

**Oral History Interview of
Patricia Krahn**

**Interviewed by: Andy Wilkinson
December 15, 2014
Lubbock, Texas**

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Transcript Overview:

This interview features Pat Krahn. Krahn discusses her participation in different workshops and her continued training as an artist. Krahn also talks about her experience during the Lubbock tornado and its aftermath. Moreover, Krahn discusses other artists in the area and the dynamics within the art community in the region.

Length of Interview: 02:53:16

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Patricia Krahn (PK):

Okay now where do we want to start?

Andy Wilkinson (AW):

Well I've got my list here. But I'll start by saying it's the fifteenth of December 2014, Andy Wilkinson, Barbara Bush, and Pat Zahn—

PK:

Krahn.

AW:

Krahn. No wonder I—I was looking at—

PK:

That's a K it's not a Z. [laughs]

AW:

And I know that, but I had just—now this sounds very silly, but I had just finished a Words with Friends game with my son, and I was stuck with a Z [both laugh] so that shows you how—

PK:

Flip it over, it's printed on the back.

AW:

Yeah, oh no, no, I have it written down. In fact, that's how I have you in my book. It's afternoon, and we're going to take up where we left out.

PK:

Sort of, yeah, somewhere in my life. We'll start with these, and I'll just hand them to you so you can go on. Barbara said don't forget to tell this story, now—

AW:

About the embroider?

BB:

The quilts.

PK:

About these paintings, these are all pastel paintings.

AW:

Yeah, in fact we looked at the original, yeah.

PK:

Yeah, you looked at them. Did you look at them? I didn't give you a set?

Barbara Bush (BB):

The original.

AW:

Yeah, we look at the original on the wall.

PK:

Oh the one in the other room, okay. These are the rest of them, or some of the rest of them that I had reproduced. So I've got all of these cards out and I had somebody call me and say—that particular one, right there on top, belonged to—the quilt and the rocking chair, belonged to Sharon—maybe her last name will come to me, that owned the quilt shop—Newman.

AW:

And that's the one called Prairie Star.

PK:

Prairie Star, right. So she called me up and she said I've just been to Snyder, was it Snyder?

BB:

It was Snyder.

PK:

And I happened to be walking around the square, and there on the—there's a new quilt shop there which is part of the reason I went down there, to just see about them—and there is a giant sign over their quilt shop that is that painting. Did you give her permission to—because it was her stuff—did you give her permission to reproduce that painting? I said, "I know nothing about it," and she said, "Well it's there, and it is an exact replica of the painting," and I said, "Well, I'll probably have to check that out." [phone rings] So I call up my friend Claudette Mayner, Buddy Mayner's lawyer wife, and I say, "Claudette you want to make a little field trip to Snyder?" And I tell her about the painting. She said we need to put an end to that, and so, we'll threaten them with Buddy. [laughter] I said, "Okay sounds like a good idea," so we go down there and both of us stunned that the thing is that much like—obviously the sign painter put it on an overhead and copied it stroke for stroke. So we go in like we're customers and kind of look around a little bit, and she's got a rocking chair and a quilt in the window of the store, not this one, but anyway, we

start talking to her, and I said, "I'm kind of interested in your sign where did you get that?" And she said, "Oh well that's my rocking chair and quilt that's in the window." I said, "No, it's not," and she said, "Oh yes it is." Now she is very busy cutting fat quarters which they sell a lot of in quilt shops, and you just kind of stack up and bundle what would make a really—the pieces that would make a really good quilt—and then you sell them as bundles. Anyway, she is very busy cutting fat quarters and cutting fat quarters, and the longer Claudette and I talk the more fat quarters she cuts, I think—Claudette said we got in the car and left, she said, "If we'd stayed a little longer, she could've cut the whole shop." Because just bolt after bolt. [laughter]

AW:

She wasn't going to stop and talk to you.

PK:

She really couldn't, she was so nervous, she was so uptight she could hardly stand it. So anyway, I said, "It's copyrighted, and you cannot use that sign. You're going to have to take that sign down." "I can't do that! Everybody knows the shop by that sign." I said, "Well everybody knows that sign by my painting, and you can't use it without my permission and you didn't get my permission." So then we leave, so then we tell Buddy, and Buddy writes a letter, you know the big deal of get it on the letterhead. So the next thing we know the sign is down. Of course, Sharon wanted to know what became of the sign—I have no idea, Sharon, investigate that on yourself. But anyway, a few years go by, and one day the phone rings and it's this woman again, that owned that shop, and she said that she found it necessary to just call and tell me how I'd ruined her life, and I said, "Really?" Yes. Her life, actually after I visited her, her life really had gone downhill, considerably downhill. The shop—once the sign was down—the shop just didn't have—just didn't do much business at all, and I thought, Well as a general rule, the sign isn't the big secret.

AW:

Or she could've said, "Let me call Pat and see what it takes to get to get permission." [laughter]

PK:

Get permission, yeah. We could have worked out something possibly, but anyway, she said, "And then you know the shop just went belly up and I had to leave—I didn't have any choice but to come back to Plainview and live with my parents because I didn't—" [Laughter] It was the saddest story you ever heard, then somebody died, and it was just—and I just want you to know—

AW:

So you killed them? [laughter]

PK:

Things went downhill after you came to see me at my shop. I couldn't wait to get hold of Claudette to tell her—let me tell you what, how we ruined this woman's life. She said, "That was our purpose." [laughs]

AW:

Well, it's usually people who don't do something as obvious and simple as seeking permission. There are other things in their life that they are not doing any better at. [laughter]

PK:

That's right, that's it exactly. But anyway I ended up with this—I had done these paintings, this series of paintings, I had this one this one was hung at, I used to participate at the thing that they had at the Civic Center where all the artists from everywhere come in.

AW:

Arts Alliance.

PK:

Yes, thank you. Well, is that the alliance thing?

AW:

Yeah, the Arts Festival.

PK:

It was at a—Arts Festival is what you started out at as.

AW:

Yeah, and it still is, it's just instead of the—started out with the Chamber of Commerce running it, but they had a group called the Arts Alliance, and then the Chamber got rid of the Arts Alliance, and now it's its own group but it's still the same—

PK:

Well, you know at one time they had a meeting of all of us artist people, and there were a whole bunch of people from the Art Association, and there was a whole bunch of people from the college and the art department, and then there's some people that didn't want to associate with either one of us. And when we got down to the meeting there we were kind of, the Art Association over here and the college over there and the middle people were those that didn't want to hang out with either one of us, and it was after—shortly after 1980 when everything just went in the dumper. You know when the IRS no longer let you take art as a tax deduction or your farmland or anything—

AW:

Right plus interest rate went way up and there were all kinds of things going on.

PK:

More galleries went belly up than was believable, the lost stuff that was on consignment when they went into bankruptcy because then it becomes part of the court, which I found really obnoxious is another reason I quit. But anyway, I used to go down there and have a booth and the whole bit, and I had that as part of the exhibit, one of the exhibits, and it's named Log Cabin. Somebody came over and said, "Listen, I've looked all over this place, where is your painting of the log cabin?" I said, "Did you pass a quilt?" "Well yeah, but I'm wanting a log cabin," and I said, "That's the name of it because that's the quilt pattern." So anyway, most of them have names associated with the quilt. This is Prairie Star because that's what that pattern is, so we're rocking along and I do this one—

AW:

And this one on the card is called Naptime, which would not be the quilt name, though.

PK:

No, the quilt the name is Drunkard's Path, and I didn't think the painting was going to sell if it maintained that name.

AW:

Oh, I like that.

PK:

But anyway they all have—oh I think I quit then—

BB:

Now you have plenty of these.

PK:

I've got a lot of these.

BB:

And you've—

AW:

Can we put this in the collection?

PK:

You can put those in the collection.

AW:

Oh great.

PK:

They are—as I said to somebody the other day, they are a bastard size, so I can't get envelopes to fit them.

AW:

Oh that's too bad because that would be very expensive to have to get a special envelope.

PK:

Well, I used to go to the paper company when I first came out with them, I went to the paper company, I have a note here that says eleven-by-seventeen and nine-by-seven [laughter], which is it? Anyway.

AW:

Is that the original, eleven-by-seventeen?

PK:

No, they are the full sheet of Canson paper.

AW:

Yeah, so they're bigger than that.

PK:

I apparently had this in my hand when I was measuring something else, and I always write in pencil. But anyway, therefore you don't get any envelopes with them.

AW:

That's alright. We'll put them--

PK:

But these two are the only two left of these two things. Now this is the one that St. Mary's had.

AW:

Right and we talked about that when we were walking around, treasures with the rabbit and toys.

PK:

But you can't have that one. Now you could go copy it if you want to, but—that'll do.

AW:

This will do. That'll give us some idea.

PK:

And then family reunion is the other one that, and I just ran—I ended up, the deal was that all the doctors when they opened St. Mary's neonatal unit, and this was for that unit, all the doctors that practiced out of St. Mary's there got signed copies of the thing, of the print. And I had people say, "Well I had to go see my gynecologist the other day, and I just really hate that, and they put me in the exam room, and I saw a painting, and I looked at it saw Krahn on the bottom, and I thought, Well at least Pat's with me." [laughter] I thought, Isn't that nice? But anyway, they sold these, the notecards, and then just the unsigned prints in the gift shop very briefly at St Mary's. But anyway, since this is the last two, I've kept them.

AW:

Well, this kind of leads into one of the first questions I had on the list to go back with is the, the watercolor society and the politics.

PK:

Oh you want the story of the close compatible? [Laughter]

AW:

Yeah, I think that's very interesting.

PK:

That is an interesting story, particularly when it was Glenna and I. I mean I can understand them taking Glenna and not me, but they didn't even want Glenna. [laughs]

AW:

I can't understand either.

PK:

But anyway, yeah we decided that we should belong to the Watercolors Society here. Now what possessed us to think that I don't know. It's just that some days you just get tired painting, and pretty soon your mind is jelly, so come up with odd ideas and that's one of them. So we ask them about becoming a member of their group and they said no there were only twenty-five members because they were a close compatible group. And we said, oh well then, one of the people that I knew and liked a bunch—I lived next door to John Queen from Tech faculty who had started—

that was when he started pouring aluminum and among the aluminum pourers was—huh okay, we'll come back to his name. Geez. Anyway he called one day, and he was a watercolorist, there were a lot of water colorists—at that time there were a lot of colorists at Tech that did realistic watercolors. We had Ferrer, Farrar or whatever his name that ended up at UT Arlington, and I have one of his paintings.

AW:

Dick was his—

PK:

Yeah and there was another that ended up in Dallas that practically ran the Dallas Watercolor Society was really a very good watercolorist, his name I have no clue. But anyway Jim—okay I'm working on it.

AW:

If you wanted to do representative art, you probably had to do it in watercolor didn't you?

PK:

Yeah, sure did.

AW:

Because everybody else was—

PK:

Because Kinkaid had as much power as he did, and he would, had a PhD out of Pennsylvania and they just really admired him and actually we knew him, I knew him as a drugstore owner in Canyon, married to my first—my second husband's first love, just divorced her and married one of the students later. You know they had the terrible—well let's gossip for a moment. They had the terrible uprising in the Tech department that they were having at different, at bronze pourings, at aluminum pourings and what not, it would just be a party. Well occasional pottery firings, it would just be an evening of party, party, party.

AW:

It sounds dangerous involving all the fire and— [laughter]

PK:

Oh, yeah, yeah, it is, and a relationship with a sweet young thing. But anyway, there was a mess out there at one time, and of course the Art Association, because they referred to us only as "little

old ladies in tennis shoes” and not really worthy artists, that we’d got a great deal of enjoyment out of that whole mess they created out there. But anyway, Jim Henderson—

AW:

Jim Henderson.

PK:

—was pouring aluminum and that’s how I happened to meet him, and so anyway, he called me one day—he was now a teacher at Coronado, he was the art teacher. He came into replace the one that had retired because the kids had driven him completely out of his mind. So anyway, Jim called and said, “Listen I would like to have a watercolor, a juried watercolor show, and I would feel better about having it if I knew that I could depend on three entries from you and three entries from Glenna. And I said, “I’m sure we could work that out,” and I said—and he said, “And perhaps we can force them to let you be a member,” of course, he was one of the twenty-five because he was close and compatible. Anyway, they set up the show, got the juror and all that sort of stuff and everybody took their entries out, and we took our three promised watercolors a piece out to enter in the show, and the jurying is all over, we can hardly wait to see how this all comes out. And when it was all over and the smoke cleared and everything, Glenna had gotten all three of hers in, I’d gotten all three of mine in and several of their members hadn’t gotten any in at all. So they were forced to kind of pay attention to us, so they invited us over to a gathering that Elsie Wilbanks, who is also one of the historians of Lubbock art history.

AW:

Right, yeah and in fact she has a book.

PK:

It’s a book, it’s the early book of the South Plains art, and anyway.

AW:

A lot of people are wearing a lot of severe glasses.

PK:

Oh God they were all blind, yes, or they hadn’t worked out optometry to the point where they didn’t have to look like that. But anyway, Elsie referred to it as a rush party, and the Watercolor Society invited Glenna and I over, and so we go to the gathering, and then they, you know, because we got in the show they’re kind of forced to let us be in the Watercolor Society. We never bothered them particularly. We decided they gave us, just because we’re such nice people, they gave us the chore of putting on the next show and raising the purchase money. Well hell, Glenna knew everybody in the world, there’d be no problem getting purchase money. So we had a really outstanding show the next time, and they were thrown at the museum, they had an in

with the museum, so that's where the shows were held. The first one was held in Curry Hall, or Holden Hall, from the rotunda, and it was a really nice show. But they got better and better because it became more and more known that this was a good show to make because we had good jurors.

AW:

It sounds to me like there was a mix of university people and community people in it. Is that true?

PK:

Yes, yes after they had to open it up.

AW:

Right, did that change over time because it seems to me like there are fewer and fewer faculty people involved in the Arts Festival and in the shows out at the center—

PK:

Well, the center they've never been much of participating at all. Fact is there were only a couple of the people out of the Tech faculty that even considered teaching for the Art Association, one of them was Paul Milosevich, and he really is such a good teacher. He was—he had come here from Midland, he started out in California and went to Midland, Odessa the college down there, and then ended up here and kind of fascinated Conny and I both. But anyway, at one point he had decided that he really wanted to produce more, he really wanted to have time to paint and he couldn't as long as he was teaching. So he says to me, one night we were teaching in the same—we had classes the same night at the center—and he said, "Listen I'm giving some serious thought to taking a sabbatical, so I can get some paintings done, so that I can get some stuff out to galleries and so forth," and I said, "That's a crummy idea," And he said, "Well why?" I said, "Because if you take a sabbatical, you've got the security of that job that's just laying back there and you're not really going to push yourself to produce what you have to produce in order to get kick started on this whole thing. If you want to do it, you have to quit you have to just leave your job." He said, "Well, I may have to think about that." Now understand that took him about three minutes to say, "I'll have to think about that," because nobody talks slower than Paul.

AW:

[laughter] No they don't.

PK:

Anyway, it's just—we used to say that when Paul was in Odessa that he was married to somebody—Paul has three existing wives that all just adore him. They never miss an opening for one of his shows, it's just totally fascinating. But anyway, Conny and I decided that probably,

that one day he came down to breakfast, and she said to him, "Paul, I want a divorce," and after about three minutes of dead silence he probably said, "Was it something I said?" [laughter]

AW:

Or the speed with which I didn't say it.

PK:

Yeah. When he got to here, he didn't have anything, she kept everything, so he had a card table and two chairs in his house, why he was in a house I don't know, but anyway, because he had space to paint.

AW:

Yeah, Paul would've been happy with two chairs and a card table. [laughter]

PK:

Two chairs and a card table were perfectly fine with him, yeah. He tells me to come over, I've forgotten what I went over there for, and I kept thinking we were going to a room that had furniture, but there wasn't one [laughs], he hadn't been here long. But anyway he thought it over and he quit Tech, and he said, "Now do I just quit?" and I said no, no the next thing you need to do is you need to take a class from one of our workshop instructors, and we've got a really good one coming in, so you enroll in that class, and your purpose in enrolling in it is to find out how these teachers that are professionals teach.

AW:

Run their class.

PK:

Because it's no academic, you've got to go see how they do it. So he took the class from the guy and the guy was really incredibly good, and I don't remember who it was I didn't take the class. It was a landscape artist of one kind that we had. Anyway, he—I saw him the next week when we were teaching, I said, "So how'd the class go?" He said, "Well my gosh, that's just amazing—those people—is he typical of other instructors?" I said yeah, and he said, "Well those people don't hesitate to tell you everything they know, everything they've learned they'll tell you just how to do it and how they came to find it," he said, "That's amazing to me." And I said, "Well, you know why they do that?" And he said, "No, why?" And I said, "Because no matter how fast or how hard you paint, you'll never catch up with them," and he said, "Oh I hadn't thought of that." But he said, "I think the most amazing thing is the fact that they have no hesitancy about telling you all they know," and I said, "Now if you'll teach that way, you'll be successful." So apparently he does.

AW:

Yeah, yeah, he does and I've taken one of his classes, in fact a couple of times. I actually interviewed him for our series, and he told me this story.

PK:

Did he tell you this? [laughter]

AW:

This is great.

PK:

I thought it was kind of—even though you really do—as long as you've got the security of this thing back here, you don't really push yourself.

AW:

That's right. I told him my story about—he asked me one time why I'd quit my day job to do music, I'd playing on the weekends for a long time, and I said because my grandfather had told me when I was a little kid that to be successful in life you couldn't just be involved in something you had to be committed, and when I asked what the difference was my grandfather says, "Well a chicken's involved in breakfast but the hog is committed, you ought to be the hog." So Paul of course in stories loves that kind of story so—

BB:

Well tell about your workshop with Mr. Wood.

PK:

Oh, the tornado one? When we invited the other Robert Wood to come teach a workshop, the one in California—

AW:

That was May 11 of 1970?

PK:

Yes, it was, and we're in the First National Bank in the Reddy room downstairs there and have you heard this story before?

AW:

No. R-e-d-d-y, Reddy Kilowatt, yes, I remember.

PK:

Yeah, Reddy Kilowatt, yeah where they had the home ec classes, you could learn how to do all sorts of stuff.

AW:

Yeah but there was—it was the only place in the bank without carpet on the floor.

PK:

That's right it was.

AW:

So you could have painting places. [laughter]

PK:

Anyway, we are in the—you know they have the kitchen area and then they had the kind of lecture area, and then there's a lot of glass, and then you have desks out here that ran from one side of the bank to the other. So anyway, we go down for, we have signed up for the Robert Wood workshop, Glenna and I, and we go down to see him do his thing. Well, I left the house and went over to pick up Glenna, as I'm headed south, I said to myself, That's funniest colored sky I believe I've ever seen. So I go and pick up Glenna and I point out—I go in Glenna's house and call home, and I said, "Krahn go get the kids out of the ballpark. The sky is the funniest color I've ever seen, and I think they ought to all be home," and so he said okay. So I get Glenna, we get in the car and we go down, of course we're late getting there, and so we're not parked anywhere around the bank, we're over parked next to the drive up and so—which is across the street. So we go into see Robert Wood, and of course neither one of us have a clue what Robert Wood looks like, we know his paintings, but we don't know anything beyond that but this a watercolorist, and so we get in there and we sit down and he starts and Glenna leans over and she says, "Well I think we ought to take a traveling workshop with him," and I said, "I'm with you, we can go anytime." Best looking guy you ever heard of, my gosh, ski instructor, tanned, gorgeous you know. Well, he was just nice, so we're admiring him and his work, so anyway, he gets through with the painting, and we heard it kind of begin to hail and the hail is scooting up underneath that overhang and hitting the glass along the Reddy room there. We didn't think anything about that, just a little hail, it'll go away in a little bit before we're ready to leave probably. So he gets through with this painting, then he's got—and he had seen that same sky and had stopped and had two or three little thumbnail sketches of that sky, and so he'd finished his painting that he was doing, and he had I believe, he had more than one sketchbook, and it seemed like he had one more painting besides the one he was working on. He had some of the stuff he was going to need at the workshop. So anyway, gets through, and he says, to really enjoy this painting you need to get away from it, so y'all get over there by those drapes and see the painting from that distance, which would be about from here to that wall, and so we all get back

against the drapes, and about that time there is a very loud sound and we see the ecru that makes up the ceiling tile as a rolling ball of wind comes through and then takes out all of that glass. So we immediately move away from that window wall that we were standing in front of over to a doorway that led to a hall, and it was an L shaped door, so you went in and went down to go to the restroom, it was basically cloak room up here. So everybody heads that way, and several people hollered at him to get his paintings which he ignored. But anyway, we go in there and of course on the way Glenna takes, picks up the phones, and goes, it's sitting—it had been on a table apparently and somebody had set it down on the floor and she's picked it up and carried it into the hallway with us. Now someone was in this cloak area very, very sobbing, just beside herself with fear, and of course we all just ignored her and walked right past her, and Glenna set her phone down and proceeded to call home which of course didn't go anywhere. But it turned out that, there were about seventy-five of us at that workshop, at that demonstration.

AW:

Wow, that's a big group.

PK:

Yeah it turned out—the workshop was completely full, and I'd forgotten how many they'd—he took a large number of people in that workshop because it was going to be mostly demonstration, but anyway, a majority of them went clear down by the restroom on the bend in the L, and Charlie Maedgen and I were the last ones coming through the door, and I said to him as we came through, there were two doors that met, I said, “Grab that one and I'll grab this one and we'll—” so stuff doesn't come in here with us, and he said good idea, so we pulled, and we had to pull it toward us to keep the door shut, it kept wanting to leave. So we hung onto the door and about twenty, twenty-five of us are standing up here at this end of the hall, the rest of them, the other fifty, are down close to the restrooms far away from the door, and so we stand there for a bit, and then all of a sudden it gets quiet and then suddenly I could feel the door had changed, and I said, “Charlie turn loose of the door,” and we both jerked our hands back real quick as the door came in on us and we couldn't push it open. Now under the door was about this much, they could put carpet if they wanted to because there was enough space, well that's a constant air that we got because the windows were all gone. So we stood there, and stood there, and—

AW:

Had it at this point, had it dawned on you what was happening?

PK:

No.

AW:

Oh really?

PK:

No we had discussed it, well it couldn't possibly be a tornado you know it goes, "woo, woo," and it's gone. This is going on interminably, forever! [Laughter]

AW:

It's like a hurricane, yeah.

PK:

So anyway, and at that time, there was a psychiatrist here that was a member of the watercolor group—I don't remember what his name was—but Glenna turned to him and said, "Do you happen to carry tranquilizers when you go places?" [laughter] He said, "No, not usually." So we're standing here, and we're watching this group at the other end of the hall, and they're just so close together one brick would've killed them, well the majority of them. Pretty soon there was one little pin light that shown from the middle of them. Anyway, we're saying can't possibly—we were in there twenty minutes, now that's no tornado, we're positive it's not a tornado. So anyway, then it got—then we're still debating just exactly what's going—it's a hell of a windstorm and several, what was interesting, several of the guys that were at the demonstration didn't go with us. Several of them were out under the desk that were in this area here where the wind is blowing so hard to start with. Two of them are hiding in the Reddy Room kitchen under something, cabinets of some sort. Anyway we thought it was kind of funny they didn't get killed, but anyway. Suddenly we hear the group down here start singing "Nearer, My God to Thee."

AW:

No, really? [laughter]

PK:

Yes, yes. Of course my immediate thought was, The Titanic, look up the building's going to be down on us in a minute. But anyway, shortly after that it just got deadly quiet, and then you heard the generators kick on, and so it lit that building. So we, the twenty of us, said to the scared group—

AW:

The choir.

PK:

Well if y'all decide to leave, be sure to watch out for down lines because the electricity will still be on, and so then we just left, stepped through the window and out onto, we didn't even go through the doors or anything.

AW:

How were the streets to navigate, I understand it was really difficult.

PK:

Well, bad. As we walked out, there were three guys standing here and their pointing over toward the *Avalanche Journal*, and come to find out, all of the furniture out of the restaurant on the top was at the *Avalanche Journal*. But anyway, there wasn't anything much to be seen at all and so we just take off across the way, go say hi to the guys and keep on going, get to the car, it's on the other side of the bank across the street. Well as we get to the curb, a little man appears, now where he came from I have no idea, but he suddenly appears, and Glenna just grabbed him by the arm and she said, "This was a tornado wasn't it?" And he said, "Well ma'am I really don't know," and she said, "What do you mean you don't know, look at that lot, there's not a thing on that lot over there." He said, "Wasn't anything there this morning, that's a parking lot." [laughter] So we walked on across the street and get in the car and she said, "Do you think that man thought I was hysterical?" I said, "No, why would he think that?" And I got ready to start the car and leave, and I can't see out because the windshield's so dirty. So I said the windshield seems to be fogged over Glenna, grab something and wipe it off, so she grabs something and starts to wipe and it's mud. I kind of look behind us, we're in a station wagon, look behind us and the rear glass is completely gone, and then I kind of look around us and the dash is covered with glass and we're sitting in glass and I said to Glenna, "Glenna we're sitting in glass," and she said, "Let's not let that bother us, consider this, you've got on a girdle, you've got on a slip, you've got on a skirt, that's safety glass we can't get hurt!" [laughter] So we started to drive and we had to take some of the strangest routes you ever heard of to get out of downtown because those big air conditioning units were sitting in the middle of the street. So we finally get past the big air conditioning units, and then we got all of these trees that are all through that residential section that's so run down now.

AW:

Overton?

PK:

No, we were going due west between Q and University, all of those old, old trees—

AW:

Yeah, it's north and south Overton.

PK:

Yeah, that had been there since forever were mostly on the ground around, we had to—and the water was standing, and so we had to watch for all sorts of deep water. We finally get to University and get going toward Thirty-Fourth. We get to Thirty-Fourth and a bunch of guys are

coming toward us waving and carrying on and hollering, "Hey girls what you got planned for the evening?" and that sort of stuff. Well of course Glenna reacted immediately to that, can you believe we've been in all of this danger and they're flirting with us? And I said, "Well some people just can't see good under certain circumstances," and so we go on home and I drop her off and get on home. She had—the neighbor had taken the kids and gone to the storm cellar that was across the street from her, so anyway she'd gotten the kids back and got them in bed. Now Bill had been out in Rush, showing some house plants to people, and Rush was not disturbed in any way by all of that storm. They didn't lose electricity, they didn't lose anything, things were just regular. So he comes home, of course I guess he never noticed the street lights were out, but anyway—

AW:

Yeah, and the traffic lights were out.

PK:

Yeah everything's out, and so he gets home and he goes in parks in the garage, and goes in and of course Glenna's got candles all over the house in order to see, and he says, "Candles everywhere, somebody's in a special mood," and she said, "I am not! I am not! I've been in a tornado, Bill," and he said, "You have not. You've been downtown," and she said, "Downtown isn't there anymore!" [laughter] She was just beside herself. But anyway, she finally convinced him there had been a tornado, but that is the tornado story.

BB:

Well, you left out the part about the instructor.

AW:

Yeah, what happened to him?

PK:

Oh! They convinced—

AW:

He wasn't leading the song was he?

PK:

No. He was with—well yes, he may have been leading the song, but he was down there with that group that was singing who had convinced him that they were able to relocate. If this is just a serious storm, it's not going to be all over town, and we'll find another location and we will have the workshop tomorrow. We will come down here in the morning and tell you where it's going to be, we'll make arrangements to pick you up and all that sort of stuff, and he said okay, and

he's staying at the hotel that is just, you know it's like two blocks from First National, became a hospital later.

AW:

The InTown Inn.

PK:

Yeah, that was it, and so anyway and he said—they left the bank building and went down and went across to the parking building because it had the basement, they took basement shelter, and they've convinced him that things are going to be okay and finally he said, "Well okay, I'm going to go on back to my room I look forward to hearing from y'all tomorrow." So he goes out and he starts walking, and he walks over to the hotel, and he goes in and he's looking around and there's no glass in the place at all, I mean it is but gone. So he just goes quietly up to his room and packs up all of his stuff, he came out and found all of his things and sketchbooks right where he left them.

AW:

Really?

PK:

We could hear stuff blowing around the room, the chairs, everything. The ceiling had dropped and the curtains were caught in the ceiling, they had to take the ceiling down to get the drapes back. But anyway everything that was—he was kind of over in a corner almost, but his easel, his painting, all of the sketchbooks, everything was right where he left them. It just blew around it. Anyway, somebody tried to buy the painting, and he said, "It'll be a cold day when I sell this one; this is a big memory here." Because they, and I've forgotten, it was somebody that had seen him later that asked about the painting. But anyway, he went and got his stuff, went down to the clerk, and said, "How can I get out of this town?" And the guy said, "Well today I would suggest a bus. You can catch a bus and go to Amarillo and from there you can fly out," and so he walked over to the bus station and got him a bus ticket, and he went to Amarillo and flew back to California. Now this is in May, September we've got Rex Brandt, also a watercolorist, also from California due to come in to do a workshop and demonstration and the whole thing, and he's going to do it all at the Garden Arts Center. So we—he said that there was some hesitancy whether or not he should fulfill this agreement because Robert Wood had driven all the way from wherever he lived to wherever Rex Brandt lived to tell him how bad it was, how dangerous it was and consider not going to Lubbock. He said, "I believe I'll take chance just for the fun of it." But anyway, so he came on back. Well now time rocks on, now Glenna and I have told Toni Arnett about Robert Wood—oh he is, we really need to take a workshop with him, Toni, who has never put a watercolor brush to a piece of paper, and she said, "Well whatever y'all think." Well listen can't tell you how good looking this guy, this guy needs to be—we need to go take a

workshop, Mexico would be good. But anyway, comes maybe two years, maybe three, and Robert Wood is coming back to do a workshop.

AW:

To Lubbock?

PK:

To Lubbock. Well we can hardly wait. We load Toni up and go, and so this time we're in Citizens National Bank, we said to him, "Does it bother you in another bank?" [laughter] But anyway, we're sitting there waiting for him, and when he comes down the middle aisle to get to the front we just, we're stunned, poor Robert, that tornado aged him something fierce.

AW:

Grey hair now, no tan.

PK:

Grey hair, the tan's gone, yeah, he isn't a ski instructor anymore, he doesn't have a tan. Toni leaned over and said, "This is a good looking individual? We said, "Well, he's aged really poorly." Cancel the plans for going to Mexico. [laughter] But that was the last time Robert Wood came to Lubbock as far as I know. [laughter]

AW:

That's such a great story.

PK:

It was just—it was hard to believe, it's still the same—same painting, though, it just looked like the work of the younger one. But that was such a shock, and Toni was just appalled, this is—I don't think I'm going to follow you guys any further.

AW:

Well you were just two blocks away from where I was—I'd gotten all my teeth cut out that day.

PK:

Oh had you really?

AW:

Dr. Henry, yeah, I was a policemen, and that was a Monday, and I was off on Tuesdays and Wednesdays, and I these impacted molars, and he said we're going to have to take them all out, no wisdom teeth, wisdom teeth and a molar. So he took out five teeth, they were going to do

them all at once; we'll do them on the day before your days off, so by the time you're ready to come back Wednesday maybe you'll be able to work.

PK:

Maybe you'll be better by—take solid food.

AW:

So I went in that afternoon and it was bright and sunny, and you know I get a pill to take and then a needle and the next thing I know I'm getting out of my car at my house, and it's still bright and sunny, and my wife leads me in, and I wake up to the candles all over the room [laughter], same thing, except I'm not thinking—

PK:

Do you not know I don't feel good!

AW:

I'm not thinking that because it had been just a few weeks before we'd been to see the movie *Rosemary's Baby* where she wakes up with the devil in her room. So I'm still thinking about that, and my wife is saying, "We have to leave there's been a tornado," and I'm going, "Pfft come on," you know, and I couldn't talk, and I said—you know being a cop, I've got to go downtown, she said, "You can't walk, you can't talk, you can't even take a pill without pouring the glass of water in your lap. So you're going to stay."

PK:

Yeah it's missing your mouth altogether.

AW:

So we rode out the rest of the storm at my mother's house. But we were—we lived on Forty-Sixth Street and Flint, and so we go down to Fiftieth, my mother lives over on University and about Fifty-Fifth, and I'll never forget at the time the Heat Big Beef, if you remember that, was at the corner of Elgin and Fiftieth, and there were I think three filling stations, you know on the rest of the corners. But when we went by that night, there was nothing.

PK:

[laughs] It was already gone.

AW:

So it was just a few blocks from our house, one of those tornados, and that's why you were in there so long.

PK:

That's the reason for the difference in the doors.

AW:

They were different tornados, they were like, I think—

PK:

One of them sucked the doors out the other one shoved them in.

AW:

I think they—I can't remember now if it's five or seven, but there were a number of massive tornados that came out of that same cloud.

PK:

And they came from all different directions which made them so unique.

AW:

Yeah, and I was very lucky because my beat was downtown.

PK:

Oh weren't you glad you weren't working.

AW:

And that was the time of day I was to be working, I was working the evening shift downtown, and I'd been right in the middle of it so—

PK:

In the middle of it, it was a case of getting a building that has a basement.

AW:

Well they send—you know when you're on the police department during weather, that was back before we had all of the really unique radar systems, the Doppler radar.

PK:

The only reason the world knew we had those tornados is because that radio guy was on the phone.

AW:

Yeah, and our job during weather was, you had an assigned spot and you went to that spot, and then you would periodically say here's the direction of the rain, here's how big the hail is, you

know here's what I see. So I don't know if you remember this but two weeks two the day after the tornado hit, so it was a Monday, two weeks later, another storm came in down along Brownfield highway, and they sent me out there to work [laughter]. So I'm driving down Brownfield highway, and you're talking about the glass, anytime you got the police cars up over about fifteen miles an hour glass would sift down out of the headliner because they'd—it'd blown all the windows out of the car. We drove cars that if it had the windshield we'd drive it, otherwise we didn't have any—

PK:

[laughs] Just went.

AW:

Yeah, we didn't have any cars. So I'm driving down Brownfield highway, glass falling along, and I can see way out in the distance, there's a tornado.

PK:

On the ground down there.

AW:

And I was thinking, I am driving toward this thing in a car that's already had the windows blown out, what in the world am I doing? I should've just stopped right there and said I'm going to get a job—

PK:

I believe I'll report this tornado from here.

AW:

It was quite an experience, but it's amazing that y'all came through that because that was the worst part.

PK:

But there were several—it really was, it really was. Actually the people that were in Lubbock Club were the ones that were lucky because they started down the stairs, moved on them, as they were trying to get downstairs.

AW:

Well my friend Harold Harriger was working over in the Great Plains Life Building, and you know there were up on the—I can't remember what floor that was—but he told me that the next day he came down and saw part of his curtains sticking out of the wall. You know because the wall had separated and—

PK:

That's right. What it did was just fantastic. When we left the building, of course with that generator turning on, all the lights on that building had come back on there so that mezzanine was totally—you know you had the flat area that was like story and a half, two stories tall however tall that is and then you had that tower, and every floodlight was on that tower. It's the only building in town that was lighted. But it was the spookiest looking thing because the curtains were wrapped around, the drapes were wrapped around those metal dividers. It just, it looked awful, and of course in the level that we were in there wasn't any glass. Well there wasn't any glass in the tower either, but the curtains were wrapped around things and you could see it so clearly because of those lights. It was really spooky.

AW:

You know the spookiest thing to me was, having grown up in town and then being a policeman I was used to—anywhere I was, I knew exactly where I was one direction north, and after that you would be stopped someplace in downtown, or in the Guadalupe neighborhood, or out towards the country club and you wouldn't know where you were. You didn't know what the streets were; you know about this street and about that street, but there was no way to know.

PK:

There were no street signs anymore.

AW:

Yeah, and no landmarks, everything was rubble and so you couldn't look at a familiar house or a building.

PK:

Well what fascinated me was the Oriental guy—now Conny went down, of course Conny would—Conny went down to hear the Oriental guy they'd brought from Chicago.

AW:

Fujita.

PK:

That told them where stuff was and the stuff on this side of town was now in the country club. Cars, papers, anything you wanted to mention.

AW:

Yeah well you know he—the reason that Texas Tech has the brilliant wind science program that we have now is because of him. The next morning him and three professors from Tech came out and said, "Look at this; this is interesting."

PK:

Yeah, we probably ought to do something about this, we could write a paper.

AW:

One other spooky story, after they would have us—you were working you know twelve hour shifts no days off, and I was working nights and they had me, they'd sit you at different places to keep looters out. But when you were in downtown, you didn't get drowsy like you did out at the outer part, and the reason was bricks from the Great Plains Life would periodically fall off.

PK:

That's right, that's right.

AW:

So you know when they're falling from ten or twelve stories up in a big pile.

PK:

They are so loud.

AW:

Very loud, and there was no, I mean there wasn't a fiber in your body that was ready to go to sleep.

PK:

That's right. Do you know that two brothers that we graduated high school with bought the South Plains—bought the building, and then they sold it, the Gautt brothers.

AW:

Oh yeah, bought the Great Plains Building, the NTS's.

PK:

The bent one.

AW:

Yeah, well it's fun to stand at the bottom and look up and see the curve. I'm astonished.

PK:

And see that it wasn't—I would have like to have been at the top to drop a plum line.

AW:

Yeah, well you could stand on—you still can, if you go down there today you can still see the curve.

PK:

Yeah it's still crooked.

AW:

I'm just amazed that all those paintings and easels and everything else.

PK:

Were okay, yeah. I found that amazing too, particularly since we could hear stuff blowing so; all of those funny plastic chairs blew everywhere, and you would hear them bang into the walls, were just whipping around, banging into each other, and we say no hope for his painting.

AW:

I wouldn't have either.

PK:

No, there wasn't any reason to. But of course we—as we went out we did notice that most of the people who had gotten to the meeting on time and had parked there around the bank had cars that were only this tall because the slabs had fallen off, had come unglued from the building and fallen on their cars. Now when I took the car over to get it cleaned up and then take it to the glass people to get the back glass—because I was supposed to be in Austin at the Laguna Gloria show, that booth show down there.

AW:

Were you able to get glass?

PK:

Yeah.

AW:

That's good because—

PK:

Oh no, I don't think I did get glass, I think I took all the paintings, we just covered the paintings in the back of the station wagon.

AW:

Yeah because there was, you know we drove cars everybody drove cars for months—

PK:

Yeah that didn't have any glass.

AW:

Yeah you couldn't get enough glass shipped into Lubbock.

PK:

My biggest problem was the fact that the glue, that formally held the marble to the building, speckled to the car. They couldn't get the car clean. They ended up pouring gasoline on the car in order to break that tar off of the car, it didn't hurt any of the paint or anything but that was the only thing they could come up with that would take the tar off of the car. And it was all over it. But anyway, the back glass remained out.

AW:

I love the fact that the attendees wanted to reconvene the next day.

PK:

Oh yeah. We're going to have this workshop, we've hired you to come in here, and we've paid your expenses, and you're going to work.

AW:

That seems like a very West Texas group.

PK:

Well, what was interesting was the fact that they didn't figure it destroyed all of the buildings. We'll find another location for this, possibly a church or a gin, because I've taught in gins before.

AW:

Now that must have been nasty.

PK:

Actually the offices are very nice in those gins and actually well lighted.

AW:

How do they keep the lint out?

PK:

I don't know; I don't know. But it works out real good—we used to laugh at Mac Cara who taught in a funeral home once, and what made that kind of, made her very nervous and it was a week-long workshop, and the first day that she starts the workshop—it's a portrait workshop—the guy that runs the funeral parlor comes in and he says, "Now before you leave for the week and go back to Lubbock, I'd like to show you my work." So all week she's thinking I'm going to have to look at dead people, and sure enough the guy was a painter. By Friday, she had built it into a monster thing that was going to happen to her.

AW:

Oh my goodness.

PK:

But she said, "That wasn't half bad either because that also is a very well lighted place."

AW:

Yeah, well it would have to be.

PK:

Because you've got to be able to see those folks in a clear light.

AW:

Well this leads me to asking about how you and Glenna met and—

PK:

We were both teaching at the Garden Arts Center.

AW:

Right, okay that's it, and so that's—I think we talked about that last time.

PK:

Yeah, and as it happened we—my family lived on this side of, the north side of Thirty-Seventh Street, and the people that lived across the street from us were going to go to Tennessee, he had been hired to come to Tennessee. So they had the house for sale and it had four bedrooms and we had only three where we were and we had four kids, so we decided to buy the house where they were, and then Jack being brilliant and nothing, couldn't fix a thing, decided he should have rental property, and so we kept the house that we were in to be rental property. Now my first advice on that whole story is whatever you do, don't ever move across the street. It's too close to load it and too far to carry it, and I'd see the kids start across the street with a piece of furniture and think, Well we're not going to be using that much longer. But in any event he had renters

there, well of course that didn't pan out worth a nickel. If I couldn't fix it, I had to hire it done because Jack couldn't fix it, he was the banker, that's all he knew how to do. So then he decided, he had some renters move out, and he decided that—Glenna and I got together and got to talking about it, and we went and said to Jack and Bill, "How do y'all feel about us renting Jack's house and we'll have the studio over there. It is close enough that the kids can get to us, your kids can get my kids—I don't live far from here—all the kids can get to us if they have to. So they said, "Sounds good to us," so we rented Krahn's building for quite a while, it worked out very well until Bill got a buyer for it and gave us a week to move.

AW:

A week?

PK:

Yeah, and I was on my way to Hobbs to teach a week. So I said to Glenna, "Find us some place to be while I'm away," and so she drove up and down streets. Of course we had to keep it to where the kids could get to us. So she ran across a little place that was on Thirty-Eighth I believe it was, Thirty-Sixth or Thirty-Eighth something, it was behind the YWCA.

AW:

Just off of Flint?

PK:

Just off of Flint, we watched them build the pool; we were across the street from where the pool is. Great house, windows went clear to the floor, we were so impressed with that. All artists need windows like that, all the way to the floor. Don't ever rent a place with windows all the way to the floor, the sun glares off of the floor and bounces up on your easel just really bad. We didn't have any curtains; we didn't have anything on those windows at all. But anyway, she went over to Bill's office and said, "I found a place I need you to buy so Pat and I can have a studio," so they go over to look at it, and the people have built three apartments and a double garage. I mean one of them was the bathroom was so small that when you sat down on the commode the sink was in your lap, it was tiny. But anyway, Bill said, "Well since it's got income, a steady income, this sounds like a good deal because you guys are going to be paying me rent too." So we moved over there, and that's where we were when Evetts and—

AW:

And where was that?

PK:

It was the place of two painters, is what we named it, which entertained both husbands considerably. Man, that's original the place of two painters, anyway.

BB:

Was that west of Indiana?

PK:

No, it's just off of Flint. I'm trying to think of the number, the house number. Well it's just a little house that sits there in that block, an old house.

AW:

It would still be there too.

PK:

It probably is, yeah. But it's just across the street from the swimming pool at YWCA.

AW:

And that's where Evitts and Curry would—

PK:

And Curry would come sit and chat, and Melba felt every now and then that she should come over and clean the place.

AW:

Oh really?

PK:

Which we really liked because we weren't going to take time out to clean it, so she would arrive with all of her tools and clean the studio and it was good size. Glenna was in the living room and I was in the room right—there were two good size rooms on the front of the building and then there was a long one on the back that we also painted in. We could teach in it, we had tables set up in there to teach.

AW:

So you have students in there as well, but you didn't use it as a gallery.

PK:

No not at all, never.

AW:

Just as workspace.

PK:

Just workspace, yeah.

AW:

How did you come to know Haley?

PK:

Through Glenna, let me think, What was our first occurrence with, when we first do Evetts. I think it was, Forrest Fenn had referred him to—

AW:

Forrest Fenn, really?

PK:

Yeah. Glenna is another one of the people that for some unknown reason, I'm in their life because I alter what they've been doing, like Paul. She went with me to Fenn's and I don't remember what I was going out there to get but anyway, it was when he was on the Brownfield highway in the place that's the chocolate place now.

AW:

Yeah, you know I was—at Otto's Granary but before that it was called The Elevator, when I was in high school it was a dance club.

PK:

Oh was it really, I didn't know it was ever a dance club.

AW:

Yes it was The Elevator and across the street was another dance club and then there was the one—

BB:

The Music Box.

AW:

Yeah The Music Box, and then there was one, that's where I've seen you before (laughter). There was across Nineteenth was—

PK:

The one that was set fire.

AW:

No that was another one.

PK:

I knew the arsonist there. He grew up there right in our neighborhood; he set fire to a lot of stuff in our neighborhood; he practiced a lot.

AW:

I'm going to have to turn this off to get to some batteries so hold on just a second.

[Pause in recording]

AW:

Yeah, Forrest Fenn had—took two million dollars and put it in a container and has hidden it and he wrote this book with clues.

PK:

[laughs] He would.

AW:

And there have been people coming over for, to northern New Mexico now for ten years, this is how long this book has been around, and they're out –

PK:

Digging up New Mexico, cultivating the tumble weeds.

AW:

Yeah, everything. I first heard about that from my distant cousin Veryl Goodnight, she and Roger her husband are friends with Forrest and so they said, "Can you believe what this—" anyway. So Forrest was on Brownfield highway, this was before he went to Santa Fe I guess?

PK:

Yeah, he was just back out of the big war and being the winner of the whole thing, you know, without him what would they have done? And anyway decided to open a gallery and a foundry.

AW:

So was that what became House Bronze, or was it different?

PK:

No, no it was different, House's [unintelligible]. But Forrest had—they poured next to it—

AW:

Oh it was in the granary, yeah.

PK:

It was in the building, the basement was where they did all of the sculpture work and everything. You know the molds and everything.

AW:

And the renderings and—

PK:

And they poured just outside the door there beside—they had—there's a tree there I think—seems like there was a tree there—and actually the pouring vessels were right under the tree.

AW:

That sounds very picturesque.

PK:

Well it really kind of was but—

AW:

So that's when you introduced Glenna to the sculpting—

PK:

I introduced Glenna to him, and to save me I have never been able to remember why we went over there, but anyway I said I'm going over to Forrest Fenn's gallery foundry, you want to go with me? And she said, "Why not, it's not going all that good." So anyway, we got in the car and we drove over there, and we're down in the basement and Forrest is babbling about something or another, selling us on something or another, and threw her a hunk of wax and said why don't you just go home and see what you can do about that, and that's when she built that first little ballerina. She did it that evening, the whole thing that evening was ready to caste the next morning.

AW:

Oh my gosh.

PK:

Which just stunned him, and I think that he was the one that referred Evetts, that Evetts contacted the foundry gallery to see about getting somebody to do his portrait for the Nita Stewart Haley Library. That's when it was going to be built.

AW:

Yeah and so all weren't going up to Canyon, he was coming to Lubbock?

PK:

Well, some of the time, now we started out the first time we went to Canyon and that's when I said please lock me in this library and leave me forever, just slide the food under the door. She was in, and that's when I saw the gun on the door, she was in taking pictures of him and getting information for him, and he was editing the galleys to the book *Robbing Banks Was My Business*, have you ever seen that book?

AW:

No, I'm going to have to look, though.

PK:

Well, I happen to have a copy!

AW:

Oh, why does that not surprise me?

PK:

This is the funniest thing; the last time they caught this guy was down—he had been working up in the northern states his whole life robbing banks, he had a system to end all, but anyway they finally captured him and put him in the brand new escape proof jail in Dallas and by morning he was gone. [Laughter]

AW:

1973.

PK:

But he was doing—he was editing the galleys, correcting the galleys or whatever you call it when they hand you all of that print, and make sure this is your book.

AW:

Well, that's one I'm going to have to read. It looks the painting, very good job.

PK:

But anyway, she was in there doing—I think she was sketching him and photographing him and whatever. After that he came here and would sit in the soft chair while she worked on him.

AW:

How did you get out to the ranch house and what was—were you out there to paint?

PK:

Evetts? No, I just went up there with he and Rosalind.

AW:

Oh cool.

PK:

Oh, I was going to paint his house you know, do a painting of his house as opposed to paint his house. But I was doing to do that painting, and I went up there to photograph it, and we spent the night and came back.

AW:

What was Evetts like?

PK:

What was he like? He was just very interesting. Of course he could tell stories from now until forever, and he did, and of course I loved listening to stories, steal as many as possible. Funny things that he did, he killed an old boy—did I tell you this already?

AW:

No.

PK:

Killed an old boy one night, he was stealing tack out of the barn and he came out of the—thought he heard a noise and came out of the house, and of course they didn't have any electricity so he didn't turn any lights on. So he came out and the guy is loading stuff up and he just shot him deader than a mackerel, and he said, "And the interesting thing is then I remembered Roy Whittenburg's phone number from—I don't know where I'd ever heard Roy Whittenburg's phone number, but I know that I talked to him on the phone several times so I probably had it written down someplace. But I remembered it totally, walked right back into the house and called him. They apparently had no electricity but a telephone.

AW:

Well, the telephone electricity comes from the telephone switch, yeah, a regular old dial phone you don't have to have electricity, not at your house, you have to have it somewhere.

PK:

Yeah, don't have to have electricity, that's right, and he didn't because he wasn't going to have them build those poles on his land. Anyway, he called Roy, and so he said he asked him a couple three questions, and he said, "Well okay I guess probably a good thing to do would be to turn yourself in and tell them there's a body out at the ranch." So anyway, and I believe it was Roy, but I can't remember which one of the brothers—one of the Whittenburgs was an attorney, they all had specific jobs, the old man had it all figured out. So anyway that's a whole other, the Whittenburgs are a whole other story, of course they already wrote that book. That guy had to leave town, of course he was new to town, it was amazing to me that he got all of the information that he did, and I was totally fascinated by the book because it blended the children, I had a little trouble telling them apart.

AW:

Yeah my friend Buck Ramsey was hired not by the Whittenburgs but by one of the other—

PK:

The other side?

AW:

Big families, to write their story and he said he had to just quit, said you know—

PK:

Which other family?

AW:

Well, let's just say it wasn't the Bivins so—

PK:

Well, that could be the Wolflins, that could be the Pucketts, of course they were together but—

AW:

Yeah, I think it was Pucketts.

PK:

Was it the Puckett's? Well I could tell some stories there because that was one of my best friends.

AW:

Yeah, you mentioned that.

PK:

Yeah Nancy.

AW:

Well, was it the Pucketts that had the land on the breaks just east of the highway north out of town 87, was that Puckett land?

PK:

No, Puckett land is over where Puckett Place is now, which is—

AW:

Right but this is was—

PK:

This was another—I don't know what all they owned, it all depended on how much Nancy's mother, whose name left me, was willing to pay because he spent his day at the country club playing gin. They built a new house, had a big open house, and I go to the open house, this was years after I left Amarillo, and so I go to the open house because it's Cedar and what's her name, and I get there and here are these gigantic trees that have been planted around the house, and every one of them has a truck holding it up, I mean it's not one of them that you can stake, there's trucks holding them up. So I get in there and finally I say to Cedar, what's with the trees and the trucks and he said, "Well, I wanted to be able to sit under a shade tree and look how old I am, I'll never live long enough for one to get tall enough to make shade, so I just bought them already making shade, but now I have to hold them up." [laughter] Really, do you just have all of the money in the world?

AW:

That sounds like a Stanley Marsh.

PK:

Yes it does sound a lot like Stanley Marsh. That's a crazy family.

AW:

Well, you know some of them they're interesting, Stanley I knew him just as an acquaintance, now his other parts of the family I knew a little bit better and they were, they're all different.

PK:

Oh yeah!

AW:

They were certainly not obliged to have to follow any particular course.

PK:

Drummer, yes.

AW:

Yeah they were free of that.

PK:

Yes, everybody had their own drummer.

AW:

They were free of any of that requirement.

PK:

However their old man was plenty smart and made a lot of money.

AW:

Yeah they were all smart. Stanley was smart he was just a little—

PK:

But a little off beat over here on this other side.

AW:

I was invited by PBS to be a consultant for a documentary called *Fate of the Plains*, and my job as a consultant was to introduce the filmmaker to people in this end of the Plains. You know because I knew a number of folks and that sort of thing, and it was fun, I traveled around with them for a couple of weeks and it was really good timing. So later after that film came out, there was a photographer, a photo journalist from New Hampshire, maybe it was Vermont, anyway one of the far northeastern states named Peter Miller, yeah Vermont, because he had a book called *People of Vermont*. He worked for *Time* and *Life* and *Newsweek* and *National Geo*, I mean he was you know he was top echelon, and he was a typical Vermonter, he came to my house and stayed for two weeks, and I'll bet he didn't say ten words you know, he just didn't talk. He was going to do—

PK:

He'd make Paul talk like a—act like a real talkative person.

AW:

Yeah, made Paul sound like somebody from Brooklyn going ninety miles an hour, this guy just didn't talk. He was going to do a book called *People of the Plains*, and so a photography book and it turned out to be really nice. I introduced him again to a number of same people, he took my picture standing out in a field, and so he wanted somebody a little unusual and I said well—[laughter]

PK:

Stanley Marsh.

AW:

So I called up, and I asked Stanley if he would be willing to visit with this guy, and he said sure, so this fellow drove up to—that was the end of the time he was going to be in Lubbock, he parked his little airstream trailer out in front of my house in Lubbock and he slept out there but he'd eat his meals and all with us. So Peter loaded up the airstream and took off, and late that afternoon I got a phone call, and it was Peter Miller, and I picked up the phone and he just started talking, [laughing] and he talked for ten minutes straight.

PK:

Stanley really marked [?] him.

AW:

The first words out of his mouth were, he says, "This man thinks fish are evil, he thinks fish are evil!" It was some story Stanley had told him, you know just—but the great thing was when the book came out, and I got to see it. He had shot Stanley's picture with a fish eye lens, and so here's Stanley with his little hat and the space is this big around—it was phenomenal. [laughter] So Stanley, he was worth so much just to be able to have Stanley's story.

PK:

Yeah it's enough to make you write the book.

AW:

What was the interaction, you talked a little bit I think before we got the recorder turned on about the interaction between Curry Holden and Evetts Haley. Now you read a lot about the interaction between and the fights and all between Dobie.

PK:

J. Dobie yeah, no Curry was a close friend—

AW:

Right well so was Dobie—

PK:

Curry—yeah Dobie was a close friend of Curry. Curry could work with both of them, but they never, no there was never any conversation about Dobie, his name doesn't come up unless you want to watch Evetts just go black. But there were more escapades of being in Dallas and hiring limousines or practical jokes, stuff you try not to remember, which I didn't have any trouble forgetting, but they just entertained each other unbelievably, they just—it was knee slapping all the time.

AW:

For those of us who knew Curry just a little bit, as I did, this is not the Curry Holden you had in your mind.

PK:

Oh no, no, not at all, Mr. Dignity and Mr. I don't talk a whole lot except in lectures—

AW:

Yeah, right, and I choose my words carefully.

PK:

Very carefully, but the two of them—of course one would set the other one off, you know one memory would just cause another one. But Evetts was, you know at one point in time way back there, Evetts arrived at the Dallas airport to meet somebody or another and took his briefcase, said, "I need to get some stuff out of my briefcase," took it over and put it on table to open it and snapped the things opened up and laying on top of everything is a gun and the guy said, "Oh my god Evetts, what're you doing carrying—is it loaded?" "Yes of course it's loaded." "Well why on Earth are you carrying a gun?" "Never can tell when you might run into somebody that needs to be shot." Oh okay, let's be prepared. This is after all the old West, but they hung out in one of the hotels, the Driscoll, the something, one of the larger, more expensive hotels in Dallas is where they would meet, and I can't remember why they would be there together, but it would occur from time to time, and they would think of something funny to do with each other. It was practical joke time when they got anywhere near, and of course it always turned out so funny. It was delightful to listen to them. Of course Glenna's slapping clay the whole time, and I'm theoretically in the other room painting, but of course there was just a door between us, it was open all of the time. I don't think the door actually was there, but anyway, it was like two conjoined rooms there. But they were funny just—and I always thought it was funny—Evetts reminded me of my Grandfather ran a liquor store, owned and ran a liquor store, when I was a kid growing up, and he would of course close the liquor store at midnight or some such, and he

would come home and go to bed, and so he slept late. He would finally wander into the kitchen about ten o'clock, first thing he did was get a shot of whiskey, just a jigger of whiskey, and of course one of my sisters always insisted on her own jigger, and she was only about yay tall. But anyway, it was just a thing and Evetts and that pint that he kept at the studio reminded me of my grandfather all of the time. He'd come in, come through the door right to the kitchen and get him a little shot.

AW:

Yeah, there's a very famous old Appalachian folk or Bluegrass ole time music song called *Whiskey Before Breakfast*.

PK:

That's it, and that was my grandfather. I think Evetts probably had eaten by the time he got to the studio, but he just automatically did that. Then he just you know, he decided we ought to do this or do that, he liked the way my drawings turned out so that's what he was most interested in is me doing drawings for the Nita Stewart Haley.

AW:

For the museum.

PK:

For the museum, of the different people that are in the books.

AW:

Yeah, and did you do those drawings from life, from—

PK:

He gave me photographs of the people. Yeah, most of them were dead.

AW:

True.

PK:

So anyway, I think it was good to be dead if Evetts was writing about you.

AW:

Yeah, for you and Evetts both.

PK:

You know, he was such a researcher that—I was always surprised that he took the Alamo bell on face value on Jr's word that this is the bell.

AW:

Well sometimes you want things to be.

PK:

That's right, that's right. But overall—

AW:

He was an—I think you know his association with Bugby in particular makes me think this, but I always think of him as being fairly astute when it comes to art. What was it like dealing with—?

PK:

Oh yeah. Yeah one of those little booklets you have has—and of course he loved Frank whatever his, Row?

AW:

Reaugh. Yeah, and I forgot to bring that—

PK:

You forgot to bring all my books back.

AW:

No, I've got those, we're going to—we have all of them but one, but we only have one copy of several, and so we were thinking about making some copies of them, but I had meant to bring by the gallery piece I had written about Ray. Yeah, I'll do that on our next visit when I bring those back. But what was it like in dealing with him on art, I mean was he critical, was he micromanaging?

PK:

No, no, he'd just give you the assignment, you were supposed to it, and I would get them done and he didn't make me do any of them over. They were all just fine and dandy, they looked just like whoever it was, just dandy. So he'd go get them framed and put them in the library. Of course, I was so fascinated by all of those books and all of the research and all the stuff that he's got in there that you could research, future projects, that I don't think people hardly—you know I don't think they know that they've got the things they do in Midland. I don't think people are

aware of what they have down there. Now the little Midland Museum had a one man show of Clark Hulings and I almost had a runaway, they've got that one, they've got—and Paul has done the people that lost the races in the basement of the petroleum museum, which I think is hysterical. He told me he'd done those and I said, "Oh you are lying! Why would anybody pay you do to those?" But it's the people that lost.

AW:

Well and the oil museum there has a great art collection too.

PK:

That's it, that's what I'm talking about. We had a—Glenna and I had a gallery—what was her name? We had a gallery owner that handled our work down there, so we ended up in Midland fairly often doing personal things and another.

AW:

Do they buy in Midland?

PK:

Uh-huh, surprisingly enough.

AW:

Yeah, my friends here say people from Lubbock will buy their work if it's in Santa Fe but not here.

PK:

If it's anywhere else, anywhere else.

AW:

Yeah, what is that about?

PK:

Ego, prestige. You know the Lotts had a heck of a collection of stuff.

AW:

Are you talking about John Lott?

PK:

John Lott and his wife, the fact is I begged for something she had stuffed behind a door. Why don't I take that home with me, that is one of my favorite—I don't remember who it was, one of

my favorite painters. But they've got wonderful stuff and you know they've the—I don't know if they still do—but he had the train collection out in the pool building.

AW:

Oh right, I had forgotten this.

PK:

Had a backdrop painted for the whole, had Kincaid come do it. I thought Kincaid?

But it's how it appears as you go off of the cap and can see that train down in the you know, occasionally if you get there at just the time, you see the train cross that prairie down below and that's what he painted.

AW:

And John in and of himself is so unassuming and—

PK:

Oh, Mr. Boy Scout.

AW:

Yeah he's terrific.

PK:

Yeah, Mary-Belle, Mary-Belle? Is that her name? The sister, John's sister, the drunk.

AW:

I'll think of it in a minute.

PK:

They kept giving her to me. We're all wanting to go to the O. S. show, and she wants to go, and would you mind picking her up, and kind of watching over her until you get her back? And so I did, and she ended up having me paint the Post—I had done painting of a big oak tree, or a cottonwood tree in Post and she just loved it and she wanted it, she was in a townhouse that didn't have any windows in the kitchen and she really needed a window to look out of, so Bob Hassell and I created a window with a painting and it was lighted, the whole thing.

AW:

Wow.

PK:

It was amazing, you could stand at the sink and look at the tree, she was so happy.

AW:

Interesting. Well one of the things we were going to talk about this afternoon, too, was your traveling with Conny Martin. So let me—was Conny, how did she fit in that close and compatible—?

PK:

Close, compatible group? She told us what to do.

AW:

Was she as close to the most compatible—?

PK:

She was Church of Christ, and she did not drink, so she didn't go to the five o'clock meetings. She was Art Association, she was a driving force, she and Elsie Willbanks together, I think between the two of them drove that into creation. Of course they were very close to, what's his name that was Park and Recreations who had a nickname and a prairie dog. He had a prairie dog in his pocket, that's the reason for prairie dog town, he had a pet prairie dog.

AW:

That he carried in his pocket?

PK:

That was with him all of the time, and he insisted on—gosh name come! He insisted on having prairie dog town out there at the park.

AW:

I wonder who had to clean his suits.

PK:

I would say probably the trustees at Montford [**John T. Montford Psychiatric Unit**], but I don't know, I have no idea, and of course they were loose. They built it as best they knew how when they built it—I almost had it—when he was head of parks and recreations, but he and Conny and Georgia Booker and Elsie Willbanks and Chris Lynn, Jillian, were probably the driving force behind all that the Art Association became and the Garden Arts Center. Now I convinced them that they wanted to have that fiesta, I'd been going to Laguna Gloria and saw the turnout that they had and the results they had and I said—and I was sitting on the board and I could think of no reason why we shouldn't do it in Lubbock, and so I convinced the board that's what we would do, and then we all convinced the park and recreation they wanted to build the booths for us, and Georgia was mostly behind that, and you know for years, for years and years and years, as long as she was administrator of Garden Arts Center, it never rained on the fiesta [laughter], I

said that's that Church of Christ connection. But anyway, it's still running good; it isn't what it used to be.

AW:

No, it's not, but it has persevered and that's pretty remarkable when you think about it. It's been a long time.

PK:

Yes it is. It was—the Laguna Gloria show was a tough show to do because when you started out, when they first—like you had to apply and send in slides or photographs, I don't remember what we sent in, but we had to send in reproductions of our work and so forth for them to select us to rent a booth, and when they finally selected you to rent a booth, you got a booth right across from the porta pottys.

AW:

The prime booth.

PK:

The goal in your life was to get to the inner circle, which was clear up the hill and on the top was the circle of booths that were just one side, you know instead of two sided booths, and you got to be in the inner circle. I finally made my way up there, and then they insisted that I become a member of Laguna Gloria museum and I said "No I'd rather give my money to the Texas Tech museum and they never let me in again."

AW:

Really? Wow.

PK:

Really! Just made a mark by my name, don't invite her. But you know, that's okay, that was a killer show because it was so hot, and I had all of these pastels with me and there was so much humidity, so in the mornings when I would arrive at the booth, of course it was totally guarded I think they probably had paratroopers. But anyway, there wasn't any concern about leaving your stuff in your booth, and I would come back into the booth and all of the pastels would look like this because humidity makes that paper—

AW:

Because the support was wrinkling, yeah.

PK:

It was humid, so I had to get the paintings almost so the sun hit them, and of course they'd snap right back out. But I had a gallery have a flood and he called me just distressed, the gallery

owner, and said we've had one of the other buildings had a horrible water breakage and it's all over my gallery and your paintings, your pastels, are all warped, and I said, "I'll be damned," and he said, "I am so—I don't know what're we going to do. I don't know what to do about that," and I said, "Well, you take those paintings"—he lived in Herford and had the gallery in Amarillo—I said, "Take all of the paintings home that are warped and set them in the sun and they'll just be fine." He said, "Will not." "Yes they will." He thought, I'm a gallery owner I know better. I said, "Trust me." And so he took them all home the next day, he calls, "By George you're right, they all snapped"—so everything was just fine. But's it's amazing how they will do that. Well I got tired of being really hot, and I sold a lot of paintings, but nevertheless I was really hot and I had to put up with my pastels warping all of the time, and so I decided I don't want to go to Austin anymore, the drive, everything. I was supposed to be down there the weekend after the tornado, and so we had several tornado alerts during that week.

AW:

Well that was a busy season.

PK:

Very busy week and a busy season because suddenly tornado gods had discovered Lubbock.

AW:

Yeah as I told you, more than once after that I'm looking at one in my windshield.

PK:

That's it. And our plan is, Jack and I were going to Laguna Gloria and we were going to leave all four kids here.

AW:

[laughs] Did they know that?

PK:

Well, all things considered should we leave the kids? Finally we decided after they scared us three or four different times and nothing happened, we decided yeah we're going to leave them on their own. So we just left. We packed the station wagon, in case we ran into rain, we had covered all of the paintings in the back with plastic and off we went, and sure enough there wasn't a tornado and they were just fine. Went to a banking conference in Chicago once and a hurricane was hitting Galveston, this woman next to me at the banquet said, oh just chatting you know, "Where you from?" "Lubbock." "And that's at Texas Tech?" "Yeah." "Isn't there a tornado hitting Texas now?" And I said, "Yeah I think so." "Aren't you concerned about your children?" And I said, "Well, when a hurricane hits the gulf coast of Texas, it's a dust storm

when it gets to Lubbock so there's no concern." She said, "Oh it's that large?" Bigger than most people know.

AW:

Yeah, I've literally had people ask me if I would run over this afternoon to El Paso—no, come on, really, you're not saying that are you? Well, we talked also just a little bit last time about some of your technique and some of your process, and you mentioned a very interesting thing about pencil about using clay coated paper.

PK:

Oh I've been meaning ever since I last saw you to go look and see if I don't have some clay coated paper, I've forgot it.

AW:

That's all right.

PK:

Because I want you to go do a drawing.

AW:

Well, when I bring that gallery back, that gallery guide. In pastels I know, from my own dabbling in them and then doing the research I've done on Frank Reaugh, the pastels themselves are incredibly important, tone as well as value and the chemical characteristics of the pastel all of those—

PK:

You can make your own if you'd like, I didn't ever want to do that.

AW:

Yeah, I thought about that, you know I decided I was going to do it—

PK:

I didn't ever want to do that. That fell in the same with egg tempera.

AW:

Yeah I decided I was going to do it until I started trying to amass the stuff and the place, and I thought—and plus you had to be a fanatic record keeper, otherwise how would you know—

PK:

Oh yeah otherwise you don't know how to make it the second time. I need another one, just drop this stick.

AW:

Yeah, anybody could make one stick, but how did you go about evaluating, and there's so many pastels out now, how did you go about evaluating what kind, what brand, what type, all of those kinds of things when you use pastels.

PK:

Only use Conté pastel pencils.

AW:

Oh really? Conté pencils.

PK:

They are the most compatible with a stick of pastel.

AW:

The inventor of the pencil, Conté.

PK:

Yeah, all French, used to go and get them in Amarillo. Yeah I'd have to go to Amarillo to get pencils.

AW:

Yeah, you would use soft pastel with the Conté?

PK:

Yeah, and I used hard pastel for the drawing on and the—I tried to get the values on first, I want the darks on first.

AW:

So you'd start in the darks.

PK:

And so, and that's probably the way most of my pastel teachers have taught, Daniel Green and that type of people. I think I have a series I took of a Daniel Green demonstration, I'll go look, that show us how he lays on to do those absolutely incredible portraits he does. But overall that would be about it.

AW:

Did you ever work on sanded papers?

PK:

I have, but I'm way too cheap to do that very often, I mean you can just watch your pastel disappear. Well actually, I sat down all the time so they disappeared right here, just fell in my lap.

AW:

And plus they'll really do a number on your fingers if you like to blend with your fingers.

PK:

Well, but I was raised never to touch that pastel with your fingers.

AW:

Really, did you use a stump?

PK:

I used a stump yeah or a q-tip, but never, ever your finger because you're going to deposit oils there and it's going to destroy your pastel, it destroys it faster than hairspray will or fixative will.

AW:

Really?

PK:

Yeah, it just kind of disintegrates from the inside out. The thing that fascinated me frequently was the amount of pastel some people put on, it's not going to stay there. You'll see it, it's right at the bottom of the—it's a little heap of pastel all along the frame edge there.

AW:

Which is why I learned to leave the gap on the bottom.

PK:

Yeah get the spacer in there so that it goes past. But I've seen Daniel Green paintings with lots of pastel on the bottom of them.

AW:

So you mostly worked in laid papers like Canson and—

PK:

Yeah I used Canson. I started out, when I started doing the dog portraits, now you saw the oils, let me show you the others.

AW:

Yeah, I don't think I've seen—do I need to come with you?

PK:

No I'll bring it.

AW:

Barbara, are you going to be staying here for the holidays or—?

BB:

Yes I am. But the girls will be home.

AW:

Where do they live?

BB:

Well, one has just moved back here from Tucson and the other one's in Boston.

PK:

Would you want something to drink, Andy?

AW:

I'm okay right now, thank you.

PK:

These are dogs, lots of dogs.

BB:

And y'all would raise those and breed them?

PK:

We raised the bulldogs.

AW:

Oh these are really great.

PK:

But anyway, I started them on velour.

AW:

Really?

PK:

Yes, and for a long time I used black velour. See that black portrait there, that's black velour.

AW:

Did you just after you finished it you just went ahead and glazed it and—

PK:

I didn't do anything to it.

AW:

Yeah just didn't do—

PK:

Didn't do a thing it.

AW:

I mean other than put a glass—

PK:

Shipped it to whoever ordered it, and I shipped them by bus.

AW:

Really?

PK:

Yeah.

AW:

Now why did you pick bus?

PK:

Because it went everywhere, and the freight was—you couldn't ship paintings on an airplane.

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AW:

No too big, I mean size wise it cost you so—

PK:

Yeah, so you could put it on the bus and it would go to a bus station and they'd take it off and you could go pick it up. Now I did have one occasion where it looked like they drove the bus over the painting, so I got to do it over, that was the most gorgeous boxer, he was a big winner.

AW:

That's a great photo, painting. He looks wise. You did a lot of cocker spaniels, too.

PK:

Yes, they have a lot of hair. A lot of hair there.

AW:

Yeah, it has a lot of pattern and texture.

PK:

But you know with a pastel on particular on velour paper, all you've got to do is take a bristle brush and suddenly you've coated the dog. You can do that to people too.

AW:

Really?

PK:

Yeah.

AW:

I assume you're just very lightly yeah.

PK:

Yeah, but it has to be a bristle brush that can move it, and it almost always has to be on that velour paper or it doesn't work quite right—an ugly shih tzu that'll bite you in a minute.

AW:

Yeah, right. Her dog is really attractive too, liver color. Well I know some contemporary pastel papers are a very, they're essentially a velour, but a very short—

PK:

A very short knap to them.

AW:

But that's what they are.

PK:

I don't know why.

AW:

You'd think you want the longer—

PK:

Now that's not oil there. That's where the guy stole the paintings and I had to—he had—it was prior to giclée.

AW:

Because there's one without a signature and one with.

PK:

Oh, isn't that interesting.

AW:

Yeah.

PK:

I must've photographed it before I signed it. But he had a dog and a bitch that were, they qualified for the bulldog hall of fame, and so he picked me to do his portraits for him. So I did the portraits and it was before giclée so it was some other technique, but they were reproduced onto a canvas and looked exactly like the paintings, and so he sent the copies to the hall of fame and kept the originals, and he was president of the National BCA [**Bulldog Club of America**], and he was a judge and he was all sorts of stuff, and I don't really know how they caught him, but they caught him that those were not the original oils, and he got in all sorts of trouble, and he calls me and asks me if I'd paint the dogs again, that he really wants them for his office, and he's going to have to turn loose of these two that actually belonged to the BCA. So I did them one more time, [laughter] but I thought, I always suspected you, even as a judge I suspected you.

AW:

Oh that's great.

PK:

But we never did go much into Conny. Conny and I just gee hawed well together, the going to the Mongol thing, save Conny money and you are her hero forever, that was a big part of it. But anyway, we were going over to research the Mongol paintings, even though she—

AW:

That's a long trip.

PK:

To Santa Fe.

AW:

Oh, to Santa Fe.

PK:

No, we weren't going to Mongolia, we were going over to the folk art museum in Santa Fe, she'd called and gotten permission, and so we're going over there to research the stuff that Gaspard had donated. We were going to do drawings of all of that so that— we couldn't photograph any of it, they did let me photograph the yak coat, though, that was upstairs on display. But anyway, they'd lock us in the basement and then we could play with anything we wanted to down there.

AW:

Wow.

PK:

What a day, But anyway, we'd take lunch and we did it for a week of going every day to the museum and drawing everything, and some of that stuff is so heavy, one of us would have to wear it, while the other one drew it because it wouldn't drape right, particularly that coat. That yak coat just bent occasionally, and if you're riding a yak in that, that just has to be awfully uncomfortable.

AW:

Yeah, I can't imagine any part about that that wouldn't be uncomfortable.

PK:

No, no, and it was one of those inside out things, reversible things, you know, you either wear the yak fur inside or outside.

AW:

Yeah depending on how cold it is.

PK:

Depending on how cold, yeah, and of course their beliefs were so unbelievable. Actually between the two of us researching the Mongols, that was the most fascinating thing I believe I've done in a long time.

AW:

What really struck you about them?

PK:

That they're behind everything that you see in this country.

AW:

Really?

PK:

Almost. They had their own postal service.

AW:

Really?

PK:

Yeah, it was a pony express; it ran completely across that part of the continent. They had a few peculiar fears one of them being water, of course there was very little of it, so you didn't understand it, you weren't too familiar.

AW:

I was going to say you didn't have much experience, yeah.

PK:

But if you were riding your yak across that water and fell off your yak, you just gave it up, you didn't try to save yourself, the eagle has penetrated your whole self so you were dead. They did not bathe, and they used animal fat on their hair all of the time. They had to draw bugs.

AW:

They must have.

PK:

But they had such a system of order, there wasn't any question about anything. If you stole, the first time you lost part of your hand, part of your fingers. Do it a second time, you'll lose the rest of your fingers, do it a third time and you're headless. Not only that, they drug your head around the center of the town so everybody knows that you're dead, don't send flowers. But they had a psychological ability with warfare that was unbelievable, they would go, they would send people—they decided they're going to take this town over here, I'm kind of suspicious of ISIS, they'd go take this town over here, so they would send spies in, they would send people in that would say—and it's semi biblical you know there were spies all the time going into towns somebody was going to take in the Bible. But anyway, they would go in and they would tell them, you know, the Mongols are back over yonder a few hundred miles and they probably are eyeing this place and you know how they are about rape and pillage.

AW:

Yeah, better leave while you can.

PK:

You probably—yeah better leave while you can, but you'd better fortify. Well, you know it's a spy who's going to believe a spy, and so then the Mongols would come and they would proceed to build a fortress around that town. So now you can't leave. If you didn't leave when the spies said, better go, you are now there permanently and then they would just appear and you know they had the helmets were gold, painted gold on top and they always appeared at sunset.

AW:

So they really—

PK:

They just glowed on top of the mountain and the people, everybody in town, could see it because you know, on the other side of that fortress that has been built. They could virtually walk into a town and take it, the people were just—they just gave up, and they did that all the way across that continent, across Russia, and the only thing that stopped them from going any further was the black forest.

AW:

Because they couldn't ride through?

PK:

They couldn't deal with forests, but now they stormed down into the Iraquan, that friendly group of folks. They took—the thing that occurred to them was the fact that you don't ever conquer the

Chinese, and it took them a long time to figure it out, but when you take China, pretty soon you're Chinese.

AW:

Right you're just taking yourself.

PK:

I mean their way of doing things in their life become so logical to the conqueror, the conqueror becomes—does everything the Chinese way which makes it a little odd, makes you kind of a little nervous about this country, but a lot of the stuff that they believed and they did, you can see that they walked across that piece of land that connected Alaska and Mongolia and just kept on walking and brought all of their beliefs with them, the postal service and law and order and everything came with them. They didn't waste anything.

AW:

Yeah, it's very interesting.

PK:

But the interesting thing about Conny's research, and she was as bad as Evett's ever thought about being, is she contacted people you'd hardly think about. One of the chief—I believe it was chief justice, but one of the supreme court justices was very taken by Mongolia, and he made many trips over there and lots of photographs, and lots of everything, *National Geographic* being his sponsor and so forth, going along with everything he wanted to. So a great deal of the history of Mongols and the nation and their beliefs and everything were the result of his study and his photographs. Well she got a number of copies of those photographs, I cannot tell you of how many, of anything pertaining to things that would still be true from the time of Genghis and Kublai Khan, which was an amazing lot of stuff. And then there was a couple that decided that what they should do is follow the route that Marco Polo took when he was sent over to the Pacific edge to find out about all of the wonderful stuff, spices and stuff that they were supposed to, that they reported to have along with stones, jewels, and what not. So this couple in the—I was trying to think of what year they went—in fairly recent times took the exact same journey by the exact same transportation, they rode a lot of yaks up and down mountains because there are a lot of mountains over there, and they both nearly died on the trip, she nearly died twice, and I think he nearly died once. But they also were *National Geographic* sponsored, but they wrote a book called *After You Marco Polo*. Well, of course Conny had her on the phone just you know, chatting away. They had a birds nest on the ground by the time the smoke cleared, *National Geographic* just loved them and paid them to live on a yacht off of the coast of Crete and photograph anything that *National Geographic* wanted photographed, and that's what they did for a living. How terrible. But anyway, she was just full of information about Mongolia and

Mongols and what not, and she sent Conny a whole lot of stuff in addition to the books. So I've got a book with her signature in it.

AW:
Cool.

PK:
Yeah, *After You Marco Polo*. Tough trip.

AW:
I would imagine.

PK:
It's almost like being the person that sailed around the horn to get to the gold coast.

AW:
Yeah, you didn't get to ride a yak did you?

PK:
No. I've had enough falling off of a regular size horse I probably would, my feet would've drug the ground on a yak. They're not very big, and they are so hairy. Oh my gosh they're so hairy.

AW:
I wonder how in the world he stayed on one, even a saddle—

PK:
I don't know, that's why if you fell off in the river and had to die I guess.

AW:
Yeah, even a saddle would be hard to—

PK:
Yeah, would be hard to handle, but you know, they had the goats that they kept for milk, for meat. You know, they herded those things along, and they were almost like ranchers do now, you have the summer grazing areas and you have the winter grazing areas so you've got to be moving these things all of the time. When you move part of them, it's colder than hell, I mean it is cold.

AW:

Oh yeah. Yeah, in New Mexico they call that, transhumante system, summer and winter pastures and moving them in different places.

PK:

Yeah, but going to the museum and doing all of that research and reading all of the research that she got and then you know if the painting was big enough, it took both of us to get it under-painted. Took both of us to put gesso on, so that, and I was just this slave person over there that didn't get paid for anything. So anyway, but it's kind of like the day that Glenna had to have a painting done, and we're both frantically trying to get the sky in. It was just going to be a plain sky because all the rest of it was the important stuff, and so I'm on this half of the painting and she's on that end, and we're just painting like hell and suddenly she says to me, "We probably ought to stop," and I said, "Why?" And she said, "We're standing in front of the huge window that faces the street and anybody that goes by will be able to say, "Well now I know Pat and or Glenna don't do their own painting." So we quit doing that.

AW:

Yeah, there's a lot more of that that happens though than most people think.

PK:

Oh gosh yes!

AW:

What if you, and just as succinctly as you can, how would you describe Conny's roll in the arts of our region?

PK:

She was willing to go to any length to maintain the association and its collections. See the city beat us out of one collection.

AW:

How does that—and what collection was that?

PK:

They borrowed it and swore it was theirs to start with.

AW:

Really what collection?

PK:

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Oh hell, I don't remember the artist's name, it was one of the first pieces, it was several of the first pieces by this particular artist and they were all landscapes that the Art Association acquired. Now after that we frequently bought demonstrations when we'd have a painter in and then we would often buy the best in show out of shows and other than that—but she really was attached to that collection and wanted it maintained and wanted it cared for, which was hard to do because you're dealing with the city and they don't want to give you any space—oh collection.

AW:

Stack it over there.

PK:

Yeah could you just put it over there and not mar our wall. But anyway, she would, when we ran into trouble about anything, Conny was the voice of the Art Association. She would go take the defense mode for the Art Association, why it should continue, why—and we had a lot of flak from them when we started clearing off and going to create the civic center. They wanted us to leave the Garden Arts Center and become part of the civic center, but let us tell you what our rules are. I didn't finish the story about us having all three art gatherers down to the Art Alliance and they had a guy that—this was in the eighties, you know we got that far, that when everything was just a mess—and they had a guy that we were invited down there to hear this guy speak on how to invest your money and we were not making a lot of it during the early eighties because you just couldn't. Anyway, he started, and everybody sits there and very patiently listens to him and he is quite elaborate and quite, oh he is just, he's good as an investment person. And finally he gets to why he comes up for breath and some voice in the crowd, in the middle of the room, those that don't hang out with either one of us. There was this voice that said, "Would anybody that has sold a painting in the last six months raise their hand?" And there was nothing. Nobody had sold anything in the last six months, I mean it was really grim, and finally somebody said—

AW:

Did the investor guy leave at that point? [Laughter]

PK:

No. He just continued. I don't think he believed us, I really think he just couldn't imagine that we hadn't sold anything, and finally somebody said, "Well now the fact that I won the purchase prize for such and so at such and such show, does that count?" And somebody else said, "Well about how much did it cost you to get that shipped in and back home compared to your purchase price?" She said, "Oh well, I went in the hole there," and that was, you know, there was just a lot of nodding around the room, and so that just kind of, it just kind of fizzled out. Everybody

visited a little while and left. But that was the classic question, who has sold a painting in the last six months.

AW:

Yeah, well speak to that a little bit because one of the things that I've seen very recently, I was in the first group of people that helped Kathryn Oler and Steve Teeters and a few others start the First Friday.

PK:

First Fridays, yeah, there weren't sales in that thing?

AW:

There were sales in the beginning I've never seen a sale since. You never see anybody carrying paintings around now and to begin with there was a lot of the, oh let's go hang out and have a free glass of wine and visit with our friends, which there's nothing wrong with that, but there were actually people selling things, and as it got more popular, it got less popular to buy things. Now what is going on?

PK:

Why does that happen?

AW:

Yes, why does that happen?

PK:

Because there's nobody promoting the value of the local artists, there's nobody that says this is Joe Blow over here and he's got a little booth and he's selling his paintings. He also exhibits in this major gallery and that major gallery and this major gallery, no they never mention that. They never tell you of anybody's successes around the country and that they're nationally or internationally known, nobody knows that. It's a local artist and that tag is painful, and that's the city's fault and it has been their fault from the very beginning.

AW:

You mean the city government or the city as a whole?

PK:

The city as a whole as well as any group that thinks they're promoting the arts. I've been in so many meetings where we said—and that's part of the reason we wouldn't go to the civic center—no, y'all don't consider us real artists we're still little old ladies in tennis shoes, doesn't matter where we're selling or what we're selling or who knows us, it's just to y'all we're just

that stupid little old lady down the street that doesn't want to keep house, she wants to paint, and it's because—and we said to them, you have to promote the local artists, so if you're going to do—and this finally it evolved to where we decided they weren't going to give us space or they were going to control the space and control who taught to the point that we wouldn't have a say so about anything so we refused to go. But then they came up with the festival idea, now I'm sitting on those committees, and I said, "If you're going to do this, there has to be no charge, you don't have to pay to come to the arts festival in the civic center. This is the people's building, they have paid for it, and they don't have to pay to see what you put in it so you can't charge for—" Well they didn't like that too much. I said, "The other thing is you need to promote only a Lubbock artist, you need to get as many Lubbock artists as possible to rent the booths and to participate in your show, and you need to put their bios out where people can see them and then you need to—the poster has to be a local artist." "Well, I don't know that we can do that are there that many good artists?" So you just kind of get the urge to get up and smack whoever asks.

AW:

Yeah, the walk of fame, you know, they weren't sure they could continue that after the first year or two, we'll run out of—

PK:

And they put in people like Helen Rumpel who's the biggest—I probably shouldn't say this, is the tape still running?

AW:

Tape is still running.

PK:

Okay, I'll say it after. But anyway, there are people in there that have no business being there, no business at all. They have no loyalty to Lubbock in any way, and they certainly weren't the ones that—the ones that were, they just figured they used up everybody the first year, and then they let Maria Elena get in. Anyway, so at one point, the gallery here that handled my stuff, Hall, said, "I think that you probably ought to apply for the poster, to be the festival poster this year," and I said, "Well okay, I'll send them the stuff." So I got some slides, I got the bio, and I pointed out to them that if I was their artist, that they would be totally protected from everybody else's grandmother because I was the only one in town who had any initials after her name, and if they stayed with—that it had to be people who were recognized artists that could be a poster person, and it was really a nice layout and letter and the whole thing and Bobby thought I'd just done such a good job of application, send it in.

AW:

Bobby?

PK:

Hall. And so in due time I get a letter back, thank you, no, you are a local artist. So you know who the poster artist was that year? Toni Arnett. That's the last time I'd have anything to do with the festival, never entered another booth and never entered another show. I have never been—Bobby saw me coming and bringing something in to be framed, and he said, "What's new?" And I said, "There's nothing new with me I just stay in my little corner and paint," and he said, "Well, they've selected the poster artist," and I said, "Well I already know it's not me," and he said, "Guess who it is," and I said, "I don't know," and he said, "Toni." I was so mad, I cannot tell you how mad I was, so anyway.

AW:

Do you remember who was director then? Was it Russell?

PK:

I have no idea who was director, I tried to avoid the directors. So I tried to avoid a lot of people—as we were setting up one of those shows down there, not only did I rent a booth and do the paintings, I helped them set the damn thing up. But anyway we were setting up one of the sculptors, and I don't remember who it was, anyway they just kept giving me flack about—kept teasing about stuff, first one thing and then another, and I'm over working on something, I'm leaning on a stage or something. I'm leaning on something, writing, he came up and he right very close to me, he said, "I see you've got a wedding band, do fool around?" And I said, "And don't ask me for another pedestal because you'll never get it." But it was just first one little thing after another until finally I decided, you know there's no way I'd—you know I've told that I love to beat Tech people in shows because they were so offended by it, and Lonnie Mason said to me one time, "Are you ever going to tell the people downstate that you're female?" And I said, "Not unless I have to," because you can't sell a female painting. That's another peculiar thing, why is that true?

AW:

I have no idea, I really don't—

PK:

Because we only have Georgia O'Keeffe as an American artist female? I don't know what the deal is, but there are some fantastic female artists that seem to be getting a little more notice, but you know, and of course Glenna broke that sculpture barrier altogether.

AW:

Well it also strikes me—and this is going to sound sexist in the other way—but it also strikes me that women as a group seem to be better at portraits than men are.

PK:

That's because they're better at observing.

AW:

Is that—or is it the detail?

PK:

Yeah they will—one day we were sitting in the office at the center, me, Glenna and James House, and he is telling us how the cow hit the cabbage about something you know we're listening, and finally he lets up for a moment and Glenna says to him, "Do you know you have an unusually long upper lip?" [laughter] And I thought, Well now he's just giving us his fifty dollar lecture and you're concerned about his upper lip. But that's how she thought, she just looked, she would just study you while you're just busy giving her all that you know. But we went to Wyoming, a group of us, which was kind of a funny conversation, if you just recorded the conversation because we spoke only in paint colors. I mean somebody said, "If anybody was eavesdropping this they would wonder what part of our—so what language part of conversations in." Oh look at the cerulean blue! But it's just funny how you see things that way, and I think women study things because they read character. Most women can read character better than men, they're not conned as quick as men.

AW:

My wife is—if I don't know who to vote for, I say, "Who are you going to vote for?" And she'll tell me, and then if I say, "Well why?" Well she never can explain that part. But in the end, she's always right, after they get elected or not, you see how they are, and there she was, so I've quit asking her why, I just go ahead—

PK:

Okay that's who we're voting for this time— [laughter]

AW:

That's what I do.

PK:

I always told my husbands who to vote for.

AW:

Yeah, did he pay attention?

PK:

Huh?

AW:

Did he pay attention?

PK:

I have no idea [laughter], he would tell me that he had, but I don't know.

AW:

Well you mentioned Hall Galleries, one of the things that I thought was interesting in looking at the history of Lubbock, art in Lubbock, was how important at one time the Baker Company was.

PK:

Oh they were tremendously important!

AW:

I mean it was like they were like a gallery like out of Santa Fe or New York; they were huge.

PK:

That's because of their connections.

AW:

Okay talk about—

PK:

And it was James Baker that went and made, that was it, he and his wife were it. But they were very close to Megs, John Megs and because of his connections—but if you needed something appraised, that's where you went, and that's the only place that you could get anything appraised which means that you can't get anything appraised anymore. Unless you want to pack it up and send it to New York.

AW:

It's hard even in New Mexico we've got some people we're collecting their literary works for and only one or two appraisers in that whole region.

PK:

Yeah, it's just amazing, I don't know—now in needlework, there's a test.

AW:

Really?

PK:

Needlework and quilting, you have to be a qualified, certified appraiser, and you have to go through a whole bunch of stuff before you become one, and there isn't such for paintings and so forth. I know that collection that Amarillo High School owns, if they're giving something it has to go to New York to be appraised.

AW:

Wow.

PK:

That's not fair, that's not even nice and that's damn dangerous. You can lose it between here and there.

AW:

Oh I hate to send, you know we—

PK:

I hate to send things.

AW:

Yeah people are always saying, "Well I'll just send you this book of photographs," and I'll say, "No, I'll get there eventually let me just pick them up."

PK:

I'll bring them when I come, uh-huh it feels more secure in hand.

AW:

When did the Bakers start to lose its cache or its, it's almost like in the—

PK:

It was about the eighties, it was about that time.

AW:

Okay, that long, about that—I wasn't sure I thought maybe even it was as early as the sixties, I couldn't tell.

PK:

No, they were around.

AW:

They were still strong?

PK:

They had, you know one of their followers what are you going to call them, patrons, was James Pinson who said to me one time, he said to me one time—

AW:

James Pinson, right?

PK:

Yeah the decorator, interior decorator, said, “I love people with no taste,” and I said, “I know you do,” and he said, “You know why I do?” And I said, “Yeah.” “They buy a painting to match the couch, and then they get a little more educated and a little more knowledgeable and they discover that’s the worst painting in the whole world.” I need James over here to redecorate this house and get me a new painting.

AW:

I thought you were going to say they get more educated and then they buy the couch to match the painting. [laughter]

PK:

That too, they do that too. But yeah, he decorated many rooms around the painting. Somebody, one of the funniest stories I ever heard was somebody bought one of the great big Wilson—was it Wilson Hurley that does the big clouds?

AW:

Yeah, yeah does he do anything else?

PK:

Ginormous clouds!

AW:

Yeah does he do anything else other than—?

PK:

It was a cloud, and somebody bought this ginormous painting from Baker that was his, and they put it in their study on the wall so that you saw it when you walked into the room, and when you walked in the room, you did this because you thought you were going to fall off into the canyon. But I said, “Now that’s pretty funny, that’s getting the wrong size painting in that room.” But

they contacted, and I guess because of John Megs knowledge, they contacted the right artists, you know, they had all those important people with exhibits.

AW:

Yeah, and they would have shows.

PK:

And their shows were good.

AW:

And they seemed to be events.

PK:

They—well yes, you had, you know if Conrad Wyatt is going to come over here and hang some paintings, we're all going to go look. It may be, and we're going to buy as many as possible.

AW:

How did they—did they work with local artists?

PK:

Yeah. Not a lot.

AW:

I'd thought so just from—well I couldn't tell—

PK:

They're very picky about them.

AW:

Yeah, I couldn't tell from looking back.

PK:

Lonney Mason, they handled his stuff. Let me think if I, who else. There weren't very many, of course we were all faithful followers we showed up I swore I had nose prints on every painting they ever exhibited. There were a couple more, and they had a few Santa Fe—they knew to mix them up so you that you had Santa Fe artists, you had the East Coast artists, you had West artists, you had California artists, everybody. They just mixed it up and they were good to their artists, and they sold a lot of paintings, a lot of paintings. But of course most people at that time didn't think you could get an office supply anything, except at Baker Company.

AW:

Yeah, there was no Office Depot in that time or—

PK:

No there was no competition in that manner, and if you were anybody it should have the Baker mark on it someplace.

AW:

Yeah, what was the other one that was sort of the second, the B team over on—?

BB:

Hester—

AW:

Hester's, that's where you went for paper clips, but for furniture you went to Baker.

PK:

Baker Company, yep.

AW:

In fact you know you still, at Texas Tech when—

PK:

I think that's still true to a lot of people.

AW:

Yeah, if you're at Texas Tech and you're doing some work in your office they have everything still set up there, so it's much easier to go—

PK:

Yeah and they've got the decorator, of course you probably don't have any taste.

AW:

Of course not, I buy a painting to match the couch.

PK:

That's right.

AW:

Yeah, no, I just wondered, I thought that was kind of interesting. You know an odd sort of a combination, office products place that is the—

PK:

It is a very odd combination, and I imagine some of those artists kind of thought, oh? We're going to the office supply house. Of course average artists will show anywhere, anywhere. Invite me.

AW:

Well they're just like musicians you know, You have a place to play, yeah, I'll do it.

PK:

Yeah, invite me once and see how the band plays after that. But they can come down with the painting once and they'd sell it, so you know, that's all it takes.

AW:

Well, it's not all that odd though you know when you think about it, most printing companies also sold office supplies. Almost anywhere you went including printing companies that would do books you know, and that was a mainstay of their business was they had to have something in between shows and things to do it.

PK:

Yeah, and I went to Amarillo to have all of this stuff printed.

AW:

Because we didn't have a good enough—

PK:

You didn't have a big enough, a good enough color dividing press anywhere in town. You did in Amarillo, and I bought frames out at the air base, a guy that when I did markets and had mass produced stuff, me the mass, but anyway, a variety of things that I sold at different places.

AW:

I remember a little frame shop at Third and about Avenue H.

PK:

Yeah, that was an important frame shop, Butler's. Yeah that's was *the* frame shop, that was the only place you get anything framed, otherwise you had to figure out how to do it yourself. But yeah, and until it ran into some competition, it was the only place that anybody would go, but then it became inconvenient and they never moved.

AW:

I know it, well and the city moved completely away from it you know.

PK:

Oh, entirely. But the smart person would've picked up your wood and gone over to Fiftieth at least, but that was a very inconvenient place to go and get a frame. Then you had to—on occasion, I've had to go buy glass so you go over to the glass company which is inconvenient too.

AW:

Now you go to Hobby Lobby.

PK:

That's right and get it cut.

AW:

Which is also inconvenient.

PK:

Michael's will cut it for you too. But boy there was a lot of years that you were limited in creativity, you only got to go to Varsity Bookstore to get your supplies.

AW:

Well and it's worse now than it was then.

PK:

That's true.

AW:

You know everything is so dumbed down, you're forced for the most inconsequential thing to order it online because there's not a place to go.

PK:

There's not a place here, that's right.

AW:

Yeah, it's really sad.

PK:

Glenna and I walked into Varsity one day, you would think that we were together constantly wouldn't you? [laughter] When did you people paint? We walked into varsity one time, and I needed to get some pastels and walked over there, and she worked pastels part of the time, that's when she was still doing portraits, and we opened the drawer and they had a sale going on and a lot of those sticks were only a nickel. We bought colors we had no reason to use.

AW:

Yeah, just because they were a nickel.

PK:

Yep they were a nickel, we went completely out of our minds that one day, and you know Varsity had the branch in Monterrey?

AW:

Mhmm because I worked at the Piggy Wiggly store.

PK:

Did you?

AW:

Yes and we could walk down to the—

PK:

Walk down to there. But anyway, when they got ready to close the store, Clyde, who was the man—wasn't that his name, the manager?

AW:

I think that's right.

PK:

Anyway, see how I can remember somebody that doesn't make a damn and I can't remember somebody that's important? But anyway, went in one day and he says, "Still working pastels?" I said, "Yeah," and he said, "You want to buy our pastels?" And I said, "All of them? Little cha-ching, cha-ching," and I'm thinking—he said, "Yeah, he said I'll sell you the chest, if you'll take the pastel chest," which of course were eight drawer, two eight drawer units.

AW:

Yeah but you'd spend a bazillion dollars to buy a chest like that to organize your pastels.

PK:

I know, I know, and the pastels that are in it. I'll sell them to you for—and it was next to nothing, like a hundred dollars or something. I couldn't get them in the car fast enough, will you help me carry them out? And I worked out of those chests, I sold them to another pastelist a couple, three years ago.

AW:

Really?

PK:

Yeah but – and a collection of Conte pencils you wouldn't believe.

AW:

Oh gosh, I love those pencils.

PK:

Too bad I didn't meet you sooner.

AW:

Yeah I just love those pencils. You know they have a, tell me if this is true, they seem like they have a little bit of a, like a sand or something in the pencil because they make their own—

PK:

Same as a pastel.

AW:

Yeah, yeah but you can work on—

PK:

That's the reason they work so good with the pastel. Yeah, they have something in that, it's almost like they made pastels and then rolled them until they were very, very small and put them in wood.

AW:

Well, the Frank Reaugh—and they remind me, I got a chance to, in Valley House Gallery, they had a tray of Frank Reaugh pastels, and I got to take a stick and—

PK:

Draw something, or make a mark?

AW:

Mhmm and it was like that Conte—it was the first when you started to make the mark it was hard, and in an instant it was soft right underneath it, and it sort of blazed its own way, you know, it was remarkable, and Reaugh I know from the research that had a—it was a wooden thing and his pastels were the exact same size as a pencil, octagonal or hexagonal, rather because he would press—

PK:

He was making his own?

AW:

Uh-huh, and he would press the—well, he made a living selling sets so—

PK:

Oh okay.

AW:

So he had his formula down and he had all of these numbers and we've tried, several of us tried to reproduce them because the colors were just perfect for this part of the world.

PK:

You can't even get those same materials.

AW:

And you don't even know what they are then, you know there were numbers that were only appropriate at that time for pigments, and there's no way of knowing now. But he pressed these and I just wonder, I've always wondered if it wasn't that pressing and giving it the pencil shape that had those flat surfaces you know that actually change—

PK:

So you didn't have to chisel them—

AW:

Yeah, the other thing about his pastels that was interesting, and I've seen this more than one time in Lucretia Coke found a group of magazines, in fact I was at her house in Austin when she found them, magazines she'd carried when she was a young person traveling with Reaugh on those field trips, you know. Glossy magazines and she had put her—

PK:

And she had pastels in them?

AW:

Well, that's the way they would carry them back, a slick magazine and they'd cut it to size and put and then separate their pastels. There was something about that slick paper or it being pressed in that those pastels that came out of there, they weren't indestructible, but they were much—

PK:

Very close.

AW:

They were much tougher than when you first finish a pastel piece, you know you've smudged them and all. It was really very interesting and coming on the Conte pencils, which my mother used and when she died I found a big stack of them, she'd taken drawing from Mac Carroll, did she use them as well?

PK:

Uh-huh.

AW:

Okay that's where they came from, I just I thought these are very similar to Frank Reaugh's, how interesting.

PK:

Yeah, no, we all used the pastel—those particular pastel pencils because the others—other pastel pencils seem to be for high school, the quality of them—

AW:

Yeah, and they broke all of the time.

PK:

They broke constantly and it was impossible to sharpen them, even with a blade. But their quality is so poor, it's like for students in elementary, in junior and senior high, and that's what I started with in junior and senior high, but anyway, it gets to the point where you know those are not good, and those you really almost need to rub with your finger, which of course just makes them that much worse. But once we found the Conte pencils we—and the ability to find a variety of hard pastel in color for little things, highlighting an eye. You know little things that you need little marks for, and those little hard pastels with a blade and sandpaper, you can get that tiny little mark that you needed.

AW:

Yeah, a box of Frank Reaugh pastels came with a hundred sticks, six of those were grey, all the same.

PK:

The same grey?

AW:

Uh-huh because he—

PK:

Not different values of grey, just grey?

AW:

No. Because you were going to use them more than any other thing in there, that's what you tone down, you use that—it was like a universal grey or something he used to tone down his colors. But it came in the box, came a razor blade, so—

PK:

Yes, so you get it sharpened.

AW:

So you could sharpen your pencil, it was pretty—

PK:

You've got to have that and sandpaper to shape your stump, and you've got to have those in all sorts of different sizes, and you know if I don't have the proper equipment I can't work. So I had all of the proper equipment and multiples of it.

AW:

Did you ever use face protection when you were doing—?

PK:

No, I just breathed every grain in, [laughter] it's the reason I can't breathe now probably.

AW:

No, I think you're in pretty good shape.

PK:

I've colored my lungs. But it made a mess wherever you were, you know.

AW:

Yeah, they are pretty messy.

PK:

But that's like Glenna painted on white carpet until we went to the studios so—for so long she used the wax to make the models, and with the wax you don't have a substructure particularly, you're just working out that wax. But anyway, she constantly had wax stuck to her first one place and then another and she went to some hoity-toity lunch one day, I think it was at the Ladies Club, the Women's Club, and she came back and she sat down and she looked down and she said, "Oh my God," and here is this chunk of wax sitting her ring that looked exactly like a booger [laughter] just exactly, and she said, "Why didn't someone mention that?" You're going to have to change mediums, but she did go to clay. But anyway, she did portraits of important Texas women that they were using at the gardens in San Antonio, they're no longer there, but she had everybody of importance. I don't think it was all women but she did have, God her name just left, the black lawyer that is so well known.

BB:

Carolyn Jordan?

PK:

Huh?

BB:

Carolyn Jordan.

PK:

Yeah. Okay now that are transporting her to the foundry, and they've loaded her into a flatbed truck to move her. Of course you've got a life sized Kathrine [sic] Jordan there, and I've forgotten what she'd done with her hands, but her hands were up some way and are out. Anyway the hands weren't just folded or anything, and she's on the flat bed of the truck and she shows over the top of the cab of the truck down the highway. People would honk [laugh] of course she's in wax, she's brown just like she—they'd just wave everybody recognized her.

AW:

Oh that's great.

PK:

[laughing] I said do you use a closed truck now and she said, "Well occasionally."

AW:

That's great.

PK:

But anyhow. I don't know what—did we cover all of the stories that everybody wanted told?

AW:

We did, there are some things I'd like to do but I'm going to have to—I've got to get back before they shut me out at five, I've got a couple of things I have to do. But I know, we've got the holidays coming up, I think I want to do I want to hear a little bit more about Haley and Curry Holden.

PK:

That's about all there is—

AW:

Is it?

PK:

To the two of them together.

AW:

Well you were talking about some of those events you went to for Haley, the—

PK:

Yeah, the Nita Stewart, yeah. Occasionally, and he'd have open house every now and then, I'd go to the open house. It depended on what was going on. Most of it dealt around the Midland Museum that would be there, and of course Rosalyn would have really out done herself in putting on whatever it was they were doing. But—and occasionally he would come to a show that we were having, we did the two of us a lot, but we did the three of us a lot, too, Toni Arnett, Glenna, and me. And we made, Glenna and I made the Oklahoma City show for years, every year.

AW:

Now the Oklahoma City Festival or the Cowboy Hall thing?

PK:

Cowboy Hall—the hall thing so. That's such a fantastic place.

AW:

Yeah, oh it is, yeah. I get up there—

PK:

You been in the basement with the player pianos?

AW:

Well I've been in the basement with the saddles. I've been in the basement with the research library, but never the player pianos.

PK:

Oh the player pianos is worth going over to that section, yeah. That's a fantastic place, and of course, some of those paintings, there's that one great big giant painting they've got, and my first reaction to it is my God they incased it in a bed frame! Because it is as big as a bed.

AW:

Well you know they have that whole hall, the Noble Event Center, and every wall is a Wilson Hurley and they are—

PK:

Really?

AW:

Oh yeah, they're thirty or forty feet by thirty or forty— they're enormous, I mean you think you're in the Grand Canyon.

PK:

Yeah that's it. The paintings that were done of—oh shoot, well that name left, anyway they were quite good—it was the winner one year, and it was the Grand Canyon in snow and it was—they were absolutely gorgeous. That was—I wonder if his name will come to me.

AW:

Well, why you're thinking of it you know one of my favorite exhibits there is that they have Charlie Russell's studio, and in the studio they have his watercolor box.

PK:

It's the little one, that's the same box you can buy now, you have forever which always fascinated me that it doesn't get any bigger. I need to make a large mess.

AW:

Yeah, his was, you can still see what brand of cigars it had originally been, and he had it rigged so that you could prop up a little—

PK:

Yeah, put a little piece of paper up there and work it like an easel. Well, and I'm that way about the Fechin studio.

AW:

Where is the Fechin studio?

PK:

It's there along with the Russel one they're in this diorama type, that you know where the furniture and everything's in there. There's a Fechin.

AW:

Oh I wonder if they've moved that. I love Fechin.

PK:

Oh I love Fechin, too. Now you talk about somebody that knew the Mongols.

AW:

Well he probably was part Mongol. [laughs]

PK:

He may have been, but—

AW:

You know Canyon, Panhandle Plains has a nice collection of Fechins.

PK:

Yeah, that's what I've—yeah. It's just great. I've got the Fechin book and it's signed by the daughter. At one point in time, I was over in Santa Fe, poor time, we were there on—with dog show, really poor time. The dogs ate up any money we might make. Anyway, I'm down going through galleries and run across a broken Fechin portfolio that was like \$75 or \$100 for the whole portfolio. Lord only knows what each individual piece inside that portfolio was worth, it was absolutely gorgeous, but I think there was two pieces missing out of it. Okay with me, if I only had \$100. It was one of those deals of either buy the Fechin portfolio or check out of the motel and that was pre-credit card days.

AW:

So you couldn't let it float.

PK:

Yeah, there was no way to float it, and even a check wasn't going to work because I wasn't ever going to be able to cover it, I had to pay it out. But I've always regretted not getting that portfolio to either sell or to just sit and drool over all the time. I was given several original Peter Hurd etchings, they're back there, along with a couple of Bess Hubbard's and somebody else. They're all rolled up back there and I'm kind of thinking—I really ought to clarify that with the kids, probably should point that little roll of stuff out because there's stuff rolled up all over everywhere, so anyway. I paid out that painting over there, the one that is [unintelligible] took me all year. Let me see if I can find that Daniel Greene demonstration.

AW:

Did you have another one, Barbara, that you were thinking of? I'm going to have to digest some of this and come back with the wrap up.

BB:

Well, the only other one, she had touched on that—I just didn't know if it was on you were recording, and you might check, but it was her painting of the cats. Was that on your recording?

AW:

I think we did that last time, but I'll—

BB:

Okay well I know we talked about it I just didn't know if it was on, when the recorder was going.

AW:

I'll check.

BB:

Okay.

AW:

Because I'm going to have to come back and bring those other things and that I promised.

BB:

Well that's basically—those are the ones that quickly came to the top of my head or I'd think about.

AW:

Okay cool, cool.

BB:

I didn't like this.

AW:

Oh yeah, no thank—I'm glad you—I appreciated that.

BB:

So I have two daughters, the other one is in Boston and she's coming home for Christmas so—

AW:

I sure like Boston, if you don't have to drive.

BB:

You know, we took her up there, and the landlord said, "The best advice I can give you is to take this car back to Texas," and she's been without a car the whole time.

AW:

Well, and they've got great transportation, and I went up there, I played music up there one fall for about two weeks in and around Boston, and every single night when I'd finish a show all of the people would get together and argue about the way to get home. Now these are the people who live there, you know, "You take this." "No, no that's closed you've got to take—" "No, no that's a problem—" And I'm thinking. you know if the natives don't know how to get home, how on Earth am I going to make it?

BB:

Well she bought a place in the south end, she's thirteen minutes from work, walking, so she walks.

AW:

Walking, oh that's even better. So a strike won't be a problem.

BB:

Yeah the trains go—you know when the weather's bad, there're times when they don't run, and she loves going into work on those days because no one's there.

AW:

Nobody's there, yeah. What does she do?

BB:

She is a manager for a Berkshire Partners for investor services and communications.

AW:

Oh for Warren Buffett Berkshire partners?

BB:

Well that's Berkshire Hathaway, and this is Berkshire Partners, it's kind of a boutique private equity firm there but—

AW:

In another life I was in the investment banking business for a while.

BB:

Oh is that right?

AW:

Group out of New York called Integrated Resources.

BB:

Oh okay well this private equity firm was formed by seven guys that were originally with Thomas H. Lee. Thomas H. Lee only bought the very big companies, and they felt like there was a market for slightly smaller, of course slightly smaller is still bigger than we can imagine. But they own like Citizens of Humanity, and I can't think of—you know a lot of the big things that she tells me they—and you know they'll keep them for about three or four years and turn it—but these seven men left in or around the eighties, I think, and formed Berkshire partners and of those seven I think there's two still with the firm. No one has quit. There are some that have retired; one died. There were seven and two left. But anyway they've been really good and she just—she started—she went up there with Mitt Romney when she graduated, University of Chicago and went up there with Mitt Romney's campaign and when he suspended the campaign, she chose to stay in Boston and kind of started as a floater and kind of worked her way up, so—

AW:

Good for her, yeah that's—I think it's a great town, I like Providence, too, because it's Boston—

BB:

Oh it's a wonderful place.

AW:

But you can find a place to park in Providence, [laughs] you can't in Boston.

BB:

It's amazing how many people there—

AW:

Live, yeah.

BB:

Migrated up from Providence.

AW:

Yeah, well it's just a hop and a skip. In fact when I—and it's not like I fly to Boston everyday—but I've never, ever flown into Logan, I always fly into Providence.

BB:

Oh really? That's interesting, I always—

AW:

Yeah, there's shuttles that will take you and the flights—and it used to be—now it's probably not the same case—but it used to be that you got much better connections into Providence on Southwest.

BB:

I didn't know that.

AW:

Oh it's been probably ten years, but I used to fly up there fairly often during that time period.

BB:

Well, I'll mention that to her. But I think she's always gone in and out of Logan, but where she lives is really very accessible to Logan.

AW:

Well, that would make a big difference, too.

BB:

You know Charlie's, it's a historic sandwich shop where Sammy Davis Jr. would tap dance out on the streets when he was first getting started. It was just down at the end of the street from where she is.

AW:

So if I'm not mistaken that's, she's—well in Texas terms she's not far from it, Boston terms she's far, but the restaurant I always liked to go to of the famous ones was Bookbinders. So that would be the same general area of town, would it not?

BB:

Yeah uh-huh, I have not been to Bookbinders, but I've heard of it.

AW:

Oh I'm sure there are better places, you know it's like going to the Court of Two Sisters in New Orleans you know. It's probably still more tourists than—

BB:

Well, I just know when we'd pass Charlie's, we never ate there because you know they closed at two o'clock. They were a sandwich shop and they shut the doors at two o'clock and do you know that it just shut down about, it was this year, a few months ago. I cannot for the life of me understand why they would shut something like that down and not sell it.

AW:

Because they were used to it I guess.

PK:

I'm sure there filed under a very clever title somewhere. There's Conny and the Mongol paintings, half of them are Kublai Khan and half of them are Genghis Khan.

BB:

Was this in Santa Fe?

PK:

It's now out at the, it started out being the arid, semiarid land thing, whatever they call that.

AW:

ICASALS [**I**nternational **C**enter for **A**rid and **S**emiarid **L**and **S**tudies] the International Cultural Center now, it's the ICC.

PK:

See I told you she was tight. She sold them all to First National, well then they decided to redecorate the bank, and she discovered that they were in the basement. So she gave them a pittance to get them back.

AW:

Ah, and then sold them again?

PK:

Yeah, sold them again to the museum, and that was Conny. Here is Paul with his first Willie drawing, and I love that picture because he's standing in front of the painting or the drawing.

AW:

Yeah I do too. I have never seen this of Paul and that is—what a wonderful photograph.

PK:

Isn't it?

AW:

Yeah.

PK:

I've got all of those, I think of when there was only three of them, I've got three.

AW:

To start with.

PK:

I've got Willie, Waylon, and Tom T. Hall out there in the garage. Okay I'm going to show you a picture that is from—I've forgotten what famous person, oh Jamie Wyatt painted this. I want you to look at the thighs of that girl, think of the thighs just from the knee to the hip.

AW:

They must've been, you could've put a small automobile on them. [laughter]

PK:

That's right, in her lap.

AW:

Unless her posture is just absolutely abysmal.

PK:

You can't even lay down and still show up over the wiffer and still have your thighs, your knees appear at the end of that long chair.

AW:

Maybe it's a trick chair with the stump legs or something. [laughter]

PK:

Could be.

AW:

That makes me feel a lot better when—the mis-proportions that I get.

PK:

I saw that and I thought, I have to have that just because it's so wrong.

AW:

Oh that's great.

PK:

When Krahn and I were married twenty-five years, we were fifty years old so we decided to have, the kids decided to have for us a fifty twenty-five party. So we had Jodi Martin draw the invitation for us, and this is the invitation. Now Krahn seldom left that recliner, just barely to go out and work.

AW:

That is very nice.

PK:

I just sent her a little hand full of pictures and that's what she came up with.

AW:

Oh that is very cool. I love it.

PK:

One of Baker's artists was Carrol Coullier, have you ever heard of him?

AW:

I don't think so.

PK:

Wonderful landscapes, absolutely wonderful landscapes.

AW:

Did he have a particular part of the country that he—?

PK:

He worked out of Dallas/Fort Worth, and he did wonderful landscapes.

AW:

Whoops that's coming apart.

PK:

Is that not funny? But he also did a little water from time to time.

AW:

Yeah because these are all, I'd say they're oil.

PK:

These are oils, and I think he is so good.

AW:

He looks like that real Texas bluebonnet tradition doesn't he?

PK:

Oh yeah, yeah without it being those stupid bluebonnets. Well then we had a Wilson Hurley attack, but these are all brochures for the Baker shows, this is the kind of thing they'd put out all of the time.

AW:

Yeah that sure is a Wilson—except that's in some ways more believable than a Wilson Hurley the—oh this is nice stuff.

PK:

Oh he did wonderful stuff, but most of all I loved his palette better than you would believe.

AW:

Oh yeah, I mean that's—especially this one.

PK:

It's just—what he could do was just incredible, in a moment I'm going to see which of these notes are important. Anyway, I started teaching his palette—oh here is the palette, here it is!

AW:

Oh can I look at that?

PK:

Yeah, and it's the combination—he used combinations, and he made great big heaps of those combinations.

AW:

Mhmm and then he would work the combinations.

PK:

Then he worked out of the combinations, you'd just under the edge of it you know that oil makes a film on itself so that it stays soft underneath and you can paint on it forever, and I could do more wonderful stuff with his. Now I combined the tonal underpainting and then did his palette on top of it.

AW:

So what's the real straight story about alizarin?

PK:

About what?

AW:

Alizarin crimson.

PK:

I don't know. It'll eat you alive if you're not careful.

AW:

Well, and also it—the—

PK:

It's a fugitive.

AW:

Right, so how—

PK:

You just want to make sure it's always mixed with something so it will stay with you forever.

AW:

So as long as you mix it you're okay.

PK:

Yeah.

AW:

So it's as bad as a thalo?

PK:

Yeah, it's exactly like the thalos. They both—you've got to—

AW:

Those things will—they called them palette killers, the thalos.

PK:

They are. You have to put a very tiny amount on the palette, or it'll eat the whole palette, all of them, thalo green, thalo blue.

AW:

And you might as well if you get a big dob, you might as well just set everything and go to the art store and buy a whole new set of tubes because you're going to use every bit of them.

PK:

Whole new—yeah, that's right.

BB:

So this is instructions on how to use that?

PK:

That's how to mix it.

AW:

Yeah, oh this is just terrific.

PK:

But I loved that palette, it was so easy to work with.

AW:

Wow. That is really, really nice.

PK:

Much of the joy of painting isn't matching colors, it's actually handling the paint, painting thick against thin, wide against thin, curve against angle.

AW:

Wasn't it Whistler than went around with his students and never ever looked at their painting, he only looked at their palette?

PK:

—palette, yeah it was, they say.

BB:

So this was from a workshop, that's the notes you took from his workshop?

PK:

I imagine so.

AW:

Alright I've got to learn about Carol Coullier now, and next time—

PK:

Yeah learn about him, and I believe it was Fort Worth.

AW:

Fort Worth, okay.

PK:

Did I show you this etching over here?

AW:

Let me come look. I don't—

BB:

She's bringing it.

PK:

I'm going to bring it because you've got to look at this up close. This is the most amazing thing, and I don't know a thing about this artist. Now when Conny would have a slack period, she was liable to do something like this, and then carry it over and hand it to you. Thanks Conny, appreciate your critique. Is that not gorgeous?

AW:

Yeah. What on Earth?

PK:

I think that's just amazing, now all sorts of—there's a thing pasted to the back that tells you.

AW:

And little streaks of rain, no one would ever do that, and yet there they are.

PK:

They are. I love the fact that this gets so faint, how do you do that on a steel plate?

AW:

I don't—I mean that's just what I'm saying, it had to have been a huge plate, do you think, and they reduce it, or is this actual—? But it'd have to be—

PK:

I think that's the original.

AW:

It would have to be actual size, yeah.

PK:

I think that is pulled off of the plate.

AW:

Yeah you wouldn't do it and then reduce it, excuse me I'm just looking at the back.

PK:

You've got to turn it plum over, there's too much to read—turn it over.

AW:

Leon Pescheret?

PK:

Ever heard of him?

AW:

No.

PK:

I haven't either. I had a little friend that I made that—you know I told you people give me stuff all of the time and I always wonder why—well she was one of them. Well I kind of know why she did. But she was a little Mexican gal that was so funny, I would absolutely on the floor with her every now and then because she would say such funny things. But anyway, when we got in the AA program, I met her there and she had dropped out of school in the eighth grade.

BB:

Pat was not the AA.

AW:

Right. No.

PK:

That was—my mother said who's the AA? But anyway, she had dropped out of the eighth grade because she simply just couldn't learn to read, and so—and then she had no way to make a living, so she was a hooker and into drugs, the whole thing, funny stories. Anyway, a lot of interesting things happened in her life, but anyway, and she was one of several kids, typical Mexican family. But anyway, she decided to get straight, sober up, and came to the program, we became friends and she needed, she sobered up and got straight and she needed a job. But she had no skills whatsoever, so the guys around the club worked at getting her a job as a dishwasher in the restaurant in Cactus Alley, the Mexican food restaurant, so she washed pots and pans back there and got paid and all that, and things are going along good, and then discovered that she couldn't go any further because she couldn't read the menu. But she could memorize what were next to those numbers, so people would order by the numbers, and so she worked her way up to a waitress, did even better. She just gradually worked her way up out of pure poverty until she was now working as, in the janitorial staff at Tech, then they wanted to make her the, what is the head honcho of the mops. Anyway, to be the person in charge where she would have to write reports, and she didn't know how to read or write. She could sign her name and stuff like that, but anyway, she says to me, "I need to learn how to read, so I can have this job." So I said, "Well I'm sure we can do that." So she went over and got the books and stuff from some place or another, that is a reading learning center, and then she would come over to the house a couple of times a week and we'd learn how to read. So basically as far as Sonya was concerned, I taught her how to read, so she got moved up and then was offered a really good job with Good Will and now she's the commander of all sorts of people that are cleaning like the National Guard building and different federal offices, and Good Will has one heck of a clientele, and she was an overseer of a lot of them and just—but she was so funny, it was just hysterical to—she decided, I said, "I just really need some help cleaning this house," so here she comes with a gal, I've never heard such orders in my life. I don't know what she was saying because she was speaking Spanish, but she ordered that girl around plenty good and the gal cleaned the house just very—

now back comes Sonya to check and see if she did it right. But she was just so fascinating and one day she showed up, she met and married a guy in AA, and they had a really large house with lots of really good stuff in it, and one day she showed up and she said we're going to get rid of a lot of—Don wants to get rid of a lot of this stuff that we've got that we really don't need, and so I just picked out stuff that I thought you might be wanting. Don had quite a bit of money, he was a land man, and so anyway, and had been single for a long time, and thought she was the greatest thing that ever walked on the Earth. So anyway, she pulls out all of things that they've decided to get rid of, and this etching is one of them.

AW:
Really?

PK:
And, I said, "Well I really would like to have that one." She said, "Good. Here just take this." So that's where I got that etching.

AW:
Wow. What's interesting is that they had it to begin with. That they—

PK:
Yes, well his mother was a collector of sorts.

AW:
Ah. So he'd been around it.

PK:
So there were several good pieces that were there I could paw through. But that one totally—since I drew, that one fascinated me more than any of the painting ones.

AW:
Yeah, oh yeah, that's remarkable.

PK:
I think it is, the distance in that painting is just incredible. He makes Peter Hurd look like a real beginner that paints lots of lumpy mountains.

AW:
Yeah, well that's, oh it's just it's amazing.

PK:
Huh?

AW:
It's amazing, it's just an amazing piece.

PK:
I think so, yeah.

AW:
I wrote his name down, too. I'm going to have to get, get back to the office, but I'm not sure I'm—

PK:
Through talking to me?

AW:
No, through listening.

PK:
Okay that's fine with me.

AW:
Good.

PK:
I don't know what Barbara's doing, but I can be doing nothing.

AW:
You're leaving soon for the holidays.

PK:
Well, I'm only going to be gone six days.

AW:
Oh that's not so bad.

PK:
I'll be back the twenty-sixth of December.

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AW:

Okay, maybe early in the new year, and I will get a chance to think about these—

PK:

I'll try to look for the clay coated paper, so you'll have something to work on.

AW:

Yes, there we go, and I'll bring the gallery guide.

PK:

I may even look for Jodi's portrait, the demonstration painting.

AW:

I would like to take some more notes on that Carrol fellow, Coullier.

PK:

Carol Coullier?

AW:

On the palette, the palette that's—

PK:

Oh yeah, okay, I'll pull the—I'm sure there's a folder down that's got the lesson plans in it that he had more clearly described.

AW:

Okay. Well I was impressed by it.

PK:

It's worth trying; it's worth trying.

AW:

Oh yeah, and these we're going to put in the collection alright.

PK:

Those are yours.

AW:

And I'm going to say thank you again.

PK:

You're very welcome. Be sure to look up *Robbing Banks Was My Business*.

AW:

Happy holidays, I am—I thought I knew all about the—

End of Recording



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