

Celebrating the connection between art and architecture

HONORING MORRIS MATSON



FEATURED ARTIST
LINDA REEDY

September 8–10, 2022

Presented by



FEATURED ARTIST LINDA REEDY



Marfa Message, oil on canvas



Linda Reedy began her art career in textiles, later pursuing painting and earning a Fine Arts degree at Emmanuel College in Boston. A residency at the Fine Arts University in Hanoi, Vietnam followed, along with additional coursework at the Massachusetts College of Art and Design.

JUROR JENNIFER CASLER PRICE

Jennifer Casler Price has held the position of curator of Asian, African, and Ancient American Art at the Kimbell Art Museum since 1993. She has a Master's Degree in Chinese Art History and a Certificate in Curatorial Studies from the Institute of Fine Arts, NYU. In her position at the Kimbell, she is responsible for the areas of Chinese, Japanese, Indian, Himalayan, Southeast Asian, African and the Art of the Ancient Americas—which represent half of holdings of the permanent collection. She has made nearly thirty acquisitions covering the full range of the fields she curates. In addition to these duties, Jennifer contributes to publications, conducts docent training, lectures frequently to share her expertise, and has led patron tours to China, Japan, India, Cambodia, Vietnam, Turkey, Cuba, Peru, New Zealand, Australia, Greece and Croatia. Jennifer recently completed a six-year term as a Commissioner on the Fort Worth Public Art Commission, serving as Vice-Chair and Chair of the Commission.



HONOREE MORRIS MATSON

Morris Matson is an active member of that wonderful category of art lovers known as Collectors. As evidence of his love for art and collecting, Morris has over 200 paintings, drawings, prints, and sculptures on display in his home.

In addition to collecting art, he encourages others to collect and appreciate art, especially work by local and early Texas artists. He's an active member of several art groups, including COFWA (Collectors of Fort Worth Art); TACO (Texas Art Collectors Organization); and CA-SETA (Center for the Advancement and Study of Early Texas Art), a group that recently honored Morris with a lifetime achievement award at their Annual Meeting in Fort Worth a few years ago. (A little worried, he jokingly asked if that meant they thought he was through.) About ten years ago TCU invited him to present a program on Collecting Local Art for Fun and Profit, which was well-received by local art lovers.



He's been a fixture at Fort Worth's Amon Carter Museum of American Art for over twenty-five years. He's currently a Circle Member and sits on the Ambassadors Council. He is a docent emeritus, having the distinction of being one of the Carter's longest serving volunteer tour guides. He can often be seen giving visitors interesting background information on many of the museum's best loved works. His family recently gifted "Offshore Rigs" by his dear personal friend and Fort Worth Circle Member George Grammer to the Carter for its permanent collection.

At various times Morris has served as a member of the Art Advisory Committee of the Fort Worth Public Library Foundation, Vice-president of Finance for Casa Manana, City Council Member on the Cultural District Committee, and Board Member of the United Way of Tarrant County. At age 93 he says he's retired, but if you know a group whose members promote and study early Texas art, let Morris know. He might want to join you!

2022 ARTIST AWARDS

JUDITH SINGER COHEN AWARD

in memory of Donald M. Cohen, MD, and Blanche McVeigh

Born in St. Charles, Missouri, Blanche McVeigh moved to Fort Worth as a child. She returned to Missouri to attend Washington University. After graduation, Ms. McVeigh continued her studies at the Philadelphia Academy of Fine Art, and the Art Institute of Chicago. She re-enrolled at Washington University to study art for another two years. Afterwards she moved to New York City to study at the Art Students League before traveling to Europe to train for an addition year. Upon her return to Fort Worth, Ms. McVeigh helped establish the Fort Worth School of Fine Arts and the Fort Worth Artists Guild. Best known as a printmaker and an art teacher, McVeigh received awards from the Dallas Print Club, the Connecticut Academy of Fine Arts, the Texas Fine Arts Association, and the Southern States Art League.

GAIL AND BILL LANDRETH AWARD

in memory of Flora Blanc Reeder and Dickson Reeder

Dickson Reeder was born in Fort Worth and studied drawing and painting with local artists. Upon graduation from Central High School, he traveled to New York City to attend the Art Students League.

Flora Blanc was born in New York City and attended the elite Brearley School and completed eight years of study at New York's King-Coit School of Acting and Design. They met in 1937 while studying art in Paris and they married in New York that same year, afterward returning to Fort Worth. Dickson taught at Texas Wesleyan and Our Lady of Victory. Together, the Reeder's established the innovative Reeder School of Theater and Design for Children. The artists in the Fort Worth Circle were the Reeder's closest friends. Prior to World War II, Dickson Reeder led the Fort Worth Circle in its activities.

LISA AND BRUCE LOWRY AWARD

in memory of Bill Bomar

William "Bill" P. Bomar was born in Fort Worth, and painting by the age of seven. Despite an early diagnosis of cerebral palsy, Mr. Bomar was a prolific artist. His artworks are in collections of the Brooklyn Museum, Dallas Museum of Art, Guggenheim Museum (NYC), Harwood Museum of Art (Taos), the Modern Art Museum of Fort Worth, Museum of Fine Arts (Houston), and the Old Jail Art Center in Albany, Texas. Mr. Bomar's mother was from Albany, which prompted Bill and his cousin, Reilly Nail, to establish the Old Jail Art Center, today's creative center and art museum of Albany.

SAM & PRISCILLA MCCALL AWARD

in memory of David Brownlow

David Brownlow started his art career at the age of five in Fort Worth. He eventually experimented with knives and wire as painting tools, which led to his thick textured and exacting lines. He studied art under Margaret Littlejohn and Patti East, earning a permanent spot in north Texas art history as a member of the Fort Worth Circle. His work is included in the collections of the Modern Art Museum of Fort Worth, the Dallas Museum of Art, and the Amarillo Museum of Art.

MURRIN FAMILY AWARD

in memory of Lia Culty

Lia Culty, a native of Ciudad Chihuahua, Mexico, arrived in Fort Worth in 1916, at age eight. Her art training in the 1920s and 1930s at North Side High School, the Fort Worth School of Fine Arts, and the Dallas Art Institute prepared her to become a noted member of the Fort Worth Circle and a lifelong artist with an extensive exhibition record. She studied painting with Sallie Gillespie, Wade Jolly, and Olin Travis, and studied etching techniques with Blanche McVeigh and Fort Worth Circle colleague, Dickson Reeder.

Though she experimented with abstraction, Lia Culty most often employed a representational style in her art. Her most thought-provoking paintings emerged in oddly stark landscape compositions infused with a tangible sense of loneliness. Working in collaboration and alone, she compiled a remarkable catalog of fine art prints that reflected her playful and introspective nature. She was a member of the Printmakers Guild based in Dallas. True to the cohesive nature of the Fort Worth Circle, Culty remained close to the other artists of the group throughout her life.

THISTLETHWAITE FAMILY AWARD
in memory of McKie Trotter

Born in Manchester, Georgia, McKie Trotter earned his Bachelor of Arts degree from William and Mary. Next, he joined the military and upon his return, he enrolled at the University of Georgia where he earned a Master of Fine Arts. In 1948 he accepted a position as head of Texas Wesleyan's art department, and in 1953 he became an art professor at TCU, where he taught painting for the next 34 years. His work included abstract landscapes of a variety of mediums including graphite, watercolor, screen prints, collage, oil, and casein. His paintings have been shown in New York at the Guggenheim, the National Academy of Design, the Texas Fine Arts Association in Austin, and Fort Worth.

TRACY FAMILY AWARD
in memory of Emily Guthrie Smith

By the age of five Fort Worth's Emily Guthrie had sketched a house in proper perspective. By the age of eleven, Emily was taking private art lessons and exhibited her work while studying at Texas Woman's University in Denton. She studied portraiture while attending Oklahoma University, where she earned a B.A. She also studied at the Art Students League in NYC. Emily married Tolbert C. Smith of Fort Worth and they had two children. Emily continued to pursue her painting career in Fort Worth, painting portraits, landscapes, and still-life's. She exhibited her work locally and at the Virginia Museum of Fine Arts, the Oakland Art Gallery, the American Watercolor Society and many more, and taught at Fort Worth's Modern Art Museum, TCU, and in Taos. As a muralist, painter and printmaker, Emily Guthrie Smith, preferred pastels. She produced more than 2,000 portraits and hundreds of landscapes. Her best known portraits are of Mary Martin and former House majority leader Jim Wright. Emily was elected to the Pastel Society of America's Hall of Fame and was selected for Who's Who of American Art.

ELTON M. HYDER, JR. CHARITABLE & EDUCATIONAL FUND, INC. AWARD
in memory of Cynthia Brants (1924-2006)

Cynthia Brants was born in Fort Worth to a prominent family who lived on a large estate in what is now Ridglea Hills. She grew up riding horses and painting them. From the age of ten she attended Saturday classes at the Fort Worth School of Fine Art, and she studied under Blanche McVeigh and other members of the Fort Worth Circle. Brants left Arlington Heights High School to attend The Madeira School in Virginia. She then entered Sarah Lawrence College in New York and studied art with European refugees working in the New York art scene including Kurt Roesch, Andre Masson and Lyonel Feininger. After graduation, Brants traveled around post-war Europe and established her studio in Fort Worth. From 1958-1962 she taught painting at Sarah Lawrence College. In 1979 Brants moved to Granbury where she worked as a scenic designer and painter during the renovation and re-opening of the Granbury Opera House.

ROSALYN G. ROSENTHAL AWARD
in memory of Sweetie Ladd

Sweetie Ladd was born in Bonham, Texas, and although she began painting in her 60's, she had attended painting workshops in Paris, Spain, and Mexico. In Fort Worth she studied under artist Bror Utter. After she took a class on perspective, her teacher advised her to discontinue formal training and paint what came naturally. She was fondly known as Fort Worth's "Grandma Moses" and produced Fort Worth's version of folk art.

SUZY WILLIAMS AWARD
in memory of Murray Percival Bewley

Born in Fort Worth, Murray P. Bewley was encouraged to paint by his mother, Hallie C. Bewley, a patron of the arts. Bewley's education included the Denver Art School, the Chicago Art Institute, and the Pennsylvania Academy of Fine Arts, as well as study with established artists in New York, Florence, and Paris. He returned to Fort Worth, where he married Bernecia Wrenn and moved to New York where Bewley had his first one-man show at Ferargils Gallery. He won his first prize at the Salmagundi Club in 1921 and from then until the early 30's he exhibited regularly at the Metropolitan Studio, Macbeth, Babcock Grand Central and Milch galleries in New York.

After the death of Mr. Bewley's wife he returned to Europe where, in 1933, he married Parisian Mireille Laurent. The Bewleys moved to Beverly Hills in the 1940's where Murray exhibited in New York and Los Angeles. In 1956, he returned to France. He died in Lyons in 1964. The majority of Bewley's subjects were portraits and nudes.

STORIES FROM THE CITY

Insights from the artists

This special section highlights artists who have chosen to enter a preservation-themed piece. The paintings include themes of preservation, conservation and other insights about the city.



BETSY ALLAIRE

1910 Revisited, watercolor and ink

This Fairmont Brick Arts and Crafts Bungalow was recently restored, updated and preserved to its original glory inside and out. The homeowners had the craftsman remove, clean, and rebrick all the original brick on the exterior while doing extensive renovations to the interior. I wanted to pay tribute to the original builders, the restoring technicians and tradesmen, and also the homeowners for their dedication and effort making this a Preservation our city should be proud of!

Major General Worth established a fort at the junction of the West Fork and the Clear Fork of the Trinity River to protect settlers from Native Americans. The fort became his namesake. The town of Fort Worth grew up alongside the river. The Trinity River was a life source for the cattle drive that settled in this basin. Today the Trinity River and its tributaries are a water supply as well as a recreational and scenic identity that Fort Worth has long enjoyed. As an artist I felt compelled to include the river in Fort Worth's history.



PAMELA BROCATO

Trinity Tributary, pastel

Nature is Life Affirming. Fort Worth has refreshing natural spaces. Flowers pop in warm weather, grasses move with breezes, and wildlife lives in the shadows. Riding my bike on the Trinity Trails, sometimes there's not a building or another person in sight. When my kayak slips through the water at the Fort Worth Nature Center, I hope to catch a glimpse of birds, fish, and the occasional sun-basking alligator. It's peaceful and life-affirming. As one who enjoys painting from nature, I appreciate the attention our city gives to our natural spaces. Let's remember to protect them as our city grows.

MARYANN BRUMMER

Pop of Color, oil



Our past defines who we are and without our past, we cannot create a future. We must link our history and heritage to our present. This link is the magic we experience moving forward as we link our past, present, and future.

LYNNE BUCHANAN
The Gathering, mixed media



DOUBLAS B. CLARK
Starry Night Horned Toad, oil

Fort Worth is a city that truly values preservation in all its forms. In the past Horned Toads were found all over our city. Most residents of Fort Worth in the 1960s and earlier have memories of them. By the 1970s they were becoming rare and for a long time they have been extinct in this area and rare across our state. But that is not the end of the story. Our Fort Worth zoo has taken a key role in preserving horned toads, and today they are involved in restoring the horned toads to parts of their historic range.

We all love Sunday Mornings, don't we? Getting up early... or late. For some it is the only day of the week to sleep in! For me, Sunday mornings mean a respite from the hustle and bustle of everyday life. It is a day of sitting in my favorite spot whether a comfy chair or the kitchen table to reflect. It's a day to relax and get away, even if it's in our own hearts and minds. Sunday Morning is my creation of things that might reflect that atmosphere of peace and a reminder to take time to just "be".

JUDY CROWE
Sunday Morning, oil

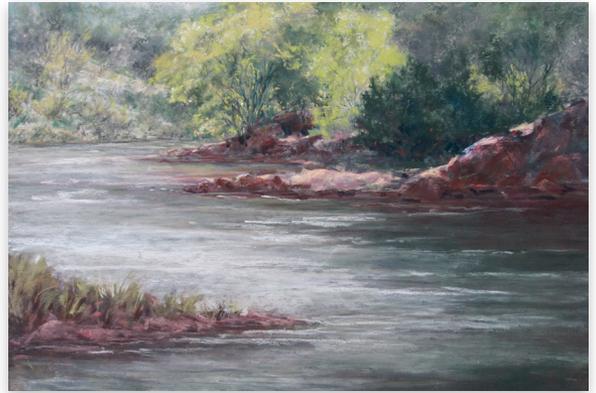




These well-worn tools, some handmade, were discovered in an old family tool chest. In this painting the tools are preserved on canvas and represent the craftsmen that worked with their hands a hundred years ago to bring us precious structures that we are trying to save today.

BETH ESCHBACK
Preserved, oil

I have painted this creek many times. It is in the Texas Hill Country near Fredericksburg. Where there is an abundance of historic homes and farms allowed to retain their integrity over time. The gift of preservation is bestowed on everyone.



JANET EVERITT-FORTE
The Creek at the Crossing, pastel



“We’re not red, yellow, black or white. We’re all green.”
This is what my husband’s drill instructor told his platoon of Marines in boot camp. This artwork depicts an abstract representation of unity, that “we’re all green”, no matter our backgrounds, where we come from, or the color of our skin. This is the type of unity I hope and pray for the city of Fort Worth. As a woman veteran of the U.S. Air Force, I am personally drawn to representing fellow servicemen and women who are serving or have served at Fort Worth’s own Naval Air Station - Joint Reserve Base (NAS-JRB Fort Worth), formerly known as Carswell Air Force Base. In the service, men and women from all over are brought together to serve our country. Together, we served a purpose greater than ourselves.

ALY CARRILL
We’re All Green, kiln-cast glass, acrylic, and resin on wood



The Fort Worth skyline includes several classic buildings that have achieved Historic Preservation status. The first was the Burk Burnett Building in 1914 which at the time, was the first skyscraper in Fort Worth. The building was listed on the National Register of Historic places on November 12, 1980. It was built in a neo-classical style and is still part of the Fort Worth skyline.

BARBARA HACKNEY
Sunset Skyline, acrylic



VAL HUNNICUT
1012 N. Main, mixed media

The cornerstone for the Ku Klux Klan Hall was laid May 19, 1924. It was used as a meeting place for the Klan and seated 2000. As years past and the Klan membership declined it was sold and used by others. Leonard Brothers purchased it as a warehouse in 1926. In 1929 it became the Northside Auditorium. Ellis Pecan Company purchased it in 1946 and their sign is still above the original entry, with a line marked through it. History of Ku Klux Klan here and elsewhere cannot be forgotten but the promise of this building as a place for art and healing is inspirational.



On a trip to Caprock Canyon, I met the man who would become the subject of this painting. In addition to being part of the ranching community, he was involved in the preservation of the historic artifacts and stories that had been gathered there. Documenting the life and history of both indigenous people and frontiersmen is crucial to understanding our nation. I found his commitment to ranching as a way of life, and his dedication to historical preservation to be a delightful and poignant blur of ideals.

LAURA HUNT
Cattleman, acrylic and collage on panel



This is a 210 acre indigenous remnant prairie located in Fort Worth, Texas. It is adjacent to Interstate 30 and less than 5 miles east of downtown. It has never been developed. It was designated a natural area in 1987.

WINI KLEIN

Tandy Hills Natural Area, acrylic

The big red spider web is engrained in the memories of countless adults in Fort Worth and beyond. The web's magnitude itself made an otherwise-ordinary park experience something more. Now imagine adding a veritable dreamworld of colorful slides, "tree houses," ziplines, swings, and even more climbing apparatuses. The new, exaggerated and elevated play structures truly preserve the park's ability to engrain seminal memories in future adults of Fort Worth (and beyond). Oh, and the big red spider web is still there, preserved, as ready to be climbed as it was thirty-five years ago.

PAMELA LANCASTER

Dream Park, watercolor



When you set foot into Leddy's on the corner of Main and Exchange; you can see, smell, and feel the history. Sometimes when history is preserved in this way, it can feel like you've stepped back in time.

ANGELA LENDZIOSZEK

Boot Shop, watercolor



Imagine a hot August night (2021), sitting on the steps of the Amon Carter Museum, watching the public art-work presentation of “Pioneer Tower Dreams” being projected onto the sides of the Will Rogers Tower! This event was planned by the Arts Council of Fort Worth to celebrate “the people, places, histories and dreams” that have been woven together through interpersonal and social interactions over the years . . . Wow! (Learn more at pioneertowerdreams.org)

MARIE MAINES

On the Steps of the Amon Carter, soft pastel

Together + Possibility. Fort Worth was a city built on the symbiotic relationship between people and nature. As the city grew, buildings and infrastructure expanded. Thought and consideration were given to conserve greenways along the Trinity River and other natural spaces. Peaceful walks through vegetation, and trees’ cooling effects on urban temperatures are a few of the benefits society gains from nature. While treeless communities expand and abound, are we sufficiently preserving and defending nature? *Compossibility: a philosophical concept from Gottfried Wilhelm Leibniz, 17th century mathematician and philosopher.



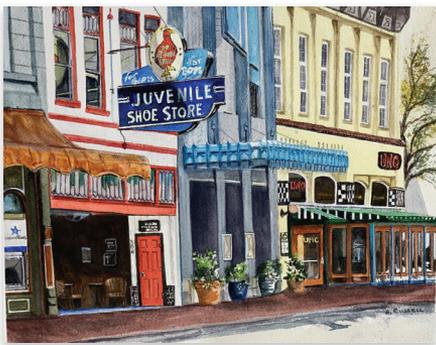
LINNEA MCKENNEY
Compossibility, oil*



Shamrock Building: 515 Main Street, Fort Worth, Texas, Architect unknown (c.1889) This early low-rise building features eclectic global classical elements with arched windows, half-moon windows, stacked pilasters, parapet and a corner wall. Updated during the Sundance Square revitalization in the 1980s, the building now features southwest style stucco and retains basics of the original design. Three small side windows give glimpses of neon, like small electric paintings glowing with bright city lights.

CAROLYN NATISHYN

Shamrock Building, oil

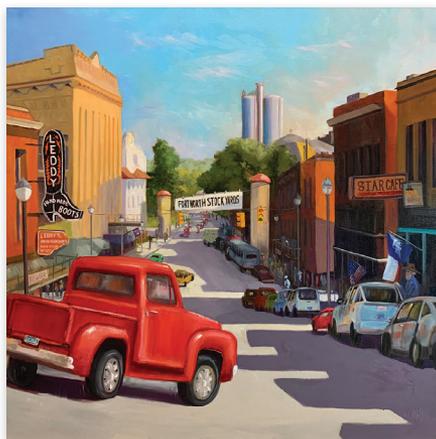
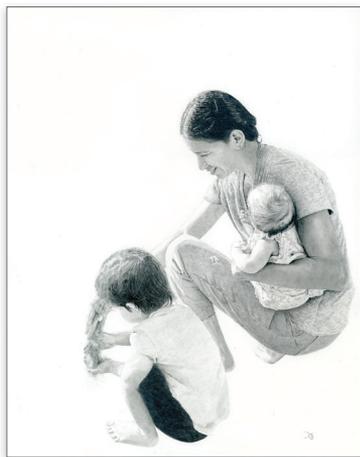


HEIDI RUSSELL
Red Goose Shoes, watercolor

One of my favorite spots in Fort Worth is the Red Goose Shoe building with its iconic Red Goose sign. A downtown fixture since 1948, the sign reminds us of a brand of footwear once coveted by kids. Friends who have seen my painting tell me they remember the store and those coveted high tops, how their feet were x-rayed to ensure proper fit, and what a treat it was to go downtown and get a pair of new shoes at that store. Constructed in 1903, the building itself is a wonderful example of early 20th century architecture in Fort Worth and housed initially a furniture store, then a harness shop before it was turned into a children's shoe emporium in 1935. Two decades ago, the premises were converted into the Red Goose Saloon.

The mother plays with her children in the dirt. In the dirt she teaches her children the meaning of conservancy. In the dirt they learn about history, the present, and the future. I wanted to portray a moment of gentle teaching. Of passing down our love for conservation to our children. So that they may fall in love with old parts of our city. That our work and that of our ancestors may continue in them. That is true preservation to me.

DONALD SPENCER
In the Dirt, graphite on paper



There is no better place to get a glimpse of historic Fort Worth than at the Stock Yards. Although most of the cattle are gone, except for a few for our entertainment, the spirit of old Fort Worth still resides in the hearts of many Texans and visitors. I've captured some of the iconic images in this scene at Exchange Avenue and Main Street to bring alive some old and new memories.

IRMA WARD
Stock Yards Main Drag, oil

MEET MORE ARTISTS!



BETTY ALCORN

Scrub Oak and Cedar, oil on canvas



DIANNE ARNETTE

Dreams of Baby, oil



CAROL BENSON

Vessel, oil on steel



TINA BOHLMAN

Fixer upper, watercolor



TAMMY BOWERS

Flamingo Stroll, acrylic

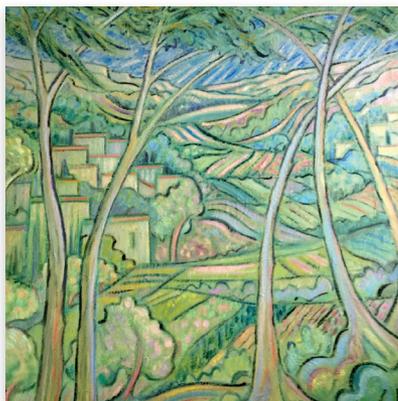


MAUREEN BROUILLETTE

Irish Melody in Paris, mixed media



CAROLYN BROWN
Pelican World, photography



DIANE CARROLL
Hillside, St. Laurent, oil



JANET CHAFEE
*Over the Pass Series, No. 4,
water-soluble encaustic on paper*



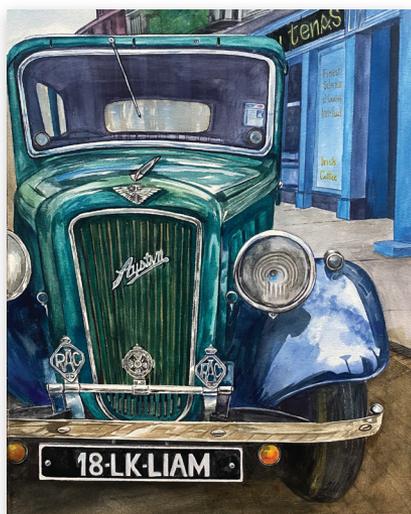
BRENDA CIARDIELLO
Into the Light, watercolor & gouache on paper



DAVID CONN
Forty Acres and a Mule, archival canvas print



SUZAN COOK
Awe Series No. 2, oil on canvas



KATHLEEN CUNNING
18-LK-Liam, watercolor



BARBARA DOBERENZ
Paradise, watercolor



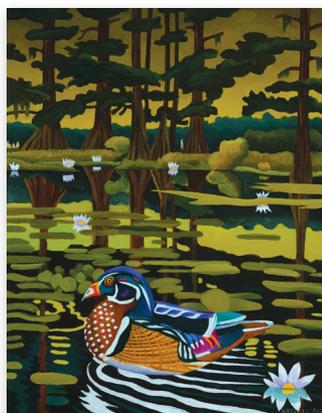
JULIAN GEORGE
Window to Providence, pastel



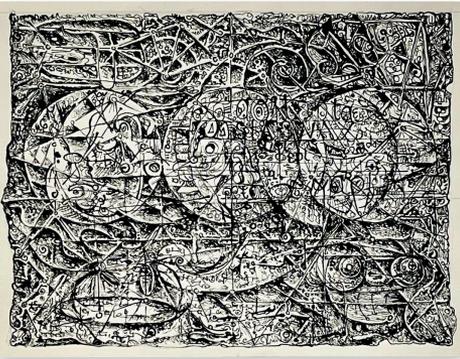
BOB FOX
On the Banks of the Trinity, oil basted monotype print



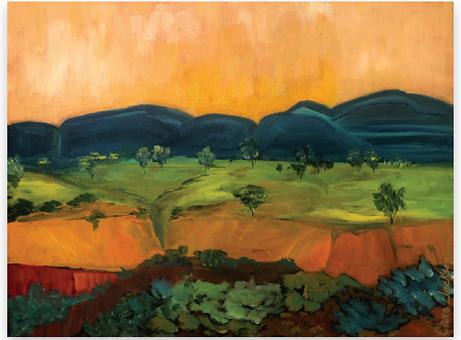
JOHN HARTLEY
Matchbox Heaven, oil on canvas



BILLY HASSELL
Wood duck, Cado Lake at Dusk, oil on wood panel



JUAN HERNANDEZ
Night Sky, ink on paper



CARO JACKSON
Mountain View, oil



AVERY KELLY
Palm Tree, oil on canvas



LANE ANNE KIMZEY
Jumping Trout, watercolor



NANCY LAMB
Waiting on the Texrail, acrylic on board



LESLIE LANZOTTI
Muchmore Film, oil on canvas



JULIE LAZARUS
Acqua Venezia - al Bacareto III, oil on canvas



ROBERT MCAN
Untitled No. 91, June 2022, acrylic monotype



KERRI MENCHACA
Conversations with Scorpions, graphite on paper



JANEEN NEWQUIST
Azul, mixed media/collage



GARETH PERRY
Ball-Eddleman-McFarland House, watercolor & ink



AARON ROE
The Revelation, collage



JOEL SAMPSON
Open Wabi Sabi, acrylic on canvas



BLAINE SMITH
Falcon Quail Pearl, oil on canvas



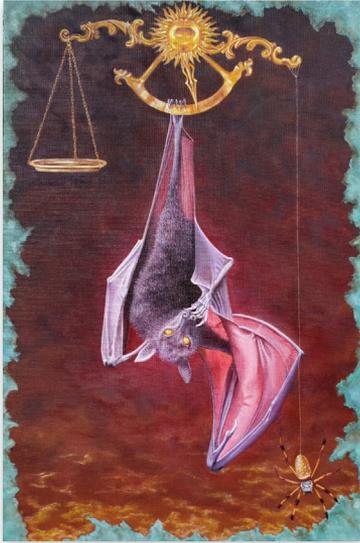
CAROLYN SEDINGER
Seedhead, mixed media



DAWN TAFT
White Horse on Black, oil on canvas



JENNIFER G. THOMPSON
The Western Front, vintage magazine collage



ALLESTER VINTEERS
Fate, oil on canvas



SARA WARD
Summer Day, oil



BEATRIZ WELCH
Broken Branch, oil on canvas



DERAN WRIGHT
Architectural Detail (Broadway Baptist Church),
pen and ink



PRESERVATION IS THE ART OF THE CITY

Art Show and Sale Benefitting Preservation Programs at Historic Fort Worth, Inc.

HONOREE
MORRIS MATSON

FEATURED ARTIST
LINDA REEDY

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