

PASSWORD



THE EL PASO COUNTY HISTORICAL SOCIETY

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EL PASO, TEXAS

SPRING, 1981



4TH CENTURIES PARTY CELEBRATION
OF THE INTERNATIONAL CITIES OF
EL PASO AND AHUAC

PASSWORD

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CONTENTS

THE PRESIDENT'S MESSAGE.....	3
<i>by Gertrude Goodman</i>	
THE EL PASO CENTENNIAL MUSEUM.....	5
<i>by Esther Thompson Cornell</i>	
HISTORICAL MEMORIES CONTEST.....	26
THE SUNSET HEIGHTS READING CLUB.....	26
<i>by Constance R. White</i>	
EL PASO DOCUMENTARY II: THE ARRIVAL OF THE PUEBLO REVOLT REFUGEES.....	29
<i>by W. H. Timmons</i>	
VIVA! -- FRANCISCAN REFUGEES AT MESCALERO.....	32
<i>by Dorothy Emerson Yeager</i>	
SOUTHWESTERN RESOURCES.....	37
<i>by Mary Sarber</i>	
ACTIVITIES OF YOUR HISTORICAL SOCIETY.....	39
HERITAGE HOMES OF EL PASO.....	42
<i>by Michelle McCown</i>	
BOOK REVIEWS.....	44
<i>Englebrecht, Henry C. Trost, Architect of the Southwest</i>	
<i>Sonnichsen, Pass of the North</i>	
<i>Metz, City at the Pass</i>	
<i>Jameson, Big Bend National Park</i>	
<i>King, Of Outlaws, Con Men, Whores,</i>	
<i>Politicians, and Other Artists</i>	

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THE PRESIDENT'S MESSAGE

by Gertrude Goodman

The year 1981 should be an exciting and memorable one for El Paso and Juarez, our sister city, with the celebration of Four Centuries '81, El Paso Del Norte. This 400th birthday should stimulate great interest in El Paso's history and in the El Paso County Historical Society. We are



heirs of a magnificent heritage and owe much to those who have gone before and left their lasting contributions.

The EPCHS will participate in this year's multi-century event with the issuance of an official bronze, dollar-size medallion featuring the Society's seal on one side and the 4 Centuries logo on the other side. These commemorative coins will be available at designated locations and at special events through out the year.

In addition, the EPCHS will join in the 4 Centuries '81 Birthday Party, July 9-12, at the Civic Center. Artifacts from the Society's collections and other items

of historical significance will be displayed.

The Society will publish a special 1981 Yearbook which will include the names of all active members whose dues have been paid by April 1. At the close of 1980, there were 700 regular members including schools, libraries and other institutions and an additional 101 life members. With this year's focus on the history of our area, the year is ripe to increase our membership. Our goal is over 1,000 members.

On March 6, the EPCHS hosted the opening reception for the joint annual meetings of the Texas State Historical Association and the Historical Society of New Mexico. This event, held at the El Paso Museum of History, honored the distinguished presidents of these two associations: Marilyn M. Sibley and Albert H. Schroeder. We are honored to have these illustrious organizations meet in El Paso. Members of the EPCHS were invited to register for and attend all sessions during the March 5-7 meetings. This is a rare opportunity and privilege for our members.

Because this is a year of special historical significance, the planning of our quarterly meetings is a challenge. We expect outstanding programs and, in turn, to increase attendance at these meetings.

We are anticipating with delight the Society's 1981 Tour of Historical Homes in Kern Place in October, the Hall of Honor Banquet in

November, the contributions of those who participate in the Gorman Memorial Student Essay Contest and the Senior Citizens' Historical Memories Essay Contest, the articles in the 1981 *Password*, our brilliant historical quarterly, the news in *El Conquistador*, our outstanding newsletter, the "McKinney" selection of books, the special exhibits at the El Paso Museum of History and other events which will be revealed as the year progresses.

We look forward to continued support from the Museum director, Leonard Sipiora, and the mayor and City Council of El Paso.

The Board of Directors of the EPCHS has earned and deserves honor and recognition. Each board member is a chairman or co-chairman of one or more of this organization's numerous committees. Their dedication and support are sincerely appreciated. Our elected first vice president, the late Keith Peyton, was a valuable member and a great asset to our Board and will be missed. Board member Ross O. Borrett was appointed to fill the position of first vice president for 1981.

We welcome our new El Paso Museum of History curator, Barbara J. Arduş, who assumed her duties in February. We thank the Museum docents and other Museum volunteers for the hours they spend in spreading the words of our historic past.

We plan to continue the previous efforts to involve those members who wish to participate actively in the Society's programs and events. Ideas and suggestions from our members are always welcome.

Before the year ends, we hope to evaluate the Society's goals and make a concentrated effort to work together towards these goals in order to strengthen, improve and promote the El Paso County Historical Society and the El Paso Museum of History which the Society contracted to support.

The year 1981 is a time for us not only to recall our history but to make history. If we all are dedicated and enthusiastic, we can accomplish this.

Thank you for the honor of serving as your president during this special year, 1981.

THE EL PASO CENTENNIAL MUSEUM 1935-1946

by Esther Thompson Cornell

...I am going to ask that the allocation be cut to \$100 and that, instead of an historical marker, a monument be erected to Texas' Forgotten City. Instead of at El Paso...I shall ask that this monument be erected on the steps of the capitol here in Austin, of adobe brick, so that, in this moist climate of chilly receptions, the monument itself may be soon forgotten.¹

Thus El Pasoan Wallace Perry, editor of the *Herald-Post*, concluded his appeal to the Texas Centennial Commission of Control for an increase in El Paso's Centennial allocation from \$1,000 to \$75,000. Ultimately the city's final grant was \$50,000. El Pasoans chose to build the city's first museum with Centennial funds, rather than erect a statue or monument.

The citizens had long wanted a museum of natural history. As early as 1918 the El Paso *Herald* carried an article urging the establishment of an Indian museum similar to the newly-completed Museum of New Mexico in Santa Fe.² Mrs. Branch Craigé and Mrs. Maud Sullivan, city librarian, campaigned for a museum in the early 1920s.³ In November 1923 the Pioneers Association, the Archaeological Society, and the College Woman's Club joined forces, held a planning meeting in Liberty Hall, and appointed a committee to draw up a tentative museum charter.⁴ The group favored purchasing the Magoffin home at 1120 Magoffin Street for a museum.

Apparently nothing came of this first attempt at a museum, for exactly seven years later a second museum committee was formed under the auspices of the Woman's Department of the Chamber of Commerce. Led by realtor C. M. Newman, this committee preferred an addition to the El Paso Public Library for a museum and set about organizing a system of paid memberships "to form a municipal museum supported by municipal funds."⁵

Meanwhile, small collections were being exhibited all over the city, the largest being at the College of Mines and Metallurgy. Professor Howard E. Quinn was curator of a little museum in the basement of the administration building, Old Main, from about 1931 until the Centennial Museum opened in 1936. The Pioneer's Association had an exhibit in the basement of the county courthouse, and an archeological exhibit, largely collected by E. C. Erdis, was stored in and occasionally exhibited in the

Esther Thompson Cornell is a graduate of Cornell College in Iowa and received her Master's degree in geology at Miami University in Ohio. She became a volunteer at the El Paso Centennial Museum after moving here with her husband, William C. Cornell, when he began teaching geology at the University of Texas at El Paso. This history of the museum is an outgrowth of her volunteer work.

public library. At Mesilla, New Mexico, George Griggs had the Billy the Kid Museum, which many El Pasoans wanted to see moved to their city.

The clamor for a city museum continued. Dr. Edgar L. Hewett, director of the School of American Research and chairman of the Archeology Department at the University of New Mexico, periodically gave lectures in El Paso which emphasized the need for an archeological and historical museum. Innumerable newspaper articles, editorials, and letters cited El Paso's international location, its growing tourist industry, its wealth of southwestern archeology, history, geology, fauna, and flora. Mention was often made of private collections waiting to be donated to a future museum. The museum question was kept in the limelight.

In July 1933 as a new federal building was being erected, the El Paso Chamber of Commerce and the El Paso Museum Association proposed obtaining the old federal courthouse at Oregon and Mills Streets for a southwestern museum.⁶ At its annual meeting on Texas Independence Day, March 2, 1935, the Woman's Auxiliary of the College of Mines circulated a petition promoting a museum for historic relics on the college campus. The Woman's Auxiliary soon joined three other organizations--the International Museum Association, the El Paso Pioneers Association, and the college faculty--to request a Public Works Administration loan of \$150,000 to establish a museum on the College of Mines campus. At the same time, these groups voted to make a formal request of Congress for donation of the old federal building for museum purposes. The double plea was decided on in the hope that, "if one fails, the other may succeed."

The controversy over the proposed museum's location was in full swing for several months before Texas Centennial funds became a possibility in the fall of 1935. Several other city groups vied for the old federal building, so the Elks Club building on Campbell Street became an alternate possibility for a museum. The newly-formed El Paso Booster Organization suggested a museum for San Jacinto Plaza, for which architect Ewing Waterhouse sketched a southwestern adobe structure.⁸ Washington Park and the Magoffin home were also in contention, as well as the college campus, which in 1935 was beyond the city limits, considered out of the way of the tourist trade and city growth. Both the *Times* and the *Herald-Post* supported a downtown location.

When it became evident that El Paso would receive a Texas Centennial appropriation, City Council and prominent citizens entered into a fascinating negotiation with the state which culminated eventually in the El Paso Centennial Museum. In June 1935 a committee of El Pasoans, composed of County Judge Joseph McGill, Commissioner L. J. Ivey, Alderman Don Thompson, E. H. Simons of the Chamber of Commerce, Representative W. E. Clayton, and Attorney Paul Thomas, requested

\$150,000 from the Texas Centennial Control Commission for a permanent exposition building at Washington Park, to be used first in connection with the centennial celebration.⁹ On the Texas Centennial Commission of Control was an El Pasoan, Wallace Perry, editor of the *El Paso Herald-Post*. In October 1935 he reported to the Chamber of Commerce directors that "a \$1,460 allocation was recommended for El Paso from the \$775,000 available for historical markers, memorial buildings, and auxiliary celebrations."¹⁰

A delegation from the local centennial committee, led by Mayor R. E. Sherman, appeared before the Centennial Commission of Control in Austin on October 18, 1935, seeking \$150,000 of centennial funds for an exposition building or \$75,000 for a museum on the College of Mines campus. At this meeting Wallace Perry spoke dramatically for El Paso:

One of the first things this Commission of Control ought to decide, it seems to me, is whether Centennial year in Texas is to be a year of celebration or a year of mourning for dead heroes...A half million dollars into monuments and heroic statues--17 of those statues at the flat rate of \$14,000 each...Ten thousand dollars is recommended for a monument to the German colony at New Braunfels--but not one cent for the first white colony of any kind, at Ysleta. Two hundred dollar markers repeatedly are recommended for oil wells, grist mills, early trading posts or hot dog stands in East Texas--but not a dime for Texas' first mission, which was established 255 years ago just below El Paso.¹¹

Perry noted that centennial allocations ranged from \$250,000 for Fort Worth to \$2,400,000 for Dallas before concluding ironically that "El Paso is offered the magnificent sum of \$1,000!" He closed with his request for an adobe monument to Texas' Forgotten City.

On the following day \$50,000 was allocated to El Paso to be used at the discretion of the local centennial committee. It was a foregone conclusion that the money would be used to build a museum, but its location was hotly disputed for two more months before the College of Mines site was chosen on December 18, 1935.

At a meeting on October 22, the El Paso Centennial Committee was formed from two previous committees, the original Centennial Advisory Committee, appointed under terms of the original centennial bill and chaired by Mrs. A. F. Quisenberry, and the Chamber of Commerce Committee chaired by Maurice Schwartz. The new Centennial Committee consisted of 33 persons under the chairmanship of Maurice Schwartz. At the first meeting Wallace Perry suggested that the allotment be used to erect a memorial building, commemorating early explorers and conquistadors, to be turned over to the College of Mines as a

community and college museum. He explained:

There are two reasons for that suggestion. One is that, when we found it necessary to abandon the original request for \$150,000 for an exposition building, the delegation which went to Austin decided upon the memorial museum as an alternative. That was the proposal outlined by Mayor Sherman in his presentation before the Commission of Control. While the \$50,000 finally voted is not earmarked—the method of its spending is left with the local Centennial Committee—I feel that there is a certain element of moral obligation to abide by the mayor's presentation. The other reason is the very practical problem of maintenance.¹²

The committee also heard a proposal by C. M. Newman, president of the International Museum Association, to purchase the Magoffin homestead for a downtown museum.

El Pasoans were asked to submit to the committee suggestions for investing the city's centennial money. In an editorial of October 24, the *Herald-Post* reversed itself and supported building a museum on the college campus. The paper still felt that a museum should be downtown, but the old federal building would need considerable remodeling, if it could be obtained at all, and the owners of Magoffin house were asking nearly \$50,000 for the property, leaving little money for remodeling. As pointed out in the editorial, both the college and the community would benefit by building a museum on city land adjoining the campus, and then deeding the property to the state which would maintain the building.¹³ The *Times* continued to support a downtown museum location.¹⁴

The Centennial Committee briefly considered requesting a Public Works Administration grant or loan to match the \$50,000 centennial allotment; It was soon learned, however, that September 5 had been the deadline for such applications.¹⁵

Maintenance of the proposed museum was a very real problem facing the Centennial Committee, especially since neither the city nor the county would be able to contribute anything toward its upkeep.¹⁶ Dr. D. M. Wiggins, president of the College of Mines and Metallurgy, indicated that if the museum were made a part of the campus, the University of Texas Board of Regents would cooperate in maintaining it.¹⁷

The next step, therefore, was to meet with city officials and the Board of Regents. A museum location subcommittee of three, Brent Rickard, manager of the El Paso Smelter, chairman Jack Chaney, manager of the Hotel Paso del Norte, and District Judge S. J. Isaacks, was appointed to meet with the two groups and to prepare a report on the feasibility of building on city land adjacent to the college.¹⁸ On December 4 their



Newly-completed El Paso Centennial Museum in 1936. Photo by William S. Strain.

report was given to a meeting of the Chamber of Commerce Centennial Committee. After arguing for two hours, the committee focused on the maintenance problem and consequently voted in favor of the college location. The vote was 12 to 3 in favor of the campus site, with C. M. Newman, Arthur L. McKnight, and L. W. Hoffecker opposing. Another subcommittee, appointed by Maurice Schwartz and consisting of Mayor Sherman, Attorney Julian Harrison, and Arthur L. McKnight, was established to ask the Board of Regents to accept under a deed of trust a 10.54 acre tract of city land adjacent to the College of Mines and a \$50,000 Memorial Arts Building, with the proviso that it be maintained as a museum.¹⁹ At the December 4 meeting, Mrs. Robert Thompson, representing the Young Matron's Auxiliary of the El Paso Woman's Club, asked that space be set aside in the new museum building as an art gallery for exhibits by local artists.

After the Chamber of Commerce Centennial Committee voted to locate the museum on the college campus, the *Times* gracefully withdrew its support of the old federal building and, "in the interest of harmony," endorsed the committee's choice.²⁰

When the University of Texas Board of Regents held its monthly meeting in Austin on December 6, 1935, Dr. Wiggins was there to present the offer of a deed to a \$50,000 museum building on land adjoining the College of Mines. The Board of Regents agreed to accept the land and the building, to operate it as a community-college museum under a deed of trust, and to pay a curator and other maintenance costs. A com-

munity museum on the college campus seemed a reality.

During the following week, however, L. W. Hoffecker, a plate glass dealer and one of the three dissenting votes on the Centennial Committee, circulated a petition to keep the Memorial Arts Building in the downtown area. Hoffecker asked only businessmen to sign the petition and eventually got 100 signatures. According to the *Herald-Post* of December 11, 1935, Hoffecker said, "I believe the majority of the El Paso businessmen prefer to have the museum within the city limits. It would be a crime to build the museum at the college. It would always be outside the city limits. It would have no police protection. Everyone knows how students abuse property." Hoffecker himself favored building a wing onto the El Paso Public Library for a museum. Mayor Sherman's reply was that the city government could not be bound for museum maintenance money further than his administration's term in office.

On Friday, December 13, the Chamber of Commerce withdrew its Centennial Committee from the museum project. The chamber's president, dairyman Robert Price, stated, "The matter has resolved itself into a controversy in which the city is divided as to the location of the proposed museum, and has caused undue criticism of the Chamber of Commerce, its officers and directors. These men...feel that the matter has reached such a state of controversy that they will not continue to serve."²¹ The next day Hoffecker resigned from the Chamber of Commerce and the Centennial Committee, saying "I don't want to hear the word 'museum' again."²²

With the withdrawal of the Chamber of Commerce Centennial Committee, the original El Paso County Advisory Committee of the Texas Centennial was left with the responsibility of locating the museum. Mrs. A. F. Quisenberry had been appointed chairman of the original committee by Senator Ken Regan in June, 1934. Texas senators and representatives had named the members of her committee: Major Richard F. Burges; Arthur L. McKnight (Aetna life insurance agent, and in 1934, a U.S. conciliator); C. M. Newman (realtor, coin collector, owner of Newman Investment Company); Judge S. J. Isaacks, vice chairman; Dr. Y. Milan; Judge J. M. Deaver; Mrs. Thomas W. Lanier (wife of a prominent West Texas cattleman); Mrs. Thomas O'Keeffe, secretary (wife of a retired mining engineer, newspaper publisher, and realtor); Mrs. C. N. (Lillian) Holford (wife of a railroad man); Mrs. Lawrence (Nellie) Gardner (wife of the owner of Empire Bottling Company and Empire Moving and Storage); and Mrs. Percy McGhee (wife of the architect).

Mrs. Quisenberry called a closed meeting of her committee on December 17 to "definitely and finally settle the question of the location

of the \$50,000 Memorial Arts Building."²³ Newspapermen were the only outsiders admitted to the meeting. Recommendations from El Pasoans were requested, but only in writing. The local Colonial Dames of America chapter recommended that the museum be built in San Jacinto Plaza, while Mrs. Albert B. Fall, wife of the former Secretary of the Interior, wrote to protest the College of Mines site and recommended an existing building, such as the Magoffin home or the old federal building.

Before the meeting Mrs. Quisenberry asked Mayor Sherman what help the committee might expect from the city if the committee selected a park or the Magoffin home as the museum site. "We will accept it on behalf of the city and will do our best to maintain the museum," answered the mayor. "The present administration," he said, "could not guarantee the maintenance of the building beyond its present term in office. To make the maintenance a perpetual matter...a charter amendment would have to be voted on by the people, setting a definite tax levy for the purpose."²⁴

A few months later Mrs. Quisenberry described that closed meeting in a speech she gave to the Woman's Auxiliary of the College of Mines.

We went into executive session at 2...We did not get out until after nine that evening...When the doors closed on us, the door was not strong enough to shut out the prayers of the women who were praying that the decision would be made in favor of the Mines campus...Nell Pollard made me promise to let her know the minute the decision was reached...Mrs. Jenness was ill, but she made me promise that no matter how late the hour that I would call her and tell her...so at 10 after we had gotten rid of the press representatives who waited outside the door for the final word...I went home, utterly weary, but happy that the decision had been made finally for the College to have the museum building...I called and Dr. Jenness answered and said, "Amy is waiting, couldn't go to sleep...Dr. and Mrs. Quinn came up to my home, to rejoice over the decision with us"...²⁵

By secret ballot the committee voted six to five, with Mrs. Quisenberry declining, in favor of the college museum site. In seven hours of deliberation the committee voted against building the museum adjacent to the library or in the Magoffin home, before it voted for the college site. At the close of the meeting, three attorneys—Burgess, Isaacks, and Deaver—were appointed to draft a museum deed of trust to be presented to Mayor R. E. Sherman and forwarded to the Board of Regents.²⁶ A *Times* editorial the next day heaved a sigh of relief:

...at any rate the issue is decided. And there's some satisfac-

tion in that. So much embittered argument had developed that many who in the beginning had taken what they hoped was an intelligent interest in the subject had become heartily tired of it and would have nothing more to do with it...And now that this altercation is over, what next?²⁷

Mrs. Quisenberry and Wallace Perry wrote to John V. Singleton of the Centennial Division of the Board of Control, in Austin, whose office assigned contracts for construction of all Centennial projects. They asked him to proceed at once with the appointment of an architect and plans for the construction of the \$50,000 Memorial Arts Building. Perry then wrote to Walter F. Woodul of Houston, chairman of the Commission of Control, advising him of the committee's decision to build the museum at the college, and asking when the committee could expect approval of the construction plans by the Commission of Control.²⁸

Consequently, just before Christmas 1935, Percy McGhee was named architect for the building, and Mrs. Quisenberry appointed Dr. Wiggins and Mr. Perry to form an advisory committee to work with him.²⁹ Early in 1936 the committee and McGhee selected a site for the museum at the west end of College Avenue, just south of the site reserved for the new Mines administration building (now the Library). The committee also approved McGhee's tentative plans for the building of two stories and a basement in the Bhutanese architectural style of the existing college buildings, with an ornamental entrance commemorating the area's first explorers.³⁰ He submitted his plans to the local Centennial Committee before February 20, only two months after he was chosen as architect.

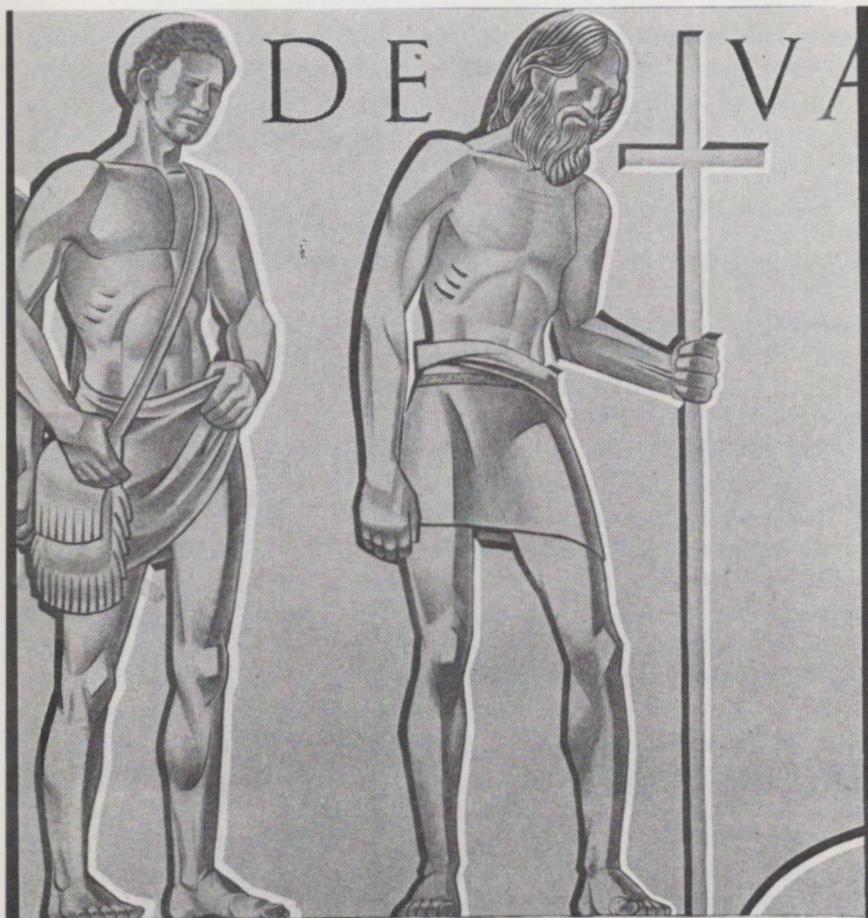
The museum was the first of 10 buildings that Percy McGhee designed for the College of Mines and Texas Western College from 1936 to 1951. McGhee's original plans for the museum, consisting of eight linen sheets and an elevation drawing, are in the Southwest Collection of the El Paso Public Library. Architect Louis Daeuble, a designer and draftsman in McGhee's office in 1936, recalls: "The building was the first on campus to break away from the purely rectangular box-like plan of all the original buildings, and although the detail, etc., closely followed the original buildings designed by Trost and Trost, it had some originality and departure."³¹ The building is U-shaped, rather than rectangular, around a terrace with a central fountain. Two stone urns on either side of the entrance steps resemble Bhutanese prayer wheels, the first such urns to be incorporated in a campus building.

The exterior walls were designed to be of native stone covered with stucco to match the existing buildings, but budget problems forced omission of the stucco, so the museum was the first building on campus to have exposed stone walls. Like the other buildings it has an over-

hanging roof with colored ceramic tile panels in a brick frieze between the second-story windows.

Over the oak double doors of the main entrance, is a carved limestone bas-relief designed by El Paso artist, Tom Lea, commemorating the tradition of Cabeza de Vaca's arrival at the Pass of the North in 1536. Lea, in a 1972 letter to the Museum Director Rex Gerald, described its conception:

I designed the bas-relief when my studio was in the Hill building on Texas Street on the second floor over Norton



Detail of Cabeza de Vaca from Tom Lea's brown-paper design for bas-relief over El Paso Centennial Museum entrance. Photograph by Russell Banks.

Brothers bookstore in 1936-37....A year or so previously, (Percy) McGee had commissioned me to paint a small mural in a building he designed in Las Cruces, the Branigan Memorial Library, and he had liked my work. So when the facade of the Centennial Museum was advanced enough for a study of possible ornament to enrich the space over the entranceway, McGhee had me come to his office (it was in the First Mortgage Building) to discuss the matter.

A cursory look at the plans indicated to me that McGhee's design required sculpture in stone, not painting in fresco, over the door. I needed every job I could get in those hard Depression times, but I had to disqualify myself to McGhee, saying I was a painter, not sculptor, and could not carve in stone.

Percy McGhee was quite a guy. He said, "You can draw, can't you? We'll get somebody with a chisel to carve it." As to the subject matter for the design, the idea was mine. Cabeza de Vaca...seemed to me like a proper hero for a tribute, however modest, upon the face of El Paso's first museum building. The architect agreed....

I made my design for the stone panel in a full-size, completely detailed working drawing on brown paper with carbon crayon and chinese white; I augmented this drawing with diagramming, in sample cross-sections to indicate exact depth of relief and degree of rondure to be given the incised forms.

The stone to be used was Texas limestone from a quarry near Austin. The architect sent my drawings to the quarry firm; there a very competent man with a chisel transposed my brown paper forms to bas-relief on stone. The forms on the stone now above the museum door very accurately reproduced my design.

The Centennial Division of the State Board of Control approved McGhee's plans in February 1936, and called for bids. R. E. McKee of El Paso was awarded the general construction contract on a low bid of \$49,476, but, as the *El Paso Times* explained, "In order to keep the cost within the \$50,000 allocated to El Paso, the Board of Control found it necessary to accept alternative construction features which involved a smaller basement than was included in the original plans, a change in heating equipment, omission of paint from the concrete floors and leaving stucco off the walls' exterior."³² These changes were acceptable to the local Centennial Committee, and McKee's contract, dated May 28, 1936, called for actual construction costs of \$47,120. Architect fees

were \$2,356. McKee was given 150 working days to complete the job, after which a fine of \$20 per day of delay would be assessed. In the margin of the contract is a note explaining that McKee Job No. 436 (Centennial Museum) was started on June 4, 1936, and completed on October 22, well within 150 working days.

One of the 30 men employed in excavation work at the site was Salvador del Valle, an entering student at the College of Mines. Del Valle recalls that he and other students worked under Professor Eugene Thomas and Dean Kidd, who were in charge of blasting the andesite rock and leveling the site. Gene Thomas carefully supervised his inexperienced blasting crew which usually blasted at noon when fewer people were on campus, and the excavation work was completed without accident. Eugene Pallard, head of maintenance, supervised the laying of pipe for the plumbing system, and del Valle was one of his crew.

Suggestions for a museum name were called for by the El Paso County Centennial Advisory Board and three were submitted: "El Paso Centennial Museum," "Texas Centennial Museum," and "Centennial Museum." Mrs. Quisenberry's committee met on June 5 and selected by a majority vote the name "El Paso Centennial Museum." In early October the eight-ton stone displaying Tom Lea's bas-relief was positioned over the main entrance in a labor that consumed four hours, but the \$2,000 carving remained covered until brick work above the door was accomplished.³⁴

Completed except for installation of fixtures, the El Paso Centennial Museum building was inspected and approved on November 9 by John V. Singleton, who promised to recommend acceptance at the next meeting of the Board of Control. With that assurance, Mrs. Quisenberry's committee made plans for opening ceremonies early in 1937. Dr. Wiggins announced the appointment of Dr. Howard Quinn, chairman of the Department of Geology, as curator of the museum until the legislature appropriated funds for a permanent curator.³⁵

Exhibits and collections began pouring into the museum, either on loan or as donations. Dr. Quinn was general chairman of all exhibits, assisted by Mrs. Gertrude Windsor Smith, Mrs. E. C. Houghton, and Mrs. R. V. Alves. The fledgling museum soon had more exhibits than cases and the committee appealed locally for the loan of exhibit cases for the opening ceremonies.

Dedication and gala opening festivities were held during the weekend of April 23-25, 1937. While planning the dedication program, Dr. Wiggins said, "We hope to make this dedication and housewarming the biggest affair ever staged, and of community-wide interest. The building will be thrown open to the public, and every citizen of El Paso is invited

Dedication and gala opening festivities were held during the weekend of April 23-25, 1937. While planning the dedication program, Dr. Wiggins said, "We hope to make this dedication and housewarming the biggest affair ever staged, and of community-wide interest. The building will be thrown open to the public, and every citizen of El Paso is invited to attend, both the dedication of the building in the afternoon of the 23rd, and the housewarming that same evening."³⁶ Newspaper accounts of the opening weekend indicate that most El Pasoans did turn out to see their museum as more than 4,000 people toured the building on April 23.³⁷

Some 250 persons attended the formal dedication held at 3 p.m., Friday, April 23, 1937. Mrs. Quisenberry, general chairman of opening arrangements, introduced Dr. Wiggins who served as master of ceremonies. The Reverend Clarence Horner gave the invocation; Joseph J. Bennis spoke for the County Centennial Committee; Ex-Mayor R. E. Sherman and Mayor M. A. Harlan spoke on behalf of the city; and Judge Joseph McGill accepted the museum on behalf of the County. Mrs. W. R. Brown spoke for the local Pioneers, and Mrs. C. H. Leavell represented the Woman's Auxiliary of the College of Mines. Wallace Perry presented the building on behalf of the State Centennial Committee and Dr. Wiggins accepted it for the college. The speakers stood on the museum steps outside; the patio railings were draped with flags and bunting. The Mines band played, and the crowd sang "The Eyes of Texas" to conclude the ceremony.³⁸



William S. Strain, curator of the El Paso Centennial Museum, holding the lower molars of a Columbian mammoth found in Canutillo, Texas, about 1941.

The museum's dedication plaque is now on display in the building's lobby. In conformity with other Centennial memorial plaques, Texas Governor James V. Allred is listed along with members of the State Board of Control and the Committee of Control for Centennial Celebrations.

Wallace Perry is listed as a member of the latter. Two other local names appear on the plaque: Percy McGhee, architect, and Robert E. McKee,

contractor. The names of Mrs. Quisenberry and her hard-working committee could not be included.

In the evening of April 23, 1937, the formal reception and open house was seemingly attended by all of El Paso's social and civic leaders, who were attired in gowns and tuxedos. Guests were received at the door by Mrs. James A. Pickett and Mrs. Otis Coles. In the entrance hall was the receiving line composed of Dr. and Mrs. Wiggins, and Mr. and Mrs. Wallace Perry, Mr. and Mrs. R. H. Sherman, Judge and Mrs. Joseph McGill, Mayor and Mrs. Harlan, Mrs. Percy McGhee, Jr., Mrs. T. W. Lanier, Mrs. Lawrence Gardner, Mrs. C. N. Holford, Mrs. Thomas O'Keeffe, Judge J. M. Deaver, Judge S. J. Isaacks, Arthur L. McKnight, C. M. Newman, Major R. F. Burges, Mrs. C. H. Leavell, Mrs. Quisenberry, and Dr. Y. Milan.³⁹

Members of the college faculty and the Woman's Auxiliary acted as hosts and hostesses, and members of the Junior League acted as guides.⁴⁰ Singing and dancing at the reception were provided by the Seth Parker Singers, directed by Mrs. T. W. Lanier, and the El Paso Square Dance Club. The Lewis stringed orchestra from Cienega, New Mexico, played old range tunes during the evening. El Paso pioneers and old-timers were invited to the reception, with special program seats reserved for them. A committee of native-born El Pasoans wearing pioneer costumes, among whom were General and Mrs. William Glasgow and Miss Octavia Glasgow, greeted the old-timers on the second floor, and another pioneer attending was George V. Griggs, owner of the Billy the Kid collection in Old Mesilla.

Collections and exhibits filled the museum for its first public inspection. Dr. Howard Quinn, of course, was exhibits chairman, assisted by Mrs. Maurice Schwartz, Miss Nell Pollard, Mrs. B. F. Jenness, Mrs. Gertrude Windsor Smith, Mrs. E. C. Houghton, and Mrs. R. V. Alves, and members of the Women's Auxiliary and the El Paso Archaeological Society. There were natural history exhibits of mastodon bones, invertebrate fossils, the R. A. Null collection of Southwest mammals and birds, the Slater collection of local flora; historical exhibits of household articles made locally before the stageline reached El Paso; old books, land grants, early American glassware, pewter, fans, and jewelry; and archaeological exhibits of Mexican and American Southwest Indian pottery from the Smith and Houghton collections. An art exhibit sponsored by the El Paso Women's Club and the Junior League featured local and Southwestern artists.

The museum's lights went out briefly during the opening festivities that night, causing a momentary panic among the committee. Had the lights been deliberately turned off to enable a thief to plunder the ex-

hibits? The lights were restored after only a brief darkness, nothing was missing, and the celebration was resumed. From all reports, the opening of the Centennial Museum was one of El Paso's gala affairs of all time.

Filled with exhibits, both donated and loaned, and popular with visitors, the museum was successfully launched. Dr. Howard Quinn remained as curator through the summer of 1937, dividing his time between the museum and the geology department. In August William S. Strain was appointed curator, with additional duties as geology laboratory instructor. Strain had been assistant curator of the museum at the University of Oklahoma, where he obtained his Master's degree, and had worked for the University of Texas Bureau of Economic Geology at Austin. He remained as curator of the El Paso Centennial Museum for 10 years.

Museum staff for the first 10 years consisted of a receptionist-secretary and student help. Mrs. Clayborn (Monica) Adams and Mrs. Skipwith were receptionists, assisted by students, including Margaret Jacques (now Mrs. Richard Lea) and Lucy Alvarez.⁴¹

Strain arranged an area in the basement to house two students who acted as janitors and guards in exchange for their room. Among these boarding students were Louis Schneider, Herbert and Jimmy Toone, Hosea Warren, Howard Bell, Clifford Bruce, and David and Jesús Sánchez.⁴² Records show that the two boarding students were paid \$15 and \$18 a month in 1946 and that the museum "dormitory" was occupied by students until 1962. Those who lived there considered it a nice arrangement.

During the early years every new exhibit merited a newspaper article as the building became El Paso's attic. A sampling of the serendipitous gifts and their donors include a Chinese gong from Mrs. M. R. Lucero of New Mexico, petrified wood from Mrs. F. B. White, a Tartar sword from F. deMontreve, Philippine straw hats from Colonel Walt Johnson, a gun collection from H. W. Waller, archeological specimens from the El Paso Archaeological Society, two Oriental language books lent by student Leverett C. Hamilton, a pair of Civil War shoes lent by Mrs. Harry B. Morris, mammoth bones lent by Crocket Riley, and Navajo Indian blankets and Acoma pottery lent by Miss Lillian Huggett. Exhibits on loan to the museum were usually reclaimed by their owners so that the building was never crowded. Always the core of the exhibits were the mineral and fossil collections brought over from the geology department by Dr. Quinn when the museum was built.

An interesting early art exhibit was a group of mural sketches entered by local artists in the mural commission competition for the El Paso Federal Courthouse, won by Tom Lea, Jr., in 1937. The mural exhibit

was arranged by the Art Study Club of the Woman's Club of El Paso.⁴³ The Woman's Auxiliary of the College of Mines, continuing its support, paid for and placed a sign at the corner of Mesa Street and College (now University) Drive directing visitors to the building.⁴⁴ In the fall of 1938, the Pioneer Association had to vacate the courthouse basement to make space for the Lighthouse for the Blind, so it moved its museum of relics, pictures, and documents to the Centennial Museum. The collection remained on exhibit there until the El Paso International Museum, now the El Paso Museum of Art, opened in 1943.

Lack of display cases was a constant problem. The two-year budget for the college had been worked out prior to the addition of the museum, with no appropriation for interior equipment, and no funds from the Centennial Committee had remained. Several old display cases had come with the mineral collection from the basement of Old Main and from the Chamber of Commerce. Local subscription in 1937 raised enough money to buy five Remington Rand dustproof museum cases at a total cost of \$1,300.⁴⁵ The El Paso Archaeological Society had cases built at a cost of \$72 to house the artifacts it donated to the museum in 1937. Strain's budget for the museum did not permit the purchase of additional cases, so for many years he designed cases and had them built by Harry Cox, the college carpenter. The locally-made cases, however, were not dust-proof, which meant that the exhibits had to be cleaned at least every six months.⁴⁶

Funding has been a perennial problem for the museum. From 1937 until 1948, state allocations increased approximately \$200 a year, from \$2,579 in 1937-38 to \$6,613 in 1947-48. Salaries rose proportionately, leaving about \$500 per year for museum equipment. During the years of World War II, however, this figure changed to \$171 in 1943-44 and \$172 in 1944-45. Museum appropriations for 1948-49, when the College of Mines became Texas Western College, leaped to \$13,272 from \$6,613 the previous year.⁴⁷

The northeast room on the first floor was remodeled in late 1938 as an art gallery with walls lined with monk's cloth and indirect lighting installed. A tea given by the Junior League in November marked the opening of the gallery. Local and Southwestern artists exhibited at the gallery opening, with several paintings lent by Tom Lea Sr. and Mr. and Mrs. Joe Goodell. Tom Lea Jr. a guest speaker, recognized the Centennial Museum as the "first permanent public art gallery in El Paso."⁴⁸ In April, 1939 Tom Lea Jr. exhibited in the museum gallery the 50 drawings he made to illustrate Frank Dobie's *Apache Gold and Yaqui Silver*. Both the author and the illustrator attended the exhibit's opening.⁴⁹

Throughout Strain's 10 years as curator, part of the museum's second

floor was devoted to classrooms for the art department under Miss Vera Wise, and the voice department under Miss Jackie Roe, who later became Mrs. Judson Williams. Dr. Strain recalls the difficulty in heating the museum in those years, as Miss Roe liked the windows open to get fresh air for her voice pupils, but the air tended to chill the art students in the east wing. The museum's original boiler, which struggled to heat the second floor, was finally remodeled for increased efficiency, and Strain also had several windows sealed over to decrease the heat loss.

Mrs. Myrtle Ball taught speech and drama in the first floor of the museum until Cotton Memorial Building opened in 1947. Mrs. Ball remembers the elegant posture contest sponsored annually by her department until World War II. The gowned contestants paraded down the double staircase in the museum to the entrance hall, accompanied by an orchestra and colored lighting.⁵⁰

*The Junior League Museum Committee, led by Mrs. Robert Thompson, sponsored many art exhibits in the gallery in the prewar years, the most notable of which was in December 1940, when a painting was stolen and never recovered. Five Italian Renaissance paintings from the S. H. Kress collection were shown during the Sun Carnival season from December 8, 1940, through January 2, 1941. The affair was accompanied by gallery tours, teas, carol singing, and a lecture by Mrs. Forrest Smith, and "hundreds of El Pasoans" found "esthetic (sic) pleasure and moments of religious contemplation" at the show.⁵¹ An article in the *Herald-Post* valued the five paintings at \$25 million.⁵² During the night of December 16, Raffaellino del Garbo's "Madonna and Child" was stolen, "apparently..carried out of a rear window of the museum by someone who had concealed himself in the building when the display was closed at 7 p.m."⁵³ Rain during the night erased any of the burglar's traces long before the theft was discovered the next morning. The painting, "about the size of a newspaper page," was the smallest and not the most valuable of the five paintings.⁵⁴ Samuel H. Kress, owner of the collection, said it was well-insured, but declined to place a value on the stolen painting. Despite an international search by insurance detectives and El Paso police, and an unspecified reward, the painting was never found.⁵⁵*

Even so, the Kress exhibit was highly successful as more than 5,000 adults and 885 children viewed the paintings in December 1940. Attendance at all the monthly art exhibits was increased by the Junior League Committee, who conducted gallery tours, distributed materials to the schools describing the artists and their works, and held a children's hour every Saturday morning.⁵⁶

El Pasoans used the gallery for meetings as well. The American

Association of University Women, Auxiliary to El Paso County Medical Society, Girl Reserves, Woman's Department of the Chamber of Commerce, First District of the Diocesan Council of Catholic Women, Sunset Heights Guild of St. Clement's Episcopal Church, Woman's Auxiliary to College of Mines, Circles of the First Christian Church, El Paso Camera Club, Pan-American Round Table, Jewish Council, and Young Men's Bible Class of the Westminster Presbyterian Church all met monthly in the museum.⁵⁷

During the depression Dr. Strain obtained a Works Progress Administration grant to collect dinosaur bones in the Big Bend country in Brewster County. He and about a dozen men unearthed more than 1,000 bones over the course of two years. One thigh bone was believed to be the largest dinosaur bone in Texas, weighing nearly 300 pounds and measuring 6 feet long by 24 inches at its broadest point.⁵⁸ The bones were brought to the El Paso Centennial Museum, but preparation and research funds were unavailable, so they were stored in the basement until 1967 when the collection was shipped to Dr. Wann Langston, Director of the Vertebrate Paleontology Laboratory at Texas Memorial Museum in Austin.⁵⁹

Dr. Strain also built up an impressive meteorite collection by purchasing with museum funds three meteorites found in West Texas: the Ozona, Sanderson, and Canyon Diablo meteorites. The last is still in the museum intact, while the other two were slabbed and sold to the Field Museum in Chicago and to Dr. H. H. Nininger at Meteorite Crater in Arizona.

A large guestbook was placed in use in November 1939; by March 1941, more than 10,000 visitors from 46 states, the District of Columbia, and 19 foreign countries, had signed it.⁶⁰

Contrary to Hoffecker's fears in 1935, the museum attracted tourists, exhibits, and special programs such as the Southwestern Archaeological Exposition assembled by Strain in April, 1941. Depicting Southwest history from the prehistoric to the Spanish explorations, the exhibit included dinosaur bones, pottery, rifles, and a Mexican cart.⁶¹

New lights in the mineral collection room were installed in September 1941.⁶² In 1943 the Woman's Auxiliary of the College of Mines purchased three oak display cases for the museum at a cost of \$40 per case.⁶³

For several years, Dr. Wiggins was able to divert some funds to the museum to employ an artist-technician, Salvador López. His duties included restoring incomplete specimens, fossil preparation, backgrounds for exhibits, and making diorama cases. In 1945 he completed a mural of Coronado and his conquistadores "grouped around a squatting In-

dian, who is showing the white men how to extract a prickly pear from a cactus plant."⁶⁴ The painting was on the east wall of the museum lobby, opposite the registration desk. In 1967 blasting for the university library addition across University Avenue cracked the wall and mural so badly that they had to be sealed over.

Several López dioramas are still on exhibit in the museum. One portrays a mine in Mexico owned by Spaniards and using Indians as slaves. Another is of a Southwestern Indian village with a playa lake, a corn patch, and a number of adobe rooms. He also made several dinosaur dioramas and another of a marine scene showing the Cristo Rey area during the Cretaceous period. Another little diorama shows cavern development, such as at Carlsbad Caverns. For the dioramas, López modeled Indian figures out of wax (and periodically had to straighten them upright when they sagged in the heat), made all the miniature tools, and painted appropriate backgrounds. On the wall of the minerals room he painted an underground mining scene showing modern drilling equipment.

In 1945, while in his early 30s, Salvador López died in Juárez of osteomyelitis, having refused offers of financial and medical assistance.⁶⁵

Urbici Soler, sculptor of the statue atop Mt. Cristo Rey, frequented the museum while Strain was curator. Soler first came to El Paso in 1937 to sculpt the Cristo Rey statue, bringing with him a number of busts of native American tribes which he had created in South and Central America and Mexico. He referred to these busts as his "family" and stored them in the El Paso Centennial Museum which he used as his headquarters before Cotton Memorial was built. Soler's busts were publicly exhibited twice in the Centennial Museum, in March 1938 and in August 1945, as part of the museum's summer exhibition program. The second 1945 showing included a bust of William Strain newly completed by Soler.⁶⁶ Three of Soler's busts are now in the El Paso Public Library.

Probably the most familiar exhibit through the years has been the Peak Collection of hunting trophies. Gathered over a period of 20 years by John W. Peak and his sister Miss Grace E. Peak, the collection ranges in size from small game birds to elephant, rhinoceros, and hippopotamus heads. Peak retired in 1937 from the Peak-Hagedorn Mortuary, lived on Rim Road with his sister, and periodically travelled to Africa for big game. Eventually he built a special high-ceilinged room onto his home to accommodate his trophies.⁶⁷

Peak's first gift to the museum was "Cap," the African lion of the El Paso Zoo. Beloved by local school children for 10 years, "Cap" died of old age in 1940 and Peak had him mounted "because he was such a fine

specimen of the male African lion and because 'he belongs to the El Paso children and should therefore be in the college museum.'"⁶⁸

In the late 1940s, Peak donated his entire collection consisting of 145 mounted heads and front halves of animals and approximately 100 pelts. Strain converted the second floor east wing into a trophy hall by sealing all the windows to make the area as airtight, dust-proof, and insect-free as possible. An elephant head was the largest specimen in the collection. After it was positioned in the east wing, the door was sealed but had to be reopened to remove the head when the museum was emptied for remodeling in 1978.

During World War II, the museum remained open but it was virtually inactive owing to the war effort. In the summer of 1946, after 10 years with the museum, Strain took a leave of absence to begin doctoral studies in geology, and Colonel Matthew H. Thomlinson succeeded him as curator.⁶⁹

In 1935 El Pasoans chose to celebrate the Texas Centennial by building a museum rather than a statue or monument. El Paso was fortunate to have enterprising, dedicated citizens, such as Harriet Quisenberry and Wallace Perry, to oversee the establishment of the city's first museum which is now 45 years old and newly remodeled in its middle age.



Portion of the Peak Room, El Paso Centennial Museum, as it appeared about 1960.

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HISTORICAL MEMORIES CONTEST

Winners of the 1981 Historical Memories Contest awards were honored at the February board meeting. Frank McKnight, chairman, reported enthusiastic response to the sixth annual contest.

The first prize of \$100 went to Constance Neville Rickard White (Mrs. Wyndham K. White) of 5057 Yucca Place for her account of "The Sunset Heights Reading Club."

Second place award of \$50 went to Mrs. Fred Ludlow of Box 232, Clint. Her entry was titled, "Memories of the Past."

Blanche R. Dorsey of 9801 Sidewinder Street received the third place award of \$25 for "My Personal Story of the 'Pancho Villa' Raid on Columbus, New Mexico, March 9, 1916."

These award winners will be published in *Password*.

An honorable mention award went to Richard Amador, former El Pasoan who now lives in Los Angeles. His essay was "Big Time Theatre Comes to El Paso."

THE SUNSET HEIGHTS READING CLUB

by Constance N. R. White

Of all the organizations with which I have been associated throughout the years, there is one that cannot be surpassed for its meaning and influence in my life. To have become a member of the Sunset Heights Reading Club at the age of 10 was a milestone never to be forgotten by a little country girl from Montana who had just entered this strange new land on the border and was bewildered and confounded by so many things. One example—the word Phoenix which I encountered for the first time in the fifth grade at Dudley School. I had the audacity to tell Miss Eyler that she must be spelling it incorrectly!

In 1927 my father, Brent Neville Rickard, became general manager of the American Smelting and Refining Company plant (ASARCO). My brother, Buddy, and I had lived at various smelters in Washington, Utah, and Montana before coming to El Paso and were learning to adjust to new faces and situations. However, the first few months spent at the Hotel Paso del Norte topped anything we had ever known. What fun! Driven to Dudley School in a taxi every day, chocolate sundaes after dinner every night, hours spent playing hide and seek on the elevators, all leading to a close association with the Louis Onicks who had the questionable pleasure of supervising us when we were able to escape the watchful eyes of our parents.

The move from the Paso del Norte to 800 West Yandell Boulevard brought me into close contact with a wonderful group of people, one of whom lived up beyond the fire station on Randolph Street. Sidney and Ellie Mayer's daughter, Jeanette, was to become one of my closest friends and notes from "My Diary—Private!" reveal many happy hours during those years. The street car, which ran past our house, took us downtown on Saturday afternoons for matinees at the old Wigwam Theater. There were evenings spent with the Mathias family when Gertrude (later to become Mrs. Kurt Spier) was the object of our admiration and envy because she was able to have "dates." The Ed Krohn household was always lots of fun with Mr. Krohn a natural entertainer.

Other Randolph Street friends included the Berliners, the Gish boys, George and Bob Austin, and Jake Erlich, at one time claimed by Barnum and Bailey Circus to be the tallest man in the world! What fun it was to go with friends to a circus out of town and have Jake call us by name! When he was at home he would play football with the boys up by the reservoir. The Neffs and Hoovers lived down the hill on Randolph, while along on West Yandell and nearby streets were the Drurys and Howes, the Ridleys, Nancy Kitson, Branch and Tito Craige, and the Perrenots. Names associated with the Prospect Park area included Maurice Schwartz, Davis, Morrow, Norton, Merkin, Swatt, and Rascon. Hawthorne Street brings to mind the Moyes and MacMichaels, the Greets and the Neels. There were many others who escape my memory at the moment, but they all made up a warm and welcoming little community for this new family in their midst.

My brother and I were included in the car pool which transported Herbert, Sunshine, and Sister Schwartz to Dudley School. As Heidi and Maurice became closely associated with our parents in community activities, Buddy and I soon found ourselves spending every Saturday night at 700 Prospect Avenue. Little did we realize how subtle was our protection from all sorts of Saturday night mischief. We only knew that we looked forward to these gatherings each week with great anticipation.

Ogar (Hildegard Dahlke) was chief in command of the Sunset Heights Reading Club. As the Schwartzes sallied forth to their dinner parties and dances, Ogar would organize the group which included Adelaide and Max Moye, Byron Merkin, Jeanette Mayer, Beulah Halpern, Charles Calish, Harry Rosenburg, Eddie Berliner and undoubtedly others who do not come to mind at this moment. In the spacious and comfortable living room we would all take turns reading from a "Book of the Month" type publication for young people. Years later I realized what this had done to encourage not only interest in reading and learning, but the ability to read aloud and express ourselves

at a very early age.

Following the reading we would have refreshments and perhaps play a few games before returning home. On holidays and special occasions there were parties to whom we were allowed to invite friends along with younger brothers and sisters. These wonderful Saturday nights lasted through our first or second year in High School when football games and dances began to interfere with reading and our holiday games were changing from hide-and-seek to post office!

The close friendships formed during those years, the warmth and feeling of mutual affection have all remained a vital part of my life. It was not until I left home for college that I realized what a unique community we were privileged to enjoy in El Paso. Here we had Jews and Gentiles, Mexicans and Lebanese, all working and living together with mutual respect and harmony. Not so in other places, I soon discovered.

While studying the humanities at Scripps College, I had an inspiring course in religion which took us to every church, temple, synagogue, and sect in the city of Los Angeles. It is interesting and significant that when asked to note the place of worship other than our own in which we felt most at home, I replied without hesitation "the Temple." The feeling has remained the same through all these years.

I have come to realize that this remarkable heritage of good will and understanding dates back to the pioneer days when the grandparents of our friends and relatives all grew up around the Magoffin and Myrtle Avenue neighborhood. Here they shared every aspect of their lives, attending one another's worship services, assisting each other when help was needed. Throughout the years it has been the leadership of the Schwartz family, down through the generations, that has given us this extraordinary attitude of tolerance, good will, and mutual affection. Their influence has been felt in every corner of the community including the life and outlook of one little girl named Constance Rickard. I am grateful for the privilege of having been a member—and president—of the Sunset Heights Reading Club.

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65. William S. Strain to E.T.C., May 21, 1979, side 2.
66. "Mines Open House in Centennial Museum," *El Paso Times*, August 12, 1945.
67. William S. Strain to E.T.C., May 21, 1979, side 2.
68. "Cap Has Gone to Lion Hunting Ground but His Form Remains in E. P. Museum," *El Paso Herald-Post*, April 5, 1940.
69. Curators since William Strain: Colonel Matthew H. Thomlinson 1946-1957, Dr. Rex E. Gerald 1958-1980, Dr. James M. Day 1980-present.

EL PASO DOCUMENTARY II

The Arrival of the Pueblo Revolt Refugees at the Pass of The North

by W. H. Timmons

On August 10, 1680, Indian discontent with Spanish rule in New Mexico erupted in open revolt under the leadership of a native chief named Popé. From Taos to Santa Fe and from Isleta to Zuñi there were murder, pillage, devastation, and desecration. Although officially it was proclaimed that there were 400 casualties, there were probably twice that number. For a short time Santa Fe, under the leadership of Governor Antonio de Otermín held out, as did Isleta under Captain Alonso García. But with all communication between these two groups rendered impossible, the two commanders decided independently to flee southward to the comparative safety of the Pass of the North.

The two groups of refugees met at Fray Cristóbal, New Mexico, on September 13, some five weeks after the initial outbreak. Here they rested for a few days before continuing their retreat southward. On September 18 they reached La Salineta, about four leagues north of the mission Nuestra Señora de Guadalupe, where their spirits were greatly bolstered with the arrival of a large supply expedition of some 24 wagons of provisions led by Father Francisco de Ayeta coming from the south. Here at La Salineta the refugees would remain through the first week of October.

Some important decisions were made during the three weeks the refugees were encamped at La Salineta. First, a muster was to be taken so that actual numbers might be determined, particularly the number, quality, and equipment of the men capable of military service. The total number of persons who passed this muster, including soldiers, servants, women, children, and Indian allies, was 1,946. Of this number, 317 were Indian allies, inhabitants of the four Piró pueblos of Senecú, Socorro, Alamillo, and Sevilleta, and Tiguas from Isleta. A page from Otermín's muster roll is presented here, a copy of the original which is in the Archivo de Indias, in Sevilla, Spain.

A second important decision made by Otermín at La Salineta was that the reconquest of New Mexico should be delayed until further aid could be secured from the viceroy. Winter was approaching, said Otermín, and

Dr. W. H. Timmons, professor emeritus of history at the University of Texas at El Paso, prepared this article as the second in a series regarding the El Paso-Ciudad Juarez observance of Four Centuries '81 during 1981. He originated the celebration and is a member of the board of the El Paso County Historical Society.

150

Una Ciada; Francisco Davier.
 Alcalde ordinario. —————
 El Sargento mayor Juan Luces.
 Le Pedro Maldonado ordinario de
 segundo voto, manifestó Espada,
 Casa, y Caballeros un caballo flaco,
 y quatro hijos marcebo, que puen
 ser jornaleros, y otras cosas de unidos,
 sin ningunas Armas quatro hi-
 jas Doncellas, y cinco personas de
 servicio de estado casado, y lo firmo
 Juan Luces de Toledo. —————
 El Alguacil mayor Regidor de
 primer voto, y Pendolero Gregorio
 Valdes puso muestra con cinco caua-
 llos impossibilitados de poder servir
 una Espada, y daga, y Cuzca,
 Casado, con dos hijos, y una niña
 una India de servicio, y lo firmo
 Valdes de el Enemigo. Gregorio de
 Valdez. —————
 El Sargento Mayor Juan Davilla
 Regidor de segundo voto, y Pro-
 curador General del Reyno, puso
 muestra con nueve caua llos muy
 criados, todas Armas de un per-
 sona de estado casado, sin hijos ni
 hermanos marcebo, que puen

This is a page from the muster roll of Governor Antonio de Otermin. The original is in the Archivo de Indias in Seville, Spain.

his forces were too weak to attempt an expedition of reconquest at that time.

Thirdly, Otermín decided that in view of the many dangers and inconveniences that confronted the refugees at La Salineta, the whole camp should be moved across the river near the Guadalupe mission where there was pasture for the cattle, firewood, and where huts and wigwams could be built for shelter.

By October 9 the camp was moved to the new site, and the refugees were settled in three camps at intervals of two leagues. The Spanish officials occupied the Real de San Lorenzo, and with them five religious. All were sheltered in wooden huts. The second camp was the Real de San Pedro de Alcántara, administered by four religious. The third camp was Real del Santísimo Sacramento, which included Father Alvaro de Zavaleta and other religious.

Here on October 12, 1680, the first Catholic mass was said on soil that eventually became a part of the State of Texas, an event which was celebrated just recently in a colorful ceremony of re-dedication of the Ysleta mission. Since that day in October, 1680, more than 300 years ago, there has been a concentration of population at the Pass of the North.

Tularosa is his best, wrote John Middagh of C. L. Sonnichsen's newest book in a *Password* review in the Winter 1961 issue (Vol. VI, No. 1, pp. 28-29). Subtitled "Last of the Frontier West," the book was the author's eighth about the West and Southwest, starting with *Billy King's Tombstone* in 1942. Middagh pointed out that Sonnichsen revealed some facts never before published about the Oliver Lee-A.J. Fountain feud. He carried the story of the Tularosa country through ranching days to the military takeover of much of the land. Originally published by Devin-Adair, *Tularosa* now has been released in a new edition by the University of New Mexico Press. Dr. Sonnichsen provided a new preface which refers to a number of historical studies that have provided additional material on his subject since 1960. He concludes that "the Tularosa country is still a tremendously exciting place and will be for the foreseeable future."

VIVA! FRANCISCAN REFUGEES AT MESCALERO

by Dorothy Emerson Yeager

Father Albert Braun, O.F.M., is best known in the Southwest for his many years spent in developing St. Joseph's Mission on the Mescalero Indian Reservation. At one point during that period, he left the mission for a short time when a group of Mexican Franciscans took refuge there.

Due to the persecution of the Catholic church in Mexico, Father Bonaventure Nava, a Mexican Franciscan, was an exile. He was a far-sighted man. Not only was he shrewd but he had friends everywhere. He had no trouble crossing and recrossing the Mexican border, dangerous as it was for a Catholic priest.

He took some Franciscan students to the Commissariat of the Holy Land, Brookland, Washington, D.C. From that Franciscan friary the students attended a seminary. Then, about 1916, Father Nava went to Tularosa and Mescalero, New Mexico, to estimate the practicality of establishing there a Franciscan house of studies for the Mexican clerics.

The revolution in Mexico, initially a movement against dictatorship, gradually assumed more specific social and economic changes. A new constitution, written in 1917, ruled that churches were prohibited from owning or administering properties or mortgages thereon. The churches were ordered to turn over these properties to the government, whether registered in their own names or in the name of a third person. The constitution further established that the clergy had to be Mexican by birth. They were not eligible for public office, nor could they vote. Religious publications were not allowed to comment on national political matters.

None of this brought democracy to Mexico. Alvaro Obregón, the ablest statesman to come out of the revolution, proceeded cautiously along the road to reform.

These facts were the background that resulted in the transfer, in 1921, of the Mission on the Mescalero Reservation to the exiled Mexican Franciscans with Father Nava in charge. The Mission was to serve only as a place for the Mexicans to live and work; it still belonged to the Santa Barbara Province.

Dorothy Emerson Yeager of Fort Worth met Father Albert Braun in the early thirties and became his biographer. He carried the photos which illustrate this article when he was taken prisoner by the Japanese on Corregidor. The originals bear stamp marks indicating he had permission to keep them. Mrs. Emerson is currently at work on a biography of Mrs. Albert B. Fall.

Internal troubles in Mexico had been seething through the revolutionary years and under the presidencies of Venustiano Carranza (1914-1920), Alvaro Obregón (1920-24) and Plutarco Elias Calles, who upon his election in 1924 began rigid enforcement of religious provisions of the constitution of 1917. His decree, known as the *Ley de Calles*, became effective on July 31, 1926. It provided for dissolution of all religious orders, confiscation of all religious buildings by the state, restriction of public worship to the interiors of churches, and other limitations on religious activities.

Particularly active among church leaders who resisted government interferences during the Calles regime was Archbishop Francisco Orozco y Jiménez of Guadalajara, who expressed himself strongly and publicly. He was perhaps the most intellectual member of the Mexican Hierarchy of his day. By the late twenties, the period of harshest persecution, the archbishop had become accustomed to banishment. He had been forced into hiding as early as 1914, only a year after he had become archbishop.

He had no active part in the *cristero* movement, the Catholic guerrillas known by their rallying cry of "Viva Cristo Rey!"

But when the minister of the Interior asked him to come to Mexico City, on October 24, 1926, the archbishop suspected a ruse on the part



Archbishop Orozco is fourth from the left in this group of exiled Mexican Franciscans standing before the church under construction.

of the government and went into hiding in the mountains. The 15,000 Catholics protected the identity of their archbishop for three years, and all attempts of the government to discover his hiding place failed. Although he continued to govern his archdiocese under adverse conditions, he never took part in the *cristero* movement. This very fact served him well because when he called on interim President Emilio Portes Gil, as the latter had requested, the president assured him he was personally convinced that the archbishop had taken no part in the *cristero* uprising.

In June of 1929 two exiles, Archbishop Ruiz and Bishop Pascual Díaz, had gone secretly to the National Palace for an appointment with President Portes Gil who had agreed that, if the priests would consent to register, the Church would not be deprived of its spiritual autonomy; religious education, although forbidden in the primary schools, would be allowed in the Church buildings.

Offered purely as a suggestion to hasten the return of peace and as a favor to himself, Portes Gil requested Archbishop Ruiz to ask Archbishop Orozco y Jiménez of Guadalajara, Archbishop Gonzales of Durango, and Bishop José de Jesús Manrique y Zarate of Huetjutla that they delay returning to their sees for a while. The archbishop agreed to relay Portes Gil's message, but with no indication of obligation on the part of the archbishops to comply.

Under the conditions a manifesto was signed. One of the conditions which the Mexican government set up with Rome was that they get rid of Archbishop Orozco before they would negotiate.

Archbishop Orozco, with a great company of Basques, retired army officers, or those who quit the army because of the persecution, was at that time hiding out in the hills. He would occasionally come into Guadalajara dressed as a peon to sell charcoal. The people knew him there, but the secret of his identity was zealously guarded by everyone.

Once, with a contingent of soldiers looking for him, the archbishop came into a hotel dressed as a business man. The clerk knew him but addressed him by the assumed name he was using at that time.

"How would you like to meet my friend, the colonel, who is searching for Archbishop Orozco?" asked the clerk.

"I'd like to meet him," the archbishop replied.

The clerk introduced them and the archbishop asked the colonel (the bounty hunter) to be his guest at dinner. They also had a glass of wine together and joked about Orozco y Jiménez.

"As he told you," explained the colonel, "we're looking for Archbishop Orozco. There is \$50,000 on his head and I'm sure it won't be long before we get him."

"The people here are very loyal to him," said the archbishop. The protection of the people made him feel very secure, and he was enjoying

his moment of intrigue. "I don't believe you'll ever get him."

Later, when the archbishop received the order to leave the country, he telephoned President Pascual Ortiz Rubio, who had succeeded Portes Gil.

"I have orders from Rome," he said, "to leave Mexico so you and the church can function here," then paused for emphasis. I am not going out and get shot at the last minute. I want to go in your presidential car, and with your bodyguard. You are responsible, on your honor, for my life."

"It is agreed," said the president.

In the company of *cristeros* to prevent any power play from taking place, the archbishop came down from the hills to the appointed meeting place. Then, because the president asked him to consider it, he went to the presidential palace for a week's visit, said mass for the president and his family, and after that he went to Juárez.

Father Albert met the archbishop at Juárez and drove him to Mescalero. The archbishop was known to be a fearless man, totally unafraid, and during the Mescalero visit Father Albert enjoyed his company, found him to be resourceful and very intelligent, and thought him a man of great natural charm with a keen sense of humor.

The Franciscans had been at Mescalero since 1914 when, at the request of the Catholic Indian Bureau, they assumed responsibility for the mission. Prior to that time, Father Lucien Migeon, a French priest serving the parish in Tularosa, had periodically visited Mescalero. Then, in 1921, the Franciscan Province of Santa Barbara, part of the order's administrative organization, turned over the mission at Mescalero to the exiled Mexican Franciscans to operate a seminary there for training their clerics. At that time, Father Albert was assigned to San Luís Rey, California, but later returned to Mescalero when the exiles expressed a need for someone familiar with the area. Father Joseph Rhode, O.F.M., vice provincial of the Santa Barbara Province, was aware of Father Albert's qualifications, having blessed the cornerstone for the Mescalero church in 1920, and recommended him for the job.

The former missionary priest returned as commissary general in the U.S. for exiled Franciscans. He had the right of final decision in matters



Archbishop Orozco y
Jimenez of Guadalajara

of importance and was responsible for supporting the group. A farmer at heart and a financier of no small ability, Father Albert was able to achieve his purpose. During part of this period, starting in 1933, he contributed to their support by enlisting in the Civilian Conservation Corps. Under the vow of poverty, he contributed his salary toward the support of the novices who were being educated at Mescalero.

When matters between Mexico and the Church were settled and the persecution subsided, all the bishops returned to Mexico, including Orozco. Huge crowds gathered at the Shrine of Guadalupe to thank God the ordeal was over. When they saw the archbishop they jumped to their feet with cries of, "Viva!"

The mission at Mescalero was returned to the Province of Santa Barbara in 1937 at the request of Bishop Anthony J. Schuler of El Paso, who felt that it was no longer needed for the Mexicans' use.

Father Albert's experience as an Army chaplain in World War I had influenced his work at Mescalero; he had dreamed of building a magnificent church similar to those he had seen in Europe. After 20 years of progress toward that goal, with the church almost finished, he was recalled to active duty in the early days of World War II. For nearly four years he was a prisoner of the Japanese. He returned to Mescalero when the war was over, then spent another period of active service as an Army chaplain. He retired from the Army as a lieutenant colonel in June 1949.

Later Father Albert helped build the Sacred Heart Parish in South Phoenix. Now 91 years old, he still lives in Phoenix at the home maintained by the Little Sisters of the Poor. On July 2, 1965, he celebrated 50 years as an ordained priest in the Order of Franciscan Friars. Three Golden Jubilee Masses were held in his honor, one at Sacred Heart in Phoenix, one at his childhood church in Los Angeles, and the third in the great stone church at Mescalero. He had been associated with Mescalero from his first arrival there in 1916 until 1946, his last year of formal attachment to the mission.



Father Alban Schwartz, O.F.M., who accompanied the first group of Mexican novices to the United States to study at the improvised seminary at Mescalero, New Mexico.

SOUTHWESTERN RESOURCES

by Mary A. Sarber

At the beginning of Four Centuries '81 celebrating four hundred years of El Paso's history, it seems appropriate to pause for a few moments and reflect on the richness of the history we are celebrating, and on the many resources which have preserved the record of that history for us.

Many members of the Historical Society are native-born El Pasoans, and feel a justifiable pride in the fact that their own and their families' history coincides with that of this colorful and still growing city. Other members have lived in El Paso a relatively short while, and have become interested in El Paso's history because it is one way of putting down roots. Whichever is the case, a sense of history is important. Our society as a whole is going through a period of rapid social change. Interest in the historical and cultural heritage of a community can help offset the geographic distances which often separate members of families, the rootlessness of individuals, and the fragmentation of communities.

It is ordinary people who make history, and it is ordinary people who perpetuate it. Pride in one's heritage and the heritage of one's community cannot help but lend depth and stability to both individuals and institutions.

El Paso has done more than many cities to preserve its history. The El Paso Public Library's strong historical collection was begun in the 1920s under the leadership of Maud Durlin Sullivan, a farsighted librarian who began acquiring local and regional materials long before there were such collections in the colleges and universities in the region. The University of Texas at El Paso's Special Collections Department was formally established in 1969. It contains considerable El Paso material, but in keeping with the University's wider goals, it also looks beyond the city and the county. Its most significant undertaking is the microfilming of thousands of documents from government and church archives in northern Mexico, material which ultimately will contribute to a better understanding of the part El Paso has played in the history of the region. The Centennial Museum on the UT El Paso campus is now thankfully reopened and can continue to preserve and exhibit historic and prehistoric artifacts which will help El Pasoans understand their history. Exhibits at the Wilderness Park Museum play a similar role.

The El Paso County Historical Society exists largely to serve ordinary people in preserving and understanding their history. This is done in many ways: by preserving books, papers, and objects of importance to El Paso's history, this collection now housed in the special room built onto the Museum of History; through varied programs at quarterly meetings;

by making available to members books on El Paso's history; by sponsorship of the "Historic Memories" contest; and by publication of *Password*. Most important of all, the Society has contracted with the City of El Paso to sponsor the El Paso Museum of History, where El Pasoans and visitors can see El Paso's history. This last, after all, is the reason for preserving objects and information—to use it in some visible way to convey a sense of the past.

Throughout recorded history El Paso has been a crossroad, a point at which different peoples and different cultures have made contact. This phenomenon shows every sign of continuing indefinitely. The members of the El Paso County Historical Society can be proud of what we are doing to preserve and interpret history. If our commitment is strong enough, we can also find additional ways of involving the community in its own history.



The Jitne Auto Service was formed in 1914 to provide "five cent automobile service on regular lines." The "jitnes," built on Ford chassis, soon provided stiff competition to streetcars, leading to attempts by the city government to control and regulate them. In 1920, for example, Mayor and Council limited to 25 the number of jitney buses running between the business district and Washington Park. Courtesy El Paso Public Library Photo Collection.

ACTIVITIES OF YOUR HISTORICAL SOCIETY

Members of the El Paso County Historical Society were privileged to take part in activities of the 85th annual meeting of the Texas State Historical Association, held in conjunction with the Historical Society of New Mexico, March 5-7 at the Civic Center.

The Society and the El Paso Museum of History hosted a reception honoring Marilyn McAdams Sibley, incoming president of the Texas Association, and Albert H. Schroeder, president of the New Mexico Society, on March 5.

Several El Pasoans were involved in the program, including some members of the Historical Society. Local participants were John V. Davis, C. Richard Bath, Nestor A. Valencia, Ellwyn R. Stoddard, Gene Alan Muller, Rex E. Gerald, David L. Carmichael, H. Gordon Frost, Haskell Monroe, and Perry D. Jamieson, plus two of the Society's board members, Oscar Martinez and James M. Day, and three past presidents, Conrey Bryson, Tom Westfall and Leon Metz.

FOUR CENTURIES MEDALLION

As part of the Society's participation in the observance of Four Centuries '81, bronze medallions have been struck bearing the EPCHS emblem on one side and the Four Centuries logo on the other. The medallions are available at the El Paso Museum of History and the El Paso Museum of Art at \$5 including tax for the general public, discount price of \$4 including tax for members of the Society. Pat Rand is chairman.

The Society will take part in the July street festival activities that are a high point in the year's schedule of Four Century celebrations.

EUGENE O. PORTER MEMORIAL AWARD

The Editorial Board of *Password* has chosen Wayne R. Austerman's article, "Identifying a 'Lost' Stage Station in Jeff Davis County," which appeared in the Spring, 1980, issue, as winner of the annual Eugene O. Porter Memorial Award. The award of \$100 is given annually to the writer of the best article of the year published in *Password*.

Other articles which the judges praised were Garna Christian's "Dissension in a Garrison Town: El Paso in 1898 and 1916," Nancy Hamilton's "The Rescue," Austerman's "Bradford Daily, a Man of Many Epitaphs," W. H. Timmons' "The Significance of the Onate Expedition in El Paso History," Carl Hertzog's "El Paso's Durable Sinner," Betty Ligon's "The First Twenty-five Years," and Floyd

Fierman's "Blintzes and Flautas."

The Eugene O. Porter Memorial Award is financed by gifts to the Society in honor of the late Dr. Porter, who edited *Password* for its first 19 years and established its high standards of scholarship and research. Tax deductible contributions for continuation of this award may be made to the Eugene O. Porter Memorial Fund, El Paso County Historical Society, Box 28, El Paso, Texas 79940.

MUSEUM NOTES

In a ceremony on January 29, the Society honored three distinguished members, F. Keith Peyton, Kenneth Edwards and Ernest Nunn, with the planting of three non-bearing cottonwood trees on the grounds of the museum. The trees were chosen as memorials to the work of the three who were active in the Society and the museum.

The museum opened an exhibition of 25 paintings by Marjorie Reed at the Society's February 22 meeting, and planned to continue the display through the state convention and into the summer. The paintings depict the Butterfield Stage Lines in the Southwest and are from the collections of David and Valona Coldwell and H. D. and Lela Varnum.

Grace Chope, project chairman for the Woman's Department of the El Paso Chamber of Commerce, completed her recreation area development for the museum by adding a 35-foot windmill, placed on indefinite loan by the U.S. Army. It was moved to the museum from White Sands Missile Range where it had been used in past years on a ranch.

YEARBOOK PLANNED

All members who are in good standing as of April 1 will be listed in the Society's Four Centuries '81 Yearbook, being prepared by Past President Haywood Antone. A yearbook has not been published since 1979, and the new one will come during the historic celebration of 400 years of history at the Pass of the North. The Society hopes to mark an increase to at least 1,000 members this year.

Both new members and current members are invited to assist with committee activities. The officers, listed on the inside back cover of *Password*, can help answer questions about needs for volunteers.

NEWS OF MEMBERS

Dr. W. H. Timmons, board member, is serving as "Mr. History" under a Texas Commission for the Humanities grant during the observance of Four Centuries '81, an observance that he suggested. A professor emeritus of history at the University of Texas at El Paso, he is

busier with Four Centuries activities and the Texas-New Mexico convention than he ever was while actively teaching. His role as "Mr. History" is to appear in local schools and before organizations to inform people about the rich historical heritage of this area. Dr. Timmons also edited a short history book about El Paso, published in February as a Four Centuries project. It will be used as a supplementary textbook in the schools and will be available to the general public.

The Society welcomes as new members Mr. and Mrs. Rhys W. Rees, Mrs. Dexter R. Mapel Jr., the El Paso Rehabilitation Center, Miss Barbara Light, Mr. and Mrs. Ralph G. Marston, Mrs. Katherine C. Slutter, Mr. and Mrs. Floyd Bigger, the Bank of Ysleta, Richard Amador, and Mr. and Mrs. Herb Marsh Jr.

Two devoted contributors to *Password* died recently. I. B. Goodman wrote several articles recalling his memories of El Paso and Martin Hardwick Hall, a specialist in Civil War history, wrote most recently (January, 1980) about a Civil War letter from El Paso. Dr. Hall was a professor of history at the University of Texas at Arlington.

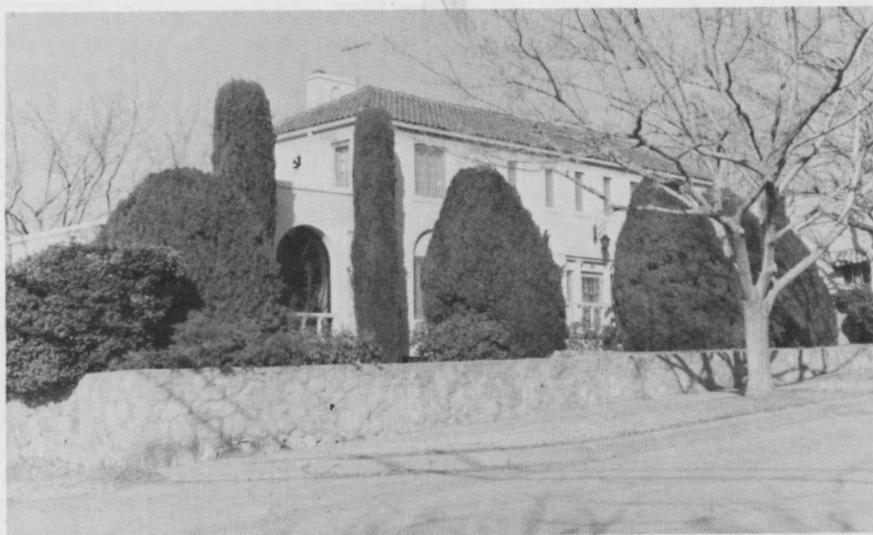
Richard Estrada, a new board member, sent to *Password* a copy of the 1980 Historical Memories Contest winning entry as it appeared in translation in a Torreon, Coahuila, newspaper, *El Siglo de Torreon*. The article by Mrs. Serafina Orozco Vda. de Blanco described her memories of the Mexican revolutionary days when her father, Pascual Orozco, and her brother, Pascual Orozco Jr., were leaders. The translation from her article, as it appeared in *Password*, was made by Jose Santos Valdes, a well known historian of the Laguna region of Mexico.

The Society's board, at the suggestion of Mrs. Maurice Hill, joined other groups interested in historic preservation in asking the El Paso Independent School District Trustees to replace fire-damaged window frames with materials that would preserve the historic integrity of the building. The trustees, who had discussed changing the frames to aluminum, went along with the request when informed that the school is an acknowledged historic building.

Col. Francis C. Kajencki (USA-Ret) is the author of a new biography, *Star on Many a Battlefield* (Farleigh Dickinson University Press, \$18.50). The book describes the role of Brevet Brig. Gen. Joseph Karge in the American Civil War. A young revolutionary in his native Poland, Karge came to the United States in 1851 and 10 years later was among the first to answer President Lincoln's call to arms. Col. Kajencki writes of him that he "almost single-handedly contributed two-thirds of the cavalry effort of the state of New Jersey to the winning of the Civil war."

HERITAGE HOMES OF EL PASO

by Harriot Howze Jones



Photó courtesy Florence Cathcart Melby

Every year seventh grade students of El Paso are invited to send in articles of historic interest to compete for the Gorman Awards. The following article by Michelle McCown, student at Lincoln School, is so well written and just fits into my Heritage Homes category, so she is my guest author for this issue.

ONE OF THE BEAUTIES OF AUSTIN TERRACE.

by Michelle McCown

The lovely Italian style home at 1515 Hardaway in the Austin Terrace section of El Paso, was built by Dr. and Mrs. John W. Cathcart in 1929. Ethel Cathcart had dreamed of this home for many years. She bought furniture to fit the rooms before it was even built. Mrs. Cathcart designed the entire house, except for the front doorway which was designed by an architect from California. The foundation of the home was constructed by Ponsford Brothers and the home itself by R. D. Lowman General Contractor, Inc.

The house is a three-story cream-colored stucco with a red tile roof. Second-story balconies extend on either side of the house. The front porch is approximately 25 x 15 feet, encased by balustrades along the

front and split in the middle by four steps leading up to the porch from the walk. At the ends of the balustrades are pedestals supporting large urns. The beautiful doorway is accented by stained glass, full-length sidelights. The original door was hand carved especially for the home. One large imported Italian wrought iron light fixture hangs directly over the door.

The foyer floor is imported Mediterranean tile in alternating squares of black and white. The living room to the left of the foyer is entered through a step down arched portico with an Italian column separating the two archways. The fireplace in the center of the room is accented by a plaster plaque of angels built into the wall. This plaque was presented to Dr. Cathcart, who had been the first intern at Hotel Dieu Hospital, by the sisters of the hospital as a gift for his new home. To the right of the foyer is the dining room, entered through a large arched double doorway. On the opposite wall are two small stained glass windows.

The library has a corner fireplace and French doors which lead to the patio (now glassed in as a sun room). The kitchen is spacious, with a butler's pantry and service stairs.

The wooden banister and staircase to the second floor feature a lighted bay statuary at the first landing which can be seen from the foyer. The Cathcarts displayed an imported Italian marble pedestal. The present owners have a large statue of the Virgin Mary in this area. The four upstairs bedrooms are large and bright. The master bedroom at the front of the house has three stained glass windows that match the sidelight windows of the front door immediately below it. A second bedroom has a small corner fireplace.

All of the floors in the house are solid hardwood. All of the doors were especially hand carved. The game room in the fully finished basement has a corner fireplace of Indian design. The room was a favorite of Florence Cathcart Melby who decorated it in Indian theme, with Indian rugs and pottery.

Mrs. Cathcart, a member of the Garden club, enjoyed caring for the beautiful gardens. Dr. Cathcart designed a rock garden waterfall and pond with a wooden mill and small animal figures. The open patios (now sun rooms) look onto the rolling lawns in the front and the waterfall in the formal garden.

The home was enjoyed by many El Pasoans. Dr. and Mrs. Cathcart and their daughter, Florence Cathcart Melby, entertained their friends extensively. Among some of their guests were the Austin Terrace Garden Club, the Medical Society, the Kiwanis Club, the Church Assembly, the Historical Club, the Book Club and the Junior League. The home was a happy, joyous place for the Cathcarts.

In 1943 the home was sold to Mr. and Mrs. William Roche. The

Roche family had two sons and one daughter who attended Austin High School. After the war, the home was then sold to Mr. and Mrs. J. E. Webb Sr. The present owners, Mr. and Mrs. Richard N. Azar, bought the home in 1953. Some remodeling and redecorating have been done, but the original design remains. The Azars have one daughter and three sons. They also now have nine grandchildren who love to visit there.

This home has brought enjoyment and happiness into the lives of many.

BOOK REVIEWS

HENRY C. TROST, Architect of the Southwest Lloyd C. and June Marie E. Engelbrecht. El Paso Public Library Association. \$27.

The authors of this monumental work have prefaced most of the chapters with well chosen quotations. Perhaps one more should be added: the words that appear above the grave of Sir Christopher Wren in St. Paul's Cathedral, "*si monumentum requiris, circumspice*," "If you seek his monument, look around."

Readers of this survey of the life and works of Henry C. Trost and his associates, will want to do a lot of looking around. They will want to take a closer look at the Mills Building, to see how much of Henry C. Trost's ideas and ideals have been kept in the restoration. They will be glad that the essential structure of the old State National Bank at Oregon and San Antonio streets has been preserved. With El Paso crying for downtown hotels to house convention and Sun Bowl guests, they will want to take a closer look at three downtown hotels, the Paso del Norte, Cortez, and Plaza (formerly Hilton), all designed by Henry C. Trost, and join in a cry that something be done to preserve these architectural monuments. Some may want to weep as they look closely at the architecture of the old Alhambra Theatre (now the Palace) and contemplate how a monument has now become a haven for X-rated movies.

After one reads this book, El Paso High School, Loretto Academy and the Bassett Tower will take on new and greater meaning. We will want to thank Malcolm McGregor for preserving as a home, Henry C. Trost's own home at 1013 West Yandell, "sited to take advantage of views of the Rio Grande, the City of Juárez and the mountains to the south," and be glad that two other Sunset Heights homes, the Williams home at 323 West Rio Grande, and the Gray house at 1205 North El Paso, still retain the Trost exteriors, although long since cut up into apartments.

A thread of destiny seems to have been at work to save the old Turney home on Montana Street as the El Paso Museum of Art. Although Trost

himself seems to have originally opposed the Bhutanese architecture of the Texas College of Mines (now University of Texas at El Paso) he became an enthusiastic convert and executed a type or architecture adapted admirably to the University's mountain setting. In their chronicle of the UTEP campus architecture, the Engelbrechts supplement well the work of the University's Dale Walker, to whom they give credit. The work is admirably researched with appropriate references to many El Paso sources.

Readers will want to search out the Trost impact in communities other than El Paso, from his beginnings in Toledo and Chicago, to Colorado Springs, Pueblo and Tucson. Many will acclaim the work of Congressman Mo Udall who secured federal support to restore a fading landmark, the Owl Club, and then established his Arizona headquarters in the building.

Few men have left such an imprint on any city as Henry C. Trost has on the city where he lived and died, El Paso. The book, like many of the architectural works it describes, is truly a landmark. The El Paso Public Library deserves lasting credit for adding this work to our cultural heritage.

El Paso, Texas

CONREY BRYSON

Pass of the North: Four Centuries on the Rio Grande, by C. L. Sonnichsen, Texas Western Press, 1980. Vol. I, \$20; Vol. II, \$15.

City at the Pass: An Illustrated History of El Paso, by Leon C. Metz, Windsor Publications, 1980.

Two writers long associated with the Historical Society have published new histories which add significantly to the material available about El Paso. Dr. Sonnichsen was elected to the Society's Hall of Fame in 1971, and Metz served as president the same year.

Dr. Sonnichsen has added a second volume, covering the years 1918-1980, to complete the historic picture started with Volume I in 1968, covering the years 1529-1917. The earlier book, now in its fourth edition, has been the all-time best seller of Texas Western Press of the University of Texas at El Paso, where he is professor emeritus. When the first volume was originally reviewed in *Password* (Vol. XIV No. 1 p. 27), Kenneth Goldblatt wrote; "Pass of the North set the standard which future works will have to match: the task will not be easy." Those words are equally true of the second volume. The new set of books has dust jackets designed by Jose Cisneros, also a Hall of Fame honoree.

The first volume has added reproductions of the Mills and Satterthwaite plats of old El Paso. In the new Volume II are four maps by

Don Bufkin of the Arizona Historical Society and many photos arranged for by M. G. McKinney, member of the *Password* advisory board. The books' editor is the Society's immediate past president, E. H. Antone.

Dr. Sonnichsen traces the significant social changes through the changing times from post-World War I days through the depression, World War II and more recent years in his new book. His history is never a dry recital of facts; Dr. Sonnichsen has a gift for injecting humor and human interest throughout his work. An El Pasoan for 41 years, he now lives in Tucson.

Metz, whose previous books were biographies, has prepared a popular history that condenses El Paso's story in significant periods. He writes in the warm, chatty style so many El Pasoans know from his many lectures on local history. The 126-page book is in a 9-by-11-inch format which offers excellent display of its outstanding photos, maps and drawings, arranged by Mary A. Sarber, *Password* columnist and Society board member. Several illustrations are in color.

Sponsored by the Chamber of Commerce, the book includes a section on local businesses prepared by Kathleen V. Westfall, whose writings have been published in national magazines.

After describing many outstanding contributors to the area and to the development of the community, Metz observes: "The age of heroes and giants is not gone: These same people can be found every day in all parts of El Paso."

El Paso, Texas

NANCY HAMILTON

Big Bend National Park, The Formative Years. John R. Jameson. Texas Western Press, 1980. \$3.

In 1935, six decades after the establishment of Yellowstone National Park, Congress at last enacted measures authorizing Texas' first such park. The Big Bend area, however, was the most unlikely and least known of the areas under consideration. Mr. Jameson's definitive study examines the beginning years of Big Bend National Park from the early 1930s into the 1970s—nearly half a century.

The advocates for a national park in Texas were beset with many problems, prime among them being that the movement had its inception in the 1930s during the years of the Great Depression. However, these problems were successfully overcome and in 1935 the enabling legislation was passed.

The publicity campaign which ensued was fraught with arguments pro and con, by such celebrities as Drew Pearson, Coke Stevenson, then a

member of the Texas House of Representatives; Horace Morelock, president of Sul Ross College; J. Frank Dobie and Walter Prescott Webb.

Plans by the Park Service for the development of the park well illustrate the problems encountered in such an undertaking when "preservation and land use confront the reality of bureaucracy and American tourists."

The story of the final development of Big Bend from a state park into a national monument is a long, difficult, involved account, which Mr. Jameson has developed with remarkable facility. The study, one of the Southwestern Studies series, is well indited and excellently and thoroughly researched.

While this is not a work which one would place on one's night table for casual "pick up" perusal on a sleepless night, it will undoubtedly become a prime reference source for researches in this area.

El Paso, Texas

MARY ELLEN PORTER

Of Outlaws, Con Men, Whores, Politicians, and Other Artists. Larry L. King, Viking Press. \$10.95.

Good description makes good history, as attested by the continuing appeal of the narratives of foreign travelers on ante-bellum Texas. In time generations may look to Larry L. King for insights into mid and late twentieth century Texas as we now turn to the Germans for additional perspectives on the 1840s.

The analogy between a European casting first glance on Texas and a West Texan documenting a native scene is closer than appearances permit. King maintains an ongoing self struggle over acceptance or rejection of his roots; in Kristofferson's musical poetry he would qualify as "a walking contradiction." This duality of reference enables King to view the familiar with the scrutiny of an outlander, as he does again in *Of Outlaws, Con Men, Whores, Politicians, and Other Artists*.

In this latest publication the author returns to his most successful format, in the tradition of *...And Other Dirty Stories* and *The Old Man and Lesser Mortals*, a collection of magazine pieces. His longer efforts, such as *The One-Eyed Man* and *Confessions of a White Racist*, sometimes have struck critics as preachy and stilted, employing, in the opinion of one, "hoked-up dialogue and bargain sentiment."

But there is no gainsaying his effectiveness of portraying in vignettes the movers and shakers on the Pedernales, Colorado, and Potomac or the losers that inhabit backstreet bars. In *Of Outlaws* King ruminates on

his rural Democratic origins and redneck upbringing, depicts encounters with a brassy country music entertainer and a wily Las Vegas gambler, and reintroduces the essay which led to his current theatrical smash and the third group in the book title. Of the eighteen writings, drawn from the pages of *Texas Monthly*, *Playboy*, *Atlantic Monthly*, *Esquire*, and elsewhere, the closest to the heartbeat of a fading heritage recounts the code of the West on horse trading: one does not lament having accepted a bad exchange, but simply attempts to pass it on. The analysis of a desperately insecure Lyndon Johnson, which details a shocking incident or two, promises to hold its own amid the throng of historical evaluations of the late president.

Larry King's *Of Outlaws*, in turn poignant, provocative, and bawdy, contains the stuff of future history.

University of Houston-Downtown College GARNA L. CHRISTIAN

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