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IN MEMORIAM

Arthur F. Gale

Mrs. Dexter (Grace) Mapel Jr.

Tom Mahoney

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EARLY EL PASO ARTISTS - 1900-1940

by Carol Ann Price

As the Western sun began to set on the cowboy era, and fences closed in on the riders of the range, a new wave of civilization entered the stark and sunwashed Southwestern desert. The lawmen, cattlemen, rustlers and bandits, who had heretofore freely roamed the scorching sands, retreated to the wilder reaches of the Southwest. Rangers, marshals and determined sheriffs like El Paso's Dallas Stoudenmire were slowly taming even the wildest hole in the wall, and the little towns like Santa Fe, Taos and El Paso breathed easier and began to grow with more confidence. A new breed of settlers now came into the wide and fertile Rio Grande Valley as it held the sunburnt sand at bay; they were looking for a quiet piece of land to farm, or sometimes just a safe, comfortable spot for a home and business. In all the little towns of the sunwashed valley these new pioneers encouraged the growth of something that had been scarce in the Southwest until then: culture. The railroads came, bringing merchants' goods and building supplies, craftsmen and workers. The sleepy little sunbaked towns of the Southwest stirred themselves out of their lethargy. Shops now carried imported furniture and decorative knickknacks, fancy clothes and jewelry. People bustled about in community activities joining social clubs and attending meetings, exhibits, and shows. Artists and musicians moved in and settled happily all up and down the fertile Rio Grande Valley.

Artists Come to El Paso

By the turn of the century El Paso, like Taos and Santa Fe, was bustling with cultural activity. Drama, music and art were now in evidence, as artists and musicians found a surer foothold in the Southwestern desert sands that lined the valley of the Rio Grande. Art colonies and aggregates of musicians began to form, many having come to the land of warm, dry air for their health, since tuberculosis was a scourge of the damp, industrial Eastern and Midwestern cities with their smog-filled air. Sometimes settling temporarily in tents, and then building adobe and rock houses, they indulged their creativity while the warm, dry climate worked to improve their health.¹

It is well known that Taos had been developing as an art colony for some time; what is not so well known is that artists were active all up

Carol Ann Price, who addressed the Historical Society in 1979, holds a Master's degree in history from the University of Texas at El Paso and is pursuing a doctorate at UT Austin. Her interest in El Paso artists is a lifelong one; her grandfather is Eugene Thurston, a primary resource person for this article. This study will be continued in the Winter issue of *Password*.

and down the Rio Grande Valley, and El Paso was no exception. It was in 1898 that the Taos art colony, with its high mountain atmosphere, its colorful changing seasons, and its picturesque Indian villages, was founded by its pioneer artists. Joseph Henry Sharp, Indian painter and the originator of the Taos group, encouraged his friends and colleagues Eanger Irving Couse, Bert Greer Phillips, William Herbert Dunton, Ernest Blumenschein, Oscar Berninghaus, Victor Higgins and Walter Ufer to join him there. El Paso was also attracting artists who came to paint the brilliant desert, the land of the cowboy and the colorful Mexican culture. Drawn by the ethnically distinctive cultures to be found in the Southwest, painters were attracted by the local color and the inspiration they could find in the Western tradition of art. They wanted bright, colorful landscapes and sunsets, romantic little Mexican and Indian villages with their picturesque inhabitants, breathtaking deserts framed with mountains, views of adobe structures and cowboys on the range to inspire their development of the new genre, Southwestern art.

Taos and El Paso Art Colonies

Of the two regions, Taos had artists who were nationally known; consequently, its colony was more exclusive. Painters who came there had been trained in Europe and the eastern United States by famous artists and art schools and had exhibited their pictures widely. Having a distinct Indian culture in Taos available to observe, these artists concentrated on painting the Pueblos and their villages, capitalizing financially on the popularity of this painting genre back East, where there was a growing interest in the romance of the disappearing native Americans of the West. With the help and encouragement of the railroads, which were quick to sponsor Eastern forays by the Taos artists, it became commercially feasible for the artists to ship many of their Indian pictures to the East to sell and exhibit. El Paso artists, on the other hand, did not have the Eastern connections of the Taos artists. Nor did they have the Pueblo Indians to paint. They did, however, have the equally colorful borderlands culture with its picturesque adobe villages, Tigua Indians, and Mexican people they could capture on canvas.

Both the El Paso artists and the Taos artists of the early 1900s tended to be conservative painters and often commercial illustrators as well, wanting to capture the romance of the Southwest. If they were pioneers in the Southwest, they were not pioneers in the medium, however; they resisted the currents of impressionism, abstractionism, and modernism. They wanted to use the techniques of the classical schools, but get away from studio painting and apply these techniques to the subjects around them, working out of doors to produce a true regionalist product.

Unlike the Taos artists, El Paso artists were a closely knit group that worked together on art exhibits and shows and furthering art in El Paso, and did not view self promotion as of supreme importance. They were, therefore, not averse to trying something new when the idea presented itself, and were more apt to experiment with new subjects and new methods of reproducing. The Taos artists did not innovate. Being more commercially oriented, they stayed with their saleable product. They had regular circuit shows, throughout the East and Midwest; they had their uniform Indian motif to make them memorable.²

Most of the El Paso artists started as relative beginners compared to the extensively-trained Taos artists. They were largely self-made, like Eugene Thurston who, with the exception of a short commercial art course by correspondence from Minneapolis, got his training wherever he could by studying; as others did, with the many artists who came through El Paso on their travels, and the artists who lived in Santa Fe, Taos, and San Antonio. These El Paso artists did not push for national recognition; many felt that a truly fine artist did not have to eagerly promote his own work. When Audley Dean Nicols, the great pioneer of Southwestern art, died in El Paso, he was lauded for never having pushed or promoted his own work in all his years of painting here. The same vein was found in Elmer Boone, the fine artist who contributed so much to El Paso art and yet is hardly remembered by El Pasoans today.

The Growth of Southwestern Art in El Paso

El Paso had no lack of artists because many were drawn here to enjoy the mild Southwestern winters, some for health reasons. They in turn lent inspiration to the growth of Southwestern art. By 1936 Elsie Forester O'Brien wrote, in her book *Art and Artists of Texas*, that "the past 25 years have witnessed the organization of many art galleries, museums, and art study groups. There is now an active art group in almost every town of importance in the state."³ She could have said the same about New Mexico. But the important difference is that El Paso artists, and most other Texas artists, were managing even without the Eastern connections.

The very beginnings of art in El Paso are obscured by time. There are few mentions of art shows or artists in the old *El Paso Herald* or the *Daily Times* before 1910; artists were not considered newsworthy. However, they were here, even before the turn of the century, working at their craft; many local artists were displaying their work at the highly supportive Woman's Club exhibits. In April of 1900 the club held its very first large art show downtown at Chopin Hall, on the site of the present Federal Courthouse. Then a gathering place for cultural exhibits, festivals, traveling shows, dancing classes, and political rallies, it



Eugene Thurston is shown choosing pictures for a Sun Carnival exhibit of the 1950s.
(Photo courtesy El Paso Times)

housed this first art exhibit that was “well attended” and was “pronounced by competent connoisseurs to be the finest ever seen in the Southwest.”⁴ Five pictures by local artists were purchased for the El Paso Public Schools. The names of the artists, however, have been lost.

Earliest Artists

It was not until 1911 that El Paso artists began to be mentioned by the press. Miss Kate Krause, later well-known illustrator Kate K. Ball, was said to have canvases showing marked artistry; Mrs. Windsor, declared at the time a prominent El Paso artist, was producing “high class” oils; Paul Hermans and Blanche Davis of the El Paso Public Schools were producing “nice pen and ink sketches;” Elsie Larkins and Jennie Potter had beautiful landscapes of wildflowers. The painters of little desert scenes and flowers on china had a strong group at the time: Berla Emeree, Fern Thurston, Mrs. Fred Grooms, Mrs. Buford Wilson, Mrs. Woods and Mrs. Breitz were cleverly hand-painting scenes of the Southwest and classical scenes on good china with delicate strokes of tiny brushes. Another artist, Hazel Roberts, was doing fine portraits of

prominent El Pasoans. A native New Yorker, she found the biting winds of the cold Atlantic too much for her and thus El Paso had gained another fine artist and teacher. She soon began adding local scenes to her gallery of paintings, clouds and trees in Ruidoso, New Mexico, hollyhocks and other local flowering plants set against Mexican adobe houses. Another talented painter, Betty Fryer, was said to have distinguished ability to reproduce her photographs of Indians and adobes in oils, with striking color effects. And already, Percy Montgomery was beginning to do desert landscapes for which El Paso artists have become known, as was Ruth Augur, who worked for the old *El Paso Herald* and later became registrar at the College of Mines. She had studied painting in New York also, and now was busy on weekends and in the summer months painting pictures of the outdoors, cowboy pictures, sketches of the local mountains, the Cliff Dwellings, and Army officers' portraits. Her works had strong yet finished outlines, indicating much time spent at her easel, as well as study with the best of teachers. Robert Burk, a marine painter, came from the East, bringing an established reputation in his watercolor interpretations of the sea. One exhibit at the Woman's Club that featured all these artists was said to have the walls and tables "covered with a most creditable display . . . a revelation to many that El Paso has lots of talented people." By 1920 the Chamber of Commerce was also sponsoring exhibits by these artists, causing one critic to exclaim about an exhibit, "Nothing so fine has ever been seen in El Paso."⁵

Young Students of Art in Early El Paso

The admiration for art was finally awakening in El Paso. The topic of one Woman's Club meeting was "The Art-Craft Movement and What it Means to the Public Schools." A display of good student work was shown to further encourage students of art in El Paso, several of whom would begin gaining some fame over the next decade. Lewis Teel was one of these. He came to El Paso with his parents in 1899 and later became one of several El Paso artists well known for distinctive Southwestern landscapes. Eugene Thurston was another. He came to El Paso in 1906 from Memphis, Tennessee, with a father who had mining fever but, soon disillusioned, opened an accounting firm in El Paso. His mother was the artist Fern (Mrs. T. A.) Thurston, who created many delicate floral pictures on canvas and on china. C. Ewing (Charlie) Waterhouse was another of these youngsters, students of art in the first two decades of the 1900s; he studied with the portrait artist Hazel Roberts who was here from New York, and became a very good charcoal artist, etcher, and photographer, and later an excellent architect.

Hari Kidd was in this group too; born in 1898, he attended school in Gene Thurston's class, and later left to study art in Philadelphia and Europe, returning to El Paso in the 1930s as the town's first bohemian artist. Elliott Means, another who lived in El Paso in his student days, attended El Paso High and later studied in Boston. Then he traveled all about the United States as a commercially successful painter and sculptor. Also there was Fremont Ellis, brought here by his parents, ex-vaudeville stars; he later joined the art colony at Santa Fe. And let us not forget Irving Schwartz, who received national recognition for his etchings choosing border and Southwestern subjects for most of his work, and was associated with the Popular Dry Goods Department Store which consistently gave support to local artists through exhibits and sales of their work, thanks to his and the Schwartz family's interest in art.

The Highland Park Gang

Some of these youngsters and students grew up in the Highland Park area. In 1910 Eugene Thurston and Hari Kidd had helped Eugene's brother Charlie, Hari's brother Johnnie, Clair Ruby, George Gibson, Henry Wooldridge, Douglas Downs, Dick and George Filleman and other local youth to clear a sand lot for a ball park. Here, after the yucca and tumbleweeds were evicted, they played one-eyed cat and refined their techniques of chewing tobacco and spitting on far-away rocks "with uncanny accuracy," while batting balls against a group from across the tracks in the San Jacinto area, and the bunch down on Cotton Avenue led by Idus Gillett. When tennis became the rage, the boldest of them brazenly changed church affiliations so they could play on the new Baptist church's excellent tennis courts. They refreshed themselves with ice cream "baseballs," a new invention of Frank Pickrell's Elite Confectionary at Texas and Mesa, balls of chocolate-covered ice cream wrapped in paper. The idea never caught on nationwide, probably due to the difficulty of eating them on a hot summer day without getting covered with ice cream. Art was far from their minds, most of the time, except when faced with the stern looks of the art teachers in old Lamar School on Montana Street and Miss Evans at the old El Paso High on Arizona Street, where the University of Texas at El Paso College of Nursing and Allied Health Science now stands.⁶ Hari Kidd said later he did not really develop an interest in art until he went away, and Eugene Thurston lacked much interest until a friend, Deane Harper, obtained a bottle of Higgins Ink for professionals, and let him use it for his class in ink drawing and cartooning. He became fascinated and got himself a bottle, which he was to make good use of as editor of *The Tatler*, El Paso High's student publication. Thus he began as a cartoonist, and soon was

moved to take a two-year correspondence course in commercial art from the Federal Schools of Art in Minneapolis. His father had him learn bookkeeping and typing, however, so he could earn a living, since there was little likelihood that artists could support themselves.

Another Young Artist

Starting early to support himself with his painting was Francisco Gutiérrez, who started working at the old Majestic Theater in 1912 at the age of 15. He spent more than 40 years with the El Paso theaters, eventually decorating the Plaza Theater lobby regularly with cardboard posters picturing the movie stars of the day. This amazing young man was painting at the rate of 1,000 square feet of cardboard pictures a week by 1932. He was also responsible for the alluring pictorial scenes in the Plaza lobby.⁷

Harry Wagoner, Early Supporter of Southwestern Art

An early supporter of the artists, and one himself, was Harry B. Wagoner, who came to El Paso for his health about 1918 and opened the Fine Arts Shop across from San Jacinto Plaza. He put some young artists to work painting pictures to sell or working in the shop making



Lewis Teel, left, and Charles Myers are shown hanging pictures for an El Paso Artists Association exhibit in 1954. (Photo courtesy *El Paso Times*)

frames and doing odd jobs if they needed the money. He had everybody painting like mad, pushing them for more pictures to exhibit and sell. He visited the Santa Fe and Taos artists; by buying groups of paintings he got a very low price. But he bought and sold many local paintings, including those of Eugene Thurston and Fremont Ellis.

Wagoner was himself an artist, and helped pioneer local landscape art. His own paintings captured the "evanescent beauties of the Southwestern desert" with striking fidelity. His advice to the fledgling Southwestern landscape artist was "pick out the biggest things first, the mountains, the shadows, put them in your painting, and then the other things will fall in place." He would leave the shop for his boys to tend and go out in the desert sketching the scenes he wanted to capture. One of the boys who worked for him in the shop was Enrique Alferez. From El Paso's south side, Enrique found encouragement from Harry Wagoner and the El Paso Kiwanis Club, which gave him his first comb and brush and soon sent him to the East to study. He roomed with young Tom Lea. Both boys had considerable talent. "Genius," "boy wonder," people said of Enrique Alferez; he became a sculptor of some note. Barely in their 20s, he and Tom Lea both received commissions from Chicago to create works of beauty for the city. Luckily for El Paso they returned to continue producing Southwestern art.⁸

Audley Dean Nicols Comes to El Paso

The pioneer supporter of Southwestern art was soon joined by another, Audley Dean Nicols, who came to El Paso for his health about 1919. Already a polished, professional artist, regularly illustrating magazines in the East like *McClures*, *Colliers*, and *Cosmopolitan*, he was encouraged by Wagoner to stay and paint the Southwestern desert. The El Paso climate pleased him and soothed his tubercular hip, so he did. He built himself and his family a house at the foot of Fort Boulevard, in the middle of the desert then. Soon he was camping out with Harry Wagoner, eating from cans, sleeping in tents, and sketching the desert. Quickly developing a unique Southwestern style, he painted photographically, and got wonderful color effects; his deserts hung with purple haze were soon recognized throughout the area for the "Nicols" technique. His western landscapes have been described as "depicting the unusual brilliance of Western sunlight and the illimitable distances." Nicols soon became a specialist in the portrayal of desert scenery. It was the detail—the wagon track, the desert flower, the sheen of veins on desert shrubs,—that made his landscapes fascinating.⁹

Harry Wagoner promoted Nicols' art with a passion in his little shop and soon many El Paso homes had at least one Nicols painting. For a while Nicols' pictures were turning out so fast they sometimes didn't

have a chance to dry completely before Wagoner slapped his heavy varnish on them. Sometimes, therefore, they would crack, all over the canvas, and had to be restored by a craftsman in Juárez who knew how to do it.

Established as he was in Southwestern art, Nicols was not against helping the younger fellows. It was hero worship of Nicols that led José Aceves to become a good artist. "Mr. Nicols got color combinations that were wonderful, I thought," said José:

His pictures fascinated me. One day I went to his home. I found him painting and asked him questions. He was very kind. I watched him work. He told me how he achieved the colors in his pictures. I was happy I had gone to him. People had told me he might not want to see me.¹⁰

Eugene Thurston also made friends with Nicols, seeing him regularly in the art shop, but "I didn't like to bother him. He was very busy painting all the time. Audley Dean Nicols was at his height here painting desert pictures. I tried to imitate him and paint like him. I painted small paintings for Wagoner; Nicols was doing all the big ones."¹¹

It has been said that Nicols, more than anyone else in El Paso, was responsible for developing interest in Southwestern art.

El Paso Still a Wild Western Town

El Paso was still a wild Western town when Wagoner and Nicols came. Many of the inhabitants were still fledgling merchants, farmers, and cattle ranchers, coming into town with their guns strapped on. People even got shot down in the street, on occasion. Gun- and rum-runners were doing a good business back and forth across the border. And when Pancho Villa made his final attack on Juárez in 1919, the young artists left Wagoner's shop to join other El Pasoans lining the southside streets and hills and building tops to get a good view of the battle, dodging bullets when necessary. One time, Eugene Thurston remembers, they went up the river where the smelter now is to see the group of revolutionary soldiers immediately across the river. They were not in battle then; Villa shopped for his supplies in El Paso, and his idle soldiers came to talk to the people standing on the American side of the Rio Grande, which at best was only 25 feet wide in dry weather. Children could call to the soldiers. Later that night, when the El Paso youths were attending a dance at the Sheldon Hotel, "They're attacking Juárez!" someone yelled. So everybody ran to the bridge to watch the battle, mindful of stray bullets. The bridge soon became crowded with refugees, but the fighting did not last long. The Villistas were defeated by the Federales, and Mexico settled down for a peaceful 10 years.¹²

World War I Brings Changes

The town of El Paso was growing fast now, and support of the arts was growing with it. A setback, however, came with World War I. The Great War took away some artists, at least temporarily. Eugene Thurston was drafted and went East to try to join a camouflage unit, but he ended up in artillery replacement. Once the Army found out he could use a typewriter, he was stuck in an office in Camp Jackson, South Carolina, for the duration.

His chum Hari Kidd had left El Paso to attend school in Pennsylvania; unable to enter the service in the U.S., he enlisted in the Royal Canadian Air Force. He was commissioned an honorary second lieutenant while studying art at the Academy of Fine Arts in Philadelphia. He did not return to El Paso until the 1930s, after study in Paris and Spain and travel throughout the U.S. with his exhibits.

Elliott Means, who began as a commercial artist, specializing in sign painting, left El Paso during wartime also, and stayed away until the 1930s. Although sign painting involves control of the brush and more than creative artistry, he made his painting a real art, producing nice landscapes in his spare time. He was once called one of the best Western artists in our history; Means favored Eugene Thurston with a nice looking landscape of the Franklin Mountains, with sharp light and dark tones like he often used; but when he finally returned to El Paso long after the First War he had given up painting as too commercial, and had turned to sculpture. Today, according to the *El Paso Journal*, even a small painting of his will bring \$50,000 to \$75,000!¹³

The artist whose parents left the vaudeville stage and brought him here had been working as an optician for Segall Optical Company and trying to pursue his art at the same time; encouraged by the Segalls and his parents, Fremont Ellis left El Paso to improve his talents by studying with the New York art schools. He found this formal art training stifling, however, and returned to join the livelier art center of the Taos-Santa Fe area where he stayed, built a studio-home on a hill, and formed, with four other painters, the Cinco Pintores, Santa Fe's first important art group. He never came back to El Paso to live, but visited often. On many occasions El Paso artists visited him too, the younger ones to study with him and learn, and the others just to see him. Charlie Waterhouse remembers taking his son Russell to visit him in about 1934, and tells this story about his \$30,000 well. "When we went to see him he was in his big studio on the mountain side, stripped to the waist, painting up a storm. He was working simultaneously on several big paintings spread all around the room. He said he needed to get some money to put in a well that would cost about \$30,000. He finished before long, took all

the paintings to Tulsa to sell them, and the next time I was there he had his well."

It is said that Ellis, like many Western painters, could recall a scene from memory and paint it in perfect detail once he got back to the studio. Learning mostly from nature and from the old masters, he was once said to have the technique of painting "the white light of the Southwest." He could get true sunlight effects and every detail of a beautiful landscape. "I have seen no pictures to compare in coloring and naturalness with these," said one viewer. Like Audley Dean Nicols, Eugene Thurston, and many local artists, Ellis did not actively seek recognition, go out of the way to enter pictures in shows and galleries, or do much self-promoting of his landscapes. Also, like Thurston and Nicols, he did not do many portraits. "I can remember every detail of a beautiful landscape and yet cannot recall at will the features or coloring of an acquaintance," he said once in Santa Fe.¹⁴

Although some artists were leaving, new artists were moving to El Paso during wartime. Audley Dean Nicols had been the first of this migration, and over the years he immortalized such Southwestern landmarks as "Signal Peak," "Superstition Mountains," "Ship of the Desert," and other majestic desert-and-mountain scenes. The Santa Fe Railway Company bought his picture of El Capitan, highest peak in the Guadalupe, and used framed lithographs of it during wartime and after to advertise the scenic beauty of the country adjacent to its lines. Nicols also worked with successful portraits and miniatures, but found in landscape painting an "expression for not only his art but his love of nature and life."¹⁵

Seth Floyd Crews came out to El Paso about this time, when his young wife died. He had spent years of study in Chicago, and had been a magazine illustrator. In New Mexico, on his sister's ranch near Alamogordo, he started painting portraits and landscapes. He had a hard time making ends meet, because all he could do was paint, and sometimes an artist was paid little for his work. But there were other reasons for painting than just to make money, like with portraits of pretty girls. He would see someone at a gathering and say, "Who don't you come to my studio? I'd just love to paint your portrait." Then when he really got low on money, he would take some pictures to prominent men like Dorrance Roderick, publisher of *The El Paso Times*, and say, "I'm short of money. Would you take this picture and loan me about \$50?" He sold a lot of paintings that way. He was good, though; some of his work ended up in the National Academy in New York. "Plenty of interesting subjects can be found without going to Taos," he used to say. "Juárez is one of the most picturesque places around."

Crews is another who helped El Paso promote its tourist attractions. Designing artistic lithographs of nearby scenic beauties, such as the



The colorful life of the Old West was among subjects painted by E.L. Boone. This 1948 picture was titled "The Playful Cowboy." (Gerlach Photo courtesy El Paso Times)

mountains of Cloudcroft and the fascination of White Sands, Elephant Butte, and the Organ Mountains, he sold them to the Chamber of Commerce, which in turn distributed them to local hotels as part of a portfolio advertising El Paso.

Artists Come in the 1920s for Their Health

Another who joined the colony of El Paso artists was Elmer Boone, a small man, friendly and well-liked in El Paso. Like Nicols and Floyd Crews, he had studied in Chicago's schools of art. Later he moved to Jackson Hole, Wyoming, but that was still not an ideal climate for his failing health. In El Paso he established an office and studio in the Electric Company building. "The brilliant sunshine and deep shadows of the desert have always fascinated me," he said, happy to be able to reproduce the "vast feeling of space and the hazy distance of mountains and canyons." Like the other El Paso artists, he took quickly to Mexican folk scenes as a subject for his art. In his studio he did commercial art work, painting landscapes in his spare time. The El Paso Electric Company bought some pictures from him, and once used a painting of his on an annual report.¹⁶

Edmund Senn also came to El Paso for his health. Born in Austria, he studied art under some of the foremost instructors in Europe, including

Koenig and Beneel of Vienna, Araus in Paris, and Everlin and Schrader in Berlin. Mainly a sculptor, he created a 26-foot statue of Kaiser Wilhelm on a horse, and other large sculptures for national monuments and parks in Germany and Austria. He came to the U.S. when he was 30 and settled on the West Coast, working with Universal City in Hollywood for awhile. "The work was so different," he said, "I never knew what I'd be doing next. One day I would make a clay horse to double for Rex or Lady, and the next I'd have to cast a man in the image of a popular star or make an antique mantle piece in papier maché." Senn's health failed him on the coast, and he came to El Paso to recover. He began conducting sculpture classes for the schools, and busied himself painting the ceiling of the El Paso National Bank, the new addition of the late First National Bank, the artwork of the Mormon and First Baptist churches and the Loretto Academy Chapel, and the decorative stone work on the Zach White home. Like Nicols, he built his own house here, but not of rock. It was made of blocks of art stone, canvas, and lumber, and the backyard was soon filled with discarded plaster casts.¹⁷

Also in the Southwest due to failing health was Carl Redin, another famed painter of Southwestern landscapes. He was born in Sweden, studied art in Stockholm, and came to the States as a young man. Suffering a physical breakdown, he moved to the Southwest where he got his inspiration for painting desert landscapes from his home base of Albuquerque. Periodically he brought his paintings to El Paso to exhibit, paintings typically of not so much detail, but rather with a massing of colors and shapes together for more vividness of effect, just as the hot desert sun affects objects at the horizon in the eyes of the casual observer. Redin had Swedish friends in American, among them Eugene Thurston's wife, Anna Lind, formerly of Albuquerque. The Thurstons sponsored him in El Paso for exhibits. Thurston also helped him get four small paintings made into engravings, since Gene was working with the commercial engraving business at the time. One of these paintings ended up with Carl Hertzog, then of the Rocky Mountain Banknote Company; Thurston kept the other three, since they were of old Spanish missions and Redin's wife did not care for them as a subject.

Around 1920 El Paso became the home of G. Harris Shelton, another artist who came here for his health. He had practiced law in Ohio and had worked for Republic Steel. After opening a studio in Hotel Cortez, thought by some to be the most attractive hotel in town, he settled down to paint the striking beauty, scenic charm, and warm colors of the mountains and desert surrounding El Paso. Although nearly crippled, he filled the walls of his studio and the hotel's coffee shop with scenes such as adobe houses hung with chili peppers and dwarfed by spreading yellow

and orange trees, long stretches of peaceful roadway through the desert, and golden sunsets over the mountains. Unlike Redin, Shelton meticulously painted detail, touching his canvas with great care, using colors in a warming sort of opalescent effect that brought beauty to the desolation of the pictured desert, his moonlight desert scenes especially being considered his greatest masterpieces. Although following the old masters for color and balance, he used enough of the techniques of the impressionist school to give new depths of color and vision. "The old masters were limited in color, many of them being forced to grind their own pigments," Shelton reminded the readers of *The Times*, "They even had to make their own brushes. But those who turn their backs on the old masters in favor of modernism are making a mistake," he cautioned, because "good pictures are self explanatory, and easily understood. No picture ever was, or ever will be, any better than it looks." This belief was the tradition of El Paso artists, then and now, who remain basically realistic in their interpretations of the Southwestern desert scene.¹⁸

Traveling periodically to El Paso in the 1920s and 1930s, drawn to the Southwest for his health, was Bulgarian-born Dey de Ribkowsky, distinguished by his Van Dyke beard, who taught many local artists in workshops. As he became well known to El Pasoans, many of them bought his paintings. He was the victim of an accident in Cleveland about 1930, stepping off the curb onto the icy street to greet a friend when a car skidded and crushed his legs, but life in a wheel chair did not slow his productiveness. He began painting landscapes from memory, instead of working from sketches, and it was noted that his brush reproduced details almost with the accuracy of a camera, and was never cleaned until he finished a picture. Night and day became the same to Ribkowsky when he decided to paint, and he was said to be the only artist known who painted his best pictures under artificial lights at night. He excelled especially as a sunset painter and in depicting seascapes in moonlight. At Hotel Paso del Norte where he held classes, were exhibited his latest paintings whenever he came to town. The hotel also kept some of his pictures on permanent exhibit, including "Venetian Carnival." Paul Harvey, the hotel's owner, bought this grand prize winner of the Southwestern International Exposition of 1925, hanging it on the mezzanine for all El Paso to enjoy. Ribkowsky had many requests for paintings, often copies of those just sold to others. He was known to stall them off with, "I have one more in my California studio and I'll send for it." Then he would get busy and paint a copy so that when the customer came back there it was. Ribkowsky's paintings were owned by prominent families of Europe, South America and the United States. He even sent a painting of President Franklin D. Roosevelt's pet project, Boulder Dam, to him for a birthday present, being an ardent supporter of his project for crippled children.¹⁹

Other Visiting Artists

The other side of the coin from artists who came here for their health and to defeat handicaps, was one who came to El Paso to take his own life. Badly crippled and in pain from a wartime accident for which he was court martialed, discharged from the Canadian Air Force because of his wounds, down-and-out British artist and aviator Captain Richard F. McCardle of the Royal Flying Corps came to El Paso in 1929 after losing his flying equipment in a storm. He had some pictures to exhibit at the library, where librarian and lifelong art supporter Maud Sullivan helpfully displayed his pen-and-ink sketches and silhouettes. Although born into a prominent English family, he was now forced to make a living at odd jobs and by selling his work for whatever he could get from schools, libraries, and interested buyers. Apparently depressed, he was found in a local drug store ingesting poison, in a suicide attempt. He was taken to the hospital, treated and observed, then released. He worked temporarily at the A S & R smelter, but couldn't keep the job because of poor health. Holding the unusual title of one who *left* El Paso for health reasons, McCardle toured the Southwest and Mexico with his art work. He died at the age of 44 in 1936, finally finding the release from his pain and mental anguish.²⁰

Gerald Perry was another artist who visited El Paso in the 1920s. He had grown up in El Paso and worked as an art critic and writer for the *El Paso Herald*, then left to take a position on an Oklahoma newspaper. But he could not stay away. He returned often, bringing his specialty in painting, small canvases of strong coloring and a technique that makes the most of suggestion, presenting his Western landscapes in oil for local exhibit.

Mrs. A. Y. Smith, an Arizona painter, came in and out of El Paso often in the 1920s. "I have painted 20 years and if I live 80 more, I would continue to paint the desert country," she declared. She painted each day to keep her fingers supple, and had a good eye for color, producing unusually striking pictures. "I have no memory," she said, "but for landscapes. Once I have seen a coloring I never forget it. I can go back 10 years and paint shadows and lights as I saw them."

Many Taos and Santa Fe artists visited El Paso, too, bringing art exhibits of their own Western landscapes. The best remembered of these artists include Fremont Ellis, of course, with his beautiful detailings of landscape and brilliant sunlight effects; Gerald Cassidy, also of Santa Fe, who did brilliant desert scenes; Joseph Henry Sharp, dedicated observer of Indians and the West, the leader of the Taos group, whose very productive lifelong schedule was to work every day until the light faded, then take art classes at night; also Bert Phillips the romantic, who populated his landscapes with the disappearing Indians; Eanger Irving

Couse, who painted the nobility and dignity of the Indian and his native land; Walter Ufer, who painted his landscapes with a bold, confident manner and a bright palette; and Oscar Berninghaus, whose bright landscapes were characterized by a series of brush strokes flickering across the canvas.²¹

Earliest Art Groups and Exhibits

Perhaps inspired by the famous artists who came to El Paso, the local artists became more interested in exhibiting and forming art groups. Although calling themselves a "colony" of artists for years, El Pasoans had not really done much to organize themselves. In 1927 an article about them stated, El Paso owns painters and students enough for an oasis Greenwich Village:

Something of the pioneer spirit, translated to the brush world of pigment and paper, survives in our Southwest.

Isolated from the schools of art and the large galleries and not wanting the gilt edge patronage paid clever imitators of popular painting fads, local men have worked alone with the desert west for teacher—have established a typical genre of their own.²²

In the later 1920s the day dawned for an exhibit that excited artists all over Texas. The generous cash prizes won national attention—thanks to Texas oil millionaire Edgar B. Davis, who put up the money. First prize was \$5,000, for any artist in the United States who held membership in a recognized national art organization. The second prize of \$1,000 was open to any artist residing in Texas. On display in the "wildflowers" classification was the beauty of many Texas flowers, from East Texas bluebonnets to West Texas poppies, Indian paintbrush, cactus, and yucca. "Cottonfields" was another classification in the exhibit, and the third one was "Ranch Life." Accepted in the contest from El Paso were Audley Dean Nicols, Floyd Crews, and Eugene Thurston. An Easterner won first prize the beginning year, and a San Antonio artist got second, but Nicols' entry sold for \$750, and the three El Pasoans did well in future Texas Wildflowers Competitions, all held in San Antonio.²³

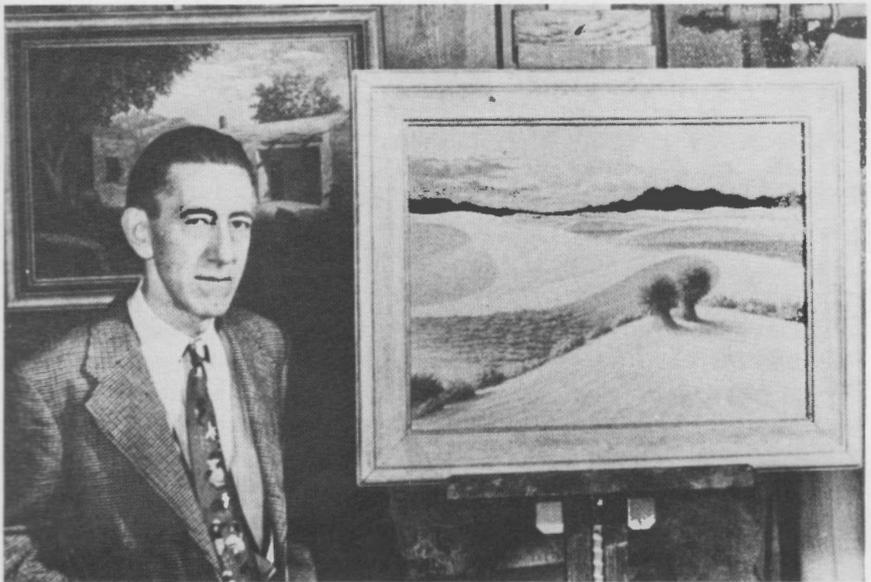
Joe Gándara displayed entries in his new El Paso art gallery. Harry Wagöner had closed his Fine Arts Shop on Mills Street and left to go paint in the Big Bend region. When Joe Gándara opened his Desert Art Shop on San Antonio Street, next to the Wigwam Theater, he expected great things of El Paso "It is my aim to make my shop a rendezvous for Western artists," he told the *Herald-Post*, pointing out that the exhibits available in El Paso would be worthy of any town four times the size, and that the Taos Society of Artists as well as the San Antonio Art

League were supporting the endeavor and planning to exhibit some of their work here. Besides showing prize-winning entrants from the San Antonio Texas Wildflowers exhibits, the shop had permanent exhibits by New Mexico and local artists such as A.D. Nicols, Lewis Teel, Oscar E. Berninghaus, Joseph Sharp, Sheldon Parsons, Fremont Ellis, and Bert Phillips.

Like Harry Wagoner, Gándara liked to capture the moods of the desert; he did it with a camera, however, rather than sketching and painting. His hobby was photography and he had a good collection of photographs he had taken around the Southwest. He never tried to paint, although he was the only one in town selling art supplies besides the Popular Dry Goods and the White House Department Store, which had bought out Harry Wagoner's framing materials when he closed the Fine Arts Shop in the mid 1920s.

Joe Gándara had added photographic exhibits to his shop, as did Enrique Flores and his brother when they later took over. Charles Ewing Waterhouse, who was doing much beautiful photographic work, etchings on glass and charcoal drawings, worked with them then. Waterhouse later went on to architecture but kept his hobby of photography.

Now other new art galleries began to appear around El Paso. One of the best known began as the Olde Shoppe on North Mesa and then



Harris Shelton was a well-known El Paso artist who specialized in desert scenes. (Photo courtesy *El Paso Times*)

became the Crouse Galleries at Stanton and Mills. A few years after they moved downtown, when Mrs. Maude Crouse was out of the building, it caught fire and burned, and blackened most of the beautiful paintings. Eugene Thurston lost some of his in the fire, as did Joseph Henry Sharp of Taos, and Lewis Teel. "Don't worry," Teel kindly told the unhappy Mrs. Crouse, "I can paint more."

Pictures were also being displayed now at downtown hotels. Bert Orndorff, an art enthusiast, claimed to have been one of the first to discover the talent of Fremont Ellis. The Gateway Hotel coffee shop had exhibits, and also the Civic Art League of the Catholic Community Center, and the Orndorff Hotel, which was owned by Bert's family. Even the Popular and White House department stores had exhibits, as well as the ever-supportive Woman's Club and the El Paso Public Library. Several artists were continuing to show their pictures at the annual San Antonio Texas Wildflowers Exhibits. El Paso was getting ready to open a museum to display local work, old masters and visiting art shows. Beginning in 1924, one of the earliest art groups was organized by the Woman's Club, always a strong backer of art in El Paso. Charter members included librarian Maud Sullivan and art studio director Berla Emeree. The city was finally becoming aware of its potential for supporting the artists.

The Del Norte Arts and Crafts Guild

In the late 1920s local artists formed the Arts and Crafts Guild, their first major organization. They found club and display room space on the third floor of Hotel Paso del Norte, thanks to Paul Harvey, the owner. It was a beautiful spot for exhibits, built over the roof of the old Unique Theater, with outdoor walkway, well-placed windows, and skylights. Harvey kept pictures by local artists on permanent exhibit on the hotel mezzanine. The Guild held many exhibits in the third floor studio for local and visiting artists.

One of the major organizers of the Del Norte Art Guild was Karl Hatfield, who worked for years for Potter's flowers and painted miniature flower pictures in his spare time. "El Paso has all the advantages necessary for the development of an art center," he said at the organizational meeting in 1927. "We cannot afford to let our artists go." The Art Guild's purpose, like that of the previously established Taos Art Guild after which it was patterned, was promotion of art endeavor, making contacts between artists and between artists and the public, serving as headquarters for visiting artists, and advertising and exhibiting the work of its artists. The list of those at the first meeting reads like Who's Who of El Paso art lovers in 1927.²⁴

To promote the opening of the Art Guild, the first annual Beaux Arts Ball was held in Liberty Hall; later ones were on the top floor of Hotel Paso del Norte. The ball was advertised with a poster contest for which Eugene Thurston, who had by now developed a lithograph process for printing his Southwest and Mexican scenes, and C.E. Waterhouse of the beautiful etchings and charcoal drawings were the judges. The posters had to portray the fiesta spirit of the Southwest. "The field is unlimited, about town," Thurston said. "When you think of the pioneer, the Mexican, the Indian, and the thousands of colorful incidents of fiesta significance, of historical note, there is no dearth of subject matter."²⁵ Tom Lea living in Santa Fe at the time, won first place with a picture of a Spanish girl and boy dressed for a party, done with colored pencils. He had been studying and painting with the artists there, after finishing his studies in Chicago's Art Institute and touring Europe. Floyd Crews won second place in the poster contest; these days he was dividing his time between his El Paso studio in Hotel Cortez and his sister's ranch near Alamogordo. Scenery and decorations for the ball were built by John Curd, an El Pasoan who had worked previously with Crews on stage scenery. The first Beaux Arts ball was a big success.

The Art Guild in the Del Norte was the scene of many art exhibits. Paintings also were all around the hotel, so that visitors to El Paso could see local artists' work. Leola Freeman, El Paso portrait artist, kept a studio and exhibit there. In her Mexican genre subjects and portrayals of Southwestern character she achieved not only a resemblance but a definite portrayal of the person's character. "When painting a portrait," she said, "the artist is only a tool seeking to interpret the personality of the sitter." A picture of a Spanish girl that Mrs. Freeman did for the cover of the *Mexico Magazine* hung in the lobby of Hotel Paso del Norte for years.

The El Paso Art Academy

Cyril Kay Scott, already an artist of international fame in 1928, came to town, wearing spats and a Van Dyke beard, and announced with fanfare that "El Paso's long cherished dream of an art colony is about to come true." Opening the El Paso Art Academy, he said, "El Paso is the center and kingpin of artistic activity in the Southwest, the logical point for an art colony, and the center of activity in the region . . . This is the most marvelous country for the painter I have ever seen." His entourage included several Santa Fe artists, among them ex-El Pasoan Fremont Ellis, Gerald Cassidy, Josef Bakos, Will Shuster, Raymond Johnson, and Vladislav Murk. Scott, of course, had a monetary proposition in mind and founded an art school in a studio at Yandell and Austin

streets. "I want to see the young people who were born here paint their own home land. They have the beauty of it in their blood," he praised.

Although encouraged by the Woman's Club and the Young Businessmen's Association of the Chamber of Commerce, who gave scholarships to deserving applicants, the art school lasted only a year or two. Apparently Scott went on to San Antonio, started a school there, then returned with his entourage to Santa Fe, trying to run both schools from there. The El Paso school folded and then reopened temporarily a year later, under the appointed directorship of Gerald F. Perry, an El Paso and Ruidoso painter who had studied with Scott. "Art education in the Southwest," wired Scott, "whether in El Paso or Santa Fe, is a movement which should command interest and enthusiasm in all of us." Although a short-term influence, Cyril Kay Scott is noted for encouraging the growth of art in El Paso and San Antonio, due to his dramatic organizing force.²⁶ A world traveler, he felt a partiality to the scenic beauties and climate of the desert, having lived eight months in an oasis in Arabia with 15 other white inhabitants and 14,000 Arabs. "There are only two kinds of pictures," he used to say, "good pictures and bad pictures, whether from old masters or modern. I don't reject modern art—in fact, I'm considered a modern artist, although not extreme." Since Scott's art school did not last, some El Paso artists at this time chose to go East to study at famous art schools.

Going East to Study

Tom Lea, 20 years old in 1927, had already left for study at the Chicago Art Institute, then remained in the East a few years to paint, especially murals. He did murals in the post office building in Washington, D.C., the courthouse in Minneapolis, and in Atlanta, Georgia, all portrayals and celebrations of American life. His roommate in art school, Kiwanis Club protégé Enrique Alferez, came back to El Paso an accomplished sculptor and illustrator, the producer of many art works that showed his Indian influence. Alferez was well paid for the decorative work for the doors of the *Chicago Daily News* building, and returned to El Paso a very stylish man, with a moustache and a twitch; El Paso's Beau Brummel did not stay long, though—he was off to Yucatan to study more Mayan art, his specialty. The son of a Durango sculptor and an Indian blanket weaver, he had done the casting for the Mayan Building at the Chicago World's Fair.

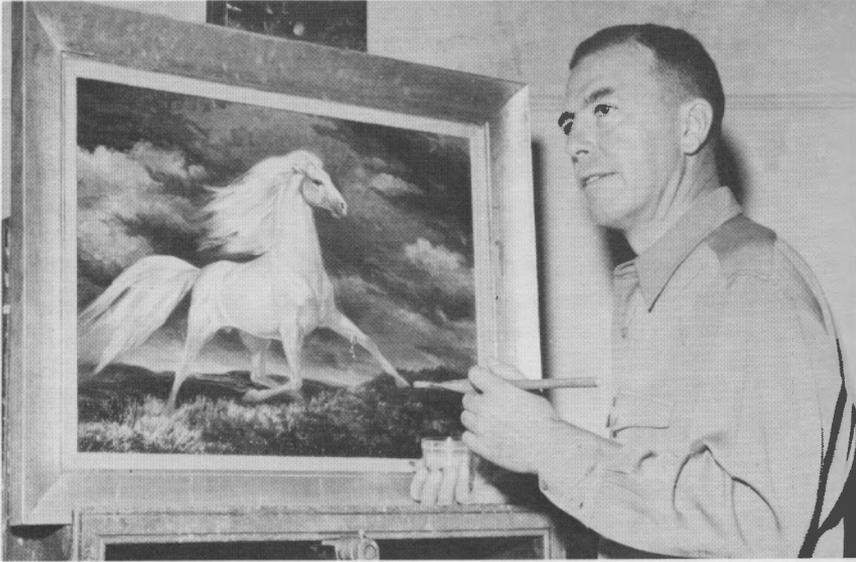
The prevailing feeling in the 1920s and early 1930s seemed to be that one had to go East to study before being considered a good artist and professional. The other choice was to go to the Taos area (or San Antonio) to study with an artist who had come from the East. Betty Binkley went to Santa Fe to study with Fremont Ellis. Along with other pupils,

the Radford School graduate spent three years at Rancho San Sebastian, the Ellis ranch. She also spent some time living with the Navajo Indians, drawing and painting Indian ceremonies and portraits. She was one of the few artists who could successfully paint clouds—"real looking clouds," like those of Fremont Ellis and Eugene Thurston. She eventually married Urbici Soler, the famous sculptor who executed the cross on Mt. Cristo Rey.²⁷

Another local artist, Ruth Augur, left her job at the old *El Paso Herald* to study in New York. She then established a studio home in Kern Place, at 900 Mississippi, and later was registrar for the College of Mines. Also making connections in New York was Robert Genung, who grew up in the valley here. Later in his studio on Upson Avenue he showed landscapes, Indian pictures, portraits, and pictures of flowers and Mexican señoritas, finding the Mexican-American atmosphere inspiring. "El Paso is not exactly like an American town," he said. "It's the Mexican population. I like to paint the Mexican types. They pose well. They have temperament and a great deal of beauty. And they universally appreciate great art." Genung's work was so temperamental in itself it was said to approach the theatrical; it was this quality that imbued it with more than passing interest.²⁸

El Pasoan Nell Scott, like Tom Lea, went to the Chicago Art Institute, where she held a watercolor exhibit of Southwestern pictures. She also worked in oils. After joining the National Association of Women Painters and Sculptors, she returned to El Paso to head the art department at Austin High School, and sponsored many student exhibits. Another who studied in Chicago was Vera Wise, who was also to gain national acclaim for her watercolors. Mary Nichols, who developed as a portrait artist noted for her character studies, was also bitten with the bug to go East, and went to Philadelphia to study. She grew up in Highland Park; her father was a lawyer and he and Eugene Thurston's father used to ride the trolley together to work downtown. Ellen Dunlap, another member of the same high school class, who started exhibiting early at the Woman's Club and elsewhere, married an Eastern artist, Percy Montgomery, who had arrived with a pocketful of handsome reviews but little to show for it but a couple of nude sketches. The El Paso scenery, however, inspired him to become a forerunner in the Southwestern desert landscape genre.²⁹

Eugene Thurston and Kate Krause Ball both studied commercial art with the Federal Schools of Minneapolis. Each then developed a seasonal greeting card business. The Popular Dry Goods and the White House sold their Christmas lithographs and etchings for many years. Thurston had received his first honors as an artist in 1924 at the International Fair and Exposition—the first of his many local, regional, and national awards. The lithographs and prints, however, helped finance his



Tom Lea, who has spent most of his life in El Paso, gained international fame as both artist and author. (Arcy photo courtesy *El Paso Times*)

family while he continued to paint the Southwestern scenes in oil for which he is now so well known. He first had his engravings made at the International Engraving Company, located near the old Bijou Theater and run by the Wilson brothers. Later he invested in an old engraving press he kept in his basement. Several companies used his color lithographs for advertisements. He made calendars, announcement cards and greeting cards for laundries, car companies, and other individuals who wanted to add some "class" to their business. Making a master drawing by painting the picture in duplicating inks, he would transfer it to a duplicating film from which he could the print 100 or more copies. His mountain scenes with spectacular clouds and sunlight effects, with the bare suggestion of mists in opalescent blues, greens or purples at the base, graced many a calendar and advertising flyer for El Paso businesses.

Kate K. Ball also painted landscapes in oil, as well as continuing her career of illustrations. At the age of 10, she had illustrated a story that was running in the *El Paso Herald*. When prizes were offered for the best illustrations, she tended to win them all, so a rule was made that no one could win more than one prize. Mrs. Ball later began designing ornate and charming religious Christmas cards and cards with a Mexican flavor that sold at the Popular and the White House. She also painted Western scenes and Mexican villages in oils; but she was proudest of her scrollwork, especially the 23rd Psalm, which she engrossed on parchment. It was hung in the First Presbyterian Church.³⁰

New On the Scene in El Paso Art

Not all the artists were looking toward the East as a mecca, however. Like Audley Dean Nicols, other artists by the early 1930s were coming here from other areas, having already mastered their skills. Hazel Wilson, married to Buford Wilson of International Engraving Company, was born in Chicago and attended the Chicago Art Institute. She came to El Paso via Santa Fe and held art exhibits in Las Cruces and El Paso. Miss Winifred Scutt, formerly of Douglaston, N.Y., came to Taos first and then established a studio in El Paso. She was an accomplished portrait painter and illustrator of her own book, *The Children's Master*. Elizabeth Keefer Boatwright came to El Paso with her husband, Mody C. Boatwright, who was taking Leon Denny Moses' place temporarily in the English Department at the College of Mines. She was an accomplished etcher, having illustrated his book, *Tall Tales From the Texas Cow Camps*. While she was here in 1935 it was noted that she was the only etcher working in many colors on one plate, a very difficult process. Her most cherished possession was her etching press. Indian etchings, like her "The Sand Painter," were her favorites. Some hung in the National Gallery of Art in Washington, D.C.

Grace Strong, who as a young girl came to El Paso from Fort Worth in 1926, developed and copyrighted a unique method of painting on mirrors. She painted her pictures on the back of the mirror, before the mirror coating was applied, using specially developed paints that would withstand the silver wash. The painting process had to be reversed; thus ring first, then hand, for example, or hat and dress first, then figure of girl, the background of lawn, flowers, and sky. She also filled her house on Arizona Street with oil and watercolor studies of flowers. Charlie Waterhouse was also producing unusual art at this time, glass etchings that were shown at the El Paso Public Library and art shows and fairs. He had other interests too, photography, playing banjo in a dance band, and studying architecture. Harry Maginnis was doing commercial art work. And D. Horst Schreck, a veterinarian in the Lower Valley, painted as a hobby, producing excellent pictures of his favorite animal pets. He also did lithographs, pencil drawings, oils and mural work. He is the artist responsible for the running Dutch girl for the Dutch Cleanser scouring power trademark. An art teacher for the El Paso schools was having regular art exhibits at the Woman's Club and in her studio on Pershing Avenue—Lois Denton, who was known for her floral pastels and still lifes, Mexican scenes, deserts with cactus, and sunsets over the Rio Grande in the true style of the Southwestern artist. She had studied with Cyril Kay Scott and Xavier Gonzalez, well-known San Antonio artist. Unlike many of her artist friends, she was continually at her easel, rain or shine, painting the beauty of the Southwest. Her pictures were known to be considered by her followers to be every bit as good as Lewis Teel's, Elmer Boone's or G. Harris Shelton's.³¹

One early artist in El Paso came from Japan, and ran a cleaning works daytimes to support himself. Tamakichi Hibino (Carl to his friends) had studied with Fremont Ellis. He painted in the evenings from sketches he made on weekend trips to the mountains or desert—Ruidoso scenes, a hazy canyon or desert; painting mostly with a palette knife to get depth and dimension. "I look at a scene which is beautiful. I keep it here (he pointed to his head). Then I paint it, when the time is at hand. I like this form of art better than the Japanese way," he said.³²

Another artist who was working around El Paso in the 1920s and 1930s was Forrest Wood, who illustrated the books of the El Paso writer of Westerns, Eugene Cunningham. One work they did together, *Famous in the West*, commissioned by Hicks Ponder Company, contained stories and drawings of old gunfighters of the area. Wood also illustrated many of Cunningham's novels including *Texas Triggers*, *Red Range*, and *Diamond River Man*. Wood was advertising manager for American Furniture Company. He had never had a lesson in art but had developed his talent by doing commercial drawing since 1926. He and Cunningham had both given years of study to the difference between the past and the present Westerner, picturing him as he really was rather than what Easterners thought he should be like, Cunningham in his novels and Wood in his drawings. Wood's cowboy illustrations were known in many national magazines. El Paso was a good area in which to study cowboys, because there were still plenty around the Southwest who had made their living in that work all their lives. Texas Rangers Jim Gillett and Capt. John R. Hughes of the first Texas Ranger company in El Paso County spent many afternoons jawboning with Tio Sam Myers and other El Paso pioneers, reminiscing about the old days while Eugene Cunningham listened in. Then he embellished their true stories in novels, illustrated by Wood.³³

El Paso in the Later 1920s and Early 1930s

Forrest Wood and the other artists had only to walk out on the street to see plenty of cowboys fresh off the trails and ranches of New Mexico and West Texas. El Paso was the nearest big town where they could spend their wages, and besides, it was next door to Juárez, which offered plenty of liquor, even during prohibition, and gambling. Artists were never at a loss for some bit of local color to paint. Mexican bandits and American cowboys were favorites of portrait painters, just as were the Indians in Taos.

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26. "Artists Plan El Paso Colony," *El Paso Times*, Sept. 6, 1928; "El Paso as Art Center Visioned by Kay-Scott," *El Paso Times*, Sept. 23, 1928; "Art Scholarship Foundation Made By An El Pasoan," *El Paso Times*, Feb. 24, 1927; "School of Art Reopens Here," *El Paso Times*, Sept. 24, 1929.
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31. "Indian Etchings Mrs. Boatwright's True Love," *El Paso Herald-Post*, March 23, 1935; "Mirror Pictures," *El Paso Herald-Post*, June 21, 1934.
32. "Prefers American Art to Japanese Art," by Betty Luther, *El Paso Herald-Post*, Nov. 2, 1932.
33. "El Paso Artist Designs Cover," *El Paso Herald-Post*, Nov. 17, 1935.

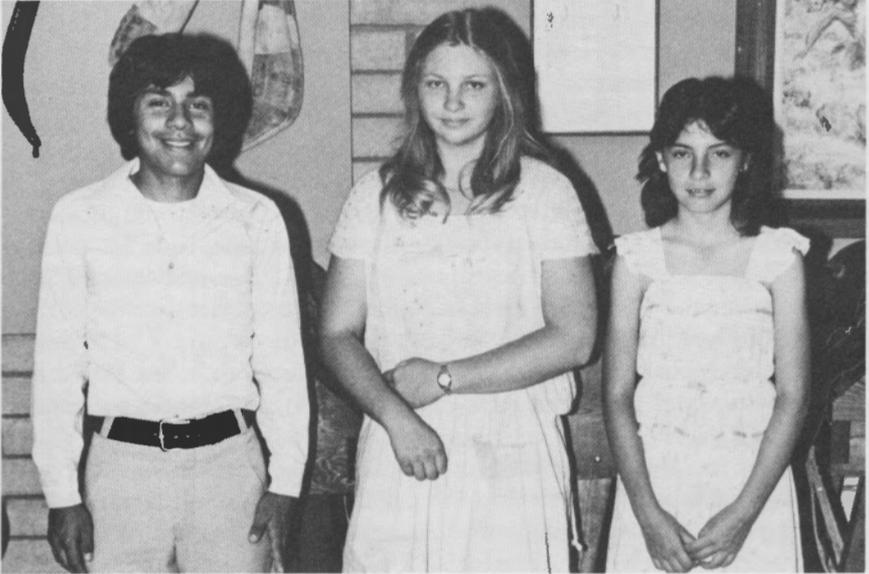
GORMAN CONTEST WINNERS

Santiago Nieves, a student of Sue Swafford at Magoffin School, won the \$75 first prize with his essay, "El Camino Real," in the 1981 Frank Gorman Memorial Historical Essay Contest.

Other cash awards were \$50 second prize to Laura Dutton, who has the same teacher at Magoffin, for "A Visit With Mr. Ainsa," and \$25 third prize to Myrna Vargas of Blessed Sacrament for "The Telephone Company." Her teacher is Mrs. Patricia Quinn.

Merit awards went to two other pupils of Mrs. Quinn's at Blessed Sacrament: Mary Hoover for "The Railroads and El Paso" and Ann Marie Callery for "The El Paso Symphony Orchestra," as well as to Misha Roberts of Irvin High School, student of Robert A. Bransford, for "Medical Facilities of El Paso," and two students of Sister Maria Elena Lopez at Our Lady of Mt. Carmel. They are Aaron Ben Armendariz who wrote "Father Zuniga Recalls" and Sandra Elisa Carrasco, whose subject was "The Ghost Tillie."

Awards were presented by Frank Mangan, contest chairman.



Award winners in the Frank Gorman Memorial Historical Essay Contest for 1981 are Santiago Nieves, first place; Laura Dutton, second; and Myrna Vargas, third. (Photo by F.J. Mangan)

EL CAMINO REAL

by Santiago Nieves

Sit back and relax and I will take you on a journey along the Camino Real, the old trade route which connected Santa Fe and Chihuahua. Explorer Juan de Oñate was probably the first to use this route on April 20, 1598, when he and his men traveled north from Chihuahua City to the Rio Grande.

I was accompanied on a field trip in search of the old road by Bob Amy, an El Paso citizen who is a local history buff, my teacher and her husband, Mr. and Mrs. Curtis Swafford, and Miss Susie Temple, a teacher at Zach White who is also interested in El Paso history. As I looked down at the Pass from the mountainside, I envisioned the days past when explorer Zebulon M. Pike, a United States Army captain, crossed the hot, sandy desert on the old road and discovered the great Southwest area. I imagined James Magoffin as he traveled with his pack mules along the trade route between Chihuahua and Santa Fe. I pictured the many Mexican soldiers coming toward El Paso del Norte, using the old road, to help block American forces planning to invade Chihuahua.

Today there are several little roads that later join into one to make up the Camino Real. The old road could have been covered by dusty winds, but the travelers would have used the easiest route to travel. A small Mexican community has grown up outside of Juárez near Anapra, using this road as a route to Juárez. Braulio Magdaleno of 9112 Mt. Rushmore drives this road weekly when he visits the government-established village. The road still is where it was in the beginning. It starts from the Plaza del Centro in Juárez, by the old church, and continues near the old La Presa, a dam on the Rio Grande, used for the *acequias* (irrigation ditches), which provided water for grapevines in Mexico. It passes the Mexican brick factory and winds through the village around the sandhills. It continues to where the old town of Frontera used to stand, but that part of the road is not traceable today because of Anapra and later Sunland Park, New Mexico, and businesses along Doniphan Drive.

The river has since changed course westwardly, but used to run by the little town of Frontera, which was the point where travelers crossed, according to Mr. Amy. Using information from the Boundary Commission, Mr. Amy plotted the location of the boundary marker for Frontera. The marker, which I excavated using his information, was at least one foot underground. The road follows the old Highway 80 of today, past Old Mesilla and on to Santa Fe. Most of the road is now covered by houses, businesses, grasslands, and pavement. This old road helped guide the history of El Paso from a little village to what it is now, El Paso, city of the great Southwest.

MY PERSONAL STORY OF THE "PANCHO VILLA" RAID ON COLUMBUS, NEW MEXICO, MARCH 9, 1916

by Blanche Ritchie Dorsey

My father, William Taylor Ritchie, and my mother, Laura Ganette Holton Ritchie, lived, with their four children, a comfortable life on their truckfarm in Vineland, New Jersey, during the 1890s. However, in 1905 my father, like thousands of other "easterners," became obsessed with the idea of moving West, probably still influenced by *New York Tribune* editor Horace Greely's famous quote, "Go West, young man," and the Manifest Destiny felt by all adventurous Americans of the time.

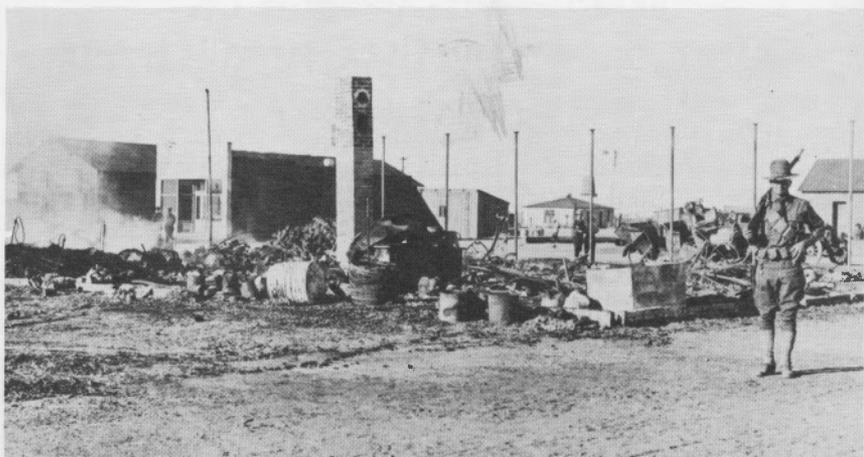
Whatever his reasons, Papa moved his family to Texas by rail to New York and by sea to New Orleans. Their first stop was McKinney, Texas, where I was born. Soon the family moved on further west and settled in a small town called Porterville, Texas. My father opened a small store there and was the first postmaster of the small township. I still have his postmaster's certificate issued by the U.S. Government. Porterville no longer exists but it was near the present town of Pecos and close by the Pecos River.

The New Mexico Territory was opening up at that time and my restless father, spurred on by the offer of 160 free acres of land through the Homestead Act passed by Congress in 1862, decided once more to move his family west. He tore down our little store and house, for lumber was scarce, and shipped it to Columbus by rail. Our family soon followed by train and it was decided that Columbus, New Mexico, was to be our new home. It was a fateful decision.

After he had fulfilled his residential requirements of the Homestead Act, Papa followed his usual penchant for building and built the Commercial Hotel in Columbus, plus five small houses for rental. By the year 1916, Papa was the proprietor of the small but flourishing Commercial Hotel. Our family at that time consisted of my mother, father, my sisters Myrtle and Edna and myself, Blanche. My older brother, Willie, and sister, Ethel, had both married and lived in other towns. Myrtle, Edna and I lived with our parents in the hotel.

The guest list of the hotel at that time, as well as I can remember, consisted of: Jolly Garner, a young U.S. Immigration officer whose brother, John Nance Garner, was later to become vice-president of the United States under Franklin D. Roosevelt; Ben Aguirre, another Immigration officer and the brother of Steve Aguirre, the well-known American consul in Juárez; a dashing personality, Captain Figueroa, who kept two rooms and was, I believe, the consul for the Mexican government and

This description of the Columbus raid won third place honors in the Historical Memories Contest.



A U.S. soldier guards the remains of the Commercial Hotel two days after it was burned to the ground by Villista invaders at Columbus, N.M., on March 9, 1916. (Photo from M.G. McKinney Collection)

who had a constant stream of Mexican nationals coming to, and going from, his suite. He was lucky to have been out of town on the night of the raid. Another permanent guest was "Uncle" Billy Birchfield. Sam Ravel was also another guest who happened to be in El Paso that fateful night. Sam Ravel and his two brothers owned a successful hardware store in the small town. On that night we had as guests at the hotel a young newlywed couple, Mr. and Mrs. Walton Walker from Playas, New Mexico. They were there for a Sunday school meeting as well as their honeymoon.

As with all small towns the church was the center of our social life. On March 8, 1916, there was a Methodist Sunday school convention in our little town and my part in the program that evening was to sing a song. For the occasion my mother had made me a frothy pink dress and I had new patent leather slippers to wear with it. As I undressed that evening, after the performance, to go to bed, I carefully folded my dress and put it on a chair with my new slippers.

At about three in the morning I was awakened by banging and pounding noises and the sound of glass being broken . . . this turned out to be bullets hitting the walls and windows of our wooden hotel. My family, myself and the guests of the hotel gathered in the halls, wondering what all of the shooting and shouting was about. My father went down the steps and bolted the front door. Everyone was busy seeking cover from the flying bullets and glass. Above the noise of the shooting, I could hear the whinneying of the horses in the streets below and voices shouting, "Viva Villa!"

Soon the front door was splintered open by the heavily armed bandits of Pancho Villa. They spilled into the lower hall, then raced up the steps. There must have been 20 or 30 of them, as the hotel seemed to be full of guns, cartridge belts and the menacing presence of the bandits. I stood in terror looking at them as they searched the men and stripped the jewelry from the women's hands and throats. My own mother was not excluded; they took her wedding ring from her finger and yanked a locket from her neck. I saw one bandit as he stuck my little pink dress and shoes into the front of his shirt. They continued plundering each room, forcing my mother to unlock the locked doors and shooting at the beds several times and breaking all of the mirrors. I suppose this was done to be sure they killed anyone that might have been hiding. They kept asking for Sam Ravel who, fortunately, was away.

The bandits then ordered all men to go downstairs and Papa, too. The newlywed Mrs. Walker clung to her husband in panic as he started down the stairs and they shot him practically in her arms. My sisters pleaded with my father not to go, but he had no choice but to obey those menacing guns. He was shot in the back just outside the front door. We later learned that another guest, C. Dewitt Miller, the state water engineer, had tried to make a run for his car which was parked in front of the hotel, but he, too, was gunned down. Still another guest, Dr. H.M. Hart, a government veterinarian from El Paso, was shot and fell beside my father's body. Jolly Garner and Ben Aguirre made their escape out the back of the hotel and were hidden by their Mexican laundress in her home. Another male guest, "Uncle" Billy Birchfield, escaped being killed by his agility with the Spanish language and his ability to write checks in prodigious amounts to the gullible bandits.

When the Villistas left with the American men, we looked out the side windows of the hotel and could see the bandits looting stores, breaking the glass store fronts with the butts of their rifles. J.T. Dean had heard the noise and had run down to the center of town to see about his grocery store. He was killed in the street. C.C. Miller, the druggist, also came downtown to see about his business and he, too, was gunned down. Milton James and his wife, Bessie, were running from their small frame house for the comparative safety of the Hoover Hotel and were shot. Bessie was killed, the only woman casualty, but Milton lived.

My mother and we girls were standing in our bedroom in shock and horror when a neighbor, Juan Favela, who was with the Palomas Land and Cattle Company, came up the back stairs and told us that the hotel was burning on the first floor to the front and that we must all run for safety. Juan helped Myrtle, who had thrown a few things in her trunk, to pull the cumbersome load down the back steps to safety across the alley. He then went to help his own family to rescue what they could of their possessions before the fire consumed their house. We shall ever be

grateful to Mr. Favela for his help. My mother, Edna, Myrtle and I each grabbed what we could, stuffing pillow cases, pulling other trunks, etc., to safety down the back stairs. Juan had told us that he thought we would be safe in a little adobe house across the alley, as it had already been ransacked by the bandits and they would not be likely to return there. Also, the adobe would not be so likely to burn. It was from this little building that we watched the flames of the wooden buildings in the block grow higher and higher.

Edna, my 14-year-old sister, suddenly thought of her canary still up in the burning building. She told my mother that she must go find the family pet, so against my mother's entreaties, she ran back across the alley, up the back stairs and found the cage smashed on the floor and the poor little dead bird beside it. She then ran down the front stairs and looked out the front door and saw her father's still body sprawled on the sidewalk. She turned to run back up the steps and the Mexican bandits shot at her. She had on a heavy coat and the coat had two bullet holes in it, but Edna, though unharmed, was wretched with the knowledge of her father's death.

So it was Edna who brought back the sad news that our father, our wonderful gentle, gay and light-hearted father, was dead.

We stayed huddled in the little adobe house all during the remaining predawn hours. Mrs. Walker, whose husband had been torn from her arms and killed, was with us. All were in a start of shock and disbelief that this terrible thing could be happening.

The soldiers came at last, up from the camp, and were fighting it out with the bandits through the streets of the town. It didn't take long for the soldiers to drive the Villistas out of town and those who still had their horses under them headed for the Mexican border, only three miles south. The mounted soldiers were in hot pursuit.

At dawn I remember seeing the street strewn with dead horses and the bodies of the dead bandits. Our hotel and all the buildings in the block were smoldering ruins. We never knew whether the hotel had been deliberately set or if it had caught fire from the looted general store adjoining our hotel. The bandits had thrown kerosene from barrels in front all over the store and cars parked in front. The store belonged to the Mormon families of Lemmon and Romney.

Later that morning the outraged men of the town tied ropes to the saddles of their horses and dragged the bodies of the dead Villistas to the desert and burned them. They burned for several days. The dead horses were dragged to the desert and left. I remember the stench. There must have been 50 or more of the raiders killed, and those taken captive were subsequently hung in Deming, New Mexico, the county seat. Some escaped punishment.

One of the bandits taken as a prisoner was searched and, when asked by the military person where he had gotten the jewelry that they found hidden on his person, he must have given them a careful description for the jewelry taken from my mother was returned the next day. No one else, to my knowledge, was so fortunate.

We also learned later in the day that the bandits had slipped around the camp to the south of town and had come in from the west. In so doing, they had passed the home of J.J. and Susan Moore. When the Moores came to their front door to see what was causing the noise and commotion, they were met by a blast from the rifles. Mr. Moore was killed; Mrs. Moore, though severely wounded, lived. She was found the next day by a group of scouting soldiers.

There is much much more to the story of the grief of broken homes, the wanton destruction of property in the little town, but this is just my part of the story as I saw it. That day, March 9, 1916, left my mother and her daughters in tragic circumstances. Her husband murdered, our hotel burned as well as all possessions, clothing, etc. I don't remember our immediate solution to our problem. My father's body was taken to El Paso for burial by fellow member of the Woodmen Lodge. Clothes had to be bought for all of us and finally after a few days in El Paso, we returned to live in Columbus in one of the little houses built by my father and we took up our lives from there.



Award winners in the most recent Historical Memories contest are, from left, Mrs. Blanche Dorsey, third place; Mrs. Fred Ludlow, second; Frank McKnight, chairman; and Mrs. Constance R. White, first. (Photo by Jerry Littman, courtesy El Paso Herald-Post)

EL PASO DOCUMENTARY #4

S.H. NEWMAN OF THE LONE STAR EDITORIALIZES ON THE SIGNIFICANCE OF THE COMING OF THE RAILROADS TO EL PASO

by W.H. Timmons

Local historians are in general agreement that the coming of the railroads to El Paso in 1881 was the most significant event in the city's history. In a word, that single historical development transformed a sleepy, dusty adobe village of several hundred people into a flourishing, bustling community that attained a population of 16,000 by the year 1900.

Presented here is an article by S. H. Newman, editor of *The Lone Star*, dated July 20, 1884, which vividly describes the growth and development of the community as a result of the arrival of the railroads, and captures the spirit of those exciting years of a western town on the move — proud of its accomplishments and confident of its future.

Born in 1846 in Madison County, Kentucky, Simeon Harrison Newman first came to El Paso in 1876, and after publishing a paper in Mesilla, New Mexico and another in Las Cruces in subsequent years, he founded *The Lone Star* in El Paso in October, 1881 and served as editor through most of its existence until it ceased publication in January, 1886. A crusader and muckraker by nature, Newman took on all comers, from the editors of the *Herald* and *Times* to the leading political and business figures of the growing city of El Paso. His enemies called him belligerent, irascible, and acerbic, but there was never any doubt about Newman's dedication to El Paso's progress and his optimism about its future. Here then are selected excerpts from his article in the July 30, 1884 issue of his paper.

Until a few months previous to the advent of the railroads, the population of El Paso never exceeded probably 500 souls, independent of the military force that from time to time had been quartered in the town, though the Mexican town of Paso del Norte a century ago numbered perhaps 20,000 souls and still has a population of 6,000. On the approach of the two great transcontinental railroads — the Southern Pacific (Huntington's) and the Atchison, Topeka & Santa Fe — in 1880, a floating element of speculators and gamblers flocked to the point already widely advertised in connection with Fremont's Memphis & El Paso railroad scheme and later on by Tom Scott's Southern Pacific. The

Dr. W.H. Timmons, professor emeritus of history at the University of Texas at El Paso, prepared this article as fourth in a series for the observance of Four Centuries '81, a celebration that he originated.

first crowds began to gather in the winter 1880-1881, and by the month of May, 1881, there were not less than 1,500 people huddled together in the few adobe houses built for the accommodation of one-third of that number. A large city had been laid out and regularly surveyed into blocks and lots in the year 1859 in anticipation then of the influx of population that did not begin to arrive until 21 years afterwards. These lots now began to advance to almost fabulous prices, and along the central portion of the three or four streets that were somewhat built up, and that consequently monopolized the business of the town, land jumped from \$100 an acre to \$100 and \$200 per front foot. There were not houses enough to contain the people, and tents were pitched along both sides of the streets and stocked with the merchandise that a few intrepid and far-seeing traders had brought to the spot. The windows of dwellings were cut out and turned into doors, and sleeping apartments converted into groceries, saloons, brokers' offices, etc. Sleeping room became so scarce that respectable men regularly passed the nights in chairs around the hotel offices or in the saloons. Board rose to unheard of prices and provisions to feed the crowd of 1,500 inhabitants of the town and 2,000 railroad hands were with difficulty had, until the arrival of railroads afforded better means than wagon trains for the transportation of supplies.

During the first rush, nothing was done towards erecting new buildings. A larger part of the land had by lease or purchase got into the hands of speculators, who held lots so high that investment was retarded. After a while, however, new buildings began to go up. Brick kilns were built on the outskirts of the city and lumber began to arrive from California, 1,200 miles away. The city government, which had slumbered for five years, was revived and a mayor and six aldermen were elected to look after the interests of the people and hold in check the rougher element.

On the 13th day of May, 1881, the first train of the S.P. ran into town; and three weeks later, on the 2nd of June, the A.T. & S.F. arrived from the north. The Texas & Pacific was approaching from the east at a rapid rate; and the workmen of the S.P. were, without halting, set to work building the Galveston, Harrison & San Antonio eastward to a connection with the eastern division, which was making rapid progress towards El Paso from San Antonio. The T. & P. ran its first train into the city on the first of January, 1882, and the G.H. & S.A. through connection was established on January 12, 1883.

The A.T. & S.F. company, in connection with a number of Boston, New York, and Chicago capitalists, having secured valuable franchises from the Mexican government in the month of October, 1881, began the construction of their line from El Paso south to the City of Mexico. This road was finished in April of the present year and makes the fifth completed trunk line of road running daily trains into this city, namely the

Southern Pacific, the A.T. & S.F., the G.H. & S.A., the Texas & Pacific, and the Mexican Central. It will thus be seen that El Paso is still the halfway house across the continent. Daily trains arrive and depart from and to San Francisco, Kansas City, St. Louis, New Orleans, Galveston and the City of Mexico. All this railroad connection has been established in a little more than three years, a record not equalled by any other city in the world.

The floating element that characterized the first year or more of El Paso's existence has now almost entirely disappeared, and an orderly enterprising, permanent, and growing community of 5,000 souls is here in its stead Fine two- and three-story brick blocks with iron fronts are now seen on every hand. Two elegant three-story brick hotels have taken the place of the adobe houses that answered that purpose until within a year. Two national banks (one of them an U.S. depository), with ample capital and a constantly increasing surplus, offer to our merchants banking facilities not excelled by any city in the west. Water works with reservoirs on the hills overlooking the city supply an abundance of water for all purposes and at a pressure that enables a stream to be thrown over the highest building without the aid of an engine. Gas works and electric light works furnish light, and the city is probably the best illuminated of its size in the country. Two lines of street railway afford easy and rapid communication between various parts of the city, one of them crossing the Rio Grande and traversing the streets of Paso del Norte, being probably the first international street railway in the world. An ice factory adds to the luxury of living, and a soap factory enables our people to pay proper attention to cleanliness, which is said to be next to godliness. A telephone exchange with 96 instruments in operation connects all parts of this city and also of Paso del Norte. A theatre of the variety stripe is in successful operation, and a good and commodious opera house for legitimate exhibitions is also well patronized. Another opera house, to cost \$15,000, is about to be erected Two mineral-water manufactories are doing a good business, showing that our people do not confine themselves to spirituous liquors as a beverage. Two planing mills are in successful operation, and brick yards and lime kilns without number supply the demand for building material. Three immense lumber yards furnish California, Texas, and New Mexico lumber. An \$18,000 school house is nearly completed, and a \$100,000 courthouse is about to be begun, as well as a \$40,000 jail. The United States government has a custom house here, and this is the headquarters of the largest customs district in the union. A federal district court is also to hold sessions here in the future. Streets are being graded, sidewalks laid, and a system of drainage will soon be inaugurated. The city has already voted \$6,000 for a city hall, \$9,000 for a city hospital, and \$5,000 for sewage and drainage.

(At this point there follows a paragraph dealing with El Paso's geographic location, mild climate, tourist attractions, agriculture, and trade with Mexico.)

With five main trunk lines of railroad and the competition they are sure to afford El Paso business men in the matter of freight rates, it would appear next to an impossibility that ten years hence this city should not have a population of 25,000 souls. It would seem that merchants here are possessed of every facility for handling the lion's share of the business of northern Mexico, New Mexico, Arizona and the western portion of Texas. Nothing but stupid neglect of our opportunities can prevent this from coming to pass; and we confidently believe that if our people will but pull energetically together for the accomplishment of that end, the year 1900 will see this the largest and most important city between Kansas City and the Pacific coast, Denver probably excepted.

(Newman then concludes his article with a paragraph on El Paso's unlimited business opportunities, and one on El Paso society, which he said was "better than in any other town in the west of the same age." "Pretty girls," he added, "are as plenty as at a Kentucky picnic, and on Sunday afternoons the drives around the suburbs are enlivened by the handsome turnouts in which El Paso beaux are wont to woo El Paso belles.")

The Texas Heritage Council, a committee of the Texas Historical Foundation, honored W. H. Timmons and Home Mortgage Company of El Paso during its annual meeting held September 11-12 in Fredericksburg.

Dr. Timmons, who is a member of the Historical Society Board, was presented the Texas Heritage Award for Conservation in recognition of his educational programs as "Mr. History" during Four Centuries '81, when he visited 30 schools, made 45 speeches before civic organizations, wrote articles for the *El Paso Times* and *Password* on local history, edited a book on local history, and spurred a movement which resulted in the erection of a historical monument at San Elizario.

Home Mortgage was honored with the Texas Heritage Award for Historic Preservation for its adaptation of the historic former State National Bank building at Oregon and San Antonio for office use.

El Pasoans won two of the council's four awards categories.

HERITAGE HOMES OF EL PASO

by Harriot Howze Jones

THE TURNER MANSION



(Photo by M. G. McKinney)

The handsome and impressive mansion at 1301 Montana Avenue would be even more impressive in a different setting; that is to say if it were set back from the street, as is the Turney mansion (now the El Paso Museum of Art) next west, and surrounded with emerald greensward, as is the museum.

The house is constructed of light tan brick in modified Greek Revival style. There is a "widow's walk" on the roof. The roof extends over an upstairs balcony, upheld by four pillars beneath the architrave frieze, with its typical Greek dentils. The white pillars have Doric capitals, and the ballustrade of the balcony is white. The balcony extends the width of the house. Three sets of French doors open onto the balcony. There is a massive double front door with fan-light and side-lights of leaded glass. An elaborate Palladian window is on either side. The bases of the pillars rest on a parapet of the tan brick.

One may enter the house through a small, marble-floored vestibule, with glass doors into the hall. A sliding door to the left leads into the large drawing room, behind which is a smaller "study." On the right, as one enters, is a sliding door into the large dining room; behind that are the butler's pantry and kitchen. A handsome carved oak staircase rises on the left side of the hall, with wainscotting and ceiling beams of the same wood. There is a built-in oak settle at the foot of the stairs. There are beautiful hardwood floors throughout. In the dining room and drawing room the walls are paneled two-thirds of the way up in mahogany. Mahogany beams and massive mantels are in both rooms. A fireplace

upstairs in the master bedroom has a mantel of carved wood, white enameled, as is all the woodwork upstairs. Crystal chandeliers in the hall, drawing room and dining room add elegance.

In its heyday the house was beautiful with custom-made furnishings from W.J. Sloan in New York. Upstairs are five bedrooms and two baths. The space above the hall was fitted out as a sitting room.

The house was built in 1910 for Doctor and Mrs. Stephen Thomas Turner. The firm of Trost and Trost is presumed to be the architects. Dr. Turner was born in Mississippi in 1856. He graduated from the medical branch of the University of Kentucky. He and his wife, nee Anne Camp, came to El Paso in 1889, when he became the first Southern Pacific doctor here. Dr. Turner was one of an almost vanished breed—a general practitioner—a wise and caring physician who treated the whole body, including the mind; but he was known as a progressive medical man and is credited with introducing the first X-ray machine here.

Mrs. Turner was much beloved in her large circle of friends. The Turners entertained extensively in their beautiful home. The large square dining table seated four people on a side and was often fully occupied by friends to partake of the delicious dinners prepared by the Chinese cook, but no wine was served with the meals. Mrs. Turner was a strong Baptist and there was never any card-playing or dancing in the house, and no liquor was ever served.

The Turners lost two children in infancy, but were like parents to the twin daughters of Mrs. Turner's nephew, Herman Dawson Camp. These girls, Anne and Laura Camp, are now Mrs. Travis J. Johnson and Mrs. Gunnar Jarpe respectively. The twins' mother suffered a stroke at the time they were born and remained an invalid, hospitalized for about 13 years remaining in her life. Mr. Camp with the help of a good housekeeper, managed to keep the little girls and their two older brothers together until the girls were six and entered El Paso School for Girls (now Radford School) where they were boarders; the boys were put in boarding school out of town. Mrs. Travis Johnson recalls many happy years the girls spent with their great-aunt and uncle. They often spent weekends and always all holidays and all summer with "Auntie Turner and Uncle Dockie."

When Dr. Turner retired he bought a 200-acre farm at Clint. He raised exotic fowl, such as pheasants and peacocks. He had the first thoroughbred herd of Holstein cows in the county and sold the milk to Price's Dairy. He also had a lake created and stocked with fish. The family divided their time between the farm and town.

Dr. Turner died in 1945 at age 89. He willed his house to the El Paso County Medical Society. It is used for meetings and for storage of medical artifacts of historic interest.

ACTIVITIES OF THE SOCIETY

Members of the El Paso County Historical Society participated in several special celebrations during the summer, several of them associated with the year-long Four Centuries '81.

Members were invited to the rededication of the Magoffin Home, 1120 Magoffin Avenue, on June 27 and to the celebration of the restoration of the Martin Building, 215 North Stanton Street, the next day.

Board members assisted in serving refreshments at the Magoffin Home where "Mr. History," Dr. W.H. Timmons, was master of ceremonies for the program. Margaret Mathes and Louise Edwards were in charge of refreshments. The Magoffin Home, built in 1875, was purchased jointly by the State of Texas and the City of El Paso in 1976 as a Bicentennial project. It is operated by the Texas Parks and Wildlife Department which supervised the restoration process in recent months. It is considered a rare Texas example of the Territorial architectural style developed in the Southwest between 1865 and 1880.

The Martin Building celebration was hosted by the owner, Maury Page Kemp. Historical Society President Gertrude Goodman was speaker for the program. Mr. Kemp, Dr. Timmons and Florence Cathcart Melby took part in the unveiling of a historic plaque. The El Paso County Historical Commission was responsible for having the building designated a state historical site. Occupied for many years by the El Paso Electric Company, the building represents the Chicago style of architecture of 1917. Mrs. Charles Dodson Jr. and Mrs. Robert T. Hoover Jr. were co-chairmen for the event, representing the Historical Society.

The Society's curator, William I. Latham, arranged an exhibit for a Four Centuries celebration at Charlotte's on May 21. The Society also was represented at Clint's celebration of the coming of the railroads in 1881.

The major event of the summer, however, was the Four Centuries street festival at the Civic Center. Mr. Latham and a group of volunteers prepared an exhibit in the area designated for Old El Paso memorabilia. The Society also sold official medallions and historic books. Dozens of organizations and hundreds of volunteers worked toward the success of the four-day festival which drew 100,000 participants. The kick-off was the arrival at El Paso Union Depot of the steam engine that was reactivated by volunteers whose leaders included Edward Leonard, speaker for the Society's spring meeting on the subject of the coming of the railroads to El Paso.

The weekend following the street festival, July 18-19, the Missions Trail Festival was held at Ysleta, Socorro and San Elizario.

Representatives of the Historical Society greeted the Texas 1981 Sesquicentennial Commission at a reception July 9 at the El Paso Centen-



Maury Page Kemp, left, owner of the Martin Building, hosted the June 28 celebration of the building restoration. Historical Society President Gertrude Goodman, center, was a speaker at the ceremony and Mrs. Charles Dodson Jr., right, was co-chairman of the event with Mrs. Robert T. Hoover Jr. (not shown). (Photo by Darst-Ireland)

nia Museum. That museum, which was created during the State's Centennial celebration in 1936, also hosted the commission's meeting on the University of Texas at El Paso campus the following day.

The Commission was created by the 66th Legislature in 1979. It is inviting communities to participate in the Sesquicentennial celebration, selecting the projects and activities they find most appropriate to their own needs. Two El Pasoans are members of the Commission—Dr. S.L. Abbott, who directed the statewide Bicentennial observance in 1976, and Sen. Tati Santiesteban.

In announcing the observance, Gov. William Clements said, "The job of bringing the Sesquicentennial to the Texas grassroots is the task of all Texans. One-hundred-fifty years ago Texas began as an independent Republic—a new nation on the world stage. This unique political heritage calls for a celebration worthy of its uniqueness."

Speaker for the August meeting was Art Leibson, on "Booze Over the Border." Both a journalist and an attorney, he is retired from the *El Paso Times* for which he writes a Sunday column that includes many items of historic interest.

The October 25 meeting will feature as speaker Marc Simmons, whose weekly column on New Mexico history also appears in the Sunday *Times*. His published works include *Spanish Government in New Mexico*.

Other forthcoming activities: The annual Tour of Homes will be held October 4 in Kern Place with Mrs. Hans Brockmoller as chairman The annual Hall of Honor banquet is scheduled November 15 The next Historical Memories Contest extended the deadline to November 15. Entries from persons age 60 or older may be typed double-spaced or printed legibly in lengths up to 2,000 words. Mail to Historical Memories Contest, P.O. Box 28, El Paso 79940. Essays winning the top three cash prizes usually are published in *Password*.

News of members—Dr. Oscar Martinez, director of the Oral History Institute at the University of Texas at El Paso and a contributor to *Password*, was selected by the National Research Council to receive a postdoctoral fellowship. He left in late August to spend a year at the Center for Advanced Study in the Behavioral Sciences in Stanford, California. He will be engaged in research and writing for two books: "Border Memoirs: A Portrait of Life on the U.S.-Mexico Border," and an interpretation of the history of the border region Dr. Willard W. Schuessler, former civilian aide to the secretary of the Army for the West Texas Region, was honored at a Fort Bliss ceremony in August with a Department of the Army award for patriotic service. . . . Ralph Guilliams, board member, has taped the last 21 quarterly meetings of the Society. The board has arranged to make copies of the tapes for the Society archives. . . . Father Ernest Burrus, 602 South Oregon Street, is researching the history of San Jose de Concordia el Alto, a Catholic church whose site was destroyed during construction of Interstate-10 several years ago. He is interested in records, photographs or memories of the church Members received with their recent yearbooks the reprint of Tom Lea's *Twelve Travelers* provided by the El Paso Electric Co. The company originally published the book as a small booklet in 1947.

New members are Eve Ball of Ruidoso, N.M., Mr. and Mrs. Martin J. Gemoets of Las Cruces, and from El Paso, Mrs. Ann Goodman, Clinton P. Hartmann, Mr. and Mrs. Ralph H. Hellums, Mr. and Mrs. Maury Page Kemp, Col. and Mrs. Vincent M. Lockhart, Mr. and Mrs. Thomas L. McKnight, Mrs. Ross Moore, Mr. and Mrs. William F. Quinn, Mrs. and Mrs. Lester E. Townsend, Mr. and Mrs. Fred D. Williams, Mr. and Mrs. Donald C. Wilson, and Mr. and Mrs. Halbert E. Wood.

The University of Texas System Board of Regents in August approved an endowment fund for UT El Paso in memory of Professor Emeritus W.N. McAnulty who died last December. He was a member of the Historical Society. Mrs. Arthur F. Gale plans to establish a scholarship fund honoring her husband, who died in April. Mr. Gale, a devoted lifelong student of history, served on the Society's Board of Directors.

SOUTHWESTERN RESOURCES: THE BARKER TEXAS HISTORY CENTER

by Mary A. Sarber

The thorough researcher in El Paso history must travel long distances to do the job well. It should come as no surprise that one of those long trips would be to the University of Texas at Austin.

The Eugene C. Barker Texas History Center, administratively part of the General Libraries of the University of Texas at Austin, was formed in 1945 in order to consolidate all of the University's materials on Texas history under one roof. The Center now consists of four units: the Texas Collection Library, consisting of books, periodicals, and clipping files; the Archives and Manuscripts Unit, which preserves papers, photographs, and records significant to Texas and Southwestern history; the Texas Newspaper and Non-Textual Records Unit, which contains 2,000 Texas newspapers published since 1829, more than 8,000 manuscripts and maps, and over 4,000 reels of microfilm; and the Fleming University Writings Collections, which include publications by University of Texas ex-students, past and present faculty members, and publications dealing with the history of the University of Texas. In total, the Barker Center is the most important resource center for the study of the historical development of the state of Texas.

El Paso is not neglected. Significant material on El Paso is to be found in the Richard F. Burges Papers (1897-1940) which include information on the Chamizal dispute, the Texas-Rio Grande Compact Commission, and the El Paso Public Library. Rio Grande Compact Commission Records (1924-1941) relate to the apportionment of Rio Grande River water. The William F. Cummins collection (1902-1931) contains information on the El Paso-Amarillo Oil and Gas Company. The Caryl Clyde Hill Papers (1832-1916) include material on the Ysleta Mission and the 1909 visit to El Paso of William Howard Taft and Porfirio Díaz.

The George Thomas Howard Papers (1822-1909) cover the Chihuahua-El Paso Pioneer Expedition which explored the possibility of a road and mail station to El Paso in 1848. The W.W. Mills Papers (1856-1922), John Wesley Hardin Papers (1870-1896), and James Wiley Magoffin Papers (1852-1896) also touch upon El Paso, as will be immediately recognized by anyone familiar with El Paso's history.

One recent instance of information gleaned from the Barker Center's resources is the fascinating story of how the architectural firm of Trost and Trost politicked its way in 1916 to capturing the commission for the first Bhutanese style buildings on what is now the University of Texas at El Paso campus. Lloyd C. Engelbrecht relates the full story, gleaned from the records of the University of Texas Board of Regents, in the

book of which he is co-author, *Henry C. Trost, Architect of the Southwest*. Recent correspondence with the Barker Center indicates that the Trost and Trost plans for the present City-County Building are also among their holdings.

The specific collections mentioned above are only a small part of the El Paso material to be found at the Barker Center. S.D. Myres leather goods catalogs for 1918-1945 can be found there, as well as meteorological survey records (1869-1878) conducted by the U.S. Army west of the 100th meridian. The typewritten list supplied by Center staff is three pages long. Those interested may see the entire list in the files of the El Paso Public Library's Southwest Collection. Two publications, *The University of Texas Archives* (1967) and *Catalog of the Texas Collection in the Barker Texas History Center* (1979) detail even further the rich holdings of this preeminent collection on Texas history.

For those who wish to visit the Barker Center, it is located in Richardson Hall on the University of Texas campus in Austin, and is open 8 a.m. to 5 p.m. Monday through Saturday throughout the year. Card catalogs, specialized indexes, and other finding aids are available at the Center. For further information, contact Dr. Don E. Carleton, Barker Texas History Center, The University of Texas at Austin, Austin, TX 78712.



Members of the Historical Society were involved in the rededication celebration at the Magoffin Home on June 27. The building underwent extensive restoration by the Texas Parks and Wildlife Department which supervises it as a State Historic Site.

BOOK NOTES

by Mary Ellen Porter

Oklahoma Memories. Ed. by Anne Hodges Morgan and Rennard Strickland. Norman, Oklahoma: University of Oklahoma Press. \$16.95, cloth, \$8.95, paper.

An eye witness history of Oklahoma from pioneer days to the present. The stories deal with such significant events as the wars — Civil to Viet Nam — the land runs, the coming of the railroads, statehood, oil booms and the Great Depression. The subjects are wide in range, from the bleakness of the Dust Bowl to the opulence of life among the very rich. A true glimpse of growing up in the Choctaw Nation. An anthology in which twenty-seven observers, men and women, black, white and red, old and young present a multi-faceted picture of Oklahoma, past and present.

The Kit Carson Campaign. The Last Great Navajo War. Clifford E. Trafzer. Norman, Oklahoma: University of Oklahoma Press. \$14.95.

The story of Kit Carson's campaign against the Navajos in the 1860's and the pitiful efforts of the Indians to resist the sly and wily scout. The story is based on traditional archival sources and Navajo oral history. The author briefly surveys the events leading up to the campaign and presents a detailed account of the policies pursued by General James H. Carleton, Commander of the Military Department of New Mexico and the role Carson played in the final Navajo War. A tragic era in the history of the Navajos and a bloody chapter in the history of eastern expansion. Illustrations, maps, notes, bibliography and index.

Oklahoma: A History of Five Centuries. Second Edition. Arrell Morgan Gibson. Norman, Oklahoma: University of Oklahoma Press. \$17.50.

A definitive modern history of the state of Oklahoma. Events are traced from prehistoric times to the present. The state's achievements are related with pride and candor; betrayal of the Indians, racism and political corruption are told in entirety. Valuable source material.

The Red River in Southwestern History. Carl Newton Tyson. Norman, Oklahoma: University of Oklahoma Press. \$14.59

The course of this mighty Red River is traced from the time of the early Spanish and French explorers to the present day. Competition for land along the Red River caused many conflicts between French traders in Louisiana and the Spaniards in Texas and disputes arose as diplomats worked to define the western boundary of the Louisiana Purchase. Settlements along the River were subject to floods and inundation during spring rains. The "Great Raft," a mass of logs, mud and weeds, obstructed navigation south of the Great Bend in northwestern Louisiana and intensified the floods. Millions of dollars were spent in efforts to remove the Raft, but not until 1873 was the river cleared and freed for use by paddle boats in the cotton trade. The author has traced the source of the Red River to a mountain rivulet that cut a deep canyon in the Staked Plains. Historians and readers will gain a new appreciation of the river and the region. Illustrations, maps, notes, bibliography and index.

Heck Thomas. Frontier Marshal. Glenn Shirley. Norman, Oklahoma: University of Oklahoma Press. \$15.95.

Heck Thomas was one of the famed "Three Guardsmen" who brought law and order to the Oklahoma and Indian Territories at the turn of the century. Thomas came to Oklahoma at the age of twelve via the Thirty-fifth Georgia Volunteers during the Civil War. He served as a policeman in Atlanta during reconstruction and saw action

against Sam Bass and the Lee gang while a messenger on a Texas railroad. He was transferred from one trouble spot to another as Oklahoma opened for settlement and he and Bill Tilghman subdued the notorious "Hell's Half Acre" in Perry and worked to eliminate the Dalton and Doolin gangs. Story based on diaries, journals, letters and contemporary sources and reveals the true story of a genuine hero of the western frontier. Illustrations, bibliography and index.

Captain Lee Hall of Texas. Dora Neill Raymond. Illustrations by Louis Lundean and Frederic Remington. Norman, Oklahoma: University of Oklahoma Press. \$19.95.

Captain Lee Hall was a dashing figure of the west in the middle years of the last century. He was a gallant man, with a striking personality and great heart and courage. His life touched on many of the most picturesque phases of the opening of the west. He is pictured as he lived and the author's handling of factual material makes exciting and informative reading. Illustrations and map.

Old Bill Williams, Mountain Man. Alpheus H. Favour. Introduction by William Brandon. Norman, Oklahoma: University of Oklahoma Press. Paper, \$5.95.

The "Mountain Men" of the early 19th century were a special breed — hardy trappers and trail blazers, with a lingo and a way of life apart. Of the Mountain Men, none was more colorful than William Sherley (Old Bill) Williams. He had flaming red hair and was a controversial figure in his time and has remained so. He epitomized the Mountain Man's wildness and his drunken sprees were magnificent and his escapades legendary. An absorbing account of a battling frontier man and one that arouses strong sentiments. Illustrations.

Bottles on the Western Frontier. Rex. L. Wilson; Edward Stark, Ed. Tucson, Arizona: University of Arizona Press.

A handsome volume, depicting nearly 450 bottles removed from excavations at Fort Union, New Mexico and Fort Laramie, Wyoming. Rex Wilson, senior archaeologist at the National Trust for Historic Preservation, catalogued the thousands of bottles discovered at these two sites to produce this comprehensive guide to their types and forms. A full-page color plate introduces each section and appendices on base markings, glass color, impressed stamps and commercial products in glass make the book a most useful reference. The bottles offer great insight into western life during the last half of the 19th century.

Land of Enchantment, Memoirs of Marian Russell Along the Santa Fe Trail. Albuquerque, New Mexico: University of New Mexico Press. \$10.95.

One of the few first-hand accounts by a woman of life on the Santa Fe Trail. The Santa Fe Trail was one of the great commercial routes across the west, frequented more by merchants than emigrants. Accordingly, few women traveled the trail. The author dictated her story to her daughter-in-law in the 1930s. The book was published in a limited edition in 1954 and highly praised by scholars. The book has become virtually impossible to obtain. This beautiful facsimile edition is the first reprinting. This forgotten classic tells a vivid story of nineteenth century New Mexico as seen by a young girl from the age of seven on. Mrs. Russell tells her memories of well known western figures, such as Kit Carson, and presents a book of delightful reading. It will be a useful addition to the history of the region.

Buckboard Days. Sophie A. Poe. Ed. by Eugene Cunningham. New Introduction by Sandra L. Myres. Albuquerque, New Mexico: New Mexico Press. Cloth, \$14.95, paper, \$8.95.

This delightful autobiography was first published in 1936 under the title "The Thrilling Experience on our Southwestern Frontier of John William Poe, as Buffalo Hunter, United States Marshal, Sheriff, Rancher, Banker." In his widow's account, Poe's life is traced from his birth in Kentucky and his experiences in Texas during the 1870's as a buffalo hunter and apprehender of cattle rustlers, to his life in New Mexico. Poe gained considerable fame by being present in July, 1881, at the famous and bloody Lincoln County War when Pat Garrett shot Billy the Kid. Poe followed Garrett as Sheriff but resigned a few years later to establish a ranch near Fort Stanton. He later became a banker in Roswell. According to the book's editor "Buckboard Days" mirrors in its every line the reaction to a frontier environment of a sensitive and cultured and observant woman. Illustrated.



This stately building was the El Paso County Courthouse from 1886 until it was replaced by the present courthouse building in 1917. On the roof at left may be seen the statue of Justice, which was lost for many years, then in 1936 was placed beside the courthouse in a small park setting that was eliminated by a later addition to the building. Dr. A. T. B. Beauchamp of Paris, Texas, obtained this photo while visiting El Paso in 1891.

BOOK REVIEWS

MORE TALES FROM SLIM ELLISON, Glenn R. Ellison. University of Arizona Press, 1981. \$17.50, \$9.50 (paper).

I'd dearly love to sit and listen to ole Slim tell some of his tales from the old days of cowboying in Arizona. Judging from the way he writes, he'd put Hoot Gibson or Smiley Burnett or even Fuzzy Knight in the shade for talking real cowhand lingo.

Of course, it's only natural that he writes like an old-time cowhand. That's what he was, beginning around the turn of the century, working on a variety of ranches in Southern Arizona.

And as natural as his language sounds, with mentions of hookers and bar girls, fist fights, hot chili that made him squall "like a high lified panther and run around camp blowin like a wild hog," and such (with an occasional translation for us city slickers), his tales are down-to-earth, low key, and really believable.

The standard Hollywood cowboy, for decades, has been presented as straight arrow, with no shenanigans—but Slim simply tells it like it was. For example, one evening in Clara's, "across the creek" in Globe, Slim was sitting around sharing a quart of beer with one of the girls—he claimed he was too broke to do anything else. One of the guys was being teased by one of the girls, who claimed he preferred mules to human delights. The cowboy said (in essence) that mules weren't much attraction for a cowboy, "because he has to walk so far around to kiss 'em." He doesn't blink at facts.

Most of Slim's tales, however, are out on the range, roping cantankerous stock and getting "trompled," busted up, and generally having a hard life. In winters, when jobs punching cows were scarce, Slim and many others took whatever jobs they could find in town. But come spring, enough was enough, and they had to get back to "stock disturbing," as one chuck wagon cook described it.

When the boys went to town on a spree, some of them would loose their spur straps, "out to the town hole as they called it, so the spur rowels w'd drag on the sidewalks and attract attention." But town sprees ate up their money in a hurry, and then it was back to the range. Such delicacies as ground coffee were not to be had when a lone cowboy or two were riding fence or hunting strays for weeks at a time. Once Slim ran into an old fellow who loved the out of doors, but he had a coffee grinder that amazed Slim. The grinder was much easier to grind coffee with than "poundin a can with a horseshoe hammer handle." Another method was to "fold some in a rag and beat it with the side of a hammer on a rock." Ah, the good old days.

Nostalgia buffs, or those with romantic notions of cowboy life, will be disturbed, perhaps, with Slim's directness. but from his vantage point of 90 years, and with a phenomenal memory, Slim Ellison tells tales worth reading—tales that have to be true to life as he has known it. I'm glad he wrote 'em, even if his grammar sounds like what you'd expect from an old time cowhand.

They're worth reading; in fact, I'm gonna sit down and read 'em again, first chance I git!

University of Texas at El Paso

John O. West

(Dr. West is past president of the Texas Folklore Society and was for seven years editor of *The American Folklore Newsletter*.)

THE STRUGGLE FOR SOBRIETY by Jeanne Bozzell McCarty.

CIRCUIT RIDER OF THE BIG BEND by W.D. Smithers.

Southwestern Studies Nos. 62 and 64. Texas Western Press. \$3.

Mrs. McCarty, a member of the Historical Society, won the University of Texas at El Paso outstanding thesis award with this study, subtitled "Protestants and Prohibition in Texas: 1919-1935." Her research took her across the state to several archival collections.

The history begins by tracing the attitudes of Texans from 1854 until statewide prohibition was adopted in October 1919 under the Dean Law, passed two months earlier than the federal Volstead Act. The state law was more stringent than the federal on some matters. As public pressures against prohibition strengthened, many Texas ministers and church groups became involved in political controversy. Al ("Alcohol," he was dubbed) Smith's bid for the presidency was an example of such involvement, since he had tried to repeal prohibition enforcement in New York as governor. After Hoover's election, dry Protestants pushed for enforcement of the 18th Amendment.

Mrs. McCarty describes publications, people and organizations that supported prohibition and concludes that "the wane in prohibitionist intensity [probably was] related somewhat to a decline in the prestige of evangelical clergymen."

W.D. Smithers, who died during the past summer at age 85, was a longtime resident of the Big Bend area and wrote several historical studies about it. He spent his recent years in El Paso. The circuit riders he describes include the Rev. William D. Bloys, whose name lives on in the annual camp meeting he founded, Father Nicholas Eaaken, the Rev. L.R. Millican, and the Rev. H.M. Bandy.

The monograph is generously illustrated with photographs from the extensive collection which Mr. Smithers presented to the Humanities Research Center at the University of Texas at Austin.

El Paso

Nancy Hamilton

TEXAS, THE LONE STAR STATE. Rupert N. Richardson, Ernest Wallace, Adrian N. Anderson. Prentice Hall, 1981.

For almost four decades Texans seeking illumination on their state's colorful past have reached for Rupert N. Richardson's *Texas, The Lone Star State* perhaps as often as for *Handbook of Texas*. Since it first appeared in 1943, the

former has chased every potential rival from the college textbook scene and rules supreme on campuses from the Red River to the Rio Grande.

While there is no denying success or sales, the book in recent years has reflected a somewhat aging viewpoint in various areas of scholarship. Although it has continued to tell us at least as much as we wanted to know about Texas' ranching and farming heritage, the focus has centered rather narrowly on the Southern Anglo male perception of the state.

The newly-arrived fourth edition of *Texas* by Richardson, Ernest Wallace and Adrian Anderson, proves, happily, that old canines can still absorb a trick or two. One of the most striking and welcome changes is its acceptance of much of the revisionist approach to Reconstruction. The Radical Republicans practically shed their horns and hooves as the authors abandon the fictions that Texas slavery was more humane than other branches of the evil and that the Ku Klux Klan intended no violence. Pejorative terms such as "flagrant" give way to "at times" in descriptions of the activities of the Freedmen's Bureau, while addition of the words "not more than" place the numbers of disfranchised whites in clearer perspective. Gone is the imagery of the freedman's "child-like vanity" and "insolence" from earlier editions. The federal occupational troops are now pronounced "necessary" to stem the lawlessness of the period.

The least modified controversial topic is the Texas Revolution, which now includes expanded coverage on the Alamo. Although the Mexican army is no longer "an advancing horde," descriptions still tilt north of the Rio Grande. Anglos remain "aggressive and self-reliant individuals" with "a long heritage of successful experience in self-government," while Hispanics continue as "subtle and indirect in their ways, subservient to authority." Scant time is spent on addressing the nation-building problems of Mexico: Santa Anna is "a wily politician" and Valentín Gómez Farías "an ultra liberal . . . woefully lacking in political wisdom." While not inaccurate, such assessments in the absence of analysis reinforce old racial and cultural stereotypes.

Reform, even when incomplete, is always welcome in the only game in town. The new edition of *Texas, The Lone State* promises to continue its long run.

University of Houston-Downtown College

Garna L. Christian

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