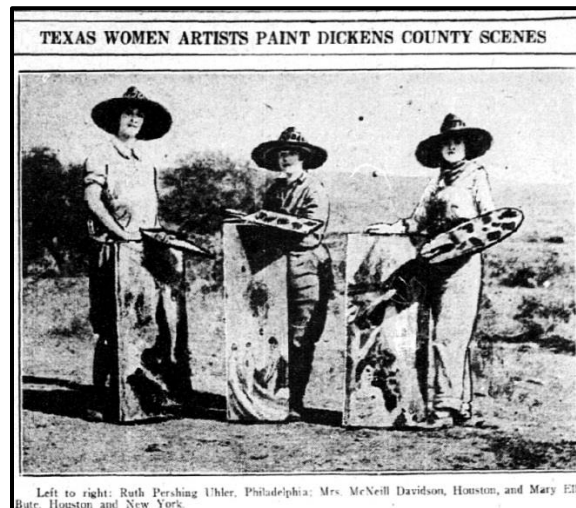


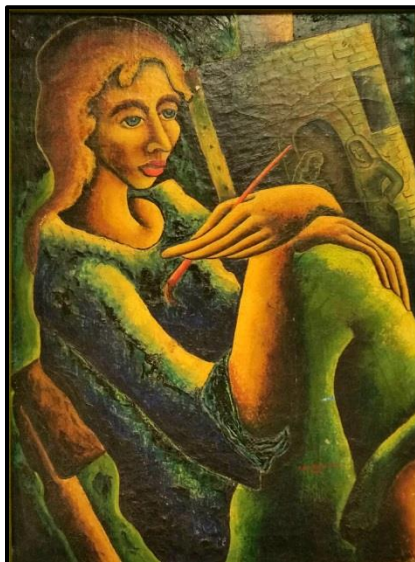
Newsletter, September/October 2017



Ruth Pershing Uhler, Ola McNeill Davidson and Mary Ellen Bute in the Texas Panhandle, 1924

Artists Working

Those of us who are dedicated to Earlier Houston Art – which is everyone in HETAG, I’m sure – spend as much time as we can looking at (and looking for) work made by our artists in earlier times. It’s also interesting, and maybe even somewhat illuminating, looking not just at the artists’ work, but also at the artists working. This issue of the HETAG Newsletter looks at the artists at work, mostly through photographs, but in a few cases in works they made. It would appear that even they were interested in seeing how they looked when at work.



Anna Belle Peck *Self Portrait* 1950 (l); Gertrude Barnstone *Self Portrait* c.1950s (r)

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Next HETAG Meeting: Saturday, October 14, 10:30 a.m.

We'll gather at the Julia Ideson Building of Houston Public Library, where HETAGer Sarah Beth Wilson McKeel, Curator of Exhibitions and Collections at AMSET in Beaumont, will treat us to a walkthrough of

**“Planned, Organized and Established: Houston Artist Cooperatives in the 1930s”
August 12 – November 9, 2017**

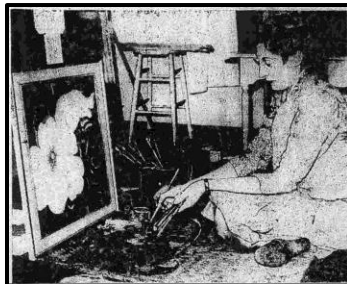
**The Julia Ideson Building, Houston Public Library Downtown
550 McKinney Street, Houston, Texas 77002**

Park in the HLP garage beneath the main building (access from Lamar; cash only) or on the street.

<http://houstonlibrary.org/learn-explore/exhibits/houston-artist-cooperative>



Houston Artist Gallery (HAG) members Myrtle Stedman, Buelah Schiller Ayars and Grace Spaulding John working in the HAG gallery in the Beaconsfield Apartment Building, 1931 (l); Jewel Woodard Simon at work n.d. (r)



HAG member Ruth Pershing Uhler working in c.1937

Houston Artist Cooperatives in the 1930s

In racially segregated Houston during the 1930s, two separate-but-parallel groups of artists—one Black, the other White—organized artist cooperatives, hoping to expand opportunities for exhibiting and selling their work. Both the Negro Art Guild and the Houston Artists Gallery are little known today. The artist-members of each are seldom acknowledged as the serious-minded workers in art that they were. But through their cooperative efforts they laid down the foundation on which the vibrant modern art culture of Houston stands.

In December 1930, the White artists, led by Grace Spaulding John, opened their cooperative gallery in two basement rooms in the Beaconsfield Apartment Building (still standing on Main Street in Downtown Houston). According to John, the Houston Artists Gallery had been "planned, organized and established within the period of a week." Though many of the members were women of secure social standing, they were dedicated to their art, hard-working and willing to take on the challenge of starting a business during the Depression. Most of the leading White Houston artists of the day were members at some point during its existence from 1930 to 1939.

Due to segregation, no Black artists could be members of Houston Artists Gallery, but there were Houston Black artists at the time who wanted to show their work. Until now little has been known about these early artists, who were working years before Dr. John Biggers arrived at Texas Southern University in 1948, when the previously known history of Black art in Houston began. These earlier Black Houstonians presented exhibitions of their own at the Colored Carnegie Library through the 1930s; and, following their fifth annual exhibition in June 1937, they organized the Negro Art Guild.

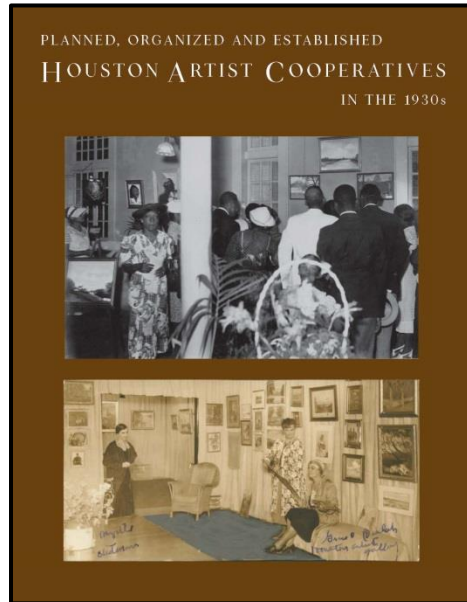
This exhibition and the accompanying catalogue present the histories of these two artist organizations in order to explore the development of art made by Houston artists in an earlier era, and to illuminate the impact of segregation on the cultural life of the city. The present exhibition brings the two groups together and lets modern-day Houstonians see and come to appreciate their work. Separation turned into unity makes for a stronger, fairer Houston in all areas, including art.

This exhibition is generously supported by Houston Public Library, City of Houston,
and Houston Public Library Foundation



Houston Artists Gallery members at work: William Houiliston (l); Ola McNeill Davidson (c);
William McVey (r)

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“Planned, Organized and Established” has been made possible by the generosity of a number of individuals and institutions. The exhibition has been mounted by the Houston Public Library. The catalog, published by CASETA, is now available in electronic form via the CASETA Website at this link:

<http://www.caseta.org/exhibit-catalogs>

Press notices:

[Arts & Culture Texas](#) by Devon Britt-Darby

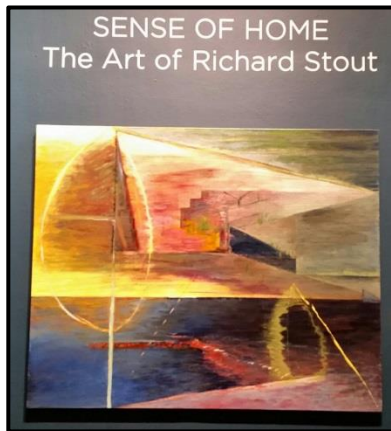
[Houstonia Magazine](#) by Julia Gusell

[Local Houston Magazine](#) Top Picks for August



Robert Joy and Belle Heaps (l); Grace Spaulding John Self Portrait c1933 (r)

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Richard Stout working in 1959, and enjoying his Beaumont exhibition in 2017

Exhibitions:

[Beaumont, at the Art Museum of Southeast Texas](#)

[Sense of Home: The Art of Richard Stout](#)

On view through **December 3, 2017**

[“Richard Stout’s Homecoming at AMSET” by Devon Britt-Darby in Arts&Culture Texas](#)

Houston

[William Reaves|Sarah Foltz Fine Art](#)

2143 Westheimer, Houston, Texas 77098 [713.521.7500](tel:713.521.7500)

Houston's Expressionist Legacy: Richard Stout & Friends

October 13 - November 4, 2017, opening reception October 14, 6-8:30 p.m.

A retrospective presentation of sixty years of work by Richard Stout. Also, featuring works by Dick Wray, Charles Schorre, Dorothy Hood, Leila McConnell, Jack Boynton, and Ibsen Espada.

[Deborah Colton Gallery](#)

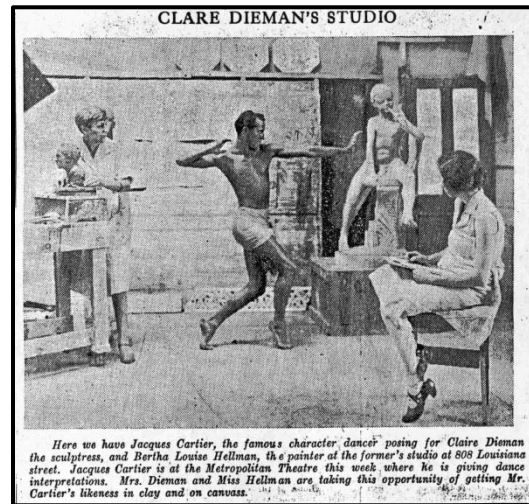
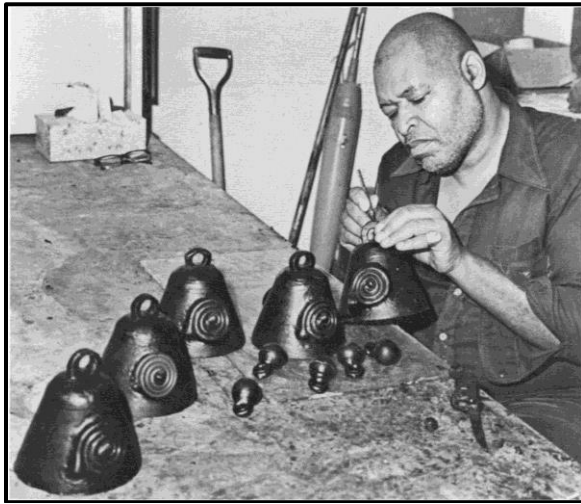
2445 North Blvd. Houston, TX 77098 [713.869.5151](tel:713.869.5151)

[Focus on the 70s and 80s: Houston Foundations Part II](#)

August 26, 2017 - November 4, 2017

A major exhibition of work by artists working in a dynamic period of Houston art.

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Carroll Harris Simms making ceramic bells n.d. (1); Sculptor Clare Dieman and painter Bertha Louise Hellman 1929

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.

**Randy Tibbits, coordinator
HETAG: The Houston Earlier
Texas Art Group
tibbits@rice.edu**



Erik Sprohge and instructor Lowell Collins 1951 (1); David Adickes and Herb Mears 1951 (c); Jack Boynton 1950s

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Houston Art History Notes: Mrs. Cherry's Paris Spree, October 1925 – Emma Richardson Cherry writes home.¹

(Note: Punctuation and spelling in quoted passages have been transcribed as they appear in the original documents. An earlier version of this piece appeared in the CASETA Newsletter in 2009.)

In 1925 Emma Richardson Cherry embarked on her fifth extended trip to Europe. It had been 13 years since her last trip. World War I had largely halted European travel by non-military Americans, and even after the war ended, personal circumstances intervened to keep Cherry on the American side of the Atlantic.

By 1925 she was eager to renew her acquaintance with Europe and with Paris in particular. This trip would not be her last: she went abroad again in 1928 and 1930. Judged by the quantity and the content of the letters she sent home, however, her 1925/26 trip appears to have been one of her most productive in terms of both artistic development (always a prime motivation for her travel) and adventure.

She departed New Orleans in mid-June on the ship *La Salle*, and landed at Le Havre in the late afternoon of June 28, 1925. Clemens Tanquary Robinson² - nicknamed Clemmie Tan by Cherry – the young New York friend who would be her companion for much of the next year, met her at the dock.³

Through July and August the two painted in Brittany, first in Guerande, then in Batz-Sur-Mer, Pont-Aven and other towns in the salt-producing regions along the south coast.

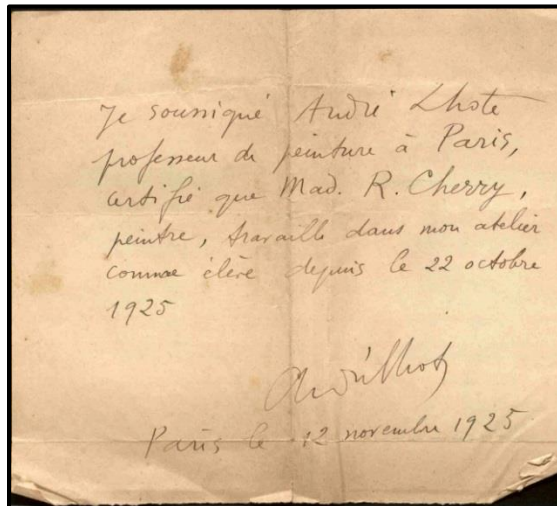
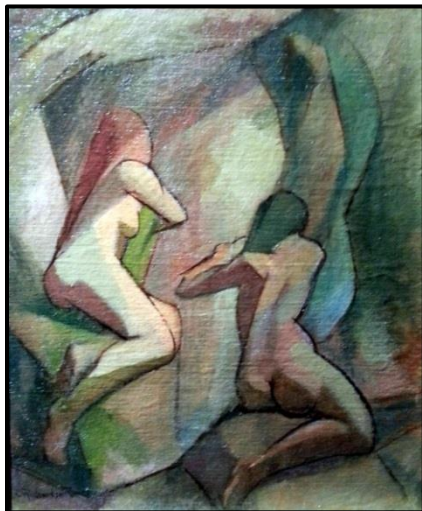


Three Cherry paintings of Brittany, *Shadow Patterns* (l); *Bourg de Batz, Salt Basins, Brittany* (c); *Le Concert Paludierca* (r) all ca1925/26.

They arrived in Paris by September – the Paris of Hemmingway and F. Scott Fitzgerald; of *La Revue Nègre*, Josephine Baker and [L'Exposition Internationale des Arts Décoratifs et Industriels Modernes](#), from which the term Art Deco derived; of Dada, Surrealism and a raft of other innovations in art. It was an exciting time and place for an artist, and Cherry plunged in. She studied with the cubist painter [Andre Lhote](#)⁴, went to galleries and museums, and made or

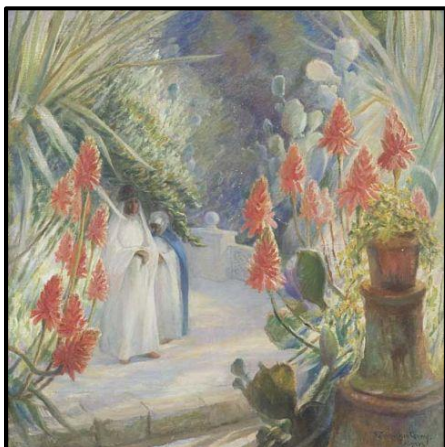
HETAG: The Houston Earlier Texas Art Group

renewed contact with European and American friends and other artists, including [Sonia Delaunay](#)⁵. She also had an active social life with other Houstonians who, like her, were taking advantage of the favorable exchange rate that made Paris appealing to so many Americans in the Roaring Twenties.



Arrangement by Emma Richardson Cherry ca1925 (l) and certificate of Cherry's study, signed by Andre Lhote November 1925 (r). For Cherry, learning Cubist technique was a primary objective of the trip.

In the winter of 1925/26, she took a break from Paris for a three-month tour of Spain, North Africa, and the Balearic Islands. In Madrid she went to the Prado "...one of the great galleries of Europe ... I went alone, so as to make notes & study Velasquez & El Greco more closely than I could when with the party"⁶; from Algiers she marveled that it "Seems 'wild and wooly' to be able to write Africa at the head of ones letter..."⁷; and in Majorca she delighted in the coincidence that "... in my last mail was a letter from Dawson-Watson⁸ – received by me in Palma telling me what Cram⁹ thought of this Cathedral & the beauty of the island, and here I was on it & reading his letter!"¹⁰. When the weather in the north grew warmer, she returned to Paris for the spring and early summer of 1926.



Two Cherry paintings from her trip South: *Garden In Algiers* (l) and *Villemosa* [Mallorca] (r), both ca1926. *Villemosa* was accepted for the Paris Spring Salon in 1926

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Cherry loved to travel, both for the experience and for the exposure to art that travel brought. She also loved travel because her trips – often lasting for months or years – relieved her of the burdensome duties of domestic life. Though she often felt guilty at shirking her home duties when she traveled, she also felt exhilarated by the exciting creative life, unfettered by domestic demands.¹¹

To help pay for her travels, Cherry taught, lectured and sold her paintings. She also depended on an often unpredictable allowance from her husband, Dillin Brook Cherry. The allowance amount fluctuated along with the ups and downs in DB's many-faceted financial dealings, involving, over the years, railroading, cotton brokerage, real estate development¹² and oil exploration.

Mrs. Cherry didn't always know how many dollars she'd have to spend, but she knew how far she wanted those dollars to go, so she calculated carefully to stretch them. When she traveled she lived frugally – commendably so, she thought, when she saw how her friends and acquaintances lived while abroad.¹³

She also wanted to take full advantage of the offerings of the places she visited, especially Paris. She first experienced Paris in 1888, living there for almost two years as she studied at [Academie Julian](#)¹⁴; she loved the city for its excitement and its food as well as for its art, and she made a Paris visit part of almost all her trips overseas.

Clemmie Tan, Cherry's companion for much of the 1925/26 trip (though not for the winter tour south), was a young New York City friend with Denver roots. Clemmie Tan was only in her 20's; Cherry, or "Cheriza" as Clemmie called her, was in her 60's. When or where they met is not clear, but they formed a friendship that lasted the rest of Cherry's life, as the many surviving letters from Clemens to Cherry attest. Cherry's side of the correspondence seems to have been lost.



Cherry, [*Portrait of Clemmie Tan*], oil on canvas mounted on board, 1929. Signed by Cherry "Cheriza, 1929", upper right.

Clearly the two were compatible traveling companions. Clemmie Tan revered Cherry as a mentor and teacher in art: "We are working hard and I am learning a great deal. Cherry is a really remarkable teacher."¹⁵ Cherry took satisfaction from guiding her companion to new

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experiences in France, and she enjoyed her company: “Clemmie Tan leaves today for Russia – and I am glad I’m soon to go [home] too – for it would be doleful here at first without her. No one fills her place.”¹⁶

One of their many shared adventures in France took place on Saturday, October 31, 1925. Thanks to unexpected funds from home, as Cherry wrote in this letter to her daughter Dorothy, Cheriza and Clemmie Tan took a break from frugal living and had a Paris “spree”...

1st Sunday in November [1925: Nov 1]

Dearest Dorothy,

Yesterday Clemmie Tan & I took a spree. Pops letter and yours – and one from him direct also – were so full of hope and good cheer they quite set us up.

Pops said in his to take my ½[,] Clemmie Tan and have a treat. So I did.

At the [Champs Elysee](#) little theatre (by the side of the big one) there were to be some Jewish dances, in native costumes and also modern, by the director of the theatre in Palestine – and it sounded interesting and much in the lines of our modernist tastes – so we went – And I want to tell you it was tremendously interesting. I hope he will go to America – and that Caroline and the doctor can see him – Baruck. Before this we met at a gallery where were being shown some recent work by [Modigliani](#) – one of the most modern modernists – and Clemmie was absolutely overcome with his things.¹⁷ I had seen some in Philadelphia in [Dr. Barnes](#)¹⁸ marvellous collection of modernist things – so was somewhat prepared –

Then – after the matinee – we had found a small café – and found we could dine most reasonably – so I proposed we not go back to our hotel – (so far on the other side.) Sat. eve is always stew night & not good stew like we have at home – and we were glad to miss it. So we ordered 1 order of tête de veau – one omelette aux herbes – one escarolle salad and one pommes Chateaux (buttered & browned in the oven) and two glasses of beer – all told 13.75 frs – about \$2.25 now in our money – a tip & two cups of black coffee at the end – !! Its cheaper to be here than at home – as you see.

We drank the beer to Pops good luck & wished he could have one also.

Then we went back to the same theatre – only to the large one, which is about the best taste and style of any I have ever been in. Rather new it seems – so beautiful inside.

Here is running of course a mixed program – like on our Majestic circuit. The “piece de resistance” just now is a [Negro Review](#)¹⁹ – brought over here by an American young woman [Josephine Baker]²⁰ who was clever enough to see her chance and fill it. For every where in art, literature & music here is a great interest in the elemental side of the negro arts. Well this thing is pretty good – based on what we admire[?] – but with much padding of the vaudeville idea. The closing set is a rendering of the [jungle origin & is a thriller](#). There is one woman – (&

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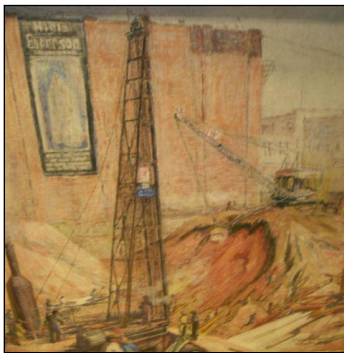
all of them are very light colored & straight haired) that is almost a contortionist and she certainly uses the suggestions to the limit.

We got home at one o'clock! tired & hungry so Clemmie Tan made chocolate & we ate bread and butter with it. We always keep a "snack" in our rooms for emergency & also convenience when we do not care to go out. For we both are working hard & always [going] out – or down stair is an exhaustion of strength we prefer to use in our study or in seeing the many many interesting things in this ever revealing city. Really, Paris is marvellous – I don't think I ever appreciated it as I do this time – Everything is here for any & every body –

When I got the notice at the Express, (they always notify me through their mail dept.[]) I went down to the desk, thinking the two letters would be sufficient identification – but I have to take over my passport. I don't carry it about with me every day – unless I think I am going to need it. So Ill get the money this next trip. I wish next time – you would send it in four Am. Ex. Check[s] – leaving off the black cover – then it can come in a registered letter – & I can simply go into the banking dept. & cash it or three whenever I wish, without identification. And be sure & have them made out in dollars – not francs – as I get lots more over here – especially if I watch the fluctuations. The franc races up & down – like a mad hare & one can make quite a bit extra. Besides, its so much easier to draw the Ex. Checks if you mail them direct to me – in the envelope.

By any chance too – if you should find it necessary to pack watercolors – if you take the box to Mr. Neumann²¹ – for the packing – he can ship without that trouble about the glass – as he says they ship so much they are never questioned. I have lots of boxes up behind the screen in the studio – if you need any.

Did you ever have the box from Dallas – Ft. Worth unpacked? It has F.V.s²² portrait in it & I can't remember the other pictures in same box. When the blanks come for the Southern Art League which is to meet in Houston in the spring – fill out & send her portrait & I think, if you & Ola agree, better send also the [Neil\[s\] Esperson Bldg](#) – Have Mr. Neumann put a very simple moulding on it. I think oak & some gilt – or gilt & some brown color – or something of that nature so it corresponds with its rugged nature. How would it do to give it the title "In the Beginning" – unless you & Ola think I should use his name. Put 350.00 on it – may be 400 – if you both think best.



Cherry's *In the Beginning* [Neils Esperson Building] 1925.

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But the paintings over here are so cheap compared with us – I think we all ask too much.

I heard a Picasso price quoted yesterday – about 23x30 as \$1250.00 If [Tidden](#)²³ or I had his reputation we would be asking \$5000. according to our present scale!

Pop says he is not going to be home much this winter – he must stay up there & look after details & adds if I want to stay here all winter he will send me the money. Also says you can go to Calif. if you wish. Now – why don't you come over here! Or if you don't want to and prefer Calif. & if Ola²⁴ does not come – how would you like to put her in the house until we return?

I hope she comes. I have set my heart upon her having a month in L'Hote's studio & seeing the Louvre & exhibitions. It would do her a world of good – she has talent & so little chance. They can get along if they only will, without her for ten weeks. We could go home together at the end of February. I'll be back from Spain just in time to meet her – from 20th to 25th of December. Now Pops is so happy financially maybe I'd run up to Havre to meet her. It only takes three hours.

Renee²⁵ & I bought a little black taffeta semi-evening or house-afternoon frock at her aunt's shop – for you. Its made with long waist & full bottom, with tucked net falling down the front in skirt. Same net is around the neck & if you wish to take out the baby puff sleeves she says to tack the net together at the shoulders – back & front. I am afraid this gown is not just what you expected – as it is not for the street. But it is so dainty & so cheap – only \$17.50 we thought we'd send it any way. It is one of her summer models, but she says she still makes afternoon & evening gowns it's design – black. Now if I can find another bargain in one you can wear on the street I will. If I can arrange to get it over – Mrs. Scales²⁶ will take your evening cloak. Renee[']s aunt is making it up also – the Brittany embroidery thing. I have some gloves also & will tuck all on to Mrs. Scales she is willing to carry.

I sent Pops a card on our anniversary & will write in a few days.

Go every morning to the L'Hote studio – so don't have as much time as I did – for I try also to put into practice some of the ideas I am getting – on afternoon work. He gave me much praise & said “tres felicitatione” at the end – and Clemmie Tan says thats fine. He is a fine instructor – makes every thing so clear & is most sympathetic & pains taking.

Lots of love
Mamma

Picasso, Modigliani, Lhote; Théâtre des Champs-Élysées, Josephine Baker, La Revue Negre; tête de veau, pommes Chateaux, Paris fashions; and the chance to paint, paint, paint without the distractions that accompanied homemaking and family life. Is it any wonder that Cherry found life in Paris enchanting, and that in some ways she felt more alive in Europe than she did at home?

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Had Cherry been completely free to choose, she would likely have lived in Paris instead of Houston.²⁷ Family and friends in Texas, along with economic constraints, meant that she was not completely free to choose, of course. She always did return to Houston where she was a civic leader and a teacher, as well as an artist, for almost 60 years.

Since she was an artist above all else, part of what she brought back to share with Houston when she came home in September, 1926, as always when she returned from a trip abroad, was a long, loving, but also discriminating, assessment of some of the most *au courant*, even the most *avant-garde*, trends in art from what was then the art capital of the western world.

It is not a stretch to say that she brought back another infusion of modernism, as she had done after her encounter with Marsden Hartley, Hugh Breckenridge and others in 1920 (see "Mrs. Cherry's Red Letter Day" in the HETAG Newsletter for June 2017) and a number of other times as well. There is little doubt that the art of Houston and of Texas was enriched and made more exciting as a result of Mrs. Cherry's Paris Spree. As one newspaper commentator noted at the time of one of her earlier returns from travel, "...all that Mrs. Cherry does comes back to us in one way or another. When she is not creating she is imparting."²⁸



These three images of Randolph Field, San Antonio, from about 1937, show the persistence of Cubist elements in her work long after her study with Lhote in 1925/26.

¹ The two letters are both held in the E. Richardson Cherry Papers, [Houston Metropolitan Research Center](#), Houston Public Library, MSS 27. Hereafter referred to as Cherry Papers. The first letter, dated Tuesday 28th [1920: Sept 28] is in Box 8 Folder 4; the second, 1st Sunday in November [1925: Nov 1] is in B2 F5.

² Clemens Tanquary (c1897/1900-1963), born Lillian Clement Tanquary. A teacher of French in New York City, Clemens spent her time in Paris in 1925/26 studying toward a credential that would allow her to teach art when she returned home (Cherry to Dorothy, Le Batz-Sur-Mer, Aug 20, [1925], Cherry Papers B1 F4). In 1921 Clemens had married Geroid Tanquary Robinson (1892-1971), born Rodney G. Robinson, who took her surname as his middle name when they married. Robinson was an editor of [The Freeman](#), a long-time faculty member at Columbia University in New York, and the first head of the Russian Institute at the University, founded in 1946. While Clemens traveled with Cherry in 1925/26, Geroid was conducting research in Russia.

³ Clemens T. Robinson to Geroid T. Robinson, Sunday, [June 28, 1925]. A number of letters from Clemens to Cherry are held in the Cherry Papers, Houston Metropolitan Research Center, and in the Emma Richardson Cherry Papers, Heritage Society, Houston. A large collection of letters from Clemens to her husband, including many written while she traveled with Cherry, are preserved in the [Geroid T. Robinson Papers](#), Rare Books & Manuscripts Library, Columbia University Library, New York.

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⁴ [Andre Lhote](#) (also L'Hote) French cubist painter and teacher (1885-1962).

⁵ [Sonia Delaunay](#) (1885-1979) cofounder and practitioner of the art movement known as [Orphism](#). Cherry had a very large circle of friends and acquaintances, both in American and in Europe. So large, in fact, that one address book wouldn't hold them all: she maintained separate American and European address books. Cherry kept Delaunay's card in her European address book and listed here name and address in the "Ds". Cherry Papers B7.

⁶ Cherry to Dorothy, Dec. 19, [1925]. Cherry Papers B2, F5.

⁷ Cherry to Dorothy, Jan 3, [1926]. Cherry Papers B2 F5.

⁸ Dawson Dawson-Watson (1864-1939), Anglo-American painter and designer, born in England, who spent his last years in San Antonio. Cherry and Dawson-Watson had been friends since 1888, when Mary Sellar, traveling with Cherry in France, met and married the dashing young Englishman.

⁹ [Ralph Adams Cram](#) (1863-1942), a leading Boston-based American architect of the late 19th and early 20th Centuries. Dawson-Watson met Cram in the 1890's through their mutual friend, the American painter [Thomas Meteyard](#) (1865-1928), with whom Dawson-Watson had worked in Giverny. Cram was a leading exponent of Gothic Revival style in America. In later life, he incorporated into his style influences drawn from Spanish and Venetian Byzantine architecture. His firm designed the original buildings of Rice University, as well as the Ideson Building of Houston Public Library and other structures in Houston. In 1932 he published [The Cathedral Of Palma De Mallorca; An Architectural Study](#) (Cambridge, MA: Mediaeval Academy of America)

¹⁰ Cherry to Dorothy, Feb. 2, [1926]. Cherry Papers B1 F4.

¹¹ Cherry to DB Cherry, Taormina, [Sicily, Italy], Feb 20, 1910: "Work, work is what I need. I have been too much idle. Somehow, at home, there is so much to distract me. Here I have only myself. That's awfully selfish I know – and I am so ashamed of it at times that I am quite miserable over being so free." Cherry Papers B1 F4.

¹² The Cherryhurst subdivision in Houston was one of Mr. Cherry's ventures.

¹³ Cherry to Dorothy, [Paris?], June 7th, [1926 or 1928]: "I have been so careful in my spending and really – when I see how every body does that I know here – I feel I am really a remarkable planner with my dollars." Cherry Papers B1 F2.

¹⁴ [Academie Julian](#), founded in 1868 by Rudolph Julian (1839-1907), was often the destination for American artists studying in Paris during the last third of the 19th Century. This was especially true for women artists, since women were not then admitted to L'Ecole des Beaux-Arts, the preeminent Paris art school of the time, or to many other atelier from which male artists could select.

¹⁵ Clemens T. Robinson to Geroid T. Robinson, July 8, 1925. Geroid T. Robinson Papers, Columbia University.

¹⁶ Cherry to Dorothy, [after May 24, 1926], Cherry Papers B8 F5. Though Cherry wrote this letter in May, she didn't actually go home until September.

¹⁷ The Modigliani exhibition took place at Galerie Bing, 20^{bis} rue de La Boetie, from Oct 24 – Nov 5, 1925. One of the paintings exhibited can be seen [here](#).

¹⁸ [Dr. Albert C. Barnes](#) (1872-1951) amassed one of the outstanding collections of modern art. He established the [Barnes Foundation](#) in 1922 to make the collection available for controlled study to students, scholars and other interested individuals.

¹⁹ [La Revue Negre](#) opened at the Theatre Champs-Elysees on Oct 2, 1925, and became an instant sensational success. It had already been running for almost a month when Cherry saw it. The show helped build interest in

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[American Negro culture](#) in Paris. Clemens had already had a brief glimpse of the finale to the show, which she described to her husband in a letter of Oct. 11, [1925]: "... passages from the last dance (which was obviously the climax, for the audience really and audibly gasped...) ... They were so superlatively and penetratingly sexual – that it doesn't seem in the least possible that they could be invented by professional show-people. The effect of the whole was tremendously wild and rich and virile like the matted jungle...". Geroid T. Robinson Papers, Columbia University.

²⁰ The "American young woman" was [Josephine Baker](#) (1906-1975), making her Paris theatrical debut in 1925. She would remain a star in France for the rest of her life.

²¹ Charles J. Neumann, listed in the 1925 Houston City Directory as a salesman at James Bute Co., a dealer in paint, glass, frames and artists supplies in Houston for many decades. Cherry had a long-standing relation with Bute, both as a customer and as the first art teacher of experimental filmmaker [Mary Ellen Bute](#) (1906-1983), daughter of company owner James H. Bute. [Mary Ellen Bute](#) credited Mrs. Cherry with having started her in her career. Using a technique she called [Abstronics](#), she produced some of the earliest films in America [combining music with abstract animation](#).

²² The painting was a portrait of her niece Frances Virginia Mayberry (1899-1992), daughter of her sister Ruth Richardson (1875-1911) and James Blount Mayberry 1872-1942). The Mayberrys lived with Cherry and her family for a period. After the death of Ruth when Frances was only 11, James spent long periods away on business and Frances seems to have become even closer to all the Cherry family.

²³ [John Clark Tidden](#) (1889-). [William Ward Watkin](#), (1886-1952), founder of the School of Architecture at Rice University, [recruited Tidden](#) to join the faculty in 1914 (at the recommendation of Hugh Breckenridge) to teach drawing and watercolor painting. Including time away for service in World War I, Tidden taught at Rice for more than a decade, influencing many of his students to pursue careers in art seriously and even advising some to leave Rice before graduation for study at the Philadelphia Academy of the Fine Arts, his alma mater. He also played a significant role in establishing theater at Rice and in the larger Houston, co-founding the Green Mask Players in 1920 with Mary Waldo. He left Houston to return east in 1925 as his marriage to Agnes Lilienberg Muench (1895-1968) faltered. After leaving Houston, and after an only partly successful effort at establishing a career as a painter, he pursued a career as an illustrator. Soon after her divorce from Tidden, Agnes married Julian Muench (1901-1965), artist and former Tidden student.

²⁴ Ola McNeill Davidson (1884-1976), a Cherry student and subsequently a teacher in her own right, whose students included Gene Charlton, Carden Bailey, Robert Preusser and Frank Dolejska, many of whom made significant contributions to Houston art by mid-century.

²⁵ Renee Rideau Mayberry Forristall (1892/97-) was the second wife of Cherry's brother-in-law, James Blount Mayberry (1872-1942). They married in France in about 1920. Cherry's sister, James Mayberry's first wife, Ruth Richardson Mayberry (1875-1911) died from complications related to childbirth.

²⁶ Possibly Margaret Durst Scales (1872-1950).

²⁷ Cherry to Dorothy, Venice, Aug. 15, [1910]: "[Europe] fascinates me and I wish we all lived here – as far as I am concerned. I feel really more at home & more interested in [some words missing from copy consulted] which is supposed to be very unpatriotic. My country is where I am happiest and life over here just suits me. What is there for me to enjoy in Texas. Nature and a few friends – and one can as well have them here – and so much else besides. I'm a Latin through and through – and I realize it every day. No Norse or Saxon blood runs clear enough in my veins to count for anything." Cherry Papers B1 F1.

²⁸ "Social," *Houston Post*, Sunday, October 19, 1919, p31.