

Georgia O'Keeffe
in
Canyon



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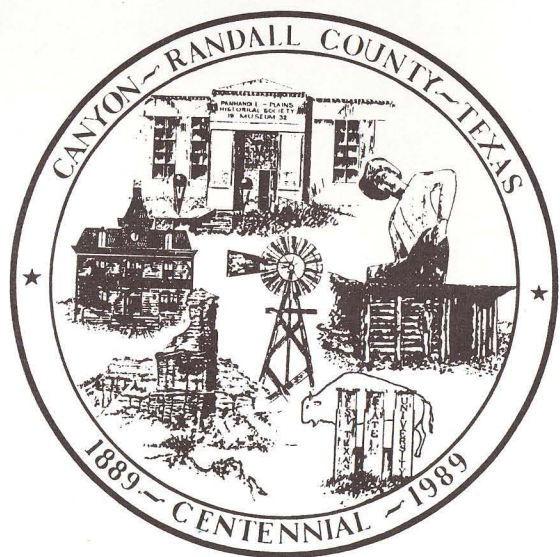
Georgia O'Keeffe In Canyon

By Fred Stoker

Cover

O'Keeffe's picture from the 1917 College Bulletin.
The Main Building of West Texas State circa 1917.

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Preface

Researching Georgia O'Keeffe's one and one-half years in Canyon seemed like an easy task but it was not that simple. I first surveyed available biographies, newspapers, magazines, and talked with many people who could possibly have pertinent information. Some accounts parenthetically mentioned her stay in "Texas" or a "Texas Normal College" as if it were an unimportant interlude in her long life. Bits and pieces of these reports added up but several items were incomplete and some were contradictory. It was hoped that several first hand reports could be obtained even though O'Keeffe left Canyon over seventy-one years ago. Unfortunately, only one person who actually knew her while she was in Canyon was available for an interview.

As a result, this study attempts to summarize the documented and undocumented data concerning her stay in Canyon from 1916 to her departure in early 1918. The author admits that some of these anecdotes cannot be scientifically verified and some may be apocryphal. The latter were included, however, when they seemed consistent with what was known about her behavior.

This booklet makes no attempt to be a biography of her life; several have been written and more are in the process.

The author wishes to thank the following for their help in this project: Joe Findley, Nell Findley, Danny

Gamble, Michael Grauer, Margaret Harper, Claire Kuehn, Betty Stoker, Eloise Yantis Stoker, Jim Stoker, Brad Tooley and the staff of *The Canyon News*, and Clara O. Webb.

W.M. Fred Stoker joined the faculty of West Texas State University in 1958 and retired in 1985. He and his wife live in Canyon.

December 1989
Canyon, Texas

Chapter I

Georgia O'Keeffe was born in Sun Prairie, Wisconsin November 15, 1887. Later to be recognized as an important artist, she was a disinterested pupil, probably due to her natural creativity and reluctance to conform. She and her mother crossed swords often. Georgia came from a large family but this fact did not interfere with her early drive for independence. She began early to live life as she saw it rather than to do what she was told.

Miss O'Keeffe went through the usual public schools and later attended several art schools, studied at Teacher's College of Columbia, and for several terms at the University of Virginia. Although she studied and appreciated traditional art, no artist could have taught her how to paint. One of the many characteristics of her painting is that she painted in a unique way. No artist before or since has duplicated her style.

O'Keeffe had read stories about Texas and had been fascinated about the great state, particularly the western plains, since early childhood. In 1912 she took the improbable position as supervisor of art in grades one through eight in the Texas Panhandle town of Amarillo. She admitted later that she knew absolutely nothing about teaching art in the public schools but she had always wanted to go to Texas. Little record of her two years in Amarillo remains. She lived at the Magnolia House on Polk Street and made at least one

close friend, Leah Harris, a lady with whom she lived for several months in the spring of 1918.

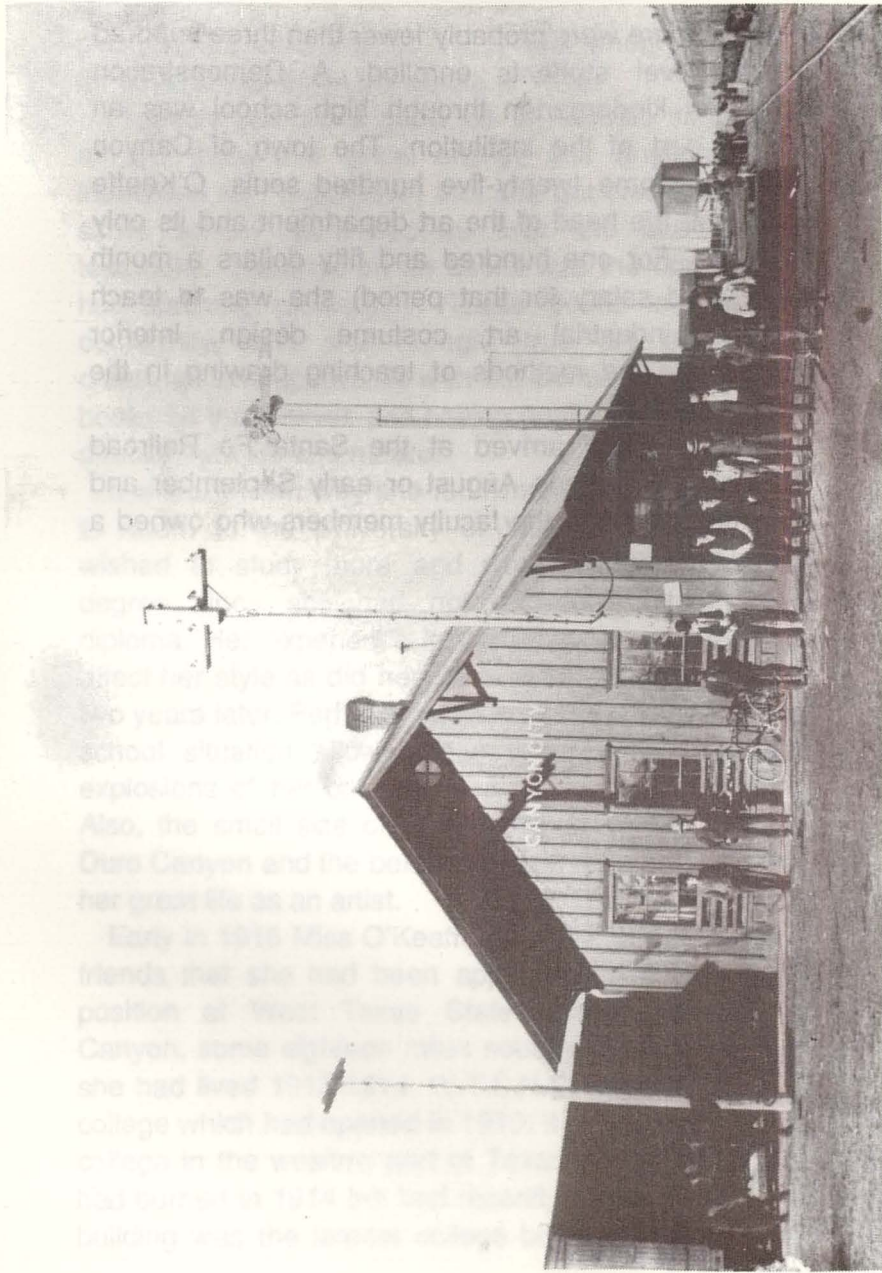
Probably she did a good job in Amarillo since she always threw her great energy into anything that interested her. It is known that she got crosswise with some school administrators over the use of art textbooks. Reliance on art books was the opposite of her teaching philosophy. These books insisted on conformity, and she thought true art demanded creativity. She apparently won the skirmish, leaving the books on the shelves and having pupils draw and paint directly from life and nature.

It is not known why she left Amarillo after two years to return to the University of Virginia. Perhaps she wished to study more and work toward a college degree since she had not received a bachelor's diploma. Her experience in Amarillo did not seem to affect her style as did her life in nearby Canyon some two years later. Perhaps the lack of freedom in a public school situation allowed little time for the creative explosions of her one and one-half years in Canyon. Also, the small size of Canyon, its proximity to Palo Duro Canyon and the beloved plains were catalysts for her great life as an artist.

Early in 1916 Miss O'Keeffe gleefully reported to her friends that she had been appointed to a wonderful position at West Texas State Normal College in Canyon, some eighteen miles south of Amarillo where she had lived 1912-1914. W.T.S.N.C. was a teacher's college which had opened in 1910; it was the first state college in the western part of Texas. Its only building had burned in 1914 but had recently been rebuilt. This building was the largest college building in the state,

although there were probably fewer than three hundred college level students enrolled. A Demonstration School of kindergarten through high school was an integral part of the institution. The town of Canyon contained some twenty-five hundred souls. O'Keeffe was to be the head of the art department and its only instructor. For one hundred and fifty dollars a month (not a bad salary for that period) she was to teach drawing, industrial art, costume design, interior decoration, and methods of teaching drawing in the public schools.

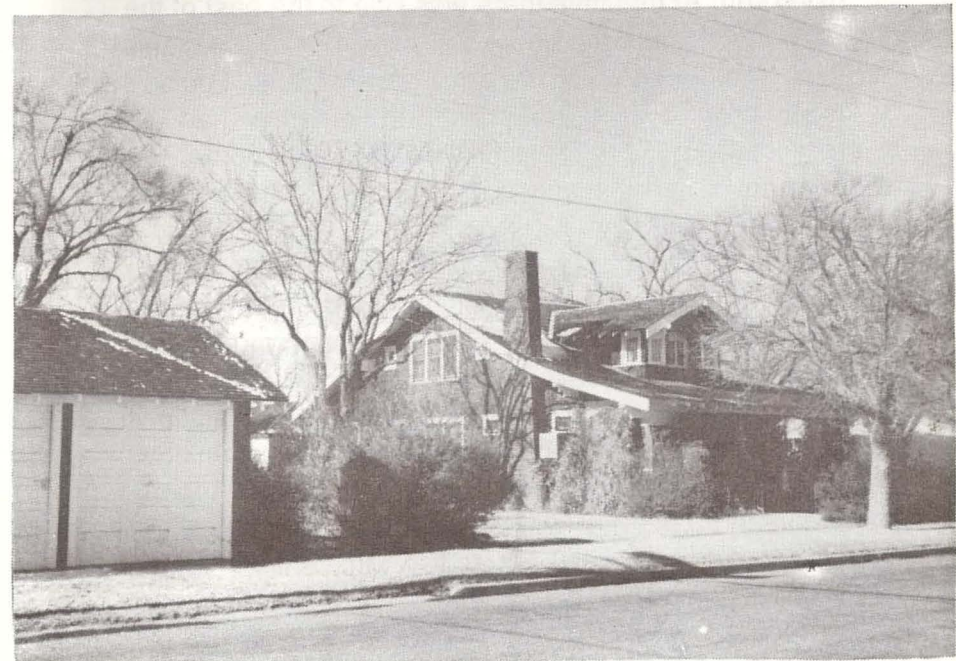
She no doubt arrived at the Santa Fe Railroad Station in Canyon in August or early September and was met by one of the faculty members who owned a buggy or automobile.



Railroad Depot



B.A. Stafford Home

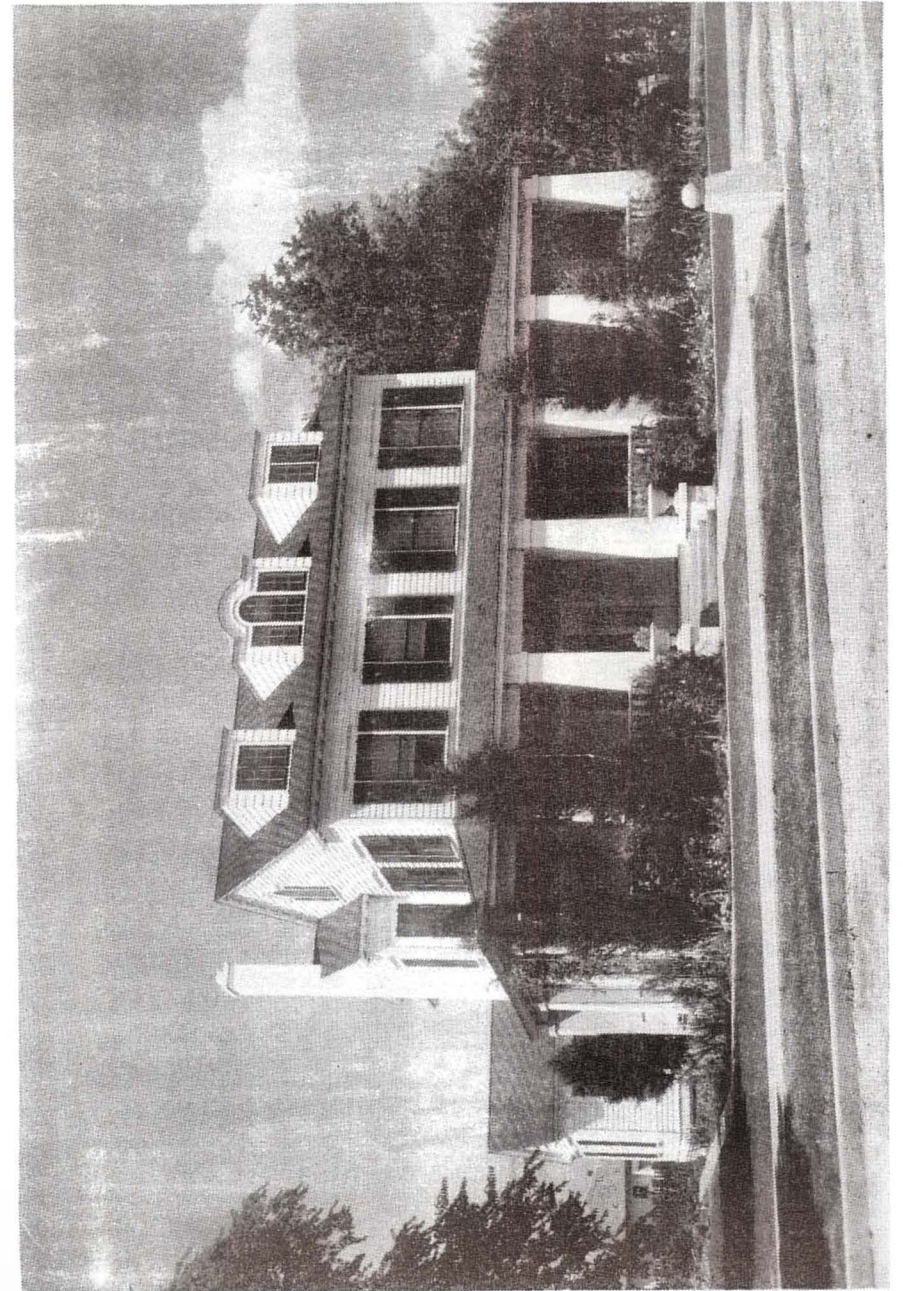


Shirley Home

Chapter II

The new instructor first lived in the B.A. Stafford (later known as the Kirby House at 1911 Fifth Avenue) home, but soon she found a more suitable room in a new home owned by D.A. Shirley, a physics professor and later dean at the nearby college. Louise, the Shirley's daughter, who still lives in the house at 500 20th St., was a small child that year. Louise was quoted as saying their large brown house was quite new and her mother, Willena, did not really want to rent a room. However, she relented after Georgia insisted on renting an upstairs bedroom that faced the beautiful rising sun. At that time there was little to the east of the house to obscure the bright sun rising above the plains that Georgia grew to love so passionately. Louise's older brother who now lives in Amarillo had no recollection of Miss O'Keeffe's living in their home. He, of course, heard much about her after she became famous.

Her room was quite plain with an iron bed and one wood storage crate. Miss Shirley said, "She was as different as they come." Georgia spent much time drawing on the floor and spent little time visiting with the Shirleys. She did, however, maintain good relations with the family for many years. Some of the Shirleys visited her in New Mexico years later. Reports suggested Georgia wanted to paint her room (or possibly the trim only) black, but Mrs. Shirley vetoed the plan without discussion.



Hydspeth House

Miss O'Keeffe took most of her meals at a boarding house run by Mary E. Hudspeth, a Spanish teacher at the college. This impressive building is now a lovely Bed and Breakfast House operated by Sally and David Haynie, located at 1905 Fourth Avenue. Georgia walked almost everywhere she went since she had neither horse nor automobile. She was reported to have walked to Palo Duro Canyon, twelve miles to the east of Canyon, on at least one occasion.

According to a biography by Pollitzer, the young artist thought Canyon's buildings were ugly, and she had a low opinion of some of the local people. However, she had good relations with most of her students and fellow faculty members. Although she may not have liked the town's buildings and many of its people, she developed undying love for the plains, the sky, and Palo Duro Canyon.

The young professor threw her creative energy into her work at the college. Not only did she teach her classes, she worked with students and faculty in many other ways, particularly in anything related to art. Ted Reid, later a pilot in both World Wars, was a student in 1916-1917 and became well acquainted with Miss O'Keeffe. One of his first contacts with her was while preparing backdrops for a student-produced play. Miss O'Keeffe plunged in to help Ted and the other students prepare scenery for the upcoming production. He remembered her as a congenial person with a pleasant personality, a professor who was always student oriented. She not only worked with the best students but seemed to respect and enjoy the mediocre ones as well.

Although there was some report of a romance between Reid and O'Keeffe, it is likely that it was only friendship and mutual admiration. The professor was seven years older, and the student was going steady with his future wife, Ruby Fowler, another student at the Normal. Since Mr. Reid had a car and Georgia did not, he took O'Keeffe for rides in the country to see scenery that both of them believed was some of the most beautiful on earth.

Miss O'Keeffe had spent several summers at the beautiful Lake George in the New York Adirondacks, complaining about the monotonous green. She always preferred the colors of the arid southwest.

At that time and many years later, even the hint of romance between a student and faculty member was strictly forbidden and cause for immediate dismissal. Reid's widow, Mrs. Ruby Reid, believed there was no dating as such between the artist and the student. J.W. Reid, Ted and Ruby's son, also was certain that there was nothing but friendship there.

After seeing them together (the artist and the student) on more than one occasion, two other faculty members reminded Ted that he was flirting with disaster, and that if this conduct continued, he would not be allowed to graduate. Mr. Reid apparently took the warning seriously and stopped seeing Miss O'Keeffe. Some thirty or more years later Ted saw her in New York and explained why he had suddenly avoided her. She had always wondered why he turned cool. He reportedly told her he had ceased their drives for fear that she, not he, would get into trouble with the puritanical administration. He knew she was outspoken and unlikely to be afraid of anyone.

Chapter III

Ruby Fowler, after 1918 Mrs. Ted Reid, was a student of O'Keeffe's in 1916 or 1917. Mrs. Reid remembered (in 1989 at the age of ninety-three) that she took a course in interior decoration for one quarter (W.T. was on the quarter system instead of semester). This study did not involve painting or drawing. Some seventy-three years later, Mrs. Reid recalled Miss O'Keeffe as always dressed in black with her hair pulled back. Her shoes were flat, mannish, heavy walking shoes. Georgia was remembered as an excellent teacher, well versed in her subjects. Ruby particularly recalled the freedom of creativity Miss O'Keeffe allowed and encouraged. Mrs. Reid said that some faculty and townspeople were highly critical of Miss O'Keeffe's nonconformity and Bohemian ways.

O'Keeffe was quoted as saying that it was absurd the way she loved this country, and that she was loving the plains more than ever. Someone said she was born in Wisconsin and reborn in northwest Texas. She was thrilled with the landscape and enjoyed walking across the plains at night. She often went to the 1100 feet deep beautiful Palo Duro Canyon. On one occasion, Mrs. T.V. Reeves, a fellow teacher, said Georgia scared them by giving a war whoop when impressed by the canyon's beauty. O'Keeffe never missed the big cities, although she was to live in New York for thirty years.

In 1972 she was quoted as saying, "I lived on the plains of North Texas for four years. It is the only place I have ever felt that I belonged--that I really felt at home--that was my country."

Doris Bry, in a article in 1952, said many of O'Keeffe's early works came as a direct result of her response to the excitement and adventure of living in the Texas Panhandle where the land was like a sea and there was the freedom of an unfenced country.

The young instructor apparently enjoyed the countryside and expressed her feelings about it through her painting more than through her teaching. However, there is every indication that she was diligent in her teaching. She ordered books (probably at her own expense) from New York to supplement the meager resources at the college. She even had to rustle up some furniture for her classes when none was available. She encouraged new ideas and told students to look and listen to the sounds of the outdoors. She believed that all the senses contributed to art. Georgia took seriously her role of teaching students to live and enjoy the beauty of the harsh plains around them.

The late Mattie Swayne Mack, a long time English professor at W.T., was a student of O'Keeffe's, and remembered her as a dynamic teacher who introduced her students to many new ideas.

Georgia had a good sense of humor and allowed students to poke a little fun at her. She had become somewhat disillusioned with students one day, as all teachers occasionally do, and put on the board, "Will all fools leave the room." After the class was assembled, one forward student said, "Who will teach this class?"



Palo Duro Canyon



WTSNC Faculty at the Hudspeth House

They all had a good laugh and went on with their studies.

O'Keeffe invited girls to her room on occasion where she taught manners, charm and simplicity of dress. Her teaching of charm and dress was somewhat ironical since she dressed in a severe manner, greatly at odds with the corset, stays, hats, gloves, and tight shoes so common to that period. Later years proved that her way was far more sensible and comfortable. Also, her teaching of charm was questioned by many since she could be irascible and sarcastic.

Although O'Keeffe made some attempt to conform to the local customs, there was a story that she made a passionate outburst during a college chapel service. It seems that President Cousins was lambasting the philosophy of Friedrich Nietzsche to the assembled faculty and students. O'Keeffe interrupted and asked the college president if he had actually read any of Nietzsche's writings. He replied that he had not and had no intentions to read the works of a man who denounced Christianity. This outburst, if it happened, must not have improved her relations with the administration.

It is obvious that O'Keeffe had good and bad relations with the Normal's faculty. She was asked to explain art to a faculty meeting. This speech was reported to be extremely well received by the group; they kept her well past the scheduled closing time to ask many questions about her beloved subject. This action indicated that many of the faculty admired her scholarship, knowledge, and passion for art.

The community thought she was odd looking, inappropriately dressed, and queer (in the old sense)

acting. For instance, she never attended church. Instead, she used the weekends to walk on the prairies, go to the canyon, and paint. This was in an era when public school teacher's contracts required that they attend church, and all upright people were expected, almost required, to affiliate with a church and attend two or three services each week. She was involved with college activities, but she remained aloof from the rest of the town. She accepted few invitations, choosing to spend most of her spare time observing the beauties of nature, drawing and painting to express her emotional responses. She produced over fifty known paintings during her fifteen month stay in Canyon. It was not that she was a recluse; she simply felt that most social intercourse was a waste of her time.

Most people in the community apparently had a low regard for abstract painting. They expected paintings to be realistic and photographic. After seeing her painting of Palo Duro Canyon which seemed to be a bright orange and red ball with broad lines drawn underneath, her landlord, Mr. Shirley, responded by saying, "Well, you must have had a stomachache when you painted it." During this period and all of her life, she completely disregarded what anyone thought of her art and life style.

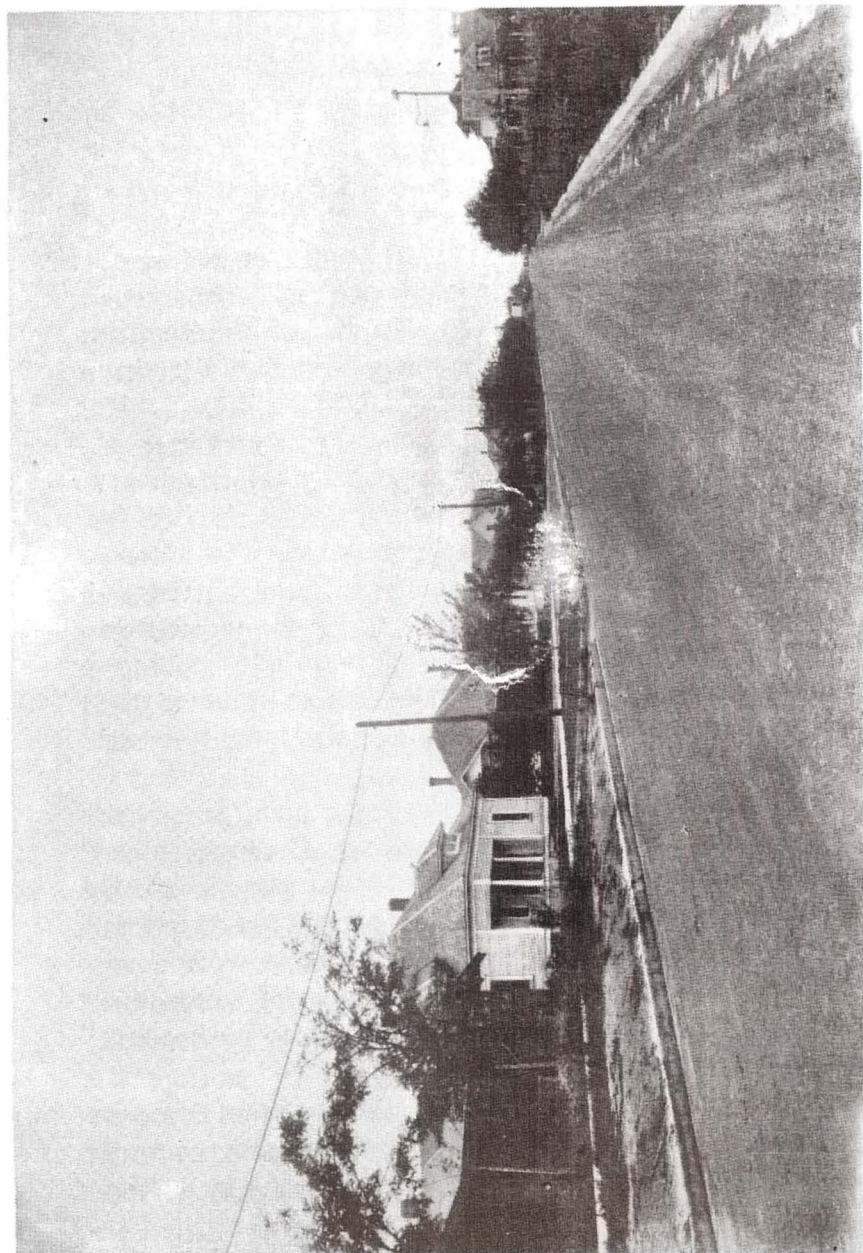
On one occasion she reportedly took a young lawyer to her room at the Shirleys to see some art work. This was innocent with no impropriety involved, but this type of activity was forbidden in Canyon in 1916. Mrs. Shirley let her know that this was completely unacceptable in her home! Apparently, Georgia did not

try it again, even though she remained a nonconformist of the highest order.

As stated earlier, Miss O'Keeffe walked almost everywhere she went. People marveled that she could out walk any man in town. After walking to the campus one hot day, she sat down on the front steps of the college's only building and took off her brogans to cool her tired feet. Some female faculty members came by and communicated by their scowls that this was very improper conduct for a lady.

A report circulated that she had played poker on a rare occasion. All card playing was considered immoral but poker was absolutely the worst. The Lord had condoned dominoes only. The unladylike game of poker further failed to endear her to the Baptists and Methodists of Canyon.

Georgia was known to be impulsive and to pull pranks on people. She was seen mimicking the walk of a fellow faculty member and asking others to guess who this was. It is probably true that other townspeople also mimicked her.



Fourth Avenue, Canyon

Chapter IV

After the U.S. entered the World War in 1917 the community spirit was of ultra patriotism. O'Keeffe seemed to be a pacifist and to be completely dismayed with the war and accompanying militarism. Her American born friend Alfred Stieglitz was of German descent, had studied in Germany, and was also very upset over the war. Georgia's brother Alexis had enlisted. These two situations along with natural proclivities made her take the unpopular stance against the U.S. involvement in the war. She apparently discouraged male students from joining the military when the college policy encouraged them to enlist by giving them grades for courses during the incomplete terms. She advised them to stay in college until they were graduated or drafted. There was no evidence that she and Stieglitz did anything illegal in their anti-war activity.

Rumors flew that this expressed attitude made her unpopular with college President Cousins, other administrators, and faculty. There was even a persistent belief that this situation caused her departure from W.T. in the early months of 1918. However, her lifelong friend, Ted Reid and others, discounted this theory. There is no proof or any mention by her that this was a fact.

Georgia decided on the spur of the moment to make the long trip to New York City after the spring term of 1917. She borrowed money from the bank by asking

the banker to open up on Saturday and give her a loan. She apparently went primarily to see Alfred Stieglitz, an outstanding photographer who owned a gallery known as 251 (251 Fifth Avenue, NYC). He had exhibited some of her works on two occasions. Since coming to Canyon she had corresponded with him regularly, and had sent him numerous paintings. He had praised and encouraged her work for some time. She may have had several other motives for making the trip, but the main objective must have been to see Stieglitz. He was twenty-three years older than she, and was in an unhappy marriage. Although there may have been no romance between them at that time (their letters had been addressed to Mr. Stieglitz and Miss O'Keeffe) the townspeople were probably upset if they knew she was going to New York to see a married man. (She was to marry him in 1924 after his divorce). Stieglitz had presented a second exhibition of her work at his gallery and sold her now famous painting of a train coming into Canyon.

During her short stay in New York City, Stieglitz took his first photograph of her. He was to photograph her many times in the future (including some in the nude). He thought she was a beautiful person even though she was angular rather than curved and wore her hair simply and dressed not unlike a nun. It is almost certain that he was in love with her by the end of this visit, and she came to love him too.

After these few happy days in the big city, Georgia took the long train ride back to Canyon to teach the remainder of the summer school of 1917. She showed her art students the photographs Stieglitz had made of her. W.T., a teacher's college, often had more students

in the summer than during the other three quarters of the year. Most teachers in Texas at that time did not have college degrees. They typically taught for nine months and came to summer school to work on degrees and certificates. For instance, Ruby Fowler Reid was in school in 1916-1917 but did not complete her degree until 1953.

O'Keeffe's mother died in 1916 and Georgia's younger sister, Claudia, came to live with her in the Shirley home and attend the college. The sisters got along well and enjoyed walking across the beloved prairies together. Although Claudia apparently enjoyed the beauty, she often took her gun along to shoot bottles thrown into the air.

In a letter to Stieglitz, Georgia had cast aspersions on "every other" person in her adopted town, but her love for the landscape was forever increasing.

The Panhandle region was considered by many to be a dreary uninhabitable country with utter bleakness, sandstorms, blue northers, and alternating unbearable heat and bone-chilling cold. But Georgia always loved everything about the area around Canyon. She even loved the harshness of winds, sandstorms, lightning storms, and blizzards. She exulted in these vivid displays of nature. She possibly even enjoyed seeing tornadoes skip across the plains.

This enthusiastic woman usually awakened before dawn to watch the sun rise, and she often walked to the train station to see the early trains arrive. Canyon was a major cattle shipping center at that time. Hearing the lowing of hundreds of condemned cattle was music to her ears (and considered a nuisance to most townspeople). She and Claudia often walked to the



Top row center
 Claudia O'Keeffe
 (Georgia's Sister)
 From WT Annual, 1917

west side of town in the evening. She gloried in the beautiful sunsets and was particularly impressed by the evening star (Venus) as it appeared long before sunset. After dark she and her sister loved to see the lights of the town and automobile headlights as they glistened in the clear air of the surrounding prairies. Even though there were some dusty days, the air, particularly at night, was and is usually clear and beautiful. These inspiring sights were the subjects of at least fifty paintings and drawings during her short sojourn here. At first she did mostly black and white water colors, but later her works evolved into brilliant colors. All of these productions were abstractions.

Chapter V

According to the head of the art department at Trinity University in San Antonio, O'Keeffe was an abstractionist who greatly simplified natural forms. Her works were summaries of nature. As she said in a later interview, she could draw realistic likenesses but she chose not to, and she never felt she owed an explanation to anyone. She found the area around Canyon so visually and spiritually stimulating that she was forever exhilarated.

O'Keeffe's love of life, ability to see and hear beauty in almost everything, and vigorous approach to nature must have impressed perceptive Canyonites in spite of her eccentricities and refusal to bow to local standards and expectations.

Some of her Canyon paintings became well known. The most remembered may be of the train coming into Canyon, several depictions of the evening star, and many views of Palo Duro Canyon.

O'Keeffe's stay in Canyon was no doubt the most important part of her life as an artist. She often said that this area became home to her, spiritually and artistically. It was definitely the seminal period when she developed and refined the philosophy of painting which determined the course of the rest of her long life and contributed to her later reputation as one of the great twentieth century artists.

Chapter VI

The artist rather suddenly left W.T.S.N.C. and Canyon in early 1918. (There is still a trunk of hers stored in the Shirley house.) She asked for a leave from the college saying she was ill with the flu and needed a long period to recover. The leave was granted, and she went to live with a friend, Leah Harris, on a ranch near San Antonio. The friend then became quite ill, and Georgia remained there several months to nurse her.

Persistent rumors erupted, and are still about, that this controversial artist had been forced or at least strongly encouraged to leave. The late Ted Reid said in a recorded interview in 1978 that he had heard rumblings that her anti-military stand had caused her sudden departure, but he knew nothing to substantiate it. J.W. Reid, Ted and Ruby's son, said recently he remembers his father thinking she had been forced out.

It is probable that we will never know the truth, but this writer believes she left on her own accord and was not forced out. There is no doubt, however, that her leaving made some people happy. There are several reasons to believe her departure was her idea:

1. She took leave; she did not resign.
2. She was always a fearless and outspoken person. Had she been forced away, she would have said so; she never did.
3. After being on the ranch a few months she told a friend she was thinking of returning.

4. She was listed in W.T.'s Summer of 1918 Bulletin. Apparently she and the College's administrators expected her to be back for the summer term.

5. She was quoted as saying she was a trial to the Normal's administrators and was always doing something unorthodox, but since she was on the faculty, they had to support her.

6. She loved the Canyon area all of her life.

7. There was every evidence that she enjoyed her teaching at the Normal.

She did not return to Canyon in 1918 because her friend Alfred Stieglitz wrote her letters strongly encouraging her to come to New York. He obviously wanted her near him for personal reasons, as well as thinking no one could become a recognized artist and live in the wilds of Texas. Although Georgia never liked living in New York she was attracted to Stieglitz enough to make the move. It is reported that they became lovers upon her return to the big city in 1918. They were married in 1924 and remained so until his death in 1946.

During her thirty years in New York she spent many of her summers in northern New Mexico where she found the landscape to be somewhat like the Texas Panhandle. One cannot help but wonder what benefits Texas would have derived had circumstances brought her back to northwest Texas to live.

The now famous artist was asked during the thirties to teach a summer at West Texas State Teachers College but there is no record that she did. The November 7, 1935 Canyon News reported that she had

recently visited the campus and museum. She was particularly impressed with the then new Panhandle Plains Historical Museum on her old campus.

West Texas State University's dean's council, of which this writer was a member, considered recommending that the university award an honorary doctorate to O'Keeffe. This discussion occurred during the early 1980 s. Feelers went out to the famous artist, then in her nineties, to see if she would be interested, but she apparently did not like the idea. Many faculty members were not in favor of granting the first honorary degree, even to the most famous ex-faculty member.

After an illustrious career in New York and New Mexico, Georgia O'Keeffe died at the age of ninety-eight in 1986.

Her life at W.T.S.N.C. and Canyon made a deep impression on both the community and college. Even though she left the area some seventy-one years ago, she is known as one of the most famous and influential people to come this way.

Chapter VII

INTERPRETATIONS AND COMMENTS FROM CURRENT ARTISTS

Danny Gamble, Canyon Artist

Georgia O'Keeffe was a unique artist in her presentation of her paintings. Many people have unsuccessfully tried to copy her style. Several artists are using some of her techniques with success as long as they do not try to duplicate her.

Many buyers come to my gallery in Canyon looking for original O'Keeffes. There is much interest in her works, and her art is increasing in popularity. Another O'Keeffe is not likely to come around.

Eloise Yantis Stoker, Professor of Art Incarnate Word College

While Van Gogh or Charles Burchfield stressed the forceful movement, pattern, and color of nature, O'Keeffe sought the essential underlying form or symbol. She simplified natural images. In her later years she mentions "time", "space", "eternity", "infinity", and her images of stark geologic landscapes, bones, vast skies, the centers of flowers, doors, gates, and even some of the abstractions convey or symbolize these ideas. O'Keeffe might be called an "Expressive Symbolist".

Jim Stoker, Head, Department of Art
Trinity University

The expressionist personality worked with much emphasis placed on emotional responses to nature and life. They come in hundreds of variations. Outward appearances of nature are strained through a personality. As much or more of the personality is left on the canvas than outward appearances of natural forms. Van Gogh was an example of the classic expressionist. But, O'Keeffe was more restrained, calm, and serene.

In all probability, if O'Keeffe had not gone to New York, the center of America's art world, she would not have been a famous artist. Stieglitz promoted her art expertly, attracting the attention of major critics and collectors. After achieving fame and independence this status brings, she was able to return to the Southwest, her spiritual home, a place that fitted her unique and peculiar abilities. If O'Keeffe had not obtained the teaching job in Canyon, she might never have discovered who she was, where she should be, or quite what she should do.

Because of the similarity of Palo Duro Canyon to the Ghost Ranch area of northern New Mexico, she may have been stimulated to go even farther west. The Southwestern landscape fitted her need for simplicity, boldness and stark color.

Clara O. Webb, Webb Art Galleries, Amarillo

Georgia O'Keeffe is not only one of the most recognizable celebrities of the last two decades, but in my opinion she will be remembered as one of the most

astonishing personalities of our time. I have loved her work all my life. We share a common philosophy. For centuries scholars have attempted to define art. Georgia O'Keeffe has said, "Art is filling space in a beautiful way."

Georgia O'Keeffe was a fascinating human being who kept her own counsel-who looked deeply into the beauties that surrounded us here in the Southwest. She helps us to see beauty in common things: plants, earth, clouds, and even bones.

"Georgie" asserted her individuality in a time when women's rights seemed very far away. She was a curiosity in the community with her bizarre habits of dress, troubled in her few interpersonal relationships and with an almost defiant free thinking lifestyle; but she was still so sensitive to others feelings that she withdrew her home at Abiquiu from the state of New Mexico's prestigious Historical Registry because the increased traffic might intrude upon the privacy of her quiet neighbors.

Rumors abound that because O'Keeffe lived in the Panhandle area there are many of her paintings stashed in collections here. Art runners and scalpers are continually calling Webb Galleries in pursuit of these phantom treasures--or are they phantom?

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Historical Museum, Canyon, Texas. The interview was recorded April 25, 1978.

Files

26. Georgia O'Keeffe File, Cornette Library, West Texas State University, Canyon, Texas.

27. Georgia O'Keeffe File, Library of the Panhandle Plains Historical Museum, Canyon, Texas.

Tape

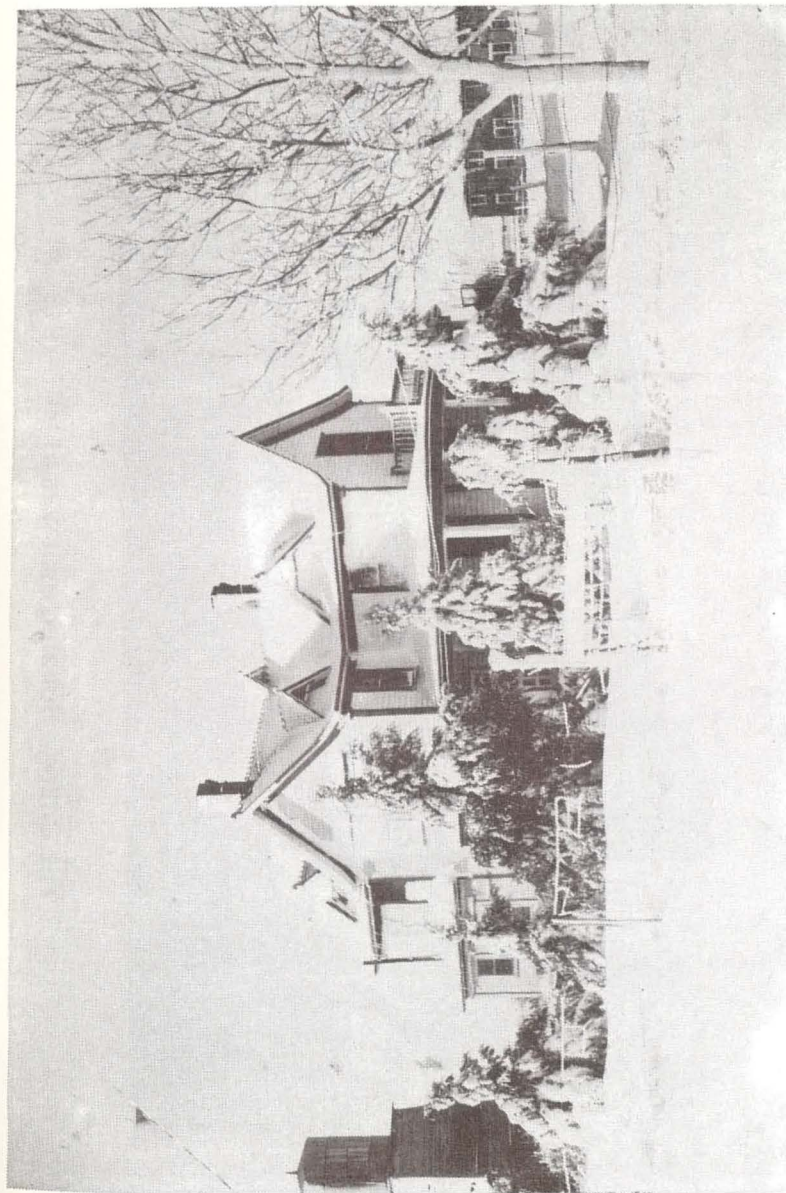
28. Portrait of an Artist, Volume I, VCR tape produced by WNET/Thirteen. From the files of the Panhandle Plains Historical Museum, Canyon, Texas.

APPENDICES

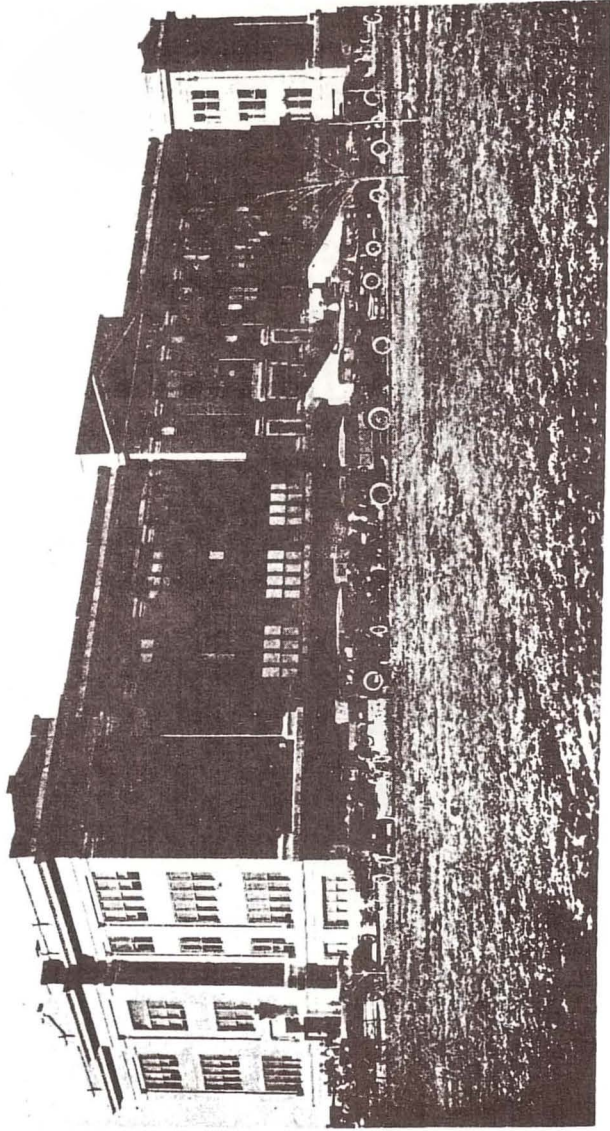


GEORGIA O'KEEFFE

Painter Georgia O'Keeffe, 61

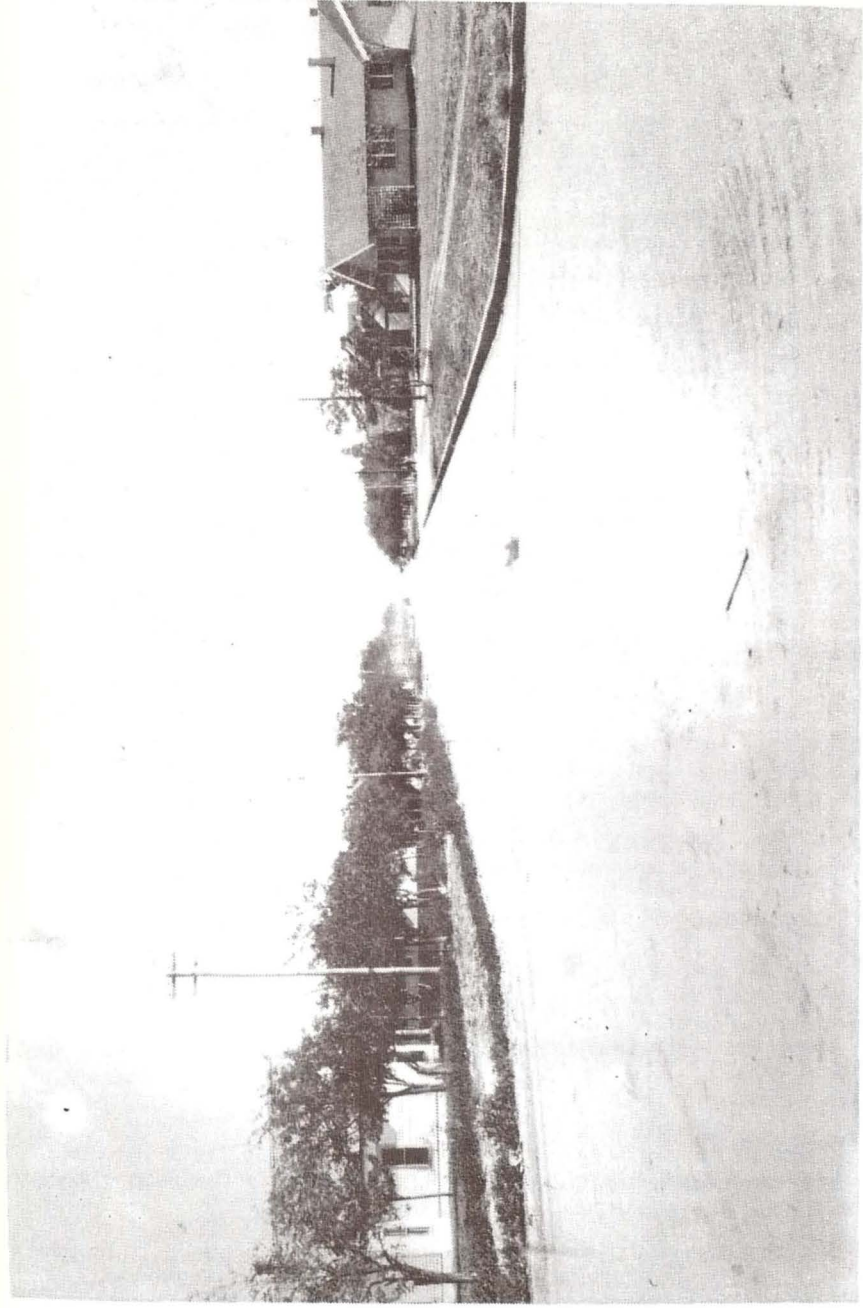


L.G. Conner Residence



WEST TEXAS STATE NORMAL COLLEGE

The College Building as it was in 1916-1918



Street Scene, Canyon

ments in the laboratory and to keep a careful record in his notebook. Three lectures and two double laboratory periods per week.

42w. *Fundamental Principles of Chemistry*. (Five hours credit. T. Th. S.) This work is a continuation of Chemistry 41. In the laboratory the student is required to give special attention to the writing of simple reactions and to make careful observations of the experiments performed.

43s. *Fundamental Principles of Chemistry*. (Five hours credit. T. Th. S.) Chemistry 41 and 42 are prerequisites to this course, as the facts there learned are reviewed with special reference to their application to everyday life. In the laboratory the student will analyze some of the simpler compounds. Three lectures and two double laboratory periods per week.

61f. *General Inorganic Chemistry*. (Five hours credit. T. Th. S.) This course is open to students who have had one year in chemistry. Three lectures and two laboratory periods per week.

62w. *General Inorganic Chemistry*. (Five hours credit. T. Th. S.) This course is a continuation of Chemistry 61. Three lectures and three laboratory periods per week.

63s. *Organic Chemistry*. (Five hours credit. T. Th. S.) This is a short course in the essentials of the subject. It is designed to give a general knowledge of the different classes of organic compounds and to provide a theoretical basis for their further study. Three lectures and two double laboratory periods per week.

63a. *Elementary Household Chemistry*. (Five hours credit. T. Th. S.) This course is designed for students who are taking the work of the Home Economics Department, but is open to others who have had the necessary preparation. Three lectures and two laboratory periods.

THE DEPARTMENT OF DRAWING

[MISS O'KEEFE]

Normal School Courses

11. *Beginners' Drawing*. (Three hours credit. T. W. Th. F.) This consists of exercises aiming to develop an understanding of the underlying principles of art. Repeated each quarter in the year. Dow's *Composition* is the text.

22. *Industrial Art*. (Three hours credit. W. Th. F. S.) In this course the students study weaving, basketry, and other hand work.

College Courses

31f. *Design*. (Three hours credit. T. Th. F.) This is a course in simple exercises in line, light and dark and color for spacing, subordination, and rhythm. Dow's *Composition*, Rheinach's *Apollo*, and readings on primitive art are the texts.

32w. *Design*. (Three hours credit. T. Th. F.) This is a continuation of 31, and considers particularly color theory. Rheinach's *Apollo* and readings on arts and crafts of the Middle Ages are the texts.

33s. *Drawing*. (Three hours credit. T. Th. F.) This course deals with simple perspective. The student works with pencil, charcoal, colored chalk, and water colors.

34s. *Costume Design*. (Three hours credit. W. Th. F.) This course considers line, light and dark, and color in relation to dress, and is intended for students of home economics but may be taken by others. Readings are required on the history of costumes.

41f. *Advanced Design*. (Three hours credit. W. Th. S.) Courses 31 and 32, or their equivalents, are prerequisite for this course. One hour per week will be devoted to lectures on art history. *The Creative Will* by Willard Huntington Wright is used as a text.

42w. *Advanced Drawing*. (Three hours credit. W. Th. S.) Course 33 and at least one other course in design are prerequisite for this work. *Modern Painting* by Willard Huntington Wright is used as the text.

43s. *Methods of Teaching Drawing in the Public Schools*. (Three hours credit. W. Th. S.) Dow's *Theory and Practice of Teaching Art and Art* by Clive Bell will be used as texts.

44f. *Interior Decoration*. (One and one-half hours credit. T. W. Th. S.) This is the second half of a course given in conjunction with the Manual Training Department for students of the Home Economics Department. The course is a study of the principles of design and their application to interior decoration. *Interior Decoration* by Frank Alva Parsons is used as the text.

THE DEPARTMENT OF EDUCATION

MR. ————— MR. COUSINS MR. GUENTHER MISS LAMB

Normal School Courses

11. *Methods and Management*. (Three hours credit. T. W. Th. F.) The purpose of this course is to point out to the students some of the problems and their solution, together with the possibilities of the rural and village schools of Texas. The meaning of success and failure in

STATE NORMAL SCHOOL BOARD OF REGENTS

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 A. B. MARTIN ----- Plainview

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Geller, H. W., Agriculture	Rambo, Jessie E., Domestic Science
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Superintendent B. F. Sisk-----	Vernon

1917 College Bulletin

H. W. MORELOCK, PROFESSOR OF ENGLISH.

L. I. Peabody College; A. B. University of Tennessee, 1901. Superintendent City Schools, 1904-1910. Present position 1910—

* GEORGIE O'KEEFE, INSTRUCTOR IN ART.

Chicago Art Institute, 1905-6; New York Art Students' League, 1907-8; University of Virginia Summer School, 1912; Teachers' College New York City, 1914-16. Supervisor Art Amarillo Public Schools, 1912-1914; Teacher in University of Virginia Summer School, 1913-1916. Present position 1916—

JESSIE EULALIA RAMBO, DIRECTOR HOME ECONOMICS.

B. A. University of Illinois, 1908; Bradly Polytechnic Institute, Summer, 1911. Girls' Industrial Home, Delaware, 1908-1909; New Mexico Normal University, 1909-1911. Present position 1911—

J. W. REID, PROFESSOR OF CHEMISTRY.

A. B. Davidson College, North Carolina; Summer Student University of Texas, 1898, University of Chicago, 1899, 1910, 1911. Teacher in Mexia High School, 1895-1905. State Department of Education, Texas, 1905-1910. Present position 1910—

JENNIE C. RITCHIE, ASSISTANT IN ENGLISH.

Graduate Sam Houston Normal Institute; Two Year Newman College, Tenn.; Summer Sessions University of Colorado, University of Texas, and University of Chicago. County Superintendent; Principal Mineral Wells High School. Present position 1910—

TRAVIS SHAW, SECRETARY.

Graduate Taylor High School, 1891; Business College, 1893; Book-keeper Taylor National Bank, 1894-1900; Assistant Cashier City National Bank, Taylor, Texas, 1900-1903; Assistant Cashier First National Bank, Canyon, Texas, 1903-1910. Present position 1913—

D. A. SHIRLEY, PROFESSOR OF PHYSICS.

A. B. Texas Christian University, 1904; Special Student in Physics University of Michigan, 1914. Teacher Texas Christian University, 1904-8; Hereford College, 1909-10; President same, 1910-11; Principal Hereford High School, 1911-13. Present position 1913—

BENJAMIN ALVIS STAFFORD, PROFESSOR OF LATIN.

A. B. Emory College, Ga., 1879; A. M. (ib.) 1883. Principal Masonic Institute, Rusk, Texas, 1886-1891; Superintendent Mineola City Schools, 1891-1899 and 1902-1910. Present position 1910—

* Note: She did not have a degree;
both names are misspelled.
From the 1917 Bulletin.