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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$5 ISSUE | Volume 4 2020



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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$5 ISSUE | Volume 4 2020

FEATURES

- 8 **The Story of the Rockport-Fulton Art Colony**
In 1948, a charismatic “traveling evangelist of art” settled in the Rockport-Fulton region, attracting a colorful group of characters seeking to reinvent themselves. Under the leadership and tutelage of Simon Michael, the newcomers joined with local talent to found an art colony that made a significant and continuing cultural impact on the area.
By Kay Betz, Ph. D. and Vickie Merchant, Ph. D.

- 22 **Protecting Coast and Commerce**
In order to ensure a successful bid for independence, the Republic of Texas founding government commissioned a small but essential fleet of schooners to protect the flow of goods and prevent resupply of Mexican forces. The Texas Navy rose to the challenge, creating a legacy still honored today.
By Bruce Elsom

OTHER ARTICLES

- 20 **A Galveston Mercantile Dynasty**
Founded by two immigrants from Bremen, Germany, Kauffman and Runge became the largest and most profitable mercantile company in the state during the late 1800s.
By Eleanor Barton

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DEPARTMENTS

- 6 **PRESIDENT'S MESSAGE**
14 **TEXAS ARCHITECTURE**
17 **TEXAS COLLECTIONS**
28 **PICTURING TEXAS**
- ## LISTINGS
- 7 **CONTRIBUTIONS
AND SPECIAL MEMORIALS**
16 **NEW AND RENEWING MEMBERS**
30 **TEXAS HISTORICAL MUSEUMS**

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ON THE COVER

Boats, Bays and Birds, Steve Russell, 2018, oil on canvas, 40 inches x 50 inches, private collection. Photograph by Maria Nesbitt. Original in color

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.

Preservation Groups Continue Their Efforts With THF Help

Despite the current health pandemic, the work of the Texas Historical Foundation is moving forward. This year, more than 20 nonprofit organizations have received grants from THF to assist in their local preservation endeavors. Three gifts were given during the final quarter.

Funding for the following projects was approved during the October board meeting:

- **The Sherman Museum**, Sherman, won approval for a matching grant to install bookcases, replace deteriorating ceiling tiles, and switch to LED lighting in the Dr. Clyde Hall Research Room. THF funds will be used for contract labor and materials.

- **El Camino Real de los Tejas National Historic Trail Association**, Austin, was given a grant to cover a portion of the archival study of sites and segments along the Historic Trail Upper Road between San Antonio and Austin, concentrating on Travis County.

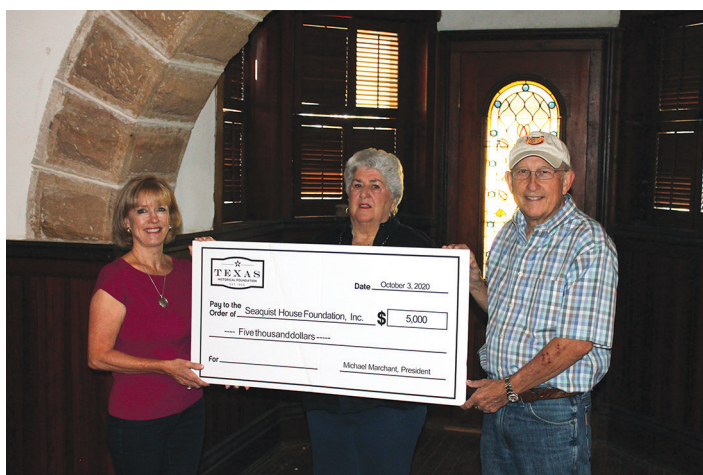
- **Hemisfair Conservancy**, San Antonio, received grant funds for sanding, prepping, and painting the rear door and the interior porch door of the Longini-Herman House. The site of the home was part of the Mexican Army encampment at the Battle of the Alamo.

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.



↑CORPUS CHRISTI MUSEUM OF SCIENCE AND HISTORY, CORPUS CHRISTI

THF representatives, adhering to safety protocols, presented a grant to CCMSH that will help research, identify, and digitize records and artifacts related to Coastal Texas history. Those materials then will become part of a distance learning program. Photograph courtesy of CCMSH.



↑SEAQUIST HOUSE FOUNDATION, MASON

THF Director Tom Doell, right, presented grant funds for materials that will be used for repair of the roof and gutters on the 1887 Seaquist House. This is the second grant the organization has received from the Texas Historical Foundation. The structure has been called the oldest standing mansion in the state. Photograph courtesy of the *Mason County News*.



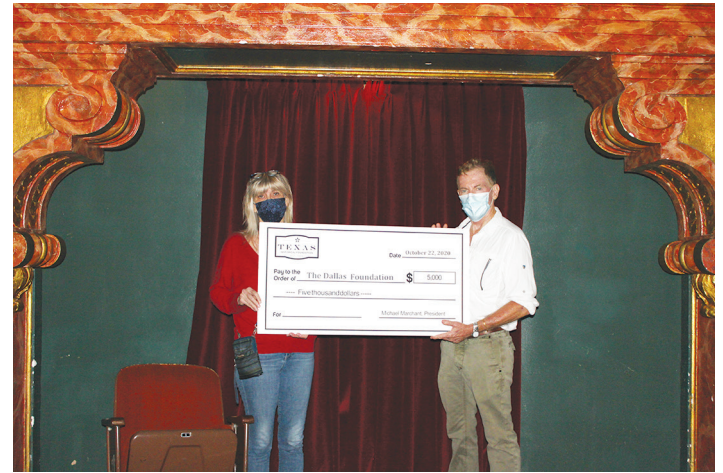
↑CZECH CENTER MUSEUM, HOUSTON

Foundation Director Lane Transou, holding the ceremonial check at right, and fellow board member Julie Sparks, far right, are shown giving museum representatives a THF grant that assisted with purchasing supplies and securing the services of a traditional Czech folk artist. Photograph courtesy of CCM.



←AUSTIN THEATER ALLIANCE, AUSTIN

Texas Historical Foundation board members Bill Sibley, far left, and Clark Wernecke, Ph. D., third from left, were on hand at a grant presentation that supported the Texas arts. The gift to ATA was promoted on the marquee at Austin's Paramount Theater. Funds will be used to help restore the grout and brick on the south wall of the 1915 playhouse. Photograph courtesy of Tina Kinser.



→DALLAS FOUNDATION, DALLAS

Bill Sibley, right, presented director and producer Anne Rapp a grant check that assisted with post-production expenses and the composition and recording of an original score for the documentary entitled *Horton Foote-The Road to Home*. A native of Wharton, Foote was a Pulitzer Prize-winning playwright. Work on the film is complete, and it will soon be released nationally. Photograph courtesy of Tina Kinser.



Foundation Mourns Death of Former Board President

Lewis Avery Jones, THF past president and chairman of the board, passed away on August 11. Jones, of Buda, was president of the Texas Historical Foundation from 1998 through 2000.

A University of Texas graduate and retired attorney, Jones was an avid genealogist, historian, and supporter of Lone Star history organizations. In addition to THF, he served the Former Texas Rangers Foundation, Friends of the Texas Historical Commission, the Texas Navy Association, and the Sons of the Republic of Texas. Jones also was active in the Friends of the Governor's Mansion and the Friends of the Neill-Cochran House Museum.

He is survived by his wife, stepson, and extended family. Memorial donations can be made to the Texas Historical Foundation.



↑DICKEY MUSEUM AND MULTIPURPOSE CENTER, TAYLOR

Texas Historical Foundation board member Judy Davis, second from right in the front row, joined city officials and Williamson County residents at a ceremonial check presentation. Grant funds will be used to restore and reconstruct exterior windows and doors at the former residence of Dr. James Dickey. Jennifer Harris, president of the DMMC, third from left in front, lauded THF for being among the first supporters of the project. Photograph courtesy of Fernando Castro of the *Taylor Press*.

Celebrating the Texas Coast

By Michael Marchant

The history and significance of the Texas coastal waters are celebrated in this issue of Texas HERITAGE. Inside, readers will find information about lighthouses, the Texas Navy, the art colony in Rockport-Fulton, shipwrecks, and facts about Texas seaports. Here are a few highlights:

- Texas has 367 miles of coastline (as the crow flies), with the first lighthouse constructed in 1854. Since then, 19 more have been built here.
- Among the official international ports of entry in the state, six are seaports, two are major airport distribution terminals, two are intermodal air and rail ports, and four are inland ports.
- Texas ranks second in the nation for waterborne commerce, proving that the state's ports are critical gateways for domestic and international freight. More than 500 million tons of cargo move through those waterways, which also receive more than one fourth of the total tonnage entering the United States.

Historically speaking, Texas is the site of some of the oldest coastal shipwrecks in America. The *Santa María de Yciar*, the *Espíritu Santo*, and the *San Esteban* carried treasure and passengers bound for Spain. Those vessels were crossing the Gulf of Mexico in 1554 when a storm blew them aground near Padre Island. An estimated 300 shipwrecked passengers and crew died. In this issue, you can read more about that story, learn about recovered artifacts, and perhaps even plan a trip later to view some of those relics at the Corpus Christi Museum of Science and History.

The sinking of the three ships has considerable historical significance. The unfortunate event marks the earliest documented account of Europeans being on Padre Island—land that eventually would become part of Texas. Several months after the shipwrecks, a salvage



operation was launched from Mexico, which is the first record of Europeans *intentionally* coming to the Texas island. The third matter of importance is that the vessels are the oldest shipwrecks found on any American coastline. Finally, the recovery of the artifacts set in motion a new set of state laws, enacted in 1969, designed to protect publicly owned cultural resources.

Sharing noteworthy stories such as these is a vital part of the mission of the Texas Historical Foundation—work that the organization has undertaken for 66 years. Robust endowments allow

THF to assist other nonprofits working to preserve Lone Star history. Still, in this difficult and uncertain time, we hope that more Texans will join our efforts and commit to sustaining THF's mission for generations to come.

With your help, the Foundation's goal of preserving the state's past need not be lost in meeting the challenges of the future. We ask that you encourage donors by letting them know that the THF board covers all of the organization's operating overhead. This means that 100 percent of new donations can be applied to saving Lone Star history.

We are happy to talk about your vision of what the future of historic preservation looks like. After all, collectively, we are Texans helping preserve Texas. Please 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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The Story of the Rockport-Fulton Art Colony

By Kay Betz, Ph. D.

and Vickie Merchant, Ph. D.

It would be difficult to imagine a tale more romantic than the real story of the creation of an iconic Texas art colony in Rockport and its neighboring community of Fulton, located 35 miles northeast of Corpus Christi in Aransas County.

Opposite page, top: Rockport-Fulton was a small fishing community when Simon Michael opened his first art school in 1948. *Painters' Surf*, Herb Booth, 1993, watercolor, 20 inches x 26 inches. Courtesy of Herb Booth Studios. Photograph by Maria Nesbitt. Opposite, bottom: Iconic buildings were captured on canvas by enclave artists, documenting a time and place in history. *Rockport Train Depot*, Harold Phenix, n. d. (not dated), watercolor, 14 1/4 inches x 20 5/8 inches, from the Carla Krueger Rinche Collection.



A charismatic “traveling evangelist of art” established the Rockport-Fulton Art Colony in the late 1940s, attracting devotees from near and far. Local residents joined the effort, including one exemplary self-taught artist who became famous for capturing the romance of Karankawa Indians, wrecked pirate ships, shrimp boats, and fish houses. Expanding its reach, the colony lured waves of creative individuals from their lives in Hollywood studios and Houston oil offices. “Winter Texans” further enriched the enclave when they escaped the harsh, cold climates in the Midwest and Canada and signed up for art classes in the temperate Texas locale.

Together, this diverse group fostered the development of what became a significant regional art movement.

The Beginning

The Gulf Coast colony began in 1948, when the population of Aransas County was around 4,200. Most of the residents worked in the shrimping and fishing industry, which was booming after wartime meat rationing.

Colony founder Simon Michael had traveled the world, living, studying, and teaching in artistic communities in Paris, New England, and Michigan, among many other places. Michael also had worked on Mount Rushmore in South Dakota and received the Legion of Merit military award for his role in developing camouflage and training aids during World War II. He grew to love Texas while stationed there during his time in the military and decided the state’s coastal area was an ideal place to start an art colony.

Perched on a bluff overlooking Fulton Beach Road, steps from a small harbor, a Spanish-



Spread: The beautiful buildings, landscape, and coastal waters of Rockport-Fulton attracted the interest of artists decades before Simon Michael's arrival. *Architectural Rendering of Aransas County Courthouse*, James Riley Gordon, 1889, watercolor, 36 inches x 36 inches, from the Aransas County Collection, courtesy of Judge C. H. Mills. Photograph by Maria Nesbitt. Original in color.

style hacienda called “Tortilla Flats” became the group’s first home when Michael leased the building and opened the Fulton School of Painting. However, his divorce and the loss of the rented space made for a short-lived venture, and the school closed within a year.

Michael spent the next four years traveling and promoting the area as a creative community. He visited dozens of Coastal Bend towns weekly, teaching and holding exhibits in private and public buildings. He taught students of all ages about art, creativity, and the cultural life and established traditions in public art, such as murals and *plein air* (outdoor) painting.

Then in 1952, the colony founder opened the Simon Michael School in Rockport. Local residents initially were not sure what to think of Michael, a sophisticated character whose glamorous muses sometimes posed nude for sketching

classes on the grounds of the institution.

The Expanding World of Art

The evolution of the Rockport-Fulton creative colony reflected national trends. Art was becoming democratized as more middle-class people had leisure time in which to explore creative outlets, including “paint-along” and “how-to” instruction books, which gained popularity.

On the Texas coast, local and nationally known artists who visited on a regular circuit offered workshops and took students out to paint sand dunes and coastal lighthouses. The relatively unspoiled landscape presented new subject matter, and the isolation offered a bohemian escape from more urban societies. Festivals became regular events, allowing artists to sell lower-priced and more accessible pieces. Income from teaching also helped emerging artists transition to pursuing their craft full time. Many of those attracted to the colony saw a chance for a “second life” or new career.

In the 1960s, prosperity from the oil and gas industry, along with real estate development and improved infrastructure, brought many newcomers to the area. Carl Krueger began construction of Key Allegro, a residential community, in

1962. Four years later, transportation to the area was upgraded when the Lyndon B. Johnson Causeway replaced an outdated roadway across Copano Bay. The influx spurred by these improvements proved favorable for Rockport-Fulton’s artistic community.

This next wave of growth within the art colony had a cast of characters as colorful as Michael’s original circle and included Carmen Miranda’s wardrobe mistress, an heiress to a beer company, and a World War II French Resistance fighter. They, like many earlier arrivals, were looking to reinvent themselves. Newcomers filled multiple roles as students, artists, gallery owners, art center volunteers, and patrons.

But not all the creative types came from elsewhere. Local artist, mentor, and teacher Steve Russell, whose works are in metal, glass, silver, ceramics, and bronze, as well as multiple forms of painting, is one such example. Early on, he helped bring individuals together to form an organization that would foster art-related activities in the community and provide a shared space where members could exhibit and sell their work. In 1967, Russell’s energetic and committed band of artists founded the Rockport Art Association, which evolved into the Rockport Center for the Arts



(RCA). A year later, the new organization held the first Rockport Art Festival to raise funds for a permanent home. The artistic camaraderie and friendships formed during these pursuits nurtured the collective endeavor.

Other important residents included Jack Cowan, a noted wildlife and sporting artist, who made Rockport his home in 1972. Al Barnes and Herb Booth, also nature artists, joined Cowan, and the three men called themselves "The Rockport Gang." Meredith Long, a prominent business owner, who ran galleries in Houston and in the Key Allegro area of Rockport, promoted the trio and their coastal landscapes. In his Houston location, Long hung their artwork next to that of famous painters such as Winslow Homer.

Simon Michael's most famous student, Dalhart Windberg, appointed Texas State Artist in 1979, brought still more attention to the Texas Gulf Coast aesthetic, connecting it with other regional landscape traditions.

Top, left: Simon Michael is shown standing next to his *Market Scene* painting. After traveling the world, he started an art colony in a place he loved. Courtesy of the Zona G. Chilcoat Estate, dba, Simon Michael Gallery. Original in color.



Bottom, left: Located in the the former Sorenson Mercantile building, constructed in 1890, the Estelle Stair Gallery was the first home of the Rockport Art Association in the late 1960s. Photograph by Pam Fulcher. Original in color.

Another prominent Rockport artist was the late Jesús Moroles, the son of Mexican immigrants, who became known internationally for his granite sculptures, several of which were installed in the Rockport Center for the Arts Sculpture Garden. Moroles received the National Medal of the Arts in 2008.

Famous Texas painters, including Buck Schiwetz, Michael Frary, and Harold Phenix, frequently visited and drew inspiration from the locals and the landscape.

Beyond Art

A significant aspect of the colony's story is the contribution made by its members to environmental and wildlife conservation, a cause that dates back to 1937, when President Franklin D. Roosevelt established the Aransas Migratory Waterfowl Refuge. Connie Hagar, the First Lady of Texas Birding, who had been highlighted in *Life* magazine, moved to Rockport during that era. Birders and ornithologists from all across the world followed in order to observe the migrating and native species she catalogued.

Historically, the area's artists have supported conservation through political activism and groups such as the Coastal Conservation Association. Jack Cowan, for instance, was instrumental in prompting legislation that saved the redfish for future generations. Many other local artists also have been compelled to record and champion wildlife that might disappear as a result of development and changing climates. Turtles, whooping cranes, and other endangered species always have been more than subject matter for them.

Additionally, a number of those in the colony have been committed to documenting historical sites, like the 1890 Moorish-style courthouse, the Fulton Mansion, and the old train depot that brought tourists to lavish hotels at the turn of the century. Artists were among the first to champion historic preservation of abandoned downtown buildings, including Sorenson Mercantile, built in 1890. It is now the Estelle Stair Gallery,

...a number of those in the [Rockport] colony have been committed to documenting historical sites...and were among the first to champion historic preservation of abandoned downtown buildings, including the Sorenson Mercantile, built in 1890.

which was the first home for the Rockport Art Association after its founding in the late 1960s.

The Victorian-era Bruhl-O'Connor House became the first permanent location for the Rockport Center for the Arts in 1983, and it remained in that location until the historic building was destroyed by Hurricane Harvey in 2017. The organization then moved into a much-beloved

Art Deco structure that longtime residents affectionately called Kline's Café, named after a restaurant that once occupied the building. Coming full circle, the RCA once again has taken up residence at the Estelle Stair Gallery while plans to build a new campus move forward and the colony continues to grow.

The Texas Commission on the Arts has recognized the Rockport Cultural Arts District as one of the state's 48 "special zones that harness the power of cultural resources to stimulate economic development and community revitalization."

So what began as one man's vision has now galvanized into a distinctive part of Rockport's very identity. Simon Michael probably best summarized the impact of the art movement on the community when he said, "They would have a heck of a time getting rid of art in Rockport now."★

Kay Betz, Ph.D., serves on the advisory board of the Rockport Cultural Arts District. Vickie Merchant, Ph.D., is a retired teacher and past president of the History Center for Aransas County.

The Story of the Rockport-Fulton Art Colony: How a Coastal Texas Town Became an Art Enclave, by Kay Betz, Ph.D., and Vickie Merchant, Ph.D., will be released by Texas A&M Press in spring 2021. Publication of the book received funding support from the Texas Historical Foundation and the HEB Tournament of Champions. For more information, visit www.thehistorycenterforaransascounty.org.



Historic Lighthouse Design

By Pamela Murtha

Construction method, shape, building materials, and foundation type defined a historic lighthouse's architectural style. By the mid-1800s, more fireproof towers, which housed the lantern and optics, had replaced the original wooden models. In Texas, the most common types of lighthouses had masonry (brick or stone), cast-iron plate, concrete, or skeletal metal towers, with ancillary buildings, including the keeper's house, usually made of timber.

Onshore, these maritime stations sat on a *pile* (a series of long rods inserted deep into the ground) or concrete foundation, but offshore they were anchored

to the sea floor primarily in two ways. The *screw-pile* method involved driving multiple wrought-iron supports, with oversized screws on one end, into the bottom of the bay, river, or *shoal* (a submerged ridge or bank, usually of sand, that often rises near to the water surface). The caretaker quarters, storerooms, and tower were constructed atop the wooden platform affixed to the web-like weave of pilings and support struts. The *caisson* design consisted of a long, large cast-iron cylinder that was sunk into the ocean bottom and then partially filled with rock and concrete. Brick walls partitioned off living and storage spaces

in an above-water section, with a smaller top-most cylinder containing the lantern and optics room.

BRAZOS RIVER LIGHTHOUSE

The skeletal tower of the Brazos River Lighthouse, shown on the opposite page, first completed in 1896 and rebuilt after the 1900 hurricane, stood on a jetty near the entrance to the river on the Gulf Coast. The mirror-image residences of the keeper and assistant keeper flanked each side of the metal structure, which rose more than 96 feet from its base.

In 1967, the Dow Chemical Company acquired the light station from the federal government and dismantled the tower. However, the salvaged lantern room and lens were given to the Brazoria County Museum Association.

SABINE BANK LIGHTHOUSE

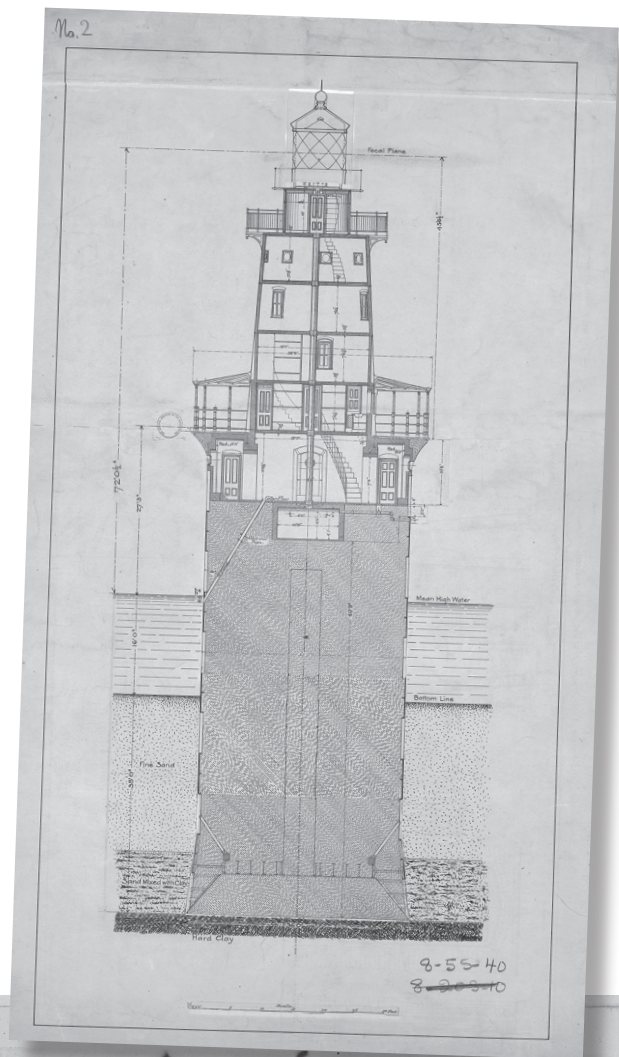
This architectural drawing, at top right, details the design of the caisson-style Sabine Bank Lighthouse when completed in 1904. Positioned 15 miles from the mouth of the Sabine River in the Gulf of Mexico, it was the only one of its kind south of the Chesapeake Bay. The lighthouse measured 50 feet from top to the ocean bottom.

A modern, automated light tower now sits atop the 116-year-old foundation. The historic lantern room section currently resides in Lions Park in Sabine Pass, and the lighthouse's original glass lens is at the Museum of the Gulf Coast in Port Arthur.

HALF MOON REEF LIGHTHOUSE

The Half Moon Reef Lighthouse, at bottom right, arose from waters on the eastern side of Matagorda Bay and was completed in 1858. The structure was anchored to the shoal using screw-pile construction.

Despite having a railing around the platform, the wife of one keeper, fearing for the safety of her children, chose to live on land. The restored historic lighthouse, now a museum, sits onshore in Port Lavaca.



Note: The crease across the top of the architectural drawing, above, is part of the digital archival reproduction.

All images are courtesy of the National Archives, Department of Commerce, Bureau of Lighthouses.



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*At this season, our thoughts turn
gratefully to those who have made
our progress possible.*

Thank you for supporting the Texas Historical Foundation.

SPOTLIGHTING THE HOLDINGS OF THE INSTITUTION MEMBERS

— *Corpus Christi Museum of Science and History, Corpus Christi* —

The earliest European landfall near Corpus Christi happened completely by accident. Returning to Spain laden with gold and silver, a small fleet sailed into a hurricane. Attempting to reach a safe harbor, the *San Esteban*, *Santa María de Yciar*, and *Espíritu Santo* were wrecked off Padre Island in the spring of 1554. A single survivor managed to report the loss to officials near Tampico, Mexico, prompting salvage efforts. That endeavor, however, was focused on only the cargo, and the three ships were left where they had foundered.

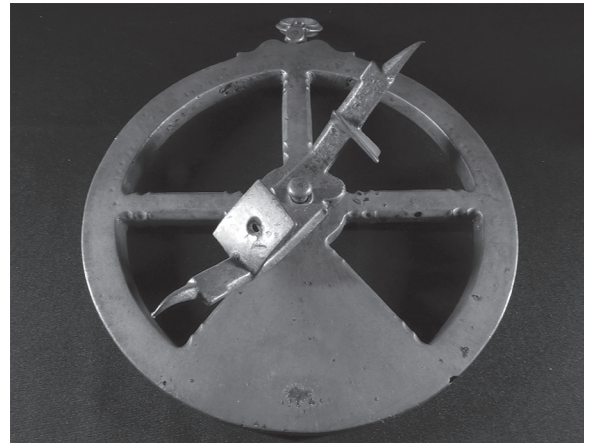
The submerged vessels were rediscovered in the 1960s, and the subsequent recovery efforts of a private salvage firm prompted nearly 20 years of litigation and the passage of new laws protecting the archeological resources of the State of Texas. The wrecks are among the oldest scientifically excavated in the United States and have provided insight into 16th century ship construction, Spanish Colonial economics, the everyday lives of sailors, and navigation technology. Recovered items from the 1554 ships are housed at the Corpus Christi Museum of Science and History, and many can be seen on exhibit.

One type of artifact, retrieved from the *San Esteban*, is a mariner's or nautical *astrolabe*, used to measure the angle of the sun or stars in order to calculate a ship's latitude. Prior to its invention, sailors were limited to compasses and crude maps. As a result, distances were skewed, and coastlines only approximated. If a landmark was passed during the

night or in inclement weather, an expedition could become completely lost. Astrolabes enabled the creation of more accurate maps and standardized routes and allowed seafarers to, at least partially, locate themselves if blown off course. The survivors of the 1554 wrecks, disoriented by the storm and with their astrolabes lost along with the ships, believed themselves to be only a two- or three-day walk from Tampico—a mistake that cost all but one of them their lives.

Until last year, a scientifically-dated mariner's astrolabe recovered from the *San Esteban* was the oldest example in the world. In July 2019, the excavation of the *Esmeralda*, one of Vasco de Gama's ships lost in 1498, turned up an astrolabe with an earlier date. However, the *Esmeralda* example lacks an *alidade*, the center pivoting piece that indicates the angle. That part is intact on the *San Esteban* artifact, making it the most complete specimen. Another difference is that the new-found piece is a solid disc. Later examples, such as those from the 1554 wrecks, had been redesigned with spokes that reduced surface area and increased stability in windy conditions.

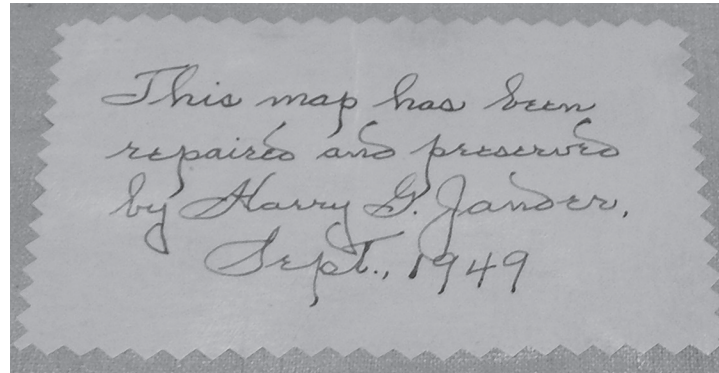
Even today, the 1554 wrecks still are being researched to expand the view of history. For example, the CCMSH, in partnership with the Texas Historical Commission and



law enforcement agencies, currently is awaiting the results of a scientific analysis of gunpowder samples recovered from casks and cannons. — *Jennifer McCollough*

Jennifer McCollough is the collections manager at the CCMSH.

Top: The intact astrolabe from the *San Esteban* includes the center pivoting piece. Bottom: The degree markings, though faint in this photo, are visible on another undated and incomplete artifact also recovered from the 1554 shipwreck. Photographs courtesy of the CCMSH. Originals in color.



The “Janderized” Archives of the Texas General Land Office

By Daniel Alonzo

In 2018, as part of my job as a digital archivist at the Texas General Land Office (GLO), I was scanning slides showing before and after images of various map conservation treatments by the Northeast Document Conservation Center (NEDCC). I came across an odd kind of patch that had been pasted to the back of the *Connected Map of DeWitt's Colony*.

Curious, I sought additional input and learned that the document had been “Janderized” by a former conservator at the GLO named Harry G. Jander.

Apparently, there was little agency information about him other than this pejorative label and the trademark pinkish shears border. An internet search, however, revealed that the Harry Garnett Jander Papers at the Austin History Center (AHC) contained newspaper articles, short stories, and publishing house rejection letters.

According to these documents, Jander was a collector of fine historic textiles, held a doctorate degree from the University of London, achieved the rank of sergeant in the U. S. Army during World War I, and joined the American war effort in 1945 as an upholsterer at Bergstrom Field (later named Bergstrom Air Force Base) near Austin. Crucially, the paperwork noted that he had discovered a formula and method for repairing and rendering historical documents impervious to heavy use and aging.

The following passages, coupled with what GLO staff had seen, touched, and smelled, belied Jander's credibility:

As a University of London graduate, Jander went into a shop to serve his apprenticeship in decorating. The work took him into Buckingham Palace now and then and led not only to the Queen's gift [of a diamond ring] but something as enduring as the diamond itself—the memory of a gracious woman. According to Jander, ‘Her majesty once asked me where I was from, and when I said ‘Texas,’ she inquired, ‘Cowboy?’ I explained about that and then she said, ‘Ah, yes, the Republic of Texas.’ I explained that Texas was a state now, and she listened with great interest.’

Another document in the AHC archives addressed Jander's controversial archival repair method:

Articles treated with this special formula have been subjected to laboratory [sic] tests of 185 [degree] heat and light fifteen times the power of sunlight, two hours of such accelerated aging being the equivalent of one year of actual time. A one thousand hour test, or 500 years of actual time, has been used on paper treated with Jander's special formula for preservation and the papers so treated have suffered no sign of deterioration or change in legibility. The formula, a clear liquid, is really Jander's secret since three laboratories [sic] have failed to analyze it properly.

However, since Mr. Jander has used it for more than ten years and upon thousands of old and deteriorating paper documents, thereby putting new legibility [sic] and pliability into the paper as well as preserving them for all time, it is considered by those acquainted with this highly specialized type of work to be one of the best paper preservatives now in use.

UNRAVELING THE MYSTERY

Seeking to shed light on the dubious nature of these passages, GLO staff contacted at least 15 different institutions. Those organizations offered proof that contradicted nearly the entirety of Jander's public identity.

It turned out that he was not a graduate of the University of London. In fact, Jander had not attended any college nor worked in Buckingham Palace. The Texas native actually had a much more modest career, including employment at a brewery in Galveston shortly before the 1900 hurricane and at a St. Louis department store, first as a clerk and then as an interior decorator. Among Jander's many falsehoods, the worst was that he never had enlisted in the U. S. Armed Forces during World War I. Rather, he was a volunteer for the wartime YMCA, dismissed early for unsatisfactory service.

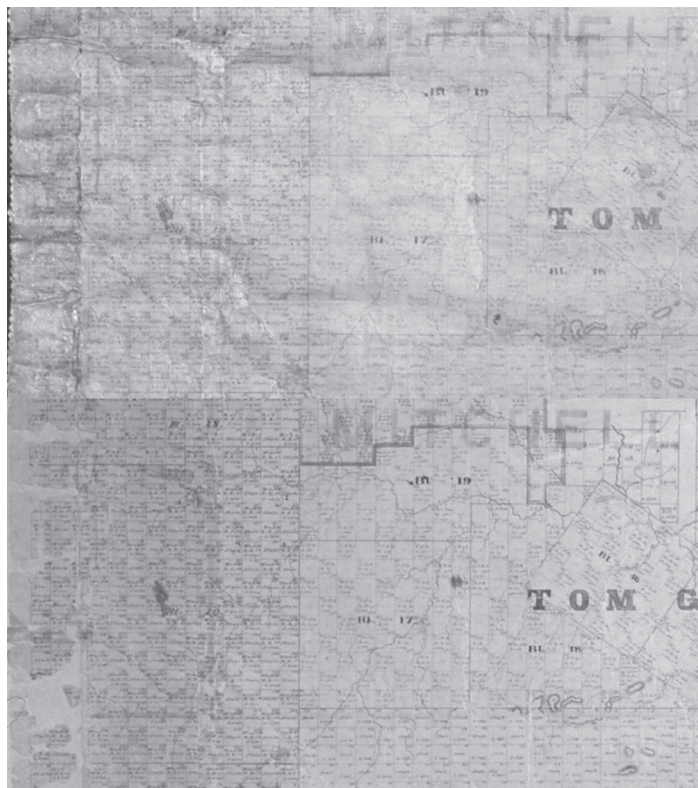
After the war, Jander continued to work in retail and eventually opened his own antique shop in Des Peres, Missouri. The 1930s were a stable period for Jander both personally and professionally and included community involvement, sponsorship of youth athletic activities, and participation in church events. He also gave lectures on interior decorating to social clubs.

However, in 1940, Jander sold his inventory of antiques and moved to Palestine, Texas, where he was born. Next, he got a job teaching at St. Edward's University in Austin for the fall of 1941 but was dismissed after one semester (or possibly a year). Even so, he continued to define his public persona as a professor for the rest of his life.

While employed in a civilian capacity as a painter's assistant at Bergstrom, Jander stumbled upon his questionable archival preservation formula. A 1948 *Austin American* newspaper article reported: "Jander took the [navigators] map and mounted it with aircraft 'dope.' In addition to the 'dope' it has seven ingredients, among them ether, concentrate of castor oil, sugar, salt, and sodium bicarbonate."

Aircraft dope is used to stiffen the canvas wings of light aircraft. The main ingredient is cellulose nitrate, a highly flammable substance that was the chief component of movie film in the early 20th century and the cause of many Hollywood warehouse fires. Archivists had experimented with cellulose nitrate, but the compound had been abandoned before the time Jander began using it.

By 1946, the war had ended and along with many other



civilian military personnel, Jander was laid off. The next stop in his career was repairing maps and documents at the Texas General Land Office, where he leveraged his reputation as a collector and an academic to avoid scrutiny.

The GLO staff has not been able to ascertain how many documents and maps were "Janderized" during the seven to eight years the unscrupulous conservator spent at the state agency. It is certain, however, that many thousands of dollars have been spent, along with decades of time, to repair the damage he caused.

Sixty-seven years later, "Janderized" documents still surface in GLO archives, each a testament to one man's long, strange, and ultimately dishonest journey.

Daniel Alonzo is an archivist at the GLO in Austin.

Opposite: Harry Jander's calling card was found on the verso (back) of a map before conservation at NEDCC. Note the pinking shears border. Byrd Lockhart, *Connected Map of DeWitt's Colony* compiled from the surveys of Byrd Lockhart, circa 1831-1836, Map #1942, Map Collection, Archives and Records Program, Texas General Land Office, Austin. Original in color. This page, above: A map detail shows before (top) and after (bottom) images following proper conservation of *Tom Green County*, Austin, Texas General Land Office, circa 1888, Map #16901, Map Collection, Archives and Records Program, Texas General Land Office, Austin. Original in color.

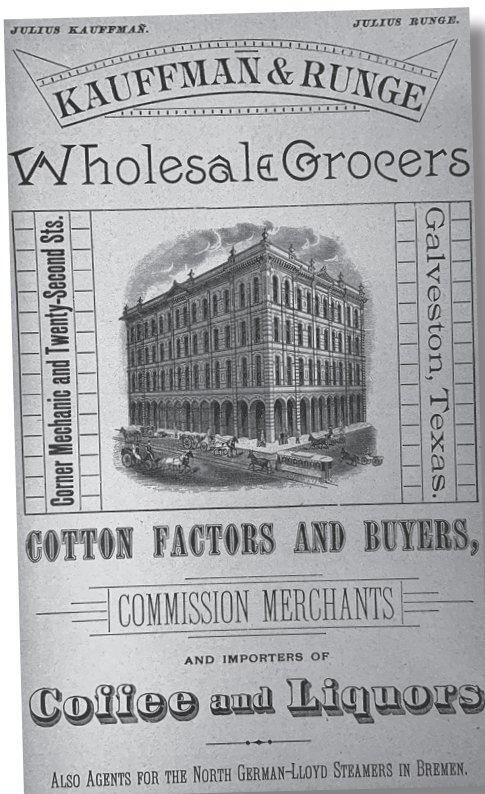
A Galveston Mercantile Dynasty



By Eleanor Barton

Above: In 1880, Julius Kauffman, Jr., and Julius Runge hired architect Eugene Heiner to construct a four-story brick building to serve as their headquarters. The structure is on the left in this circa 1882 image. All photographs are courtesy of the Rosenberg Library, Galveston.

Edward and Julius Kauffman founded Kauffman and Company in Galveston during the early 1840s. Natives of Bremen, Germany, who immigrated to Texas during its days as a Republic, the two men had established a wholesale warehouse on The Strand by 1843. Newspaper advertisements from the period reveal that the firm imported a wide variety of goods from their home country, which included building hardware, firearms, clothing, fine foods, and wines. By 1844, Kauffman and Company also had begun transporting immigrants from Bremen to Galveston, instituting a direct route for European immigration into Texas.



Julius Kauffman married Clara Heine in 1851, and the couple had three children. During the 1850s, he took control of the company, partnering with D. H. Klaener in 1857 and subsequently, though very briefly, with Theodor Wagner in 1871. The firm operated as J. Kauffman and Company and later as Kauffman and Wagner during this era.

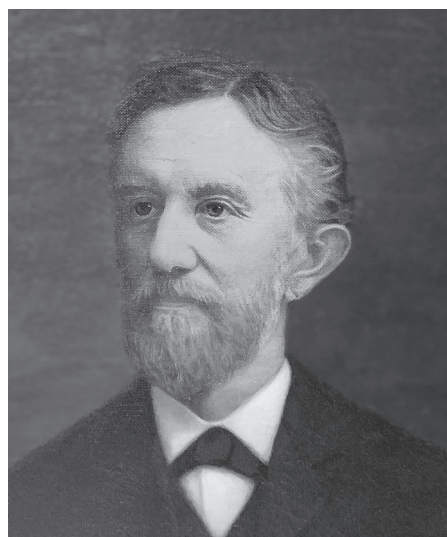
Eventually, Kauffman joined forces with Henry Runge, another Bremen native who also came to Texas in the 1840s. Runge initially settled in Indianola and established a general store. In 1845, he opened one of the first banks in the state. Runge married Julia Hornung in 1851, and the couple had six children. The family moved to New Braunfels during the Civil War and afterwards settled in Galveston.

In 1872, the two German businessmen formed a partnership, and Kauffman and Runge was born. However, Henry Runge died the fol-

lowing year, and his nephew Julius Runge joined the firm in 1874. Similarly, Julius Kauffman, Jr., assumed management of the company when his father passed away in 1880. By the time the second-generation owners took control, Kauffman and Runge was the largest and most important mercantile firm in Galveston, importing coffee, liquors, and groceries for distribution throughout the state.

Additionally, the company shipped cotton from the port of Galveston to Mexico, Europe, and many other countries. Cotton operations became the primary focus of the business, and Kauffman and Runge became one of the most profitable of its kind in Texas.

The firm's immigration interests continued to grow as well. Between 1880 and 1886, more than 8,000 German immigrants came to Galveston from Bremen on ships consigned to Kauffman and Runge. From the port city, the new arrivals travelled by railroad to various parts of the state, settling on farms or finding work in urban areas. As their father and uncle had done before them, Kauffman, Jr., served as the Austrian consul in Galveston,



and Runge assumed the same role for Germany.

Despite more than four decades of prosperity, Kauffman and Runge's success came to an abrupt halt in July 1887. The company was forced to liquidate its assets after senior partner Runge led an unsuccessful attempt to corner the international cotton market. The once-thriving enterprise suddenly collapsed, shocking members of the Galveston business community and well beyond. Newspapers across the country published articles related to the Texas firm's failure.

Despite suffering significant financial loss and damage to his reputation, Runge remained a prominent figure in Galveston, as did his former partner. Both men were active in the city's business and civic affairs through the end of the 19th century. Julius Runge died in 1906. Julius Kauffman, Jr., who had moved to Germany in 1900, passed away there in 1935 at the age of 70.

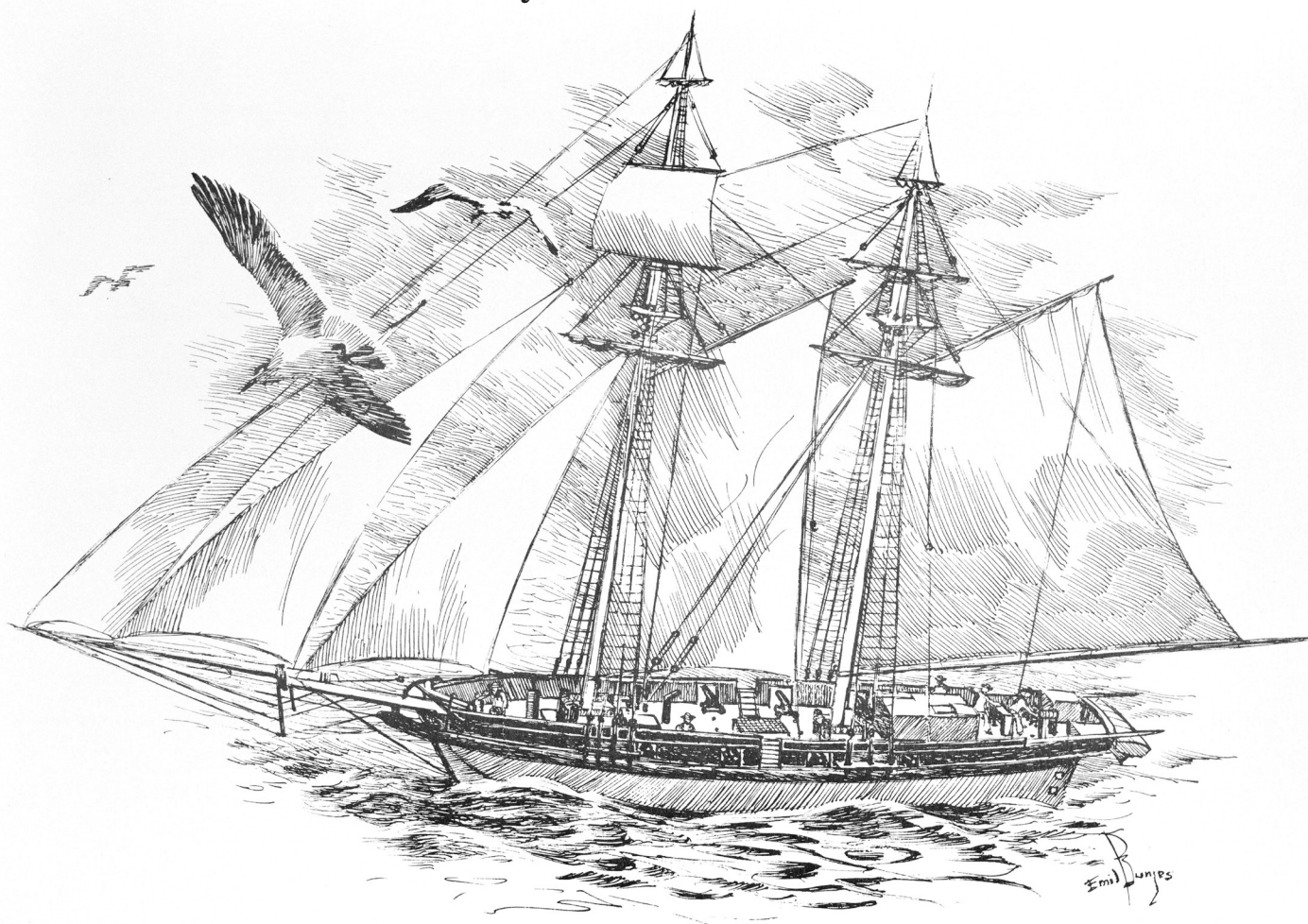
The former Kauffman and Runge building was purchased by Stewart Title Company in 1905. The historic Renaissance Revival structure continues to stand in Galveston's downtown business district, a lasting reminder of the legacy of a 19th-century mercantile dynasty.

Eleanor Barton is museum curator at Galveston's Rosenberg Library, the longest continually operating library in the state. Visit the website, www.rosenberg-library.org/about/about-the-library/.

Top, left: This Kauffman and Runge advertisement appeared in the *Galveston City Directory*, 1882-1883. At left: In 1874, Julius Runge, shown here, joined the company after his uncle died. It eventually became the largest and most important mercantile firm in Galveston.

Protecting Coast and Commerce

By Bruce Elsom



The *Independence* was one of four schooners commissioned by the Republic of Texas Navy in 1836. Image courtesy of the Texas State Library and Archives Commission.

“It is no exaggeration to say that without the Texas Navy there probably would have been no Lone Star State, and possibly, the state of Texas would still be a part of Mexico.” – Brigadier General Theodore Roosevelt, Jr.

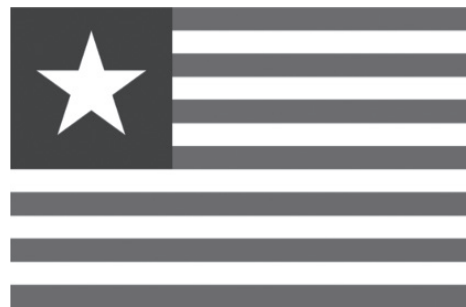
The Republic of Texas became a seafaring nation as a consequence of financial necessity, geographic isolation, and political threats. With an economy based almost entirely on agriculture, the young nation had to import everything from horseshoes to haberdashery. To pay for imported necessities and luxuries, farmers needed to get their cotton, lumber, wool, and lesser exports to foreign markets. Unfortunately, the exchange of goods was not without challenges as Texas was isolated and expansive. It was impractical for commerce to flow economically, quickly, and safely by oxcart or wagon via its two main roads—El Camino Real de los Tejas and Trammell’s Trace.

The cheapest alternative to time-consuming overland transport was shipping cargo by sea. Texas’ major rivers, sizeable creeks, and meandering bayous presented dangerous obstacles to carts and wagons, but by boat these waterways were natural arteries to the Gulf of Mexico and the Republic’s two major ports, Galveston and Velasco. From there, a three- to five-day passage delivered goods to New Orleans, the gateway to burgeoning markets up the Mississippi River and its tributaries. By the 1840s, that Gulf Coast port would become the third largest city in the United States.

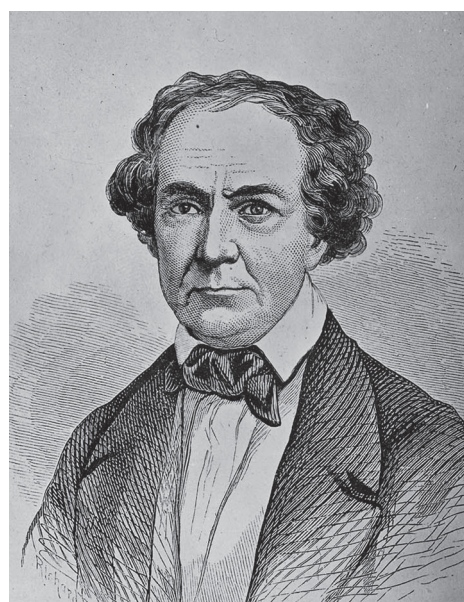
Given the ongoing conflict with Mexico, which refused to acknowledge the Republic of Texas’ independence, there was a need to protect the fledgling nation’s New Orleans-based commerce. The Republic had to reassure merchants who would be reluctant to ship goods if there was a risk of the Mexican Navy seizing Texas and U. S. vessels, transporting them to Mexico, stripping them of their cargo, and holding them during lengthy legal proceedings.

In addition to maintaining economic viability, Texas had to defend its coastline to ensure a well-supplied army and protect against invasion as Mexico actively sought to reassert control over its former territory.

Finally, it was imperative that the newly-founded country prove to the United States and European countries the capability to secure its maritime interests.



Above: All United States Navy ships that are named for a Texas city or a native-born Texan can ceremonially fly the Republic of Texas flag. Image in the public domain. Original in color.



Above: A Texas Navy recruit enlists for service on the sloop-of-war *Austin*, riding at anchor on Matagorda Bay. Galveston was the official port for the Republic's naval fleet. Photograph courtesy of the Texas State Library and Archives Commission.

Below: Although his predecessor Sam Houston was reticent to commission new vessels for the Texas Navy, President Mirabeau Lamar saw merit in an aggressive plan to rebuild the fleet. Photograph courtesy of the Texas State Library and Archives Commission.

The First Texas Navy

As war clouds formed in late 1835, safeguarding shipping lanes and preventing invasion by sea were of high priority for the Republic of Texas. On October 31, the General Council issued Letters of Marquis and Reprisal that licensed privateers to prosecute actions (confiscate ships and cargo) against Mexican commerce. Having no money or outfitted ships, the provisional government saw this measure as the most expeditious means of protecting Texas' trade and coastline.

Although a vast armada of privateers blockading Mexican ports did not materialize, and coffers never were filled with the Republic's share of booty, the exact contribution of privateers to the war effort is difficult to quantify. They did manage to menace commerce enough to cause problems for the Mexican Navy and to avoid capturing a neutrally-flagged vessel, like those belonging to the United States or European nations. Such a move might have dragged a foreign country into the war to fight on the Mexican side.

Realizing the necessity for a

defensive force, the provisional Republic of Texas government authorized the purchase of four vessels and the formation of the Department of Navy on November 25. By the end of January 1836, the *Liberty*, *Invincible*, *Brutus*, and *Independence* were outfitted and commissioned. The fleets of powerful nations, like the United States, were dominated by massive ships bristling with multiple gun decks, as well as frigates built for speed. The inaugural ships of the Texas Navy, however, were schooners measuring 75 to 90 feet long that were armed with no more than 10 guns of modest size.

Although seemingly underpowered for the job, the four ships fit the bill perfectly. Texas had no deep-water ports (the sandbar across the entrance to Galveston Bay measured less than eight feet at low tide), so the vessels had a shallow draft. The schooner's two-masted configuration, with sails running roughly parallel to the length of the vessel, required substantially fewer sailors to crew, lowering costs and creating more space. Finally, they were highly maneuverable. During battle, a Texas Navy schooner positioned itself for a close-in broadside shot while minimizing its own exposure, then quickly moved out of range when a larger, more heavily armed Mexican ship attempted to bring their guns to bear. If the odds were unfavorable, the smaller vessel had the advantage of breaking off the engagement by sailing away and/or heading for shallow waters.

As the Texas Army retreated during the critical months of March and April 1836, troops scorched the earth, leaving nothing from which Mexican soldiers could draw provisions. Because the transport of goods



The sloop-of-war *Austin*, flagship of the Texas Navy, and the brig *Wharton* are pictured in action off the Yucatán coast. Artist Arthur Disney, Sr. Photograph NH-48459, courtesy of the Naval History and Heritage Command.



The ironclad, steam-powered Mexican frigate *Guadalupe* was considered the most powerful warship of its time. Lithograph by Thomas Horner and George Hawkins, courtesy of the National Maritime Museum, Greenwich, London.

This map marks the capture of the *Pelicano* and *Pocket* and illustrates the movements of the First Texas Navy. Image courtesy of the United States Navy, Naval History Division.

through the deserts of north central Mexico was costly, time consuming, and dangerous. General Santa Anna, who commanded the Mexican Army, was in dire need of supplies from the coast. The Texas Navy was determined that would not happen. The fleet sailed towards Mexican waters seeking to disrupt the enemy's maritime supply chain.

On the night of March 3, the *Liberty* was at anchor off the Mexican port of Sisal. A boarding party from the schooner rowed over to the merchant ship *Pelicano*, drove the enemy soldiers on guard overboard, and made off with the vessel before presidio guns could respond. Although the captured ship was wrecked while attempting to make port at Matagorda, the cargo of fruit, flour, and other foodstuffs on the *Pelicano* was salvaged. Concealed in confiscated flour barrels were 300 kegs of gunpowder, a bounty delivered to General Sam Houston for use in the San Jacinto campaign.

On the same cruise, marines from the *Liberty* boarded the U. S. brig (vessel with two square-rigged masts) *Durango* that carried contraband bound for the Mexican Army. The cargo was seized, and the ship, destroyed. Similarly, on April 3, the *Invincible* captured the *Pocket*, a brig also flying a United States flag, off Matamoros. The vessel contained supplies, Mexican naval officers, and dispatches destined for General Santa Anna. The charter



of the *Pocket* also included an agreement to transport Mexican soldiers north to the Corpus Christi area.

The raids on the *Pelicano*, *Durango*, and *Pocket* proved that, even though its fleet was small, the Texas Navy was essential to the Republic's defensive strategy. Had any of the seized supplies and reinforcements reached Santa Anna prior to the Battle of San Jacinto or the 2,500 Mexican troops led by General Filisola, the Texas war for independence might have turned out quite differently.

Following the Treaty of Velasco, which conceded victory to the Republic, the cessation of hostilities on land did nothing to temper aggression on the seas. Both the Texas and Mexican navies still attempted port blockades and continued the capture of ships flying the opposing country's flag.

By the fall of 1836, however, Texas' four naval ships were docked at U. S. ports for repair and refitting. The *Liberty* was sold in New Orleans to pay

the cost of the work done. The *Brutus* and *Invincible* almost suffered similar fates before a group of Texas land speculators scraped together the money to pay for their overhaul. By the spring of 1837, the Texas Navy's three remaining schooners were back in the Gulf, defending the Republic of Texas coast, but not for long.

On April 17, the *Independence* was captured after a six-hour running battle with two Mexican brigs of war. Following a successful summer campaign in Mexican waters, the *Invincible* and *Brutus* ran aground off Galveston on August 27 when surprised by a superior Mexican naval force. Thus, ended the First Texas Navy.

The Second Texas Navy

Following the successful bid for independence, the overwhelming majority of Texans wanted to be annexed to the United States immediately. Additionally, a fiscally conservative President Houston was not looking to spend money, so investment

At right: The *U. S. S. Texas*, the second ship of the United States Navy named in honor of the state, is a New York-class battleship. Commissioned in 1912, the now-retired naval vessel is moored in Houston and is a State Historic Site. Courtesy of the Library of Congress Prints and Photographs Division. Original in color.

in rebuilding a naval fleet seemed unnecessary. Fortunately for the Republic, Mexico was embroiled in a dispute with France that prevented them from taking advantage of the fledgling nation's undefended coast.

It was not until the empire-envisioning President Mirabeau Lamar succeeded Sam Houston in late 1838 that the Texas Navy undertook an aggressive growth plan. During Lamar's two-year tenure, seven armed ships were commissioned.

The mission of this second fleet did not change, but the strategy did. Most actions were conducted in Mexican waters and were offensive and involved obstructing shipping and blockading ports. To defer expenses, the Texas Navy hired out its fleet as a mercenary force to assist the Republic of Yucatán in its fight for independence from Mexico. During this campaign, the Texas Navy, against all odds, made its mark in naval history in the 1843 Battle of Campeche.

Mexico's fleet included the most powerful ship in the world at the time. The steam-powered *Guadalupe* was an 867-ton ironclad vessel purchased from Great Britain. It was armed with breach-loading cannon that fired exploding shells. Along with the wooden-hulled, but equally effective steam-powered *Montezuma*, the two were the most formidable warships afloat. Both were crewed by of-

ficers and sailors on leave from the British Navy, because unlike their Mexican counterparts, they possessed the skills needed to operate ships outfitted with more modern technology.

On May 15, 1843, two of the Texas Navy's fleet sailed into the port of Campeche to break a blockade by the Mexican Navy. The 405-ton brig *Wharton* and the 600-ton sloop-of-war (a three-masted ship with all armament on the gun deck) *Austin*, along with some smaller vessels from the Yucatán, engaged the Mexican naval force, which included the *Guadalupe* and *Montezuma*. Both sides incurred damage, but the Mexican ships suffered more than 100 dead compared to the loss of just five Texans. Most importantly, the Texas Navy secured the only victory in history of sail-powered ships versus steam-powered opponents.

Following the Battle of Campeche, the fleet of the Second Texas Navy mostly remained in port, due to a lack of funds to pay crews and maintain the ships. By the time the United States annexed Texas in

1845, two ships had been lost at sea, two had run aground, and three were transferred to the U. S. Navy. Considered obsolete, those sail-powered vessels were scrapped.

The Third Texas Navy

The exploits, accomplishments, and sacrifices of the Republic of Texas navies are remembered and honored by the Third Texas Navy, established by Governor Price Daniel in 1958. The commemorative organization was redesignated as the Texas Navy Association in 1972. The *Battleship Texas*, a state historic site, is the flagship, and all military maritime museums in the state are members of the fleet. Additionally, active U. S. Navy ships named for a Texas city or a native-born Texan can ceremonially fly the Republic of Texas flag—a fitting tribute to those largely unknown sailors who were critical to a hard-won struggle for independence. ★

Bruce Elsom, of Houston, is chairman of the board of the Texas Historical Foundation and an admiral in the Texas Navy.



Historic Dance Halls of Texas

Generations of Texans grew up knowing the sights, sounds, and laid-back ambience of Lone Star dance halls. Some, such as Gruene Hall near New Braunfels, are well known, but smaller venues still welcome crowds drawn to the music, the camaraderie, and the history.



Above: Bellville Turnverein

An example of the state's beautiful multisided dance halls, the Bellville Turnverein was completed in 1897. Built by Joachim Hintz, a talented and well-known carpenter who immigrated to Texas in 1855, this structure is one of three iconic multisided dance halls the native German constructed. All feature a large dance floor with a soaring ceiling and a central support column. Bellville Turnverein is a Recorded Texas Landmark. Photographs courtesy of Deb Fleming, Texas Dance Halls.



Above: Galvan Ballroom, Corpus Christi

The Streamline Moderne style building, constructed in 1950, was the home of the Galvan Orchestra but also featured jazz, swing, and Latin. In addition to its architectural and musical history, during the era of segregation, the hall served as an important venue for the integration of different cultures through music and dance. Photograph courtesy of Bob Zink.



Above: National Hall, near Fort Worth

National Hall (SPJST #92), built in 1938, is an example of Mission Moderne architecture. Part of the SPJST Fraternal Order, this hall still serves its Czech members, as well as the surrounding community. Photo courtesy of Steph McDougal, Texas Dance Halls.

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191 Presidio Rd., Menard 76859;
Daily 8-5; www.presidiodesansaba.org

SAN ANTONIO GENEALOGICAL AND HISTORICAL SOCIETY

911 Melissa Dr., San Antonio 78213;
210-342-5242; Mon & Sat 10-4, Wed
10-7, Sun 1-5; www.txsaghs.org

STAR OF THE REPUBLIC MUSEUM

23200 Park Road 12, Washington
77880; 936-878-2461; Sun-Sat 10-5;
www.starmuseum.org

TEXAS COTTON GIN MUSEUM

307 N. Main St., Burton 77835;
979-289-3379; Tues-Sat 10-4;
www.cottonginmuseum.org

TEXAS HERITAGE MUSEUM

112 Lamar Dr., Hillsboro 76645;
254-659-7500; Mon-Thurs 8-4:30,
Friday 8-4; Research Center hours
Mon-Fri 9-1; www.hillcollege.edu/museum

TEXAS WENDISH HERITAGE MUSEUM

1011 County Road 212, Giddings 78942;
979-366-2441; Tues-Sun 1-5;
www.texaswendish.org

VILLA FINALE AND VILLA FINALE VISITOR CENTER

401 King William, San Antonio 78204;
210-223-9800; Tues 12-4, Wed-Sat
9:30-4; www.VillaFinale.org

EAST

CHANDLER HISTORICAL SOCIETY & MUSEUM

721 Hwy. 31 East, Chandler 75758;
903-849-2243; Wed-Sat 1-4;
www.chandler.tx.com/542/Museum-Visitors-Center

COMMUNITY AND FAMILY HISTORICAL PRESERVATION ASSOCIATION, INC.

7466 FM 2799, Jasper 75951;
409-489-9330; www.cfhp.org

FRIENDS OF ORANGE DEPOT

1210 Green Ave., Orange 77631;
409-330-1576; www.orangetxdepot.org

THE HISTORY CENTER

102 N. Temple, Diboll 75941;
936-829-3453; Mon-Fri 8-5, Sat 9-1;
www.thehistorycenteronline.com

MUSEUM OF HARDIN COUNTY

830 S. Maple St., Kountze 77625;
409-246-8434 or 409-755-7313;
Tues, Wed, Fri, Sat 10-3;
www.kountzelibrary.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;
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 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

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

LAYLAND MUSEUM
201 Caddo St., Cleburne 76031;
817-645-0940; Tues-Fri 10-5,
Sat 10-4; www.laylandmuseum.com

MORTON MUSEUM
OF COOKE COUNTY
210 S. Dixon St., Gainesville 76240;
940-668-8900; Tues-Fri 10-3;
www.mortonmuseum.org

THE SHERMAN MUSEUM
301 S. Walnut St., Sherman 75090;
903-893-7623; Wed-Sat 10-4;
www.theshermanmuseum.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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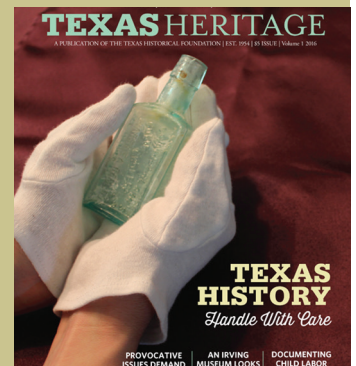
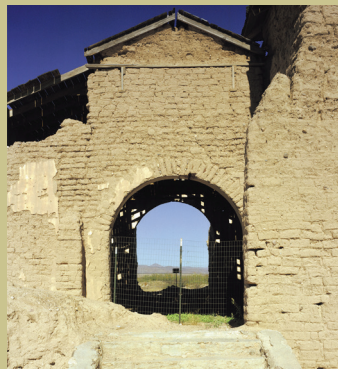
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