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Article Summary: Highly talented, quietly indomitable, but still largely overlooked in the history of art in Nebraska, twelve nineteenth and early twentieth century women left an enduring artistic legacy and greatly influenced the arts in this young prairie state.

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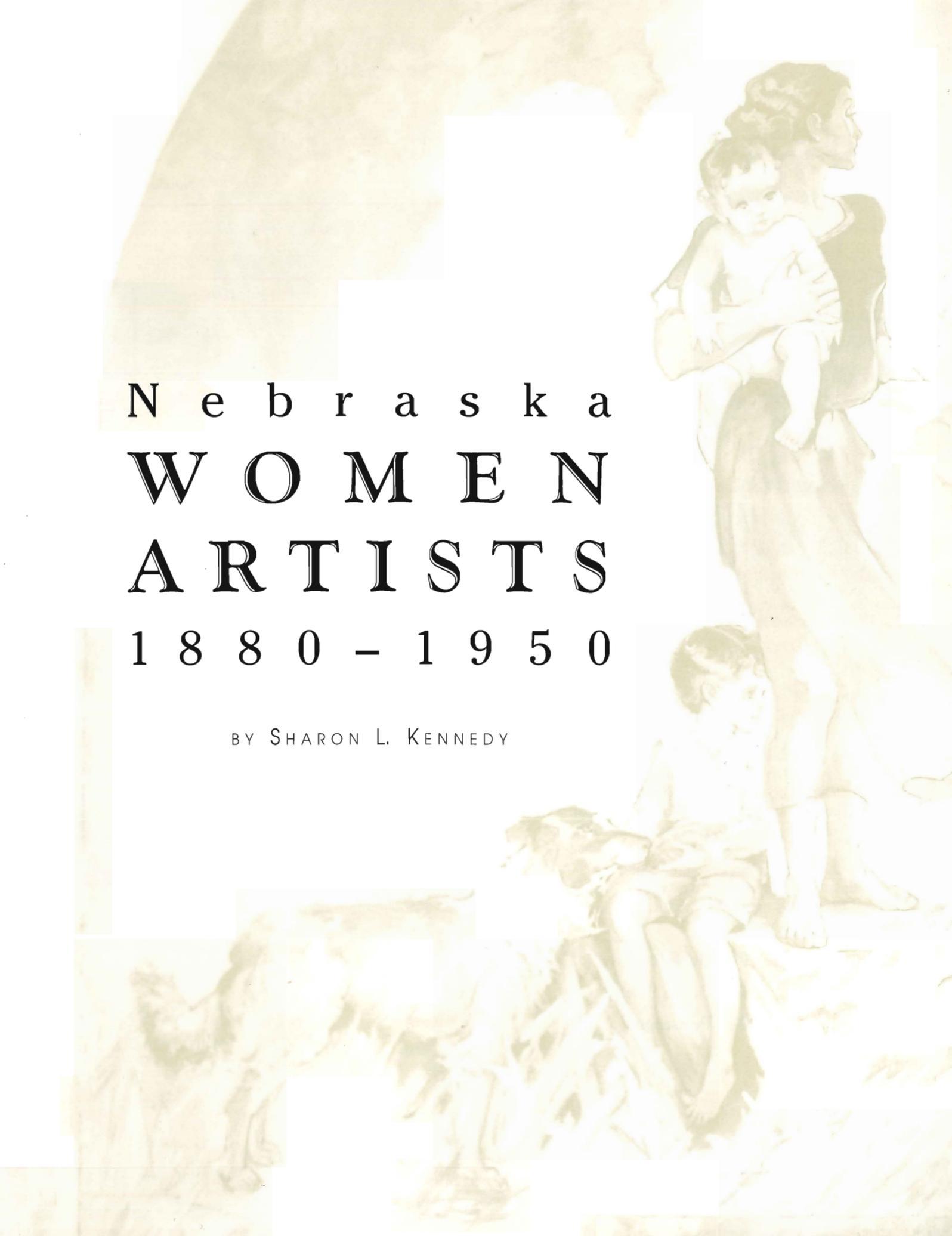
Artists Discussed in the Article: Myra Biggerstaff, Alice Cleaver, Angel DeCora Dietz, Elizabeth Honor Dolan, Alice Righter Edmiston, Katherine "Kady" Burnap Faulkner, Sarah Sewell Haydon, Elizabeth Tuttle Holsman, Gladys M Lux, Sarah Wool Moore, Cora Parker, Marion Canfield Smith

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Photographs / Black and White Images: *Spirit of the Prairie* (Dolan); *Golden Hair* (Parker); photo of Moore; seal for the Nebraska State Historical Society designed by Moore; *Charles H Gere* (Moore); *Candlelight* (Parker); *Girl in Green* (Hayden); *A Drowsy Day* (Holsman); *Platte River Near Ashland* (Edmiston); *Provincetown Church* (Edmiston); photo of DeCora; DeCora with a group of Winnebago children, 1883; frontispiece for *The Middle Five: Indian Boys at School*, a book by Francis La Flesche illustrated by DeCora; photo of Dolan; *The Hall Garden, Eleven A.M.* (Dolan); *Portrait of Mabel Milliken* (Dolan); photo of Smith; *Woman in Mourning* (Smith); photo of Cleaver; *Girl With Palette* (Cleaver); *Sherlie Whitaker Schepman* (Cleaver); photo of Lux; *Inflation* (Lux); 2 photos of Faulkner; *Nebraska Farm* (Faulkner); *End of the Trail* (Faulkner); photo of Biggerstaff; *The Red Boat* (Biggerstaff); *The Studio, Late Afternoon* (Biggerstaff)

Artists Gallery (color reproductions): *Candlelight* (Parker); *Golden Hair* (Parker); *Girl in Green* (Hayden); *Provincetown Church* (Edmiston); *A Drowsy Day* (Holsman); *The Hall Garden, Eleven A.M.* (Dolan); frontispiece for *The Middle Five: Indian Boys at School* (DeCora); *Woman in Mourning* (Smith); *Sunflowers* (Dolan); *A Corn Field* (Smith); *Girl With Palette* (Cleaver); *Sherlie Whitaker Schepman* (Cleaver); *Persia Morris* (Cleaver); *Inflation* (Lux); *End of the Trail* (Faulkner); *March 1940* (Lux); *The Red Boat* (Biggerstaff); *The Studio, Late Afternoon* (Biggerstaff)



N e b r a s k a
W O M E N
A R T I S T S
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BY SHARON L. KENNEDY

Seemingly forgotten in the history of Nebraska art are the early contributions made by female artists. Bound by the standards and prejudices of the time, women were likely to achieve scant notoriety outside a limited circle and rarely acknowledged as working professionals. Nevertheless they persevered in a “man’s world” and significantly affected the arts in this young prairie state.

THEIR LEGACY IS HUGE: Through involvement with local artists guilds and the development of sketch clubs they encouraged participation in the arts within their communities. By establishing art organizations they helped to develop art collections and host exhibitions that included notable artists from centers of artistic achievement throughout the country. Under their leadership, as instructors and administrators, the art department became a viable, independent entity of in colleges and universities throughout the state.

Many of their students went on to practice and teach art, operate museums, and contribute their own work to art collections. In addition to exhibiting their works in museums, salons, expositions, and world’s fairs, they accepted national and international commissions and, during the Great Depression of the 1930s, participated in the Public Works of Art Project that gave the nation a priceless endowment of public art.

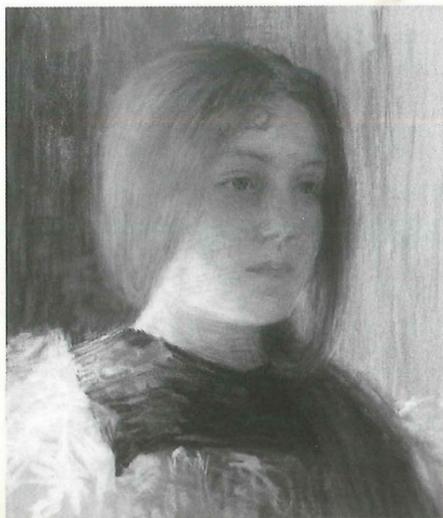
Nevertheless these enterprising pioneers have received relatively little attention: No previous publication focuses solely on them; much information about them is now lost; and much of what remains is hidden away in local library archives,

museums, and fast-fading memories. Research into their lives is an arduous task that requires contacting relatives, students, and colleagues; consulting museum files and archival records; and literally scrounging for bits of information before it disappears with the passage of time. In some cases even the art itself has almost disappeared—only a few works of art by several of the artists are known to exist.

This article focuses on the lives of twelve women artists who practiced in Nebraska between 1880 and 1950. Organized chronologically by date of birth, it begins with Sarah Moore, born in 1846, and concludes with Myra Biggerstaff, born in 1905. The careers of these twelve women, who struggled against the odds to become artists, demonstrate the challenges early Nebraska women artists faced, the sacrifices they made, and the contributions they left behind.

Several of the women artists who came to Nebraska had studied at prestigious art schools including the Vienna Academy of Fine Arts, the Julian Academy in Paris, the Art Students League of New York, the Pennsylvania Academy of Fine Arts, and the Art Institute of Chicago. They had sought out and studied under instructors such as

Frank Duvenek, William Merritt Chase, Cecilia Beaux, Birger Sandzen, and Hans Hofmann, and the influence of those teachers often can be seen in their work. The dominant style, especially among the earliest women artists working in the nineteenth century, was realistic portraiture in both painting and sculpture, perhaps because of the influence of instructors such as Chase, Duvenek, and others. Furthermore, for the practical-minded patron, commissioning a portrait was easy to justify—it typically honored or memorialized a respected person. For an artist interested in making money, painting what was in demand was the most likely means of supporting one's self.



Golden Hair, Cora Parker.
Pastel on paper, undated.
Sheldon Memorial Art
Gallery, University of
Nebraska–Lincoln

Pages 62–63: **Spirit of the
Prairie, Elizabeth Dolan.**
Mural, oil on plaster, 1930.
Nebraska State Capitol
(MacDonald photo, 1930).
NSHS RG2183- 1930-0801

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With the passage of time, however, as women gained more rights and more independence, increasingly varied and individualized styles emerged through landscape and genre painting. Ranging from impressionism and regionalism to cubism and geometric abstraction, the later artists' work exhibits greater freedom of expression.

The opening of the Peru State Normal School in 1895 and the State University in Lincoln in 1871, followed by the Nebraska Normal School at Kearney in 1903, the University of Omaha in 1908, and the Nebraska State Normal School in Chadron in 1911, offered opportunities for women to instruct and practice art in institutions of higher education. The fact that women took advantage of these openings is demonstrated by the predominance of women in the art department at Lincoln for many of its early years.¹

One explanation for this phenomenon, offered by Joni Kinsey, is that Great Plains institutions were slower to become financially secure than those in other areas of the country and therefore were less

attractive to men. Consequently women landed—and kept—decision-making positions at the University of Nebraska and others in the region long enough to affect subsequent hiring and policymaking.² Faculty attempts to strengthen the art department at the University of Nebraska included lobbying to have class fees lowered in the hope of attracting more students and pleading with the regents for new supplies and library materials.

It is noteworthy, too, that many women artists did not marry. For some, matrimony would have meant giving up art as a profession in the belief that the demands of marriage and domestic life were incompatible with a career in art. According to Whitney Chadwick, a contributing factor that often forced women to make a choice between marriage and a career was the nineteenth-century ideology of gender difference and its preference for male expression.³

Whatever the reason, only four of the twelve artists covered here were married. Especially for a single artist, teaching art appears to have been the path most often chosen as a way to earn a living while making art. A few women, however, managed to survive on their art alone.

Sarah Wool Moore, Cora Parker, and Sarah Hayden, three women artists who were not born and raised in Nebraska, but came here to teach, were instrumental in developing the art department at the State University, now called the University of Nebraska–Lincoln. They also encouraged aspiring artists and laid the groundwork for a developing art community in the state. The newly established land-grant institution drew these three single women, and others with equally strong educational backgrounds, to Nebraska. Even though an actual University school of fine arts was not established until 1885, women saw the university as an opportunity for creative expression and financial independence.



SARAH WOOL MOORE (1846–1911) One of the earliest and most significant contributors to the art community in Nebraska was Sarah Wool Moore, a graduate of Packer Collegiate Institute in Brooklyn, New York, and a student at the Vienna Academy of Fine Arts under August Eisenmenger. Moore came to the University of Nebraska in 1884 at the age of thirty-eight with excellent credentials. She taught painting and drawing and later became an instructor of art history and head of the art department. Her accomplishments suggest her strong determination to create an art culture in her new hometown.

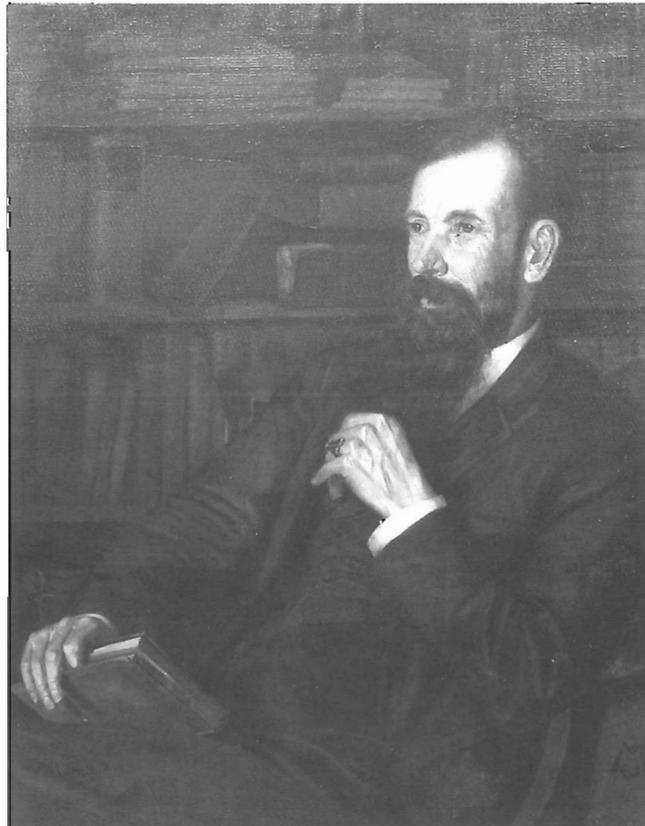
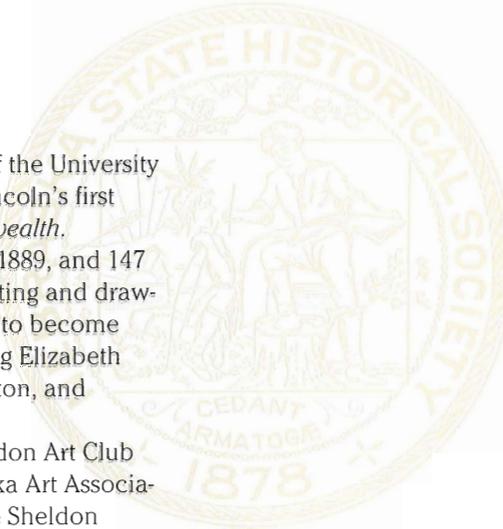
Moore's commitment to the university and the community is evident in the many letters she wrote to the regents of the University of Nebraska. One proposed that the course fees be kept low to encourage interest in "real art culture which must always be created" in communities. At the same time, she declared, the university should assume the risk of making the teachers' stipends "a respectable sum" in order to recruit and maintain a qualified staff. She also requested a new art studio with plaster casts of classical sculpture (a common subject for student drawing exercises at the time) and an appropriate art library.⁴

Her success can be seen in the number of students admitted into her classes. One year after becoming a department, forty-six students were enrolled, including the Gere sisters, whose father, the notable Charles H. Gere, became the subject for one of Moore's portraits now housed at the Nebraska State Historical Society. Gere was a pow-

erful Nebraska politician, member of the University Board of Regents, and founder of Lincoln's first newspaper, *The Nebraska Commonwealth*.

Moore's class size grew to 115 by 1889, and 147 students were signed up for her painting and drawing courses in 1892. Several went on to become artists and instructors of art, including Elizabeth Tuttle Holsman, Alice Righter Edmiston, and Elizabeth Dolan.⁵

In 1888 Moore organized the Haydon Art Club that would later become the Nebraska Art Association, the support organization for the Sheldon Memorial Art Gallery on the University of Nebraska-Lincoln campus. Also in 1888 the Nebraska State Historical society adopted the seal that Moore designed. The principal image, surrounded by the words Nebraska State Historical Society and the date 1878, is a white man holding a book and a pen and standing with one foot on a stump. Next to him an Indian sits on a buffalo hide, apparently recounting a story to the white man. The sun rises behind them. Below the image are the Latin words *Cedant Armatores*, "let military power give way to civil power."⁶



Charles H. Gere, Sarah Wool Moore. Oil on canvas, 1884–91. Nebraska State Historical Society



***Candlelight*, Cora Parker. Oil on Canvas, 1889.**
Sheldon Memorial Art Gallery, University of Nebraska–Lincoln

The only other known work by Moore is a portrait of a young girl. The fact that only two works of art by Moore are known to exist suggests she may have been so intent on establishing the art department at the university that she had little time to pursue her own art. The fastidious, almost photographic portrait also attests to her slow and time-consuming painting process. Furthermore, if Moore painted commissioned portraits she would also need paying customers. The late nineteenth century was a period of economic depression and such patrons may have been hard to find.

In 1892 Moore wrote a letter to the regents declaring her intention to resign from the university. She returned to the East Coast, where she taught at camp schools in Pennsylvania and New York. An 1893 publication titled *A Woman of the Century* credits Moore with much of the “quickening and development of artistic taste in Nebraska,” and states that she left for rest and special study.⁷

CORA PARKER (1859–1944)

With degrees from the Cincinnati Art School, the Julian Academy in Paris, and having studied under William Merritt Chase, Cora Parker replaced Sarah Moore as head of the art department at the University of Nebraska. Like many early women artists, she painted mainly portraits and an occasional still life.

Using a technique much like Chase’s, Parker painted *Candlelight* in 1899 with focused brushstrokes to create a softened, painterly impression and mood. Parker’s portrait style, unlike Moore’s, seems less like that adopted for a commissioned work and reflects more personal qualities. Rendering of the work, perhaps because of the quickened appearance of the brushstrokes, gives an impression of spontaneity rather than meticulous precision. The casual posture and moody facial expression are not flattering to the subject and may indicate that this painting was not a commissioned portrait but rather a work of art in and of itself.

During Parker’s tenure the viability of the department of fine art was tenuous. In 1897 the university considered creating a school of art as a full-fledged entity within the university, but when William Kimball, director of the School of Music, declined the offer to also direct a school of art without a pay increase, the university had to consider other options. It continued to recognize the department and its classes, but took no financial responsibility for it, leaving it in the hands of the Haydon Art Club. Parker was paid by the club

Part of her five-hundred-dollar salary came from the Hayden Club treasury and part from the five-dollar fee charged each student.

and by class members until 1899. Part of her five hundred dollar salary came from the club treasury and part from the five-dollar fee charged each student.⁸

In a letter to Chancellor MacLean dated April 27 Parker submitted her resignation, stating that she would be placed in an “unjust light” if the regents

were to announce publicly that they were eliminating the art department.⁹

The tone of this letter implies that Parker faced challenges during her tenure with the university. After her resignation, the university absorbed the department, purchasing studio equipment, etchings, and supplies from the Haydon Club for \$325. With \$75 of the money the club purchased Parker's painting *Prune Orchard* for their collection. Parker returned to the East Coast and worked for the Bruce Art Museum in Greenwich, Connecticut.

Parker continued to act as a collecting consultant for Frank M. Hall, a Lincoln attorney and bank director who was actively involved in the Haydon Art Club and the University of Nebraska collection. Apparently she had a successful career in Greenwich. When contacted by Clarissa Bucklin in 1930 for information for Bucklin's catalog, *Nebraska Art and Artists*, Parker wrote that she worked in the museum from May through November and spent the rest of the year painting and exhibiting in Bermuda, Florida, and California. She also described her change in genre from still life and portraits to gardens, creating "a message of cheer, a song of color to brighten each room [a viewer] entered."¹⁰

According to the Bruce Museum, in 1912 Parker bought the old Christ Church Rectory, built in 1844, and had it moved to Old Greenwich where it still stands. She became a charter member of the Greenwich Art Society in 1912. An entrepreneurial artist, she exhibited and sold work regularly after leaving Nebraska. She never married.¹¹

SARAH SEWELL HAYDEN (1862–1939) With Cora Parker's departure from the University of Nebraska in 1899 W. R. French, Director of the Chicago Art Institute, recommended that one of his students, a talented silver medal recipient, Sarah Sewell Hayden, inquire about the open art department director position. She applied and was offered the post in 1899.

Born in Chicago on February 8, 1862, Hayden attended the Art Institute before teaching art at several institutions. In 1896 she went abroad, spending two winters in Paris. In addition to winning a medal, she had her work accepted at the Paris Salon. She studied under William Merritt Chase and Frank Duvenek, a close friend and colleague of Chase. She also traveled to Belgium,

Holland, England, and Italy before coming to Nebraska. Her work was exhibited widely in the United States, in venues including New York, Philadelphia, Chicago, and St. Louis.

In 1905 Hayden requested a one-year leave of absence from the university to accept an invitation from Chase to attend a landscape painting class in Spain. The trip would also include studying from living models as well as from the masterpieces of the Prado museum. Another student on the trip was notable artist Charles Sheeler, one of the founders of American modernism. In addition to time for open-air painting, the students were introduced to the work of contemporary Spanish artists such as Joaquin Sorolla y Bastida and others.¹²



Girl in Green, Sarah Sewell Hayden. Oil on canvas, 1889. Sheldon Memorial Art Gallery, University of Nebraska–Lincoln

In response to an inquiry from Clarissa Bucklin, Hayden described the University of Nebraska art department as small with fees too high for "the opportunities offered."¹³ But despite the art department's slow progress, the art community in Nebraska was beginning to flourish. The Haydon Art Club had become the Nebraska Art Association (NAA) the year after her arrival, and this helped to bolster the art climate. The NAA, according to

Hayden, had been the host of several exhibitions and had guaranteed the safe arrival and return of the artwork. From these exhibitions the NAA purchased pieces for its collection, and as artists learned of these prospective sales and the NAA's record of safe delivery, they more willingly sent works to Nebraska.

While living in Lincoln Hayden painted *Girl in Green*, now housed at the Sheldon Memorial Art Gallery. Her model, a student, Creta Warner Filley of Roca, Nebraska, is posed with her body turned away from the viewer and only a small portion of her profile is revealed.

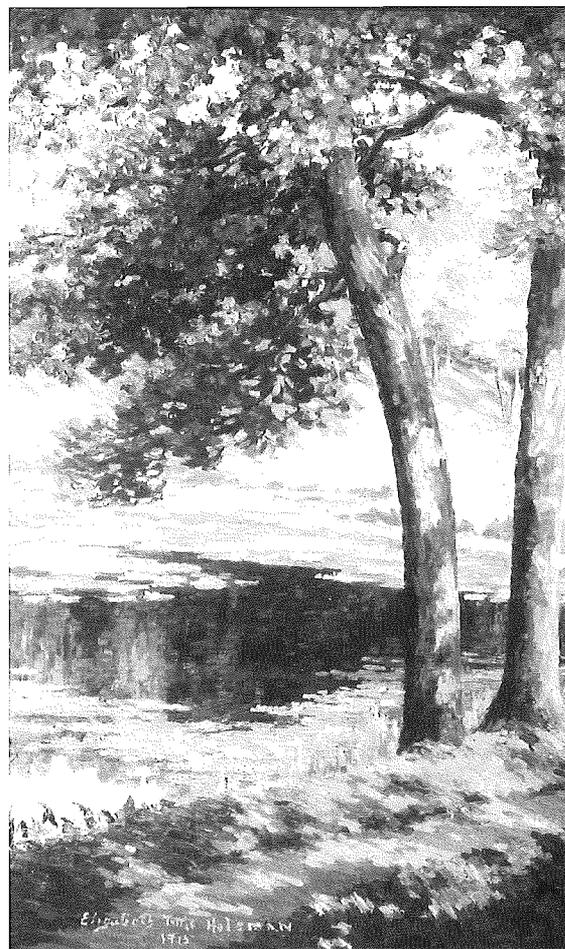
The influence of the Chase school can be seen in the painting's romantic qualities, in the dark background, and in Hayden's visible brushstrokes. These and the light reflecting from the sitter's skin lend a striking contrast to the rich textural qualities of the green dress. Compared to works by Moore, Hayden's and Parker's paintings much more strongly emphasize atmosphere.

Hayden was also commissioned by the class of 1902 to paint a portrait of Ellen Smith, the university's first female faculty member and registrar, who had died after many years of service. The portrait was presented as a gift to the university's art collection.

Hayden served the university for seventeen years, resigning in 1916 at the age of fifty-four. She returned to Chicago. In her 1930 letter to Bucklin she spoke of being a "shut-in" for the previous ten years and said that she was not well enough to "stand much excitement."¹⁴ She died in 1939.

ELIZABETH TUTTLE HOLSMAN

(1873–1956) Born September 25, 1873, in Brownville, Nebraska, Elizabeth Holsman moved to Lincoln with her family in the late 1880s. She began her instruction at the Latin School, a secondary school operated by the University of Nebraska. She continued her higher education at the University of Nebraska, obtained her degree in 1893, and that year, at age twenty, joined the art faculty when Sarah Moore, her former teacher, left. A painter and sculptor, she then attended the Art Institute of Chicago, and upon graduation accepted one-year teaching jobs at Western Normal College and Tarkio College in Missouri.



A Drowsy Day, Elizabeth Tuttle Holsman. Oil on canvas, 1915. Museum of Nebraska Art, Kearney

In 1896 she returned to Chicago and married Henry Holsman, an architect noted for his design of the bacteriology lab at the University of Chicago. They had three children. A 1932 article in the *Christian Science Monitor* states that Holsman was not a practicing artist after her marriage, "but devoted herself to her home and family."¹⁵

Although family obligations may have curtailed her art career, she picked up where she left off when the family purchased a summer home on Lauderdale Lakes in Wisconsin. According to the *Monitor* article she found inspiration in the setting and began painting to decorate the new home. "She had not lost by the seemingly idle years," the article states, but "discovered she had the fresh standpoint of the younger group of painters."¹⁶

In addition to painting near her summer home, Holsman traveled extensively for subject matter and study. On a trip to Asia she studied and collected Japanese prints. She also traveled to Europe, northern California, Yellowstone National Park,

"She had not lost by the seemingly idle years, but discovered she had the fresh standpoint of the younger painters."

and, as a project for the Audubon Society, painted birds of the Florida Everglades. Holsman was a member of the Chicago Society of Artists, the Chicago Art Club, and the Chicago Gallery Association.

In 1916 Holsman was awarded the silver medal in the *Artists of the Northwest* exhibition of the St. Paul Institute, shown in Omaha, for a painting titled *Still Waters*. Works such as this and *A Drowsy Day*, 1915, are impressionistic in style, subject matter, and use of color and light. Holsman's use of color, with a palette of greens, blues, violets, and yellows, makes *A Drowsy Day* a pleasing work with a strong sense of freshness and vibrancy.

Fifteen times between 1898 and 1937 Holsman exhibited at the Art Institute of Chicago. At least eleven pieces were bas-relief or sculpture in cement, plaster, or terra cotta.¹⁷ In 1917 she was commissioned to sculpt a bronze bas-relief of botanist Dr. C. E. Bessey to be placed in Bessey Hall at the University of Nebraska. This sculpture, currently located at the north entrance of Bessey Hall, exemplifies her skill in relief work. Although the piece is small and unassuming its attention to detail is immediately apparent.

Holsman was recognized for her sculpture in an article in the *Chicago Evening Post* that also addressed the rise of women sculptors (while crediting Lorado Taft, a male teacher, for attracting and retaining women sculptors). The article refers to her feminine sensitivity, evident in a sculpture of Abraham Lincoln, while recognizing her ability to lecture, paint, and sculpt while raising a family: "Through all her work...runs the vein of sincere sympathy and careful craftsmanship."¹⁸

On a trip back to Lincoln in 1932 friends told her about a memorial to Mandha B. Reese, first dean of the University of Nebraska College of Law, then being constructed by a tombstone carver. The project, to be installed in Reese Hall at the Law College (it later became Ross McCollum Hall on the UNL East Campus), was not going as well as the commissioners had anticipated, and because Holsman had known and admired Dean Reese, she offered to create a bas-relief memorial. According to an article in the *Christian Science Monitor*, the portrait panel of Reese "was an instant success."¹⁹

In addition to those commissions, Holsman also sculpted a memorial fountain depicting Jesus and the Women of Samaria for the Church of Disciples on the University of Chicago campus and was responsible for numerous sculpture projects in public buildings in and around Chicago.

Although Holsman spent most her adult life in Chicago, both her teaching and her artwork were important to Nebraska. Her relief sculptures remain in prominent locations in two University of Nebraska buildings and she is represented in the permanent collections of the Sheldon Memorial Art Gallery in Lincoln, the Joslyn Art Museum in Omaha, and the Museum of Nebraska Art in Kearney.

ALICE RIGHTER EDMISTON

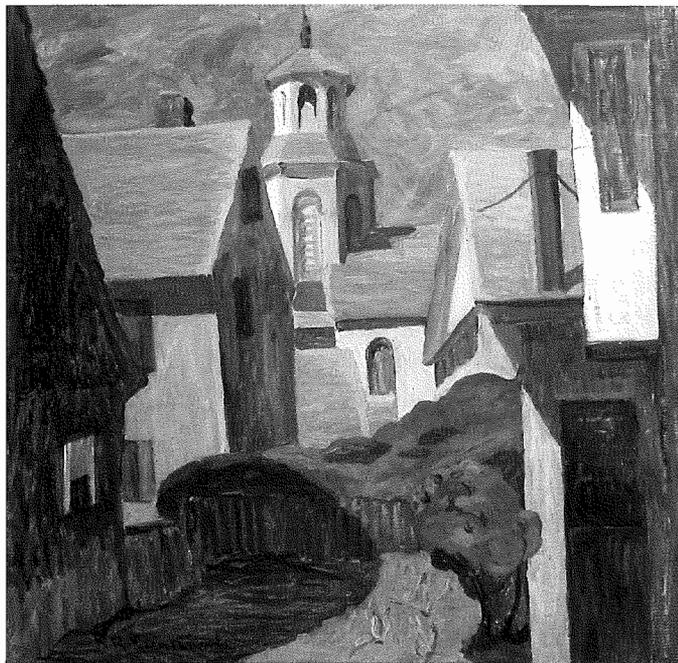
(1874-1964) Another former student of Sarah Moore who returned to the University as a teacher was Alice Edmiston. Born in Monroe, Wisconsin, on April 6, 1874, she moved with her family to Lincoln when she was four years old. She attended the university and, like many before her, continued her studies at the Art Institute of Chicago.



Platte River Near Ashland, Alice Righter Edmiston. Oil on canvas, undated. Museum of Nebraska Art, Kearney

After one year in Chicago she moved to New York City and enrolled at the Art Students League. One of her instructors, Frank Vincent DuMond, arranged a summer trip to Paris, and Edmiston took advantage of the opportunity. Edmiston was

*She kept up with new developments
in art, working with cubist techniques
and experimenting in abstraction.*



Provincetown Church, Alice Righter Edmiston. Oil on canvas, 1927. Mr. and Mrs. Frank C. Sidles

quoted as saying that "...it was a wonderful experience for a girl of nineteen."²⁰ She stayed for an additional nine months, living in the Latin Quarter and visiting Paris studios, including those of Castaigne, Lazar, and Dupre.

After returning to the states Edmiston turned to the career path taken by many other women artists: teaching art at the university level. From 1893 through 1896 she taught one year each at the University of Nebraska in Lincoln, Southwest Virginia Institute in Bristol, Virginia, and Galloway College in Searcy, Arkansas. She appears to have remained an active artist during these years and was included in the exhibition at the Trans-Mississippi Exposition in Omaha in 1898.

She met her future husband, Arthur Edmiston, an insurance man, in Lincoln and spent the rest of her life there. The couple had three children, and how much family life may have affected Edmiston's art career is uncertain. Although records indicate that her work was in only a few exhibitions during her married years, it appears that she spent much of her time engaged in a variety of art activities.

She was actively involved in art organizations including the newly established Nebraska Art Association (formerly the Haydon Art Club). In 1902 she was included in the NAA's first exhibition to include local artists. When the Lincoln Artists Guild was formed in 1920 she became president and was a member throughout her life. She exhibited with the guild and attended its Tuesday evening meetings. A newspaper article suggested that Edmiston's involvement was an encouragement to aspiring artists and to the art community in general. She was honored for her service at the Nebraska Art Association's fiftieth anniversary in 1938 and again at the seventy-fifth anniversary celebration in 1963.²¹

Although Edmiston lived in Lincoln and was active in the community, she also traveled, spending several spring and summer seasons painting landscapes, cityscapes, historic sites, florals, and genre scenes on the East Coast, and in the South and Southwest.

She also kept up with new developments in art, working with cubist techniques and even experimenting in abstraction. An example of her innovative spirit can be seen in *Provincetown Church*, ca. 1927. In it she combined simplified shapes with unusual colors and varying textures to create a small-town street scene with depth and substance. Edmiston experimented in oil, watercolor, gouache, egg tempera, block prints, and lithographs, and became proficient at producing monotypes.

In 1923 Edmiston won a one-hundred-dollar prize for her work in the Society of Fine Arts exhibition in Omaha. In 1934 she was included in the Joslyn Art Museum's Five States exhibit and repeated the honor again in 1936, '37, '38, '40 and '41. She was given a one-person show at the Joslyn Art Museum in 1941 that focused on her monotypes. By painting with opaque watercolors on a glass surface, Edmiston was able to obtain a silk-like richness while maintaining a sense of spontaneity in her art.

The Vanderpoel Collection in Chicago purchased examples of her work, and her art is included in the permanent collection of the Sheldon Memorial Art Gallery and the Museum of Nebraska Art. At least one of her works still belongs to the Lincoln Artists Guild. The Bennett Martin Public Library in Lincoln also owns a number of works. A 1957 *Omaha World-Herald* article about her life was headlined, "A Lively Artist at Age 82."²² Edmiston died on March 29, 1964, at the age of eighty-nine.

ANGEL DECORA DIETZ (1871-

1919) *Hinook-Mah wi-Kilina ka* (Woman Coming on the Cloud in Glory), better known as Angel DeCora, was born on the Winnebago Reservation in today's Thurston County, Nebraska, to important tribal members of French and American Indian descent. In 1846 her grandfather, Little DeCora, had led tribal members forced to relocate from Wisconsin to Minnesota. They eventually settled in Nebraska.

Acclimatization from the woodlands to a new way of life on the government allotted farmsteads in Nebraska was extremely difficult and caused discord within the tribe.²³ Despite this turmoil, DeCora was raised with many tribal traditions intact. In a brief autobiography, she described the constant training and consultation she received as a child: "Under the influence of such precepts and customs, I acquired the general bearing of a well-counseled Indian child." She attended the reservation school, but her life was destined to change.²⁴

In the late nineteenth century United States policymakers on Indian reform were lobbying for

off-reservation boarding schools to acculturate Indian youth to "American" ways. When DeCora was twelve years old, an older Winnebago, Julia St. Cyr, acting as an agent from Hampton Institute in Virginia, persuaded DeCora's parents to allow her and six other children to attend school in the East. DeCora's autobiography describes an extremely difficult separation from her family that began the day a man took her away to the white man's school on a "steam car."²⁵

DeCora remained at the Hampton Normal and Agricultural Institute near Norfolk, Virginia, for four years, then returned to the reservation to find that most of her family had died. With her position in the tribe in jeopardy and with little to do for her people, she was allowed to return to Hampton where she graduated in 1891.

For one year she attended Burnham Classical School for Girls in Northampton, Massachusetts, but transferred to Smith College School of Art because her talent in art had exceeded that in music. There she received several prizes and submitted a crayon portrait of General George Armstrong Custer to the Columbian Exposition in Chicago. To pay for tuition, DeCora served as custodian for the school.²⁶

From Massachusetts she went to Drexel Institute in Philadelphia from 1896 through 1899 to study



Angel DeCora Dietz.
NSHS RG2585-9



Angel DeCora (back row, second from left) with a group of Winnebago children on arrival at the Hampton Institute, Norfolk, Virginia, 1883.

NSHS RG2585-5

*A difficult separation
from her family
began the day
a man took her away
to the white man's school
on a "steam car."*



Frontispiece for *The Middle Five: Indian Boys at School*, by Francis LaFlesche. Angel DeCora Dietz, oil on canvas, 1900. Photo by Craig Smith. Courtesy of the Heard Museum, Phoenix.

illustration with famed illustrator and teacher Howard Pyle. Because of improvements in printing processes and the wide use of newspapers and magazines as forms of entertainment, illustrators were in high demand. Pyle suggested that DeCora would be most successful illustrating the Indian way of life and recommended that she take a trip west to observe various tribes. Traveling to North Dakota, DeCora made numerous drawings of the Arikara, Hidatsa, and Mandan peoples.

Upon her return to the East two of her illustrated stories, "The Sick Child" and "Grey Wolf's Daughter," were accepted in 1899 by *Harper's Weekly*. This led to several more commissions for children's books including one by Francis LaFlesche and one by Natalie Curtis. With these commissions and an established studio in Boston, DeCora's fame was growing. The illustrations exemplify DeCora's consistent use of Native American subject matter, and her particular emphasis on Indian women. DeCora's sensitive, technically skilled illustrations depict the challenges that people of her heritage faced.

Perhaps torn between art for art's sake and the rewards of commercial art DeCora resumed her formal education at the Crowles Art School in Boston, seeking out Joseph DeCamp, a portrait and landscape painter with whose reputation she was familiar, for her instructor. He retired shortly after her arrival but suggested she attend the School of the Museum of Fine Arts in Boston under Edmund C. Tarbell and Frank Benson, two American Impressionist artists.

In 1903 she moved to New York City to pursue an independent career in art. Although she took advantage of New York being the center for publishing, she also painted landscapes and portraits and found design work to be lucrative.²⁷

Decora remained loyal to her Native American heritage. Her stories of the American Indian way of life were written with respect and sensitivity. She remained involved with Indian schools by designing furniture decorations for the Buffalo Exposition of 1900 and planning the school exhibition at the Louisiana Purchase Exposition in St. Louis in 1904.²⁸

In 1906 Francis E. Leupp, Commissioner of Indian Affairs, asked DeCora to take a leading position in the art program at the Carlisle Indian School in Pennsylvania. It appears she was reluctant to accept and agreed only after stipulating that she "not be expected to teach in the white man's ways," but in "the art of my own race."²⁹ At Carlisle DeCora made great strides in helping students regain a sense of ancestral pride and personal esteem through the arts and raised the awareness of young Indians to their own artistic sensibilities and their potential to make contributions to American art.

Issues of *The Red Man*, a monthly publication about Carlisle's activities, make the school's strong art program evident. Native American traditional design decorated the borders, and the student-illustrated cover typically depicted traditional Indian scenes. Several stories focused on the art department, and the March 1911 issue carried an autobiography by DeCora as well as a feature story and photographs of her. That issue also included a story about a former student and football player for Carlisle, William "Lone Star" Dietz, whom DeCora had married in 1908.

In that issue, DeCora and Dietz expressed their opinion of most images of Native Americans. DeCora and Dietz believed that white artists, with the exception of Frederic Remington, did not see the soul of an Indian in their art. Most depictions, they believed, featured false and stereotypical

characteristics.³⁰ In later years DeCora lectured to national organizations on similar subjects, such as finding ways to incorporate Indian design in nontraditional ways.

Her activism on the part of the American Indian in art evolved into a concern for the general livelihood of Native Americans. In 1911 she joined the Society of American Indians, an organization that lobbied the government to improve conditions on reservations.

DeCora resigned from Carlisle in 1914 and moved to Pullman, Washington, where Dietz became a football coach. Four years later the couple divorced, and DeCora returned to the East. She contracted pneumonia and influenza and died on February 6, 1919.

Asked if he had any students of genius in his years of teaching, Howard Pyle, speaking of DeCora, answered, "Yes, once. But unfortunately she was a woman, and still more unfortunately, an American Indian."³¹ Perhaps DeCora could have gained greater recognition had she been a white male, but as her career record indicates, even against these odds she was not defeated.

Although only a few of her works now survive, DeCora was honored in her own time by having two works of art selected for the Paris Salon in 1910. Today, her artwork can be found in the collection of Hampton University in Hampton, Virginia.

ELIZABETH HONOR DOLAN

(1875–1948) One of six children in an Irish immigrant family of Fort Dodge, Iowa, Elizabeth Dolan was born in 1875. Her family moved to Tecumseh, Nebraska, when she was an infant and then to Lincoln a few years later. She entered the University of Nebraska in Lincoln on November 3, 1899.³² Her instructor, Sarah Hayden, had also arrived at the university in 1899. Like Hayden, Dolan attended the Art Institute of Chicago and also was singled out by William M. R. French as being one of his best students.

It was not until she went to the Art Institute of Chicago in 1912 that she believed her artistic life emerged: "My real life began when I entered the Chicago Art Institute enrolled as a student. Beyond that time I have only vague memories of unhappiness, unfruitful struggles to receive an art education in my effort to become a famous artist."³³ Also in 1912 John Norton, an outspoken Art Institute faculty member who questioned the institution's classical traditions of art instruction, began teaching mural painting and decorative design. It is likely that Dolan attended his classes or was at least aware of Norton's presence.



Elizabeth Honor Dolan.
NSHS RG241-7058

*"My real life began
when I entered
the Chicago Art
Institute enrolled
as a student."*



The Hall Garden, Eleven A.M., Elizabeth Honor Dolan. Oil on canvas, 1913.
Sheldon Memorial Art Gallery, University of Nebraska-Lincoln

A scholarship gave her free tuition for her second and third years at the Art Institute.

After graduation in 1914 she enrolled in a three-year program at the Art Students League in New York City, studying under George Bridgman and illustrators Francis Luis Mora and Thomas Fogarty. She remained in New York for about eight years, exhibiting with the Knoedler and Anderson Galleries and supporting herself by painting landscapes, miniatures, and portraits (mostly of children), and designing stained glass windows for Louis Tiffany. Commissions included a portrait of a New York financier William Post, and a painting for Laura Spellman Hall at the YWCA. Her work would return to New York years later as part of the 1939 World's Fair exhibition.

Leaving New York she moved to France where she received a five hundred dollar private scholarship to the American School of Art at Fontainebleau, where she studied under Francis Garguit, a master of fresco painting. She was one of only three students of a class of twenty-five to receive a diploma for fresco painting. The award included the honor of painting two frescoes for the school. One painting was after the work of Pierre Puvis de Chavannes, called *Saint Genevieve Watching Over Paris*. Dolan's awareness of Puvis de Chavannes' art appears to have greatly influenced her style. There are clear similarities in the textural qualities of the thin, sketchy background and muted colors they both produced, as well as the classic appearance and detached aura of many of the figures in the works. Dolan's second fresco for Fontainebleau depicts the Madonna and Child.

In 1925 she exhibited at the Paris Salon and in 1929 returned to France to paint a copy of Leonardo da Vinci's *Head of Christ* in a thirteenth century church in Fourqueux. Her European experience also included travel to Florence and Rome.

On a return trip to Nebraska from France, Dolan learned of plans for a new natural history museum on the University of Nebraska campus to be named after former University Regent C. H. Morrill. In 1927 she signed a contract with the director of the museum, Dr. E. H. Barbour, that paid her one hundred dollars per week to paint murals as backgrounds for the newly mounted exhibits. To prepare for the project she traveled to western Nebraska and made sketches of two famous fossil-bed hills in Sioux County and other sites in Dawes and Brown counties.

This fifteen-month project drew much attention to Dolan and secured her reputation as a muralist. Holmes Smith, in an article in *The American Maga-*

zine of Art, calls her work "a harmonious blending of science and art." In comparing her work to Puvis de Chavannes, he states that like de Chavannes, Dolan's "decorative backgrounds will stay in their places behind the principal exhibits."³⁴ The murals on the east and west walls of the main hall measure sixteen feet high by seventy feet wide. Dolan also completed the north wall, the main corridor walls, and several background areas of the museum's lower level.



Portrait of Mabel Milliken, Elizabeth Honor Dolan. Oil on canvas, undated. Nebraska State Historical Society



Sunflowers, Elizabeth Honor Dolan. Oil on canvas, 1928-48. Willa Cather Pioneer Memorial, Red Cloud

University officials must have been satisfied. Only a few years later they commissioned Dolan to paint portraits in the Founder's Hall, of the museum, including portraits of C. H. Morrill and his wife, Harriot Z. Currier Morrill; Dr. Samuel Avery, a former university Chancellor; and Dr. E. H. Barbour. Although newspaper articles state that artists from around the world submitted their work for consideration, Dolan was pre-selected for the job. A letter to Dolan from Chancellor E. A. Burnett states: "It is the general understanding that when the general form of the sketches and decoration is worked out the commission will be awarded to you."³⁵

In 1932 Henry Fairfield Osborne of the American Museum of Natural History in New York City saw

the Morrill Hall murals and soon after awarded Dolan a commission to paint backdrop murals for the Age of Man Hall in the American Museum of Natural History.³⁶ The murals no longer exist.

Dolan was also commissioned to paint a mural titled *Spirit of the Prairie* at the Law Library of the newly constructed State Capitol building in Lincoln in 1930. Other commissions in Lincoln included ten murals for the Miller and Paine Department Store, one mural each for the Unitarian Church, (then located on Twelfth and H streets), the University Club, the women's lounge in the University of Nebraska Student Union building, the Bennett Martin Library, the Masonic Temple, the YWCA of Lincoln, Bancroft School, and numerous private homes.

A twenty-four-piece, one-woman show was organized at the Joslyn Art Museum in August 1937. Paintings included a nude that had been exhibited at the Paris Salon in 1925, as well as sketches of her commission at the American Museum of Natural History in New York City, landscapes, paintings from her trip to Rome, portraits, and designs for Tiffany stained glass windows.

Dolan also received support from Lincoln art collectors Frank M. and Anna Hall, who commissioned her to paint scenes of the family garden. The Halls, who both died in 1928, willed their entire collection and much of their fortune to the University of Nebraska. Included were several works by Dolan: *The Hall Garden*, *The Hall Garden at Four P.M.* and *Sunshine*. All three are now housed at the Sheldon Memorial Art Gallery.

With the many commissions she received and the recognition they afforded, it is not surprising that Dolan could support herself through her art. She lived very modestly, renting a small studio above the Oliver Theater near Thirteenth and O streets. Her obituary in the *Lincoln Evening Journal* comments on her income, stating, "She reaped little of the financial benefits her work might well have brought her."³⁷

But financial wealth was not Dolan's principal motive in pursuing a career in art. When quoting a price for the *Spirit of the Prairie* mural in the State Capitol Building, Dolan wrote in a letter to Governor Arthur J. Weaver, "I have made the estimate as low as possible because I wish to feel that I am really making a gift to my state."³⁸

Dolan never married and in the many sources available about her there is no mention even of suitors. One can surmise that Dolan's fierce pursuit of fame did not leave room for a partner. Dolan made other sacrifices for her art as well. Her many

mural commissions and private assignments most likely left insufficient time for her to obtain far-reaching exhibition opportunities. The result is that she is less well known nationally than she might otherwise have been. However, she is not forgotten locally, and the many murals that remain on the walls of Lincoln homes and public buildings attest to her devotion to her home state. Dolan died in 1948 at the age of seventy-three.

MARION CANFIELD SMITH

(1873-1970) Kearney Normal School, now called University of Nebraska at Kearney, was for thirty-eight years the professional home of Marion W. Canfield Smith. Founder of the university's art department, Smith was described by a student as a kind, sympathetic, dedicated, and witty person who would go the extra mile for her students, providing moral and financial support to those who needed it.³⁹

She was born in 1873 near Lincoln. Her mother died when she was a child, and because her relationship with her father was troubled, she moved in with her uncle, James H. Canfield, after graduation from Lincoln High School. James later became Chancellor of the University of Nebraska and was also the father of author Dorothy Canfield Fisher.

Smith attended Emporia State Teacher's College in Kansas, the University of Nebraska, the Pennsylvania Academy of Fine Art, and the Art Institute of Chicago. She taught at Lincoln High School for several years and in 1901 traveled to Santiago, Chile, where she studied and taught at the university for the next three years. During that time she traveled to Brazil and Uruguay and, apparently, to Cape Horn on the southern tip of Chile since it is depicted in extant paintings. Upon her return she spent two years teaching in Columbus, Nebraska. Even after joining the Kearney Normal School faculty Smith continued to study art, taking courses in Minneapolis; Chicago; Woodstock, New York; and Pennsylvania.

Smith was engaged to be married, but her fiancé died before the wedding. She and two other unmarried faculty women at Kearney, Alma Hosic and Gertrude Gardiner, built a house together which, according to one source, they named Hope Lodge, "for obvious reasons."⁴⁰



Marion Canfield Smith.
University of Nebraska at
Kearney

The goal she stated was “to develop in all pupils some degree of artistic appreciation and expression of natural interests.”



A Corn Field, Marion Canfield Smith. Oil on canvas, about 1920. Museum of Nebraska Art, Kearney

For several summers in the early 1900s Smith lived on the Rosebud Indian Reservation in South Dakota and also became interested in the Pine Ridge Reservation. The result was a number of important portraits of Native Americans. She gave six Rosebud watercolors to Kearney State College in 1961. The colorful images against white backgrounds are simple in style, giving them a feeling of spontaneity while preserving each sitter’s individuality.

In addition to the Native American portraits, Smith is also noted for her impressionistic landscape paintings that depict Midwestern scenes with intense color and texture. In *A Corn Field*, painted around 1920, the foreground is almost completely abstract, consisting of color and texture that alludes to grass and pumpkins, and gives the appearance of being out of focus.

In the 1908 college yearbook, Smith wrote:

In every age, men’s creative energies have been embodied in art forms in order to satisfy the irresistible, divine instinct of creation within them and make a way in which to share with others their personal experiences.⁴¹

Expressing herself through art and sharing it with others were important facets of Smith’s life, and from the number of educational institutions she attended it is also obvious she enjoyed learning. It should be no surprise that she made teaching her main profession.

In addition to her interest in higher education, she wrote a booklet about elementary school art education titled *Art in the Grades*. In it she recom-

mended that art courses to be taught at all grade levels and suggested “picture studies” whenever possible. She added that a few fine examples were preferable to many small unimpressive pictures. The goal she stated was “to develop in all pupils some degree of artistic appreciation and expression of natural interests.”⁴²

Smith did not exhibit widely. She was forced into retirement from Kearney State College in 1943 at the age of seventy. It is uncertain where much of her work now resides, but one source believes most is in private hands—she traded art to pay for her living expenses during the last years of her long life. She died at age ninety-seven.⁴³

ALICE CLEAVER (1870–1944)

Another artist who might well have supported herself through her art had she continued in her pursuit was Alice Cleaver, a Falls City, Nebraska, native and 1895 graduate of the University of Nebraska. In 1913 and 1914 Cleaver was exhibiting her art and establishing a career in Paris when World War I broke out, forcing her to return to the States.

Cleaver’s mother, Rosa, was a teacher and botanist, and her father, John L., was an insurance



Woman in Mourning, Marion Canfield Smith. Watercolor, early 1900s. Museum of Nebraska Art, Kearney

salesman. Neither Alice nor her two sisters married. Education and religion evidently took priority, as all three received some form of higher education, and Alice's sisters established the Cleaver Mission Sunday School.

Cleaver attended the University of Nebraska from 1892 to 1895 to study music, but she also took art classes with Cora Parker. Parker, who had an impressive educational record and had studied under William Merritt Chase, was painting portraits at the time and may have been a strong influence on Cleaver's early style and her decision to continue her education in art.



Girl With Palette, Alice Cleaver. Oil on canvas, about 1915. Museum of Nebraska Art, Kearney

After graduation from the University of Nebraska, Cleaver began studies on a scholarship at the Art Institute of Chicago and graduated with honors in 1904. There she studied with John Vanderpoel, a staunch practitioner of the “classic spirit”—the search for perfection in rendering the human body. His book, *The Human Figure*, was later adopted by the Art Institute for classroom use. An opponent of post-impressionist art, Vanderpoel did not accept modernist theories, and his vehement beliefs in the neo-Renaissance style had gained him a large following.

Cleaver's conservative style, placement of her art in the Vanderpoel collection, and later a scholarship given in her name to the school, all suggest that she shared Vanderpoel's convictions. In fact, with the exception of a few instructors, this view was predominant at the institute, and students were required to attend rigorous courses in drawing and painting from plaster casts of classical sculpture. One of Cleaver's paintings, titled *The Cast Room* (1904), depicts what was probably a typical classroom. Although this kind of instruction dominated the Art Institute, its opponents believed that its strict methodology and highly moralistic belief system were detrimental to an artist's independent thinking and creative ability.⁴⁴

From Chicago, Cleaver went to the Philadelphia Academy of Fine Arts for three years, where she studied with William Merritt Chase and Cecilia Beaux. The influence of her two portrait instructors can be clearly seen in Cleaver's work. Chase taught the importance of brushwork, color, form, and technique. Beaux experimented with light and impressionistic techniques, and both instructors introduced Cleaver to multiple painting options.

During or shortly after her stay in Philadelphia she twice traveled to Isleta, New Mexico, to paint the everyday life of Pueblo Indians for the Santa Fe Railway. The railroad had hired William Simpson in 1881 to improve the company's image and promote tourism in the Southwest. This promotion was primarily centered on portraits of Indians, landscapes, and genre scenes. The railway agreed to allow Simpson to buy and sell art at his discretion.

In 1907, the year Cleaver was in Isleta, the railroad purchased 108 works.⁴⁵ Rather than pay cash for the artwork, the railroad commonly traded transportation, enabling artists to travel freely and sell whatever works the railroad did not choose. Five of Cleaver's paintings were paid for with transportation, and later she submitted three additional works, two of which were purchased. One hung in the Santa Fe Railroad's Chicago office, one in Cincinnati, two in Topeka, and one in Beaumont, Texas. At one time a large painting hung in the El Tovar Hotel at the Grand Canyon, but it has since been removed.⁴⁶

Cleaver completed her art training with a sojourn to Paris in 1913, where she studied with Lucien Simon and Louis Bilow. It was in Europe that she departed from portraiture and took up landscape, genre scenes, and still life painting. In *La Blanchisseuse (The Ironing Girl)*, a young woman irons near a window. Morning light illuminates the scene. This work and another oil



Alice Cleaver, 1903. Vachel Lindsey Collection, Barrett Library, University of Virginia



Sherlie Whitaker Schepman, Alice Cleaver. Oil on canvas, 1925. Nebraska State Historical Society

painting were shown in an exhibition of women artists' work in Paris. Two oil paintings and one pastel were also included in a group exhibition called "The Nine Painters" that opened in the Latin Quarter in June 1914, the same year the war forced Cleaver to return to America.

While at the Art Institute of Chicago Cleaver had met the poet and art student Nicholas Vachel Lindsay. Lindsay was the subject in *The Cast Room*, a painting exhibited in the St. Louis World Fair, which was later owned by the town of Falls City, but disappeared under mysterious circumstances.

The nature of their relationship is unclear. Lindsay lived and studied art in Philadelphia and New York at the same time as Cleaver. In 1911 he published a short story called "Lady Poverty" in *The Outlook*. The story's heroine was clearly modeled after Cleaver.⁴⁷

The relationship is thought to have ended when Cleaver moved back to Falls City during World War I. Lindsay attempted to visit her there while on a walking trip from Illinois to New Mexico, but according to residents of the town, he was asked by Cleaver's father to leave and not return. It is said

that Cleaver spoke highly of Lindsay to her friends in Falls City and that the two had agreed that he would write to her. When she did not hear from him she believed Lindsay had lost interest in her.

In fact, Lindsay had written to her, but Falls City residents believe Cleaver's mother, who tended to be overprotective, intercepted the letters. After the last family member died and the house was sold, a box of unopened letters was found, including some from Lindsay.⁴⁸

Lindsay's archives at the University of Virginia in Charlottesville include a photograph of Cleaver wearing a robe, perhaps a kimono, and holding a packet in her hands. On the back is written: "Alice Cleaver, June 1903 'I yearn to breathe the airs of heaven that often meet me here... Sir Galahad.'"

Also in the Hiram College archives is a self-portrait oil painting of Cleaver wearing a painter's smock that falls from her shoulder. She carries a paintbrush in her hand and palette on her lap. Like the photograph in the Virginia archives, it is a profile view of the artist. Her hair is pulled back in a French knot almost identical to that in the photograph.

Some time after her return to Falls City Cleaver became ill with a severe influenza that resulted in a heart ailment that prevented her from continuing to paint. She then turned to music and taught violin until her death. Today much of her work is owned by the Falls City Library and Arts Center and by Falls City residents. Before falling ill she painted many portraits of local residents. In 1970 a retrospective of her work, consisting of fifty-seven pieces, many of them lent by Falls City residents, was organized at the Falls City Library.

Cleaver was not only a talented, well-trained artist, she was also well connected socially. Besides Lindsay and Vanderpoel she also became friends with the artist and art instructor Lawton Parker, whom she met at the Art Institute of Chicago. His impressionist style and handling of light, though contrary to Vanderpoel's classicism, was a style that Cleaver admired, and in later years she encouraged the Falls City Library to purchase his work.⁴⁹

Cleaver also has an impressive exhibition record in her home state. In 1922 she received the John L. Webster prize for the best painting and took second place in the show at the Second Annual Nebraska Artists Exhibition in Omaha. First place was awarded to Augustus Dunbier, one of Nebraska's most widely known artists, and third place went to archaeologist, writer, and painter Robert Gilder.



GLADYS M. LUX (1899–2003)

Born on a farm near Chapman, Nebraska, Gladys Lux received her first art training when her mother, recognizing her daughter's early talent, enrolled her in china-painting lessons. In 1918 Lux graduated from Wood River High School and enrolled in teacher training at Kearney. She taught in rural schools for two years, but at the death of her mother went home to care for her father. With his encouragement she enrolled at the University of Nebraska, living in a house in Lincoln with her brother. She graduated with a bachelor of arts degree.

After two years of teaching art in Sioux City, Iowa, Lux moved back to Lincoln in 1927 to accept a position at Nebraska Wesleyan University. During her teaching career, she pursued her master's degree in art and art history. From 1927 to 1929 she attended summer postgraduate sessions at the Art Institute of Chicago.⁵⁰

In the midst of her graduate studies in 1933 Lux applied for support from the Public Works of Art Project under the Works Progress Administration (WPA). Acceptance meant subsidies from the government as a part of its relief programs in the Depression years. Lux was accepted, but then dropped from the program in favor of an artist with a greater need, and she never received payment for her works.⁵¹

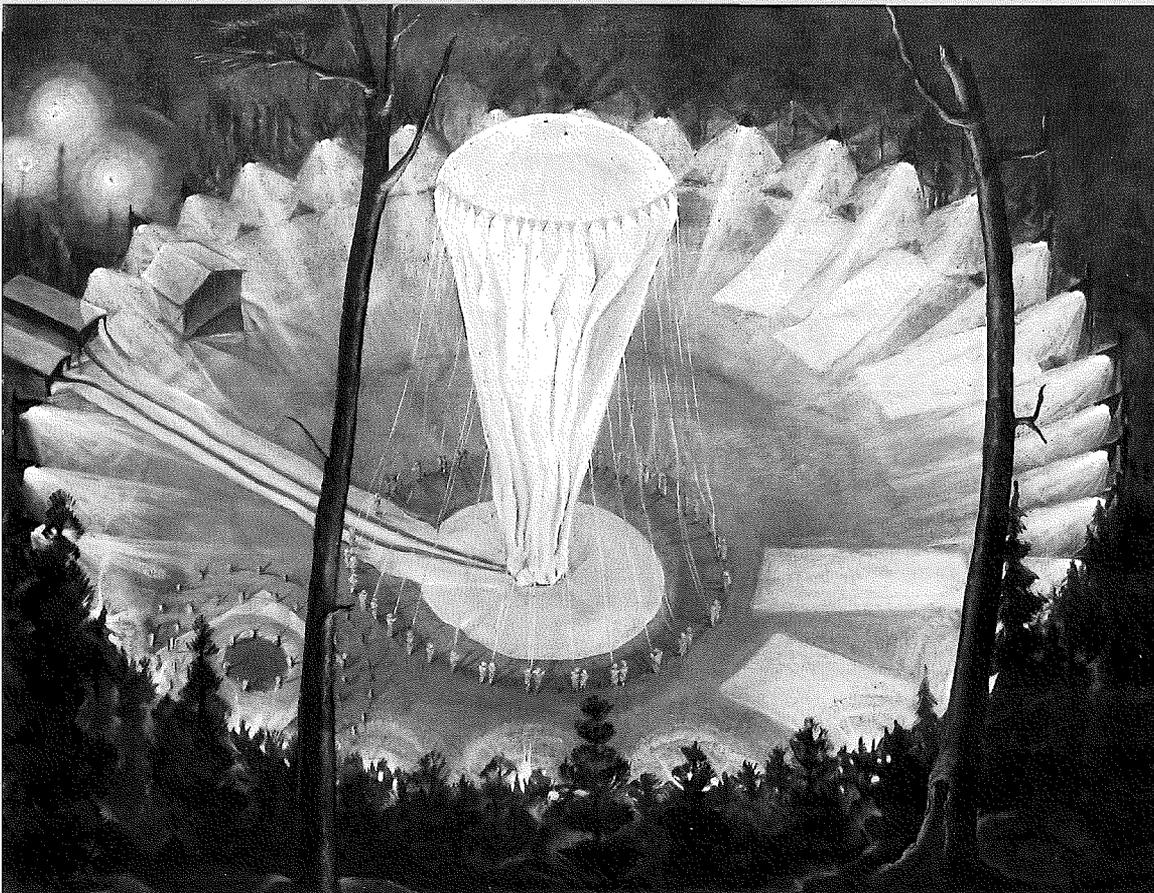
In addition to her work at Wesleyan, Lux taught summer school in 1934 at Chadron State College in western Nebraska. That summer she witnessed the first stratosphere balloon experiment sponsored by the National Geographic Society in the Black Hills of South Dakota. Lux painted the event from memory the following morning after teaching her summer-school class. She titled the painting *Inflation* and later submitted it to the National Exhibition of American Art in New York where she received recognition.

Lux had no desire to leave Nebraska. Responding to an *Omaha World-Herald* interviewer's

Inflation, Gladys M. Lux. Oil on canvas, 1934. Sheldon Memorial Art Gallery, University of Nebraska–Lincoln



Gladys M. Lux. Courtesy Ethel C. Lux



question for an article written in 1940 Lux was emphatic about why she had not left to the state to develop her art career. She stated that because she knew Nebraska she could paint not just the superficial beauty of a landscape but also the sweat and hardship of the people who work the



March 1940, Gladys M. Lux. Oil on canvas, 1940.
Museum of Nebraska Art, Kearney

land. She said “Nebraska is full of pain and grief,” and in order to fully understand the beauty of Nebraska, one must also understand its hardships. In another newspaper article, Lux’s art was described as having “a straightforward realism with deep concern for Midwest rural landscape and people.”⁵²

The painting *Good Faith* (ca. 1938), for example, depicts a farmer plowing a field during the Dust Bowl era. The land and a lone tree in the image look barren and dry, yet the farmer continues his monotonous routine. Lux states, “A farmer does not give up even though he has to farm in the sand.” Despite the odds, the farmer portrays optimism in his determination to continue. Light on the horizon line also symbolizes hope for a new day.⁵³

It was those sentiments conveyed by her images that earned Lux entry into the 1939 World’s Fair in New York City, the Six States show in Omaha, and the following year, a one-person show at the Joslyn Art Museum. She also exhibited in Kansas, Missouri, Chicago, Texas, and New York.

During most of her forty-year tenure at Wesleyan Lux was head of the art department, and for many of those years she was the only member of the art faculty. Her teaching style was considered very strict and disciplined.⁵⁴ She started the Little Gallery on the campus and organized exhibits such as senior exhibitions, Nebraska teacher shows, and even elementary traveling exhibitions. She held office and remained active in the Lincoln Artists Guild, organizing their first exhibition in 1937. She also helped design sets for plays and operas and even occasionally acted in them.

In addition to teaching and creating art, Lux began early in her career to collect art and use her collection in her teaching. From 1929 to 1947 she received two prints a year by American, European, and Japanese artists from the Organization of American College Society of Print Collectors. The Associated American Artists, an organization based in New York City, whose purpose was to educate the public about American art through widespread distribution of prints, also provided her with prints of works by renowned artists such as Thomas Hart Benton and Grant Wood. Today the collection consists of more than two hundred prints. Lux also collected dolls, paperweights, quilts, and lace.⁵⁵

Lux owned and rented property in and around Lincoln for many years, and she made generous gifts to her community. In 1984 she donated farmland to provide funds to the Nebraska State Historical Society to memorialize her parents who, she said, provided steadfast support for her goals at a time when women were not encouraged to pursue higher education.⁵⁶

In 1985 she bought the former University Place City Hall in northeast Lincoln and donated it to the Lincoln Foundation. The building was renovated and later changed its name to the Lux Center for the Arts. In 1995 the center held a retrospective exhibition of thirty-five works by Lux. The Lux Center is also home to Lux’s collections and is a place for other artists to show and sell their work. It also offers classes and other arts activities.

Lux received a Governor’s Arts Award in 1979, a Mayor’s Arts Award in 1986, and the Distinguished Service Award from the Nebraska Retired Teachers Association in 1980.

Lux’s art was described as having “a straightforward realism with deep concern for Midwest rural landscape and people.”

ARTISTS GALLERY



Candlelight, Cora Parker. Oil on Canvas, 1889.



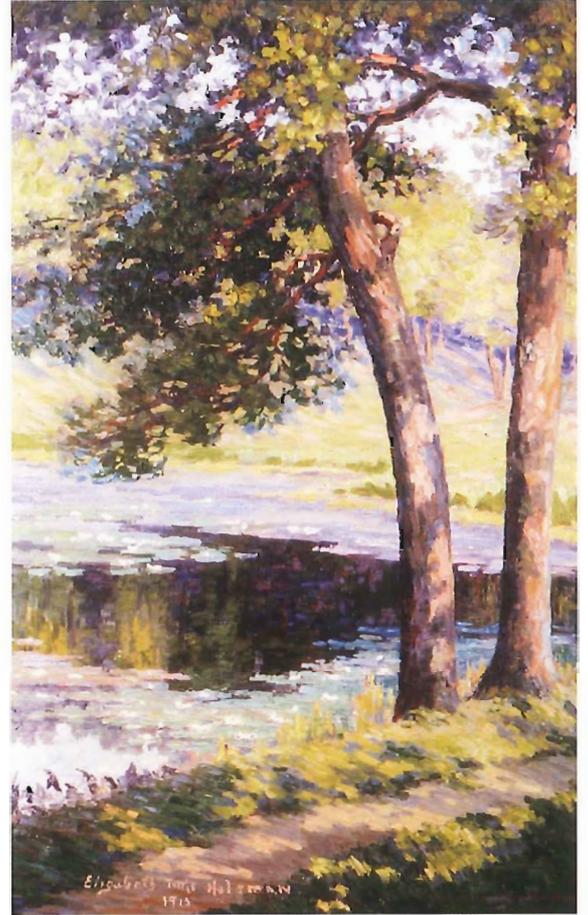
Girl in Green, Sarah Sewell Hayden. Oil on canvas, 1889.



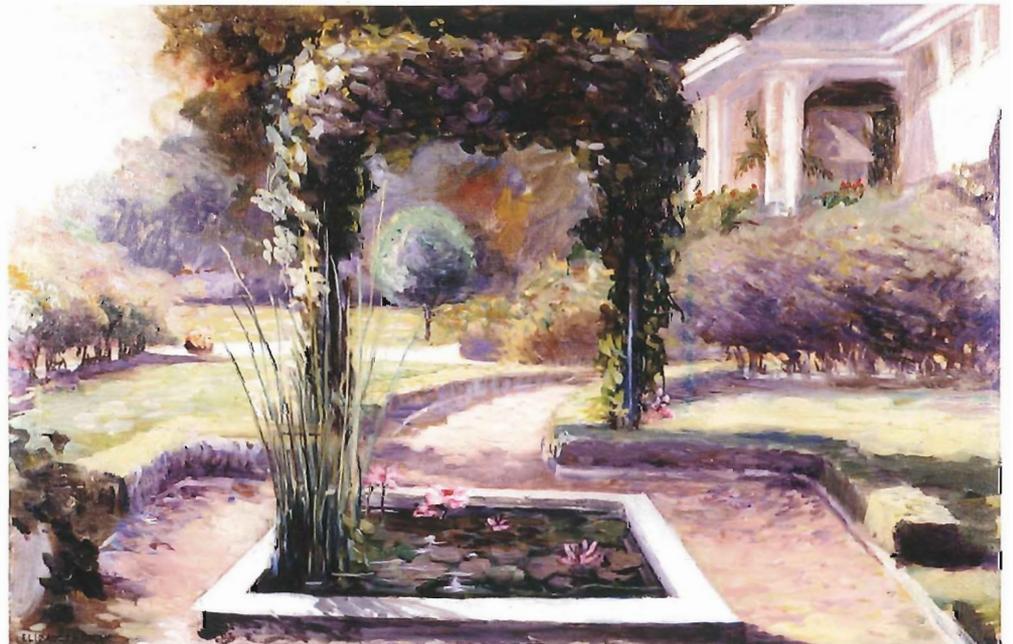
Golden Hair, Cora Parker. Pastel on paper, undated.



Provincetown Church, Alice Righter Edmiston.
Oil on canvas, 1927.



A Drowsy Day, Elizabeth Tuttle Holsman. Oil on canvas, 1915.



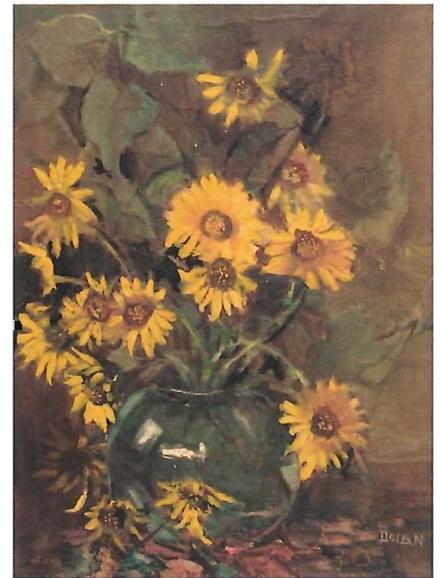
The Hall Garden, Eleven A.M., Elizabeth Honor Dolan. Oil on canvas, 1913.



Frontispiece for *The Middle Five: Indian Boys at School*, by Francis LaFlesche. Angel DeCora Dietz, oil on canvas, 1900.



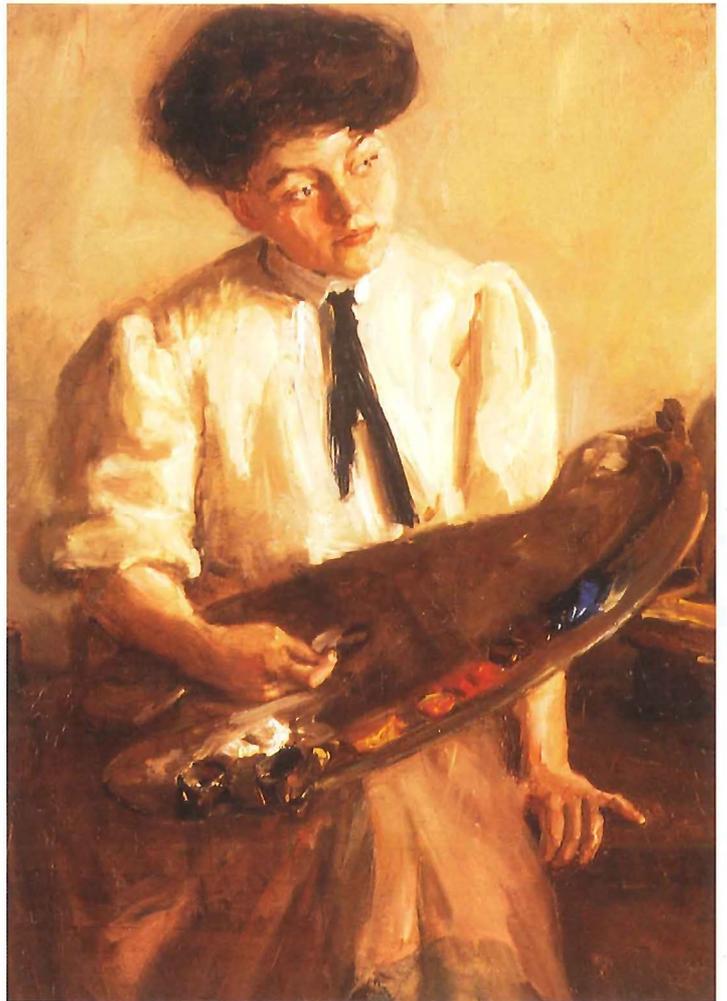
Woman in Mourning, Marion Canfield Smith. Watercolor, early 1900s.



Sunflowers, Elizabeth Honor Dolan. Oil on canvas, 1928-48.



A Corn Field, Marion Canfield Smith. Oil on canvas, about 1920.



Girl With Palette, Alice Cleaver. Oil on canvas, about 1915.



Sherlie Whitaker Schepman, Alice Cleaver. Oil on canvas, 1925.



Persia Morris Weaver, Alice Cleaver. Oil on canvas, 1905. Nebraska State Historical Society



End of the Trail, Katherine "Kady" Burnap Faulkner. Oil on plaster.

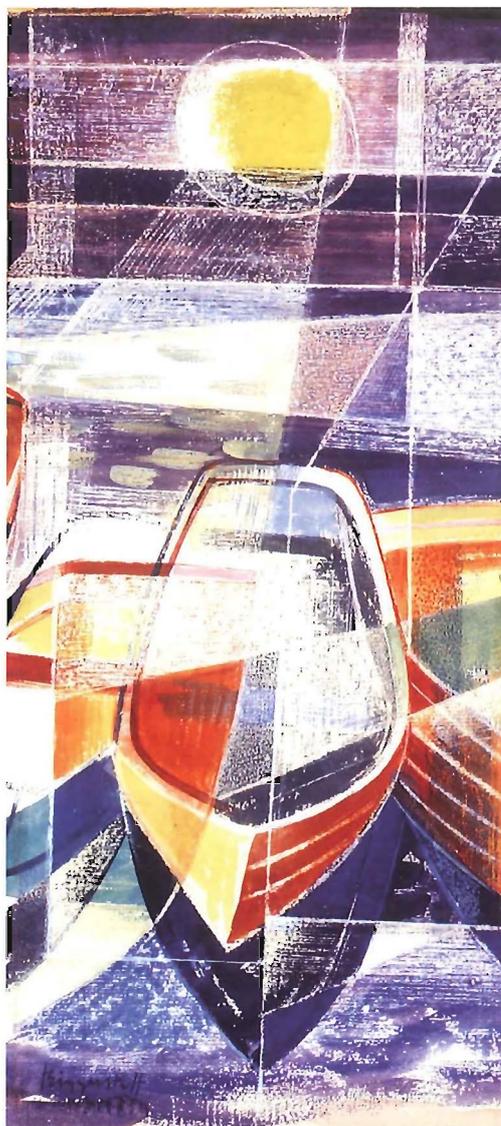


Inflation, Gladys M. Lux. Oil on canvas, 1934.

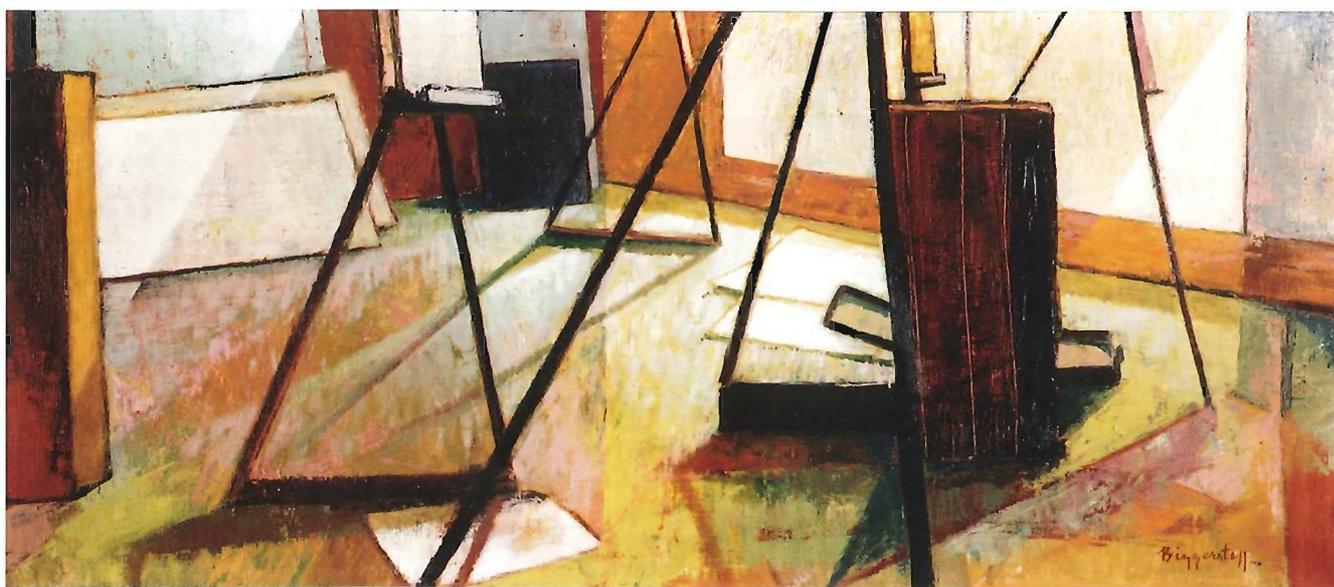




March 1940, Gladys M. Lux. Oil on canvas, 1940.



The Red Boat, Myra Biggerstaff. Watercolor, pastel, undated.



The Studio, Late Afternoon, Myra Biggerstaff. Oil on canvas, undated.

**KATHERINE "KADY" BURNAP
FAULKNER (1901-1977)**

Praised by former students as an exceptional teacher with a serious, no-nonsense approach and an unending devotion to the arts, Katherine Faulkner was born on June 23, 1901, in Syracuse, New York. Little is known about her family or her childhood. She contracted polio at a young age and was not expected to live past her teen years. She survived, however, and received her bachelor of arts degree in 1925 from Syracuse University. She then attended the Art Students League for two years and, in the summer of 1928, the Grand Central School of Art. That fall she arrived at the University of Nebraska art department where she earned additional credit hours while teaching and eventually obtained her master of fine arts degree from Syracuse University through summer course work. She remained at the University of Nebraska for twenty years.

In the summer of 1933 she studied in New York City under Hans Hofmann, who had arrived from Munich in 1932. He was reputed to be an excellent teacher of art, and Clement Greenburg said of his teaching, "You could learn more about Matisse's color from Hofmann than from Matisse himself," and "No one in this country, then or since understood Cubism as thoroughly as Hofmann did."⁵⁷

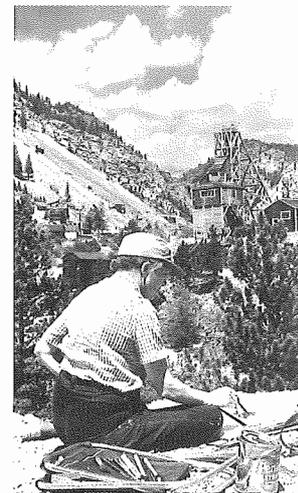
Like Hofmann, Faulkner also was considered an exceptional teacher. Among her other teachers and role models were Boardman Robinson, cartoonist, illustrator, and founder of the Colorado Springs Fine Arts Center, and Henry Varnum Poor, noted for his fresco mural art. Both artists were widely influential in the mid twenties and thirties.

Unlike some of the women who preceded her, teaching was more than just a livelihood for Faulkner, and she was quoted as saying that an art instructor's teaching should come before "his own creative work."⁵⁸ Nevertheless she pursued her own art, continued to study art, and was affiliated with several art organizations including the National Association of Women Painters and Sculptors, the Northwest Print Makers group, and the Lincoln Artists Guild. Between 1936 and 1940 she exhibited in more than fifty shows, according

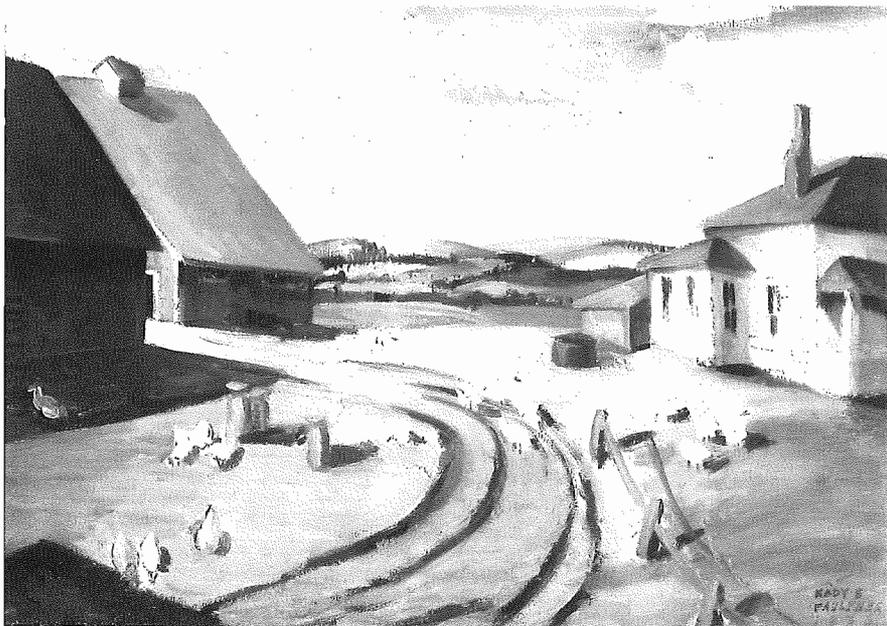
to her résumé, and in 1946 she was elected to Delta Phi Delta, an honorary art organization.⁵⁹ Her style while in Nebraska was realistic genre painting. However, some years later, in Wisconsin, she experimented with geometric forms and produced many prints.

The seriousness of her teaching gave former art students pause about their other interests. Faulkner told a student who also played baseball at the university, "You know, you'll have to choose between being a baseball player and being an artist. You can't do both." She also warned him that he risked hurting his painting hand if he continued to play baseball. About a colleague who was engaged to be married, Faulkner said "biology ruins more good artists."⁶⁰

In the late 1930s, Faulkner submitted work to the Treasury Department's Section of Painting and Sculpture in Washington to be considered for a WPA commission project in Dallas. Although she was turned down for that project, she was selected to paint a mural for the newly built post office in Valentine, Nebraska.



Katherine "Kady" Burnap Faulkner. Great Plains Art Collection, Lincoln



Nebraska Farm, Katherine "Kady" Burnap Faulkner. Oil on canvas. 1936. Great Plains Art Collection, Lincoln

In 1939 she finished *End of the Trail*, an oil-on-plaster depiction of a train depot where goods were arriving for the early settlers of the West. Like many artists working in small towns Faulkner ran up against local opinions about what should be painted and how it should be done. Although Faulkner had traveled to Cherry County, sketched the landscape, and researched historical facts

about the era, she was criticized for inaccuracy. Some said the treeless landscape in the background did not match up with the direction the train was heading, and that the locomotive looked like a toy. In defense, the artist explained that the mural was regional not local, and because it was interpretative it should not be necessary that it exactly conform to reality in every detail.⁶¹

The mural is still on display in the post office building, which, since 1980, has housed an Educational Service Unit. It can be surmised that the Valentine residents ultimately accepted it. Faulkner's art also resides in the collections of the Pennsylvania Art Museum, Brigham Young University, the University of Colorado, the Atlanta Museum of Art, the Sheldon Memorial Art Gallery, and the Great Plains Art Collection in Lincoln.

Kady Faulkner and a colleague, Dwight Kirsch, an instructor and artist who also directed the University of Nebraska galleries, were instrumental in developing the art department and its relationship between the university and the Nebraska Art Association. Their enthusiasm and high expectations are said to have trickled down to their students. However, in 1947 Dr. Duard Laging was hired as head of the department, upsetting the department's status quo.

Three years later, Faulkner resigned. Her resignation and cutbacks in the art program caused "public protests" from the alumni of the art department. In an *Omaha World-Herald* article, Faulkner explained her reasons for leaving, stating that she

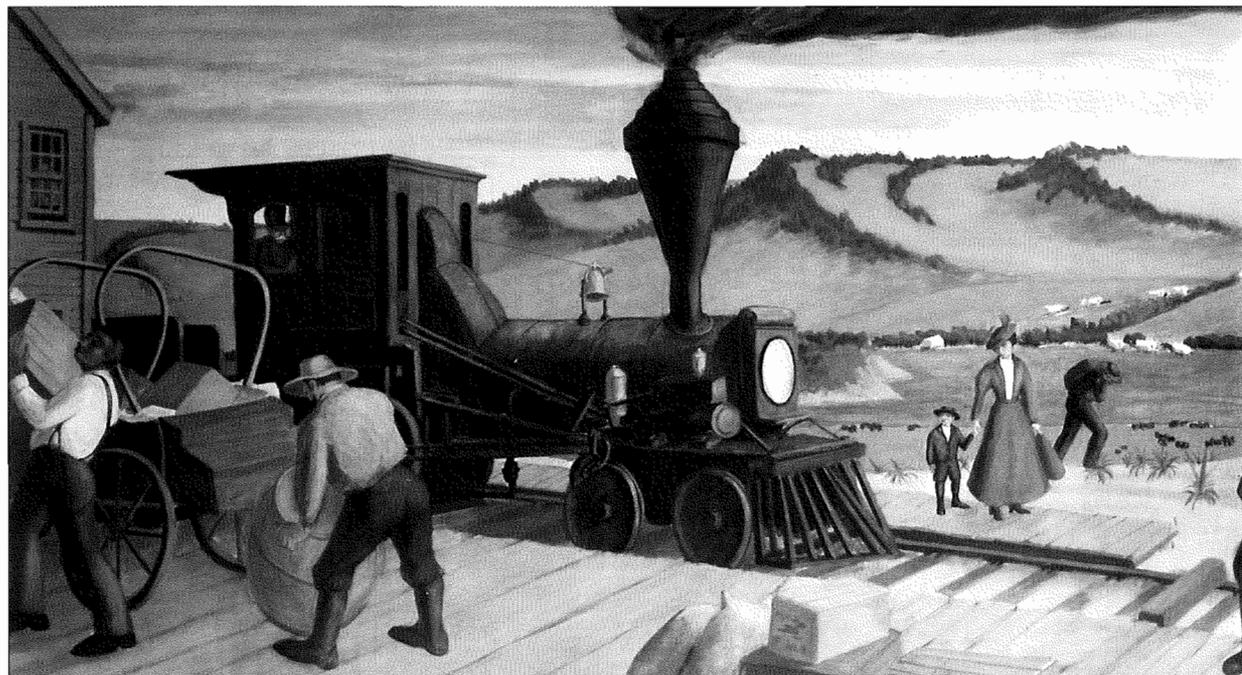
no longer trusted her superiors and that talk about democracy in the department was not being carried out. She went on to address her concerns about the lack of discipline in the way the program was being run. She cited laboratory art classes scheduled for three hours that were being completed in twenty minutes and claimed that such practices were condoned by the department. Five faculty members, including Dwight Kirsch, considered tendering their resignations in the wake of hers.⁶²

After leaving Nebraska, Faulkner settled in Kenosha, Wisconsin, where her grandparents, the founders of the Simmons Mattress Company, had their business. She became head of the art department at an Episcopalian boarding school for girls called Kemper Hall, where she remained until her retirement in 1972. Her reputation as a superior educator continued in Kenosha. According to a former student, there were many artists, architects, and photographers who would name Faulkner as an important influence on their career choices.⁶³

Faulkner had long dreamed of developing an art center for Kenosha. Upon her death she was named honorary member of the Kenosha Art Association, and a scholarship was established by the Greater Kenosha Arts Council, an organization formed to build an art center. In 1976 the former mansion of Mr. and Mrs. James Anderson was given to Kemper County. The Anderson Art Center was later established in the mansion, and Faulkner's dream was fulfilled.



Katherine "Kady" Burnap Faulkner. Great Plains Art Collection, Lincoln



"You'll have to choose between being a baseball player and being an artist. You can't do both."

MYRA BIGGERSTAFF (1905–

1999) Born in Logansport, Indiana, in 1905, Myra Biggerstaff pursued her love of art at Bethany College in Lindsborg, Kansas, arriving there in 1929 after hearing of its dynamic art department headed by Dr. Birger Sandzen, a well-known oil painter, printmaker, and watercolorist. She moved to Kansas from Auburn, Nebraska, where she had been living since age four, and where she graduated from high school. After two summer sessions at Peru State College in Peru, Nebraska, she went to Bethany, obtained a two-year teaching certificate, and taught in schools in Kansas and Texas before returning as an assistant to Sandzen. She received her bachelor of fine arts degree from Bethany in 1932. Accompanied by Sandzen's daughter Margaret she then made a one-year sojourn to Paris where she studied at La Cite Internationale Universitaire and received instruction under the French artist Andre L'Hote.

Completing her studies in Paris she traveled to Sweden in 1933, where she visited Roland Kvistberg, a language instructor she had first met in Lindsborg, and married him that year. While living in Upsala Biggerstaff organized a joint

exhibition at the university gallery of Sandzen's graphic works and her own watercolors. She moved to Stockholm in 1934 and attended the Swedish Royal Academy's graphic arts school on a full scholarship to study under a printmaker named Harold Sallsberg. Sweden became her home for the next twelve years.

In 1946–47 she sought an amicable divorce from Kvistberg and returned to the United States. Back in Auburn she organized a solo exhibition at Joslyn Art Museum and gained gallery representation in Wichita, Lincoln, St. Louis, Indianapolis, and Washington, D.C. To support herself, she moved to San Antonio, Texas, to teach at Trinity University for two years.

In 1950, armed with exhibition savvy and teaching experience, Biggerstaff moved to New York City. She painted twenty-nine portraits in her first year.⁶⁴ While pursuing a master of fine arts degree at Columbia University she met and married William Holliday, a singer.

After graduation she worked hard at painting, competing, exhibiting, and selling her art. A watercolor, probably painted in the late 1950s, titled *The Red Boat*, exhibits a style typical of much of her work. The image of a boat sitting in the harbor is divided by strong diagonal lines that denote light and reflection, and also give the work a varying sense of depth. Combined, the lines form geometric shapes, some of which are painted in bright complimentary colors to accentuate the particular form. These sharp edges are juxtaposed with the warm, rounded sun that sets in the background.

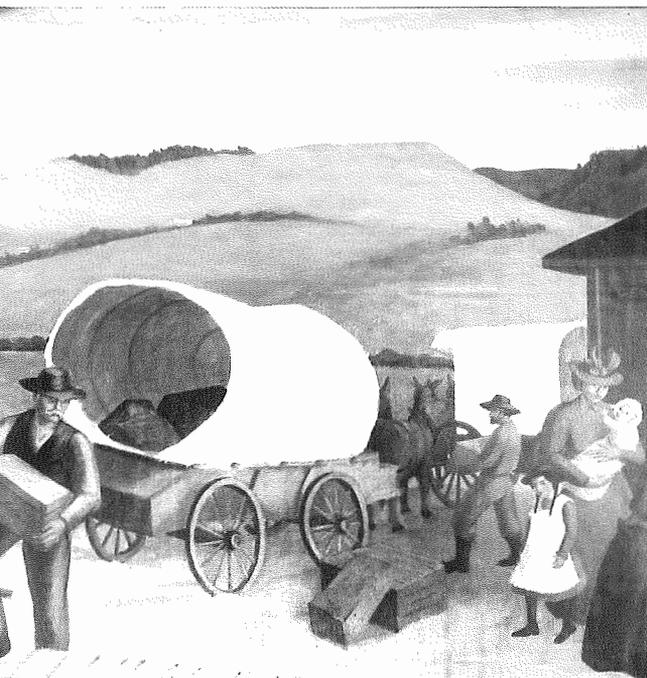
Even with gallery representation, the couple's income was too low to live on, and in 1960 Biggerstaff began teaching at the Fashion Institute of Technology to make ends meet. In a letter describing her life in New York, she stated that she "didn't have the time or money to exhibit except at FIT" where she was employed.⁶⁵ Nine years later she was given a solo exhibition at FIT. As associate professor and later departmental chair, she remained at the Fashion Institute until her retirement in 1972.

Even with her various jobs, Biggerstaff continued to paint and eventually began showing more regularly. Along with acceptance into national and international competitive exhibitions, she received many awards including the Bainbridge Award in Watercolor for the National Association of Women

End of the Trail, Katherine "Kady" Burnap Faulkner. Oil on plaster. Former post office building, Valentine Nebraska.



Myra Biggerstaff. Museum of Nebraska Art, Kearney





The Red Boat, Myra Biggerstaff. Watercolor, pastel, undated. Sheldon Memorial Art Gallery, University of Nebraska–Lincoln

Artists, Audubon artist's cash awards at the National Academy Galleries in New York City, and a distinguished Prix de Paris award. She was also featured in the *American Artist Magazine*, *La Revue Moderne*, and *The New York Art Revue*. Of her work, she told a reporter "Art is such a thrill when you know you've done a really good job."⁶⁶

Even after retirement, Biggerstaff kept a busy schedule, including group exhibitions such as the International Society of Artists, the National Arts

Club, and the Texas Watercolor Society. Her husband died in 1981 and shortly thereafter she sustained a leg injury that led her to return to her hometown of Auburn, Nebraska. Until her death in 1999 Myra Biggerstaff continued to exhibit, donate, and talk about art. She told a reporter from a local newspaper in 1995, "painting is my first love."⁶⁷

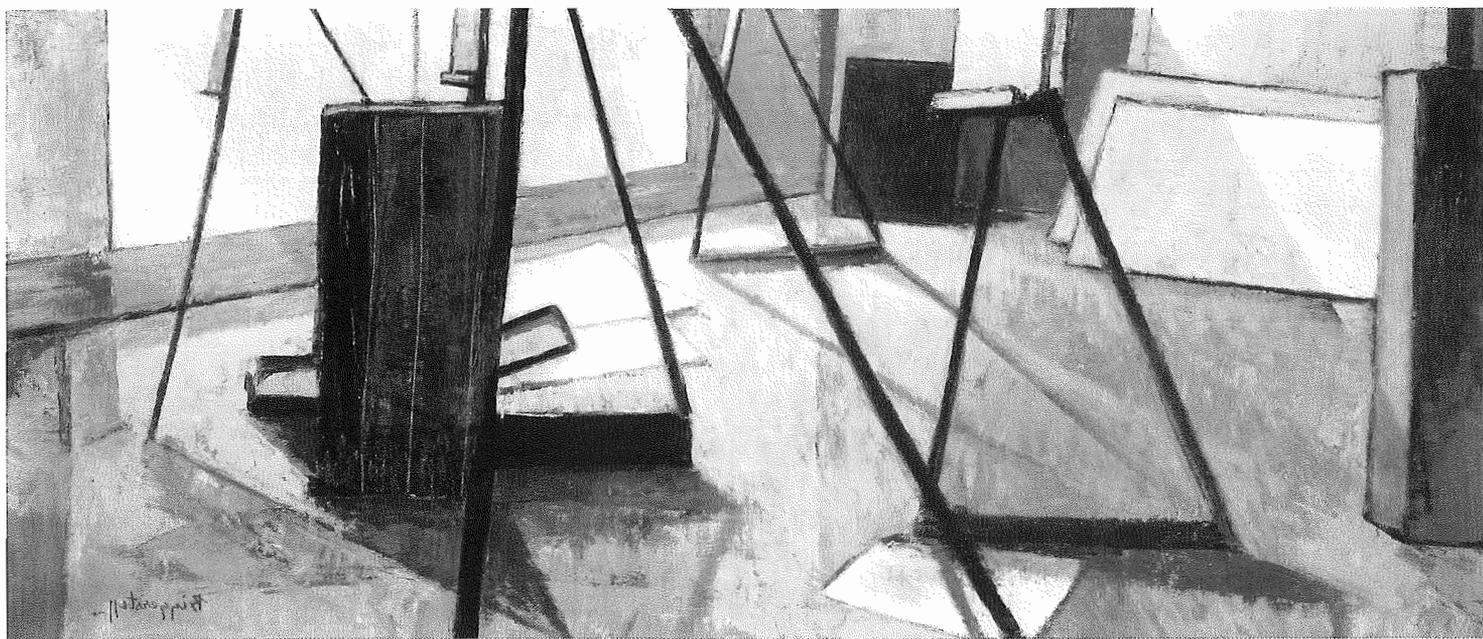
CONCLUSION

From the lives and the work of these twelve women who lived in Nebraska, studied at Nebraska institutions of higher learning, taught in Nebraska, or were simply reared and educated in the state and chose art as a career between 1880 and 1950 it is possible to demonstrate at least two notable conclusions: First, the contributions of women to the state's artistic heritage has been great but long overlooked. Second, the evolution of freedom of expression from the earliest artists practicing in the late nineteenth century to those practicing in the mid-twentieth century has been significant. From Sarah Moore, virtually restricted to commissioned portraiture to Myra Biggerstaff, who experimented in abstraction and numerous mediums, the road to greater freedom became easier with the passage of time.

It is also possible to compare conditions for women in the art world today with those for women of the period 1880–1950. Based on statistics from the University of Nebraska–Lincoln, University of Nebraska at Omaha, and the University of Nebraska at Kearney, today's Nebraska women artists are breaking into the art scene at a pace equal to that of men. At the time this article was completed 368 women were enrolled in undergraduate art and art history programs, making up 61 percent of the 606 students enrolled. Of 51 full-time faculty members in the three institutions 23 (45 percent) were women.

Are men and women equally represented in museum exhibitions in Nebraska? In the Joslyn Art

“Painting is my first love.”



The Studio, Late Afternoon, Myra Biggerstaff. Oil on canvas, undated. Sheldon Memorial Art Gallery, University of Nebraska–Lincoln

Museum's *Works on Paper* Midlands Invitational in Omaha, nearly twice as many men as women were represented. However, the Haydon Gallery in Lincoln, a private gallery named for the early Haydon Club, in recent years held an all-women photography exhibit called "By and About Women."

A current survey of holdings in the Museum of Nebraska Art (MONA) in Kearney showed that 176 of 504 artists represented in its collection are women. Current statistics from the Sheldon Memorial Art Gallery in Lincoln and the Joslyn Art Gallery in Omaha were not available, but the figures from MONA may suggest that even though women in Nebraska are enrolling in college level art courses at the same rate as men, they are not exhibiting and selling their art at the same pace as their male counterparts.

A "mini-survey" of the opinions of a commercial

gallery director and an art critic, both from Nebraska, identified ten Nebraska women artists who have established themselves or are establishing themselves regionally, nationally, or internationally. Almost half live entirely on revenue from sales of their artwork. The others teach art to supplement their sales income. Based on their recorded exhibition records, these women are exhibiting primarily nationally and internationally, compared to their predecessors whose work was exhibited primarily locally and regionally.

Sarah Moore, Cora Parker, and Sarah Hayden, the earliest artists discussed here, came to the University of Nebraska to supplement their art careers by teaching. They paved the way for today's women artists who are making similar choices and similar sacrifices but in an art world where gender equality seems to be a more reachable goal than ever before. ☒

NOTES



Elizabeth Honor Dolan. NSHS RG2411-7058-2

¹ Clarissa Bucklin, *Nebraska Art and Artists* (Lincoln: The School of Fine Arts, University of Nebraska, 1932), 23.

² Joni L. Kinsey, "Cultivating the Grasslands: Women Painters in the Great Plains" in *Independent Spirits: Women Painters of the American West, 1890–1945*, ed. Patricia Trenton (Berkeley: University of California Press, 1995), 243.

³ Whitney Chadwick, *Women, Art, and Society* (London: Thames and Hudson Ltd., 1990), 212.

⁴ Sarah Wool Moore to University of Nebraska Regents, Lincoln, June 17, 1886, Board of Regents, RG 01/01/01, B6, F55, Archives and Special Collections, University of Nebraska Lincoln (hereafter cited as UNL).

⁵ Fred N. Wells, *The Nebraska Art Association A History 1888–1971* (n.p., 1972?), 6–7.

⁶ "About the Cover," *Nebraska History* 59:3 (Fall 1978), 4.

⁷ Moore to Regents, June 17, 1892, UNL; Frances E. Willard and Mary A. Livermore, *A Woman of the Century* (Buffalo: Charles Wells Moulton, 1893), 517.

⁸ Wells, *Nebraska Art Association*, 8–9.

⁹ Cora Parker to Chancellor MacLean, Apr. 27, 1899, RG 01/01/01, B12, F96, UNL.

¹⁰ Cora Parker to Clarissa Bucklin, July 17, 1930.

¹¹ Miriam Mennin, e-mail message to author, Sept. 12, 2000.

¹² Sarah Hayden to the Chancellor and Board of Regents, Apr. 8, 1905, RG 01/01/01, B17, F139, UNL; Ronald G. Pisano, *A Leading Spirit in American Art: William Merritt Chase 1849–1916* (Seattle: Henry Art Gallery, 1983), 137.

¹³ Sarah Hayden to Clarissa Bucklin, Nov. 1930.

¹⁴ *Ibid.*

¹⁵ Irma Rene Koen, "Elizabeth Tuttle Holsman," *Christian Science Monitor*, May 17, 1932.

¹⁶ *Ibid.*

¹⁷ Suzette Flood to Penelope Smith, Apr. 3, 1986, Joslyn Art Museum, Omaha.

¹⁸ Lana M. McCauley, "Laudatory Criticism," *Chicago Evening Post*, Aug. 23, 1921.

¹⁹ Koen, "Elizabeth Tuttle Holsman," May 17, 1932.

²⁰ Robert Houston, "A Lively Artist at Age 82," *Omaha World-Herald*, Jan. 6, 1957, G-9.

²¹ *Ibid.*

²² *Ibid.*

²³ Sarah McAnulty Quilter, "Angel DeCora Dietz," in *Perspectives: Women in Nebraska History*, ed. Susan Pierce (Lincoln:

Nebraska State Council for the Social Studies/Nebraska Dept. of Education, 1984), 99.

²⁴ Angel DeCora, "Angel DeCora—An Autobiography," *The Redman* III, (Mar. 1911), 279.

²⁵ Sarah McAnulty Quilter, "Angel DeCora: American Indian Artist and Educator," *Nebraska History* 57:2 (Summer 1976), 145, 280.

²⁶ Quilter, "Angel DeCora Dietz," 100, 102.

²⁷ Bucklin, *Nebraska Art and Artists*, 18; DeCora, "Angel DeCora—An Autobiography," 285.

²⁸ DeCora, "Angel DeCora—An Autobiography," 103.

²⁹ Ibid.

³⁰ Ibid., 233.

³¹ Clarissa Bucklin, *Nebraska Art and Artists*, 18.

³² University of Nebraska Matriculation Records, UNL.

³³ Elizabeth Dolan, Untitled Manuscript, Bennett Martin Public Library, Lincoln, NE, quoted in Connie L. Stevens, *Perspectives: Women in Nebraska History* (Lincoln: Nebraska State Council for the Social Sciences/Nebraska Dept. of Education, 1984), 175.

³⁴ Holmes Smith, "Elizabeth Dolan's Habitat Backgrounds for the University of Nebraska," *American Magazine of Art* 20 (1929), 462.

³⁵ Chancellor E. A. Burnett to Elizabeth Dolan, May 14, 1931, University of Nebraska State Museum Archives.

³⁶ Connie L. Stevens, "Elizabeth Honor Dolan," in *Perspectives*, 178.

³⁷ "Elizabeth Dolan," *Lincoln Evening Journal*, May 28, 1948, 6.

³⁸ Elizabeth Dolan to Governor Arthur J. Weaver, Jan. 30, 1930, in Connie Stevens, "Elizabeth Honor Dolan," 179.

³⁹ Margaret King Garvin, unpublished notes, 1922, Marion Canfield Smith Artist File, Museum of Nebraska Art, Kearney, NE (hereafter cited as MONA).

⁴⁰ Margaret Stines Nielsen, "The Arts in Early Kearney," *Buffalo Tales*, 8:8 (Sept. 1985).

⁴¹ Marion Canfield Smith, *Blue and Gold* (Kearney State College, 1908).

⁴² Marion Canfield Smith, *Art in the Grades*. (n.p. n.d.).

⁴³ "Marion Canfield Smith," <http://www.askart.com/AskART/artists/biography.aspx?artist=45035>, 2000.

⁴⁴ Charlotte Moser, "In the Highest Efficiency': Art Training at the School of the Art Institute of Chicago," in *The Old Guard and the Avant-Garde*, ed. Sue Ann Prince (Chicago: The University of Chicago Press, 1990), 198.

⁴⁵ Sandra D'Emilio and Suzan Campbell, *Visions and Visionaries* (Layton, Utah: Gibbs Smith, 1991), 17.

⁴⁶ F. A. Tipple to John Kreissler, June 2, 1970, The Atchison, Topeka and Santa Fe Railway Company B120; "Artist From Falls City Won National Acclaim," *Omaha World-Herald*, Dec. 28, 1975, 4E.

⁴⁷ (Nicholas) Vachel Lindsay, "The Lady Poverty," *The Outlook*, Nov. 25, 1911, 734.

⁴⁸ Gary Zaruba to Robert Haller, Apr. 11, 1986, MONA.

⁴⁹ "Valuable Painting at Library," *Falls City Journal*, Jan. 16, 1975, 1.

⁵⁰ Phil Kovinick and Marian Yoshiki-Kovinick, *An Encyclopedia of Women Artists of the American West* (Austin, University of Texas Press, 1998), 194.

⁵¹ Jim McKee, "University Place celebrates Gladys Lux's 100th birthday," *Lincoln Journal Star*, Jan. 17, 1999, G-2.

⁵² Glenda Peterson, "University Place gift caps 40-year Wesleyan career," *Sunday Journal Star Focus*, Mar. 17, 1985, H-1.

⁵³ Ibid.

⁵⁴ Christy Ficke, "Lux takes pride benefiting community," *The Wesleyan*, Feb. 14, 1986, 7.

⁵⁵ Amy Kunce, "Lux displays print collection," *The Wesleyan*, Sept. 17, 1982,

⁵⁶ *Historical Newsletter*, 49:12 (June 1997), 2.

⁵⁷ Daniel Wheeler, *Art Since Mid-Century: 1945 to the Present* (New York: The Vendome Press, 1991), 27.

⁵⁸ "U.N. Teacher Explains Move," *Omaha World-Herald*, July 3, 1950, 2,

⁵⁹ Katherine Burnap Faulkner, *Résumé, 1936–1940*, UNL.

⁶⁰ Hobe Hays, *Take Two and Hit to the Right* (Lincoln: University of Nebraska Press, 1999), 89; Elizabeth Callaway, interview by the author, May 22, 2000.

⁶¹ "A Nebraska Mural," *Evening State Journal*, Mar. 8, 1939, 6.

⁶² "U.N. Teacher Explains Move," *Omaha World-Herald*, July 3, 1950, 2.

⁶³ Penny Enroth, interview by the author, July 22, 2000.

⁶⁴ Darrell Wellman, "Myra Biggerstaff's love of art still strong as the years go by," *Auburn (NE) Press-Tribune*, Sept. 12, 1995, 8.

⁶⁵ Myra Biggerstaff to Daphne Deeds, Jan. 1992, Sheldon Memorial Art Gallery.

⁶⁶ Laurie Hardin, *A Retrospective: Myra Biggerstaff* (MONA, Kearney, NE, 1995); Wellman, *Myra Biggerstaff*, 8

⁶⁷ Ibid.