, and back of her painting, *Gathering Salt, Saille, Biscay, 1925*.



## HETAG: The Houston Earlier Texas Art Group

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**SATURDAY, JULY 25, 1925 - SAILLÉ** – Le Concert Paludier – “This has been a very exquisite day. We set out at eleven with our painting kit and a luncheon tucked in, and took the road to Saillé. Saillé is four kilometers from Guérande, across the ‘marais salants,’ (salt marshes) a very inaccessible community noted for its picturesque costumes. We planned to arrive in time for the ‘Dominicales’ a song fest and ceremony held in honor of les vieux jours – l’ancient temps. So when we came to a lovely field that needed painting like anything we spread our stools and sketched for an hour or two. Then we lunched in the shade of a tree overlooking a field of yellow wheat all bending and nodding in the wind.

“At three thirty we arrived at Saillé, and on enquiring our way at the Buvette du Cheval d’Or, we wound in and out of ancient streets and gardens for five minutes or so, until we came to a ‘chapelle’ which moss and rust had thoroughly corrupted. So much so that there were huge cob-webs in all the corners – some beams were missing, blue sky shone in thru the rafters and pieces of red carpet had been nailed in the windows. And in one end of this hall (upper) banked from floor to ceiling (seated on narrow wooden benches built in grand-stand fashion) were perhaps fifty Paludiers and Paludières (salt workers) in brilliant purples, reds, oranges yellows (gold), white and black. It just happened that as we came in they rose in a body and burst into a mournful song (in minors). Every face was solemn, all hands were folded. It was a ravishing and moving picture.

“They sang for nearly two hours sometimes a very funny song, well acted, and then a sad one full of ‘Saillé’ the ‘Marais’ and everything connected with their life. One could look out the open door of the chapel and see the marais marked out in squares for miles, with great round heaps of crude salt standing in rows and diminishing in size as the perspective trimmed them down. One felt very keenly the wholeness of the lives of all these people and the romance of it (which they realized thoroughly).

“It was sad to note that the community life had already sprung a leak, and ugly city things were seeping in with the tourists – which are probably more and more numerous every year. How flat and common all us outsiders seemed in the midst of this mellow, poetic, piece of local life.” Clemmie Tan Letter No.11 July 25, 1925.



Cherry *Le Concert Paludier* 1925

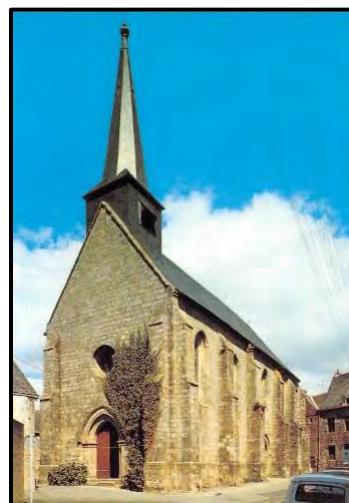
## HETAG: The Houston Earlier Texas Art Group

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**SUNDAY, JULY 26, 1925 – LA BAULE** – "... the franc certainly helps us out. Just think, yesterday we went to La Baule – first station toward Paris, which is the watering place, summer resort of this section. The[re] got our dinner at another little town, where we went between times – also on the beach. And for our dinner, a fine soup, like Ed Griffith likes, with bread floating in it, then roast chicken, fresh peas and lettuce salad – all the peas we wanted for the dish was put on the table so we could help ourselves – not the chicken however. Then we had a choice of three kinds of cheese, with delicious jelly and of course bread with it. And a bottle of Vichy. The whole sum including our pour boir was fifty five cents – each – in our money. This is the time to come to France – as you can see. At home such a dinner would be much more, as you know. And such fine cooking." ERC to Dorothy, July 27, 1925.

**SATURDAY, AUGUST 1, 1925 - GUÉRANDE** – "Do anything you can to break the heat and monotony [in Houston]. I almost feel selfish to be over here, out of it all. We are working every day. I have several small things done – one rather expressionist but not extreme. I have a start on another one I hope to turn into a modernist thing if the sun ever shines again from four to six – the hours I work on it. We have had rain every day now, for over two weeks. Fortunately I have a church interior I am working on – so I can work anyhow. Only now I want the sun for it – as it comes through the stained glass – and makes certain lighting. And so now I must have sun for that! Its in a pretty little chapel, Notre Dame la Blanche and it [is] going to make a beautiful picture I am sure." ERC to Dorothy, August 1, 1925.

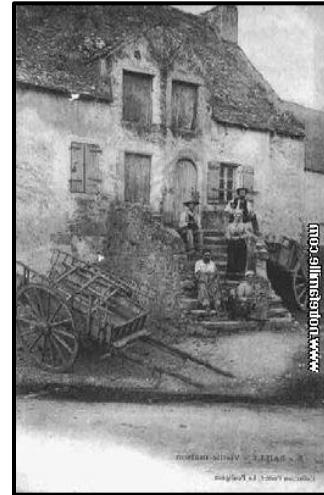
"We are working away steadily: I at rather dull naturalistic – or would-be naturalistic things (absolutely against Cherry's wishes – she thinks it dreadful that I should force myself thru the schooling that she is trying to live down, but she recognizes that teaching art is going to be a much more congenial – or harmonious rather profession than my previous one [teaching French]. One phase of my work I really enjoy in spite of its overwhelming difficulties, and that is drawing in the church – arches vaults, pillars etc. The beauty and purity of the lines fill me with wonder." Clemmie Tan letter #13, July 28, 1925.



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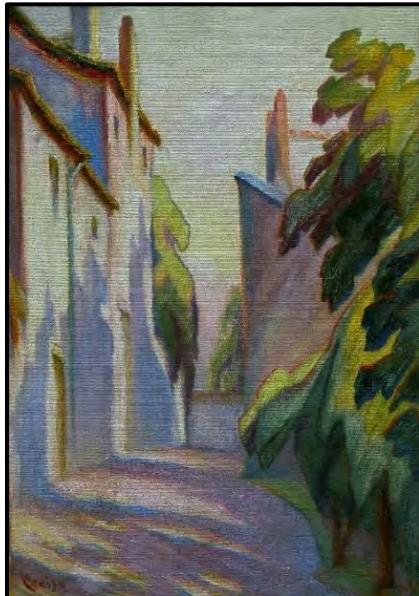


**THURSDAY, AUGUST 6, 1925 – SAILLÉ** – Town scenes – "Tomorrow we go again to Saillé for the day. I have packed up a luncheon – and our supper we will have, as we did last time in a peasant's house. (She gave us a great plate of soup with immense piece of bread floating in it, a heavenly omlette [sic], chock full of lusty and friendly onions, all for four francs for two (20 cents). We have a number of interesting streets in mind to do. Cherry will do them, and I will peg away and learn something anyway. How I long to do some of these things my own way! I feel like a big greedy lion in a cage." Clemmie Tan letter #16, August 5, 1925.



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**Friday, August 7, 1925 - GUÉRANDE** – “Cherry has torn loose and made her first modernistic picture, since our arrival – she is pleased as punch. I have made the first Tree that anything like resembles a Tree as is – and I am pleased as punch. What a funny situation!” Clemmie Tan Letter #17, August 7, 1925.



*Shadow Patterns*, and sketch, 1925, by Cherry

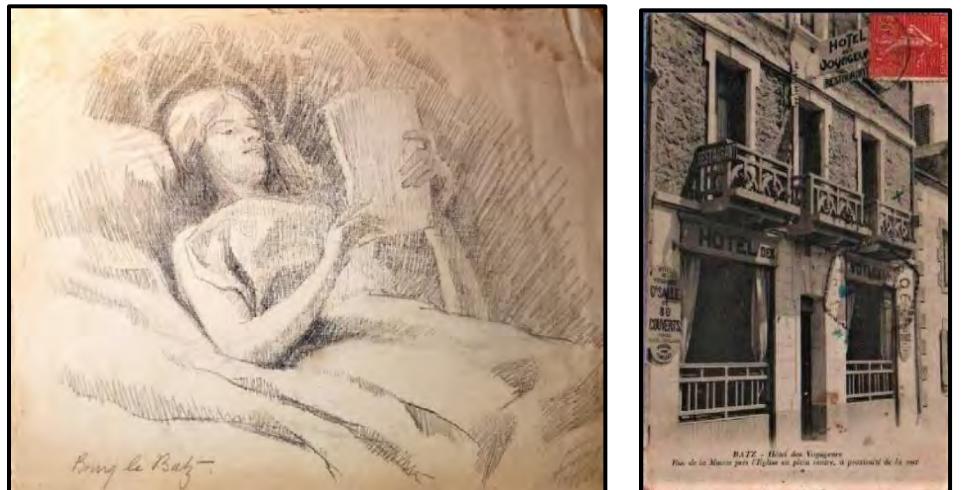
**SUNDAY, AUGUST 9, 1925 - GUÉRANDE** – Les Courses [the shopping] -



**FRIDAY, AUGUST 14, 1925 – BOURG DE BATZ (BOURG-SUR-MER)** – Hotel des Voyageurs – "This is right on the sea – not much of a beach – but some fine big rocks – all bronze and purple with moss on them. It is sort of a summer resort of a simple nature – not any swell grand affair like at La Boule that I mentioned in a recent letter. We have a comfortable hotel of the middle class [Hotel des Voyageurs] – at twenty five francs a day - that's now \$1.25 – and we have

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grand hors d'oeuvres – with all sorts of shell fish – mussels – clams – lobster – crab – shrimp – and other little shell things so small that we have pins sent in with them, to pull them out of their curved shells. Very excellent cooking & plenty of it. Clem Tan had a couple of bed bugs and some fleas – and had to come into my room last night. The family had just cleaned the room and bought a new mattress – But they must have been in the bed, which they took out of the room, while the fumigating & cleaning went on! We saw them doing it, when we arrived. So many coming & going in a hotel, it is to be expected. I feel sorry for them – for they work so hard. Some cute little twin boys here. Every body so brown from the sea bathing." ERC to Dorothy August 15, 1925.



[Clem Tan Reading, Bourg le Batz 1925], by ERC



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**MONDAY, AUGUST 17, 1925 – BOURG DE BATZ (BOURG-SUR-MER)** – Les marais salants (salt basins) – "Radiating from the church go those funny streets and masses of roofs in patterns until there is a sudden break and there are no more houses at all – just stretches of the salt marsh laid out as in the card I sent you – for we are still in the Paludier country. Then comes the ocean with lots and lots of sail boats on it, for this is an important fishing center too – not Batz but La Turballe, Le Croisic, Piriac and Le Pouliguen which are all visible one after the other as one looks up and down the coast." Words of Clem Tan.

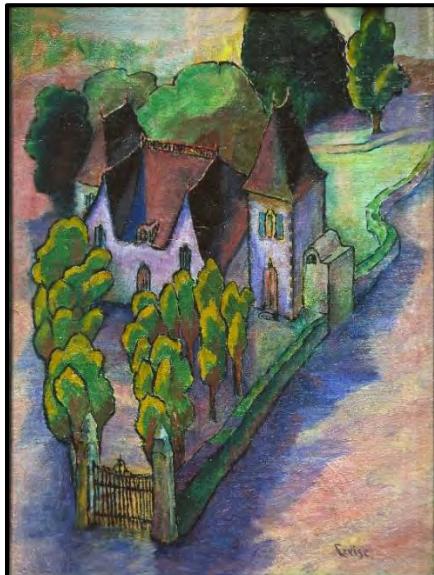


*Salt Basins, Bourg de Batz, Cherry 1925; and reinterpretation in needlepoint by Tibbits, 2018.*

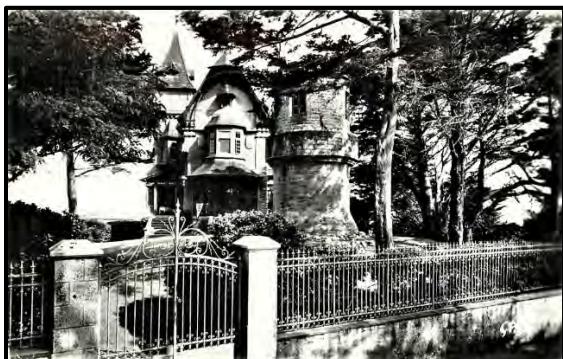
## HETAG: The Houston Earlier Texas Art Group

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**Thursday, AUGUST 20, 1925 – BOURG DE BATZ (BOURG-SUR-MER)** – Padre's Walk – "[From the church tower] one may look out at blue-violet-gray tiled roofs grouped fantastically and narrow little cobbled streets twisting off in any direction. The houses look like many kittens asleep in a basket for though the houses touch, there is nothing of the effect we are able to get at home: hard and hideous. ... [The roofs are] tiled in the same violet toned tile, and red-orange moss trims the ridges and roof edges, making it look intentionally decorated. Violet and vermillion are ... complementaries and they just howl with joy." CT letter #20 August 17, 1925.



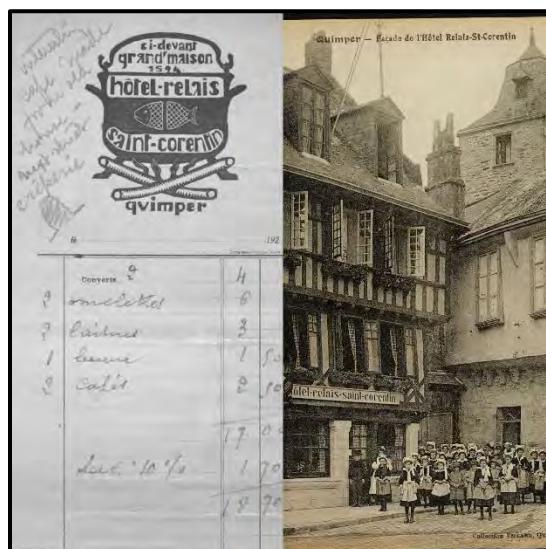
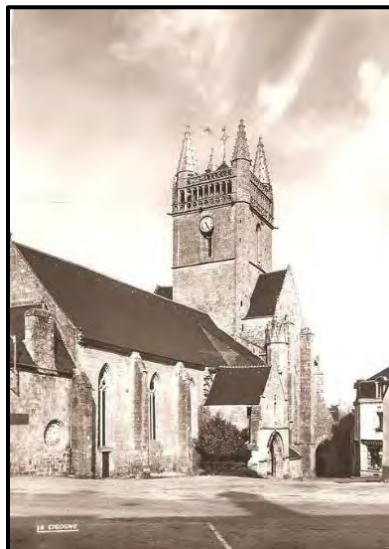
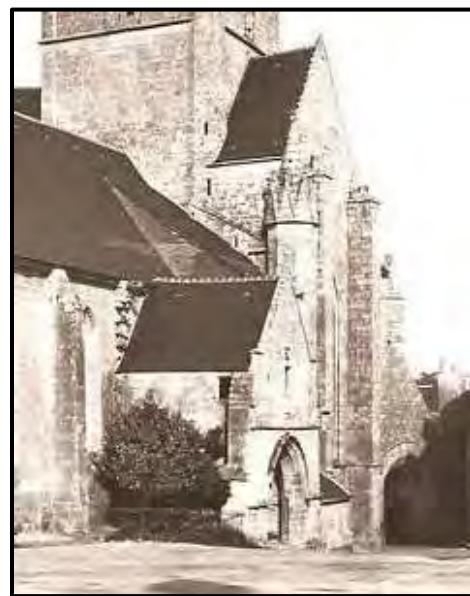
Cherry Padre's Walk, painting and drawing, 1925



**FRIDAY, AUGUST 28, 1925 – QUIMPER/QUIMPERLÉ/CONCARNEAU** – "Cherry [has made] me a jolly present. [A few days ago] she received news from Denver that she had sold a \$200 picture. She looked up at me over the letter and I heard this: 'I am going to take you to Quimper, Quimperlé and Concarneau, Clemmy Tan. We will have a good time on this money.' It will be a three or four day trip and I am delighted for I wanted so much to see those places before leaving Brittany. Quimper is too beautiful! And surprising to say far more quaint and 'local' than any town we have struck yet. The full regalia costume is the rule and not the exception, and we

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[are] even sure it is not for the tourists, not in the least. The young girls wear the costume as frequently as the old women, and one sees many men in their short pea-jackets embroidered up the front (thickly and beautifully) up-turned hats with high velvet crowns and ribbons bobbing. The Cathedral is too ravishing! Cherry says she hasn't seen a more lovely one except Chartres. I stood in a dark corner of the church, almost touching and gazing down upon a huge and massively carved recumbent figure. The features had been worn almost away; but a strange faint smile remained. The arrangement of the lines of the arms and folds of the garments made with the day shadows such an exotic ensemble that I felt very small and far away from something very big and very great. Caesar must have felt this way when he contemplated the great sphinx." Clem Tan letters #21, August 21, 1925; and #23, August 26, 1925.



Luncheon at the Hôtel-Relais Saint-Corentin, an "interesting café made from old houses – next street creperie" Cherry's note on the receipt.

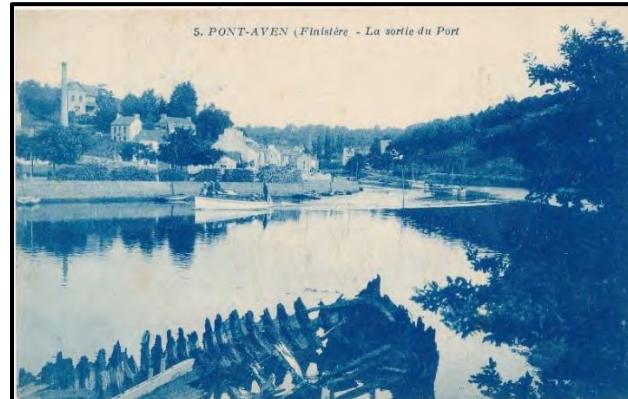
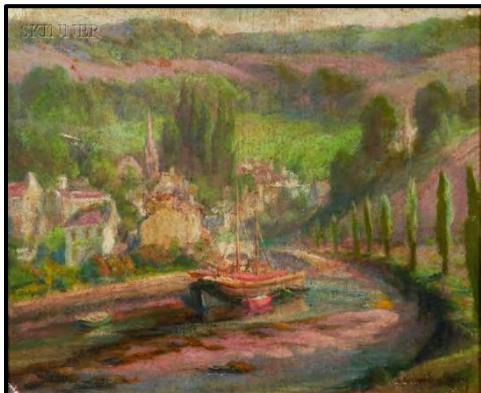
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**FRIDAY, September 4, 1925 – PONT-AVEN** – After Clemmy Tan departs for Paris, where she will begin her courses at Parson Paris, Emma Richardson Cherry moves on to Pont-Aven. She'll join Clem Tan in Paris in a couple of weeks, but first a few days of Pont-Aven painting where so many others have painted before her – Gauguin, Bernard, Sérusier among the many more. As her base, she chooses the Hotel Des Mimosas. It's still there and gets excellent reviews, so we can stay there too – Chambre No. 8, if we want to sleep where she slept (I assume the beds have been updated since her visit). And we can take our meals in the hotel restaurant, maybe even adding, as she did, a half bottle of Medoc – why not, we're in France! The hotel is situated right beside the river – with it's irresistibly paintable estuary. What a glorious spot for capping off a summer in Brittany.



HOTEL DES MIMOSAS PONT-AVEN								
Sept.	9.	10.	11.	12.	13.	14.	15.	16.
Rooms	229	239	256	276	282	281	261	252
Rooms occupied	80	34	261	30	30	3	3	3
Rooms empty	149	205	235	246	252	278	258	250
Other	2	1	1	1	1	1	1	1
Total	310	350	388	408	414	402	371	353
Rooms let to foreigners	100	100	100	100	100	100	100	100
Rooms occupied by foreigners	80	34	261	30	30	3	3	3
Rooms empty by foreigners	20	6	27	3	3	0	0	0
Other	2	1	1	1	1	1	1	1
Total	122	137	158	162	164	162	158	153
Rooms let to French	200	220	240	260	270	260	230	210
Rooms occupied by French	80	34	261	30	30	3	3	3
Rooms empty by French	120	186	219	230	240	257	227	207
Other	2	1	1	1	1	1	1	1
Total	322	356	389	409	416	403	373	353
Rooms let to Americans	100	100	100	100	100	100	100	100
Rooms occupied by Americans	80	34	261	30	30	3	3	3
Rooms empty by Americans	20	6	27	3	3	0	0	0
Other	2	1	1	1	1	1	1	1
Total	122	137	158	162	164	162	158	153

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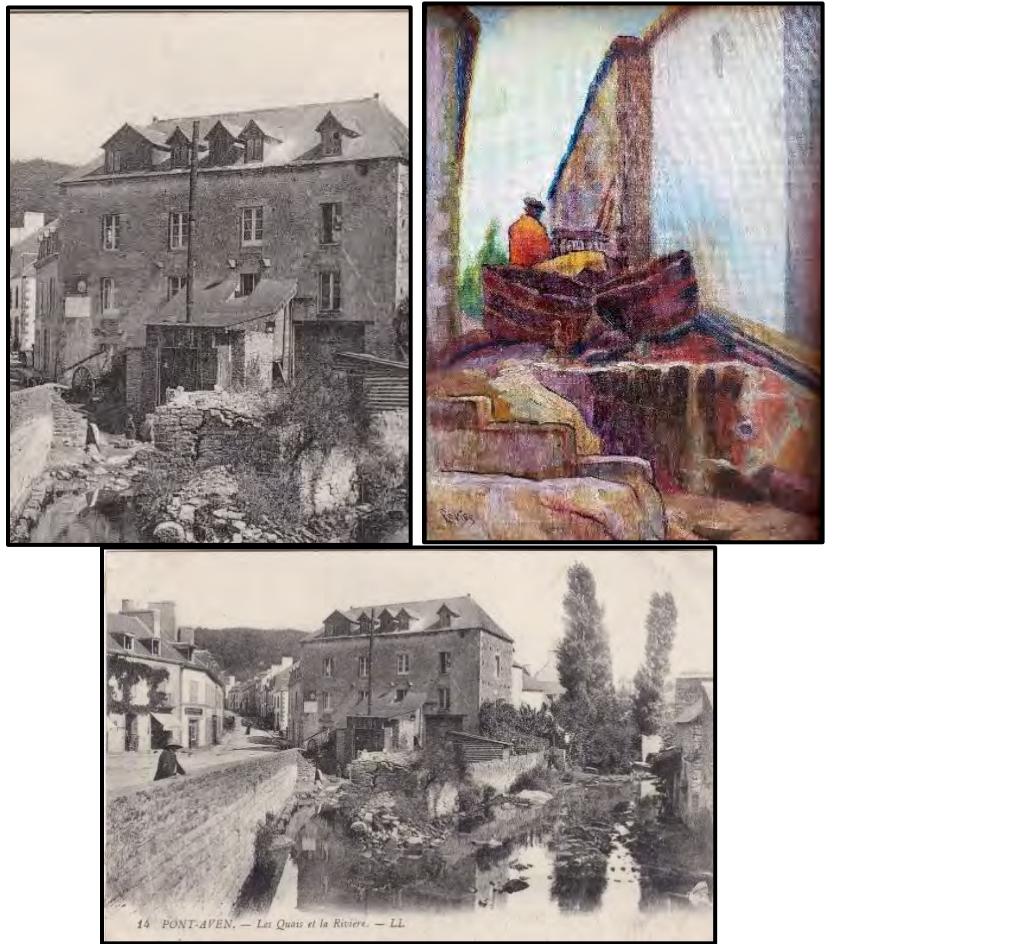
Cherry [Pont-Aven Estuary] 1925

**Sunday, September 6, 1925 – PONT-AVEN** – How glorious on this late summer Sunday morning! Even all alone, now that Clemmy Tan has gone ahead to Paris, the place and the spirit of the great painters of the past who have painted here, make for a heady, inspiring time. First on this beautiful day, a petit déjeuner en plein air on the terrasse of Hotel Les Mimosas, overlooking the shimmering river. Then out into the town to paint along the quai—perhaps the hand of Gauguin will guide our brushes!



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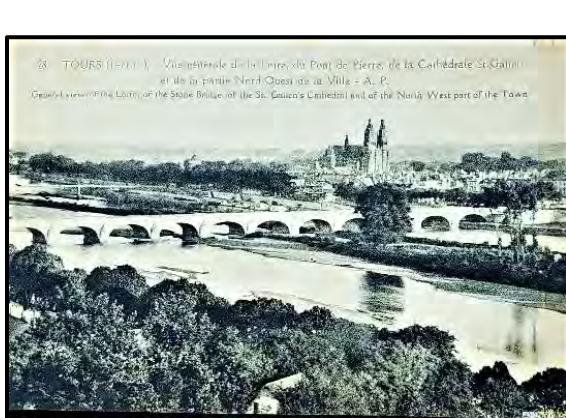
**Thursday, September 10, 1925 – PONT-AVEN** – Last day of sketching at Pont-Aven, as our summer in Brittany draws to a close. MUST make the most of it! How glorious the visit has been and how much there will be to paint when all the wonderful travel is done and we can settle down to work again in Paris!



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**Friday, September 11, 1925 – TOURS** – "Tours seems so like a real city after having been down among the peasants so long – Mansard roofs like in Paris – wide streets – packed and rather handsome. The details of the Cathedral are interesting and also some of the glass – But don't like the top of the towers – It's a mixture architecturally and not so fine as some. There are wonderful old houses down by the river. ... I wandered around there for hours. But I would not want to live in any of them, they look so damp and cheerless on the outside. Maybe inside they may be different, but I doubt it."



**Saturday-Tuesday, September 12-15, 1925 – CHATEAUX OF THE LOIRE** – "This time of year there are loads of tourists – and most of them are French. They are like pops, they believe in seeing their own country. So do I too, for that matter – for I enjoy it all! Born tramp I guess!" Cherry Loire post card #6.

"An American – with a foreign wife – lived here [Chateau Langeais] many years and added all his life to the collection. Just before his death they gave it to the Government – and there is a large marble slab – in gold lettering at the entrance so stating. She has the privilege of living in it whenever she wishes to come – during her life time. It's a magnificent gift & how they could give it up I cannot see. It would have broken my heart" Cherry Loire post card #21.

"Here is a grand portrait of the 'Grand Monarque' in all his gorgeousness. And a frame that lacks no ornament that could be found or money could buy. It's hideous I think – looking so showy & overdone." Cherry Loire post card #37.



"And this salamander is another family crest – much more used and frequent than any other. Sometimes he is very primitive in style and then I like him best. Because I like decorations to be decorative – not too natural." Cherry Loire post card #54.

"Am more determined than ever to fix up and keep old 608 [her home in Houston, at 608 Fargo, now at The Heritage Society in Sam Houston Park] for it has atmosphere and a background." Cherry Loire post card #86.

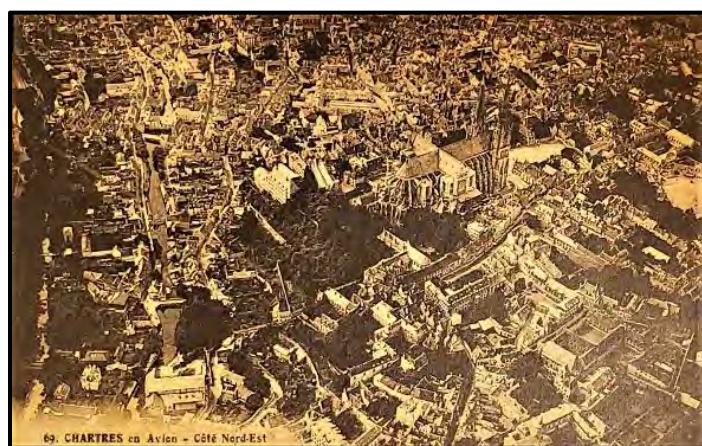
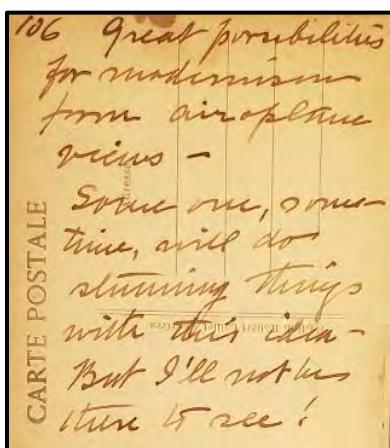
**Monday, September 14, 1925 – CHARTRES** – "More riches are being showered on my head. Cherry has written me to come to Chartres to see 'La Procession au Flambeaux' in the Cathedral ... She is making me 'a little keep-sake to pin on to the Quimper trip.' Then she will come back [to Paris] with me and stay in the hotel until she decides to go on to Spain. My room has windows from the ceiling to the floor and it will make a good atelier for her. There are no more rooms at this price, so I am sure she will prefer to have a court room and use my studio one for painting. I will like that too: it will be gay to come home and have a friendly [illeg.] – and paint smell going!" Clem Tan letter #30, to her husband, Sept 14, 1925.

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"I walked through many of the streets and along the river – among the trees ... A most paintable town full of wonderful modernist subjects. Would love to spend a year here working. These air views fascinate me. Great possibilities for modernism from air plane views – Someone, sometime, will do stunning things with this idea – But I'll not be there to see! I invited Clem Tan to come down – so we could enjoy the Cathedral together. It's so near Paris – only two hours. She brought our supper along, so I gave up my hotel – and we spent the day – wandering – and in studying – absorbing the Cathedral. It was good to have this second visit to Chartres. The first one with Mason [in Sept., 1912, with Josephine Mason, 1872-1952, American/English artist, and lifelong friend] and this one with Clem Tan. I certainly am favored with congenial friends!" Cherry Chartres postcards, 106, 107 and 108; Cherry to Dorothy, from Paris, Sept. 20, 1925.



Cherry Bridge at Chartres 1925

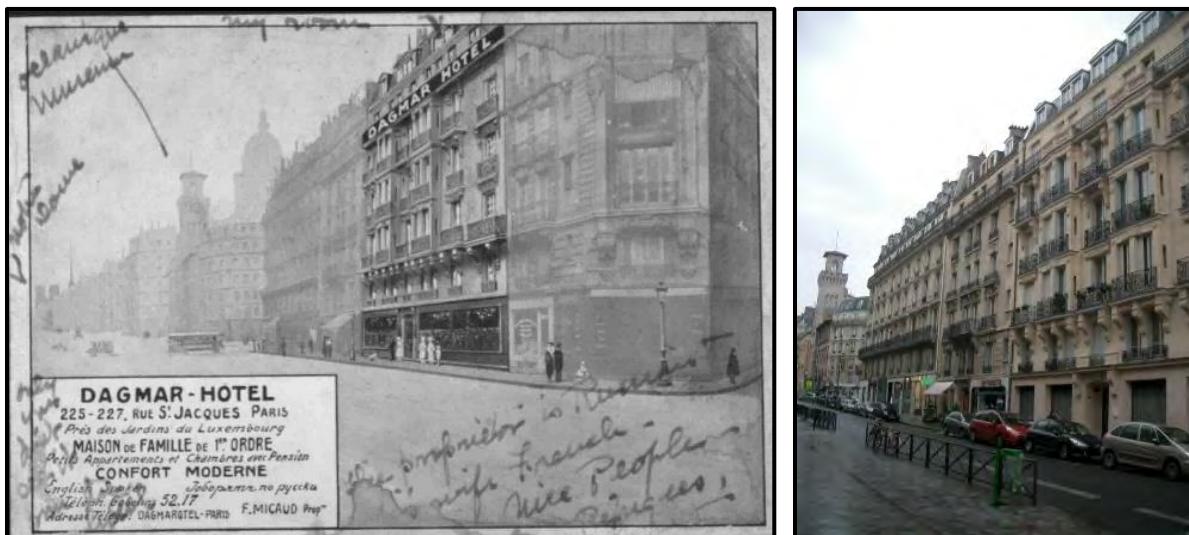


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Sunday, September 20, 1925 – PARIS –



Paris 5<sup>th</sup> ARR, showing the location of Hotel Dagmar



Hotel Dagmar, then and now (it is now a building of private apartments). Cherry indicates her room at the top of the postcard.

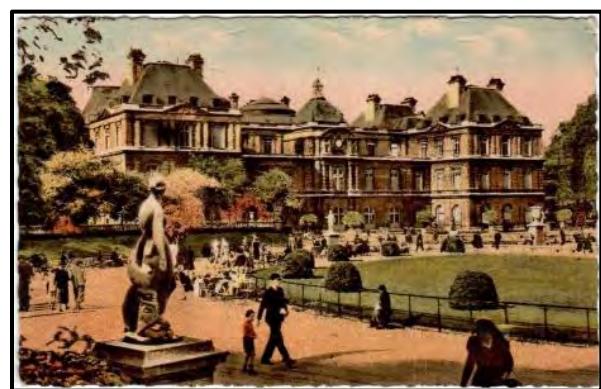
"It seems good to get my own pen once more. Perhaps I can send a letter you can read. This Hotel Dagmar, where we are located is a very neat, but unpretentious family hotel – near the Pantheon, and in the neighborhood of the University. We are one block from the Boulevard St. Michel, and two blocks from the back end of the Luxembourg Gardens. I used to come to this neighborhood when I spent my evenings with my friend Mrs. Dougherty, when I was a student here [in 1888/89], so I don't feel entirely a stranger to this part. Merson's [French artist Luc-Olivier Merson, 1846-1920, with whom she studied in 1888/89] school, too, was near here. ... My little knowledge of French is coming back, and I am adding each day, so it 'gets easier further on' – as Alice says. ... It's nice to be in a hotel for one has nothing to do – but care for oneself and take advantage of one's

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time for study and sight seeing. And one has also – some of the modern conveniences – so hard to do without in the provinces. It was very cold when I arrived and I picked up a cold en route – so I staid [sic] in bed for two days and nights because I suppose I was a bit tired out. One sees so much on those tours – and the long rides in auto buses is windy. And one has to go around every where inside things, with the crowds that are waiting to be shown about. No one can stroll along – as I like to do. However, I fell in with two nice French women, and two nice Englishmen ... so I did not lack for company." "Longeais [Chateau] I could have moved into and felt at home. It is filled with lovely Flemish and Beauvois tapestries, and wonder[ful] old Breton furniture – all craft made – rare old things of every description. (Atmosphere to the last element of perfection.) That's one comfort I have in thinking of old 608. It is a type of beauty and it has atmosphere. It doesn't look like Waddell's furniture store. And I mean to give it even more when I get home. I have so many ideas about it, and if I can sell some pictures I'll fix up the old place with more charm than ever." Cherry to Dorothy, Sept 20, 1925.



Cherry's neighborhood in Paris (l); Luc-Olivier Merson dans son atelier du 115, boulevard Saint Michel (r).



Jardin du Luxembourg

**To be continued ...**