

TEXAS' ARCHITECTURAL TREASURES: HOTELS, COURTHOUSES, THEATERS, AND MORE

TXD T1325.6 H537 45:9  
11/01/98 11/03  
D. L. 0610 1644197  
University of Texas-Pan American  
Texas State Document

VEL MAGAZINE OF TEXAS

Special

# TEXAS

## HIGHWAYS

U.S. GOVERNMENT DOCUMENTS  
DEPOSITORY LIBRARY

NOV. 06 1998

SEPTEMBER 1998

UNIVERSITY OF TEXAS PAN AMERICAN  
EDINBURG TEXAS 78542

\$3.50

# PUTTING FACES ON PLACES

## TEXAS BUILDINGS AND THEIR STORIES

HISTORIC HOUSE-MUSEUMS  
**Homes Sweet Homes**

RESTAURANTS  
**Good Eats  
and Ambiance**

CHURCHES AND MISSIONS  
**Heavenly Havens**





*Texas Highways* has covered architecture since the magazine's inception 24 years ago, although this is the first issue we have devoted entirely to the topic. When senior editor **Ann Gallaway** proposed a special issue dedicated to **Texas architecture** several years ago, the staff jumped on her suggestion with equal measures of enthusiasm and trepidation.

We knew from the beginning that trying to consign a huge subject like this to one issue would allow us to cover only some of the highlights of this bountiful and vibrant topic. (For instance, we do not include the Alamo or the State Capitol, but we have covered them in issues past, and you will, of course, see them in issues to come.) Ann, who, incidentally, lived in Austin's historic Neill-Cochran house (see page 15) for four years in the 1960s, proposed some of the subject-matter we cover here, and following consultation with numerous architects and architectural historians, we developed the contents of the issue before you.

As architectural historian **Stephen Fox's** introductory piece on signature buildings of 20th-Century Texas emphasizes, we are always in danger of losing our architectural gems.

"It is sad to note," says Stephen, "that some of these buildings are threatened with destruction or have already been partially demolished. They, and many, many more like them, constitute the spatial legacy of the Texan century, a rich inheritance of architecture and a reminder of the patterns of life that have evolved in our time."

Too many worthy buildings go unrecognized, and even those deemed significant can succumb in the blink of an eye to the bulldozer. It is a task for all of us, in every Texas community, to take stock of the structures around us and to preserve them for future generations.

In June this year, the **National Trust for Historic Preservation** added 225 historic Texas courthouses to its 1998 list of "America's 11 Most Endangered Historic Places." The National Trust determined that historic Texas courthouses—those 50 or more years old—are national treasures "threatened by neglect, deterioration, lack of maintenance, insufficient

funds, inappropriate development or insensitive public policy."

During the National Trust announcement, Governor George W. Bush announced the **Texas Courthouse Preservation Project** initiative, which includes the Courthouse Preservation Working Group. The group, along with the **Texas Historical Commission** (THC), will be seeking statewide input on ways to assist communities in restoring and renovating their county courthouses. (In the last seven years, the Texas Department of Transportation has provided \$28 million in transportation enhancement [ISTEA] funding for courthouse rehabilitations.) For more information on historic Texas courthouses, including a listing of all of them, visit [www.thc.state.tx.us](http://www.thc.state.tx.us), contact the THC at P.O. Box 12276, Austin 78711-2276, or call 512/463-6100.

The THC (and its previous incarnation, the State Historical Survey Committee) has been identifying and preserving historic structures throughout Texas since its origin 45 years ago. We would especially like to thank THC staff members **Stan Graves, Teresa O'Connell, Mario Sánchez, and Jamie Wise**, who brainstormed with us about this issue in 1996. THC chief historian **Jim Steely** (who wrote a popular series on Texas courthouses for *Texas Highways* in 1987) also consulted with us as we prepared a number of the stories. And Austin architect **Alfred Godfrey** provided his input for this issue as early as 1995. These individuals and others deserve credit for keeping us from making errors. However, if we have made mistakes, the responsibility belongs with us, not elsewhere.

Enjoy your journey through these remarkable Texas buildings and their stories. Discover the structures that elicit emotional responses from us, and those we may have overlooked for too long. We hope you keep this issue for reference and entertainment as you travel the great state of Texas.



GOVERNOR OF TEXAS  
GEORGE W. BUSH

TEXAS TRANSPORTATION COMMISSION  
DAVID M. LANEY  
Commissioner of Transportation

ROBERT L. NICHOLS Member  
ANNE S. WYNNE Member  
CHARLES "Wes" HEALD, P.E. Executive Director

PUBLISHED MONTHLY BY  
TRAVEL DIVISION

DORIS HOWDESHELL	Division Director
KATHY MURPHY	Publisher
CINDY LEFFINGWELL	Marketing Manager
MATT SAMARIPA	Business Manager
MONICA TOWER	Circulation Manager
CYNTHIA KOSEL	Special Projects
JACK LOWRY	Editor
JILL LAWLESS	Managing Editor
ANN GALLAWAY	Senior Editor
NOLA MCKEY	Associate Editor
LORI MOFFATT	Associate Editor
MARTY LANGE	Assistant Editor
MICHAEL A. MURPHY	Photography Editor
JANE WU	Art Director
JANE YANSKY	Associate Art Director
NORA R. MOLINA	Editorial Assistant

*Texas Highways* (ISSN 0040-4349) is published monthly by the Texas Department of Transportation, 150 East Riverside Drive, Austin, Texas 78704. The official travel magazine of Texas encourages recreational travel within the state and tells the Texas story to readers around the world. *Texas Highways* is funded solely through sales of magazines and related products. © Texas Department of Transportation 1998. All rights reserved.



Internet Sites: [www.texashighways.com](http://www.texashighways.com); [www.traveltex.com](http://www.traveltex.com); and [www.dot.state.tx.us](http://www.dot.state.tx.us)

The editorial office of *Texas Highways* is at 150 East Riverside Drive in Austin. Call 512/486-5858; fax 512/486-5879. Send queries about manuscripts or photographs to Box 141009, Austin, Texas 78714-1009. We are not responsible for unsolicited materials.

Subscriptions to *Texas Highways* are \$17.50 annually (\$25.50 foreign). Single copies, \$3.50. For subscription services, including ordering, changes of address, and requests to be removed from mailing list sales, write to *Texas Highways* Circulation, Customer Service, Box 149233, Austin, Texas 78714-9233, or call 512/486-5913 or 800/839-4997.

IRMA MEMBER, INTERNATIONAL REGIONAL MAGAZINE ASSOCIATION

PRINTED IN U.S.A. ON RECYCLED PAPER 

Periodicals Postage paid at Austin, Texas, and additional mailing offices. POSTMASTER: Send address changes to *Texas Highways* Circulation, Box 149233, Austin, TX 78714-9233.





page 50



### ABOUT OUR COVERS

**FRONT**—Surrounded by high-rises and other signs of the 20th Century, the Tarrant County courthouse in Fort Worth nonetheless has a state-ly presence. The structure cost \$408,380 to build in 1895, an extravagance that caused voters to boot the commissioners responsible out of office. For more courthouse lore, turn to page 26. *Photo © Earl Nottingham*

**BACK**—The purple hues of twilight enhance the storybook appearance of Gresham House, also known as the Bishop's Palace, in Galveston. To learn about other house-museums in Texas, turn to page 10. *Photo © Robert Minovil*

### FEATURES

4

#### LONE STAR ARCHITECTURE *by Stephen Fox*

Many Texans have a deep appreciation for the state's historic buildings, but may give little thought to more-recent landmarks. One of Texas' leading architectural historians explains the significance of notable 20th-Century structures

10

#### WINDOWS ON THE PAST *by Randy Mallory*

House-museums across Texas offer insights into the lives and times of the people who lived there, as well as the building styles of the day

18

#### HEAVENLY PLACES *by Randy Mallory*

From prehistoric Caddoan Mounds to 18th-Century Spanish missions to modern cathedrals, churches, and temples, the sites Texans hold sacred provide a rich architectural legacy

26

#### COURTHOUSE CHRONICLES *by Gene Fowler*

More than staid repositories of tomes and titles, Texas' halls of justice feature abundant legends and lore, as well as distinctive exteriors

34

#### CHECK IN AND CHECK 'EM OUT *by Carol Barrington*

Whether you want to relive the days of the Old West or walk in grand hallways once trod by the rich and famous, the Lone Star State boasts a number of outstanding historic hotels. Make your reservation to spend the night in yesteryear

42

#### ALL THIS AND DINNER, TOO *by Rosemary Williams*

Texas restaurants from Jefferson to Terlingua offer appetizing ambiance in storied structures. Expect wonderful food, with pleasing sights on the side

50

#### FIT FOR A SCREEN *by Frank Campbell and Rosemary Williams*

Thanks to preservationists and history-minded entrepreneurs, film fans can still enjoy the wonders of classic movie theaters. Whatever they lack in technology, they make up for in nostalgia and elegance

page 18



page 42

### DEPARTMENTS

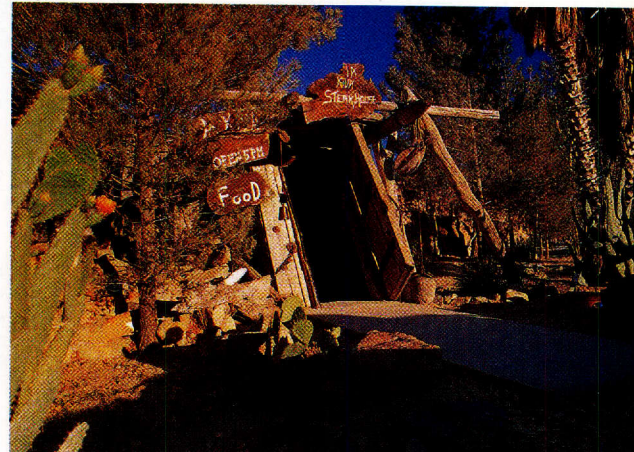
2 SPEAKING OF TEXAS

58 FUN FORECAST

62 FOR THE ROAD

64 LETTERS

65 WINDOW ON TEXAS





# Speaking of Texas

Alfred Giles (1853-1920), a well-known Texas architect of the late 19th and early 20th centuries, was commissioned in 1881 to design Gillespie County's second courthouse, which now houses Pioneer Memorial Library in Fredericksburg. When that project and numerous others frequently kept Alfred away from his San Antonio home, his wife worried about his safety. In the spring of 1882, during one of the 14-hour trips Giles had to make to Fredericksburg to oversee courthouse construction, the stagecoach he was traveling in was waylaid by thieves.

The two bandits robbed Giles, the only passenger, of a watch his mother had given him in 1873 before he left his native England to come to the United States. When he offered to exchange \$20 he had hidden in his shoe for the watch, the robbers gladly accepted. After forcing Giles at gunpoint to assist them in rifling the coach's mailbags, they permitted him and the driver to continue on to Fredericksburg.

To allay his wife's fears, Giles sometimes carried a pair of homing pigeons with him on his trips. Upon reaching his destination, he would release one pigeon, carrying local news, to let his wife know he had arrived safely. Once he knew when he would return, he would release the second pigeon.

As a competitor for the Gillespie County courthouse design, Giles was entitled to a \$50 prize, but he asked that it be given to the only other entrant, architect F.E. Ruffini, as acknowledgment of his talent. Giles went on to design the Brooks, Caldwell, Goliad, Kendall (facade only), Live Oak, Presidio, Webb, and Wilson county courthouses. Incidentally, the engraved heirloom watch that Alfred bought back from the highway robbers remains in the Giles family to this day.

—Janet W. Harris, Fredericksburg

“Castles in the Air,” an article published in *National Geographic* in 1914 about the tiny Himalayan nation of Bhutan, provided the inspiration for the architecture at the Univer-

sity of Texas at El Paso (UTEP). With their sloping walls, high, recessed windows, deep roof-overhangs, and light-colored stone with red-brick bands, the handsome buildings resemble the massive fortress-monasteries, or *dzongs*, of the country that has been called the world's last Shangri-la.

Kathleen Worrell, wife of Steven Worrell, the first dean of what was then the School of Mines and Metallurgy, suggested the unusual style. To Mrs. Worrell, the campus' site, in the western foothills of the Franklin Mountains, resembled the terrain shown in photographs accompanying the *National Geographic* article.

The El Paso firm of Trost & Trost designed the first four Bhutanese buildings, which opened in January 1918. Such loyalty has the architectural style inspired that the 1969 library (now housing Geological Sciences), whose non-Bhutanese design had caused controversy, underwent a change to Bhutanese style in 1991.

UTEP's adherence to this single, elegant style gives the campus a harmony unusual among U.S. institutions of higher learning. In 1967, the queen of Bhutan described as “thrilling and moving” the experience of seeing photographs of the campus. “I wish,” she added, “our new buildings in Bhutan could be so finely built!” According to *The New Handbook of Texas*, UTEP's buildings are the only examples of Bhutanese architecture in the Western Hemisphere.

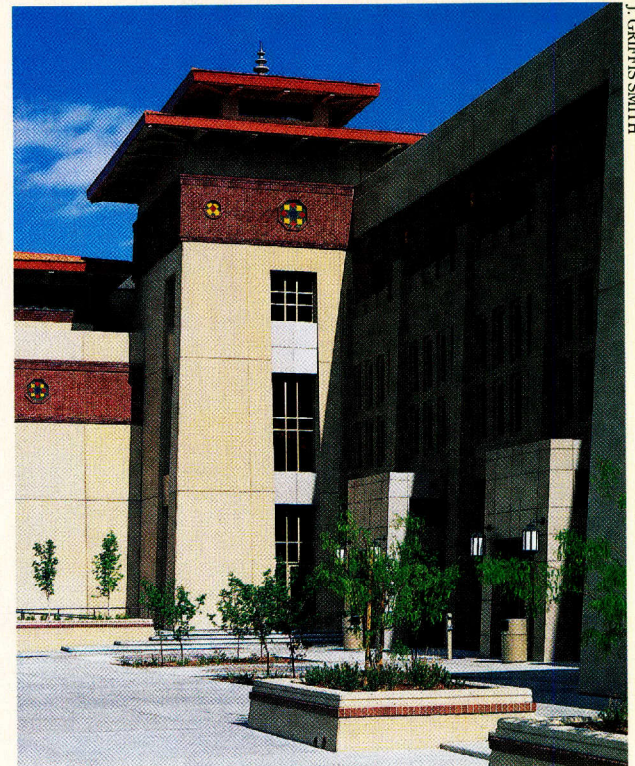
—Cindi Myers, Wimberley,  
and Ann Galloway

A 1914 *National Geographic* article about the Himalayan nation of Bhutan inspired the handsome architectural style of the University of Texas at El Paso.

James Riely Gordon's influence on the architecture of Texas' public buildings endures to this day. Born in Virginia, Gordon (1863-1937) moved to San Antonio with his family in 1874 and spent the next 28 years in the state. Between 1889 and 1901, he built 16 Texas courthouses, 12 of which still stand.

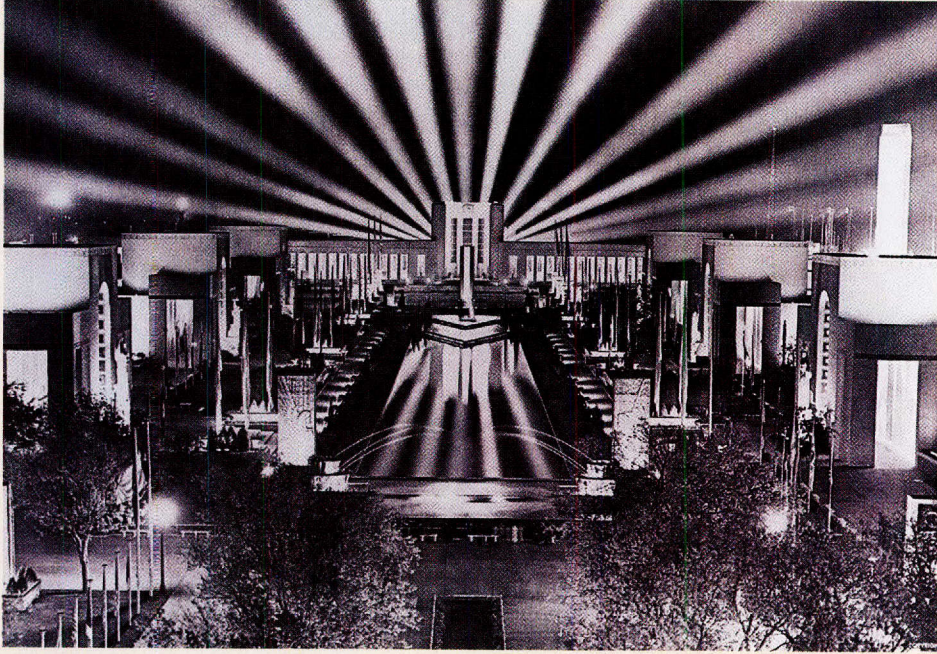
Though Gordon also built libraries, lodges, auditoriums, and other edifices, he made courthouses his specialty, with brilliant results that combined the ornate styles of the period with practical considerations. In fact, he copyrighted his cruciform courthouse design, which put building entrances at the intersections of the crosspieces (that is, on the diagonal) instead of along the arms, as was more common. The design resulted in less wasted space. Offices, arranged around a center court, had windows on more than one side—an important consideration in the days before air conditioning.

A number of Gordon's courthouses, including those in Ellis, Hopkins, and Wise counties, featured a central tower, which not only added to the structures' majesty and made them visible for miles around, but also improved ventilation



J. GRIFFIS SMITH





**T**he grand Esplanade at Fair Park in Dallas burst with light during the Texas Centennial Exposition in 1936. The bank of searchlights, which were programmed to move in different patterns, will be re-created and installed permanently for The Turn: America at the Millennium, the name of a five-week celebration that will take place at Fair Park from November 26, 1999, through January 2, 2000 (watch for details in future issues).

via an open air shaft. Other hallmarks of Gordon's style include artistic use of different colors and textures of native stone, as well as unusual details, such as the "beehive" tower of San Antonio's Bexar County courthouse (his first Texas courthouse, built when he was only 28), and intricate stone carvings, such as those on the Ellis County courthouse in Waxahachie (see page 26).

Gordon mastered various styles, including the rugged Romanesque Revival (Bexar, Comal, and Erath county courthouses), with its massive stone walls, round towers, turrets, and arches, and the more delicate Beaux-Arts style of the early 1900s, represented by the McLennan County courthouse in Waco, said to have been inspired by St. Peter's Basilica in Rome.

Along with Alfred Giles, Nicholas Clayton, Oscar Ruffini, and others, Gordon helped found the Texas State Association of Architects in 1886 and served as its first secretary. After he left Texas in 1902 for New York City, he continued his successful practice and presided over the New York Society of Architects for 13 years.

Gordon designed the Texas Building, for which he won an award, for the 1893 World's Columbian Exposition in Chicago. He also designed the capitol of Arizona in Phoenix (still in use). When he died in 1937, he left a legacy of more than 60 courthouses around the nation, as well as dozens of other public buildings.

—Cindi Myers, *Wimberley*

**I**t was late in 1935, and Dallas was under the gun. When the Texas Centennial Commission gave the city the nod as the site for the state's 100th birthday celebration, less than nine months remained in which to raze the old wooden buildings at Fair Park and replace them with gleaming new structures suitable for the occasion.

The city handed to local architect George L. Dahl the responsibility of overseeing the monumental project. Dahl and his crew delivered in grand fashion, working around the clock to build the 26 magnificent edifices that eventually greeted 6 million visitors between June 6 and November 30, 1936.

Dahl described the architecture as

"Texanic," while writers for the Works Progress Administration labeled it "modernistic." (Others have called the style "Dictator Deco" for its resemblance to structures erected in Europe in the 1930s.) Visitors entering the main gate confronted a grand plaza leading to the Esplanade and a 700-foot-long reflecting pool. Massive, squarish exhibit halls flanking the pool led to the park's heart, the imposing Hall of State. Exterior decoration combined classical, Art Deco, and traditional Texas details.

Fair Park has gained renown as the largest and finest collection of Art Deco buildings in the world. Recognizing its importance to architectural history, the U.S. Department of the Interior named the park a National Historic Landmark in 1986, thus placing it in company with such other venerable Lone Star treasures as the Alamo and (as of 1990) Galveston's Tall Ship, *Elissa*.

Unfortunately, Fair Park's buildings are fading fast, despite being sturdier than many constructed for other great fairs of the era (often made of plaster of Paris, since they weren't intended to last). In 1994, the National Trust for Historic Preservation placed the park on its watch list of "most-endangered historic places." In a 1995 article for *The New York Times*, Dallas writer Marina Isola wrote: "As the only exposition park left intact in America, it is a time capsule, one made all the more compelling by a scale befitting the grandest of world fairs."

Since 1994, the park has received \$4 million in appropriations from the Texas Legislature toward restoration of the agrarian area. Park supporters hope for \$2 million more in the next legislative session. A 1995 estimate put the cost of the park's complete restoration at \$45 million. According to Craig Holcomb, executive director of the Friends of Fair Park (214/426-3400), an organization formed in 1987 to raise funds for the restoration and promote the park's year-round use, "Much progress has been made, but much is left to be done."

—Tom Peeler, *Granbury*,  
and Ann Galloway





**F**rom skyscrapers to sheds, every Texas building tells a story

**T**EXANS TAKE PRIDE IN THE ARCHITECTURAL legacy of the state's frontier past: the ancient petroglyphs of indigenous peoples; the mission churches and compounds that the Tigua people and Mexican Franciscan missionaries built in the 17th and 18th centuries; the farm and ranch buildings of 19th-Century settlers; the brick and stone courthouses of numerous Victorian town squares; the small churches and shotgun cottages of African-American settlements. So strongly do these buildings evoke a mythic Texas that it comes as a shock to realize that Texas' greatest historic epoch is the 20th Century. For it has been during this century that Texas has figured on the stage of world history.

As a major supplier of energy and a source of agricultural wealth; as a leader in petrochemical production, financial services, and high technology; as a hotbed for

medicine and the arts; as the training ground for soldiers and pilots; and as home to two presidents of the United States, Texas has made its mark on the world. At the same time, Texas has placed its brand on the architectural map. The structural landmarks of 20th-Century history express the energy, ambition, and creativity of Texan builders. It is enlightening to look at a sample of Texas' modern architecture to put our own times and experiences into historical perspective.

**The conspicuous and colorful San Antonio Central Library, designed by Mexican architect Ricardo Legorreta, drew instant acclaim and criticism when it was built in 1995. The "enchilada red" modernist building features bold geometric shapes, giant "marbles" that appear to roll downhill, and a broad sky-terrace.**



Architecture can not only induce personal contemplation, it can also energize a community.

Lone Star

BY STEPHEN FOX





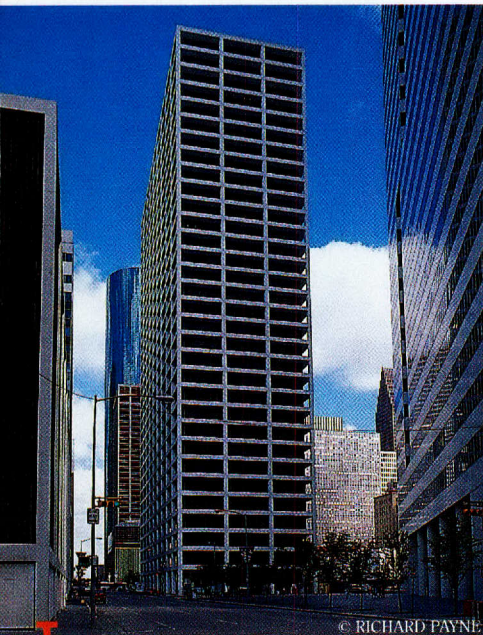
# ARCHITECTURE



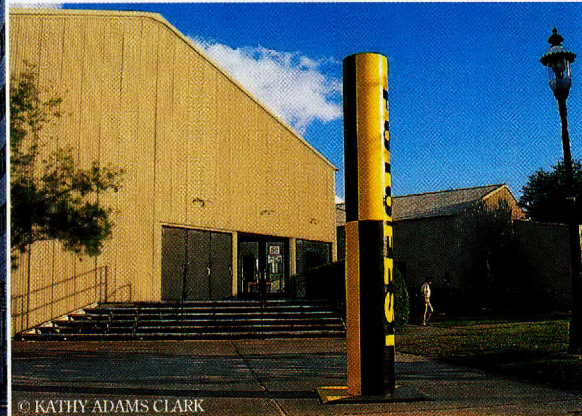
[CLOCKWISE, FROM RIGHT] Frank Lloyd Wright designed the Dallas Theater Center in the late 1950s. Challenged in 1952 with a tight budget, architect Donald Barthelme designed the West Columbia Elementary School with flair, including an entrance canopy of thin concrete vaults. To house the Rice University Media Center in Houston, Eugene Aubry designed a building reminiscent of a Texas country shed. Though Houston's 32-story First City National Bank tower still stands, the grand banking pavilion that sat adjacent was demolished in April, a not-uncommon event in burgeoning cities.



© J. BENOIST PHOTOGRAPHIC



© RICHARD PAYNE



© KATHY ADAMS CLARK



MICHAEL A. MURPHY

The architectural landmarks of 20th-Century Texas express the energy, ambition,

**C**hoose a dozen buildings. This is hard to do because Texas architecture in this century is so rich. Although it means passing over many deserving buildings, let's look at these 12 to see how they have "spatialized" life during the 20th Century.

Let's start with the **Kraigher House** of 1937, the first International Style house in Texas. Its flat roofs, terrace decks, and strip windows still give it a sleek, new look. George Kraigher, an official of Pan American Airways in Brownsville, hired one of the first and most famous modern architects in the United States, Richard Neutra of Los Angeles, to design his house. Kraigher worked in a high-tech industry, and his house expressed

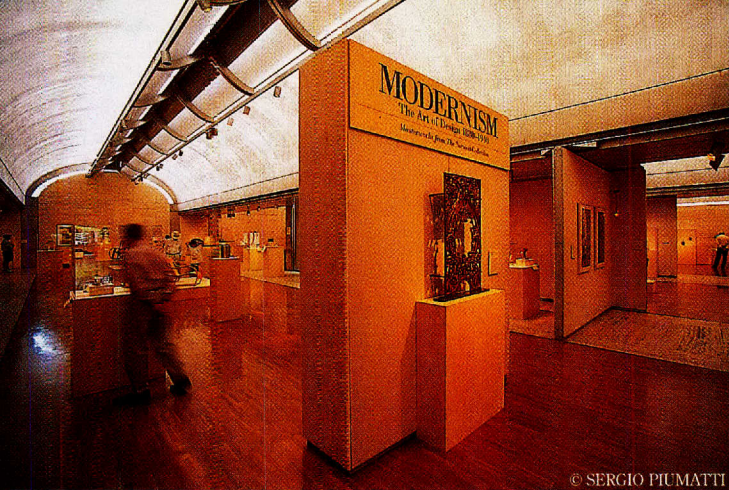
his affinity for the future. Today, palm trees shroud the Kraigher House in a protective mantle as it awaits a sympathetic buyer and well-deserved restoration.

**Allen Parkway Village** in Houston, built in two phases between 1940 and 1944, was the largest public housing complex constructed in the South during the New Deal era. Houston's housing authority retained that city's first modern architects, MacKie & Kamrath, to design the colorful, horizontally-banded, brick and tile-faced housing blocks and community buildings. The residents of Allen Parkway Village recognized the significance of and loved their community so much that they were able to get it designated a National Register

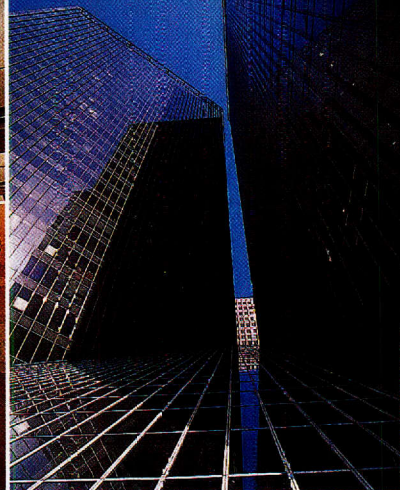
Historic District in 1987. Unfortunately, as too often happens with buildings deserving preservation, this failed to prevent the demolition of 70 percent of the complex by the city's housing authority in 1995. Public officials found the community history of low-income people expendable.

In the decade following World War II, the public school emerged as *the* building type in Texas. Hard-pressed school districts had to build cheaply to keep up with the demand for space. Texas' post-war generation of modern architects met this challenge with enthusiasm. The **West Columbia Elementary School** in West Columbia, completed in 1952, brilliantly responded to the problem of mak-

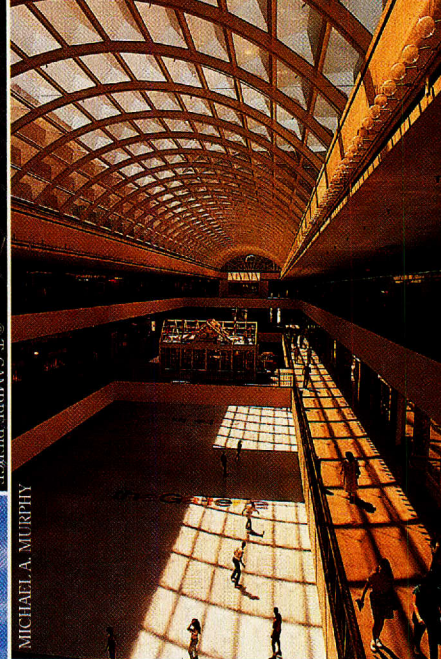




© SERGIO PIUMATTI



© T. CAMBRE PIERCE



MICHAEL A. MURPHY



© HESTER + HARDAWAY

[CLOCKWISE, FROM ABOVE LEFT] Louis I. Kahn's exquisite Kimbell Art Museum in Fort Worth uses vaulted galleries and specially designed skylights to display art in an open, yet intimate space under natural lighting. Philip Johnson and John Burgee designed the striking, twin-trapezoid Pennzoil Place in Houston in the 1970s. Developer Gerald D. Hines opened the spacious Galleria in Houston in 1970. In the 1980s, renowned sculptor Donald Judd remodeled two old truck garages outside of Marfa to create the Artillery Sheds, which house milled aluminum boxes in a variety of shapes and sizes.

spirit, and **creativity** of the Lone Star State's builders.

ing architecture out of common materials. The design for the school was exhibited at the Museum of Modern Art in New York and at the São Paulo Biennale in Brazil, bringing international fame to its architect, Donald Barthelme of Houston. Kids loved it, especially the entrance canopy of thin concrete vaults, which beckoned daring bicyclists and roller skaters until barriers were installed along its bottom edges.

Suburbanization affected cities and towns of all sizes in Texas during the 1950s. Harlingen architect John G. York found his calling designing new building types to fit the suburban landscape. At **Klee Square**, a small shopping and office complex built in 1952-53 on the edge of

downtown Corpus Christi, York lyrically evoked the patios and arcades of South Texas' traditional Mexican architecture with steel-pipe columns, steel-bar joists, and a screened breezeway surrounding a central garden court. York used industrial materials to make modern architecture that was democratically accessible, friendly, and spatially evocative of the region's indigenous traditions.

Set quietly apart from the historic buildings and quadrangles near the heart of the Texas A&M University campus in College Station is **All Faiths Chapel**, built in 1957. Richard E. Vrooman, now professor emeritus of architecture at A&M, designed All Faiths Chapel as a place for individual re-

flection and communal assembly. He shaped the chapel so that its roof provides a sense of shelter, yet the seating area is opened by means of glass walls to a walled garden, thus connecting worshippers to nature and suffusing the interior with a sense of spiritual liberation. The chapel challenged tradition in the 1950s and introduced Texans to new kinds of spatial experience.

The extraordinary openness and transparency of modern architecture was monumentalized after 1960 in such public buildings as the **First City National Bank** of Houston, completed in 1961. Its glass-walled banking pavilion was 30 feet high and clear-spanned by giant steel girders, so that no interior col-





[TOP] Dallas' Kennedy Memorial Plaza, designed by Philip Johnson, frames a view of Founder's Plaza, which features a reconstruction of the log cabin built in 1841 by town founder John Neely Bryan.

[ABOVE] John G. York designed Klee Square, a small shopping and office complex in Corpus Christi, by using industrial materials and a Mexican-inspired breezeway surrounding a garden court.

umns, except along the edges of the pavilion, cluttered the space. The renowned architectural firm of Skidmore, Owings & Merrill of New York designed every detail—down to the letters of the word “Pull” on the door handles. Such exacting attention to detail underscored the authority and precision that modern architecture could embody. But modern spatial grandeur was not enough to save the First City pavilion. In April 1998, it was demolished so that a parking garage could be constructed on the site.

In the 1960s, legendary Dallas mer-

chant Stanley Marcus emerged nationally as a patron of high-style modern commercial architecture. The white-on-white **Neiman-Marcus Northpark** store of 1965, by Kevin Roche, John Dinkeloo Associates of New Haven, reflected the refinement, subtlety, and sophistication for which the store is known. It also set the stage for the design of Raymond Nasher's adjoining Northpark Center, by Harrell & Hamilton of Dallas, the largest shopping mall in the nation at the time of its completion in 1965. Marcus, Nasher, and their architects demonstrated at Northpark that being the best was now just as important in Texas as being the biggest.

The Houston art collectors Dominique and John de Menil also emerged in the 1960s as architectural patrons of world caliber. At the **Media Center**, one of a pair of temporary buildings they had the firm of Barnstone and Aubry of

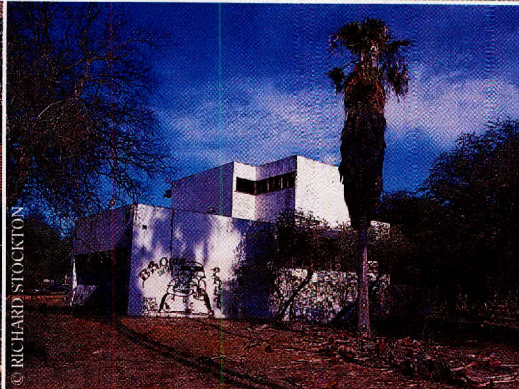
Houston design on the campus of Rice University in 1969, the couple brought luminaries from the worlds of photography and film to interact with students. These exalted exchanges occurred in a building that looked, on the outside, like a Texas country barn or shed. To represent the “temporary” status of the Media Center building (the good news: it's still in use), architect Eugene Aubry humorously surfaced the exterior with galvanized sheet iron. Dominique and John de Menil not only brought great art and artists to Texas, they confronted

Texans with aspects of their own culture, such as the rural tradition of corrugated iron construction. They imaginatively used modern architecture to elevate these humble expressions of indigenous Texas culture to a new level of visibility and dignity.

The 1970s saw the opening of one of the greatest buildings of the 20th Century, the **Kimbell Art Museum** in Fort Worth, dedicated in 1972. Philadelphia architect Louis I. Kahn looked for inspiration locally—cattle sheds in the Stockyards District—when he designed the Kimbell. He transformed his humble sources by joining common materials, like reinforced concrete, with noble materials, such as travertine, and using running water as an architectural medium to complement the stillness and repose of the solidly planted building. Yet the glory of the Kimbell Museum lies inside: A nimbus of silver skylight floats like a cloud above the vaulted galleries. This rare natural light animates and inspires visitors and compliments the artworks shown here. The Kimbell is a great work of architecture, not because it is big (it isn't) or calls attention to itself (it doesn't), but because it emotionally touches those who visit it.

As the Kimbell illustrates, Texas near the end of the 20th Century has become a place that people visit to experience architecture with a spiritual dimension. An extraordinary example in an at-first-glance-unlikely locale is the former Fort D.A. Russell outside Marfa. Here, the artist Donald Judd rehabilitated abandoned military structures in the 1980s and early '90s to install works of art by himself and others. Judd remodeled two parking garages for trucks into what he called the **Artillery Sheds** in 1984. In each shed, he installed 50 milled aluminum boxes, fabricated to his designs. The milled boxes are not so much art to be looked at (although their geometric variations are intriguing) as to be present with, especially as their serene precision expands to encompass the landscape of the Marfa Plateau, visible through the sheds' giant windows. Here, architecture and art enter into a dia-





[CLOCKWISE, FROM ABOVE] Houston's 1930s Project Row Houses are being renovated and reused for art exhibits, after-school programs, and housing. Still, many notable 20th-Century buildings are threatened with destruction or have already been partially razed. The Kraigher House in Brownsville, a striking example of Richard Neutra's International Style, awaits a buyer and restoration. The 1940s-era Allen Parkway Village in Houston has been 70-percent leveled, despite being part of a National Register Historic District.

**T**exans have begun to deal with a past that has proven both heroic and painful.

logue with nature. The sensations of purity and emptiness within these buildings echo the elements of the boundless Trans-Pecos landscape that first attracted Judd to the region.

Architecture can not only induce personal contemplation, it can also energize a community. That's just what the **San Antonio Central Library** has done since its opening in 1995. Situated at one of those San Antonio intersections where streets seem to run every which way, the library radiates an exhilarating presence. Mexico's most famous architect, Ricardo Legorreta, celebrated the vibrant intensity of downtown San Antonio in this earthy, red-colored building, which ascends to a broad sky-terrace. Legorreta's design taps the emotional depth of this most colorful of cities by

leading visitors through the interior as through a winding labyrinth. This vivid modern building possesses the kind of spatial mystery and revelation normally felt only in very old buildings.

Now, at the end of the century, Texans have begun to come to terms with a past that, though heroic for some, has been painful for others. Thus, the exceptional importance of **Project Row Houses** in Houston, which opened in 1995. Artist Rick Lowe and administrator Deborah Grotfeldt had a vision for reusing two blocks of small wood cottages, built as rental housing for African-American families in the 1930s. In just a few years, Project Row Houses has become a national model for combining historic preservation, the exhibition of art, community education, and

the provision of social services. Artists from across the country install temporary exhibitions in many of the tiny cottages. Several are used for after-school programs for neighborhood children. Some of the houses provide transitional housing for young mothers. A new, low-cost house, designed and built by Rice University architecture students in 1998, is the latest addition to the complex. Project Row Houses architecturally celebrates the most humble stratum of Texas' 20th-Century landscape, not nostalgically, but prophetically, as it charts a course toward—and a vision for—the 21st Century. ★

STEPHEN FOX of Houston is an architectural historian and a Fellow of the Anchorage Foundation of Texas.





**S**tep inside the state's great historic house-museums

# WINDOWS *on the* PAST

BY RANDY MALLORY

**S**PANISH GOVERNOR, ANGLO SETTLER, and German shopkeeper. Statesman, oilman, and man of the cloth. These individuals—and myriad others like them—paraded through Texas history from the early 1700s to the early 1900s, leaving a grand architectural legacy. Open today as museums, their homes still tell stories of house styles and lifestyles, raising a window on our state's past.

Texas' earliest settlers built simply, using native stone, wood, and earth. Plans came from their heads,

based on building traditions adapted to local conditions. Once pioneers tamed the frontier and forged empires (in cotton, timber, cattle, and oil), new riches afforded opulence. The wealthy employed the finest architects, materials, and craftsmen for homes that remain timelessly palatial.

Yet each house—modest or monumental—served the same purpose, reminds preservation architect Wayne Bell of Austin: “In its simplest form, a house is shelter from the elements. Architecture tries to make that protection pleasing.”

“Pleasing” resides, of course, in the eye of the beholder. The Victorian mansion tickled most everyone's fancy. But the humble log cabin surely also evoked a twinkle in the owner's eye.

House-museums reveal this human side of architecture. As Drury B. Alexander writes in *Texas Homes of the Nineteenth Century*, historic houses reflect “the background, aims, and ambitions of the builder,” as well as “the forces and events which give the state its special character.”

Jim Steely of the Texas Historical Commission agrees: “On the face of a house, you see its architecture. But once inside, you learn about the people who lived there. You compare life then to life now.”

Putting house-faces with names—that's the job of the following house-museums.

**O**N THE FACE of a house, you see its architecture. But once inside, you learn about the people who lived there. You compare life then to life now.”

**[FACING PAGE]** From cabins to castles, historic homes throughout the state tell tales of Texas' past. In the late 19th Century, it took 61 craftsmen three years to carve the railings, posts, and balcony (note the State Seal) of the main staircase at the Bishop's Palace in Galveston (exterior detail shown above).







## SPANISH GOVERNOR'S PALACE *San Antonio*

The long, low Spanish Governor's Palace, one of the nation's most significant Spanish Colonial homes, lies tucked behind city hall on San Antonio's historic Plaza de Armas (Military Plaza). Begun in the 1720s inside the walled presidio that protected Mission San Antonio de Valero (the Alamo), the palace served almost a century as a governor's residence and seat of government in Spanish Texas.

Adorned with period furnishings, the palace embodies simplicity and grace. Flagstone floors show centuries of wear. Charcoal-burning brass braziers and tall, open hearths stand ready for cooking and heating. A front-room chapel awaits prayers and baptisms. The *salón de baile* (ballroom) seems ready for the conviviality of revelers—such as explorer Zebulon Pike (of Pikes Peak fame), who visited here with officials in 1807. On more-serious missions, Moses and Stephen F. Austin petitioned here for Anglo colonization in the 1820s.

Outside, tropical plants envelop a patio and fountained courtyard, a legacy of the Moors, by way of Spain. Stuccoed adobe and rock walls nearly three feet thick support heavy cypress beams that uphold a thick, flat roof of earth and gravel. Such mass provides natural insulation against summer's heat. Ample interior doorways encourage cross-ventilation, and iron-barred windows let in fresh air.



© RANDY MALLORY

Those thick walls couldn't repel the group of American, Mexican, and Indian filibusters who overtook the presidio in 1813, treating authorities and townspeople brutally. Within months, Spanish authorities had swept the insurgents out of Texas.

In front of the Spanish Governor's

Palace today fly the six flags of Texas. Carvings on the heavy walnut doors recall Spain's conquest of the New World, and, above the entry, carving on the keystone forms the double-headed eagle crest of the Hapsburg coat of arms with the words *año 1749—se acabó* ("completed in 1749"). Restored by the City of San Antonio and dedicated in 1931, the building became a National Historic Landmark in 1970.

[ABOVE] With its adobe walls and low, beamed ceilings, the centuries-old Spanish Governor's Palace in San Antonio is one of the nation's premier Spanish Colonial homes. "All of the governors were military men," explains Donald E. Chipman, author of *Spanish Texas, 1519-1821*. "Many resented their assignment at the Texas fort because conditions seemed so primitive compared to life back in Spain."

[LEFT] The six flags of Texas fly in front of the Spanish Governor's Palace.



© RANDY MALLORY





© WYMAN MEINZER

## RANCHING HERITAGE CENTER *Lubbock*

Thirty-four historic structures make the Ranching Heritage Center near Texas Tech University in Lubbock a convenient jumping-off spot for exploring the evolution of rural Texas architecture.

The origins of a cabin here, built about 1840 in present-day Guadalupe County, remain elusive—variously pegged as a tenant farmhouse, slave quarters, or summer kitchen as part of a main house. Whatever the case, the one-room log cabin known as El Capote represents a typical first home of mid-19th-Century Texas.

Upon their arrival in Texas, settlers needed quick, temporary shelter. A pioneer family, often with the help of neighbors, could erect a cabin in a matter of days. They felled trees on-site and notched the log ends, which interlocked (like modern toy Lincoln Logs) to form walls and even chimneys. A mix of mud and straw chinked cracks between the layered logs.

Connect two log cabins with a wide breezeway (called a dog-trot) between them, put a porch across the front, and you have the next step in frontier lodging, the double log house. This style required more time and skill than a single-room log cabin, but proved more weatherproof, comfortable, and durable.

You'll find one of these dependable dwellings a short meander from El Capote. The Hedwig's Hill Log House faces southwest, catching prevailing breezes as it did when built in 1853 in Mason County. Documents show that German native Louis Martin built this house, named for his eldest child, Hedwig. During warm weather, the Martins stayed outside on the dog-trot and porch, where they also hung out wash on rainy days and stored food in winter. Since the structure sat on a trade route, it became the center of the community

[ABOVE] Now part of the Ranching Heritage Center's collection in Lubbock, the 1853 Hedwig's Hill Log House once sat on a trade route in Mason County.

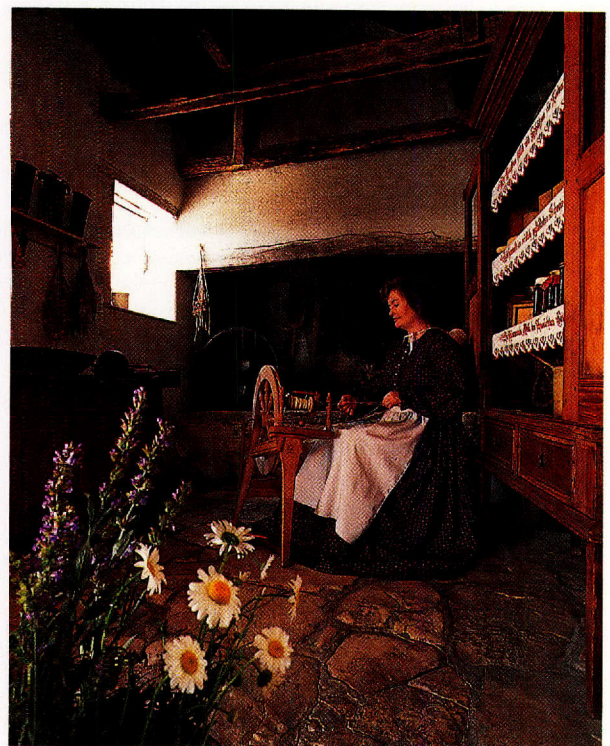
[RIGHT] At one of the special events held by Fredericksburg's Pioneer Museum Complex, Cynthia Holubik of Stonewall demonstrates spinning in the Kammlah House.

—doubling at times as a store, inn, post office, and even church.

## PIONEER MUSEUM COMPLEX *Fredericksburg*

Another, smaller collection of historic structures forms the Pioneer Museum Complex in Fredericksburg. German immigrants built block-like houses, following the medieval construction method called *fachwerk* from their home country. This technique used heavy timbers for framing and bracing, stones or mud and twigs for chinking, and lime plaster for coating finished walls. En route to new Hill Country homesites, the immigrants noticed porches on Texas homes and quickly adopted the heat-beating feature into their ancestral designs.

Henry Kammlah ("Heinrich" became "Henry" at some point) constructed such a house in 1849 in Fredericksburg, and his family lived there for almost a century. In 1955, the Gillespie County Historical Society saved the structure on its original site and turned it into the heart of today's Pioneer Museum Complex.



© RANDY MALLORY



# Historic Homes Tours INVITE YOU TO Come On In!

**E**xperience an array of architectural styles, and learn about the people who built the historic homes showcased in these **annual tours**. Call ahead for tour times, admission prices, and wheelchair accessibility.

**Abilene** Fall Homes Tour, Oct. 11, 1998. Write to the Abilene Preservation League, Box 3451, Abilene 79604; 915/676-3775.

**Austin** Historic Hyde Park Homes Tour, June 19-20, 1999. Write to the Hyde Park Neighborhood Assn., 4108 Speedway 78751; 512/452-2815.

Heritage Homes Tour, May 8, 1999. Write to the Heritage Society of Austin, Box 2113, Austin 78768-2113; 512/474-5198.

Bremond Block Historic Walking Tour, Mar. 1-Nov. 30, 1998 and 1999. The tour leaves the south steps of the State Capitol (weather permitting) Sat-Sun at 11 a.m. Write to the Austin CVB, 201 E. 2nd St., Austin 78701; 512/478-0098 or 800/888-8287.

AIA (American Institute of Architects) Austin Homes Tour, Oct. 17-18, 1998. Write to AIA Austin at 503 W. 38th St., Austin 78705; 512/452-4332.

**Beaumont** Oaks Old Town Historic Homes Tour, Dec. 13, 1998, and the Oaks Old Town Historic District Tour, late March or April 1999. Write to Brenda Cansler, 2460 North St., Beaumont 77702; 409/835-9325.

**Brenham** A tour of the Giddings-Stone Mansion and the Giddings-Wilkin House is scheduled every Sat-Sun from Mar. 6-June 27, 1999. Write to the Washington Co. CVB, 314 S. Austin St., Brenham 77833; 409/836-3695, 800/225-3695, or 888-BRENHAM.

**Calvert** Spring Pilgrimage, May 1-2, 1999. Write to the Robertson Co. Historical Commission, Box 103, Calvert 77837; 409/364-2226.

A Victorian Home Tour, Dec. 5-6, 1998. Write to Addie Loewe, Box 985, Calvert 77837; 409/364-2933.

**Columbus** Historic Homes Tour, Dec. 3-4, 1998, and the Magnolia Homes Tour, May 15, 1999. Write to the Columbus CVB, Box 98, Columbus 78934; 409/732-8385 or 732-5135.

**Dallas** Old Oak Cliff Tour of Homes, Oct. 17-18, 1998. Write to the Old Oak Cliff Conservation League, Box 4027, Dallas 75208; 972/606-3693.

Munger Place Homes Tour, Apr. 17-18, 1999. Write to Jess Yaryan, 4943 Victor St., Dallas 75214; 214/821-3511.

The "Much Ado About Hollywood" Home Tour, Apr. 25, 1999. Write to the Hollywood/Santa Monica Neighborhood Assn., Box 140763, Dallas 75214, or call Carrie Furman at 214/327-9081 (nights).

Swiss Avenue Historic District Tour, May 7-9, 1999. Write to Marsha Coleman, 6218 Bryan Pkwy., Dallas 75214; 214/826-6687 (nights).

Wilson Historic District Homes Tour offers ongoing guided walking tours Tue-Fri 10-4, Sat 10-2. Write to Preservation Dallas, 2922 Swiss Ave., Dallas 75204; 214/821-3290.

**Denison** The Holiday Tour of Homes, Dec. 5, 1998. Write to the Denison C of C, Box 325, Denison 75021; 903/465-1551.

**El Paso** Tour of Homes, Oct. 25, 1998. Write to the El Paso Co. Historical Society, 603 W. Yandell, El Paso 79902; 915/533-3603 or 566-1711.

**Fredericksburg** Candlelight Tour of Homes, Dec. 12, 1998. Write to the Gillespie Co. Historical Society, 312 W. San Antonio St., Fredericksburg 78624; 830/997-2835.

**Galveston** 25th Annual Historic Homes Tour, May 1-2 and 8-9, 1999. Write to the Galveston Historical Foundation, 2016 Strand, Galveston 77550; 409/765-7834.

**Georgetown** Holiday Homes Tour, Dec. 12-13, 1998. Write to the Heritage Society, Box 1265, Georgetown 78627; 512/869-8597.

**Gonzales** "Come and Take It" Historic Homes Tour, Oct. 3-4, 1998, Christmas Candlelight Tour of Historic Homes, Dec. 5-6, 1998, and

Springfest Historic Homes Tour, Apr. 24-25, 1999. Write to the Gonzales C of C, Box 134, Gonzales 78629; 830/672-6532.

**Granbury** Granbury Candlelight Tour of Homes, Dec. 5-6, 1998. Write to the Granbury CVB, 100 N. Crockett St., Granbury 76048; 817/573-5548 or 800/950-2212.

**Houston** Candlelight Tour at Sam Houston Park, Dec. 9-12, 1998. Write to The Heritage Society, 1100 Bagby, Houston 77002-2504; 713/655-1912 or 655-9539.

**Huntsville** Christmas Candlelight Tour at the Sam Houston Memorial Museum, Dec. 12, 1998. Write to Derrick Birdsall, Box 2057 SHSU, Huntsville 77341; 409/294-3291.

**Jefferson** Christmas Candlelight Tour, Dec. 3-5 and 10-12, 1998. Write to Jimmie Ruth Ford, Box 487, Jefferson 75657; 903/665-3692 or 800/299-1593.

Jefferson Historical Pilgrimage, Apr. 30-May 2, 1999. Write to the Jessie Allen Wise Garden Club, Box 301, Jefferson 75657; 903/665-2203.

**Lockhart** Holiday Homes Tour, Dec. 5, 1998. Write to Margaret Riddle, 504 S. Main, Lockhart 78644; 512/376-9058.

**Marshall** Wonderland of Lights Historic Homes Tour, Nov. 27-28 and Dec. 4-5, 11-12, 18-19, 1998, and Stagecoach Days Historic Homes Tour, May 15-16, 1999. Write to the Marshall C of C, Box 520, Marshall 75671; 903/935-7868 or 800/953-7868.

**McKinney** Old Fashioned Christmas Home Tour, Dec. 5-6, 1998. Write to the Heritage Guild of Collin Co., Box 583, McKinney 75070; 972/562-8790.

**Palestine** Dogwood Historic Homes Tour, Dec. 5-6, 1998. Write to Gay Bryant, 5184 FM 645, Palestine 75801; 903/538-2222.

**Port Arthur** Historic Homes Tour, Dec. 6, 1998. Write to Carol Womack, Box 310, Port Arthur 77641-0310; 409/984-6101.

**San Antonio** King William Holiday Home Tour, Dec. 5, 1998. Write to the King William Assn., 1032 S.

Alamo St., San Antonio 78210; 210/227-8786.

**San Augustine** Daughters of the Republic of Texas Candlelight Tour of Homes, Dec. 11, 1998. Write to the San Augustine Co. C of C, 611 W. Columbia, San Augustine 75972 (409/275-3610), or call Betty Oglesbee at 409/275-3484.

**San Marcos** 25th Annual Tours of Distinction, May 1-2, 1999. Write to Jackie Cable, Box 1806, San Marcos 78667; 512/353-1258.

**San Ygnacio** Historical Christmas Tours, Dec. 6, 1998. Write to A.L. Benavides Elementary School, Box 219, San Ygnacio 78067; 956/765-5611.

**Sherman** Christmas Pilgrimage, Dec. 13, 1998. Write to Martie Barr, 1606 Idlewood Dr., Sherman 75092; 903/892-9425.

Spring Tour of Homes, Apr. 17-18, 1999. Write to the Sherman Preservation League, Box 159, Sherman 75091-0159, or call the Sherman C of C at 903/893-1184.

**Terrell** Heritage Jubilee Homes Tour, Apr. 17-18, 1999. Write to the Terrell CVB, 1314 W. Moore St., Terrell 75160; 972/563-5703 or 877-TERRELL.

The Terrell Historical Society also offers Historical Tours the first Sat. of each month. Contact the CVB (information above).

**Tyler** Heritage Home Tour, Mar. 27-28, 1999. Write to Fran Cooper, Historic Tyler, Box 6774, Tyler 75711; 903/595-1960.

**Victoria** Historic Structures Tour takes place in Apr. (1999 dates to be announced). Write to Victoria Preservation, Inc., Box 1486, Victoria 77902; 512/573-1878.

**Waco** Christmas on the Brazos, Dec. 5-6, 1998, and Brazos River Festival Homes Tour, Apr. 24-25, 1999. Write to the Historic Waco Foundation, 810 S. Fourth St., Waco 76706; 254/753-5166.

**Waxahachie** Gingerbread Trails, June 5-6, 1999. Write to the Ellis Co. Museum, Box 706, Waxahachie 75168; 972/937-0681.



Kammlah's approach to homebuilding was practical: Start small, then add on. From one large, dirt-floored room, the home grew by stages into an 11-room labyrinth that housed four generations of Kammlahs, as well as a general store, which the family ran from 1870 to 1924.

As times changed, so did room use. A kitchen (with a 10-foot-long hearth) became a storeroom. A long *durchgang* (hallway) became dining space. An ingenious hinged wall could open to turn two bedrooms into a makeshift ballroom.

Images of house parties still dance in the mind of 87-year-old Henry Kammlah IV, who still lives in Fredericksburg. Other fond memories of Henry's include seeing cowboys herd cattle by the store and watching Opa (Grandpa) Kammlah celebrate with black cherry wine when farmers paid off their year-long store tabs.

A handful of other historic structures here complement the Kammlahs' house, *steinhof* (stone patio), smokehouse, and barn. Together, they comprise an architectural diary of German-Texan culture at its zenith.

## NEILL-COCHRAN HOUSE *Austin*

Inspired by ancient Greek temples, mid-19th-Century builders created a new American style, Greek Revival, which dominated architecture nationwide from the 1830s until the Civil War, and until 1870 in Texas. A *Gone With the Wind* image of Tara, the Neill-Cochran House in Austin has tall exterior columns supporting the roof and portico across the front. Inside on both floors, a wide central hall separates two symmetrical rooms on either side—similar in form to the basic dog-trot house. Greek Revival proved simple to build yet elegant in almost any size.

In 1855, surveyor Washington L. Hill hired Texas master architect Abner Cook to build a Greek Revival mansion on 40 acres along Austin's Shoal Creek. Cook selected local limestone for 18-inch-thick exterior walls and left them unplastered for a natural appearance. He set six towering Doric columns, made of 26-foot cypress boards (transported by wagon from the coast), in

front to form the two-story gallery. Above the entrance, he incorporated his trademark "bundled wheat" motif in the balcony's balustrade. And, for a subtle classical effect, he tapered door and window openings almost imperceptibly.

Hill's wife found the location too remote, however, and the family never moved in. That change of heart ushered in a succession of colorful and prominent occupants—including Lieutenant Governor Fletcher S. Stockdale, former governor Andrew Jackson Hamilton, and Texas Supreme Court Justice M.B. Walker. The house also served as a state school for the blind and, during Reconstruction, as a hospital for Union soldiers under the command of George Armstrong Custer.

The home's name commemorates Colonel Andrew Neill, owner from 1876 to 1883, and District Judge T.B. Cochran, whose family owned the home from 1898 until 1958. That's when The National Society of The Colonial Dames of America in Texas bought and restored the house, decorating it with period furnishings.

Judge Cochran's granddaughter, Mary Cochran Bohls, fondly recalls growing up in the home. "My two sisters, brother, and I would play hide-and-seek around the big columns," she says, "as well as badminton and croquet on the north lawn.

"We never tired of chasing each other up the stairs, then sliding back down the banister," adds the 71-year-old Austinite, who serves as the treasurer of The National Society of The Colonial Dames of America. "And believe me, I can still do it!"

Today, preservationists recognize the Neill-Cochran House as part of a grand triumvirate of Greek Revival mansions Cook built in Austin—the other two being the Pease Mansion (Woodlawn) and the Governor's Mansion, both built circa 1853.



MICHAEL A. MURPHY

**Master architect Abner Cook designed Austin's Neill-Cochran House in the 1850s. Former resident Mary Cochran Bohls, age 71, cherishes childhood memories of holidays here: "On Christmas Eve, Santa would suddenly appear at the front window near our tree. We'd open the tall window, which reaches almost to the floor, and he'd deliver our packages."**



## GRESHAM HOUSE/BISHOP'S PALACE *Galveston*

As evidence of the era's wealth, the fine homes of the late-Victorian period seemed to shout ostentatiously, "Look at me!" Few shout louder than Galveston's Gresham House, popularly known as the Bishop's Palace.

In 1885, prominent attorney and railroad magnate Colonel Walter Gresham set out to erect the most elaborate house in Texas. To do so, he asked the island's architectural genius, Nicholas Clayton, to design a showplace for lavish living.

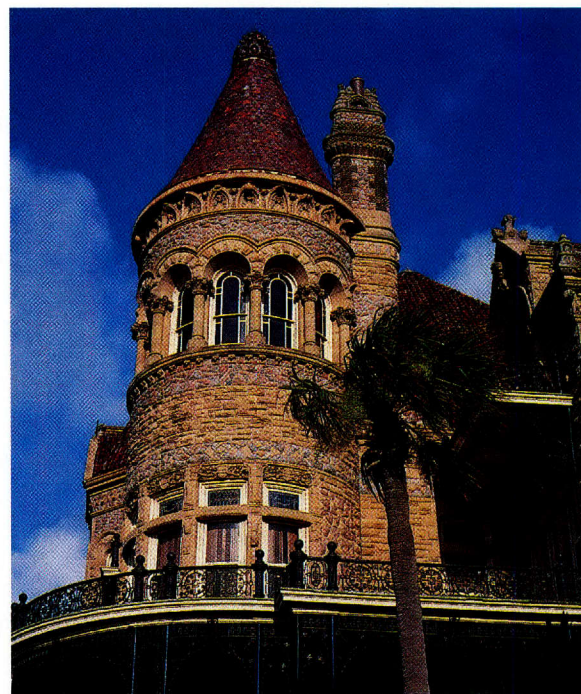
For seven years (from 1886 through 1893), artisans from around the world handcrafted native Texas stone and rare imported woods into Clayton's imaginative blend of styles—from French Renaissance to Italian Romanesque. The resulting visual feast, which cost a quarter of a million dollars, does indeed beg for attention, both inside and out.

Take, for example, the ornate mantels Gresham collected for his home's 11 fireplaces. The front parlor's mantel—intricately carved and polished mahogany from the Dominican Republic—had

won first place at the 1876 Philadelphia World's Fair. And the music room's mantel—made of Mexican silver, double onyx, and pewter—won a design prize at the 1886 New Orleans Exposition.

The home's fanciful facade typifies Victorian affection for the "picturesque," with its intermingling of detailed stone carvings and cast sculpture; wrought-iron balconies and wraparound porches; and multiple chimneys and turreted towers.

Some of the home's features proved pretentiously modern: a glass solarium for exotic plants, piped-in rainwater for washing hair, indirect lighting throughout, and, reportedly, the state's first telephone connection. A 55-foot skylighted rotunda provided natural lighting and ventilation.



© ROBERT MIHOVIL

In 1923, the Catholic Diocese of Galveston-Houston bought the Gresham House for Bishop Christopher E. Byrne, who converted one bedroom into a

**[ABOVE]** In 1956, the Bishop's Palace was designated by the American Institute of Architects as one of the 100 outstanding buildings in the United States.

**[BELOW]** The early 1900s come alive at the Colonial Revival-style McFaddin-Ward House in Beaumont, still filled with its original, opulent appointments.



© RANDY MALLORY



## House-Museums

stained-glass chapel. Bishop Byrne resided in the palace 27 years, hence the name Bishop's Palace. The American Institute of Architects, the Library of Congress, and the Texas Society of Architects have all honored the home's significant architecture. Operated by the church as a house-museum, a rich man's dream (and an architect's inventiveness) remains a testimony to Galveston's affluent heyday.

### McFADDIN-WARD HOUSE *Beaumont*

In 1901, when the Spindletop oil well blew in near Beaumont on pastureland co-owned by W.P.H. (Perry) McFaddin, the event launched the Texas oil industry and changed the state forever. By then, Perry's wife, Ida Caldwell McFaddin, already reigned as the grande dame of local high society. Added to the family's sizable cattle and rice empires, oil simply diversified the family's fortunes.

The McFaddins proclaimed their wealth architecturally in 1907, when Perry bought a Beaux Arts Colonial mansion designed by Beaumont's first trained architect, Henry Conrad Mauer, and built the previous year. The popular style, Colonial Revival, touted at the Chicago World's Columbian Exposition of 1893, integrated elements of Colonial American design with classical architecture as taught at France's École des Beaux Arts. Like Greek Revival before it, Beaux Arts Colonial featured colossal columns and spacious porches—it became widely known as "Southern Colonial."

The McFaddins loved entertaining in their mansion, which sported many modern conveniences of the day, including push-button electric switches and plumbed-in fire-protection systems. They also loved shopping across the country for treasures to fill the 12,800-square-foot, 30-room house: crystal chandeliers, Oriental rugs, rich draperies, and other fine furnishings and collectibles.

Ida McFaddin instilled in her children a strong sense of history. Daughter Mamie married businessman Carroll

In addition to the following information on the house-museums included in the story, be sure to note the annual homes tours listed on page 14.

**Spanish Governor's Palace**, 105 Plaza de Armas, San Antonio 78205; 210/224-0601. Hours: Mon-Sat 9-5, Sun 10-5. Self-guided tour. Admission: \$1, 50¢ age 13 and younger. Partially wheelchair accessible.

**Ranching Heritage Center**, 4th and Indiana Ave. (near the Museum of Texas Tech University), Lubbock 79409-3191; 806/742-0498. Hours: Tue-Sat 10-5, Sun 1-5. Admission: Free. Wheelchair accessible. Free annual interpretive events, offering artisan demonstrations, food, and period decorations, include Ranch Day (Sep. 26, 1998, from 10-5) and Candlelight at the Ranch (Dec. 12-13, 1998, from 10-5).

**Pioneer Museum Complex**, 309 W. Main St., Fredericksburg 78624; 830/997-2835. Hours: Mon-Sat 10-5, Sun 1-5. Admission: \$3 age 12 and older. Special events include fall and spring lecture programs, Founders' Festival in May (May 1-2, 1999), and the Christmas Candlelight Tour of Homes (Dec. 12, 1998; \$20 per person). Guided group tours (minimum of 15) are available at \$2.50 per person. Specialty group tours include a home-cooked German meal and a half- to full-day tour of local sites. Fee: \$12-\$20 per person. Partially wheelchair accessible. Web site: [www.ktc.net/gchs](http://www.ktc.net/gchs).

**Neill-Cochran Museum House**, 2310 San Gabriel, Austin 78705; 512/478-2335. Hours: Wed-Sun 2-5. Features a short guided tour. Admission: \$2, \$1 age 7 and

younger. Available for private events. Not wheelchair accessible.

**The Bishop's Palace**, 1402 Broadway, Galveston 77550 (409/762-2475), features guided tours. Hours: Daily noon-4:30 (Labor Day to Memorial Day). Summer hours: Mon-Sat 10-4:30, Sun noon-4:30. Admission: \$5, \$4 age 55 and older, \$3 ages 13-18, \$1 age 12 and younger. Group tours by appt. Not wheelchair accessible.

**McFaddin-Ward House**, 1906 McFaddin Ave., Beaumont 77701; 409/832-2134. Guided tours every half hour Tue-Sat 10-3, Sun 1-3. Admission: \$3 per person. No children under 8 admitted. Group tours (\$1.50 per person, minimum 12) available with 4 weeks' advance notice. Partially wheelchair accessible. Self-guided tours of the Carriage House (partially wheelchair accessible) available Tue-Sat 10-4 and Sun 1-4 for all ages. Special events include a Christmas Open House (Dec. 6, 1998) featuring period decorations and music, and the outdoor Spring Roundup (Apr. 18, 1999) featuring ranching heritage demonstrations, music, and kids' activities. Both events are free and held from 1-4 p.m. Web site: [www.mcfaddin-ward.org](http://www.mcfaddin-ward.org).

#### Books

For more information on historic homes and house-museums, look for these books in your library or bookstore: *Texas Homes of the Nineteenth Century* by Drury B. Alexander (Univ. of Texas Press, 1966); *A Field Guide to America's Historic Neighborhoods and Museum Houses: The Western States* by Virginia and Lee McAlester (Alfred Knopf, 1998); and *Architecture in Texas 1895-1945* by Jay C. Henry (Univ. of Texas Press, 1993).

Ward in 1919, and the newlyweds moved in with her parents; Mamie lived the rest of her life in the McFaddin-Ward house. Before she died in 1982, she set up a foundation to preserve the estate as a house-museum for generations to enjoy.

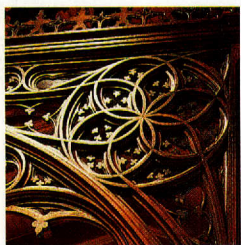
Amazingly, Ida and Mamie kept everything—from furnishings and photographs to diaries, catalogs, invoices, and fabric samples. Because of their foresight, their beloved home illuminates not only one family's showy lifestyle but also the changing whims

of American taste during the first half of the 20th Century.

That powerful sense of history seems to beckon from the entryways of Texas' many house-museums. That makes sense, for as Dallasites Virginia and Lee McAlester write in *A Field Guide to America's Historic Neighborhoods and Museum Houses*, "Architecture is frozen history."★

RANDY MALLORY of Tyler also contributed the text and some of the photographs for the story on "Heavenly Places" in this issue.





CHURCHES

M I S S I O N S

**F**orm follows faith  
at Texas' great houses  
of worship

**F**OR CENTURIES PEOPLE HAVE CREATED sacred sites to express what historian Roger G. Kennedy calls "reverence in the face of the Mystery."

Prehistoric Caddoans of East Texas performed rituals in thatched temples atop burial mounds that still rise from the ground at Caddoan Mounds State Historical Park. An even more ancient West Texas culture summoned supernatural powers by painting mystical images on rock cave walls, now protected at Seminole Canyon State Historical Park. Other Indian groups celebrated their cosmic convictions

through song and dance inside medicine lodges, and wherever they found themselves in the great outdoors.

In the late 17th and early 18th centuries,

Franciscan friars brought to the Spanish province of Texas a new religion and a new place of worship. The mission church—built inside a large walled compound using native labor and materials—served as the center of a self-sufficient way of life. Adorned with towers, elaborate carvings, and colorful frescoes, some of these large stone and adobe structures resembled churches back in Spain. The most usual layout took the shape of a

**El Paso's Nuestra Señora de la Concepción del Socorro Mission, established by the Spanish in 1682, has been flooded twice by the Rio Grande, in 1744 and 1829. The current Socorro mission was built in 1843. Above, ornate woodwork adorns Christ Church Cathedral in Houston.**

**"R**ATHER THAN JUST PLACES TO SING AND PRAY, THESE STRUCTURES SPEAK TO WHO WE ARE AND WHO WE WERE."

© LAURENCE PARENT; DETAIL © HESTER + HARDAWAY



**H E A V**





ONLY + *P* LACES

BY RANDY MALLORY



Latin cross, topped by a dome at the crossing, and accommodated formal Catholic rituals. This design (cruciform plan) evolved from the ancient Roman basilica, or courtroom/meeting hall, in which a judge sat on an elevated platform at the end of a long rectangular hall (basilican plan).

In the dimly lit, reverberating, arched spaces of Texas' surviving Spanish mission churches—such as San Antonio's Nuestra Señora de la Purísima Concepción de Acuña and El Paso's Nuestra Señora de la Concepción del Socorro—visitors experience much of the awe and majesty of medieval European monasteries.

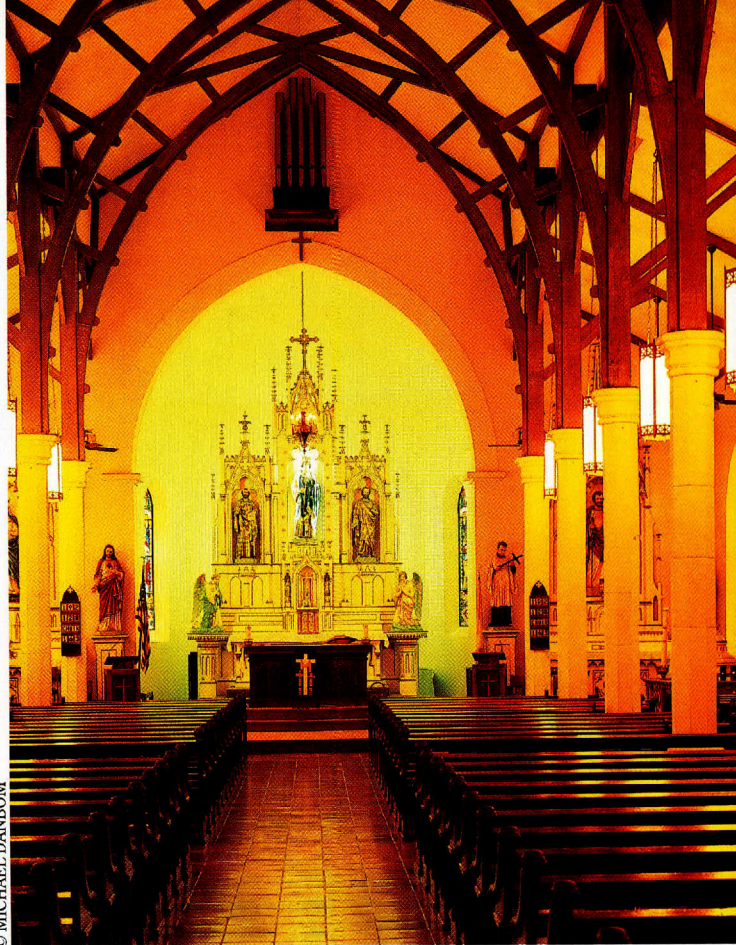
During the early and mid-19th Century, a flood of immigrants from the United States, central Europe, and the British Isles spilled across Texas. They quickly set up homesteads for safety and survival in this vast and demanding land. As soon as possible, they built houses of worship for inspiration and community fellowship. In the meantime, ministers made do by holding services wherever they could—under trees, in brush arbors, and in homes, shops, and even saloons. For fledgling towns eager to attract settlers, having a local church proved a righteous drawing card.

Throughout Texas history, wave after wave of immigrants have erected sacred sites to fit their faiths.

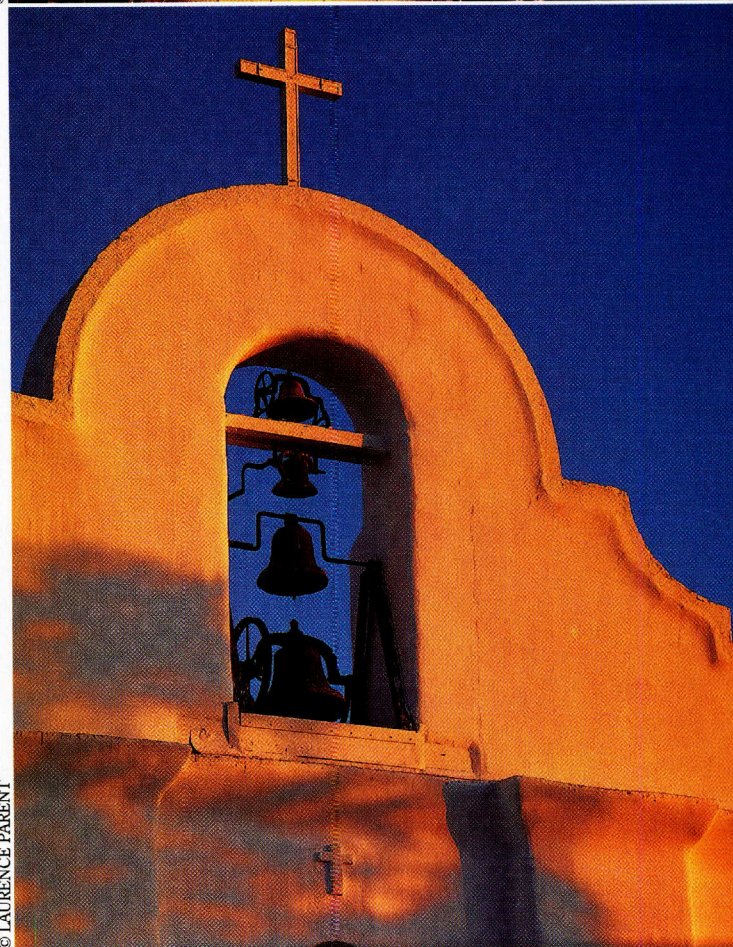
Catholics, Lutherans, and Episcopalians focused on traditional “high church” liturgies. As a result, their churches embraced centuries-old cruciform or basilican designs, embellished with stained-glass windows and arches crafted in the rounded Roman or pointed Gothic fashion. A raised altar stood prominently at the east end of a narrow vaulted interior. Like a signpost of spiritual presence, one (or two) tall bell towers stood at the west end's entrance. (Since the 5th Century,

**[FROM TOP] The interior of St. Louis Catholic Church, constructed in 1870 in Castroville, reflects French Gothic traditions. El Paso's San Elizario Presidio Chapel, founded in 1777, displays Spanish Colonial charm.**

**[FACING PAGE, CLOCKWISE FROM TOP LEFT] Elaborate Mexican Ultra Baroque details distinguish Mission San José y San Miguel de Aguayo in San Antonio. Nuestra Señora de la Purísima Concepción de Acuña, established in San Antonio in 1731, is the nation's oldest unrestored stone church. Mission San Juan Capistrano, also in San Antonio, was founded in 1731. Galveston architect Nicholas J. Clayton designed Dallas' Santuario de Guadalupe Cathedral in High Victorian Gothic style. Houston's Christ Church Cathedral (1893) epitomizes English Gothic, Episcopal-style.**

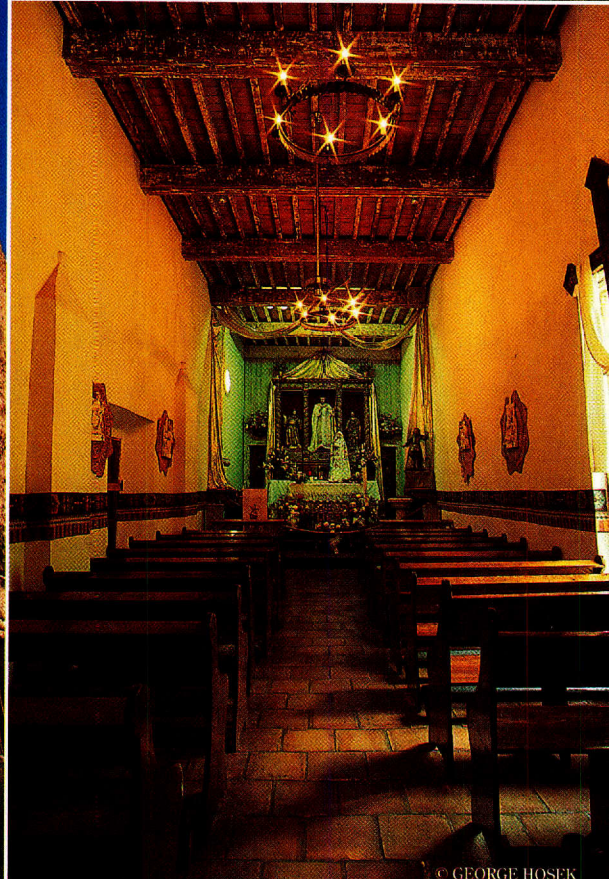


© MICHAEL DANBOM



© LAURENCE PARENT





THROUGHOUT TEXAS HISTORY, WAVE AFTER WAVE OF IMMIGRANTS HAVE ERECTED SACRED SITES TO FIT THEIR FAITHS.



European churches had traditionally used west entrances so arriving worshippers would face the altar.)

Early nonliturgical groups like Baptists, Methodists, and Presbyterians focused primarily on preaching. Thus, a Protestant church in early-day Texas tended toward a plain, box-like plan, often appointed with a rooftop belfry and a lofty spire. Inspired by simplicity, these churches sometimes took on the classical look of the Greek temple. Their sensible, straightforward lines (based on post-and-lintel construction) proved relatively easy to build in a frontier lacking resources and artisans. Arranged for hearing the Word and seeing the preacher, interiors featured wide sanctuaries with pews close to the pulpit. Ample windows let in daylight and, in summer, cooling breezes. Some preaching churches eventually adopted auditorium-like plans furnished with angled or curved rows of seats comfortable enough to endure long-winded sermons.

Texas' economic boom of the late 19th and early 20th centuries evoked a resounding "Amen" from religious builders of all beliefs. Increasing wealth and confidence—along with improved rail transportation and mass-produced materials like cast iron—allowed congregations to build as elaborately as did those in other regions of the country. Most of the state's grand historic churches date from this gilded Victorian era—including St. Mary's Cathedral in Austin, St. James Episcopal Church in La Grange, and First Presbyterian Church in Galveston. As the late Willard B. Robinson, professor of architecture at Texas Tech University, pointed out in his classic *Reflections of Faith: Houses of Worship in the Lone Star State*, these structures "were viewed collectively as yardsticks of social stability and barometers of moral climate...."

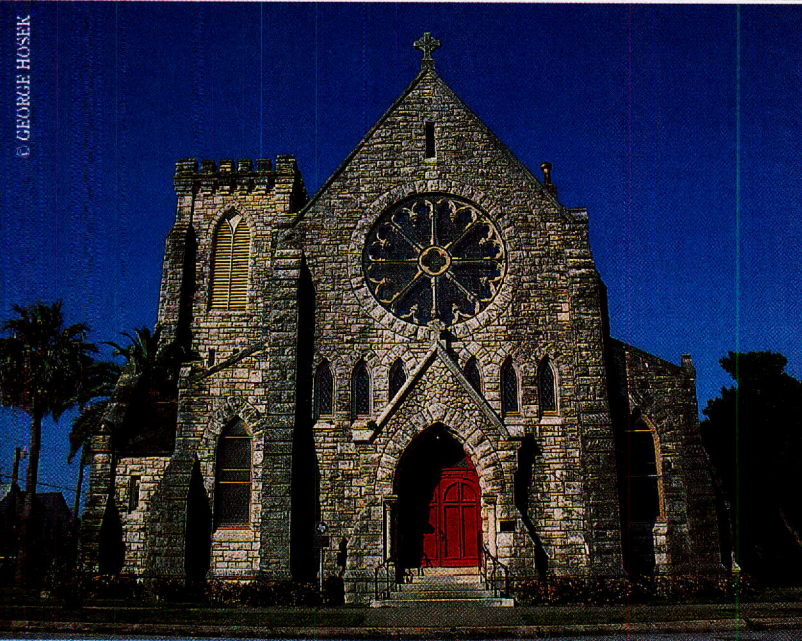
To meet their social and moral obligations (and to bolster membership), church building programs borrowed freely from

**[FROM TOP] The chapel at Presidio Santa María del Loreto de la Bahía, established in Goliad in 1749, still holds regular services. The distinctly eclectic Sacred Heart Catholic Church (middle and bottom) in Galveston reflects Moorish architectural roots inside and out.**

**[FACING PAGE, CLOCKWISE FROM TOP] The interior of First Presbyterian Church in Galveston, the red-roofed St. James Episcopal in La Grange, and the stone exterior of Grace Episcopal in Galveston all exhibit the architectural elegance of the late Victorian era.**







*I* NCREASING WEALTH AND CONFIDENCE ALLOWED CONGREGATIONS TO BUILD AS ELABORATELY AS DID THOSE IN OTHER REGIONS OF THE COUNTRY.

© GEORGE HOSEK

© KYLE WOOD





**A common feature of European Renaissance churches, majestic domes crown many Progressive-era Texas churches, including Fort Worth's First Christian, built in 1914. The church's massive Corinthian-columned porticoes reflect its imposing downtown presence.**

the great architecture of the past... sometimes with rousing success. A dizzying array of so-called revival styles—Classical Revival, Romanesque Revival, Gothic Revival, Renaissance Revival, Spanish Colonial Revival, and others—tried to capture the essence of time-tested techniques. Many church designers even contrived eye-catching effects by combining two or more styles in the same facades, a pervasive practice known as Eclecticism.

Though few in number in the 19th Century, impressive synagogues, such as Corsicana's onion dome-topped Temple Beth-El (now a community facility), began appearing in the state's Jewish enclaves. Some synagogues were cubical (such as El Paso's Temple Mt. Sinai, now part of El Paso Community College–Rio Grande Campus) or domed (such as San Antonio's Temple Beth-El), expressing Jewish identity without looking like Christian churches.

In this century, “looking like a church” became increasingly difficult to define, especially in the 1920s and 1930s, when radical ideas about building design emerged both here and abroad. A new breed of architects sought “an architecture true to its own time; one that was

not based on historical models,” writes University of Texas at Arlington architecture professor Jay C. Henry in his *Architecture in Texas 1895-1945*.

The resulting cubical skyscrapers and shopping centers became the secular norm. Yet most churchgoers still preferred to worship in traditional-looking buildings. “The psychological requirement... that a church should be a tall space with a steeple remained all but impossible to ignore,” notes Houston architect and author Gerald Moorhead.

Rapid social change ultimately convinced various faiths to experiment with grafting bold contemporary styles onto their architectural roots.

“Architects and congregations are no longer rigidly bound to architectural traditions. We can select from many design possibilities which reflect where the church is headed,” says longtime architect Charles Tapley of Houston. “Many traditional styles, done correctly, are expensive to build, so we look for new ways to build practical structures which express exuberantly what the people believe in.”

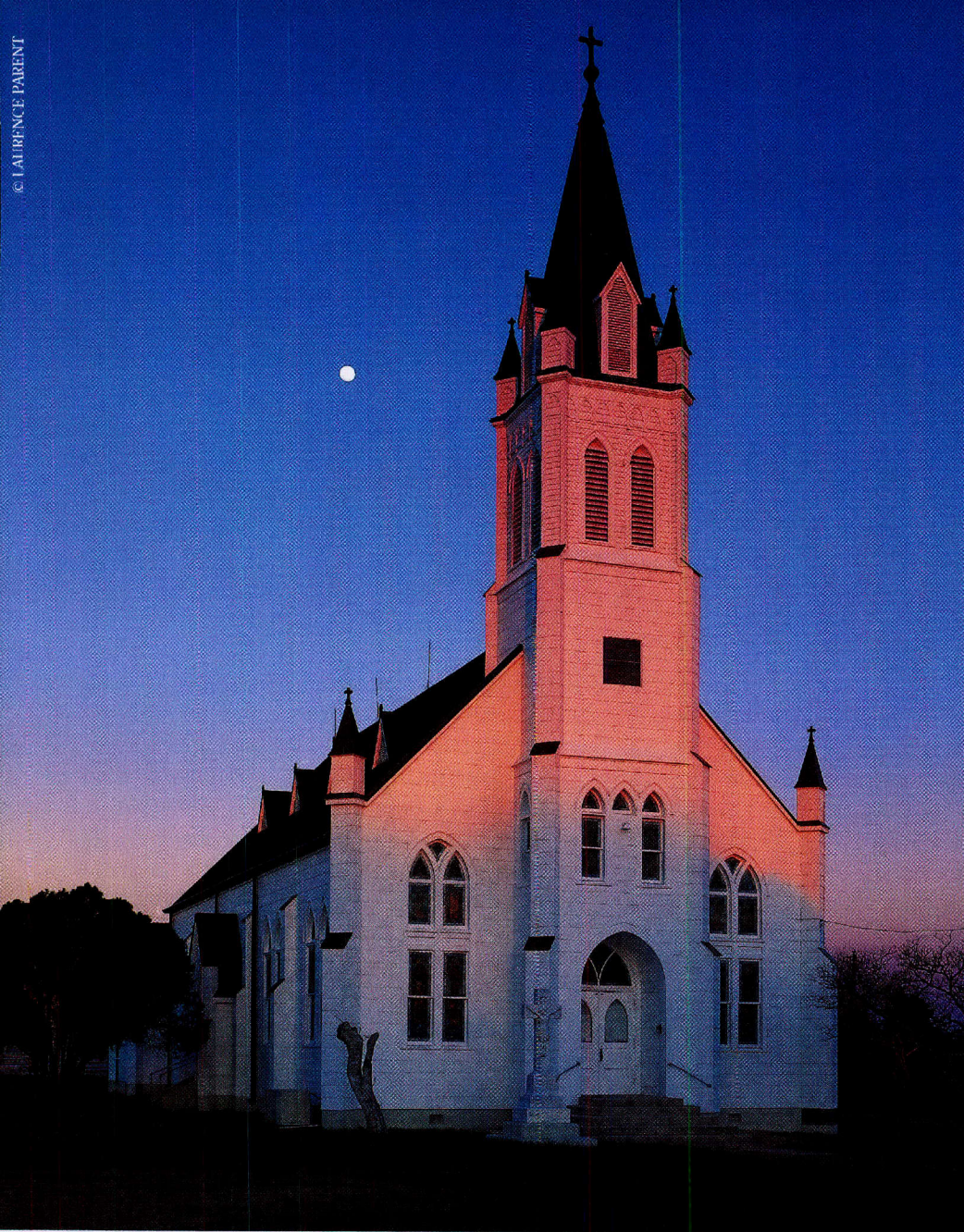
While some of the state's finest religious structures have fallen victim to urbanization, many endure, inspiring believers and nonbelievers alike.

To experience these heavenly places is to experience not only the state's rich religious and cultural heritage, but its architectural traditions as well. As Texas A&M University professor of architecture David G. Woodcock puts it: “Rather than just places to sing and pray, these structures speak to who we are and who we were.” Perhaps more importantly, writes Roger G. Kennedy in his ethereal *American Churches*, “If we contemplate an icon (or a cathedral) with sufficient intensity and fixity, we may be able to grasp the invisible reality lying behind it.”★

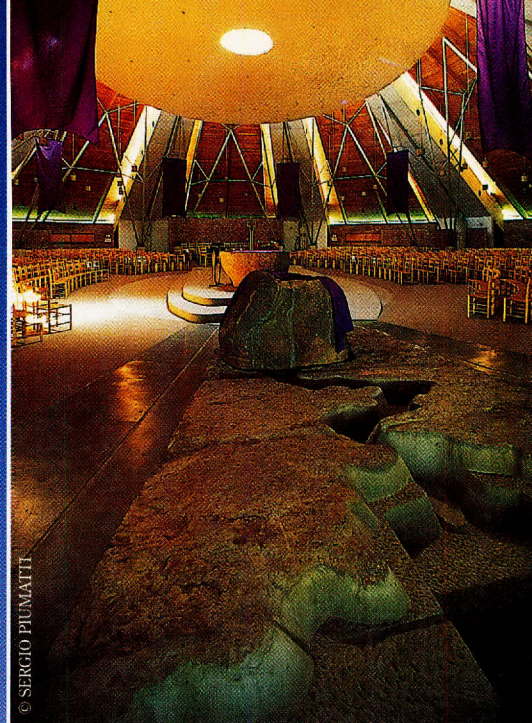
Working on this story helped Tyler photojournalist RANDY MALLORY better understand the history of religion in Texas.

**[FACING PAGE, CLOCKWISE FROM TOP LEFT] Inscribed Tiffany windows in St. John the Baptist Catholic Church, rebuilt in 1919 in Ammannsville, reflect the parish's Czech heritage. Designed by Dallas architect Gary Cunningham and completed in 1994, the modernistic sanctuary of the Prince of Peace Catholic Community in Plano embodies sacred symbolism. Denton's Chapel-in-the-Woods (1939) was designed by noted Texas architect O'Neil Ford. The dignified look of Houston's Temple Emanu El suggests architectural influences of Frank Lloyd Wright. Inaugurated in 1982 as only the third traditional Hindu temple in the United States, Sri Meenakshi Temple in Pearland features detailed stonework crafted by artisans from Madras, India.**

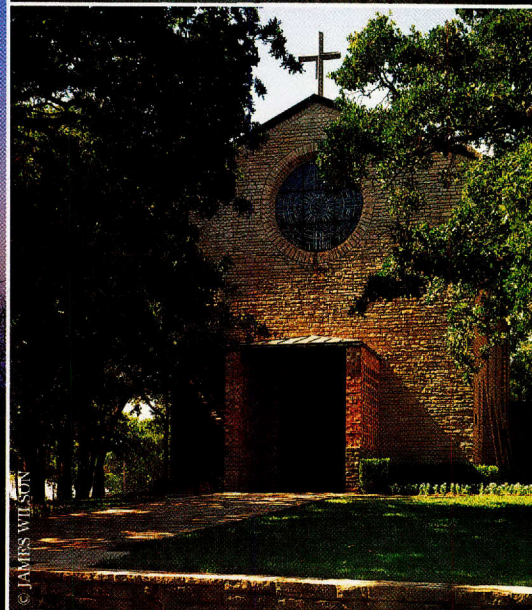




© LAURENCE PARENT



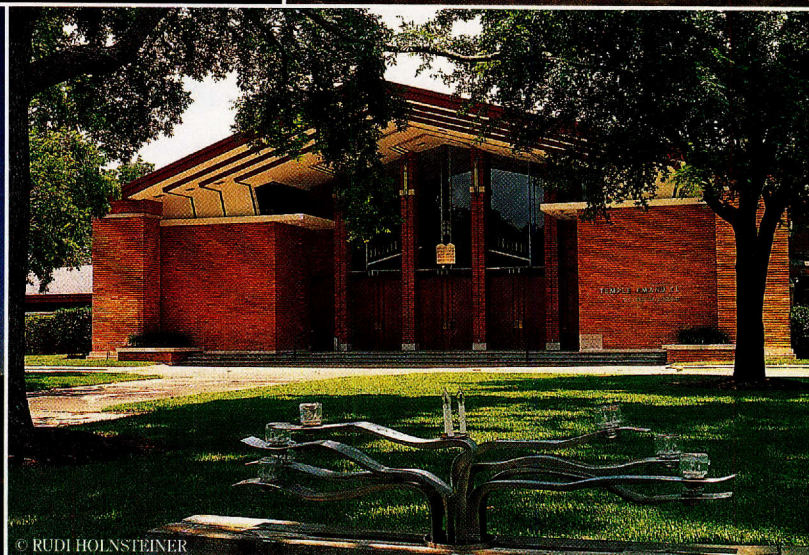
© SERGIO PIUMATTI



© JAMES WILSON



© RUDI HOLNSTEINER



© RUDI HOLNSTEINER

While some of the state's finest religious structures have fallen victim to urbanization, many endure, inspiring believers and nonbelievers alike.





COURTHOUSES

**B**eloved Texas  
courthouses reveal  
intriguing tales

By Gene Fowler

# COURTHOUSE CHRONICLES

**T**HERE'S JUST SOMETHING ABOUT old-fashioned county courthouses. Standing in the center of the town square, their domes and towers weathering the ages, the antique temples of justice reassure passersby that the modern world hasn't gone completely off its rocker after all. Heritage endures, they seem to proclaim. Tradition has a home.

The antique temples of justice reassure passersby that the modern world hasn't gone completely off its rocker after all.

The architectural styles of Texas courthouses run the gamut, from old-timey charm to 20th-Century "Moderne" and plain old "Modern." Describing a photographic collection of the courthouses in all 254 Texas counties, a 1960 Associated Press report cited "conventional forms" as well as "southern colonial mansions, forts, English

cathedrals, Spanish missions and haciendas, castles-on-the-Rhine, small versions of the United Nations building, and Old West railroad stations."

Whether a county preserves its vintage courthouse or opts for the convenience of newer construction, the courthouse walls contain the story of its people. There, folks record births and deaths, property transactions, and other dramas of human experience. Within those stately halls, we go about

the difficult task of sorting out the myriad conflicts that arise between citizens. Every courthouse has a story to tell—or, more likely, an entire book's worth. And when it comes to courthouse stories, some of the tallest tales are the ones that ring true.

Even the partition of Texas territory into a county in which to place a courthouse can make for a good yarn. In 1891, for instance, pioneers in present Castro County, then part of Oldham County, needed a petition with 150 signatures to establish a new government. After the area's settlers, cowboys, and passing strangers had signed, organizers still lacked a few John Hancocks. According to Castro County lore, rancher James W. Carter suddenly came up with the signatures of Joe Carter, Jim Carter, Sam and Bob Carter, etc.—names given to his *horses*—and the petition was approved.

Once folks had staked out their county lines, the issue of where to place the county seat stirred passions. One J.H. McKinley learned as much shortly after he "landed in Texas" in 1910, the year Atascosa County voted to move its county seat from Pleasanton to Jourdanton. "All you could hear was courthouse-moving talk," recalled McKinley 50 years later. "One hot summer day, a gang of us loafers were sitting under the big oak tree in the courthouse yard at Pleasanton, whittling and lacing up Bull Durham cigarettes.... I made the remark that the state should put wheels under the courthouses and roll them around until they got them in the right place.... Three men pulled their

**James Riely Gordon (see *Speaking of Texas*) designed Waxahachie's richly textured Ellis County courthouse, which was completed in 1896. The Romanesque Revival structure features a central tower that acts as a flue, providing air circulation throughout the courthouse. Craftsman Harry Hurley is said to have carved the faces of his Waxahachie acquaintances into the columns' sandstone capitals (detail above).**







guns...and I had to...apologize with tears in my eyes to keep from getting shot. I have learned a few things.... Among them is—never discuss politics, religion, or courthouse moving with a native Texan.”

Cowboys on the XIT Ranch wouldn't have taken such offense at McKinley's suggestion. When a 1903 election moved the Hartley County seat from Hartley to Channing, XIT wranglers did indeed put the old frame courthouse on wheels and then towed it behind their horses to the new county seat.

Sometimes, the public debate turned deadly, as in the 1890 events chronicled as the “Blanco County Seat War.” After several elections failed to move the county seat from Blanco, which had built a fine stone courthouse in 1885, Johnson City finally wrested the honor

consumed the frame courthouse that had replaced Parker's log cabin.

In their early days, counties often conducted business outdoors. Between the time of the first Grayson County courthouse of 1847 and the second of 1859, a pecan tree provided shade for local government during the summer of 1848. The pockets of an old coat, hung from a limb, served as a post office.

Log cabin courthouses, while increasing judicial and archival security, presented new problems. In 1840s Clarksville, seat of Red River County, Judge John Hansford liked to rest his hand on a chink in the wall of his log courtroom. In time, the practice wore a hole through the wall, so that the judge's hand actually rested on the outside of the courthouse. One day, the town drunk staggered by. Angry about a recent jail

ONCE a courthouse stood proudly in a county seat, its architecture made a personal connection with the community. Folks often looked to the local capitol for everything from dance hall to wedding chapel to funeral parlor. Before an early Castro County courthouse burned in 1906, cowboys played poker in its cupola, judging its breeze the best in town.

Celebrations galore have graced the stately structures, their lawns, and surrounding squares. To dedicate their new courthouse in 1929, Hunt County citizens gathered by the thousands on the square in Greenville. Orators gave praise, and children sang “Texas, Our Texas,” the state song. Then the crowd hushed for a performance of living statuary on the narrow outer ledge of the courthouse's third floor. Five costumed figures stood in dramatic tableau, depicting “Justice,” “Pioneer Woman,” “Pioneer Man,” “Texas Ranger,” and “Cowboy.”

The 1929 performers got a rave review in 1996, when Hunt County applied for Texas Historic Landmark status. “We'd sent the State Historical Commission photos of the courthouse both with and without the living statuary,” explains county historian Carol Taylor. “The commission thought we'd altered the building by removing the statues and almost denied our request for a marker. They thought the people were real statues!”

Residents reenacted the event in 1996 for Hunt County's sesquicentennial. “We tried to duplicate the original ceremony as closely as possible,” says Carol. “Judge Joe Bobbitt gave the same exact speech as the county judge had in 1929.” None of the original performers were still alive, but Pud Kearns portrayed the pioneer woman, as her grandmother Gertrude Horton had in 1929. Co-owner of the well-known Mary of Puddin' Hill Bakery, Pud made a white chocolate

## Whether a county preserves its vintage courthouse or opts for the convenience of newer construction, the courthouse walls contain the story of its people.

in 1890. It appears that a Blanco merchant sparked a burst of gunfire that left a Johnson City-for-county-seat booster dying. The wounded man, reported the *Austin Statesman*, “had himself conveyed on a litter to the polls and cast a vote for Johnson City.”

Emotions also ran high in Shelby County, when an 1866 vote moved the county seat from Shelbyville to the coming town of Center. Shelbyville leaders refused to surrender county records, so county clerk R.L. Parker “stole” the archives under cover of night. After driving them in a wagon pulled by oxen the seven miles to Center, he stood guard over them at his home. Sadly, the smuggled archives burned in 1882, when fire

sentence imposed by Hansford, the tipsy citizen recognized the judge's signet ring and bit down hard on the hand. Courtroom observers had never seen his honor so excited.

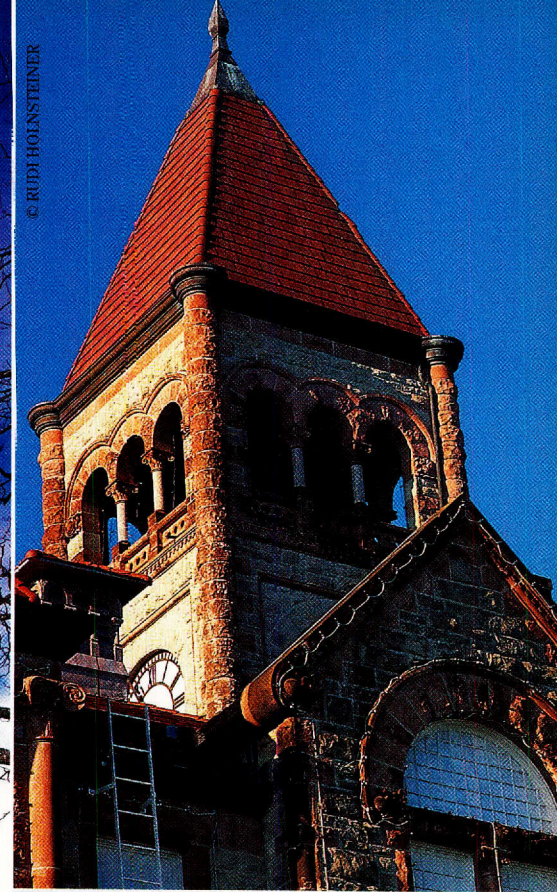
Early courts also convened in tents, schoolrooms, houses, livery stables, and saloons. Before the erection of Hockley County's first courthouse, local officials set out in 1921 for the planned Hockley City (now Levelland), to hold their first meeting at the site of the future courthouse. Cattle had knocked over the surveyor's markers, however, and the county commissioners wandered lost until a cowboy came along and steered them to the official spot, where they held the meeting in a Cadillac.

[FACING PAGE, CLOCKWISE FROM TOP LEFT] W.C. Dodson designed the 1896 Denton County courthouse using a mixture of Second Empire and Romanesque Revival elements. Cuero's 1897 DeWitt County courthouse was planned in the Romanesque Revival style by A.O. Watson and E.T. Heiner. The 1930 Moore County courthouse in Dumas, designed in the Moderne style by Amarillo architects Berry and Hatch, features eagle ornaments on its brick-and-concrete exterior. Although durably built in the Second Empire style in 1885, F.E. Ruffini's old Blanco County courthouse in Blanco served the county only until 1890, when the seat moved to Johnson City. Also Second Empire in style, Weatherford's Parker County courthouse was designed by W.C. Dodson and William Dudley with a four-sided tower clock. William H. Wilson was primarily inspired by the Renaissance Revival style in his plans for the 1884 Red River County courthouse in Clarksville, which includes free-standing columns at the corners of each wing.

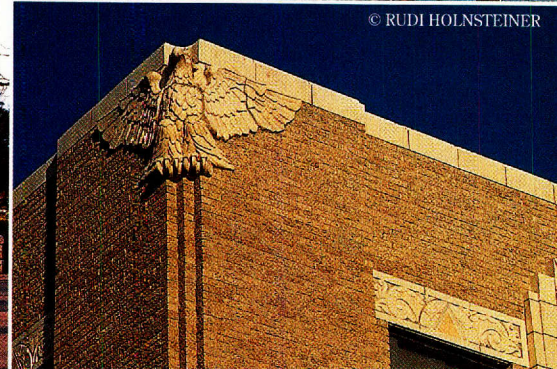




© JANET BIRCHNER



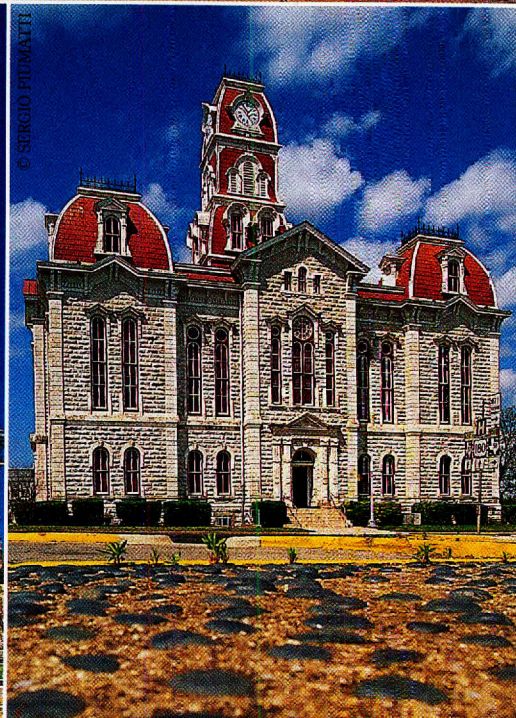
© RUDI HOLNSTEINER



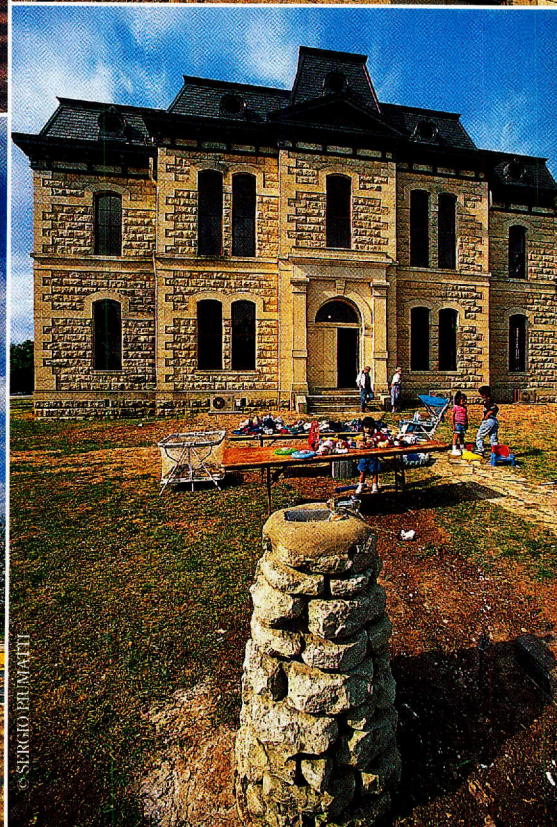
© RUDI HOLNSTEINER



© SERGIO PUMATTI



© SERGIO PUMATTI



© SERGIO PUMATTI



## Once a courthouse stood proudly in a county seat, its architecture made a personal connection with the community.

replica cake of the courthouse. “They have it at the store,” says Carol. “No one will ever eat that cake.”

**T**EXANS have strong feelings for their courthouses, all right. A number of citizens have so loved the county capitols that they have driven to all 254 and photographed each one. Sunnyvale artist Bill Morgan, who publishes calendars featuring his drawings of courthouses (see page 63), says that at least 98 of his customers have done so.

Mr. and Mrs. Urlin Streu, owners of a Hereford hardware store, made their first image-making trek in 1949 and their last in 1960. “When I took that first picture in Knox County,” Urlin told an Associated Press reporter in 1960, “getting slides of every courthouse in Texas was the furthest thought from my mind. I would have doubted my sanity if I’d even considered such an idea.”

At a courthouse slide show in Hereford, Mrs. Streu suggested they return to counties that had recently built new courthouses and photograph them. Observed the AP reporter, “[Mr.] Streu appeared visibly shaken by the suggestion and too shocked to speak.” In addition to the slides, the family still treasures the large map of Texas displayed at lectures. “It’s color-coded to show when they traveled to various parts of the state,” explains son Oliver Streu, who had it framed for his Amarillo financial planning office. “It’s almost a work of art, somewhat abstract.”

Bill and Willadean Brock of Sweetwater put the pedal to the metal to shoot all of Texas’ courthouses in 1996. “Roads nowadays circle around the town,” explains Bill. “You have to go downtown, meet people, and take some pictures to get the history of the town.”

Several other long-haul shutterbugs have made the approximately 15,000-mile trek to every Texas courthouse to

take photos for books. Austin attorney David B. Brooks, author of a 1989 book on county government legal issues, still needs about 100 photos for his planned courthouse tome.

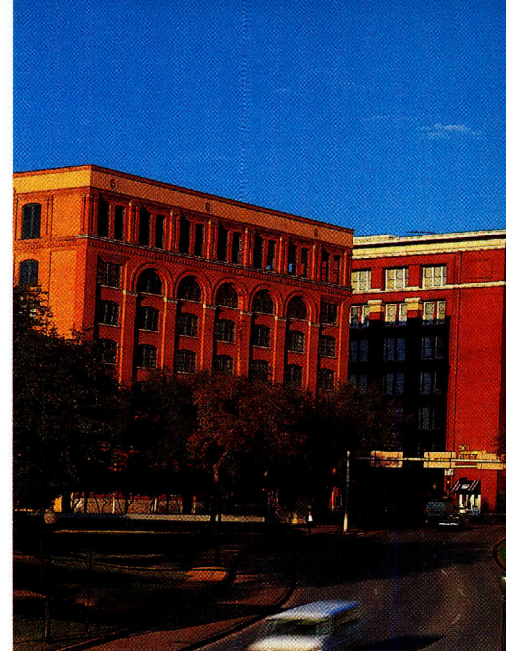
As photographers continue flocking to courthouse lawns, they find many of the vintage structures undergoing restoration. A disastrous fire that struck the Hill County courthouse on January 1, 1993, underscored the need for aggressive preservation. Built in 1890, Hill County’s elaborate temple of justice is well on the way to full restoration, thanks to community efforts and a diverse mix of funding. Hill County native Willie Nelson helped out with a benefit concert on the courthouse square.

Restoration of the 1885 Romanesque Revival courthouse in Shelby County has been ongoing since 1984. “The architect, J.J.E. Gibson, designed the courthouse from memory to resemble the castles in his homeland of County Ballymore, Ireland,” says Shelby County judge Floyd A. “Dock” Watson.

A trap door near the judge’s bench offered a handy escape from irate defendants. As far as Judge Watson knows, it was never urgently needed. “It was closed up at some point, but we reopened it five years ago,” he says. “It’s quite an attraction when I lead schoolkids through on tours.”

Today, Shelby County conducts business in a defunct savings and loan near the square; after restoration of the Irish castle, trials will resume in the second-floor courtroom, and the ground floor will serve as a tourist attraction. Descendants of a master carpenter who helped build the castle look forward to the removal of a certain wall, behind which their ancestor lost a small planing tool.

A restoration of the 1912 Atascosa County courthouse in Jourdanton will soon make the Mission Revival-style building even more attractive to passing



photographers. Designed by San Antonio architect Henry T. Phelps, the Atascosa County capitol is the only elaborate example among Texas courthouses of this once-popular architectural fashion.

The missions of California inspired the style in the 1890s. Over the next few decades, Texas architects made widespread use of the curvilinear parapets, arched loggias, and other Mission Revival hallmarks. (The style graced numerous railroad depots, including the now-demolished depot at nearby Pleasanton. Jourdanton, by virtue of attracting the Artesian Belt Railroad shortly after its founding in 1909, replaced Pleasanton as the county seat.)

County historian Kay Hinds found that unexpected interpretations can complicate a restoration. “We have an old postcard that shows green roof tiles,” says Kay. “But people thought it had always been red. We found that the postcard company didn’t like the red

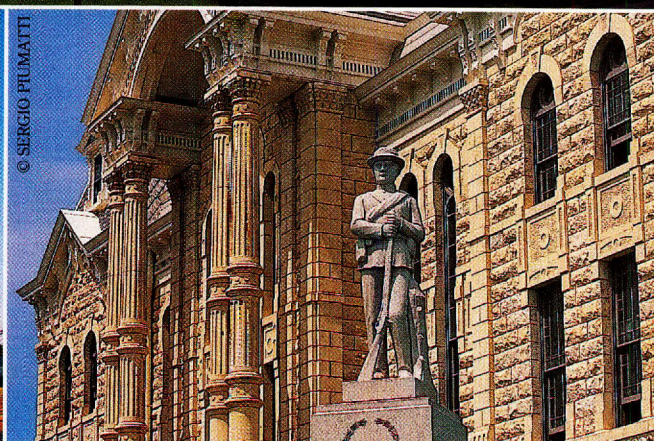




© CAROLYN BROWN



© REDI HOLSTENER



© SERGIO PUMATTI

**[CLOCKWISE, FROM TOP] Dallas County's courthouse, known as "Old Red," stands at the right of the photograph. The 1891 structure, built of Pecos red sandstone and Little Rock blue granite, was designed in the Romanesque Revival style by Orlopp & Kusener. W.C. Dodson conceived the 1890 Hill County courthouse in Hillsboro using white Bosque County limestone in the Second Empire style. The 1912 Atascosa County temple of justice in Jourdanon was laid out by Henry T. Phelps and is the only Texas courthouse in the Mission Revival style. The 1896 Wise County courthouse in Decatur was planned by J. Riely Gordon in a style reminiscent of his Ellis County structure, and built of Burnet County granite.**

roof and had simply colored it green."

From her office window, county judge Deborah Herber watches travelers stop and photograph the building. "A woman who recently moved here went back to her doctor [Mavis Kelsey] in Houston," says the judge. "He takes pictures of county courthouses as a hobby and displays his 20 favorites on his office walls. She was thrilled to see the Atascosa County courthouse included." (See *When... Where... How*, page 32.)

Judge Herber's uncle, W.O. "Dub" Wells of Pleasanton, got the contract to tear down the county's older courthouse in his town some years ago. "I asked him what became of the materials," says the judge. "He said the bricks were thrown in a creek, and much of the wrought-iron

fencing and the cornerstones went to an area ranch. But he found parts of the banister in his barn, so I'm going to make legs out of them for tables at the current courthouse."

Restoration is also ongoing at the 1885 Blanco County courthouse in Blanco. Even though court has convened in Johnson City since 1890, the old stone courthouse in Blanco has remained an integral part of the community. Classes were held in the upstairs courtroom for several years after the schoolhouse burned in 1893.

"Parts of the building had offices for farm loans, dentists, and the newspaper," says Roy Byars, 81, who grew up on Blanco's town square, "but it was always open—you just went right through when

crossing the square." In silent-film days, Roy's aunt and uncle owned a movie theater in the courthouse. "When I didn't have the dime admission, I rewound film or played the player piano to see the movie."

From 1936 to the 1970s, the temple of justice housed a hospital, the birthplace of Roy's three daughters and two of his sons-in-law. In the '70s, a Wild West museum inhabited the building.

In the late 1980s, when a rancher who'd bought the courthouse planned to move it, Blanco folks raised \$250,000 to buy it. Restored, it will serve as a community center. Governor Bush joined about 1,000 local folks—and two great-granddaughters of the architect, F.E. Ruffini—this past May to rededicate the building. In his speech, the governor



**The 1885 Shelby County courthouse in Center boasts Romanesque arches, turrets, and buttresses. The unusual courthouse was designed by Irish immigrant J.J.E. Gibson, who was inspired by the castles of his homeland.**

announced his intention to ask the next legislature for \$200 million for restoration of antique courthouses statewide. Stan Graves of the Texas Historical Commission calls the plan “the largest and most far-reaching historic preservation initiative ever conceived by a state government in this country.” The THC’s Texas Courthouse Alliance Project has already studied the needs of 216 vintage Texas courthouses, with special focus on the 74 built in the 19th Century.

The governor’s idea won’t get any argument from Texans like Blanco’s Roy Byars. “I spent my childhood playing in that courthouse,” he says wistfully. “We hope it will last another hundred years.” ★

Austin’s GENE FOWLER covered Fort Worth’s Thistle Hill and “The Texas Troubadour” Ernest Tubb in the July 1998 issue.

## WHEN... WHERE... HOW

### Supreme Courts

**L**ook in your library or bookstore for the following books. Clark Coursey, longtime editor of *County Progress* magazine, described the 5-year effort that produced his 1962 book, *Courthouses of Texas* (Banner Printing, Brownwood), as a “feat of endurance.” June Rayfield Welch and J. Larry Nance made 13 weekend trips to produce *The Texas Courthouse* (GLA Press, Dallas, 1971), revised in 1984 as *The Texas Courthouse Revisited*. Mavis P. Kelsey Sr. and Donald H. Dyal’s 1993 book, *The Courthouses of Texas* (Texas A&M Univ. Press), includes a full-color photo of each courthouse. Kelsey’s 10 favorite courthouses—in Shelby, Red River, Grimes, Ellis, Wise, Hill, Denton, Parker, Shackelford, and Tarrant counties—were built during what architectural historian Willard Robinson described as the “golden age” of courthouse construction (roughly 1880-1900).

To order the 1999 *Old Friends: Great Texas Courthouses* calendar, send a check for \$12.95 (includes tax and shipping; no credit card orders) to Bill Morgan, 116 Sunview Dr., Sunnyvale, TX 75182. See page 63 for more information.





Introducing the  
**1999**  
**TEXAS**  
**HIGHWAYS**  
**CALENDAR**

*A must-have...  
for all who love Texas*

The *Texas Highways* calendar has become a Texas tradition, and 1999 continues this beautiful custom. Featuring 13 dazzling images of Texas. And, it's only \$8.95, plus shipping and handling.

TO ORDER BY PHONE, CALL  
**800-839-4997 or 512-486-5913**

TO ORDER BY MAIL, SEE PAGE 57

For year-round  
enjoyment...

Subscribe to

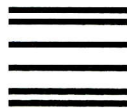


**800-839-4997**

(512-486-5913 outside the U.S. or U.S. territories)

**BUSINESS REPLY MAIL**  
FIRST-CLASS MAIL PERMIT NO. 623 AUSTIN, TX  
POSTAGE WILL BE PAID BY ADDRESSEE

**TEXAS HIGHWAYS**  
PO BOX 149233  
AUSTIN TX 78714-9777





58% off newsstand

TREAT YOURSELF OR  
SOMEONE SPECIAL TO

THE TRAVEL MAGAZINE OF TEXAS  
**TEXAS**  
H I G H W A Y S

Enjoy the best of Texas... with a subscription to *Texas Highways*. Each monthly issue is chock-full of information-packed articles and beautiful photography. Discover a myriad of fascinating vacation destinations... or simply enjoy armchair adventures.

A subscription to the official travel magazine of Texas is only \$17.50 (\$25.50 International). Plus, each paid subscriber to the magazine will receive a FREE Texas *Highways* Travel Passport discount card to save on attractions and accommodations around the state. Traveling Texas has never been a bigger bargain!

Twelve issues of the best magazine on Texas and a travel discount card. Now, that's one of the best travel bargains around!



TO ORDER BY PHONE, CALL  
800-839-4997 or 512-486-5913

## Order Form

B0998N

Your name and address:  
(Important: Please fill out for ALL orders.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please send me:

\_\_\_\_ Calendar    \_\_\_\_ Subscription    \_\_\_\_ Subscription/Calendar Pkg.

Payment Enclosed:  Check/Money Order     Credit Card: (MC, V, D)

Credit Card # \_\_\_\_\_

Expiration \_\_\_\_\_ Signature \_\_\_\_\_

Please send a gift of:

\_\_\_\_ Calendar    \_\_\_\_ Subscription    \_\_\_\_ Subscription/Calendar Pkg.

To: Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please send a gift of:

\_\_\_\_ Calendar    \_\_\_\_ Subscription    \_\_\_\_ Subscription/Calendar Pkg.

To: Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Description	Price	Quantity	Total
Calendar Only	\$8.95	x _____ =	_____
Subscription only (FIRST Subscription only)	\$17.50	x _____ =	_____
Additional Subscriptions	\$15.50	x _____ =	_____
Subscription/Calendar Package	\$24.00	x _____ =	_____
Shipping & Handling (Applicable to CALENDAR ONLY orders)			_____
		<b>TOTAL =</b>	_____

### Shipping & Handling (CALENDAR ONLY orders)

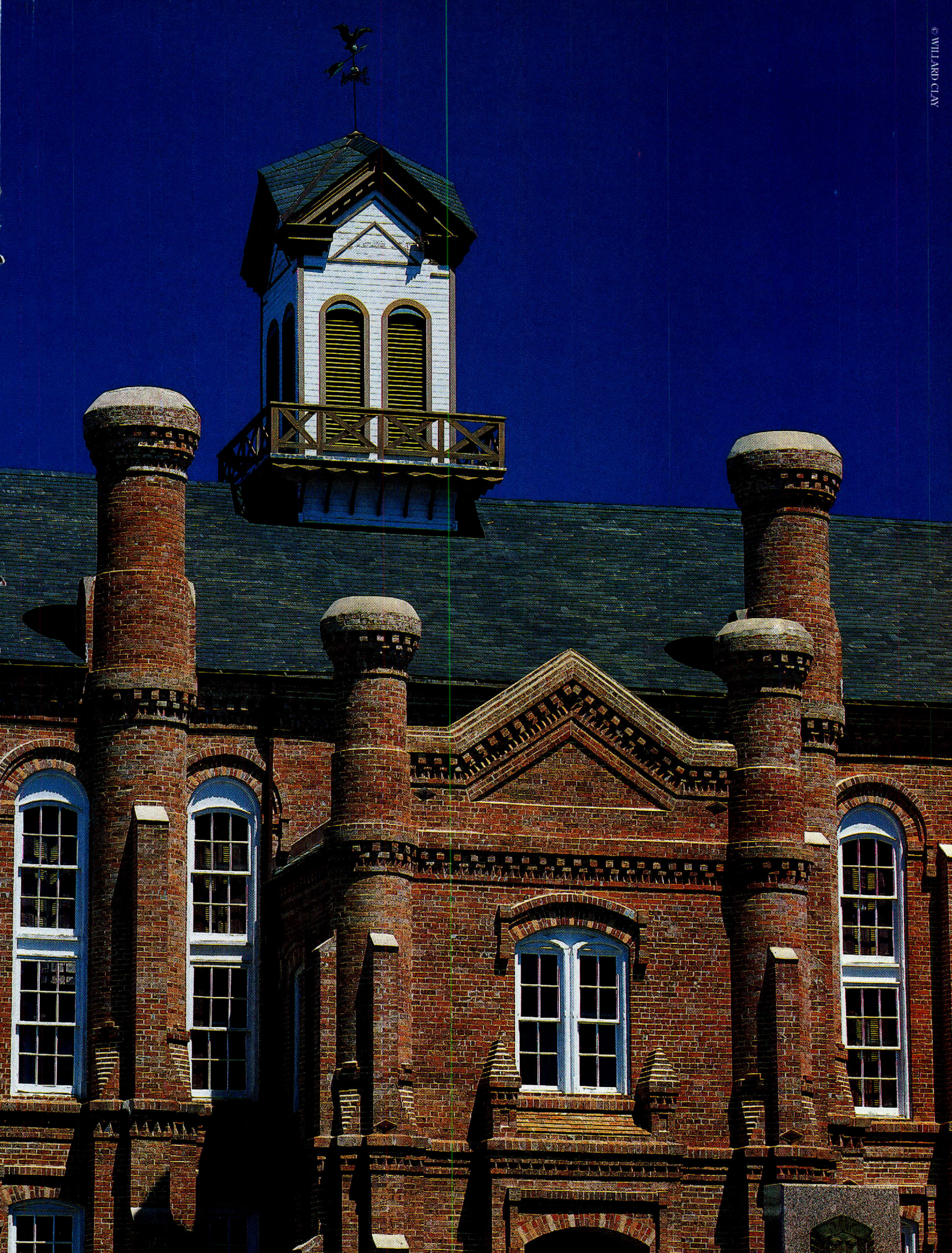
To calculate shipping costs, total the number of calendars going to each address. The cost of calendars going to EACH ADDRESS follows:

	Regular Handling	Special Handling	Intl. Regular Handling	Intl. Special Handling
1 Calendar	\$3.00	\$6.00	\$5.00	\$10.00
2 to 3 Calendars	\$3.50	\$7.50	\$7.50	\$20.00
4 to 5 Calendars	\$4.00	\$9.00	\$10.00	\$30.00
More than 5 Calendars	\$4.50	\$16.00	\$15.00	\$40.00

Regular handling: 4 to 6 weeks. Special handling: 10 working days. All international shipping times vary, depending on delivery conditions.

Texas Highways, PO Box 149233, Austin TX 78714 • 800-839-4997 or 512-486-5913









**H**istoric hotels hold rooms with a past

# Check In *and* Check

By Carol Barrington

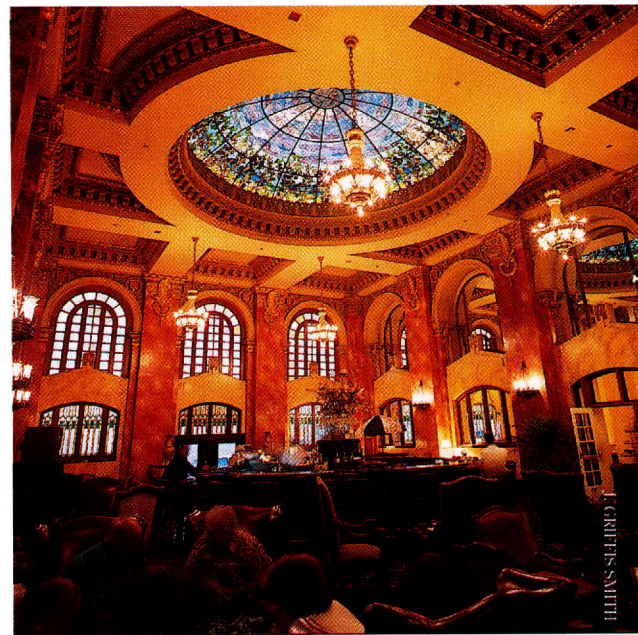
**W**HEN IT COMES TO REFLECTING more than a century of architectural—and human—history in Texas, let's hear it for hotels.

Several dozen sturdy survivors, each illustrating a specific architectural niche between the 1850s and 1928, still welcome guests throughout the Lone Star State. Whether you stay in a simple room or a superb suite, you'll no doubt wish that the surrounding walls could talk.

Such bedtime stories would relive the vigor of the state's steamboat, stagecoach, and railroad periods; the go-go urban growth of the 1920s; the setback of the Great Depression; and the grandiose eras of massive cattle ranches and Big Oil. Chronologically, these historic hostelries well reflect an ever-changing state hell-bent on progress.

Travelers who want more than cookie-cutter rooms with no surprises find that Texas offers numerous architecturally significant alternatives.

**El Paso's 1912 Hotel Paso del Norte, now the Camino Real (above and detail), still draws praise for its splendid Tiffany glass dome, solid mahogany woodwork, and varied marble-work, installed by Italian artisans. A sturdily graceful fountain cools the courtyard of Jefferson's Excelsior House (facing page, top). Between 1837 and 1907, three other hotels, as well as U.S. and Confederate military headquarters, operated where San Antonio's elegant Camberley Gunter Hotel (right) sits today. The Gunter celebrates its 90th anniversary next year.**



"Hotel development in Texas came in three phases," explains Stephen Fox, noted architectural historian and instructor in that specialty at both Rice University and the University of Houston. "First came the small-town hotels of the mid-19th Century, such as Excelsior House [1850s] and The Jefferson Hotel [1861], both in Jefferson, and the Menger [1859] in San Antonio. All were built during the stagecoach and horseback days, and on the Texas hotel timeline, that's antiquity."



# 'Em Out





Ancient or not, all three remain vital today. Jefferson's two vintage hotels hark back to the time when this now-quiet northeast Texas town rivaled Galveston as the state's busiest shipping port. Sited on Big Cypress Bayou, then a navigable tributary of the Red River, Jefferson grew rich as the hub for shipping goods and passengers to and from New Orleans. Coming or going, the carriage trade usually lodged at Excelsior House, now thought to be the oldest hotel in continuous operation in the state.

Simple in design with a white brick facade, covered sidewalk, and touches of wrought iron, the two-story Excelsior House's 15 rooms still elegantly illustrate its mid-Victorian origins in both furnishings and memorabilia. Reserve as far in advance as possible for the newly refurbished Presidential Suite, the Diamond Bessie Suite (named

FROM THE HOUSTON  
Public Library archives:

Although workmen started hewing logs for Houston's first hotel shortly after the Battle of San Jacinto, it was still unfinished at the time of the celebration of the first anniversary of the battle—April 21, 1837. Nevertheless, President Sam Houston (in a black velvet suit trimmed with gold cording, a ruffled shirt, scarlet waistcoat, and red-topped, silver-spurred boots) as well as other dignitaries used its facilities to celebrate the event. That original log building, later called the City Hotel, collapsed of old age and decay in 1855.

for an unlucky guest found murdered nearby in 1877), or the Lady Bird Johnson Room, a favorite of the former first lady, who hails from the nearby town of Karnack.

Host to John Jacob Astor, Oscar Wilde, W.H. Vanderbilt, and at least three U.S. presidents, Excelsior House's illustrious guest list may have included railroad magnate Jay Gould in 1882. Local folklore holds that when Gould asked that he be given, free of charge, the right of way to run his track through town, the city fathers refused. In angry reaction, Gould (or someone) scrawled "The End of Jefferson" in the hotel's register, an epitaph now on display in the lobby.

In the succeeding years, Jefferson's fortunes indeed followed the continuing decline of river shipping, and the last steamboat tied up at its docks sometime around the turn of the century.

**During World War II, the Landmark Inn in Castroville housed Army Air Force personnel who were training at the huge airfield in nearby Hondo. The inn has operated as a state historical park since 1974. A century earlier, Irishman John Vance had run the Vance Hotel here, while his brothers ran the Vance House in San Antonio, on the site of today's Gunter Hotel.**





In 1954, however, the ladies of the local Jessie Allen Wise Garden Club got the last laugh on Gould when they found his tattered but still elegant private rail car, the *Atalanta*, in a weed patch near Kilgore. They bought the car for \$1,200, had it moved to a vacant lot across from the hotel, and opened it for tours. The *Atalanta* proved a tourism bonanza, and when the somewhat timeworn Excelsior House came up for sale in 1961, the ladies made a second leap into historical preservation by buying the venerable

clerk Jodi Breckenridge tells of trying to pull the door of Room 18 closed numerous times, only to have it jerked open from the other side. "I look, and there's no one there," she says. "It happens quite often—the ghost always wins the tug-of-war—so now we just leave that door open during the day."

The third survivor of Texas' "antiquity" period, the Menger Hotel remains one of San Antonio's most prominent major hostelrys (see "Meet Me at the Menger," January 1996). Enlarged and

sports a handsome three-story, somewhat neoclassical facade trimmed with balconies, awnings, and fancy ironwork. Its lobbies and some guest rooms feature museum-quality antiques, and its current 318-room bulk melds efficiently into the massive Rivercenter Mall.

A fourth example of 19th-Century small-town hotels, Castroville's Landmark Inn, now operates as a state historical park. Originally built as a one-story residence and store by Swiss merchant Cesar Monod between 1849 and 1853, the structure catered to travelers on the San Antonio-El Paso road, many of whom were bound for the gold fields of California.

In 1853, Monod sold the property to Irishman John Vance, who continued to operate a successful general store, became postmaster at the mail stop, and added to the main floor as business grew. Vance eventually started providing rooms to travelers, and sometime in the 1870s, when he added a second story, the place became known as the Vance Hotel.



**The 24-room Jefferson Hotel (above) began life in 1861 as a cotton warehouse. The Belle-Jim Hotel Bed and Breakfast in Jasper commemorates the names of two sisters, Belle and Jim Patten, whose mother built the inn in 1911. Along with 10 rooms, the bed and breakfast offers a dining room that opens to the public for lunch.**

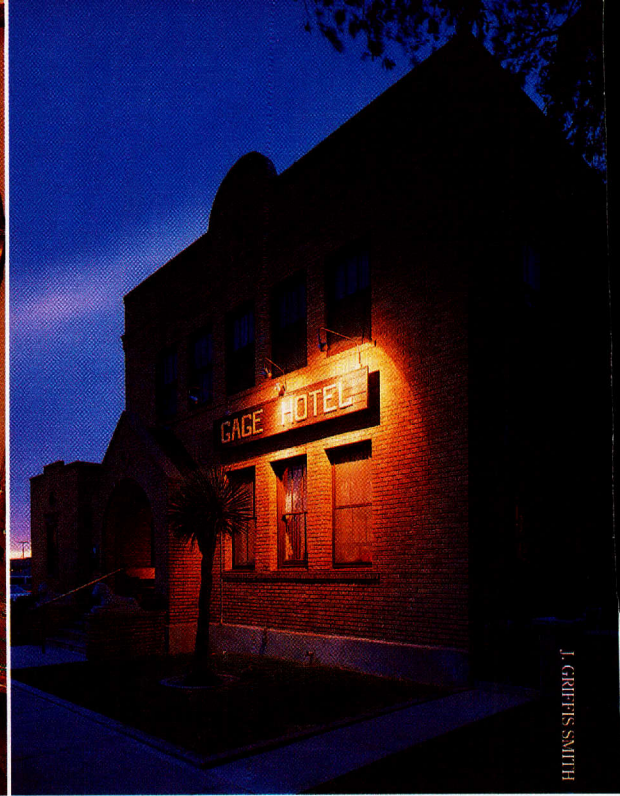
hotel for \$35,000. Today, it remains owned and operated by the garden club.

Another local oldie, The Jefferson Hotel (known as the Grigsby Hotel in the 1870s) thrives inside what was an even older cotton warehouse. Among other ghostly experiences, front desk

refurbished several times since its opening in 1859 as a two-story, 50-room inn, it's an excellent example of architectural adaptation to changing styles and commerce. Originally a classical-style limestone building connected to the family-owned brewery, the Menger today

Today, the structure stands as one of the finest examples in the region of what O'Neil Ford described as "indigenous Texas architecture." The "bones" of the early buildings now form the lobby and first floor of the simple but comfortable eight-room hostelry.





**Built by rancher Alfred Gage in 1927, The Gage Hotel in Marathon (above, left and right) offers a real getaway—few phones and TVs, but loads of comfort, quiet, and Old West atmosphere. The El Paso firm of Trost & Trost designed both the Gage and El Paso's Hotel Paso del Norte, as well as hundreds of other buildings in the Southwest. Also Western in feel, Fort Worth's Stockyards Hotel (facing page) offers 52 luxury rooms decorated in Victorian, Indian, Western, and Mountain Man motifs.**

From the 1870s through the 1920s, an ever-expanding network of railroads brought the outside world to Texas. Countless hostleries of varying qualities sprang up within a foot of the tracks to provide meals and beds for trainmen, drummers, vacationers, and other weary travelers.

“The earliest railroad hotels were very simple in style and built of wood brought in by the trains,” explains Jim Steely, chief historian for the Texas Historical Commission. “As soon as the market and local economies would sustain a larger hotel, the railroad brought more-sophisticated materials for building fancier hostleries. By 1910, concrete-frame hotels were common within a short walk or ride of many train stations. Some of those hotels remain open today.”

Sadly, the majority of the smaller railroad hotels faded with the age of steam and the advent of Henry Ford's affordable Model T. Survivors currently fresh from restorations include The Antlers (1901) in Kingsland, on the shore of Lake LBJ (ask about overnighting in one of the cabooses); the J.M. Koch's Hotel

(1906) in D'Hanis (Medina County); The Belle-Jim Hotel (1911) in Jasper (Jasper County); and the Swan & Railway Country Inn (1912; originally the City Hotel) in Lacoste (Medina County).

All of the above were closed and/or abandoned at various times, but have since been restored to much of their original appearances. Fortunately for today's travelers, all now operate as antique-filled bed-and-breakfast inns.

“Texas hotels entered their second phase in the early 20th Century, when they began catering to specialized clientele,” notes Stephen Fox. “The Stockyards Hotel in Fort Worth, for example, opened in 1907 specifically to serve businessmen and ranchers drawn to town by the booming livestock market, and the Hotel Galvez in Galveston [1911] was the first modern luxury resort hotel in the state.”

After suffering more ups and downs than a bronc rider, Fort Worth's Stockyards Hotel won all-around honors with a complete revamp in 1984. Most of its 52 luxury rooms now sport one of four motifs—Victorian, Indian, Western, and

Mountain Man—and among its theme rooms is No. 305, home to infamous bank robbers Bonnie Parker and Clyde Barrow in 1933 while they were lying low from the law.

Built at a cost of more than \$1 million at a time when two dozen eggs went for 35 cents, the Galvez emerged this past spring from a five-year, multimillion-dollar renovation. Once again, it looks much as it did in the 1930s when President Franklin D. Roosevelt made it his “Summer White House” while vacationing on the Gulf Coast.

Other architecturally significant oldies still going strong through upscale adaptation include The Gage Hotel (1927) in Marathon and The Lancaster Hotel (1926; originally the Auditorium Hotel) in Houston.

Built as a low-frills “home away from home” for Big Bend-area cattle ranchers, the recently expanded Gage now offers 37 “designer” rooms furnished and accessorized with Western artifacts—not every room has a phone or TV, but you'll find plenty of cowhide rugs, cow-skull lamps, antique horse tack, rust-covered spurs, Indian drums





© EARL NOTTINGHAM

**In an unusual reversal of tradition, at the end of a long day “cowpokes” relaxing in the Stockyards Hotel’s Booger Red Saloon climb into the saddle, not out.**

and pots, branding irons, and so on. The Gage regularly hangs out the “No Vacancy” sign, particularly during birding seasons, so be sure to arrive with a reservation.

The Lancaster also has gussied up from its last years as the Auditorium Hotel. Then frequented by traveling wrestlers and vaudeville acts, it now provides cushy, European-style elegance—including concierge, upscale bistro downstairs with high-profile chef, and limos on standby—to internationally known headliners appearing on nearby stages.

Characteristic of Texas’ intense urbanization between 1909 and 1928, many ambitious towns built multistory downtown hotels to signify lofty civic aspirations. According to Stephen Fox, “This was the third phase of hotel development in Texas, and these really stood out in their individual landscapes; they were built to make you remember the town.” Prize examples still in operation include the Camino Real (1912; originally the Hotel Paso del Norte) in El Paso, and the

**J**UST LIKE OLD TIMES: Fancy doors open again soon at two more historic hotels, the LaSalle in Bryan and the Stephen F. Austin in Austin. The seven-story LaSalle was built in 1928 as a drummers’ hotel, convenient to the railroad station. Scheduled to open this coming spring, its 96 original salesman rooms will become 55 rooms ideal for businessmen as well as visitors to A&M, the nearby Old Bryan Marketplace, and the new George Bush Presidential Library.

Built in 1924 as a deluxe hostelry and due to reopen this winter, the Stephen F. Austin’s resurrection borrows heavily from old floor plans and photos. Empty since 1987 and now almost completely rebuilt, it once again takes aim at the capital’s luxury market. Ladies will love sashaying down its magnificent marble staircase.

Camberley Gunter and St. Anthony hotels (both 1909) in San Antonio.

Credited to noted architect Henry Trost (who also designed The Gage Hotel in Marathon), what is now the Camino Real “commands a tremendous presence on El Paso Street,” according to architectural historian Morris Brown, a member of the American Institute of Architects and a partner in the El Paso firm of Dimensions in Architecture. “Its building details are classical, its proportions superb. With its magnificent interiors and the 25-foot Tiffany glass dome in the central lobby, it’s a unique piece of art and architectural history.”

When it opened as the Hotel Paso del Norte, the elegant hostelry not only sported 12 gold-leaf cages, containing live parakeets, on the pillars of its main dining room, but also had its own ice factory and butcher shop. Popular as a vantage point for watching the sorties of Pancho Villa and his Mexican revolutionaries on the other side of the Rio Grande, this hotel also claimed that more head of cattle were bought and sold in its lobby than at any other



single location in the world. And then there's the tale of the rancher who, some years ago, ordered a new Cadillac delivered to him at the hotel and told the desk clerk to pay for it and then put it on his bill; he settled up in cash when he checked out!

In San Antonio, the Camberley Gunter stands on the site of the 1837 Frontier Inn, two blocks from today's bustling River Walk. At its opening the largest structure ever built in the Alamo City, the Gunter subsequently housed such luminaries as John "Black Jack" Pershing, Tom Mix, Mae West, Will Rogers, and President Harry S. Truman.

The St. Anthony, still handsomely representative of Spanish Colonial Revival styling, includes such "must-sees" as Peacock Alley—a long, mirrored gallery off the main lobby, filled with antiques, paintings, and huge Empire-style chandeliers—and the soon-to-reopen rooftop garden, both throwbacks to the late 1930s. Guests over the years have

ranged from Prince Rainier and Princess Grace of Monaco to actors George Clooney, Matthew McConaughey, and Arnold Schwarzenegger, along with numerous other "names-you-know."

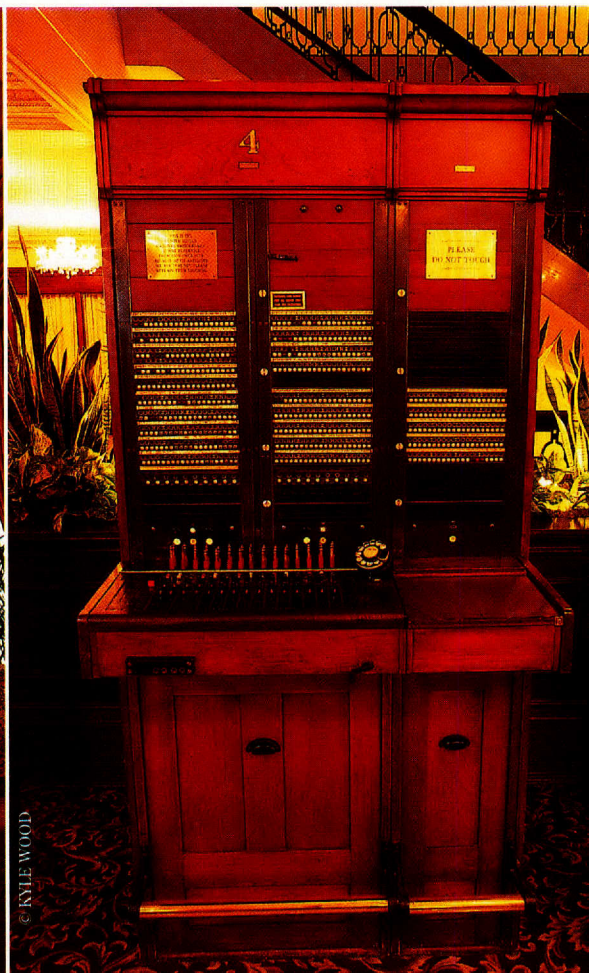
"Those same decades [early 1900s] also saw extensive use of Spanish-style architecture as a way to suggest that Texas had a cultural heritage that predated the Anglo-American influx of the 19th Century," explains Stephen Fox. "Again, the Galvez is a great example, as is the Doubletree Club Hotel Casa de Palmas [1918] in McAllen."

Texas prospered in the 1920s, and a number of the rapidly rich took up elegant quarters in new, upscale residential hotels such as the Warwick (1926) in Houston. In 1962, that hostelry again symbolized what Stephen Fox labels a "wonderful Texas moment" when it was bought off the auction block, via telephone, for the amazingly low bid of \$1.4 million by Houston oil tycoon John Mecom Sr. and his wife, Mary Elizabeth.

Determined to give Houston a very sophisticated luxury hotel, the Mecoms then went shopping in Europe. By the time the Warwick reopened in October 1964, the couple had spent \$11 million on a new 11-story wing with an additional 130 rooms; Rose Aurora marble floors from Portugal; Baccarat crystal chandeliers; Aubusson and Gobelins tapestries; elegant draperies and rugs; gilded Louis XVI furniture; and wall paneling plus other architectural details from assorted chateaus and castles in France.

A painting of Napoleon once owned by the Empress Eugénie of France hung in the Princess Suite; priceless Sèvres urns added tasteful touches to one of the lobbies; marble goddesses rimmed the new swimming pool; and a seven-foot-tall bronze gilt statue of Kuan-Yin (the Chinese goddess of mercy) anchored a stairwell. Crafted in 1593, that statue originally had graced Beijing's Imperial Winter Palace.

**The Hotel Galvez (below, left), once known as the "Playground of the Southwest," opened in 1911 as part of Galveston's monumental rebuilding effort prompted by the 1900 hurricane. Movie star Alice Faye and bandleader Phil Harris married at the Galvez in 1941. San Antonio's Camberley Gunter Hotel, which opened in 1909, displays its original switchboard (right). Cowboy movie star Tom Mix once registered at the Gunter on horseback, and Mae West stayed here in 1939 while appearing in *Sex Takes a Holiday*, which played at the Majestic Theatre across the street.**





## Historic Hotels

Listed in alphabetical order by city, the following number among the state's most outstanding historic hotels. Each differs in regard to televisions and telephones in the rooms, private baths, parking fees, and credit cards, as well as policies regarding children, pets, and smoking; inquire when reserving. For information on other vintage lodgings, write to the Historic Accommodations of Texas, Box 2147, Stafford 77497; 800/428-0368.

Except for the Antlers, Excelsior, Koch's, LaSalle, Landmark, and Swan, all hotels listed have at least one restaurant (all wheelchair accessible).

### Austin

**Stephen F. Austin Hotel**, 701 Congress, 78701; 191 rooms. Currently under restoration to its original luxury status; reopening expected this winter. Call 512/708-8384.

For information on Austin's Driskill Hotel, see "Colonel Driskill's Grand Hotel," December 1990 issue of *Texas Highways*. For current rates and other up-to-date details, call 512/474-5911.

### Bryan

**LaSalle Hotel**, 120 S. Main St., 77805; 55 rooms. Currently under restoration to luxury level; expected to reopen next spring. Rates: To be announced. For update, call the Bryan-College Station Convention & Visitors Bureau at 409/260-9898 or 800/777-8292.

### Castroville

**Landmark Inn State Historical Park**, 402 Florence St., 78009; 8 rooms. Rates: \$45-\$55. One room is wheelchair accessible. Call 830/931-2133; for reservations, call 512/389-8900.

### Dallas

For information on the Stoneleigh, Melrose, and Adolphus hotels, as well as The Mansion on Turtle Creek, see "The Golden Girls" in the June 1998 issue of *Texas Highways*.

### D'Hanis

**J.M. Koch's Hotel Bed and Breakfast**, West Hwy. 90 (Box 518), 78850; 5 rooms. Rates (including breakfast): \$50-\$60. Not wheelchair accessible. Call 830/363-7500 or 800/460-8481.

### El Paso

**Camino Real Hotel** (also locally referred to as the **Paso del Norte**), 101 S. El Paso St., 79901-1107; 359 rooms. Rates: \$114-\$145. Four rooms are wheelchair accessible. Call 915/534-3000 or 800/722-6466.

### Fort Worth

**Stockyards Hotel**, 109 E. Exchange St., 76106; 52 rooms. Rates: \$95-\$350. Not wheelchair accessible. Call 817/625-6427 or 800/423-8471.

### Galveston

**Hotel Galvez**, 2024 Seawall Blvd., 77550; 225 rooms. Rates: \$79-\$450. Wheelchair accessible. Call 409/765-7721 or 800/392-4285.

### Houston

**The Lancaster Hotel**, 701 Texas Ave., 77002; 93 rooms. Rates: \$230-\$275; suites \$400-\$1,000. Entire hotel is wheelchair accessible (6 rooms specially adapted). Call 713/228-9500 or 800/231-0336.

**Park Plaza Warwick**, 5701 Main St., 77005; 308 rooms. Rates: \$99-\$209. Wheelchair accessible. At press time, new owners were about to begin a multimillion-dollar renovation. Call 713/526-1991 or 800/670-PARK.

### Jasper

**The Belle-Jim Hotel**, 160 N. Austin, 75951; 10 rooms. Rates (including breakfast): \$45-\$65. Downstairs rooms are wheelchair accessible. Call 409/384-6923.

### Jefferson

**Excelsior House**, 211 W. Austin, 75657; 15 rooms. Rates: \$65-\$100. One room is partially wheelchair accessible. Plantation breakfast costs \$6.50 additional. Also open for tours (\$2) at 1 p.m. and 2 p.m. daily. Call 903/665-2513.

**The Jefferson Hotel**, 124 W. Austin, 75657; 24 rooms. Rates: \$65-\$110. Not wheelchair accessible. Call 903/665-2631 or 800/226-9026.

### Kingsland

**The Antlers**, 1001 King St., 78639; 13 rooms. Rates: \$100-\$140 in hotel (includes breakfast), \$100-\$150 in 1- and 2-bedroom cabins, \$100 in cabooses. Kitchen facilities in cabins and cabooses. One suite

is wheelchair accessible. Call 915/388-4411 or 800/383-0007.

### Lacoste

**Swan & Railway Country Inn**, 11280 Castro Ave. (Box 429), 78039-0429; 4 rooms. Rates (including breakfast): \$60-\$80. Not wheelchair accessible. Call 830/762-3742.

### Marathon

**The Gage Hotel**, 120 W. US Hwy. 90 (Box 46), 79842; 37 rooms. Rates: \$65-\$175. One room is wheelchair accessible. Call 800/884-GAGE.

### McAllen

**Doubletree Club Hotel Casa De Palmas**, 101 N. Main, 78501; 158 rooms. Rates: \$55-\$160. Lobby and 6 rooms are wheelchair accessible. Call 956/631-1101 or 800/222-8733.

### San Antonio

**The Camberley Gunter Hotel**, 205 E. Houston St., 78205; 322 rooms. Rates: \$115-\$145. Hotel entrance, lobby, and 5 rooms are wheelchair accessible. Call 210/227-3241 or 800/555-8000.

**St. Anthony Hotel**, 300 E. Travis, 78205; 350 rooms. Rates: \$123-\$179. Motor-lobby entrance and several rooms are wheelchair accessible. Call 210/227-4392.

**Menger Hotel**, 204 Alamo Plaza, 78205; 318 rooms. Rates: \$132-\$142. Lobbies, restaurant, and newer rooms are wheelchair accessible; call in advance. Call 210/223-4361 or 800/345-9285.

Enter a long guest list of the rich and famous: The Duke of Windsor once stayed for several months; Queen Silvia of Sweden tried to buy one of the Warwick's wastebaskets as a souvenir; and Imelda Marcos commanded personal shoppers from Sakowitz and Neiman Marcus to spread out shoes and dresses in a banquet room adjacent to the Presidential Suite.

The Mecom family lost the Warwick to foreclosure in 1987 when Houston's economy hit oil-slicked skids. Although

the Warwick's fortunes and occupancy rates have since waxed and waned with assorted management, most of its Mecom legacy remains intact today, a great way to revisit those all-too-short, high-riding, oil-patch years. Now known as the Park Plaza Warwick, the sumptuous old hostelry will emerge better-than-ever in coming months, following a multimillion-dollar renovation.

In the 1930s, automobiles replaced Texas' mass-transit trains, and downtown hotels gave way to highway motels

almost overnight. Today's travelers who want more than no-surprise, cookie-cutter rooms, however, find that Texas offers numerous architecturally significant alternatives. After all, overnighting is much more fun when yesteryear's style—and perhaps a resident ghost or two—come with the room key. ★

Longtime *Texas Highways* contributor CAROL BARRINGTON of Montgomery wrote about Fayetteville in the February issue.





WITH ATMOSPHERE

RESTAURANTS

Texas restaurants serve up unusual settings with scrumptious food

# ALL THIS

BY ROSEMARY WILLIAMS

TAKE A HEAPING HELPING OF YOUR FAVORITE entrée. Stir in an intriguing locale, along with a building that boasts a smidgen of history and a hefty sprinkling of atmosphere.

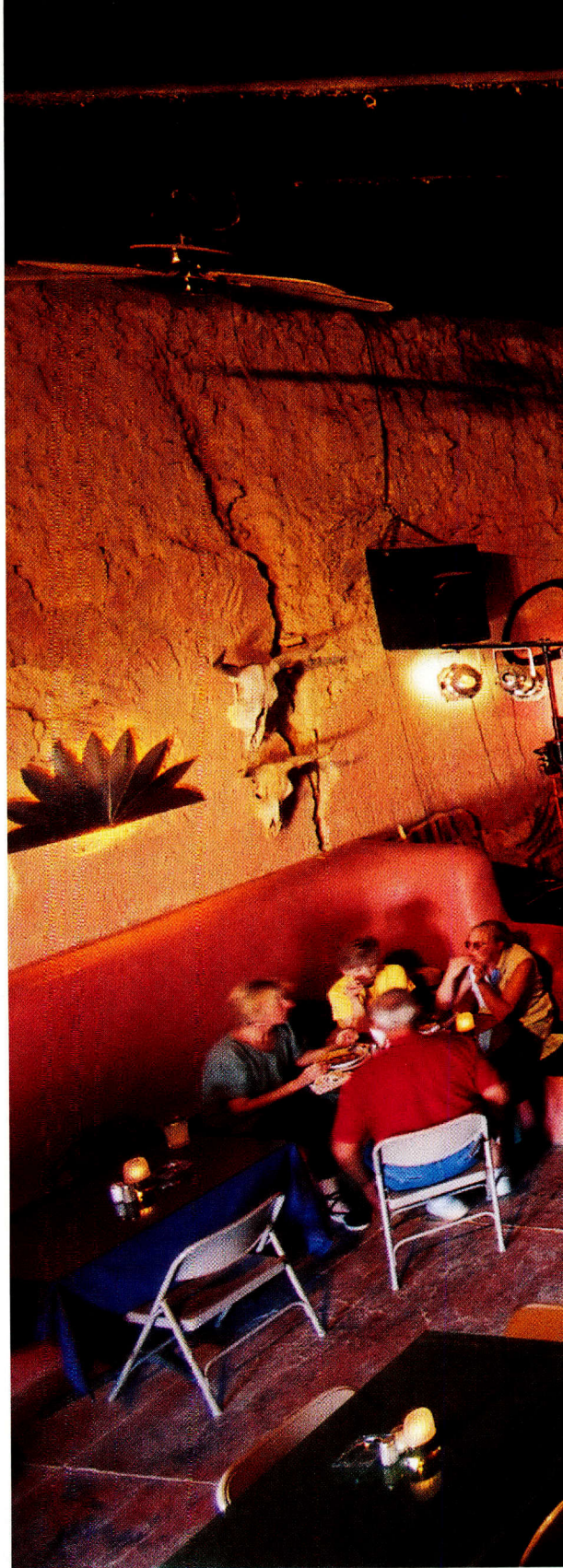
Add a convivial dining companion. There you have it, a recipe for one of life's incredible little pleasures—a truly enjoyable meal in surroundings that add extra zest to the menu.

A number of Texas restaurants provide as much a feast for the eyes as a feast for the palate. Let's venture across the Lone Star State and visit several intriguing restaurants, whose ambiance can

captivate you almost as much as their cuisine. From west to east, here are but a handful of the state's interesting places to dine.

**Restaurants across the state offer distinctive backdrops. You don't have to sacrifice delicious food for atmosphere, either. Just ask the folks who frequent the Starlight Theatre Restaurant and Bar. The renovated movie theater in the ghost town of Terlingua serves a roomful of patrons nightly.**

BOTH PHOTOS BY STAN WILLIAMS



IN THE BIG BEND, YOU CAN EAT IN A CONVERTED 1930s MOVIE THEATER OR IN A SUBTERRANEAN SETTING THAT SEEMS MORE CAVE THAN CAFE.

# AND





# INNER, TOO



## CATTLEMAN'S STEAKHOUSE

At Indian Cliffs Ranch near Fabens

FOR A REAL TASTE OF THE OLD West, try this popular steakhouse, about 35 miles southeast of downtown El Paso. The huge, 600-seat restaurant, constructed with foot-thick adobe walls, resembles a hacienda-style ranch headquarters. Wrought-iron entrance gates with Spanish accents, rough-hewn wooden beams, red tile, and displays of pottery and Western artifacts create a warm, welcoming effect. Here, you can dine in the Greenhouse dining room beneath 20-foot trees or in an authentic surrey in the Ranch Room.

The attractive restaurant occupies a corner of Indian Cliffs Ranch in a region of the state marked by desert plains, cacti, and craggy canyons. Nearby ranch buildings, corrals, an occasional covered wagon, and a windmill give Cattleman's Steakhouse a true Western flavor in its setting as well as in its food.

You can tuck into a thick, juicy, cooked-to-order T-bone, then take an after-din-

ner stroll over land once roamed by Indians and crisscrossed by stagecoach routes. The San Antonio-Paso del Norte stagecoach road crosses the ranch about a mile south of the main complex.

Ranch owner and restaurateur Dieter Gerzymisch, who hails from Germany, bought the land in the late 1960s as a home for a string of livery horses. He began building the restaurant in 1972 and opened it in 1973. Twenty-five years later, the huge complex includes not only Cattleman's Steakhouse, but also numerous party facilities, the set for the 1980 movie *Resurrection*, a four-acre man-made lake, and corrals for horses, mules, buffaloes, and Texas Longhorns. There's even a small children's zoo (non-petting) where critters like goats, mouflon sheep, llamas, fallow deer, rabbits, prairie dogs, and rattlesnakes reside in appropriately secure structures.

Inside, the restaurant's Saddle Room displays 12 collector's saddles, including a McClellan cavalry saddle and several high-back, 100-year-old cowboy saddles.

A favorite of locals and visitors alike, Cattleman's Steakhouse won the 1997 *El*

*Paso Times* "Best of the Border" awards in six categories: best restaurant, romantic dinner, family-style dinner, brisket, steak, and margarita. It consistently wins the overall "Best of the Border" restaurant award. In 1992, readers of *Texas Highways* chose the eatery as one of their top 10 favorites.

"Our motto is 'good beef, good food, and good family fun,'" says Dieter. "While grown-ups appreciate the food and the view, children love it out here, too. They enjoy Fort Apache, a

rustic playground that includes three wooden fort-like structures with a covered wagon in the middle. We also offer hayrides on Sundays to Steakhouse customers."

For an added treat, time your visit here so that you can watch the sun set across the vast landscape that spreads out from Indian Cliffs. As the blue sky turns dusky, reds and golds, pinks and purples paint a scene you won't soon forget.

## LA KIVA RESTAURANT/BAR

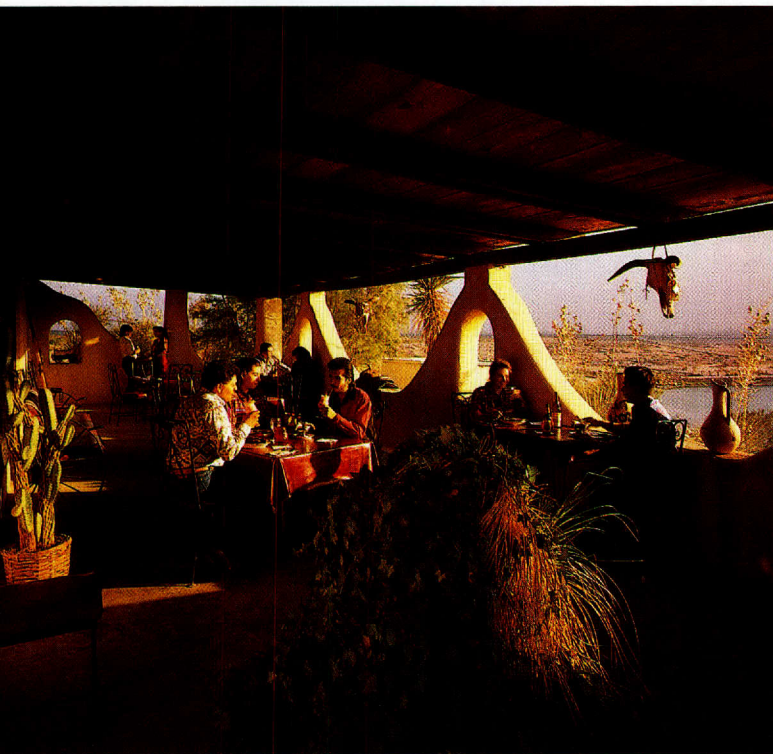
### STARLIGHT THEATRE RESTAURANT AND BAR

Terlingua

THE BIG BEND COUNTRY IN WEST Texas offers a cluster of dining spots as diverse and individualistic as the rugged land itself. Two of the most distinctive are La Kiva Restaurant/Bar and the Starlight Theatre Restaurant and Bar, both at Terlingua, about seven miles west of Big Bend National Park.

ENTERING LA KIVA is akin to walking into a mine shaft—a fitting experience in this once-thriving center of quicksilver mining. Built into the side of a hill on the bank of Terlingua Creek about two miles east of town, the restaurant entrance boasts a large, counter-weighted wooden door canted at an angle (like the doorway to a cellar or below-ground shelter). Open it and descend the stairs into the dining room and bar with cave-like walls formed from rocks and cement. Rustic redwood furniture and dozens of hanging plants add an outdoor air to the unusual subterranean setting. Take a seat on one of the bar stools fashioned from tree trunks or at one of the redwood tables. For luck, rub the head of the bronze "Hungry Buzzard" sculpture perched on the end of the bar.

La Kiva began as the dream of the late Gilbert Felts. Gil had traveled to the Big Bend country in the early Sixties to



J. GRIFFIN SMITH

If you like Old West flavor and plenty of it, you'll soak up the vistas while scarfing down the victuals at the Cattleman's Steakhouse. Set on Indian Cliffs Ranch near El Paso, the restaurant is an area institution.





STAN WILLIAMS

as Butch Hancock, Steve Fromholz, and Joe “King” Carrasco occasionally perform on the patio’s covered stage.

THE STARLIGHT THEATRE RESTAURANT AND BAR beckons from down the road. As you enter through the adobe facade of the long, narrow (90 x 30 feet) building, you notice that the floor slopes downward toward the opposite end, where a stage awaits. You’re standing in what once served as the auditorium of the Chisos Theater, built in the late Thirties.

**A far cry from a franchise in a strip mall, La Kiva appeals to diners who hunger for a little adventure. The “mine-shaft” entrance recalls the days when now-tiny Terlingua thrived as a mining town. The mostly-underground interior (below) boasts cave-like walls and rustic furnishings, as well as a creek-side dining area. La Kiva features grilled steaks and chicken and frequent live music.**

Chisos audiences watched mostly Spanish-language films here until 1952. By that time, Terlingua had become a virtual ghost town after shutdown of the area’s mining operations in the mid-Forties.

“The building’s then-owners sold the roof for salvage,” says Angie Dean, who operates today’s Starlight. “It stood roofless for some 40 years and fell into complete disrepair.” By 1990, the building lay in a terrible state of deterioration and neglect.

study the area’s geology and to mine silver in the area.

“Everybody out here knew Gil,” says Glenn Felts, Gil’s nephew, who now owns and manages La Kiva. “He became well known for his *bandido*-style mustache, eclectic wardrobe, flamboyant personality, and the pet parrot that usually sat on his shoulder.”

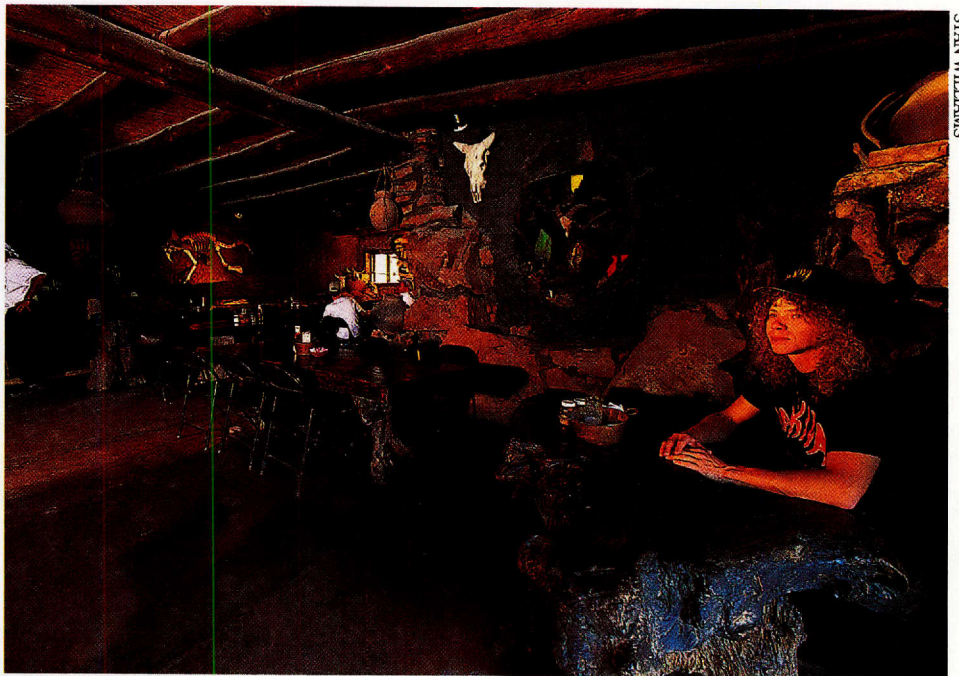
Gil constructed the Big Bend Travel Park in 1979, then set his sights on a bowl-shaped indentation on the banks of Terlingua Creek. There, he built La Kiva, which opened in 1982. (*Kiva* is a Hopi word for a Pueblo Indian ceremonial structure that is usually round and partly underground.)

“The work on La Kiva took three years and lots of manual labor,” says Glenn. “Once, it took eight men to move a huge rock just a few feet, only to have Gil change his mind and order them to move it back! He definitely had an artistic vision of how he wanted the restaurant to look.”

La Kiva’s dinner-only menu consists of steaks and chicken from the grill and bowls of spicy, tongue-scorching El

Diablo Chili. Barbecue, served in cool weather only, includes sliced beef, pork ribs, and chicken.

The mostly-subterranean restaurant includes a dining area with windows that look out onto Terlingua Creek, as well as a large outdoor patio. Entertainers such



STAN WILLIAMS



Angie helped change all that. She and her then-husband, Rob Dean, leased the structure and began a complete renovation. Benefiting from lots of hard work and creativity, the dilapidated old theater metamorphosed into an attractive, adobe-style restaurant. The Starlight opened in 1992.

During the reconstruction, Angie installed a handsome, mesquite-topped bar, which forms the Starlight's centerpiece. Above the bar hang cow skulls with "eyes" fashioned from ornamental Christmas balls. The semicircular bar stands on a raised platform about midway between the front dining area and the 30-foot-wide stage, which boasts a stunning mural backdrop by Texas artist Styfle Read. The nighttime scene, called *The Spirit of Terlingua*, depicts about a dozen area miners and residents gathered 'round a campfire, with the Chisos Mountains and Big Bend country in the background.

The stage has hosted musical performances by Jerry Jeff Walker, W.C. Clark, and the Texana Dames, and it also spot-

lights local singers/songwriters regularly. "Music is a way of life in Terlingua," says Angie. "The area abounds in talent."

Like La Kiva, the Starlight serves only dinner. Menu choices range from the Boatman's Special of tortillas and beans to a 16-ounce T-bone with salad, frijoles, and specially seasoned new potatoes.

For a "ghost town," Terlingua offers some mighty substantial—and tasty—fare.

## THE MEDICINE MOUND DEPOT RESTAURANT

Quanah

IF TRAINS, AS WELL AS GOOD FOOD, toot your horn, you'll find lots to like at The Medicine Mound Depot Restaurant. The quaint old railway station alongside US 287 at Quanah just cries out for the lonesome wail of a steam engine chug-chugging down the track and the "All aboard" call of the conductor.

The railroad-themed restaurant recaptures the heyday of train travel with railway signs, signal lights, period photographs, and other memorabilia decorating the walls and ceilings. Friendly waitresses, such as Rose Risinger, who has worked here for six years, wear colorful T-shirts, bib overalls, and trainmen's caps. Bandannas serve as napkins, and the menu appears on the middle pages of *The Medicine Mound Gazette*, a "newspaper" that outlines area history. Overhead, a large "G" gauge model railroad, with locomotive, nine cars, and caboose, navigates an oval track between the two major dining areas.

The extensive menu takes a few minutes to digest. But while you're puzzling over whether to order the sour cream enchiladas or the grilled lemon chicken, you can munch on the salted-in-the-shell peanuts provided at each table. (Annual peanut tally? About two tons, says John Jeffrey, who co-owns the restaurant with his father, Doug C. Jeffrey Jr.) Don't worry about the shells, either. Just toss them on the floor. In this restaurant, you're allowed.

Although it bears the name of only one depot, the converted structure actually combines two stations, each moved from its original location. The Medicine Mound depot extends to the west, and the depot from nearby Chillicothe stretches eastward.

Built in 1910 by the Kansas City, Mexico and Orient Railway, and used later by the Santa Fe Railway, the Medicine Mound depot served the railroads until the early 1950s. Medicine Mound, about 13 miles southeast of Quanah, derives its name from four nearby cone-shaped hills or mounds held sacred by the Comanches as ceremonial sites. (Driving between Quanah and Chillicothe on US 287, you can easily see the four hills south of the highway rising 200 to 350 feet above the

LONE STAR RESTAURANT AFICIONADOS CAN DINE IN A BUILDING MADE UP OF TWO RAILWAY STATIONS FROM THE EARLY 1900s, OR IN AN EQUALLY OLD STRUCTURE THAT ONCE SERVED AS A DRUGSTORE.



**Waitress Jill O'Neal dresses to fit the part at the Medicine Mound Depot Restaurant, which offers a trainload of excellent food, as well as railroad memorabilia by the boxcar.**



plains. Currently, the mounds lie on private property.) The Chillicothe depot, which once served the Fort Worth and Denver [City] Railway, originated in the town of Chillicothe, which lies some 14 miles east of Quanah. A Texas State Historical Marker adorns an outside wall of the restaurant.

In 1960, both depots were moved to Quanah, where they became antique shops. Since 1990, the buildings have housed The Medicine Mound Depot Restaurant. Silver Linings, a gift shop that offers crafts and silver jewelry, occupies a portion of the combined structures.

As you leave the restaurant, be sure to look up on the wall to the right of the entrance. A simple cardboard frame surrounds the holes left by three stray bullets shot into the old train station wall many years ago by some wayward local gun-toter. Lamentably, the depot wasn't a restaurant then. If it had been, you can bet the delicious food would have turned that bad guy good.

## THE OLD COUPLAND INN

Coupland

HAVE A HANKERING FOR JUICY, saucy, barbecued pork ribs or brisket? Does your mouth water for buttery peach cobbler crowned with ice cream? Is it a Thursday, Friday, or Saturday evening? Well, pull on your denims and your cowboy boots, and head for The Old Coupland Inn, a little over 30 miles northeast of Austin. Here, the heady aroma of pit-cooked barbecue blends with genuine hospitality and a stellar



KEVIN STILLMAN

**The potbellied stove near The Old Coupland Inn's entrance hints at the old-fashioned atmosphere that, along with the heavenly smell of pit-cooked barbecue, permeates the building. Flanking the stove are singer Bobby Lilljedahl (left), a frequent performer at the inn, and owner Tim Worthy.**

small-town setting to promise an evening of entertaining dining.

To drive into uncluttered downtown Coupland (pop. 135) is to leave big-city clamor in the distant dust. You can't miss The Old Coupland Inn and the adjacent Dancehall—they nestle prominently among a few low-rise buildings on a short stretch of a main street called Hoxie. Walk into the wood-floored, storefront restaurant, sit down at an oilcloth-covered table, and take a look up at the impressive pressed-tin ceiling or toward the entrance, where an authentic potbellied stove radiates warmth in winter. Talk about old-timey Texas!

Antique furnishings, such as cash registers, buffets, and bric-a-brac, grace both floors of the inn. Next door, through an arched doorway, the expansive (7,000 square feet) Dancehall boasts an 1886

mahogany bar pocked by bullet holes and backed by an ornate beveled mirror. A 12-by-14-foot Lone Star flag serves as a backdrop to a stage that has hosted such area bands as Stars of Texas, Lost Wolf, and Don Walser & the Pure Texas Band, as well as headliners like Gary Stewart, Johnny D and the Rocket 88s, Hank Thompson, Moe Bandy, and Eddie Raven.

The Old Coupland Inn and Dancehall occupy buildings that, beginning in the early 1900s, housed a variety of establishments, including a drugstore, doctors' offices, a barbershop, a hardware business, a mercantile store, and even a skating rink. Coupland, named for one of its founders, Theodore V. Coupland, took root as an agricultural community in 1887, serving settlers of German and Swiss descent.



In 1911, Alfred Albers established the Coupland Drug Company (later Albers Drug) in the 1904 building that today houses The Old Coupland Inn. A large, free-standing safe, stamped with the name Coupland Drug Company, still sits in the restaurant.

The drugstore was converted to a barbecue restaurant in 1971 by Alfred Albers' granddaughter Becky and her late husband, Jack Sutton, along with several partners. The Old Coupland Inn, open only on weekends, immediately gained popularity for its delicious barbecue, its family-style, all-you-can-eat servings, and its old Texana atmosphere. The restaurant remained the hub of Coupland until it closed in 1988.

Barbara and Tim Worthy bought the inn in 1993, reopened it with a few changes to the menu (they added steaks and grilled salmon to the barbecue standbys), and combined the restaurant with the adjacent Dancehall, which they had purchased the previous year. The Worthys decided to offer a \$10.95 all-you-can-eat "Steak 'n' Tater Night" every Thursday evening from 6 to 10, which has proven wildly successful.



© RANDY MALLORY

Jefferson features a number of old Southern homes, one of which, built in 1893 by a local physician, houses the Stillwater Inn (above). Chef-owner Bill Stewart (below) prides himself on using fresh ingredients in the inn's French-American fare.

"On Thursdays, we serve an average of 200 pounds of sirloin," says Barbara. "We think our steaks are becoming as famous as our barbecue."

While Tim is responsible for the mouth-watering barbecue (and all the building renovations), Barbara says that she brought a few of her own family recipes to The Old Coupland Inn. She also says the baked beans come from "my Louisiana origins," as do the creamy coleslaw, with raisins and apples, and the homemade potato salad.

No doubt about it, a meal at The Old Coupland Inn can add a pound or two. But a solution awaits:

Simply plan to spend a few hours next door at the Dancehall, scootin' those boots to some good old country-western music.

In Central Texas, the little town of Coupland packs a mighty tasty wallop!

## STILLWATER INN Jefferson

JEFFERSON HAS LONG CAPTIVATED Chef Bill Stewart and his wife, Sharon, who own Stillwater Inn. The couple chose the town as the site of their wedding and honeymoon in 1981.

"We came back in 1983," says Bill. "This time, we came to stay and to establish our own restaurant. We bought this lovely old 1890s Eastlake clapboard house and opened the Stillwater Inn dining room in 1984. Two years later,



© RANDY MALLORY



## Unusual Texas Restaurants

we converted the enormous attic space into three guest rooms, each with a private bath. We also moved onto the grounds a cottage that echoes the hip-roofed style of the main house," he says.

Bill, who began his culinary career in Dallas at L'Ambiance, at Calluauud, and at the French Room in the Adolphus Hotel, is the inn's chef. His specialties? Grilled breast of duck, served with blackberry sauce and a purée of walnuts and sweet potatoes, and rack of lamb with rosemary-red wine sauce.

At the Stillwater, you might want to start dinner with elegant *escargots Bourguignonne*, tender plump snails sautéed in a delightful garlic-butter sauce and sprinkled with parsley. Next, try the Stillwater Salad, which boasts mixed greens enlivened by poached garlic, walnuts, and crisp bacon and drizzled with a delicate vinaigrette. For your main course? Perhaps the grilled duck, a succulent salmon fillet gently grilled and then bathed in a fresh pimiento cream sauce, or the popular roasted pork tenderloin graced with Dijon cream sauce and fresh mushrooms. The food is simply superb.

Dining at the Stillwater Inn wraps you in the gracious comfort of a charming Southern home that was built by Jefferson physician Dr. St. Cloud Cooper in 1893. Towering walnut trees shelter this attractive gray-and-white Victorian house encircled by a white picket fence. In the dining areas, the tables boast sparkling place settings. Background music featuring selections by Glenn Miller, Frank Sinatra, and Ella Fitzgerald set a reserved yet upbeat mood.

Laid out by Allen Urquhart on Big Cypress Bayou in 1841, during the days of the Republic of Texas, Jefferson proved an important Texas port until 1873, when engineers destroyed the great Red River Raft, a natural dam on the river above Shreveport. Removal of the raft improved the river's main course, but lowered nearby creeks and tributaries, making Jefferson practically inaccessible by water. The emergence of railroad travel also affected the town's future.

**I**nspired to sample the cuisine at these unusual sites? Most are off the beaten path (or well-traveled interstate), but therein lies some of the adventure. We recommend that you call ahead to confirm the hours before making a long trip.

### Cattleman's Steakhouse

To reach Cattleman's Steakhouse at Indian Cliffs Ranch, follow I-10 east from El Paso. At Fabens, take exit 49, turn left, and drive 5 miles on Farm-to-Market Rd. 793 to the ranch. Enter at Gate 3 (marked). The drive takes about 35 minutes from downtown El Paso. Hours: Mon-Fri 4:30 p.m.-10 p.m., Sat 4 p.m.-10 p.m., Sun noon-9. Lounge opens 30 minutes earlier daily. Entrée prices: \$8.95-\$22.95. Wheelchair accessible. Write to Box 1056, Fabens 79838; 915/544-3200. Web site: [www.cattlemanssteakhouse.com](http://www.cattlemanssteakhouse.com).

### La Kiva Restaurant/Bar

La Kiva is 2 miles east of Terlingua on FM 170. Restaurant hours: Daily 5:00 p.m.-10 p.m. Bar hours: Mon-Fri and Sun 5 p.m.-midnight, Sat 5 p.m.-1 a.m. Entrée prices: \$5.95-\$14.95. No credit cards. Wheelchair accessible with assistance (call ahead). Write to Box 146, Terlingua 79852; 915/371-2250.

### Starlight Theatre Restaurant and Bar

Starlight Theatre Restaurant is in the Terlingua ghost town off FM 170, on an unpaved road. Hours: Daily 5 p.m.-9 p.m. (bar open until midnight). Entrée prices: \$5.50-\$16.25. No credit cards. Wheelchair accessible. Write to Box 287, Terlingua 79852; 915/371-2326.

### The Medicine Mound Depot Restaurant

The Medicine Mound Depot Restaurant is at 1802 US 287 East in Quanah. Summer hours (Memorial Day-Labor Day): Daily 11-8:30. Hours in other seasons: Mon-Fri 11-8, Fri-Sat 11-9. Entrée prices: \$5.50-\$14.98. Wheelchair accessible. Write to Box 89, Quanah 79252; call 940/663-5619.

### The Old Coupland Inn

Coupland is about 30 miles northeast of Austin. From Austin, take US 290 east about 25 miles to Elgin, turn left onto Texas 95, and drive 7 miles to Coupland. The Old Coupland Inn is at 116 Hoxie. Hours: Thu-Sat 6 p.m.-10 p.m. All-you-can-eat-family-style service costs \$13.95; single-serving combo plates, \$9.95; on Thu., all-you-can-eat steak costs \$10.95. The adjacent Dancehall features live entertainment Fri 8 p.m.-midnight, Sat 9 p.m.-1 a.m. Inn and Dancehall wheelchair accessible with assistance (call ahead). Write to Box 295, Coupland 78615; 512/856-2226. Web site: [www.citysearch.com/aus/couplandinn](http://www.citysearch.com/aus/couplandinn).

### Stillwater Inn

The Stillwater Inn is at 203 E. Broadway in Jefferson. Hours: Mon-Sat 6 p.m.-10 p.m.; private luncheons for groups of 18 or more. Entrée prices: \$10.50-\$24.50. Temporary membership in a private club permits you to order wine and cocktails. The inn offers 3 guest rooms and a private cottage (rates: \$90-\$110). No smoking. Wheelchair accessible. Write to 203 E. Broadway, Jefferson 75657; 903/665-8415; fax 903/665-8416. Web site: [www.stillwaterinn.com](http://www.stillwaterinn.com).

The one-time port, second only to Galveston in commercial volume in 1870, gradually declined in importance. Yet its numerous mid-19th-Century homes, churches, and other buildings eventually gained the town long-due recognition. In 1971, a century after Jefferson's one-time prominence, a 47-block area that contains some 56 historic structures was listed in the National Register of Historic Places.

Today, Jefferson welcomes visitors by the thousands to its quaint shops, attractive old buildings, restaurants, and abundant bed-and-breakfast accom-

modations. The lively little port of the 1800s shines once again.

Housed in one of the town's most venerable buildings, the Stillwater Inn Restaurant represents Jefferson at its finest.

**T**HERE YOU HAVE IT. A QUICK WALTZ across Texas, sampling unusual restaurants with intriguing histories, interesting atmosphere, outstanding locations, and enjoyable food. Dining out may never be the same. ★

Freelance writer ROSEMARY WILLIAMS of Austin wrote the July story on Marble Falls.





It's showtime for Texas' restored movie palaces

REMEMBER THE ALAMO? HOW ABOUT THE Ritz? The Texan? The Palace? Do those old movie theater names reel through your memory like bittersweet scenes from an old Bette Davis film?

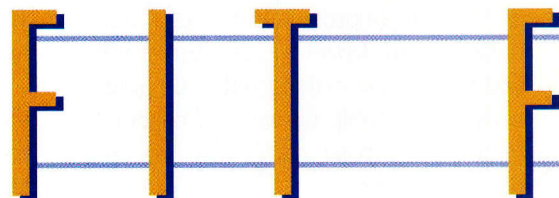
Perhaps they represent an age you can only imagine. An era when neighborhood kids spent entire Saturdays watching Western double features and Superman serials at the corner Rialto. When rural townsfolk cherished the downtown Tower or Grand or Tivoli as their sole entertainment center. When many metropolitan theaters proved as opulent as a Cecil B. DeMille movie set.

Modern cinemas bring a more functional air to moviegoing. With the latest in sound and projection systems, today's multiscreen marvels sig-

nify a vast departure from days of the classic movie house. Then, even the grandest of theaters contained only one screen. But oh, how that lone screen shone, nestled within the gilt, glitter, and singular style of theaters designed with imagination and artistic flair.

From 1915 through 1945, more than 4,000 motion picture theaters sprang up across the United States. Architects designed many of them to resemble grand or exotic buildings, such as temples, opera houses, pagodas, and even cathedrals. Within the most elaborate theaters, espe-

**Abilene's Paramount Theatre opened in 1930, impressing theatergoers with its stylish Art Deco exterior and "Spanish atmospheric" interior, complete with clouds and stars on the ceiling. After the theater closed in 1979, an anonymous benefactor bought it and financed its restoration. Gilded capitals atop painted columns (detail above) evoke the Paramount's 1930s-era heyday.**







BY FRANK CAMPBELL AND ROSEMARY WILLIAMS  
PHOTOGRAPHS BY J. GRIFFIS SMITH

# ORASCREEN





Moviegoers in the North Texas town of Graham can once again view first-run films at the National Theatre, which dates to 1920. Local residents David and Pam Scott bought the National in 1990 and restored it to the way it looked in the Thirties and Forties.

cially in the Twenties, patrons ogled fine paintings and statuary, gilded ceilings, crystal chandeliers, polished woods, marble columns, and ornamented arches. They enjoyed the comforts of well-cushioned seating and superior ventilation (before air conditioning became the norm). Even before the featured film began to flicker across the screen, audiences listened to performances by full orchestras and pipe-organ virtuosos and watched ballet dancers and chorus-line hoofers.

Architectural styles included art nouveau, Beaux-Arts, Gothic, Spanish Renaissance, Oriental, and Spanish Colonial. In cities like New York, Chicago, Los Angeles, Dallas, San Antonio, and Houston, ornate movie houses provided such elaborate venues for films that 1920s theater czar Marcus Loew once said, “We sell tickets to theaters, not movies.”

Even the more restrained designs

of post-Depression Thirties theaters boasted elegant Art Deco motifs and flashy marquees. And on into the Forties and Fifties, towering signs glowed with names of streamlined theaters like the Chief, the Rialto, and the Gem on main streets throughout Texas.

But as the suburbs began expanding in the Fifties, drive-in movies grew in popularity (then faded in the Seventies), and television took larger and larger chunks from Americans’ daily entertainment hours. Moviegoing habits across the nation began to change. The Majestics and the Texans and the Gems began to disappear in clouds of dust and rubble, as multiscreen movie houses cropped up on nearby street corners and in shopping centers. One-screen theaters gradually became as scarce as faddish 3-D flicks.

Are those “good old days” of single-screen theaterdom gone forever, cut short by the neighborhood multiplex?

Not quite—thanks to devoted movie-theater fans, dedicated preservationists, and volunteers throughout the state and the nation. Today, as a result of their efforts, some of the old movie palaces and theaters still remain. Best of all, a precious few still thrill Texas audiences with regular showings of classic and current motion pictures. Here are some of them:

---

## PARAMOUNT THEATRE ABILENE

---

**T**he Paramount opened in 1930 to a sellout audience of 1,500. The gala opening, Abilene’s “social event of the decade,” included the lighting of the theater’s 1,400-light marquee and a showing of the first-run film *Safety in Numbers*, starring Charles “Buddy” Rogers and Carole Lombard.

Built by prominent Abilene businessman Horace O. Wooten, the Paramount



adjoined his Wooten Hotel, an 18-story building hailed as “West Texas’ first modern skyscraper.” For the Paramount, local architect David S. Castle, who also designed the hotel, created an Art Deco exterior and a “Spanish atmospheric” interior, wherein clouds flitted across an evening sky as stars glittered over an elegant Spanish plaza.

In 1934, Wally Akin became the Paramount’s manager. Enthusiastic and popular, “Uncle Wally” knew how to bring in the crowds. He organized dances and competitions. He formed Saturday morning movie clubs for kids, sometimes requiring only a milk-bottle cap for a child’s admission. He even dreamed up a cow-milking contest, lining up eight cows from a local dairy across the stage. “It was a riot,” Wally said years later. “Word had gotten out what we were going to do, and we packed the theater.”

Contests aside, the elegant environs of the Paramount were better suited to the showing of motion pictures, such as the 1939 cinematic triumph *Gone With the Wind*. On Saturday evenings, a tuxedo-clad Wally Akin greeted patrons, welcoming them to the best that Hollywood offered.

Throughout the Forties, Fifties, and into the Sixties, the Paramount’s popularity continued. But declining revenues in the Seventies caused the theater to close in 1979. In 1980, the volunteer-run

## FEW OF TODAY’S MULTISCREEN MARVELS CAN MATCH THE CHARM OF THE CLASSIC MOVIE HOUSE.

Paramount Committee of the Abilene Preservation League saved the venue from destruction and began a classic film series. An anonymous benefactor bought the Paramount in 1984 and financed the theater’s restoration to its 1930 appearance.

Today, the grand old movie house exudes the same elegant charm that dazzled audiences almost 70 years ago. Ornate wrought-iron lighting fixtures, classical statuary, columns with gilded capitals, and elaborately detailed carpeting adorn the two-story lobby. Overhead, Pueblo-Deco artwork (which mixes Southwestern/Native American art and streamlined Art Deco design) decorates the ceiling.

The Paramount boasts interesting theatrical memorabilia, as well. The brass marquee in the lower lobby once stood in the now-demolished Helen Hayes Theatre in New York City. In the mezzanine hangs a portrait of Spencer Tracy, in costume for his role in the 1954 film *Broken Lance*, along with portraits of Wally Akin and H.O. Wooten.

In the auditorium, soft blue neon light paints the ceiling with an evening sky, where “stars” twinkle and “clouds” float. Symmetrical, domed turrets flank the stage, and the arched alcoves and entryways along the stucco-style walls bear out the Spanish-plaza theme designed by David Castle in the late 1920s.

Two weekends a month, fans of classic, art, and other special

motion pictures head to the Paramount to watch films on the 30-by-20-foot screen, with sound enhanced by a Dolby stereo system.

All moviegoers should be so lucky.

### NATIONAL THEATRE GRAHAM

When David and Pam Scott walked into the old National in Graham in 1989, they saw the dilapidated hull of a theater.

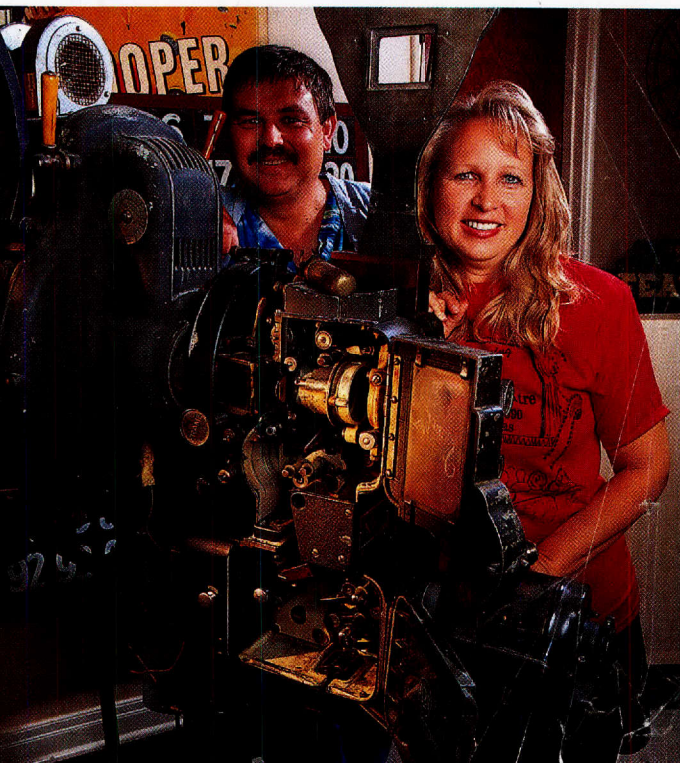
“It was mind-boggling,” says Pam. “We saw water damage everywhere, as well as piles of dirt and trash. And the seats were in horrible shape. But David recognized a gem in the rough.”

In 1990, the Scotts bought the National and began to restore the theater to its Art Deco appearance in the Thirties and Forties. “Our biggest challenge was cleaning up the place,” says Pam. “The original equipment was still here, along with posters, papers, cans of film, and a lot of other priceless movie memorabilia.” Among their finds were lobby display cards for *Tammy and the Bachelor* (1957) and *The Quiet American* (1958) and a 1930s movie projector, now on display upstairs.

With help from the Texas Historical Commission, the Scotts matched original paint samples, re-covered and replaced seats, revitalized the lobby’s multicolored terrazzo floor, repaired and cleaned up vintage light fixtures, and, in the auditorium, rehung tan and red burlap panels. A cry room—a glass-walled cubicle next to the projection booth—offers a refuge for parents with crying children.

The Scotts opened the once-again-resplendent National in November 1990. It marked the second time that the old movie house had rebounded from adversity during its almost 80-year history.

The National harks from the days of



**While restoring the National, David and Pam Scott found a treasure trove of old movie memorabilia, including this 1930s projector.**





**One of six theaters in Eastland in the Twenties, the Majestic (then called the Connellee) hosted live performances and silent films. Restored to its Forties look, the Majestic screens first-run films four nights a week year-round.**

Singleton and Arthur Lake. The resurrected building (the first theater in Graham to use fluorescent lights and air conditioning) proved a hit. Pic Larmour had made good on his promise.

silent films. Along with sister theaters in Breckenridge and Bridgeport, the National, which showed its first film in 1920, was run by M.W. "Pic" (short for "Picture Show") Larmour. Pic was an old-fashioned showman involved in every facet of the theater's operation.

"He even made his own wooden signs to promote the films," says Pam. "He had a small print shop upstairs to print *The National News*, a handbill that advertised new features. He sponsored giveaways and bingo every Friday and made it a real event to come to the National."

Late on the night of September 20, 1940, a fire started in the National's stage curtains, leaving only a shell of the auditorium and a few metal seat frames. The next day, Pic assured townsfolk that he would bring the theater back "bigger and better than ever." Rebuilding began in less than two months.

Redesigned in the Moderne Style, the new National reopened on January 24, 1941, with a showing of *Blondie Has Servant Trouble* and congratulatory messages from the film's stars, Penny

According to notes found by Pam Scott, Pic delighted in telling about "lost and found" articles discovered in the theater—everything from purses and umbrellas to a baby accidentally left behind by a star-struck young mother. (She returned for the child about 30 minutes later.)

One customer never left anything behind, but took away a lifetime of memories. Louise Street Witkowski grew up in Graham and remembers going to the movies at the National with her father in the 1930s.

"I kept a diary from the time I was 10 years old until I was 21. I'd record the name of the movie, the featured players, and the story line," says Louise. "I recall that the first movie I was allowed to see on a Sunday was *The Little Colonel* with Shirley Temple.

"I clipped pictures of my favorite movie stars, Katharine Hepburn and Claudette Colbert, from used movie magazines," adds Louise. "Times were tough during the Depression, but it seems like we always had money to go to the movies."

The National Theatre received a plaque in 1992 from the League of Historic American Theatres that honors the Scotts' preservation efforts. It was listed in the National Register of Historic Places in 1993 and in 1995 played host to a gala screening of the 1955 hit musical *Oklahoma!*, sponsored by the American Movie Classics cable television channel.

Much has changed along Oak Street in Graham since 1990. The National now anchors an entertainment area dubbed West Side Stories. In buildings adjacent to the original auditorium, the Scotts have added two smaller screens, the Staircase Theatre and the Northstar, both featuring new fixtures and equipment. What used to be a barbershop houses an old-fashioned ice cream parlor. A pizza parlor occupies what was once city hall, and the sound of video games replaces the clang of bells in the old firehouse. A sandwich shop and a miniature golf course complete the offerings.

"It's the place to be on Friday and Saturday nights in Graham," says Pam, who oversees the theater and the other businesses. For someone not allowed to go to the movies when she was growing up in Kansas, that's a pretty drastic turn of events.

"I didn't see my first movie until I was a senior in high school," says Pam. "David, though, was *always* crazy about the movies. Now, I've also become a huge fan, as well as a history buff. After a while, this stuff just gets into your blood."

## MAJESTIC THEATRE EASTLAND

Eastland's Majestic began life as the Connellee Theatre in 1920. Named for its builder, town founder Charles U. Connellee, the theater hosted both live performances and silent films and was one of the community's six silent-movie houses.

"The Connellee was built before the streets in Eastland were paved," says Ed Allcorn, who runs the theater, now known as the Majestic.

In the Thirties, Eastland High School





**It's still a family affair: The Majestic Theatre in Wills Point has screened films since owner Karl Lybrand's grandfather opened the doors in 1926.**

town mayor. The Texan showcases both current films and live theater. The Texan was built in 1940, survived a fire

in 1949, and reopened in 1950.

As part of the renovation process, the vertical neon "Texan" sign above the marquee was taken down, given a good sandblasting, and reinstalled. As Lambert was overseeing the work, a man drove up in a pickup.

"He asked me how much one of the [neon] letters cost, and I told him about \$50," says Lambert. "He said when he was a kid he was shooting at some birds with a BB gun and had accidentally shot the neon tubes. This guy had felt guilty about it for 30 years, and to make up for it, he gave me \$50 on the spot."

The Texan shows primarily first-run, family-oriented films on Friday, Saturday, and Sunday nights.

## More MOVIE HOUSES

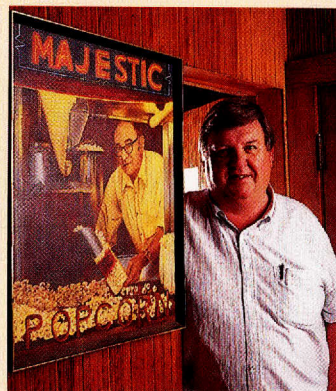
**CLIFTEX THEATRE 306 W. 5th St., Clifton 76634; 254/675-3211.** The ClifTex dates to the 1920s, when it opened as the ClifTex Talkie. Scott and Luann Sandahl bought the theater in 1995 and began an ongoing restoration, preserving pressed-tin light fixtures, replacing seats, and expanding the concession stand. The ClifTex shows first-run, family-oriented films on Friday, Saturday, and Sunday nights.

**TEXAN THEATRE 110 S. Bell St., Hamilton; 254/386-5216.** Manager Lambert Little, who co-owns the Texan with Pete and Marge Jordan, is also the

**MAJESTIC THEATRE 136 W. North Commerce St., Wills Point 75169; 903/873-8140.** When he was growing up in the 1950s, Karl Lybrand was one of the most popular kids in Wills Point. That's because his father, K.C. Lybrand Jr., ran the local movie theater, the Majestic.

"I had a lot of best friends," says Karl. "A lot of kids would come by my house around 6:45 and ask, 'What are you going to do tonight?'—as if they didn't know."

Now Karl runs the Majestic, just as both his father and grandfather did before him. In fact, the Majestic, according to Karl, is "the oldest independently owned theater in continuous operation by one family in the state of Texas. This theater has been a part of our family since it opened in 1926."



**Karl Lybrand shows off a painting of his dad, K.C. Lybrand Jr., scooping popcorn. As a kid, Karl went to the movies almost nightly—and he still does.**

The Majestic opens every night except Wednesday for first-run films. Though the theater doesn't have a modern sound system, moviegoers are treated to a one-of-a-kind sonic experience every night when the train, whose tracks sit less than a mile away, rumbles through town headed for Dallas.

"Folks around here are used to the train," says Karl. "But it sure scares the out-of-towners."

**THE GRAND THEATRE 118 E. Hamilton St., Stamford 79553; 915/773-2405.** Spurred by the success of the National Theatre in Graham, Pam and David Scott reopened the Grand in Stamford, north of Abilene, in 1995. "The Grand is a gorgeous, enormous theater that dates to the 1930s," says Pam. "It had been closed for 10 years, but all it needed was some fresh paint, new carpeting, and seats."

The Grand shows first-run films Friday through Wednesday nights, with matinees on Sunday.

Other classic one-screen theaters exist throughout Texas, though many of them no longer show films regularly. Check local chambers of commerce or newspaper movie listings to find the one nearest you.

students, along with seasoned performers, staged numerous plays at the Connellee. Many of those young thespians carved their names on the wooden doors of the rough-hewn dressing area, located beneath the stage.

One of those performers was Virginia Weaver Russell, whose family moved to Eastland during the oil boom of the

Teens. Virginia later attended the Yale Drama School and returned to Eastland to write (under the pseudonym George Spelvin) and produce the play *Twelve Fifteen* at the Connellee in 1939.

"I was a movie fan from the age of four," says Virginia. "I must have seen everything that came to town. You could go to the show for a quarter, and that

included a drink and popcorn. I had my first date at the Connellee, and I was so thrilled I could hardly look at the movie."

Eastland, like many other Texas towns, suffered when the oil boom of the Teens and Twenties went bust. Eventually, all of the other theaters closed, and the Connellee fell under the management of several theater chains





Rainbow-hued neon draws attention to the marquee of Eastland's Majestic Theater, restored in 1987 by volunteers with the Eastland Fine Arts Association. The lobby sports a still-working, vintage popcorn machine.

before the Interstate Theater Chain of Texas acquired it in 1936. Interstate closed the Connellee for renovation in 1946 and reopened it in 1947 as the Majestic.

In the early days, the Connellee included a "blacks only" balcony, an ugly symbol of racial inequality that existed in most theaters of that era. Today, the restored balcony is reserved for adults as a safety measure, since youngsters tend to hang over the rail. Patrons enter the balcony through a second-floor mezzanine that also serves as a meeting room and small museum. Promotional posters of recent popular films adorn the walls, along with program cards from earlier days.

Ed is the Majestic's only paid, full-time employee. Some 90 volunteers, including members of the Eastland Fine Arts Association, form the rest of the staff. The association bought the building in 1987 and began restoring the Majestic to the way it looked circa 1947.

"It took nine months," says Ed. "Workers repainted, replaced the carpeting, reupholstered the seats, and installed new air conditioning and new neon on the marquee." The result vibrantly evokes the Forties.

Rainbow-hued neon frames the verti-

cal "Majestic" sign. The lobby sports curved lines, port-holed doors, and a 1950s popcorn machine that still works.

Posters of coming attractions flank the doors, and a Texas State Historical Marker embellishes the front wall.

Western murals adorning the auditorium's walls depict silhouettes of mounted cowboys against mauve mountains, a design repeated on the flyaway drop panel in front of the movie screen. Neon tubing provides lighting along the perimeter of the ceiling, which features an Art Deco floral pattern. The lighted exit signs and most of the seats in the balcony hail from 1947.

"This is pretty much the way it looked back in the Forties," says Ed. The Majestic has indeed bridged the generations beautifully. The classic old Connellee probably never had it so good.

It's nice to know the golden days of the old motion picture theaters haven't gone with the wind. If only a flicker of their former widespread glory, still they live on in Eastland and Graham and Abilene and in several other Texas towns.

Hey! It's *High Noon* at the matinée. Let's all go to the movies! ★

Freelance writer FRANK CAMPBELL of Austin grew up watching movies in Austin's Paramount Theatre. He writes the film notes for the theater's summertime classic film series.

A movie buff since she was a young girl, ROSEMARY WILLIAMS wrote *Texas Highways*' September 1997 story on drive-in theaters.

As a sixth-grader in Caldwell, GRIFF SMITH earned free admission to the town's only theater by sweeping floors and rewinding film reels.

## WHEN...WHERE...HOW

### Still Showing! Old Movie Houses

**T**he **Paramount Theatre**, 352 Cypress St., Abilene 79604, screens three to four classic, art, and "blockbuster" movies each month, usually on Fri. and Sat. nights, with matinées on Sat. Wheelchair accessible. Call 915/676-9620.

The **National Theatre**, 522 Oak, Graham 76450, shows first-run films nightly, with matinées on Sat. and Sun. Wheelchair accessible. Call 940/549-2077.

The **Majestic Theatre**, 108 N. Lamar, Eastland 76448, screens first-run films Fri. through Mon. evenings. Wheelchair accessible. Call 254/629-2102.

#### Books

Look for these books at your local library or bookstore: *American Picture Palaces: The Architecture of Fantasy* by David Naylor (Prentice Hall, 1981), *The Best Remaining Seats: The Story of the Golden Age of the Movie Palace* by Ben M. Hall (Clarson N. Potter, 1961), *Ticket to Paradise: American Movie Theaters and How We Had Fun* by John Margolies and Emily Gwathmey (Little, Brown and Co., 1991), and *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* by Maggie Valentine (Yale Univ. Press, 1994).



# Introducing the 1999 *Texas Highways* Calendar

- ★ 13 FULL-COLOR IMAGES
- ★ AWARD-WINNING DESIGN
- ★ JUST \$8.95  
PLUS SHIPPING AND HANDLING

Now available.



Size: 11 1/4" x 9 1/2"

## Looking for adventure?

Treat yourself or someone you know to 12 months of the official travel magazine of Texas.

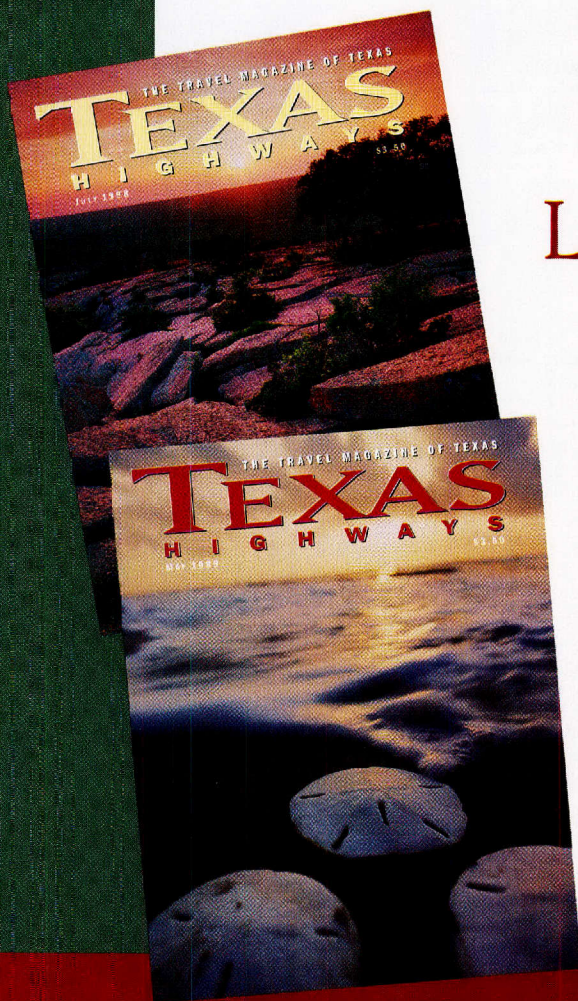
**FIRST ORDER \$17.50**

**ADDITIONAL ORDERS \$15.50**

Includes shipping.

### **BONUS**

When you give a gift of *Texas Highways* and the 1999 calendar to a new subscriber, we'll give you a special discounted rate of just \$24.00, including shipping.



**Call 800-839-4997 to order**

(512-486-5913 if outside the U.S. or U.S. territories)

SAM – 5 PM, Central Time, Monday – Friday  
VISA, MasterCard, Discover

To order by mail, use the form attached.

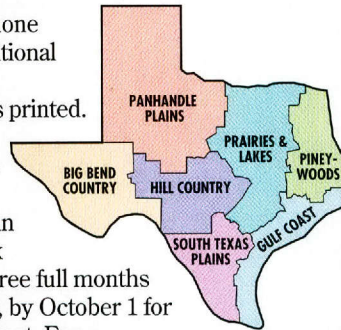


# Fun Forecast

October 1998						
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 October 1 for January 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 5064, Austin 78763-5064, or fax 512/486-5944.

*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.

<b>1-3</b> <b>RICHARDSON</b> <i>The Secret Affairs of Wilfred Widby</i> 972/699-1130	<b>2-3</b> <b>RICHARDSON</b> African Violet Show 972/278-0389
<b>SHELBY</b> (began Sep 80) Antique Show 281/373-9977	<b>SEAGOVILLE</b> Seagofest 972/287-5184
<b>1-4</b> <b>DENISON</b> Lake Texoma Team Fishing Tournament 903/465-1551	<b>2-4</b> <b>ARLINGTON</b> Sculpture in the Park 817/275-2613
<b>GLEN ROSE</b> Hunter/Jumper Fall Festival 254/897-4509 or 800/545-6010	<b>GLEN ROSE</b> Bluegrass Reunion 254/897-2321
<b>GRANBURY</b> (began Sep 12) Fabulous Forties Musical Revue 817/573-9191	<b>GONZALES</b> "Come & Take It" Days 830/672-2157
<b>INDEPENDENCE</b> Antique Festival 512/440-1025	<b>PLANO</b> Craft Show 903/786-2883
<b>WARRENTON</b> (began Sep 24) Antiques & Collectibles Show 409/249-3980	<b>ROUND TOP</b> Arts & Crafts Square Fair 409/249-4042
<b>WAXAHACHIE</b> (began Sep 28) Formula One Aerobatic Championship 972/937-7330	<b>SEGUIN</b> Seniors Golf Fest 800/580-7322
<b>26-31</b> <b>AMARILLO</b> Big Boo 806/374-1497	<b>TEMPLE</b> Early Day Tractor & Engine Show 512/298-5720
<b>31</b> <b>FLOYDADA</b> Punkin Days 806/983-3434	<b>2-10</b> <b>WACO</b> Heart O' Texas Fair & Rodeo 254/776-1660
<b>17-18</b> <b>BIG SPRING</b> Arts & Crafts Show 915/263-7690	<b>1-11</b> <b>DALLAS</b> (began Sep 16) <i>Tartuffe</i> 214/522-8499
<b>MEMPHIS</b> Cotton Boll Enduro Motorcycle Trail Ride 806/373-3051	<b>2-31</b> <b>FORT WORTH</b> <i>In Watermelon Sugar</i> 817/246-9775
<b>VERNON</b> Fall Festival 940/552-5982	<b>1-17</b> <b>DALLAS</b> (began Sep 25) <i>Showboat</i> 214/665-9533
<b>VERNON</b> Piesta 940/552-2564	<b>1-18</b> <b>DALLAS</b> (began Sep 25) State Fair of Texas 214/565-9931
<b>26-31</b> <b>AMARILLO</b> Big Boo 806/374-1497	<b>1-4, 29-Nov 1</b> <b>CANTON</b> First Monday Trade Days 903/567-6556 or 567-2991
<b>17-18, 24-25</b> <b>POSSUM KINGDOM</b> Flea Market 940/779-3607	<b>3</b> <b>AUBREY</b> Peanut Festival 940/365-9162
<b>19-20</b> <b>LUBBOCK</b> Lubbock Lake Landmark Celebration 806/742-1116	<b>2-3</b> <b>BEDFORD</b> Imagifest 817/858-0000
<b>16-18</b> <b>PLAINVIEW</b> Arts & Crafts Show 806/296-7431	<b>2</b> <b>GRANBURY</b> Golf Classic 817/573-1622
<b>POSSUM KINGDOM</b> Barbecue & Chili Cookoff 888/779-8390	<b>2-3</b> <b>MESQUITE</b> Championship Rodeo 972/285-8777
<b>17</b> <b>LUBBOCK</b> Grape Day 806/745-2258	<b>1</b> <b>LA GRANGE</b> Octoberfest 409/968-8701
<b>11</b> <b>ABILENE</b> Chamber Music Concert 915/673-4587	<b>24</b> <b>BROWNWOOD</b> Fall Carnival 915/643-3898
<b>9-10, 16-18, 23-24</b> <b>POST</b> <i>Arsenic &amp; Old Lace</i> 806/495-4005	<b>17-18</b> <b>ABILENE</b> Quarter Horse Show 915/677-4376
<b>10</b> <b>ANSON</b> Gospel Music Jubilee 915/823-3259	<b>3</b> <b>ABILENE</b> Cattle Barons Ball 915/692-6446
<b>13</b> <b>ABILENE</b> Taste of Abilene 915/695-0286	<b>3-4</b> <b>ABILENE</b> Arts & Crafts Show 915/676-6211
<b>SAN ANGELO</b> Taste of Angelo 915/658-7656	<b>WICHITA FALLS</b> Arts & Crafts Show 915/263-7690
<b>13-15</b> <b>LUBBOCK</b> Farmer Stockman Show 806/747-7134	<b>WICHITA FALLS</b> Jazz Festival 915/646-9535
<b>15-17</b> <b>LUBBOCK</b> Texas Tech University Intercollegiate Rodeo 806/742-2455	<b>CLARENDON</b> Saints' Roost Jamboree 806/874-3942
<b>8</b> <b>ABILENE</b> Artwalk 915/677-8389	<b>MEADOW</b> Meadow Musical 806/539-2266
<b>3</b> <b>BIG SPRING</b> Harvest Saturday 915/263-4931	<b>10</b> <b>ANSON</b> Gospel Music Jubilee 915/823-3259
<b>3</b> <b>VERNON</b> Jr College Rodeo 940/552-6291	<b>10-11</b> <b>MINERAL WELLS</b> Crazy Water Festival 940/325-2337 or 800/252-6989
<b>8-11</b> <b>ABILENE</b> Barrel Race Championships 915/677-4376	<b>16-17</b> <b>ALBANY</b> Watt Matthews Cowboy Day 915/762-2525
<b>9-10</b> <b>HEDLEY</b> Cotton Festival 806/856-5202	<b>ANSON</b> Jones Co Fair 915/823-3259
<b>9-11</b> <b>ABILENE</b> Trade Days 915/677-5252	<b>WICHITA FALLS</b> Horse Expo 940/855-3427
<b>1</b> <b>LUBBOCK</b> (began Sep 26) Panhandle South Plains Fair 806/763-2833	<b>11</b> <b>ABILENE</b> Chamber Music Concert 915/673-4587
<b>1, 8, 15, 22, 29</b> <b>ABILENE</b> "Understanding Russia" Lecture Series 915/673-4587	<b>12</b> <b>SNYDER</b> Circus 915/573-9811
<b>2-3</b> <b>ABILENE</b> <i>Smoke on the Mountain</i> 915/673-6271	<b>13</b> <b>ABILENE</b> Taste of Abilene 915/695-0286
<b>2-4</b> <b>WICHITA FALLS</b> North Texas Corvette Roundup 940/855-9736	<b>13-15</b> <b>LUBBOCK</b> Farmer Stockman Show 806/747-7134
<b>2-5</b> <b>WICHITA FALLS</b> Shrine Circus 940/766-9511	<b>15-17</b> <b>LUBBOCK</b> Texas Tech University Intercollegiate Rodeo 806/742-2455
<b>2-4, 9-11</b> <b>BUFFALO GAP</b> Renaissance Fair 915/672-3010	<b>17-18</b> <b>ABILENE</b> Quarter Horse Show 915/677-4376
<b>2-4, 30-Nov 1</b> <b>POST</b> Old Mill Trade Days 806/495-3529	<b>24</b> <b>BROWNWOOD</b> Fall Carnival 915/643-3898



<b>3</b> <b>BONHAM</b> Autumn in Bonham 903/583-4811 <b>BRIDGEPORT</b> Pumpkin Fest 940/683-2076 <b>CAMERON</b> Arts & Crafts Show 254/697-4979 <b>DECATUR</b> Antique Car Show 940/627-5185 <b>DENISON</b> Main St Fall Festival 903/465-1551 <b>FARMERSVILLE</b> Old Time Saturday 972/782-6181 <b>GRAND PRAIRIE</b> Airport Funfest 972/988-3801 <b>JEWETT</b> Fall Frolic 903/626-4202 <b>MIDLOTHIAN</b> Fall Festival 972/723-8600 <b>NEW ULM</b> Octoberfest 409/992-3391 <b>SMITHVILLE</b> First Saturday Night in Old Smithville 512/297-2313 <b>TERRELL</b> Heritage Tour 972/524-1234 <b>WHITNEY</b> Pioneer Day 254/694-2540	<b>3, 10, 17, 24, 31</b> <b>HICO</b> Saturday Night Music & Carriage Rides 800/361-HICO <b>9-Nov 1</b> <b>DALLAS</b> Autumn at the Arboretum 214/327-4901 <b>3-Nov 15</b> <b>PLANTERSVILLE</b> Texas Renaissance Festival 409/894-2516 or 800/458-3435 <b>4</b> <b>LINDSAY</b> Octoberfest 940/668-6273 <b>SOUTHLAKE</b> Masterworks Series 817/283-3406 <b>6</b> <b>NORTH RICHLAND HILLS</b> Masterworks Series 817/283-3406 <b>7-11</b> <b>BELLVILLE</b> Austin Co Fair 409/865-5995 <b>8</b> <b>MIDLOTHIAN</b> Craft Fair & Quilt Show 972/723-8600 <b>8-10</b> <b>CANTON</b> Bluegrass Festival 903/769-4744 <b>PLANO</b> Amish Country Quilt Show 717/786-8487 <b>8-11</b> <b>SEGUIN</b> Guadalupe Co Fair & Rodeo 830/379-6477 <b>SHERMAN</b> Grayson Co Fair 903/893-1184 or 888/893-1188 Art Show 254/699-6075 <b>8-10, 15-17</b> <b>SULPHUR SPRINGS</b> <i>On Golden Pond</i> 903/885-0107 <b>8-25</b> <b>GARLAND</b> <i>The Musical Comedy Murders of 1940</i> 214/349-1331 or 972/205-2790 <b>9-10</b> <b>GAINESVILLE</b> AARP Prime Time Fair 940/665-5543	<b>9-11</b> <b>BONHAM</b> Trade Days 903/583-2367 <b>BOWIE</b> Trade Days 817/872-1680 <b>CANTON</b> Antique Car Classic 972/276-1790 <b>CUERO</b> Turkeyfest 512/275-2112 <b>DALLAS</b> Art in the Park 214/421-5141 <b>FORT WORTH</b> Livestock Shows 817/871-8150 <b>9-12</b> <b>HARKER HEIGHTS</b> Founders Day Celebration 512/699-4999 <b>9-31</b> <b>GRAND PRAIRIE</b> Halloween Haunted House 972/263-2391 <b>9-Nov 1</b> <b>GRANBURY</b> <i>Wait Until Dark</i> 817/573-9191 <b>10</b> <b>ACTON</b> Cowboys on the Brazos 817/326-6337 <b>BASTROP</b> Cajun Fest 512/903-3548 <b>Main St Market Days</b> 512/903-7843 <b>BURLESON</b> 10-K Walk 817/295-2486 <b>CEDAR HILL</b> Country Day on the Square 972/291-3828 <b>CLARKSVILLE</b> Fall Bazaar 903/427-2528 <b>CLEBURNE</b> Octoberfest 817/645-9452 <b>Wellness Fair</b> 817/556-4297 <b>COMANCHE</b> Old Cora Trade Day 915/356-3233 <b>EUSTACE</b> Harvest Fest 903/425-3350 <b>GAINESVILLE</b> AARP Prime Time Fair 940/665-5543	<b>10</b> <b>LANCASTER</b> Second Saturday on the Square 972/218-1101 <b>MOUNT VERNON</b> Countryfest 903/537-7101 <b>SULPHUR SPRINGS</b> Indian Summer Day 903/885-2387 <b>10-11</b> <b>CHAPPELL HILL</b> Scarecrow Festival 409/836-6033 or 800/225-3695 <b>FORT WORTH</b> Ceramic & Doll Show 817/738-8240 <b>Intl Air Show</b> 817/870-1515 <b>Gem &amp; Mineral Show</b> 817/246-1403 <b>Railroad Show</b> 817/249-4965 <b>GLEN ROSE</b> Octoberfest 888/474-2224 <b>GRAND PRAIRIE</b> Barbecue Cookoff 972/647-2331 <b>11</b> <b>GRAND PRAIRIE</b> Kidfish 817/429-8793 <b>SHINER</b> Polka Festival 512/594-2350 <b>WESTPHALIA</b> Picnic 254/584-4701 <b>15-17</b> <b>CALDWELL</b> Go Texan Events 409/596-1009 <b>15-18</b> <b>ROCKDALE</b> Rockdale Fair 512/446-2030 <b>16</b> <b>BRYAN</b> Octoberfest 409/361-3658 <b>16-18</b> <b>GREENVILLE</b> Cotton Jubilee 903/455-1510 <b>GROESBECK</b> Trade Days 254/729-3616 <b>McKINNEY</b> Trade Days 972/562-5466 <b>NAVASOTA</b> Trade Days 409/825-8490	<b>16-18</b> <b>YORKTOWN</b> Western Days 512/564-2661 <b>16-17, 23-24</b> <b>GRAND PRAIRIE</b> Forest of Fear 817/467-2104 <b>17</b> <b>CARROLLTON</b> Country Fair 972/245-5610 <b>CLIFTON</b> Quilt Show 254/675-8637 <b>Trades Day</b> 254/675-3720 <b>COLLEYVILLE</b> Expo of Excellence 817/488-7148 <b>CRANFILLS GAP</b> Quilt Auction 254/675-8637 <b>FAIRFIELD</b> Arts & Crafts Festival 903/389-5792 <b>GARLAND</b> Car Show 972/205-2749 <b>GRANBURY</b> Antique Engine & Tractor Show/ Historic Light Plant Tour 817/578-5548 or 800/950-2212 <b>Great Race Car Corral</b> 817/573-5200 <b>GRAPEVINE</b> Butterfly Observation 800/457-6338 <b>HALLETTSVILLE</b> Alton C. Allen Historical Conference 512/798-3243 <b>KILLEEN</b> Intl Festival 512/699-2009 <b>MADISONVILLE</b> Saturday on the Square 409/348-3591 <b>NOCONA</b> Scarecrow Contest 940/825-3526 <b>NORTH RICHLAND HILLS</b> Head for the Hills Festival 817/581-5761 <b>PALESTINE</b> <i>Murder on the Disoriented Express</i> 903/723-3014 <b>PLANO</b> Sci-Fi Action Figure Toy Show 972/628-4859	<b>17</b> <b>ROCKWALL</b> Melodrama-o-Rama 972/558-2333 <b>Pumpkin Patch</b> 972/771-5533 <b>ROUND TOP</b> Cassatt String Quartet with Pianist James Dick 409/249-3129 <b>ROYSE CITY</b> Fun Festival 972/696-5000 <b>SHINER</b> Bocktoberfest 512/594-3383 <b>Trade Fair</b> 512/594-4180 <b>WEATHERFORD</b> Doll Show 817/598-0101 <b>WHITESBORO</b> Peanut Festival 903/564-3331 <b>17-18</b> <b>ADDISON</b> American Indian Art Festival & Market 800/ADD-ISON <b>ARLINGTON</b> Texas Guitar Show 817/459-5000 <b>COPPERAS COVE</b> Ogletree Gap Folklife Festival 254/547-7571 <b>DENTON</b> 10-K Walk 940/387-7971 <b>FAYETTEVILLE</b> Lickskillet Weekend 409/378-2780 or 888/775-4553 <b>GARLAND</b> Autumnfest 972/205-2749 <b>GRANBURY</b> Art Show 817/279-0139 <b>Harvest Moon Festival</b> 817/579-7200 <b>GRAND PRAIRIE</b> Octoberfest 972/647-2331 <b>McKINNEY</b> Trade Days 972/562-5466 <b>SHINER</b> 10-K Walk 512/594-3304 <b>WACO</b> Natl Corvette Show 254/662-4883	<b>17-18</b> <b>WEATHERFORD</b> Bizarre Bazaar/ Civil War Reenactment 940/594-3801 <b>17, 23-24, 29-31</b> <b>INDEPENDENCE</b> Haunted Texian Ghost Town 972/542-2805 <b>18</b> <b>DALLAS</b> Race for the Cure 214/750-7223 <b>NOCONA</b> Fall Foliage Motorcycle Tour 940/825-3526 <b>22</b> <b>HURST</b> Masterworks Series 817/283-3406 <b>22-25</b> <b>ENNIS</b> Drag Racing 800/668-6775 <b>23</b> <b>PLANO</b> Square & Round Dance Convention 972/422-0296 <b>WACO</b> Baylor Symphony 254/752-0316 <b>Senior Health Fair</b> 254/299-8577 <b>23-24</b> <b>ROUND TOP</b> Winedale Gartenfest 409/278-3530 <b>SPRINGTOWN</b> Bluegrass Music Fest 972/495-2528 <b>23-25</b> <b>FLATONIA</b> Czhillspiel 512/865-3920 <b>FORT WORTH</b> Red Steagall Cowboy Gathering & Western Swing Fest 817/336-8791 <b>23-31</b> <b>FORT WORTH</b> Boo at the Zoo 817/871-7050 <b>24</b> <b>BELTON</b> Gourd Craft Show 817/249-1365 <b>BRYAN</b> Murder Mystery Gourmet Dinner 409/778-9463	<b>24</b> <b>BUFFALO</b> Stampede 903/322-3207 <b>COLUMBUS</b> <i>Five Tellers Dancing in the Rain</i> 409/732-5135 <b>DALLAS</b> Historic Cemetery Tour 214/421-4500 <b>ELGIN</b> Hogege Festival 512/285-5721 <b>IRVING</b> Shining Stars 817/283-3406 <b>LA GRANGE</b> Old Jail Gala 800/524-7264 <b>OTTINE</b> Swamp Fest 830/672-6532 <b>PALESTINE</b> Hot Pepper Festival 903/729-6066 <b>SEGUIN</b> Ghost Watch 800/580-7322 <b>24-25</b> <b>BELLVILLE</b> Antique Festival 409/865-3530 <b>BELTON</b> Arts & Crafts Affaire 512/441-7133 <b>BURLESON</b> Antique Tractor & Farm Machinery Show 817/783-5468 <b>CLEBURNE</b> Seniors Fair 817/641-8318 <b>CORSICANA</b> Steer/Heifer Show 903/874-4731 <b>FORT WORTH</b> Antique Show 817/884-2222 <b>GLEN ROSE</b> Fossilmania 254/897-4509 <b>Ride the Rim</b> 254/897-2960 <b>SEGUIN</b> High School Rodeo 800/580-7322 <b>WHITEWRIGHT</b> Trade Days 903/364-2994 <b>24-25, 31-Nov 1</b> <b>DALLAS</b> Boo at the Zoo 214/942-3678 <b>25</b> <b>HALLETTSVILLE</b> Polka Fest 512/798-2311	<b>25</b> <b>SERBIN</b> Family Fest 512/452-0948 <b>ZUEHL</b> Harvest Festival 830/914-2168 <b>26</b> <b>CANTON</b> Children's Fall Festival 903/567-2072 <b>LOCKHART</b> Opry 512/601-2154 <b>28-Nov 1</b> <b>DALLAS</b> <i>A Masked Ball</i> 214/565-1116 <b>29</b> <b>BEDFORD</b> <i>Cinderella</i> 817/952-2290 <b>RICHARDSON</b> Taste of Richardson 972/238-4021 <b>WACO</b> <i>Beehive</i> 254/752-9797 or 800/701-2787 <b>29-31</b> <b>FORT WORTH</b> AutoFest Swap Meet 817/215-8500 <b>Seniors Fair</b> 817/871-8150 <b>29-Nov 1</b> <b>SEGUIN</b> Quarter Horse Show 800/580-7322 <b>30</b> <b>MOULTON</b> Pumpkin Trail 512/596-8161 <b>NOCONA</b> Spookfest 940/825-3526 <b>30-31</b> <b>CALDWELL</b> The Old Theater Spookhouse 409/567-3373 <b>FARMERS BRANCH</b> Halloween in the Park 972/919-2620 <b>FORT WORTH</b> Women's National Finals Rodeo 817/625-1025 <b>30-Nov 7</b> <b>FORT WORTH</b> Appaloosa Horse Show 817/871-8150
--	---	--	--	---	---	---	---	--



<b>31</b> <b>FORT WORTH</b> Halloween Festival 817/625-9715  <b>GONZALES</b> Trade Day 830/672-6532  <b>HAMILTON</b> Home Spun Harvest 254/386-3216  <b>HILLSBORO</b> Halloween Alley 800/445-5726  <b>KAUFMAN</b> Chili Cookoff 972/962-4230  Halloween on Houston 972/932-3118  <b>LANCASTER</b> Great Pumpkin Festival 972/227-6759  <b>LEWISVILLE</b> Halloween Carnival 972/219-3550  <b>NORTH RICHLAND HILLS</b> Boo Bash 817/581-5761  <b>PLANO</b> 10-K Walk 972/424-6485  <b>31-Nov 1</b> <b>CLEBURNE</b> Elegant & Depression Glass Show 972/780-0193  <b>RICHARDSON</b> Crafts Show 972/238-9434	<b>3</b> <b>HUNTSVILLE</b> Fair-on-the-Square 409/295-8113  Fly-In 409/295-8136  <b>JEFFERSON</b> Marion Co Fair 903/665-2421  <b>LUFKIN</b> Pineywoods Purgatory Bike Ride 409/634-6644  <b>NACOGDOCHES</b> Pinetop Blues Festival 409/568-0188  <b>TYLER</b> Heart Walk 903/561-6668  3-4, 10-11, 17-18, 24-25 <b>WINNSBORO</b> Autumn Trails 903/342-3666  <b>3, 10, 17, 24, 31</b> <b>KOUNTZE</b> Countdown to Halloween 409/246-3056  <b>4, 16-17, 19-24</b> <b>LIBERTY</b> Trinity Valley Exposition 409/336-9658  7-11 <b>NACOGDOCHES</b> Pineywoods Fair 409/564-0849  8-10 <b>HEMPHILL</b> Sabine Co Fair 409/584-2071  9-11 <b>CONROE</b> Cajun Caffish Festival 409/539-6009  <b>MARSHALL</b> Fireant Festival 903/935-7868  10 <b>GRAPELAND</b> Peanut Festival 409/687-4813  <b>JEFFERSON</b> Founders Day 903/665-3281  <b>KIRBYVILLE</b> Country Music Show 409/423-5744  <b>LINDALE</b> Countryfest 903/882-3409  <b>RUSK</b> Pioneer Festival/ Crafts Fair 800/933-2381  <b>WHITE OAK</b> Arts & Crafts Show 903/759-9823	<b>10-11</b> <b>HUNTSVILLE</b> Southwest Canoe Rendezvous 409/295-5644  <b>MINEOLA</b> Iron Horse Days 903/569-6944  <b>THE WOODLANDS</b> Children's Festival 281/363-3300  12-18 <b>LIVINGSTON</b> Indian Fest 409/563-4391 or 800/444-3507  14-17 <b>GILMER</b> East Texas Yamboree 903/843-2413  14-18 <b>TYLER</b> Art Show 903/839-2050  15-18 <b>QUEEN CITY</b> Bluegrass Festival 903/796-5487  <b>TYLER</b> Texas Rose Festival 800/235-5712  16-17 <b>NACOGDOCHES</b> October Fest 409/564-0849  16-18 <b>CONROE</b> Antique Auto Swap 713/461-5557  <b>NACOGDOCHES</b> Trade Days 409/564-2150  <b>TYLER</b> Trade Days 903/595-2223  17 <b>DAINGERFIELD</b> Capt Daingerfield Day 903/645-2646  <b>TYLER</b> Doll, Toy, & Teddy Bear Show 903/561-7331  <b>YANTIS</b> Yam Jam 214/922-9206  17-18 <b>MOUNT PLEASANT</b> Rod Run 903/572-7466  <b>WOODVILLE</b> Harvest Festival 409/283-2272  18 <b>JEFFERSON</b> Taste of Jefferson 903/665-2540	<b>21-24</b> <b>LONGVIEW</b> Harvest Festival & Livestock Show 903/236-8428  23-24 <b>GOLDEN</b> Sweet Potato Festival 903/765-2444  24 <b>COLDSRING</b> Trades Day 409/653-2009  <b>MOUNT PLEASANT</b> Arts & Crafts Fair 903/577-1351  24-25 <b>NACOGDOCHES</b> Quarter Horse Show 409/564-0849  27-31 <b>NEW BOSTON</b> Haunted House 903/628-2581  30-31 <b>NACOGDOCHES</b> Haunted House 409/560-6544  Rodeo 409/564-0849  31 <b>CLEVELAND</b> Llama Show 409/836-0055  <b>EASTON</b> Halloween Carnival/ Haunted House 903/643-7819  <b>HENDERSON</b> Team Penning 903/657-2161  <b>MINEOLA</b> Halloween Party 903/569-2087  <b>SAN AUGUSTINE</b> Sassafras Festival 409/275-3610  <b>TENAHA</b> Fall Festival & Trade Day 409/248-3841  <b>TEXARKANA</b> <i>Beehive</i> 903/792-4992  Halloween Carnival 903/793-4831	<b>1</b> <b>VICTORIA</b> (began Sep 30) Farm & Ranch Show 512/575-4581  1-3 <b>EDNA</b> Model T Ford Party 512/782-7146  <b>ORANGE</b> (began Sep 30) Lions Club Carnival 409/886-2345  <b>ROSENBERG</b> (began Sep 25) Fort Bend Co Fair 281/342-6171  1-4 <b>EDNA</b> (began Sep 26) Jackson Co Youth Fair & Exposition 512/782-7146  <b>HOUSTON</b> Greek Festival 713/665-7272  <b>WINNIE</b> Texas Rice Festival 409/296-4404  1-31 <b>HOUSTON</b> <i>Count Dracula</i> 281/397-9067  2 <b>GALVESTON</b> The Kingston Trio 409/763-7173  <b>PORT ARANSAS</b> Sunset Sounds Music in the Park 512/749-4158  2-3 <b>HIGHLANDS</b> Jamboree 281/426-7227  2-4 <b>HOUSTON</b> Gem & Jewelry Show 301/294-1640  Houston Ballet 713/522-5538  2-10 <b>ANGLETON</b> Brazoria Co Fair 409/265-2508  3 <b>BAY CITY</b> Model T Club Meet 409/245-8333  <b>HOUSTON</b> Marcel Proust's <i>Paris</i> 713/524-5050  <b>KEMAH</b> 10-K Walk 713/665-2663	<b>3</b> <b>SAN BENITO</b> Resaca City Fest 956/399-5921  <b>SMITH POINT</b> Birding Tour 281/445-1187  3-4 <b>CORPUS CHRISTI</b> Fiesta de Colores 800/333-5022  Native American Powwow 512/851-9930  <b>REFUGIO</b> Festival of the Flags 512/526-2835  3-5 <b>BEAUMONT</b> Tracy Byrd's Homecoming Weekend 800/392-4401  <b>HOUSTON</b> Peter Serkin Piano Concert 713/227-ARTS  <b>SEABROOK</b> Music Celebration 281/474-3838  3-17 <b>PORT LAVACA</b> Calhoun Co Fair 512/987-6292  4 <b>CROSBY</b> Czechfest 281/328-4300  <b>GALVESTON</b> <i>Hondo Crouch,</i> <i>Mayor of</i> <i>Luckenbach</i> 409/763-7173  <b>HOUSTON</b> Lowrider Show/ Concert/Carnival 713/623-2108  Texaco Grand Prix 281/820-8378  4-5 <b>KINGSVILLE</b> Fiesta de Colores 512/592-8516  7-11 <b>HOUSTON</b> Camper Show 713/749-4436  7-14 <b>CORPUS CHRISTI</b> Feria de las Americas 512/883-2862  8-18 <b>BEAUMONT</b> South Texas State Fair 409/832-9991  9 <b>CORPUS CHRISTI</b> USS <i>Lexington</i> Memorial Service 281/392-2420	<b>9-11</b> <b>HOUSTON</b> Home & Garden Show 713/529-1616  <b>OLMITO</b> John Lennon's Birthday Jam 956/350-9714  10 <b>RIO HONDO</b> Texas Air Museum Fly-In 956/748-2112  10-11 <b>CORPUS CHRISTI</b> Arts & Crafts Festival 512/767-9933  <b>HOUSTON</b> Bayou City Art Festival 713/521-0133  Westheimer Street Festival 713/522-6548  <b>KATY</b> Rice Harvest Festival 281/391-RICE  <b>ROCKPORT</b> Seafair 512/729-2180  <b>SEABROOK</b> Back Bay Market 281/474-3869  10-12 <b>HOUSTON</b> Bach/Stravinsky Chorale & the Houston Symphony 800/828-2787  11 <b>CORPUS CHRISTI</b> Jazz Brunch 512/884-6406  <b>PORT ARTHUR</b> Steel Guitar Concert 409/933-4881  <b>PORT ISABEL</b> Shrimp Cookoff 800/527-6102  15 <b>CORPUS CHRISTI</b> Botanical Gardens Walk 512/852-2100  15-16 <b>DEER PARK</b> Family Festival 281/479-1559  15-18 <b>BEAUMONT</b> Rice Festival 409/244-1788  16 <b>HOUSTON</b> <i>Maria de</i> <i>Buenos Aires</i> 713/524-5050	<b>16</b> <b>VICTORIA</b> Country Opry 512/552-5511  16-18 <b>HOUSTON</b> Fiesta Italiana 713/524-4222  17 <b>BELLAIRE</b> Arts & Crafts Festival 713/666-1521  <b>CORPUS CHRISTI</b> Bird Show 512/547-5213  Symphony Salute to Gershwin 512/883-NOTE  <b>GALVESTON</b> Harborfest 409/766-6119  Victor Borge 409/763-7173  <b>HARLINGEN</b> Jackson St Jubilee 956/427-8703  <b>HOUSTON</b> Plant Symposium 281/443-8731  <b>LEAGUE CITY</b> Bluegrass Show 281/893-9541  <b>MATAGORDA</b> Birding Tour 281/445-1187  <b>NEEDVILLE</b> Harvest Festival 409/793-7200  17-18 <b>HOUSTON</b> Air Show 281/531-9461  <b>PORT ARTHUR</b> Trade Days 409/982-4950  <b>SOUTH PADRE ISLAND</b> Sandcastle Days 956/761-6433  <b>SUGAR LAND</b> Antiques Show 281/494-5490  18 <b>GALVESTON</b> Symphony 409/763-7173  <b>VIOLET</b> Oktoberfest 512/387-7697  18-20 <b>HOUSTON</b> Asian-American Festival 713/861-8270  20 <b>HOUSTON</b> Randy Weston & African Rhythms 713/524-5050	<b>22</b> <b>BEAUMONT</b> Symphony 409/835-7100  23-25 <b>CORPUS CHRISTI</b> Jazz Festival 512/883-4500  <b>HOUSTON</b> Postcard Show 281/487-0002  <b>TEXAS CITY</b> Trade Days 409/948-3111  23, 25, 28, 31 <b>HOUSTON</b> <i>The Flying</i> <i>Dutchman</i> 713/227-ARTS  24 <b>ALVIN</b> Fall Festival 281/931-6111  <b>CORPUS CHRISTI</b> Dorian Wind Quintet 512/855-0264  Sweet Adelines 512/980-8847  <b>FULTON</b> Mansion Madness 512/729-0386  <b>GALVESTON</b> Oktoberfest 409/762-8477  <b>SWEENEY</b> Trade Day 409/548-3249  24-25 <b>NURSERY</b> Trader Days 512/578-8484  <b>RICHMOND</b> Texian Market Days 281/343-0218  <b>ROBSTOWN</b> Cottonfest 512/387-3933  25 <b>BEAUMONT</b> Gumbo Cookoff 409/833-5181  <b>CLEAR LAKE</b> Stars of the American Ballet 281/480-1617  <b>CORPUS CHRISTI</b> Fall Festival 512/626-2083  <b>VICTORIA</b> Czech Heritage Festival 512/575-0820  27 <b>BEAUMONT</b> Taste of the Triangle 409/722-3724
---	--	--	---	--	---	---	--	--

## Pineywoods

## Gulf Coast



**29-Nov 1**  
**HOUSTON**  
Intl Quilt Market  
713/781-6864

**30**  
**HOUSTON**  
*Tales of Hoffmann*  
713/227-ARTS

**30-Nov 1**  
**BEAUMONT**  
Arabian  
Horse Show  
409/880-8151

**CLEAR LAKE**  
*Dracula*  
281/480-1617

**31**  
**GROVES**  
Halloween Parade  
& Spook House  
409/936-1676

**TEXAS CITY**  
Fall Festival  
409/643-1990

**South Texas Plains**

**1-4**  
**CONVERSE**  
Night in  
Old Converse  
210/658-5356

**2-3, 9-10**  
**SAN ANTONIO**  
Oktoberfest  
210/222-1521

**2-17**  
**SAN ANTONIO**  
*Man of La Mancha*  
210/533-3807

**3**  
**BEEVILLE**  
Market Day  
512/358-3267

**DILLEY**  
Fiesta  
830/965-1742

**SAN ANTONIO**  
Folk Music  
Festival  
210/224-7239

Mopar Car Show  
210/493-0750

**3-4**  
**SAN ANTONIO**  
Haymarket  
Festival  
210/227-9189

River Art Show  
210/226-8752

Team Roping  
210/698-3300

**4**  
**SAN ANTONIO**  
Fiestas de Octubre  
210/733-0120

**6, 8-10**  
**FLORESVILLE**  
Peanut Festival  
830/393-0074

**8-10**  
**SAN ANTONIO**  
Inter-American  
Book Fair &  
Literary Festival  
210/271-3151

**8-11**  
**FALFURRIAS**  
Fiesta del Campo  
512/325-3333

**9-11**  
**SAN ANTONIO**  
Antiques Show  
210/653-9494

**10**  
**GOLIAD**  
Market Day  
800/848-8674

**LYTLE**  
Hometown Texas  
Festival  
830/772-3923

**SAN ANTONIO**  
Seniors  
Western Jamboree  
210/222-1845

**11**  
**SAN ANTONIO**  
Charreada  
210/554-4575

**12-15**  
**SAN ANTONIO**  
Dressage  
Championships  
210/698-3300

**16-18**  
**SAN ANTONIO**  
Greek Funstival  
210/735-5051

**17**  
**CHINA GROVE**  
Craft Fair  
210/648-0505

**EAGLE PASS**  
*Pain Amour*  
830/773-8570

**HELENA**  
Indian Summer  
Fest  
830/780-2376

**SAN ANTONIO**  
Palo Alto College  
Pachanga  
210/921-5269

**17-18**  
**SAN ANTONIO**  
10-K Walk  
210/651-6536

**23-25**  
**MISSION**  
Butterfly Festival  
800/580-2700

**24**  
**SAN ANTONIO**  
Wild West Fest  
Gala  
210/246-9622

**24-25**  
**SAN ANTONIO**  
Youth Rodeo  
210/698-3300

**29-31**  
**SAN ANTONIO**  
Haunted  
River Cruise  
210/244-5700

**30-Nov 1**  
**SAN ANTONIO**  
UTSA Balloon Fest  
210/458-4550

**31**  
**SAN ANTONIO**  
River Walk  
Halloween  
210/227-4262

Zoo Boo  
210/734-7184

**Hill Country**

**1-8**  
**AUSTIN**  
Heart of Film  
Festival  
512/478-4795

**1-11**  
**ROUND ROCK**  
(began Sep 26)  
*The House of  
Blue Leaves*  
512/255-5805

**2-4**  
**FREDERICKSBURG**  
Frontier Life at  
Fort Martin Scott  
830/997-9895

Oktoberfest  
940/997-4810

**GEORGETOWN**  
150th Community  
Celebration  
512/930-3545

**3**  
**AUSTIN**  
Herb Festival  
512/930-0923

**BANDERA**  
Barbecue Dinner  
830/796-3045

**BARTLETT**  
Market Day  
254/527-3933

**DEVINE**  
Knights of  
the West  
830/665-4310

**DRIPPING SPRINGS**  
Festival  
de St. Martin  
512/858-5667

**FREDERICKSBURG**  
St. Joseph's Hall  
Craft Show  
830/997-3208

**HONDO**  
Hootenanny  
830/426-3438

**3**  
**KERRVILLE**  
Down by the  
Riverside Festival  
830/896-0336

Harvest Moon  
Dance  
830/792-8343

**LUCKENBACH**  
Chili  
Championship  
830/997-3224

**3-4**  
**AUSTIN**  
Bob Marley  
Festival  
713/688-3900

Record Convention  
512/288-7288

Texas Wildlife  
Expo  
512/389-4472 or  
800/792-1112

**3-4, 10-11,  
17-18, 24**  
**JOHNSON CITY**  
*Love Letters*  
830/868-9088

**3-4, 10-11,  
17-18, 24-25, 31**  
**MEDINA**  
Love Creek  
Orchards  
Pumpkin Patch  
830/589-2588

**4**  
**FREDERICKSBURG**  
Volkssport  
Walk & Bike Fest  
830/997-2533

**6**  
**BOERNE**  
Oktoberfest  
Konzert  
210/249-9292

**9-10**  
**AUSTIN**  
Mediterranean  
Festival  
512/434-6688

**9-11**  
**FREDERICKSBURG**  
Mesquite Art  
Festival  
940/997-8515

**GRUENE**  
Music Fest.  
830/629-5077

**KERRVILLE**  
Kerr Co Fair  
830/257-6833

**NEW BRAUNFELS**  
Antiques Show  
830/620-4934

**WIMBERLEY**  
Gospel Music  
Festival  
512/847-9916

**9-11, 16-17**  
**FREDERICKSBURG**  
*A Texas Romance*  
830/997-8515

**10**  
**AUSTIN**  
Bluegrass Festival  
512/218-1567

**BURNET**  
Fort Croghan Days  
512/756-8281

**CANYON LAKE**  
Shrimpfest  
800/923-2378

**CASTROVILLE**  
Market Trail Day  
830/931-2331

**GEORGETOWN**  
Grand Ole Opry  
512/869-7469

Harvest Fest  
512/863-5886

**HARPER**  
Trades Day  
830/864-5656

**JOHNSON CITY**  
Crafts Day  
830/868-7128

**LAMPASAS**  
Herb/Art Fest  
512/556-5172

**MEDINA**  
Bluegrass Festival  
& Antique Tractor  
Show  
830/589-7224

**STONEWALL**  
VFD Fish Fry  
830/644-2735

**WIMBERLEY**  
Hillaceous  
Bike Tour  
512/847-2201

**10-11**  
**AUSTIN**  
Regatta  
512/452-7358

**BOERNE**  
Antiques Show  
830/245-8000

Rod Run  
830/249-8000

**CANYON LAKE**  
Moving Waters  
Powwow  
830/964-2223

**ROUND MOUNTAIN**  
Celtic Music  
Festival  
512/255-5805

**11**  
**AUSTIN**  
Musicians for MS  
512/327-5146

**17**  
**GOLDTHWAITE**  
Quilt Show  
915/648-2660

**HUTTO**  
Olde Tyme Day  
512/759-4881

**LEANDER**  
Old Leander Day  
512/259-1907

**17**  
**LLANO**  
Heritage Day  
Festival  
915/247-5354

**NEW BRAUNFELS**  
Solms Bowling  
Club Centennial  
830/608-9691

**ROUND ROCK**  
Outlaw Trail 100  
Bicycle Tour  
512/218-5540

**WIMBERLEY**  
Celebration  
of the Arts  
512/847-2201

**17-18**  
**AUSTIN**  
AIA Homes Tour  
512/452-4332

**COMFORT**  
Antiques Show  
830/995-2884

**GEORGETOWN**  
Heritage Weekend/  
Antiques Show  
512/869-3597

**GRUENE**  
Old Gruene  
Market Days  
830/629-6441

**UVALDE**  
Badlands Days  
Festival  
830/278-3361

**17-19**  
**ROUND ROCK**  
Cowboy Jubilee  
512/244-7445

**17-24**  
**GOLDTHWAITE**  
Wagon Train Ride  
915/648-3356

**18**  
**ANHALT**  
Oktoberfest  
210/438-2350

**18-19**  
**NEW BRAUNFELS**  
Mid-Texas  
Symphony  
830/625-1217

**22**  
**JUNCTION**  
Health Fair  
915/446-3190

**23-25**  
**AUSTIN**  
*Sleeping Beauty*  
512/476-9051

**24**  
**DEVINE**  
Fall Festival  
830/663-2739

**FREDERICKSBURG**  
Food & Wine Fest  
830/997-7521

**GEORGETOWN**  
Squarecrows  
Festival  
512/930-3545

**24**  
**PFLUGERVILLE**  
Pumpkin Pflyer  
Bike Tour  
512/990-1261

**WIMBERLEY**  
Historic Sites Tour  
& Harvest Moon  
Dance  
512/847-2774

**24-25**  
**AUSTIN**  
Artists' Harvest  
512/473-3866

**GRUENE**  
Texas Clay Festival  
830/629-7975

**25**  
**SABINAL**  
Country Jam  
Session  
830/988-2761

**29**  
**GEORGETOWN**  
Haunted  
Hayride/Children's  
Carnival  
512/930-3595

**30-31**  
**AUSTIN**  
Intl Holiday  
Market  
512/288-7352

**30-Nov 1**  
**KERRVILLE**  
Southwest  
Invitational  
Fine Art Show  
830/895-2777

**30-Nov 8**  
**NEW BRAUNFELS**  
Heritage Exhibit  
830/629-6504

Wurstfest  
830/625-9167 or  
800/221-4369

**31**  
**AUSTIN**  
Halloween  
on Sixth St  
512/476-8876

Steam Train  
Halloween Run  
512/477-8468

**PFLUGERVILLE**  
Halloween  
on Main St  
512/251-7799

**SAN MARCOS**  
Halloween  
Carnival  
512/393-5900

**TAYLOR**  
Spooktacular  
512/352-3675

**31-Nov 1**  
**AUSTIN**  
Arts & Crafts Show  
512/441-2828

**NEW BRAUNFELS**  
10-K Walkfest  
830/625-6330

**Big Bend Country**

**1-3**  
**MIDLAND**  
(began Sep 18)  
*Octette Bridge  
Club*  
915/682-4111

**PECOS**  
Army Air Field  
Reunion  
915/445-5076

**2-3**  
**PECOS**  
Barbecue Cookoff  
915/445-2406

**3**  
**PECOS**  
Tejano Music  
915/445-2406

**3-4**  
**FORT STOCKTON**  
Pecos Co Fair  
915/336-6261

**MIDLAND**  
Air Show  
915/563-1000

**4**  
**EL PASO**  
Dance in Cinema  
915/544-8130

**8-10**  
**PECOS**  
Reeves Co Fair &  
Livestock Show  
915/445-2406

**8-10, 15-18,  
23-25**  
**ODESSA**  
*Measure for  
Measure*  
915/332-1586

**9-12**  
**LANGTRY**  
Rock Art  
Foundation  
Rendezvous  
888/525-9907

**10**  
**FORT DAVIS**  
Preservation &  
Restoration  
Festival  
800/524-3015

**MARATHON**  
Purple Sage  
Quilt & Crafts  
Show  
915/386-4516

**10-11**  
**DEL RIO**  
Fort Clark Springs  
Days  
210/563-2495

**EL PASO**  
Amigo Air Show  
915/545-2864

**16-18, 23-25**  
**EL PASO**  
*Once Upon  
a Mattress*  
915/542-1137

**17**  
**DEL RIO**  
Oktoberfest  
830/774-7568

**ODESSA**  
Quilt Show  
915/381-3715

**SHEFFIELD**  
Fort Lancaster  
Living History  
915/836-4391

**17-18**  
**EL PASO**  
Old West Festival  
915/565-2737

**KERMIT**  
October Affair  
915/586-2507

**22**  
**EL PASO**  
*Calle Chancla  
Sin Tacón*  
915/532-7264

**23-24**  
**EL PASO**  
Livia Sohn  
Violin Concert  
915/523-3776

**23-25**  
**EL PASO**  
Spooktacular  
915/592-1205

**24**  
**LANGTRY**  
Presa Canyon Tour  
915/292-4464

**24-25**  
**DEL RIO**  
Rodeo  
830/774-2478

**25-31**  
**MIDLAND**  
Permian Basin  
Balloon Festival  
915/694-3374

**28-Nov 1**  
**EL PASO**  
Disney on Ice  
915/534-4229

**30-31**  
**ODESSA**  
Woodcarving Show  
915/689-9629

**30-Nov 1**  
**EL PASO**  
*Diario de un Loco*  
915/779-6936

**FORT STOCKTON**  
Chili Cookoff  
915/336-3708

**31**  
**EL PASO**  
Kinder Konzert  
915/523-3776

**KERMIT**  
Halloween  
Fall Festival  
915/586-2507

**31-Nov 1**  
**ODESSA**  
Harvest Fair  
915/366-3541



## Mineola's Select

On weekends in the North Texas town of Mineola, the Select Theatre opens its venerable wooden doors to patrons eager to see the latest blockbuster. The new state-of-the-art projector doesn't rattle like the old one did, and the Art Deco-style carpeting in the lobby is a reproduction, but not much else has changed in this 80-year-old theater. On September 12, in fact, the Texas Historical Commission will honor the Select with a State Historical Marker, acknowledging it as Texas' oldest continuously operating movie house.

The neon-lit marquee, ticket booth, and exit lights date from the Twenties, as do the red velvet seats, the Art Deco fixtures in the bathrooms, and the glass-topped snack bar. The last remodeling took place in 1948, so even such additions as the wide, curved screen evoke a time-warp feel.

Since the Select screened its first silent movie around 1920, generations of folks have made memories here. Many of those people, such as Lou Waggoner, granddaughter of theater founders Robert and Mattie Hooks, and retired manager James Dear, will be on hand to tell tales at the historical marker dedication.

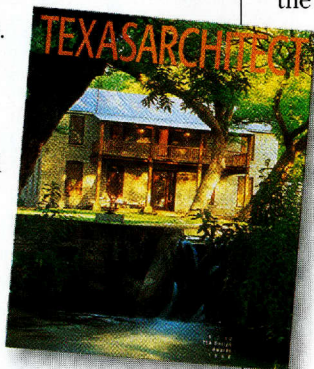
The Select Theatre screens first-run films on Friday and Saturday nights, with matinees on Saturday (every six weeks, the Select also hosts community theater productions). Movie admission: \$5, \$3 age 11 and younger. Wheelchair accessible. Write to 1145 N. Johnson, Mineola 75773, or call 903/569-2300. (For more on restored movie houses, see page 50.)

## Building Blocks

For 48 years now, the readers of *Texas Architect* magazine—architects, contractors, designers, and lovers of fine structures in general—have enjoyed the publication's coverage of Texas' architectural trends and traditions.

More than a collection of architects' essays on design logistics, *Texas Architect* aims to kindle discussion in laypersons as well as trained builders. How does a structure relate to its environment? How can a hospital—or a school or a living room—create a sense of calm? With its discussions of such topics as public buildings, museum spaces, religious architecture, cityscapes, and retail and restaurant properties, *Texas Architect* aims to help readers view their environments in new ways.

*Texas Architect* is published six times a year by the Texas Society of Architects. Look for it in your library or on the newsstand (\$4), or you can order a subscription by sending \$21 (\$15 for students and \$35 for international customers) to *Texas Architect*, 816 Congress Ave., Ste. 970, Austin 78701; 512/478-7386 or 800/478-7386. Web site: [www.tsaonline.org](http://www.tsaonline.org).



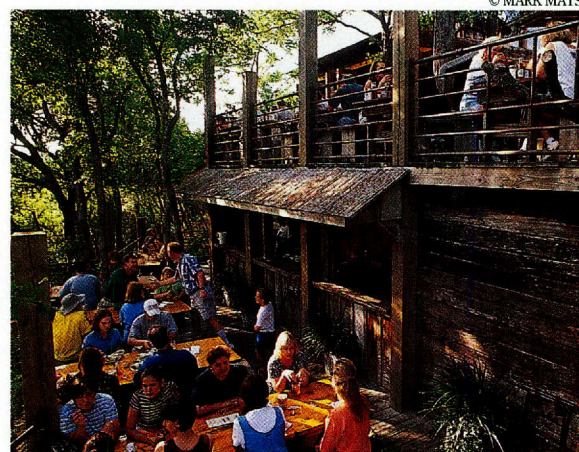
## One in a Million

The waters of the Guadalupe River swirl some 60 feet below the Gristmill River Restaurant and Bar in Gruene. While you enjoy a savory

[ABOVE] The September/October issue of *Texas Architect* profiles the six winners of the TSA Design Awards, including TxDOT's Brooks County Safety Rest Area near Falfurrias, pictured in the August issue of *Texas Highways*.

[RIGHT] Brittany Estes explores *Sleeping Beauty's* castle at the Dallas Arboretum's *Storybook Playhouses* collection, displayed through September 30.

The remains of an 1880s cotton gin form the nucleus of the Gristmill Restaurant and Bar in Gruene. Three shaded decks offer alfresco dining.



meal or frosty beverage from the restaurant's well-rounded menu, you might sense the presence of Gruene's ghosts. This building boasts a long history, indeed. In the late 1870s and early 1880s, German immigrant Henry D. Gruene opened a mercantile in the community (then called Goodwin) and built a cotton gin on the site of an old gristmill. Eventually, the town became known as Gruene. Fire destroyed the gin in 1922, leaving only the three-story boiler room standing. After a boll weevil infestation brought an end to the area's cotton farming and the Great Depres-

sion wreaked its own havoc, Gruene became a ghost town.

In the 1970s, San Antonio entrepreneurs Pat Molak and Mary Jane Nalley acquired many of the town's old buildings, including the cotton gin ruins and the adjacent dance hall (see "Gruene Hall, Y'all," June 1998). A century after Henry Gruene built his ill-fated gin, Pat and Mary Jane adapted what remained of the structure into the nucleus of their Gristmill River Restaurant and Bar.

Today, the multilevel restaurant offers dining on its pleasant, tin-roofed, wooden decks and on a new, outdoor patio nestled in a grove of native trees. Indoor areas include the three-level main room—the old boiler house—and a recent addition that features floor-to-ceiling folding glass panels.

The Gristmill River Restaurant and Bar, at 1287 Gruene Road in Gruene (now part of New Braunfels), opens daily for lunch and dinner. Call 830/625-0684 (restaurant) or 629-5077 (Gruene visitor information). (For more on restaurants in unusual settings, see page 42.)

## Wandering and Wondering

Once you've opened your eyes and ears to the stories that Texas buildings can tell, you may find yourself on a quest for more details. Along with local libraries, visitors' centers, chambers of com-





merce, and heritage societies, here are a few good sources of information:

The Houston chapter of the American Institute of Architects (AIA) publishes an excellent 52-page guide (about \$9) to the Bayou City's downtown architecture; call 713/520-0155 to order. Look for the Houston AIA's extensive guidebook to the entire city, penned by Stephen Fox, early in 1999. (The Dallas AIA's chapter will release a guidebook to the Metroplex in spring 1999; call 214/871-2788, ext. 4.)

Another great resource, the *Galveston Architecture Guidebook*, with text by Ellen Beasley and Stephen Fox, provides the skinny on hundreds of the island's buildings, from the many homes raised after the 1900 hurricane to contemporary office structures. Find the book in libraries or bookstores (\$17.95), or order it from the Galveston Historical Foundation by calling 409/765-7834.

## Storybook Playhouses

The 66-acre Dallas Arboretum takes advantage of a temporary, seasonal lull in its famous flowers to showcase an imaginative collection of kid-friendly houses. Through September 30, kids and adults alike can romp in and around eight playhouses inspired by children's stories. Constructed along the shores of the arboretum's White Rock Lake, such structures as Sleeping Beauty's castle, the houses of the Three Little Pigs, Hansel and Gretel's gingerbread house, and King Arthur's fortress spark plenty of once-upon-a-time frolicking.

Over the Labor Day weekend (Sep. 5-7), the arboretum adds storytellers, music, and dancing, as well as craft and horticulture demonstrations. The Dallas Arboretum, at 8525 Garland Road (75218), opens 10-6 daily. Admission: \$6, \$3 ages 6-12, \$5 age 65 and older, free age 5 and younger. The garden areas, trails, and permanent

More than 230 objects designed by French artisan René Lalique, including this 1880s peacock comb, are on view at the Dallas Museum of Art Sep. 13-Jan. 10.

MUSÉE DES ARTS DÉCORATIFS, PARIS

buildings are wheelchair accessible. For more details, write to the above address, or call 214/327-4901.

## By the Way...

After several summer months of sky-high mercury, temperatures in the Big Bend usually begin to cool in September. The **Big Bend Natural History Association** offers a wide range of **weekend fall classes** for folks wanting to learn more about the region. Courses include Fall Migrants and other Specialty Birds (Sep. 11-13), Big Bend 101 (Oct. 3), Photography with Jim Bones (Oct. 4-9), Black Bears in Big Bend (Oct. 17), Geology of Big Bend (Oct. 18), Springs of Big Bend (Oct. 24-25), and Winter Sparrows (Oct. 31-Nov. 1).... call 915/477-2236.

At the Don Harrington Discovery Center in Amarillo through September 7, **Side by Side: The Science of Symmetry** uses colored tiles, video cameras, computers, crystals, mirrors, microphones, and drawings to awaken visitors to the importance of symmetry in nature, architecture, and the environment.... call 806/355-9548.

Speaking of buildings, we've moved across Austin to new digs at 150 E. Riverside, a mile or so south of the Capitol. If you're in the area, visit our **re-vamped storefront** (open Mon-Fri 8-5), where you can purchase subscriptions to *Texas Highways*, our 1999 wall calendar, note cards, and scenic prints galore. Free literature



abounds, too: Stock up on maps, the *Texas State Travel Guide*, the quarterly *Texas Events Calendar*, "Don't Mess With Texas" bumper stickers and trash bags, and brochures about topics ranging from wildflowers to flags. For directions, call 512/486-5899.

Through January 31, 1999, the Houston Museum of Natural Science presents the Academy Award-nominated IMAX film *Amazon*. Encountering jaguars, piranhas, electric eels, and dozens of plant and other animal species, viewers will journey from the river's source in the Andes through the rainforests of South America. The film crew obtained special permission from the Brazilian government to interact with members of the Amazon Basin's Zoë tribe, possibly the only intact tribe in the Americas virtually untouched by Western culture.... call 713/639-4629.

Artist and courtier Bill Morgan has spent the last five years preserving Texas courthouses for posterity. Each year since 1995, Bill has chosen 13 courthouses to feature in his informative, colorful *Old Friends: Great Texas Courthouses* wall calendars. The 1999 edition, which will conclude the series, features the winners of a poll Bill conducted of some 100 folks who had visited all of Texas' 254 courthouses and voted on their favorites. Which edifice won? As of press time, Bill's lips were sealed. The 1999 calendar costs \$12.95 (including shipping and tax); a set of all five costs \$30. Write to 116 Sunview, Sunnydale 75182, or call 972/203-1752.

Back in July, some Texas folks wished that the Fourth of July fireworks fandangos could, well, take place in a cooler month—September,

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

perhaps. Houston aims to please. On September 12 at 10:15 p.m., the second annual **Houston Industries Power of Houston** celebration brings pyrotechnics, lasers, and music to the city's skyscraper-landscaped downtown. The five-day event (Sep. 9-13) also features aerial sky-dancers, a wine festival, a beer festival, eight stages with continuous live music, and an arts and crafts market.... call 713/684-0900.

COURTESY HOUSTON MUSEUM OF NATURAL SCIENCE



Through January 31, 1999, the Houston Museum of Natural Science shows the film *Amazon*. Tribespeople along the river use plants like this one to thatch their huts and rock their babies.

Between 1889 and 1909, French artisan René Lalique's imaginative approach to jewelry design helped bring the art nouveau movement into the mainstream. More than 230 objects created during this period, including brooches, hair combs, works on glass, a book cover, and other decorative items, will be shown at the **Dallas Museum of Art**, September 13 through January 10. Lalique's use of innovative materials (horn and enamel, for example) shifted jewelry-makers' emphasis from costly materials to technical virtuosity.... call 214/922-1200.



## On the Rocks

Thanks for July's story on Texas granite. It keeps showing up in unexpected places. When visiting the newly opened African Museum of the Smithsonian on the Mall in Washington, D.C., I thought the stone used at the entrance looked familiar. Some persistence produced the specifications: Yes, it's our Texas pink. Quite likely, there may be other examples in our nation's capital.

There is a look-alike, however, from an exotic source. In Aswan, Egypt, one may visit the granite quarry from which many obelisks were taken. (There's still an unfinished one which was not removed.) My sample from that quarry is indistinguishable from some Texas samples, were it not for my marking.

EVELYN FIEDLER STRENG  
*Seguin*

On your list of notable structures that used Texas pink granite, you can add the First Presbyterian Church in Orange. Constructed from 1908-1912, builders used the Texas pink from Llano. The four columns have retained their sheen—it's the same as it was when they were put in place.

JAMES R. PRUTER  
*Orange*

I first became acquainted with Enchanted Rock in 1948, when Professor B.C. Tharp led a field trip of botany students from UT Austin there. The rigors of the climb up its face were forgotten as we saw the lichens, mosses, and cacti, which thrived in a somewhat hostile ecological environment. As a geology student, I was also interested in seeing the source of the granite from which the State Capitol was built.

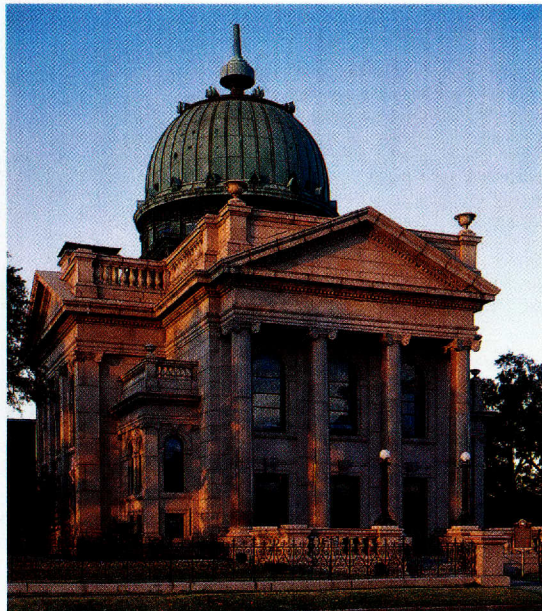
I'll bet you that those columns in the second tier

below the dome are not granite, but are of tin or steel casing with a granite dust covering.

CHARLES E. PORTER  
*Ocala, Florida*

Ed. Note: *You're mostly right, Mr. Porter. Senior editor Ann Gallaway checked with Douglas Young at the Capitol Preservation Board, who says that there is no granite in the Capitol dome. The columns are made of cast iron, and the rest of the dome is mostly iron structure with sheet metal detailed to look like granite. Mr. Young adds that the original plan was to use granite, but the builders became worried about the weight.*

JACK LEWIS



**T**exas pink granite enhances the Greek Revival-style First Presbyterian Church in Orange, constructed from 1908-1912.

## Dugout Dwellers

Regarding August's story on dugouts: While growing up in Plainview (from 1924 until 1942), I experienced an eye-opening and rather sobering moment. I delivered groceries, feed, etc., for my Dad's gro-

cery store. I was 14 years old when I delivered to a man, his wife, and several children in a dugout just north of Plainview. The dugout was covered with dirt and had a dirt floor. The man worked for a local flour mill for about \$5 per week. This was during the Depression. I have thought about this family many times, thinking how fortunate our family was, and wondering how they survived those hard times.

JIM W. SMITH, JR.  
*Granbury*

## Tubb Lovers

I enjoyed July's article on Ernest Tubb. I have collected all kinds of memorabilia on early 20th-Century Texas musicians such as the great Bob Wills and his Texas Playboys, Gene Autry, Cindy Walker, Milton Brown, The Light Crust Doughboys, and, of course, Ernest Tubb.

I found a copy of Tubb's first record, "The Passing of Jimmie Rodgers," in mint condition in a music shop in San Antonio, where the record had been recorded at the Texas Hotel. Ernest had autographed this copy to Jerry Morgan, a radio producer at local station KONO. It is my understanding that it was Mr. Morgan who

gave Ernest his first radio job, which was early in the morning. One morning, Mr. Morgan was driving to the station and saw Ernest walking along the side of the road with his guitar. Morgan stopped and gave him a ride and asked him if he had

car trouble. Ernest said that he did not have a car and walked to the station each time he was on the air. It just shows what kind of determination that Ernest had to make it in the music business.

VINCENT MOSS  
*Amarillo*

It was my pleasure to see "E.T." perform in 1969 at the University of Alaska (Fairbanks) and he was as gracious as you have written. He permitted me to take a photo, and we talked about Fort Worth. I asked if he had ever performed with Milton Brown and his Musical Brownies at Sam Cunningham's Crystal Springs on the White Settlement Road in Fort Worth. He replied that he wasn't old enough to have performed with them, but he had their recordings.

KEN ANDERSON  
*Interlachen, Florida*

## Back to School

Last September, I read a letter in the Abilene paper from a young lady named Mary Figures. She was in school in California and doing a report on Texas. In her letter, she asked for any information that could help her do great justice to her report. I couldn't think of any better way than to send her a subscription to *Texas Highways*. She recently sent a card with a picture of her in front of her Texas collection. She received an A+.

JANET E. FRANKLIN  
*Abilene*

## Down the Road

Fall is finally here, and what better time to visit some of the state's great nature trails. Also in October, we'll cover quilts and rare-bookstores, and reach new heights with stories on Liberty Hill and Chapel Hill (including the latter town's not-so-scary scarecrow displays).

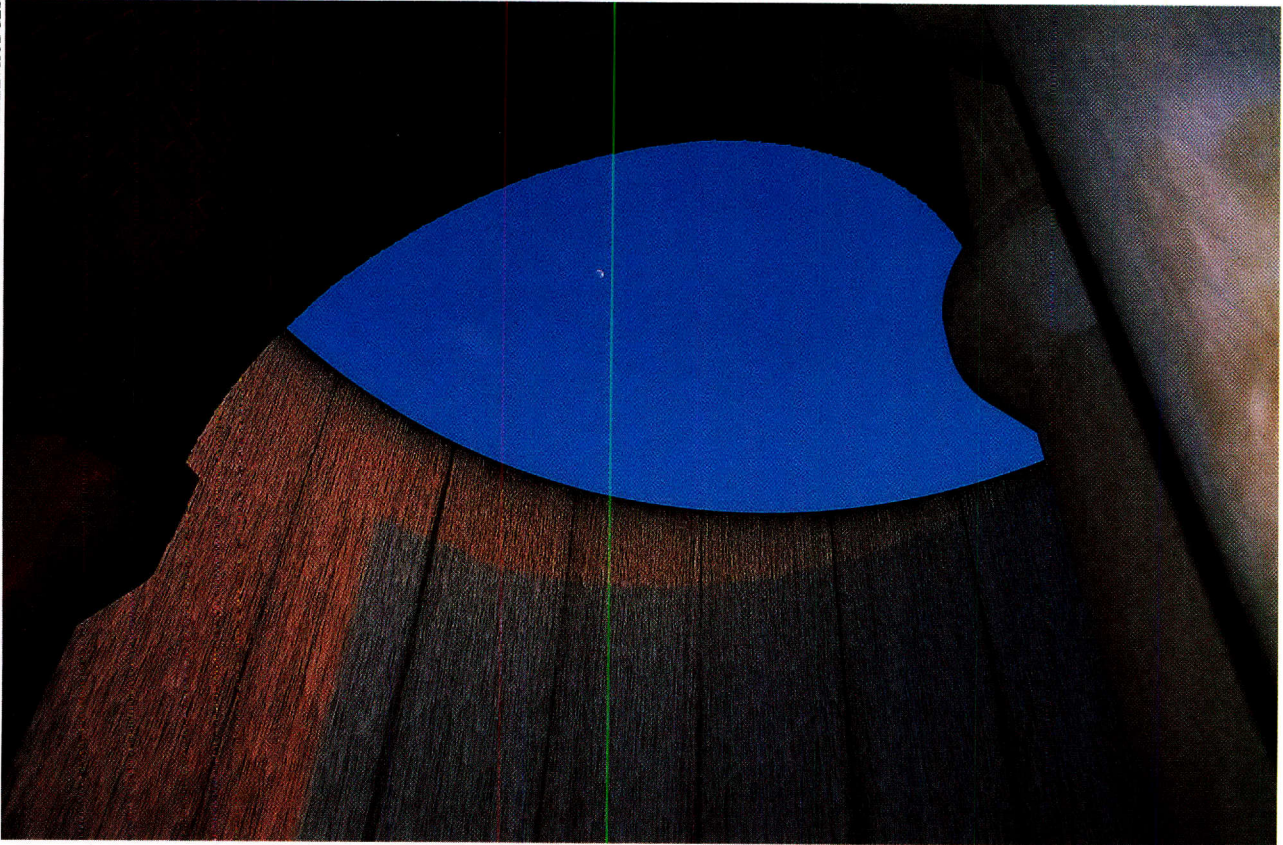
If you would like to write to *Texas Highways*, the editors would enjoy hearing from you. Though we are unable to print every letter, we just might select yours to appear in the magazine—whether you send us kudos or criticism. We reserve the right to edit letters we print. Write to Letters Editor, *Texas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



# W I N D O W   O N   T E X A S

---

© BRYAN HODGES



---

**T**he moon rises over shimmering water cascading down the Transco Waterwall in Houston. The distinctive fountain, located in the three-acre Transco Park in the Galleria area, delights visitors with its sound, sight, and cooling spray.

---



