

Jerry Bywaters: An Annotated Bibliography

by Colleen Lahan Makowski

Copyright © 2022 by Colleen Lahan Makowski

## Contents

Preface

Introduction

Exhibition History: nos. 1-178

Journal articles: nos. 179-268

Essays by Jerry Bywaters: nos. 269-332

Auction Catalogues: nos. 333-385

Books: nos. 386-434

Museum Collections: nos. 435-447

Internet Resources: nos. 448-461

Non-Book Materials: nos. 462-464

Addenda: nos. 465-469

Index

## Preface

In this annotated, interactive bibliography of artist Jerry Bywaters, I hope to integrate numerous facets of research into one compendium. I hope this unified source of information will facilitate researchers' creative interpretation of his artistic output.

An artist of the twentieth century, he also worked in academia, art museums, literary magazines and newspapers. He belonged to a group, the Dallas Nine, who portrayed the Texas landscape in lithographs and other mediums. He used the knowledge he gained while traveling to inform his artistic output.

This research tool combines exhibition history, journal articles, both by and about Jerry Bywaters, auction catalogues, books, museum collections, and internet resources. An exhibition history that began in 1928 and continues to this day illustrates the importance of Bywaters' art, not only regionally, but also nationally. Of timeless importance is his portrayal of the oil industry.

The Buffalo and Erie County Public Library contributed to the creation of this annotated bibliography by delivering catalogues, journal articles and books through interlibrary loan. The Crane Branch library facilitated my use of these resources. Many thanks to Marianne Valet-Sandre for translating an article in a French journal for me, again!

## Introduction

The Public Library in Paris, Texas holds four oil panels created by Jerry Bywaters. They portray historical events in Texas, and, in his words, embody ‘the people’s relationship with some of the early pioneers.’ Under the auspices of the WPA in 1934, he painted the murals *Davy Crockett* (who visited Paris on his way to the Alamo), *John Chisum* (a native of Paris and one of the first to go into the West), *Paris Fire, 1916* (a destructive fire that engulfed the whole town) and *Reconstruction*. The latter recorded the way the people of Paris, Texas rebuilt the town after the fire of 1916, a fire that then ten-year-old Jerry Bywaters always remembered.

These panels, in addition to other murals he created for the WPA: (*Soil Conservation in Collin County*, 1941, oil on canvas; *The Houston Ship Channel*, 1941, oil on canvas; *The Naming of Quanah*, 1938, oil on canvas and *Lumber Manufacturing*, 1942, oil on canvas), document the history of Texas. His mural in Dallas City Hall, illustrating the history of Dallas, originally featured horses pulling street cars. Bywaters changed that when an old-timer announced that the street cars were in fact pulled by mules! He and Thomas M. Stell Jr. also created a mural on the fireplace of the Elbert Williams House in Dallas in 1933.

( <https://larryspeck.com/writing/elbert-williams-house/> ).

He portrayed the oil industry in works produced for the journal *The Humble Way*: (*Power and Wheat*, 1949, watercolor; *Schulz-Serrien Lease*, 1949, watercolor; *Spudder in the Panhandle*, 1949, watercolor on paper laid on board; *Jackknife on Bateman Ranch*, 1949, watercolor), and in his iconic *Oil Field Girls*, 1940, oil.

In addition to murals, Bywaters designed sets for the plays *We Are Besieged*; *Where the Dear Antelope Play* and *Westward People: a Drama: Mary Austin Holley's First Visit to Texas*. He worked in oils, watercolors, pastels and lithography. He painted portraits of family members and college presidents, and wrote for the *Southwest Review*, which he founded, and the *Dallas Morning News* as an art critic.

The main body of his work makes the Texas landscape accessible to the art viewing public. He also studied and traveled in Europe, Mexico, the Old Lyme Art Colony in Connecticut and New York City, creating art in these locales.

He portrayed the same subject in various mediums: *On the Ranch*, 1941, oil and tempera on Masonite; and a study of, 1941, conte crayon and white tempera on Masonite; *Where the Mountains Meet the Plains*, 1939, oil on Masonite and a lithograph done in 1940.

He was a member of the Dallas Nine and created numerous lithographs depicting the Texas environment.

Bywaters defended freedom of expression during the "Red Scare" in the 1950s when he served as director of the Dallas Museum of Art. Some community members objected to certain paintings and artists represented in the museum collection. He refused to bend to community pressure. Instead, he declared that the real objection was to modern and experimental art.

During his tenure as director (1943-1964) the museum purchased Andrew Wyeth's *That Gentleman*, 1960, tempera on panel, for \$58,000.00 in 1962, the highest price ever paid by a museum for a painting by a living American artist. He also served as director of the Fine Arts Department at Southern Methodist University and Pollock Gallery.

He donated the “Jerry Bywaters Collection of Art of the Southwest” to Southern Methodist University in 1990.

## Exhibition History

### 1928

1. Dallas Art Association, Fair Park Gallery, Dallas, Texas, April 14-25, 1928.  
"First Allied Arts Exhibition of Dallas County."

**Catalogue:** Dallas Art Association. (First) Allied Arts Exhibition of Dallas County, April 14-28, 1928. Dallas, Texas: The Association, 1928, 18p. PTH  
Held at the Fair Park Gallery

Lists artists, works shown and price. Works with no price noted were not for sale.

Jerry Bywaters: #111: *Portrait*; #112: *Self-Portrait*, 1927, sketch with beard;  
#134: *Arc de Triumph*, \$150.00; #195: *Patio of the Lions*, (Honorable Mention)  
\$35.00

Dallas Art Association. Catalog: Allied Arts Exhibition of Dallas County, pamphlet, 1928; Dallas, Texas.

([texashistory.unt.edu/ark:/67531/metapth183267/](http://texashistory.unt.edu/ark:/67531/metapth183267/): accessed February 22, 2017), University of North Texas Libraries, The Portal to Texas History, [texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Museum of Art.

### 1929

2. Dallas Art Association, Fair Park Gallery, Dallas, Texas, April 18-28, 1929.  
"Second Annual Allied Arts Exhibition of Dallas County,"

**Catalogue:** Dallas Art Association. Second Annual Allied Arts Exhibition of Dallas County, Dallas: The Association, 1929, 16p.

Includes rules, list of artists, list of awards, jury members and prices.

Jerry Bywaters: #9: *Corrie*, oil, no price; #266: *Rug Design*, block print, \$30.00  
(<http://texashistory.unt.edu/ark:/67531/metapth183272/>: accessed January 30, 2017) University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art.



## 1930

3. Fair Park Gallery, Dallas, Texas, April 19-May 12, 1930.

“The Third Annual Exhibition of the Allied Arts of Dallas County” Sponsored by the Dallas Art Association.

**Catalogue:** *Dallas Allied Art Notes* 1 No.6 (April 1930).

Jerry Bywaters: #77: *The Lily (The)*, oil.

(<https://texashistory.unt.edu/ark:/67531/metaph183275/>: accessed April 23, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu/> crediting Dallas Museum of Art.

## 1931

4. Fair Park Gallery, Dallas, Texas, April 10-27, 1931.

“Fourth Annual Allied Arts Exhibition of Dallas County.”

**Catalogue:** Fair Park Gallery. Fourth Annual Allied Arts Exhibition of Dallas County. Dallas: The Gallery, 1931, 12p. illus.

Jerry Bywaters: Graphic Arts Section: Third Place: #32, *Head*, nd, linoleum print, also entered: #27: *Self-Portrait*, oil; #28: *The El 9<sup>th</sup> Street*; #29: *Mary*; #30: *Le Lido*, watercolor; #31: *Rooms*, illustration; #32: *Head*, linoleum print; #236: *Spring*, oil; #234: *Portrait* sketch.

(<http://texashistory.unt.edu/ark:/67531/metaph183278/>: accessed May 19, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu/>; crediting Dallas Museum of Art, Dallas, Texas.

5. Dallas Little Theatre, November 1931.

Jerry Bywaters solo exhibit of sets for a play

directed by Charles Meredith.

“Art Club Members Visit Exhibits in Dallas Galleries.” *The Campus Chat* (Denton, Texas), Vol. 16 no. 1, Sunday, November 7, 1931, p.1.  
(<https://texashistory.unt.edu/ark:/67531/metaph314101/>: accessed July 1, 2017), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>.

6. Joseph Sartor Galleries, Dallas, Texas, January 1931.

Jerry Bywaters exhibited.

“New Dallas Gallery.” *Southwest Review* 16 No.2 (January 1931): 276.  
[www.istor.org/stable/43466131](http://www.istor.org/stable/43466131) . (accessed February 24, 2017).

## 1932

7. Central East Texas Fair, Marshall, Texas, October 1932.

“Texas Fine Arts Association circuit.”

Jerry Bywaters: *Reverie*, oil. “Work of Texas Artists Displayed At Fair.” *The Marshall News Messenger* (Marshall, Texas) Saturday, October 8, 1932, p.2.  
<https://www.newspapers.com/image/319736696>. (accessed October 24, 2019).

8. Fair Park Dallas Public Art Gallery, March 1932.

“Exhibition of Young Dallas Painters.” “Nine Young Dallas Artists.”

“Young Texans, All Under 30, Show in Dallas.” *Art Digest* 6 (March 15, 1932): 8.  
Exhibition review of show at Fair Park Public Art Gallery.

“The future of a community’s art interests rests to a large extent upon the development of its youthful artists.” The group show by nine young Dallas young Dallas artists, none older than thirty, was held at the Dallas Public Art Gallery. The public showed interest in “The Nine,” Jerry Bywaters, John Hunter Douglass, Otis Dozier, Lloyd Goff, Willian Lester, Charles McCann, Perry Nichols and Everett Spruce. An indication of the ‘aliveness and artistic creation in the Texas city. Artists concerned themselves with experimentation and ideas rather than illustration.’

9. Fair Park Gallery, Dallas, Texas, April 10-25, 1932.

“Fifth Annual Allied Arts Exhibition of Dallas County.”

Held by the Dallas Art Association at the Majestic Theatre Building.

**Catalogue:** Dallas Art Association. Fifth Annual Allied Arts Exhibition of Dallas County. Dallas, Texas: Dallas Art Association, 1932, 8p.

Jerry Bywaters: Category: Oil Painting, Portrait: #44: *Zerilda*; Category: Oil Painting: Figure Composition: #68: *Sleeping Girl*; #69: *Helen*; Category: Oil Painting: Still Life: #83: *Still Life*; Category: Oil Painting, Miscellany: #132: *Segovia Cathedral*; Category: Sculpture Round or Relief: #264: *Mary*; Category: Freehand Drawing: #220: *Young Women’s Rooming House*.

(<http://texashistory.unt.edu/ark:/67531/metaph183283/> : accessed May 19, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

“Freshness and Assurance Mark Dallas Show.” *Art Digest* 6 (May 1, 1932): 16.

Exhibition review of Fifth Annual Allied Arts show of Dallas County held in the Fine Arts Building. More than 125 artists showed 330 works. ‘The movement is away from the familiar landscape of rolling hills, valleys and rippling streams.’ It its stead is the ‘landscape architecture genre.’ Notes that Jerry Bywaters won Second Prize in oils and Third Prize in free hand drawing.

Marshall, Mary. “The Allied Arts Show.” *Southwest Review* 17 No.3 (1932): 359-365. <http://www.jstor.org/stable/43466203>. (accessed February 24, 2017).

Exhibition review.

“Exhibition of Young Dallas Painters.”

10. Ferargil Galleries, New York City, October 2-15, 1932.

“Exhibition by Young Painters.” Assembled by the College Art Association under the direction of Winslow Ames, director of art at the Lyman Allyn Museum.

**Catalogue:** Ames, Winslow; College Art Association (U.S.); Ferargil Galleries. Exhibition by Young Painters. New York: Ferargil Galleries, 1932, 1 folded sheet (3 unnumbered pages).

Jerry Bywaters; *Girl with Apples*. Forty artists in the show.

“Art: Exhibition by Young Painters: Ferargil Galleries.” *Barnard Bulletin* (New York, N.Y.) Friday, October 14, 1932, p.1.

<https://www.newspapers.com/image/37829259>. (accessed October 18, 2019).

Exhibition review.

“Here and There.” *Brooklyn Times Union* (Brooklyn, New York) Sunday, October 2, 1932, p. 16. <https://www.newspapers.com/image/576060519>. (accessed October 15, 2019).

Exhibition announcement.

Semons, Lillian. "Prelude to the Season Rallies American Artists: Exhibitions Currently Heralding the New Season Are Going Native Once Again—Group Shows Predominantly American." *Brooklyn Times Union* (Brooklyn, New York) Sunday, October 9, 1932, p.26. <https://www.newspapers.com/image/576062236>. (accessed October 18, 2019).

Exhibition review, with quote from the catalogue by Winslow Ames.

11. Fort Worth Art Museum, May 1932.

"Twenty-second Annual Exhibition of Paintings by Texas Artists."

Included Jerry Bywaters.

Naylor, Pauline. "All Parts of Texas Represented by Art." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday May 1, 1932, p32.

<https://www.newspapers.com/image/635169952>. (accessed March 20, 2020).

12. Texas School of Art, Fort Worth, Texas, December 1932.

"Visiting Exhibitions." Etchings, block prints and lithographs.

Jerry Bywaters: *Yellow House*, nd, print and *American Tourist*, nd, print.

*Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday December 11, 1932, p.34.

Mummert, Sally Blyth. "Colemans Show California Views Here."

<https://www.newspapers.com/image/635895186>. (accessed December 11, 2021).

"Art Exhibition to Be Opened tonight." *Fort Worth Star-Telegram* (Fort Worth, Texas) Wednesday, December 7, 1932, p.5.

<https://www.newspapers.com/image/635894671>. (accessed January 4, 2021).

## 1933

13. Dallas Museum of Fine Arts and the Dallas Power and Light Building, March 18-April 2, 1933.

“Sixth Annual Allied Arts Exhibition of Dallas County. Sponsored by the Dallas Art Association.

**Catalogue:** Dallas Art Association. Sixth Annual Allied Arts Exhibition of Dallas County. Dallas: Dallas Art Association, 1933, 8p.

Jerry Bywaters: Category: Oil Painting, Figure Composition: #1: *Margaret*, \$200.00; Category: Oil Painting, Portrait: #10: *David*, 1933, oil (\$200.00) won the Kiest Prize; Category: Oil Painting, Landscape: #31: *Taos Mountains*, #75.00; #32: *Taos Church*, \$60.00; Category: Oil Painting, Industrial Dallas: #83: *Flour Mill*, \$100.00; Category: Oil Painting: Still Life: #102: *Still Life*, \$100.00; Category: Oil Painting, Miscellany: #143: *Caricature of Ethel Leginska*, \$25.00; Category: Free Hand Drawing, Any Medium: #218: *Yellow House*, \$15.00.

(<http://texashistory.unt.edu/ark:/67531/metaph183285/> : accessed May 20 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

“Dallas Annual.” *Art Digest* 7 (April 1, 1933): 11.

Illustration of *David*, 1932, oil on canvas by Jerry Bywaters.

Exhibition review of the Sixth Annual Allied Arts Exhibition at the Dallas Museum of Fine Arts. Jerry Bywaters won the Kiest Fund Purchase Prize for his ‘hard and troubled *David*.’ He won Second Prize for *Taos Mountains*, Honorable Mention for *Yellow House*, a freehand drawing. Author believes that Bywaters ‘has arrived.’

14. Farargil Galleries, New York City, 1933.

“Works of 40 Young American Artists.” College Art Association National Circuit.

15. State Fair of Texas, Fair Park Gallery, Dallas, Texas, 1933.

“Art Department State Fair of Texas: 1933 Exhibition.”

**Catalogue:** State Fair of Texas Art Department. Art Department State Fair of Texas : 1933 Exhibition: Showing Changes in Painting for the Last Hundred Years in Europe and America. Dallas, Texas: State Fair of Texas Art Department, 1933, 31p. illus.

“Showing the changes in painting for the last hundred years in Europe and America.” Includes brief biography of the artists.

Includes: Jerry Bywaters: #6: *Mexican Workers*, oil on canvas.

(<http://texashistory.unt.edu/ark:/67531/metaph183287/> : accessed May 20,

2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

16. Texas A & M College, College Station, Texas. Third floor of the Library Building, March 22-30, 1933.  
“Annual Traveling Exhibition.” Texas Fine Arts Association. Show included 39 oils, 9 watercolors, 9 prints 40 photographs and original sketches done by the photography department, all done by Texas artists.

Oils: Jerry Bywaters: *Reverie*, oil.

“Texas Fine Arts Association Has Exhibit at A. & M.” *The Eagle* (Bryan, Texas), Wednesday, March 22, 1933, p.6. [www.newspapers.com/image/48611578](http://www.newspapers.com/image/48611578). (accessed December 31, 2014).

## 1934

17. Gibraltar Hotel, Mezzanine Floor. Paris, Texas; Public Library, Paris, Texas, April 1934.

Junior Review Club of Greenville, Texas, Exhibition.

Included two canvases by Jerry Bywaters.

“Junior Clubs Plan Tea And Exhibition Of Art: Bywaters Canvases to Be Shown There and at Public Library; Special Exhibits of Prints and Local Indian Relics.” *The Paris News* (Paris, Texas) Sunday April 15, 1934, p.10.

<https://www.newspapers.com/image/6111225>. (accessed October 20, 2020).

News article on art show.

## 1935

18. Dallas Museum of Fine Arts, November 3-24, 1935.

“Exhibition of Paintings, Drawings, Prints and Sculpture Related to Circus Life.”

**Pamphlet:** Dallas Museum of Fine Arts. Exhibition of Paintings, Drawings, Prints and Sculpture Related to Circus Life. Dallas: The Museum, 1935, 4p.

Jerry Bywaters: #11: *Equestriennes*, nd, watercolor.

(<http://texashistory.unt.edu/ark:/67531/metaph183288/> : accessed May 20, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

19. Dallas Museum of Fine Arts, Dallas, Texas, March 24-April 21, 1935.  
“Seventh Annual Dallas Allied Arts Exhibition.”

**Catalogue:** Dallas Museum of Fine Arts. Seventh Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1935, 16p.

Jerry Bywaters: Honorable Mention, Oils: *In the Chair Ca,r*1934, oil on Masonite; Honorable Mention, Watercolor: *Village on San Cristobal Canal, Mexico*, 1935, watercolor; *West Texas Rail Road Station*, 1943, oil; *Mrs. Bush’s Place*, 1935, pencil drawing (prize).

(<http://texashistory.unt.edu/ark:/67531/metaph183289> : accessed May 20, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>, crediting Dallas Museum of Art, Dallas, Texas.

## 1936

20. Centenary College, South Hall, Shreveport, Louisiana, May 4-9, 1936.  
“Drawings and lithographs by Texas Artists.”

Included Jerry Bywaters and others from the Dallas Nine. *The Times* (Shreveport, Louisiana) Sunday, May 3, 1936, p.5.  
<https://www.newspapers.com/image/210259626>. (accessed October 24, 2019).

21. Dallas Museum of Fine Arts, Dallas, Texas, June 6-November 12, 1936.  
Panhandle-Plains Historical Society Museum, January 1936.  
Southwestern University, Georgetown, Texas, Art room, # 5, January 1936.  
Texas Technological College Art Museum, Lubbock Texas, May 1-15, 1936.  
“The Texas Centennial Exhibition of Paintings, Sculpture, and Graphic Arts,” Third series.

**Catalogue:** Dallas Art Association, Dallas Texas. Texas Centennial Exposition: Exhibition of Paintings, Sculpture and Graphic Arts. Dallas: Dallas Museum of Fine Arts, 1936, 128p. illus.

(<http://texashistory.unt.edu/ark:/67531/metaph183290/> : accessed May 14, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

Jerry Bywaters: #19: *In the Chair Car*, 1934, oil on Masonite.

“Art of Texas Presents an Epitome of Aesthetics of the Modern Age.” *Art Digest* 10 (June 1, 1936): 14.

Extensive exhibition review of the opening of the new Dallas Museum of Art and the Texas Centennial Exhibition. Notes that the Dallas exhibit reveals the world’s art and the significance of art of the Southwest. Calls this the ‘decentralization of art interest.’ The paintings represent Texas’ own artists. Notes that the Dallas Nine artists who concern themselves with experimentation rather than pictorial illustration.

Boswell, Peyton. “Some Comments on the News of Art.” *Art Digest* 10 (June 1, 1936): 7.

Under the section “Texas and Dallas.” Notes the Dallas Museum of Art and the Texas Centennial were calculated to open the eyes of art lovers to regional development.” American now, in midcentury, is experiencing one of the most expressive and glorious periods of art that our nation has ever known. Boswell wishes to express his gratitude for the cooperation he has had from Texans, writers, artists and everyone who collaborated on a worthwhile effort.

Bywaters, Jerry. “Against Narrowness”. *Art Digest* 10 (June 1, 1936): 10; 15.

Bywaters reviews the importance of the art show at the Texas Centennial Exhibition of 1936, noting that the art space ‘will celebrate more than fifty years of arts activity in Texas.’ Texans will also be able to view a ‘cross-section of international art of all ages.’ The Texas section of the show highlights artists such as Frank Reaugh, E. G. Eisenlohr and Olin Travis and others working in Texas. Also exhibiting were regionalists, many from the Dallas Nine,

“Third Art Exhibit is Held at Museum.” *Amarillo Daily News* (Amarillo, Texas) Sunday January 12, 1936 p.3. <https://newspaperarchive.com/amarillo-daily-news-jan-12-1936-p-3/> (accessed October 31, 2017).

“Artists Exhibit at Southwestern: Bywaters and Hogue Place Works in Art Room” <https://newspaperarchive.com/georgetown-megaphone-jan-12-1937-p-2/> (accessed October 17, 2017).

“Decatur Artist Given Place Among Greatest.” *Wise County Messenger* (Decatur, Texas): Thursday March 26, 1936, p.2 <https://www.newspapers.com/image/43986464>. (accessed December 22, 2014).

Preliminary list of thirty-two Texas artists from whom will be selected those whose paintings will be exhibited in the Texas Gallery at the Texas Centennial Central exposition. Mentions Bywaters’ *In the Chair Car*, oil on Masonite, 1934.



Marton, Andrew. "Art history: Dallas exhibit revisits the 1930s, when Texas artists were experimenting with abandon." *Fort Worth Star-Telegram* (Fort Worth, Texas) February 14, 2003, p.132.

<https://www.newspapers.com/image/646371171>. (accessed April 25, 2020).

Retrospective look at the *Texas Centennial Exhibition* at the Dallas Museum of Art in 1936, commemorated by the museum with the exhibition *Progressive Texas: Art at the Texas Centennial of 1936*. Notes the participation by artists from the Dallas Nine in the earlier exhibition.

"Dallas Exhibit Reveals World's Art and Significance of the Southwest." *Art Digest* 10 #17 (June 1936): 9-32.

Exhibition review of the Texas Centennial exhibition at the Dallas Museum of Art. Discusses the American Scene and artists who 'have concerned themselves with experimentation and ideas rather than pictorial illustration. "The Dallas Museum of Art is holding an exhibition that will write a new and important chapter in the annals of American art."

"Exhibition Reveals Southwest's Contribution to 'American Scene.'" *Art Digest* 10 (June 1, 1936): 16-17.

Exhibition review of the Texas Centennial show. Included artists from New Mexico, Arizona, Southern California, Oklahoma, Texas and Colorado. Notes that art of the Southwest 'is given vivid presentation.'

22. Fort Worth, Texas, Carnegie Public Library, Second Floor, May 1936.  
"Twenty-sixth Annual Texas Artists Exhibition."

Included Jerry Bywaters

Naylor, Pauline. "Final Week of Twenty-Sixth Annual Texas Artists' Exhibition Will Open Today at Museum in Library." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, May 24, 1936, p.18.

<https://www.newspapers.com/image/635927642>. (accessed March 23, 2020).

23. International Building, Rockefeller Center, New York City, May 18-July 1, 1936.

"First National Exhibition of American Art."

Jerry Bywaters: #585: *Angelico*, 1934, oil.

**Catalogue:** Municipal Art Committee (New York, N.Y.) First National Exhibition of American Art: May 18<sup>th</sup> to July 1<sup>st</sup> 1936, International Building, Rockefeller Center. New York: Municipal Art Committee, 1936, 32p.

Watson, Forbes. "Is There—Will there be an American Art?" *New York Times Magazine*, May 24, 1936, p. 14-15; 23.

States that the entrance of the government into the field of art on a large scale has created an immense public for the American artist.

"All America represented in New York's First National Show." *Art Digest* 10 (June 1936): 34-35.

Exhibition review of the First National Exhibition of American Art in the International Building of Rockefeller Center. Over 700 works of art shown. The state exhibits were chosen by state committees "California and Southwest painters still find subject matter among the sage bushes, adobe houses and horseback riders."

24. Lawrence Art Galleries, Dallas, Texas, Summer 1936.  
"13 Dallas Artists."

**Catalogue:** Lawrence Art Galleries. 13 Dallas Artists. Dallas, Texas: The Gallery, 1936, 16 unnumbered pages, illus.

"Pamphlet promoting a group at the Lawrence Art Galleries, Dallas Texas presenting the work of thirteen Dallas artists in the summer of 1936." Includes foreword by Richard Foster Howard, brief biographical information and b&w reproductions.

Jerry Bywaters: *In the Chair Car*, 1934, oil on Masonite.

Foreword by Richard Foster Howard, director, Dallas Museum of Fine Arts. "It is to be hoped that the influence of this group will continue to exert itself over this region and will in due time be recognized in other parts of the country."

(<http://texashistory.unt.edu/ark:/67531/metaph183293/> : accessed May 25, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

25. Southwest College for Women, Denton Art League, West Galleries, November 1936.

"Exhibition of art from the collections of Denton instructors and other residents. "

*Denton Record-Chronicle* (Denton, Texas) Wednesday, November 11, 193, p.3.  
<https://www.newspapers.com/image/5175172>. (accessed October 24, 2019).

Jerry Bywaters: woodcut.

## 1937

26. Birmingham, Alabama Library, February 1937.

“Traveling Print Show.” Jerry Bywaters represented. Sponsored by the Southern Printers.

“Art Exhibit in City Represents Nation.” *The Birmingham News* (Birmingham, Alabama) Sunday February 28, 1937, p.7.

<https://www.newspapers.com/image/573993129>. (accessed October 25, 2019).

27. Colorado Springs Fine Arts Center, July 15-August 31, 1937.

Denver Art Museum, September 1937.

Nelson Gallery, Kansas City, Missouri, October 1937.

“The Third Annual Exhibition of Paintings by Artists West of the Mississippi.”

“Western Art Represented at Exhibit in Colorado.” *Oakland Tribune* (Oakland, California) Sunday, August 15, 1937, p.46.

<https://www.newspapers.com/image/131024771>. (accessed October 25, 2019).

**Catalogue:** Colorado Springs Fine Arts Center. The Third Annual Exhibition of Paintings by Artists West of the Mississippi. Colorado Springs, Colorado: Colorado Springs Fine Arts Center, 1937. 20p.illus.

Essay by Stanley Lothrop states the “the many W.P.A. projects have stimulated interest in the western scene and are helping to create a regional art.” The aim of the exhibition is to “bring together a group of paintings representing the best that is being done west of the Mississippi.” It is the author’s belief that this show is “more expressive of American art and freer from contemporary European influences than most exhibition collected in the East.” Jerry Bywaters: #55 *Sharecropper*, 1937, oil.

28. Dallas Museum of Fine Arts, Dallas, Texas, January 17-February 14, 1937.

“Eighth Annual Allied Arts Exhibition.”

Jerry Bywaters:Oils: #8: *Mexican Women*, 1933, oil on canvas; #9: *Mexican Mother*, 1936, oil on Masonite; #10: *Share Cropper*, 1937, oil on Masonite;

Drawings and Prints: #63: *Old Clown*, 1936, lithograph; #64: *Mexican Mother*, 1936, lithograph.

**Catalogue:** Dallas Museum of Fine Arts. *Bulletin of the Dallas Museum of Fine Arts*, 1937, periodical, 1937 [Eighth Annual Allied Arts Exhibition](#). Dallas: The Museum, 1937, 8p.

Dallas Museum of Fine Arts. *Bulletin of the Dallas Museum of Fine Arts*, 1937, periodical, 1937; Dallas, Texas.

([www.texashistory.unt.edu/ark:/67531/metaph225351/](http://www.texashistory.unt.edu/ark:/67531/metaph225351/) accessed December 28, 2017), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

“Former Paris Artists’ Work In *Art Digest*.” In issues devoted to representations of different art regions of the country. *Share Cropper*, 1937, oil on Masonite, illustrated. *The Paris News* (Paris, Texas) Monday February 22, 1937, p.8. <http://www.newspapers.com/image/7878590>. (accessed October 14, 2020).

“Share-cropper.” *Art Digest* 11 (February 15, 1937): 21.

Reproduction from the Dallas Allied Arts Exhibition of 1937.

News report on Dallas ‘winners.’ Exhibition review of the Eighth Annual Allied Arts Exhibition at the Dallas Museum of Fine Art. Notes that *Share Cropper* ‘is done in a style that seems to have become particularly Texas’ own. It was voted the Allied Arts Civic Prize of \$161.00.

29. Dallas Museum of Fine Arts, June 12-October 31, 1937.

“Greater Texas and Pan American Exposition, Art of the Americas: Pre-Columbian and Contemporary.”

**Catalogue:** Dallas Museum of Fine Arts. [Art of the Americas: Pre-Columbian and Contemporary](#). Dallas: The Museum, 1937, 72p. illus.

Texas Section, Jerry Bywaters: #134: *Farmer’s Wife*, oil; #229: *West Texas R.R. Station*, 1936, lithograph.

([www.texashistory.unt.edu/ark:/67531/metaph183291/](http://www.texashistory.unt.edu/ark:/67531/metaph183291/): accessed February 21, 2017), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

30. Dallas Museum of Fine Arts, 1937

“13 Dallas Artists: Everett Spruce, Perry Nichols, Thomas Stell, Dorothy Austin, Allie Tennant, Alexandre Hogue, Otis Dozier, Charles Bowling, Jerry Bywaters, Harry Carnohan, William Lester, John Douglass, Arthur Niendorff.”

**Catalogue:** 13 Dallas Artists: Everettt Spruce, Perry Nichols, Thomas Stell, Dorothy Austin, Allie Tenant, Alexandre Hogue, Otis Dozier, Charles Bowlilng, Jerry Bywaters, Harry Carnohan, William Lester, John Douglass, Arthur Niendorff. Dallas: The Museum, 1937, 14 unnumbered pages illus.

(<http://texashistory.unt.edu/ark:/67531/metaph183293/> : accessed May 25, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

Jerry Bywaters: *In the Chair Car*, 1934, oil on Masonite. Illus.

Also shown at the Lawrence Art Galleries, Dallas, Texas, October 31-November 15, 1936.

31. El Paso Public Library, El Paso, Texas June 2-9. 1937.

“Southern Printmakers.” Included Jerry Bywaters: *Old Clown*, 1936, lithograph and *Opera At Popular Prices*, 1936, lithograph.

“Abdication Theme of Work Displayed at E.P. Library.” *El Paso Herald-Post* (El Paso, Texas) Wednesday June 2, 1937, p.3.

<https://www.newspapers.com/image/67388865>. (accessed October 25, 2019).

32. Harry Lawrence Galleries, Dallas, Texas, October 31-November 15, 1937.

“Exhibition of Paintings by Jerry Bywaters at Lawrence Art Galleries, 1913 Pacific Ave., Dallas.”

**Catalogue:** Lawrence Art Galleries (Dallas, Texas). Exhibition of Paintings by Jerry Bywaters at Lawrence Art Galleries, 1913 Pacific Ave., Dallas, October 31-November 15. Dallas: Lawrence Art Galleries, 1937, 1 folded sheet (2 unnumbered pages).

Jerry Bywaters: *Gargantua*, 1935, lithograph; *Opera at Popular Prices*, 1936, lithograph; *Old Clown*, 1936, lithograph; *(West) Texas R.R. Station, Hovie*, 1936, lithograph; *Mexican Mother*, 1936, lithograph; *Mexican Girl (Woman)*, 1936, lithograph; *Mexican Lily Vendor*, 1936, lithograph; *Mustang*, 1937, 3-color block print.

“Art Instructor Shows Work in Local Gallery: Jerry Bywaters Features Lawrence Gallery Exhibit.” *Dallas Campus*, (Dallas, Texas) Saturday November 6, 1937, p.2.

<https://www.newspaperarchive.com/dallas-campus=sat-nov-6-1937-p-2>.

(accessed October 18, 2019).

Show included prints, pastels, water colors, drawings and mural designs. Also included biographical information. Included *West Texas R. R. Station*, 1936, lithograph.

33. Maryland Institute College of Art, Main Gallery, Baltimore, Maryland, October 1937.

“Southern Printmakers Rotary Exhibit.” 170 works, by 100 printmakers.  
Jerry Bywaters: *Opera at Popular Prices.*, 1936, lithograph.

Emmart, A. D. “Exhibits Are Not Regional.” *The Baltimore Sun* (Baltimore, Maryland) Sunday, October 24, 1937, p.56  
<https://www.newspapers.com/image/73712013>. (accessed October 25, 2019).

34. Southwestern University, Georgetown, Texas, January 1937.

“Exhibition of Drawings, Lithographs and Wood Cuts by Alexandre Hogue and Jerry Bywaters.”

Scarborough, Don. “Artists Exhibit At Southwestern; Bywaters and Hogue Place Works In Art Room.” *Georgetown Megaphone* (Georgetown, Texas) Tuesday January 12, 1937, p.2. <https://www.newspaperarchive.com/georgetown-megaphone-Jan-12-1937-p-2>. (accessed October 17, 2017).

*The Megaphone* (Georgetown, Texas), Vol. 30, No.14, Ed.1 Tuesday, January 12, 1937, (<https://texashistory.unt.edu/ark:/67531/metaph601359/> : accessed July 1, 2017), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu) .

## 1938

35. Dallas Museum of Fine Arts, Dallas, Texas, May 12-29, 1938.  
“1<sup>st</sup> No-Jury Exhibition.”

**Checklist:** Dallas Museum of Fine Arts. No-Jury Exhibition (Checklist), Text, 1938.

Jerry Bywaters: *Lucy*.  
(<http://texashistory.unt.edu/ark:/67531/metaph225359/> : accessed May 26, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

36. Dallas Museum of Fine Arts, Dallas, Texas, March 20, 1938-April 17, 1938. "Ninth Annual Dallas Allied Arts Exhibition."

Jerry Bywaters: *West Texas Town*, 1938, oil; *Mexican and Maguey*, 1938, lithograph; *Bone Yard*, 1938, lithograph; *Texas Courthouse*, 1938, lithograph, (\$10.00 purchase prize); *Texas Subdivision*, 1938, oil on Masonite.

**Checklist:** Dallas Museum of Fine Arts. *Bulletin of the Dallas Museum of Fine Arts*, March 1938, periodical, 1938; Dallas, Texas.

([www.texashistory.unt.edu/ark:/67531/metaph225355/](http://www.texashistory.unt.edu/ark:/67531/metaph225355/) : accessed September 11, 2017), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

**Prize List:** Dallas Museum of Fine Arts. Prizes for Ninth Annual Allied Arts (Prize List). Text, 1938. (<http://texashistory.unt.edu/ark:/67531/metaph225354/> : accessed May 26, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas. Jerry Bywaters: *Texas Courthouse*, 1938, lithograph. (Prize offered by Dr. Sim Driver).

"Enthusiastic Group of Century Club Members Make Pilgrimage To See Exhibits in Art Museum." *Waxahachie Daily Light* (Waxahachie, Texas) Monday, March 28, 1938, p.2. <https://www.newspapers.com/image/87090048> (accessed February 3, 2015).

37. Dallas Museum of Fine Arts, Dallas, Texas, October 8-23. 1938. "Golden Jubilee Exhibition State Fair of Texas 1938."

**Catalogue:** Dallas Museum of Fine Arts. Golden Jubilee Exhibition State Fair of Texas 1938. Dallas: The Museum 1938, 18p.

"Texas—Painting, Drawing, Pastels and Sculpture,"

Jerry Bywaters: #5: *Texas Farm*, 1938, oil.

(<http://texashistory.unt.edu/ark:/67531/metaph183294/> : accessed May 26, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

38. Hockaday School, Dallas, Texas, November 1938.

"Bywaters Exhibition." *Dallas Morning News* Nov. 2, 1938, illus, sec I, p.12.

*Gargantua*, 1935, lithograph; *Opera at Popular Prices*, 1936, lithograph; *Old Clown*, 1936, lithograph; *West Texas R.R. Station*, 1936, lithograph; *Mexican*

*Mother*, 1936, lithograph; *Mexican Lily Vendor*, 1936, lithograph; *Mexican and Maguey*, 1938, lithograph; *Bone Yard*, 1938, lithograph; *Election Day at Balmorhea*, 1938, lithograph; *Ranch Hand and Pony*, 1938, lithograph.

39. Kansas City Art Institute, Kansas City Missouri, February 6-27, 1938.  
“Midwestern Artists Exhibit.”

**Catalogue:** Kansas City Art Institute. Midwestern Artists’ Exhibition, February 6 to 27, 1938. Kansas City, Missouri: The Institute, 1938, 20p. illus.

Jerry Bywaters: *Texas Courthouse*, 1938, lithograph.

40. Los Angeles Museum of Art, Los Angeles, California;  
California Palace of the Legion of Honor.

“Painters West of the Mississippi.”

Jerry Bywaters: *Share Cropper*, 1937, oil on Masonite.

“Reviewers Notebook: Whitney Museum Shows Work by Western Artists—Sculpture to the Fore.” *New York Times*, October 16, 1938.

“Regional Displays of Art Open Today.” *New York Times* October 12, 1938  
*Los Angeles Times* May 29, 1938, p. C4. *Sharecropper*: This striking portrayal by Jerry Bywaters, art critic of the *Dallas Morning News* won the purchase prize at that city’s museum last year.

Dungan, H.L. “Western Art On Exhibit in S.F. Gallery.” *Oakland Tribune* (Oakland, California) Sunday, February 27, 1938, p.43.

<https://www.newspapers.com/image/135779900>. (accessed October 26, 2019).

Miller, Arthur. “Last Call to Examine Vital Exhibit: Trend of American Art Seen in Display at Local Museum.” *Los Angeles Times* May 29, 1938, p.46. ?  
<https://www.newspapers.com/search/#query=Sharecropper&ynd=1938-05-29&t=4312> (accessed January 25, 2019). “Sharecropper.” Illustrated in Black-and-white.

News item on exhibition *Artists West of the Mississippi* at the Los Angeles Museum of Art. The caption notes a striking portrayal of a sharecropper by Jerry Bywaters, art critic of the *Dallas Morning News*. It won purchase prize at the Dallas Museum in 1938. The painting is now in the show “Artists West of the Mississippi” at the Los Angeles Museum of Art.

Miller, Arthur. “West of the Mississippi They Paint Like Men.” *Los Angeles Times* (Los Angeles, California) Sunday May 15, 1938, p.62.

<https://www.newspapers.com/image/380749462> (accessed January 25, 2019).



Exhibition review of “Artists West of the Mississippi” at the Los Angeles Museum of Art. Notes that Jerry Bywaters ‘makes clear, as he portrays the *Sharecropper*, 1937, oil on Masonite, amid hopper cursed cornstalks that the unfortunate man is both unhappy and potentially dangerous.’

41. North Texas State Teachers College, Little Gallery, October 1938;  
Texas A & M, Architectural Library, fourth floor of the Old Main Building,  
November 1938;  
Texas Technological College, Museum Building, Lubbock, Texas, November 11-25,  
1938;  
Mary Hardin-Baylor College Arts Studios, Belton, Texas, December 5-16, 1938.  
“The Lone Star Print Makers,” Fall Circuit.

Circulated to popularize the work of Texas artists and to place prints within the reach of the average buyer” An exhibit of thirty-three lithographs by sixteen Texas artists. First complete exhibit by Texas artists ever to be put on circuit. Sponsored by the Architecture Department at Texas A&M.

**Catalogue:** Lone Star Printmakers. Circuit of Lithographs by Texas Artists.  
Dallas, Texas: Lone Star Printmakers, 1938, 4 vols. Jerry Bywaters: *West Texas R.R. Station*, 1938, lithograph; *Election Day in Balmorra*, 1938, lithograph; *Ranch Hand and Pony*, 1938, lithograph; *Mexican and Maguey*, 1938, lithograph.

“Taos Artists Will Exhibit at Tech.”  
*Lubbock Avalanche-Journal* (Lubbock, Texas) November 6, 1938, p.32.  
<https://www.newspapers.com/image/14094605/> (accessed January 13, 2017).

“15 Texas Artists’ Works on Display at A and M.”  
*The Eagle* (Bryan, Texas) November 21, 1938, p.2.  
<https://www.newspapers.com/image/61822544/> (accessed January 13, 2017).

“32 Lithographs Being Shown at T C. for Two Weeks.”  
Review of the show of lithographs by sixteen Dallas artists. Fall circuit sent out by the Lone Star Print Makers. Notes Jerry Bywaters represented by *Election Day in Balmorra*, 1938, lithograph; *Ranch Hand and Pony*, lithograph, 1938; *Mexican and Maguey*, 1938, lithograph. *Denton-Record Chronicle*, Monday October 10, 1938, p.2. <https://www.newspapers.com/image/5341854>. (accessed April 1, 2020).

“Exhibition of Work of Texas Artists Is Held at College.” *Belton Journal*, (Belton, Texas), Thursday December 8, 1938, p.1. <https://newspaperarchive.com/belton-journal-Dec-8-1938-p-1/> (accessed October 25, 2017).

42. Montgomery Museum of Fine Art, Montgomery, Alabama, April 7-30, 1938.  
"18<sup>th</sup> Annual Exhibition of the Southern States Art League."

**Catalogue:** Southern States Art League. 18<sup>th</sup> Annual Exhibition of the Southern States Art League. Montgomery, Alabama: The League, 1938, 29p.

Jerry Bywaters: *Elizabeth*, oil; *Texas Farm*, 1938, oil.

### 1939

43. Dallas Museum of Fine Arts, October 7-22, 1939.  
"Exhibition of Spanish Art, Texas Paintings; Frank Reaugh."

**Pamphlet:** Dallas Museum of Fine Arts. Exhibition of Spanish Art, Texas Paintings; Frank Reaugh. Dallas: The Museum, 1939, 28p, illus.

Jerry Bywaters: *The Mountains Meet the Plains*, 1939, oil.  
(<http://texashistory.unt.edu/ark:/67531/metaph183296/> : accessed May 26, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

44. Dallas Museum of Fine Arts, March 5-April 1, 1939.  
"Tenth Annual Allied Arts Exhibition."

Dallas Museum of Fine Arts. Bulletin of the Dallas Museum of Fine Arts, March 1939. (<http://texashistory.unt.edu/ark:/67531/metaph225362/> : accessed February 9, 2016), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

Jerry Bywaters: *Elizabeth*, oil (\$50.00 prize); *Christmas Mountains*, 1937, pastel on board, (\$35.00 prize).

45. New York World's Fair, 1939.  
"American Art Today."

**Catalogue:** American Art Today. Gallery of American Art Today, New York World's Fair. New York: National Art Society, 1939, 342p. illus.

Jerry Bywaters: #72: *Share Cropper*, 1937, oil (illustrated in b&w, p.48).

Essay by Holger Cahill includes sections on Regionalism, The American Scene, The Conservatives, Modernists and 'Pure' Artists, Neo-Romantics and Surrealists, the Abstract Artists, Social Content, Sculpture and Graphic Art. The Exhibition's purpose was 'to present as full a representation as the limits of space will permit of the range of artistic activity in the whole of the United States.' States that 'prints, being susceptible to multiplication are the most democratic form of pictorial art; since they may be widely distributed, their influence is correspondingly far reaching and they effectually mirror the spirit of the time in which they are produced and of the artists who have produced them.'

McCausland, Elizabeth. "Living American Art." *Parnassus* 11 No.5 (May 1939): 16-25. <https://www.jstor.org/stable/771700>. (accessed April 3, 2019).

Exhibition review. Author begins by saying that the show at the New York World's Fair 'is the measure of art's coming of age in America.' Mentions several artists from the Dallas Nine, including Jerry Bywaters' *Sharecropper*, 1937, oil on Masonite.

Cahill, Holger. "American Art Today." *Parnassus* 11 No.5 (May 1939) 14-15; 35-37. <https://www.jstor.org/stable/771699>. (accessed April 3, 2019). Exhibition review.

The author organizes his review into categories: Regionalism, The American Scene, The Conservatives and Modernists. He discusses Regionalism' and the work done in various sections of the country and the possible effects of this diffusion. This article is an excerpt from the introduction of the catalogue.

46. Golden Gate International Exposition, 1939, San Francisco, California. Department of Fine Arts. February 18-December 2, 1939.

"Golden Gate International Exposition, 1939: Contemporary Art."

**Catalogue:** Golden Gate International Exposition. Contemporary Painting and Sculpture Division. Contemporary Art; Official Catalog, Department of Fine Arts, Division of Contemporary Painting and Sculpture. San Francisco, H.S. Crocker; C. Schwabacher-Frey C, 1939, 82p, illus.

Jerry Bywaters: *David Williams*, 1932, oil on canvas, illustrated on p.39.

47. Elisabet Ney Museum, Austin, Texas, November 1939.

Panhandle Plains Historical Museum, Mary E. Hudspeth Art Room; Texas A & M University, Canyon, Texas, June 1939.

Tarleton Library, Tarleton State College, October 17-30, 1939.

Texas Christian University, Little Gallery, Fort Worth, Texas, October 1939.  
Texas State College for Women, December 1939.

Tyler Women's Forum, Art Department, Tyler, Texas. November 1939.

"Lone Star Printmakers." Second circuit of lithographs for 1939-1940. Included Jerry Bywaters. *House in Taos*, 1939, lithograph; *Mexican Graveyard*, lithograph; *Negro Girl*, 1939, lithograph; *False Fronts—Colorado*, 1939, lithograph.

"In T.C.U. Gallery." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday October 22, 1939, p.30. <https://www.newspapers.com/image/636374459>. (accessed March 20, 2020).

"Exhibit Shows Pictures by Texans." *The Tyler Courier-Times* (Tyler, Texas) Sunday November 19, 1939, p. 14.

<https://www.newspapers.com/image/586855733>. (accessed October 29, 2019).

"Lone Star Printmakers, First Circuit of Lithographs by Texas artists," June 1939.

"Texas Printmakers Are Represented in Museum Exhibit." *Canyon News* (Canyon, Texas), June 1, 1939, p.9.

[www.newspapers.com/image/44077152/?terms=Printmakers](http://www.newspapers.com/image/44077152/?terms=Printmakers) (accessed September 7, 2017).

"Library Shows Lithographs by Texas Artists." *The J-TAC* (Stephenville Tex.), Vol. 19, No.5, Ed.1 Tuesday, October 17, 1939, newspaper. (<https://texashistory.unt.edu/ark:/67531/metaph140363/hits/?q=Hogue>, accessed July 1, 2017), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu).

"Modern Western Picture Display Has Texans' Art." *Austin Daily Texas* (Austin, Texas) Thursday April 27, 1939, p.1. <https://newspaperarchive.com/austin-daily-texas-apr-16-1939-p-1/> (accessed October 17, 2017).

"Art Exhibit Includes Five Texans' Works." *Denton Lass-O* (Denton, Texas) Friday December 22, 1939, p.6. <https://newspaperarchive.com/denton-lass-o-dec-22-1939-p-6/> (accessed November 1, 2017).

## 1940

48. Dallas Museum of Fine Arts, Dallas, Texas, March 17-31, 1940;  
Houston Museum of Fine Arts, Houston, Texas, February 1940.  
Witte Museum, San Antonio, Texas.  
“The First Texas General Exhibition,” (All-Texas General Exhibition). March 17-31,  
1940.

**Catalogue:** Dallas Museum of Fine Arts. The First Texas General Exhibition.  
Dallas: The Museum, 1940, 16p. illus.

Foreword, list of awards prized, artists and artworks, selected images.

Jerry Bywaters: *The Mountains Meet the Plains*, 1939, oil ( Special prize  
(\$100.00) for painting in oil), illustrated in b & w.

(<http://texashistory.unt.edu/ark:/67531/metaph183297/> (accessed May 27,  
2015), University of North Texas Libraries, The Portal to Texas History,  
<http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

“Bywaters Receives Art Award.” *The Paris News* (Paris, Texas) Sunday February  
4, 1940, p.9. <https://www.newspapers.com/image/6032238>. (accessed October  
29, 2019).

“Receive Distinction.” *Austin American-Statesman* (Austin, Texas) Monday,  
February 5, 1940, p.5. (accessed October 29, 2019).

“Local Artist is Given Special Mention in Show.” *Fort Worth Star-Telegram* (Fort  
Worth, Texas), Sunday February 11, 1940, p.16.

<https://www.newspapers.com/image/636416443>. (accessed March 20, 2020).

“Three Bagger.” *Magazine of Art* 33 (March 1940): 178. Exhibition review.  
Black-and-white photo of *Mountains Meet the Plains*, 1939, oil.

49. Dallas Museum of Art, Dallas, Texas, December 8-21, 1940.

“Exhibition of Paintings, Pastels, Prints, Watercolors by Jerry Bywaters.”

Jerry Bywaters: *Old Clown*, 1936, lithograph; *Gargantua*, 1935, lithograph;  
*Opera at Popular Prices*, 1936, lithograph; *Texas Courthouse*, 1938, lithograph;  
*Man (Mexican) and Maguey*, 1938, lithograph; *Election Day at Balmorhea*, 1938,  
lithograph; *Ranch Hand and Pony*, 1938, lithograph; *Negro Girl*, 1939, lithograph;  
*Mexican Graveyard*, *Terlingua*, 1939, lithograph; *False Fronts—Colorado*, 1939,

lithograph; *In the Big Bend*, 1939, lithograph; *Mountains Meet the Plains*, 1940, lithograph; *The Surgeons*, 1940, lithographs.

50. Des Moines Fine Arts Association, Des Moines, Iowa, March 17-April 8, 1940.

"The American Scene." Exhibition of Prints from the collection of Mrs. John D. Rockefeller, Jr. and from various gallery collections, art associations and the federal art project.

Included Jerry Bywaters.

"Art Show Mirrors 'The American Scene.'" *The Des Moines Register* (Des Moines, Iowa) Sunday March 17, 1940, p.15.  
<https://www.newspapers.com/image/127620429>. (accessed October 29, 2019).

51. Fort Worth Public Library, Print Room, December 2-8, 1940.  
State College for Women, West Gallery Fine Arts Building, Denton, Texas, January 1940.

Hardin-Simmons University Art League at the West Texas Chamber of Commerce Building, November 4- November 7, 1940.

"Lone Star Printmakers" Second Circuit of Prints, 1939-1940.

Jerry Bywaters: *House in Taos*, 1939, lithograph; *Mexican Graveyard*, 1939, lithograph. "Works of Texas Artists Are to Be Shown in Print Exhibit." *Fort Worth Star-Telegram* (Fort Worth, Texas), Sunday December 1, 1940, p. 22.

<https://www.newspapers.com/image/635905785>. (accessed March 4, 2021).

"Work of Dallas Artists Exhibited." *Denton Record-Chronicle* (Denton, Texas) Monday, January 15, 1940, p.2.

<https://www.newspapers.com/image/5175699>. (accessed October 16, 2020).

52. Mint Museum of Art, Charlotte, North Carolina, April 1940.

"20<sup>th</sup> Annual Exhibition of the Southern States Art League."

"Annual Exhibition." *The Bristol Herald Courier* (Bristol, Tennessee) Friday, April 5, 1940, p.2. <https://www.newspapers.com/image/584432700>. (accessed October 29, 2019).

Jerry Bywaters awarded the *Charlotte Observer* Prize for the second most beautiful painting for *Elizabeth*, nd, oil.

“25.00 Prize Given for Oil Painting.” *The Austin-American Statesman*, April 5, 1940. p. 17. <https://www.newspapers.com/image/366688504/> (accessed January 25, 2019).

News article on The Southern States Art League show. Notes that Jerry Bywaters of Dallas was awarded the *Charlotte Observer* Prize of \$25.00 for ‘the second most beautiful painting for his *Elizabeth*, oil.

Wright, Marion. “Art and Artists.” *The Charlotte Observer*, Sunday, April 7, 1940, p. 67. <https://www.newspapers.com/image/617693273>. (accessed January 8, 2020).

Exhibition review. Black-and-white photo of Bywaters’ oil painting *Elizabeth*.

“Dodd Painting Wins Southern Art Prize.” *The Bristol Herald Courier* (Bristol, Tennessee) Friday, April 5, 1940, p.2. <https://www.newspapers.com/image/584432700>. (accessed October 29, 2019).

“Prizes Are Given For Southern Art.” *Chattanooga Daily Times* (Chattanooga, Tennessee) Friday, April 5, 1940, p.12. <https://www.newspapers.com/image/604487222>. (accessed October 26, 2019).

53. Texas School of Art, Fort Worth, Texas, December 7-20, 1940.

“Exhibition of Prints and Pottery.”

Jerry Bywaters: *Yellow House*, nd, lithograph; *American Tourist*, nd, lithograph. *Fort Worth Star-Telegram* (Fort Worth, Texas), Sunday, December 11, 1932, p.34. <https://www.newspapers.com/image/635895186>. (accessed January 4, 2021).

54. Venice, Italy, May 18-October 20, 1940.

“XXIIa Esposizione Biennale Internazionale d’arte—1940-XVIII”

**Catalogue:** XXIIa Esposizione Biennale Internazionale d’arte 1940-XVII: catalogo. Venezia, Italy: Officine Grafiche Carlo Ferrari, 1940, 391p, illus.

Jerry Bywaters: *Ranch Hand and Pony*, 1938, lithograph. (Exhibition of American Prints) in the section “American Prints and Drawings.”

55. University of New Mexico, Fine Arts Building, Albuquerque, New Mexico, May 1940.

“First All-Southwest Exhibit.” To coincide with the 400<sup>th</sup> Anniversary of the Coronado expedition. (Coronado Cuario Centennial).

Included: Jerry Bywaters.

“Coronado Art Exhibit Draws Praise From Many Critics.” *Amarillo Daily News* (Amarillo, Texas), Tuesday July 23, 1940, p.9.

[www.newspapers.com/image/15465874](http://www.newspapers.com/image/15465874). (accessed February 25, 2015).

### 1940-1941

56. Texas A & M Commerce, Commerce, Texas, November 4-15, 1940.  
Museum of Fine Arts, Houston, December 1-15, 1940.

North Texas Agricultural College, Round House Gallery, February 1941.

Panhandle-Plains Museum, May 1941.

Wisconsin Union Galleries, Madison, Wisconsin, summer 1941.

Southern States Art League, Shreveport, Louisiana, May 1941.

“Lone Star Printmakers, Third Circuit Show.” Etchings, lithographs and block prints.

Jerry Bywaters: *Left Behind*, 1940, lithograph; *The Surgeons*, 1940, lithograph.

**Catalogue:** Lone Star Printmakers. Third Circuit of Prints by Texas Artists 1940-1941, Lone Star Printmakers. Dallas. Texas: Lone Star Printmakers, 1941, 10p.

Thirty-five prints. Includes: Jerry Bywaters: *The Surgeons*, 1940, lithograph; *Left Behind*, 1940, lithograph. Thirty prints of etchings, block prints and lithographs representing sixteen Texas artists. Two complete editions of the portfolio went on a five-state tour of colleges and museums. *The Dallas Morning News* bought a complete edition and displayed them in the lobby of the News.

“Exhibition of 35 Prints.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, February 23, 1941, p.18.

<https://www.newspapers.com/image/636424830>. (accessed March 20, 2020).

Included Jerry Bywaters.

“Lone Star Printmakers.” *Parnassus*, 13 No.1 (January 1941):38.

<http://www.jstor.org/stable/772080>.



“HSU Art League Slates Exhibition.” *Abilene Reporter News* (Abilene, Texas) Sunday November 3, 1940, p.19. <https://newspaperarchive.com/abilene-reporter-news-nov-03-1940-p-19/> (accessed October 26, 2017).

“Art Work Will Be On Exhibition.” *Commerce East Texan* (Commerce, Texas) Thursday October 24, 1940, p.3.

<https://newspaperarchive.com/commerceeasttexan-oct-24-1940-p-3>

*Canyon News* November 9, Sunday 1941, p.3.

“Two Exhibits of Art Present Union Shows: Texas Prints, Milwaukee WPA Products on Display” *The Capital Times* (Madison, Wisconsin, Sunday July 27, 1941. <https://www.newspapers.com/image/518060826>. (accessed February 22, 2019.)

“Texas Prints on Display at State Museum.” Thirty prints by Texas artists: 25 lithographs, 3 block prints and 2 etchings.

*The Shreveport Times* (Shreveport, Louisiana) Sunday, May 18, 1941, p.14.

<https://www.newspapers.com/image/210333245>. (accessed October 30, 2019).

*Fort Worth Star-Telegram* (Fort Worth, Texas), Sunday February 23, 1941, p.18.

<https://www.newspapers.com/image/636424830>. (accessed March 20, 2020).

## 1941

57. Dallas Museum of Fine Arts, Dallas Texas: February 2-15, 1941.

Museum of Fine Arts of Houston: February 23-March 9, 1941.

Witte Memorial Museum of San Antonio: March 16-30, 1941.

Philbrook Art Museum, Tulsa Oklahoma: April 4-30 1941.

“Second Texas-Oklahoma General Exhibition”

**Fact Sheet:** Dallas Museum of Fine Arts. Fact Sheet/Catalogue. Dallas Museum of Fine Arts, Dallas: The Museum, 7p.

Jerry Bywaters: *Oil Field Girls* 1940, oil on canvas; *Ranch House*, nd, oil. (<http://texashistory.unt.edu/ark:/67531/metaph225367>, accessed January 31, 2017), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art.

58. Dallas Museum of Fine Arts, Dallas, Texas, April 6-May 4, 1941.

“Twelfth Annual Dallas Allied Arts Exhibition.”

**Checklist:** Dallas Museum of Fine Arts. Checklist. Dallas: The Museum, 1941, 2p.

Oils and tempera: Jerry Bywaters: *On the Beach at Galveston* 1941, oil & tempera on Masonite; *Mesa* (near Terlingua), 1941, oil (Art Education Club Prize \$10.00); *Roughnecks*, 1940, oil on canvas.

(<http://texashistory.unt.edu/ark:/67531/metaph225369/> : accessed May 27, 2015), University of North Texas Libraries, The Portal to Texas History <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas

59. Dallas Museum of Fine Art, October 4-20, 1941.

“Third Texas General Exhibition.” Coincided with the State Fair of Texas.

Jerry Bywaters: *The Provider*, 1941, oil egg tempera & oil glaze on Masonite panel.

**Catalogue:** Dallas Museum of Fine Arts. *Bulletin*. (October 1941). Third Texas General Exhibition, October 4-20, 1941. Dallas, Texas: the Museum, 16p.

[https://issuu.com/dallasmuseumofart/docs/third\\_texas\\_general\\_exhibition\\_1941](https://issuu.com/dallasmuseumofart/docs/third_texas_general_exhibition_1941)

60. Louisiana State Exhibit Building, Shreveport, Louisiana, May 1941.

“Lone Star Printmakers” Third Circuit.

Thirty prints by Texas Artists, including twenty-five lithographs, three block prints and two etchings.

Jerry Bywaters: *Left Behind* 1940, lithograph; *The Surgeons*, 1940, lithograph.

61. Morrill Hall, Lincoln, Nebraska, March 1941.

“Fifty-first Annual Exhibition of the Nebraska Art Association.

Jerry Bywaters: *Navajo Man*, study, charcoal on paper,

“ ‘Boone’ in Art Exhibit.” *The Nebraska State Journal* (Lincoln, Nebraska) Sunday, March 9, 1941, p.35. <https://www.newspapers.com/image/334489162>.

(accessed October 30, 2019).

62. West Texas Chamber of Commerce, North Third Street, Abilene, Texas, February 14-16, 1941.

“Eleven Dallas Artists.” Sponsored by the Abilene Museum of Fine Arts, Abilene, Texas, February 1941.

Included Jerry Bywaters: *Portrait of a Girl in a Red Jacket*; *Western Group*; *Scene near...with unusual cloud treatment*; sketch of *Ranch Hand*; *House in Taos*, 1939, lithograph.

“Lecture and Demonstration Prelude to Art Exhibition.” *Abilene Reporter-News* (Abilene, Texas) Thursday, February 13, 1941, p.20.

<https://www.newspapers.com/image/45449451> (accessed October 30, 2019).

“Painter Takes Mystery Out of Art by Working and Talking Shop in Museum-Sponsored Lecture.” *Abilene Reporter-News* (Abilene, Texas) Sunday February 16, 1941, p.14. <https://www.newspapers.com/image/45449823>. (accessed October 30, 2019).

63. Wisconsin Union Galleries, July 1941.

“Lone Star Printmakers.” Third circuit. Thirty graphics, lithographs, block prints and etchings.

“Two Exhibits of Art Present Union Shows.” *The Capital Times* (Madison, Wisconsin) Sunday, July 27, 1941, p.21.

<https://www.newspapers.com/image/518060826>. (accessed February 22, 2019).

Exhibition review.

“Graphics, Handicraft Art on Display at Union.” *Wisconsin State Journal* (Madison, Wisconsin) Sunday, July 27, 1941, p.15.

<https://www.newspapers.com/image/405583209>. (accessed October 30, 2019).

Exhibition review.

## 1942

64. Dallas Museum of Fine Arts, Dallas, Texas, December 6-31, 1942.  
“Second Annual Texas Print Exhibition.”

**Pamphlet:** Dallas Print Society. Second Annual Texas Print Exhibition. Dallas: Dallas Museum of Fine Arts, 1942, 4p.

Jerry Bywaters: #10: *Country Store*, 1942, lithograph; #11: *In the Mountains*, 1942, lithograph. (<http://texashistory.unt.edu/ark:/67531/metaph183299/> : accessed May 28, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu/> crediting Dallas Museum of Art, Dallas, Texas.

65. Dallas Museum of Fine Arts, Dallas, Texas, October-December, 1942.  
Museum of Fine Arts Houston

The Witte Memorial Museum, San Antonio  
"Fourth Annual Texas General Exhibition"

**Pamphlet:** Dallas Museum of Fine Arts. The Fourth Annual Texas General Exhibition: October, November, December 1942, Dallas: The Museum, 1942, 8p.

Jerry Bywaters: *Orchard in the Hills*, nd, oil.

(<http://texashistory.unt.edu/ark:/67531/metaph183301/> : accessed May 28, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu> ; crediting Dallas Museum of Art, Dallas, Texas.

66. \_Dallas Museum of Fine Arts, Dallas, Texas, March 29-April 28,1942.  
"Thirteenth Annual Dallas Allied Arts Exhibition."

**Catalogue:** Dallas Museum of Fine Arts. Thirteenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1942, 8p, illus.

Jerry Bywaters: *On the Ranch*, 1941, oil & tempera on Masonite (Dealey Prize for best painting of Southwestern subject); *Autumn Still Life*, 1942, oil; *Orchard in the Hills*, oil.

(<http://texashistory.unt.edu/ark:/67531/metaph183298/> : accessed May 28, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

67. Federated Club, Dallas, Texas, April 1942.  
"Exhibition of the Texas Fine Arts Association."

Included Jerry Bywaters: *The Provider*, 1941, egg tempera and oil glaze on Masonite panel.

Compton, Mildred Norris. "Art Views." *The Austin American* (Austin, Texas), Sunday, April 26, 1942, p.31. <https://www.newspapers.com/image/386130220>. (accessed March 11, 2018).

Exhibition review.

Compton, Mildred Norris. "Art Views." Calendar of Exhibitions."

"Art Exhibit Opened To Public Sunday at Federated Club: Paintings by Eight Nationally and Locally Noted Artists Will Be Displayed Here. *The Austin American* (Austin, Texas) Sunday April 12, 1942, p.24.

<https://www.newspapers.com/image/386113003>. (accessed November 3, 2019).

Compton, Mildred Norris. "Art Views: Calendar of Everts." *Austin American-Statesman* (Austin, Texas) Sunday May 24, 1942, p. 24.

<https://www.newspapers.com/image/356002318>. (accessed November 4, 2019).

68. Fort Worth Public Library, Fort Worth, Texas, August 1942.  
“Fort Worth Art Association Summer Exhibition.”  
Included Jerry Bywaters: *On the Ranch*, 1941, oil.  
“Widely Known Artists Are Represented in Show Here.” *Fort Worth Star-Telegram* (Fort Worth, Texas), Sunday August 9, 1942, p.18.  
<https://www.newspapers.com/image/635932492>. (accessed March 18, 2020).

69. Princeton Print Club, November 1941-January 1942.  
“Exhibition.”  
*Election Day at Balmorhea*, 1938, lithograph; *Mexican Graveyard—Terlingua*, 1939, lithograph; *Navajo Man*, 1941, lithograph; *Rain on the Mountains*, 1941, lithograph; *In the Big Bend*, 1939, lithograph.

70. Southern Methodist University, Dallas, Texas, February, 1942;  
Texas Federation Art Gallery, Austin, Texas, January 4-13, 1942.  
“Fourth Annual Circuit of Lone Star Printmakers.”  
Jerry Bywaters: *On the Ranch*, 1941, lithograph; *Rain on the Mountains* (Colorado Mountains), 1941, lithograph.  
*Dallas Semi Weekly Campus* (Dallas, Texas) Wednesday February 18, 1942, p.2  
<https://newspaperarchive.com/dallas-semi-weekly-campus-feb-18-1942-p-2/>  
(accessed October 14, 2019).

71. Southern Methodist University, Dallas, November 1942.  
“Fifth Annual Circuit of Lone Star Printmakers.”  
Jerry Bywaters: *Country Store*, 1942, lithograph; *In the Mountains*, 1942, lithograph.  
*Dallas Semi Weekly Campus*, (Dallas, Texas) Wednesday November 18, 1942, p.2  
(<https://newspaperarchive.com/dallas-semi-weekly-campus-nov-18-1942-p-2/>)  
(accessed October 3, 2019).

72. University of Texas, Austin, May, 1942.  
“Southwestern and Western Art; Illustrated Books.”  
Included lithographs and etchings by Jerry Bywaters.  
“Southwest Art, Books Shown.” *The Austin American* (Austin, Texas) Friday, May 15, 1942, p.13. <https://www.newspapers.com/image/386100010>. (accessed November 5, 2019).

73. Whitney Museum of American Art, March 3-31, 1942.  
“Between Two Wars: Prints by American Artists 1914-1941.”

**Catalogue:** Zigrosser, Carl. Between Two Wars: Prints by American Artists 1914-1941. New York: Whitney Museum of American Art, 1942, 30p.

Jerry Bywaters: #164: *Ranch Hand and Pony*, 1938, lithograph.

Zigrosser, Carl. “The Art of Exhibition Art.” *Magazine of Art* 36 (October 1943): 226-230.

Zigrosser, an expert on the print medium, analyzes the arrangement of works in the show “Between Two Wars, Prints by American Artists 1914-1941,” at the Whitney Museum of American Art in March 1942. Small photo of *Ranch Hand and Pony*, 1938, lithograph.

## 1943

74. Dallas Museum of Fine Arts, January 31-February 28, 1943.  
“Lone Star Printmakers Exhibition.”

**Checklist:** Dallas Museum of Fine Arts. Lone Star Printmakers. List of Prints. Dallas: The Museum, 1943, 1p.

Jerry Bywaters: #130: *In the Mountains*, 1942, lithograph (\$5.00); *Country Store*, 1942, lithograph. (\$5.00).

(<http://texashistory.unt.edu/ark:/67531/metaph225379/> : accessed May 28, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

“Art Exhibit Slated Friday.” *Abilene Reporter-News* (Abilene, Texas) Thursday February 25, 1943, p.12. <http://newspapers.com/image/44844120>. (accessed October 8, 2020).

News article on one-day show of work by the Lone Star Printmakers.

University of Texas, Austin, College of Fine Arts, Main Building, April 1943.  
“Lone Star Printmakers.”

Included Jerry Bywaters. “Pronounced Regional Character Features Printmakers Display” *Austin American-Statesman* (Austin, Texas) Sunday, April 4, 1943, p.12. <https://www.newspapers.com/image/356045166>. (accessed October 8, 2020).

75. Dallas Museum of Fine Arts, March 28-April 25, 1943.

“Fourteenth Annual Dallas Allied Arts Exhibition.”

**Catalogue:** Dallas Museum of Fine Arts. Fourteenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1943, 4p, illus.

Purchase Prizes: Jerry Bywaters: *Houses in the Big Bend*, 1941, oil; *Storm at the Airport*, 1943, oil.

(<http://texashistory.unt.edu/ark:/67531/metaph183308/> : accessed May 28, 2015), University of North Texas Libraries, The Portal to Texas History <http://texahistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

76. Dallas Museum of Fine Arts, Dallas, Texas. October 10-November 28, 1943.

“Texas Panorama: an Exhibition Assembled by the Dallas Museum of Fine Arts.”

The American Federation of the Arts circulated this show on a national tour to Houston, San Francisco, Stockton, Santa Barbara, Bozeman, Denver, Great Falls, Montana; Williston, North Dakota and St. Paul, Minnesota in 1944 & 1945.

Twenty-seven paintings assembled by Jerry Bywaters, Director of the Dallas Museum of Fine Art.

Also shown at the McAllen Country Club as a Valley Cultural Project of the McAllen Junior Services League March 1945.

Jerry Bywaters: #2: *In the Big Bend*, Century Plant, 1939, oil and tempera on panel. (\$300.00).

**Checklist:** The American Federation of Arts. Texas Panorama [Checklist], text, [1943]; Dallas, Texas, 2p.

(<http://texashistory.unt.edu/ark:/67531/metaph224566/>: accessed September 11, 2017), University of North Texas Libraries, The Portal to Texas History, [texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Museum of Art.

**Catalogue:** Dallas Museum of Fine Arts. Texas Panorama: An Exhibition of Paintings by Twenty-Seven Texas Artists, pamphlet, 1943; Dallas, Texas, 8p. (<http://texashistory.unt.edu/ark:/67531/metaph183309/>: accessed September 11, 2017), University of North Texas Libraries, The Portal to Texas History, [texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Museum of Art.

Bywaters, Gerald. “Texas Panorama.” *Magazine of Art* 37 (December 1944): 306-309.

Exhibition review of the show *Texas Panorama*. Notes the background of art shows in Texas starting with the Edgar B. Davis Wildflower competition conducted by the San Antonio Art League in 1927, 1928 and 1929. Also notes the Annual Texas Allied Arts Exhibition and the Texas General Exhibition. Mentions the

importance of the Federal Arts programs during the Depression. Artists organized to show and market their work in groups like the Lone Star Printmakers, the Printmakers Guild and the Dallas Print Society. Notes the exhibition and sale sponsored by the *Caller-Times* newspaper in Corpus Christi.

Says that The Texas Panorama is an evolutionary result of changed conditions and attitudes. The paintings represent current trends in American regional art. America. He Puts Alexandre Hogue in the group of 'native' painters who are mostly self-taught and without metropolitan training. Black-and-white illustration of Hogue's *The Crucified Land*, 1939, oil. Lists the painters and their works in the show. Article lists the complete national tour and artists, works shown and price.

"This show is the first representative group of paintings by contemporary Texas artists to go on the road on its own merits as an exhibition." (from the catalogue).

"Current Show on Campus Said to Surpass Texas General." *The Austin American* (Austin, Texas, Friday, December 17, 1943, p.22.

<https://www.newspapers.com/image/386002757>. (accessed November 5, 2019).  
Exhibition review.

"'Texas Panorama' Art Exhibit Is Shown By McAllen League." *The Brownsville Herald* (Brownsville, Texas) Tuesday March 23, 1945, p.6.

[www.newspapers.com/image/22824858](http://www.newspapers.com/image/22824858). (accessed November 6, 2019).

Review of show at the McAllen Country Club.

"Junior League Schedules Annual Public Show." *Great Falls Tribune* (Great Falls, Montana) Sunday, December 3, 1944, p.30.

<https://www.newspapers.com/image/240030576>. (accessed November 6, 2019).

News article on "Texas Panorama" shown in Great Falls, Montana from December 9-17, 1944.

## 1943-1944

77. Dallas Museum of Fine Arts, December 26, 1943-February 27, 1944.  
Museum of Fine Arts, Houston  
Witte Memorial Museum of San Antonio  
"5<sup>th</sup> Texas General Exhibition."

**Pamphlet:** Dallas Museum of Fine Arts. The Fifth Texas General Exhibition.  
Dallas: The Museum, 1943, 16p.



Jerry Bywaters: #5: *Workman*, oil (\$100.00); #71: *Big Bend Country*, 1943, lithograph (\$8.00).

(<http://texashistory.unt.edu/ark:/67531/metapth183305/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

## 1944

78. Dallas Museum of Fine Arts, March 26-April 30, 1944.  
"Fifteenth Annual Dallas Allied Arts Exhibition."

**Pamphlet:** Dallas Museum of Fine Arts. Fifteenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1944, 4p.

Jerry Bywaters: #28: *Snow on the Hills*, 1942, watercolor  
(<http://texashistory.unt.edu/ark:/67531/metapth183314/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

79. Dallas Museum of Fine Arts, October 1-23, 1944;  
Museum of Fine Arts, Houston, November 5-27, 1944;  
Witte Memorial Museum of San Antonio, December 10-January 8, 1945;  
University of Texas at Austin, January 28-February 20, 1945.  
"Sixth Texas General Exhibition."

**Catalogue:** Dallas Museum of Fine Arts. The Sixth Texas General Exhibition. Dallas: The Museum, 1944, 16p.

Jerry Bywaters: #10: *In the Christmas Mountains*, 1939, pastel on board.  
Foreword by Jerry Bywaters.  
(<http://texashistory.unt.edu/ark:/67531/metapth183312/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

80. Dallas Museum of Fine Arts, Dallas, Texas, December 12, 1943-January 16, 1944.  
"Third Annual Texas Print Exhibition."

**Checklist:** Dallas Museum of Fine Arts. Third Annual Texas Print Exhibition. Dallas: The Museum, 1943, 4p. illus.

Jerry Bywaters: #5: *Big Bend Country*, 1943, lithograph

(<http://texashistory.unt.edu/ark:/67531/metaph183307/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

81. Dallas Museum of Fine Arts, May 7-June 4, 1944.

“Twenty-fourth Annual Exhibition of the Southern States Art League.”

**Catalogue:** Dallas Museum of Fine Arts. Catalogue of the Twenty-Fourth Annual Exhibition of the Southern States Art League, pamphlet. Dallas: The Museum, 1944, 17p.

Jerry Bywaters: *Big Bend Country*, 1943, lithograph (\$8.00).

(<http://texashistory.unt.edu/ark://67531/metaph183315/> accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

82. San Francisco Art Association, San Francisco, California, 1944. (Civic Center).

“Annual Exhibition of Drawings and Prints.”

**Catalogue:** San Francisco Museum of Art. Annual Exhibition of Drawings and Prints. San Francisco, California: Museum of Art, 1944, 1 vol.

Jerry Bywaters: *Big Bend Country*, 1943, lithograph.

83. University of Texas, Austin, Texas, Room 107 of the old library building on the University of Texas campus. November 1944.

“Texas Scenes by Texas Artists”

Goodall, Donald. “Texas Scenes by Texas Artists.” *The Austin American* (Austin, Texas), Friday November 3, 1944, p.21.

<https://www.newspapers.com/image/386028871> (accessed March 11, 2018).

Works from the Dallas Museum of Fine Arts painted by fourteen Texas artists. Author notes the attention to regional characteristics and references to local material. Show illustrates the ‘absorption of the Texas landscape into semi-abstract forms’ through ‘pictorial symbols.’

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on Masonite.

84. Texas Tech, Engineering Building, Lubbock, Texas, October 1944.  
“Graphic Arts Section of the Southern States Art League.”

Twenty-three prints. Included Jerry Bywaters: *Big Bend Country*, 1943, lithograph.

85. Southern Methodist University, Art Dept. Third Floor of Dallas Hall, March 1944

“Art Department Exhibits Works Of Dallas Artists.” *Dallas Campus* (Dallas, Texas), Saturday, March 18, 1944, p.4. <https://www.newspaperarchive.com/dallas-campus-mar-18-1944-p-4/> (accessed October 4, 2019).

Jerry Bywaters: *After the Rain—Chisos Mountains*, 1944, oil; *Big Bend Country*, 1943, lithograph; *Big Bend Ranch*, 1945, lithograph (*Ranch in the Big Bend*); *Central City Theme*, 1944, oil; *In the Big Bend*, 1939, lithograph; *In the Christmas Mountains*, 1939, pastel on board.

## 1945

86. Dallas Museum of Fine Arts, March 25-April 22, 1945.  
“Sixteenth Annual Dallas Allied Arts Exhibition.”

Pamphlet: Dallas Museum of Fine Arts. Sixteenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1945, 4p.

Jerry Bywaters: #39: *Winter Fields*, watercolor.  
(<http://texashistory.unt.edu/ark:/67531/metaph183321/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

87. Museum of Fine Arts, Santa Fe, August 1945.  
“Painters and Sculptors of the Southwest.”

**Catalogue:** Museum of New Mexico. 32<sup>nd</sup> Annual Exhibition, Painters and Sculptors of the Southwest. Santa Fe, New Mexico: Museum of New Mexico, 1945, 11p, illus.

Jerry Bywaters: *Houses in the Big Bend*, 1941, oil.  
“168 Southwestern Artists Exhibit in Fiesta Show.” *Santa Fe New Mexican* (Santa Fe, New Mexico), Friday, August 31, 1945, p. 22.  
<https://www.newspapers.com/image/583777844>. (accessed November 6, 2019).

News article on the show. Includes 'catalog,' a complete list of artists in the show.

"Reception-Tea to Open Annual Fiesta Art Exhibit at Museum: Local and out-of-state artists Show Paintings and Sculpture." *Santa Fe New Mexican* (Santa Fe, New Mexico), Thursday, August 2, 1945, p. 2.

<https://www.newspapers.com/image/583775163> (accessed March 5, 2019).

Jerry Bywaters showed: *Houses in the Big Bend*, 1941, oil. Author writes that Bywaters 'uses natural forms for their abstract value.'

## 1945-1946

88. Dallas Museum of Fine Arts, November 25, 1945-January 6, 1946.  
"Fifth Annual Texas Print Exhibition."

Sponsored by the Dallas Print Society at the Dallas Museum of Fine Arts.

Jerry Bywaters: #9: *Old Buildings in Leadville*, 1945, lithograph; #10: *Ranch in the Big Bend*, 1945, lithograph.

**Pamphlet:** Dallas Museum of Fine Arts. Fifth Annual Texas Print Exhibition, Pamphlet. Dallas: The Museum, 1945, 4p.

(<http://texashistory.unt.edu/ark:/67531/metaph183322/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

89. Dallas Museum of Fine Arts, Dallas, Texas, November 11-December 3, 1945;

Witte Memorial Museum, San Antonio, October 8-28, 1945;

Museum of Fine Arts of Houston, Texas, December 16, 1945-January 6, 1946;

University of Texas at Austin, January 20-february, 1946.

"Seventh Texas General Exhibition."

**Pamphlet:** The Seventh Texas General Exhibition, October 7, 1945-February 10, 1946. Dallas: The Museum, 1945, 16p.

Jerry Bywaters, #11: *After the Rain—Chisos Mountains*, 1944, oil.

(<http://texashistory.unt.edu/ark:/67531/metaph183317/> : accessed May 30, 2015), University of North Texas Libraries, the Portal to Texas History, <http://texashistoty.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

## 1946

90. Dallas Museum of Fine Arts, October 5-27, 1946.

“The Eighth Texas General Texas Exhibition.”

Jerry Bywaters: #64: *Ranch in the Tarryall*, watercolor.

**Pamphlet:** Dallas Museum of Fine Arts. Eighth Texas General Exhibition. Dallas: The Museum, 1946, 8p.

(<http://texashistory.unt.edu/ark:/67531/metaph183326/> : accessed May 31, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

“Texas Artists Featured In Dallas Show; General Exhibition Includes Art of Umlauf, Woeltz.” *The Austin American* (Austin, Texas) Sunday October 20, 1946, p.46 (accessed January 25, 2019).

<https://www.newspapers.com/image/385748276>.

91. Dallas Museum of Fine Arts, April 7-28, 1946.

“Seventeenth Annual Dallas Allied Arts Exhibition.”

Jerry Bywaters: #11: *Old Buildings, Leadville*, 1946, oil and tempera.

**Pamphlet:** Dallas Museum of Fine Arts. Seventeenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1946, 6p.

(<http://texashistory.unt.edu/ark:/67531/metaph183323/> : accessed May 30, 2015), University of North Texas Libraries, The Portal to Texas history, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

92. Fort Worth Public Library, January 9-30, 1946.

“Dallas Outstanding Artists.”

Jerry Bywaters: *Christmas Mountains*, 1937, pastel on paper; *Winter Fields*, watercolor; *Mexican Graveyard*, 1939, lithograph; *Old Houses (Buildings)—Leadville, Colorado*, 1945, lithograph.

“New Show.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday January 6, 1946, p.30. <https://www.newspapers.com/image/637122389>. (accessed March 18, 2020).

Hicks, Ida Belle. “Exhibition of Dallas Artist to Open Jan. 9.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, December 23, 1945, p.30. <https://www.newspapers.com/image/637626810>. (accessed March 25, 2020),

Hicks, Ida Belle. "Dallas Exhibit Shows Development in Texas." Fort Worth Star-Telegram (Fort Worth, Texas) Sunday, January 13, 1946, p.36.

<https://www.newspapers.com/image/637124381>. (accessed March 18, 2020).

"Fort Worth Invitational." Sponsored by the Fort Worth Art Association. Included Jerry Bywaters.

Hicks, Ida Belle. "January to See Texas Art Move Into Spotlight." *Fort Worth Star-Telegram* (Fort Worth, Texas), Sunday, December 29, 1946, p. 30.

<https://www.newspapers.com/image/636319342>. (accessed March 20, 2020).

93. Library of Congress, Washington, D.C., May 1-August 1, 1946.

"Fourth National Exhibition of Prints."

**Catalogue:** Catalog of the 4<sup>th</sup> National Exhibition of Prints Made During the Current Year. Held 1946 at the Library of Congress. May 1., August.1. Washington, D.C., 1946, 31p. illus.

Jerry Bywaters: *Old Buildings—Leadville, Colorado*, 1945, lithograph.

## 1947

94. Finer Furniture, Show Room, Corpus Christi, Texas, November 27-December 13, 1947.

"The Fifth *Caller-Times* Art Exhibit."

Jerry Bywaters: *Autumn Fields*, 1945, watercolor. \$250.00 prize given by Central Power and Light Co. Black-and-white photo reproduced in *The Corpus Christi Caller-Times* (Corpus Christi, Texas) Sunday December 7, 1947, p. 56.

<https://www.newspapers.com/image/21445408>. (accessed November 7, 2019).

"Art Exhibit Open Thursday 3 to 8 P.M. *The Corpus Christi Caller-Times* (Corpus Christi, Texas) Wednesday, November 26, 1947, p.13.

<https://www.newspapers.com/image/22285461>. (Accessed November 7, 2019).

Visitors to the exhibit voted for paintings and prints to receive Purchase Prizes.

Bynum, Kay. "Caller-Times Art Exhibit Seen by 5,000 Persons." *The Corpus Christi Caller-Times* (Corpus Christi, Texas) Sunday, December 14, 1947, p. 16.

<https://www.newspapers.com/image/21445560>. (accessed November 7, 2019).

Four-hundred art works from artists of 36 states.

95. Dallas Museum of Fine Arts, April 6-27, 1947.

"Eighteenth Annual Dallas Allied Arts Exhibition."

Jerry Bywaters: #66: *Along the Tracks*, watercolor

**Pamphlet:** Dallas Museum of Fine Arts. Eighteenth Annual Dallas Allied Arts Exhibition. Dallas: The Museum, 1947, 6p. illus.

(<https://texashistory.unt.edu/ark:/67531/metaph183330/> : accessed May 31, 2015), University of North Texas Libraries, The Portal to Texas History <http://texashistory.unt.edu>; crediting Dallas Museum of Art. Dallas, Texas.

96. Fort Worth Public Library, January 1947.

“Invited Texas Artists Show.” Fort Worth Art Association.

Hicks, Ida Belle. “New Works Refreshing, Thoughtfully Executed.” *Fort. Worth Star-Telegram* (Fort Worth, Texas) Sunday, January 12, 1947, p.35. 2020).

<https://www.newspapers.com/image/636274253> ( accessed March 18, 2020).

Jerry Bywaters: *Old Buildings, Leadville, Colorado*, 1946, oil.

### 1947-1948

97. Dallas Museum of Fine Arts, November 30-January 4, 1948;

Museum of Fine Arts, Houston, October 26,-November 16, 1947;

Witte Memorial Museum, San Antonio, January 18-February 8, 1948.

“Ninth Texas General Exhibition.”

Jerry Bywaters: #8: *Old Buildings—Leadville, Colorado*, 1946, oil. (\$400.00).

**Pamphlet:** Dallas Museum of Fine Arts. The Ninth Texas General Exhibition, 1947. Dallas: The Museum, 1947, 16p.illus.

<http://texashistory.unt.edu/ark:/67531/metaph183331/>: accessed May 31, 2015), university of North Texas Libraries, The Portal to Texas History, <http://texashistorylunt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

### 1948

98. Centennial Museum, Corpus Christi, Texas, November 1948.

“Corpus Christi Art Foundation Exhibit.”

Works from the Dallas Museum of Fine Arts.

Jerry Bywaters: *Autumn Fields*, 1945, watercolor on paper; *On the Ranch*, 1941, oil and tempera n Masonite.

Locke, Lucie. “Fine Exhibit of Texas Art At Centennial Museum.” *Corpus Christi Caller Times* (Corpus Christi, Texas) Sunday November 14, 1948, p.23.

<https://newspaperarchive.com/corpus-christi-caller-times-nov-14-1948-p-23/> (accessed November 15, 2017).

99. West Texas Chamber of Commerce Building, Abilene, Texas, December, 1948.

“Exhibition from the Dallas Museum of Fine Arts.”

Sponsored by the Abilene Museum of Fine Arts, Exhibit of twenty-four paintings from the DMFA on display at the art gallery of the West Texas Chamber of Commerce building until December 20, 1948. Paintings by twenty-four Texas artists make up the exhibit.

Jerry Bywaters: *On the Ranch*, 1941, oil.

<https://www.newspapers.com/image/45079172/> (*Abilene Reporter-News*) Abilene, Texas, Sunday December 12, 1948, p.99. (accessed February 1, 2015).

“Paintings by Texas Artists on Exhibition in Abilene Gallery” *Abilene Reporter-News* (Abilene, Texas) Sunday, December 12, 1948, p. 38.

<https://www.newspapers.com/image/45078501.> (accessed November 8, 2019).

## 1949

100. Hemphill-Wells Dept. Store first floor, Lubbock, Texas, January 1949.

“Exhibition of Paintings by Contemporary Texas Artists,”

Part of the permanent collection from the Dallas Museum of Fine Arts on display for one week.

Jerry Bywaters: *On the Ranch*, 1941, oil.

“Texas Art is on Exhibit.” *Lubbock Avalanche-Journal* (Lubbock, Texas) Sunday January 9, 1949, p.24 <https://www.newspapers.com/image/6769479/> (accessed February 2, 2015).

## 1950

101. Cotton Memorial Galleries, Texas Western College, March 1950.

“Contemporary Texas Artists.”

“Junior League, College Exhibit 26 Paintings by Texas Artists.” *El Paso Times* (El Paso, Texas) March 12, 1950, p. 22.

<https://www.newspapers.com/image/433127150.> (accessed October 22, 2019).

Many artists from the Dallas Nine, including Jerry Bywaters who showed *On the Ranch*, 1941, oil and tempera on Masonite. All the art works were from the permanent collection of the Dallas Museum.



102. Dallas Museum of Fine Arts. April 30-May 28, 1950.  
"21<sup>st</sup> Annual Exhibition of Dallas Painting, Sculpture, Photography."  
Jerry Bywaters: #98: *Old House*, watercolor.  
**Pamphlet:** Dallas Museum of Fine Arts. 21st Annual Exhibition of Dallas Painting Sculpture Photography. Dallas: The Museum, 1950, 12p. illus.  
(<http://texashistory.unt.edu/ark:/67531/metaph183351/> : accessed June 2, 2015), University of North Texas Libraries, The Portal to Texas History, <http://unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

103. Metropolitan Museum of Art,  
"American Painting Today, 1950, A National Competitive Exhibition."  
**Catalogue:** Metropolitan Museum of Art. American Painting Today, 1950, A National Competitive Exhibition. New York: Metropolitan Museum of Art, 1950, 86p, illus.  
<https://libmma.contentdm.oclc.org/digital/collection/p15324coll10/id/175143>  
(accessed March 2, 2019).

Jerry Bywaters: *Houses in West Texas*, 1941, oil on Masonite.

Hale, Robert Beverly. "American Painting Today—1950." Metropolitan Museum of Art Bulletin, New Series, Vol. 9 No. 6 (February 1951): 12-172.  
<https://www.metmuseum.org/pubs/bulletins/1/pdf/3257446.pdf.banned.pdf>  
(accessed March 2, 2019).

<https://www.jstor.org/stable/3257446>. (accessed March 2, 2019).

"Notes on Art, Artists and Art Circles." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, December 3, 1950, p.61.  
<https://www.newspapers.com/image/637166671>. (accessed March 18, 2020).

## 1950-1951

104. Dallas Museum of Fine Arts, October 7-29, 1950;  
Museum of Fine Arts, Houston, December 17, 1950-January 7, 1951;  
Witte Memorial Museum, San Antonio November 12-December 3, 1950.  
"Twelfth Annual Exhibition of Texas Painting and Sculpture 1950-1951."  
Jerry Bywaters: #24: *Central City Theme*, 1944, oil.

**Pamphlet:** Dallas Museum of Fine Arts. The Twelfth Annual Exhibition of Texas Painting and Sculpture 1950-1951. Dallas: The Museum, 1950, 8p. illus. (<https://texashistory.unt.edu/ark:/67531/metaph183352/>: accessed October 6, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

## 1951

105. Dallas Museum of Fine Arts, May 20-June 17, 1951.

“The Twenty-second Annual Exhibition of Dallas Painting, Sculpture and Photography.”

**Pamphlet:** Dallas Museum of Fine Arts. “22<sup>nd</sup> Annual Exhibition of Dallas Painting, Sculpture and Photography”. Dallas: The Museum, 1951, 8p. illus.

Jerry Bywaters: #15: *Railroad Overpass in Snow*, gouache.

(<http://texashistory.unt.edu/ark:/67531/metaph183359>. : accessed June 2, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

106. Kansas State University, Manhattan, Kansas, April 1951.

“Second K-State Fine Arts Festival.”

Jerry Bywaters: *The Spring*, lithograph.

“Donates Two Paintings To New Student Union. *The Manhattan Mercury* (Manhattan, Kansas) Sunday, May 13, 1951, p.13.

<https://www.newspapers.com/image/423573729>. (accessed November 19, 2019).

107. Lone Star Gas Company Offices: Paris, Texas, November 19 & 20, 1951;

Kerrville, Texas, August 27-28, 1951;

Fredericksburg, Texas, August 30-31, 1951;

Denton, Texas, December 10-11, 1951;

Abilene, Texas, July 30-31, 1951;

Mexia, Texas, October 8-9, 1951.

Taylor, Texas, September 13 and 14, 1951.

Corsicana, Texas, October 11 and 12, 1951.

Paris, Texas, November 19 and 20, 1951.

Honey Grove, Texas November 21 and 22, 1951.

“Seven Prize-winning Paintings” Traveling Show. Shown in 47 Texas towns.

Jerry Bywaters: *The Provider*, 1941, egg tempera and oil glaze on Masonite panel. ("Painted from sketches made on a farm in north Dallas County.")

"Former Paris Artist's Work Is in Paris Show." *The Paris News* (Paris, Texas) Monday, November 19, 1951, p.7. [www.newspapers.com/image/6159279](http://www.newspapers.com/image/6159279). (accessed December 19, 2014). (accessed December 19, 2014).

Includes b&w photo of *The Provider*, 1941, egg tempera and oil glaze on Masonite panel.

"Famous Texas Art Exhibits To Be Held At Lone Star Gas Co. Office." *Kerrville Mountain Sun* (Kerrville Texas) Thursday, August 23, 1951, p.9.

[www.newspapers.com/image/19740226](http://www.newspapers.com/image/19740226). (accessed December 19, 2014).

Description of show. Biographical information on Bywaters.

"Lone Star Gas Exhibit to Feature Work of Seven Leading Artists of Texas." *Fredericksburg Standard* (Fredericksburg, Texas) August 22, 1951, Wednesday p.6. [www.newspapers.com/image/82946067](http://www.newspapers.com/image/82946067). (accessed December 19, 2014).

"Prize-Winning Oil Paintings To Be Exhibited Publicly Here." *Denton Record-Chronicle* (Denton, Texas) Thursday, December 6, 1951. p.3.

<http://www.newspapers.com/image/24362118>. (accessed December 19, 2014).

Description of show. Biographical information on Bywaters.

"Paintings by Texas Artists Coming Here." *Abilene Reporter-News* (Abilene, Texas) Thursday, July 26, 1951 p.40. (accessed November 10, 2019).

Description of show.

"Lone Star's Opening Features Texas Art." *The Mexia Daily News* (Mexia, Texas) Thursday October 4, 1951, p.2. <https://www.newspapers.com/image/19946147>. (accessed April 13, 2020).

Notes that the paintings will be awarded to various Lone Star Gas Company offices for leadership.

"Paintings By seven Texas Artists Coming Here For Public Showing" *The Taylor Daily Press* (Taylor, Texas) Saturday, September 8, 1951, p.3.

<https://www.newspapers.com/image/50982829>. (accessed November 10, 2019).

"Paintings By seven Texas Artists Coming Here For Public showing." *Corsicana Daily Sun* (Corsicana, Texas) Tuesday, October 9, 1951, p.9.

<https://www.newspapers.com/image/13004454>. (accessed November 19, 2019).

"Parisians See Artists' Display." *The Paris News* (Paris, Texas) Tuesday, November 20, 1951. <https://www.newspapers.com/image/6159776>. (accessed November 10, 2019).

Jenkins, Nedra. "Gas company to Send Art Exhibition on tour: 48 Towns to Be Visited." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, July 1, 1951, p.28. <https://www.newspapers.com/image/638162289>. (accessed March 20, 2020).

"Traveling Art Exhibit Nears End of Its Tour." *Fort Worth Star-Telegram* (Fort worth, Texas) Sunday, February 3, 1952, p.28. <https://www.newspapers.com/image/637288040>. (accessed March 18, 2020).

Notes it was an exhibition of seven paintings by Fort Worth and Dallas artists assembled by the Lone Star Gas Company, with a dual purpose:" to bring good art to smaller Texas towns, and to serve as an impetus in sales promotion among its own employees, for the paintings eventually would become awards to winning districts." Jerry Bywaters represented by *The Provider*, 1941, oil.

Jenkins, Nedra. "Lone Star Gas Co. Project: Traveling Art Exhibit Makes Hit in W. Texas." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, July 29, 1951, p.28. <https://www.newspapers.com/image/638177177>. (accessed March 26, 2020). Notes that Jerry Bywaters *The Provider*, 1941, egg tempera and oil glaze on Masonite panel, was a gallery favorite.

108. Witte Museum Galleries, San Antonio, Texas, January 1951.

"Four-man Exhibition of Texas Artists." Oils and watercolors. Included Jerry Bywaters.

"Two New Art Shows." *San Antonio Light* (San Antonio, Texas) January 7, 1951, p.47. <https://www.newspaperarchive.com/san-antonio-light-jan-7-1951-p-47> (accessed October 31, 2019).

## 1954

109. Dallas Museum of Fine Arts, May 5, 1954-May 31, 1954.

"25<sup>th</sup> Annual Dallas County Painting, Sculpture and Drawing Exhibition."

**Checklist, Prize List.** Dallas Museum of Fine Arts. 25<sup>th</sup> Annual Dallas County Painting, Sculpture and Drawing (Prize/Checklist). Dallas, Texas: The Museum, 1954, 3p. (<http://texashistory.unt.edu/ark:/67531/metaph225482/>: accessed October 30, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

Jerry Bywaters: #16: *Chicago Memory*, 1954, oil on Masonite

## 1955

110. Dallas Museum of Fine Arts, Dallas, Texas, Summer 1955.  
“The World Around Us: 100 Years of American Landscape.”  
**Installation Floor Plan**, 1955, 3p.  
Jerry Bywaters: *Christmas Mountains*, 1937, pastel on board.  
(<http://texashistory.unt.edu/ark:/67531/metaph225492/>: accessed January 31, 2017), University of North Texas Libraries, The Portal to Texas History,  
<http://texashistory.unt.edu>; crediting Dallas Museum of Art.

111. Longview Community Center, Longview, Texas, May 7-8, 1955.  
“Texas, the Giant: Nationally-known Texas Artists.” Sponsored by the Longview Fine Arts Club.

Twenty-eight paintings and two sculptures by 25 Texas artists.

Included Jerry Bywaters: *Sharecropper*, 1937, oil on Masonite.

“Fine Arts Club to Sponsor Art Exhibit Here May.” Longview News-Journal (Longview, Texas) Sunday, April 17, 1955, p.33.

<https://www.newspapers.com/image/191744116>. (accessed November 11, 2019).

“Texas Artists’ Exhibit Under Way.” *Longview News-Journal* (Longview, Texas) Sunday, May 8, 1955, p.13. <https://www.newspapers.com/image/191175370>. (accessed November 11, 2019).

112. Texas Federation of Women’s Clubs Art Gallery, Austin, Texas, January 5-31, 1955.

“Works by SMU Faculty.” Included Jerry Bywaters.

“Art Faculty Display Put On Exhibit.” *The Austin American* (Austin, Texas) Sunday, January 16, 1955, p.18.

<https://www.newspapers.com/image/386374699>. (accessed November 11, 2019). Exhibition review.

“Five Art Exhibitions Set for TFWC’s Gallery.” *The Austin American* (Austin, Texas) Sunday, January 2, 1955, p.34.

<https://www.newspapers.com/image/386363858>. (accessed November 11, 2019).

“SMU’s Art Exhibition Ends Today.” *The Austin American* (Austin, Texas) Sunday, January 30, 1955, p.32.

<https://www.newspapers.com/image/386383211>. (accessed November 11,

2019).

## 1959

113. Cotton Memorial Galleries, Texas Western College, El Paso, Texas, December 1959.

“Nineteen Texas Painters.” From the Dallas Museum of Fine Arts. Included Jerry Bywaters. “Two Groups of Painters to Exhibit at TWC.” *El Paso Times* (El Paso, Texas) Sunday, December 6, 1959, p.52. <https://www.newspapers.com/image/430079229>. (accessed November 12, 2019).

114. Marshall National Bank, Marshall, Texas. September-October 1959. “Western Paintings from the Dallas Museum of Fine Arts.”

“Western Art is Displayed in Marshall.” *The Marshall News Messenger* (Marshall, Texas) Sunday, September 6, 1959, p.3.

<https://www.newspapers.com/image/320453605>. (accessed November 12, 2019).

“Texas Artists Work Shown.” *The Marshall News Messenger* (Marshall, Texas) Tuesday, September 20, 1960, p.3.

<https://www.newspapers.com/image/320448452>. (accessed November 12, 2019).

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on Masonite.

## 1960

115. Centennial Museum, Corpus Christi, Texas, February 15- March 5, 1960. “Texas Artists: Paintings from the Dallas Museum of Fine Arts.” Traveling exhibition.

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on Masonite.

Cain, Joseph. "Works by 19 Texas Artists on Exhibit." *The Corpus Christi Caller-Times* (Corpus Christi, Texas) Sunday February 29, 1960, p.39.

<http://www.newspapers.com/image/31150149>. (accessed October 8, 2020).

Exhibition review.

116. Rosenberg Library Gallery, January 23-February 8, 1960.

"Exhibit of Paintings of 19 Texas Artists."

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on Masonite.

"Junior League Will Open Rosenberg Gallery with Texas Artists Exhibit." *The Galveston Daily News* (Galveston, Texas) Sunday January 17, 1960, p.15.

<https://www.newspapers.com/image/30097882>. (accessed February 28, 2015).

News story on the opening of Rosenberg Library Gallery. Paintings from the permanent collection of the Dallas Museum of Fine Arts.

## 1961

117. Dallas Museum of Fine Arts, Dallas, Texas, April 9-May 7, 1961.

"A Century of Art and Life in Texas."

**Catalogue:** Dallas Museum of Fine Arts. *A Century of Art and Life in Texas*. Dallas: The Museum, 1961, 26p.

Foreword by Jerry Bywaters who showed *On the Ranch*, 1941, oil & tempera on Masonite; *Texas Courthouse*, 1938, lithograph. Includes notes on each artist and the importance of the painting.

(<http://texashistory.unt.edu/ark:/67531/metaph183425/> : accessed April 26, 2015), The Portal to Texas History, <http://texashistory.unt.edu>: Dallas Museum of Art Dallas, Texas.

## 1967

118. McKinney Memorial Library, Dulaney Room, McKinney, Texas, December 1967.

"Special Exhibit of Twenty Paintings on Loan from the Dallas Museum of Fine Arts."

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on masonite, among others.

“Art Show Exhibit at Library.” *McKinney Weekly Courier-Gazette* (McKinney, Texas) December 21, 1967, Wednesday, p.4.  
<https://www.newspapers.com/image/52409666>. (accessed November 13, 2019).

Notes that Bywaters’ painting ‘uses an arrangement of an animal skull, spurs, bones, driftwood and teo’s which is an arresting site.”

119. Institute of Texas Cultures, San Antonio, Texas, April 6-July 15, 1968.  
“Sphere of Art in Texas.” Presented by the Texas Fine Arts Commission: Eighty-six works of Painting and Sculpture by Texas Artists who are represented in Texas museum collections completed after the 1920s. “For HemisFair ’68 at the Institute of Texas Cultures.”

**Catalogue:** Lee, Amy Freeman; Texas Fine Arts Commission. The Sphere of Art in Texas. San Antonio, Texas: Texas Fine Arts Commission, 1968, 4p.

Jerry Bywaters: *The Mountains Meet the Plains*, 1939, oil.

## 1971-1972

120. Pollock Galleries, Owen Arts Center, Southern Methodist University, Dallas, January 17-March 7, 1971;

San Antonio Museum Association, Witte Confluence Museum, HemisFair Plaza, San Antonio, March 21-May2, 1971;

University Art Museum, University of Texas at Austin, June 13-July 18, 1971;

Amon Carter Museum of Western Art, Fort Worth, Texas, September 16-November15, 1971;

The Museum, Texas Tech University, Lubbock, Texas, January 9,-March 5, 1972.

“Texas Painting & Sculpture: the 20<sup>th</sup> Century.”

**Catalogue:** Southern Methodist University. Pollock Galleries. Texas Painting & Sculpture: the 20<sup>th</sup> Century. Dallas, Texas: Brodnax Printing Co., 1971, 96p, illus.

Jerry Bywaters: #23: *In the Big Bend*, 1939, oil on panel. Essay by Jerry Bywaters on the Dallas art community.

“SMU Shows Art Growth In Century” *Lubbock Avalanche-Journal* (Lubbock, Texas) Sunday, January 31, 1971, p.73.

<https://www.newspapers.com/image/14229697>. (accessed November 14, 2019).  
Exhibition review.

## 1972



121. Texas Tech Art Museum, Lubbock, Texas, Fall 1972.  
“Cowboy Art Exhibition.”  
“Contemporary Lithographs.” In conjunction with the show.  
Included Jerry Bywaters.  
Burton, Gerry. “Cowboy Art Exhibition To Open At Museum.” *Lubbock Avalanche-Journal* (Lubbock, Texas) Friday October 20, 1972, p. 67  
<https://www.newspapers.com/image/6836584/?terms=cowboy+art> (accessed March 8, 2017).

## 1976

122. Howard Payne University Art Gallery, Brownwood, Texas, February 7-March 28, 1976  
“Drawings, etchings and lithographs, from the Charles and Maurine Stewart collection.” Included lithographs by Jerry Bywaters.  
“Hogue Paintings begin Show Here.” *Brownwood Bulletin* (Brownwood, Texas), Sunday, March 7, 1976, p.30. <https://www.newspapers.com/image/6328910>. (accessed January 15, 2017).  
Article on the exhibition “Alexandre Hogue and the American Scene” at the Howard Payne University Art Gallery. Notes it is ‘augmented by works from the collection of Charles and Maurine Steward showing works of major mid-20<sup>th</sup> century American artists.”  
“Art on Display at Howard Payne.” *Abilene Reporter-News* (Abilene, Texas) Thursday March 11, 1976, p.54. <https://www.newspapers.com/image/46733059> (accessed ).September 23, 2021.

123. Laguna Gloria Art Museum, Austin, Texas, July 1976.  
Owens Arts Center, Southern Methodist University, Dallas, Texas. February 22-March 28, 1976.  
Longview Museum and Arts Center, Longview, Texas September 11-14, 1976.  
“Jerry Bywaters: A Retrospective Exhibition: Fifty Years in the Arts in Texas (1926-1976).”  
**Catalogue:** Lloyd Goodrich. A Retrospective Exhibition: Jerry Bywaters: Fifty Years in the Arts in Texas (1926-1976). Dallas: University Galleries, Owen Arts Center, Southern Methodist University, 1976, 48p. illus.

Forty-eight b & w illustrations; fifty-five works exhibited. Includes chronology, and list of publications. Introduction by Lloyd Goodrich, foreword by the Faculty, Division of Fine Arts, Meadows School of the Arts. Color cover: *Houses in West Texas, Big Bend*, 1941, oil on Masonite. Also at the Meadows School of the Arts. Notes by Jerry Bywaters. Includes exhibition checklist, chronology, list of publications.

McIntyre, Mary. "Bywaters' list of contributions Endless." *Austin American-Statesman* (Austin, Texas) Sunday, July 4, 1976, p.78.

<https://www.newspapers.com/image/358002262>. Extensive biographical information on Bywaters as background to the exhibition.

"Jerry Bywaters: Retrospective Exhibit Included in LMAC Show." *Longview News Journal* (Longview, Texas) Tuesday September 7, 1976, Main Edition, p.5.

[www.newspapers.com/image/187327320](http://www.newspapers.com/image/187327320).

Exhibition announcement accompanied by biographical sketch of Bywaters.

Simpson, Nannette. "Dean of Dallas Art." *Southwest Art* (November 1976): 74-79.

Jerry Bywaters' fifty years of arts involvement in Texas and the Southwest earned him the title 'Dean of Texas Art.' He worked as an art professor at SMU, art critic for the Dallas Morning News, Director of the Dallas Museum of Fine Arts and as an artist. Reviews the show at SMU's Owen Art Center: "A Retrospective Exhibition: Jerry Bywaters: Fifty Years in the Arts in Texas (1926-1976)." Mentions *L'Arc de Triomphe*, Paris, France, 1927, oil on canvas; *Adobe House in Taos*, oil. Everything about the Southwest caught Bywaters' attention. He notes that Texas contains the most interesting co-mingling of cultures of any state...and a wide range of geography. The plant and earth forms that offer themselves up to the painter. Writes that Bywaters' 'Mexican period' showed the influence of Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros. This influenced his mural work during the Depression. Discusses his work as art director at the Dallas Museum of fine Arts for twenty-one years. Bywaters also write eighty-five book reviews at the Dallas Morning News and served as an art professor at SMU. Also notes his influence on Otis Dozier.

Black-and-white illustrations of *On the Beach at Galveston*, 1940, oil; *House in Taos*, 1974, oil; *Old Buildings, Leadville*, 1946, oil; *Houses in West Texas Big Bend*, 1941, oil; *Century Plant, Big Bend*, 1939, oil; *Padre and Spanish Soldiers* (detail of a mural) 1937, oil on pastel.

## 1978

124. Texas A & M Sterling C. Evans Library, April 17-May 17, 1978.  
“Jeff Dykes Range Livestock Collection with recently acquired Western illustrators’ works.” Included Jerry Bywaters.

“Cowpoke drawings displayed.” *The Eagle* (Bryan, Texas) Wednesday, April 12, 1978, p. 61, <https://www.newspapers.com/image/42483470>. (accessed November 19, 2019). Exhibition review.

## 1979

125. Eugene McDermott Library, Richardson Special Collections area, Third Floor, University of Texas at Dallas, July 24-August 15, 1979.

“Small Works by Jerry Bywaters.” Included prints, watercolors and drawings.  
“Bywaters to exhibit artwork.” *Plano Daily Star-Courier* (Plano, Texas) Wednesday, May 23, 1979, p.21. <https://www.newspapers.com/image/60890601>. (accessed November 19, 2019).

“Art Notes.” *Fort Worth Star-Telegram* (Fort Worth, Teas) Sunday, July 29, 1979, p.128. <https://www.newspapers.com/image/634723275>. (accessed March 7, 2020).

## 1982-1983

126. Corpus Christi State University, Corpus Christi University.  
“Texas Observed, 1932-1942: South Texas Artmobile 14<sup>th</sup> annual exhibition, September 1982-May 1983.”

**Booklet:** Corpus Christi State University; South Texas Artmobile. Texas Observed, 1932-1942: South Texas Artmobile 14<sup>th</sup> Annual Exhibition, September 1982-May 1983. 36 unnumbered pages.

Includes works by Jerry Bywaters: *In the Big Bend—Century Plant*, 1939, oil on Masonite. Show of paintings, drawings and prints depicting Texas during the

Great Depression. Traveling exhibition went to twenty-six communities: Wharton County Junior College, Pioneer Student Center, April 4-7, 1983; Viking Mall Parking lot, March 1983; Victoria High School, April 1983.

“Exhibit Due in Refugio.” *The Victoria Advocate*, Friday, October 29, 1982, p.39. <https://www.newspapers.com/image/438692755>. (accessed October 18, 2019).

## 1983

127. Archer M. Huntington Art Gallery, College of Fine Arts, University of Texas at Austin, February 25-April 10, 1983;

Art Museum of South Texas, Corpus Christi, July 1-August 14, 1983;

Amarillo Art Center, Amarillo, Texas, September 3-October 30, 1983.

“Images of Texas. ”Part of the centennial celebration of the University of Texas at Austin. 101works by 57 artists.

**Book:** Reese, Becky Duval. Texas Images and Visions. Austin, Texas: University of Texas, 1983, 168p. Book issued in conjunction with exhibit.

Features essay on artists with illustrations of works in show: Essay on Jerry Bywaters (p.102); color illustration of *Oil Field Girls*, 1940, oil on canvas. Black-and-white illustration of *Century Plant: Big Bend*, 1939, oil on panel. Essay by William H. Goetzmann: “Images of Texas.” Includes Catalogue of Exhibition, p.45, Index of Artists, p166 and Lenders to the Exhibition, p.13.

128. Art Students League, New York, January 9-29, 1983.

“The Immortal Eight and Its Influence.”

**Catalogue:** Perlman, Bennard B.; Art Students League of New York (N.Y.). The Immortal Eight and Its Influence. New York: Art Students League, 1983, 108p, illus.

Jerry Bywaters is listed on p.104 as a student of John Sloan, one of the ‘Immortal Eight.’ His painting *Houses in West Texas*, 1941, oil on Masonite is illustrated in black-and-white on p. 46. The ‘Eight’ were a group of artists who ‘established one of the main currents in 20<sup>th</sup>-century American painting.’

*Britannica online*. (accessed January 27, 2020). [www.britannica.com/topic/The-Eight](http://www.britannica.com/topic/The-Eight) “The Eight.”

## 1985-1988

129. Dallas Museum of Fine Art, Dallas, Texas, February 3-March 17, 1985;  
Tyler Museum of Art: September 21-October 22, 1985;  
Beaumont Art Museum: January 25-March 23, 1985;  
Art Museum of South Texas: April 13-June 1, 1986;  
The Museum Texas Tech University: June 22-August 10, 1986;  
Archer M. Huntington Art Gallery: August 31-October 26, 1986;  
Cedar Rapids Museum of Art: November 16, 1986-January 4, 1987;  
Panhandle-Plains Historical Museum: September 1-22, 1987;  
Museum of the Big Bend: October 3,-24, 1987;  
Charles B. Goddard Art Center, Oklahoma City, Oklahoma, November 4-28,  
1987;  
Center for Great Plains Studies Art Collection, Love Library, Lincoln, Nebraska,  
March, 1988;  
Meadows Museum, Centenary College, Shreveport, Louisiana, February 1-22,  
1988;  
Museum of the Great Plains, Lawton, Oklahoma, March 1-22, 1988;  
Nora Eccles Harrison Museum, Logan, Utah, May 8-July 10, 1988.  
“Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945.”  
Toured under the auspices of the Mid-American Arts Alliance. Show  
accompanied by a videotape: *Living Texas Blues*. (Governar, Alan B; Pacho Lane;  
Les Blank; Dallas Museum of Art. [Living Texas Blues](#), VHS Video. Dallas, Texas:  
Documentary Arts, 1987.) Dallas Museum of Art. Lone Star Regionalism: The  
Dallas Nine and Their Circle, 1928-1945 (Announcement), Texas, 1985; Dallas,  
Texas. (<https://texashistory.unt.edu/ark:/67531/metaph224988/> accessed  
February 9, 2021), University of North Texas Libraries, The Portal to Texas  
Historyo, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.  
Twenty-five artists showing 27 paintings and 46 prints. Exhibits the work of  
Jerry Bywaters, Alexandre Hogue, Charles Bowling, Otis Dozier, Florence McClung,  
William Lester and Everett Spruce and others.  
Jerry Bywaters: #34: *David Williams*, 1932, oil on canvas #35: *Self-Portrait*,  
1935, oil on plywood (b&w illus.); #36: *Study for mural design: The Indian and the*

*Horse; the Comanchero; the Cibolero*: panel 1, west wall, Amarillo, Texas, Post Office, ca. 1937, oil on Masonite; #37: *Study for Mural design: The American Buffalo Hunter at Adobe Walls*: panel 2, north wall, Amarillo, Texas, Post Office, ca. 1937; #38: *Mural design: Padre and Spanish Soldiers*, 1937, oil on Masonite; #39: *Sharecropper*, 1937, oil on Masonite; #40: *Texas Subdivision*, 1938, oil on masonite (b&w illus.); #41: *Where the Mountains Meet the Plains*, 1939, oil on masonite (illus.); #42: *On the Ranch*, 1941, oil and tempera on Masonite; #43: *Terlingua Graveyard*, 1937, watercolor on paper (b&w illus.); #44: *Texas Town, Colorado*, 1945, watercolor on paper; #45: *Christmas Mountains*, n.d., pastel on board; #46: *Mrs. Bush's Pace*, 1935, pencil on paper ((b&w illus.); #47: *Study for On the Ranch*, 1941, Conte crayon and white tempera on brown paper.

**Catalogue:** Stewart, Rick. Lone Star Regionalism: The Dallas Nine and Their Circle 1928-1945. Dallas, Texas: Dallas Museum of Art, 1985, 197p.

Ennis, Michael B. "Deep in the Art of Texas." *Brownsville Herald* (Brownsville, Texas) Sunday May 2, 1985, p.77.

<https://newspaperarchive.com/brownsville-herald-may-26-1985-p-77/> (accessed April 18, 2020).

Also in *The Odessa American* (Odessa, Texas) Sunday, May 256, 1985, p.125-127. <https://www.newspapers.com/image/299894972>. (accessed November 20, 2019).

Also reprinted in *The Kilgore News Herald* (Kilgore, Texas) Sunday, May 26, 1985, p.43-45. <https://www.newspapers.com/image/612481207>. (accessed January 8, 2020).

Exhibition review.

<https://newspaperarchive.com/brownsville-herald-may-26-1985-p-77/>

Herndon, John. "Depression-era art of 'Dallas Nine' is exhibit's focus." *Austin American-Statesman* (Austin, Texas) Friday, August, 29, 1985, p.82. Exhibition review. <https://www.newspapers.com/image/378451537>. (accessed November 20, 2019). Exhibition review.

Herndon, John. "Texas art on display: Depression-era art exhibit opens at Huntington." *Austin American-Statesman* (Austin, Texas) Saturday, August 30, 1986, p.104. <https://www.newspapers.com/image/378452741>. . (accessed November 20, 2019). Exhibition review.

Prime, John Andres. "Rural life heart of Texas Art: Meadows to spotlight '30s artists." *The Times* (Shreveport, Louisiana), Friday January 29, 1988, p.21. <https://www.newspapers.com/image/211336485>.

Exhibition review of "Lone Star Regionalism: The Dallas Nine and Their Circle"

At the Meadows Museum of Art at Centenary College. The show consisted of 27 paintings and over 60 works on paper. Notes that the show is accompanied by a videotape entitled *Living Texas Blues* and a catalogue.

“Lone Star Regionalism’ Art Exhibit Displayed At Tyler Museum of Art.” *The Tyler Courier-Times* (Tyler, Texas) Sunday, September 22, 1985, p.50.  
<https://www.newspapers.com/image/588852696>. (accessed November 20, 2019). Extensive explanation of the Regionalist movement in Texas.

## 1985

130. Transco Energy Company, October 10-November 22, 1985.

“Americans at Work: Realism Between the World Wars.”

**Catalogue:** Davis, Rachel W.; Transco Energy Company. Americans at Work: Realism Between the World Wars. Houston, Texas: Transco energy co., 1985, 39p, illus.

Black-and-white illustration of *Inside Lumber Mill, Trinity, Texas, 1942*, conte crayon on paper, by Jerry Bywaters. In section *The Legacy of the Depression* the author notes it is a full-size study drawing for the 1942 Trinity, Texas Post Office mural. “...one senses a certain strength in Bywaters’ successful application of a lesson he learned from Diego Rivera.” Catalogue contains “A Dealers’ Round Table” discussion held on June 27, 1985, edited by Donna Stein. This discussion centers around realism in art between the wars.

Johnson, Patricia C. “Realism Between the Wars should Prove an Eye-opener.” *The Houston Chronicle*, Sunday October 27, 1985, p. 20.

Exhibition review. Notes the two ‘camps’ of art after the war: those who embraced cubism and surrealism and those who embraced ‘academic realism.’ Johnson believes that American realists’ art was ‘democratic’ in that it was understood by the general population. ‘Regionalism was not only a nostalgic reaffirmation of America’s democratic values; it was, its artists felt, the only ‘national art’ and a direct response to the ‘decadence’ of European modernism.’ Notes the companion exhibition: “Americans at Play: Realism Between the World Wars” at the Rachel W. Davis Gallery in Houston going on at the same time.

## 1986

131. An American Scene Gallery, Austin, Texas, October 1986.  
"Texas Regionalism."

McCombie, Mel. "A sense of place: Gallery's Texas Regionalism exhibit shows best of the genre." *Austin American-Statesman* (Austin, Texas) Friday, October 3, 1986, p.89. <https://www.newspapers.com/image/363821024>. (accessed November 20, 2019). Exhibition review.

Black-and-white prints. Jerry Bywaters: *On the Ranch*, lithograph; *Mexican Mother*, 1936, lithograph.

132. Museum of Fine Arts, Houston, Texas, May 17-September 7, 1986.  
"The Texas Landscape, 1900-1986."

**Catalogue:** Kalil, Susie. *The Texas Landscape, 1900-1986*. Houston, Texas Museum of Fine Arts, Houston, 1986, 96p, illus.

"Issued on the occasion of an exhibition to be held May 18-September 7, 1986 in celebration of the Texas sesquicentennial."

Jerry Bywaters: *Oil Field Girls*, 1940, oil on canvas, color illustration; *Century Plant: Big Bend*, 1939, oil on panel, b & w illustration.

Discusses Jerry Bywaters' and Otis Dozier's responses to the Big Bend country.

Carraro, Francine. "Miles and miles of Texas: Landscape exhibition reflects massive scope of the Lone Star State." *Austin American-Statesman* (Austin, Texas) Thursday, June 5, 1986, p.48. Exhibition review.

<https://www.newspapers.com/image/363712147>. (accessed November 20, 2019).

Exhibition review. Black-and-white illustration of *Oil Field Girls*, 1940, oil on canvas. Says the painting represents Bywaters' 'strong depiction of individualism.' Notes the exhibition holds 153 works of art in various mediums.

Craig, John G. "Hard times in Texas." *Pittsburgh Post-Gazette* (Pittsburgh, Pennsylvania) Saturday, August 30, 1986, p. 9.

<https://www.newspapers.com/image/88935707>. (accessed November 20, 2019).

Exhibition review.



## 1988

133. American Scene Print Gallery, Austin, Texas, June-July 1988.  
"Texas Printmakers: The 1930s and 1940s." Second annual show.  
Jerry Bywaters: *Texas Courthouse*, 1938, lithograph; *Mexican Mother*, 1936, lithograph. Austin American-Statesman (Austin, Texas) Thurs. June 16, 1988, p.113. <https://www.newspapers.com/image/363726915>. (accessed November 26, 2019).  
Carraro, Francine. "Summer's slower pace doesn't drain galleries of energy." Austin American-Statesman (Austin, Texas) Thurs. July 14, 1988, p.31. <https://www.newspapers.com/image/363798006>. (accessed November 26, 2019).

134. Huntington Art Gallery, Austin, Texas, November-December, 1988.  
"Printmaking in Texas: An Overview."  
Jerry Bywaters: *Texas Courthouse*, 1938, lithograph.  
"Renaissance in printmaking: Exhibit highlights 1930s lithography through new experimentation of the '80s." *Austin American Statesman* (Austin, Texas) Thursday, November 24, 1988, p. 136.  
<https://www.newspapers.com/image/364214357>. (accessed November 26, 2019). Exhibition review.

## 1989

135. Abilene Fine Arts Museum, September 9-November 12, 1989.  
"Painters of Texas 1900-1950."  
**Catalogue:** Abilene Fine Arts Museum (Texas). *Painters of Texas, 1900-1950*. Abilene, Texas: Museums of Abilene (Abilene Fine Arts Museum), 1989, 8 pages, illus.  
Jerry Bywaters: *The Cat*, 1927, crayon on paper (b & w illus.).  
Title essay by Terrene E. Keane, Executive Director of the Museums of Abilene. Notes that artists most prominently represented were those who 'gravitated to the Dallas/Fort Worth or San Antonio/Hill Country art centers." Exhibition from the Bill and Mary Cheek collection of early Texas art.

## 1990

136. Paris Library, Paris, Texas, February 25- March 11, 1990.  
“Jerry Bywaters Art Exhibit.”

Forty-seven major works by Jerry Bywaters  
Rededication of the four historic oil panels, (*John Chisum; Paris Fire, 1916; Reconstruction and Davy Crockett*), done for the library in 1934 by Jerry Bywaters.  
Exhibition of forty-seven artworks by Jerry Bywaters, a native of Paris, Texas.  
Donation by the Bywaters family of *In the Library, 1941*, oil, in memory of Jerry Bywaters. Exhibit also included memorabilia such as his folding paint stool, paint box with palettes and brushes, pictures, letters and a collection of Depression glass he designed for the 1936 Texas Centennial. Two posters were for sale to benefit Friends of the Library: “Oil Field Girls” and “On the Ranch,” 1941.  
Some of the paintings in the show included *Oil Field Girls, 1940*, oil; *On the Beach at Galveston, 1941*, oil and tempera on Masonite; *In the Chair Car (The Nuns), 1934*, oil on Masonite; *Houses in West Texas, 1941*, oil on Masonite; *West Texas Railroad Station (Hovey), 1934*, oil on Masonite; *West Texas, Dusk, 1940*, pastel on paper; *On the Beach at Galveston, 1941*, oil and tempera on Masonite; *Texas Court House, 1938*, lithograph; *Ranch Gate, 1938*, oil on canvas; *Oil Rig Workers, 1940*, oil on canvas; *Country Store, 1942*, lithograph; *Old Buildings, Leadville, 1946*, oil on Masonite and tempera; *Orchard in the Hills, nd*, oil; *Autumn Still Life, 1942*, oil; *Houses in West Texas, 1941*, oil on Masonite; *Ranch Gate, 1938*, oil on canvas; *Adobe House in Taos, 1974*, oil on Masonite; *Autumn Fields, 1945*, watercolor on paper and two portraits of relatives: *Alice Sheldon Bywaters*, (his grandmother) and *Effie Williamson McNew, 1937*, oil on canvas, (his aunt who was born in Honey Grove). Also in the show were works done from his studies in Spain, including *Padre and Spanish Soldiers, 1937*, oil on Masonite and paintings from New Mexico, Colorado and Arizona.

Bailey, Paul. “You’ll Like Bywaters.” *The Paris News*, (Paris, Texas) February 25, 1990, Sunday, p.4. <https://www.newspapers.com/image/7574275/> (accessed January 26, 2019).

Bywaters once said his four paintings ‘had to do with the people’s relationship with some of the early pioneers” and “the burning of Paris, Texas a great tragedy. Bywaters wanted to “salute the people who built Paris back.” “He painted a vast

array of history much of it Southwest style. He had a certain knack of seeing things on ranches, in towns, and along the roadways that would describe a certain place during a particular generation.

Francis Ellis points out that Bywaters was 'probably the greatest single influence in the growth and recognition of the specific art that projects a southwest flavor.' Some of the paintings on display: *Ranch Gate*, 1938, oil on canvas; *Oil Rig Workers*, 1940, oil on canvas; *Country Store*, 1942, lithograph; *West Texas Railroad Station*, (Hovey), 1934, oil on Masonite.

"Bywaters' Paintings can be seen by Public at the Library." *The Paris News* (Paris, Texas) Sunday, February 18, 1990 p.11.

<https://www.newspapers.com/image/7569122>. (accessed March 10, 2019).

The Secretary of the Treasury established the New Deal Program 'Public Works of Art Program.' One objective was to secure art work of the best quality for the embellishment of public buildings. It was also intended to employ local talent 'consistent with a high standard of art.' Jerry Bywaters commented on one of the panels: "John Chisum who was a native of Paris (Texas), was also one of the early men to go to the West." These panels represented 'by characters...almost life-size.' Bywaters was ten years old at the time of the great fire and remembered it. "I lived there at the time and took two of the four panels and did something on the fire.' One family, representing many, is shown moving out with a few portable possessions while their dwelling burns along with hundreds of others." Bywaters also wanted to salute the people who built Paris back after the fire: the mayor, laboring people and the citizens. The smile sign all around town. Bywaters hopes 'the paintings will be accepted as adding some small part to the fine work the library is doing for the civic development of Paris.'

Some paintings in the show were: *Oil Field Girls*, 1940, oil on canvas; *On the Beach at Galveston*, 1941, oil tempera on Masonite; *In the Chair Car (The Nuns)*, 1934, oil on Masonite; *Houses in West Texas*, 1941, oil on Masonite; *West Texas Railroad Station (Hovey)*, 1934, lithograph; *West Texas, Dusk*, 1940, pastel on paper; two portraits of relatives: *Alice Sheldon Bywaters*, his grandmother and *Effie Williamson McNew*, his aunt, born in Honey Grove. These will be included in the impressive Jerry Bywaters Art Exhibit in the Library Gallery from February 25-March 11, 1990. There was also memorabilia including Bywaters' paint box, palettes, brushes and studies.

Ellis, Frances. "Bywaters art dedication also family reunion time." *The Paris News* (Paris, Texas) Sunday March 4, 1990, p. 8.

<https://www.newspapers.com/image/7580247>. (accessed January 17, 2019).

Included presentation of *In the Library*, 1941, oil by the artist's daughter and son.

Johnson, Shawn, "Paris Honors Late Artist." *The Echo* (Paris, Texas), 7 March 1990, Wednesday, p.1. <https://www.newspapers.com/image/6804472>. (accessed January 26, 2019).

\_\_\_\_\_. "Panels reflect Paris' beginnings." *The Paris News* (Paris, Texas) Sunday, March 11, 1990, p.25. <https://www.newspapers.com/image/7585507>. (accessed November 27, 2019. Black-and-white illustrations of Jerry Bywaters' *self* portrait, 1935, oil on plywood; *John Chisum*; *Davy Crockett*, 1934, mural; *Paris Fire*, 1916, 1934, mural; *Reconstruction*, 1934, mural.

\_\_\_\_\_. "Jerry Bywaters honored by Paris Public Library." *The Paris News*, Saturday February 24, 1990, p. 24. <https://www.newspapers.com/image/7574165>, *The Paris News* (Paris, Texas) Saturday February 24, 1990 (accessed February 25, 1990).

"show the history of the community and he chose to focus on two early pioneers and the great Paris tragedy, the fire of 1916." The panels were titled "*Davy Crockett*", "*John Chisum*," "*Paris Fire of 1916*" and "*Reconstruction*."

Rededication ceremony at the Paris Public Library of four oil panels that Bywaters painted for the Library in 1934. Visitors also viewed 47 pieces of his work, (including, *On the Beach at Galveston*, oil and tempera on Masonite; *Old Buidings*, *Leadville*, 1945 oil on Masonite and tempera; *Orchard in the Hills*, nd, oil; *Autumn Still Life*, 1942. oil; *Houses in West Texas*, 1941, oil on Masonite; *Ranch Gate*, 1938, oil on canvas; *Padre and Spanish Soldiers*, 1937, oil on Masonite; *The Nuns*, 1934, oil on Masonite; *Adobe House in Taos*, 1974, oil on Masonite and *Autumn Cotton Fields*, 1973, oil on canvas), loaned by Jerry Bywaters' children. Rededication of the four oil panels Bywaters painted for the Library in 1934. Visitors also viewed 47 pieces of his work. "In the Library" painted in 1941 and donated by the Bywaters Family. Williamson Gerald (Jerry) Bywaters was born in Paris on May 21, 1906. In 1917 the family moved to Dallas. He graduated from SMU in 1927. Studied in Europe, Mexico and New York City where he enrolled in the Art Students League. In 1934 he was commissioned by the government for the Public Works of Art Project to paint four oil panels for the Paris Public Library. His purpose was to "show the history of the community. He chose to focus on two early pioneers and the great Paris tragedy, the fire of 1916." The panels were titled "*Davy Crockett*," "*John Chisum*," "*Paris Fire of 1916*" and "*Reconstruction*." Exhibit from March 7, 1990 to March 11, 1990.

Hill, Dee. "City Council Hears from residents on structure: accepts art from Bywaters at Monday session." *The Paris News* (Paris, Texas), 10 April 1990, Tuesday, p.1. <https://www.newspapers.com/image/13482579/> (accessed January 26, 2019).

The city council...accepted art from Jerry Bywaters at Monday session. Council officially accepted ownership of a painting by Paris native Jerry Bywaters entitled, "In the Public Library," oil" The artwork with an appraised value of \$6,500.00 was given to the city by the artist's' children in honor of their parents.

"Bywaters art dedication, exhibit Sunday." *The Paris News* (Paris, Texas) Saturday, February 24, 1990, p.1. <https://www.newspapers.com/image/7573561> . (accessed February 25, 2019).

Ellis, Frances. "Bywaters art dedication also family reunion time." *The Paris News* (Paris, Texas) Sunday March 4, 1990, p. 8. <https://www.newspapers.com/image/7580247>. (accessed November 11, 2018).

Johnson, Shawn. "Paris honors late artist." *The Echo* (Paris, Texas) Wednesday March 7, 1990, p.1 <https://www.newspapers.com/image/6804472> (accessed November 3, 2018).

Lewis, Beverly. "Bywaters panels record fire." *The Paris News* (Paris, Texas) Thursday, March 21, 1991, p. 9. <https://www.newspapers.com/image/6509607>. (accessed January 17, 2019).

Interview with Bywaters on the oil panels (*Paris Fire, 1916 and Reconstruction*) recounting the Paris fire.

137. Texas Capitol Rotunda, Austin, Texas November 2-15, 1990. Opening. "Texas Post Office Murals of the New Deal."

**Catalogue:** Carraro, Francine; Wyatt McSpadden; Texas Historical Commission. Texas Post Office Murals of the New Deal: a traveling photo exhibit, 1900-1991. No place: no publisher, 1991? 1 sheet (folded) illus.

"Kilgore mural in traveling exhibit." *The Kilgore News Herald* (Kilgore, Texas) Sunday, October 21, 1990, p.6. <https://www.newspapers.com/image/611776057>. (accessed November 27, 2019). Sponsored by the Texas Historical Commission. Traveled to locations throughout the state. Included Jerry Bywaters and Alexandre Hogue's murals of the construction of the Houston Ship Channel and the workers at the ship-docks.

## 1991

138. Archer M. Huntington Art Gallery, Harry Ransom Center Gallery, University of Texas at Austin, April 1991.

“The James A. Michener Collection: Twentieth Century American Painting.”

Michener, James Albert. The James A. Michener Collection: Twentieth Century American Painting. Austin, Texas: The University of Texas at Austin, 1977, 354p.

Jerry Bywaters: *Oil Field Girls*, 1940, oil on canvas.

139. Longview Museum and Arts Center, Longview, Texas, September 7- November 9, 1991.

“Survey of Texas Artists, 1890-1990”

**Catalogue:** Dike, David; Longview Museum and Arts Center. Survey of Texas Artists, 1890-1990. Longview, Texas: Longview Museum and Arts Center, 1991, 10p. illus. One hundred-twenty-five works from eighteen Texas collectors. Includes works from the Dallas Nine.

“Longview Museum shows Texas Artists’ Exhibition.” *Longview News-Journal* (Longview, Texas) Friday September 6, 1991, p.15.

<https://www.newspapers.com/image/217764913>. (accessed March 29, 2018).

Included works from the Dallas Nine, including six works by Jerry Bywaters.

“LMAC Spotlights Lone Star Artists.” *Longview News-Journal* (Longview, Texas) Friday August 30, 1991, p.35. <https://www.newspapers.com/image/220893368>. (accessed March 29, 2019).

## 1992

140. Archer M. Huntington Art Gallery, University of Texas at Austin, September 4-November 1, 1992.

“Prints of the Ft. Worth Circle.”

**Catalogue:** Archer M. Huntington Art Gallery, College of Fine Arts, the University of Texas at Austin. Prints of the Fort Worth Circle, 1940-1960. Austin, Texas: The Gallery, 1992, 45p, illus.

Stephen Pinson wrote in his introductory essay “Regionalism Redux: Fort

Worth's Utopian Experiment in Modernism" 'The example of the Fort Worth Circle, so different from that of the Dallas Nine, is certainly a breed apart from the American Scene of the country's heartland.'

Jerry Bywaters: *Texas Courthouse*, 1938, lithograph, 25/50. Not illustrated.

Szilagyi, Pete. "Exhibition Recalls Abstract Movement." *Austin American-Statesman* (Austin, Texas) Saturday, September 5, 1992, p.112.

<https://www.newspapers.com/image/364099330>. (accessed December 2, 2019).  
Exhibition review.

## 1994

141. Art Museum of South Texas, Fall 1994.

"Texas Regionalist Painters, 1930-1950."

**Catalogue:** Otton, William G.; David Dike; Art Museum of South Texas. Texas Regionalist Painters, 1930-1950. Corpus Christi, Texas: Art Museum of South Texas, 1994, 8p. illus.

William Otten, in his essay, states that the purpose of the show and of the museum, was 'to present and document the rich history of Texas art.' The goal of the museum of South Texas is to be 'a recognized repository and center for the study of art in Texas.'

In a background essay David Dike notes the emergence of the American Scene Movement and the influence of the Public Works Arts Project in 1934. The former influenced regional artists and the latter allowed them to work during the Depression painting murals in public buildings. Notes that Bywaters' *Texas Subdivision*, nd, oil on Masonite, reflected the expansive dreams of Texans and a more hopeful environment.' Notes the change in their artwork in the 1940s, showing a willingness 'to experiment with new ideas...creating a more modernistic style.'

Jerry Bywaters represented with: *Autumn Fields*, 1945, watercolor on paper; *Ranch Gate*, 1938, lithograph; *Texas Courthouse*, 1938, lithograph and *Texas Subdivision*, 1938 oil on Masonite. None illustrated.

142. Museum of the Southwest, Midland, Texas, July 23-August 28, 1994.

"Exhibit of Texas Prints." Sixty-seven lithographs. Included Jerry Bywaters.

"West Texas Renditions." *Texas Monthly* 22 No. 7 (July 1994): 16.

## 1995

143. Museum of Fine Arts, Houston, Texas, October 29-December 31, 1995. "The Texas Collection of the Museum of Fine Arts, Houston: Texas Myths and Realities."

Exhibition files are in the Archives of the Museum of Fine Arts Houston.

Note in the online archives site refers users to Greene, Alison de Lima. Texas: 150 Works from the Collection of the Museum of Fine Arts, Houston. Houston: The Museum of Fine Arts, 2000, 279p.

Ennis, Michael. "We Are the World." *Texas Monthly* 23 #12 (December 1995): 54+. *General OneFile*,

[http://link.galegroup.com/apps/doc/A17831716/ITOF?u=nysl\\_we\\_becpl&sid=ITOF&xid=9948191c](http://link.galegroup.com/apps/doc/A17831716/ITOF?u=nysl_we_becpl&sid=ITOF&xid=9948191c). (accessed February 17, 2018).

Exhibition review. Says that the exhibition shows 'Texas torn between the frontier myths of the past and the global realities of the future.' He makes a distinction between regionalism and internationalism in 'mythical Texas and the real Texas.' Notes that Hogue and the Dallas Nine dominated Texas art until the end of World War II. Also describes the state's 'rural-to-urban' migration after World War II.

## 1997

144. Hamon Arts Library, SMU, May-June 1997.

"Go West Young Men: The Sketching Trips of Jerry Bywaters and Otis Dozier."

Included writings, photographs geologic formations and works of art.

Tyson, Janet. "Jerry Bywaters' art can't match his colorful life." *Fort Worth Star-Telegram* (Fort Worth, Texas) May 20, 1997, p.52; 56.

<https://www.newspapers.com/image/646554134>. (accessed April 25, 2020).

Exhibition review.

145-146. Meadows Museum, SMU, April-June 1997.



“Jerry Bywater: A Force in Texas Art.”

Tyson, Janet. “Jerry Bywaters’ art can’t match his colorful life.” *Fort Worth Star-Telegram* (Fort Worth, Texas) May 20, 1997, p.52.

<https://www.newspapers.com/image/646554134>. (accessed April 25, 2020).

Exhibition review. Mentions *Oil Field Girls*, 1940, oil on board; *On the Ranch*, 1941, oil and tempera on Masonite; *Self-Portrait*, 1935, oil on plywood?; *Sharecropper*, 1937, oil on Masonite; *Sharecropper’s Wife*, 1937, oil on Masonite; *Houses in West Texas, Big Bend*, 1941, oil on Masonite; *Stores, Cuervo, New Mexico*, 1947, ; *Taos Doors and Windows*; *Autumn Cotton Fields*, 1973, oil on canvas.

Tyson, Janet. “Jerry Bywaters: Portrait of a Texas artist.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Friday, April 18, 1997, p.211.

<https://www.newspapers.com/image/646542651>. (accessed April 24, 2020).

Exhibition review. Quotes John Lunsford, curator: “These are the most personal and, in some ways, the finest of Jerry’s works. Mostly small in size, they combine concentrated intensity of viewpoint with poetic feeling, subtle color and delicate touch to produce especially rich and satisfying images.” Includes photo of Bywaters’ *Self-Portrait*, 1935, oil on plywood.

147. Panhandle Plains Historical Museum, Canyon, Texas April-July, 1997.  
“Lone Star Lithographs”

“Southwestern Collection” *The Southwestern Historical Quarterly*, vol. 100, no. 4 (April 1997): 497-508. [www.jstor.org/stable/30241547](http://www.jstor.org/stable/30241547). (accessed

Exhibition review. Show celebrates the revival of lithography in the 1930s.

148. Paris Public Library, Paris, Texas, June-July 1997.  
“Texas Post Office Murals of the New Deal.” Traveling photographic exhibition, including three murals by Jerry Bywaters: *Soil Conservation in Collin County*, 1941, mural (original in the Farmersville Post Office); Two murals titled *The Houston Ship Channel: Contemporary Views*, 1941, mural (originals in Bob Casey Federal Building, Houston).

## 1998

149. Sul Ross State University; Museum of the Big Bend, October 1-November 29, 1998

“Early Texas Art: a Collectors’ Exhibition.”

**Catalogue:** Sul Ross State University, Museum of the Big Bend. Early Texas Art: A Collectors’ Exhibition: Museum of the Big Bend, October 1-November 29, 1998.

Alpine, Texas: Sul Ross State University, Museum of the Big Bend, 1998, 43p. illus.

Includes works from the collections of Larry Boettigheimer, Mary and Bill Cheek, A.C. Cook and family, Charles Peveto, Russell Tether, and Bonnie Wunderlich.

“Texas art showcased Friday.” [Alpine Sul Ross Skyline, Oct 8, 1998, p. 7 \(newspaperarchive.com\)](#) (accessed January 30, 2021).

Included Jerry Bwaters and other members of the Dallas Nine.

## 1998-1999

150. Art Museum of the Southeast, Beaumont, Texas, September 12-December 20. 1998;

The Museum of the Southwest, Midland, Texas, January 14-March 14, 1999;

The El Paso Museum of Art, El Paso, Texas April 8-May 29, 1999;

Austin Museum of Art, Austin, Texas June 26-August 22, 1999;

The Wichita Falls Museum of Art Center, Wichita Falls, Texas, September 4-November 13, 1999.

“Oil Patch Dreams: Images of the Petroleum Industry in American Art”

Jerry Bywaters: *Oil Field Girls*, 1940, oil on canvas; *Oil Rig Workers (Roughnecks)*, 1940, oil on canvas.

**Catalogue:** Carraro, Francine. Oil Patch Dreams: Images of the Petroleum Industry in American Art. Beaumont, Texas: Art Museum of Southeast Texas, 1998, 67p. illus.

“This exhibition presents a broad survey of images produced by American artists who viewed the oil industry through the lenses of their own assessments and expectations.” Essay describes and analyzes these two paintings by Jerry Bywaters. Includes checklist of the exhibition.

## 1999

151. McKinney Avenue Contemporary Gallery, Dallas, Texas, September 18-October 24, 1999.

“In Context: Painting in Dallas, 1889-1945.”

**Catalogue:** Harvey, Eleanor Jones; McKinney Avenue Contemporary Gallery; Texas Art Collectors Organization. In Context: Painting in Dallas, 1889-1945. Dallas, Texas: McKinney Avenue Contemporary, 1999, 1 vol. unpagged, illus.

Harvey, Eleanor Jones. “Painting in Dallas 1899-1945.” *American Art Review* XI #5 (September-October 1999): 150-161.

Exhibition review that gives a history of the development of painting in Dallas. Author begins with Frank Reaugh and Robert J. Onderdonk, the founding of the Dallas Art League, the Dallas Women’s Forum and the development of international exhibitions. Notes the Wildflower exhibitions held from 1927-29, the emergence of Regionalism and the Dallas Nine. Believes that their goal was to be ‘true to the local Texas landscape as distinct from the Southwest’ in general.

Gives the history of the Dallas Art Association and its string of exhibitions. “Between 1889 and 1945 painting in Dallas made its own distinctive contribution to American art.”

## 1999-2000

152. Whitney Museum of Art, New York City, April 23, 1999-January 23, 2000.

“The American Century: Art and Culture 1900-1950,” April 23-August 22, 1999;

“The American Century: Art and Culture 1950-2000, September 26, 1999-January 23, 2000.”

**Catalogue/Book:** Haskell, Barbara. The American Century: Art & Culture, 1900-1950. New York: Whitney Museum of American Art in association with W.W. Norton, 1999, 406p, illus.

A brief section on “Regionalism” Includes illustration of: *Share Cropper*, 1937, oil on Masonite by Jerry Bywaters.

Kissel, Howard. “Framing American Art: Context is Everything in a Whitney Exhibit Surveying the Last 100 Years, Sets Works Amid Artifacts of Their Day.” *Daily News* (New York City) Tuesday April 27, 1999, p.38.

Notes ‘a haunting portrait by Texas painter Jerry Bywaters ’that have never been shown in New York.’ <https://www.newspapers.com/image/479207309>. (accessed March 25, 2019).

Knight, Christopher. "A Big Lesson, a Little Dull." *The Los Angeles Times* (Los Angeles, California), Saturday May 29, 1999, p.1; 80.

<https://www.newspapers.com/image/161092558/?terms=Knight> (accessed August 31, 2017).

Critical review of the exhibition "American Century" at the Whitney Museum of Art. This critic opts for the realism of photographs over paintings.

Zeaman, John. "Frame of reverence: On the Eve of 2000, the Whitney Prepares for the Future With a Show of Respect for the Past." *The Record* (Hackensack, New Jersey) Sunday, April 25, 1999, Main Edition, p.193; 200.

[www.newspapers.com/image/498576576](http://www.newspapers.com/image/498576576). (accessed January 29, 2019).

"Again and Again we see the faces of those whose lives were broken by the Depression: Jerry Bywaters' dour sharecropper in front of his dying cornfield."

Klssel, Howard. "Framing American Art/Context is Everything, as a Whitney Exhibit Surveying the Last 100 Years Sets Works amid Artifacts of Their Day." *New York Daily News* April 27, 1999, p.38.

<https://www.newspapers.com/image/479207309>. (accessed November 11, 2019).

## 2001

153. Museum of Fine Arts, Houston, September 23, 2000-March 11, 2001.  
"Crossing State Lines: Texas Art From the Museum of Fine Arts Houston.

**Book:** Greene, Alison de Lima. Texas: 150 works from the Museum of Fine Arts, Houston. Houston, Texas: Museum of Fine Arts, Houston; New York: distributed by H.N. Abrams, 2000, 279p. illus.

Jerry Bywaters: #8: *Bone Yard*, 1938, lithograph.

De Lima Greene, Alison. "A Sense of Place: Early Texas Artists Offer a Complex Portrait of the Lone Star landscape." 30 No.5 *Southwest Art* (October 2000): 152-154.

Excerpt from the catalogue for the show *Crossing State Lines: Texas Art From the Museum of Fine Arts Houston*, September 23, 2000 --March 11, 2001.

## 2002

154. Blanton Museum of Art, University of Texas, Austin, October-December 2002.

"Routes Toward Modernism: American Painting, 1870-1950."

Jerry Bywaters: *Oil Field Girls*, 1940, oil on canvas.

Van Ryzin, Jeanne Claire. "3 Reasons to Look Forward to the New Blanton." *Austin American-Statesman* (Austin, Texas) Thursday, October 3, 2002, p. 107. <https://www.newspapers.com/image/357243583>. (accessed December 4, 2019).

Exhibition review. "It's a veritable textbook of an exhibit that shows what happened in American Painting during a turbulent period of change...in the case of Jerry Bywaters, social realism. His *Oil Field Girls* is one of the Blanton's most popular images." Includes b & w photo of *Oil Field Girls*, 1940, oil on canvas.

### 2002-2003

155. San Angelo Museum of Fine Art, January 12-March 31, 2002;  
Panhandle-Plains Historical Museum, Canyon, Texas, September 21, 2002-  
February 17, 2003.

Sul Ross State University, Alpine, Texas, September 2003.

El Paso International Museum of Art, El Paso, Texas;

Art Museum of South Texas, Corpus Christi, Texas;

International Museum of Art and Science, McAllen, Texas;

Irving Art Center, Irving, Texas;

Tyler Museum of Art, Tyler, Texas.

"Eyes of Texas: the Lone Star State as Seen by Her Artists."

Exhibition from the Collection of Bill and Mary Cheek.

**Catalogue:** Grauer, Michael R. *The Eyes of Texas: the Lone Star State as Seen by Her Artists*. San Angelo, Texas: San Angelo Museum of Fine Art, 2001, 36p. illus.

Exhibition of works from the Bill and Mary Cheek collection of early Texas art.

Jerry Bywaters: *The Cat*, 1927, crayon on paper.

"The Eyes of Texas: the Lone Star State as Seen by Her Artists."

<http://www.tfaoi.com/aa/3aa/3aa372.htm> Exhibition review. (accessed October 8, 2020).

### 2003

156. Dallas Museum of Art, February 16-May 11, 2003.  
"Progressive Texas: Art at the Texas Centennial of 1936."

Included Bywaters' *On the Ranch*, 1941, oil and tempera on Masonite; *Self Portrait*, 1935, oil on plywood. Although *On the Ranch*, 1941, oil and tempera on Masonite, clearly was not in the 1936 show, perhaps the curators included it because it illustrated the revolutionary art of the Dallas Nine.

<https://dma.org/art/exhibition-archive/progressive-texas-art-texas-centennial-1936> Includes artists from the Dallas Nine.

Heinkel-Wolfe, Peggy. "Missing Colors: Economic segregation in the art world has meant that many landmark works by black artists have been lost." *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, April 13, 2003, p.79.

<https://www.newspapers.com/image/646905460>. (accessed April 25, 2020).

Notes that the show 'celebrates the rise of a group of experimental painters from the 1920s to the 1940s.' Heinkel-Wolfe laments that in 1936, the art of African-American artists was hung in a separate venue: the Hall of Negro Life. The paintings of James C. Thibodeaux that he sent from New York City for the 1936 show were lost as of the writing of her article and could not be included in the 2003 show. Also notes that 'many works exhibited in "Progressive Texas" were not part of the original centennial display in 1936. This would explain the inclusion of Bywaters' *On the Ranch*, 1941, oil and tempera on Masonite. The museum did not assemble a reconstruction but rather 'an exhibit from its Dallas Nine collection instead.'

Marton, Andrew. "Art history: Dallas exhibit revisits the 1930s, when Texas artists were experimenting with abandon." *Fort Worth Star-Telegram* (Fort Worth, Texas) February 14, 2003, p.132.

<https://www.newspapers.com/image/646371171>. (accessed April 25, 2020).

Retrospective look at the Texas Centennial Exhibition at the Dallas Museum of Art in 1936, commemorated by the museum with the exhibition "Progressive Texas: Art at the Texas Centennial of 1936." Notes the participation by artists from the Dallas Nine in the earlier exhibition. Photo of *Self-Portrait*, 1935, oil on plywood by Jerry Bywaters.

## **2003-2004**

157. Panhandle-Plains Historical Museum, Canyon, Texas, June 21-October 5, 2003;

Tyler Museum of Art, Tyler, Texas, October 16, 2003-January 18, 2004.

"Neighbors: Texas Artists in New Mexico"

**Catalogue:** Grauer, Michael R.; Tyler Museum of Art. Neighbors: Texas Artists in New Mexico: October 16, 2003-January 18, 2004. Tyler, Texas: Tyler Museum of Art, 2003, 4 pages.

Jerry Bywaters: *Chama Country, New Mexico*, 1949, pastel; *Near Abiquiu*, 1968, watercolor on paper.

Grauer, Michael R. "Neighbors: Texas Artists in New Mexico." *American Art Review* XV No. 4 (July-August 2003): 118-127.

Exhibition review of show at the Panhandle-Plains Historical Museum (Canyon, Texas) from June 21-October 5, 2003 and the Tyler Museum of Art (Tyler, Texas) from October 16, 2003-January 18 2004. Color illustrations of *Chama Country, New Mexico*, 1949, pastel; *Near Abiquiu*, 1968, watercolor on paper.

## 2003-2005

158. Georgia Museum of Art, Athens, Georgia, and the Mobile Museum of Art, October 17, 2003-November 27, 2005.

Mobile Museum of Art in Mobile, Alabama, October 17, 2003-January 11, 2004; Samuel P. Harn Museum of Art, Gainesville, Florida, February 24-May 2, 2004; Frist Center for the Visual Arts, Nashville, Tennessee: June 6-September 5, 2004; Lowe Art Museum, Coral Gables, Florida: November 27, 2004-January 23, 2005; Telfair Academy of Arts and Sciences, Savannah, Georgia: May 3-July 24, 2005; "Coming Home: American Paintings 1930-1950, From the Schoen Collection."

**Catalogue:** Schoen, Jason; Erika Lee Doss; Mobile Museum of Art (Mobile, Ala.); Georgia Museum of Art. (Athens (Georgia). Coming Home: American Paintings 1930-1950, From the Schoen Collection. Athens, Georgia: The Museum, 2003, 339p, illus.

Jerry Bywaters: *Texas Subdivision*, 1938, oil on Masonsite.

Includes bibliography and essay by Erika Doss.

<http://www.tfaoi.com/aa/5aa/5aa328.htm> (October 8, 2020).

## 2004-2005

159. Fort Worth Community Arts Center, February 14-March 26, 2005. "Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960."

**Catalogue:** Thistlethwaite, Mark Edward; Center for the Advancement and Study of Early Texas Art; Collectors of Fort Worth Art; Texas Art Collectors Organization; Fort Worth Community Arts Center. Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960. College Station, Texas: CASETA, 2005, 52p, illus.

Jerry Bywaters: *On the Beach at Galveston*, ca 1941, oil and tempera on canvas. Includes a brief biographical sketch of each artist.

Godfrey, M. "Lone Star Legacy: Texas Artists of the Early 20<sup>th</sup> Century." *Southwest Art Magazine* [Lone Star Legacy | Texas Artists of the Early 20th Century - Southwest Art Magazine](#) (accessed January 24, 2021). Recounts the author's experiences curating the show "Celebrating Early Texas Art." Also gives biographical sketches of the artists in the show.

Gangelhoff, Bonnie. "Texas Pride: Ray and Heather Washburne's Collection Displays Their Passion for Lone Star Regionalists." *Southwest Art* 34#5 (October 2004):166-171.

Reviews the art collection of Ray and Heather Washburne: Texas Regionalists of the early twentieth century. Collection included Jerry Bywaters. Article also reviews ongoing exhibitions: The Eyes of Texas (68 pieces); Otis Dozier: A Centennial Celebration at the McKinney Avenue Contemporary; Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960 at the Fort Worth Community Arts Center and Texas Vision: the Barrett Collection: the Art of Texas and Switzerland at the Meadows Museum.

160. Meadows Museum, Dallas, Texas, November 21, 2004-January 30, 2005. "Texas Vision: the Barrett Collection: the Art of Texas and Switzerland."

**Catalogue:** Pillsbury, Edmund P. and Richard R. Brettell. Texas Vision: the Barrett Collection: the Art of Texas and Switzerland. Dallas: Meadows Museum; Southern Methodist University Press, 2004, vii, 192p. illus.

Jerry Bywaters: *Ranch Gate*, 1938, gouache, pastel on board (color illus. Fig #45); *Rainy Day in the Plains*, 1940, gouache, pastel on board (color illus. #46); *Near Taos*, 1941, gouache, pastel on board.

Part One: Texas Art. Essay: "The Texas Vision: Through the Looking Glass of History," by Michael Ennis. Discusses Lone Star Regionalism, The Dallas Nine and Their Circle. Discusses the influence of Mexican murals on Alexander Hogue and Jerry Bywaters; discusses Lone Star Regionalism and the Dallas Nine.



## 2007-2008

161. Dallas Museum of Art, Dallas, Texas, May 27-November 18, 2007.  
“Lone Star Legacy: The Barrett Collection of Early Texas Art.”  
Jerry Bywaters represented by three pastels.  
Sheerin, Kate. “Lone Star Legacy: The Barrett Collection of Early Texas Art.”  
<https://glasstire.com/2007/08/14/lone-star-legacy-the-barrett-collection-of-early-texas-art/> (accessed January 21, 2021). Exhibition review.  
Gangelhoff, Bonnie. “Texas Pride: Ray and Heather Washburne’s Collection Displays Their Passion for Lone Star Regionalists.” *Southwest Art* 34 No. 5 (October 2004):166-171.  
Reviews the art collection of Ray and Heather Washburne: Texas Regionalists of the early twentieth century. Collection included Jerry Bywaters. Article also reviews ongoing exhibitions: “The Eyes of Texas” (68 pieces); “Otis Dozier: A Centennial Celebration” at the McKinney Avenue Contemporary; “Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960” at the Fort Worth Community Arts Center and “Texas Vision: the Barrett Collection: the Art of Texas and Switzerland” at the Meadows Museum.  
Robinson, Gaile. “Family jewels: top treasures from two private collections debut in their very public new home, the Dallas Museum of Art. *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday June 3, 2007, p. A5  
<https://www.newspapers.com/image/653298239>. (accessed February 3, 2021).
162. Meadows Museum of Art, Southern Methodist University, Dallas, Texas, November 30, 2007-February 24, 2008.  
“Jerry Bywaters: Interpreter of the Southwest.”  
<https://meadowsmuseumdallas.org/exhibitions/past/past-exhibitions-jerry-bywaters/> (accessed October 21, 2020).  
**Book:** Ratcliffe, Sam DeShong, ed. Jerry Bywaters, Interpreter of the Southwest, 1<sup>st</sup> ed. College Station: Texas A & M University Press, 2007, xiv, 105p. illus.  
*Joe and Betty Moore Texas Art Series, Volume no. 15, xiv, 105.* Published in conjunction with the exhibition of the same name. Introduction by Mark Rogl:

“Regional Art, Texas, and the Dallas Nine;” Sam Ratcliffe: “The Jerry Bywaters Collection on Art of the Southwest: An Intellectual Biography in 3-;”  
John Lunsford: “Jerry Bywaters, Museum Director: A Personal Remembrance;”  
Francine Carrero: “First and Foremost an Artist: A Retrospective.”

Carrero, Francine. “Jerry Bywaters: Interpreter of the Southwest”. Book review. *American Art Review* vol. 20, #1 (January-February 2008): 118-123.

Exhibition review. The article encapsulates Bywaters’ career and accomplishments. Author notes that the show is the first retrospective by Bywaters’ work in thirty years. His output included portraits, landscapes and genre scenes. ‘The emphasis on people in his early work gave way to depictions of everyman.’ Notes that *On the Ranch* was done in many mediums including conte crayon (for a study), lithograph and oil and tempera. An endnote states that the article was “Adapted from Francine Carrero’s essay ‘First and Foremost an Artist: A Retrospective’ in the exhibition catalogue.

Color illustrations of *West Texas Railroad Station (Hovey)*, 1934, oil on Masonite; *Oil Field Girls*, 1940, oil on board; *Houses in West Texas, Big Bend*, 1941, oil on Masonite; *Where the Mountains Meet the Plains*, 1939, oil on Masonite; *Oil Rig Workers*, 1940, oil on canvas; *On the Ranch*, 1941, oil on tempera on Masonite; *Mexican Women*, 1933, oil on canvas; *Century Plant, Big Bend*, 1939, oil on Masonite; *In the Chair Car*, 1934, oil on Masonite; *Divide, CO*, 1946, watercolor on paper; *Self-Portrait*, 1935, oil on Masonite; *City Suburb at Dusk*, 1978, oil on Masonite.

Champion, Peg. “Painting Texas.” *Texas Coop Power* (November 2007).  
<https://www.texascoopower.com/texas-stories/life-arts/painting-texas>

Exhibition announcement.

Vaughn, Reese. “Books at the Crossroads: Jerry Bywaters: Interpreter of the Southwest.” *Victoria Advocate* (Victoria, Texas), Wednesday, January 9, 2008, p.32 <https://www.newspapers.com/image/435674618>. (accessed November 11, 2018).

Book review. “The strength of the book lies not in its text, however, but in the 42 pictures Bywaters painted, from the serious self-portrait to the colorful Victorians slanted down a hill in *Old Buildings, Leadville*.” (1946, lithograph).

Robinson, Gaile. “Career Chameleon: Two Meadows exhibits shine light on Jerry Bywaters’ ever-changing style.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, December 23, 2007, p.26.

<https://www.newspapers.com/image/649008869>. (accessed April 24, 2020).

Exhibition review. Color photo of *Ranch Near Tucumcari*, 1946, watercolor on paper.

## 2008-2009

163. Georgia Museum of Art, Athens, Georgia, December 19, 2008-March 22, 2009.

“The American Scene on Paper: Prints and Drawings from the Schoen Collection.”

**Catalogue:** Katz, Harry; Georgia Museum of Art. The American Scene on Paper: Prints and Drawings from the Schoen Collection. Athens, Georgia: Georgia Museum of Art, University of Georgia, 2008, 348p, illus.

Jerry Bywaters: *On the Ranch*, 1941, lithograph. Biographical essay on p.51 by Paul Manoguerra. Analysis of *On the Ranch*, 1941, lithograph: “A memento mori, serving as a reminder of the passage of time and the transient nature of life and history.”

Issued in conjunction with the exhibition.

Gruber, J. Richard. “Book Review: The American Scene on Paper: Prints and Drawings from the Schoen Collection.” *The Journal of Southern History* 77 No. 1 (February 2011): 203-205. <http://www.jstor.org/stable/27919447>. (accessed February 23, 2018).

Notes that this exhibition catalogue serves as a ‘companion to Coming Home: American Paintings, 1930-1950, from the Schoen Collection (Georgia Museum of Art, 2003).’

Gruber writes that this book surveys advances in printmaking during the 1930s and 1940s.

Smith, Nick. “Visual Arts Review: Prints and Drawings from the Schoen Collection, Then is Now: The Gibbs Looks at Depression-era America.”

Exhibition review. <https://www.charlestoncitypaper.com/charleston/visual-arts-review-the-american-scene-on-paper-prints-and-drawings-from-the-schoen-collection/Content?oid=1133677> (accessed April 1, 2018).

Symmes, Marilyn. “Prints from the American Scene.” *Print Quarterly* 27, No.3 (September 2010): 334-338. <https://www.jstor.org/stable/43746991>. (accessed April 27, 2018).

Review of the exhibition catalogue by Harry Katz, William Underwood, Paul Eiland Manoguerra, Carol Nathanson and Lynn Barstis Williams et al. accompanying the show “The American Scene on Paper: Prints and Drawings from

the Schoen Collection.” At the Gibbs Museum of Art, Charleston, S.C.; Columbus Museum of Art, Columbus, Ohio and the Georgia Museum of Art, Athens, Georgia). “The main contribution of the catalogue is that it offers hard-to-find information and first-rate illustrations of rarely seen prints by more than 60 artists who are almost unknown beyond the places where they lived and worked.”

Georgia Museum of Art. Press Room. “Prints and Drawings from the Schoen Collection on View at Gibbs Museum of Art, Charleston, S.C.”

Exhibition review. <http://georgiamuseum.org/about/pressroom-item/the-american-scene-on-paper-prints-and-drawings-from-the-schoen-collection/annualreports> (accessed April 1, 2018).

## 2009

164. Blanton Museum of Art, Blanton, Texas. July 18-November 15, 2009  
“Jerry Bywaters: Lone Star Printmaker,”

<https://blantonmuseum.org/exhibition/jerry-bywaters-lone-star-printmaker>

**Book:** Niewyk, Ellen Buie. Jerry Bywaters, Lone Star Printmaker: a Study of His Print Notebook, with a Catalogue of the Prints and Checklist of his Illustrations and Ephemeral Works. 1<sup>st</sup> ed. Dallas, Texas: Southern Methodist University Press, 2007, xx, 185p.

Includes index and bibliography of archival collections and museums, interviews, articles, books and exhibition catalogues, newspapers and periodicals, online sources and private collections.

Thirty-nine prints (1935-1948) from the Jerry Bywaters Collection on Art of the Southwest with title, date, medium, size, edition and notes. Appendix A: *Bywaters' Illustrations and Ephemeral Works*: Juan Oso by J. Frank Dobie, With Milam and Fannin by Herman Ehrenberg; Tell Us About Texas by Mrs. Grover C. Johnson; Early Times in Texas by John C. Duval; Tales of the Mustang and Frontier Tales of the White Mustang by J. Frank Dobie; Naturalists of the Frontier by Samuel Wood Geiser; Big Spring: The Casual Biography of a Prairie Town by Shine Philips; The Southwest Review 23 No.3 (April 1938); Where the Antelope Play: a Comedy in Three Acts by John William Rogers. Appendix B: Magazine illustrations; The Saturday Review of Literature, May 16, 1942; Hollands, 1931 and May 16, 1934; Appendix D: Print Illustrations, Studies and Linoleum blocks; Appendix D: Sample Designs and Colophons for Southern Methodist University. Also chapters on his Print Notebook, Early Art Years, the Lone Star Printmakers and the First Texas Print Exhibition.

“Jerry Bywaters: Lone Star Printmaker.” *American Art Review* vol. 20 No.1 (January-February 2008):124-125.

Biographical sketch of Jerry Bywaters and his work in printmaking, putting it in a context of other printmaking groups that sprang up around the country. Notes that Bywaters often used the same object for his prints and other works of art. As he began working as an administrator, he had less time for printmaking. Notes that the prints of the Lone Star Printmakers, whose work was interrupted by World War II, never regrouped after the war. They were seedbed for the development of Southwest Regionalism.

Black-and-white illustrations of *In the Big Bend* (*In the Big Bend, Texas; In the Big Bend—Texas; Maguey Plant*), 1939, lithograph; *Gargantua* (*Gargantua and Pantagruel*), 1935, transfer lithograph, his first lithograph. *Big Bend Country*, 1943, lithograph; *Mountains Meet the Plains* (*Where the Mountain Meet the Plains; or The Mountains*), 1940, lithograph.

Editorial staff. “Jerry Bywaters at the Blanton Museum of Art.” *The Magazine Antiques* (August 20, 2009). <https://www.themagazineantiques.com/?s=Bywaters> (accessed December 23, 2020). Exhibition review. Includes biographical sketch.

Van Ryzin, Jeanne Claire. “Artist Defined Images of Texas.” *Austin American Statesman*, (Austin, Texas) Thursday, August 6, 2009, p.27. <https://www.newspapers.com/image/378442348>. (accessed November 11, 2018).

Exhibition review. Thirty-nine prints from 1935-1948 as well as source photographs and archival material. Black-and-white illustrations of *Train Station*, (*West Texas Rail Road Station (Hovey)*), 1934, lithograph; *Cactus* (*Maguey Plant*), lithograph; *Paint Colt*, 1937, color wood block print. The exhibition ‘shows the outcome of Bywaters’ efforts to produce multiple copies of his work so the Texas regionalist aesthetic could spread far and wide.’

Robinson, Gaile. “Career Chameleon: Two Meadows exhibits shine light on Jerry Bywaters’ ever-changing style.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, December 23, 2007, p.Z6.

<https://www.newspapers.com/image/649008869>. (accessed April 24, 2020). Exhibition review. Color photo of *Ranch Near Tucumcari*, 1046, watercolor on paper.

165. Panhandle-Plains Historical Museum, Foran Galleries, April 11-June 14, 2009.

“Lone Star Still Lives.”

**Catalogue:** Panhandle-Plains Historical Museum. Lone Star Still Lifes: Panhandle-Plains Historical Museum, Canyon, Texas, April 11-June 14, 2009. Canyon, Texas: Panhandle-Plains Historical Museum, 2009, 63p, illus.

Jerry Bywaters: *Tulip*, 1932, oil on canvas

Brown, Laurie Ezzell. "Arts Briefs: Lone Star Still Lifes at Canyon museum." *The Canadian Record* (Canadian, Texas), Vol. 119, No. 15, Ed 1 Thursday, April 9, 2009, newspaper, April 9, 2009;

(<https://texashistory.unt.edu/ark:/67531/metaph252745/>: assessed July 3, 2017), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu)

166. Wichita Falls Museum of Art, Midwestern State University, Wichita Falls, Texas, January 16-March 14, 2009;

"Works of Painter Jerry Bywaters to be on Exhibit at Wichita Falls Museum of Art at Midwestern State University" *Proquest*

## 2010

167. The Oakcliff Society of Fine Arts, Turner House, Dallas, Texas, July 2010. "The Dallas Nine and Their Circle: Texas Art of the 1930s."

Includes Jerry Bywaters.

[Turner House celebrates the "Dallas Nine" Saturday - Oak Cliff \(advocatemag.com\)](http://turnerhousecelebrates.com/) (accessed February 22, 2021).

## 2012

168. Blanton Museum of Art, Blanton, Texas. January 14-September 23, 2012. "Go West! Representations of the American Frontier."

<https://blantonmuseum.la.utexas.edu/exhibition/go-west-representations-of-the-american-frontier/> (accessed October 21, 2020).

Included paintings by Jerry Bywaters. Exhibit about the American West from Blanton's celebrated C.R. Smith Collection of Art of the American West.

"Go West! Representations of the American Frontier." *Austin American-Statesman* (Austin, Texas) Sunday, January 8, 2012, p.F2.

<https://www.newspapers.com/image/434975370>. (accessed December 6, 2019).

“Go West! Representations of the American Frontier, January 14-September 23, 2012.”

<http://tfaoi.org/aa/10aa/10aa57.htm#:~:text=Go%20West!%20is%20organized%20thematically,ideas%20of%20Manifest%20Destiny%2C%20the> (accessed October 21, 2020).

Kantrowitz, Jonathan. “Art History News: Go West! Representations of the American Frontier.” <https://arthistorynewsreport.blogspot.com/2012/04/go-west-representations-of-american.html?m=0https://arthistorynewsreport.blogspot.com/2012/04/go-west-representations-of-american.html?m=0> (accessed October 21, 2020).

[Go West! Representations of the American Frontier - Austin's Blanton Museum of Art](#) Announcement of the show. (accessed January 6, 2021).

Schraeder, Jordan. “Blanton Conquers the West.” <https://alcalde.texasexes.org/2012/01/blanton-conquers-the-west/> (accessed October 21, 2020).

169. Meadows Museum, Dallas, Texas, June 3-August 19, 2012.

“The Collection of Calloway and Jerry Bywaters Cochran in Honor of a Lone Star Legend.” Forty-nine works, many highlighting his travels to France, Spain and Mexico.

<https://meadowsmuseumdallas.org/exhibitions/past/past-exhibitions-calloway-bywater-collection/>

<https://museumpublicity.com/2012/07/12/meadows-museum-presents-the-collection-of-calloway-and-jerry-bywaters-cochran-in-honor-of-a-lone-star-legend/>

<https://glasstire.com/events/2012/06/02/the-collection-of-calloway-and-jerry-bywaters-cochran-in-honor-of-a-lone-star-legend/>

<https://www.smu.edu/News/2012/meadows-exhibit-30may2012> (accessed October 13, 2020).

*Sharecropper's Wife*, 1937, oil on canvas; *Navajo Man*, 1941, lithograph; *Taos Mountains*, 1940, oil on board; *Indian head*, ca. 1940. *Three-color linoleum block print*; *Self-portrait sketch*, 1927, oil on canvas; *San Millan Iglesia Segovia, Spain*, 1929, oil on canvas; *Where the Mountains Meet the Plains*, 1939, oil on Masonite; *Mexican Mother*, 1936, lithograph.

“Gift of Texas art presented to Meadows Museum.”

<https://www.smu.edu/News/2011/jerry-bywaters-gift-to-museum-21dec2011>.

(accessed January 6, 2021).

News article on the gift from Jerry Bywaters Cochran, included forty-nine works by artist Jerry Bywaters.

## 2013

170. The Grace Museum, Abilene, Texas, May 2-August 15, 2013.

“Works on Paper from the Permanent Collection.” Included Jerry Bywaters. [MutualArt.com - The Web's Largest Art Information Service](http://MutualArt.com). (accessed June 22, 2021).

## 2013-2014

171. Amon Carter Museum of American Art, Fort Worth, Texas, April 30, 2013-April 20, 2014.

“Texas Regionalism.”

*Century Plant, Big Bend*, 1939, oil on Masonite.

Stranahan, Casey. “Naturally Texas.” *Arts and Culture: Texas* (June 1, 2013). [Naturally Texas \(artsandculturetx.com\)](http://NaturallyTexas(artsandculturetx.com)) (accessed April 18, 2021).

Exhibition review. Color photo of *Century Plant, Big Bend*, 1939, oil on panel. Author also critiques *In the Chair Chair Car*, 1934, oil on Masonite.

## 2015

172. The Grace Museum, Abilene, Texas, May 28-October 24, 2015.

“Texas Modernists: Seymour Fogel: On the Wall and Beyond. The Abstract Impulse.”

Jerry Bywaters: *Taos Mountains*, 1970, watercolor.

**Catalogue:** Deaton, Judy; Katie Robinson Edwards; Grace Museum. Texas Modernists. Seymour Fogel: on the Wall and Beyond. The Abstract Impulse. Abilene, Texas: The Grace Museum, 2015, 59p, illus.

<https://www.thegracemuseum.org/exhibitions-list/2015/5/28/seymour-fogel-on-the-wall-and-beyond> (accessed March 5, 2019).



## 2016-2017

173. Grace Museum, Abilene, Texas, September 24, 2016-March 11, 2017  
“Spanish Texas: Legend and Legacy.”

Jerry Bywaters: *Mexican Mother*, 1936, lithograph

[Spanish Conquistadors and Mexican Vaqueros Left an Indelible Stamp on the Lone Star State. — The Grace Museum](#) (accessed February 9, 2021).

[The Grace Museum explores “Spanish Texas” in its latest exhibit — The Grace Museum](#) (accessed February 9, 2021).

## 2017-2018

174. National Portrait Gallery, Washington, D.C. November 3, 2017-September 3, 2018.

“The Sweat of Their Face: Portraying American Workers.”

**Catalogue:** Ward, David C. [The Sweat of Their Face: Portraying American Workers](#). Washington, D.C.: Smithsonian Books in association with the National Portrait Gallery, 2017, 223p illus.

Jerry Bywaters: #37: *Share Cropper*, 1937, oil on Masonite. Notes give a biographical and artistic explanation of Bywaters’ painting. Foreword by Kim Sajet, Director of the National Portrait Gallery; Introduction by David C. Ward. The show ‘seeks to illuminate the intersection of the history of fine art portraiture in America with the subject of the laboring body.’

## 2019

175. The Grace Museum, Abilene, Texas, April 20-August 10, 2019.  
“Gifts From the Collectors Circle.”

“Featured works of art purchased and conserved by” the Collectors Circle.

Jerry Bywaters: *Mexican Mother*, 1936, lithograph. [Spanish Conquistadors and Mexican Vaqueros in the Lone Star State – Brewminate](#) (accessed February 22, 2021).

176. The Witte Museum of Art, San Antonio, Texas, May 4-August 25, 2019.  
“The Art of Texas: 250 Years.”

**Book:** Tyler, Ron and The Center for Texas Studies at TCU. [The Art of Texas: 250 Years](#). Fort Worth, Texas: TCU Press, 2019, ix, 446p. illus.

Jerry Bywaters: *Big Bend Country*, 1943, lithograph; *Century Plant*, Big Bend, 1939, oil on panel; *In the Chair Car*, 1934, oil on Masonite; *Oil Field Girls*, 1940, oil on board; *On the Ranch* 1941, oil and tempera on Masonite; *Texas Subdivision*, 1938, oil on Masonite; *Tree of Texas Painting*, ca. 1943, pencil on paper; *Where the Mountains Meet the Plains*, 1939, oil on Masonite.

Fowler, Gene. “The Whole Enchilada: 250 Years of Texas Art at the Witte Museum.” *Glasstire* (Texas visual art). <https://glasstire.com/2019/08/23/the-whole-enchilada-250-years-of-texas-art-at-the-witte-museum/> (accessed January 6, 2020). Exhibition review.

## 2020

177. Valley House Gallery & Sculpture Garden, Dallas, Texas, August 29-October 31, 2020.

“On Being Human.”

Jerry Bywaters: *Ranch Hand and Pony*, 1944, lithograph.  
<https://www.valleyhouse.com/thumbnails.asp?mode=page&idx=245> (accessed September 25, 2020).  
<https://www.artsy.net/artwork/jerry-bywaters-ranch-hand-and-pony> (accessed September 25, 2020).

## 2021

178. Meadows Museum, Southern Methodist University, Dallas, Texas, March 14-June 20, 2021.

“Fossils to Film: The Best of SMU’s Collections.”

Included Jerry Bywaters

## Journal Articles

179. Acheson, Sam. "We Are Besieged." *Southwest Review* 27 No.1 (Autumn 1941): 1-95.

A play depicting the Battle of the Alamo in 1836.

<https://www.jstor.org/stable/43462688>. (accessed November 8, 2020).

Black-and-white Illustration of the set design by Jerry Bywaters: *Court Yard of the Alamo*. <https://www.jstor.org/stable/43462687>. (accessed November 6, 2020).

180. "All America represented in New York's First National Show." *Art Digest* 10 (June 1936): 34-35.

Exhibition review of the First National Exhibition of American Art in the International Building of Rockefeller Center. Over 700 works of art shown. The state exhibits were chosen by state committees "California and Southwest painters still find subject matter among the sage bushes, adobe houses and horseback riders."

181. "An Artist Portrays North Texas Oil." *The Humble Way* 5 No. 3 (September-October 1949): 13-16.

Jerry Bywaters painted a series of watercolors for this issue: Cover: *Power and Wheat*, 1949, watercolor; *Schulz-Serrien Lease*, 1949, watercolor; 2-page color illustration of *Spudder in the Panhandle*, 1949, watercolor on paper laid on board; *Jackknife on Bateman Ranch*, 1949, watercolor. All color illustrations. Black-and-white photo of Jerry Bywaters on the Bateman lease, King County in central West Texas.

182. "Art of Americas: A Texas Event." *Art News* 35 (September 18, 1937): 15.

Exhibition review of the "Greater Texas and Pan American Exposition" at the Dallas Museum of Fine Arts.

183. "Art of Texas Presents an Epitome of Aesthetics of the Modern Age." *Art Digest* 10 (June 1, 1936): 14.

Extensive review of the opening of the new Dallas Museum and the Texas Centennial Exhibition. Notes that the Dallas exhibition reveals the significance of the Southwest and the 'decentralization' of art.

The Dallas Nine are 'artists who concern themselves with experimentation rather than pictorial illustration.' Black-and-white illustration of *In the Chair Car*, 1934, oil on Masonite, by Jerry Bywaters.

184. "Art Preview for U.S.A." *Look Magazine* (November 17, 1953): 88-93.

Preview of upcoming art shows around the country. Includes photo of Jerry Bywaters with three works from the special exhibits at the Dallas Museum of Fine Arts: *Navajo Blanket* by Otis Dozier; Charles Umlauf's *Mother and Child* and Rufino Tamayo's mural *El Hombre*, 1953, vinyl with pigment on panel. Black-and-white photo.

185. Bearden, Ed. "Texas Prints in New Series: 12 From Texas: A Portfolio of Lithographs." *Southwest Review* 37 No.3 (Summer 1952): 257-258.

<https://www.jstor.org/stable/43463804> . (accessed November 2, 2018).

Notes that some of the leading artists are represented in the portfolio. Most of the subjects are landscapes reproduced by photo-mechanical offset lithography, faithful to the original work. The portfolio was edited and designed by Jerry Bywaters who wrote a brief foreword.

186. Boswell, Peyton. "Some Comments on the News of Art." *Art Digest* 10 (June 1, 1936): 7.

Under the section "Texas and Dallas." Notes the Dallas Museum of Art and the Texas Centennial were calculated to open the eyes of art lovers to regional development. America, now in midcentury, is experiencing one of the most expressive and glorious periods of art that our nation has ever known. Boswell wishes to express his gratitude for the cooperation he has had from Texans, writers, artists and everyone who collaborated on a worthwhile effort.

187. Bourne, Ashley. "'Plenty of Signs and Wonders to Make a Landscape' : Space, Place, and Identity in Cormac McCarthy's Border Trilogy." *Western American Literature* 44 No.2 (Summer 2009): 108-125.

<https://www.jstor.org/stable/43022719>. (accessed November 5, 2020).

Jerry Bywaters : *Boneyard*, 1938, lithograph, b & w illustration.

188. Boyd, Robert. "[Will Cheap Oil Kill the Houston Art Scene? "](#) | [Glasstire](#) (accessed January 21, 2021). Color illustration: *Oil Field Girls*, 1940, oil on canvas.

189. Brian, Doris. "U.S. Art at the Fair: Democratic Selection and Standardized Result." *Art News* 37 (May 6, 1939): 10.

Exhibition review of "American Art Today" at the New York World's Fair. Author writes that the intention is not to show the best, but the most characteristic art. The exhibition consisted of 550 paintings, 250 sculptures and 400 works of graphic art. Black-and-white illustration of *Election Day in West Texas*, 1938, lithograph by Jerry Bywaters.

"In general, confronted by such a desert of mediocrity in which the few oases are usually insufficiently equipped, the spectator may be led to some conclusions about the inability of the American soil to nourish art worthy of the name...But the observations would not be altogether warranted. The desire to be such has led to unintentional condemnation. After all it is by the best, not by the average production than an epoch should be judged."

190. C. "Review : Texas Classic: Early Times in Texas by John C. Duval, Mabel Major, Rebecca W. Smith and Jerry Bywaters." *Southwest Review* 22 No. 2 (January 1937): 211-212. <https://www.jstor.org/stable/43462329> . (accessed November 3, 2018). (accessed November 3, 2018).

Review of Early Times in Texas by John C. Duval. Edited by Mabel Major and Rebecca W. Smith. Illustrated by Jerry Bywaters. Revision of book first published in 1892. Notes the Bywaters illustrations and says they 'provide a visual annotation quite as careful as the editors' written one.'

191. Cahill, Holger. "American Art Today." *Parnassus* 11 No.5 (May 1939): 14-15; 35-37. <https://www.jstor.org/stable/771699>. (accessed April 3, 2019).

Exhibition review of the "American Art Today" show at the New York World's Fair. Cahill discusses 'Regionalism' and the work done in the various sections of the country and the possible effects of this diffusion. Excerpted from the catalogue "American Art Today." May 1939.

192. Carraro, Francine. "Jerry Bywaters: Canvassing Icons of the Texas Landscape." *Texas Humanist* (January-February 1985): 38-40.

Article gives an overview of Jerry Bywaters' career encompassing museum directorships, teaching assignments, and written output. Notes that he traveled

through Western Europe and Mexico immersing himself in the art of those countries. Describes the characteristic paintings of the artists centered around Dallas, Texas, mentioning their 'regional artistic identity and national significance.' Black-and-white illustration of *On the Ranch*, 1941, oil and tempera on Masonite, with detailed analysis. Full-page color illustration of *Oil Field Girls*, 1940, oil on canvas, with a detailed description. Mentions the current show at the Dallas Museum of Art, "Lone Star Regionalism: The Dallas Nine and Their Circle," running from February 3-March 17 1985.

193. \_\_\_\_\_. "Jerry Bywaters: Interpreter of the Southwest". Book review. *American Art Review* 20, No.1 (January-February 2008): 118-123.

Exhibition review. The article encapsulates Bywaters' career and accomplishments. Author notes that the show is the first retrospective by Bywaters' work in thirty years. His output included portraits, landscapes and genre scenes. 'The emphasis on people in his early work gave way to depictions of everyman.' Notes that *On the Ranch* was done in many mediums including Conte crayon (for a study); lithograph, and oil and tempera. An endnote states that the article was 'Adapted from Francine Carraro's essay "First and Foremost an Artist: A Retrospective" in the exhibition catalogue.

Color illustrations of *West Texas Railroad Station (Hovey)*, 1934, oil on Masonite; *Oil Field Girls*, 1940, oil on board; *Houses in West Texas, Big Bend*, 1941, oil on Masonite; *Where the Mountains Meet the Plains*, 1939, oil on Masonite; *Oil Rig Workers*, 1940, oil on canvas; *On the Ranch*, 1941, oil on tempera on Masonite; *Mexican Women*, 1933, oil on canvas; *Century Plant, Big Bend*, 1939, oil on Masonite; *In the Chair Car*, 1934, oil on Masonite; *Divide, CO*, 1946, watercolor on paper; *Self-Portrait*, 1935, oil on Masonite and *City Suburb at Dusk*, 1978, oil on Masonite.

194. \_\_\_\_\_. "Jerry Bywaters: A Texas Printmaker." in Tyler, Ronnie C. Prints and Printmakers of Texas: Proceedings of the Twentieth Annual North American Print Conference. Austin, Texas: Texas State Historical Association, 1997, p.97-115.

Black-and-white illustrations of *Election Day at Balmorhea*, 1938, lithograph; *Texas Courthouse*, 1938, lithograph; *Mexican Lily Vendor*, 1938, lithograph; *Mountains Meet the Plains*, 1940, lithograph and *On the Ranch*, 1941, lithograph.

Author gives an overview of Bywaters career, in the context of the development of art in Texas, including references to his book illustration legacy.

195. Chokla, Sarah. "Book-Printing in Texas." *Southwest Review* 21 No.3 (April 1936): 319-329. <https://www.jstor.org/stable/43462273>. (accessed November 3, 2018).

Review of book printers in Texas, noting The Book Club of Texas, which printed Tales of the Mustang written by J. Frank Dobie. Jerry Bywaters illustrated the title page in the article, including a silhouette of a horse. Also notes *Contemporary Arts of the South and Southwest*, a magazine published for one year, 1934 and *The Interpreter*.

Illustrations of title pages from The Devil In Texas by Frank Goodwyn and With Milam and Fannin: Adventures of a German Boy in Texas' Revolution by Herman Ehrenberg, both illustrated by Jerry Bywaters.

196. Coleman, Arthur; New Mexico Gas Company. "New Mexico Under Way." *Holland's Magazine of the South*.

Endnote at credits Jerry Bywaters for 'the inside decorations' (drawings): Native American handicrafts, a locomotive carrying lumber and mining.

197. Crisp, James E. "Texas History, Texas Mystery." Houston, Texas: External Affairs Division, Rice University, 1995, 21p, illus. *Sallyport*, 51 No. 4 (February/March 1995): 3021. <https://scholarship.rice.edu/bitstream/handle/1911/99630/sallyport-vol-51-no03.pdf?sequence=126&isAllowed=y> (accessed October 31, 2018).

Includes Jerry Bywaters.

198. "Dallas Annual." *Art Digest* 7 (April 1, 1933): 11.

Illustration of *David*, 1932, oil on canvas by Jerry Bywaters. Exhibition review of the Sixth Annual Allied Arts Exhibition at the Dallas Museum of Fine Arts. Jerry Bywaters won the Kiest Fund Purchase Prize for his 'hard and troubled *David*.' He won Second Prize for *Taos Mountains*, Honorable Mention for *Yellow House*, a freehand drawing. Author believes that Bywaters 'has arrived.'

199. "Dallas Armistice." *Time Magazine* (March 12, 1956): 70.

News article on the running battle between the trustees of the Dallas Museum of Fine Arts and a local group who demanded that the museum ban art done by four painters who they believed were Communist sympathizers. The traveling exhibition, "Sports in Art" (sponsored by *Sports Illustrated* and the American Federation of the Arts) was scheduled to go to Australia under the auspices of the USIA. The paintings in question were *Skaters* by Yasuo Kuniyoshi; *The Park, Winter* by Leon Kroll; *Fishermen* by William Zorach and *National Pastime* by Ben Shahn. The museum insisted on showing the painting and received the backing of the *Dallas Morning News*. At the time, Jerry Bywaters was Director of the Dallas Museum of Fine Arts.

200. "Dallas Exhibit Reveals World's Art and Significance of the Southwest; with a complete list of Paintings and Sculpture." *Art Digest* 10 (June 1936): 9-32.

Exhibition review of "The Texas Centennial Exhibition" at the Dallas Museum of Art. Discusses the American Scene and artists who 'have concerned themselves with experimentation and ideas rather than pictorial illustration.' Jerry Bywaters showed *In the Chair Car*, 1934, oil on Masonite. "The Dallas Museum of Art is holding an exhibition that will write a new and important chapter in the annals of American art. "

201. "Dallas Winners." *Art Digest* 11 (February 15, 1937): 21.

"Former Paris Artists' Work In Art Digest." *The Paris News* (Paris, Texas) Monday, February 22, 1937, p. 8. <https://www.newspapers.com/image/7878590/> (accessed March 6, 2019).

Jerry Bywaters: *Share Cropper*, 1937, oil on Masonite, from the Dallas Allied Arts exhibition.

202. Davis, Steven L. "Book Review of Jerry Bywaters: Interpreter of the Southwest, by S .D. Ratcliffe. Publisher: Center for the Study of the Southwest." *Southwestern American Literature* 33 No.2 (March 2008): 118-120.

Book review. Notes that the book 'is drawn from an exhibit at SMU's Meadows Museum of Art planned for 2008.' It includes an essay by Francine Carraro titled "First and Foremost an Artist." Book also includes forty-two full color reproductions of Bywaters' paintings. Notes the influence of impressionism,



Mexican muralism and Thomas Hart Benton's regionalist paintings on Bywaters work.

203. Devree, Charolotte. "The U.S. Government Vetoes Living Art." *Art News* 55 (September 1956): 34-35; 54-56.

Discusses the report on the decision by the United States government not to sponsor any further international shows, including oil paintings executed after 1917 because one of them might be by a communist or an artist suspected of Communist sympathies. Interestingly, the decision exempts watercolors, graphics and photography. People in Dallas objected to the exhibition "In Memoriam" an American Federation of the Arts Exhibition. They charged that six of twelve artists had 'front' records. The exhibition "Sports in Art" was sponsored by *Sports Illustrated* and the American Federation of the Arts. Detailed charges were filed against four artists. The Trustees of the Dallas Museum of Art would bar no pictures from the "Sports in Art" exhibition.

204. D'Harnoncourt, Rene. "Modern Art and Freedom." *Facts Forum News*. (June 1956): 12-17.

Rebuttal, defending 'modern art,' by the Director of the Museum of Modern Art. Author rebuts an essay by Esther Julia Pels "Art for Whose Sake?" in the February 1956 issue of *Facts Forum News* and in the October issue of *American Legion Magazine*.

205. Dingus, Anne. "Brush with Fame—Jerry Bywaters: A Life in Art by Francine Carrero." Book review. *Texas Monthly* 23 No. 1 (January 1995):128. <https://www.texasmonthly.com/articles/brush-with-fame/> (accessed March 10, 2019).

Book review. Notes that Bywaters and his fellow artists in the 1930s and 1940s 'sought to produce a purely American art.' They were helped by the Depression and the creation of the WPA. Mentions 'paintings of history and commerce' that he created with Alexandre Hogue in Dallas' Old City Hall and the then in the Houston Parcel Post Building. Discusses Bywaters' artistic output from 1934 to 1942 when he created images of the Texas landscape. Gives an overview of his time as museum director, including the anti-Communist feelings of those years.

206. "Dondero, Dallas and Defeatism." *Arts Magazine* 30 (July 1956): 9.

Opinion piece on the decision of the United States Department of State to cancel the traveling exhibition "Sport in Art" due to questions raised about the political beliefs of some of the artists. The show, scheduled for the Olympic Games in Australia, met with objections from some quarters. *Sports Illustrated* and the American Federation of the Arts sponsored the exhibition. Article includes the statement by the American Federation of the Arts on artistic freedom.

207. Dykes, Jeff. "Tentative Bibliographic Check lists of Western Illustrators: three Texas Illustrators." *American Book Collector*. 17 (October 1967): 17-22.

"Checklist of ten books illustrated or written by Jerry Bywaters." Also lists four publications relating to "The Artist and His Work." Includes a b & w reproduction of the frontispiece done by Bywaters for the book Tell Us About Texas by Mrs. C Grover Johnson.

208. Editorial staff. "Jerry Bywaters at the Blanton Museum of Art." *The Magazine Antiques* (August 20, 2009). <https://www.themagazineantiques.com> (accessed December 23, 2020). Exhibition review "Jerry Bywaters: Lone Star Printmaker." Includes biographical sketch.

209. "Election in West Texas." Reproduction. *Art News* 37 (May 6, 1939):10. Exhibition review of show "American Art Today" at the New York World's Fair.

210. Eversole, Theodore W. "Jerry Bywaters: Interpreter of the Southwest," by Sam DeShong Ratcliffe. *Southwestern Historical Quarterly* 112 No.2 (October 2008): 228-229. Book review. See also *Southwestern Historical Review* 112 No. 3 (January 2009): 310-311. <https://www.jstor.org/stable/30239655>. (accessed November 2, 2018).

Notes that the book evolved from the centennial commemoration of the birth of Jerry Bywaters and exhibits at the Meadows Museum at SMU. Says that the book highlights the transitional stages of Bywaters' career, emphasizing the scope of his importance to Southwestern art. Author believes that Jerry Bywaters, and other artists, identified with, and helped shape the creative legacy of Texas and the Southwest regional art in the twentieth century. He also notes that Bywaters' work as an administrator at the Dallas Museum of Art shaped museum policy. His multifaceted interests informed his exhibition policy from 1943-1964.

211. "Exhibition of Young Dallas Painters."  
"Young Texans, All Under 30, Show in Dallas." *Art Digest* 6 (March 15, 1932): 8.  
Exhibition review of show at Fair Park Public Art Gallery.

212. "Exhibition Reveals Southwest's Contribution to 'American Scene.'" *Art Digest* 10 (June 1, 1936): 16-17.

Exhibition review of the Texas Centennial show. Included artists from New Mexico, Arizona, Southern California, Oklahoma, Texas and Colorado. Notes that art of the Southwest 'is given vivid presentation.'

213. Fahlman, Betsy. "Jerry Bywaters: Lone Star Printmaker" by Ellen Buie Niewyk and Ron Tyler and "Jerry Bywaters: Interpreter of the Southwest" by Sam DeShong Ratcliffe and William H. Gerds. *Journal of Arizona History* 49 No.3 (Autumn 2008): 293-294. <https://www.jstor.org/stable/41697161>. (accessed November 2, 2018).

Book reviews of Jerry Bywaters: Lone Star Printmaker and Jerry Bywaters: Interpreter of the Southwest, issued in conjunction with exhibitions of those titles at the Meadows Museum at SMU.

214. "Fine Arts at the Texas Centennial Exposition; Important Paintings; Prints and Sculpture at Dallas." *Art News* 36 (June 6, 1936): 5+

Review of the Texas Centennial Exposition at the Dallas Museum of Fine Arts. Part of a review of summer loan exhibitions. States that the Dallas exhibit contains an even distribution of works of art from all periods, including a large showing of prints and sculptures alongside paintings with an emphasis on contemporary American art. This show inaugurated the new art museum in Dallas.

The exhibition consisted of 300 paintings 100 sculptures and over 100 prints. The group of works by Southwest painters makes the Dallas show unique. Included Jerry Bywaters and others from the Dallas Nine. The show 'gives indication of an aliveness of artistic creation present in Dallas itself,' that is concerned with experimentation and ideas rather than illustration.

215. Frankfurter, Alfred. "Shame on Dallas." *Art News* 54 No.4 (Summer 1955): 19.

Editorial discusses the 'uproar' at the Dallas Museum of Art over paintings done by communists and/or purported communists. The Trustees ordered the

paintings removed from public view. "We judge the work of art and not its author unless he intrudes himself or his ideas extraneous to art, upon that work. Remove the pictures if they are poor pictures, whether by communists or anyone else. If you remove good pictures by communists you give aid and comfort to the enemy's war against liberty and art."

216. "Freshness and Assurance Mark Dallas Show." *Art Digest* 6 (May 1, 1932): 16.

Exhibition review of the Fifth Annual Allied Arts show of Dallas County sponsored by the Dallas Art Association. The exhibition was held in the Fine Arts Building. More than 125 artists showed 330 works. 'The movement is away from the familiar landscape of rolling hills, valleys and rippling streams.' In its stead is the 'landscape architecture genre.' Notes that Jerry Bywaters won Second Prize in oils and Third Prize in free hand drawing.

217. Friend, Llerena. "Painting in Texas, the Nineteenth Century by Pauline A. Pinckney." *The Southwestern Historical Quarterly* 71 No. 4 (April 1968): 633-634. <https://www.jstor.org/stable/30237985>. (accessed November 3, 2018).

Book review. Notes the 129 reproductions, twelve in color. Also notes the 'superb summary and evaluation in the introduction by Jerry Bywaters.'

218. Gangelhoff, Bonnie. "Texas Pride: Ray and Heather Washburne's Collection Displays Their Passion for Lone Star Regionalists." *Southwest Art* 34 No.5 (October 2004):166-171.

Reviews the art collection of Ray and Heather Washburne: "Texas Regionalists of the Early Twentieth Century." Collection included Jerry Bywaters. Article also reviews ongoing exhibitions: "The Eyes of Texas" (68 pieces); "Otis Dozier: A Centennial Celebration" at the McKinney Avenue Contemporary;" Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960" at the Fort Worth Community Arts Center and "Texas Vision: the Barrett Collection: the Art of Texas and Switzerland" at the Meadows Museum.

219. Geiser, Samuel Wood. "Naturalists of the Frontier: IV, Gideon Lindecum." *Southwest Review* 15 No. 1 (Autumn 1929): 93-111.

*Gideon Linsecum* drawing by Gerald (Jerry) Bywaters 'from a photograph of the crayon portrait at Columbus, Mississippi.

<https://www.jstor.org/stable/43466061>. (accessed November 6, 2020).

220. \_\_\_\_\_. "Naturalists of the Frontier: V, Ferdinand Jacob Lindheimer." *Southwest Review* 15 No. 2 (Winter 1929): 245-26.

*Ferdinand Jacob Lindheimer* drawing by Gerald (Jerry) Bywaters 'from a photograph in possession of the Missouri Botanical Garden, Saint Louis, Missouri.' <https://www.jstor.org/stable/43466430>. (accessed November 6, 2020).

221. \_\_\_\_\_. "Naturalists of the Frontier VI: Charles Wright." *Southwest Review* 15 No. 3 (Spring 1929): frontispiece.

*Charles Wright* drawing by Gerald (Jerry) Bywaters 'from a photograph in possession of the Gray Herbarium of Harvard University' <https://www.jstor.org/stable/43461739>. (accessed November 6, 2020).

222. \_\_\_\_\_. "Naturalist of the Frontier: VII: Thomas Drummond." *Southwest Review* 15 No.4 (Summer 1930): frontispiece.

<https://www.jstor.org/stable/43461761>. (accessed November 5, 2020).

Gerald (Jerry) Bywaters: drawing of *Thomas Drummond* from 'the crayon portrait in possession of the Royal Botanic Gardens at Kew.'

223. Godfrey, M. "Lone Star Legacy: Texas Artists of the Early 20<sup>th</sup> Century." *Southwest Art Magazine* (March 16, 2005) [Lone Star Legacy | Texas Artists of the Early 20th Century - Southwest Art Magazine](#) (accessed January 24, 2021).

Recounts the author's experiences curating the show "Celebrating Early Texas Art." Also gives biographical sketches of the artists in the show.

224. Greene, Alison De Lima. "A Sense of Place: Early Texas Artists Offer a Complex Portrait of the Lone Star Landscape." 30 No.5 *Southwest Art* (October 2000): 152-154.

Excerpt from the catalogue for the show *Crossing State Lines: Texas Art From the Museum of Fine Arts Houston*, September 23, 2000-March 11, 2001.

225. Guiguet, Anne-Sophie. "Peinture perdue: trop en retard ou en avance, le regionalism americain passa inaperçu: retour sur Jerry Bywaters, L'un de ses plus eminents ressanatants." *Citizen K* (Spring 2008): 157-161.

Article on American regionalism and the importance of Jerry Bywaters in this movement. Contrasts the Paris art scene of the 1930s avant-garde and Jerry Bywaters' work in Texas. Notes the work and themes of the Dallas Nine that recorded the arid landscape of the American Southwest, rejected European Abstract Art. The birth of American Regionalism and its connection to Social Urban Realism created the American Scene, active between World War I and World War II. Author believes that Bywaters' peak artistic output was the 1930s and 1940s. European Postimpressionists the Mexican muralists also influenced his style. He created watercolors, pastels, oils, drawings and engravings. Discusses his further contribution to art as a professor, art critic and Director of the Dallas Museum of Art. Author notes his gift of his archives of documents, letters photos drawings and catalogs to SMU.

Although many critics, gallery owners and museum directors do not place Regionalism high on the art hierarchy, the author believes that Bywaters' 'poetic artistic universe rings...true.'

Article includes a full-page color reproduction of *Oil Field Girls*, 1940, oil; b & w illustration of *Texas Courthouse*, 1938, lithograph; color reproduction of *Dallas County Courthouse*, 1936, oil on canvas; *City Suburb at Dusk*, 1978, oil on Masonite (color); *In the Big Bend*, 1939, lithograph (b & w).

226. "Heads Dallas Museum." *Art Digest* 18 (October 1943):15.

News article on the appointment of Jerry Bywaters to the Directorship of the Dallas Museum of Art. Reports that he is a 'nationally known artist and long a prominent art figure of Texas.' Miss Patricia Peck noted that "The announcement has met with a great deal of approval in this part of the country."

227. "In the Big Bend." *London Studio* 24 (*Studio* 124), (December 1942):192.  
Reproduction.

228. "In the Chair Car." *Art Digest* 10 (June 1936):15.  
Reproduction of painting shown at the Texas Centennial.

229. "Jerry Bywaters: Lone Star Printmaker." *American Art Review* vol. 20 no.1 (January-February 2008):124-125.

Biographical sketch of Jerry Bywaters and his work in printmaking, putting it in the context of other printmaking groups that sprang up around the country.

Notes that Bywaters often used the same object for his prints and other works of art. As he began working as an administrator, he had less time for printmaking. Notes that the prints of the Lone Star Printmakers, whose work was interrupted by World War II, never regrouped after the war. They laid a seedbed for the development of Southwest Regionalism.

Black-and-white illustrations of *In the Big Bend (In the Big Bend, Texas; In the Big Bend—Texas; Maguey Plant)*, 1939, lithograph; *Gargantua (Gargantua and Pantagruel)*, 1935, transfer lithograph, his first lithograph. *Big Bend Country*, 1943, lithograph; *Mountains Meet the Plains (When the Mountain Meet the Plains; or The Mountains)*, 1940, lithograph.

230. Lewthwaite, Stephanie. "Modernism in the Borderlands: The Life and Art of Octavio Medellin" *Pacific Historical Review* 81 No.3 (August 2012):337-370. <https://www.jstor.org/stable/10.1525/phr.2012.81.3.337> .

The author states that Medellin's participation in various exhibitions in the 1930s and 1940s "Dallas Nine,' warranted the artist's inclusion in the regionalist circle known as the Dallas Nine, which included Bywaters, Alexandre Hogue and Otis Dozier.' This location in Texas and the 'flexibility of the Texas regionalist group assisted his entry into a series of art worlds.' Notes that Jerry Bywater, who was director of the Dallas Museum of Fine Arts during these years, assisted Medellin's growing prominence as a sculptor. She believes that Bywaters' firm belief in the fluidity of the regionalist concept contributed to the acceptance of 'several American cultures' in its unique regionalist art. This thinking contributed to 'transnational art flows.'

231. "Lone Star Artists" *Time Magazine* (June 30, 1952): 62-69.

News article on the show "Texas Contemporary Artists" at the Knoedler Gallery in New York City. Paintings of fifty-three artists were selected by Stanley Marcus and other Texas businessmen. Jerry Bywaters, then director of the Dallas Museum of Fine Art stated: "Texas People will buy from a New York gallery the same painting they passed by at home at a third the price. After this, maybe they'll remember that there's a hell of a lot of good painting in Texas."

232. "Lone Star Regionalism." Book reviews. *Southwest Art* 38 No.1 (June 2008): 67.

Reviews of Jerry Bywaters: Lone Star Printmaker by Ellen Buie Niewyk and Jerry Bywaters: Interpreter of the Southwest by Sam DeShong Ratcliffe. Notes that Jerry Bywaters was a founding member of the Lone Star Printmakers group. He also was 'a leader and spokesman for the regional art movement that became known as the Dallas Nine.'

233. Lowman, Al. "Jerry Bywaters, Lone Star Printmaker a Study of His Printing Notebook with a Catalogue of his Prints and a Checklist of his Illustrations in ephemeral works." *Southwestern Historical Quarterly* 112 No.4 (April 2009):452-453. <https://www.jstor.org/stable/30242448> (accessed March 6, 2019).

Book review. Author believes that this may be the definitive book on Bywater's printmaking. He describes it as 'authoritative.' Calls the reproductions of the lithographs and book illustrations 'excellent.'

234. "Lumber Mill Interior." ca. 1933-1943, tempera painting on fiberboard. In the collection of the National Museum of American Art, Washington D.C. transferred from the Works Progress Administration. *Monthly Labor Review* 117 No. 2 (February 1994): cover. <https://www.jstor.org/stable/41844238>. (accessed November 5, 2020).

235. Marling, Karal Ann; Melissa Baldrige. "Visions of the West: Art and Artifacts from the Private Collections of J.P. Bryan, Torch Energy Advisors Incorporated and Others." *The Western Historical Quarterly* 32 No.3 (Autumn 2001): 387-388. [www.jstor.org/stable/3650763](http://www.jstor.org/stable/3650763) (accessed September 29, 2020).

Book review.

236. Marshall, Mary. "The Allied Arts Show." *Southwest Review* 17 No.3 (1932): 359-365. <http://www.jstor.org/stable/43466203>. (accessed February 24, 2017).

Exhibition review of show sponsored by the Dallas Fine Arts Association at Fair Park Gallery. Lists the awards in the show including Jerry Bywaters: Oil Painting: Portrait: Jerry, Bywaters: *Girl with Apples*; Oil Painting: Figure Composition, Jerry Bywaters, *The Sleeping Girl, 1925, oil on canvas*; Oil Painting: Still Life, Jerry Bywaters: *Still Life, 1920, oil on canvas*. Author critiques Bywaters' *Zerilda, 1937, oil on canvas*; *Girl with Apples* and *The Sleeping Girl, 1925, oil on canvas*.



237. Mayfield, John S. and George Edward Woodberry. "Lanier in Lastekas." *Southwest Review* 17 No. 1 (1932): 20-38.

<https://www.jstor.org/stable/43461892>. (accessed February 20, 2021).

Black-and-white illustration of *Sidney Lanier* (p.20) by Jerry Bywaters from a portrait by Otto Freyberg.

238. McCausland, Elizabeth. "Living American Art." *Parnassus* 11 No.4 (May 5, 1939): 16-25. <https://www.jstor.org/stable/771700>. (accessed April 3, 2019).

Exhibition review of the art show "American Art Today" at the New York World's Fair of 1939. Jerry Bywaters: *Share Cropper*, 1937, oil on Masonite.

239. Milazzo, Lee. "Famous Texan's Tale in Handsome Miniature: Frontier Tales of the White Mustang by J. Frank Dobie and Len Tinkle." *Southwest Review* 65 No. 1 (Winter 1980): 101-102. <https://www.jstor.org/stable/43469213>. (accessed November 3, 2018).

Book review. Notes the 'striking drawing' by Jerry Bywaters.

240. "Mountains Meet the Plains." *Magazine of Art* 33 (March 1940): 178.

Reproduction. First Prize in Oils in the First Texas General Exhibition in 1940.

241. Myers, Jane. "Jerry Bywaters, Lone Star Printmaker: A Study of His Print Notebooks, with a Catalogue of His Prints and a Checklist of His Illustrations and Ephemeral Works by Ellen Buie Niewyk." *Print Quarterly* 26 No.1 (2009): 98.

<https://www.jstor.org/stable/43826053>.

Book review. Notes that the book 'provides new insights into a singular printmaking movement in which Bywaters played a crucial role.' Mentions *On the Ranch*, 1941, lithograph; *In the Big Bend*, 1939, lithograph and *Mexican Mother*, 1936, lithograph. Illustration of *Ranch Hand and Pony*, 1938, lithograph and *On the Ranch*, 1941, lithograph.

242. "Oil Field Girls, 1940, oil on board. Cover illustration." *Montana: The Magazine of Western History* Vol.66 No. 1 (Spring 2016): cover.

<https://mhs.mt.gov/pubs/Magazines/Spring-2016> . (accessed November 5, 2020).

Color cover illustration. Brief biographical paragraph of Bywaters on p.39.

243. "On the Ranch, 1941, oil and tempera on Masonite. Cover illustration." *Western American Literature* 44 No.2 (Summer 2009): cover. Black-and-white illustration. <https://www.jstor.org/stable/43022717>. (accessed March 8 2021).

244. Osterman, Julie. "Texas" *Southwest Art* 35 No.3 (October 2005):100. Notice of Early Texas Art Auction at the McKinney Avenue Contemporary in Dallas. Tenth Annual auction on Saturday October 22, 2005. Included Jerry Bywaters.

245. "Ranch Hand and Pony." *Magazine of Art* 36 (October 1943): 226.

246. Randle, Mallory B. "Texas Muralists of the PWAP." *Southwestern Art* 1 No. 1 (Spring 1996): 51-69.

Research article on the Public Works of Art Project, especially as it pertained to Texas muralists. Recounts the history of this important governmental sponsorship of regional artists going back to the initial idea during the Hoover administration. Notes the importance of Harry Hopkins who advocated inclusion of artists in government projects. George Biddle and Edward Bruce were also among the driving forces behind this novel idea. The Federal Works Agency proposed 'The American Scene' as a theme. Notes that George Biddle proposed the idea of murals to depict this American Scene, giving as an example the Mexican muralists Diego Rivera and Jose Clemente Orozco. Article includes a chart noting the city, artists, site, description and condition of various murals. Author includes an illustration of a detail of a mural done in the Dallas City Hall by Alexandre Hogue and Jerry Bywaters that was later destroyed. Plate 10 of the article illustrates PWAP murals by Jerry Bywaters in the Public Library in Paris Texas. Author notes the importance that networking played leading to commissions for artists to paint the public murals. Randle includes footnotes documenting her findings.

247. Reese, Becky Duval. "Pecos to Rio Grande: Interpretations of Far West Texas by Eighteen Artists." *The Southwestern Historical Quarterly* 88 No. 2 (October 1984): 213-2214. <https://www.jstor.org/stable/30239865>. (accessed November 2, 2018).

Book review. Believes that Jerry Bywaters, and others from the Dallas Nine, 'bring to their images a 'proto-cubist interpretation of the land.' 'Those paintings done in the 1930s...are particularly strong works which often overwhelm some of the other paintings reproduced.'

248. Robinson, Scott. "Dobie's Dream and That 'Indigenous and Regional Fling.'" *Southwest Review, 1927-1932.* 32 # No. 1 *Southwestern American Literature* (2006): 37-48. *Academic OneFile*, <http://link.galegroup.com/apps/doc/A207324309/SPN.SPO2?u=nysl we becpl&sid=SPN.SPO2> (accessed February 12, 2018).

Article on the importance of the *Southwest Review* and J. Frank Dobie in creating interest in the culture of the southwest and Texas in particular from the late twenties to the early thirties. Includes a biographical sketch of Jerry Bywaters.

249. Rudolph, William, Keyse. "Jerry Bywaters, Lone Star Printmaker: a Study of His Print Notebook, with a Catalogue of his Prints and a checklist of his Illustrations and Ephemeral Works," by Ellen Buie Niewyk. *Journal of Southern History* 75#1 (February 2009):193-196.

Book review.

250. "Share-cropper." *Art Digest* 11 (February 15, 1937): 21.

Reproduction from the Dallas Allied Arts Exhibition of 1937. News report on Dallas 'winners.'" Exhibition review of the Eighth Annual Allied Arts Exhibition at the Dallas Museum of Fine Art. Notes that *Share Cropper* 'is done in a style that seems to have become particularly Texas' own. It was voted the Allied Arts Civic Prize of \$161.00.

251. Sheerin, Kate. "Lone Star Legacy: The Barrett Collection of Early Texas Art." <https://glasstire.com/2007/08/14/lone-star-legacy-the-barrett-collection-of-early-texas-art/> (accessed January 21, 2021).

Exhibition review of show at the Dallas Museum of Art that ran from May 27-November 18, 2007. Bywaters represented by three pastels.

252. Simpson, Nannette. "Dean of Dallas Art." *Southwest Art* (November 1976): 74-79.

Jerry Bywaters' fifty years of arts involvement in Texas and the Southwest earned him the title 'Dean of Texas Art.' He worked as an art professor at SMU, art critic for the *Dallas Morning News*, Director of the Dallas Museum of Fine Arts and as an artist. Reviews the show at SMU's Owen Art Center: "A Retrospective Exhibition: Jerry Bywaters: Fifty Years in the Arts in Texas (1926-1976)." Mentions *L'Arc de Triomphe*, Paris, France, 1927, oil on canvas; *Adobe House in Taos*, 1974, oil. Everything about the Southwest caught Bywaters' attention. He notes that Texas contains the most interesting co-mingling of cultures of any state...and a wide range of geography in painting. The plant and earth forms that offer themselves up to the painter. Writes that Bywaters' 'Mexican period' showed the influence of Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros. This influenced his mural work during the Depression. Discusses his work as art director at the Dallas Museum of Fine Arts for twenty-one years. Bywaters also wrote eighty-five book reviews at the *Dallas Morning News* and served as an art professor at SMU. Also notes his influence on Otis Dozier.

Black-and-white illustrations of *On the Beach at Galveston*, 1940, oil; *House in Taos*, 1974, oil; *Old Buildings, Leadville*, 1946, oil; *Houses in West Texas Big Bend*, 1941, oil; *Century Plant, Big Bend*, 1939, oil; *Padre and Spanish Soldiers* (detail of a mural) 1937, oil on pastel.

253. Smith, Jacob Getlar. "Deep is the Art of Texas." *American Artist* 29 (September 1956): 21-26.

Article surveys the art museums of Texas and each region's artistic activity. Calls Jerry Bywaters a 'progressive' director at the Dallas Museum of Art. He built a first-rate art museum. Lauds him for his promotion of American artists. Alludes to the controversy surrounding exhibiting certain artists in the 1950s.

254. Snyder, Phillip A. "Disappearance in Cormac McCarthy's 'Blood Meridian.'" "

*Western American Literature* 44 No. 2 (Summer 2009): 126-139.

<https://www.jstor.org/stable/43022720>. (accessed November 3, 2018).

Author uses an illustration of *In the Big Bend*, 1939, lithograph by Jerry Bywaters.

255. Steinfeldt, Cecilia. "Jerry Bywaters: A Life in Art by Francine Carraro.: The *Southwestern Historical Quarterly*, 99 No. 4 (April 1996): 576-577.

<https://www.jstor.org/stable/30239048>. (accessed September 27, 2021).

Also in: *Texas State Historical Association* vol. 99 No. 4, p.576-577.

Book review. States that 'Carraro's biography of Jerry Bywaters contributes immeasurably to the understanding of Texas's part in the national scheme of American art history.' Gives a sketch of his contributions to and understanding of regional art of the Southwest and Texas in particular.

256. Swank, Patsy. "Art a Picture of the Dallas Nine." *D Magazine*, 23 No. 9 (November 1996):74-78.

<https://www.dmagazine.com/publications/d-magazine/1996/november/art-a-picture-of-the-dallas-nine/> (accessed June 24, 2018).

Brief history of the Dallas Nine, mentioning various artists who made up the group over time, with short biographies of Jerry Bywaters, John Douglass, Otis Dozier, Lloyd Goff, William Lester, Perry Nichols, Everett Spruce, Charles McCann and Buck Winn. Notes the importance of the Dallas Museum of Art in showing their work and the *Dallas Morning News* in promoting the cultural life of Dallas.

Notes that their 'regionalist art...serve(s) as description and definition of a particular time and place.' The author tracks their development from the drought and depression of the 1930s through World War II.

257. Symmes, Marilyn. "Prints from the American Scene." *Print Quarterly* 27, No.3 (September 2010): 334-338. <https://www.jstor.org/stable/43746991>. (accessed April 27, 2018).

Review of the exhibition catalogue The American Scene on Paper: Prints and Drawings from the Schoen Collection by Harry Katz, William Underwood, Paul Eiland Manoguerra, Carol Nathanson and Lynn Barstis Williams et al. at the Gibbs Museum of Art, Charleston, S.C.; Columbus Museum of Art, Columbus, Ohio and the Georgia Museum of Art, Athens, Georgia. "The main contribution of the catalogue is that it offers hard-to-find information and first-rate illustrations of rarely seen prints by more than 60 artists who are almost unknown beyond the places where they lived and worked."

Jerry Bywaters: *On the Ranch*, 1941, lithograph, illustrated with commentary.

258. "Texas and Prototexan Art at Dallas." *Art News* 38 (October 28, 1939): 18. Exhibition review of show at the Dallas Museum of Fine Arts in conjunction with the State Fair of Texas. Black-and-white illustration of *Mountains Meet the Plains*, 1939, oil, with the caption 'Expansive landscape interpreted by a Texan.' The show at the Dallas Museum of Fine Art exhibited work by Texas artists. "High

in quality and interesting in content, the work by contemporary Texans is seen in an assortment of invited works by some 88 artists who picture the life of the state in which they live.”

259. “Texas Art Sale.” 35 No.5 *Southwest Art* (October 2005): 100.

Announcement of the David Dike Fine Art 10<sup>th</sup> Annual Auction of Early Texas Art on October 22, 2005 at the McKinney Avenue Contemporary Gallery. Included Jerry Bywaters.

260. “This week in petroleum history.” <https://www.aoghs.org/this-week-in-petroleum-history/june-8/> (accessed May 1, 2021).

[Illustrated: \*Oil Field Girls\*, 1940, oil on canvas and \*Oil Rig Workers\*, 1940, oil on canvas.](#)

261. Thistlewaite, Mark. “Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections...Texas Artists of the Early 20<sup>th</sup> Century.” 34 #10 *Southwest Art* (March 2005): 96.

Adapted from the exhibition catalogue by Mark Thistlewaite.

See also: Thistlewaite, Mark. “Lone Star Legacy.”

[https://www.mutualart.com/Article/LONE-STAR-LEGACY/EEEE902B4E3A60EF?source\\_page=Results](https://www.mutualart.com/Article/LONE-STAR-LEGACY/EEEE902B4E3A60EF?source_page=Results) (accessed February 3, 2021).

Recounts author’s experiences scouting out the paintings for the exhibition “Celebrating Early Texas Art.”

262. Tomberlin, Jessica. “Texas Hold-EM: the Hot Category of Texas Art Has Been Producing Record-breaking Prices.” *Antiques Roadshow Insider* 14 No. 7 (July 2014): 1; 13-1. General OneFile,

[http://link.galegroup.com/apps/doc/A373699383/ITOF?u=nysl we becpl&sid=ITOF](http://link.galegroup.com/apps/doc/A373699383/ITOF?u=nysl_we_becpl&sid=ITOF). (accessed February 12, 2015).

Article gives background on the development of art in Texas from The Academy of Fine Arts in Dresden to Texas Impressionism, the Bluebonnet School, Regionalism (giving rise to the Dallas Nine and The Fort Worth School), the Abstract Expressionist Movement in the late 1940s and early 1950s and Surrealism. Notes that young collectors are drawn to Texas regionalism and Modernism. The

rise of interest in Texas art on a national scale has resulted in rising prices for this art. Notes that Jerry Bywaters 'became a central figure of The Dallas Nine and led ... (other artists) in their mission to develop a new way of portraying the landscape of Texas.' Color reproduction of Bywaters' *Light Snow*, 1942, oil on Masonite, noting that it sold for \$59,375.00 at auction in 2013.

263. Toomey, Anne. "Uncle Sam, Art Patron." *Southwest Review* 24 No.1 (October 1938): 57-61. [www.jstor.org/stable/43462446](http://www.jstor.org/stable/43462446). (accessed February 26, 2017).

Relates the history of the federal government's patronage of the arts beginning with the Public Works of Art Project (a branch of the Civil Works Administration). After the demise of the P.W.A.P. in 1934 the Section of Painting and Sculpture was set up under the Treasury Department to embellish Federal buildings. Mentions Alexandre Hogue, Jerry Bywaters, Thomas Stell and Otis Dozier as artists who received awards to create Post Office murals.

264. Venino, Suzanne. "Texas: Best of the West." *Southwest Art* 37 No.8 (January 2008):50-51.

Exhibition announcement of *Jerry Bywaters: Interpreter of the Southwest* at the Meadows Museum at SMU. 'Showcases more than 40 of Bywaters' paintings—landscapes, murals, portraits, still lifes, and genre scenes.' Notes a corollary exhibit, *Jerry Bywaters: Lone Star Printmaker* that 'traces the artist's importance in the development of Texas printmaking and is the first time all of his prints have been exhibited together.' Color illustration of *Oil Field Girls*, 1940, oil on canvas.

265. Welland, Dennis. "Painting in Texas: The Nineteenth Century, introduction by Jerry Bywaters. Austin, Texas: University of Texas Press, 1969." *Journal of American Studies* 3 No. 2 (December 1969): 299-300.

Book review. <https://www.jstor.org/stable/27552908>. (accessed November 10, 2020).

266. "Young Texans, All Under 30 Show in Dallas." *Art Digest* 6 (March 15, 1932): 8.

"The future of a community's art interests rests to a large extent upon the development of its youthful artists." The show was held at the Dallas Public Art

Gallery. A group show by nine young Dallas artists, none older than thirty. The Public showed interest in "The Nine," Jerry Bywaters, John Hunter Douglass, Otis Dozier, Lloyd Goff, Willian Lester, Charles McCann, Perry Nichols and Everett Spruce. An indication of the 'aliveness and artistic creation in the Texas city. Artists concerned themselves with experimentation and ideas rather than illustration.'

267. Zigrosser, Carl. "The Art of Exhibition Art." *Magazine of Art* 36 (October 1943): 226-230.

Zigrosser, an expert on the print medium, analyzes the arrangement of works in the show "Between Two Wars, Prints by American Artists 1914-1941," at the Whitney Museum of American Art in March 1942. Small photo of *Ranch Hand and Pony*, 1938, lithograph.

268. \_\_\_\_\_. "Prints in Texas." *Southwest Review* 26 No.1 (Autumn 1940): 50-62.

<http://www.jstor.org/stable/43466575> (accessed January 2, 2018).

Notes that the group of artists in Dallas have a stronger presence because they joined together. The Lone Star Printmakers started exhibiting in 1938 because the artists learned it was easier to send lithographs around to various museums and clubs for showing than it was to send paintings. Mentions Jerry Bywaters and Everett Spruce. Black-and-white illustration of Bywaters' *Left Behind*, 1940, lithograph.



## Essays by Jerry Bywaters in Exhibition Catalogs and Journals

269. B. A Note on the Lone Star Printmakers." *Southwest Review* 26 No.1 (Autumn 1940): 63-64. [www.jstor.org/stable/43466576](http://www.jstor.org/stable/43466576). (accessed February 8, 2018).

Reviews the history of the Dallas Print Society and the Lone Star Printmakers. The author lists the original members of the latter group. Author believes that in its third year the Lone Star Printmakers achieved recognition as one of the 'major printmaking groups in America.' Says it is a typical regional printmaking and print distributing organization of artists. The Lone Star Printmakers was organized in 1938 by fifteen adventurous Dallas artists in response to demand for small exhibitions. The first show of thirty unframed black-and-white prints was offered to any regional museum, college or study group willing to purchase one print and pay the small express charge to secure the exhibit from the previous exhibition place. Now in the third season, the Lone Star Printmakers 'send out an average of thirty exhibitions each year to locations in the Southwest,' accompanied by an illustrated catalogue. It is recognized as one of the major printmaking groups in America.

270. Bywaters, Jerry. "Against Narrowness". *Art Digest* 10 (June 1, 1936): 10; 15.

Bywaters reviews the importance of the art show at the Texas Centennial Exhibition of 1936. The art space 'will celebrate more than fifty years of arts activity in Texas.' Notes that Texans will also be able to view a 'cross-section of international art of all ages.' The Texas section of the show highlights artists such as Frank Reaugh, E. G. Eisenlohr and Olin Travis and others working in Texas. Regionalists, many from the Dallas Nine, also exhibited.

271. \_\_\_\_\_. "An Artist in America: Thomas Benton." *Southwest Review* 23 No. 2 (January 1938): 167-173. <https://www.jstor.org/stable/43466444>. (accessed May 11, 2018).

Essay on Thomas Hart Benton. "What happened to Thomas Benton and what is happening to American art are almost synonymous and the movement is brilliantly recorded in his recently published autobiography titled, An Artist in

America. Believes that Benton was a social historian, anthropologist and cultural irritant.

272. \_\_\_\_\_. Andrew Dasburg. New York: American Federation of Arts, 1959, 28p. illus.

Catalogue of a retrospective exhibition circulated by the American Federation of Arts. Bywaters' essay on Dasburg found on pp. 3-11. States that Dasburg is 'an artist's artist.' He believes that Dasburg was influenced by cubism during his trip to Europe in the early part of the twentieth century. He was also deeply influenced by the New Mexico landscape.

"Dual Show(s) at Art Center" *Tucson Daily Citizen* (Tucson, Arizona) Saturday December 5, 1959, p.27. <https://www.newspapers.com/image/10450645/> (accessed March 6, 2019). The show, presented by the Tucson Fine Arts Association, was comprised of 37 works selected by Jerry Bywaters, director of the Dallas Museum of Fine Arts and organized by the American Federation of Arts under a grant from the Ford Foundation. Its purpose was to increase the opportunity for the public throughout the country to view the work of established artists. The exhibition was made up of work borrowed from private collectors, museums, dealers and Andrew Dasburg. In his essay Bywaters wrote 'Dasburg literally probed the landscape, carving chunks of space with his rugged quill and ink, reshuffling the objects into abstractions which were not non-objective but were possessed of their own identity.'

273. \_\_\_\_\_. "Art Comes Back Home." *Southwest Review* 23 No. 1 (October 1937): 79-83. <https://www.jstor.org/stable/43466415>. (accessed June 13, 2020).

Article lauds the commitment to emerging regional art. Bywaters notes the long history of museum exhibitions in the East, contrasted with museums in Kansas City, Colorado Springs and Richmond, Virginia. He believes that several things drove the public interest in regional art: the Federal Arts Projects sponsored by the Treasury Department, specifically the murals created in Federal buildings around the country, and the emergence of art schools in mid-America that employed home grown artists as instructors. This allowed students an opportunity to study in their own geographical area of the country. All this gave rise to local interest in regional art. He points to the Kansas City Art Institute, the Colorado Springs Fine Arts Center and the Museum of Fine Arts in Richmond, Virginia as museums hosting regional art exhibitions.

274. \_\_\_\_\_. "Art Museums—Repositories or Creative Centers?" 30 No.4 *Southwest Review* (Summer 1945): 347-353.

<https://www.jstor.org/stable/43466762>. (accessed January 13, 2019).

The author compares older art museum (built before 1925) with more modern museums (built after 1925). For the purpose of the article, he considers only regional museums. He notes that museums, regardless of when they were built, now must be responsive to the public. A museum 'cannot ...perform these two ...functions by being a static repository for art, it must also be an interpreter and an active sponsor of the arts. The older art galleries were copied from European models, whose mission it was to collect art. This model kept art from the American public. He notes that monetary requirements on 'older regional museums' compelled them to stay in outmoded buildings. This, in turn, forced them to become warehouses for art. After 1925 museums evolved from the warehouse mentality and European concept of an art gallery. The advent of competitive exhibitions set the scene for the acquisition of contemporary art. This changed the artistic landscape. Older museum were constructed to look like classical temples; newer museums have a more inviting exterior and utilitarian interior. Newer art galleries host exhibitions 'planned to portray some trend in American art.' Catalogues are issued for larger and smaller shows. He lauds the newer museums for their growing attendance, exhibitions and improved collections of contemporary (American) art.

275. \_\_\_\_\_. "The Artists Aroused." (Letter to the editor). *Southwest Review* 17 No.4 (1932): 490. <https://www.jstor.org/stable/43466242>. (accessed October 17, 2019).

Letter addressed to the editors of the *Southwest Review*. Applauds the success of the Alice Street Carnival, a venue for artists to display their work for the public to view and purchase. Notes that the *Southwest Review's* regional emphasis paved the way for artists to show, and the public to see, regional art of the southwest.

276. \_\_\_\_\_. "Contemporary American Artists" *Southwest Review* 23 No.3 (April 1936): 297-306. [www.jstor.org/stable/43466469](https://www.jstor.org/stable/43466469) . (accessed February 26, 2017).

Begins by discussing French influence on American art. Notes a move away from that in the art of the American Midwest. Regionalists felt the need to

interpret America as they saw it. A brief biographical sketch of Thomas Benton credits his leadership in moving the conversation to an American art. Brief biography of Charles Burchfield, said to be the pioneer of rendering the American scene in art. Biographical essay on Alexandre Hogue who painted the Southwest before tackling the Dust Bowl. Bywaters believes that Hogue is the most effective exponent of regional art. Black-and-white illustration of *Dust Bowl*, 1933, oil on canvas, noting the negative public reaction to Hogue's Dust Bowl paintings. Black-and-white illustration of *Jackrabbits*, 1938, lithograph, by Otis Dozier.

277. \_\_\_\_\_. "Dallas Allied Arts Show." *Southwest Review* 20 #3 (April 1935): 319-320. [www.jstor.org/stable/43466335](http://www.jstor.org/stable/43466335). (accessed February 11, 2018).

Review of the *Seventh Annual Allied Arts Exhibition*. Says the show saw the return of native artists to their own backgrounds. Kiest Memorial Fund Prize went to Allie Victoria Tenant for *Negro*, 1935, Belgian Black marble, which also served as the frontispiece of this issue.

278. \_\_\_\_\_. "Diego Rivera in Mexican Popular Art" *Southwest Review* 13 No. 4 (1927):475-480. (July 1928):480. <https://www.jstor.org/stable/43465867>. (accessed November 17, 2018).

Notes that pictorial art in Mexico had reached a peak by the time of the Spanish Conquest in 1520. It fell into the shadows until the Mexican revolution of 1921, four hundred years later, when murals were painted on buildings. The elevation of the Mexican people brought muralists, sculptors, portrait painters and engravers to the forefront. Diego Rivera was a leader of the popular movement in Mexican art. Bywaters believed that 'Rivera stands for the masses, the uncultured, the uneducated.' Article includes a brief biographical sketch of Rivera. Bywaters states that Rivera taught him that 'art..must be a reflection of life; that it must be understandable to the layman; and that it must be a part of a people's thought.'

279. \_\_\_\_\_; Lloyd Goodrich. Everett Spruce: a Portfolio of Eight Paintings. Austin, Texas: University of Texas Press, 1958, 6 unnumbered pages, 8 unnumbered plates. *Blaffer Series of Southwestern Art*, No.1.

"Everett Spruce: An Appreciation" by Jerry Bywaters, p.3-5.

Bywaters believes that Everett Spruce represents both orthodox and unconventional artistic growth. His orthodoxy is grounded in his technical development in the drawing medium and notes his paintings are generated by a

form of regionalism. He includes a biographical sketch of Everett Spruce. Describes Spruce's painting technique, including priming a Masonite board or a linen canvas. He notes the influence of music on Spruce's art and his early work in Arkansas and Texas. Writes that landscape is the principal vehicle for Spruce's major works.

Everett Spruce's paintings demonstrate 'the best qualities to be found in contemporary American painting.' His technical resources express personal experiences and his devotion to a region.

Reviewed: "Texas Landscape Finally Spruced Up." *Victoria Advocate* (Victoria, Texas) Sunday, October 26, 1958, p.19.

<https://www.newspapers.com/image/440525494>. (accessed November 12, 2019).

"UT Issues Art Works." *Abilene Reporter-News* (Abilene, Texas) Monday, October 27, 1958, p.4. <https://www.newspapers.com/image/45113753>. (accessed November 12, 2019).

Wiessmann, Donald L. "'Blaffer Series' First Reaches Lofty Level." *The Austin American* (Austin, Texas) Sunday, October 26, 1958, p.30.

<https://www.newspapers.com/image/385878107>. (accessed November 12, 2019).

280. \_\_\_\_\_. "Fair Park Exhibit: The State Fair of Texas." *Southwest Review* 15 No.1 (Autumn 1929): 127-128. [www.jstor.org/stable/43466065](http://www.jstor.org/stable/43466065) . (accessed January 12, 2019).

Exhibition review of show held in October 1929. States that the Art Department of the State Fair assembled a loan of paintings, sculpture and objects d'art for the show, known as the forty-fourth exhibition. A positive review.

281. \_\_\_\_\_. "Fall Openings." *Southwest Review* 16 No.1 (October 1930): 137-138. [www.jstor.org/stable/43466098](http://www.jstor.org/stable/43466098) . (accessed February 24, 2017).

In the series "With Southwestern Artists." Review of the show for the State Fair of Texas at the Highland Park Municipal Gallery, November 1930. Notes a new gallery opened during the Depression in October and the emergence of Alexandre Hogue.

282. \_\_\_\_\_. "Five Dallas Artists." *Southwest Review* 14 No. 3 (1928): 379. <https://www.jstor.org/stable/43466018>. (accessed January 11, 2019).

Exhibition review of the show at the Highland Park Municipal Gallery from February through March 1929. Discusses Olin Travis, E. G. Eisenlohr, Frank Klepper, Alexandre Hogue and Reveau Bassett. Part of the series *With Southwestern Artists*. He gives the show a positive review and hopes to see more like it.

283. \_\_\_\_\_. "The Lower Midwest." *Art in America* 43 (February 1955): 1, 55-58; 84-85.

Review of the paintings and style of artist McKie Trotter.

284. \_\_\_\_\_. "More about Southwestern Architecture." *Southwest Review* 18 No.3 (April 1933), p.234-24. <https://www.jstor.org/stable/43466309>. (accessed October 30, 2020).

Bywaters gives us an overview of the development of American architecture, culminating in the Southwestern architecture of his time He begins with European influence along the Atlantic seaboard at Jamestown, the Delaware River, St. Augustine and Santa Fe. He divides the development into the Colonial Era from 1630-1700, including building in the West and Southwest by Spain. He also mentions the French influence in New Orleans. The World Columbian Exhibition in Chicago in 1893 reinstated Classic model into American architectural thought. Discusses the influence of Frank Lloyd Wright and Louis Sullivan. Photographic illustrations of the work of David R. Williams and O'Neil Ford, both Texans, show a 'Southwestern variant of a general American style 'that related to the actual living conditions of the region.' Black-and-white Illustration of *David R. Williams*, 1932, oil on canvas by Jerry Bywaters.

285. \_\_\_\_\_. "New Mexico's Great Landscape Draftsman." (Book review). *Southwest Review* 65 No.2 (Spring 1980): 206-208.

Book review of Andrew Dasburg by Van Deren Coke. <https://www.jstor.org/stable/43469238>. (accessed March 11, 2018).

286. \_\_\_\_\_. "The New Texas Painters." *Southwest Review* 21 No.3 (April 1936): 330-337; 339, 341-342. <https://www.jstor.org/stable/43462274>. (accessed February 24, 2017).

Contrasts the art of the American East and West. States that 1932 was the year the East coast discovered Western art. Lists three stages in the development of Western artistic work, 1. The Pioneering Period when there was no time for art. 2.

The post frontier period. 3. Prosperity from cattle and land allowed the populace to adopt the manners of the continent; The European influence as the West became prosperous, outgrowing its hardscrabble pioneer days. Notes that European Impressionism influenced Western landscape painting with the adoption of European practices in art with the establishment of public art museum. The Texas Centennial exhibited forty Texas artists. Author lists the important artists in the show and their works as the best of contemporary Texas art. Black- and-white illustrations of *Drouth Stricken Area*, 1934, oil on canvas, by Alexandre Hogue; *Oklahoma Rocks* by William Lester; *Suburban Landscape* by Everett Spruce and *The Annual Move* by Otis Dozier.

287. \_\_\_\_\_. "Old Texas Fort by Modern Texas Artist." *Life Magazine* 38 No. 23 (June 6, 1955): 73.

Part of *Life Magazine's* "Museum Director's Choice" series. In this installment Jerry Bywaters, director of the Dallas Museum of Fine Arts, selected the painting (*Old Fort Davis*, 1949, oil on board, by William Lester. (color illustration). States that he chose (*Old Fort Davis* because it was painted in the Big Bend Country. Also, he considers it 'a rich and knowing example of good contemporary American painting.' Notes that Lester used space, line and angles in a 'tense design.' 'Lester has turned this old ruin into an intriguing organism with new vibrancy and life.'

288. \_\_\_\_\_. "Otis Dozier: Growth and Maturity of a Texas Artist." *Southwestern Review* 42 No.1 (Winter 1957): 33-40.  
<https://www.jstor.org/stable/43464260>. (accessed January 8, 2019).

Discusses Dozier's youth and its influence on his early work, paintings of animals, plants and insects and birds. Notes the range of his work went from the Rocky Mountains, East Texas and Louisiana to the Big Bend country and New Mexico and Arizona. Tells of his use of plant forms and the importance of nature in his work. Black-and-white illustration of *Cotton Boll*, 1936, *Still Life with Striped Gourd*, 1935, *Windmills*, 1935, *The Annual Move*, 1936, *Crows and Melon*, 1939, *Marauders*, 1945, *Musician of the Night*, 1956, *Jackrabbits*, 1935, *Grasshopper and Farmer*, 1937, *Summer*, 1945, *Moonlight Over Silverton*, wash drawing, 1942, *Passage to the Sea, no. 2*, 1955, *Louisiana Shrimp Boat*, crayon and ink, 1954, *Fishermen*, 1948, *Century Plants*, rocks, Sun, 1948, *Green Cactus*, 1950 and *Koshari Dancers*, 1955.

289. \_\_\_\_\_. "Otis Dozier: Painter of Desert and Mountain." *American Artist* 11 No. 5 (May 1947): 20-25.

Bywaters gives a recap of Dozier's life as a painter beginning with his technique goes on to discuss Dozier's drawings, many of which serve as preliminary studies for his paintings. Notes that Oriental and Persian art influenced his work. Gives a brief recap of his life beginning on a farm in North Texas. Illustrated works by Otis Dozier: *Goats, Topaz Hill; Hawk; Tin Cup (3); Ghost Town; Moonlight Over Silvertown; Cactus and Bird; Brahmin Bull.*

290. \_\_\_\_\_. Dallas Museum of Fine Arts. Seventy-five Years of Art in Dallas: the History of the Dallas Art Association and the Dallas Museum of Fine Arts. Exhibition, January 24-February 28, 1978. Dallas, Texas: The Dallas Museum of Art, 1978, 72p, illus.

Title essay by Jerry Bywaters. He begins by recounting the history of Dallas, mentioning the State Fair of Texas and the presence of a few artists. Mentions Robert J. Onderdonk and his role founding the Dallas Art Students League. He discusses some important events in the cultural life of Dallas: the construction of the Carnegie Public Libraries, the evolution of annual exhibitions and the construction of the Dallas Museum of Fine Arts in 1936. Bywaters was the director from 1943-1964. He introduced lecture-seminars with college credit, exhibitions of previously unexplored art resources such as the Exhibition of Indian Pictographs of Texas.

In 1950 the Dallas Museum of Fine Arts was named by the Metropolitan Museum of Art as a judge for a large survey exhibition of contemporary American Art to be shown at the Met.

He tracks the museum's development through the 1950s-1960s and 1970s, mentioning important exhibitions and leadership. Black-and-white illustrations of art works and people associated with the museum. Also lists presidents of the Dallas Museum of Fine Arts, museum directors, locations and trustees.

(<http://texashistory.unt.edu/ark:/67531/metaph176539/>: accessed February 10, 2016), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu) crediting Dallas Museum of Art, Dallas, Texas.

292. \_\_\_\_\_. "Sketching in Mexico City." *Hollands the Magazine of the South* (March 1930): 28.



Bywaters describes his experience sketching four cathedrals in Mexico City, giving some history of each one: *La Iglesia de la profesa* (1597), built by the Jesuits; *Santa Domingo* (1736) built by the Dominicans; *San Juan Bautista* (1583) first to be built after the conquest; *Guadalupe* (1709). Article includes sketches of each church done by the artist with a history of the church.

293. \_\_\_\_\_. "Southwestern Art Today: New Directions for Old Forms." *Southwest Review* 32 No. 4 (Autumn 1947): 31-372.  
<https://www.jstor.org/stable/43463291>. (accessed January 17, 2020).

Author believes that Southwestern art is at a crossroads, as is art in general across the United States. Notes the recent survey show at the Dallas Museum of Art encompassing states from the southwest (other than Texas). Gives a brief overview art development from this region beginning with amateur artist pioneers and army engineers; the years after 1900 when regional art made itself felt beyond its boundaries; the opening of Taos and Santa Fe as art centers; the growing number of Native American artists. He reviews the various states in the region and their appreciation of art development. Includes black-and-white illustrations of work by Joe Taylor, William Harold Smith, Andrew Dasburg, Louis Weinberg, Fred Kabotie, Mathilde Schaefer, Paul Ninas, Herbert Bayer and Mimi Murphey.

"New Mexico's Artists' Work Shown in Southwest Review." *Santa Fe New Mexican* (Santa Fe, New Mexico) Friday, September 2, 1947, p.6.  
<https://www.newspapers.com/image/583798340>. (accessed November 7, 2019).

Recap of Bywaters' article "Southwestern Art Today: New Directions for Old Forms" noted above.

294. \_\_\_\_\_. 12 from Texas: A Portfolio of Lithographs. Dallas: Southern Methodist University Press, 1952, 4p. 12 leaves of plates. *Southwest Artists' Series No.1*.

Includes Alexandre Hogue, Charles T. Bowling, Otis Dozier, William Lester, Merritt Mauzey, Everett Spruce and Thomas M. Stell, Jr. *Southwest Artists series* v. 1.

Foreword by Jerry Bywaters. "

Ashford, Gerald. "Portfolio from S.M.U. is Art Show in Covers." *San Antonio Express*, (San Antonio, Texas) April 20. 1952. p. 66.

<https://newspaperarchive.com/san-antonio-express-apr-20-1952-p-66/>  
(accessed February 2, 2019). Book review.

“...he briefly sketches the development of the lithographic print in Texas. He explains that the prints in the portfolio were selected on historical principles. But since most of them are not dated it is a little difficult to discern trends—even if trends could be observed in such a limited collection.”

“12 From Texas: A Portfolio of Lithographs.”

<https://hamonlibraryblog.org/2015/01/27/12-from-texas-a-portfolio-of-lithographs/> (accessed March 19, 2019).

Book review.

“Somber Is Word For Litho Caddo.” Review. *The Marshall News Messenger* (Marshall, Texas) Sunday March 30, 1952, p.25.

<https://www.newspapers.com/image/320184266>. (accessed November 10, 2019).

Book review.

“12 Lithographs Included In New Texas Portfolio.” *The Corpus Christi Caller-Times* (Corpus Christi, Texas) Sunday, April 13, 1952, p.22.

<https://www.newspapers.com/image/755339644>. (accessed November 10, 2019).

Book review.

“Art Portfolio About Texas.” *The Daily Oklahoman* (Oklahoma City, Oklahoma) Sunday, June 1, 1952, p.64. <https://www.newspapers.com/image/449497406>. (accessed November 10, 2019).

Book review.

295. \_\_\_\_\_. “Toward an American Art.” *Southwest Review* 25 No.2 (January 1940): 128-142. [www.jstor.org/stable/43462529](http://www.jstor.org/stable/43462529). (accessed January 1, 2019).

Notes the message of Alexandre Hogue: tragedy of soil erosion. Discusses Everett Spruce and his life in the Ozarks, the Taos School of Art and the painting classes taught by Alexandre Hogue. Mentions the importance of the *Index of American Design*, along with community art centers playing a role in public participate in the arts. Notes that until recently European art was considered to be the only accepted art for America. Discusses Thomas Eakins and ‘The Eight’. A few artists turned American art west and saw it prosper after 1930. Charles Burchfield, Edward Hopper, Thomas Benton, John S. Curry, Grant Wood. Mentions American Art Today, the official catalogue of the art exhibition at the 1939 World’s Fair. Bywaters discusses regionalism. Discusses Alexandre Hogue and soil erosion, Everett Spruce’s life in the Ozarks, the Southwest in the art of Jerry Bywaters and William Lester and the desert in the paintings of Otis Dozier.

Mentions the Association of American Artists mail order catalogue that enabled people to order prints of paintings. Notes the rise of printmakers in various sections of the country. The Section of Fine Arts (in the Treasury Department) had commissioned, by March 1, 1939, 539 murals and sculptures for public buildings throughout the country. Government financial assurance helped artistic progress. Extensive comment on the government support for public art. Talks about regional institutions offering advanced training, and special painting classes taught by Alexandre Hogue at the Texas State College for Women.

296. "Courtyard of the Alamo." Set illustration by Jerry Bywaters and Lester E. Lang for the play We Are Besieged by Sam Anderson. *Southwest Review* 27 No.1 (1941): frontispiece. <https://www.jstor.org/stable/43462687>. (accessed February 20, 2021).

297. Dallas Museum of Fine Arts. Andrew Dasburg, March 3- April 21, 1957. Dallas, Texas: Dallas Museum of Fine Arts, 1957, 40p. illus.

Essay by Jerry Bywaters: "Andrew Dasburg: The Artist and the Exhibition." Bywaters begins by noting that Dasburg is not on the screen of many bigger art circles. His residence in Taos, New Mexico since 1930 and a chronic illness have contributed to this omission. He believes that dealers could not build an appreciative clientele around his work. Bywaters says that Dasburg was the 'first artist to be honored in an annual series of exhibitions at the Dallas Museum of Fine Arts.' The show encompasses more than 120 works of art. He hopes that this show will encourage the seeking out of more of Dasburg's work so that it may be 'catalogued and photographed for the valuable and important record of contemporary art.' (<http://texashistory.unt.edu/ark:/67531/metaph183392/> : accessed February 10, 2016), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art, Dallas, Texas.

298. Dallas Museum of Fine Arts; John Lunsford; Benetta Thompson Brudno. The Arts of Man: a Selection From Ancient to Modern Times, October 6, 1962 through January 1, 1963. Dallas, Texas: The Museum, 64p. illus.

Foreword by Jerry Bywaters: Museum produced this exhibition with help from larger institutions and public and private sources. It is a sampling of art history with a view of objects used in daily life. The purpose of the exhibition is to show the expanse of fact and art object coming together. The show also highlights art

development going on in other parts of the globe. He compares the building of Great Walls in the Far East with the simultaneous creation of complex bronze ceremonial vessels. The exhibition traverses the building of great pyramids in the Americas during the time of Greek and Roman dominance of the Mediterranean. He notes at the relatively short expanse of time given to the 'portable painting' in our own day. ([www.texashistory.unt.edu/ark:/67531/metaph183436/](http://www.texashistory.unt.edu/ark:/67531/metaph183436/): accessed December 25, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

299. Dallas Museum of Fine Arts. Ben Nicholson Retrospective," April 15-May 17, 1964. Dallas: The Museum, 1964, 20p. illus. (<https://texashistory.unt.edu/ark:/67531/metaph183449/>: accessed February 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

Introduction by Jerry Bywaters. Calls Nicholson's work non-violent and evocative. A leading contemporary painter with an international reputation. Bywaters has chosen the paintings by Nicholson to represent the evolution of the career of ...a singular painter. His work is both objective and non-objective, in the classic tradition. He was influenced by his travels to the Europe and to California.

300. Dallas Museum of Fine Arts. Boardman Robinson, Visiting Artist at the Dallas Museum of Fine Arts, January 13 to January 21, 1946. Dallas: The Museum, 1946, 8p. illus.

Foreword by Jerry Bywaters. Bywaters notes that Robinson belongs among the best modern American artists in separate fields: political cartooning, figure painting, draughting, teaching, mural painting and book illustration. Believes that his recent work shows 'abstract qualities.' The current show is a reference to his years as a visiting artist in Dallas.

([www.texashistory.unt.edu/ark:/67531/metaph183320/](http://www.texashistory.unt.edu/ark:/67531/metaph183320/): accessed December 25, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashisotory.unt.edu](http://www.texashisotory.unt.edu); crediting Dallas Museum of Art.

301. Dallas Museum of Fine Arts. A Century of Art and Life in Texas, April 9-May 7, 1961. Dallas: The Museum, 1961, 26p.

Foreword by Jerry Bywaters who showed *On the Ranch*, 1941, oil and tempera on Masonite; *Texas Courthouse*, 1938, lithograph. Includes notes on the artists and the importance of each painting.

(<http://texashistory.unt.edu/ark:/67531/metaph183425/> : accessed April 26, 2015), The Portal to Texas History, <http://texashistory.unt.edu>: Dallas Museum of Art Dallas, Texas.

Bywaters writes in his Foreword that the show highlights 'humanistic and historical events as well as artistic and cultural developments' in Texas. The art works illustrate various events in the history of the state starting with Native American pictographs, mission buildings, colonial art and historical events up to the Dust Bowl of the 1930s.

302. Dallas Museum of Fine Arts. Clara Williamson: Paintings: Presented in an Exhibition of Paintings. February 29-March 21, 1948. Dallas: The Museum, 1948, 4p. illus.

Essay "Clara Williamson," by Jerry Bywaters. Author puts Clara Williamson in the category of 'natural artists.' Says she is one of the important 'American authentic primitives.' Lauds her 'clear presentation of her subjects' including 'memory images' from her childhood of camp meetings and cattle drives. He notes her 'highly original' and 'very expressive paintings.'

([www.texashistory.unt.edu/ark:/67531/metaph183335/](http://www.texashistory.unt.edu/ark:/67531/metaph183335/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

304. Dallas Museum of Fine Arts. Dallas Museum of Fine Arts, 1945. Dallas, Texas: 1945, 1 vol. (23p.), illus.

Introduction by Jerry Bywaters.

Written from the director's position, he recaps the important place the museum has taken in the community in the past year. Bywaters says that museums in the Southwest were able to begin with a fresh perspective, not bogged down by older museum's dependence on the European model. These new museums are 'active sponsors of work by living artists.' The audience for these newer art museums also does not suffer under expectations influenced by more established galleries.

He believes that having a 'plan of acquisitions' during the past year was a major accomplishment. Bywaters also notes the importance of a season featuring fifty-three exhibitions. These included a show devoted to Otis Dozier, The Texas General, the Fourth Annual Texas Print Exhibition, The Sixteenth Annual Dallas Allied Arts Exhibition and one-man shows by various Dallas artists. The calendar incorporated musical programs on Sunday afternoon in the sculpture court,

lectures and demonstrations by William Zorach and others. He also notes that the Museum library is open to the public.

305. Dallas Museum of Fine Arts. Design to Live With, October 7-22, 1950, Dallas: the Museum, 1950, 8p.

Essay by Jerry Bywaters: Focus of the show is to illustrate that 'the America of 1950 has the choice of attractive functional products at a reasonable cost.' He notes that prehistoric peoples made tools, and traces this output through the Romans, Victorians and Americans living in 1950. Bywaters says the designers of the twentieth century have given us 'time to live.' The show consists of items from the modern house, Nieman Marcus, Harris, Sears, Titche-Goettinger and Woolworths. Examples include a Middleton Candle Lamp, a Heath Battery and Ekco Kitchenware. ([www.texashistory.unt.edu/ark:/67531/metaph183354/](http://www.texashistory.unt.edu/ark:/67531/metaph183354/); accessed December 21, 2018), University of North Texas Libraries, the Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

306. Dallas Museum of Fine Arts. Directions in Twentieth Century Paintings, October 7-November 12, 1961. Dallas: The Museum, 1961, 36p. illus.

Foreword by Jerry Bywaters: The expansion of American art at home and abroad prompted the current exhibition 'without benefit of government patronage'. The museum has included 'sterling performers and influential teachers.' It is comprises fifty-three artists from various schools of 20<sup>th</sup> century American art. Bywaters believes that a smaller number better illustrates the title of the exhibition. ([www.texashistory.unt.edu/ark:/67531/metaph183429/](http://www.texashistory.unt.edu/ark:/67531/metaph183429/); accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

307. Dallas Museum of Fine Arts. An Exhibition of Contemporary American Paintings and Sculpture, January 14-February 20, 1945. Dallas: The Museum, 1945, 14p. illus.

Foreword by Jerry Bywaters: Bywaters writes that American artists' service in the armed forces put a necessary hold on their creative output during World War II. This time also saw an increased attendance at art exhibitions and museums at home. The purpose of this exhibition, a 'survey of contemporary American art,' was to stay current with American artists and keep their work before the public. The museum wants to exhibit 'trends in American art.' Bywaters believes that American leadership in the arts is evident in the works exhibited .

([www.texashistory.unt.edu/ark:/67531/metaph183319/](http://www.texashistory.unt.edu/ark:/67531/metaph183319/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art. Dallas, Texas.

308. Dallas Museum of Fine Arts. An Exhibition of Paintings by Dan Wingren, June 15-July 13, 1958. Dallas: The Museum, 1958, 4p. illus.

Essay by Jerry Bywaters: Notes that it is unusual for the Dallas Museum of Fine Arts to host a one-man show. Most of the paintings in the show date from 1957-1958, the years Wingren used the Catherwood Fellowship, awarded by the Dallas Museum of Fine Arts, for European study. Bywaters lists Wingren's prizes and notable exhibitions. Says that 'there are brilliant imaginative and technical qualities' that illustrate Wingren's intention.

([www.texashistory.unt.edu/ark:/67531/metaph183402/](http://www.texashistory.unt.edu/ark:/67531/metaph183402/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

309. Dallas Museum of Fine Arts. An Exhibition of Paintings: Hans Vincenz, June 19-July 17, 1960. Dallas, Texas: The Museum, 1960, 5p. illus.

Introduction by Jerry Bywaters: From his studio in Werden, Essen, West Germany Hans Vincenz created small works of art. Thirty-seven gouaches are in the show. Bywaters believes the concentration of important content in a small area is a 'welcome paradox among abstract expressionist paintings of today.'

([www.texashistory.unt.edu/ark:/67531/metaph183418/](http://www.texashistory.unt.edu/ark:/67531/metaph183418/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

"Art Pieces On Display." *The Oklahoma Daily* (Norman, Oklahoma) Wednesday, March 15, 1961, p.7. <https://www.newspapers.com/image/602659740>. (accessed October 18, 2019). Notes that the exhibition was brought to the United States by Jerry Bywaters. Quotes Bywaters: "These 37 gouaches are typical examples of how even modest-sized works can be bristling with abstract content and brilliant technical performance."

"German Paintings To Be In Art Museum Exhibit." *The Oklahoma Daily* (Norman, Oklahoma) Friday, March 3, 1961, p.13. (accessed October 18, 2019). <https://www.newspapers.com/image/602659549>. Notes that Bywaters singled out Vincenz from other contemporary German artists for a first American showing at the Dallas Museum of Fine Arts. Bywaters: "Vincenz is not obsessed with gargantuan egoism for its own sake and many of his best works are relatively

small...Here again—with great content in small area—is a welcome paradox among abstract expressionist paintings of today.”

310. Dallas Museum of Fine Arts. Famous Paintings and Famous Painters, October 4-November 2, 1958. Dallas, Texas: The Museum, 31p. illus.

Foreword by Jerry Bywaters: Makes note of the earliest paintings in the show by Raphaele Peale and George Caleb Bingham; the ‘romantic’ interest in nature illustrated in the works of Thomas Moran and Homer Martin. He directs our attention to movements such as the American Scene and the works of Wood, Curry and Benton. Notes the importance of folk art in America illustrated by the art of Doris Lee, John McCrady, Grandma Moses, Clara Williamson, H.O Kelly and William Harnett. The show consisted of thirty paintings.

([www.texashistory.unt.edu/ark:/67531/metapth183405/](http://www.texashistory.unt.edu/ark:/67531/metapth183405/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.rexashistory.unt.edu](http://www.rexashistory.unt.edu); crediting Dallas Museum of Art.

Jenkins, Nedra. “Art Exhibits Here, Dallas Go South of the Border.” *Fort Worth Star-Telegram* (Fort Worth, Texas) Sunday, October 15, 1948, p.37.

<https://www.newspapers.com/image/636859202>. (accessed March 18, 2020).

Exhibition review.

311. Dallas Museum of Fine Arts; Crafts Guild of Dallas. First Annual Texas Crafts Exhibition, February 20-March 13, 1949. Dallas, Texas: The Museum, 18p. illus.

Foreword by Jerry Bywaters: Notes that this exhibition ‘marks the beginning of two regional activities that have long been neglected:’ the formal organization of artists and an exhibition of their work. The Guild, in sponsoring this exhibition, expects that this show and future exhibitions, will create demand for locally made crafts. ([www.texashistory.unt.edu/ark:/67531/metapth183342/](http://www.texashistory.unt.edu/ark:/67531/metapth183342/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

312. Dallas Museum of Fine Arts. Fourteenth Annual Exhibition of Texas Painting and Sculpture. Dallas: The Museum, 1952, 16p.

Foreword by Jerry Bywaters. Writes that the exhibition ‘is a new and distinctive state-wide competition for Texas painters and sculptors.’ Notes that it’s a continuation of the Texas Annual Exhibitions...which have been the joint



efforts of the Museum of Fine Arts , Houston, the Witte Memorial Museum (in cooperation with the San Antonio Art League), and the Dallas Museum of Fine Arts. (<http://texashistory.unt.edu/ark:/67531/metaph183367/> : accessed June 2, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistoryunt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

313. Dallas Museum of Fine Arts. H.O. Kelly (1884-1955): Retrospective Exhibition. Dallas: The Museum, 1960, 20p, illus.

Foreword by Jerry Bywaters: Bywaters rejects the notion that H.O. Kelly is a “Grandpa Moses,” comparing his paintings instead to early Italian works and ‘little Dutch masters. He believes that Kelly’s work represents an ‘American rural way of life,’ similar to Currier and Ives.

([www.texashistory.unt.edu/ark:/67531/metaph183420/](http://www.texashistory.unt.edu/ark:/67531/metaph183420/) : accessed November 1, 2018), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art.

314. Dallas Museum of Fine Arts. Indian Art of the Americas, October 5, 1963- November 17, 1963. Dallas, Texas: The Museum, 1963, 48p. illus.

Foreword by Jerry Bywaters. He declares that the Dallas Museum of Fine Arts is presenting a ‘reconsideration of the anthropology of the Indians of the Americas.’ Notes that recent years art historians counted these objects as works of art and that these ‘abstractions’ were understood by their audience. Believes that their ‘strange beauty’ may influence the art of today.

([www.texashistory.unt.edu/ark:/67531/metaph183443/m1/6/](http://www.texashistory.unt.edu/ark:/67531/metaph183443/m1/6/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

315. Dallas Museum of Fine Arts; Alice Marriott. Indian Pictographs in Texas: Paintings and Research by Forrest Kirkland. Dallas, Texas: The Museum, 1943, 16p. illus.

Essay by Jerry Bywaters: “Indian Pictographs.” Bywaters notes that this exhibition serves multiple interests: art, science and the general public. Lauds the artist Forrest Kirkland for serving the interest of regional history and preserving the abstract beauty of the pictographs. The exhibition consists of more than 180 representation paintings of Native American art that conceivably could be lost over time.

([www.texashistory.unt.edu/ark:/67531/metaph183306/](http://www.texashistory.unt.edu/ark:/67531/metaph183306/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu/crediting](http://www.texashistory.unt.edu/crediting) Dallas Museum of Art.

316. Dallas Museum of Fine Arts. Otis Dozier, November 25-December 30, 1956. Dallas: The Museum, 1956, 28p. illus.

Essay by Jerry Bywaters: "Otis Dozier: Growth and Maturity of a Texas Artist," by Jerry Bywaters.

Bywaters believes that contemporary painting 'seems to lack a maturing process and spiritual depth.' He writes that Otis Dozier has proceeded through a process of drawing, painting, experimenting, searching and maturing. This show consisted of 40-50 oils supported by drawings and studies that bolster and illuminate his artistic development. He notes that Dozier studied Asian art, Near Eastern art and the early Italians, Spanish art and primitive art from around the world. He passed from Regionalism into 'a more modern painter.' Because Dozier lives in his 'best-known surroundings,' it adds to his interpretive art. Bywaters recounts Dozier's early work, informed by his own environment, through 'the outmoded' American scene. He notes the development of Dozier's work over the years, the artist sometimes painting the same subjects such as jackrabbits, grasshoppers, farmers and plant life. (<https://texashistory.unt.edu/ark:/67531/metaph183388/>: accessed February 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

Reprinted in: Bywaters, Jerry. "Otis Dozier: the Growth and Maturity of a Texas Artist." *Southwest Review* 42 No.1 (Winter 1957): 33-40.

<https://www.jstor.org/stable/43464260>. (accessed October 17, 2019).

317. Dallas Museum of Fine Arts. (Battle) Paintings by Ben L. Culwell, (Chief Yeoman U.S. Navy), March 4-16, 1945. Dallas: The Museum, 1945, 7p.

Essay by Jerry Bywaters: "Battle Paintings by Ben L. Culwell, CY." Bywaters notes that the artist Ben Culwell painted while on leave from his active duty in the Pacific. His 'powerful personal experiences' gives him a different perspective from the 'official' artists who painted war scenes. He says the paintings are 'more sensory than personal.' Over 40 paintings were in the show. They convey the power of war and its effects on the combatants. Bywaters' comments on paintings such as *Burial Detail*, depicting his first assignment at Pearl Harbor; *Navy Yard Pearl*; *Self-Portrait—Night Before D-Day*; *Man Under Fire and Critical Moment of Torpedo Plane Attack*. Bywaters calls all these paintings 'provocative

records.' ([www.texashistory.unt.edu/ark:/67531/metaph225403/](http://www.texashistory.unt.edu/ark:/67531/metaph225403/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; Dallas Museum of Art.

318. Dallas Museum of Fine Arts. Paintings, Gouaches and Drawings, by Otis Dozier, November 5-December 5, 1944, Dallas, Texas: The Museum, 1944, 4p. illus.

Essay by Jerry Bywaters: He divides the artistic career of Otis Dozier into three phases. Notes that his early paintings depicted East Texas, with attention to the seasons and their effect on his subjects. In this phase he painted the Big Bend Country, incorporating what Bywaters believed to be man's relation to nature. His second phase illuminated the natural character of the Rocky Mountain region. Dozier's third phase exhibits a 'depth and fullness of expression' resulting from many trips to and studies of the region. His work is the result of 'powerful personal experiences.'

(<https://www.texashistory.unt.edu/ark:/67531/metaph183313/>: accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

319. Dallas Museum of Fine Arts. Religious Art of the Western World, March 23-May 25, 1958. Dallas: The Museum, 1958, 64p, illus.

Foreword by Jerry Bywaters: The exhibition's circumscribed purpose is to show 'how and in what style' the artists worked. The show seeks to give the viewer a 'feeling for the times'...that gave each age various forms of art. Bywaters believes that the artist is the 'interpretive agent between congregation and church or temple.' ([www.texashistory.unt.edu/ark:/67531/metaph183401/](http://www.texashistory.unt.edu/ark:/67531/metaph183401/): accessed December 21, 2018), University of North Texas Libraries; The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu) crediting Dallas Museum of Art.

320. Dallas Museum of Fine Arts. A Salute to the Doziers of Dallas; September 20-October 27, 1974, Marion Koogler McNay Art Institute, San Antonio, January 5-February 2, 1975. Dallas, Texas: The Museum of Fine Arts, 1974, 56 p., illus.

([www.texahistory.unt.edu/ark:/67531/metaph176523/](http://www.texahistory.unt.edu/ark:/67531/metaph176523/): accessed February 14, 2019), University of North Texas Libraries, The Portal to Texas history, [www.texashistory.unt.edu](http://www.texashistory.unt.edu) crediting Dallas Museum of Art.

Essay by Jerry Bywaters: "The Artist and His Sketch Books." In this essay on the exhibition of ninety of Otis Dozier's sketches, Bywaters writes a brief survey of

Dozier's artistic life, noting his interest in portraying the landscape. He notes that Otis Dozier learned from Japanese 'Hokusai' painting, Rembrandt, and Goya. He was affected by the light in the Southwestern states of New Mexico, Arizona, Utah and Colorado. Bywaters says that Dozier has a 'monochromatic sketching' method. He notes that Dozier traveled to Europe, Asia, India and Mexico and says that the sketches of Otis Dozier are 'a contribution to our heritage.'

321. Dallas Museum of Fine Arts. 6 Southwestern States: Arizona, New Mexico, Colorado, Oklahoma, Arkansas, Louisiana, June 15-September 14, 1947, Dallas, Texas: The Museum, 1947, 24p, illus.

([www.texashistory.unt.edu/ark:/67531/metapth183329/](http://www.texashistory.unt.edu/ark:/67531/metapth183329/) : accessed May 31, 2015), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

Essay by Jerry Bywaters: "Southwestern Art Today: New Directions from Old Forms." Reprinted from *Southwest Review* 32 No. 4 (Autumn 1947): 361-372. <https://www.jstor.org/stable/43463291>. (accessed January 17, 2020).

Author believes that Southwestern art is at a crossroads, coinciding with the national art battle of liberal versus conservative. He traverses through the art history of Texas, from paintings of Native Americans, to the early artists of New Mexico centered around Taos. He notes the growing art movement in Arizona and the University's place in the growth and development of art in the Southwest. The assimilation of European refugee artists also greatly contributed to the growth of American art.

322. Dallas Museum of Fine Arts. The Sixth Texas General Exhibition. Dallas: The Museum, 1944, 16p.

Jerry Bywaters: #10: *In the Christmas Mountains*, 1939, pastel on board.

Foreword by Jerry Bywaters: He notes that Texas artists have been showing in national exhibitions. He thinks that the Texas General is an important 'proving ground' for Texas artists. The exhibition consisted of 105 works by 93 artists, making this show one of the largest of the Texas Generals. Since many artists were serving in the war effort, this show is an example of work by new artists and a good example of artistic development in the state.

(<http://texashistory.unt.edu/ark:/67531/metapth183312/> : accessed May 29, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

323. Dallas Museum of Fine Arts. Some Businessmen Collect Contemporary Art: An Exhibition of Contemporary Paintings by American and European Artists from Private Collections of American Professional and Business Men. Dallas, Texas: The Museum, 1952, 24p. illus.

Acknowledgement by Jerry Bywaters: Notes that a regional museum has attempted something unique: asking businessmen (and their wives) to lend their personal artwork for a show they might not even be able to attend. He happily relates that a great majority of those approached were 'enthusiastic' about the prospect of their personal art being in a museum exhibition. Those who declined did so because their art was already on loan. In a sign of the times, many wives who were co-owners took their names off the provenance history to be in harmony with the title of the exhibition!

([www.texashistory.unt.edu/ark:/67531/metaph183366/](http://www.texashistory.unt.edu/ark:/67531/metaph183366/): accessed December 21, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

324. Dallas Museum of Fine Arts. Southwestern Art: a Sampling of Contemporary Painting and Sculpture: April 10-May 22, 1960. Dallas Museum of Fine Arts. Dallas, Texas: The Museum of Fine Arts, 1960, 26p, illus.

([www.texashistory.unt.edu/ark:/67531/metaph183416/](http://www.texashistory.unt.edu/ark:/67531/metaph183416/): accessed February 14, 2019), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

Foreword by Jerry Bywaters. This exhibition was a special feature for the Western Arts Convention members who wanted to see a sampling of Southwestern paintings and artists. Bywaters noted that the show consisted of some pieces from the Dallas Museum of Fine Arts by known artists or those the museum would like to acquire. He notes the absence of photographic realism and literary realism. He says the show includes abstract paintings, primitive works and abstract sculpture with religious themes in addition to abstract expressionism. He notes that the arts are 'riding a crest of popularity among institutional and lay collectors.

325. Dallas Museum of Fine Arts; Harwell, Jerry. A Survey of Texas Painting Assembled by the Dallas Museum of Fine Arts, March 10-May 31, 1957. Dallas: The Museum, 1957, 24p.

Foreword by Jerry Bywaters: He mentions a previous exhibition in 1944, entitled *Texas Panorama* and states that the current show has some of the

painters from that show and happily, some new ones. He proudly points out that Texas has made huge strides in its artistic development. Some works in the show chronicle historical developments in the state such as *Dawn at the Alamo* and *The Battle of San Jacinto*. The current era in Texas painting owes its development, in part, to art associations and museum and art schools that impelled its growth. The artists in the show are divided into three groups: native sons; those who returned from studying in the East or abroad and thirdly, non-Texans who have worked in Texas.

“Serves as a list of items that are in addition to those in the American Federation of Arts circuit catalogue of the exhibition.” ([www.texashistory.unt.edu/ark:/67531/metaph183393/](http://www.texashistory.unt.edu/ark:/67531/metaph183393/): accessed June 3, 2015), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

326. Dallas Museum of Fine Arts; Metropolitan Museum of Art (New York, N.Y.) 30 Masterpieces: An Exhibition of Paintings from the Collection of the Metropolitan Museum of Art on Special Loan to the Dallas Museum of Fine Arts assembled for the State Fair of Texas, October 4-November 23, 1947. Dallas: the Museum, 1947, 32p, illus.

Acknowledgement by Jerry Bywaters: Notes that the Dallas Museum of Fine Arts was one of the first institutions to benefit from the policy of the Metropolitan Museum of Art to lend art from its collection to other museums. ‘This special exhibition provides a significant event in the art experience of the Southwest.’ ([www.texashistory.unt.edu/ark:/67531/metaph183332/](http://www.texashistory.unt.edu/ark:/67531/metaph183332/): accessed December 29, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

327. Dallas Museum of Fine Arts. 200 Years of American Painting: Assembled for the State Fair of Texas, October 5- November 4, 1946, Dallas, Texas: The Museum, 1946, 24p. illus.

“Paintings for this exhibit were selected and the catalogue was prepared by Jerry Bywaters.” Author notes that there has been very few survey exhibitions of American art in the Southwest during the decade prior to 1946. The exhibit attempts to show through paintings how American art and life developed from the pre Revolutionary days through 1946. He notes that the show exhibits a limited number of paintings by America’s important artists. It is divided into the following categories: 1650-1750; 1825-1880 (painter scientists and painter

explorers); painters of the West ( Inness, Remington); 1880-1900: The Independents; Escapists and Expatriates; 1900: European Influences; 1900-1920: Teachers and Reporters; The American Scene; Trends; Regionalism; American Panorama; Natural Artists; Modernism; 1920-1940: Experiments; Today and Tomorrow.

<http://texashistory.unt.edu/ark:/67531/metaph183325/> : accessed February 25, 2016), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Museum of Art, Dallas, Texas.

328. Dallas Museum of Fine Arts. Texas Panorama: An Exhibition Assembled by the Dallas Museum of Fine Arts. Dallas: The Museum, 1945, 6p. illus.

Essay by Jerry Bywaters: "Texas Panorama." Bywaters notes the increasing national prominence of Texas artists as shown by their presence in exhibitions outside of the state. He recounts the history of artistic development in Texas and the importance of the Federal Arts programs during the depression that sustained the development of Texas art. He mentions organizations such as the Lone Star Printmakers and the Printmakers Guild as marketing vehicles and sponsors of shows accessible to the public. He enumerates three sets of painters from the Texas panorama exhibition: native painters such as Charles Bowling, William Lester, Alexandre Hogue and Everett Spruce; local artists who studied in metropolitan centers and returned to Texas, and those from other locales, such as Ward Lockwood, who have adopted Texas as their home. Bywaters believes that after the conclusion of World War II various elements will coalesce to bring Texas art to the next level. Show included Jerry Bywaters: *In the Big Bend*, 1939, oil on panel.

(<https://texashistory.unt.edu/ark:/67531/metaph183309/m1/3/?q=Bywaters> accessed December 29, 2018) University of North Texas Libraries. The Portal to Texas History, <http://texashistory.unt.edu>, crediting Dallas Museum of Art, Dallas, Texas.

329. Fort Worth Art Center-Museum. Emily Guthrie Smith: Retrospective Exhibition, October 1966. Fort Worth: The Museum, 12p. illus.

Foreword by Jerry Bywaters: This show exhibits over eighty pieces of Guthrie Smith's work done from 1939-1966. She painted portraits, murals, landscapes, still life, figure painting and worked in mosaics. Bywaters says Guthrie-Smith 'revitalizes each subject, achieving a special mood...and a sensitive subject-to-viewer communication,' using a wide range of subjects. He notes that in her later

work she 'achieves some of her most compelling results in her interpretation of nature's essential moods and substances.'

330. Pinckney, Pauline. Painting In Texas; the Nineteenth Century. London: American University Publishers Group, 1968; Published for the Amon Carter Museum of Western Art, Fort Worth, by the University of Texas Press, 1967, xx, 232p., illus.

Introduction by Jerry Bywaters: He compares the picture of Texas in the nineteenth century to a wheel with spokes reaching into the Old South, the states of Virginia, Tennessee and Kentucky; deep into Mexico; England, Germany and France. Its history encountered the Plains Indians and soldiers from Spain and Mexico. The surviving art from these years was 'poorly processed, and casually documented. He notes that this book contributed much toward mitigating many of these documentary shortcomings concerning the art and artists of the period.' Pinknew brings to light many unknown artists from this period. The reproductions are like seeing the art for the first time. It shows some of the social and political history of the region. The artists echoed the varying artistic styles found in other parts of the U.S. Some were native-born Texans, some hailed from Europe, some were adopted Texans. He mentions such artistic talents as Father Morfi, Major James Strange, George Caitlin and Seth Eastman. The important artists in Texas at the turn of the century had a mission to 'give Texas history...authentic visual form.' He also mentions H.A. McArdle, (who painted *Lee at the Wilderness*, 1872), William H. Huddle, and Robert Onderdonk.

Welland, Dennis. Book review. *Journal of American Studies* 3 No.2 (December 1969):298-302. [www.jstor.com/stable/27552908](http://www.jstor.com/stable/27552908). (accessed November 13, 2020).

331. Southern Methodist University. Pollock Galleries. Texas Painting & Sculpture: the 20<sup>th</sup> Century. Dallas, Texas: Brodnax Printing Co., 1971, 96p, illus.

Essay by Jerry Bywaters on the Dallas art community. Illustration of *In the Big Bend*, 1939, oil on panel, # 23 by Jerry Bywaters.

332. Southern Methodist University. Pollock Galleries. The American Woman as Artist 1820-1965, January 23-February 1, 1966. Dallas, Texas: Southern Methodist University, Pollock Galleries, 1966, 9p.



Introductory essay by Jerry Bywaters, Director of Exhibits at the Gallery. Notes that the exhibition is “a supplemental facet of the symposium on the Education of Women for Social and Political Leadership” sponsored by The Associated Women Students and Women’s Committee for the Semi-Centennial Year of S.M.U. Credits lenders to the exhibition by name. Notes that the paintings begin with early American artists such as Mary Bradley and Deborah Goldsmith through Mary Cassatt, I. Rice Pereira and Helen Frankenthaler.

## Auctions/Auction Catalogs

333. ARTexasGallery.com; EarlyTexasArt.com; David Dike Fine Art; Heritage Galleries & Auctioneers; Simpson Galleries. Auction Prices, Early Texas Art. Dallas, Texas: ARTexasGallery.com, 2007, 151p.

Documents the following auctions:

*David Dike Fine Art:*

February 21, 1998: *Portrait of Miss Effie*, 1933, oil on canvas; *Women Washing*, Mexico, nd, oil on canvas; *Leonora (The Great) Corona*, 1933, mixed media on paper);

November 14, 1998: *The Offering*, nd, Gouache on paper;

October 16, 1999: *Maguey Plant*, 1936, lithograph, Listing 7E, p.3; *West Texas R.R. Station*, nd, lithograph, p.9 Lot # 48.

October 28, 2000: *John Serrien #13-Humble Oil Company*, nd, watercolor on paper; *Oil Rigs*, nd, watercolor on paper, Lot #24; *Tulips*, 1932, oil on canvas);

October 13, 2001: (*Melting Snow-New England*, nd, oil on canvas; *Arkansas Hills*, 1926, oil on board; *Arizona Desert*, nd, Gouache on paper; *John Serrien #13-Humble Oil Company*, nd, watercolor on paper);

October 19, 2002: *Old House*, nd, watercolor on paper, Lot 109;

October 18, 2003: *Navajo Man*, 1942, 13/18, lithograph, Lot 20, p.3; *Mexican Mother*, lithograph, Lot 15, p.2; *West Texas R.R. Station*, 1938, lithograph, p.7; *Arriero*, 12/25, linocut, Lot 75, p.9; *Texas Courthouse*, 1938 ed. of 50, lithograph, Lot 77.

October 23, 2004: *Maguey Plant*, 1936, lithograph; *Lily Vendor*, nd, lithograph

October 22, 2005: *Arkansas Hills*, 1926, oil on canvas; *Chicago Memory*, 1954, oil on Masonite); October 21, 2006: *John Serrien 13-Humble Oil Company*, nd, watercolor on paper);

October 21, 2006: *Ranch Hand and Pony*, 1938, lithograph, ed. 200, Lot 0067, p. 19; *Rain on the Mountains*, 1945, lithograph, ed. 30, Lot 0069, p. 20; *Blind Boy*, 2/50, lithograph, Lot 0075, p. 21; *John Serrien 13, Humble Oil*, watercolor on paper, Lot 92, p. 26; *Arkansas Hills*, 1926, oil on canvas board, Lot 0092; *Boneyard*, 1938 lithograph, Lot 36; *Mexican Flower Vendor*, 33/50, lithograph, Lot 0044.

*First Lone Star Regionalist Auction:*

November 9, 1996. Jerry Bywaters: *Negress*, 1932, oil on canvas, Lot 7; *Newsboy*, 1941, oil on Masonite, Lot 85.

*Heritage Galleries & Auctioneers:*

February 21, 1998: *Women Washing, Mexico*, nd, oil on canvas; *Portrait of Miss Effie*, 1933, oil on canvas;

November 14, 1998: *The Offering*, nd, gouache on paper, Lot 20;

December 2, 2006: *Pasture in Autumn*, nd, pastel; Lot 36290.

334. ARTexasGALLERY.com; Davie Dike Fine Art. Auction Prices, Early Texas Art: David Dike Fine Art Auctions(s). Dallas, Texas: ARTexasGALLERY.com, 2001, 48p, illus.

Documents the following auctions: David Dike Fine Arts:

October 28, 2000: *John Serrien #13-Humble Oil Company*, nd, watercolor on paper; *Oil Rigs*, nd, watercolor on paper; *Tulips*, 1932, oil on canvas;

November 14, 1998 *The Offering*, nd, Gouache on paper, Lot 20;

February 21, 1998: *Women Washing, Mexico*, nd, oil on canvas; *Portrait of Miss Effie*, 1933, oil on canvas.

335. ARTexasGALLERY.com David Dike Fine Arts Auction. Auction Prices: Early Texas Art. Place not identified; publisher not identified; date of publication not identified, 48p.

Documents the following auctions:

*David Dike Fine Art Auction:*

October 13, 2001: *Arizona Desert*, nd, gouache on paper, Lot 166; *Arkansas Hills*, 1926, oil on board, Lot 231; *Melting Snow-New England*, , oil on canvas, Lot 240; *John Serrien #13-Humble Oil company*, nd, watercolor on paper, Lot 268.

October 28, 2000: *Oil Rigs*, nd, watercolor on paper, Lot 24; *Tulips*, 1932, oil on canvas, Lot 330; *John Serrien #13 Humble Oil Co*, Lot 34A);

November 14, 1998: *The Offering*, nd, gouache on paper.

*First Lone Star Regionalist Auction:*

November 9, 1996: *Negress*, 1932, oil on canvas, Lot 7; *Newsboy*, 1941, oil on Masonite, Lot 85.

336. ARTexasGallery.com; EarlyTexasArt.com; David Dike Fine Art. Auction Prices, Early Texas Art. Dallas, Texas: ARTexasGallery.com, 2004, 91p.

Documents the following auctions: First Lone Star Regionalist Auction: November 9, 1996: *Boneyard*, 1938, lithograph; *Newsboy*, 1941, oil on Masonite; *Divide, Colorado*, 1946, lithograph; *Mexican Mother*, 1936, lithograph.

February 21, 1998: *Portrait of Miss Effie*, 1933, oil on canvas; *Women Washing, Mexico*, nd, oil on canvas; *Leonora (The Great) Corona*, 1933, mixed media on paper);

November 14, 1998: *The Offering*, nd, Gouache on paper;

October 16, 1999

October 28, 2000: *John Serrien #13-Humble Oil Company*, nd, watercolor on paper; *Oil Rigs*, nd, watercolor on paper, Lot #24; *Tulips*, 1932, oil on canvas);

October 13, 2001: *Melting Snow-New England*, nd, oil on canvas; *Arkansas Hills*, 1926, oil on board; *Arizona Desert*, nd, Gouache on paper; *John Serrien #13-Humble Oil Company*, nd, watercolor on paper);

October 19, 2002: Jerry Bywaters: *Old House*, 1935, watercolor, Lot 109, p.12.

October 18, 2003: *Navajo Man*, 1942, 13/18, lithograph, Lot 20, p.3; *Mexican Mother*, lithograph, Lot 15, p.2; *West Texas R.R. Station*, 1938, lithograph, p.7; *Arriero*, 12/25, linocut, Lot 75, p.9; *Texas Courthouse*, 1938 ed. of 50, lithograph, Lot 77.

October 23. 2004: *Maguey Plant*, nd, lithograph; *Lily Vendor*, nd, lithograph

337. Austin Auction Gallery, January 20, 2019.

<https://austinauction.hibid.com/catalog/154131/day-2--january-2019-western-art-and-estates-auction/?q=Bywaters&cat=108&cpage=2>

(accessed June 1, 2020).

*Mexican Mother*, 1936, lithograph. Lot 903.

338. Boettigheimer, Larry; Stephanie Boettigheimer; Courtney E. Kennedy; Heritage Auction Galleries, Dallas, Texas. Early Texas Art: Heritage Auction Galleries no. 649, December 2, 2006. 191p, illus. *Pasture in Autumn*, pastel; Lot 36290.

Includes Heritage Signature Auction, December 2, 2006. Bywaters: *Pasture in Autumn*, pastel, Lot 36290. See Heritage Auctions below.

339. Bonhams & Butterfields, San Francisco, California: Bonhams & Butterfields, August 24, 2003, illus. Lot #7087: *Courthouse*, lithograph edition 50.

<https://www.bonhams.com/auctions/12943/lot/7087/>. (accessed October 2, 2021).

340. Bonhams & Butterfields Auction Gallery. San Francisco, California. Prints. San Francisco: Bonhams & Butterfields, 2009, 107p. illus.

May 11, 2009. Lot #48: *Boneyard*, 1938, lithograph on wove paper, 50 edition. <https://www.bonhams.com/auctions/17097/lot/48/>. (accessed September 22, 2020).

341. Carraro, Francine; David Dike Fine Art; Dallas Auction Gallery. An Auction of Texas Art: Saturday, October 24<sup>th</sup>, 2009. Dallas, Texas: David Dike Fine Art, 2009, 92p. (<https://texashistory.unt.edu/ark:/67531/metaph1222663/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

Jerry Bywaters: *Tesuque Village, New Mexico*, nd. oil on board.

342. Crystal Ballroom of the Rice Hotel, Houston, Texas, May 11, 1966. "Auctions of Paintings by nineteen distinguished Southwestern Artists. To benefit the Dobie-Paisano Project."

Artwork having a western or Southwestern theme by nineteen Southwest artists including Jerry Bywaters, Otis Dozier, Everett Spruce, Alexandre Hogue, William Lester and others. *Taos News* (Taos, New Mexico) Thursday April 21, 1966, p.8.

<https://www.newspapers.com/image/10505797/?aterms=Crstal+ballroom>. (accessed November 1, 2017).

"Art Auction Will Aid Dobie Ranch Fund." *Austin Daily Texan* (Austin, Texas), Friday April 29, 1966, p.8 <https://newspaperarchive.com/austin-daily-texan-Apr-29-1966-p-8/>. (accessed October 27, 2017).

"Paintings by 18 Southwestern Artists will be Sold at Auction" *Express and News* (San Antonio, Texas) Sunday, April 17, 1966, p.73. <https://www.newspapers.com/image/29677661>. (accessed November 13, 2019).

343. David Dike Fine Art. David Dike Fine Art: Auction Preview 1998. Dallas, Texas: David Dike fine Art, 1998, 46p. illus.

(<https://texashistory.unt.edu/ark:/67531/metaph1222659/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History,

<https://texashistory.unt.edu/> crediting Center for the Advancement and Study of Early Texas Art). Documents auction held on February 21, 1998. Jerry Bywaters: *Portrait of Miss Effie*, 1933, oil on canvas, Lot 125, p.23; *Women Washing, Mexico*, 1930, oil on canvas, Lot 23, p.6; *Mexican Mother*, 1936, lithograph, Lot 149, p.28; *Leonora (The Great)*, 1933, mixed media, Lot 227, p.46.

344. David Dike Fine Art. David Dike Fine Art: Auction Preview, Fall 1998. Dallas, Texas: David Dike Fine Art, 1998, 34p. illus.  
Jerry Bywaters: *The Offering*, nd, Gouache on paper.

345. David Dike Fine Art. David Dike Fine Art: Auction Preview 1999. Dallas, Texas: David Dike Fine Art, 1999, 48p. illus.  
(<https://texashistory.unt.edu/ark:/67531/metaph1222674/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art. Jerry Bywaters: *Maguay Plant*, 1936, lithograph, Listing 7E, p.3; *West Texas R.R. Station*, 1936, lithograph, p.9 Lot # 48.

346. David Dike Fine Art. David Dike Fine Art: Auction Preview 2000. Dallas, Texas, 2000, 57p. illus.  
(<https://texashistory.unt.edu/ark:/67531/metaph1222662/>: accessed June 3, 2000), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art. Documents auction held on October 28, 2000. Bywaters: *John Serrien #1-Humble Oil Company*, watercolor, Lot 34A, p.34; *Oil Rigs*, nd, watercolor, Lot 34B, p.33; *Tulips*, 1932, oil on canvas, Lot 33D, p.33; *Opera at Popular Prices*, 1936, lithograph, Lot 5I, p.5; *Mexican Mother*, 1936, lithograph, Lot 1D, p.1.

347. David Dike Fine Art. David Dike Fine Art: Auction Preview 2001. Dallas, Texas: David Dike Fine Art, 2001, 60p. illus.  
(<https://texashistory.unt.edu/ark:/67531/metaph1222664/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

Jerry Bywaters: *Melting Snow-New England*, 1928, oil on canvas board, Lot 240, p.34; *Texas Courthouse*, 1939 18/50, lithograph, Lot 14, p.2; *West Texas R.R.*

*Station*, 1936, 12/50, lithograph, Lot 21; *Arizona Desert*, gouache, Lot 166, p.18; *Arkansas Hills*, 1929, oil on board, Lot 231, p.32; *John Serrien #13—Humble Oil Company*, watercolor, Lot 268, p.40; *In the Mountains*, 1942, lithograph, Lot 4, p.1; *Old Buildings Leadville, Colorado*, 1945, lithograph. Lot 37, p.3; *Mexican Mother*, 1936 22/50, lithograph, Lot 46, p.4; *False Fronts—Colorado*, 1939, 4/22, lithograph.

348. David Dike Fine Art. David Dike Fine Art: Auction Preview 2002. Dallas, Texas: David Dike Fine Art, 60p. (5), illus. (<https://texashistory.unt.edu/ark:/67531/metaph1222667/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

Documents auction held on October 19, 2002. Jerry Bywaters: *Old House*, 1935, watercolor, Lot 109, p.12.

349. David Dike Fine Art. David Dike Fine Art: Auction Preview: 2003. Dallas, Texas: David Dike Fine Art, 60 (5) p. illus. (<https://texashistory.unt.edu/ark:/67531/metaph1222657/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

Documents auction held on October 18, 2003. Jerry Bywaters: *Navajo Man*, 1942, 13/18, lithograph, Lot 20, p.3; *Mexican Mother*, lithograph, Lot 15, p.2; *West Texas R.R. Station*, 1936, lithograph, p.7; *Arriero*, 12/25, linocut, Lot 75, p.9; *Texas Courthouse*, 1938 ed. of 50, lithograph, Lot 77.

350. David Dike Fine Art. David Dike Fine Art: Auction Preview 2004. Dallas, Texas, 2004, 63p, illus.

Documents an auction held October 23, 2004, Dallas, Texas. Jerry Bywaters: *Maughey Plant*, nd, lithograph, Lot 39, p.5; *Lily Vendor*, nd, lithograph, Lot 45, p. 5. Black-and-white illustrations.

351. David Dike Fine Art. David Dike Fine Art: Auction Preview 2005. Dallas, Texas: David Dike Fine Art, 2005, 106p. illus. Includes index.

“Catalog of an auction of Texas art held October 22, 2005.” Jerry Bywaters: *Mexican Graveyard*, 1939, lithograph; *Boneyard*, 1938, lithograph, Lot 0039; *Chicago Memory*, 1954, oil on Masonite; *Arkansas Hills*, 1926, oil on canvas board, Lot 155. (<https://texashistory.unt.edu/ark:/67531/metaph1222655/> accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

352. David Dike Fine Art. David Dike Fine Art: Auction Preview 2006. Dallas, Texas: David Dike Fine Art, 2006, 106p. illus. (<https://texashistory.unt.edu/ark:/67531/metaph1222660/>: accessed June 3, 2020). <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.)

Documents auction held on October 21, 2006. Jerry Bywaters: *Ranch Hand and Pony*, 1938, lithograph, ed. 200, Lot 0067, p. 19; *Rain on the Mountains*, 1945, lithograph, ed. 30, Lot 0069, p. 20; *Blind Boy*, 1938, 2/50, lithograph, Lot 0075, p. 21; *John Serrien 13, Humble Oil*, watercolor on paper, Lot 92, p. 26; *Arkansas Hills*, 1926, oil on canvas board, Lot 0092; *Boneyard*, 1938, lithograph, Lot 36; *Mexican Flower Vendor*, 1936, 33/50, lithograph, Lot 0044.

353. David Dike Fine Art. David Dike Fine Art: Auction Preview 2007. Dallas, Texas: David Dike Fine Art, 2007, 106p. illus.

Documents an auction held on October 20, 2007. (<https://texashistory.unt.edu/ark:/67531/metaph1222668/>: accessed June 3, 2020), <https://texashistory.unt.edu> crediting Center for the Advancement and Study of Early Texas Art. Jerry Bywaters: *Cowboy*, ca. 1940, three-color linoleum block print, Lot 2, p.6; *Election Day at Balmorea*, 1938, lithograph 3/50, Lot 94, p.19; *Leonora the Great, April 9, 1933*, mixed media, Lot 326, p.80; *Texas Ranger*, ca. 1940, 3-color linoleum block print, Lot 1, p.6.

354. David Dike Fine Art. David Dike Fine Art: Auction Preview 2008. Dallas, Texas: David Dike Fine Art, 2008, 106 p. (1), illus.

Documents an auction held on Saturday, October 18, 2008. Jerry Bywaters: *Rehearsal*, nd, ink drawing, Lot 33, p.11; *Untitled*, nd, oil on paper, Lot 153, p.38; *Navajo Man*, study for, nd, charcoal on paper, Lot 157, p.39. (<https://texashistory.unt.edu/ark:/67531/metaph1222876/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History



<https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

355. David Dike Fine Art. David Dike Fine Art: Auction Preview 2009. Dallas, Texas: David Dike Fine Art, 2009, 88 (4) p illus.

Documents an auction held October 24, 2009. Jerry Bywaters: *Tesuque Village*, New Mexico, nd, oil on board, Lot 66, p.20. Color illustration.

(<https://texashistory.unt.edu/ark:/67531/metaph1222663/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art.

356. David Dike Fine Art. David Dike Fine Art: Auction Preview: 2013. Dallas, Texas: David Dike Fine Art, 2013, 112p. illus.

(<https://texashistory.unt.edu/ark:/67531/metaph1222666/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History,

<https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art. Documents an auction held on Saturday January 19, 2013.

Jerry Bywaters: *Spudder in the Panhandle, 1950*, print, (?) Lot 13, p.6 ; *Mexican Mother*, 193, lithograph, Lot 14, p.6; *Election Day In West Texas (Balmorhea)*, 1940, lithograph, Lot 15, p.6; *Country Store*, 1942, lithograph, Lot 17, p.6; *House in Taos*, 1939, lithograph, Lot 21, p.6; Set of Three prints: *Smoking Cowboy, Indian, ca. 1940*; *Goucho with Gun*, woodcuts on paper, Lot 7, p.5; *West Texas R.R. Station*, 1936, lithograph, Lot 23, edition 50; (exhibited in the Lone Star Printmakers Exhibition at the Dallas Museum of Fine Arts, 1938) p.8.

357. David Dike Fine Art. David Dike Fine Art Texas Art Auction: 2014. Dallas, Texas: David Dike Fine Art, 2014, 112p. illus.

Documents auction held on Saturday January 23, 2014.

(<https://texashistory.unt.edu/ark:/67531/metaph1222654/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History,

<https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art. Jerry Bywaters: *Gargantua*, 1935, 19/50, lithograph (won prize in the 1935 Allied Art Exhibition). Lot 68, p. 17; *Opera at Popular Prices*, 1936, 29/30, lithograph, Lot 69, p. 17; *Flower Vendor*, 1936, 18/50, lithograph, Lot 25, p.8; *Maguey Plant* 7/50, lithograph, Lot 14, p.6.

358. David Dike Fine Art. David Dike Fine Art: Texas Art Auction: 2015. Dallas, Texas: David Dike Fine Art, 2015, 120 (2) p. illus.

Documents an auction held on Saturday January 24, 2015. (<https://texashistory.unt.edu/ark:/67531/metaph1222669/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Center for the Advancement and Study of Early Texas Art. Jerry Bywaters: *Ranch Hand and Pony*, nd, lithograph, Lot 27, p.10.

359. David Dike Fine Art. David Dike Fine Art Texas Art Auction: Saturday, January 20, 2018 at 12:00 PM. Dallas, Texas: David Dike Fine Art, 2018, 120p. illus.

Jerry Bywaters: *Maguey Plant*, 1944, lithograph, ed. 50, Lot 0051.

360. David Dike Fine Art. David Dike Fine Art Texas Art Auction: Saturday, April 6, 2019 at 12:00 Noon CST. Dallas, Texas: David Dike Fine Art, 2019, 83p. illus.

Jerry Bywaters: *Texas Windmill*, nd, watercolor on paper, Lot 190.

361. David Dike Fine Art. David Dike Fine Art Texas Art Auction: Saturday, November 9, 2019 at 12:00 Noon CST. Dallas, Texas: David Dike Fine Art, 2019, 95p, illus., index.

Jerry Bywaters: *The Deserted Cabin*, 1929, oil on board, Lot #79.

362. David Dike Fine Art; Sharon S. Wynne. First Annual Lone Star Regionalist Auction. Dallas, Texas: David Dike Fine Art, 1996, 44p. illus.

Documents auction held on Saturday November 9, 1996. (<https://texashistory.unt.edu/ark:/67531/metaph1222653/>: accessed June 3, 2020), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu> crediting Center for the advancement and Study of Early Texas Art. Jerry Bywaters: *West Texas R. R. Station*, 1936, lithograph, (14/75), Lot 2, p.24; *Boneyard*, 1938, lithograph, Lot 64, p.24; *Newsboy*, 1941, oil on Masonite, Lot 85, p.33; *Divide, Colorado*, 1946, lithograph, Lot 123, p. 44; *Mexican Mother*, 1936, lithograph,(39/50), Lot 106, p.40; *Negress*, 1932, oil on canvas, Lot 7, p.28 (Note: exhibited at Joseph Sartor Gallery in 1935).

363. David Dike Fine Art; ARTexas Gallery. New Auction Prices, Early Texas Art: David Dike Fine Art Auction (s), October 16, 1999; November 14, 1998;

February 21, 1998: Lone Star Regionalist Auction, November 9 1996. Dallas, Texas: David Dike Fine Art, 1999, 48p. (39, 8p).

November 14, 1998: *The Offering*, nd, gouache on paper;

February 21, 1998: *Women Washing, Mexico*, nd, oil on canvas; Portrait of *Miss Effie*, 1933, oil on canvas; *Leonora (The Great) Corona*, 1933, mixed media on paper.

November 9, 1996: (Lone Star Regionalist Auction) *Negress*, 1932, oil on canvas; *Newsboy*, 1941, oil on Masonite.

364. David Duggleby, Scarborough, UK. "Gallery of Pictures." Auction June 15, 2009.

Jerry Bywaters: *The Golf Club*, nd, watercolor. Lot 145.

<https://www.invaluable.com/auction-lot/j-bywater-20th-century-the-golf-club-145-c-ec191cc7ac#> (accessed January 29, 2021).

365. Heritage Auction Galleries, Dallas, Texas, Early Texas Art. December 1, 2007. Auction #657. Dallas, Texas: Heritage Auctions, Inc., 2007, 250p, illus.

[https://www.ha.com/c/s/d/frontmatter/657\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/657_catalogpdf.pdf) p. 17. (accessed January 29, 2021).

*Ranch Hand and Pony*, 1936, lithograph; p.18, Lot: 36048; *Arriero*, nd, woodblock print on paper, Lot 36049.

366. Heritage Auction Galleries, Dallas, Texas. Art of the American West and Texas, December 16, 2009, Heritage Signature Auction, #5026. Dallas: Heritage Auctions Inc., 2009, 209p, illus.

[https://www.ha.com/c/s/d/frontmatter/5026\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5026_catalogpdf.pdf) . (accessed January 29, 2021).

*The Giralda and the Cathedral*, nd, oil on canvas, Lot 75262, p. 157, illus.

367. Heritage Auction Galleries, Dallas, Texas. Art of the American West & Texas Art, May 15, 2010, Heritage Signature Auction # 5044. Dallas: Heritage Auctions, Inc., 2010, 173p, illus. Heritage Auctions, Dallas, Texas May 15, 2010.

[https://www.ha.com/c/s/d/frontmatter/5044\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5044_catalogpdf.pdf) (accessed January 29, 2021).

*Farmers Branch in the Early Days*, nd, watercolor on paper, Lot #67006, p.10, color illus.

368. Heritage Auction Galleries, Dallas, Texas. Early Texas Art: Heritage Auction no. 649, December 2, 2006. Dallas, Texas; Heritage Auctions, 2006, 191p, illus. [Search: Bywaters, 2006 December Heritage Texas Art Signature Auction 649 \[3180 790 231 4294965205 \] \(ha.com\)](#) (accessed January 27, 2021).

Jerry Bywaters: *Pasture in Autumn*, nd, pastel. Lot # 36290, p.133.

369. Heritage Auction Galleries, Dallas, Texas. Texas Art Auction, May 14, 2011 #5061. Dallas: Heritage Auctions, Inc., 2011, 74p. illus. [https://www.ha.com/c/s/d/frontmatter/5061\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5061_catalogpdf.pdf) (accessed January 29, 2021).

*Southwest Century Plant in Bloom*, ca. 1936, pastel on paper, p. 22, color illus.

370. Heritage Auction Galleries, Dallas, Texas. Texas Art. November 16, 2013. Dallas: Heritage Auction Galleries, Inc., 2013, 106p. illus. *Light Snow*, 1942, oil on Masonite, Lot 76033. (Exhibited at the Dallas Museum of Fine Arts 13<sup>th</sup> Annual Allied Arts Exhibition in 1942).

371. Heritage Auction Galleries, Dallas, Texas. Texas Art. Dallas, Texas: Heritage Auction Galleries, 2014, 81p, illus.

[https://www.ha.com/c/s/d/frontmatter/5170\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5170_catalogpdf.pdf) (accessed January 29, 2021).

*Western Arizona*, ca. 1961, watercolor on paper, color illustration p.43. Lot 76043. Documents auction held on May 17, 2014.

372. Heritage Auction Galleries, Dallas, Texas. Texas Art, May 18, 2019. Dallas, Texas: Heritage Auction Galleries, 2019, 72p, illus. [Search: Bywaters, 2019 May 18 Texas Art Signature Auction - Dallas 5405 \[3180 790 231 4294948114 \] \(ha.com\)](#) (accessed January 29, 2021).

Jerry Bywaters: *In Colorado*, 1953, lithograph on laid paper. (accessed March 1, 2020).

373. Heritage Auction Galleries, Dallas, Texas. Texas Art: The Belo Collection. October 18, 2014. Dallas, Texas: Heritage Auction Galleries, 2014, 71p. illus. [5180\\_catalogpdf.pdf \(ha.com\)](#) (accessed January 28, 2021).

Jerry Bywaters: *Election Day at Balmorhea*, 1938, lithograph 9/50. Lot #5180, p.11; *Texas Courthouse*, 1938, lithograph, edition 7/50, Lot # 76004; *Country*

*Store*, 1942, lithograph, edition 9/25, Lot # 76007; *Garganua*, lithograph, 15/50 edition Lot #76005; *False Fronts, Colorado*, ca. 1939, lithograph, edition 17/22. All from the Belo Collection.

374. Heritage Auction Galleries, Dallas, Texas. Texas Art. May 21, 2016, Sale #5255. Dallas, Texas: Heritage Auctions Inc., 201, 72p. illus. [https://www.ha.com/c/s/d/frontmatter/5255\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5255_catalogpdf.pdf) (accessed January 28, 2021). *Navajo Man*, 1941, lithograph, Lot #75001.

375. Heritage Auctions, Dallas, Texas. Texas Art. Sale #5273. October 29, 2016. Dallas, Texas: Heritage Auctions Inc., 2016, 100p, illus. [https://www.ha.com/c/s/d/frontmatter/5273\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5273_catalogpdf.pdf) . (accessed January 28, 2021). *Mexican Mother*, 1936, lithograph, Lot # 75001; *Fort Garland, Colorado Mountains*, 1948, lithograph, Lot # 75003, edition 14/15; *House in Taos*, 1939, lithograph, Lot # 75002, edition 4/24.

376. Heritage Auctions, Dallas, Texas. Texas Art. November 10, 2018, Sale # 5380. Dallas, Texas: Heritage Auctions Inc., 2018, 61p, illus. [https://www.ha.com/c/s/d/frontmatter/5380\\_catalogpdf.pdf](https://www.ha.com/c/s/d/frontmatter/5380_catalogpdf.pdf) . (accessed January 27, 2021). *Spudder in the Panhandle*. 1949, watercolor on laid board, from *The Humble Way* (September/October 1949): interior illustration, Lot # 75063, p. 46 color illustration; *Stores in Shafter*, 1938, watercolor and pencil on paper, Lot # 75064, color illustration. p. 47.

377. Heritage Auctions, Dallas, Texas. Texas Art. May 18, 2019. Sale # 5405. Dallas, Texas: Heritage Auction Galleries, 2019, 72p, illus. [Search: 75003, 2019 May 18 Texas Art Signature Auction - Dallas 5405 \[3180 790 231 4294948114 \] \(ha.com\)](#) (accessed January 27, 2021).

Jerry Bywaters: *In Colorado*, 1953, lithograph.

378. Martin Gordon Auction LLC, Phoenix, Arizona, March 15, 2008. "Norman Kraeft + June1: Prints & Drawings."

Jerry Bywaters: *West Texas R.R. Station*, 1936, lithograph. Lot 0083. [https://www.liveauctioneers.com/item/4985924\\_83-jerry-bywaters-american-lithograph](https://www.liveauctioneers.com/item/4985924_83-jerry-bywaters-american-lithograph) (accessed February 28, 2018).

379. Oak Forest Country Club, Longview, Texas, April 19, 1996; also in the Lobby of Longview Bank and Trust.

“Auction of Works by 19<sup>th</sup> Century and Early 20<sup>th</sup> Century Contemporary and Local Artists.” To benefit the American Red Cross. Included work by Jerry Bywaters.

*Longview News-Journal* (Longview, Texas) Sunday, April 14, 1996, p.21.

<https://www.newspapers.com/image/219907870>. (accessed December 2, 2019).

380. Simpson Auction Galleries, LLC, Houston Texas. June 8, 2008.

[https://www.liveauctioneers.com/item/5330815\\_424-jerry-bywaters-american-1906-1989-a-painting-t](https://www.liveauctioneers.com/item/5330815_424-jerry-bywaters-american-1906-1989-a-painting-t) . (accessed January 22, 2021). Jerry Bywaters: *The Red Brick Home*, 1940, watercolor on paper, Lot 424.

381. Simpson Auction Galleries, LLC, October 26, 2008.

[https://www.liveauctioneers.com/item/5784230\\_308-jerry-bywaters-american-texas-1906-1989-a-paint](https://www.liveauctioneers.com/item/5784230_308-jerry-bywaters-american-texas-1906-1989-a-paint) . (accessed January 22, 2021). Jerry Bywaters: *Storm at the Airport*, 1943, watercolor on paper, Lot #308.

382. Summit Auction Galleries, Houston, Texas. Fine Works of Art, Texas Artist & Asian Antique Auction. February 6, 2016. Jerry Bywaters: Three signed lithographs, including *Telephone Poles*, nd. <https://www.invaluable.com/auction-lot/jerry-bywaters=texas-artist-1906-1989-59-c-e614497bd5#> (accessed January 24, 2021).

383. Swann Auction Galleries, New York City. 19<sup>th</sup> & 20<sup>th</sup> Century Prints and Drawings, September 20, 2007. Sale #2121 Part II. New York: Swann Galleries, 2007, 1 vol. illus.

Jerry Bywaters: *Ranch Hand and Pony*, 1936, lithograph. Lot #266

[https://catalogue.swannalleries.com/auction-catalog/19TH\\_20TH\\_CENTURY\\_PRINTS\\_DRAWINGS?saleno=2121&orderby=1](https://catalogue.swannalleries.com/auction-catalog/19TH_20TH_CENTURY_PRINTS_DRAWINGS?saleno=2121&orderby=1) (accessed March 9, 2020).

384. Swann Auction Galleries, New York City, The Discovery Sale: Works of Art on Paper: Old Master Prints & Drawings, 19<sup>th</sup>-century Prints & Drawings, American Prints & Drawings, European Prints & Drawings, Contemporary Prints & Drawings. June 18, 2009. Sale #2184. New York: Swann Galleries, 2009, 1 vol. (unpaged).

Jerry Bywaters: *Ranch Hand and Pony*, 1936, lithograph, Lot # 175.

[https://catalogue.swanngalleries.com/auction-catalog/DISCOVERY\\_SALE\\_PRINTS\\_DRAWINGS?saleno=2184&orderby=1#](https://catalogue.swanngalleries.com/auction-catalog/DISCOVERY_SALE_PRINTS_DRAWINGS?saleno=2184&orderby=1#)  
(accessed January 22, 2021).

385. Vogt Galleries. Summer Texas Art Auction. August 10, 2019.

<https://www.vogtauction.com/auctions/texas-art-auction-august-2019> .  
(accessed January 21, 2021).

Jerry Bywaters: *Old Buildings at Leadville*, 1945, lithograph. Lot 0003.





## Books/Dissertations

386. Adams, Clinton. Printmaking in New Mexico, 1880-1990. Albuquerque: University of New Mexico Press, 1991, ix, 167p.

Notes Russell Vernon Hunter was the WPA/FAP director in New Mexico and that Jerry Bywaters was also known for his work in New Mexico.

387. Amon Carter Museum of Western Art. Amon Carter Museum of Western Art; Catalogue of the Collection, 1972. Fort Worth, Texas: The Museum, 1973, 602 p., illus.

Jerry Bywaters: *Old Buildings at Leadville*, 1945, lithograph (35<sup>th</sup> edition). Not illustrated.

388. Axelrod, Alan. Art of the Golden West. New York: Abbeville Press, 1990, 418p. illus.

Jerry Bywaters: *On the Ranch*, 1941, oil and tempera on Masonite, b & w illustration, p. 399.

389. Baigell, Matthew. The American Scene: American Painting of the 1930's. New York: Praeger, 1974, 214p, illus.

Includes chapter on "Regionalism and Social Realism." Black-and-white illustration of *On the Ranch*, 1941, oil and tempera, by Jerry Bywaters. Includes notes, bibliography and index.

390. Baldrige, Melissa. Vision of the West: Art and Artifacts from the Private Collections of J.P. Bryan, Torch Energy Advisors Incorporated, and Others. Salt Lake City: Gibbs Smith, 1999, xvi, 320p. illus.

The chapter "The Search for Texas," by Becky Duvall Reese, p.274-311 discusses Regionalism, the artists and their paintings. Black-and-white illustration of *Ranch Hand and Pony*, 1938, lithograph by Jerry Bywaters.

Notes that 'regionalist recordings of the real Texas promoted a mythic Texas as well,' p. 285.

Marling, Karal Ann; Melissa Baldrige. "Visions of the West: Art and Artifacts from the Private Collections of J.P. Bryan, Torch Energy Advisors Incorporated and Others. *The Western Historical Quarterly* 32 No.3 (Autumn 2001): 387-388.

[www.jstor.org/stable/3650763](http://www.jstor.org/stable/3650763) (accessed September 29, 2020).

Book review.

391. Blanton Museum of Art. 110 Favorites from the Collection. Austin, Texas: Blanton Museum of Art, University of Texas Press, 2013, xvii, 117p. illus.

Foreword by Simone J. Wicha, Museum Director. Includes history of the Blanton Museum of Art. Color illustration of *Oil Field Girls*, 1940, oil on board, by Jerry Bywaters on p. 49. "A canny mixture of reportage and editorial commentary, *Oil Field Girls* is a history painting that captures a surprisingly humane narrative of a specific time and place."

392. Brouillette, Al. Pecos to Rio Grande: Interpretations of Far West Texas by Eighteen Artists. College Station, Texas: Texas A & M University Press, 1983, 125p, illus. *Joe and Betty Moore Texas Art Series*, no.6.

Jerry Bywaters: *Bunkhouses*, 1938, watercolor; *Near Fort Sumner*, 1949, pastel; *Terlingua Graveyard*, 1937, watercolor on paper. All illustrated in color.

Each color illustration of the paintings is accompanied by a brief note, giving background by the artist. Book also includes a photograph of each artist and is accompanied by a brief biographical note.

393. Bywaters, Jerry. Art Museums: Repositories, or Creative Centers. Dallas, Texas: Dallas Museum of Fine Arts, 1945, 12 unnumbered pages, illus.

Reprinted from the Summer 1945 issue of the *Southwest Review*.

Bywaters, Jerry. "Art Museums—Repositories or Creative Centers?" 30 No.4 *Southwest Review* (Summer 1945): 347-353.

Bywaters compares older art museum (built before 1925) to more modern museums (built after 1925). He considers only regional museums for the purpose of the article. He notes with appreciation that museums now, regardless of when they were built, must be responsive to the public. A museum 'cannot ...perform these two ...functions by being a static repository for art, it must also be an interpreter and an active sponsor of the arts. The older art galleries were copied from European models, whose mission was to collect art. This model kept art from the American public. He notes that, unfortunately, the monetary requirements placed on art museums 'older regional museums' forced them to stay in outmoded buildings. This, in turn, facilitated them becoming art warehouses. After 1925 museums evolved from the warehouse mentality and European concept of an art gallery. The beginning of competitive exhibitions, setting plans for acquisition of contemporary art has changed the landscape. The

older museum were constructed to look like classical temples, the newer museums have a more inviting exterior and utilitarian interior. Newer art galleries host exhibitions 'planned to portray some trend in American art.' Catalogues are issued for larger and smaller shows. He lauds the newer museums for having growing attendance, exhibitions and better collections of contemporary (American) art.

<https://www.jstor.org/stable/43466762>. (accessed January 13, 2019).

394. Bywaters, Jerry; Dallas Museum of Fine Arts. Seventy-five Years of Art in Dallas: the History of the Dallas Art Association and the Dallas Museum of Fine Arts, a Supplement to the Exhibition. Dallas: The Museum, 1978, 68p, illus.

January 25-March 12, 1978 at the Dallas Museum of Fine Arts.

(<http://texashistory.unt.edu/ark:/67531/metaph176539/> : accessed February 10, 2016), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>, crediting Dallas Museum of Art, Dallas, Texas.

Book was issued as part of the '75<sup>th</sup> Anniversary celebration of the founding of the Dallas Art Association and the Dallas Museum of Fine Arts, and as a supplement to the exhibition of the same name, held from January 25-March 12, 1978 at the Dallas Museum of Fine Arts.

Bywaters begins by recounting the history of Dallas, mentioning the State Fair of Texas and the presence of a 'few artists' in the early days. He mentions Robert J. Onderdonk and his role in founding the Dallas Art Students League. He notes some important events in the cultural life of Dallas such as the construction of the Carnegie Public Library, the evolution of annual exhibitions and the construction of the Dallas Museum of Fine Arts in 1936. Bywaters himself was the director at the museum from 1943-1964. He instituted lecture-seminars with college credit, exhibitions of previously 'unexplored art resources' such as the exhibition of *Indian Pictographs of Texas*. In 1950 the Metropolitan Museum of Art designated the Dallas Museum of Fine Arts as a judge for a large survey exhibition of contemporary American Art to be shown at the Met. He tracks the museum's development through the 1950s, 1960s and 1970s, mentioning important exhibitions and museum leadership. Black-and-white illustrations of art works and people associated with the museum. He lists presidents of the Dallas Museum of Fine Arts, museum directors, trustees and the various museum locations through the years.

395. Bywaters, Jerry. 12 From Texas: A Portfolio of Lithographs. Dallas: Southern Methodist University Press, 1952, 4p. 12 leaves of plates. *Southwest artists series*, no. 1.

Includes Alexandre Hogue, Charles T. Bowling, Otis Dozier, William Lester, Merritt Mauzey, Everett Spruce and Thomas M. Stell, Jr. *Southwest Artists series* no. 1. Foreword by Jerry Bywaters. "... briefly sketches the development of the lithographic print in Texas. He explains that the prints in the portfolio were selected on historical principles. But since most of them are not dated it is a little difficult to discern trends—even if trends could be observed in such a limited collection."

Ashford, Gerald. Portfolio from S.M.U. is Art Show in Covers." *San Antonio Express*, (San Antonio, Texas) April 20. 1952. p. [San Antonio Express, Apr 20, 1952, p. 66 | NewspaperArchive](#) (accessed February 2, 2019).

Book review.

396. Carraro, Francine. Jerry Bywaters: A Life in Art. 1<sup>st</sup> ed. Austin, Texas: University of Texas Press, 1994, xx, 282p.

Part of the *American Studies Series*. Includes bibliography, p.261-273, which lists citations to his articles in the *Dallas Morning News* in the 1920s and 1930s, in addition to numerous other sources of information and an index. Chapters cover such topics as Bywaters' early years, the New Deal and the Texas Renaissance. Enhanced with color and b & w illustrations. Color: *Self-Portrait*, 1935, oil on plywood; *Texas Subdivision*, 1938, oil on Masonite; *West Texas Town, Adrian*, 1938, oil on canvas; *Where the Mountains Meet the Plains*, 1939, oil on Masonite, *Century Plant*, 1939, oil on Masonite, *Oil Field Girls*, 1940, oil and tempera on Masonite, *Autumn Still Life*, 1942, oil and tempera on Masonite; *Houses in West Texas, Big Bend*, 1942, oil on Masonite, *Autumn Cotton Fields*, 1973, oil on canvas; Black-and-white: *Self-Portrait* sketch with Beard, Paris, 1927; *L'Arc de Triomphe*, Paris, 1927, oil on canvas; *David* (David R. Williams also called *Portrait of an Architect*), 1933, oil on canvas; *Election Day in West Texas* (also called *Election Day in Balmorhea, Texas*), 1938, lithograph; *Texas Courthouse*, 1938, lithograph; *On the Beach at Galveston*, 1940, oil on canvas; *Navaho Man, Shiprock*, 1940, oil on Masonite; *Loading Oil*, 1939, oil on canvas, *Drawing of one panel of his Houston mural cycle depicting the Houston Ship Channel's history*, 1941; *Loading Cotton*, 1939, oil on canvas, mural, *Lumber Manufacturing*, 1942, oil on canvas mural; *City and Suburb at Dusk*, 1978, oil on canvas.

397. \_\_\_\_\_. A Regionalist Rediscovered: a Biography of Jerry Bywaters. Dissertation, 1989, 485p. Ph.D. Dissertation: 1989 C2316 v.1 in 2: University of Texas at Austin, 1989, x, 474 leaves, illus.

398. Coleman, Arthur; New Mexico Gas Company. New Mexico Under Way. Albuquerque, New Mexico: New Mexico Gas Co., 1937, 8p. illus.

“Reprinted by special permission of *Holland’s The Magazine of the South*.”

Note at the end of the pamphlet credits Jerry Bywaters for ‘the inside decorations’ (drawings): Native American handicrafts, locomotive carrying lumber and mining.

399. Cuthbirth, Ruby Nichols; Ed Nichols and Texas Folklore Society. Ed Nichols Rode a Horse. Austin, Texas: Texas Folklore Society and University Press in Dallas, 1943, x, 134p. illus.

Frontispiece by Jerry Bywaters: Sketch of “Uncle Eddie.”

400. Davis, Timothy Mark. Cultivating the Machine in the Garden: Landscape as Text and Subtext in the Humble Way. MA Thesis, University of Texas at Austin, 1987.

401. Dobie, J. Frank. Frontier Tales of the White Mustang. Dallas, Texas: The Book Club of Texas, 1936, xi, 47p. illus.

Illustrations by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

402. \_\_\_\_\_. Juan Oso: Bear Nights in Mexico. Dallas, Texas: Boyd Print Co., 1933, 35p. “Reprinted from the *Southwest Review* XIX, No.1 issued at Christmas 1933.” Illustrations by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

403. \_\_\_\_\_. Tales of the Mustang, illustrated by Jerry Bywaters. Dallas, Texas: The Book Club of Texas, 1936, 89p.

“Frontier Tales of the White Mustang” found on pp.48-49.

[https://archiveexhibits.library.tamu.edu/lowman/case/044/044\\_035.html](https://archiveexhibits.library.tamu.edu/lowman/case/044/044_035.html)  
(accessed March 27, 2019).

See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

404. Duval, John C. Early times In Texas or The Adventures of Jack Dobell. Lincoln, Nebraska: University of Nebraska Press, 1986 (1936), xxiv, 284p.

Illustrated by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

405. Edwards, Katie Robinson. Midcentury Modern Art in Texas. Austin: University of Texas, 2014, x, 379p. illus.

Bywaters discussed in the chapter "The 1930s and the Texas Centennial." Discussion and color illustrations of *Oil Field Girls*, 1940, oil on board; *In a Chair Car*, 1934, oil on Masonite and *Tree of Texas Painting*, ca. 1943, pencil on paper. Also mentions *David*, 1933 or 1932, oil on canvas (*Portrait of an Architect*); *Share Cropper*, 1937, oil on Masonite; *Century Plant, Big Bend*, 1939, oil on panel; *On the Ranch*, 1944 or 1941 oil and tempera on Masonite and *On the Beach in Galveston*, 1941, oil and tempera on Masonite. Includes a brief biography of Bywaters on pp.266-67 with a brief list of exhibitions and selected public collections.

406. Erenberg, Herman. With Milam and Fannin; Adventures of a German Boy in Texas' Revolution. Dallas, Texas: Tardy Publishing co, 1935, vii-xv, 224p. plates.

Illustrated by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

Ehrenberg, Herman. With Milam and Fahnin: Adventures of a German Boy in Texas' Revolution. Translated by Charlotte Churchill, ed. Henry Smith, Illustrated by Jerry Bywaters. Pemberton Press, 1935, 1968, 224p. Dallas, Texas: Tardy Publishing Co., c. 1935 (1968). ca. 1935 (1968). See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

407. Flores, Dan L. Caprock Canyonlands: Journeys into the Heart of the Southern Plains. College Station, Texas: Texas A & M Press, 2010, xxi, 204p.

Notes that members of the Dallas Nine, including Jerry Bywaters, tried to create a 'bioregional movement' that would make the Canyonlands 'the perfect landscape symbol of the westernization of Texas.'

408. Geiser, Samuel Wood. Naturalists of the Frontier. Dallas, Texas: s.n., 1948, 1 vol. Illustrated by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

409. Goodwyn, Frank. The Devil in Texas. Dallas, Texas: Dealey and Lowe, 1936, x, 98p. Illustrated by Jerry Bywaters.

"Texas Stories; The Devil in Texas, by Frank Goodwyn. Dallas: Dealey and Lowe, 98p." Book review. Notes the red ink drawings by Jerry Bywaters. 'Probably no book ever epitomized the printers' art more generously.' *The Atlanta Constitution*, June 1937, p.29. <https://www.newspapers.com/image/384680701>. (accessed March 13, 2019). See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

410. Harwood, Buie. Decorating Texas: Decorative Painting in the Lone Star State from the 1850s to the 1950s. Fort Worth: Texas Christian University Press, 1993, xii, 117p. illus.

Documents Jerry Bywaters' post office mural work in Dallas, Farmersville, Houston, Odessa, Paris and Trinity during the 1930s and 1940s for the Federal Arts Project. Black-and-white illustration of *Naming of Quannah*, ca. 1938, mural, oil on canvas.

411. Johnson, August Wisdom. (Mrs. Grover C.) Tell Us About Texas. Dallas, Texas: Tardy Publishing Co., 1935, 115p. 7p. leaves.

Frontispiece by Jerry Bywaters. Black-and-white drawing of an elderly man reading to two children in front of a fireplace. Notes that this book 'is a story of the great state told and explained' to the children by the grandfather of one Robert Roland.' See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

412. Johnson, August Wisdom. (Mrs. Grover C.) Wagon Yard. Dallas, Texas: W.T. Tardy, 1935, 201p, illus.

Illustrated by Jerry Bywaters.

See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

413. Klitgaard, Kaj. Through the American Landscape. Chapel Hill: University of North Carolina Press 1941, xi, 323p. illus.

Illustration of *In the Big Bend*, 1939, oil on panel.

“Artist Travels to Find Out, Is Contemporary American Art Regional, and What About It?” *The Salt Lake Tribune* (Salt Lake City, Utah) Sunday, January 18, 1942, p.27. <https://www.newspapers.com/image/598462790>.

(accessed September 30, 2019). Book review. Black-and-white illustration of *In the Big Bend*, 1939, oil on panel by Jerry Bywaters.

414. Kosinski, Dorothy M; Lauren Schell; John R. Lane; Natalie Henderson Lee; Queta Moore Watson. Dallas Museum of Art, 100 Years. Dallas, Texas: Dallas Museum of Art, 2003, 101 folded leaves.

Chapter 7: “Jerry Bywaters and Texas Art” by Lauren Schell. <https://collections.dma.org/essay/xWnGQ5OM> Author believes that Bywaters ‘embraced a very modern role for the Museum as a dynamic center for education and a catalyst in the community.’ Refers to Bywaters’ article in the *Southwest Review* in 1945 entitled “Art Museums: Repositories or Creative Centers?” Notes that Bywaters was ‘responsible for directing six mural projects across Texas.’ Mentions the important exhibitions featuring regional art that the Dallas Museum of Fine Art sponsored. The author believes that Bywaters had a ‘detante’ relationship with artists who had been part of the Dallas Nine. Notes his work as teacher and museum director took time away from his painting. Photo of Bywaters next to his *Self Portrait*, 1935, oil on plywood; color photo of *Share Cropper*, 1937, oil on Masonite, which the author believes ‘may have been inspired’ by Grant Wood’s *American Gothic*.’ Photo of Bywaters next to *On the Ranch*, 1941 oil and tempera on Masonite.

Chapter 17: Lee, Schatzie and George Lee. “Jerry Bywaters and The Arts of Man; an interview with John Lunsford.” Gives a brief recount of the exhibition and memories of Jerry Bywaters.

415. Larkin, Oliver W. Art and Life in America. New York: Holt Rinehart and Winston, 1949, 1966, xvii, 559p.

Notes on p. 414, that Jerry Bywaters was influenced by Jose Clemente Orozco.

416. Lucie-Smith, Edward. American Realism. London: Thames & Hudson, 2002, 240p. illus.

Discusses Texas Regionalist art, The Dallas Artists’ League and the *Southwest Review*. Jerry Bywaters: #93: *Share Cropper*, 1937, oil on Masonite.



417. Meigs, John. *The Cowboy in American Prints*. Athens, Ohio: Swallow Press, 1985, 1972, 184p, illus.

Jerry Bywaters: *Ranch Hand and Pony*, 1938, lithograph 101/181, illustrated.

418. Niewyk, Ellen Buie. Jerry Bywaters, Lone Star Printmaker: a Study of His Print Notebook, with a Catalogue of the Prints and Checklist of his Illustrations and Ephemeral Works. 1<sup>st</sup> ed. Dallas, Texas: Southern Methodist University Press, 2007, xx, 185p.

Includes index and bibliography of archival collections and museums, interviews, articles, books and exhibition catalogues, newspapers and periodicals, online sources and private collections.

Thirty-nine prints from the Jerry Bywaters Collection on Art of the Southwest with title, date, medium, size, edition and notes. Appendix A: *Bywaters' Illustrations and Ephemeral Works*: Juan Oso by J. Frank Dobie; With Milam and Fannin by Herman Ehrenberg; Tell Us About Texas by Mrs. Grover C. Johnson; Early Times in Texas by John C. Duval; Tales of the Mustang and Frontier Tales of the White Mustang; by J. Frank Dobie; Naturalists of the Frontier by Samuel Wood Geiser; Big Spring: The Casual Biography of a Prairie Town by Shine Philip; The Southwest Review 23 #3 (April 1938); Where the Dear Antelope Play: a Comedy in Three Acts by John William Rogers. Appendix B: Magazine illustrations; *The Saturday Review of Literature*, May 16, 1942; *Hollands: The Magazine of the South*, 1931 and May 16, 1934; Appendix D: Print Illustrations, Studies and Linoleum blocks; Appendix D: Sample Designs and Colophons for Southern Methodist University. Also chapters on his Print Notebook, Early Art Years, the Lone Star Printmakers and the First Texas Print Exhibition.

419. O'Brien, Esse Forrester. Art and Artists of Texas. Dallas: Tandy Publishing, 1935, 4 l, 408p. illus.

Book is divided into twelve chapters: Art in Texas (The Texas Fine Arts Association; The Browning Shrine; The O. Henry Museum; The Bluebonnet; Edgar B. Davis); The Yanaguana Society Exhibition; Pioneer Art and Artists; Modern Painters; Art in the Capitol Building and Governor's Mansion; Sculpture and Sculptors; Miniature Painters; Print Makers; The Crafts and Craftsmen; Cartoonists and Caricaturists (Fashion, Costume and Stage Designers); Architecture and Architects (Wood Carvers, Metalists (sic.); Public Works of Art Projects; Odd Arts. Includes an index.

O'Brien covers Jerry Bywaters on pp 64-65 in a biographical sketch and on p. 385 and 393 noting his work for the Public Works of Art Project. City Hall in Dallas: series of 9 murals on wall, second floor—subject: "Development of Dallas from Village to Metropolis." 4 panels 7 x 11 feet; 1 panel 6 x 10 feet; 1 panel 6 x 13 feet; 2 panels, 6 x 7 feet; 1 panel 6 x 11 feet. Paris, Texas: Carnegie Public Library: 2 panels depict two well-known Texas heroes connected with the early town; 2 panels show two treatments of the Paris fire in 1916. Wall board in oil, each 3 x 6 feet.

420. Parisi, Philip. Texas Post Office Murals: Art for the People. College Station, Texas: A & M University Press, 2016, x, 181p, illus. *Joe and Betty Moore Texas Art Series, 14*.

Parisi's important book documents the creation of post office murals in Texas in the 1930s and 1940s. He describes them as the 'people's art,' portraying the work-a-day world of Texans. The author recaps the history of the murals, putting them in the context of the times they were created.

He notes that the artists competed for commissions to create the murals and later, further negotiated their substance. In the text, Parisi goes through each town and city in alphabetical order, that got a mural, beginning with Alice, Texas through Wellington, Texas. These are documented with color illustrations of the murals in those communities.

The section "Additional Images and Details" gives the reader color illustrations of the murals, larger than those in the community section. He includes a map of Texas showing the towns and cities that have murals. He also includes a table of Texas Post Office murals listing town or city, title of the mural, artist and date created. He includes a section with a biographical sketch of each artist. The text is footnoted and has an index.

Jerry Bywaters: *Soil Conservation in Collin County*, 1941, oil on canvas, p.55; *Houston Ship Channel: Loading Cotton; Loading oil; Ship Channel and Turning Basin (aerial view)*, 1941, oil on canvas, p.124-125; *The Naming of Quanah*, 1938, oil on canvas, p.88, 131; *Lumber Manufacturing*, 1942, oil on canvas, p. 101, color illustrations.

421. Philips, Shine. Big Spring: the Casual Biography of a Prairie Town. New York: Prentice-Hall, 1942, vi, 231p.

Thirty-three illustrations by Bywaters throughout the book and on the front cover. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

Borland, Hal. "A Texas Memoir: Big Spring: The Casual Biography of a Prairie Town, by Shine Philips. Drawings by Jerry Bywaters." New York, 231p. Book review.

*New York Times* Sunday, November 1, 1942, p.BR14.

<https://timesmachine.nytimes.com/timesmachine/1942/11/01/96558348.html?pageNumber=75>.

Article includes a black-and-white illustration of "Big Spring" by Jerry Bywaters seen on the book jacket.

422. Ratcliffe, Sam DeShong, ed. Jerry Bywaters, Interpreter of the Southwest, 1<sup>st</sup> ed. College Station: Texas A & M University Press, 2007, xiv, 105p. illus. 42 color plates and b & w photos taken by Jerry Bywaters.

*Joe and Betty Moore Texas Art Series, No. 15*. Published in conjunction with the exhibition of the same name. Introduction by William H. Gerdt: "Regional Art, Texas, and the Dallas Nine;" Sam Ratcliffe: "The Jerry Bywaters Collection on Art of the Southwest: An Intellectual Biography in 3-D."

John Lunsford: "Jerry Bywaters, Museum Director: A Personal Remembrance;" Francine Carrero: "First and Foremost an Artist: A Retrospective."

Vaughn, Reese. "Books at the Crossroads: Jerry Bywaters: Interpreter of the Southwest." *Victoria Advocate* (Victoria, Texas), Wednesday, January 9, 2008, p.32 <https://www.newspapers.com/image/435674618>. (accessed November 11, 2018).

Book review. "The strength of the book lies not in its text, however, but in the 42 pictures Bywaters painted, from the serious self-portrait to the colorful Victorians slanted down a hill in *Old Buildings, Leadville*." (1946, lithograph).

Carrero, Francine. "Jerry Bywaters: Interpreter of the Southwest". *American Art Review*, Vol. 20 No.1 (January-February 2008): 118-123. Book review.

423. Ratcliffe, Sam DeShong. Painting Texas History to 1990, 1<sup>st</sup>.ed. Austin, Texas: University of Texas Press, 1992, xviii, 140p. illus.

Frontispiece: *Tree of Texas Painting*, ca. 1943 (pencil sketch), by Jerry Bywaters.

Fifty color plates and seven b & w figures.

Ellis, Frances. "History through Painting Interesting." *The Paris News* (Paris, Texas) Sunday, April 3, 1994, p.24.

<https://www.newspapers.com/image/6160405>. (accessed December 2, 2019.).

Accompanying lecture review. Notes that *Tree of Texas Painting*, ca. 1943, pencil on paper 'traces the progression of Texas painting beginning with Indian pictographs, continuing through the mid-twentieth century...sketch hangs in the Jerry Bywaters Collection of Art of the Southwest in the Hamon Arts Library at SMU.'

424. Reaves, William E. and Richard Casagrande; Cecilia Steinfeldt. Texas Art and a Wildcatter's Dream: Edgar B. Davis and the San Antonio Art League. College Station, Texas: Texas A & M University Press, 1998, xvi, 97p. illus. *Joe and Betty Moore Texas Art Series, No.9*.

Notes that Jerry Bywaters and William H. Goetzmann observed that a lack of an early artistic record in Texas was surprising, given the state's 'dramatic and romantic history.' (From Jerry Bywaters' Introduction to Painting in Texas: the Nineteenth Century by Pauline Pinkney). Author believes that the Edgar B. Davis art competitions gave impetus to the Texas modernists Hogue and Bywaters because they 'helped define one of the more important tenets of the...Texas regionalist school of the thirties---a strong rejection of impressionism.'

425. Redelsperger, Marla L. Jerry Bywaters: Regional Artist of the Southwest M.A. Thesis dissertation. Dallas, Texas: Southern Methodist University, 1976, xii, 105 leaves, illus.

426. Rogers, John William. Where the Dear Antelope Play, Comedy in Three Acts. New York: Dramatists Play Service Inc., 1941, (1946), 98p.

Illustrations by Jerry Bywaters. See also: Niewyk: Jerry Bywaters: Lone Star Printmaker for illustrations.

427. Sanford, Winifred. Windfall and Other Stories. Southern Methodist University Press, 1989, 179p. Jerry Bywaters: *Oil Field Girls*, 1940, oil on canvas, jacket cover.

Rigler, Judyth *Southwest Bookshelf*. "Quality is Watermark for Reissued Texas Tales of Oil." *El Paso Times* (El Paso, Texas) Sunday, May 14, 1989, p.74, <https://www.newspapers.com/image/431439850>. (accessed November 27, 2019). Book review.

428. Scarborough, Sheree. Blanton Museum of Art: Guide to the Collection. Austin, Texas: Blanton Museum of Art, University of Texas, 2006, 256p. illus.

Color photo of *Oil Field Girls*, 1940, oil on board by Jerry Bywaters, p.148. Notes that the painting is a 'canny mixture of reportage and editorial commentary...that captures a surprisingly humane narrative of a specific time and place.'

429. Storey, John Woodrow and Mary L. Kelley. Twentieth-Century Texas: a Social and Cultural History. Denton, Texas: University of North Texas Press, 2008, 480p. illus.

Author gives Jerry Bywaters credit for acknowledging, in the *Southwest Review*, the efforts and achievement of women artists in Texas. His exhibition in 1932, with other artists, started the group called the Dallas Nine and the Dallas Artists League. Notes the changes that occurred in the 1940s when many of these artists, Bywaters among them, took jobs in academia. Also notes the influence of Mexican muralists on Jerry Bywaters.

430. Tyler, Ron and The Center for Texas Studies at TCU. The Art of Texas: 250 Years. Fort Worth, Texas: TCU Press, 2019, ix, 446p. illus.

Jerry Bywaters: *Big Bend Country*, 1943, lithograph; *Century Plant, Big Bend*, 1939, oil on panel; *In the Chair Car*, 1934, oil on Masonite; *Oil Field Girls*, 1940, oil on board; *On the Ranch* 1941, oil and tempera on Masonite; *Texas Subdivision*, 1938, oil on Masonite; *Tree of Texas Painting*, ca. 1943, pencil on paper; *Where the Mountains Meet the Plains*, 1939, oil on Masonite.

Published in conjunction with the show of the same at the Witte Museum in San Antonio, Texas.

431. Tyler, Ronnie C. Prints and Printmakers of Texas: Proceedings of the Twentieth Annual North American Print Conference. Austin, Texas: Texas State Historical Association, 1997, x, 274p. illus.

Francine Carraro: "Jerry Bywaters: a Texas Printmaker." P.97-115.

Black-and-white illustrations of *Election Day at Balmorhea*, 1938, lithograph; *Texas Courthouse*, 1938, lithograph; *Mexican Lily Vendor*, 1938, lithograph; *Mountains Meet the Plains*, 1940, lithograph and *On the Ranch*, 1941, lithograph.

Author gives an overview of Bywaters career, in the context of the development of art in Texas, including references to his book illustration legacy.

432. United States. Works Projects Administration (Tex.). Houston: a History and Guide. Houston, Texas: Anson Jones Press, 1942, 363p, illus.

(<https://texashistory.unt.edu/ark:/67531/metaph5865/>: accessed February 21, 2020), University of North Texas Libraries, the Portal to Texas History, <https://texashistory.unt.edu>.

"*Loading Oil*," 1939, mural; *Loading Cotton*, 1939, mural by Jerry Bywaters.

433. Vernon, Walter M. Methodism Moves Across North Texas. Dallas, Texas: The Historical Society, North Texas Conference, The Methodist Church, Dallas, Texas. Printed by Parthenon Press, Nashville, Tennessee, 1967, 416p.

Includes reproduction of *The Farmersville Post Office*, 1941, mural, by Jerry Bywaters.

"Methodist History Revealed in New Book." *The Plano Star-Courier* (Plano, Texas) Wednesday, August 2, 1967, p.9.

<https://www.newspapers.com/image/61679263>. (accessed November 13, 2019).

Book review.

Walker, Hugh. "Methodism: Tennessee to Texas." *The Tennessean* (Nashville, Tennessee) Sunday, June 4, 1967, p.54.

<https://www.newspapers.com/image/111657453>. (accessed November 13, 2019). Includes b & w photo of the Farmersville mural. ("...typical North Texas countryside.")

Book review.

434. Ware, Mixon Lee. Jerry Bywaters: Diversity in Art. Dallas, Texas: no publisher, 1975, 4pp.

## Museums

435. Amon Carter Museum of American Art  
3501 Camp Bowie Blvd. Ft. Worth, Texas 76107

[www.cartermuseum.org](http://www.cartermuseum.org)

*Old Buildings at Leadville*, 1945, lithograph

436. Archives of American Art  
750 9<sup>th</sup> St. NW, Washington, D.C. 20001  
202-633-7950

[www.aaa.si.edu](http://www.aaa.si.edu)

Jerry Bywaters Interview, February 13, 1976; Jerry Bywaters Papers: 1900-1979; Records of the Public Works Arts Project in Texas 1933-1941; Pollock Gallery Records; Oral History Interview with Jerry Bywaters, June 9, 1965.

437. Blanton Museum of Art, University of Texas, Austin  
200 East MLK Jr. Blvd. Austin, Texas 78712  
512-471-5482.

<https://blantonmuseum.org>

*Oil Field Girls*, 1940, oil on board

438. Dallas Museum of Art  
1717 North Harwood St., Dallas, Texas 75201  
214-922-1200

[www.dma.org](http://www.dma.org)

*Election Day in Balmorhea*, 1938 lithograph; *Near Taos*, 1941, gouache on board (*Cattle Country, New Mexico*); *Ranch Hand and Pony*, 1945, lithograph; *Bone Yard*, 1938, lithograph; *Self-Portrait*, 1935, oil on plywood; *Mexican Mother*, 1936, lithograph; *On the Ranch*, 1941, lithograph; *Terlingua Graveyard*, 1937, watercolor on paper; *Ranch Gate*, 1938, oil on canvas; *Head-Hattie W. Bywaters*, 1932, oil on canvas; *Man with Guitar*, 1936, lithograph; *Rainy Day in the Plains*, 1940, gouache, pastel on board; *The Surgeons*, 1940, lithograph; *Share Cropper*, 1937, oil on Masonite; *Mexican Girl*, 1936, lithograph; *Ranch Hand and Pony*, 1945, lithograph; *On the Ranch*, (study for), 1941, conte crayon and white tempera on brown paper; *Portrait of Martha Wolcott*, 1920, oil on canvas; *On the Ranch*, 1941, oil and tempera on Masonite; *Rain on the Mountains*, 1941,

lithograph; *Mrs. Bush's Place*, 1935, pencil drawing on paper; *David Williams*, 1932, oil on canvas; *Study for Maguey, Big Bend*, 1935, conte crayon, newsprint; *Sleeping Girl (nude)* 1925, oil on canvas; *Mary Bywaters*, 1924, oil on canvas; *Self-Portrait*, 1920, oil on stretched canvas; *Left Behind*, 1940, lithograph; *Indian Chief-Mural Study*, 1940, charcoal, newsprint; *Water Carrier*, 1936, lithograph; *Zerilda*, 1937, oil on canvas; *Mexican Graveyard*, 1939, lithograph; *Still Life-Sumac*, 1933, oil on canvas; *Coleus*, 1924, oil on canvas; *Texas Town, Colorado*, 1945, watercolor on paper; *The Critics*, nd, lithograph; *West Texas R..R. Station—Hovey*, 1936, lithograph; *In the Mountains*, 1942, lithograph; *Texas Courthouse*, 1938, lithograph; *Divide (Colorado)*, 1946, watercolor on paper; *The Surgeons*, 1940, lithograph; *Clown*, 1936, lithograph; *Cabins in the Rockies*, 1944, lithograph; *West Texas Town, Adrian*, 1938, oil on canvas; *Study for On the Ranch*, 1941, conte crayon and white tempera on paper; *Christmas Mountains*, 1937, oil on board; *Opera at Popular Prices*, 1936, lithograph; *Water Carrier*, 1936, lithograph; *Lily Vendor*, 1936, lithograph; *Mexican Graveyard*, 1939, lithograph; *Man with Guitar*, 1936, lithograph; *Opera at Popular Prices*, 1936, lithograph.

[DMA Insight - Jerry Bywaters and Texas Art - DMA Collection Online](#)

439. El Paso Museum of Art, El Paso, Texas

1 Arts Festival Plaza

El Paso, Texas 79901

<https://epma.art>

915-212-0300

*Rain on the Mountains*, 1942, lithograph

*Texas Courthouse*, 1956, lithograph

440. Grace Museum

102 Cypress Ave.

Abilene, Texas 79601

325-673-4587

<https://www.thegracemuseum.org>

*Mexican Mother*, 1936, lithograph

[Illustrated Happy Hour: Jerry Bywaters + Pineapple Mojito Sangria — The Grace Museum](#)



441. Hamon Arts Library, Meadows School of the Arts  
Southern Methodist University  
6100 Hillcrest Ave, Dallas, Texas 75275  
Jerry Bywaters Collection of Art of the Southwest  
<https://www.smu.edu/libraries/hamon/Bywaters>

Site contains a research function to view images of paintings, lithographs and sketches, newspaper articles, books, journal articles and oral history interviews.  
[Who is Jerry Bywaters? – Blog of the Hamon Arts Library \(hamonlibraryblog.org\)](http://hamonlibraryblog.org)

442. Library of Congress  
101 Independence Avenue  
Washington, D.C. 20540,  
[www.loc.gov](http://www.loc.gov)

Lithograph of *Cowboy and Horse* next to a barbed wire fence (graphic). (*Ranch Hand and Pony*, 1938, lithograph)

443. Museum of Fine Arts, Houston  
1001 Bissonet Street, Houston, Texas 77003  
713-639-7300  
<https://www.mfah.org>.

*Mexican Graveyard—Terlingua*, 1939, lithograph 18/22

*Bone Yard*, 1938, lithograph

*Ranch in the Chisos Mountains*, 1938, lithograph (*Ranch in the Big Bend*)

One ephemera file folder

444. National Gallery of Art, Washington, D.C.  
Between 3<sup>rd</sup> and 9<sup>th</sup> Streets and Constitution Avenues NW  
Washington, D.C. 20565  
202-737-4215  
[www.nga.gov](http://www.nga.gov)  
[Jerry Bywaters \(nga.gov\)](http://nga.gov)

[Opera at Popular Prices, 1936, lithograph; Bone Yard, 1938, lithograph; West Texas R.R. Station, 1938, lithograph](#)

445. Panhandle Plains Historical Museum  
2401 4<sup>th</sup> Ave.  
Canyon, Texas 79013  
806-651-2244  
[www.panhandleplains.org](http://www.panhandleplains.org)  
[Testing His Stirrups - JERRY BYWATERS \(1906-1989\) — Google Arts & Culture](#)  
*Testing His Stirrups*, 1940 oil on canvas

446. Philadelphia Museum of Art  
2600 Benjamin Franklin Pkwy.  
Philadelphia, Pennsylvania 19130  
215-763-8100  
[www.philamuseum.org](http://www.philamuseum.org)  
[On the Ranch, 1941, lithograph; Big Bend Country, 1943, lithograph; Ranch Hand and Pony, 1938, lithograph; Election Day in West Texas, 1938, lithograph; Old Buildings, Leadville, Colorado, 1945, lithograph](#)

447. Smithsonian American Art Museum  
F Street & 8<sup>th</sup> Street, NW  
Washington, D.C. 20004;  
202-633-7970;  
<https://Americanart.si.edu>  
*Lumber Manufacturing*, 1941, (mural study), Trinity Texas Post Office, 1941, gouache on paper board.  
*Houston Ship Channel* (mural study), Houston, Texas, 1938, oil on paper board.

[Jerry Bywaters | Smithsonian American Art Museum \(si.edu\)](#)

## Internet Resources

448. American Art Collaborative.

[Jerry Bywaters | American Art Collaborative](#)

The American Art Collaborative is “a consortium of 14 art museums in the United States committed to establishing a critical mass of linked open data (LOD) on the semantic web.”

The American Art Collaborative links three museums in the United States (The Amon Carter, Smithsonian American Art Museum and the Dallas Museum of Art that hold works of art by Jerry Bywaters.

449. AskArt <https://www.askart.com>

[Jerry Bywaters - Biography \(askart.com\)](#)

A subscription website covering auction records, art prices, galleries, dealers, museums and biographical information on numerous artists.

450. Archives of American Art <https://www.aaa.si.edu>

[Search | Archives of American Art, Smithsonian Institution \(si.edu\)](#)

The Archives of American Art is “dedicated to collecting, preserving and providing access to primary sources that document the history of the visual arts in America.”

451. Art and Seek <https://artandseek.org>

This site “connects (the user) to the arts of North Texas through award-winning arts journalism and the biggest calendar of arts events in the region.”

Includes the article “The Lost Murals of Dallas’ Old Municipal Building” (June 22, 2015), by Jerome Weeks [The Lost Murals of Dallas' Old Municipal Building | Art&Seek | Arts, Music, Culture for North Texas \(artandseek.org\)](#)

452. ArtCyclopedia [www.artcyclopedia.com](http://www.artcyclopedia.com)

[Jerry Bywaters Online \(artcyclopedia.com\)](http://artcyclopedia.com)

Informational website on selected artists.

453. [Artnet](https://www.artnet.com) <https://www.artnet.com>

[Jerry Bywaters | artnet](#)

“Online resource of the international art market.” Includes auction results, auction houses, works for sale and galleries. Includes photographs of the art works with auction and sale information

454. [Budapest Auction](https://budapestauction.com) <https://budapestauction.com>

[Bywaters Jerry \(1906-1989\) American artist's prices \(budapestauction.com\)](#)

Lists purchase prices, galleries and works of art for sale. Photos of works of art by artists.

455. [CASETA](http://www.caseta.org) [www.caseta.org](http://www.caseta.org).

[Gallery :: CASETA](#)

“The mission of the Center for the Advancement and Study of Early Texas Art is to promote the preservation, study and appreciation of Texas visual arts and its history.”

456. [Encyclopedia of the Great Plains](#)

[Encyclopedia of the Great Plains | BYWATERS, JERRY \(1906-1989\) \(unl.edu\)](#)

Online encyclopedia encompassing numerous topics, including art.

457. [Invaluable](https://www.invaluable.com) <https://www.invaluable.com>

“An online marketplace for fine art.”

458. Living New Deal <https://livingnewdeal.org>

[New Deal Projects – Living New Deal](#)

“A national database of information, documents, photographs and personal stories about the public works made possible by the New Deal.”

459. Mutual Art <https://www.mutualart.com>

[Jerry Bywaters | Art Auction Results \(mutualart.com\)](#)

Subscription database of auction information, for both past and upcoming sales.

460. Portal to Texas History

<https://texashistory.unt.edu>

Search engine for primary source material from or about Texas, created by the University of North Texas Libraries.

461. Texas State Historical Association <https://www.tshaonline.org>

[TSHA | Bywaters, Williamson Gerald \[Jerry\] \(tshaonline.org\)](#)

Established ‘to encourage and promote research, preservation and publication of historical material affecting the state of Texas.’

## Non-book materials

462. Texas Post Office Department. Images of Past and Present: the Texas Post Office Murals. Merrillville, Indiana: Interphase II Productions, 1982, 68 slides + pamphlet (Resource book and instructions) + 1 cassette. (Visual material: slide).

Held by the Paris, Texas Public Library; Baylor University Libraries; Midwestern State University, G. Moffett Library; University of Texas at Arlington; Texas State Library & Archives Commission and the University of Texas Libraries.

463. Living Texas Blues: Lone Star Regionalism, The Dallas Nine and Their Circle, video.

“Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945.”

Toured under the auspices of the Mid-American Arts Alliance. Show accompanied by a videotape: *Living Texas Blues*. (Govenar, Alan B; Pacho Lane; Les Blank; Dallas Museum of Art. Living Texas Blues, VHS Video. Dallas, Texas: Documentary Arts, 1987.) Dallas Museum of Art. Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945 (Announcement), Texas, 1985; Dallas, Texas. (<https://texashistory.unt.edu/ark:/67531/metaph224988/>; accessed February 9, 2021), University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Dallas Museum of Art.

464. [DMA Insight - Jerry Bywaters and Texas Art - DMA Collection Online](#)

Interviews and panel discussions on Jerry Bywaters and Lone Star Regionalism.

## Addenda

465. Dallas Museum of Fine Arts, Dallas, Texas, June 5-September 29, 1935. "1<sup>st</sup> Summer Exhibition of Dallas Oil Paintings/Local Artists Show."

**Checklist:** Dallas Museum of Fine Arts. 1<sup>st</sup> Summer Exhibition of Dallas Oil Paintings/Local Artists Show. Dallas, Texas.

([www.texashistory.unt.edu/ark:/67531/metaph225342/](http://www.texashistory.unt.edu/ark:/67531/metaph225342/): accessed March 26, 2018), University of North Texas Libraries, The Portal to Texas History, [www.texashistory.unt.edu](http://www.texashistory.unt.edu); crediting Dallas Museum of Art.

Lists artists only, not works in show. Included Jerry Bywaters

466. Ragsdale, Kenneth B. The Year America Discovered Texas: Centennial '36. College Station, Texas: Texas A & M University Press, 1987, xxi, 325p. illus.

The author gives a recap of the unsuccessful attempt by Jerry Bywaters and other Texas artists to obtain a commission to create a mural for the Centennial of 1936 that would become a permanent piece of art in the state building.

467. David Dike Fine Art. David Dike Fine Art Virtual Fall Texas Art Auction October 3, 2020. [David Dike Fine Art, Texas Art Auction Prices - 409 Auction Price Results - David Dike Fine Art in TX \(liveauctioneers.com\)](#) ( accessed January 30, 2021).

Jerry Bywaters: *Paint Colt*, 1937, color wood block print in two colors; *Padre* ca. 1940, linoleum lock print with three colors; *Ranch Hand and Pony*, 1938, lithograph; *Mexican Mother*, 193, lithograph; *In the Hills*, 1941, watercolor on paper.

468. Heritage Auctions, Dallas, Texas. Texas Art Signature Auction, October 23, 2021. [Jerry Bywaters | Circus Wagon with Clown \(1935\) | MutualArt](#) (accessed October 17, 2021).

Jerry Bywaters: *Circus Wagon with Clown*, 1935, watercolor and pencil on paper. Lot 75008.

469. Amarillo Museum of Art, Amarillo, Texas, May 28-August 1, 2021. "Achievement in Art: The Albritton Collection."

[Achievement in Art: The Albritton Collection | Glasstire](#) (accessed October 7, 2021). Jerry Bywaters: *Century Plant*, 1939, oil on canvas.



## Index—Jerry Bywaters

- Abilene Fine Arts Museum, 61, 135
- Achievement in Art: The Albritton Collection, exhibition, 2021, 471
- Adams, Clinton, 386
- Adobe House in Taos*, 1974, oil on Masonite, 136, 252
- After the Rain—Chisos Mountains*, 1944, oil, 85, 89
- Alice Sheldon Bywaters*, oil portrait, 136
- Albritton Collection, 469
- All Southwest Exhibit, 1944 (First), 55
- Allied Arts Exhibition, *see* Dallas Allied Arts Exhibition
- Along the Tracks*, 1947, watercolor, 95
- Amarillo Museum of Art, 471
- American Art Collaborative, 448
- American Art Today, exhibition, 1939, 45, 189, 191, 238, 295
- American Century (The): Art and Culture 1900-1950, exhibition, 1999-2000, 152
- American Painting Today, exhibition, 1950, 103
- American Realism, (book), 416
- American Scene: American Painting of the 1930s, (book), 389
- American Scene Gallery, Austin, Texas, 131, 133
- American Scene on Paper: Prints and Drawings from the Schoen Collection, exhibition, 2008-2009, 163, 257
- American Tourist*, 1932, lithograph, 12, 53, 112
- American Woman as Artist (The), exhibition, 1966, 332
- Americans at Work: Realism Between the World Wars, exhibition, 1985, 130
- Amon Carter Museum of American Art, Fort Worth, Texas, 171, 387, 435

*Angelico*, 1934, oil, 23

*Angelito*, 1934, oil on Masonite,

Archer Huntington Art Gallery, University of Texas at Austin, 127, 138, 140

Archives of American Art, 436, 450

*Arizona Desert*, 1963, watercolor on paper, 333, 335, 336, 347

*Arkansas Hills*, 1926, oil on canvas board, 333, 335, 336, 347, 351, 352

*Arriero*, nd, woodblock print

Art and Artists of Texas, exhibition

Art and Life in America, exhibition

Art and Seek, 451

Art Museum of South Texas, Corpus Christi, Texas, 141

Art Museum of Southeast Texas, Beaumont, Texas, 150

Art Museums: Repositories or Creative Centers

Art of Texas: 250 Years, exhibition, 2019, 176

Art of the American West and Texas Art, Auction, 2010, 367

Art of the Americas: Pre Columbian and Contemporary, exhibition, 1937, 29

Art of the Golden West, exhibition

Artcyclopedia, 452

ARTexasGallery.com, 333, 334, 335, 336

Artnet, 453

Arts of Man, exhibition, 1963, 298

ASkArt, 449

Auction Prices, Early Texas Art, 1998, 333, 334, 335

Auction Prices, Early Texas Art, 333-336; 365, 368

Auction Prices, Early Texas Art, 2000

Austin Auction Gallery, 337

*Autumn Cotton Fields*, 1973, oil on canvas, 146

*Autumn Fields*, 1945, watercolor on paper, 94, 98, 141

*Autumn Still Life*, 1942, oil, 66, 136, 396

Baigell, Matthew, 389

Baldrige, Melissa, 390

Barrett Collection, 251

Beaumont Art Museum, Beaumont, Texas *see also* Art Museum of Southeast Texas, Beaumont, Texas,

Belo Collection of Texas Art, 373

Ben Nicholson Retrospective, exhibition, 1964, 299

Benton, Thomas Hart, 271

Between two Wars: Prints by American Artists, 1914-1941, exhibition, 1942, 73, 267

*Big Bend*, 85, 430

*Big Bend Country*, 1943, lithograph, 77, 80, 81, 82, 84, 143, 176, 229, 430, 446

*Big Bend Mountains*, 1945, lithograph

Big Bend Ranch, 85

*Big Spring*, black-and-white drawing, 421

Big Spring: the Casual Biography of a Prairie Town (book), 421

Blanton Museum of Art, University of Texas at Austin, 154, 164, 168, 208, 437

*Blind Boy*, 1938, lithograph, 333, 352

Boardman Robinson, exhibition, 1946, 300

Boettigheimer, Larry, 149, 338

*Bone Yard*, 1938, lithograph, 36, 38, 153, 187, 333, 336, 340, 351, 352, 362, 444

Bonhams & Butterfields, Auctioneers, 339, 340

Book Club of Texas, 195

Brouillette, Al, 392

Budapest Auction, 454

*Bunkhouses*, 1938, watercolor, 392s

*Cabins in the Rockies, (In the Mountains)*, 1944, lithograph, 438

*Cactus, (In the Big Bend; Maguey Plant)*, 1939, lithograph, 164

Caprock Canyonlands: Journeys into the Heart of the Southern Plains, (book), 407

*Caller-Times* exhibition (Fifth), 1947, 94

*Caricature of Ethel Leyinska*, oil, 13

Carraro, Francine, 192, 193, 194, 202, 205, 341

CASETA (Center for the Advancement and Study of Early Texas Art), 455

*Cat (The)*, 1927, crayon on paper 135, 155

Celebrating Early Texas Art: Treasures from Dallas-Fort Worth Private Collections, 1900-1960, exhibition, 2005, 159, 218, 223, 261

*Central City Theme*, 1944, oil, 85, 104

Century of Art and Life in Texas, exhibition, 1961, 117, 301

*Century Plant: Big Bend*, 1939, oil on panel, 123, 127, 132, 162, 171, 176, 193, 252, 396, 405, 430, 471

*Chama Country, New Mexico*, 1949, pastel, 157

*Charles Wright*, 1929? Drawing, 221

Cheek, Mary and Bill, 149, 155

*Chicago Memory*, 1954, oil on Masonite, 109, 333, 351

*Circus Wagon with Clown*, 1935, watercolor and pencil on paper, **addendum**

*City Suburb at Dusk*, 1978, oil on Masonite, 165, 193, 225, 396

Clara Williamson: Paintings, exhibition, 1948, 302

*Clown*, 1936, lithograph, 438

Coleman, Arthur, 196, 398

*Coleus*, 1924, oil on canvas, 438

Collection of Calloway and Jerry Bywaters Cochran, exhibition, 2012, 169

*Comanchero (The)*, 1937, study for mural design, oil on Masonite, 129

Coming Home: American Paintings 1930-1950, from the Schoen Collection, exhibition, 2003-2005, 158, 163

*Conservation in Collin County*, 1941, mural, in the Farmersville Post Office

Contemporary American Paintings and Sculpture, exhibition, 1945, 307

Contemporary Texas Artists, exhibition, 1952, 101

Corpus Christi Art Foundation Exhibition, 1948, 98

Corpus Christi State University, Corpus Christi, Texas

*Corrie*, oil, 2

Cotton Memorial Galleries, Texas Western College, 101, 113

*Country Store*, 1942, lithograph, 64, 71, 74, 136, 356, 373

*County Courthouse*, 1936, oil on canvas, 225

Courthouse, 1938, lithograph, 179, 296, 339 ?

*Courtyard of the Alamo*, 1941, (play set), 296

Cowboy in American Prints (The), (book), 417

*Cowboy*, ca. 1940, 3-color linoleum block print, 353

Cowboy Art Exhibition, 1972, 121

*Critics, (The)*, 1940, lithograph, 438

Crossing State Lines: Texas Art From the Museum of Fine Arts, Houston, exhibition, 2000-2001, 153, 224

Culwell, Ben L, 317

Cuthbrith, Ruby Nichols, 399

Dallas Allied Arts Exhibition, First, 1928, 1

Dallas Allied Arts Exhibition, Second, 1929, 2

Dallas Allied Arts Exhibition, Third, 1930, 3

Dallas Allied Arts Exhibition, Fourth, 1931, 4, 65

Dallas Allied Arts Exhibition, Fifth, 1932, 9, 236

Dallas Allied Arts Exhibition, Sixth, 1933, 13

Dallas Allied Arts Exhibition, Seventh, 1935, 19, 277

Dallas Allied Arts Exhibition, Eighth, 1937, 28, 250

Dallas Allied Arts Exhibition, Ninth, 1938, 36

Dallas Allied Arts Exhibition, Tenth, 1939, 44

Dallas Allied Arts Exhibition, Twelfth, 1841, 58

Dallas Allied Arts Exhibition, Thirteenth, 1942, 66

Dallas Allied Arts Exhibition, Fourteenth, 1943, 75

Dallas Allied Arts Exhibition, Fifteenth, 1944, 78

Dallas Allied Arts Exhibition, Sixteenth, 1945, 86

Dallas Allied Arts Exhibition, Seventeenth, 1946, 91

Dallas Allied Arts Exhibition, Eighteenth, 1947, 95

Dallas Auction Gallery, 341

*Dallas County Courthouse*, 1936, oil on canvas

Dallas County Painting, Sculpture and Drawing Exhibition, 25<sup>th</sup>, 109

Dallas Little Theatre, 5

Dallas Museum of Fine Arts, 156, 162, 183, 199, 200, 215, 290, 438

Dallas Museum of Fine Arts, Insight, 464

Dallas Nine (The) and Their Circle: Texas Art of the 1930s, exhibition, 2010, 167

Dallas Outstanding Artists, exhibition, 1946, 92

Dallas Painting, Sculpture and Photography, 21<sup>st</sup> annual exhibition, 1950, 102, 105

Dallas Painting, Sculpture and Photography, 22<sup>nd</sup> annual exhibition, 1951

Dallas Print Society, 269

Dasburg, Andrew, 272, 285, 297

David Dike Fine Art, 259; 333-336; 343-363; 467

David Duggleby Auction House, 364

*David Williams*, 1932, oil on canvas, 13, 46, 129, 198, 396, 405, 438

*Davy Crockett*, 1934, mural in the Paris Public Library, 136

Decorating Texas: Decorative Painting in the Lone Star State from the 1850s to the 1950s, (book), 410

*Deserted Cabin*, 1929, oil on board, 361

Design to Live With, exhibition, 1950, 305

Devil in Texas (book), 195

Directions in Twentieth Century Painting, exhibition, 1961, 306

*Divide, CO*, 1946, watercolor on paper, 162, 193, 362, 438

DMA Insight, 464

Dobie, J. Frank, 239, 248, 401, 402

Dobie Pisano Project, 1966, 342

Dozier, Otis, 288, 289, 316, 318, 329

Drawings and Lithographs by Texas Artists, exhibition, 1936, 20

Drawings, etchings and lithographs from the Charles and Maurine Stewart Collection, exhibition, 1976, 122

Duval, John C., 190

Early Texas Art, auction, 338, 365

Early Texas Art: A Collector's Exhibition, 149

Early Times in Texas (book), 190, 404

EarlyTexasArt.com, 336

Ed Nichols Rode a Horse, (book), 399

Edwards, Katie Robinson, 405

*Effie*, 1933, oil on canvas

*Effie Williamson McNew*, 1937, oil (Bywaters' aunt), 136

*El 9<sup>th</sup> St. (The)*, 4

El Paso Museum of Art, 439

El Paso Public Library, El Paso, Texas, 31

*Election Day in Balmorhea*, 1938, lithograph (Election Day in West Texas), 38, 9, 189, 194, 209, 353, 356, 396, 431, 438, 373

*Election Day in West Texas*, lithograph, 446

Eleven Dallas Artists, exhibition, 1941, 62

*Elizabeth*, nd, oil, 42, 44, 52

Emilly Guthrie Smith, exhibition, 1966, 329

Encyclopedia of the Great Plains, 456

*Equestriennes*, nd, watercolor, 18

Erenberg, Herman, 406

Esposizione Biennale Internazionale d'arte, exhibition, 1940, 54

Exhibit of Paintings of 19 Texas Artists, 1960, 116



Exhibit of Texas Prints, 1994, 142

Exhibition by Young Painters, 1932, 10

Exhibition of Drawings, Lithographs and Wood Cuts by Alexandre Hogue and Jerry Bywaters, 1937, 34

Exhibition of Paintings by Artists West of the Mississippi, Third, 1937, 27

Exhibition of Paintings by Jerry Bywaters at Lawrence Art Gallery, 32

Exhibition of Paintings, Drawings, Prints and Sculptures Related to Circus Life, 1935, 18

Exhibition of Paintings, Pastels, Prints, Watercolors by Jerry Bywaters, 1940, 49

Exhibition of Spanish Art, Texas Paintings, Frank Reaugh, 1939, 43, 258

Eyes of Texas: the Lone Star State as Seen by Her Artists, exhibition, 2002-2003, 155, 218

Fair Park Gallery, Dallas, Texas, 4, 8, 9, 211, 236

False Fronts, Colorado, ca. 1939, lithograph, 347, 373

Famous Paintings and Famous Painters, exhibition, 1958, 310

Farm House in the Snow, **addendum**

Farmers Branch in the Early Days, nd, watercolor on paper, 367

*Farmer's Wife*, 1937, oil on canvas, 29 (*Share Cropper's Wife?*)

Farmersville Post Office, 1941, mural, 433

*Farmer's Wife*, (*Sharecropper's Wife?*) nd, oil, 29

Federated Club Dallas, Texas

Ferargil Galleries, New York City, 10, 14

Ferdinand Jacob Lindheimer, charcoal sketch 1930?, 220

First National Exhibition of American Art, 1936, 23

First Summer Exhibition of Dallas Oil Paintings, 465

*Flour Mill*, oil, 13

*Flower Vendor*, 1936, lithograph (*Lily Carrier*), 357

Flores, Dan L. , 407

*Fort Garland, Colorado Mountains*, 1948, lithograph, 375

Fort Worth Art Association, Summer Exhibition, 1942, 68, 96

Fort Worth Art Museum, 11

Fort Worth Community Arts Center, 159

Fort Worth Public Library, 68

Fossils to Film: The Best of SMU Collection, exhibition, 2021, 178

Four-man Exhibition of Texas Artists at the Witte, 1951, 108

Frist Center for the Visual Arts, Nashville, Tennessee, 158

Frontier Tales of the White Mustang, book, 239

  

*Gargantua*, 1935, lithograph (*Gargantua and Pantagruel*), 32, 38, 164, 229, 357

*Geiser, Samuel Wood*, drawing, 219

Georgia Museum of Art, Athens, Georgia, 158, 13

Gibraltar Hotel, Paris Texas, 17

*Gideon Lincecum*, 1929? charcoal sketch, 219

Gifts from the Collectors Circle, exhibition, 2019, 175

*Giralda and the Cathedral (The)*, nd, oil on canvas, 366

*Girl with Apples*, nd, oil, 10, 236

Go West! Representations of the American Frontier, exhibition, 2012, 168

Go West Young Men: the Sketching Trips of Jerry Bywaters and Otis Dozier, exhibition, 1997, 144

Golden Gate International Exposition, San Francisco, California, 1939, 46  
Golden Jubilee Exhibition State Fair of Texas, 1938, 37  
*Golf Club (The)*, nd, watercolor, 364  
Goodwyn, Frank, 409  
Greater Texas and Pan American Exposition, 1937, 29, 182  
*Guadalupe*, sketch, 292

H.O. Kelly Retrospective, exhibition, 1960, 313  
Hamon Arts Library, SMU, 144, 441  
*Hattie W. Bywaters*, 1932, oil on canvas, 438  
Hannon Arts Library, Southern Methodist University  
*Head*, nd, linoleum print, 4  
*Helen*, nd, 9  
Hemphill-Wells Department Store, Lubbock, Texas, 100  
Heritage Auction Galleries, 333, 338, 365-377; 468  
Highland Park Municipal Gallery, 281, 282  
Hockaday School, Dallas, Texas, 38  
*House in Taos*, 1939, lithograph (*House in Taos and Ovens, Adobe House and Ovens*), 62, 356  
*House in Taos*, 1974, oil, 123, 252, 375  
*Houses in the Big Bend*, 1941, oil (*Houses in West Texas, Big Bend*), 75, 87, 122  
*Houses in West Texas, Big Bend*, 1941, oil on Masonite, 103, 123, 136, 146, 162, 193, 252  
*Houston Ship Channel* (mural study), 1938, oil on paper board, 44  
*Houston Ship Channel (Contemporary Views)*, 1941, mural, 148

Howard Payne University Art Gallery, Brownwood, Texas

Huntington Art Gallery, Austin, Texas, 134

Iglesia (La) de la profesora, sketch, 292

Images of Past and Present: The Texas Post Office Murals, 462

Images of Texas, exhibition, 1983, 127

Immortal Eight (The): Its Influence, exhibition, 1983, 128

*In Colorado*, 1953, lithograph on laid paper, 372, 377

In Context: Painting in Dallas, 1889-1945, exhibition, 1999, 151

*In the Big Bend, Century Plant (Century Plant—Big Bend*, 1939, oil on Masonite),  
76, 120, 126, 164, 328

*In the Big Bend, Texas, (Maguey Plant; Cactus)*, 1939, lithograph, 69, 225, 227,  
229, 254, 413

*In the Chair Car*, 1934, oil on Masonite (*The Nuns*), 19, 21, 85, 136, 162, 176, 183,  
193, 200, 228, 405, 430

*In the Christmas Mountains*, 1939, pastel on board, 44, 85, 92, 129, 322, 438

*In the Hills*, 1941, watercolor on paper, 467

*In the Library*, 1941, oil

*In the Mountains*, 1942, lithograph (*Cabins in the Rockies*), 71, 74, 374, 438)

*In the Public Library*, oil

*Indian and the Horse (The)*, 1937, study for mural design, oil on Masonite, 129

Indian Art of the Americas, exhibition, 1963, 314

*Indian Chief*, mural study, 1941, charcoal, newsprint, 438

*Indian Head*, ca. 1940, 3-color linoleum block print, 169

Indian Pictographs in Texas, exhibition, 1943, 315

Institute of Texas Cultures, 119

Invaluable, 457

Invited Texas Artists Show, Fort Worth, Texas, exhibition, 1947, 96

*Jack Knife on Bateman Ranch*, 1949, watercolor, 181

Jerry Bywaters: A Force in Texas Art, exhibition, 1997, 145

Jerry Bywaters: A Life in Art, book, 255

Jerry Bywaters: A Retrospective Exhibition: Fifty Years of the Arts in Texas, 1976, 123

Jerry Bywaters: A Texas Printmaker, 194

Jerry Bywaters Art Exhibit, 1990, 136

Jerry Bywaters Collection on Art of the Southwest, 164

Jerry Bywaters: Interpreter of the Southwest, exhibition, 2007-2008, 162, 193, 202, 210, 213, 232, 264

Jerry Bywaters: Lone Star Printmaker, exhibition, 2009, 164, 208, 213, 232, 233, 241, 249, 24

Jerry Bywaters: Lone Star Printmaker: a Study of His Print Notebook with a Catalogue of the Prints and Checklist of his illustrations and Ephemeral Works, (book), 418

Joe and Betty Moore Art Series, 162

*John Chisum*, 1934, mural, Paris Public Library, 136

*John Serrien 13, Humble Oil*, nd. watercolor on paper, 333-336; 346,347, 352

Johnson, August Wisdom, 412

Juan Oso: Bear Nights in Mexico, book, 402

Joseph Sartor Galleries, Dallas, Texas, 6

K-State Fine Arts Festival, 1951, 106

Kansas City Art Institute, Kansas City, Missouri, 39

Kansas State University, 106

Kelly, H.O., 313

Klitgaard, Kaj, 413

Laguna Gloria Art Museum, Austin, Texas

*L'Arc de Triomphe*, Paris, France, 1927, oil on canvas, 1, 252, 396

Lawrence Art Galleries, Dallas, Texas, 24, 32

*Le Lido*, nd, watercolor, 4

*Left Behind*, 1940, lithograph, 56, 60, 268, 438

*Leonora the Great, April 9, 1933*, nd, mixed media on paper

Library of Congress National Exhibition of Prints, Fourth, 1946, 93

Library of Congress, Washington, D.C., 442

*Light Snow*, 1942, oil on Masonite, 262, 370

*Lily (The)*, nd oil, 3

*Lily Vendor*, 1936, lithograph, 333, 336, 350, 438

*Live Oaks*, 1928, oil on board, Living New Deal, 458

Living Texas Blues, VHS recording, 463

*Loading Cotton*, 1939, oil on canvas, mural Federal Building Houston, Texas, 396, 432

*Loading Oil*, 1939, oil on canvas, mural Federal Building, Houston, Texas, 396

Lone Star Gas Company, 107

Lone Star Lithographs, exhibition, 1997, 147

Lone Star Legacy: The Barrett Collection of Early Texas Art, exhibition, 2007, 251

Lone Star Printmakers, 268, 268

Lone Star Printmakers, Fall Circuit, 1938, 41

Lone Star Printmakers, Second Circuit, 1939-40, 47, 51

Lone Star Printmakers, Third Circuit, 1940-41, 56, 60, 63

Lone Star Printmakers, Fourth Circuit, 1942, 70

Lone Star Printmakers, Fifth Circuit, 1942, 71

Lone Star Printmakers, Sixth Circuit, 1943, 74

Lone Star Regionalism: The Dallas Nine and Their Circle, 1928-1945, exhibition, 1985-1988, 129, 192

Lone Star Regionalist Auction, 1996, 333, 362

Lone Star Still Lifes, exhibition, 2009, 165

Longview Museum and Arts Center, Longview, Texas, 139

Los Angeles Museum of Art, 40

Lowe Art Museum, Coral Gables, Florida, 158

Lucie-Smith, Edward, 416

*Lucy, nd, 35*

*Lumber Manufacturing, 1941, mural study, Trinity, Texas Post Office, gouache on paper board* [Lumber Manufacturing \(mural study, Trinity, Texas Post Office\) - The AMICA Library \(davidrumsey.com\)](http://www.amica.org/library/works/lumber-manufacturing-mural-study-trinity-texas-post-office), 447

*Lumber Manufacturing, 1942, mural, oil on canvas, 396*

*Lumber Mill Interior, ca. 1933-1943, tempera on Fiberboard, 234*

*Lumber Mill, Trinity, Texas, 1942, conte crayon on paper, 130*

*Maguey, Big Bend, study for, ca. 1935, conte crayon, newsprint, 438*

*Maguey Plant*, 1939, lithograph (*In the Big Bend*), 333, 336, 345, 350, 357, 359

*Man with Guitar*, 1936, lithograph 438

*Margaret*, nd, oil, 13

*Martha Walcott*, untitled portrait, 1920, oil on canvas, 438

Martin Gordon Auction, 378

*Mary*, nd, sculpture, 4, 9

*Mary Bywaters*, 1924, oil on canvas

McKinney Avenue Contemporary Gallery, Dallas, Texas, 151

McKinney Memorial Library, McKinney, Texas, 118

Meadows Museum, Southern Methodist University, 145, 160, 169, 178, 210

*Melting Snow—New England*, nd, oil on canvas, 333, 335, 336, 347

*Mesa, (near Terlingua)*, 1941, oil, 57

Methodism Moves Across Texas, (book), 433

Metropolitan Museum of Art, 103

*Mexican and Maguey*, 1938, lithograph (*Man and Maguey*), 38

*Mexican Flower Vendor*, 1936, lithograph, 333.352

*Mexican Girl*, 1936, lithograph, 32, 438

*Mexican Graveyard, Terlingua*, 1939, lithograph, 69, 92, 351, 438, 443

*Mexican Lilly Vendor*, 1936, lithograph (*Maguey Plant, Man and Maguey, Mexican Flower Vendor*), 32, 38, 194, 431

*Mexican Mother*, 1936, oil on Masonite, 28

*Mexican Mother*, 1936, lithograph, 28, 32, 38, 132, 133, 169, 173, 175, 333, 336, 337, 343, 346, 347, 349, 356, 356, 362, 375, 438, 440, 467

*Mexican Women*, 1933, oil on canvas, 28, 162, 193

*Mexican Workers*, nd, oil on Masonite, 15



Midcentury Modern Art in Texas,( book), 405

Midwestern Artists Exhibition, 1938, 39

Mint Museum of Art, Charlotte, North Carolina, 52

Mobile Museum of Art, Mobile, Alabama, 158

*Mountains Meet the Plains (The)*, 1940, lithograph,

*Mountains Meet the Plains (The)*, 1939, oil, 43, 48, 119, 129, 162, 164, 169, 176, 193, 194, 229, 240, 258, 431

*Mrs. Bush's Place*, 1935, pencil drawing on pape, 19, 129, 438r

Museum of Fine Arts, Houston, Texas, 132, 143, 443

Museum of Fine Arts, Santa Fe, New Mexico, 87

Museum of the Big Bend, Alpine, Texas

Museum of the Great Plains, Lawton, Oklahoma

Museum of the Southwest, Midland, Texas, 142

*Mustang*, 1937, 3-color block print, 32

Mutual Art, 459

  

*1916 Paris Fire-3<sup>rd</sup> Worst in American History*, (The), 1934, mural

*Naming of Quannah*, 1938, mural, oil on canvas, 410

National Gallery of Art, Washington, D.C., 444

National Museum of American Art, Washington, D.C., 234

National Portrait Gallery, Washington, D.C., 174

Naturalists of the Frontier, (book), 219, 220, 221, 222

*Navajo Man*, study, charcoal on paper, 61, 354

*Navajo Man*, 1941, lithograph, 333, 336, 349, 374

*Navajo Man, Shiprock*, 1940, oil on Masonite, 396

*Near Abiquiu*, 1968, watercolor on paper, 157  
*Near Chama, New Mexico*, 1955, pastel on paper,  
*Near Fort Sumner*, 1949, pastel, 392  
*Near Taos*, 1941, gouache on board (*Cattle Country, New Mexico*), 160, 438  
Nebraska Art Association 51<sup>st</sup> Annual Exhibition, 61  
*Negress*, 1932, oil on canvas, 333, 335, 362, 263  
Nichols, Ed, 399  
Neighbors: Texas Artists in New Mexico, exhibition, 2003-2004, 157  
Nelson Gallery, Kansas City, Missouri  
New Mexico Under Way  
New York World's Fair, exhibition, 1939, 45, 189  
*Newsboy*, 1941, oil on Masonite, 333, 335, 336, 362, 363  
Nicholson, Ben, 299  
Nicholson Memorial Library, Longview, Texas, exhibition, 1957, 466  
Niewyk, Ellen Buie, 418  
Nineteen Texas Painters, exhibition, 1959, 223  
No Jury Exhibition, First, 1938, 35  
North Texas Agricultural College, Arlington, Texas  
North Texas State Teachers College, Denton, Texas  
*Nuns (The) see In the Chair Car*

Oak Forest Country Club, Longview, Texas, 379  
Oakcliff Society of Fine Arts, Blanton, Texas, 167  
O'Brien, Esse Forrester, 419  
*Offering (The)*, nd, gouache on paper, 333, 334, 335, 336, 344, 363

*Oil Field Girls*, 1940, oil on canvas [Blanton Museum of Art - Oil Field Girls](#) , 57, 127, 132, 136, 138, 146, 150, 154, 17, 188, 192, 193, 225, 264, 391, 396, 405, 427, 428, 430, 437

Oil Patch Dreams: Images of the Petroleum Industry in American Art, exhibition, 1998-1999, 150

*Oil Rig Workers*, 1940, oil on canvas (*Roughnecks*), 57, 136, 150, 162, 193, 260

*Oil Rigs*, nd, watercolor on paper, 333, 334, 335, 346

*Old Buildings, Leadville*, 1945, lithograph, 88, 93, 347, 385, 435

*Oil Buildings, Leadville*, 1946, oil on Masonite and tempera, 91, 92, 96, 97, 123, 136, 162, 252, 385, 446

*Old Clown*, 1936, drawing/print/lithograph, 28, 32, 38

*Old House*, nd, watercolor on paper, 102, 333, 336, 248

On Being Human, exhibition, 2020, 177

*On the Beach at Galveston*, 1941, oil and tempera on Masonite, 57, 123, 136, 159, 252, 396, 405

*On the Ranch*, 1941, oil and tempera on Masonite, 6, 68, 83, 98, 99, 100, 101, 114-118, 129, 146, 156, 162, 163, 176, 192, 193, 194, 301, 388, 301, 388, 389, 405, 414, 430, 438

*On the Ranch, study for*, 1941, conte crayon and white tempera on brown paper, 129, 438

*On the Ranch*, 1941, lithograph, 70, 131, 257, 438, 446

*Opera at Popular Prices*, 1936, lithograph, 31, 32, 33, 38, 346, 357, 438, 444

*Orchard in the Hills*, nd, oil, 66, 136

Otis Dozier, exhibition, 1956, 316

*Padre*, ca. 1940, linoleum block print with three colors, 467

*Padre and Spanish Soldiers*, (detail of mural) 1937, oil on Masonite, 123, 129, 136, 252

*Paint Colt*, 1937, color wood block print, 164, 469

Painters and Sculptors of the Southwest, 3<sup>rd</sup> annual exhibition, 1945, 87

Painters of Texas 1900-1950, exhibition, 1989, 135

Painting Texas History to 1990

Paintings of 19 Texas Artists, exhibition, 1960, 116

Panhandle Plains Historical Museum, Canyon, Texas, 147, 157, 164, 445

*Paris Fire*, 1916, 1934, mural, in the Paris, Texas Public Library

Paris Public Library, Paris, Texas, 148

*Pasture in Autumn*, pastel, 333, 338

*Patio of the Lions*, 1

Pecos to Rio Grande: Interpretations of Far West by Eighteen Artists

Philadelphia Museum of Art, 446

Philips, Shine, 421

Pinkney, Pauline, 330

Portal to Texas History, 460

*Portrait*, sketch, 4

*Portrait*, oil, 1

*Portrait of a Girl in a Red Jacket*, 62

*Portrait of Frances*, nd, oil

Portrait of Miss Effie, 1938, oil on canvas, 333, 334, 336, 343, 363

*Power and Wheat*, 1949, watercolor, 181

*Prairie in Autumn*, nd, pastel, 368

Princeton Print Club, exhibition, 1942, 69

Printmaking in New Mexico, 1880-1990 (book), 386  
Printmaking in Texas: An Overview, exhibition, 1988, 134  
Prints and Printmakers of Texas: Proceedings of the Twentieth Annual North American Print Conference (book), 431  
Prints of the Fort Worth Circle, exhibition, 1992, 140  
Progressive Texas: Art at the Texas Centennial of 1936, exhibition, 2003, 156  
*The Provider*, 1941, oil egg tempera and oil glaze on Masonite panel, 59, 67, 107  
Public Works of Art Project, 246, 263

Ragsdale, Kenneth B., 466

*Railroad Overpass in Snow*, gouache, 105

*Rain on the Mountains*, 1941, lithograph (*Colorado Mountains*), 69, 70, 333, 352, 438, 439

*Rain Storm, Colorado*, 1940, pastel on paper

*Rainy Day in the Plains*, 1940, gouache, pastel on board, 160, 438

Ranch at Tucumcari, 1946, watercolor on paper,

*Ranch Gate*, 1938, oil on canvas, 136, 141, 160, 438

*Ranch Hand*, sketch, 61

*Ranch Hand and Pony*, 1938, 1944, lithograph, 38, 54, 73, 177, 245, 267, 333, 352, 358, 265, 383, 384, 390, 417, 438, 469

*Ranch in the Big Bend*, 1945, lithograph (*Ranch in the Chisos Mountains; Big Bend Mountains*), 88, 443

*Ranch in the Tarryall*, 1946, watercolor, 90

*Ranch Near Tucumcari*, 1946, watercolor on paper (*Ranch at Tucumcari*), 12

Ratcliffe, Sam DeShong, 422, 423

Reaves, William E. , 424

*Rebuilding Paris*, 1934, mural

*Reconstruction*, 1934, mural in the Paris Public Library, 136

*Red Brick Home (The)*, 1940, watercolor on paper, 380

*Reginald and Gladys Laubin In "The Fabulous West,"* photograph

*Rehearsal*, nd, ink drawing, 354

Religious Art of the Western World, exhibition, 1958, 319

*Reverie*, nd, oil, 7, 16

Rice Hotel, Houston, Texas, 342

Rivera, Diego, 278

Robinson, Boardman, 300

Rogers, John William

Rosenberg Library Gallery, Galveston, Texas

*Rooms*, , illustration, 4

*Roughnecks see Oil Rig Workers*

Routes Toward Modernism: American Painting, 1870-1950, exhibition, 2002, 154

*Rug Design*, block print 2

6 Southwestern States, exhibition, 1947, 321

*S.L. Hornbeak*, portrait, oil 1940?

Salute to the Doziers of Dallas, exhibition, 1974-75, 320

*Samuel Wood Geiser*, 219

Samuel P. Harn Museum of Art, Gainesville, Florida, 158

San Angelo Museum of Fine Art, San Angelo, Texas, 155

San Francisco Art Association, exhibition of Drawings and Prints, 1944, , 169 82

*San Juan Bautista*, sketch, 292

*San Milan Iglesia*, Segovia, Spain, 1929, oil on canvas

*Santa Domingo*, sketch, 292

Schoen Collection, 158, 163, 257

*Schulz-Serrien Lease*, 1940, watercolor, 181

Second Texas-Oklahoma General Exhibition, 1941, 57

*Segovia Cathedral*, oil, 9

*Self-Portrait*, 1920, oil on stretched canvas, 438

*Self-Portrait*, 1935, oil on Masonite [Self-Portrait - The AMICA Library \(davidrumsey.com\)](#) ,  
129, 146, 156, 162, 193, 396, 414, 438

*Self-Portrait*, 1969, pencil drawing

*Self-Portrait Sketch with beard*, Paris, 1927, pencil, 4, 169, 396

Seven Prize-Winning Paintings, exhibition, 1951

Seventy-five Years of Art in Dallas, exhibition

*Share Cropper* 1937, oil on Masonite [Share Cropper - The AMICA Library \(davidrumsey.com\)](#),  
27, 28, 40, 45, 129, 146, 152, 174, 201, 238, 250, 405, 414, 416

*Share Cropper's Wife*, 1937, oil on canvas, 169

*Sidney Lanier*, drawing, 237

6 Southwestern States, exhibition, 1947, 321

Simpson Auction Gallerie, 380s

*Sleeping Girl*, (nude), 1925, oil on canvas, 9, 236, 438

Small Works by Jerry Bywaters, exhibition, 1979, 125

Smith, Emily Guthrie, 329

Smithsonian Museum of American Art, 447

*Smoking Cowboy, Indian* ca. 1940, woodcut on paper, 356

*Snow on the Hills*, watercolor, 78

*Soil Conservation in Collin County*, 1941, mural, Farmersville Post Office, 148

Some Businessmen Collect Contemporary Art, exhibition, 1952, 323

Southern Printmakers, exhibition, 1937, 31, 33

Southern States Art League, 24<sup>th</sup> annual exhibition, 1944, 81, 84

*Southwest Century Plant in Bloom*, ca. 1936, pastel on paper, 369

Southwestern and Western Art Exhibition, University of Texas at Austin, 1942, 72

Southwestern and Western Art (book)

Southwestern Art: a Sampling, exhibition, 1960, 324

Southwestern University, Georgetown, Texas

Spanish Texas: Legend and Legacy, exhibition 2016-2017, 173

Sphere of Art in Texas, exhibition, 1968, 119

Sport in Art Exhibition, 1956, 206

*Spring, (The)*, nd, oil, 4, 106

Spruce, Everett, 279

*Spudder in the Panhandle*, 1969, watercolor on laid paper board, 181, 356

State Fair of Texas, 1933, 15, 281, 312, 327

State Fair of Texas, 1952, 312

*Still Life*, 1920, oil on canvas, 9, 13, 236

*Still Life, Sumac*, 1933, oil on canvas, 438

*Stores Cuervo, New Mexico*, 1947, 146

*Stores in Shafter*, 1938, watercolor and pencil on paper, 376

*Storm at the Airport, (a Painting)* 1943, (watercolor on paper), 75, 381

Sul Ross State University, Alpine, Texas, 149

Summit Auction Galleries, Houston, Texas, 382

*Surgeons (The)*, 1940, lithograph, 56, 60, 438



Survey of Texas Artists, 1890-1990, exhibition, 1991, 139

Survey of Texas Painting, exhibition, 1951, 325

Swann Auction Galleries, New York City, 383, 384

Sweat of Their Faces (The): Portraying American Workers, exhibition, 2017, 174

12 From Texas: a Portfolio of Twelve Paintings, (book), 185, 294

13 Dallas Artists, exhibition, 1936, 24, 30

30 Masterpieces, exhibition, 1947, 326

200 Years of American Painting, exhibition, 1946, 327

*Taos Church*, oil, 13

*Taos Doors and Windows*, 146

*Taos Mountains*, 1940, oil on board, 169

*Taos Mountains*, 1970, watercolor, 13, 172

Tales of the Mustang, (book), 403

*Telephone Poles*, nd, lithograph, 382

Telfair Academy, Savannah, Georgia, 158

Tell Us About Texas, (book), 207

*Terlingua Graveyard*, 1937, watercolor on paper, 129, 392, 438

*Testing His Stirrups*, 1940, oil on canvas, 445

*Tesuque Village, New Mexico*, oil on board, 341, 355

Texas Art Auction, 2009, 341

Texas Art Auction, 2011, 369

Texas Art Auction, 2013, 356, 370

Texas Art Auction, 2014, 357, 371

Texas Art Auction, 2015, 358

Texas Art Auction, 2018, 359

Texas Art Auction, 2019, 360

Texas Art: The Belo Collection, Auction, 2014, 373

Texas Artists Exposition, 1936, 22

Texas Artists Paintings from the Dallas Museum of Fine Arts, traveling exhibition, 1960, 115

Texas Collection of the Museum of fine Arts Houston, exhibition, 1995, 143

Texas Centennial Exposition, 1936, 21, 200, 214, 270

*Texas Courthouse*, 1938, lithograph, 3, 39, 117, 133, 134, 136, 140, 141, 194, 225, 301, 333, 349, 336, 347, 373, 396, 431, 438, 439

*Texas Farm*, 1938, oil, 37, 42

Texas Federation of Women's Clubs Art Gallery, 112

Texas Fine Arts Association, exhibition, 1942, 7, 67

Texas General Exhibition, Third, 1941, 59

Texas General Exhibition, Fourth, 1942, 65

Texas General Exhibition, Fifth, 1943-1944, 77

Texas General Exhibition, Sixth 1944-1945, 79, 322

Texas General Exhibition, Seventh, 1945-1946, 89

Texas General Exhibition, Eighth, 1946, 90

Texas General Exhibition, Ninth, 1947-1948, 97

Texas Images and Visions, (book, 127)

Texas Landscape (The), 1900-1986, exhibition, 1986, 132

Texas Modernists: Seymour Fogel: On the Wall and Beyond: The Abstract Impulse, exhibition, 2015, 172

Texas 1900-1950: Art Museum of Southeast Texas, exhibition 1997

Texas Observed, 1932-1942: South Texas Artmobile, 14<sup>th</sup> Annual Exhibition, 1982-1983, 126

Texas-Oklahoma General Exhibition, Second, 1941, 57

Texas; 150 Works from the Collection of the Museum of fine Arts, Houston (book), 143

Texas Painting and Sculpture: the 20<sup>th</sup> Century, exhibition, 1971-1972, 120, 331

Texas Painting and Sculpture 12<sup>th</sup> annual exhibition, 2010, 312

Texas Panorama, exhibition, 1943 (1945), 76, 328

Texas Post Office Murals, (book), 420

Texas Post Office Murals: Art for the People, (book), 420

Texas Post Office Murals (The) of the New Deal: a traveling photo exhibition, 1990-1991, 137, 148

Texas Print Exhibition, Second, 1942, 64

Texas Print Exhibition, Third, 1944, 80

Texas Print Exhibition, Fifth, 1945-1946, 88

Texas Printmakers, the 1930s and 1940s, exhibition, 1988, 133

*Texas Ranger*, ca. 1940, linoleum block print, 353

Texas Regionalists of the Early Twentieth Century, exhibition, 218

Texas Regionalism, exhibition, 1986, 131

Texas Regionalism, exhibition, 2013-2014, 171

Texas Regionalist Painters, 1930-1950, exhibition, 1995, 141

Texas Regionalists of the Early Twentieth Century, 218

*Texas Ranger*, ca. 1940, 3-color linoleum block print

Texas Scenes by Texas Artists, exhibition, 1944, 83

Texas State Historical Association, 461

*Texas Subdivision*, 1938, oil on Masonite, 36, 129, 141, 158, 176, 396, 430

Texas Tech Art Museum, Lubbock, Texas

Texas: The Giant: Nationally Known Texas Artists, exhibition, 1955, 111

*Texas Town, Colorado*, 1945, watercolor on paper [Texas Town, Colorado - The AMICA Library \(davidrumsey.com\)](#) [Share Cropper - The AMICA Library \(davidrumsey.com\)](#) 129, 438

Texas Vision: The Barrett Collection: the Art of Texas and Switzerland, exhibition, 2004-2005, 155, 160, 218

*Texas Windmill*, watercolor on paper, 360

*Thomas Drummond*, 1930? charcoal sketch, 222

Through the American Landscape (book), 413

Torch Energy Advisors, 235

*Train Station* see *West Texas R.R. Station, Hovey*, 1934, lithograph

Transco Energy Company, 130

*Tree of Texas*, ca. 1943, pencil on paper, 176, 405, 423, 430

*Tulips*, 1932, oil on canvas, 165, 333, 334, 335, 336, 346

Twentieth-Century Texas: A Social and Cultural History, (book), 429

Tyler, Ronnie C., 430, 431

*Uncle Eddie*, nd, sketch, 396

Valley House Gallery and Sculpture Garden, Dallas, Texas, 177

*Viaducts Bridge the Trinity*, 1934, mural (Dallas City Hall PWAP mural) 2 slides, color [Viaducts Bridge the Trinity - Jerry Bywaters Collection on Art of the Southwest - SMU Digital Collections](#)

*Village on San Cristobal Canal, Mexico, 1935, watercolor, 19*

Vincenz, Hans, 309

Vision of the West: Art and Artifacts from the Private collections of J.P Bryan, 235

Visions of Texas : 1900-1950: Art Museum of Southeast Texas, exhibition,1997,  
addenda

Vogt Galleries, San Antonio, Texas, 385

Ware, Milxon Lee, 434

Washburne, Ray and Heather, 159, 218

*Water Carrier, 1936, lithograph, 438*

We Are Besieged, (play set), 296

West Texas Chamber of Commerce, West, Texas

*West Texas, Dusk, 1940, pastel on paper, 136*

*West Texas R. R. Station, Hovey, 1934, oil on Masonite*

*West Texas Rail Road Station, Hovey, 1936, lithograph, 29, 32, 38, 136, 162, 193,  
333, 336, 345, 347, 356, 362, 378, 438, 444*

*West Texas Rail Road Station, Hovey, 1934, oil on Masonite, 19*

*West Texas Town, Adrian, 1938, oil on canvas, 396, 438*

*Western Arizona, ca. 1961, watercolor on paper, 371*

Western Paintings from the Dallas Museum of Fine Arts, exhibition, 1960, 114

*Where the Dear Antelope Play, Comedy in Three Acts (set design), 426*

*Where the Mountains Meet the Plains, 1939, oil on Masonite, 396, 430*

*Where the Mountains Meet the Plains, 1940, lithograph*

Whitney Museum of American Art, New York City, 73, 152

Wichita Falls Museum of Art Center, Wichita Falls, Texas

Williamson, Clara, 302

Windfall and Other Stories (book)

Wingren, Dan, 308

*Winter Fields*, watercolor, 86, 92

With Milam and Fannin: Adventures of a German Boy in Texas' Revolution, (book, 195)

Witte Museum, San Antonio, Texas, 176

*Woman Washing, Mexico*, nd, oil on canvas, 333, 334, 336, 343, 363

Works by Painter Jerry Bywaters, exhibition, 2009, 166

Works by Painter Jerry Bywaters, exhibition 2013, 170

Works by SMU Faculty, exhibition, 1955, 112

Works Progress Administration, 205

*Workman*, nd, oil, 77

World Around Us, 100 Years of American Landscape, exhibition 1955, 110

Year America Discovered Texas: Centennial '36, (The), 468

*Yellow House (with Oak Trees)*, 1942, watercolor

*Yellow House*, nd, drawing, 12, 13, 53,

*Young Negress (Black Model)* 1932, oil on Masonite,

*Young Women's Rooming House*, 1931, drawing, 9

*Zerilda*, 1937, oil on canvas, 9, 236, 438

