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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$5 ISSUE | Volume 3 2020



From Simple to Sublime

Inspired and Indigenous:
The Designs of David R. Williams

Saving Texas' Tiny Jails

TEXAS ART

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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$5 ISSUE | Volume 3 2020

FEATURES

- 8 **Architect David R. Williams and Texas Indigenous Design**
During the 1920s and early 1930s, Dallas architect David Reichard Williams designed custom homes inspired by the state's architectural heritage. He developed his concept of a modern *indigenous* (native to the area) style by studying pioneer-era homes in small towns throughout the state.

By Pamela Murtha

- 24 **Restoration of the Royse City Calaboose**
Scattered throughout the state is a collection of tiny buildings known as *calaboses*, structures used to house suspected criminals until their release or transfer to a county facility. These unique jails are little known gems of history and worthy of preservation.

By William E. Moore

OTHER ARTICLES

- 22 **Texas Characters: Commodore Basil Muse Hatfield, First Admiral of the Trinity**
In August 1933, Commodore Basil Muse Hatfield boarded the *Texas Steer* and set off on an epic 9,000-mile round-trip voyage to prove the navigability of the Trinity River in a bid to bring his dream of an inland "Port" Worth to fruition.

By Pamela Murtha

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DEPARTMENTS

- 6 **PRESIDENT'S MESSAGE**
- 17 **TEXAS COLLECTIONS**
- 18 **TEXAS FAMILIES**
- 20 **PICTURING TEXAS**
- 7 **CONTRIBUTIONS AND SPECIAL MEMORIALS**
- 16 **NEW AND RENEWING MEMBERS**
- 30 **TEXAS HISTORICAL MUSEUMS**

LISTINGS

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ON THE COVER

The Elbert Williams house, rear façade pictured, in the Dallas suburb of University Park, exemplifies the Texas Regional style of architecture. Original in color. Image courtesy of Shoot2Sell and Allie Beth Allman and Associates.

Texas HERITAGE magazine is published quarterly by the Texas Historical Foundation, P.O. Box 50314, Austin, Texas 78763; 512-453-2154; admin@texashistoricalfoundation.org. Opinions expressed by contributing writers do not necessarily reflect those of the Texas Historical Foundation. THF is a private, nonprofit organization supported by membership dues, contributions, and grants. Unsolicited articles not exceeding 1,700 words will be considered by a review committee for publication. Articles pertaining to Texas heritage, culture, and preservation activities are given priority. Submissions become the property of the Texas Historical Foundation unless accompanied by a self-addressed envelope for return of materials.

Grants Awarded As Funding Continues During Pandemic

Not beholden to government budgets or other financial constraints, the Texas Historical Foundation board met in July and renewed its commitment to funding preservation throughout the state. Eleven grants were awarded that covered applications submitted in the second and third quarters of 2020.

The following projects were approved during the recent meeting:

- **Seaquist House Foundation, Inc.**, Mason, will use THF funds to purchase materials for repair of the roof and gutters of the 1887 house. This is the second grant THF has awarded to support this project.

- **Austin Theater Alliance**, Austin, won approval for a gift to be used to restore the grout and brick on the south wall of the Neoclassic Revival Paramount Theater, built in 1915.

- **Former Texas Rangers Foundation**, Fredericksburg, was given a grant to purchase 60 memorial crosses that will be placed at the gravesites of former Texas Rangers. This is the third time THF has funded the marker project.

- **Palacios Area Historical Association, Inc.**, Palacios, received funds to acquire archival supplies for the City by the Sea Museum. Those include textile, document, hat, and photo boxes, along with archival sleeves and other materials.

- **The African American Heritage Project, Inc.**, Nacogdoches, will install 14 windows in the 1900 Clay House with its THF grant.

- **Bartlett Activity Center, Inc.**, Bartlett, will use its gift to repoint bricks and fill in cracks in the walls of the 1909 Bartlett Grammar School (Old Red House Schoolhouse Museum).

- **Dickey Museum & Multipurpose Center**, Taylor, housed in the former residence of Dr. James Dickey, was approved for a grant to restore and reconstruct exterior windows and doors. This is the sixth gift from THF supporting the Central Texas project.

- **Friends of the Corpus Christi Museum of Science and History**, Corpus Christi, was awarded a grant to search, identify, and digitize archival records and artifacts utilizing collection pieces that relate to Coastal Texas history. Those materials then will become part of a digital distance learning program.

- **Rio Blanco Heritage Foundation**, Crosbyton, received funds for an interactive kiosk at the Crosby County Pioneer Memorial Museum. The digital exhibit will explain the legend of Stampede Mesa, an 1889 cattle rush, focusing on issues surrounding settlers, farmers, and fences.

- **Center for Social Sciences Research, University of Texas at Tyler**, Tyler, won an award for a project to scan and create 3D imagery of the Walters Collection of



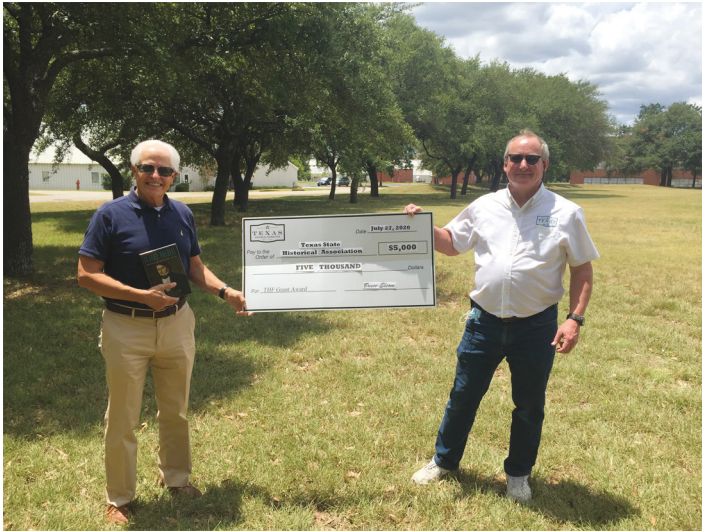
↑ HISTORIC FORT WORTH, INC., FORT WORTH

Practicing proper health protocols, Texas Historical Foundation directors Carol Lipscomb, Ph. D., John and Debbie Auginbaugh, and President Michael Marchant met with HFW representatives to present a grant check that will help restore the 1899 Eddleman-McFarland House. Decking and landscaping will be repaired, and a hydraulic lift will be installed in order to comply with Americans with Disabilities Act guidelines. Photograph courtesy of HFW.

Caddo Pottery, which was donated in 2018. The research facility will hire and train a student to perform the work and purchase appropriate computer software to process the images.

- **The Cavalla Historical Foundation**, Galveston, will use its grant to purchase eight exhibit sound boxes and parts to repair a section of the *U. S. S. Cavalla*.

Grant proposals are reviewed each quarter by a committee, then voted on by the full board. For more information, including deadlines, visit the Foundation's website, www.texashistoricalfoundation.org.



Longtime THF Director Passes Away on July 20

The Texas Historical Foundation board is mourning the death of a long-serving and beloved board member, attorney John Boyle of Irving. He and his wife Kitty (see photograph below) have been members of the THF family for nearly 20 years. Boyle is survived by his wife, children, and a large extended family.

Though he was born in Chicago, Boyle's sharp Irish wit surfaced when he explained that he "lived there for only one month before I made the decision to move to Fort Worth." He was a Texan through and through—a loyal fan of the Dallas Cowboys and his alma mater The University of Texas Longhorns.

It would be easy to *only* mention Boyle's accomplishments because there were so many: his 60-year career as a municipal law attorney representing countless cities and special districts throughout Texas, his service to his own community of Irving as its first city attorney, his work as a representative of the people of the 33rd district during the 62nd Session of the Texas Legislature, and his numerous board memberships and involvement with local and statewide charitable organizations.

But Boyle was bigger than those achievements, and a more complete picture of the man emerges when one hears the words of his friends. Sam Coats, another THF board member, knew Boyle for more than 50 years. He said: "[John and I] ran together for the Texas Legislature in 1970, were office mates, and served...[during] the 62nd Session.... Neither of us got re-elected due to redistricting; John should have. He was a great public servant, the kind of person who should run for and serve in public office, but too seldom does."

THF bids farewell to a man who was a great Texan, a friend to so many, and a shining example to all he met.

The family requests that memorial donations be made to the Texas Historical Foundation.



John Boyle, shown here with wife Kitty, joined the THF board in 2002. Photograph courtesy of the Boyle family.

↑TEXAS STATE HISTORICAL ASSOCIATION, AUSTIN

THF Director Clark Wernecke, Ph. D., right, recently made a ceremonial check presentation to William Ellis, Ph. D., executive director of the TSHA. Funds were used to print, design, and publish the book Ellis is holding, *Tejano Patriot: The Revolutionary Life of José Francisco Ruiz, 1783-1840*. Photo courtesy of TSHA.

New THF Officers Elected; Development Director Named

Michael Marchant, of Grapevine, was elected president of the Texas Historical Foundation at the group's most recent board meeting. Past President Bruce Elsom, Houston, will serve as board chair.

Other officers, all from Dallas, include: Sylvia Tillotson, vice president; Laura Wahlquist Stockdale, secretary; and Patrick Rayes, treasurer. These individuals will serve until 2022.

Marchant was reared in a military family on Air Force bases around the world, but returned to Texas Tech University to complete his education. He is the chief executive officer of Montgomery Cranes, a rental fleet and service company in North Texas that offers parts and safety technology systems throughout the Southwest.

In other organizational news, Mary Yearwood, of San Antonio, was named development director for the Foundation in May. Yearwood will be responsible for the advancement of the THF mission, leading the organization's fundraising programs, and creating community partnerships.

Prior to joining THF, Yearwood was a consultant for businesses, political candidates, and nonprofits, including Prevent Blindness Texas and Impact SA.

Yearwood can be reached at 512-453-2154 or via email at development@texashistoricalfoundation.org.

Ready to Rise to the Challenge

By Michael Marchant

Frank Lloyd Wright said, “The mother art is architecture. Without an architecture of our own, we have no soul of our own civilization.” Buildings are like people in that they come in different sizes, heights, and shapes, and convey unique personalities and senses of history.

We celebrate the state’s diverse architecture in this issue of *Texas HERITAGE*, but we do so under the dark cloud of a worldwide health pandemic. The landscape is more empty and sparsely occupied now, and we all are doing what we can to adapt, mostly by accelerating the technology of communication and accepting change.

Attempting to understand where the world is at this particular point, the current issue of *National Geographic* magazine asks if the human race could have done a better job of preventing the current pandemic by looking back at what happened during past epidemics. The stories in the publication challenge readers to understand the causes and effects of our ancestors’ actions and learn from them.

On another level, that same principle applies to the Texas Historical Foundation. THF’s mission is to educate the general public about their past and then help preserve it. But while we learn *about* history, we must learn *from* it.

Facing what lies ahead can be daunting, especially during unpredictable times such as those in which we now live. Frank Lloyd Wright had the right idea about facing uncertainty when he said, “The thing always happens that you really believe in, and the belief in a thing makes it happen.” So THF must, more than ever, commit to taking on the significant challenges this “new”



world presents by being undeterred, resilient, and strategic.

This Foundation has stood firm for more than 66 years and has rock-solid resources that will help take the organization into the 22nd century. But to continue on this successful path, Texans must rise to the occasion and lend a helping hand. Historical groups across the state are counting on the assistance that THF provides—especially during these extraordinary times when government funders may be forced to tighten their belts. Facing challenges and overcoming

adversities, after all, is in the DNA of every Texan.

Please spread the word and use social media to ask those you know to support THF. Emphasize that whether each person gives a little or a lot, whether it is a one-time donation or a monthly pledge, each contribution helps THF meet its commitment to preserving our shared past—the one that sets Texas apart from every other state in the Union.

And there’s room within THF’s work, too, for promoting one’s personal interests. Contributors can earmark donations to a specific area, such as rural preservation, archeology, art, architecture, *Texas HERITAGE* magazine, legal history, or operations.

Believe that we can, and then broadcast the message that each donation today is an investment in the future. Share the link: www.texashistoricalfoundation.org.

Businessman Michael Marchant, a fourth-generation Texan, grew up in a military family and now lives in Grapevine. He is chief operating officer at Montgomery Cranes. Send comments regarding this column to: THF, P. O. Box 50314, Austin, Texas 78763 or by email to admin@texashistoricalfoundation.org.

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New and renewing members are listed on page 16.

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In memory of George Moczygmba

Jan and Chip Feazel, Westborough, MA



Architect David R. Williams and Texas Indigenous Design

By Pamela Murtha

For Dallas architect David Reichard Williams, the Lone Star State's pioneering past was an essential component for his vision of moving residential design forward during the 1920s and '30s. His rendering of Texas *indigenous* (native to the region) style produced modern homes inspired by the state's architectural heritage.

Opposite page: Considered as a premier example of the Texas Regional style, the Elbert Williams house on McFarlin Boulevard in University Park, a Dallas suburb, currently is on the market. However, Preservation Dallas listed the architectural landmark as endangered because the municipality does not have any historic protections in place and the high desirability of the large lot, which runs along Turtle Creek, for potential redevelopment. Photograph courtesy of Michael Cagle.



Above: The Cordier-Tschirhart-Seal House, in Castroville, was built in 1844 using locally sourced natural limestone and exhibits the uncluttered look that David Williams desired for his modern architectural style. Photograph courtesy of University of North Texas Libraries, The Portal to Texas History.

Opposite page: Though a recent photograph, the second floor “boys/guestroom” (as designated on the original plans) in the 1932 Elbert Williams residence displays indigenous elements: the exposed beam ceiling, the subtle design of the patterned brick above the windows and doors, and the handcrafted copper-framed hanging lantern. Original in color. Photograph courtesy of Shoot2Sell and Allie Beth Allman and Associates.

Born in 1890, Williams grew up in the frontier community of Childress in the Texas Panhandle, where his parents had settled in 1886. He studied architecture at The University of Texas at Austin from 1912 to 1916. However, a month shy of graduation, Williams left school for a job in Tampico, Mexico, working as a civil engineer for the Gulf Oil Corporation. He opened his own general engineering firm three years later. In 1921, though, the 31-year-old closed his business and spent two years touring Europe, where he immersed himself in art, architecture, and interior design.

When Williams returned stateside in 1923, he opened an architectural practice, The Studio, in Dallas, ready to make his mark on residential design. To his dismay, he found that in the aftermath of World War I, Americans were embracing European styles when building

homes. According to biographer Muriel Quest McCarthy, author of *David R. Williams, Pioneer Architect*, the repatriated Texan was not of the same mindset. “In Dallas, he was appalled to see a French town house, a Swiss chalet, and an Italian villa standing side-by-side on the same street.”

His main objection was that these models from abroad were an impractical choice for the state’s Southwestern climate. The architect was a proponent of indigenous or *regional* architecture, in which *form* (structural shape or configuration) and *orientation* (positioning on the property) yield a design best suited to the site and natural environment. Indigenous architecture also incorporates the use of native building materials. Williams added another necessity to his interpretation of this style: historical authenticity. “A house has got to have a decent ancestry,” he said. “We should use [pioneer-era homes]



as sources from which to draw beautiful architecture....”

Consequently, Williams spent time in between commissions traveling the back roads of the state, sketching, photographing, and scrutinizing 19th and early 20th century houses. He wrote of the appeal of structures from that era in a *Southwest Review* article, “The houses... were nicely suited to their purpose. Built of native stone and clay and wood from the immediate locality, they seemed to grow out of the ground on which they stood.”

During these excursions, Williams studied common structural features—thick walls, shuttered windows, *standing seam metal roofs* (interlocking vertical flat panels with a raised seam), balconies, screened porches, and large fireplaces in essential rooms—that all addressed the challenges of the Texas climate. He made note of L-shaped houses, where the longer wing was lo-

cated on the west side, a layout that offered shaded space for courtyards and terraces.

Since most settlers came to Texas with few possessions and little money, their dwellings exhibited minimal decor along with functional layout. Williams also observed shared motifs that, though lacking in complexity, he felt proved pleasing to the eye: exposed wooden beams in ceilings, cornices with a plain edging or *fret* (interlaced, cut-out or carved pattern) design, and the arrangement of stone or brick around doors and windows. Ornamental ironwork, intricately carved wood accents, and stone detailing most often were later additions and, even then, used sparingly.

The Dallas architect found the unpretentious aesthetic of rural historical homes refreshing in comparison to the European vogue found in urban residential areas. When visiting old neighborhoods in the town of Castroville, 27 miles west of

San Antonio, Williams wrote:

A weight is lifted from your soul; for here you are free from the strident discord of the multitudes of false forms and lines and colors that scream at you from almost every angle of our modern streets.... Each house is interestingly different from its neighbors, but still they are alike in friendliness of color and form. They are in good taste, for they sit quietly and make no noisy clamor after attention.

From his examination of hundreds of pioneer-era homes in small towns across the state, Williams picked out the structural elements and decorative motifs he felt would fit, in a more abstract way, with his own design concepts.

When Williams initially began drafting plans for custom homes, however, his regionalist philosophy was hampered by a clientele seeking the identifi-

Right: Cut-outs in the built-in bathroom cabinets are part of the Lone Star-themed-decor that David Williams incorporated into his last private commission in 1932. Original in color. Photograph courtesy of Shoot2Sell and Allie Beth Allman and Associates.

able look of a European classic. He wrote in a *Southwestern Architecture* essay, “To tell our Texas Folk that their forebears have left for them a native architecture as beautiful in its purpose as anything that has been built on this earth, is a very difficult thing.”

Thus, the architect’s earliest commissions most often were of Spanish influence, a style he thought was better suited to the Southwest. However, he did incorporate basic indigenous concepts—climate friendly adaptations, an advantageous orientation, and the use of locally sourced materials—into his earliest projects whenever possible.

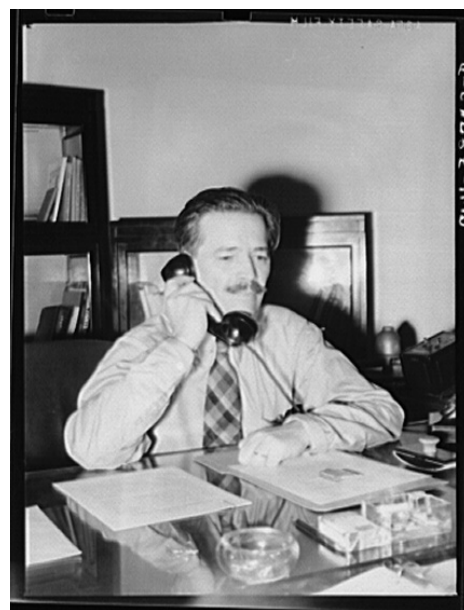
One notable example is the Raworth Williams residence in Dallas, which was built in 1926 for the architect’s physician brother and still stands today. The small *Mediterranean-style* (a mix of Greek, Italian, and Spanish forms) building is L-shaped. The west wing, which runs in a northeasterly direction on the property, includes a master suite and guest bedroom positioned on opposite ends. The arrangement allows for windows on three outside walls in each of the bedrooms, permitting cooling breezes to flow through the sleeping quarters in summertime.

Seven commissioned projects from 1927 to 1932, built in Dallas and Corsicana, gave Williams more freedom to experiment with and refine his signature architectural style. Several houses were done in one of his favored designs, the



Texas Colonial. Biographer McCarthy explained that the inspiration behind that form was the “stately dignity of antebellum homes in East Texas and Louisiana...[as] some features of that architecture also met the criteria of his indigenous concept.” The basic layout was a central two-story brick section with a more informal wing positioned off the west side. Common characteristics were a whitewashed brick exterior to reflect the sun, French doors and large shuttered windows to maximize air circulation, and a screened sleeping porch for hot summer nights. Additionally, the exteriors of this modernized plan adhered to the architect’s desired aesthetic of straight lines and minimal ornamentation.

The interiors of Williams-designed homes each have a signature-themed motif, typically a design pattern repeated in moldings, bannisters, brickwork, and carved wood pieces that lend a cohesive look from room to room. Although these contemporary residences were



Above: As the National Youth Works Deputy Administrator, David R. Williams, pictured at his desk, oversaw a New Deal-era project that cleaned up the run-down La Villita neighborhood in San Antonio. Young men from the area also repaired and restored seven original 19th-century adobe houses. Photograph courtesy of the Library of Congress Prints and Photographs Division.

larger and more richly appointed than those of their pioneering ancestors, the overall decor was a harmonious blend of natural and native materials. One example is a curved stairwell wall in the 1930 Warner Clark residence in Dallas, which is paneled in tongue-and-groove white pine. Stained pieces of wood laid out in an X-shaped pattern above a fireplace mantle in the Leslie Waggener home, also located in Dallas, is another.

Williams employed skilled workers and area artists who shared in the regionalism approach to artistic expression in order to add more intricate interior details to his projects. Williams' Dallas headquarters also served as workshop space for local artisans, as well as a gathering place for writers, musicians, painters, sculptors, and in some cases, nobility. Jerry Bywaters, artist and later director of the Dallas Museum of Fine Arts, muralist James Buchanan "Buck" Winn, painter Thomas Stell, and Lynn "Hobb" Ford, wood carver and furniture maker, are among the talented group who contributed pieces to commissions by Williams.

Incorporating locally crafted touches, intended to evoke that "Texas feeling," was integral to David Williams' architectural vision. Additionally, he often integrated salvaged materials from old buildings, like stone from a Palo Pinto homestead used in the front façade of the W. C. Stroube residence in Corsicana, or decorative items with a historical pedigree, such as interior shutters that once adorned the Texas State Capitol in the Morton Biggers home in Dallas.

Built in 1932, the Elbert Williams (no relation to the architect) residence represents, in David Williams' own words,

"the culmination of my art." The sprawling two-story, Z-shaped structure sits on a low bluff above Turtle Creek in the University Park suburb of Dallas. Porches and balconies on the back of the house take advantage of the water view. A standing seam copper roof, thick brick exterior and interior walls, a sleeping porch, and fireplaces in living and dining areas and the master bedroom are some of the indigenous characteristics Williams incorporated into the design of the house.

The Lone Star symbol was the unifying motif of this commission and appeared in the metal flanking the front entrance, on door trims and ceiling moldings, as a cut-out design in cupboards and cabinets, and carved into original furniture pieces designed by Williams. A mural above the living room fireplace, painted by Jerry Bywaters and Tom Stell and since removed, depicted the history of Spanish missions in Texas. Woodwork and glass doors bore hand-painted native wildflowers. A canopy bed in a child's bedroom replicated one of pioneer design. Muriel McCarthy commented, "In this house Williams was able to give full rein to his love of Texana, and the result was a house totally regional in character."

The University Park domicile gained national attention in a 1937 issue of *Better Homes and Gardens*, touted as "The Ranch-House Goes to Town." The architect, however, took exception to that label, according to the biographer. "The homes Williams had used as models for his style were located in and around small towns and were of an entirely different character than the typical house built on a ranch." But he likely appreciated that he had finally achieved an identifi-

able style. The Elbert Williams commission was the pinnacle of the architect's indigenous vision and the last custom house he designed.

The onset of the Great Depression brought an end to David Williams' nearly decade-long architectural practice and set him on a public service career path. During the New Deal era, he designed and planned self-sustaining rural communities for the Federal Relief Administration and later was appointed to the National Youth Administration. He went on to work for the federal government in various other capacities, utilizing his skills as both architect and engineer. Retiring in 1952, Williams settled in Lafayette, Louisiana.

Eight years later, the American Institute of Architects made Williams a Fellow of the Society, recognizing him as a trailblazer of Texas Regional design. In 1961, he donated more than 1,000 photographs from his days cataloging historic homes across the state to The University of Texas at Austin. Those images, along with personal papers, correspondence, project files, drawings, and other materials—Williams' legacy to future generations of architects, preservationists, and historians—are housed at the school's Alexander Architectural Archives. Another more extensive collection, residing at the University of Louisiana at Lafayette, was donated by his wife after the architect's death and includes artifacts from his work with the federal government.

David Reichard Williams, considered the founding father of Texas Regional architecture, passed away on March 10, 1962.

Pamela Murtha is the assistant editor of Texas HERITAGE magazine.

TURNING HIS EYE TO TEXAS

Frank Lloyd Wright's Lone Star Designs

Frank Lloyd Wright arguably may be one of this country's most accomplished architects. He enjoyed a career that spanned 70 years, during which he designed houses, commercial properties, churches, schools, skyscrapers, and museums. Often taking an unorthodox approach to his work, Wright created structures said to be "in harmony with humanity and its environment." Four buildings designed by the architectural master are located in Texas.

Opposite page, clockwise from top: The six-bedroom William Thaxton, Jr., House in Houston was renovated in 1995. Courtesy of Wikimedia Commons. Original in color. Image in the public domain. Right: The Kalita Humphreys Theater in Dallas is the only playhouse designed by Frank Lloyd Wright. Image in the public domain. Lower left: The John Gillin House in Dallas sits on seven acres that overlook a creek. Courtesy of the Robert Yarnall Richie Photographs, Southern Methodist University, Central University Libraries, DeGolyer Library, Dallas, October 3, 1957.

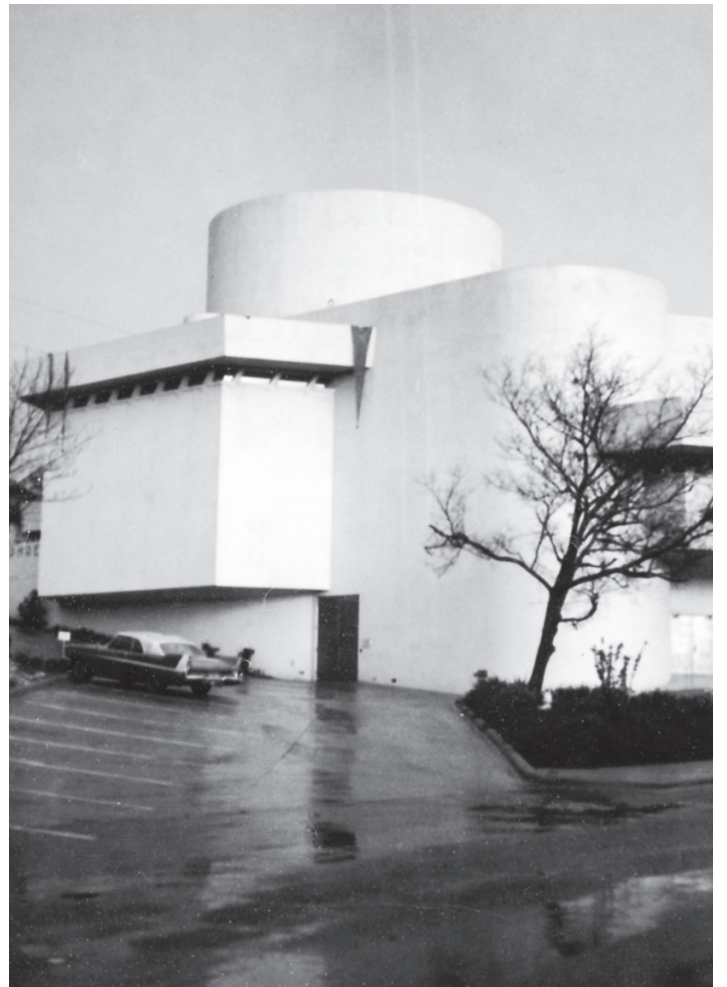


The **William Thaxton, Jr., House**, above, was constructed in 1954 in Houston's Bunker Hill area. A 2019 sales listing indicated that the home retained some original features, including redwood and mahogany woods, polished concrete, and a parallelogram-shaped pool.

The sprawling **John Gillin House**, below, built in 1950, sits in the Preston Hollow section of Dallas. It features three wings and a hexagonal copper dome roof.

Wright was not available in 1955 to work on the **Kalita Humphreys Theater** project, right, but he offered previously designed plans that had not been executed to the Dallas art group. Those were adapted, and the playhouse, situated on Turtle Creek, was completed in 1959.

The famous architect died before the 2,000-square-foot **Sterling Kinney Home** in Amarillo was completed in 1960. Wright did visit the site early on to determine the placement of the structure that best suited the property's Texas Panhandle landscape.



Thanks To These New and Renewing Members

especially Texian-level supporters: Robert and Kathey Anderson Foundation, San Antonio; A. T. Mast, III, Nacogdoches; Ann and Craig McDonald, Lubbock

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SPOTLIGHTING THE HOLDINGS OF THE INSTITUTION MEMBERS

— *Tales ‘N’ Trails Museum, Nocona* —

By Sergio Ayala

Members of the Whiteside family, of Nocona (20 miles from Bowie), are the current owners and stewards of the vast Joe Benton Collection of Texana and Native American artifacts. The holdings include several Andice specimens, large multipurpose points with deep notches in the base, found in almost every part of the state, but most heavily concentrated in Central Texas. The discovery of those pieces by Benton, however, is said to have occurred along Denton Creek in Montague County (near the Texas-Oklahoma border) during the Great Depression.

In an effort to support research and education, the family shared access to the artifacts with me because stone tool technologies from that time period are among my areas of specialty. Subsequent research resulted in a collaboration with the town’s Tales ‘N’ Trails Museum, which now has some of those pieces on display.

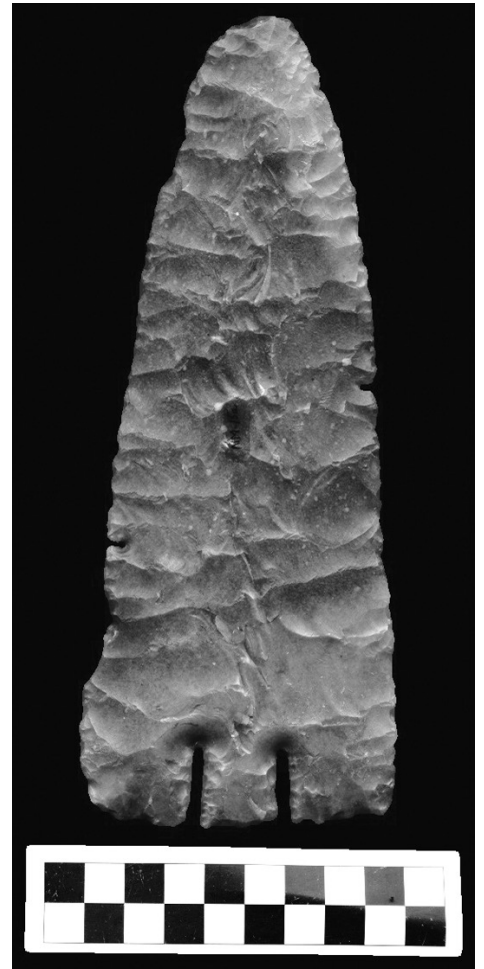
The largest Andice specimen in the collection, NM-15a, is completely intact. There are two narrow notches at different locations on the opposing lateral edges. The color is mottled medium gray and appears to have undergone heat alteration in order to make the stone easier to fracture and shape, a common practice in advanced flint knapping and highly specialized stone tool production.

Research has led to several conclusions: 1. The stone material (chert) used to craft the dart points comes from different, faraway places in the

state, meaning there was considerable investment involved in obtaining specific kinds of stone for the creation of these artifacts. 2. The strategy and techniques involved required advanced knowledge in chipping stone and thousands of hours of skill development. 3. The length, width, thickness, and random notchings on the margins create considerable risk of fracture, suggesting that the specimens were not designed for utilitarian purposes. This is unusual because dart points were generally used as weapons. 4. The cache appears to have been manufactured by a single individual. 5. Because of the human investment to obtain the materials and manufacture these delicate non-utilitarian pieces, it seems that they might have been buried to mark a special place, person, or group of individuals.

Specimen NM-15a, and the cache to which it belongs, represents a one-of-a-kind collection from this period in the Southern Plains. The artifacts provide a window into the world of hunter-gatherers of the time and also show that the symbolic, aesthetic, and emblematic meaning in stone tool craft can be equal to or more important than utilitarian needs and requirements.

Sergio J. Ayala, an archeologist at the Texas Archaeological Research Laboratory of The University of Texas at Austin, specializes in pre-historic stone tool technologies.



Above: Andice specimen NM-15a is on display in Nocona (the scale is in centimeters). Visit www.talesntrails.org. Original in color. Image courtesy of the author.

Editor’s note: Although “archaeology” is an acceptable spelling used by many professional organizations, “archeology” is the preferred style of Texas HERITAGE magazine.

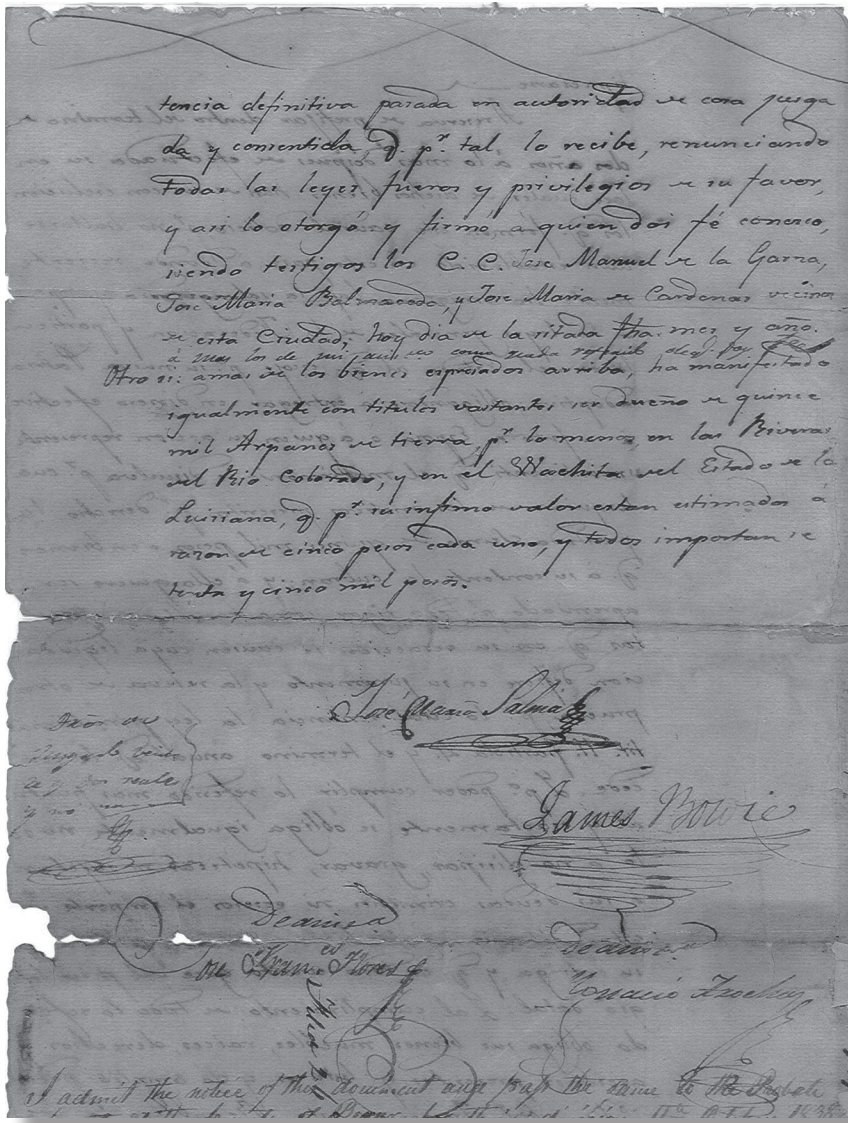
An Ill-Fated Decision

As the world was dealing with a deadly cholera epidemic in 1833, one man's critical choice had dire consequences.

By Dee E. Harris

The 1833 cholera epidemic in the United States and Mexico, which included Texas at that time, spread slowly but with malice, providing plenty of time for preparations as the outbreak moved from one area to another. The bacterium is transmitted through contaminated food or water, and once infected, victims experienced severe cramps, vomiting, and diarrhea. The disease could kill within a matter of hours.

In the case of San Antonio's Veramendi family, into which James "Jim" Bowie had married, their luck was rotten. The epidemic took five members, including the frontiersman's wife and two young children. In 1831, Bowie had wed María Ursula de Veramendi, the eldest daughter of



Left: This page is from the marriage dowry of James Bowie and María Ursula de Veramendi. Original in color. Courtesy of the Bexar County Clerk, the Honorable Lucy Adame-Clark, Bexar County Spanish Archives, CAR #16—21 Apr. 1831. [Signature of James Bowie only.] See note at the end of this article.

his business partner Juan Martín de Veramendi, then governor of Coahuila y Tejas.

As early as November 1832, news arrived in Stephen F. Austin's East Texas colony on the Brazos River that cholera was hitting New Orleans hard. Land Commissioner José Miguel de Arciniega immediately forwarded letters with pointed advice to other nearby colonies, including San Antonio de Béxar: "...devote your indefatigable labor, availing yourselves of every means within your reach, to protect the people, who will be eternally grateful." However, in San Antonio little attention was paid to Arciniega's counsel.

In June 1833, Governor Veramendi was in Monclova, the capital of Coahuila y Tejas, attending to official duties. The family had a second residence there. He left for his San Antonio home just days before a letter arrived warning city officials that cholera had reached the port of Tampico. The dispatch recommended forming a sanitation commission to look after the people and the hygiene of the city. In the 19th century, little was known about how the disease was transmitted, but keeping proper sanitary conditions was thought to curb its spread.

That same month, San Antonio officials received two letters, within days of each other, urging the city to prepare for an imminent outbreak. One message from Mobile, Alabama, dated June 14, pointed out the seriousness of the situation. "The cholera is raging in New Orleans and is attended with more malignancy and fatality than it ever was in any known part of the globe, not even excepting the jungles of India."

Veramendi undoubtedly learned of these alarming warnings when he arrived in San Antonio. A common belief was that cholera was transmit-

ted by *miasmas*, or bad air, and people were inclined to flee the area ahead of an expected outbreak. Within a matter of weeks, Veramendi decided to return to Monclova, believing it would be safer there. Many other San Antonio citizens retreated to their ranches, while some camped outside of the city.

The governor, his wife Joséfa Candida Gertrudis Navarro (sister of statesman José Antonio Navarro), Ursula Veramendi Bowie, and her two children made the three-week trip to Monclova, arriving on August 20. Jim Bowie, who often was away from his family for months at a time, was in Natchez, severely incapacitated with malaria.

The first cholera death in Monclova was reported on August 31. Officials ordered citizens to sweep the inside and outside of their houses daily, wash their hands constantly, and maintain rigorous cleaning regimes both in their homes and when traveling around the city. All gatherings were banned, and those who disobeyed were fined; re-offenders were jailed. Special houses were designated in order to isolate the sick, and public areas were fumigated. A home with infected patients displayed yellow banners to identify it as a place of infection, black signs indicated a need for medical help, and white placards signaled a shortage of food or supplies.

The Veramendi family's prestigious status provided no special protection from the disease, and by early September, they were infected. All five were dead within two weeks. Ursula Bowie's youngest child had not even met his father.

In the Monclova region, 729 people, out of a population of 5,000, died of cholera within just a few weeks. The deceased were moved by cart to graveyards where most,

including the Veramendis, were buried in mass graves. Bowie did not receive word of their deaths until several weeks later.

Ironically, the cholera epidemic barely affected San Antonio—possibly due to the many who fled the area—and a dose of good luck. If Juan Martín de Veramendi had chosen to stay, he and his family may well have been spared.

Dee E. Harris is a native of San Antonio who now lives in Auckland, New Zealand.

An English translation of the marriage dowry shown on page 18 can be found at www.texashistoricalfoundation.org/blog.



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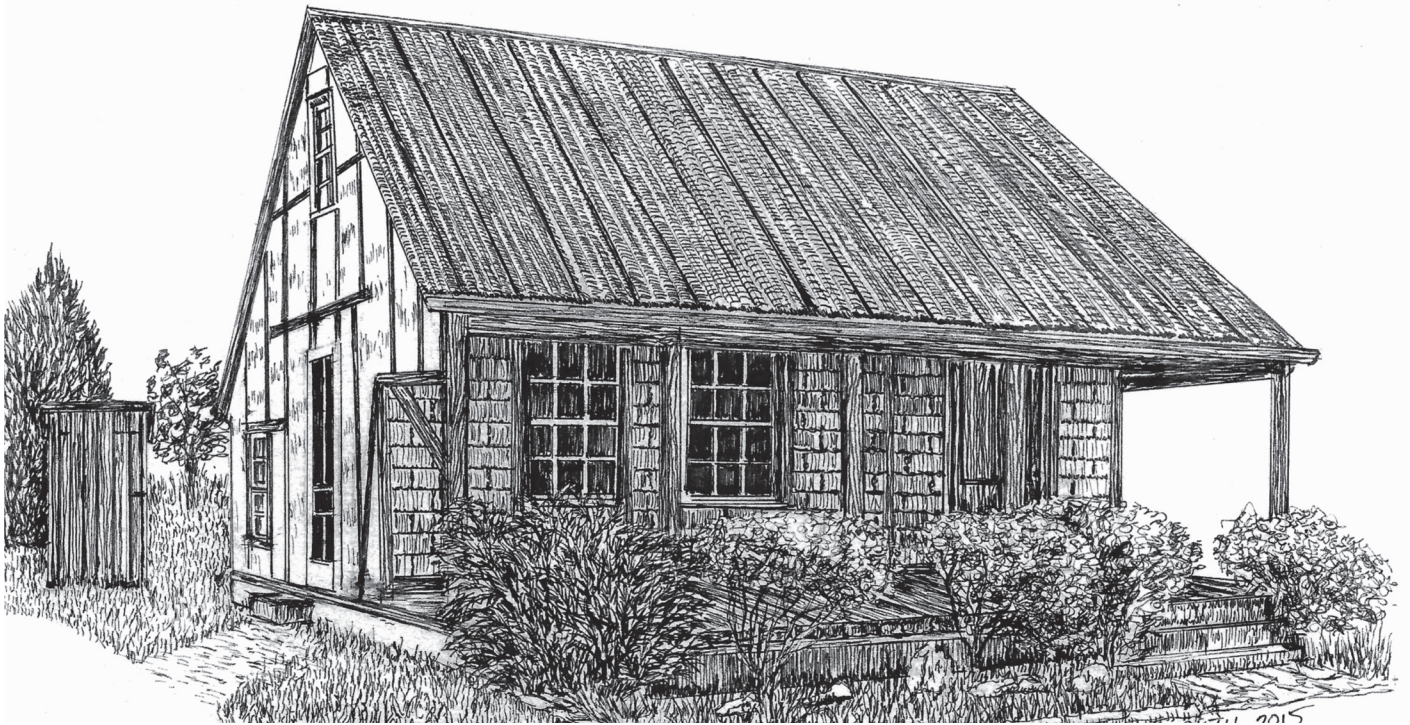
Historic New Braunfels Homes

Though seventh-generation, native-born New Braunfelser Stephany Elsworth no longer lives in Texas, her pen and ink drawings shown on these pages reflect a deep love for her hometown and for the state's past.



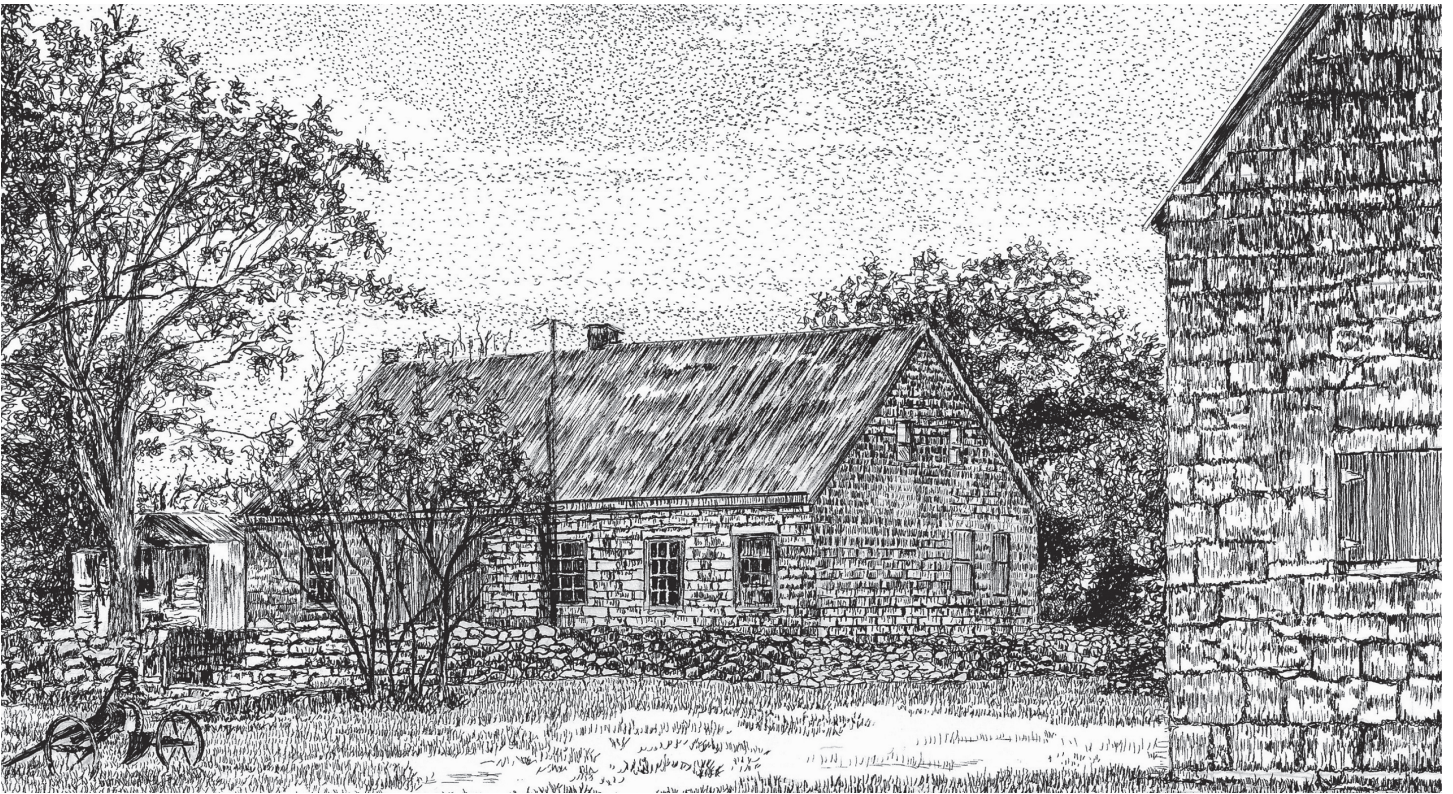
Above: The Lindheimer House

Ferdinand Jacob Lindheimer was the first editor of *Die neu Herald Zeitung*, the earliest newspaper in New Braunfels. He was also a noted botanist as well as a guide for new German immigrants. Lindheimer built his home in the saltbox style in 1852, using the *fachwerk* (half-timbering) construction method.



Above: The Moehrig-Blank Residence

This well-constructed home is made of limestone blocks so finely cut that there is no evidence of saw or chisel marks. It was later converted into a hay barn and is now on display at the New Braunfels Conservation Society's 3.5-acre Conservation Plaza.



Above: The Arnold-Rauch-Brandt Homestead

Gottlieb and Maria Koch Arnold built this residence in 1852. Their early German-Texan homestead passed down through members of the family until the death of Agnes Rauch Brandt, who deeded it to the New Braunfels Conservation Society. The NBCS has restored the property to reflect how it looked between 1852 and 1885. A THF grant in 2016 assisted with that effort.



Commodore Basil Muse Hatfield: First Admiral of the Trinity

His dream of an inland “Port” Worth never materialized.

By Pamela Murtha

Commodore Basil Muse Hatfield could be described as a Renaissance man—he was a teacher, soldier, revolutionary, engineer, miner, geologist, oilman, sailor, and humanitarian. But his claim to fame, so to speak, was a steadfast devotion to seeing the Trinity River transformed into a navigable waterway that would establish Fort Worth as an essential inland port. While Hatfield’s dream never would come to fruition, his unconventional effort to advocate for that cause

earned him, at age 62, the title of “First Admiral of the Trinity.”

HATFIELD’S LIFE OF ADVENTURE

Born on July 4, 1871, in Washington-on-the-Brazos, Hatfield grew up on the family plantation in Washington County. As a young man, he taught school for a short period before leaving to explore the world.

By his own, and often unsubstantiated account, the

global adventurer spent more than two decades building a diverse and impressive resume. He served in the Spanish-American War and fought for the British during the Boxer Rebellion in China as well as the Second Boer War in South Africa. His efforts in the latter conflict earned the expatriated Texan the Victoria Cross. However, Hatfield claimed his refusal of the honor, an insult to the Crown, secured him a short prison stay in the Tower of London.

His pursuits also included working as a construction engineer on the Trans-Siberian Railroad in Russia, studying with Tibetan lamas, prospecting for gold in Borneo and silver in Mexico, exploring for oil in several countries, and serving in the Philippine Constabulary.

MAKING LIFE BETTER FOR OTHERS

Hatfield returned to Fort Worth in the late 1910s. In the ensuing years, he made his wealth in oil and mining, married, and fathered two children. By the start of the Great Depression, Hatfield decided “he ought to do something for humanity.” The trained geologist had spent time investigating the Trinity River’s natural resources for commercial purposes and had become enamored with its beauty and untapped potential. He believed that creating a more navigable river would bring better opportunities to struggling Texans residing along its banks. His humanitarian cause, therefore, became advocating towards that end.

The Trinity stretches 710 miles from its North Texas headwaters to Trinity Bay, an arm of Galveston Bay. Shallow waters, snags, log jams, and overhanging trees made parts of the river impassable, but in the 19th century, few efforts had been undertaken to improve navigation. Beginning in 1902, a series of locks and dams were installed from Dallas to the mouth of the river, but the project was abandoned by 1922. Ever the adventurer, Hatfield came up with a novel public relations campaign to spark renewed interest in a pilotable Trinity. He planned to steer a boat down the waterway to the Intercoastal Canal in Beaumont and up the Mississippi, Missouri, and Illinois rivers, roughly 4,500 miles, to attend the 1933-1934 Chicago World’s Fair.

Even before Hatfield set off on this epic voyage, Fort Worth citizens were well-acquainted with his eccentric ways and boisterous personality. In 1932, he made front-page news in the *Fort Worth Press* for attempting to have a telephone installed on an exterior brick wall of the Texas Hotel. He had claimed, by squatter’s rights, the eight-inch-wide alleyway between the lodging establishment and the Worth Building as his office space. The animated exchange between Hatfield and the phone installer caught the attention of a reporter wandering by, and a headlining interview followed.

On August 23, 1933, a crowd gathered on the banks of the Trinity by the Belknap Street Bridge to watch as “Commodore” Hatfield (the designation was self-ascribed) and a crew of four boarded the *Texas Steer* to begin their river journey. The 24-foot long and five-foot wide wooden *scow*, a flat-bottomed boat with tapered ends, was enclosed with a canvas top, resembling a covered wagon. Iron rings were mounted at the ends to carry the boat over sandbars. A one-cylinder motor was added just days into the trip, as rowing and poling downriver made for slow progress.

In July 1934, the *Texas Steer* successfully docked at the World’s Fair Lagoon in the Windy City. Commodore Hatfield was an honored guest at the Century of Progress Exposition, and his story made the front page of Chicago newspapers, some hailing him as the “Texas Scowboy.” The voyage back to North Texas took another 10 months.

THE HERO RETURNS TO TEXAS

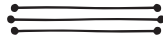
Fort Worth welcomed Hatfield back home on May 23, 1935, with a Main Street parade. He was awarded \$500 for his efforts, and prominent civic leader Amon Carter presented him with a coveted Shady Oaks Stetson hat, proclaiming Hatfield the “First Admiral of the Trinity.” During the 21-month long voyage, by his own tally, the Commodore gave 459 Trinity testimonials, shook hands with dozens of governors and mayors, and attended 64 banquets. With his rotund build and long white beard, he also served as Santa Claus in two Christmas parades.

Upon his return, Basil Hatfield remained hopeful and active in his advocacy, but his vision of a “Port” Worth did not materialize. He died in March 1942, oddly enough, after suffering a fall while working along the banks of the Trinity. In his will, the Commodore left instructions that there be no tears at his funeral, only lively music and dancing, and to sprinkle his ashes into his beloved river from atop the Belknap Street Bridge. After a 45-year delay due to extenuating circumstances, the last wishes of Basil Muse Hatfield were carried out in August 1987—a final quirky fact in his “Texas character” story.

Pamela Murtha is the assistant editor of Texas HERITAGE magazine.

Opposite: The boat shown here is not the one that Basil Hatfield, holding sign on the right, used to journey from Fort Worth to Chicago. But he worked tirelessly to make the Trinity River more navigable, convinced that was the key to helping fellow Texans. Photograph courtesy of The University of Texas at Arlington John W. Carpenter Papers, circa 1934.

RESTORATION OF THE ROYSE CITY CALABOOSE



By William E. Moore

As time marches forward, few things remain the same, but memories of Texas' past sometimes can be found in unexpected places. Scattered about the state is a collection of tiny buildings that were the focal point of many towns. Called *calabooses*, these were the structures where criminals were incarcerated until their release or transfer to the county jail. These unique detention centers are little known to the general population today, yet they were as important as any building in town during the early days of the 20th century.

Opposite page: The dreary weather in this photograph creates a foreboding background for the crumbling Royse City calaboose. Photograph courtesy of Julia Bryant.





Above: The passage of time and the effect of the elements caused the old calaboose to shed its stucco covering. As that happened, the joints between the layers of concrete were exposed, accelerating the building's deterioration. Original in color. Photograph courtesy of Bobby Gladu.

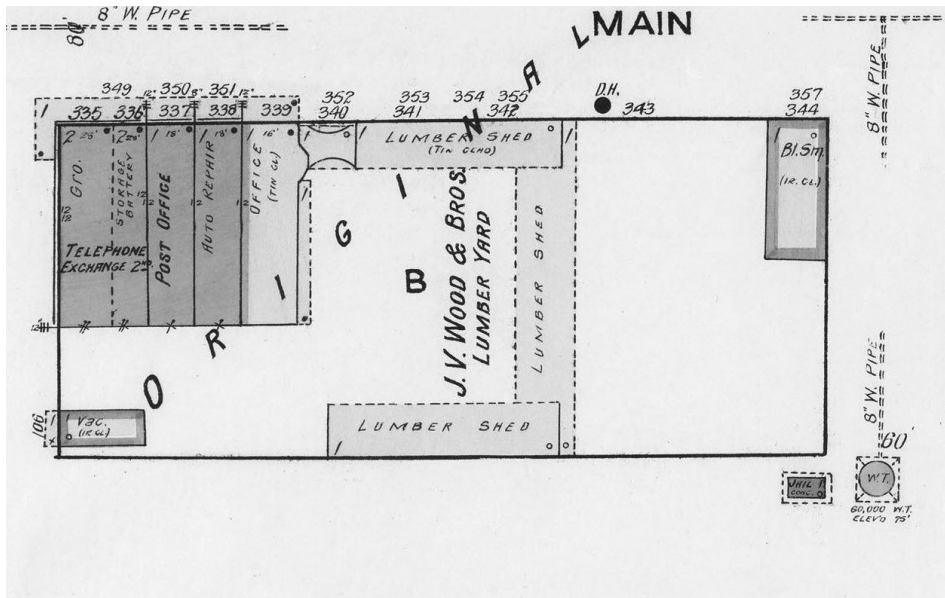
Calaboose is an anglicized derivation of the Spanish word *calaboza*, which means jail. Period newspapers are valuable primary sources, and they often mention the temporary nature of the local calaboose. The length of time spent in one depended on several factors, such as the severity of the crime and the difficulty in transporting the prisoner to a county jail.

In the early days of the 20th century, small towns across Texas had their share of crime and disorderly behavior, and a place of detention was sorely needed. Most occupants of the local calaboose were persons who were inebriated or guilty of rowdy behavior, such as fighting and cursing in public. These offenders were usually set free the next day after paying a fine. However, more serious criminals also were confined in calaboses, as transportation to the county jail often was impossible in

bad weather when roads were virtually impassable.

The conditions that prisoners were forced to endure in these tiny jails were not pleasant and bordered on cruelty as amenities, such as plumbing and heating, were seldom provided. The temperature inside a calaboose could range from freezing to stiflingly hot. The only relief from the scorching summer heat was good air flow through windows or doors. Unfortunately for occupants of calaboses, though, doors sometimes did not have an opening for ventilation, and the size and location of windows varied greatly. Those often were positioned too high to allow direct ventilation, and some buildings had no windows.

Time spent in the local calaboose is described graphically in McKinney's *The Democrat* newspaper in 1884. "A more loathsome, nauseous place cannot be imagined than this city calaboose. It is a stench from top to bottom; it is lined from



Left: The location of the Royse City calaboose (the small rectangle at bottom right) is shown in relationship to other structures in the town on the 1921 Sanborn Fire Insurance Map. Original in color. Image in the public domain.

cellar to garret with vermin and is reeking all over with filth.”

Placement of the calaboose in town was commonly a cause for concern. Citizens did not want to be forced to endure the rank smell and vulgarity that often emanated from within. Security was of primary concern. Even so, escapes were attempted, and some were successful. Detainees would frequently set fire to the bedding, which often ended in tragedy as wooden structures became engulfed in flames.

THE ROYSE CITY CALABOOSE

The exact construction date of the calaboose in Royse City (20 miles from present-day Garland) is unknown. The 1911 Sanborn Fire Insurance Map depicts a wooden calaboose between Main Street and the Missouri, Kansas & Texas Railroad tracks. The next Sanborn map of Royse City that was published in 1921 provides the first glimpse of the concrete structure that still is standing today.

The community was incor-

porated in 1906 and grew to 1,300 residents and 40 businesses within eight years. That population increase was likely the catalyst for a bigger and stronger jail. Concrete was the building material of choice. The floor was constructed first, much like structural foundations of today. The water, aggregate (broken or crushed stone or gravel), and cement mixture then was poured into wooden forms until the desired height was attained. The concrete roof was last, created in a similar fashion to the floor. The finished product occupied a footprint of 120 square feet and measured eight feet by 15 feet. The floor plan consisted of two rooms of equal size arranged side-by-side. The exterior was covered with stucco and coated with a limestone wash. Two matching outer doors allowed entry into each cell. These were made of wood and, when closed, blocked light and air flow through an inner door that consisted of metal bars in a crisscross pattern. The only other source of sunlight and ventilation was the two small barred windows

on the front façade and sides of the calaboose. Comfort was not a consideration, as the building lacked plumbing, heating, and beds.

Little is known of those who called the Royse City calaboose home for the night or longer. Local resident Joy Gannon stated that the structure “sat empty most of the time.” Because the calaboose often was not needed, town leaders approved using half the building for storage of cotton seed after the annual harvest. In 2015, Royse City resident Zaner (Robinson) Benetin said that by 1942, the structure was no longer being used as a jail.

As the stucco peeled away, the joints between the layers of poured concrete were exposed. Time and the elements began to take their toll on the old calaboose until its collapse was imminent [the author said that during a 2013 visit, he saw no evidence of rebar in the construction]. A higher than normal ratio of aggregate to cement was used, which likely led to the settling and ultimate crumbling of the walls. The structure’s deterior-



Top: Large cracks in the calaboose threatened the building's structural integrity and signaled its impending collapse. Photograph courtesy of William E. Moore. Bottom: Royse City Chamber of Commerce official Julia Bryant, now retired, was a key player in the restoration of the historic structure. Image provided by the Royse City Chamber of Commerce.

ration was hastened by the fact that it sits about two feet below the surface of the surrounding ground, making the building susceptible to flooding. Furthermore, this meant that if the outer doors were not shut and flush with their portals, those inside would have been exposed to rising water.

RESTORATION OF THE CALABOOSE

Royse City was fortunate to have Julia Bryant as the director of the local chamber of commerce. A native of Indiana, Bryant appreciated the town's history and was a fervent advocate for the restoration of the crumbling but iconic building. After many unsuccessful attempts to obtain competent contractors and financial assistance, she eventually contacted Royse City resident and history aficionado Bobby Gladu, president and chief executive officer of Artisan Masonry, Inc., to take charge of the effort. Much of the cost for the restoration, which took several years to complete, was absorbed by Gladu and his business as a gift to the city. The chamber helped with fundraising through the sale of commemorative bricks used to pave the entrance to the building.

When the work began, large cracks and gaping holes in the jail let in daylight, and walls sagged. The first step involved leveling the building. Eight piers were drilled beneath the structure to secure its stability. A wooden endoskeleton was constructed to protect workers while they shored up the walls and ceiling.

The walls were patched with

new concrete, and rebar was added to make the calaboose structurally sound. Unattractive railroad ties surrounding the perimeter, which did nothing to prevent water damage, were removed and replaced with Texas limestone. Once the historic building had regained its physical integrity, concrete was poured around it, and bricks were laid to create an artistic and functional surface. A sump pump system also was installed to prevent standing water. New stucco was added to the concrete to return the exterior to its original appearance. As a final touch, the entire outside of the building was coated in lime whitewash.

Reclaimed wood, treated for protection from the elements, replaced the original outer door material, which had rotted. Fired clay brick was used to rebuild the missing interior wall that separated the two cells and to replace the floors in both sections, mimicking the original construction.

The restored Royse City calaboose rests on city property in Old Jail Park next to the post office at 217 East Main Street, awaiting visitors. Befitting its importance to the small town and to the state's past, the building has been recorded as historic structure 41RW28 at the Texas Archaeological Research Laboratory on the campus of The University of Texas at Austin.

William E. Moore is an author and professional archeologist. His book The Texas Calaboose and Other Forgotten Jails was published by Texas A&M University Press. More information about calaboses can be found on his website, www.tinytexasjails.com.



Top: The tiny jail survives to live another day. Bottom: A wheelchair ramp was added to the calaboose to allow access for everyone. Both photographs on this page courtesy of Bobby Gladu.

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MUSEUM OF HARDIN COUNTY
830 S. Maple St., Kountze 77625;
409-246-8434 or 409-755-7313;
Tues, Wed, Fri, Sat 10-3;
www.kountzelib.org/about-us/kountze-organizations/museum-of-hardin-county.html

TEXAS FORESTRY MUSEUM
1905 Atkinson Dr., Lufkin 75901;
936-632-9535; Mon-Sat 10-5;
www.treetexas.com

NORTH

AMON CARTER MUSEUM
OF AMERICAN ART
3501 Camp Bowie Blvd., Fort Worth
76107; 817-738-9133; Tues, Wed, Fri,
Sat 10-5, Thurs 10-8, Sun 12-5;
www.cartermuseum.org

BOSQUE MUSEUM
301 S. Avenue Q, Clifton 76634;
254-675-3845; Tues-Sat 10-5;
www.bosquemuseum.org

CLEBURNE RAILROAD MUSEUM
206 N. Main St., Cleburne 76033;
817-645-0940; Tues-Sat 11-3,
Closed Sun-Mon;
www.cleburne.net/1051/Cleburne-Railroad-Museum

DALLAS JEWISH HISTORICAL SOCIETY
7900 Northhaven Rd., Dallas 75230;
214-239-7120; Mon-Fri 9-5;
www.djhs.org

FARMERS BRANCH HISTORICAL PARK
2540 Farmers Branch Ln., Farmers
Branch 75234; 972-406-0184;
Mon-Fri 8-6, Sat-Sun 12-6;
www.fbhistoricalpark.com

GRAPEVINE HISTORICAL SOCIETY MUSEUM
206 W. Hudgins St., Grapevine 76051;
817-410-3526; Tue-Sat 10-4, Sun 1-4;
www.grapevinehistory.weebly.com

HILL COLLEGE, TEXAS HERITAGE MUSEUM
112 Lamar Dr., Hillsboro, 76645;
254-659-7750; Mon-Fri 8-4;
Historical Research Center, Mon-Fri 9-1;
www.hillcollege.edu/museum/Index.html

HISTORIC FORT WORTH, INC.
1110 Penn St., Fort Worth 76102;
817-336-2344; Two historic properties:
McFarland House and Thistle Hill;
Individual/group tours Wed-Fri 11-2,
Sun 1-3; www.historicfortworth.org

HISTORIC MESQUITE, INC.
P. O. Box 850137, Mesquite 75185;
972-216-6468; Two historic properties:
Opal Lawrence Historical Park, Tues-Fri
10:30-3:30; Florence Ranch
Homestead, Thurs-Fri 10:30-3:30;
www.historicmesquite.org

HISTORIC WACO FOUNDATION MUSEUMS
810 S. Fourth St., Waco 76706;
254-753-5166; Four historic houses:
Earle Napier Kinnard, East Terrace,
Fort House, and McCulloch; Tues-
Sat 10-4, Sun 1-4; www.historicwaco.org

JEFFERSON HISTORICAL MUSEUM
232 W. Austin, Jefferson 75657;
930-665-2775; Mon-Fri 9:30-4:30;
www.jeffersonmuseum.com

MORTON MUSEUM OF COOKE COUNTY
210 S. Dixon St., Gainesville 76240;
940-668-8900; Tues-Fri 10-5,
Sat 12:30-2:30; www.mortonmuseum.org

STEPHENVILLE HISTORICAL HOUSE MUSEUM
525 E. Washington St., Stephenville
76401; 254-965-5880; Open daily;
Guided tours Tues-Sat 10-5, Sun 1-5;
www.stephenvillemuseum.org

TALES 'N' TRAILS MUSEUM
1522 E. Highway 82, Nocona 76255;
940-825-5330; Mon-Fri 10-5, Sat 10-4;
www.talesntrails.org

THE SIXTH FLOOR MUSEUM AT DEALEY PLAZA
411 Elm St., Dallas 75202;
214-767-6660; Mon 12-6,
Tues-Sun 10-6; www.jfk.org

WISE COUNTY HERITAGE MUSEUM
1602 S. Trinity, Decatur 76234;
940-627-5586; Mon-Sat 10-3;
www.wisehistory.com

WICHITA COUNTY HERITAGE SOCIETY
900 Bluff St., Wichita Falls 76301;
940-723-0623; Mon-Fri 10-3, Sat-Sun
2-4; www.wichita-heritage.org

PANHANDLE

PANHANDLE-PLAINS HISTORICAL MUSEUM
2503 Fourth Ave., Canyon 79015;
806-651-2244; Mon-Sat 9-6, Sun 1-6;
www.panhandleplains.org

WOLF CREEK HERITAGE MUSEUM
13310 Highway 305, Lipscomb 79056;
806-852-2123; Mon-Fri 10-4;
www.wolfcreekheritagemuseum.org

SOUTH/GULF COAST

BROWNSVILLE HISTORICAL ASSOCIATION
1325 E. Washington St., Brownsville 78520;
956-541-5560; Tues-Sat 10-4;
www.brownsvillehistory.org

BRYAN MUSEUM
1315 21st St., Galveston 77550;
409-632-7685; Tues-Sun 10-5;
www.thebryanmuseum.org

CHISHOLM TRAIL HERITAGE MUSEUM
302 N. Esplanade, Cuero 77954;
361-277-2866; Tues-Sat 10-4:30;
www.chisholmtrailmuseum.org

CITY BY THE SEA MUSEUM
401 Commerce St., Palacios 77465;
361-972-1148; Tues-Sat 10-2;
www.citybytheseamuseum.org

COLUMBIA HERITAGE FOUNDATION
P.O. Box 1013, West Columbia 77486

FRIENDS OF THE CORPUS CHRISTI MUSEUM OF SCIENCE AND HISTORY
1900 N. Chaparral St., Corpus Christi 78401;
361-826-4667; Mon-Sun 10-5;
www.ccmuseum.com

GALVESTON AND TEXAS HISTORY CENTER
2310 Sealy Ave., Galveston 77550;
409-763-8854 ext. 127; Tues-Sat 9-6;
www.gthcenter.org

LAUGHLIN HERITAGE FOUNDATION MUSEUM
309 S. Main St., Del Rio 78841;
830-719-9380; Mon, Wed, Fri, Sat 10-12
and 1-4;
www.laughlinheritagefoundationinc.org

MUSEUM OF SOUTH TEXAS HISTORY
200 N. Closner Blvd., Edinburg 78541;
956-383-6911; Tues-Sat 10-5, Sun 1-5;
www.mosthistory.org

STANZEL MODEL AIRCRAFT MUSEUM
311 Baumgarten St., Schulenberg 78956;
979-743-6559; Mon, Wed, Fri, Sat
10:30-4:30; www.stanzelmuseum.org

WHITEHEAD MEMORIAL MUSEUM
1308 S. Main St., Del Rio 78840;
830-774-7568; Tues-Sat 10-6, Sun 1-5;
www.whiteheadmuseum.org

WEST

FORT CONCHO NATIONAL HISTORIC LANDMARK MUSEUM
630 S. Oakes St., San Angelo 76903;
325-481-2646; Mon-Sat 9-5, Sun 1-5;
www.fortconcho.com

MARTIN COUNTY HISTORICAL MUSEUM
207 Broadway St., Stanton 79782;
432-756-2722; Mon-Fri 12:30-5:30;
www.facebook.com/Martin-County-
Historical-Museum-361747468373

WEST OF THE PECOS MUSEUM
120 E. Dot Stafford St., Pecos 79772;
432-445-5076; Mon-Sat 9-5, Sun 1-4;
www.westofthepecosmuseum.com

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