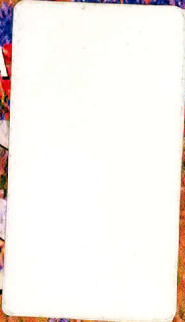




THE TRAVEL MAGAZINE OF TEXAS

# TEXAS



## HIGHWAYS

APRIL 2000

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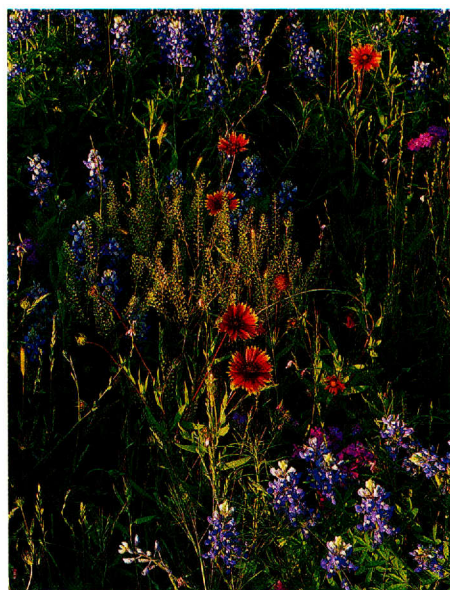
Another wildflower season is upon us. How good a year will this be? Frankly, we don't know for sure. Wildflower quality depends on so many variables—temperature, rainfall, seed production from previous seasons, and the timing of all these elements—that predictions frequently fall flat. At press time (mid-February), even the wildflower-watchers couldn't agree on what kind of season this would be.

"If it's a really good year, we'll be surprised," said **Mark Mathews**, director of landscape development for the Texas Department of Transportation (TxDOT). "The weather hasn't been right for a good wildflower crop, although we might get some activity from the older seed banks."

"I think it will be a pretty good year, especially in Central Texas," said **Karen Clary**, a botanist with TxDOT. "The rains we have had have been heavy and all at once. If we get some more moisture, it will just serve to stimulate the plants a little more. At least around Austin, all the plants that are supposed to be up are up, so I'm optimistic."

**Flo Oxley**, senior botanist at the Lady Bird Johnson Wildflower Center in Austin, shares Karen's assessment: "We'll see an early season this year," she said. "Even though we won't see oceans and oceans of bluebonnets, spring is always beautiful and spectacular. People have to remember that Mother Nature always has a surprise for us. In the spring, she never shows up just in a bathrobe and curlers; she always wears something spectacular..."

Last year, the Lady Bird Johnson Wildflower Center expanded its popular **Wildflower Days** celebration from one weekend to five. The expanded schedule continues this year from March 11-May 7, with events for children, gardeners, photographers, and everyone else with an interest in plants. For information, call 512/292-4200, or visit its Web site: [www.wildflower.org](http://www.wildflower.org).



© RUSTY VATES

*Bluebonnets and gaillardias, Burnet County*

By the way, Flo, Karen, and Mark have provided us with much-needed expertise over the years. Karen has been helping us identify the wildflowers that invariably stump editors and photographers. She has also called on **Tom Wendt**, curator at the University of Texas Herbarium, as well as Tom's associates at the UT Plant Resources Center, for positive identifications on some of the particularly thorny taxonomies. Thanks to all of them, we can provide you with accurate information. We still make mistakes, though, and we remain fully responsible for those blunders....

Between March 17 and anywhere from the end of April through mid-May (depending on statewide bluebonnet conditions), you can obtain the latest **wildflower reports** for Texas. The Texas Department of Transportation provides up-to-date wildflower news at **800/452-9292**. This is also the number for general travel information.

Happy viewing!

*Jack Lowry*

# TEXAS HIGHWAYS

APRIL 2000

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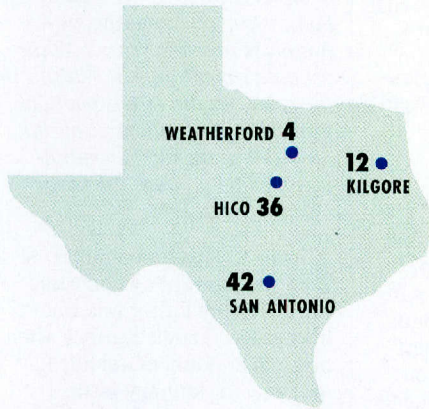
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#### KILGORE: HEART OF THE EAST TEXAS OIL BOOM *by Gene Fowler*

While the gusher of excitement that marked Kilgore in the 1930s has long since passed, this Piney Woods town still has its moments, as well as an expansive oil museum, a Shakespeare festival, and, of course, those high-stepping Rangerettes

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Nature-lovers have always had plenty to say about Texas, including our bounteous wildflowers. Historic prose paired with today's vistas sets the stage for our annual wildflower special

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Frontier flavor abounds in Hico, a town where some say Billy the Kid lived out his days. Whether you believe the story or not, the legend looms large in this Hamilton County hamlet

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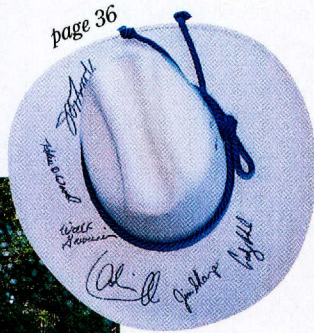
#### SOUTHWEST SCHOOL OF ART & CRAFT *by Nola McKey*

Art classes, colorful exhibits, beautiful gardens, historic buildings, a gift shop extraordinaire—for some folks, the Southwest School of Art & Craft in San Antonio has it all

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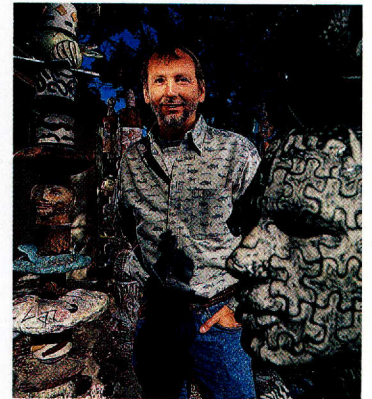
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### ABOUT OUR COVERS

**FRONT**—From bluebonnets to phlox to Indian paintbrush, Texas is knee-deep in wildflowers this month. For more photos of the annual floral extravaganza, turn to page 20. *Photo © Joe Lowery*

**BACK**—A carpet of bluebonnets makes a fine setting for a covered wagon in Gonzales County. You can see other vintage conveyances at Summerfield's Wagons, on US 183 near Palmetto State Park. *Photo © Laurence Parent*



## Grand Band

Many readers may have recognized the magnificent Texas Aggie Band, which was so prominent on page 4 of your February issue. This splendid organization has appeared from coast to coast and always reflects favorably upon the Lone Star State. In keeping with your mission to “tell the Texas story to readers around the world,” why not identify these great ambassadors?

E.A. PELA  
Windermere, Florida

## Alive and Well

I think it was Mark Twain who said, “Reports of my death have been greatly exaggerated.” The same applies to me. Refer to page 54 of the February issue. Perhaps when one moves from Austin to Amarillo, the down-staters assume he has “gone on to the great beyond.”

EDWARD A. KUTAC  
Amarillo

Ed. Note: *We were dead wrong on that one. Our apologies and best wishes, Mr. Kutac.*

## Dead and Gone

Mollie Evelyn Moore Davis was an interesting and talented person, as outlined in the March Speaking of Texas item by Cindi Myers. But unless Ms. Mollie had some supernatural powers, she didn't welcome General Robert E. Lee to the salon she opened in New Orleans circa 1880. General Lee died in 1870.

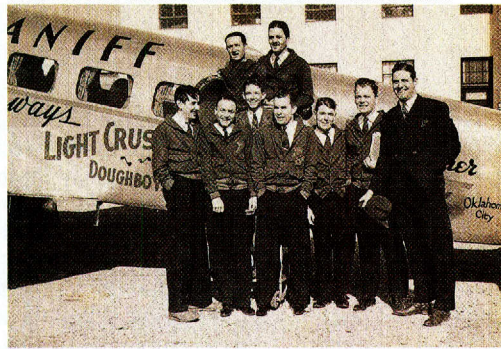
FANE L. BURT  
Houston, via email

Ed. Note: *Good catch. We added some detail to Ms. Myers' item and misread the information, which actually said that the Robert E. Lee who visited was “no doubt” the grandson of the general.*

## Sweet Sounds

On April 29 and 30 in the little community of McMahan, the sounds of “Shaped Note Singing” will ring out. This will be the annual Spring Southwest Texas Sacred Harp Singing Convention that meets twice a year in Central Texas. But this

COURTESY LIGHT CRUST DOUGHBOYS HALL OF FAME AND MUSEUM



**The Light Crust Doughboys and their announcer, Parker Willson (far right), in 1938.**

There must be thousands of Winchester in Texas and hundreds of them

in our museums. Surely, you could find a real Winchester to put in an article with that title.

ROBERT A. ERSEK, M.D.  
Austin

Ed. Note: *The gun we pictured is indeed a Winchester, a single-shot rifle made in 1879 and probably used mostly for hunting. The quarantine line guards more likely carried Winchester repeating rifles (an 1886 model is shown below).*



## Voices of the Past

The January story on the Light Crust Doughboys made no reference to announcer Parker Willson. In 1937, when I was living in Floresville, Pappy O'Daniel had left the Doughboys and started the Hillbilly Boys. So, every day, the announcer said “Parker Willson and the Light Crust Doughboys.” It baffles me that he is not even mentioned anymore.

RAYMOND RIDGELL  
Royse City

Ed. Note: *What a great memory you have, Mr. Ridgell. Light Crust Doughboy Art Greenhaw, the band's bass player and unofficial historian, told us that Parker Willson, a native of Taylor, was the Doughboys' announcer from*

year is *extra* special, for 100 years ago in Caldwell County, this convention was organized just a few miles from present-day McMahan. Descendants of some of the folks who started the whole thing will be singing the sweet gospel songs just like they do every year. Not much has changed, really: We still sing, eat lunch prepared by the women, and sing some more. You and your readers are invited to Bethel Primitive Baptist Church (on FM 713, about 10 miles east of Lockhart) to sing or just listen. The convention will begin at 9:30 both Saturday and Sunday mornings. Following the Saturday-afternoon session, [we'll reserve some] time to remember the past 100 years and the people who brought this unique type of singing to our area.

PATRICIA BLUNDELL  
Luling, via email

Ed. Note: *Readers, for more details on the 100th Sacred Harp Singing Convention, write to Patricia Blundell, 208 S. Mesquite, Luling 78648-2420; 830/875-2348.*

## Straight Shootin'

In the January story on Goodnight, the gun pictured with the Winchester Quarantine sidebar [page 41] does not appear to be a Winchester.

If you would like to write to *Texas Highways*, the editors would enjoy hearing from you. Though we are unable to print every letter, we just might select yours to appear in the magazine—whether you send us kudos or criticism. We reserve the right to edit letters. Write to Letters Editor, *Texas Highways*, Box 141009, Austin 78714-1009, or fax 512/486-5879. Email: editors@texashighways.com.

around 1937 to 1942. (The band featured numerous announcers over the years.) While we didn't mention Mr. Willson in the story, we did run a photo of him: He's the gentleman on the far right in the top black-and-white photo on page 14 (and also shown at left).

I have always had an interest in the Doughboys because of stories my father told about his cousin, Truett Kimzey, their original announcer (pictured on page 15, January issue). Truett was a radio and television pioneer in the Fort Worth area. When he died in 1968, the *Fort Worth Star-Telegram* recognized some of his accomplishments, including the first television pictures [aired] in the Southwest—a show from the Fort Worth Fat Stock Show.

GENE STOKES  
Round Rock, via email

## Umlauf Follow-Up

Your August 1999 article on the Umlauf Sculpture Garden & Museum failed to mention the incredible work of its founder, Mrs. Roberta (Bobbie) Purvis Crenshaw.

Starting in 1985 with the generous gift by Charles and Angie Umlauf, Bobbie created and chaired the Umlauf Steering Committee. She lobbied through the Texas Legislature a land swap and then worked for years to build a permanent endowment fund as well as the visitor center and museum complex, which opened in 1991.

In my opinion, the magnificent Umlauf Sculpture Garden & Museum would not exist except for the Umlaufs' generosity and Bobbie Crenshaw's dedicated work. Bobbie has also contributed in substantial ways to other Austin recreational, cultural, and beautification projects.

SHUDDIE BESS BRYSON FATH  
Austin



## Governor Willie

Texas' oil booms attracted remarkable characters, and every boom town had its own. In Kilgore (see story, page 12), the leading performer in the role was Henry Ralph Wooley, known throughout the East Texas Oil Field as "Governor Willie."

Photographer Jack Nolan, who documented the boom's early days, wrote that Willie, the "famous oil field orator," was called "Oil Field Willie" when he arrived in Kilgore in 1931, having performed at "all the good booms." "Some folks think an unseen power guides him," Nolan noted. Another Kilgore resident remembered Willie as "the most fantastic personage I ever met."

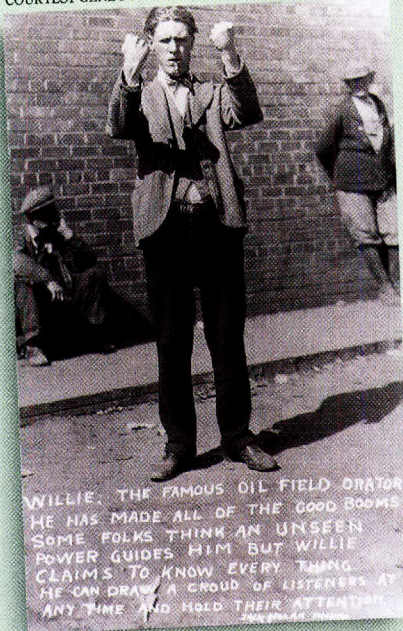
The orator staged mock political campaigns that exalted him to the office of "Governor of the East Texas Oil Field." On street corners and from the stage of the Crim Theater, Willie made dramatic speeches on issues of the day, astounding his audience with "brilliant flashes of logic," wrote a *Dallas Morning News* reporter. The "Governor" stumped for "more oil wells but less oil, more beef but less beefing, and more rain but less mud-slinging." His "liberal platform" for the 1932 gubernatorial race, as reported in the "Gushings by Gus" column of the *Kilgore Daily News*, called for "\$10-a-barrel oil, 10-cent beer, no proration, cutting officers down to one gun, removal of all soldiers, bigger dance halls, higher skirts, and free roses for women."

East Texans mourned when Willie died in a car crash at age 34. "Kilgore was different yesterday. Governor Willie

was gone," sighed the *Longview Daily News*. "Few men were better known among the oil fraternity than this court jester of the oil belt, whose antics and homespun humor were as East Texas as the derricks and slush pits he loved."

—Gene Fowler, Austin

COURTESY GENE FOWLER



A 1941 news report about the funeral of Governor Willie said the "unofficial jester of the East Texas oil field belt" was buried with "the pomp and style of a chief executive." Willie "lived off the generosity of his friends."

cross-eyed feller," whose missus did not approve. Some years later, at another East Texas honky-tonk, Al ran into a frightened Jo Ann, pursued by the vengeful wife and looking like she'd been "fightin' wildcats," as Al put it. Inspiration struck, and in 15 minutes, Al had scribbled his hit.

Though *Life* magazine called the song "a national earache," the Duke of Windsor was heard humming "Pistol Packin' Mama" during a visit to the White House.

—Gene Fowler, Austin

## Honoring the Fallen

Because of the tragedy last fall at Texas A&M University in which 12 students died, people around the world now know about the school's bonfire tradi-

tion. But another A&M tradition takes place each spring. Aggie Muster, said to be the largest gathering of any single alumni group at about the same time all over the world, celebrates the freedom of Texas each April 21 and pays homage to all A&M students and alumni who have died the previous year.

The tradition originated in June 1883, when ex-cadets attending commencement vowed to reunite annually and "to let every Alumni answer at roll call." As the tradition evolved, alumni groups began holding San Jacinto Day meetings at locations across the nation. Custom decreed that a living Aggie would answer "Here" when an absent comrade's name was read.

The Muster tradition grabbed public attention in April 1942, when U.S. newspapers reported that some two dozen Aggies had gathered briefly to celebrate San Jacinto Day on the Philippine island of Corregidor only two weeks before the island fell to Japanese forces. All of those Aggies were either killed or captured.

The Corregidor news story galvanized the Muster tradition, and throughout the war, reports continued of Aggies gathering across the globe. (Two Aggies supposedly held Muster in a submarine.)

Some 350 Musters will take place this April 21 in locations ranging from Texas to Taiwan. In light of the recent tragedy, this year's observances will be especially poignant.

—Nola McKey

COURTESY CUSHING MEMORIAL LIBRARY, TEXAS A&M UNIVERSITY



Aggie Muster on Corregidor in 1946 honored A&M alumni who had died or been captured when the Philippine island fell to the Japanese in 1942.



*Designed in the 1930s by a*

# BEWITCHING

*world-renowned portrait painter,*

# CHANDOR

*a North Texas showplace*

# GARDENS

*has come back to life*

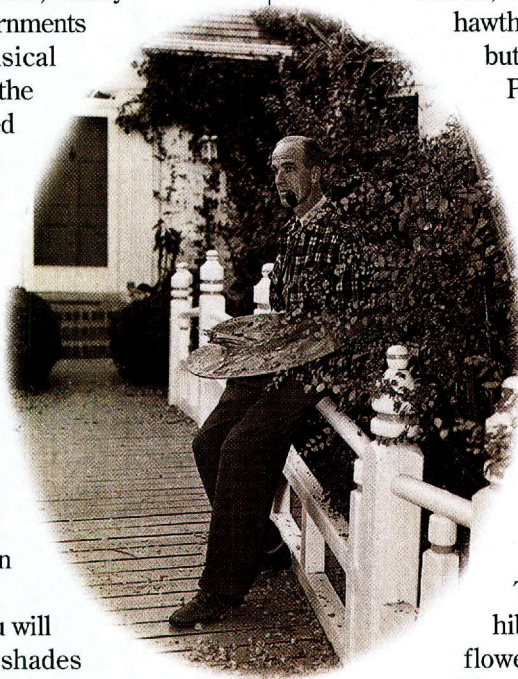
BY ANN GALLAWAY ■ PHOTOGRAPHS BY SERGIO PIUMATTI

**W**eatherford has a garden that will enchant you. Its sun-dappled paths, shady ponds, fountains, and adornments both elegant and whimsical

offer one surprise after another. For the German author Thomas Mann, who visited here in 1939, Chandor Gardens combines the beauty of 18th-Century gardens in Douglas Chandor's native England with sculptural motifs of gardens in China.

For Melody Bradford, who, together with her husband, Chuck, recently rescued the gardens from years of neglect, there are further rewards. "The best thing about this place," says Melody, "isn't just that it gives you a feeling of serenity, but that it inspires people who come here to want to go home and try new things in their own yards and gardens."

In this Oriental oasis for the spirit, you will find blooms of various scents and shades throughout the months when the gardens are open (April through November weekends, but closed during



August's heat). This month, you'll encounter coral bells, oxalis, wisteria, rosy-pink blooms of Indian hawthorn, and unusual Lenten roses (not a rose, but a perennial that prefers dry, shady areas). Past the graceful moon gate near the entrance drive, a bed of deep purple fringe flower catches the eye.

"It's like a white carpet around here," says Melody of the candytuft that explodes into blossom in early April. In the spectacular semicircular pergola just west of the home (also designed by Douglas Chandor, and now the Bradfords' residence), Cecile Brunner and Lavender Lassie roses, from the Antique Rose Emporium in Brenham, wind their way around and above the columned expanse, tantalizing the senses in both spring and fall. The later weeks of spring coax into bloom hibiscus, lilies, and the marvelous white flower clusters of oakleaf hydrangea.

The story of how these splendid four acres came to be is as fascinating as the garden itself.

**Artist and gardener Douglas Chandor posed (ca. 1945) on the bridge leading to his home. Chinese characters in the paving nearby wish visitors peace and prosperity. At right, Kuanyin, Chinese goddess of mercy, embodies the serenity of Weatherford's newly restored gem of a garden.**

PHOTO ABOVE: COURTESY DOUGLAS CHANDOR COLLECTION, HERITAGE GALLERY, WEATHERFORD PUBLIC LIBRARY









**Candytuft, ivy, boxwood, Old Blush roses, and Foster holly surround a fountain south of the Chandor home, where Melody and Chuck Bradford now reside. Hard to believe that when the Bradfords began restoring the gardens, fountains, ponds, walkways, plants, and trees were in a woeful state of decline.**

**B**y the time he arrived in this country in 1926 at age 29, Douglas Chandor enjoyed a growing reputation as an extraordinarily talented portrait painter. That his commissions in England had included Edward, Prince of Wales (later called the Duke of Windsor), as well as a group portrait of the heads of the British Empire, hardly hurt his chances of succeeding here. His first U.S. exhibition took place in New York City in 1927, under the patronage of Vincent Astor, and he spent the next several years painting the wealthy up and down the eastern seaboard.

In 1930, in the New York society drawing rooms they both frequented, he met Ina Kuteman Hill of Texas. Titian-haired Ina and tall, witty Douglas hit it off, and Douglas began visiting her and her mother at their Parker County home. The couple married in 1934, and two years later, Douglas began dynamit-

ing an unyielding caliche pasture on his mother-in-law's property just west of downtown Weatherford. He brought in tons (two to four feet) of topsoil and began planning every inch of the garden's layout and adornment—even to the sizes and shapes of rocks he wanted (he sculpted many of them into the shapes he desired). The 1969 book *Great Gardens of America* called it “one of the most difficult to build and one of the most beautiful one-man gardens in all of gardening history.” The painter of princes, presidents, and leaders worldwide—some 300 portraits in all—would come to consider this magnificent plot of earth his foremost achievement. He dedicated the garden to Ina (you'll find the tribute spelled out, in Latin, in the brick walkway he laid south of the home).

It took Chandor three years to install the basic garden, though he worked on it continually for the rest of his life. He died



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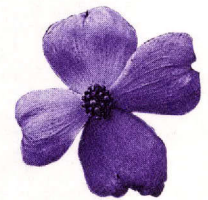
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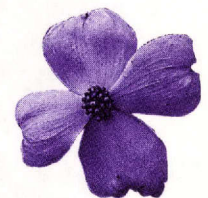
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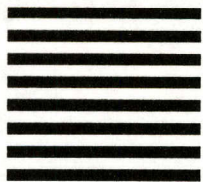


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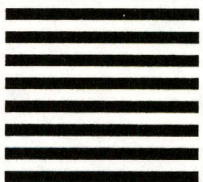
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**THESE GARDENS** lure you in ways both large and small: not only mountain, waterfall, and dragon fountain, but footbridge, elf, and grotto. Keep an eye out for details—not everything here is what it seems.

suddenly in 1953, only a few months after completing his final commission, a portrait of Britain's new monarch, Queen Elizabeth II. Determined to maintain the garden to honor her husband, Ina opened it to the public, began charging a dollar fee to help with projects and upkeep, and changed the name from White Shadows to Chandor Gardens.

Thousands of people visited the gardens in the 1950s, '60s, and early '70s—some reports say up to 50,000 annually. After Ina's failing health forced the gardens to close in the mid-'70s, various relatives lived in the home, but, needing constant care, the property slowly deteriorated.

In the early 1990s, Chandor Gardens came up for sale. Melody and Chuck Bradford, owners of a horse farm in near-

where," wrote a 1942 visitor—had become a jungle. Most other plants and trees had died. The fountains no longer worked. The English bowling green had been filled in. Garden ornaments had been stolen or sold off. The ponds had filled with silt and leaves; a crew worked three weeks cleaning out several feet of muck. The elegant rose pergola had rotted and sagged; new columns arrived from Louisiana. Workers dug, hacked, and chainsawed their way through tangled masses of vines, bamboo, and mammoth overgrown clumps of Siberian iris bulbs. The Bradfords' daughter, Murray, repainted the "grape gates" by the boxwood garden, and refurbished and repainted a small grotto Chandor had set into the east wall. Slowly, as in the 1930s, picks, shovels, and difficult, dirty work wrenched the gardens into beauty.



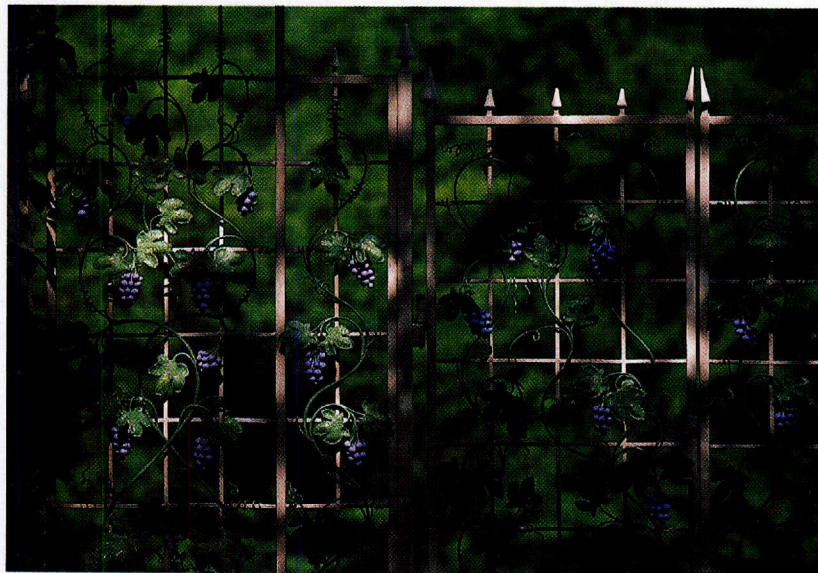
Near the English bowling green, puckish elf and playful lizard seem to be planning a bit of mischief.

by Aledo, visited the property four times (both had also visited as children), then took the plunge. They bought the home and gardens in 1994 and embarked on a whole new life. Douglas Chandor's gift to Ina has become the Bradfords' gift to Weatherford.

It took Melody and Chuck four years to overcome the gardens' period of neglect. Chuck, who took a degree in marketing then went back to night school for one in ranch management, says with a smile, "I thought ranch work was hard. It was *nothing!*"

The wisteria that once canopied the gardens—"it seemed to drip like purple rain from every-

"Good old Vincent. Here are your windows," reads the inscription in the brickwork below these "grape gates." A friend of Chandor in New York gave the artist the iron ornament.









**CHANDOR DESIGNED** *his garden as a series of “outdoor rooms,” each with its own mood and feel. The variation in the spaces, as well as the asymmetrical layout, makes you believe you’ve arrived in an entirely new place after each few steps.*



**In the west pergola, Cecile Brunner and Lavender Lassie roses perfume the air twice a year.**

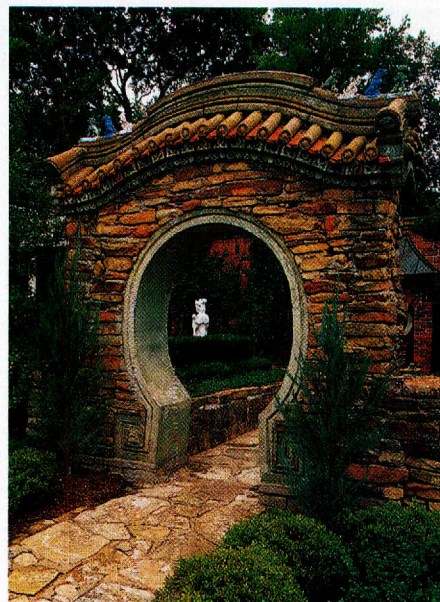
his death (one reason Ina began charging an entry fee). When former Governor James Cox of Ohio was sitting for a portrait, Douglas mentioned his desire to build the mountain. Before long, a check for \$5,000 arrived in the mail, with the directive to “fulfill your dream.” (“Douglas Chandor could charm anything out of anyone,” Melody Bradford says with a laugh.) Once again, a 40-foot curtain of misty water cascades from the mountaintop into a small lagoon—like something “lifted out of a Chinese fairy tale,” the art critic Malcolm Vaughan once wrote.

**I**n the glorious main fountain south of the house, a fan of water once again rises 20 feet above the two Chinese dragons that face in opposite directions on either side of the central spout. Before restoration, the ceramic dragons’ hollow insides hadn’t dried out for years, and various pieces were missing. Some of the Coke and 7Up bottles Douglas Chandor had used to decorate the fountain’s base had to be replaced (look closely, or you’ll miss this intriguing detail). Chuck thought it useless to try to restore the mess, but Melody insisted and found a “wonderful fellow” to do the work. Since the ceramic pieces couldn’t be reglazed or refired (Douglas had baked some of the tiles and dragon parts in the kitchen oven), special water-resistant paint did the trick of bringing their turquoise and yellow colors back to life.

At the head of the long entrance driveway, but hidden from view until you’re right at it, sits “Cox’s Mountain.” This, a favorite project of Chandor’s, remained unfinished at the time of

**[FACING PAGE]** About this Chinese junk Chandor once remarked with a wink, “I gave nature quite a push in shaping the stone boat-like.” At one time the vessel sported two small masts that supported yellow jasmine vines.

**The Chinese moon gate is made from sandstone, mortar, concrete, Coke bottles, split sewer pipe, and antique Chinese roof tiles.**



These gardens lure you in ways both large and small: not only mountain, waterfall, and dragon fountain, but footbridge, elf, and grotto. Keep an eye out for details—not everything here is what it seems. A closer look at a large, seemingly ordinary rock in the central large pond near the house reveals—a seahorse. The brick paving in the pocket garden just north of the





**At the time of Chandor's death—and to his regret—the “mountain” remained unfinished. Now, the waterfall and little lagoon have come into their own. Hypericum, or St. John's Wort, blooms in the foreground.**

house has the shape of a fish—complimented by the fish adorning the fountain there. Imaginatively-used (but well masked) common materials keep showing up: the bottoms of soda bottles, children's marbles, auto parts transformed into a fountain. Charming little garden statues punctuate the perimeter of the pond by the 100-foot-long English bowling green on the north. Nearby, a small, classical, marble frieze of joyful children dancing, singing, and tootling horns adorns a cozy alcove formed by a wall of the house. And don't forget to look for the dedication to Ina in the brickwork south of the house—that is, if you don't mind walking *backward* for some 200 feet (Douglas' sly wit at work, perhaps).

Chandor designed his garden as a series of “outdoor

rooms”—a time-honored gardening tradition—each with its own mood and feel. The variation in the spaces, as well as the asymmetrical layout, makes you believe you've arrived in an entirely new place after each few steps. Just when you think you've seen each nook and cranny, you discover another. As Dr. Harold Lawrence notes in *Douglas Chandor: An English Artist and His Texas Garden*, published last spring in conjunction with Weatherford's two-month Chandor Celebration, “the interplay of land contours, plant foliage, and screened perspectives...change[s] constantly as one enters the garden and moves about.”

Melody Bradford expresses surprise that more children don't visit Chandor Gardens. The place certainly lured them in the past. Hal Russell, who spent several of his childhood years in Weatherford, remembers sneaking into the gardens with his cousin and friends in the days when the Chandors lived here. “We'd sneak in on really hot days to walk the cool, shaded paths and attempt the pond crossing on the stepping stones—mostly successful,” says Hal, an expert in electronic warfare who recently retired from civilian service with the U.S. Navy. “I have many happy memories of catching and releasing tadpoles and goldfish, and we were never destructive,” Hal adds. “It was wonderland to us; we were in awe of the place.”

As intruders, the children kept out of Douglas Chandor's way. But one day, they froze in their tracks—there stood the famous artist himself, staring at them, hands on hips. Before they cleared the fence, Hal looked back and saw Chandor still standing in the same place, observing their flight and smiling.

**I**f Douglas Chandor loved his garden and the joy it inspired, so, too, do the people who have brought it miraculously back to life. You can hear the enthusiasm in Melody Bradford's voice when she talks about the plants. “My callas are really happy there,” she says of a clump of stun-



**Melody Bradford, together with her husband, Chuck, restored Chandor Gardens using photos and garden plans from a half-century ago.**



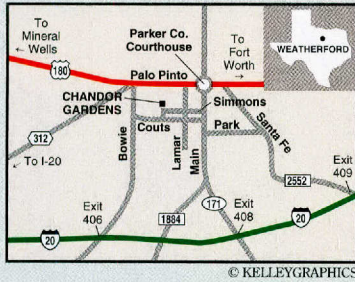
## Chandor Gardens

**C**handor Gardens is at 710 W. Simmons in Weatherford, about 20 miles west of Fort Worth. To reach the gardens from Interstate 20,

take exit 408 onto S. Main, and continue north about 1.7 miles to Simmons. Turn left on Simmons, drive 4 blocks to where the street deadends, and park outside the large entrance gate. Write to Chandor Gardens, 710 W. Simmons, Weatherford 76086; 817/613-1700. Web site: [www.chandorgardens.com](http://www.chandorgardens.com).

Hours: Apr-Nov, Sat 9-4, Sun 1-4. (Note: This year, open 1st Sat. in Apr. through 2nd Sun. in Nov.) Closed Aug. and Dec-Mar. Tours are self-guided (group tours available). Admission: \$6, \$4 age 12 and younger. Call ahead regarding wheelchair accessibility. The Chandors' splendid home, designed by Douglas, is now Melody and Chuck Bradfords' home. It opens only to groups and only by appt. (\$4 extra per person).

Chandor's old potting shed is now a small **gift shop**, which sells, among other things, Dr. Harold Lawrence's biography of the artist, *Douglas Chandor: An English Artist and His Texas Garden* (Antler Press, 1999; \$29.17 with tax), published in conjunction with last year's 2-month Chandor Celebration. The book is also available at



the Weatherford College Bookstore (817/598-6286) and from Antler Press (321 Cleveland, Weatherford 76086). Look in your local library for

*Chandor's Portraits* by Malcolm Vaughan (New York, 1942). Most of Douglas Chandor's magnificent **portraits** are in private collections. Two in the Texas State Capitol can be easily viewed by the public: Sam Rayburn, in the House Chamber, and Gov. Beauford Jester, in the first-floor Rotunda. A portrait of President Franklin Roosevelt hangs in Rep. Tom Uher's private office. Another Rayburn portrait hangs in the Student Center of Texas A&M-Commerce (alma mater of "Mr. Sam"), and a third in the Speaker's Lobby in Washington, D.C. A reproduction of a Chandor portrait hangs in the Rayburn Library & Museum in Bonham. Chandor's portrait of Queen Elizabeth II is in the British Embassy in Washington, D.C. Five of his paintings are in the National Portrait Gallery in Washington, including Presidents Hoover and Franklin Roosevelt and his familiar portrait of Churchill. Other well-known Texans painted by Chandor include G.B. Dealey, R.L. Thornton, Herbert Marcus, Karl Hoblitzelle (see "Silver-Screen Empire,"

Jan. 1999), and Frank Reaugh (see "Landscape Leonardo," Apr. 1997).

Some of Douglas Chandor's personal papers and belongings have been donated to the **Weatherford Public Library**, at 1014 Charles St. You'll know you're at the library when you see the bronze statue of Weatherford native Mary Martin, depicted in her famous Broadway role of Peter Pan. (An exhibit entitled *Mary Martin, This Is Your Life* opened recently in the library's Heritage Gallery and will be up through Jan. 2001.) Call 817/598-4150.

Douglas and Ina Chandor, as well as Mary Martin, Oliver Loving, and Bose Ikard (the latter two of Goodnight-Loving Trail fame) are buried in the old **City Greenwood Cemetery**. Call the C of C for detailed directions.

Beau Bradley of **Rockscapes** (817/457-7363) in Fort Worth did all of the restoration of Chandor Gardens' rockwork and fountains. **Weatherford Gardens** (817/594-6055) did most of the landscaping.

Weatherford, the "Peach Capital of Texas," is the seat of Parker

County, the "Cutting Horse Capital of the World." The city holds its annual **Oldtime Cowboy Gathering and Chuckwagon Cookoff** on Apr. 8-9, 2000. The author can recommend the **St. Botolph Inn B&B** (800 S. Lamar; 800/868-6520) and two restaurants, **Out to Lunch** (Mon-Fri 11-2; 104 S. Walnut; 817/599-5271) and the **Mesquite Pit** (Mon-Thu 11-9, Fri-Sat 11-9:30; 1201 Fort Worth Hwy.; 817/596-7046). For information about other attractions, events, accommodations, and restaurants, write to the Weatherford Chamber of Commerce, Box 310, Weatherford 76086; 817/594-3801. Web site: [www.weatherfordchamber.com](http://www.weatherfordchamber.com).



Olivia Justice (as Alice) and Chase Peysen (Humpty Dumpty), from Weatherford's Theatre Off the Square, in last spring's Mad Hatter's Tea Party.

ning white blossoms in the pond fronting the house. "They come back every year even though they're not supposed to."

"I'm so excited about this," she says of her decision to try passion vines this year in the small pergola on the east, where Kuanyin, the Chinese goddess of mercy, serenely surveys the scene. Other new projects include adding more fall bloomers throughout and trying her luck with azaleas, something she thought she'd never attempt, given Weatherford's highly alkaline soil.

Last spring, Melody said of her small cutting garden, "It's fun to have one place you can play." Now, it seems, the site as a whole is becoming a place to play. "The gardens are getting to

be more fun," she says. "It wasn't much fun in the beginning. Now, we can experiment."

If even a year ago, she wouldn't have imagined planting azaleas, who knows what the future holds?

"Gardens are always changing, you know," says Melody. Which means, this is a project to watch, a place to visit and revisit. This Parker County paradise regained offers the promise of enchanting you over and over again. ★

Senior editor ANN GALLAWAY hopes to revisit Chandor Gardens soon.

Freelance photographer SERGIO PIUMATTI of Richardson photographed the story on Fort Worth's Thistle Hill that ran in July 1998.



# KILGORE

HEART OF

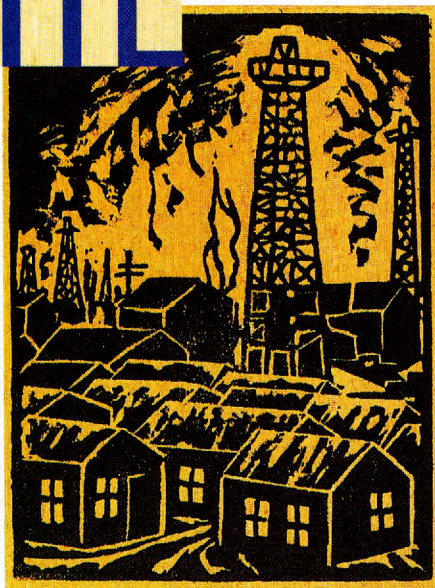
**THE** derricks are back in downtown Kilgore. Erected by preservationists instead of wildcatters, the steel towers recall the rip-roaring East Texas Oil Boom of the 1930s, when thousands surged into Kilgore and other pine-clad hamlets of Gregg, Rusk, Smith, Upshaw, and Cherokee counties, lured by the spell of gushing black gold.

“It was the California Gold Rush, the Klondike, the Oklahoma land rush, and the wildest of past oil booms rolled into one,” wrote oil historians James A. Clark and Michel T. Halbouty in their 1972 book, *The Last Boom*. And Kilgore, the authors say, pulsed with excitement as “the heart of the boom.” Local boosters proclaimed it “the Capital of the World’s Largest Oil Field” and “the city with the ‘GO’ in it.”

Though pumpjacks still draw crude oil from a local geological stratum called the Woodbine sand, the wild glory days of the boom are long gone. But visitors to this small town about two hours east of Dallas find many reminders of its hectic heyday. Approaching Kilgore on Interstate 20, travelers encounter roadside picnic tables adorned with small-scale sculptures of oil derricks.

The reconstructed derricks offer a hint of Kilgore’s former “Magic Skyline,” when the city limits contained more than 1,100 wells, their derricks rising above the rooftops like a “forest of steel.” Eleven of the reconstructed derricks stand with one original derrick on the “World’s Richest Acre” (so called for the bonanza of oil produced from 1.1 acres). “We’ve got 47 total up now, all over town,” says Jim Hollingsworth, derrick chairman for the Kilgore Historic Preservation Foundation. “Our goal is 50.”

**[ABOVE]** Noted artist Charlotte Baker Montgomery produced this linoleum block print, *Wright’s Camp, Kilgore*, in 1932. She experienced the East Texas Oil Boom firsthand.  
**[RIGHT]** Derricks still shape the skyline in downtown Kilgore, at World’s Richest Acre Park.

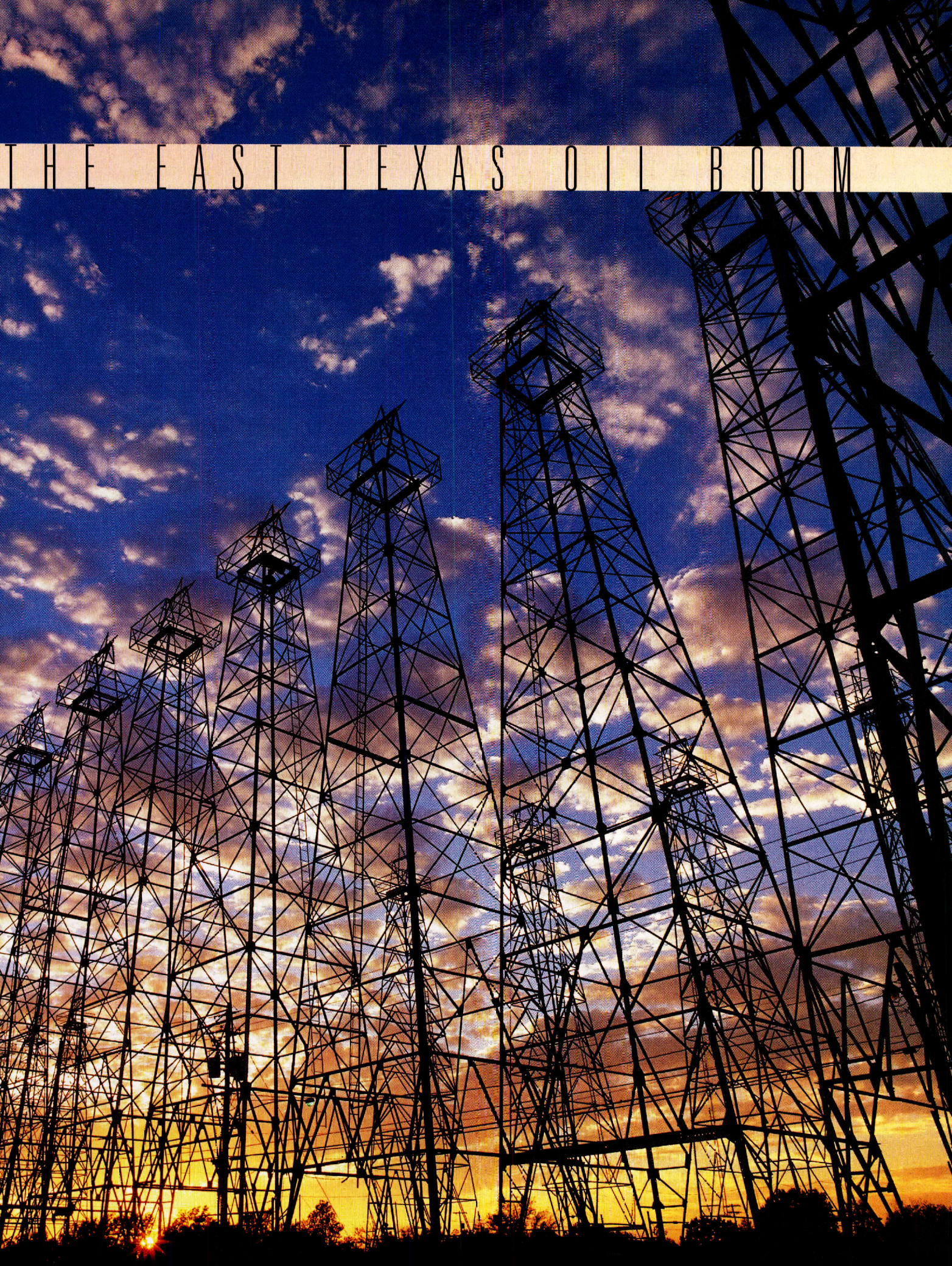


COURTESY MUSEUM OF EAST TEXAS, LUFKIN





# THE EAST TEXAS OIL BOOM





A wooden derrick, a wood-fired boiler, and other drilling equipment from the early days of the boom stand outside the East Texas Oil Museum at Kilgore College. Inside the expansive museum, exhibits bring the boom story to life with photographs, artifacts, and a lifesize recreation of a typical block from an East Texas boom town. “The museum is a tribute to the independent oilmen who discovered and developed the East Texas Oil Field,” says museum director Joe White.

**ONE** of those independents was Columbus Marion “Dad” Joiner, a 70-year-old, Shakespeare-quoting wildcatter who brought in the field’s discovery gusher in October 1930. The well, called the Daisy Bradford #3, came in on the widow Bradford’s farm, about 15 miles south of Kilgore. The Alabama-born Joiner had been a Tennessee state legislator and a once-wealthy Oklahoma landowner before he refined his “nose for oil.”

Joiner’s self-taught geologist, the colorful and corpulent A.D. “Doc” Lloyd, had worked in an Ohio drugstore and studied medicine before striking out for the gold rushes in Idaho, the Yukon, and Mexico. At some point, he toured the country with Dr. Alonzo Durham’s Great Medicine Show, peddling remedies derived from oil. Drilling on Lloyd’s advice in Oklahoma shortly after World War I, Joiner would have discovered the vast Seminole and Cement fields, had he been able to drill deeper.

Because the Kilgore-area oil was sandwiched between nonporous layers of limestone and Austin chalk—in a formation new to industry experts called a stratigraphic trap—the major oil companies had passed over the patch of East Texas that, according to Joiner, held “a treasure-trove all the kings of the earth might covet.” On a trip to Galveston in 1926, when he was feeling suicidal over his money woes, the wildcatter had dreamed that he would discover a huge oil field in the rolling hills of Rusk County. After a lengthy search, he found the spot that matched his dream on

Daisy Bradford’s acres. To help raise drilling funds, Doc Lloyd crafted a geological report in which every statement was incorrect, except—amazingly—for one: Doc predicted that Dad would find an “ocean of oil” in the Woodbine sand formation at about 3,500 feet.

After Doc’s prediction came true, other folks began stabbing the red clay and sandy loam as fast as they could move in their drilling rigs. Tex Lloyd, one of Doc’s sons, spudded in (oil lingo for “began drilling”) a well to the accompaniment of a brass band. An Arkansas traveler named H.L. Hunt finessed the purchase of the Daisy Bradford #3 and

the surrounding acreage on which Joiner held leases, drilled 900 more wells, and—after settling in Tyler (and later in Dallas)—parlayed his East Texas holdings into one of the world’s great fortunes.

Three miles south of Kilgore, a journalist-turned-wildcatter named Ed Bateman put down a hole on acreage belonging to the Crim family. Kilgore merchant Malcolm Crim had long believed that black gold lay beneath his

**The 1939 Art Deco Crim Theater is being restored to its original splendor by the Kilgore Historic Preservation Foundation.**







The train station welcomed thousands of new faces to Kilgore during the 1930s East Texas Oil Boom.

In the vintage drugstore, you can marvel at antique products like Dr. Bixler's Blood & Liver Regulator, Certified Cremo Cigars, Mystery Edge Razor Blades, and Dr. West's Double-Quick Toothpaste. While the jukebox cranks out '30s tunes, you can admire an auto-graphed copy of the Jimmie Rodgers recording "You and My Old Guitar."

Gold Dust Washing Powder and Cudahy's Pure Lard await browsers at the general store, along with old-timey dolls, electric fans, luggage, and model choo-choo trains. Museum docent Dick McCarty (a native of Joinerville, the village that sprouted around the Daisy Bradford #3) will clear up any puzzlement about long-forgotten items such as milk separators and temporary caskets made of wicker.

To grab a copy of *The Gusher Gazette* (with news of the East Texas Oil

## WHEN THE BOOM HIT IN 1930, SOME 10,000 DEPRESSION-WEARY JOB-SEEKERS INVADDED THE TOWN WITHIN DAYS.

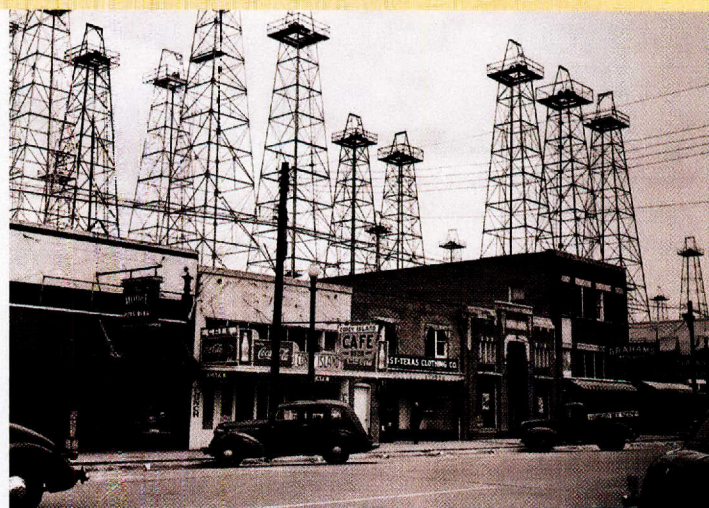
land (a Mineral Wells fortuneteller had confirmed his hunch), but oilmen paid no heed until the Joiner strike.

After Bateman brought in the Lou Della Crim #1 (named for Malcolm's mother) just after Christmas in 1930, and the Lathrop #1 came in west of Longview a month later, folks began to fathom that East Texas was all one big field. In fact, the reserve was an incredible 46 miles long and five to 12 miles wide. The Black Giant, some called it; it was the biggest known oil field in the world at the time. A decade later, the field would play a major role in keeping the world safe for democracy: The so-called Big Inch, then the world's largest pipeline, carried more crude from wells in East Texas to the East Coast, for use by Allied forces, than was produced by all the Axis powers combined. For decades after the boom began, wildcatters drilling in unproven

territory would exhort skeptics to "Remember East Texas!"

You're unlikely to forget a stroll along the East Texas Oil Museum's re-created boom-town street. The "muddy" street looks real enough to swallow the mules that strain to pull an overloaded wagon past a stranded Model

T. Wooden sidewalks lead into shops and stores filled with Depression-era goods. Curious about 1930s Texas history? The East Texas Oil Museum will spark your carburetor.



In 1943, downtown Kilgore had its own version of skyscrapers.

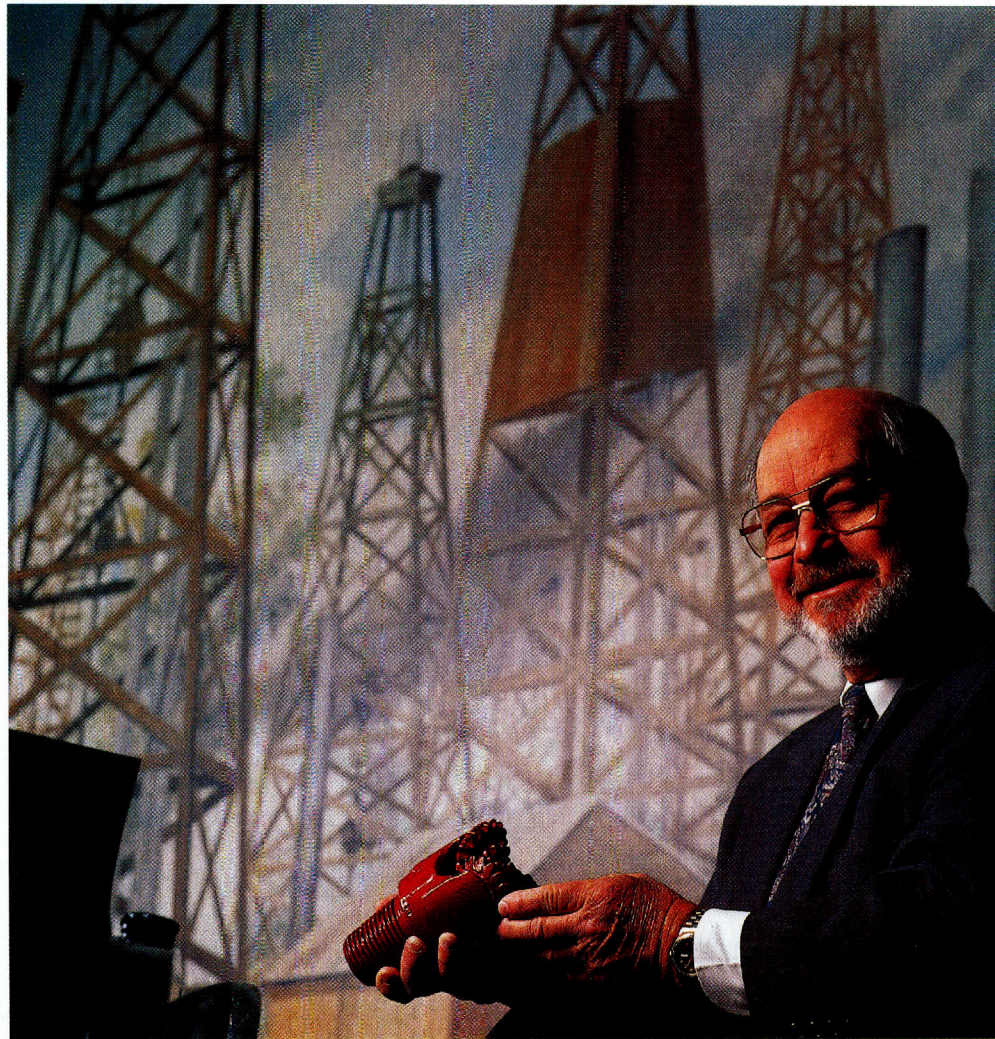
Field's early strikes reprinted from Texas newspapers), drop a nickel in the slot, then saunter into the newspaper office, complete with antique printing equipment.



**Joe White, director of the East Texas Oil Museum, holds a critical industry tool, the drill bit.**

A gas station, a barbershop, a feed store, a bank—it's all here. There's even an "elevator ride to the center of the earth." Narrated by puppets named Hank and Professor Rockbottom, the eight-minute "trip" takes you "down" 3,600 feet to the oil-bearing Woodbine sand formation. With a stop at each stratum, you get a geological spiel by Rockbottom.

The museum's Boom Town Theater enthralls young and old with a lively, informative multimedia show, *The Great East Texas Oil Boom*. In the lobby/gallery, you can listen to descriptions of the boom days from folks who lived through it. The audiotapes come from an ongoing oral history project conducted by Dr. Bobby Johnson of Stephen F. Austin State University, and by the East Texas Oil Museum's Hyman Laufer and Joe White. Crown Dixon recalls what it was like to own the only restaurant in town when the boom began. Dr. L.L. Allums discusses sanitary problems caused by the influx of boomers. Attorney Olga Lapin talks about her



**"IT WAS THE CALIFORNIA GOLD RUSH, THE KLONDIKE, THE OKLAHOMA LAND RUSH, AND THE WILDEST OF PAST OIL BOOMS ROLLED INTO ONE."**

work with the oilmen, and Sis Dickerson reflects on 32 years in oil-patch law enforcement.

Immersed in boom-town sounds and images, you'll return to the streets of Kilgore with a vivid sense of the town's dramatic past. Founded in 1872 as a cotton-ginning village along the newly laid tracks of the International Great Northern Railroad, Kilgore was home to fewer than 1,000 folks when the boom hit in late 1930. Within days, 10,000 or more Depression-weary job-seekers had invaded the town. "Incoming trains were covered with people like fleas on a dog," remembers Malcolm Crim's nephew, Billy Bob Crim.



**A street scene at the East Texas Oil Museum captures the feel of boomtown Kilgore.**

Many found shelter in tents and other makeshift housing just east of town in a field called Happy Hollow (now the site of a city park with a monument to "Joe Roughneck"). Wildcatters and lease-holders often slept in their cars, clogging the tiny business section by the depot. W.R. Smith, president of the Oriental Oil Company of Dallas, told *The Dallas Morning News* in mid-February of 1931 that Kilgore was the "most seething, wildly excited, and booming oil town" he had ever seen. "There is literally standing room only," he said.

Besieged by the flood of boomers, Kilgore grew up fast. The town incorporated in late February 1931, and voters elected Malcolm Crim their first mayor. Clapboard cafes, hotels, and other busi-



nesses sprang up, followed by more-permanent structures. Four *days* after the Crim gusher, Kilgore had its first newspaper. The city limits were expanded and replatted, and in April, folks celebrated their first paved street by dancing on it.

Mud from other streets quickly obscured the new pavement. Before the boom, East Texas had been suffering from a protracted drought. But when geysers of oil burst from the earth, the heavens likewise opened up and seemed to pour for years. Rural and small-town lanes turned into quagmires. Mule teams hauled heavy steam boilers and other drilling equipment down roads impassable to trucks, and stories abound of the beasts' nearly drowning in the muck.

**ALONG** with the honest boomers came a tidal wave of criminals. Hijackers, thieves, and hustlers infested the oil fields. If a gal paraded around in pajamas on a certain Kilgore street, it meant she practiced the world's oldest profession. Gamblers stood ready to grab a rough-neck's hard-earned cash, and bootleggers provided fuel for drowning his misery. In the early days of the boom, says retired oilman Travis Hedge, "The outlaws conquered our local constabulary."

Then Texas Ranger Manuel Gonzauillas came to town. The first Ranger captain of Hispanic heritage, Gonzauillas' nickname—"Lone Wolf"—gave the shakes to every desperado in Texas. Honest folks admired the lawman's style. "His raiment is splendid," gushed a reporter for *Gargoyle* magazine, dazzled by the Ranger's "faun-colored Stetson," "ornate boots," and bone-handled pistols inlaid with gold. For his first few weeks in Kilgore, Gonzauillas worked undercover, gathering intelligence. Then, with Bob Goss and a posse of other Rangers, Lone Wolf raided vice camps at Newton Flats and Pistol Hill, just outside of town.

The Rangers arrested hundreds and either marched them out of town or, before the town's first jailhouse opened



## RANGERETTE SHOWCASE

**I**n addition to its oil wells, Kilgore is renowned for its high-kicking, world-famous Kilgore Rangerettes. Founded at Kilgore College in 1940 by Gussie Nell Davis, the Rangerettes are recognizable to millions by their red-white-and-blue cow-girl outfits. "Gussie Nell gave the world a new art form, the dancing drill team," says Deana Bolton Covin. "I was proud to take over the reins when she retired in 1979, and to pass them on to Dana Blair in 1993. The Rangerettes are steeped in tradition."

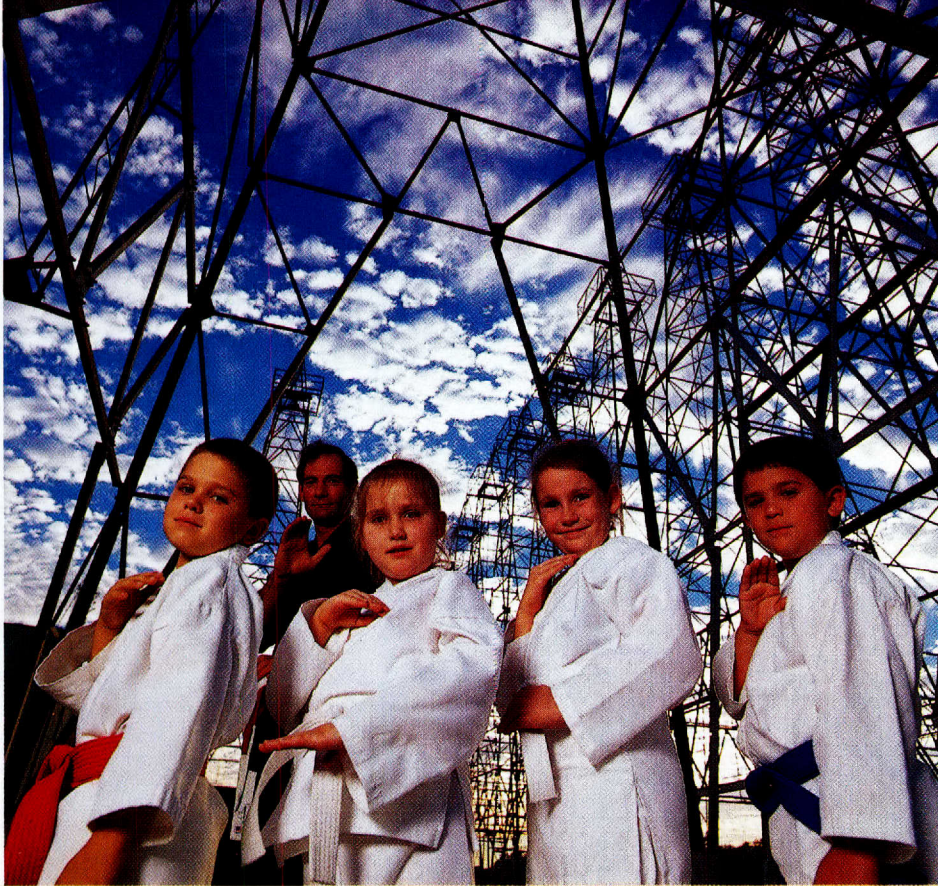
Two blocks from the East Texas Oil Museum, the Rangerette Showcase (housed in the college's Physical Education Complex) exhibits pictures

and mementos from the group's 60 years of performing (football games, parades, political conventions) and touring (South America, Europe, and the Far East). Despite travels to exotic lands, the Rangerettes had one of their most unusual experiences in their home state, at Houston's Contemporary Arts Museum, in 1977. A Florida artist named Miralda, known for his large-scale works and spectacular events, requested that the Rangerettes perform at the opening of his Houston show. "He had all this colored bread stacked up, and that was his artwork," says Deana. "It was... different."

—Gene Fowler

**The world-famous Kilgore College Rangerettes continue as a Texas original after more than 60 high-kicking years.**





**Martial arts vortex.** Don Graham's Karate Dojo meets in the park beneath the oil derricks in downtown Kilgore. Left to right: Staten Delaney, instructor Don Graham, Autumn Wingate, Cheyenne Wingate, and T.J. Delaney.

Wealth from the boom decorated the small downtown with modestly scaled Art Deco architecture, much of which remains. Two notable examples now house Boom Town Video (217 East Main) and Texas Smoothies (213 East Main). The Kilgore Historic Preservation Foundation is restoring the 1939 Crim Theater, the town's Art Deco showpiece. "We had to build the neon marquee from scratch, based on drawings, black-and-white photos, and old-timers' memories," says KHPF member Ronnie Spradlin.

In 1948, the Crim hosted the world premiere of *Strike It Rich*, which was filmed partly in Kilgore and starred Rod Camer-

**M**ORE THAN 1,100 DERRICKS ROSE ABOVE THE ROOFTOPS LIKE A "FOREST OF STEEL," FORMING KILGORE'S "MAGIC SKYLINE."

in late March 1931, chained them to Lone Wolf's "trotline," which the officers set up on the grounds of a church. Some of the miscreants spent time on the trotline for having smooth hands: "When Lone Wolf asked them what they were doing in Kilgore, and they said they were looking for oil-field work, he checked their hands," explains Jack Elder, who was a teenager when the wells blew in. "Calloused hands said he was a working man; smooth hands meant he might be a pimp or a cardsharp."

The Lone Wolf still watches over Kilgore, in the form of a life-size bronze statue in the yard of Lou Della Crim's former home at 201 North Longview Street. Billy Bob Crim, who lived next door during the boom, remembers his grandmother sitting in a rocking chair on her front porch and watching men drill wells right in her yard. "But my father wouldn't let them drill in our front yard," adds Billy Bob, "because my brother and I had to have someplace to play."

**Kilgore's Driller Park features grandstands constructed from old oil field equipment.**





## Kilgore's Oil Boom Days

on, Stu Erwin, and Bonita Granville. The movie depicts the early-1930s battle over proration, the placing of limits on the amount of oil that can be produced from a well. Though the glut of East Texas oil had driven the price of a barrel to as low as a nickel, many of the independents fought proration, seeing it as a ploy by the major companies to put them out of business. Disagreement turned into real conflict, and in August 1931, the National Guard was dispatched to the field to enforce martial law. General Jacob F. Wolters banned the wearing of pajamas in public (to combat prostitution), and 1,200 soldiers under his command tried to stop the production of "hot oil," that is, crude produced in excess of the allowable. In the long run, the battle convinced the industry of the wisdom of conservation.

"It's ironic," notes contemporary wildcatter and Kilgore historian Terry Stemberge, "that proration is what saved the East Texas Oil Field and made it last for 70 years." To date, the Black Giant has produced 6 billion barrels, and it "could produce for another 30 years, though at a reduced capacity," says Randy Early, district director for the Texas Railroad Commission in Kilgore. Of the 36,000-plus wells drilled in the field, some 4,100 are currently active, each producing about a dozen barrels a day.

When the last drop of recoverable crude is drawn from the Woodbine sands, it will likely happen right where it all began. "H.L. Hunt always said that the Daisy Bradford #3 would be the last producing well in the field, even if he had to pipe oil *into* the well to make it produce," says East Texas Oil Museum director Joe White with a chuckle. "Mr. Hunt's been gone more than 25 years, but I still wouldn't bet against an old East Texas wildcatter." ★

GENE FOWLER's grandfather Gene Conway worked for an oil field supply company in Kilgore during the boom. The company was across the street from the jail, and Conway lived upstairs. On occasion, he awoke to the sound of friends hollering, "Gene! Gene! Come get us out!"

O. RUFUS LOVETT lives in Longview and teaches photography at Kilgore College.

**K**ilgore, which straddles the Rusk and Gregg county lines, lies about 120 miles east of Dallas, just south of Interstate 20, on US 259. Write to the Kilgore Chamber of Commerce, Box 1582, Kilgore 75663-1582; 903/984-5022. **The area code is 903.** All sites are wheelchair accessible unless otherwise noted.

### Sites

The **East Texas Oil Museum**, a 1986 Texas Historical Commission preservation award winner, is at US 259 and Ross St. Hours: Tue-Sat 9-4 (Apr-Sep, 9-5), Sun 2-5. Closed Easter and Thanksgiving. Admission: \$4, \$2 ages 3-11, free age 2 and younger.

The museum gift shop sells books, souvenirs, and even tiny vials of crude oil from the Daisy Bradford #3 (\$1 each). Write to the East Texas Oil Museum at Kilgore College, US 259 at Ross, Kilgore 75662; 983-8295. Web site: [kilgore.cc.tx.us/attr/etom/etom.html](http://kilgore.cc.tx.us/attr/etom/etom.html).

**World's Richest Acre Park**, downtown at Main and Commerce, is a monument to the Thirties oil boom. This tract of land once contained the greatest concentration of oil wells in the world, producing more than 2.5 million barrels of oil. The original derrick and 11 new ones stand along with a restored pumpjack, a granite monument to the pioneer oil families of East Texas, brick walkways, and a historical marker.

The **Rangerette Showcase** is in the Kilgore College Education Complex, at Broadway and Ross. Hours: Mon-Fri 9-4, Sat 10-4. Admission: Free. Write to the Rangerette Showcase, 1100 Broadway, Kilgore 75662-3299; 983-8265.

The **Crim Theater** is in the 100 block of S. Kilgore St. Across the street, the **Texan Theater** awaits planned restoration. Sidewalk hieroglyphics are all that's left to recall the Texan's heyday of shoot-'em-ups and singing cowboys. You can see in the concrete the autographs of Tex Ritter, Tom Mix, and other B-Western heroes. Hoofprints of the cowpokes' horses are also visible (but the horseshoes once affixed to the cement went thataway).

Kilgore sports one of the state's most unusual baseball stadiums. At **Driller Park** (on Hunter between Commerce and Florence), the stands are made entirely of old oil field equipment.

### Events

The Kilgore Rangerettes present their annual spring variety show, the **Rangerette Revels**, in Apr. (Apr. 5-8, 2000), in Dodson Auditorium at Kilgore College. Write to the Rangerettes at the address given previously.

The third weekend of Apr. (Apr. 15-16, 2000) brings the **Celtic Heritage Festival**, held on the grounds of the Crim Mansion (not the same as the Lou Della Crim home), with music, storytelling, food and vendors' booths, and awards for most-authentic Celtic attire. Admission: \$4, \$2 ages 6-12. Write to

the Celtic Heritage Society of East Texas, Box 392, Judson 75660; 759-9017.

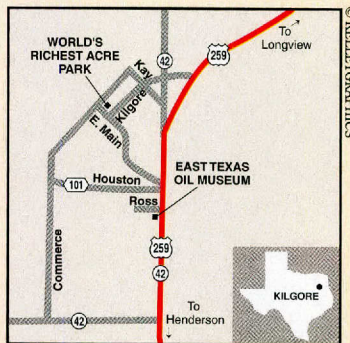
The **Texas Shakespeare Festival** takes place at Kilgore College from late June to late July. Write to the Texas Shakespeare Festival, 1100 Broadway, Kilgore 75662; 983-8117. Shakespeare Park, adjacent to the college's fine arts center, features plants and flowers named in his plays.

### Lodging and Food

A B&B-free zone to date, Kilgore has several modern motels. For a list, write to the chamber of commerce (address given previously). Restaurants include **McKay's Ranch House** (steaks, 983-3020), **The Kilgore Café** (983-3041), **The Back Porch** (burgers, 984-8141), **Lupe's Mexican Restaurant** (983-1457), **Bodacious BBQ** (983-1421), **Johnny's Ozark Fried Chicken** (984-7481), and **New China Buffet** (986-3889). The **Country Tavern**, about 6 miles west of town on Texas 31, has been a local favorite for decades (984-9954). Photos of visits by Robert Duvall, Larry Hagman, Doc Severinsen, George Bush, and Earl Campbell attest to the fame of the tavern's lip-smacking ribs.

### Books

Look in your library for *Boom Town: Kilgore, Texas* by Al Eason (Kilgore Chamber of Commerce, 1979) and in your library or bookstore for *The Last Boom* by James A. Clark and Michel T. Halbouty (reprinted by Shearer Publishing, 1984). *The Last Boom* is also available at the East Texas Oil Museum Gift Shop, as is the limited-edition book *The Glory Days* by Jack Elder and Caleb Pirtle III (Nortex Press, Austin, 1986).







*Past impressions of Texas'  
springtime spectacle*

Wowed by







Nature holds a special place in America, and that goes doubly for Texas. Texas' earliest inhabitants beheld a wondrous land of rich vistas and abundant wildlife. But, because they did not write down their thoughts, their impressions remain unknown to us forever. Beginning with Cabeza de Vaca's shipwreck somewhere on the Texas coast in 1528, Spanish adventurers started chronicling their perceptions of the new lands. Perhaps the first printed mention we have of a Texas wildflower comes from Pedro de Castañeda, a member of the enormous Coronado expedition, whose participants trekked north from Mexico City, marched across the southwestern United States, then retraced their route back to Mexico City between 1540 and 1542.

Castañeda reported that on May 29, 1541, the soldiers arrived at a vast gorge that cut into the level landscape of the Southern High Plains. Historians still debate whether Coronado entered Blanco Canyon or Palo Duro Canyon. "The army arrived at the last *barranca*, which extended a league [2.63 miles] from side to side. A small river flowed at the bottom, and there was a small flat area full of woods, with many grapes, mulberries, and rose bushes with a fruit like that in France...."

The Spanish and Mexican chroniclers who followed Castañeda had much to say about the landscapes, rivers, and people of Texas, but they wrote little about the flowers. Then, in the 1820s, and in the decades that followed, waves of adventurers, farmers, and settlers from the East came to Texas, where they beheld visions none had ever seen before. Among these were the wildflower-rich fields, prairies, and valleys in the broad vistas between the Sabine River and the Rio Grande.

The early travelers to Texas concerned themselves with the new land as a resource, and wrote of the wildlife that could be hunted for food, the grasses on which the livestock could feed, the streams that would supply water, and how the landforms and weather conditions might affect travel, camping, and permanent settlement. When their accounts listed botanical specimens, geology, and ornithology, the expansive commentary went to the rocks and birds, not to the plants. And the reports that *did* deal with plants got mired in lists and the Latin of Linnaean classification.

But some early voyagers waxed plainly and powerfully. Their writings presage the emotions of travelers today. So come, share with these pioneers their choice words on Texas' spring spectacle.... —Jack Lowry

# Wildflowers

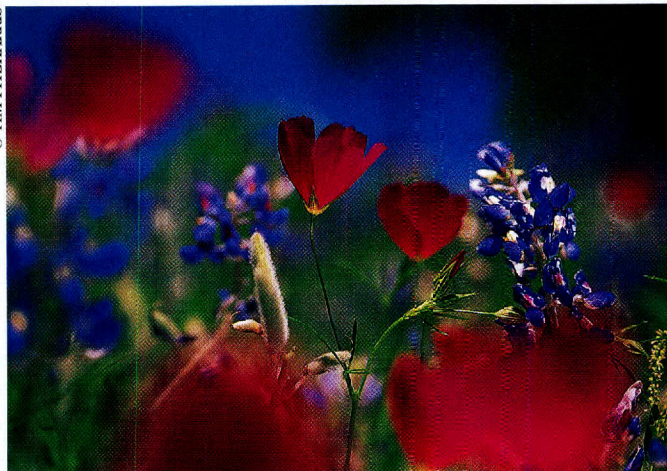




*Phlox, pines, and grasses*



*Primroses, paintbrush, and verbena*



*Winecups and bluebonnets*

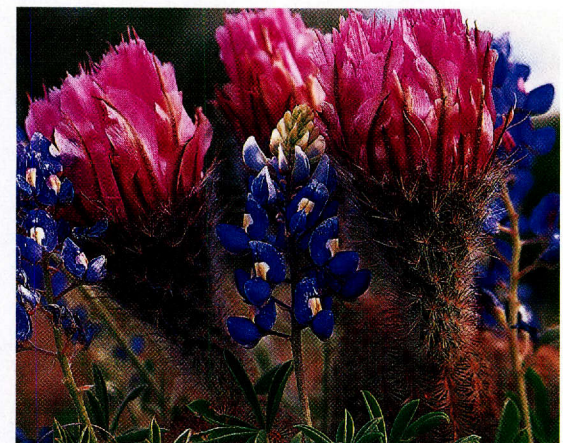




In 1839, **Gustav Dresel**, who served as the first German consul in Texas, traveled in present-day Tyler and Polk counties and wrote the following:

“Having left the forests of the Neches River behind, we came into a fertile prairie where the most excellent grass sprouted from black earth and the most diverse flowers grew exuberantly in between.... [That night they camped in a meadow by the forest.]...When the morning sun sent his first rays over the prairie, when all the blades and the whole magnificent ocean of flowers seemed to move, we quickly rose and prepared our teams for penetrating into the gloomy primeval forest.”

—from Gustav Dresel’s *Houston Journal, 1837-1841*,  
Austin: University of Texas Press, 1954



© TIM FITZARRIS

*Bluebonnets and lace cactus*



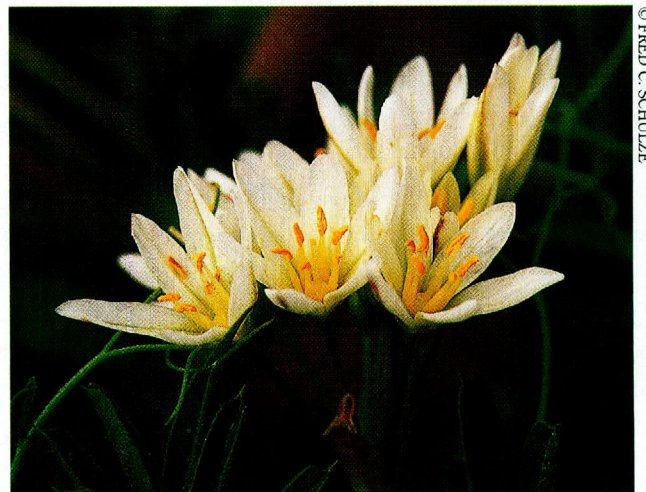


© RICHARD REYNOLDS

*Rose prickly poppies, coreopsis, and Texas vervain, Frio County*

“*T*ook a ride into the prairie [near Matagorda].  
 ...In the distance, ridges of timber were seen; nearer  
 to us, horses and cattle grazing, and although late in  
 the spring, the prairie was covered with flowers. The shores  
 of the Bay skirted with shady groves...were fanned by the  
 southern breezes, that swept over the flowery plains, [and]  
 excelled the choicest Parisian perfumes.”

—from a trip through Texas in 1842-43 by **William Bollaert**,  
 an English naturalist and chemist, in *William Bollaert's Texas*,  
 W. Eugene Hollon and Ruth Lapham Butler, eds.,  
 Norman: University of Oklahoma Press, 1956



© FRED C. SCHULZE

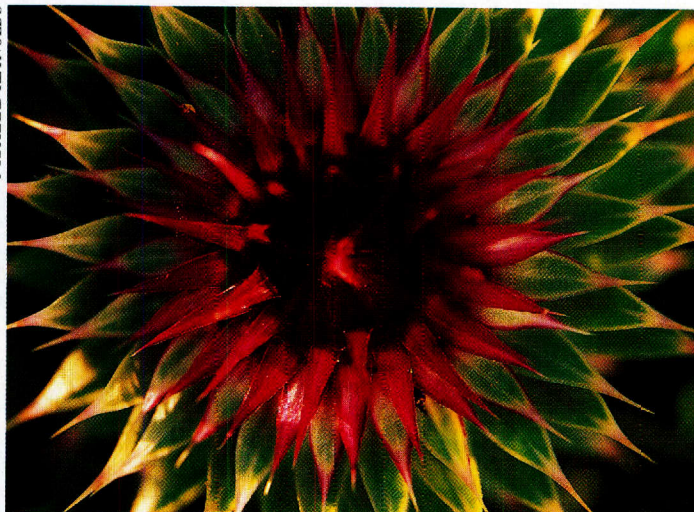
*False garlic, also called crow's poison, at Flower Mound*





*Turk's cap at Sabal Palm Grove Sanctuary, near Brownsville*

*Budding thistle, Kerr County*



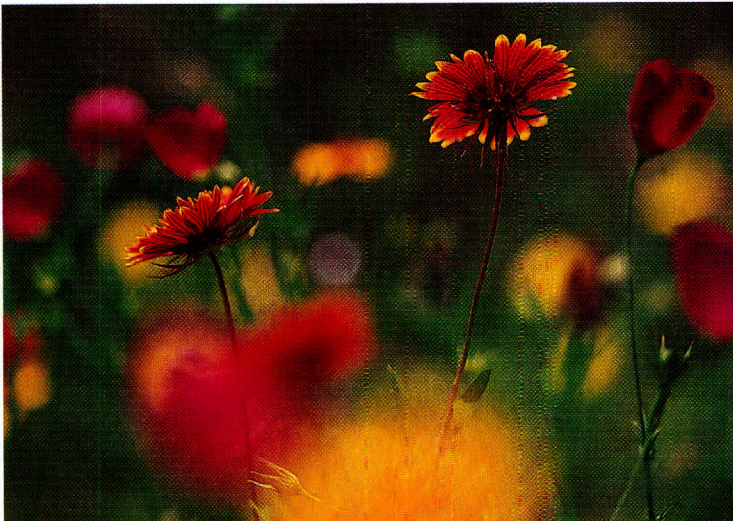




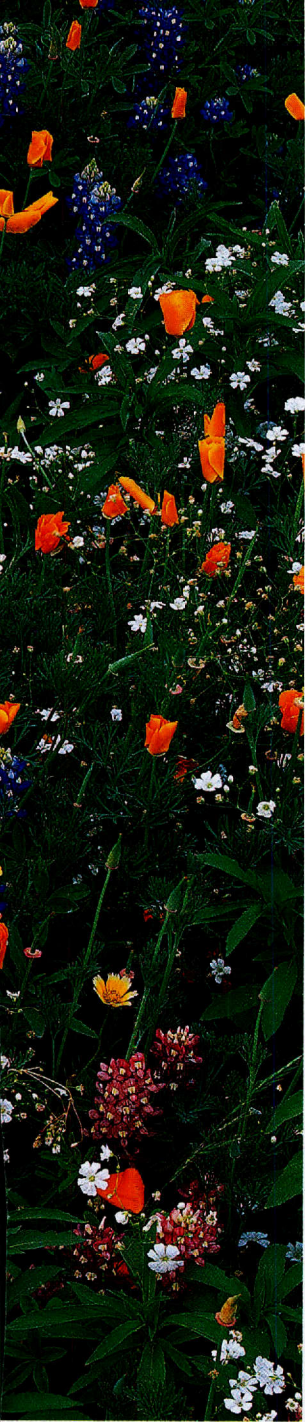
*Bluebonnets and poppies at Wildseed Farms, Fredericksburg*

*Indian blanket and winecups*

© TIM FITZHARRIS

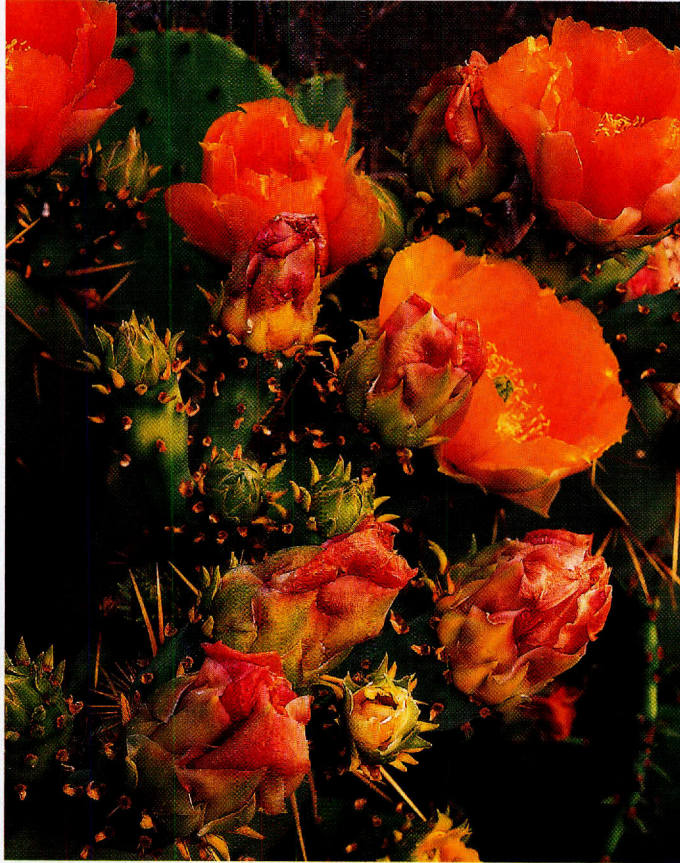






© DON ALLEN

*Prickly pear, Kerr County*



© RICHARD REMOIDS

The enigmatic Mcravian-born author **Karl Anton Postl**, who wrote under the pen names Charles Sealsfield and Charles Sidon, recorded in 1855 a season he had witnessed 12 years earlier in present-day Harris or Waller county: “The part of the prairie in which I now find myself represented the appearance of a perfect flower garden with scarcely a square foot of green to be seen. The most variegated carpet of flowers I ever beheld lay unrolled before me—red, yellow, violet, blue, every color, every tint was there—millions of the most magnificent prairie roses, tube-roses, cahllias, and fifty other kinds of flowers. The finest artificial garden in the world would sink into insignificance when compared with this parterre of nature’s own planting. My horse could scarcely make his way through the wilderness of flowers, and I for a time remained lost in admiration of this scene of extraordinary beauty. The prairie in the distance looked as if clothed with rainbows that waved to and fro over its surface.”


—from Charles Sealsfield’s  
 “A Pleasant Country for a Nervous Man,” reprinted in  
*Tales of Frontier Texas 1830-1860*, John Q. Anderson, ed.,  
 Dallas: Southern Methodist University Press, 1966



*Three-toed box turtle and verbena*

© T.M. FITZHARRIS



A high-angle, wide shot of a sprawling field of wildflowers. The field is densely packed with various species, including tall bluebonnets, bright red Indian paintbrush, purple spiderworts, yellow silver bladderpods, and white winecups. The colors are vibrant and create a rich, textured mosaic across the landscape. The perspective is from a slightly elevated position, looking down and across the field towards the horizon.

*Bluebonnets, Indian paintbrush,  
spiderwort, silver bladderpod, and winecups, Llano County*

*The* most distinctive, and perhaps the most impressive,





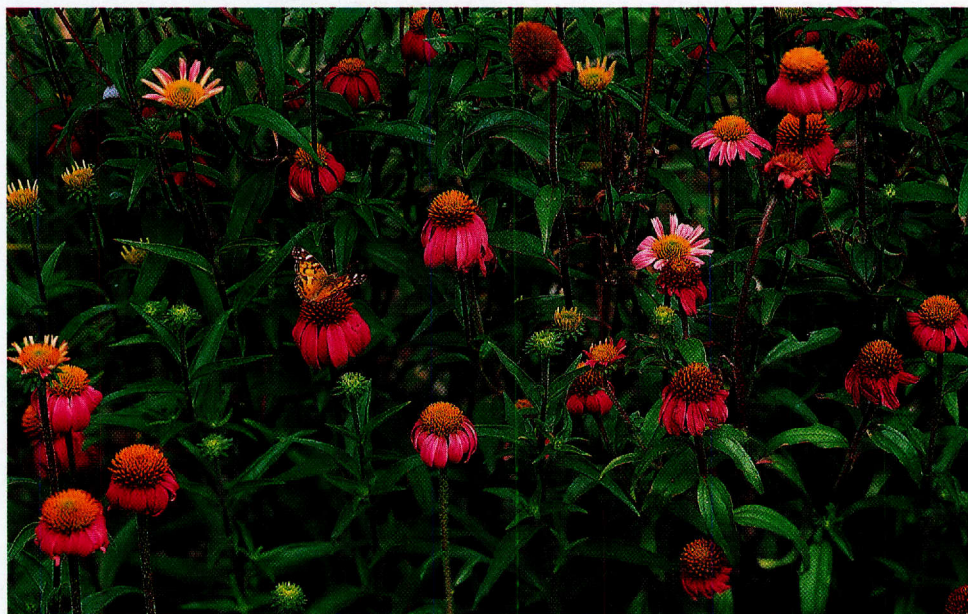
characteristic of American scenery is its wildness. —John Muir







Purple coneflowers and butterfly



© DON ALLEN

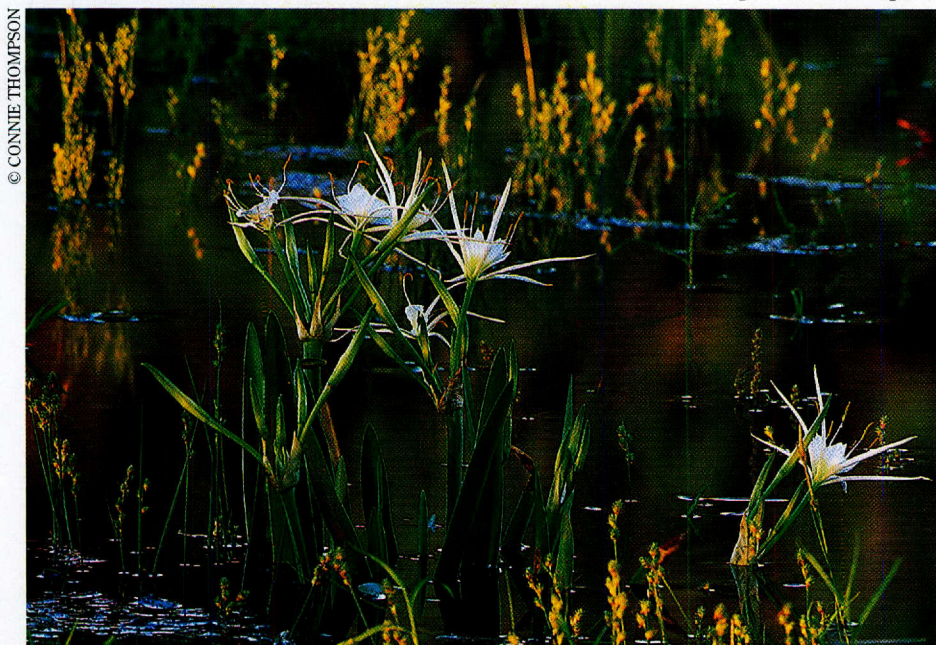
**E**mmanuel Henri Dieudonné Domenech, a French priest, wrote in *Missionary Adventures in Texas and Mexico* (quoted in *The Explorers' Texas* by Del Weniger, Austin: Eakin Press, 1984) about a trip he took in the hills northwest of Castroville in 1848: "I crossed at a gallop the hill that seemed to me of easiest ascent, but all at once I found myself, as it were, on the first step of a gigantic terrace formed of little hills of some hundreds of feet in height. As I rode a mustang horse that cleared all obstacles like a chamois, I soon reached the highest point, on an immense plateau overlooking that chain of mountains that sink gradually as they approach the Gulf of Mexico. This plateau was a magnificent observatory, and the prospect it commanded seemed to extend to infinity. It was covered with flowers, some of which were surpassingly beautiful from the brilliance of their colors."



© RICHARD REYNOLDS

*Horsemint and Indian blanket, San Saba County*

*Spider lilies in a pond*



© CONNIE THOMPSON

[FACING PAGE]  
*Horsemint, gaillardia, Mexican hat, and woolly paperflower, Briscoe County*





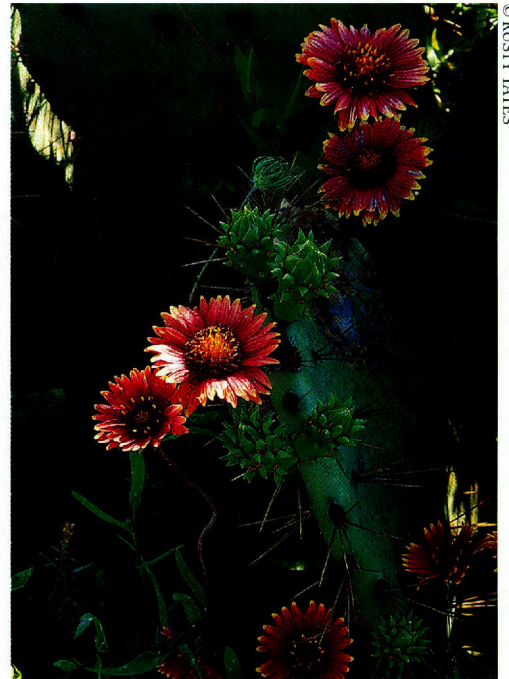
Common sunflowers, Monahans Sandhills State Park

**J**ulius Fröbel wrote of an expedition in 1853 that traveled from Fort Stockton northeast to the Pecos River: “As we approached the valley of the Pecos, an entire change took place in the scene. On the 31st of May we arrived at a plain covered with grass and flowers, and surrounded by regularly formed table-mountains. The grass and flowers were so thick and high, that our horses had difficulty in making their way through, and the sweetest perfume, principally of the American centaurea [probably a star thistle or basket flower], filled the atmosphere.”

—from Fröbel’s *Seven Years’ Travel in Central America, Northern Mexico, and the Far West of the United States*, London: Richard Bentley, 1859

[FACING PAGE]

Mexican hat with Texas thistle and purple nightshade,  
Enchanted Rock State Natural Area



Indian blanket and prickly pear, Llano County





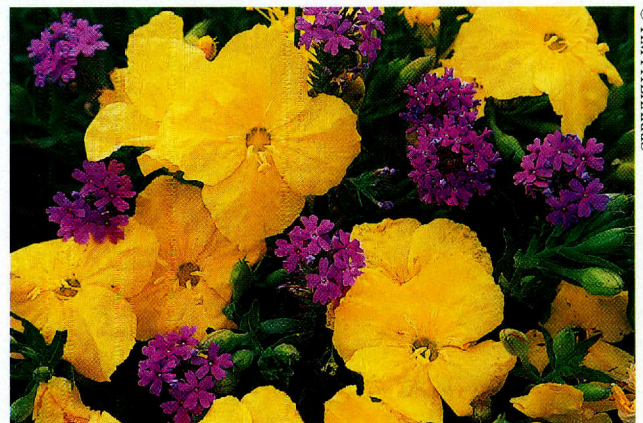




“*B*reezes of the South!  
Who toss the golden and the flame-like flowers,  
And pass the prairie-hawk that, poised on high,  
Flaps his broad wings, yet moves not—ye have played  
Among the palms of Mexico and vines  
Of Texas, and have crisped the limpid brooks  
That from the fountains of Sonora glide  
Into the calm Pacific—have ye fanned  
A nobler or lovelier scene than this?”

—from the poem “The Gardens of the Desert,”

**William Cullen Bryant**’s view of the Western United States, 1878



© TIM FITZHARRIS

*Western primrose and prairie verbena*



© RICHARD REYNOLDS



*Basket flowers, Dickens County*

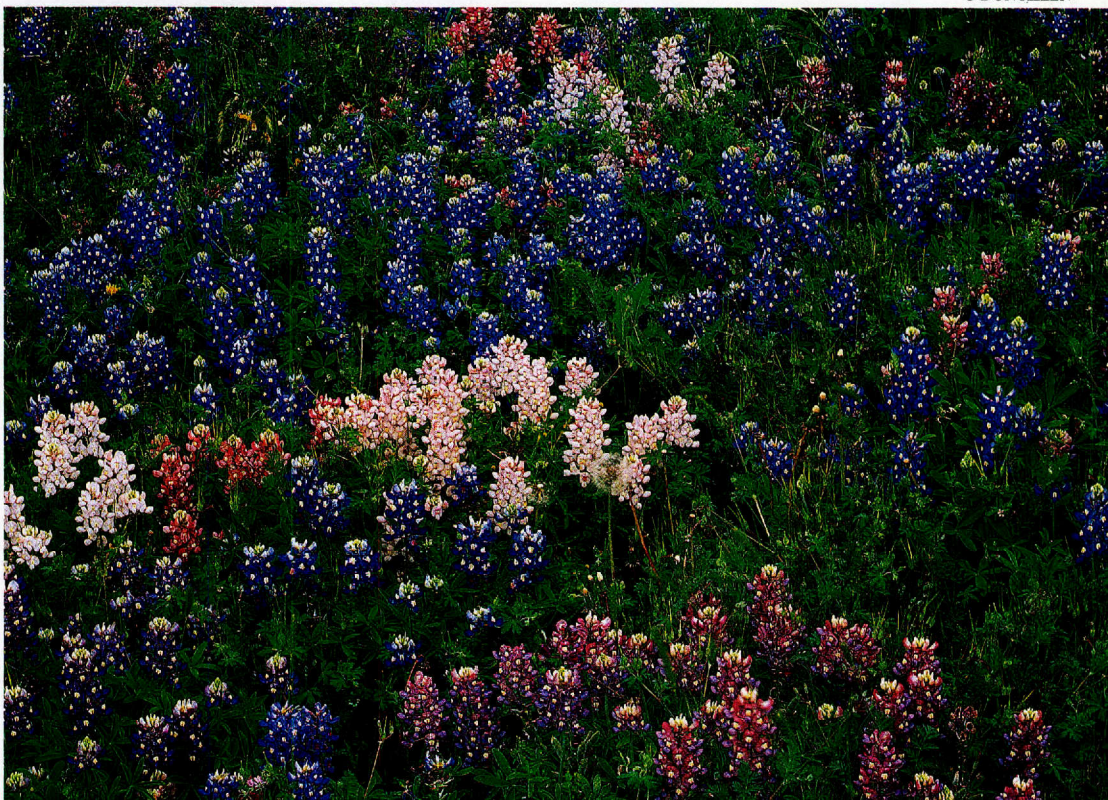


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*Crinum lilies, Fayette County*

*Assorted varieties of bluebonnets near Fredricksburg*

© DON ALLEN







# Hats off *to*

**WHERE LEGENDS LIVE ON**





# Hico

BY LANA ROBINSON

PHOTOGRAPHS BY JIM CROW

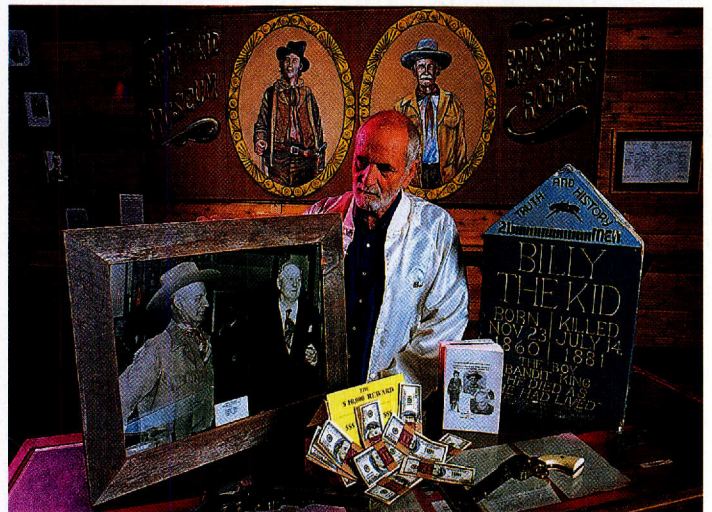
**A**n imposing statue of outlaw Billy the Kid, gun drawn and aimed toward downtown Hico, may seem out of place to travelers passing through this Central Texas community, but not to locals. Even before 1989, the year artist James Rice created the rustic monument and donated it to the city, Hico folks have hoped to give legs to a fascinating story—one that alleges the notorious gunslinger was not gunned down in his youth in New Mexico, as popular legend contends, but lived here until his death in 1950, as Ollie L. “Brushy Bill” Roberts. Hico folks are serious—so serious, in fact, that last year, the town’s Billy the Kid Museum posted a \$10,000 reward to anyone who can shoot holes in their rendition of the tale!

“I think we’ve proven beyond a shadow of a doubt that old Brushy was Billy the Kid,” says Bob Hefner, a former justice of the peace who founded the museum in 1987.

The Hico tale has drawn worldwide attention. The British Broadcasting Corporation, National Public Radio, and television shows *PrimeTime Live* and *Unsolved Mysteries* have all aired Bob’s version, which also disputes the Kid’s reputation as a wanton killer.

“Billy was too tame for the Eastern writers of dime novels,” says Bob. “They said the Kid killed 21 men before he was 21, but my research indicates he only killed four, in self-defense.”

Whether fact or folklore, the local account has taken on a life of its own in Hico. Merchants and entrepreneurs have, over the past decade, opened antique stores, art galleries, and a variety



[ABOVE] Former justice of the peace Bob Hefner shows off some of the memorabilia at Hico’s Billy the Kid Museum, which he founded in 1987.

[FACING PAGE] Sunsets in Hico, which lies just north of the Bosque River amid gently rolling hills, often bathe the sky in gold.

[FACING PAGE, INSET] This tops all. At last November’s grand opening of the Texas Cowboy Hall of Fame, at least one autograph-hunter went home lucky.





of other specialty shops that vaunt an Old West theme. Today, the friendly town of 1,350 people, with its frontier flavor and laid-back atmosphere, is a mecca for day-trippers, as well as for music-lovers, who come to enjoy Hico's Saturday-night jam sessions. During the daytime, friends and families relax in lawn chairs and on park benches near the gazebo on Pecan Street. In the evenings, some pop in and out of shops while others circle the main drag in a fancy, red, horse-drawn carriage, compliments of Hico's active tourism committee.

**[ABOVE]** John and Polly Frederick run a gift shop and blacksmith studio called Frederick's of Hico, where shoppers can find contemporary and antique ironwork, as well as antiques, jewelry, and trinkets.

**[LEFT]** Chocolate-lovers should make a beeline for Wiseman House Chocolates, where owner Kevin Wenzel makes and sells a dozen varieties of decadent candies.





A sign touting the town's motto lends a lighthearted touch to a group photo at the annual Billy the Kid Day (April 1 this year).

Bosque River. Soon, it was a bustling center of commerce, boasting more grain sales and shipments than all other towns on the Texas Central Railroad combined. By 1907, some 1,500 people and 95 businesses, including a candy factory, six hotels, a broom factory, and 10 grocery stores, thrived here. But with the decline of rural America and the railroads during and after World War II, Hico began to wither. Between 1940 and 1970, its population dropped to a low of 925.

"Salmon-Ross Department Store is one of the few stores that was still here when I moved to Colorado in 1969," says Hico native Jody Littleton, who with his wife, Hilda, and sons, Jody Jr. and Devin, returned to Hico in 1993. The family opened Jersey Lilly's Restaurant, on the corner of Pecan and Highway 6, in 1994. It has become popular with diners for its Mexican and American offerings.

Preserving Hico's historic structures was the first order of

## WITH ITS FRONTIER FLAVOR AND LAID-BACK ATMOSPHERE, HICO IS A MECCA FOR DAY-TRIPPERS.

Special events, like the annual Billy the Kid Day, held the first Saturday in April (Apr. 1, 2000), draw big crowds. On Billy the Kid Day, celebrants enjoy live music, arts and crafts, and festive foods, like sausage on a stick, cotton candy, and funnel cakes. Pioneer garb, "outlaw gangs," and frequent shootout reenactments in the streets enhance the Wild West atmosphere. This year's celebration begins at 9 a.m. with an authentic Longhorn cattle drive. Experienced drovers punch the cattle along Highway 6 while participants follow in old-time wagons and on horseback.

"We'll also have a Longhorn race, with some of our city officials riding the cattle," says

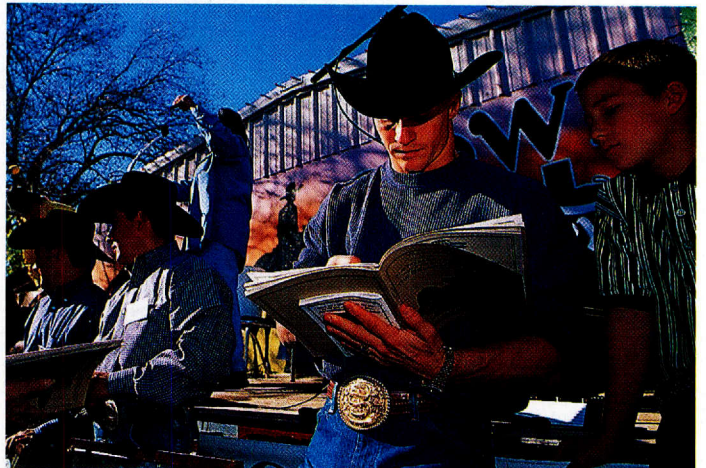
Dixie Ogle, vice president of the Hico Chamber of Commerce. "For kids, we'll have a petting zoo, miniature-train rides, and a Moonwalk."

The Billy the Kid Museum, recently redone to look like an old saloon, is a favorite hangout on Billy the Kid Day. While visitors examine old photos and documents, curator Travis Harkness relates the tale of Brushy Bill. Souvenirs like playing cards and toy pistols are for sale here, as well as a wide selection of books, some that explain the Hico/Billy the Kid connection.

**N**amed by Dr. John R. Alford for his hometown in Kentucky, Hico sprang up on the banks of Honey Creek in 1856. With the coming of the railroad in 1880, the town moved several miles north to its present location on the

business for Jody and Hilda, who purchased and re-roofed four old buildings, including the grand old 1883 Opera House, which they recently sold. They are currently renovating the second floor of the Midland Hotel (built in 1886), next door to the Billy the Kid Museum. An upscale bath and body shop named Bliss opened in the hotel's lower level last fall.

Arthur and Mary Alice Sagebiel, formerly of Fredericksburg, purchased a century-old building on the corner of North Pecan and Highway 6 in 1990, at a time when, says Mary Alice, "storefronts were boarded up, and Hico was deader than a doornail." Arthur refurbished the two-story structure, installing living quarters upstairs and a combination antique store and construction business, called Cherished Castaways, on the ground floor.



Champion rodeo star Ty Murray signs autographs at the grand opening of the Texas Cowboy Hall of Fame.





**In the space adjacent to the Texas Cowboy Hall of Fame, you'll find Cowboy Art, Inc., the studio of craftsman Bobby Kerr, who makes custom beds, tables, light fixtures, and other home accessories.**

A local couple, Rabbit and Marida Davis, rescued the old Petty Brothers Mercantile on the corner of South Pecan and Railroad streets in 1995. They filled the spacious limestone building with antiques, collectibles, quilts, old books, and other items that also spark fond memories of yesteryear. Rabbit and Marida call their business Pieces of the Past.

Visitors also find a variety of shops along Highway 6, including Wiseman House Chocolates, on Grubbs Street (just across from the popular Koffee Kup, a 40-year-old establishment known for its extraordinary cream pies). Within this lovely Victorian house, visitors find Swiss-style truffles, nut clusters, buttery almond toffee, caramels, and up to 10 flavors of old-fashioned fudge—all creations of chocolatier Kevin Wenzel. After a taste of life in Dallas, Kevin returned to his native Hamilton County with his wife, LaDonne (owner of Bliss in the old Midland Hotel), four years ago.

Hico also has its share of talented artisans. They include custom luthiers Ken Tinsley, a mandolin maker, and Dalton Tankersley, who makes violins, as well as Western artist Jerry McAdams, whose gallery features his large-scale contemporary portraits of horses and cattle. Another local craftsman, Bobby Kerr, fashions furniture and home accessories from hand-cut iron, steer horns, rawhide, and other natural materials. His rustic designs—displayed and sold in his Cowboy Art, Inc. showroom on Highway 281—grace the homes of stars like Michael Keaton, Christie Brinkley, and the Bellamy Brothers.

Bobby believes Hico is a place where dreams come true. Two of his came true recently: the completion of an open-to-the-public, competition slalom ski lake at his Smooth Water

Ranch, and the grand opening (last November) of the Texas Cowboy Hall of Fame, which sits adjacent to his business. The Hall of Fame features stories, videos, and memorabilia of the careers of more than 30 world championship cowboys and cowgirls—Tuff Hedeman, Ty Murray, Larry Mahan, and Kay Floyd, to name a few.

Says Bobby, “To me, Hico is the ideal place to live. There’s a lot of history here. It still looks like a real old town, and people like it for that.”

After just one visit, John and Polly Frederick pulled up stakes and moved here from East Texas last May. Their shop, called Frederick’s of Hico, specializes in antique-style and contemporary ironwork, primitive cooking utensils, fireplace tools, and unusual gift items.

“We instantly knew this was where we were supposed to be,” say John and Polly, sentimentalists with a mutual interest in Texas pioneer life and culture.

More than a century ago, Billy the Kid was a wanted man, but the citizens of Hico are cashing in on his reward today. Folks here believe Billy was dealt a bad hand, and that this town gave him a second chance. Now, he’s returning the favor. ★

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Waco freelancer LANA ROBINSON and her husband, Mel, make frequent jaunts to Hico to browse through shops and dine at Jersey Lilly’s.

Mount Calm photographer JIM CROW says you shouldn’t miss a visit to Hico’s Wiseman House Chocolates and the Texas Cowboy Hall of Fame.



**Beau Beaumarchais, Kellie Grounds, and Robin Hancock ride horses at Texas Hoedown at Timber Creek Ranch, which offers horseback riding and rustic accommodations about 12 miles southeast of Hico.**



# Hico

**H**ico (pop. about 1,350) is 20 miles south of Stephenville on US 281. For more information, write to the Hico Chamber of Commerce, Box 533, Hico 76457; 800/361-HICO. Web site: [www.hico-tx.com](http://www.hico-tx.com). **Hico's area code is 254; the zip code is 76457.** All sites wheelchair accessible unless otherwise noted.

## Events

For details on the following events and others, contact the Chamber of Commerce.

**Billy the Kid Day**, always the first Sat. in Apr. (Apr. 1, 2000), this year features live music, a Longhorn cattle drive, a quick-draw contest, artisan booths, a silent auction, petting zoo, train rides, quilting and blacksmithing demonstrations, a costume contest, a stick-horse race, theatricals, and gun-fight reenactments.

Hico's weeklong **Old Settler's Reunion** (July 24-29, 2000) includes a parade, carnival, dances, talent show, area musicians, cowboy poetry, and more.

## Museums

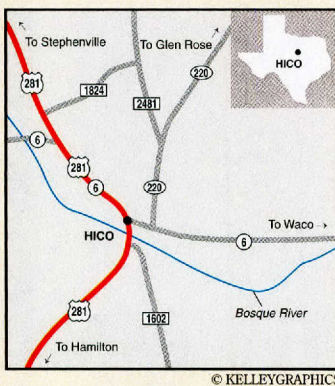
**Billy the Kid Museum**, 109 N. Pecan. You'll find lots of Billy the Kid memorabilia, books by Bob Hefner and other local authors, and gifts. Hours: Daily 10-5. Admission: \$3, \$2 age 65 and older, \$1 ages 6-12, free age 5 and younger. Call 796-4004 or 877/BILLYKD (toll free).

**Texas Cowboy Hall of Fame**, 408 N. 2nd (US 281). Photographs, chaps, saddles, trophies, buckles, memorabilia, and videos of Texas cowgirl and cowboy greats. Hours: Mon-Sat 10-5. Admission: \$3, \$2 age 65 and older, free age 11 and younger. Call 796-2462. Web site: [www.texascowboyhalloffame.com](http://www.texascowboyhalloffame.com).

## Art Galleries

**Cowboy Art, Inc.**, 408 N. 2nd. In craftsman Bobby Kerr's studio (in the same building as the Texas Cowboy Hall of Fame), you'll find custom-made beds, light fixtures, tables, chairs, entertainment centers, ranch signs, and other designs. Hours: Mon-Sat 10-5. Call 796-2462.

**McAdams Horse & Cow Art Gallery**, 407 N. 2nd. The gallery exhibits large-scale



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portraits of horses and cattle by nationally known Western artist Jerry McAdams. Hours: Mon-Fri 9:30-4:30, Sat 9:30-noon, Sun 2-6. Call 796-4258 or 796-4325.

## Shopping

**Bliss**, 103 N. Pecan. Soaps, bath salts, lotions, and a massage therapy studio. Hours: Mon-Sat 10-5, Sun 1-5. Massage by appt. Call 796-2499.

**Cherished Castaways**, 202 N. Pecan. Interested in purchasing a restored, antique log cabin? Here's your spot. Also other restorations and primitive home accents. Hours: Usually Wed-Fri and Sun 10-5. Call first, 796-4903.

**Frederick's of Hico**, 118 N. Pecan. Blacksmith shop offering gifts, fireplace tools, candlesticks, chandeliers, pre-1840-style iron-work, campfire cooking utensils, knives, and copper and sterling silver jewelry. On Sat. and Sun., watch blacksmithing demonstrations. Hours: Tue-Sat 10-5, Sun noon-5. Wheelchair accessible with assistance. Call 796-4269.

**Joy's Toys**, corner of 2nd and Lamar. Antiques, clocks, heirlooms, and gifts. Hours: Wed-Sat 10-5. Call 796-2690.

**Lonnie & Mabel's**, 111 S. Pecan. Vintage furniture, hats, dishes, and linens. Hours: Fri-Sat 9:30-5, Sun noon-5, and by appt. Call 796-4157.

**Pieces of the Past**, 118 S. Pecan. Antiques, collectibles, gift items, candles, quilts, and nostalgia items. Hours: Wed-Fri 10-5, Sat 10-6, Sun noon-5. Call 796-4334.

**Salmon-Ross Casual & Westernwear**, 114 N. Pecan. Fine Western clothing and accessories

since 1949. Hours: Mon-Sat 8-5:30. Wheelchair accessible with assistance. Call 796-4424.

**Wiseman House Chocolates**, 406 W. Grubbs (intersection of US 281 and Texas 6). Hours: Mon-Sat 10-6, Sun 1-5. Not wheelchair accessible. Call 796-2565.

## Restaurants

**The Dutchman's Hidden Valley**, about 15 miles south of Hico on US 281. Furniture, antiques, gifts, and crystal, as well as a top-notch deli. A piano player entertains on Sat. and Sun. Hours: Thu-Mon 9-6, Tue 9-2. Call 386-3018.



Hilda Littleton, who owns Jersey Lilly's Restaurant with her husband, Jody, shows off some of the Tex-Mex specialties that make the restaurant popular.

**Jersey Lilly's Restaurant**, corner of Pecan and Texas 6. Mexican and American food. Hours: Tue-Sun 11-10 (Mar-Oct) and 11-9 (Nov-Feb). Call 796-0999. On Sat. evenings around 6 during the warmer months (weather permitting), a horse-drawn carriage departs from the Jersey Lilly for a free tour of Hico.

**Koffee Kup**, US 281 and Texas 6. Burgers, chicken-fried steaks, and other favorites; outstanding meringue and cream pies. Hours: Daily 6 a.m.-9:30 p.m. Call 796-4839.

**The Dairy Barn and Rusty's Outback**, Elm and Texas 6. The Dairy Barn serves burgers, barbecue, and shakes. Hours: Daily 10

a.m.-8 p.m. Rusty's Outback, behind the Dairy Barn, opens only on Sat. nights and serves barbecue, with live music in the evenings May-Oct. Hours: 6 p.m.-midnight. Call 796-2424 or 796-2207.

**Two Sisters Mercantile** and **Our Daily Bread**, at 102 S. Pecan, sells baked goods and Western-themed gifts. Hours: Mon 7:30-2, Tue-Sat 7:30 a.m.-5 p.m. Call 796-2626.

## Accommodations

**EZ-DUZ-IT RV Park and Campground**, 1/2 mile east of US 281 on Texas 6. Tent and RV sites, plus a fishing lake on 32 acres. Write to Box 431, Hico 76457, or call 796-4009.

**Hico City Park**, on FM 1602, a few blocks south of City Hall, has 10 RV sites. Rate: \$10 per night. Drop by City Hall, at 120 W. 1st St., or call 796-4620.

**Hico Hills Inn**, on US 281, 3 blocks west of downtown. Rates start at \$35. Write to Rt. 2, Box 40, or call 796-4217.

**Mary Ellen's Bed and Breakfast**, 205 N. Pecan. Two bedrooms in a 1930s home. Rates: \$50 and \$70. Not wheelchair accessible. Write to Rt. 2, Box 2, or call 796-2272.

**Railroad Street Bed & Bath**, 118 Railroad St. One apartment atop a historic downtown building. Antique furnishings, plus kitchenette. Rates: \$65 for one night, \$100 for two. Not wheelchair accessible. Write to Rt. 4, Box 1, or call 796-4334 or 796-2377.

**Smooth Water Ranch**, 6 miles north of Hico on Texas 220. Twenty RV hookups. Competition slalom ski lake. Not wheelchair accessible. For rates and other information, write to Box 27, or call 796-2462.

**Texas Hoedown at Timber Creek Ranch** offers several horseback-riding packages, including bluebonnet-viewing rides and sunset excursions. Lodging available. Write to Rt. 1, Box 711-S, Meridian 76665, call 364-2676, or check the Web site: [www.texas-hoedown.com](http://www.texas-hoedown.com).



Artistic excellence  
and uncommon  
craftsmanship go  
hand in hand at  
San Antonio's

# TOOTHY OF ART & CRAFT

SOUTHHEARTS



A ceramics class looks on as instructor Diana Kersey throws a pot. When she isn't teaching, Diana helps manage the busy studio and kilns.





By Nola McKey

Photographs by J. Griffis Smith

Across the street from the original campus, the Navarro Campus (left) houses an exhibition gallery and state-of-the-art facilities, including a new printmaking studio.

Featuring French-influenced architecture dating to the late 1840s, the newly expanded Southwest School of Art & Craft remains one of San Antonio's most charming residents. The original campus, once the site of the Ursuline Academy and Convent, has long served as a downtown oasis, well loved by pedestrians for its serene, beautifully landscaped grounds. And the recent transformation of an adjacent property into a sleek, complementary space has only enhanced the school's stature.

Look beyond the contrasting exteriors, and you find a vibrant contemporary art center, complete with an unusual curriculum, state-of-the-art facilities and equipment, and an impressive array of outreach programs, including colorful exhibitions in the recently renovated 33,000-square-foot building known as the Navarro Campus. Across the street, the Ursuline Campus, designated a Texas Historic Landmark and listed in the National Register of Historic Places, hosts docent-led tours of the grounds on weekdays. Factor in a public lecture series, an outstanding Young Artist Program, a gift shop that features handmade items, and a quaint cafeteria with excellent food, and it's easy to understand why artists and non-artists alike are drawn to the school.

Formerly known as the Southwest Craft Center, the school espouses an educational philosophy that differs from that of most art schools, where the emphasis is usually on self-expression rather than technique.

"Here, we try to mix the two together," says director Paula Owen. "Our philosophy is built around the blending and marriage of art and craft, as well as their contrasts and complementary nature. We teach things like quilt-making and bookbinding, subjects you won't find at most art schools. To us, it doesn't matter what the object or piece is made of—the material is irrelevant. It's the meaning and the quality of the end result that makes it *art*."

The former site of the Ursuline Academy and Convent, SSAC's Ursuline Campus features lush gardens and historic buildings, like the Gothic-style chapel, erected in 1868.





Preservation plays an important role at SSAC, whether it's the preservation of the Ursuline buildings or centuries-old weaving techniques. "Preservation is part of the craft tradition," explains Paula. "For example, you can learn the basics of weaving at many places," she says, "but here we teach more than 200 different structures, or weaves, from Navajo weaving to traditional twill. We bring in instructors from across the country who have been saving the knowledge of these structures."

"This summer," she continues, "we'll have an instructor from Oaxaca, Mexico, named Sergio López Orozco, whose mission in life has been to collect papermaking recipes from all over the world. His demonstrations include pounding plant material by hand to make pulp. By making this kind of workshop available to our students, the school helps pass on methods and techniques that might otherwise be lost."

And there are plenty of opportunities for even the casual student to get involved. SSAC offers some 100 classes or workshops each term, most of them limited to eight to 10 students. The content ranges from Beginning Painting to *Biombos Antiguos* (antique screens). In the latter class, students create room screens like those brought to Mexico by the French in the mid-1800s. The Mexicans added their own imagery, style, and color to the screens, and often accented them with poetry. The students in this class follow suit, personalizing their screens in imaginative ways, through painting, stenciling, or gold-leafing.

Although the school is organized around seven departments (ceramics; design; fibers; metals; painting, drawing, and printmaking; paper and book arts; and photography), an ever-changing list of courses taught by visiting artists ensures a dynamic curriculum.

A diverse student body also keeps things moving. Daytime, evening, and weekend classes draw young and old, working folks as well as retirees, San Antonians and

**The limestone dormitory building at left (which today houses the Copper Kitchen Restaurant and the Ursuline Sales Gallery) faces the first academy building, which was constructed using *pisé de terre*, a rammed-earth process. Classes are still held in the 1851 building today.**

"People fall in love with this place, and they start to give their soul to it. There's a kind of magic here that's a combination of the historic structures, the gardens, the fact that the school overlooks the River Walk, and, of course, the people we have working here."







[ABOVE, LEFT TO RIGHT] Like other SSAC faculty and staff, Beck Whitehead (framed by a papermaking mold), Dennis Smith (flanked by ceramic totem poles), and Paula Owen (dwarfed by sculptures from last summer's *Abstract Craft* exhibit) enjoy sharing their artistic passions.



out-of-towners, and professional artists as well as beginners.

Beck Whitehead, chair of the paper and book arts department, finds this aspect of the school particularly appealing. "What I like most about teaching here," she says, "is the informal nature of the classes and the variety of students. Some of my most rewarding experiences have probably resulted from working with novices who have gone on to show their own work. Of course, it's also exciting to work with professional artists."

Dennis Smith, chair of the ceramics department, agrees that SSAC students really care about art. "I've taught at universities and community colleges and really enjoyed it," says Dennis, "but what's nice about these people is that they're taking the classes because they really want to, not for their accreditation or to get a degree. They're here to experiment and try things, and that creates an energy level that's very nice."

"I also enjoy the different age groups," Dennis adds. "We have some high school students in the adult program, and we have Bertie Smith, who's in her 80s and actually taught classes for us years ago. You get a great perspective on what's happening now—how the young people think—but you also get the wonderful variation of all the other ages."

SSAC students also give the school high marks for its enthusiastic spirit. Textile artist Jar Miller, who lives in nearby Marion and describes herself as a perennial student, says she has concentrated on textile design but has taken classes from beginning papermaking to metal-etching at SSAC for six or seven years. "I haven't had a bad class yet," she says. "The



The French-inspired screens mentioned earlier (see page 44) seem fitting subject matter in a school that occupies the site of the former Ursuline Academy and Convent. The story of the academy began in 1848, when Bishop Jean-Marie Odin asked the French Catholic Ursuline Order to establish a convent and school for girls in the growing town of San Antonio. He purchased 10 acres of land

on the San Antonio River for \$1,000 and contracted with François Giraud, a French-trained architect living in San Antonio, to design a school on the site. Another French-trained architect, Jules Poincard, assisted Giraud.

The first academy building was built using *pisé de terre*, a rammed-earth technique that involves shoving rock, straw, and native clay into a form and compacting it until it's watertight. The local clay worked well in this method of construction, but lack of money and supplies slowed progress. When Father Claude

Dubuis brought the first group of teaching nuns to the site in September 1851, the seven sisters were dismayed to find little more than walls and a leaky roof. Nevertheless, the resourceful group opened the academy on November 2 of that same year "for the education of young ladies of refinement."

From this modest beginning, the academy expanded, adding other buildings, including a large limestone, Gothic-style

chapel, in the 1860s and 1880s. By 1900, the academy had some 300 students, of whom 40 were boarders. The final building in the Ursuline complex, the day-student building, was added in 1910.

"The architecture of the Ursuline Campus is really a Texas vernacular version of French traditional architecture," says Mike Pecen, SSAC's public relations coordinator. "All of the buildings, except for the original, *pisé de terre* building,

have the limestone walls and the tin roofs you expect; however, the details are definitely French-influenced. For example, you see narrow sets of double doors everywhere, and that's a French feature, along with hipped roofs and symmetry of the facade.

"You also see lots of shutters," Mike continues, "but they were probably an adaptation of French

COURTESY SOUTHWEST SCHOOL OF ART & CRAFT



An Ursuline Academy graduating class (circa 1900) lines up for a final photo on the north side of the dormitory.

teachers here are just great. They really inspire you. And everything I've taken here has applied to my work in one way or another."

Ceramics students at SSAC tend to stick around a while, often taking classes for years. For example, Don Olsen, a master in ikebana (Japanese flower arranging) as well as a potter who creates containers for his arrangements, has been coming to SSAC continuously since 1985, when he retired as a librarian. First-time ceramics student Jerome McCrimmon, who enjoys making Penrose tiles because of their unusual geometry, says he initially signed up just so he could get access to the studio kilns. (Penrose tiles exhibit fivefold symmetry and can be assembled in nonrepetitive patterns.) Jerome now plans to take another clay course and learn how to make pots and other forms.

Some students cited the camaraderie they found in the clay studio as the key factor in their becoming longtime enrollees.

Lyn Woods, who has a studio in her home and sells her work as Lynwood Pottery, says, "A lot of us have had similar experiences, in that we weren't encouraged to be artists when we were growing up. When we come here, we all share common ground, and it really gives us an outlet."

"There's a lot of positive energy here," adds Jo Anne Burnside, a caseworker by profession who's just beginning to sell some of her art. "We all feel free to compliment each other's work-in-progress or to suggest alternatives. It's a very creative environment."

It's not hard to verify this last statement. Tangible evidence is usually on display in one of the school's two galleries. In addition to regular exhibits of contemporary art by regionally and nationally known artists (see When...Where...How, page 49), SSAC hosts an All-School Exhibition each spring (April 15-May 27, 2000) that showcases selected works of students, faculty, and staff. The Fiesta Arts Fair (April 22-23, 2000), held



design. The architects probably took French design and said, 'How do we deal with the mosquitoes and the heat?' And it worked."

In 1965, after more than a century at the site, the Ursulines moved the academy to northwest San Antonio. (The academy closed several years ago.) The abandoned property quickly slipped into disrepair. Concerned that the historic site would fall into developers' hands, the San Antonio Conservation Society purchased a portion of the property from the nuns in late 1965.

That same year, a group of San Antonians organized the Southwest Craft Center in nearby La Villita. The center's programs grew, and the organizers soon began looking for additional space. At the invitation of the San Antonio Conservation Society, the Southwest Craft Center moved to the site of the former academy in 1971, although the property was in near ruin.

For the next 12 years, many people associated with both the Southwest Craft Center and the San Antonio Conservation Society worked hard to raise funds for restoration. (The center eventually purchased the remaining Ursuline buildings, as well as the Conservation Society's holdings.) After extensive, loving res-

toration, the former Ursuline Academy became an outstanding example of adaptive use of historic structures.

From 1994 to 1996, the Southwest Craft Center conducted a capital campaign to raise \$3.5 million dollars for renovation of the adjacent Sears Automotive Center. Completed in late 1998, the Navarro Campus doubles the school's enrollment capacity, triples the teaching space, and quadruples the exhibition space. It also offers larger, safer studios, while eliminating worries about the effects of caustic chemicals and heavy machinery on the historic buildings of the Ursuline Campus. Simultaneous with the opening of the new campus, the school changed its name to the Southwest School of Art & Craft to better reflect its purpose.

SSAC recently launched a new campaign—to develop an interpretive center that will broaden visitors' understanding of the historic Ursuline Campus. The staff is gathering photographs, letters, and other artifacts from throughout the academy's history for a permanent exhibition, set to open on the site's 150th anniversary, in September 2001.

The museum will build on the school's archives and the historical tours already

offered by volunteer docents on weekdays at the Visitors Center. The docents show the centuries-old *acequia* (traditional irrigation channel) that runs through the property by lifting a board in the chapel floor to reveal the stone-lined channel underneath. They also point out a stone wall on the west side with a wooden turnstile, in which the nuns placed food for the hungry and received their mail and groceries (the Ursulines were a cloistered order until 1900).

The school knows of at least one baby who was left in the turnstile for the nuns to raise. Not long ago, an elderly Ursuline nun who was touring the former academy mentioned the often-told story, and then turned to her guide and said, "I was that baby." Not surprisingly for a site whose history includes yellow fever and cholera epidemics, floods, fires, the Civil War, and the Great Depression, there are many such stories begging to be told.

"At SSAC, we have a dual mission," says Paula Owen. "Of course, we're an art school, but we're also preserving the former Ursuline Academy as a place of historic significance. The new museum will showcase the site for tourists as well as for San Antonians."

—Nola McKey



Looking for a one-of-a-kind gift? You can't go wrong at the Ursuline Sales Gallery. The shop features an impressive array of handmade items.

contemporary American art and craft, many of the works by SSAC artists, as well as other local and regional artists. The selection includes handmade jewelry, wearable art, ceramics, folk art, photographs, and handmade paper.

on the grounds of the school during Fiesta, features juried artists from across the state and nation, and the proceeds help support SSAC programs.

Also of interest to visitors, the Ursuline Sales Gallery specializes in

Two other SSAC amenities, both on the Ursuline Campus, merit special mention: the Copper Kitchen Restaurant and the gardens that lace through the grounds. The Copper Kitchen serves a buffet lunch on weekdays in the original rock-walled Ursuline Academy cafeteria. Patrons rate the food, and the setting, as delightful.

Endowed by a special trust, SSAC's gardens reflect the benefits of perpetual care. Beautiful any time of the year, the grounds of the Ursuline Campus are especially lush in the spring. The trees—Texas mountain laurels, dogwoods, anaquas, and olives—burst forth in bloom, along with Indian hawthorn, hibiscus, and a multitude of annuals.

"People fall in love with this place, and they start to give their soul to it," says Paula Owen. "There's a kind of magic here that's a combination of the historic structures, the gardens, the fact that the school overlooks the River Walk, and, of course, the people we have working here. It's marvelous in that way."



Give a journalist the chance to sit in on a class to further her research on one of the nation's top art and craft schools, and she chooses—what else?—papermaking. Predictable choice, maybe, but “sitting in on” hardly describes my experience in Claire Rhodes Stevenson’s Beginning Papermaking class.

For starters, I didn’t do any sitting. Like almost all of the classes and workshops at the Southwest School of

Art & Craft, this one was hands-on, requiring active participation. As soon as I arrived at the studio, Claire presented me with a vinyl apron and a pair of rubber boots, explaining: “Papermaking is a very wet process.” One look around—at my similarly clad classmates, at the huge sink at the back of the room, the colored spray hoses dangling from faucets on a nearby wall, the waist-high plastic vats scattered around the room that con-

tained what looked like colored goo, the industrial-looking drains in the floor—and I knew she was right. I donned my protective gear and left my tape recorder at the door.

The next few hours went by quickly, as I tried to master the papermaking basics that the six-member class had covered in the weeks before. Claire showed me the \$7,000 hollander beater, which prepares the pulp, and introduced me to a large rack of molds and deckles (essentially, pairs of wooden frames, one of which has a screen). After I had chosen a pair, Claire demonstrated how to “pull a sheet of paper” by holding the mold and deckle together, dipping them into one of the vats of colored pulp, shedding the excess water, and then couching the pulp that remained on the screen onto a felt (a small, heavy blanket used for papermaking). This layer of pulp, once dried, becomes handmade paper, much desired because of its deckled edges and luxurious texture.

Once I had the basics down, I rejoined the class, which had been discussing painting with pulp and applying various textures. One student had brought dried wildflowers and added a few petals to her paper. She had enough to share, so

other students tried incorporating some of nature’s bounty into their creations, too. From time to time, Claire would call the group over to see someone’s “learning experience,” and a discussion would begin. More often than not, the unintentional development would become “just what was needed.” Claire explained the phenomenon this way: “Art is often problem-solving.”

When the class was nearly over, class members began loading layers of felts, with soon-to-be sheets of paper in between them, into a hydraulic press, a \$6,000 machine that makes short work of pressing out excess water. From the press, the projects went into a custom-built commercial dryer, which dries the paper thoroughly in one to two days, ensures flatness, and gives student projects professional polish.

According to Claire, many artists are interested in handmade paper as a medium for their work. Other folks like it because of the human touch involved. As for myself, I’m fond of handmade paper because it reminds me of a lovely morning spent sloshing around in rubber boots and a vinyl apron, immersed in the creative process.

—Nola McKey

A long list of SSAC success stories attests to that magic. One of the more poignant ones involves a chance encounter by one of the school’s former photography instructors. One day, he discovered a teenage boy applying graffiti to one of the historic walls of the Ursuline Campus. Noting the boy’s obvious interest in art, the instructor befriended him and arranged scholarships so that he could take classes at SSAC. After graduation from high school, the former graffiti artist attended the Glassell School of Art in Houston.

Many professional artists got their start in SSAC’s Young Artist Program, which celebrated its 30th anniversary last fall. In addition to tuition-based classes, YAP offers free Saturday Morning Discovery classes and community programs, in which teachers go into schools, community centers, hospitals, and shelters. The staff awards scholarships based on talent and need to deserving children and teens.

While Paula attributes part of SSAC’s success (the school

enrolls some 2,000 adults and 1,600 children and teenagers annually and serves thousands more through its community programs) to expanded facilities, she feels that the school’s growth is also a response to the increasingly desensitized age we live in.

“As we become more technologically oriented, we need more of these tactile and direct experiences that put us in touch with ourselves in a more meaningful way,” she says. “In other words, high-tech calls for high-touch. At SSAC, we’re addressing this new reality by teaching people how to articulate and share the human experience through the visual arts.” ★

The Southwest School of Art & Craft has intrigued associate editor NOLA McKEY since her sister Laura took a quilting class there in the 1980s.

Staff photographer J. GRIFFIS SMITH recently taught a photography workshop at SSAC and is gearing up for another workshop in Santa Fe (for details, see For the Road).



## Classes—and More—at SSAC

The Southwest School of Art & Craft has two adjacent campuses in downtown San Antonio: the historic Ursuline Campus, overlooking the River Walk in the beautifully restored buildings of the former Ursuline Academy and Convent, and the new Navarro Campus, located at the intersection of Augusta and Navarro streets, across from the San Antonio Central Library. Information about SSAC programs is available Mon-Fri 8:30-5 at the front desk of the Navarro Campus. The Visitors Center, on the Ursuline Campus (across the courtyard from the clock tower building), opens Mon-Fri 10-3.

Parking is available at the Ursuline Campus; however, during classes or special events, the lot may be filled. Several parking garages are within a block of the school.

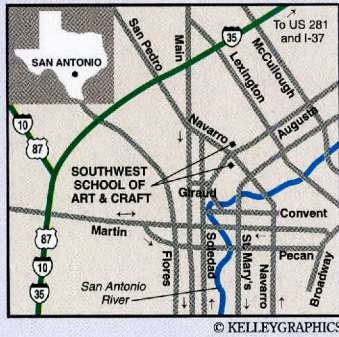
The adult program (high school students may enroll with department chair's approval) includes daytime, evening, and weekend classes (some spread out over several weeks). Topics range from On-Loom Weaving to Beginning Woodcarving. The Young Artist Program, which includes free Saturday Morning Discovery classes, offers tuition-based classes ranging from Cartoon Storytelling to Batik (usually on Saturdays; weekdays in summer).

Fees: \$15-\$250, depending on class length, content, and materials. Students age 65 and older receive a 10% discount on tuition (lab fees not discounted). A limited number of scholarships are available for both adults and children. Most classrooms and facilities are wheelchair accessible.

To obtain a catalog, membership information (some discounts available, depending on level of membership), or details about SSAC programs or events, write to the Southwest School of Art & Craft, 300 Augusta, San Antonio 78201-1296; 210/224-1848. Web site: [www.swschool.org](http://www.swschool.org).

### Annual Events

One of SSAC's major fund-raisers, the family-oriented **Fiesta Arts Fair**, takes place each April



(Apr. 22-23, 2000) during San Antonio's annual 10-day Fiesta. Set on the grounds of the lush Ursuline Campus, the juried show features some 130 exhibitors of ceramics, paintings, jewelry, photography, wearable art, and more, and attracts some 10,000 art lovers. The lineup includes a children's art area, where children can participate in projects supervised by trained artists-teachers. The fest also features live music on two stages and lots of good food, including Mexican favorites. Hours: Sat 10-6, Sun noon-5. Admission: \$6, \$5 age 65 and older, \$3 ages 5-12, free age 4 and younger (children must be accompanied by an adult).

**During Deck the Halls** (Nov. 22, 2000-Jan. 6, 2001), the Ursuline Sales Gallery expands into the Ursuline Hallway Gallery (in the dormitory building, which has a clock tower on top) and offers an ever-changing collection of the gift shop's functional and decorative works by local, regional, and national artists. Wheelchair accessible. Hours: Mon-Sat 10-5.

### Exhibitions, Lectures, and Workshops

SSAC has two galleries, the Russell Hill Rogers Gallery on the Navarro Campus and the Ursuline Hallway Gallery on the Ursuline Campus. Both wheelchair accessible. Gallery hours: Mon-Sat 9-5. All exhibitions are free and open to the public.

The *All-School Exhibition 2000* (Apr. 15-May 27, 2000), an annual show that features current, selected works of SSAC students, faculty, and staff, takes place in the Rogers Gallery on the Navarro Campus. Opening reception Sat., Apr. 15, 2-4 p.m.

Other current or upcoming exhibitions this year include: *Threads of Continuity: Niki Bonnett* (Feb. 24-May 13); *Like a Painting/Like a Book: Innovative Paper*, curated by Beck Whitehead (June 8-Aug. 12); *First Families: An Intimate Portrait from JFK to Clinton* (Aug. 24-Oct. 28); and *Foto-Escultura and More*, curated by Kathy Armstrong (Aug. 24-Oct. 28).

SSAC also presents well-known artists from across the nation who share their techniques in fee-based workshops and free slide lectures.

### Historical Tours

Weekdays from 10-3, volunteer docents in the Visitors Center on the Ursuline Campus offer free guided tours (on request) and information about the former site

of the Ursuline Academy and Convent. Wheelchair accessible. *Guided tours for groups of 20 or more must be arranged in advance (various times available); call 210/224-1848, ext. 323.*

SSAC plans to open a museum in Sep. 2001 in the original Ursuline chapel, adjoining the Visitors Center, in conjunction with the site's 150th anniversary. The staff is currently seeking photographs, letters, and other artifacts from the Ursuline era. Contact Eleanor Lamb through the school office if you have anything to contribute.

### Ursuline Sales Gallery

The Ursuline Sales Gallery offers a variety of American art and craft, including handmade jewelry, wearable art, ceramics, glass, wood, folk art, cards, photographs, and handmade paper. Wheelchair accessible. Hours: Mon-Sat 10-5.

### Copper Kitchen Restaurant

The Copper Kitchen Restaurant in the dormitory building serves an excellent lunch in the old Ursuline Academy's original dining area. The home-style menu includes soups, salads, sandwiches, and two hot entrées. Wheelchair accessible. Hours: Mon-Fri 11:30-2. The restaurant also caters luncheons and dinner parties. Call 210/224-0123.

### Other Offerings

The ceramics department accepts commissions for ceramic totem poles like those shown on page 45. For details, call 210/224-1848, ext. 318.

SSAC's programs are supported in part through rental of the chapel and gardens of the Ursuline Campus for special occasions. Additional conference and meeting space is available on the Navarro Campus. All facilities wheelchair accessible. Call 210/224-1848, ext. 311, for dates available and booking information.



**This month's Fiesta Arts Fair, held on the Ursuline Campus, features artists' booths, demonstrations, a children's art area, live music, and tasty food. Proceeds from the annual fair help support the school's programs.**



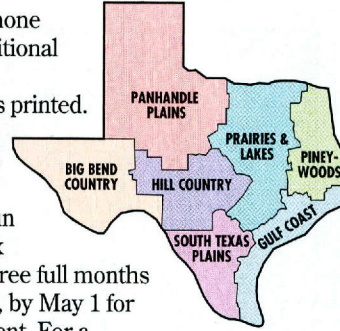
# Fun Forecast

May 2000

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

In Fun Forecast, we provide events and telephone numbers for next month, so that you'll have additional time to plan your outings.

Sometimes dates change after the magazine is printed. Before you drive miles to an event, confirm the date by calling the number listed next to the festivity or by contacting the local chamber of commerce. If you wish to submit an event for Fun



Forecast, please send the information to Fun Forecast, *Texas Highways*, Box 141009, Austin 78714-1009; fax 512/486-5879. Submit information at least three full months before the first of the month in which the event will take place (for example, by May 1 for August festivities). Space is limited, so we may not be able to print every event. For a quarterly, more detailed schedule of events, write for a free *Texas Events Calendar*, Box 149249, Austin 78714-9249.

*Texas Highways'* Web site ([www.texashighways.com](http://www.texashighways.com)) includes an expanded Fun Forecast that gives descriptions of the events.

For free routing assistance or details on any destination in Texas, call 800/452-9292 toll-free from anywhere in the United States and Canada, any day between 8 a.m. and 6 p.m. Central Time. A travel counselor at one of the state's travel information centers will be on the line to provide travel information, send brochures, and advise you of any emergency road conditions.

## Panhandle Plains

<b>1-6</b>
<b>BROWNWOOD</b> Children's Art Show 915/784-5644
<b>4-7</b>
<b>BRECKENRIDGE</b> Stephens Co Frontier Days 254/559-2301
<b>4-6, 12-13</b>
<b>ABILENE</b> <i>Whose Life Is It Anyway?</i> 915/673-7082
<b>5</b>
<b>SAN ANGELO</b> Cactus Hotel Jazz Series 915/653-1206 or 888/200-5620
<b>5-6</b>
<b>BIG SPRING</b> Relay for Life 915/263-3382
<b>CROWELL</b> Cynthia Ann Parker Days 940/684-1670
<b>5-7</b>
<b>AMARILLO</b> Cinco de Mayo 806/376-4571 or 359-7414
<b>BIG SPRING</b> Cinco de Mayo 915/267-2200
<b>CHILDRESS</b> Rolling Plains Heritage Festival 940/937-2567

<b>6</b>
<b>BANGS</b> Mayfest 915/752-7517
<b>BIG SPRING</b> Square & Round Dance Festival 915/267-7043
<b>BLUEGROVE</b> Old-Time Fiddlers' Contest 940/895-3791
<b>PAMPA</b> Golf Scramble 806/212-8787
<b>QUITAQUE</b> Caprock Canyons Trailway Family Bicycle Ride 806/455-1492
<b>SAN ANGELO</b> Sonrisas Polo in the Park 915/653-1206
<b>VERNON</b> Doan's May Picnic 940/552-9361
<b>WICHITA FALLS</b> KidsFest 940/691-0003
<b>WINTERS</b> Mayfest 915/754-5210
<b>6-7</b>
<b>ABILENE</b> Sunburn Grand Prix Sports Car Race 915/698-2176
<b>BIG SPRING</b> Golf Tournament 915/264-2366
<b>SAN ANGELO</b> Craft Guild Show 915/949-5421 or 653-1206

<b>6-7</b>
<b>WICHITA FALLS</b> Wrangler Barrel Racing Classic 940/855-8999
<b>10-13</b>
<b>MINERAL WELLS</b> Palo Pinto Co Livestock Assn Pro Rodeo 800/252-6989
<b>11</b>
<b>ABILENE</b> Artwalk 915/677-8389
<b>Super Car Show</b> 915/676-8211
<b>11-13</b>
<b>ABILENE</b> Western Heritage Classic 915/677-4376
<b>12-13</b>
<b>ELECTRA</b> Goat Barbecue 940/495-9577
<b>WICHITA FALLS</b> River Rock Adventure Challenge 940/716-5500 or 800/799-6732
<b>13</b>
<b>JACKSBORO</b> Jack Co Jamboree 940/567-3506
<b>PAMPA</b> Golf Tournament 806/665-0711
<b>RANGER</b> The Cooper Fiddlers 254/647-5265 or 647-5353

<b>13</b>
<b>WICHITA FALLS</b> Notre Dame Spring Festival 940/716-5500 or 800/799-6732
<b>17-20</b>
<b>VERNON</b> Santa Rosa Roundup Rodeo 940/552-6868 or 552-2564
<b>19-21</b>
<b>WICHITA FALLS</b> American Quarter Horse Show 940/766-5352
<b>20</b>
<b>ARCHER CITY</b> Bull Riding 940/574-4319
<b>MayFest</b> 940/574-2489
<b>CLAUDE</b> The Otwell Twins Texas Revue 806/226-2451
<b>JACKSBORO</b> Car Show 940/374-3223
<b>SANTA ANNA</b> Funtier Days 915/348-3110 or 348-9922
<b>SLATON</b> Armed Forces Day Fly-In 806/828-4664
<b>SPUR</b> Downtown Trade Days 806/271-3363

<b>20-21</b>
<b>JACKSBORO</b> Trade Days 940/567-2602
<b>26</b>
<b>FLOYDADA</b> Old Settlers Reunion 806/983-3434
<b>26-27</b>
<b>WICHITA FALLS</b> Chili Cookoff 940/716-5500 or 800/799-6732
<b>27-29</b>
<b>AMARILLO</b> Funfest 806/972-4777
<b>Prairies and Lakes</b>
<b>1-4</b>
<b>DALLAS</b> (began Apr 27) USA Film Festival 214/821-6300
<b>1-7</b>
<b>FORT WORTH</b> Arabian Horse Pro-Am 817/871-8150
<b>1-28</b>
<b>GRANBURY</b> (began Apr 28) <i>Harvey</i> 817/573-9191 or 572-0881
<b>1-Jun 4</b>
<b>WAXAHACHIE</b> (began Apr 15) Scarborough Faire 214/938-1888 or 972/938-3247

<b>2</b>
<b>PLANO</b> Keep Plano Beautiful Expo 972/941-7000
<b>3</b>
<b>DALLAS</b> Champions on Ice 214/939-2800
<b>4-7</b>
<b>FORT WORTH</b> Mayfest 817/332-1055
<b>4-7, 11-14, 18-21</b>
<b>BRENHAM</b> Quilters 979/830-8358
<b>4, 11, 18, 25</b>
<b>LANCASTER</b> Music Fest 972/227-1112
<b>5-6</b>
<b>MARLIN</b> Festival Days 254/883-2451
<b>TEMPLE</b> Cinco de Mayo 254/298-5415
<b>5-7</b>
<b>FORT WORTH</b> <i>Peter Pan</i> 800/654-9545
<b>Gem &amp; Mineral Craft Show</b> 817/246-1403
<b>5-27</b>
<b>DALLAS</b> Art Glass Show 888/865-2228

<b>6</b>
<b>BELLVILLE</b> Market Day on the Square 409/865-3407
<b>BRENHAM</b> Ice Cream Festival 979/277-0913
<b>CALVERT</b> Maypole Festival 979/364-2648
<b>DECATUR</b> Car Show 940/627-5134
<b>DENTON</b> Cinco de Mayo 940/349-8289
<b>GRANBURY</b> Concert on the Lawn 817/279-1164
<b>GRAND PRAIRIE</b> Cinco de Mayo Celebration 972/642-2621
<b>LANCASTER</b> Historical Farm Tour 972/230-7402
<b>PARIS</b> Arts Festival 903/785-5221
<b>Fiddlers Contest</b> 903/785-5221
<b>Run for the Arts</b> 903/785-5221
<b>SEGUIN</b> Teatro de Artes de Juan Seguin Mercado 800/580-7322
<b>SHERMAN</b> Celebrating Herbs at C.S. Roberts House 903/893-1184 or 893-0599

<b>6-7</b>
<b>BELTON</b> A Sami Show 512/441-7133
<b>CALVERT</b> Pilgrim Home Tour 979/364-2648
<b>DALLAS</b> Cinco de Mayo Celebration 214/670-8400
<b>RICHARDSON</b> Cottonwood Art Festival 972/231-4798
<b>Crafts Show</b> 800/783-4526
<b>6, 13, 20, 27</b>
<b>STEPHENVILLE</b> Cross Timbers Country Opry 254/965-4132
<b>7</b>
<b>FAIRFIELD</b> Queen of the Trinity Star Pilgrimage 903/389-3150
<b>SEGUIN</b> Mayfest Arts & Crafts Show 800/580-7322
<b>Mid-Texas Symphony</b> 800/580-7322
<b>7-14</b>
<b>IRVING</b> GTE Byron Nelson Classic 972/717-1200
<b>9</b>
<b>FORT WORTH</b> Lincoln Center Jazz Orchestra with Wynton Marsalis 888/597-7827
<b>10</b>
<b>BASTROP</b> Birding Tour 281/445-1187
<b>11-13</b>
<b>SEGUIN</b> TLU Concert Band Festival 800/580-7322
<b>11-14</b>
<b>GLEN ROSE</b> Team Roping 254/897-3081
<b>12-13</b>
<b>WEATHERFORD</b> Spring Creek Musical Festival 817/594-8616 or 940/325-3731

<b>12-14</b>
<b>GLEN ROSE</b> Mother's Day Dulcimers 254/897-3081
<b>12-14, 20</b>
<b>FORT WORTH</b> Symphony 817/665-6000
<b>12-14, 19-21</b>
<b>WACO</b> <i>H.M.S. Pinafore</i> 254/776-1591
<b>13</b>
<b>ATHENS</b> Chili Cookoff 903/675-9321
<b>Uncle Fletch's Hamburger Cookoff &amp; American Music Festival</b> 903/677-0775
<b>BLOOMING GROVE</b> Bloomfest 903/695-2711
<b>FORT WORTH</b> Bird Mart 817/478-8320
<b>GRANBURY</b> Old-Fashioned Fair 817/573-5548 or 800/950-2212
<b>SULPHUR SPRINGS</b> Northeast Texas Choral Society 903/439-2054
<b>13-14</b>
<b>GATESVILLE</b> Antiques Show 254/865-7456 or 865-5451
<b>GRAND PRAIRIE</b> Mother's Day Celebration 972/647-2331
<b>RICHARDSON</b> Orchid Show 972/238-4190
<b>WACO</b> Drag Boat Races 254/662-0774
<b>13-28</b>
<b>DALLAS</b> The Big D Theater Festival of the Unexpected 214/522-8499
<b>14</b>
<b>FORT WORTH</b> Texas Wind Symphony 888/597-7827
<b>SEALY</b> Community Picnic 979/885-2354



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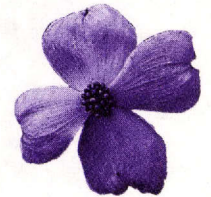
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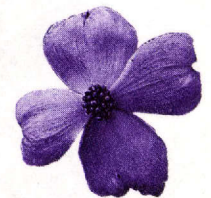
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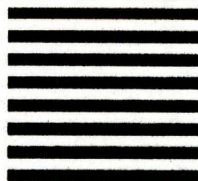


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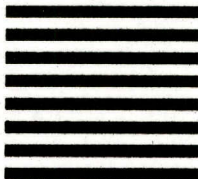
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**15**  
**FORT WORTH**  
 Texas Bound  
 214/922-1220

**15-21**  
**FORT WORTH**  
 MasterCard  
 Colonial  
 Golf Tournament  
 817/927-4278

**15, 23**  
**IRVING**  
 New Philharmonic  
 972/252-2787

**16**  
**LOCKHART**  
 Country Music  
 Jamboree  
 512/376-3430

**18-21**  
**GIDDINGS**  
 Lee Co  
 Fair & Rodeo  
 409/542-3455

**19-20**  
**GATESVILLE**  
 Relay for Life  
 254/865-8469

**GLEN ROSE**  
 Bluegrass Picnic/  
 Arts & Crafts Fair  
 254/897-3081

**19-21**  
**FORT WORTH**  
 Quiltfest  
 817/204-5179

**GRAPEVINE**  
 Main Street Days  
 800/457-6338

**NEW ULM**  
 British &  
 European  
 Motorcycle Rally  
 281/482-4769

**20**  
**CLIFTON**  
 Syttende Mai  
 254/622-3395  
 or 597-2453

**CORSICANA**  
 CAF  
 Coyote Squadron  
 Armed Forces Day  
 Fly-In  
 903/729-0386

**DENTON**  
 Air Fair  
 940/349-7702

**GLEN ROSE**  
 Johnson Co  
 4-H Horse Show  
 254/897-3081

**McKINNEY**  
 Summer Sounds  
 Concert  
 888/649-8499

**PLANO**  
 Tai Chi  
 Championship  
 972/680-7888

**SALADO**  
 5-K Fun Run  
 254/947-5040

**20-21**  
**ADDISON**  
 Taste of Addison  
 888/233-4766

**COLUMBUS**  
 Antiques Fair  
 979/251-9455

Springtime  
 Festival/  
 Magnolia  
 Homes Tour  
 409/732-5135

**DALLAS**  
 Zoo  
 Safari Weekend  
 214/942-3678

**GRAND PRAIRIE**  
 Cajun Fest  
 972/647-2331

**McKINNEY**  
 Mayfair on  
 the Square  
 972/562-6880

**ROCKWALL**  
 Historic Homes  
 Tour  
 972/771-1196

**SALADO**  
 Texas 100  
 Fine Art Show  
 254/947-5040

**21**  
**DALLAS**  
 SMU-Dallas  
 Vocal Arts  
 Ensemble  
 214/768-2787

**ROCKWALL**  
 Classic Car Show  
 972/771-1196

**25-26**  
**ATHENS**  
 Texas Fiddlers'  
 Reunion  
 903/675-2325  
 or 675-1859

**25-28**  
**DALLAS**  
 Nat'l Tap Dance  
 Celebration  
 214/828-4788

**ENNIS**  
 NHRA Drag Racing  
 Spring Nationals  
 888/366-4748

**KILLEEN**  
 Festival of Flags  
 254/526-0550

**26**  
**DALLAS**  
 African-American  
 Festival Concert  
 214/692-0203

**26-27**  
**SPRINGTOWN**  
 Outwest  
 Bluegrass Festival  
 817/220-0057

**26-28**  
**DALLAS**  
 ArtFest  
 214/361-2011

**26-28**  
**ENNIS**  
 National  
 Polka Festival  
 972/878-4748 or  
 888/366-4748

**MADISONVILLE**  
 Madison Co  
 Trade Days  
 409/349-0163

**27**  
**DALLAS**  
 Meadows Museum  
 Family Day:  
 Festival of Spain  
 214/768-2516

**GONZALES**  
 Courthouse  
 Trade Days  
 830/672-6532

**GRAND SALINE**  
 Memorial Day  
 Parade  
 & Ceremony  
 903/962-7794

**GUSTINE**  
 Homecoming  
 & Family Fun  
 Festival  
 915/356-3178

**IRVING**  
 Festival of Psalms  
 Choral Music  
 972/252-2787

**27-28**  
**HILLSBORO**  
 Antique Tractor  
 & Engine Show  
 254/582-9875

**WACO**  
 Car Show  
 713/932-8806

**27-29**  
**GLEN ROSE**  
 Team Roping  
 254/897-3081

**28**  
**CLEBURNE**  
 Doll &  
 Toy Show  
 817/641-8600

**ELLINGER**  
 May Festival  
 409/378-2347  
 or 378-2315

**GLEN ROSE**  
 Johnnie High  
 Country  
 Revue  
 254/897-3081

**29**  
**DENISON**  
 Memorial  
 Day  
 Parade  
 903/465-1551

**30-31**  
**McKINNEY**  
 Lions  
 Club  
 Carnival  
 972/542-7100



Corpus Christi hosts the US Cellular US Open Windsurfing Regatta, May 26-29.

<b>Pineywoods</b>	<b>5</b> <b>HUNTSVILLE</b> Cinco de Mayo Celebration 409/295-0223	<b>5-7</b> <b>JEFFERSON</b> Historical Pilgrimage 903/665-2672	<b>6</b> <b>CENTER</b> Motorcycle Rally 409/269-3394	<b>6</b> <b>TYLER</b> Cinco de Mayo 903/595-0066	<b>12-13</b> <b>LONGVIEW</b> PRCA Rodeo 903/663-9800
<b>1</b> <b>HENDERSON</b> (began Apr 1) East Texas Wildflower Trail 903/657-5528	<b>5-6</b> <b>HEMPHILL</b> Western Days 409/787-3226	<b>5-6, 12-13, 19-20, 26-27</b> <b>LIBERTY</b> Opry on the Square 409/336-1079 or 800/248-8918	<b>GLADEWATER</b> East Texas Gusher Days 903/845-5501	<b>6-7</b> <b>LIVINGSTON</b> St Joseph's Catholic Church Bazaar 409/967-4258 or 646-4685	<b>12-14</b> <b>LIVINGSTON</b> Trade Days 409/327-3656
<b>4-7</b> <b>MARSHALL</b> Josey's World Champion Jr Barrel Race 903/935-7868	<b>MINEOLA</b> May Days Bean Fest 903/569-2087				<b>18</b> <b>KIRBYVILLE</b> Texas Country Music Show 409/423-5744



**13**  
**LIVINGSTON**  
 Bluegrass  
 409/327-3381

**14**  
**PITTSBURG**  
 Ann & Isidor  
 Saslav  
 Piano & Violin  
 Concert  
 903/856-3442 or  
 800/207-3442

**15**  
**TYLER**  
 Eisenhower  
 International  
 Golf Classic  
 903/566-9215

**19-21**  
**TYLER**  
 Trade Days  
 903/595-2223

**20**  
**GILMER**  
 Cherokee Rose  
 Festival  
 903/843-2413

**20-21**  
**MARSHALL**  
 Stagecoach Days  
 903/935-7868

**25-28**  
**TEXARKANA**  
 Strange Family  
 Bluegrass Festival  
 903/792-2481

**26-27**  
**CONROE**  
 1776  
 936/441-2787

**27**  
**KIRBYVILLE**  
 Memorial  
 Day  
 Program  
 409/423-5953

**RUSK**  
 Texas State  
 Railroad  
 Starlight  
 Steam Train  
 Excursion  
 800/442-8951

**Gulf Coast**

**1-7**  
**BEAUMONT**  
 (began Apr 25)  
 Neches River  
 Festival  
 409/835-2546

**CORPUS CHRISTI**  
 (began Apr 19)  
 Buccaneer Days  
 361/882-3242

**WHARTON**  
 (began Apr 27)  
 Wharton Co  
 Youth Fair  
 979/677-3350

**1-14**  
**GALVESTON**  
 (began Apr 28)  
*Last of the  
 Red Hot Lovers*  
 409/673-4591

**2-7**  
**GALVESTON**  
*Red, White  
 and Tuna*  
 409/765-1894 or  
 800/821-1894

**2, 5, 7,  
 10, 12, 14**  
**HOUSTON**  
*Nabucco*  
 713/227-ARTS or  
 800/828-ARTS

**2, 9, 16, 23**  
**LAKE JACKSON**  
 Brazosport  
 Planetarium Show  
 979/265-3376

**4-6**  
**BEAUMONT**  
 YMBL  
 World  
 Championship  
 Rodeo  
 409/832-9991

**4-7**  
**GALVESTON**  
 Springtime  
 on Historic  
 Galveston Island  
 409/762-0676 or  
 877/854-5004

**5**  
**ALVIN**  
 Cinco de Mayo  
 281/388-4698

**HOUSTON**  
 Cinco de Mayo  
 Celebration  
 713/284-8350

**5-6**  
**ORANGE**  
 Gumbo Cookoff  
 409/833-3536

**SOUTH PADRE  
 ISLAND**  
 Windsurf Blowout  
 800/767-2373

**SWEENEY**  
 Pride Day  
 409/548-3249

**5-7**  
**LAKE JACKSON**  
*Sylvia*  
 979/265-7731

**LEAGUE CITY**  
 Village Fair  
 281/332-5005

**ROSENBERG**  
 Fort Bend Co  
 Czech Fest  
 281/491-0800

**6**  
**ALVIN**  
 Frontier Day  
 281/331-2062

**6**  
**FREEPORT**  
 Cinco de Mayo  
 Celebration  
 979/297-5555

**HOUSTON**  
*Cold Sassy Tree*  
 713/227-ARTS or  
 800/828-ARTS

**6-7**  
**CLEAR LAKE AREA**  
 Experience  
 Boating  
 281/488-7676

**SEABROOK**  
 Lakewood  
 Yacht Club  
 Boat Show  
 281/474-2511

**6-7, 13-14**  
**GALVESTON**  
 Historic Homes  
 Tour  
 409/765-7834

**7**  
**BEAUMONT**  
 Boys Haven  
 Crawfish Festival  
 409/866-2400

**CORPUS CHRISTI**  
 Cinco de Mayo  
 Festival  
 361/883-0639

**HOUSTON**  
*The Memory  
 of Water*  
 713/527-8243

**LA PORTE**  
 Volkswagen Bug  
 Bash  
 281/479-2431

**9**  
**GALVESTON**  
*Beauty and  
 the Beast*  
 409/765-1894 or  
 800/821-1894

**12**  
**GALVESTON**  
 Symphony  
 Orchestra  
 "Garten Verein"  
 409/765-1894 or  
 800/821-1894

**12-13**  
**BEAUMONT**  
 Cookoff  
 409/832-3486

**SEABROOK**  
 Quilt Show  
 281/834-5115

**12-14**  
**CRYSTAL BEACH**  
 Texas Crab Festival  
 409/684-5940

**HOUSTON**  
 Coin Show  
 281/558-1540

**12-14, 19-21**  
**SPRING**  
 Texas Crawfish  
 Festival  
 713/863-9994 or  
 281/350-6678

**13**  
**BROWNSVILLE**  
 Symphony  
 in the Park  
 956/546-8787

**HOUSTON**  
 Highland Games  
 & Scottish Festival  
 713/723-3468

**LAKE JACKSON**  
 Brazosport  
 Symphony  
 409/265-7731

**WEST COLUMBIA**  
 Brazoria  
 Bluegrass Festival  
 979/345-3123

**13-14**  
**ALVIN**  
 Discover the  
 Great Outdoors  
 Expo  
 409/864-1541  
 or 388-1541

Kitefest  
 281/331-6756  
 or 331-4200

**GALVESTON**  
 Ballet  
 409/765-1894 or  
 800/821-1894

**14**  
**GALVESTON**  
 ArtWalk  
 409/763-2403

**14-20**  
**VICTORIA**  
 NCAA Regional  
 Golf Tournament  
 361/573-5277

**17**  
**CORPUS CHRISTI**  
 Cultural Sunset  
 Celebration  
 361/883-0639

**PORT ARANSAS**  
 Songwriters'  
 Showcase  
 361/749-4016

**19-21**  
**RICHMOND**  
 Red Steagall  
 Cowboy  
 Celebration  
 281/545-9212  
 343-0218

**HOUSTON**  
 Gem & Mineral  
 Show  
 713/778-0640

**PASADENA**  
 Strawberry  
 Festival  
 281/991-9500

**VIDOR**  
 Texas Barbecue  
 Festival  
 409/769-6339

**19-28**  
**BROWNSVILLE**  
*Picasso at the  
 Lapin Agile*  
 956/542-0567

**19-20, 25-28**  
**VICTORIA**  
*Moon Over Buffalo*  
 361/576-6277

**20**  
**BAY CITY**  
 Market Day  
 979/245-8333

**KATY**  
 Daylily Trail &  
 Garden Day  
 281/391-6400  
 or 391-6960

**20-21**  
**PORT ARTHUR**  
 Trade Days  
 409/982-4950

**TEXAS CITY**  
 Trade Days  
 409/949-9273

**21**  
**FREEPORT**  
 St Mary's Festival  
 979/233-5271

**25, 27-28**  
**HOUSTON**  
 Ballet  
 713/522-5538

**26**  
**SOUTH PADRE  
 ISLAND**  
 Memorial Day  
 Weekend  
 Fireworks  
 800/767-2373

**26-28**  
**PORT ARTHUR**  
 SALT  
 Fishing Rodeo  
 409/722-0865

**26-29**  
**CORPUS CHRISTI**  
 US Cellular  
 US Open  
 Windsurfing  
 Regatta  
 361/985-1555

**27**  
**ROCKPORT**  
 Festival of Wines  
 512/729-1271

**29**  
**RICHMOND**  
 George Ranch  
 Memorial Day  
 Celebration  
 281/342-1256

**30-Jun 4**  
**HOUSTON**  
*Art*  
 713/622-7469

**South Texas  
 Plains**

**1-29**  
**SAN ANTONIO**  
*The Little  
 Mermaid*  
 210/408-0116

**1-31**  
**SAN ANTONIO**  
 San Antonio  
 Dances!  
 210/212-7775

**2**  
**THREE RIVERS**  
 Brush Country  
 Music Jamboree  
 361/449-2636  
 or 786-3334

**2-3, 5-6**  
**SAN ANTONIO**  
 Grupo Animo  
 Theater  
 210/271-3151  
 or 351-7787

**5**  
**EAGLE PASS**  
 Cinco de Mayo  
 830/773-9033

**5-6**  
**GOLIAD**  
 Cinco de Mayo  
 Celebration  
 361/645-3405  
 or 645-3563

**SAN ANTONIO**  
 Latin  
 Music & Dance  
 Festival  
 210/554-1010

**5-7**  
**FALFURRIAS**  
 Cinco de Mayo  
 Fiesta Rancheria  
 361/325-3333

**SAN ANTONIO**  
 Cinco de Mayo  
 210/207-8600

**5-28**  
**SAN ANTONIO**  
*His Girl Friday*  
 210/408-0116

**6**  
**BEEVILLE**  
 Market Day  
 361/358-3267

**FLORESVILLE**  
 Heritage Day  
 830/393-0074

**SAN ANTONIO**  
 Alamo-La Bahia  
 Corridor  
 Classic Car Cruise  
 210/362-5200

**6-7**  
**DILLEY**  
 Watermelon  
 Festival  
 830/965-1637

**7**  
**McALLEN**  
 Laredo  
 Community  
 College  
 Guitar Ensemble  
 956/686-7619  
 or 982-0808

**9-14**  
**SAN ANTONIO**  
 Tejano/Conjunto  
 Festival  
 210/271-3151  
 or 351-7787

**11, 13**  
**SAN ANTONIO**  
 Symphony  
 Chamber  
 Orchestra  
 210/554-1010

**12-13**  
**SAN ANTONIO**  
 Cloggers'  
 Showcase  
 210/492-8700 or  
 512/312-0201

**13**  
**BIGFOOT**  
 Market Trail  
 Day  
 830/665-5054  
 or 665-2419

**EAGLE PASS**  
 Mario Fraga  
 & Nena Ayala  
 Piano & Organ  
 830/773-8570

Mother's Day  
 Celebration  
 830/773-9033

**GOLIAD**  
 Market Day  
 361/645-3563 or  
 800/848-8674

**14**  
**SAN ANTONIO**  
 Guadalupe: Virgen  
 de los Indios  
 210/554-1010

**16**  
**SAN ANTONIO**  
 Chamber Music  
 Ensemble  
 210/930-3931

**19**  
**SAN ANTONIO**  
 Maifest  
 210/222-1521  
 or 408-0004

**19-20**  
**JOURDANTON**  
 Kactus Kick  
 830/769-2866

**SAN ANTONIO**  
 A Celebration of  
 Dance  
 210/351-7787  
 or 271-3151

*Don Juan*  
 210/554-1010

**21**  
**SAN ANTONIO**  
 Texas Bach Choir  
 210/946-1164

**26-27**  
**LAREDO**  
 Powwow Festival  
 956/795-2080

**SAN ANTONIO**  
 Symphony Pops  
 210/554-1010

**26-28**  
**SAN ANTONIO**  
 Arts & Crafts Show  
 210/227-4262

**27-29**  
**SAN ANTONIO**  
 Return of  
 the Chili Queens  
 210/207-8600

**Hill Country**

**1-31**  
**MASON**  
 (began Apr 1)  
 Bluebonnet and  
 Wildflower Drives  
 915/347-5758

**4-6**  
**SAN MARCOS**  
 Viva!  
 Cinco de Mayo  
 512/396-2495

**5**  
**AUSTIN**  
 Austin Vocal Arts  
 Ensemble  
 512/346-0232

**KYLE**  
 Cinco de Mayo  
 512/262-2099  
 or 268-4488

**5-6**  
**AUSTIN**  
 Cinco de Mayo  
 Dance Festival  
 512/385-2838

Square & Round  
 Dance  
 512/252-2529  
 or 218-8497

**KERRVILLE**  
 Cowboy Artists  
 of America  
 Roundup 2000  
 830/896-2553

**5-7**  
**GEORGETOWN**  
 Air Show  
 512/869-1759

**LAGO VISTA**  
 Texas Songbird  
 Festival  
 888/328-5246

**5, 12, 19, 26**  
**BANDERA**  
 Twin Elm Rodeo  
 830/796-3628 or  
 888/567-3049

**6**  
**BOERNE**  
 Hauptstrasse  
 Quilt Fest  
 830/249-3053

**FREDERICKSBURG**  
 Friends of  
 the Pioneer  
 Memorial Library  
 Book Sale  
 830/990-8710

**GEORGETOWN**  
 Saddle Series  
 Riding  
 Competition  
 512/259-4161 or  
 254/547-2419

**6**  
**HONDO**  
 Hootenanny  
 830/426-3438

**KERRVILLE**  
 Downtown  
 Art Festival  
 830/792-8343

**MARBLE FALLS**  
 Chili Cookoff  
 915/379-1407

**SABINAL**  
 Lonesome Dove  
 Day  
 830/988-2524

**SAN MARCOS**  
 Living History  
 Trolley Tour  
 512/393-5900

**SAN SABA**  
 Country Peddlers  
 Day  
 915/372-5294

Cow Camp Cookoff  
 915/372-5141

**6-7**  
**AUSTIN**  
 Hilltopper Chorale  
 & Omni Singers  
 512/448-8422

(began Mar 11)  
 Wildflower Days  
 Festival  
 512/292-4200

Zilker Garden  
 Festival  
 512/477-8672

**CEDAR PARK**  
 Spring Fest  
 512/389-7596

**SAN MARCOS**  
 Tours of  
 Distinction  
 512/395-8820

**7**  
**FREDERICKSBURG**  
 Darden Smith with  
 Children's Chorale  
 830/997-0212

**11-14**  
**AUSTIN**  
 Sami Show  
 Mother's Day  
 Extravaganza  
 512/441-7133

**11-21**  
**AUSTIN**  
*The  
 Music  
 Man*  
 512/474-6202

**12-13**  
**AUSTIN**  
 Symphony  
 512/476-6064

**FREDERICKSBURG**  
 Founder's  
 Day  
 Powwow  
 830/990-4725  
 or 997-8925

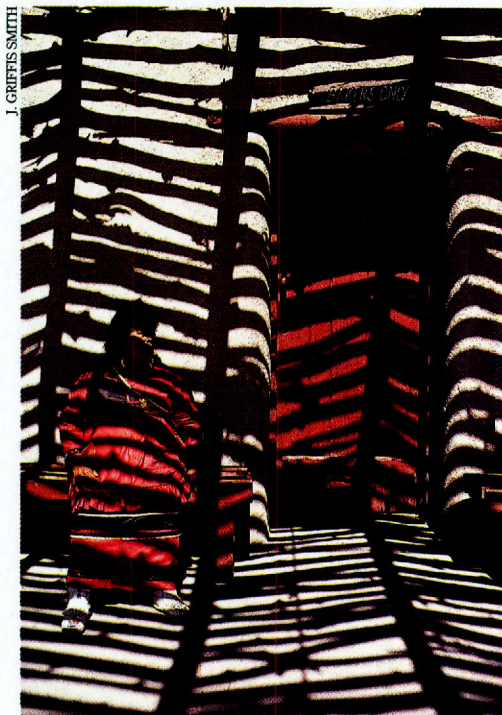




The world's top professional golfers compete in Fort Worth May 15-21 at the MasterCard Colonial Golf Tournament.

<p><b>12-14</b> <b>MARBLE FALLS</b> Springfes. 830/693-0936 or 800/759-8178</p>	<p><b>13-14</b> <b>BOERNE</b> Market Days 830/816-1796</p>	<p><b>20</b> <b>BLANCO</b> Market Day 830/833-5101</p>	<p><b>23-24</b> <b>AUSTIN</b> Natalie MacMaster 512/329-6753 or 469-SHOW</p>	<p><b>27</b> <b>LEAKEY</b> Cowboy Breakfast 830/232-5199</p>	<p><b>5-27</b> <b>MIDLAND</b> <i>There Should Be Roses</i> 915/570-4011</p>	<p><b>7</b> <b>EL PASO</b> Middle Eastern Feast 915/562-8248 or 532-7845</p>	<p><b>18-20</b> <b>ODESSA</b> West Texas Jazz Party 915/563-1701</p>	<p><b>20-21</b> <b>EL PASO</b> Art in the Park 915/533-3311</p>
<p><b>13</b> <b>AUSTIN</b> Airtro &amp; Flora Purim 512/430-7466</p>	<p><b>14</b> <b>JOHNSON CITY</b> Mother's Day at the LBJ Boyhood Home 830/868-7128</p>	<p><b>BOERNE</b> Anhalt May Fest 830/438-2350</p>	<p><b>25-Jun 11</b> <b>KERRVILLE</b> Folk Festival 830/257-3600</p>	<p><b>27-28</b> <b>BANDERA</b> Frontier Days Arts &amp; Crafts Show 830/460-4E89</p>	<p><b>6</b> <b>EL PASO</b> Tito Fuente 915/532-3776</p>	<p><b>11</b> <b>EL PASO</b> Culture Cruise Trolley Tour 915/542-1422</p>	<p><b>18-21, 25-28</b> <b>EL PASO</b> <i>The Mikado</i> 915/532-7703</p>	<p><b>ODESSA</b> Permian Basin Depression Era Glass Show 915/580-5800</p>
<p>Zilker Park Bluegrass Festival 512/218-1567</p>	<p><b>18</b> <b>CASTROVILLE</b> St Louis Wild Game Dinner 830/931-2826</p>	<p><b>CEGAR PARK</b> Cedar Chopper Fest 512/260-4260</p>	<p><b>26</b> <b>AUSTIN</b> English Renaissance Choral Concert 512/346-0232</p>	<p><b>27-29</b> <b>BOERNE</b> Barrel Race 210/698-3300</p>	<p><b>FORT STOCKTON</b> Cinco de Mayo 915/396-5085</p>	<p><b>12-13</b> <b>PECOS</b> Army Air Field Reunion 915/445-5076</p>	<p><b>19-21</b> <b>MIDLAND</b> Celebration of the Arts 915/687-1149</p>	<p><b>22</b> <b>MIDLAND</b> Gem &amp; Mineral Society Open House 915/694-2142</p>
<p><b>CASTROVILLE</b> Market Trail Day 330/741-3841</p>	<p><b>18-21</b> <b>BOERNE</b> Arabian Horse Show 210/698-3300</p>	<p><b>WIMBERLEY</b> Rubber Duck 5-K Fun Run 512/847-2526</p>	<p><b>26-27</b> <b>AUSTIN</b> Herbie Hancock 512/469-7469</p>	<p><b>Big Bend Country</b></p>	<p><b>MIDLAND</b> Barbecue &amp; Chili Blowout 915/683-2375</p>	<p><b>13</b> <b>MIDLAND</b> Walk America 915/570-0172</p>	<p><b>ODESSA</b> Team Roping 915/366-3541</p>	<p><b>26-Jun 10</b> <b>EL PASO</b> <i>Transformations</i> 915/532-3799</p>
<p><b>FREDERICKSBURG</b> Founder's Festival 330/997-2885</p>	<p><b>19-21</b> <b>BOERNE</b> Arabian Horse Show 210/698-3300</p>	<p><b>20-21</b> <b>AUSTIN</b> Bonsai Show 512/266-2655</p>	<p><b>26-28</b> <b>BANDERA</b> Rodeo 830/796-4264</p>	<p><b>5-7</b> <b>MIDLAND</b> Cinco de Mayo Celebration 915/283-2682</p>	<p><b>MIDLAND</b> Symphony &amp; Choral 915/563-0921</p>	<p><b>18-21, 26-27</b> <b>ODESSA</b> <i>Phantom of the Country Opera</i> 915/550-5456</p>	<p><b>26-Jun 17</b> <b>EL PASO</b> <i>Crossing Delancey</i> 915/532-1317</p>	
<p><b>GEORGETOWN</b> Market Day 512/853-8675</p>	<p><b>19-21</b> <b>PFLUGERVILLE</b> Deutschen Pfest 512/251-5082</p>	<p><b>CASTROVILLE</b> Antiques Show 281/373-9977</p>	<p><b>26-29</b> <b>KERRVILLE</b> Texas State Arts &amp; Crafts Fair 830/896-5711</p>	<p><b>6-7</b> <b>ODESSA</b> Cinco de Mayo Celebration 915/683-5381</p>	<p><b>MIDLAND</b> Futbol Festival 915/682-5346</p>	<p><b>ODESSA</b> "The View from Space" 915/563-1000</p>	<p><b>20</b> <b>FORT DAVIS</b> Davis Mountains Motorcycle Rally 915/426-3015</p>	
<p><b>RIOMEDINA</b> Market Trail Day 210/568-2441</p>	<p><b>20</b> <b>AUSTIN</b> Suzanne Vega 512/329-6753 or 469-SHOW</p>	<p><b>LAMPASAS</b> Fiber Fest 512/932-2878</p>	<p><b>27</b> <b>AUSTIN</b> Willie Nelson &amp; Family 512/471-1444 or 800/687-6010</p>	<p><b>6-7</b> <b>ODESSA</b> Quarter Horse Show 915/366-3951</p>	<p><b>VAN HORN</b> Cinco de Mayo Celebration 915/283-2682</p>	<p><b>13-14</b> <b>ODESSA</b> Arts &amp; Crafts Show 915/366-3541</p>	<p><b>27-29</b> <b>ANTHONY</b> International Balloon Festival 915/886-2222</p>	
<p><b>WIMEERLEY</b> Garden Club Tour 512/847-2201</p>	<p><b>19-21</b> <b>BLANCO</b> Classic Car Show 830/833-5101</p>	<p><b>SAN MARCOS</b> Fly Fishing Show 830/895-4348</p>	<p><b>5-6, 12-13</b> <b>DEL RIO</b> <i>Judge Roy Bean's Ruling</i> 830/774-7568</p>	<p><b>6, 13, 20, 27</b> <b>COMSTOCK</b> White Sharian Tour 915/292-4464 or 888/525-9607</p>	<p><b>18-20</b> <b>EL PASO</b> Jazz Society 915/682-4594</p>	<p><b>18-20</b> <b>EL PASO</b> Armed Forces Day at Fort Bliss 915/568-4320</p>	<p><b>29</b> <b>MIDLAND</b> CAF Headquarters Memorial Day Program 915/563-1000</p>	





J. GRIFFIS SMITH

Griff Smith's unplanned shot of Hermina Silvas at El Paso's Tigua Indian Reservation illustrates the value of flexibility.

Among other tricks of the trade, students will learn researching and interviewing skills ("The first step," says Griff, "is to gain access to the subject") and techniques for playing with light and shadow. "Above all," says Griff, "as opposed to simply shooting photos of a town, they'll learn how to illustrate a story."

## In Griff's Element

Photographers, take note: Those of you who have long admired photographer J. Griffis Smith's inventive work for *Texas Highways* can now learn just how he manages to capture those memorable 1,000-word images. Griff will lead a workshop June 18-24 at the esteemed Santa Fe Workshops in New Mexico, and his lucky students will have their work featured in the October 2000 issue of *New Mexico Magazine*.

Just how *does* a photographer illustrate a feature story for a national travel publication? "The key," says Griff, who has logged some 100,000 miles illustrating stories for *Texas Highways*, "is to be flexible. You have to be willing to shift your viewpoint, because what you envision when you first go into an assignment may not work out once you get there."

Here's how it works: Students in Griff's *The New Mexico Magazine Assignment* workshop will spend the week shooting the sleepy town of Cerrillos, New Mexico (just southwest of Santa Fe), capturing its architecture, people, and landscapes.

Tuition for the workshop costs \$695, plus fees. For more information, write to Box 9916, Santa Fe, NM 87504-5916, or call 505/983-1400. Web site: [www.santafeworkshops.com](http://www.santafeworkshops.com).

## Fun in Fredericksburg

April's a lovely time to visit Fredericksburg, with the flower-rich fields of Wildseed Farms exploding in glorious color along US 290. While you're exploring the picturesque town this spring, make a point to stop in the National Museum of the Pacific War (the Admiral Nimitz Museum), at 340 E. Main Street, which hosts a photo essay dedicated to World War II aircraft nose-art through January 2001. *Risqué Business, Nose Art in the Pacific War* includes a dozen or so photos and reproductions of popular nose-art subjects, including Popeye and other cartoon characters, Japanese prime minister Tojo, and pinup girls. You'll also see painted duffel bags, flight jackets, and uniform patches.

For more information on the National Museum of the Pacific War, write to Box 777, Freder-

icksburg 78624, or call 830/997-4379. Web site: [www.nimitz-museum.org](http://www.nimitz-museum.org).

For details about Wildseed Farms, write to Box 3000, Fredericksburg 78624-3000. Call 830/990-1393 to learn about tours, and 800/848-0078 to order a catalog. Web site: [www.wildseedfarms.com](http://www.wildseedfarms.com).

## Carrying a Torch

One of Houston's most unusual art collections hangs on walls far removed from the city's famous Museum District. In 1969, preservationist J.P. Bryan, a relative of Stephen F. Austin and the founder of Torch Energy Advisors, began collecting antique books, documents, and maps. Later, he indulged his love for regional, western American, and Mexican fine art, while also collecting antique firearms, saddles, spurs, barbed wire samples, and other items integral to the settlement of the West.

Today, on three floors of the company's downtown headquarters, visitors can tour the collection by appointment. Some 400 pieces are on display (with another 9,600 in storage), including examples of Texas art from 1850-1950, Mexican and Texan folk art, historical photographs from the 19th and

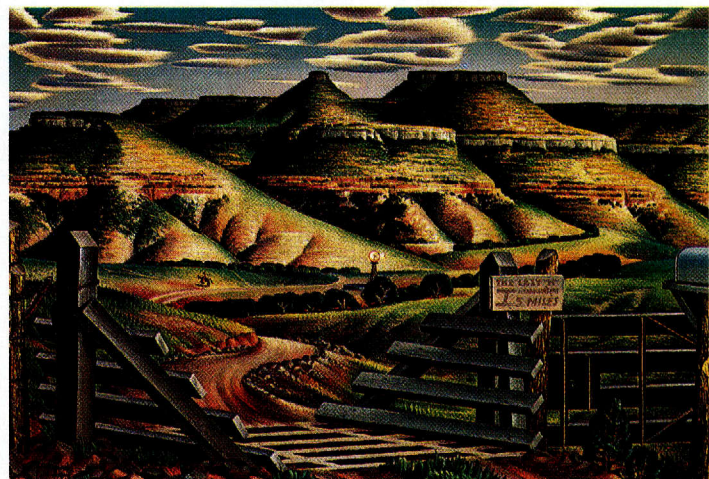
20th centuries, and relics from the Civil War and the Indian Wars. Jerry Bywaters, Théodore Gentilz, Alexandre Hogue, Tom Lea, William Lester, Hermann Lungkwitz, Frank Reaugh, and more—Texas' most lauded artists are all here, represented by some of their finest works. The Torch Collection includes, in fact, the largest private collection of Texana in the world.

To make an appointment for a free tour, call 713/650-1246, or write to Torch Energy Advisors, Inc., 1221 Lamar, Ste. 1600, Houston 77010.

## Tank for the Memories

Ah, Texas ingenuity. In Monahans, smack-dab in the heart of West Texas, a tank designed to store crude oil lives a second life as a museum and cultural center. But this isn't just any old oil tank.

In the 'Teens and Twenties, oil fields all across Texas gushed forth with black crude, making folks millionaires overnight and turning sleepy Texas settlements into boom towns. By 1928, many West Texas oilfields were operating at full capacity in a glutted market—with no direct pipeline connections. Faced with this double dilemma, the Shell Oil Company hatched an idea: Why not store all this oil in a

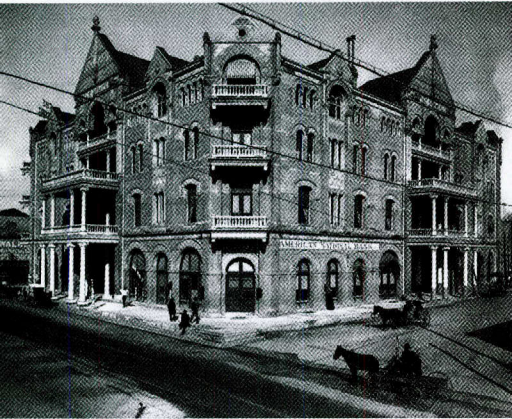


COLLECTION TORCH ENERGY ADVISORS, INCORPORATED

The Torch Collection in Houston, open to the public by appointment, contains hundreds of stunning paintings, including Texan Alexandre Hogue's *Texas Front Gate* (1941).



COURTESY THE AUSTIN HISTORY CENTER



Part of an exhibit at the Austin History Center, this 1905 photo of the Driskill Hotel appears alongside a contemporary image by Eric Beggs.

birders who also come along to add some of Texas' 618 documented species to their life lists.... call 888/TX-BIRDS, or check the Web site: [www.tpwd.state.tx.us/gtbc](http://www.tpwd.state.tx.us/gtbc).

**The Fifteenth Annual Texas Hill Country Food and Wine Festival** in Austin tips a beret to France this year (Apr. 6-9) with its theme "Champagne and All Things French." The festival pulls out all the corks with cooking classes galore; tastings of beers, wines, coffees, and cigars; gourmet dinners; seminars; and the special "Stars Across Texas" food-and-wine tasting (Fri. night). On Sunday, the fete moves to nearby Dripping Springs, where you can enjoy live music and more food and wine at the Salt Lick Pavilion....call 512/329-0770. Web site: [www.texaswineandfood.org](http://www.texaswineandfood.org).

The area north of Dallas, despite its ever-growing suburban housing developments, still boasts at least one pocket of gently rolling countryside, thick with native grasses. Through May 14, the **Connemara Conservancy** (one of Texas' oldest land trusts and a leader of land preservation in North Texas) hosts its **20th Anniversary Spring Sculpture Show** at the conser-



The 53rd Annual Poteet Strawberry Festival takes place April 7-9.

vancy's lush, 72-acre meadow in Collin County. Ten Texas artists have created works—serious and not-so-serious—that will remain on the prairie through the show's run. The event also features a dance performance (Apr. 2), a naturalist-led "walk-about" (Apr. 16), a brass-band performance (Apr. 23), and other events in May.... call 214/351-0990.

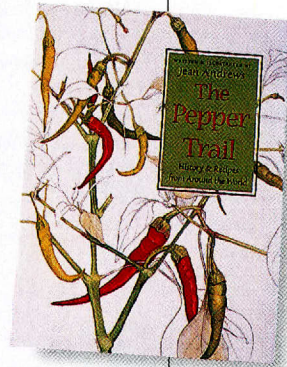
On April 15, the **Shaw-Kemp Log Cabin and Open House** celebrates its 20th anniversary as one of the most popular annual events in Parker County. Held on a sprawling ranch near Weatherford, the open house features tours of dozens of historic buildings (a log cabin, schoolhouse, grocery store, jail, and others), as well as musical performances, carriage rides, craft demonstrations, and miniature horses.... call 817/594-6837.

If you think Austin has changed in the past decade, wait till you see how the city has changed in the past century. **Double Takes: Austin Evolving**, a photography exhibit at the Austin History Center through April 30, juxtaposes 20 historical shots of the Capitol City with contemporary images of the same subjects shot by photographer Eric Beggs. You'll see images of landmarks like the Driskill Hotel, Barton Springs Pool, Mount Bonnell, and the Capitol, to name a few. On April 7, join Eric Beggs and Roy Flukinger, curator of UT's Humanities Research Center Photography Collection, for a free lecture about the show.... call 512/499-7480 for details about the exhibit, or 499-7383 to reserve a spot at the lecture.

The sandy loam in the Poteet area nurtures some of the best strawberries you'll ever eat. See for yourself April 7-9,

Visit our Web site at <http://www.texashighways.com>

when the **53rd Annual Poteet Strawberry Festival** whoops it up in honor of their merry berry. This is a huge event—besides a wide array of activities focused on the berries, enjoy performances by dancers, magicians, acrobats, musicians, and jugglers, not to mention a parade, carnival, rodeo, and several dances.... call 830/742-8144. Web site: [www.strawberryfestival.com](http://www.strawberryfestival.com).



Heads up, pepper fans. Capsicum-connoisseur Jean Andrews, author of several books lauding the fiery (and sometimes not-so-fiery) fruit, has a new

book on the shelves. **The Pepper Trail: History and Recipes from Around the World** follows the spice trade and early movements of capsicums as they brightened cuisines and helped heal people across the globe. Recipes by nationally known chefs offer ideas for your own exploration of the hundreds of pepper varieties. The hardbound book (published by University of North Texas Press) costs \$50....look in your library or bookstore, or call 800/826-8911.

Through May 7, the Dallas Museum of Art presents **Dégas to Picasso: Painters, Sculptors, and the Camera**, an exhibit of more than 400 sculptures, paintings, drawings, and photographs by such artists as Edgar Dégas, Paul Gauguin, Pablo Picasso, and Auguste Rodin. As photography became common in the late 19th Century, these artists found ways to incorporate the new medium in their artwork, often using photographs to study their subjects....call 214/922-1200.

### By the Way...

Since 1997, during Texas' remarkable spring migration, birders from around the globe have flocked to the Texas Coast for **The Great Texas Birding Classic**, a 10-day tournament of friendly, competitive birding (Apr. 7-16 this year). Participants can test their bird-identification skills, join a full gamut of community birding activities, and raise money for avian habitat conservation. If the idea of competitive birding ruffles your feathers, join the thousands of non-competing



**TEXCETERA** brings you readers' tips and timely travel tidbits. Because we're unable to check out every item in "Readers Recommend," and because details can change, we encourage you to call ahead for more information. When we mention new places, products, or publications, we try to include only those with promise; keep in mind, however, that problems can occur with start-up businesses.

If you run across a noteworthy Lone Star attraction, restaurant, event, or product, we'd love to hear about it. Write to Readers Recommend, *Texas Highways*, Box 141009, Austin 78714-1009. Email: editors@texashighways.com. Remember that space constraints prevent us from running every suggestion we receive. We reserve the right to edit items.

## READERS RECOMMEND...

**O**ur family recommends a visit to the **Fredericksburg Butterfly Ranch & Habitat**, where butterflies abound. The Loeffler-Weber House, one of Fredericksburg's original stone buildings, provides a cozy setting for the gift shop. Owner Deborah Payne raises butterflies for use in weddings and other special occasions. She gives detailed tours of the caterpillar greenhouse and the butterfly gardens, where you get a great look at monarchs and other butterflies in all stages of their life cycle. Our four-year-old voted the caterpillars the best part of our Hill Country vacation.

**Cris Bowden, Katy, via email**  
*Fredericksburg Butterfly Ranch & Habitat (which opens seasonally, from Mar. 1 through Nov. 30) is at 508 W. Main St. Beginning this spring, the site offers a new 1,500-sq.-ft. walk-through butterfly enclosure. Call 830/990-0735. Web site: www.livebutterfly.com.*

**O**n Christmas Day, my parents and I were returning to Austin from South Padre. We feared we would find no place to eat breakfast, but at **Angeles in Los Fresnos** we were greeted warmly by a beautifully dressed hostess and served a delicious meal—the perfect start of a lovely day. The lunch and dinner menu sounded great, too.

**Shannon Ritchey, New Braunfels**

*Part of the Kremlin Gold exhibit in Houston, this medallion, featuring a nearly flawless piece of rock-crystal quartz, was once part of a decorative headdress.*

COURTESY HOUSTON MUSEUM OF NATURAL SCIENCE



*Angeles, which specializes in seafood and Mexican dishes, is at 103 West Ocean Blvd. Call 956/233-8131.*

**O**utside of **Lubbock** a few miles is an eating place called **Muther's Cafe & Grill**. We stopped there and ate really good barbecue and hamburgers. The husband-and-wife team of Rafe and Stevanie Miers opened Muther's a couple of years ago; it's now a very popular place.

**Pat Ellebracht, Kirksville, Missouri**  
*Muther's Cafe & Grill is at 6282 Idalou Highway (US 62/82), about 2½ miles east of Loop 289. Call 806/744-8400.*

## RETURN OF THE RED HORSE

**O**n January 1, **Pegasus**, the fabled "Flying Red Horse," once again lifted its shining crimson wings over the Magnolia Building (now the **Magnolia Hotel**) in downtown **Dallas**. A skyline icon for more than 65 years, Pegasus quit revolving some 25 years ago and lost its lighting in 1997. Organizers

of the "Pegasus Project" raised funds to restore the venerable landmark by repairing and painting the derrick structure, replacing the turning mechanism, and creating exact duplicates of the sign's porcelain-over-steel panels and neon tubing.

In 1934, when the first Flying Red Horse (a symbol of the Magnolia Petroleum Company) perched atop the 29-story building—then one of the tallest buildings in the South—observers could see its lights from miles away.

## GOOD CHEMISTRY

**T**he new-and-improved **Welch Chemistry Hall** at the **Houston Museum**

**of Natural Science** provides innovative explorations of the complex world of chemistry in ways that will entertain and educate the entire family. Fun videos, interactive displays, computer touchscreens, and even holograms make up 50 new exhibits to explain chemical processes.

And this month, the HMNS goes for the gold when the exhibit **Kremlin Gold: 1,000 Years of Russian Gems and Jewels** premieres on April 15. More than 140 golden relics, jeweled masterpieces, and precious art objects—many of which have never traveled beyond the Kremlin walls—form the exhibit, which will continue through September 4. To complement *Kremlin Gold*, the HMNS will feature the IMAX film *Gold Fever* and showcase naturally crystallized gold specimens from the exhibit *Gold: Highlights from the Harvard University Collection*. The Houston Museum of Natural Science is in Hermann Park; 713/639-4629. Web site: www.hmns.org.

## COOL MOVE

**A** special message to the multi-thousand fans of the **Texas Folklife Festival**: Mark your calendars! This year, the annual festival, presented by **The University of Texas Institute of Texan Cultures at San Antonio**, takes place **June 1-4**, rather than during August as in previous summers. The change promises the possibility of cooler weather for the big gala, a San Antonio extravaganza since 1972. For 2000, the Texas Folklife Festival brings together more than 40 ethnic and cultural groups, who showcase their food, crafts, music, dance, and stories on the Institute grounds (801 S. Bowie) in HemisFair Park. Call 210/458-2300; Web site: www.texancultures.utsa.edu.

## BELL RINGER

**B**ell County rang in its sesquicentennial in a big way on January 22, when the clock at the **courthouse** (at 101 E. Central Ave. in **Belton**) chimed the noon hour after more than 50 years of silence. The newly beautified courthouse, which had fallen into drab obscurity, underwent two years of extensive renovation to return the building's exterior and its clock tower to its original mid-1880s grandeur. Inside, the renovation splendidly replicates the 1930s era, with areas of gray and white marble wainscoting and green and brown terrazzo. Call 254/939-3521.

## Down the Road

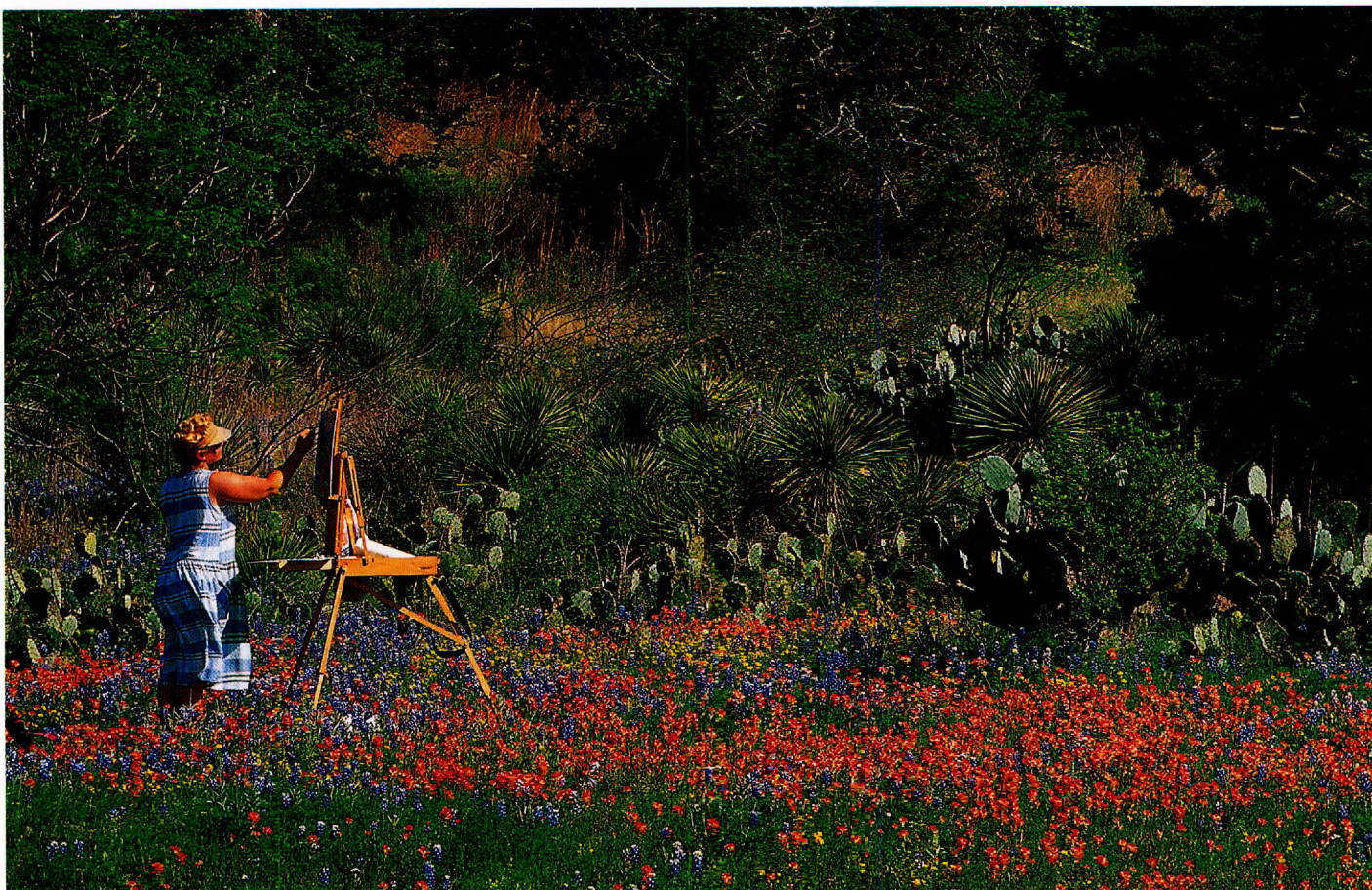
**T**reat your eyes to a visual palette of panoramic photographs from around the state, and then enjoy a look at Beaumont's Botanical Gardens, a jaunt to Orange, and a rollicking introduction to Texas roller coasters. The May issue brings you this—and more.



# W I N D O W   O N   T E X A S

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**A** bountiful vista of spring wildflowers oftentimes compels photographers to set up tripods and cameras, and artists to plant their easels, in hopes of capturing what nature has wrought. Scenes like this one in the Hill Country near Marble Falls are repeated statewide whenever wildflowers burst forth in riotous color.

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