

**Oral History Interview of  
Patricia Krahn**

**Interviewed by: Andy Wilkinson  
January 20, 2015  
Lubbock, Texas**

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## Transcript Overview:

This interview features Pat Krahn. Krahn continues to discuss her career as an artist and her techniques. Krahn further talks about West Texas more broadly and Texas Tech University. Krahn also discusses the future of art and technological advancements.

**Length of Interview:** 01:16:19

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## Keywords

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**Andy Wilkinson (AW):**

I'm Andy Wilkinson, a writer and performer and the artist in residence at the Southwest Collection/Special Collections Library at Texas Tech University.

**Patricia Krahn (PK):**

—Fourteen times.

AW:

Yes, okay. Now I've rehearsed this because I said it before I pushed the recorder off of pause. It's back on the twentieth in the afternoon of 2015, Andy Wilkinson, Barbara Bush, and Pat Krahn after I let the SD card fill up while I was looking at all of these wonderful images. The last one of which, we were looking at this wonderful pastel that you did of your daughter's bridal bouquet, and I was oohing and awing over the shadows because it's filled with these little tiny shadows.

PK:

Lynn Haney made the bouquet. Did you know he worked for a florist for a long time?

BB:

Well, I've worked with him at the florist.

PK:

Oh were you?

AW:

Which—

BB:

In Levelland, College Flowers.

PK:

Just went from flowers to other stuff. At one point in time someone created a calendar, let me see it may say who. Anyway, I was asked to put one of the paintings in, that's one of the pastel paintings of Arch Lamb's mules that I happened to be walking in the Ranching Heritage Center for one of those things they do where all of the houses are open, and those mules were tied at the front. I think they were fixing to use them in the—to pull wagons of people around, but anyway, they were hitched there, and I was totally fascinated by the fact that they were black and white, and they were in full harnesses standing there so nice, so I just took their picture.

AW:

It's terrific.

BB:

Where is this painting?

PK:

Well, one of many, this has been done—this is the one that Nelda—and maybe it'll come to me—from Post bought the original, and then she would call me and say, "I need another painting. My kids keep stealing the painting out of my house."

AW:

So you would do the same—

PK:

So I would do—I did this same painting three or four times, I don't remember which. But in any event, we then made it into the page on the calendar. [laughter] But they were great—of course, I've painting along there thinking this is going well, and my husband comes in and says, "There's no such thing as a black and white mule," and I said, "Yes there is. It's right here." [laughter] I did a painting one time—had a painting going one time, people wander around through the studio over on Fiftieth, and I was working in more than one room, and so in one of the rooms I was working on a painting of—I didn't know who. But I had come home one evening after teaching a late class, and there were a bunch of girls there, and laying on the table between my husband and me was a photograph of a really good looking guy, and so I said, "Now whose picture is this?" And he said, "Oh I don't know," and I just slid it off into my purse, and I said, "Well they've lost it now." [laughter] So then I started working on the painting in the studio, and people would come by and say, "When was Jesus here?" And I said, "Well, he's in there working on that painting, it's a self-portrait." I don't know what—they kept saying that, so finally I got it all finished, carried it home, set it down and one of the kids said, "How come you painted Cat Stevens?" That was before he became Muslim, isn't he Muslim now or some such?

AW:

Yeah he is. That would really anger him, wouldn't it?

PK:

Yeah but when you stop look at him—one of the kids has that painting—but when you stop and look at it, yeah, he did look kind of like Jesus. [laughter]



AW:

Well, he had the, certainly had the Mediterranean nose and the coloring and everything.

PK:

Yeah, coloring and everything, yeah, he really did fit the bill. But anyway, now I ran these because you loved Carrol Collier, you know, I ran these off for you. So you can take them home and make your own palette and see if you can work it out.

AW:

Oh my goodness. Yeah. Thank you.

PK:

You're welcome.

AW:

Now when you draw for a sketch, it's sort of like the [unintelligible] pieces. When I was looking at those, and Callie as well, it didn't look to me like—I mean sometimes you can look at a pencil piece and say this person used ten ranges of pencils. These don't look like that; it looks like they use maybe an HB and just layered it to get the darks.

PK:

You don't need that many grades because you can put the strokes far apart or close together and create the value in that manner, if you want it real light of course you're going to use an HB. But you don't have to have a whole bunch, you know Glenna and I used to get so tickled that we'd—if you came in and came upon us painting, we would be working and we'd have all of these brushes, and this was the only one we used. It's just—well it's the same way with the pencils, if you're working with something that's really working, and the pencils are chiseled off in such a way and you've got a little stump laying there in case and a kneaded eraser especially, and if I could've found the clay coated paper for you I would've. But you did help me clean out one whole rack. [laughter] I discovered a whole bunch of stuff I didn't know was in there. You can just clip that clay coated paper and you've got a white streak going there. That's the whole deal of it.

AW:

Oh yeah, that's nice, so you don't have to—

PK:

That's the reason for it. You don't have to—you can get the whole thing finished, go back and put the highlights in where you want the light to really be. You've already got it graded because you didn't put so many strokes so close.

AW:

Yeah and an eraser unless you're working a very large piece, an eraser, the highlight is always—

PK:

Looks like an eraser.

AW:

Yeah, exactly.

PK:

But on the clay coated paper you've got it made. Now that's the paper they always ink and did reverse on, you took out the light. I never did do that. I didn't figure I could get my ink to lay smooth enough. But lots of times—do you not find that sometimes you see things in reverse of what they really are. You see it as the dark or as the light and then you say, "Oh that's what that is."

AW:

Oh you mean like the parlor game sort of idea—is that a vase or two peoples faces kind of thing?

PK:

Yeah, that thing.

AW:

I guess it's one of the reasons I've always—and in watercolor it really confounds me because I tend to look at the original, at the darks first, and so I want to put them down and then I want to add the highlights, which you can't do in watercolor. [laughs]

PK:

Can't do it that way. But that is whether or not I like them, I like something, it's got to have the darks in it, it's got to have the shadows, it's got to tie it to the ground for one thing, or to whatever surface it is, and a lot of people don't really pay that much attention to the shadows.

AW:

Yeah, and I've seen some drawings and pastels that otherwise would be floating on a big piece of paper, but there's a shadow. Now there's no tabletop, there's no—

PK:

No, it doesn't have to be, it's just your mind knows it's sitting on the table.



AW:

Just a shadow, and that seems—right, yeah.

PK:

That's where the shadow fell.

AW:

Yeah and the shadow is what makes it work.

PK:

Yeah, the thing of cherries, the painting, the last painting that got in the National Pastel Show was of just a African violet and a long cast shadow. I used to make the drawing students—I have in the attic now, but I have a whole lot of birds' nests. One of them, the bird—

AW:

Do you collect them?

PK:

People would bring them to me. But I have one that looked like the bird was absolutely hysterical [laughter] and on the verge of laying eggs and had no nest because she through it together, and you can see through it, I mean there's nothing—I figured the eggs probably fell to the ground. But it is such a—but it's a real challenge to draw, and I just put it on a table and turned a light on it and say, "Okay here's what we're drawing this afternoon," and they'd just leave the class. [laughter] "No, I don't want to draw that!" But Glenna and I had one, our first bird's nest we had an egg that came with it. Only we couldn't figure out whether the egg actually belonged in that nest because we didn't know what kind of bird laid that egg. We decided if we painted the two of them together, either one of us, that the first person in the art show would be an ornithologist who would say, "That's wrong." So we went to the library to research this, [laughter] and we came in and told them what we wanted, the research librarian looked like we'd stabbed her. "You want what?" But we never did find out whether that egg belonged in that nest; nobody could identify either one. But most of the nests are made with odd things, I've got one that's saran wrap, I've got one that is mop strings. They just are fascinating nests because they'll use anything and weave. Man they're great weavers.

AW:

Yeah I've seen—they are great weavers. But I see on my walk in my neighborhood, just a few blocks from here, I see—now of course you have to make sure you're looking at a bird nest and not a squirrel nest. Squirrels are not nearly as eclectic.

PK:

That's true.

AW:

They're pretty much always—

PK:

They always look the same, very dull.

AW:

Yeah, and they're the three branches from that tree and a lot of leaves, they use a lot more leaves. But the birds nest you'll see a six pack ring sticking out of it and—

PK:

Yeah, just anything they can pick up.

AW:

Yeah, odd kinds of things, you're right. I've never seen one that's completely one thing or the other.

PK:

No, it's not, it's always got other stuff with it. I've got lint, lots of lint, God they're great on picking up dryer lint and putting it up in things. I watched a dove—

AW:

How would you get it back to the nest, the dryer lint, you know if you just lost your grip a minute [laughs].

PK:

But they'll just pick it up. You know I had a dove in the backyard that was nesting and that was totally fascinating to me because the baby birds were so big and she'd make them leave. We were so crowded in our home it was unbelievable, and I kept thinking one of them is going to fall out, I don't know if they can fly yet, but I sure hope so, they're going to learn real quick kind of like learning to swim because of one of them is going to be shoved out of that nest, and I just watched and watched, and somehow they just—the day came that they flew away.

AW:

And she didn't lose one?

PK:

She didn't lose a single of them, but I mean the nest was so raggedy that there was more draft than anything else. I mean just barely any sticks holding together there.

AW:

Yeah, I've seen a nest or two that you would like to have seen occupied because you wonder is this something leftover or was this actually the nest?

PK:

This is all there was?

AW:

I wonder if other birds fly by and laugh you know.

PK:

But those are great to draw and great to teach to draw.

AW:

Yeah, but I'm like your students that got up and left. I think I'd—

PK:

No, they didn't really, but they'd mumble a lot. "Really that's for today? I'm paying you for this?" [laughter]

AW:

I like things like apples and—they hold still.

PK:

Yes, we do those but those are very boring, now try to make the round would you? It's very flat. I had a friend who thought he wanted to be a sculptor and he would—he was forever making something and bringing it over to see what I thought. He would call and say, "I just feel kind of in a low mood today and I deserve to be beat up, so I'm bringing a piece over so that you can do a critique," and my thing to him always was, if you'll just quit making the people look like chewing gum packages. You know their bodies were always a perfect rectangle there, and I said nobody looks like that.

AW:

Was he an architect?

PK:

No.

AW:

Oh, they have those little chewing gum people always in there.

PK:

Yes, all the time in the pictures, yes.

AW:

And their feet are always pointed this way.

PK:

Yes, they are. I think that's why they had me out there teaching them drawing. But anyway, oh well, but that's about all I know. Now this little heap of yellow here in Amarillo—I wondered if Donna—does Donna belong to the Alumni Association, did she graduate from Amarillo High School?

AW:

No, she's from Brownfield. Jerry belongs.

PK:

Oh okay. Does he belong?

AW:

Yeah, oh he is—

PK:

Then he gets these.

AW:

He is very—he's a Sandy through and through.

PK:

Yes, yes, well most of us are, yes. Is he an officer?

AW:

I'm sure he was at one time.

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PK:

The guy that was in my class that started that whole bit and he put a weekly newsletter to everybody that sent him their email address, and we kept up with each other a lot, and we reunion twice a year some place, wasn't always in the same place. But anyway, the reason I pulled these out is because she's doing the history of Amarillo that is totally fascinating, and people have sent her all sorts of pictures of the old buildings. She did San Jacinto, which of course is Highway 66 come running through Amarillo and all of the stores and the people that live there. Of course everybody that lived in that section of town sent her stuff and pictures and their parents ran this store and that store, was all mom and pop things down Highway 66 there. She just did Wolflin, and she's due to do Bivins next, so I'm fixing to send her some pictures.

AW:

Jerry and his family lived at 4200 South Ong.

PK:

Yeah, well that was up in my neighborhood.

AW:

Was it?

PK:

42, well no that was too far over. I was on the sixteenth, I was in Bivins he was in Wolflin, it's got the development.

AW:

They were right by a park.

PK:

Yeah because he put parks in everything, every development.

AW:

Yeah, in fact one group of cousins was on one side of the park and another group, the Scotts, were on the other side of the park.

PK:

Is that right?

AW:

Yeah, so we loved to go visit because our cousins had a park.

PK:

You get to play in the middle—yeah, you had your own park. But there were a lot of pictures of when there was just one house sitting in the midst of a prairie, but the building of the school and the whole bit. She had—that was a particularly well done addition, I'm sure Donna's husband's got it, if he's in the alumni, and I'm sure he is.

AW:

Oh yeah, he never fails to—when I go down to visit—to drag something else out.

PK:

Yeah. But I thought that was most unusual, she switched the overall thing the—what we were getting was just more of what everybody else is doing. Now she's got a purpose, so that the thing is really to look forward to, to see what she finds to do the history on.

AW:

Oh cool, yeah. Well Amarillo is—I think we talked about this some last time—is a very interesting town. You know Lubbock is interesting in its own way, but it's a very different way than Amarillo.

PK:

Uh-huh, I've always felt like it was Dallas and Fort Worth—we're Dallas; they're Fort Worth, they're the Cowtown.

AW:

Yeah I wrote an article about music on the Southern Plains, and you know Lubbock has it all over, almost everywhere for music.

PK:

Anywhere, anywhere you want to mention.

AW:

But so the conundrum is if there's all this music here, why isn't there the same amount of music in Amarillo? Because everything else is pretty much the same and so at the end of one paragraph I had written without even thinking of it, and it's one of my favorite sentences ever that I've ever written, and of course that sounds like I'm bragging here, but you know as a writer things come to you and the good ones—

PK:

Yeah, it's God.



AW:

The good ones you have nothing to do with.

PK:

That's right, it's a God thing.

AW:

Unless you're smart enough to keep it, so what I said was, I think Amarillo is what Lubbock is when it dreams, and Lubbock is what Amarillo is when it works. Isn't that good?

PK:

That is good.

AW:

Okay and where it came from I do not know at this moment, but I did have the sense to hang onto it.

PK:

That's good, didn't edit out.

AW:

But there's—even when I was a little kid, going up to Amarillo was, it was adventure you know and my cousins never thought it was an adventure to come to Lubbock.

PK:

Well it isn't, that's the reason that nobody ever came to see us. You know, we only went 120 miles and got rid of everyone that we knew and were related to. It's amazing what 120 miles can do. Now if you make the mistake of going to Orlando, every person you ever spoke to comes to see you.

AW:

Oh yeah, we moved to Denver.

PK:

That'll do it. You'll see everybody, came to ski or mountain climb.

AW:

Oh yeah, well they sure came to—I learned the tour, which mountains to go up and how to get to the Garden of the Gods. But it's a good thing I don't think I'd ever done that stuff if I didn't have all of these Texas people coming up.

PK:

Otherwise yeah—my daughter says, “Listen you never have been over to the Royal Gorge,” and I said, “And there’s a reason for that, I have a fear of heights, and I don’t like a Royal Gorge.”

AW:

It is very neat. Now so you want me to give these to Jerry?

PK:

No. Does he not have them?

AW:

Oh I don’t—I’m sure he does.

PK:

Check and see, if he doesn’t—

AW:

It’s just called the *Sandy Spirit* and—

PK:

It’s the *Sandy Spirit*, and it’s put out quarterly, and if he’s a member of the Alumni Association and pays his dues, they give you an opportunity every time to pay your dues right there.

AW:

Oh yeah, I’m sure he’s good.

PK:

And did you hear, see you’ve got a page for who died.

AW:

Yeah, you’ve got to know that.

PK:

So you can call up and say, “Oh God I’m sorry,” and what class they were in. I always look, and I just—I don’t bother with all of these people I just look for ’48. Make sure he’s got those, he’s welcome to these if he doesn’t have them.

AW:

I will ask him, but I’ll be he does.

PK:

Okay now while cleaning out the rack back there I ran across the—looking for the clay coated—

AW:

Looking for the clay coated—

PK:

Yeah, I ran across one of the ink drawings. Now it's got a whole bunch of pictures inside the picture.

BB:

Now who did this?

PK:

Me.

AW:

And that's the technique you were talking about last time.

PK:

Yeah. Now it's a run of watercolor, but you see how fugitive it is. That was the problem I ran into, it was this originally.

AW:

That was the color? Wow that really was—

PK:

It's very fugitive. I was using tissue paper to get most of the colors, and I'd just get the board wet and then place the paper where I wanted and I'd get the crinkles and everything which I liked a lot. But then I discovered they were fugitive. Are you beginning to see the people?

BB:

Mhmm.

AW:

I mean that is really remarkable because blues are not usually as—

PK:

As fugitive as that.

AW:

Yeah. Oh this is really interesting.

BB:

Yeah, I see pink in here and here.

AW:

Right through there, two little people—

PK:

You're just drawing along and suddenly things kind of appear. You think, Well let's do that.

AW:

And so you did this in ink and no way to—

PK:

Yeah, you can't change your mind, it's got to be it. I did draw the lines to indicate the door.

AW:

Yeah, there and this—you know this is great even with the fugitive color.

PK:

Yeah, it was really impressive when it was new.

AW:

It's pretty impressive now. I'd frame it. That's what I'd do.

PK:

I have other things.

AW:

[Laughs] This is the one—the great one, though, for when people come over for cocktails. They'll go over and stand and look at it for a long time. [laughs]

PK:

For a *long* time.

AW:

I really like this.

PK:

Well, why don't you take it home?

AW:

Oh no.

PK:

Oh yeah.

AW:

Really?

PK:

Yeah.

AW:

Oh my gosh.

PK:

Somebody is continually giving me paintings and stuff, let me give you that one.

AW:

Ah this is so nice. Oh yeah, I will frame it.

PK:

Be sure your frame covers the original so you don't have this funny stripe around it.

AW:

Yeah. There's something kind of interesting about that too, but—

PK:

Do you know Bess Hubbard?

AW:

Bess?

BB:

I see something—is that your daughter playing the guitar?

PK:

Yeah, it's the same as this painting over here. You know Bess?

AW:

No, I don't.

PK:

You really don't?

AW:

No, I know a Barbara Hubbard in Las Cruces.

PK:

No, this is Bess Hubbard, she's long time dead, but she was a pretty well-known Lubbock artist.

AW:

Really?

PK:

Yeah.

AW:

Well I need to know something about that then.

PK:

Let me show you something.

AW:

Okay do I need to come back there?

PK:

No, I'll bring it in there.

AW:

Okay I'll make a note. Pause just a minute here.

***Pause in recording***

PK:

Close to Alderson Cadillac, it's a rock house. But she did—



AW:

Is it still standing, the house, do you think?

PK:

I have no idea. But she has some sculptures in the Lubbock Cemetery; she has at least one I know of.

AW:

Oh really?

PK:

Yeah, did printmaking, she did sculpture. She did some painting and drawing—when she was a child they wouldn't let her do it. It was not good for a girl to be drawing, and so she did it under the bed, she would crawl under the bed and do her drawings under there. Her husband wasn't terribly enthusiastic—

BB:

What was the reason behind that?

PK:

Huh?

BB:

What was the reason behind that?

PK:

I have no idea, her family just didn't approve of artists. But anyway, she is worth noting. I wonder if she's in Conny's book. She's bound to be in Wilbanks's book, and I don't know whether Conny put her in or not because she was in Wilbanks's book. But anyway, it was under the case of a woman, a very talented woman artist not getting any recognition because her husband didn't approve of anything she was doing, and so most of the time she was doing things in secret. It was a gift when he died, I think, because then she could just produce at will, and she had a grandson that she traveled with a lot. When he got about to be about a teenager, she started dragging him along, so that then as she got older, he could take care of her when she went on trips, and she was forever disappearing on him. You know she would see something and just wander into somebody's studio or somebody's shop, at the back room of somebody's shop. But anyway, she then had a stroke and so she took up jewelry making. She couldn't—she sculpted the sculpture way, you know you cut it out of the stone that's standing there or whatever, so she used a mallet a lot. Well the stroke struck her right side to the extent that she couldn't swing that mallet because it's a long handled thing, so she cut the handle off so she could have a little more

control, but it still wasn't satisfying to her, so she decided to take up jewelry making. Clarence Kincaid said, "Well I would say basically that's just a sculpture with a small mind." So anyway, but she was doing jewelry up until she died.

AW:

About what year would she have died, do you know, sixties, seventies, fifties?

PK:

No, she probably died seventies, eighties.

AW:

In the seventies or eighties?

PK:

Yeah, I think so.

AW:

Then we should have—I should be able to find something on her.

PK:

You should be able to find something on, H-u-b-b-a-r-d, Bess Hubbard.

AW:

I don't know her name at all. Yeah, I don't know her name at all.

PK:

But anyway, wherever these prints are, I've got hers and John Meigs both and Peter Hurd. I really need to find those, they're probably worth something.

AW:

Yeah, I was going to—yeah you should find them.

PK:

I try to explain to the children, these are worth something.

AW:

Yeah, not all prints are alike.

PK:

Yeah, but anyway, she's an interesting, interesting woman. But you know what she did no one approved of, but she was still compelled to do it.

BB:

So she would be self-taught.

PK:

Huh?

BB:

She was definitely self-taught then.

PK:

Yeah pretty well, it was a natural talent. Now when she got older, then she—you know, and I think when the kids left home, then she began to go to people that knew something that she needed to know, which is my reason you should select a teacher.

AW:

Right.

PK:

This is somebody that has to know something you need to know so go.

AW:

My friend Max Evans, who started out as a painter and then got success as a novelist, but he doesn't talk about learning to write, he talks about learning to paint and how he studied under two different people in Taos and he calls them "my mentors." He doesn't call them teachers, he doesn't call them—and they were friends of him but they were "my mentors," and he selected—

PK:

That's kind of what Conny was, you know she did the critiques, she would tell me what I should be doing, what I shouldn't be doing.

AW:

But you worked together, too, which is also the difference between a mentor and a teacher.

PK:

That's right.

AW:

A mentor you're—

PK:

Yeah, you're with a lot.

AW:

Yeah, there's a connection there that's a lot deeper.

PK:

She was teaching a class—I was in a class one day—and she would—she came along, and she would, most people didn't realize she was left-handed because the way she approached everything was so right-handed looking that most people didn't even know she was left-handed that were taking classes from her. But anyway, she came up to this woman, and she said, "Well now this area over here needs to look like—" and she paints it right in for her, and she said, "You understand what I mean?" And she said yeah, picked up the palette and scraped it all off. The woman just stood there appalled because a lot of the times they took the classes and wanted you to do the major part of the painting so they could have a cheap painting of yours. But anyway, she scraped that all off and the woman looked at her just appalled and said, "Conny Martin you'd step on baby chicks." [laughter] I just fell over on my easel. That woman was so upset with her. But I've had students like that, and you know, and I'll paint on their palette, you know, you do it this way.

AW:

Oh that's cool.

PK:

Now you can look at that and see if you can reproduce it. Of course I don't do that with an Oriental student because she's already reproducing it.

AW:

Right, exactly. Now my wife, though, she was ruined from taking—she was always complaining because the kids have one talent or another and I paint a little bit, but I do music and write, and she said, "You know, I just don't have any talent," and I said, "Oh that's just not right everybody's got some kind of talent." You know, and so she took a—or we got for Christmas or her birthday we got her lessons with a pottery, out there on Clovis highway. She's a person that learns visually and doesn't listen too much of what you say, she just has to do it until she figures it out, and usually she's pretty quick at it. But she was doing her usual not listening and figuring it out, and this young guy started helping, and she said, for the whole however many weeks she couldn't finish a piece by herself without him coming by and helping finish it. She brought them

all home, and I said, "Oh these are really nice," and she said, "Yeah but I don't want any of them they're not—"

PK:

I didn't do them.

AW:

"I didn't do them," she said. I thought how sad you know. Better to have one that's a little lopsided—

PK:

One of my instructors told me one time I'm fanning the painting away, enjoying myself thinking I'm doing pretty good and she came by and said, "Well let's just face it, you're a black and white person." She just knew me by the drawings and she just couldn't quite—she didn't like my color. But anyway, okay.

AW:

I think I told you I took one watercolor class when I was a policeman up in Colorado, and the instructor came by and looked over my shoulder and she said, looking at my—this artfully arranged old truck in a meadow you know with the Aspens and she says, "You draw very well." It took me about twenty minutes to realize that was not a compliment. [laughter]

PK:

No, it wasn't.

AW:

We're not in here to draw; we're in here to paint.

PK:

But there's a lot of them that I had that I said, "You really ought to take my drawing class."

AW:

Yeah, no, drawing's the key.

PK:

You really—well, that's hard to get across, that you don't know what you're painting until you get it drawn right.

AW:

Oh yeah, well in fact it's—if you get the drawing right, the painting—at least to me—the painting comes pretty quickly, but the drawing, that's the hard part.

PK:

Oh yeah but you get it—to get it on that blank canvas, or paper, is just something else. You know, I can—but it seems like I'm thinking of something, but it doesn't always appear on the canvas, on the surface. Oh I wonder what I had in mind, but that looks pretty good.

AW:

Right, well, and this particular class I took, and I've never taken a—well I did, I've taken a Paul workshop, a day long workshop, which is just fun to hang out with Paul. I wish you were doing these.

PK:

Paul is—huh?

AW:

I wish you were doing some of these, I'd take one.

PK:

Oh yeah, well no.

AW:

You could step on my baby chicks. [laughter]

PK:

That's it, that's it, you missed me.

AW:

Dang it.

PK:

I don't that.

AW:

Well the—I was disappointed in that this is in the seventies and the watercolor—pretty much everything I saw even in little shows around the area was—they were what I would call technique paintings.



PK:

Yeah that was because Kincaid was teaching, and I think he had a tremendous influence on that being what watercolors looked like.

AW:

Every twig looked alike.

PK:

Yeah.

AW:

Every twig of every tree, and he did it with your brush this way and—

PK:

That's right, that's right, and you laid the water and then the water looked such and so before you laid the color into it, and so everybody's fit. I have a Dick Ferrier out in the—on the garage rack.

AW:

I knew Dick.

PK:

It looks like a student of Kincaid, which he was. Of course he did know how to draw.

AW:

Yeah, he did know how to draw, and I thought he was an adventurous drawer. But he gave me, before he died, he gave me a DVD of his doing watercolor.

PK:

Oh really?

AW:

Now it was—but it was aimed at his architecture students so if you wanted to do a perfectly graded wash, you know this was the way to do it.

PK:

This is how you do it, yeah.

AW:

And you know, those are very valuable because he was really good at that.

PK:

Yes he was, and this painting is basically a brown tone painting.

AW:

That was sort of the style though at the time too wasn't it, the color?

PK:

Yeah, it was. But it's kind of interesting to see that the watercolors were—a lot of the watercolors were tremendously influenced by the Tech Art Department, those that could do watercolor. The others—and there was a wonderful print maker out there—but beyond that and John Queen was great at sculpture. But they didn't have a lot of really good artists out there. They had people with degrees but—actually the architecture department had better drawers and better painters, and they continually gave me a hard time when they were my students. I kept telling them to quit coming over here and bothering me because you all know more than I do.

AW:

Well, you know that, I talked some to Tom Sasser about this—Betsy was already gone before I started doing those interviews—but that division between the School of Art and the School of Architecture is still out there.

PK:

Oh God yes.

AW:

And it's quite interesting to me that—

PK:

And the School of Art doesn't know perspective worth a nickel and wouldn't consider going over and asking the architecture department to kind of explain it to them.

AW:

No, but they will, they are to the point where if you want to learn to draw, they send you over there for classes.

PK:

Yes. I always was offended by the fact that they didn't lead the freshman the way they should have in the art department because those kids would come in there wanting to paint, draw and all that sort of stuff, and they didn't even tell them about the tools because the areas schools never taught them about the tools. They didn't know they needed erasers or pencils or graded pencils or anything, and they would come in enrolled in an art class, and nobody told you about your

materials. They would come take classes. We would be sent out to the studio to take classes because she'll tell you how to use the tools, and she has them, she's selling them to you there.

AW:

You know that brings up sort of another interesting point about the place of university educations in art. If you think back to the late nineteenth century, early twentieth century, if you wanted to be not only a painter, but if you wanted to be a musician, you didn't get a degree at a university. You went to the Art Student League, you went to Berkley School of Music, you went to a—

PK:

A place that specializes in whatever—that's all they do is just whatever it is you want to be.

AW:

Right, and you painted with painters and then you—

PK:

You were apprentice, mixed their paint, you didn't even get to paint most of the time—except at night when you went home.

AW:

Right, and then when you get out, though you have this huge wide group of other people who come from the Art Student League. So you have contacts you don't even know you have, and it seems to me that that's—there's a really strong—

PK:

The famous artist's school, when it was in existence in Connecticut, was just a collection of graphic artists. I'm always amazed at how many of the Western artists, Baum was one of them, were graphic artists first and I think—

AW:

Yeah, Willie Matthews, have you seen his watercolors?

PK:

No, no not that I'm aware of.

AW:

Willie Matthews—well he's spectacular, but he started off as a graphic artist.

PK:

Yeah, a lot of the western artist's, part of their biography is the fact that they were in graphic arts before they decided to just take a chance and become an artist and paint what they wanted to paint, so that you know, there was the one guy that did a lot of sports ads, and it was a moving thing, do you remember those? I don't remember what his name was, but gosh darn—

AW:

Oh yeah, I'll think of it in just a minute, he was—his first, I don't want to say fine art gig, but it was sort of a fine art gig, was *Playboy* Magazine put him to work and he had regular features in there, and they weren't cartoons they were full page paintings, but they had this motion and they were all sports oriented.

PK:

Yeah, it was like the, who is it Da Vinci, or the one of them, the antique artist that did motion type things. These just seemed to be an outgrowth of it or a reincarnated person or whatever because the motion was incredible, and it was like you had flipped the corner of the book, remember you used to flip the corner of the book and watch it move?

AW:

Yeah, Da Vinci did do some of that.

PK:

Yeah. Bye.

AW:

Thanks again.

BB:

I enjoyed it immensely.

AW:

Come by and visit us.

BB:

I will, and I'm going to call you later and tell you about the job offer.

PK:

Okay, yes do, do, yes.

AW:

One last thing, and then I'll let you get some rest.

PK:

I'm not tired.

AW:

A young person, they've missed you.

PK:

Yes, they did.

AW:

But what sort of advice would you give someone who wants to be a painter?

PK:

To go to an art school.

AW:

An art school.

PK:

One of the art schools, either—

AW:

Not a university?

PK:

Huh? No, not a university I wouldn't even begin at a university because a university is full of people that you've always heard about those that can't do, teach because—with the exception of, like I say, the printmaker, the sculptor, the few people out there, Paul, the few people out there at Tech that really were artists, they could teach you something. But they have a fear that their job is hanging by a thread at all times, and it offended them that I could beat them in shows because it meant that that little lady in tennis shoes might know more than I do, or might have some talent or something. But if you go to an art school, that's all you're thinking about, your whole focus is on learning how to do—how to create the illusion that you saw and to express it in such a way that people say, "Oh I can remember that." You know it's like—well I think I told you about the guy at that art show that had this house sitting, you know had a landscape painting and it had a house and it had a little old lady on the front porch. And anybody that came up—I know where that house is, that reminds me a lot of my grandmother's house, oh that's probably her on the

porch, you're the one. I knew that somebody would come along that knew that. Oh what a sales pitch, the person of course immediately bought the painting after all it's—

AW:

Bought the painting, yeah, and he had another one just like it?

PK:

Yes, another one just right behind it. But anyway, that sort of thing takes place, but overall, you just need to focus on what you want to know. It's good if you can speak English, and decent English because it helps in selling the paintings, but there's a lot of stuff that you will get involved in. The amount of research that we did on the Mongol paintings was amazing.

AW:

Well, just listening to what you did on a bird nest was pretty interesting.

PK:

Yeah, it's just all of it, and it ends up with you having knowledge of stuff, that's the surprise, that you might have gotten in a history class in the university but then again you might not have. But it takes a lot of research, Glenna had all sorts of stuff gathered up to do the Philadelphia piece, you had to know all of the history of those people dying during the potato famine, and it's included in that piece. You have them burying the people; you have them leaving Ireland all in a piece of sculpture, you have them landing in America all in one piece of sculpture. It has a lot of research behind it, so that you end up getting that education anyway. But you really need to focus on how to create something that you just feel the urge to, but you really need to hunt down those people that do things that you really like that really impress you, and then you need to take classes from them and find out all that they know. When I told Paul, when Paul decided to take the sabbatical, and I told him it was a bad idea, when he took that first workshop his reaction was—I said, "So what did you think of the workshop?" And he said, "That man has no fear of me painting better than him. He's already so far ahead of me that no matter how hard I work I'll never catch up, and there's no fear that I might be better than him. He knows he's good." And I said, "Well that's the reason I told you to go take the workshop, so that you could see how a workshop should be run, so that's how you teach now, not like the university." Because they're really fearful out there that their job hangs in the balance. I don't know.

AW:

Is there more of a tendency to expect to clone the student at a university than in an art institute or an art school?



PK:

I don't think that the university is interesting in cloning anybody, I just assume they not be quite—they not do it my way. Of course Kincaid's students tended to paint like him, but—

AW:

Yeah, well Reaugh's, Frank Reaugh's students painted like him too, you can spot one, I mean in that first generation you can spot them instantly.

PK:

Yeah, it's—I have some students that painted a lot like me that had taken several classes. I had one friend that took more Ben Konis classes than was believable. I said to her one time, "Let me ask you: does Ben know that much that you don't know, or are you having an affair with him?" Because she took workshops no matter where he was, and now there's just so much that Ben could tell you, you're doing portraits mostly, you do some landscapes, but mostly portrait work. Well after you get the hang of portrait work, then you've just got to practice portrait work, you don't take another workshop, particularly from the same guy who told you how to do it the last time. I took one workshop from Daniel Green that I thought was absolutely incredible, but then Daniel Green is incredible, as a pastel artist he is awesome. He has done most of the, a lot of the presidential portraits. Oh his work is just awesome!

AW:

Speaking of, again back to Albert Handell. In this *PleinAir* article was Harris's palette just a box about four-foot-by-four-foot just packed with pastels, there's no way you could look at that palette and learn one thing.

PK:

That's it. He knows what it means, yeah. But actually, I had a box that had a palette that big in it, the Collier palette is huge because you've got them all across the top and then on down on the side, you've got the real stuff and then you've got the mixed stuff.

AW:

Yeah, oh boy, she's got all kinds of stuff. Yeah, no, she has—it's amazing the number of—okay well in a similar light, one of the other things that strikes me about your career, besides being crafted on the creative side, also on the business side, you created your own career. How did that come about?

PK:

A necessity. I mean you're going to have to do it yourself. My biggest problem is I never could find an honest agent. I lost a lot of drawings and paintings over the course of time to dishonest agents and bankrupt galleries. So you just—you've got only so much time, and business takes up

a lot of time, so you really truly need an agent. Glenna's been very, very fortunate with her agents. Bow I think they each one have sought her out, though.

AW:

Well then you have someone like Bill Worrell whose sister is his agent, and so that gives you a—

PK:

That helps. But overall it just—a lot of mine was association, a lot of the whole thing is networking, it's the same as it is in business, you're going to have to network and get connections. I was with people that said, "Hey why don't we take Pat, too," so that's how I got in lots of shows. I've won a lot of shows, I've won in a lot, and I've bought—I have a lot of things in collections here, there, and yonder. Of course they may be in the basement, but they bought them at one time.

AW:

Well not everything stays on the walls all the time; they rotate them around, so yeah.

PK:

Right, you rotate, and sometimes—it's like the Gilcrease and that huge collection in the basement, it's one of those museums that doesn't travel, so it's in the basement, so you have to go by and look at the Gilcrease from time to time in order to see what they've got.

AW:

In fact my favorite thing at the Callaway Hall to do is, I have friends who work there, and they take me down to the basement so I get to see the stuff they have.

PK:

They haven't put up there yet. Some of that stuff is so big. Well if you just had a collection of the paintings that have won that national—that one show a year, that big show, because they get the painting in addition to having the show and selling all of the stuff. The guy gets a one man show, which brings in lots of money, because whoever it is, is so good. Whoever jurors their show is very, very good at jurying shows.

AW:

And they've also done something there that we don't seem to figure out here how to do in Lubbock, and that is—the Cowboy Hall in particular brings an audience who is there to buy.

PK:

Yeah, that's it, they've come to purchase. That's the reason you have boxes under the paintings that you can put your name in and hope to hell they draw your name.

AW:

Yeah, and when they have a show, they do anything—people are there, they want to buy something.

PK:

That's right.

AW:

And I don't see that happening here at art shows.

PK:

No, because they go to Dallas to buy.

AW:

They go here to have a night out.

PK:

It's kind of—the profit's not recognized in its own village. But it just—they don't know one way or the other whether this is good, but they know the name. Now if you've got enough publicity connected to the name, then they say, "Well that's bound to be good." You know Paul has that in spades, for somebody that doesn't carry on a conversation without gaps in it, he has done very well at promoting himself, and of course all three of those wives show up and promote him too which doesn't hurt. But that's part of it, and the people—I did the—there used to be a show each year for the million dollar horse race in Ruidoso, and we had an art show. They had, at that time, it was set up so that they auctioned horses Wednesday, Thursday, and Friday, and the race was Saturday, and Tom Knapp, a sculptor over there, and his wife, Dorothy, they had an invitational show that they held over there, and the foundry was connected to the house. So everybody came, and you could stay there, I went in a motorhome. I took a guy that was buying horses, who was the vet taking care of my dogs and his wife and Jack, and we just rented a motorhome and went over there. You hooked up there at the foundry, and then there was a show, and all the people at the auction during the day time had no place to go so they came to the show. We had a continuous stream of people with an awful lot of money.

AW:

Yeah, and people who knew how to buy things.

PK:

Interested in buying, yeah—they knew how to spend that money, and that was a wonderful show, I showed with some really, really neat people that I wouldn't have met otherwise. Usually that was the way things went is somebody that I probably wouldn't have met if I hadn't been there at that particular time and then they say, "Well we're doing such and so over here, why don't you enter?" And entering the things makes a big difference. Of course I love to compete. That's the only way I'm going to know whether I'm doing good. If I'm never winning anything, I need some more lessons.

AW:

Yeah, on the other hand, one could say in art, it's a different competition than running a foot race, I mean you've got a stopwatch for a footrace. How do you—if you don't win, how do you evaluate what you need to be doing differently in your art?

PK:

I compare it to the things that are hung around me, what's winning. I don't want to paint like whoever's winning, but what am I doing that is—now I will not enter a show that is juried by a curator, under any circumstances.

AW:

And why?

PK:

Because they want to make sure that they're intelligent and everybody knows how intelligent they are, "after all I'm a curator at a museum I must know everything," and they have the worst taste in the world. They may know how to curate old masters, but they're not too hot on the current stuff, and they pick some things that look absolutely ridiculous. Well let's see, this town probably believes in a lot of modern art, so we'll do modern art here—well, a realist isn't going to have a chance in that show.

AW:

Right, and there's also—well, I was just going to say there is an -ism or an -ology connected sometimes, or a movement, and so if that person is that, then again you're out of luck.

PK:

Yeah, but there's a lot of shows that Andrew White wouldn't have ever gotten in at all, but there's a lot of other shows that you really wonder why they picked that, I've seen that in quilt show judgments.

AW:

Yeah, I was on the board of the Arts Alliance one year, and we had picked a juror from somewhere, I don't know where we picked them, but they were a museum person, and we got the show that year, and it was the most God awful show. It was dark, it was depressing, and I thought after we saw what they had picked and it was too late to—

PK:

You can't do anything about it, yeah.

AW:

Yeah, to do anything then—but I wondered, you know, if we should've called back to that person's place, and said, "You know they should go see somebody."

PK:

You really are not a happy person.

AW:

There really is something—no there's something wrong. [laughter]

PK:

But they really are worried about that, there's another set of people that are worried about their reputation, and if the guy is running the museum over here that most of their collection is modern stuff, he's not going to pick out a show, award a show that is full of realism. So you just have to pick your shows, but I've found that curators are the first thing to avoid.

AW:

What do you see as the future of people who make art with a pencil and a pen and a brush and not a computer screen?

PK:

That's a good question. That is a wait and see thing.

AW:

Kind of scares me actually.

PK:

Yeah, the whole computer, the whole electronic thing frightens me. I was talking to a friend of mine who teaches out at Tech, and she said that nobody talks to anybody, say that class is dismissed, and they start down the hall and they're busy with their little handheld whatever, and they never talk to the person that's walking beside them, who is also doing the same thing. So



you're not having any social contact with anybody and not developing any friendships and not networking worth a nickel, which is going to affect your career in the future, who you meet in life is who's going to affect what happens to you the rest of your life. So anyway, she said, "I used to have to say, y'all please pay attention, let's have silence in here, now I have to say, okay I'm needing a new little iPad, and whoever's on one, I get it," and she says, "It's the only way I can get them to put them up." She said that, and I've taken many of them away, taken iPhones.

AW:

Yeah, but then we have the pressure as teachers to encourage their use of—

PK:

Because that is the future, yeah.

AW:

Whether it's the future, it's certainly the present, you know in terms of style.

PK:

That's right, and they've got to be—but I really hate that they don't talk to each other. I hate it when I see people in restaurant, and they're on hand held devices of some sort. It's great for keeping the kids quiet, but it's really lousy for basic conversation, and I don't—people are going to need something on their walls forever. But I'm not sure it can be computer created and be something you want to live with. I think you're probably always going to live with something that reminds you of something in your life, and that's what happens with paintings and drawings. They remind you of things, and so you buy them to live with them.

AW:

Yeah, is there also something, I keep saying there is, I hope there is, that the difference being that when you look at this wonderful ink drawing with the fugitive blues, which I'm not so sure I don't like the faded blue better than the original blue.

PK:

It was really striking, that black and blue.

AW:

It was, but knowing that somebody's hand did that makes a big difference to me.

PK:

Rather than a machine.

AW:

Yeah, do you not think that, that's something we will—?

PK:

That has something to do with it, yeah. Well, it's back to the emotion thing. People are always—I can't imagine it getting to the point where it looks like Frank Lloyd just left. Now his stuff is highly thought of and highly touted, but it is very cold to me. There's nothing—it's nothing giving me back anything, it's not telling me anything about the person that lives there. I think the paintings and drawings around a house tell me about who lives there.

AW:

Oh yeah, that and the books on the shelves.

PK:

Yeah and the books, always look at the books.

AW:

I do, every time when I walk in.

PK:

Yeah, that's like the preacher that always looks to see how many bibles you've got.

AW:

Yeah, and are they used. [laughs]

PK:

Yeah, how bent up are they? But I just—I think there's always, in spite of electronics, there's always going to have to be that human touch somewhere in your life. Creative people—people have ups and downs, I mean the population has ups and downs as far as creativity is concerned, and we were talking about that in the embroidery guild the other day, that in the rush of everything we have lost a lot of people that do needlework, and needlework is incredibly important as far as keeping track of history and the movement of people through history, and we lose a lot—

AW:

Another thing that's so interesting, it cuts across cultures as well as time.

PK:

Yeah, that's right, and it tells you about the economy.



AW:

Now how is that?

PK:

Because if you've got a lot of money available, you'll go buy everything, when you don't have a lot of money available, you make it.

AW:

And so your skills with a needle and a pair of scissors are—

PK:

Yeah, your skills with a needle—that's it—and all of the crafts, all the crafts become more noticeable you know there's a lot of pottery shops around, didn't used to be. But people like to—people are more tactful that they realize they are. So you know if somebody's always telling me, I just really—I don't do color, I just don't, I do not know color, I just, it's terrible, and I say, "Really? Somebody drop by your house and pick out your clothes each day?" You do color when you get dressed, you do color how you decorated the house. But they swear they have no color taste, no color sense, nothing. Well we'll just plunder along here, see how bad things get, and then you may be a black and white person.

AW:

Well, if you're very good at being a black and white person, you can do very well at color because one of the things I've noticed about Frank Reaugh's pieces was that it was the tones. He would use a pink that was, really didn't belong, but it was the exact right tone—

PK:

That's right—in his stuff.

AW:

In that piece, you know, tonally. So he understood the black and white before he threw all of that color in.

PK:

That's it, yeah. But it just—they didn't have—most of those houses that I've been in that have, that Frank Lloyd Wright décor don't have knick-knacks.

AW:

Yeah, no, our house would cave in if we took out the knick-knacks.

PK:

Yes, this one would, too, as I refer to it. Too bad about the kids and all of the stuff that's in here because, I just try not to buy any more stuff.

AW:

We haven't even gotten to that yet. We're still—

PK:

Still buying stuff?

AW:

Yeah we shouldn't be, but—

PK:

Yeah, I'd say I used to just buy Santa Claus at the drop of a hat; I have a lot of Santa Clauses, and it's all Lynn Haney's fault. But in any event, I quit doing that because I've got so many of them that it's ridiculous, I don't know what they're going to do with all of those. They don't want all of those. It's going to be a heck of an estate sale.

AW:

Yeah I quit buying books when I bought a great find and got home and I already had two.

PK:

That's it, that's it. That's the reason I carry a little book with me that has all the books that I've read, so I don't buy them again.

AW:

That's smart. I wish I was that smart.

PK:

Yeah, and every time I pick it up, I think I really need to alphabetize this thing. I just write down whoever I decided to read now. But I think, overall, the world of art doesn't evolve all that much because a lot of the paintings that you see now you could've seen in old masters. They just are telling you about what went on around them, and that's all anybody's doing now. A cowboy artist just tells you how it is to raise animals, and there's a lot of—of course we've laughed, the Fitzpatricks who live on the highway just outside of Post, when they're out working cattle and all, they have tourists stop, totally fascinated, camera, the whole bit, get out and just photograph thunder out of the whole thing, and it always tickles them, and invariably if Jack goes over toward the fence somebody will say, "Are you a real cowboy?" "Well, when I'm on this horse, yeah, pretty well." But he is very handsome and frequently is asked, "Are you the Marlboro

man?" Anyway, of course his wife is a heck of a photographer, have you seen those snake pictures?

AW:

Yeah, Zoe—and wildflowers. She's very good and knows the flowers of this part of the world very well.

PK:

One of the neatest books I ever saw were the flowers of Colorado, *The Wildflowers of Colorado*, it's all hand drawn, everything is a drawing, and the drawings are absolutely wonderful with just a touch of color where it's needed. Whew! It's wonderful.

AW:

Here's what somebody needs to do—I don't know if I'm able to pull it off—but they need a book just like that with a beautiful drawing and then a beautiful *plein air* painting of a field full of them so that when you're going down the highway go, Oh I can stop there because that's what that is and I'm going to stop and look—

PK:

Yeah I can see, that's a bluebonnet, that's those painted daisies nobody ever talks about, and it's what's wrong with most bluebonnet paintings, those other great flowers aren't included. They never are alone.

AW:

Right, and not only that a field of bluebonnets, to me, it's kind of an ugly blue when you get right down to it, it's not as—

PK:

And it's especially ugly on canvas.

AW:

Yeah, blue is not a good nature color.

PK:

No, it's not, and that's the reason God threw in all of those bright colors with them and those white flowers to kind of tone that blue tone visually. But it takes the whole bunch to make that nice field.

AW:

Yeah, and nothing like a—but a field of daisies or Indian blankets or something will just knock you off.

PK:

That's it, yeah. Actually our overall preference is color, you know we like to see things in color.

AW:

Mhmm like bright saturated hues.

PK:

Yeah, usually. I like them when they hit where the sun, particularly a low sun.

AW:

Yeah, and why do we like the low sun, it's warmer in the morning—I mean in the afternoon, cooler in the morning. But that afternoon sun—

PK:

But that pink in the morning is awfully good, that pink and light blue, and after a rain when there is the level of turquoise that's right at the horizon.

AW:

Oh I love that. In fact that turquoise line is one of my favorites, you can see that in the West out here about ten in the morning sometime in the winter, get that stripe right through there. I wish I knew what caused it. I guess it's refraction of some kind.

PK:

Yeah, it is. Supposedly it's humidity, that that indicates there's humid air coming your way. Of course, I like it out here because we can see forever; I really detest being crowded by trees and stuff.

AW:

I do too. My comment is that trees are like foreigners, one or two are interesting.

PK:

[Laughs] After that it's just a crowd.

AW:

It's a mob.

PK:

That's what I dislike about Florida; there's no seasons. I love fall colors.

AW:

And even when it's flat, the air is so humid, you can't see very far.

PK:

That's right, no distance, no distance.

AW:

Colorado, I like the mountains when I was about fifty miles east. They were really—but when you were right in them, you knew why they called them the Rockies, it was just a pile of rocks.

PK:

Yes, oh gosh, it's a whole pile of rocks with Aspen trees, and it's going to be all Aspen pretty soon.

AW:

Yeah because everything else is dying out.

PK:

Because everything else is dying.

AW:

What is that, the pine bark beetle?

PK:

That beetle, and there are so many areas that looked like they've been burned off, when actually the beetle ate them.

AW:

They do.

PK:

Of course, they've got the same thing in Yellowstone.

AW:

Yeah, and it also—it means that will burn because now you've got thousands of acres of standing kindling just waiting.

PK:

That's right. It's interesting that the—if you go to Alaska, that tsunami that hit them that killed all of the—

AW:

In the fifties?

PK:

Huh?

AW:

In the fifties? Yeah.

PK:

Uh-huh. Killed all of the vegetable farms, they had two huge operations that supplied all of the vegetables of fresh stuff for Alaska and the wave came across that did away with both farms. What do they call them? Truck farms. And it killed all of those trees, but they're frozen in place they'll never fall over, they're absolutely straight, they're white. They're very, very dead, but they're in the permafrost, so they'll never fall, and you've just got acres of dead trees.

AW:

Wow. Yeah, kind of like some of the bottom of a lake or—

PK:

Yeah, or when they decided to make a lake.

AW:

Yeah that's what I mean.

PK:

Yeah and just washed everything away.

AW:

The one time I've been to Alaska, there weren't very many vegetables.

PK:

But if you go—listen their growing time—when it's their growing time I saw kale that was this big, the biggest kale I believe I've ever seen.

AW:

Really? Well, it gets twenty-four hours of sunlight.

PK:

That's it. It's just that constant sunlight and temperature stays pretty much the same, and it just grows like crazy there for just a little bit. So I've never seen such flowers anywhere. It's amazing, and of course they try to do it with artificial light here. It doesn't quite work.

AW:

No. I also have seen some of the most incredible blue water in the streams, melt—

PK:

That melted ice.

AW:

I guess carrying minerals with it because it's turquoise, you just, you think well there must be a chemical spill somewhere, and no, it's just the actual water.

PK:

Yeah, and the water up there moves, I mean it changes its direction. The stream is over here now, and it used to be over there, depending on the silt that comes down with the ice melt. Everybody gets all bent out of shape, the ice is melting, well it's supposed to.

AW:

Well, not all at once.

PK:

Well, it's not melting all at once either. I don't think it's near as—I don't think the planet's near as warm as they keep trying to make it sound like it is because of—listen if it is, it's because the Chinese are smothering us.

AW:

Yeah, well, there's no question about that, like people were talking about we need to quit raising cows because they—

PK:

No, I need that meat.



AW:

I do too, it's the—and anytime you go to a country as big as China or India that discovers that now they can afford a car, the air is going to be in for a tough—

PK:

It's bad, because they have no regulations at all, and then we just increase ours to make up for them not having any, which is stupid thinking. I had a—when I was talking about the Mongol thing, I had a nephew that—I don't know what deal he was on, what college thing it is, but he just spent six months in Mongolia, and it was the most wonderful thing he had ever done. Just thrilled to death he was in Mongolia, and I kept thinking, Really? All of those people that don't wash. They have a thing against water.

AW:

Well, they don't have any for one thing.

PK:

They don't have any, so they just made it a sin. You know if you're riding your yak, and you're crossing a river and you fall off your yak, you don't make any attempt to save yourself because you've been covered in sin, and so just go on and die. So they did. They never wash their hair, and they kept it in place with fat from the meat they were cooking. It was the most interesting, and yet at the same time, they had the first postal route. It ran from Mongolia to Germany, you could mail things. They were incredible people—they had interesting things and did interesting things and were great psychiatrists, psychologists. That's how they conquered everybody was just straight psychological warfare. They hardly had to fire an arrow because they circled, whoever they were fixing to attack, they went in and circled them with people wearing helmets that had gold on them, and they wouldn't appear until sunset. So the gold was just all up the—the Mongol's are here. But they also sent people in ahead of them to tell them the Mongols are coming, you know, they're great at plunder and rape. So you really probably ought to leave, your best bet is to leave.

AW:

Right yeah, the Scots who got theirs from the Celts, although no one really knows who the Celts were. But they, you know they had the, the Celts would go into battle wearing nothing but a helmet and carrying a sword and painted, you know, and of course that would scare the bejeebers out of the Romans. You know there's an interesting book that's out there, I wish I could remember the title right now, but a couple of West Pointers who were studying, West Point professors, who were studying the importance of the rifle barrel in wartime and it turns out the first major war where the rifle barrel played a part was the U.S. Civil War. So they studied the difference, and they found out that it did make a difference. In prior wars, the attackers prevailed, the people who used that as a strategy, and the Civil War was the first war where the defenders

prevailed because they had accurate firearms. But a corollary was that it was, they believed it was the last battle between the Anglo-Saxons and the Celts, the Anglos being the north and the Celts being the south. They talked about the rebel yell and the fact that the South attacked substantially more often than they defended and that those were the things that cost them militarily. Of course, there was supplies, but I just thought that was a very interesting—talking about the South, the psychological warfare.

PK:

Yeah, it just is amazing what you can do without ever firing a shot, which is what they're doing now, that ISIS thing is going on. That social warfare—I mean whatever they call it.

AW:

Well terrorism, that's the whole idea that chop one finger off and everybody, yeah.

PK:

Stop stealing, that's the whole reason you just cut that guys finger off. He just stole something. Always thought that was very good thinking, and if you just get real bad, they drag your head around the tile of town square, that was a Mongol thing. If you just do it really, really bad. But it's just—there's time when you just wonder how things turned out. You know as far as the Civil War, if it hadn't been that giant battle, was it Gettysburg?

AW:

Yes, Gettysburg.

PK:

Where the South probably should have won it except they made one little mistake, they went the wrong direction.

AW:

Yeah, it's pretty chaotic fighting back—

PK:

Oh my gosh I can't imagine, you just run at each other shooting, well my gosh, you're a bad shot.

AW:

And you can see that your guys were going up the wrong hill 400 yards away, but what could you do—

PK:

Yeah, you had no way to communicate and say, "Don't go there!"

AW:

Couldn't call them on the phone and say, "Hey!"

PK:

Yeah that's it, it just is amazing, but you know I think that was the way God planned it, I can't imagine this nation being two.

AW:

Well as Rilke, the poet, said in any case, life is right.

PK:

That's right, that's just the way the plan is, it's just the plan. So you know, there's no way we should have won the Second World War.

AW:

Nope.

PK:

There's lots of things—boy did we do a lot of things wrong.

AW:

Well, you know, we did, but you know one of our advantages was we were fighting an arrogant enemy.

PK:

Yeah, yeah so it just—

AW:

And I think since the Second World War we've probably been the arrogant enemy. Oh well we're philosophizing.

PK:

Yes, that's what Obama went around and told everybody we were.

AW:

We're philosophizing now. Thank you so very much, this has been great.

PK:

I've enjoyed every moment of it. I'm going to miss visiting with you.

AW:

Well, we don't have to be done visiting, I've got a lot more—

***End of Recording***



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