

PASSWORD



THE EL PASO COUNTY HISTORICAL SOCIETY

Volume 54, No. 4 • El Paso, Texas • Winter, 2009

THE EL PASO COUNTY HISTORICAL SOCIETY

Corporate Sponsors

*We appreciate the support of our business and professional sponsors
and we encourage our readers to patronize these businesses.*

AINSA HUTSON LLP

5809 Acacia Cir.
El Paso, Texas 79912

BANK OF THE WEST

500 N. Mesa
El Paso, Texas 79901

CGN DESIGNS

6927 N. Mesa
El Paso, Texas 79912

CHARLOTTE'S

5411 N. Mesa
El Paso, Texas 79912

CHICO'S TACOS

5305 Montana Ave.
El Paso, Texas 79903

**CLEAR CHANNEL
OUTDOOR, INC.**

P.O. Box 659512
San Antonio, Texas 78265-9512

CSJ INVESTMENTS

El Paso, Texas 79912

CURREY@ADKINS

200 S. Alto Mesa St.
El Paso, Texas 79912

E.C. PLUMBING, INC.

8621 North Loop Dr.
El Paso, Texas 79907

**EL PASO, INC.
& PDX PRINTING**

100 Porfirio Diaz
El Paso, Texas 79902

**EL PASO SPECIALTY
HOSPITAL**

1755 Curie Dr., Suite A
El Paso, Texas 79902

**FLOWERS FOODS
BAKERIES GROUP, LLC**

132 N. Broad St.
Thomasville, Georgia 31792-8132

**GORMAN INDUSTRIAL
SUPPLY CO.**

P.O. Box 861
1701 Texas Ave.
El Paso, Texas 79945

**HOY-FOX AUTOMOTIVE
GROUP**

1122 Airway Blvd.
El Paso, Texas 79925

HUNT FAMILY FOUNDATION

4401 N. Mesa
El Paso, Texas 79902

INDIAN CLIFFS RANCH, INC.

P.O. Box 1056
Fabens, Texas 79838

LAWYER'S TITLE OF EL PASO

301 E. Yandell
El Paso, Texas 79902

**JAN GYNES McNUTT
ERA**

900 Resler
El Paso, Texas 79912

**ENRIQUE MATA
CONSTRUCTION, INC.**

1432 Belvidere St.
El Paso, Texas 79912

MATA DRYWALL

6516 Escondido Dr.
El Paso, Texas 79912

MIMCO, INC.

6500 Montana Ave.
El Paso, Texas 79925

**MITHOFF BURTON
PARTNERS**

123 W. Mills Ave., Suite 500
El Paso, Texas 79901

THE NILAND COMPANY

320 N. Clark Dr.
El Paso, Texas 79905

ODESSA ENTERPRISES

1014 N. Mesa
El Paso, Texas 79902

PRICE'S CREAMERIES

600 N. Piedras St.
El Paso, Texas 79903

Continued on inside back cover...



Password

VOLUME 54, NO. 4
WINTER, 2009
EL PASO, TEXAS



EDITORIAL STAFF

Patricia H.
Worthington
Editor

Dr. Ann Gabbert
Claudia Rivers
Associate Editors

Editorial Board

Rebecca Craver
Richard Field
Amy Paschich
Harvey Plaut
Mary Ann Plaut

Graphic Artist

Denise K. Mankin

Historical Society Logo

José Cisneros

CONTENTS

Hall of Honor

George Alexander McAlmon, Jr. 175
ALICIA CHACÓN

Betty Mary Smith Goetting 179
ABBIE WEISER

Hibbard G. Polk 181
E. BARNARD POLK

In Memoriam, Correction 185

Tom Lea and Texas 187
J. P. BRYAN

Lecturas 219

Index to Volume Fifty-Four 221

Editor's Message 227

ARTICLES APPEARING
IN THIS JOURNAL
ARE ABSTRACTED
AND INDEXED IN
HISTORICAL ABSTRACTS
and
AMERICA: HISTORY
AND LIFE

EL PASO COUNTY HISTORICAL SOCIETY

• Hall of Honor •

2009

The El Paso County's Historical Society each year honors one living and up to two deceased El Pasoans who deserve the honor of being named to the Society's Hall of Honor. This year, the Society has chosen to honor George Alexander McAlmon, Jr., Betty Mary Smith Goetting, and Hibbard G. Polk. Their biographies appear here through the courtesy of many people—the person or persons who nominated them, the members of the selection committee, various friends and relatives, and members of the El Paso County Historical Society.

Those chosen must be outstanding men and women of character, vision, courage, and creative spirit who have been residents of El Paso County. They are El Pasoans who have consistently achieved those things that make them truly outstanding—who have created that which deserves to be read, heard, or seen, and who have made El Paso better because they were here. Also treasured are El Pasoans who have influenced the course of history of El Paso County and have brought honor and recognition to El Paso.

The Society publishes a complete list of those honored by being named to the Hall of Honor. This list can be found in the Directory of the Society.

All photos in this publication not otherwise credited are from the archives of the El Paso County Historical Society.

© 2009 The El Paso County Historical Society, El Paso, Texas

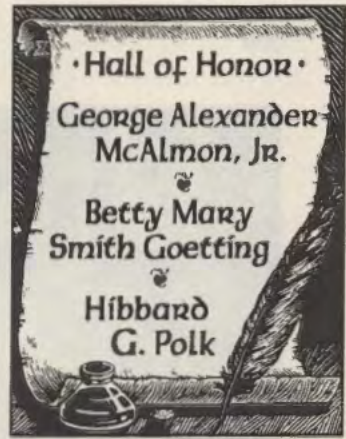
THE EL PASO COUNTY HISTORICAL SOCIETY DISCLAIMS RESPONSIBILITY FOR THE STATEMENTS AND OPINIONS OF THE CONTRIBUTORS.

Entered as periodical mail at El Paso, Texas

• Hall of Honor •
2009

George Alexander McAlmon, Jr.

By Alicia Chacón



he details of Mr. McAlmon's record clearly demonstrate his outstanding integrity, his vision of a more decent society, and the courage to speak out against injustice. Although his determination to work behind the scenes and avoid the spotlight has been successful, Mr. McAlmon's legacy is profoundly worthy of recognition . . .

When the political history of El Paso is written, the chapter covering the last 50 years of the 20th century should rightfully be named the McAlmon Era. More than any other El Pasoan of his generation, George A. McAlmon, known affectionately as "Mr. Mac," applied his resources, his intellect, and his willpower to build a legacy of social justice whose effects altered the political landscape of the city and made it a more decent, just community.

After his graduation from El Paso High School, he entered Princeton University at the age of sixteen and went on to attend the Universidad de Mexico and the University of Texas, where he earned his law degree. A voracious reader with a blazing intellect, he took every advantage of being born into a prominent El Paso family and unleashed financial and personal resources to serve as a champion against discrimination, abridgement of the rights of wage earners, poverty, anti-Semitism, intolerance, and violations of human rights.

For almost half a century, the law office of George A. McAlmon was the most important stop for every aspiring public servant. He recognized early in his career that the voices of Mexican-Americans and the voices of women were critical to the city's well-being—but were absent in El Paso's political dialogue. He, therefore, lent his support to efforts that increased their representation in elected positions, corporate boards and public agencies.



*George Alexander McAlmon, Jr.
Hall of Honor 2009*

During his tenure as Democratic County Chairman the landscape of the electoral process changed dramatically, reflecting his personal dedication to recruiting Mexican-Americans to serve as election judges, precinct chairs, and at every level of elected office from the County Courthouse to the State House. He single-handedly nurtured the political career of virtually every Mexican-

American candidate—and the handful of women candidates—who ran for office in El Paso throughout the 1960s and into the '70s.

Mr. McAlmon mentored hundreds of people over the years and never took credit or pulled strings. He advised quietly and often scolded. His office was the meeting place for former and current ambassadors, United States senators, members of congress, governors, mayors, and judges. Yet it was also the meeting place for undocumented workers, displaced tenants, labor union members, priests and other clergy who shared the agenda of social justice.

As an attorney Mr. McAlmon carved out a career of successfully redressing injustice by corporations and other powers whose roads to profits devoured the rights and the health of common people. He was also a strong supporter of the creation of the El Paso Community College as a means of ensuring access to education for all El Pasoans, regardless of economic background.

Today, the influence of the McAlmon Era is evident throughout the city's governing and operational infrastructure. The City Council has a majority of women representatives and virtually every court, commission or board of directors accurately reflects the demographics of the city's population. While Mr. McAlmon always sought to work in the background, he has been recognized by numerous organizations, including the Mexican American Legal Defense and Education Fund, the Mexican American Bar Association, Black Democrats of El Paso, the NAACP, Hispanic Leadership Institute, the El Paso County Bar Association and, most recently, the Texas Civil Rights Project.

George loved all of El Paso, from the Franklin Mountains to the Lower Valley. He believed that we live in a "wonderful place." There are no beaches nor forests, but there is no area like it anywhere in the world. We are a mixture of nationalities, races, languages, religions and cultures, including the world's best and hottest foods. This is a place of its own...one ought to know both languages for full-enjoyment, or otherwise miss out on half the fun. The different customs, habits and celebrations flourish side by side. The contrasts are fascinating. The varied sports, arts, dance, music, theater and festivals are the makings for a lively continual party... *Y entonces si, que adelante la fiesta! Viva El Paso!*"

Editor's Note:

Just months after his induction into the 2009 Hall of Honor, George A. McAlmon, Jr. passed away on March 23, 2010.

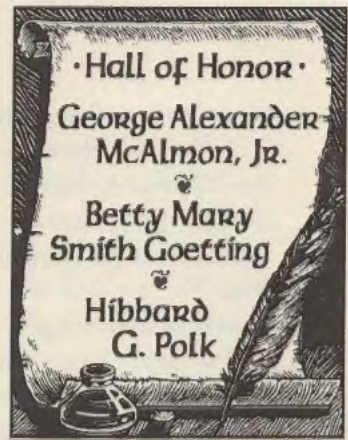


*Betty Mary Smith Goetting
Hall of Honor 2009*

• Hall of Honor •
2009

Betty Mary Smith Goetting

By Abbie Weiser



Thank you for the honor of presenting for induction tonight Betty Mary Smith Goetting, who fought for women's social, economic, and reproductive rights in the El Paso community. It is particularly special that she is being honored by the El Paso County Historical Society, as she was not only one of its founding members but also served as the Society's very first curator.

Mrs. Goetting was born in Jefferson, Texas in 1897. Her family moved to El Paso in 1910 and lived at 1009 Florence Street. Mrs. Goetting attended Lamar Grade School and graduated from El Paso High School in 1915, where she wrote for the school annual, *The Tatler*. In 1913 she began working at the El Paso Public Library and became the protégé and close friend of lead librarian, Maud Durlin Sullivan, who noticed Mrs. Goetting's love for books and history. In the 1915 edition of *The Tatler*, next to Mrs. Goetting's senior picture, her future occupation was listed as "librarian" with the quote, "Who hath not heard Betty Mary?"

Mrs. Goetting left El Paso in 1917 to attend the Riverside Library Service School in California. She also volunteered as a nurse with the Red Cross during WWI while in school. In 1918 she was appointed as an assistant at the New York Reference Library and became involved in the women's suffrage movement. After returning to El Paso in 1919, she married Charles A. Goetting, who had volunteered and served with Major Richard Burges during World War I. The Goettings had two sons, Charles A. Goetting, Jr. and Kurt E. Goetting.

During the 1920s Mrs. Goetting, along with several other young El Paso women, started a book club and later a history club under the guidance of Maud Sullivan. These clubs created and deepened lifelong friendships as well as inspired scholarly inqui-

ries into world art, history, and literature.

Deeply interested in the birth control movement and women's health issues, Mrs. Goetting began corresponding with Margaret Sanger and others in 1918 about birth control education and medical services for women. Mrs. Goetting developed a close friendship with Sanger and the two frequently corresponded. In 1937 Mrs. Goetting and Sanger, along with fifteen other women, six doctors, and several clergymen, opened the El Paso Mothers' Health Center (later called the Planned Parenthood Center of El Paso), and Mrs. Goetting was named its first president.

The Center faced much opposition from several individuals and groups. Despite this opposition, the Center served over 1100 patients during its first year. Mrs. Goetting's involvement in the birth control movement continued after her term as president of the El Paso clinic. In 1938 she retired as the Center's president, but was quickly named honorary president, and in 1950 and 1951 she worked as a member of the National Planned Parenthood Board.

Mrs. Goetting was also involved in and served the El Paso community in many other ways. In 1932 she was commended as chairman of the Women's Division of the El Paso Community Chest Council for her fundraising efforts, and during the early 1930s she acted in several local community theater productions. In 1939 Mrs. Goetting and Mrs. J. Mott Rawling helped organize a special showing of "Gone With the Wind" for African-Americans, since El Paso movie theaters were segregated.

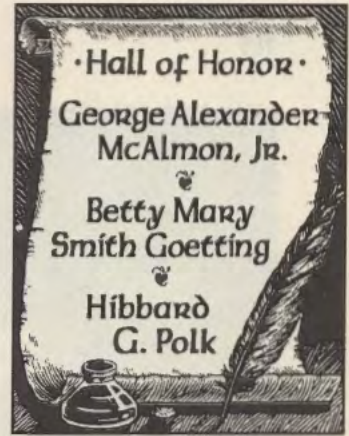
Mrs. Goetting also served in leadership positions in many of El Paso's civic and social organizations, such as the Woman's Club of El Paso and the El Paso Women's Chamber of Commerce. In recognition of her many civic endeavors, women's rights activism, and participation in the birth control movement, Mrs. Goetting received the Margaret Sanger Award in 1966. Other honors include the Planned Parenthood Center of El Paso Leadership Award in 1968, the Presidential Award in 1970, the Pasaña Valerosa (Courageous Woman) Award for 1974 from the El Paso County Historical Society, and recognition by the El Paso Women's Political Caucus as a Pioneer in Women's Rights in 1977.

Thank you to the El Paso County Historical Society and to the Selection Committee for selecting Mrs. Goetting for entry into the El Paso County Historical Society's Hall of Honor.

• Hall of Honor •
2009

Hibbard G. Polk

By E. Barnard Polk

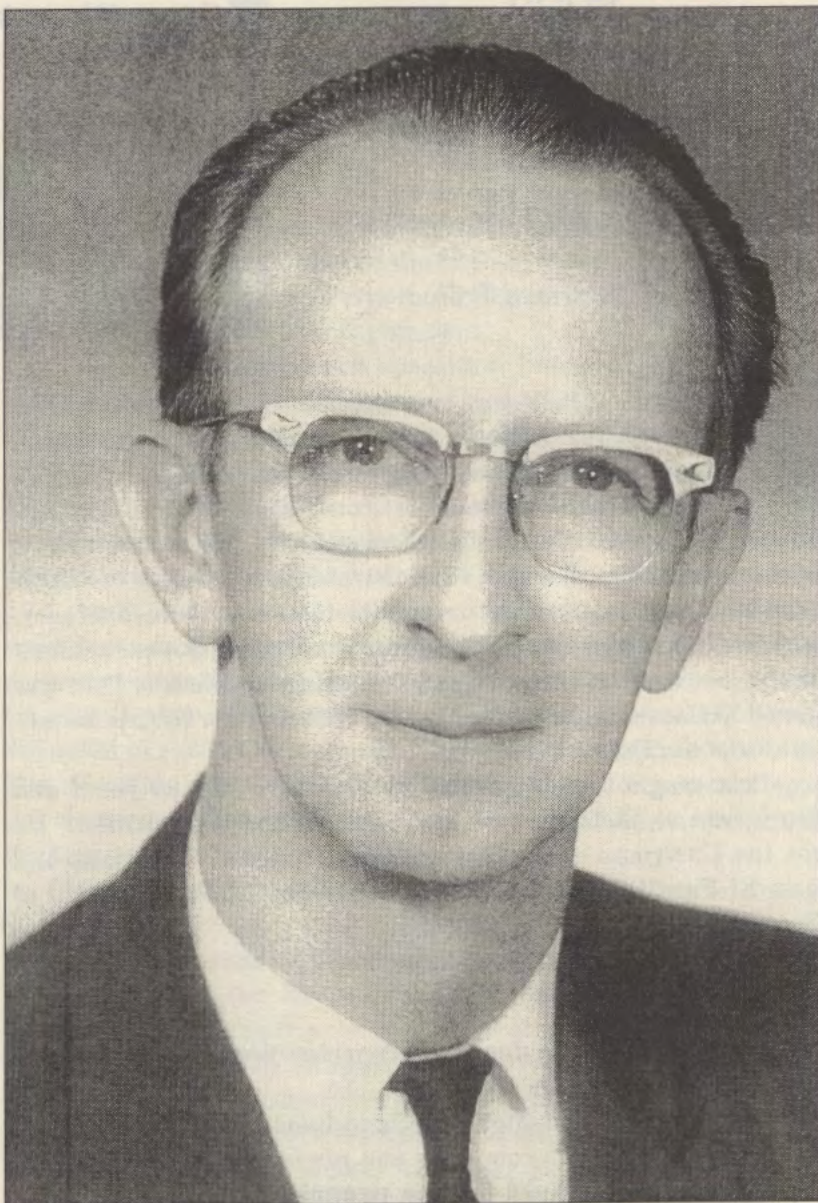


Hibbard G. Polk was the high school valedictorian from Abilene, Texas. He received a Bachelor's Degree in Speech from Hardin-Simmons University and a Master's Degree in School Administration from Texas Western College. He served the El Paso Independent School District as teacher, counselor, principal, administrator, Northeast Area Superintendent, and Deputy Superintendent. He was a valued employee of the EPISD for 41 years and was the Deputy Superintendent for the last three of those 41 years. During his lifetime Polk was named El Paso's Father of the Year for 1960 and the EPISD Administrator of the Year for 1974-75.

Polk taught Sunday School in his church for 25 years and also served as Elder, Deacon and General Board Chairman. He was the Chairman of the National Conference of Christians and Jews El Paso Chapter and President of the El Paso Council of Churches.

Colleagues, teachers, students and friends remembered him as follows:

- He showed the kindness and consideration that was an intrinsic part of the man.
- He became my mentor, speech declamation coach, educational guidance counselor and my friend. Under his direction, the school became recognized in the speech and drama competitions of the University Scholastic League of Texas at the district and state levels. He left an indelible mark in the history of Bowie High School. He was a man of principle and high moral character and he always guided us in the right direction.



*Hibbard G. Polk
Hall of Honor 2009*

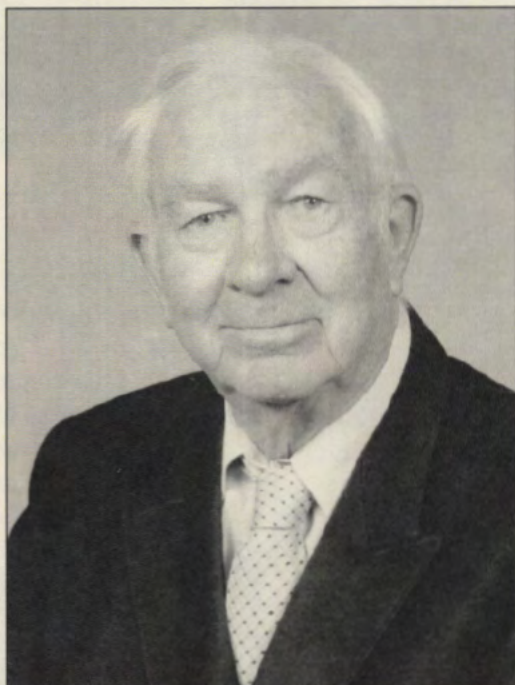
- A man who always tempered his actions with wisdom, a man who walked in the light of God, and a wonderful husband and father.
- Hibbard Polk is the "Rock" we ALL leaned on in the El Paso Public School System.
- Mr. Polk was a wonderful Christian man who was an excellent example to others. Active in his church and community, he unselfishly gave of his time and talent to serve his church and everyone around him at all times.
- He left a lasting impression on my life; I remember him for his gentleness, kindness and integrity. He was truly a man of honor.
- The characteristics of insightful leadership, uncompromising integrity, perseverance and a servant heart distinguished Hibbard Polk in his generation as they have great men of all times.
- As a teacher at Polk Elementary School, I am proud to be teaching at a school that is named for such an outstanding educator.
- He set an example of dedication to duty that inspired all those around him. As the master teacher and creative administrator, he was a guiding light and an example to all with whom he came in contact.
- A new elementary school on the west side of the district was named for Hibbard Polk, further cementing the fact that he was a revered and respected educational icon. If I could claim a personal mentor during my years in the El Paso School District, it would naturally be Hibbard Polk.
- Throughout my teaching years, I saw Hibbard Polk's educational talents grow in our community. He helped thousands of students, teachers and parents in being good citizens and proud Americans. As an educator, I can sincerely say that Mr. Hibbard Polk was one of the finest role models for our El Paso community.
- Yes, one man of character can make a difference in generations of lives. Hibbard Polk was just such a man. His hiring decisions affected countless students in a positive way.
- I have often heard of Hibbard Polk's involvement in and contributions to our community. It was his kindness,

friendliness and helpfulness that made Mr. Polk remarkable and exceptional. In the higher levels of public school administration these exemplary work ethics are at times difficult to exhibit. As for Mr. Polk, these ethics were always at hand.

- His education for becoming a school educator is impeccable. He served with honor and distinction in every position he held. Teachers loved him—never did I hear an unkind word about him. Mr. Polk was such a great leader in his church. Anything that needed to be done Mr. Polk was available. Churches do not find leaders like him anymore. The best way that we can describe Hibbard Polk is that he was a man with great integrity and a joyous spirit and he dedicated his life to helping others. I was delighted to learn that a new school was to be named in his honor—certainly a most appropriate tribute to him.
- What a fellow! Hibbard Polk was a true companion and friend. His good features were too numerous and fantastic to list. He deserves recognition for his outstanding work on behalf of the children of the district. He was not only an educator, but he involved himself in community service.
- He believed education was the key to a better life.
- His actions inspired me always to be proud of my city and seek to advocate its tremendous historical richness and beauty. Hibbard G. Polk represents the very best of El Paso and El Pasoans. He is remembered and revered by so many wonderful friends and family members. His legacy is one of service and love.

These testimonies describe a man who served his community and the schools and churches of El Paso County. He was a member of a family who was proud of him and loved him dearly. All of us have been blessed by the lives of Sue Jackson Polk and Hibbard Glenn Polk. The Polks gave so that others could receive. Hibbard and Sue Polk gave thousands and thousands of volunteer hours of their time to support this El Paso Community. Hibbard resides in the Hall of Honor and his wife, Sue, beams with pride at his side. Thank you El Paso County Historical Society for the Hall of Honor and thank you Hibbard and Sue Polk for bringing your Honor to this Hall.

In Memoriam



JUDGE COLBERT N. COLDWELL

1921-2010



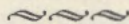
*A misidentified database picture of
Judge Coldwell that appeared in the last issue of
Password, Volume 54, No. 3, was incorrect.*

We regret the error.





*Artist Tom Lea circa 1997.
Photograph courtesy of Cynthia Farah Haines.*



TOM LEA MONTH

Initiated by Adair Margo, Tom Lea Month is an annual month-long series of workshops, programs, and exhibits held at various venues around town. They examine the life's work of distinguished local author and artist Tom Lea. Starting in 2011, Tom Lea Month will be held each year in October. The El Paso County Historical Society has scheduled a reception and presentation for Sunday, October 23, 2011. J.P. Bryan gave the following talk as part of the celebration of Tom Lea Month in Summer 2009.



*"Tom Lea is an
unsung genius
of our time who
made it purely
on the quality
of his work."*

*—Pulitzer Prize
winner, Robert Caro*

Tom Lea and Texas

*The Tom Lea Institute
July 2, 2009 · El Paso, Texas*

By J. P. Bryan



Tom Lea occupies a remarkable position in the world of the creator of art and literature. His work rises to a level many have pursued, but few have ever achieved. He is as imposing a figure in his fields of artistic endeavor as Mt. Franklin was to generations of travelers through the Pass of the North. It is only fitting that he should have established his residence resting against its base, like a headstone to the power of Creation—both human and divine.

His achievements are stunning when viewed in their separate parts—each part the product of a fermenting mind endowed with a phenomenal range of near perfection in execution: landscapist, portraitist, illustrator, muralist, studio painter, fiction writer, historian, and even poet. But to view the entirety of his creative talents is like a child's surprise on seeing a Christmas tree surrounded by a thousand gifts, all bearing his or her name. One is left to gasp at the incomprehensible mystery of his genius.

On demand, Lea could move gracefully from one artistic discipline to another without diminishing the quality of the new composition. It was as though each art form was competing to be the best among all the rest, but with no clear victor to proclaim. If you find little to be impressed with the quality of his work, you cannot get out of the way of the volume of his output. It comes at you like a flood on a desert floor.

Tom Lea created 11 murals, each one often taking nearly a year to complete, with the final product preceded by numerous charcoal and ink drawings. He illustrated at least 16 books for others and was quite generous in his illustrative contributions. In Charles Siringo's *Fifteen Years on the Hurricane Deck of a Spanish Pony*, he produced 34 separate illustrations. He also wrote and illustrated 16 books of his own. Some of these were short in con-



Tom Lea working at his easel. El Paso Herald Post Collection, Charles Teed photographer, courtesy of the C. L. Sonnichsen Special Collections Department, Library, The University of Texas at El Paso.

tent and brief in time of production. His book, *The King Ranch*, covered two volumes and took five years.

These talents, as artist and writer, are not naturally compatible. An artist paints what he sees, either physically or in his mind's eye. A writer creates images and events from words—things unseen except as captured in the imagination of his readers.

Lea excelled not only as a fiction writer, but also as an historian. *The King Ranch* is the finest ranch history ever written. The collaborative contribution by Carl Hertzog made it a "visual feast." As Hertzog said, "A beautiful book should first be an efficient instrument; it should be legible and easy to read. It may at the same time be a work of art, with a beauty and personality of its own."

Lea's first two books, *The Brave Bulls* and *The Wonderful Country*, are his finest works. While fiction, they are not unlike the best of fictional works that build their foundation on historical fact. For *The Brave Bulls*, Lea did exhaustive work on learning all elements of the sport of bullfighting, from the raising of the bulls to the athletic maneuvers and courage of the matadors. For *A Wonderful Country*, he studied the history of the region in the 1880's and the important historical characters. Fitted with new names, they appear regularly through the book. It serves an interesting precursor to the finest western novel ever written. If Larry McMurty did not gain inspiration for *Lonesome Dove* from *The Wonderful Country*, he certainly could have!

Tom Lea lived in a part of Texas as much Spanish/Mexican as it was Anglo, separated by a river but coupled by common historical, geographical, and cultural encounters. He lived during the last days of the last frontier of Texas, a period as exciting in its then present, as it had been in its past. A harsh desert country, but fragile; a "place of the long view" that expanded people's vision—not just of the land, but of themselves. It was a land crossed by heroes both visible and invisible, men and women both good and bad. The shadows of Jeff Milton, John Wesley Hardin, Billy the Kid, Pat Garrett, Jim Gillette, and Pancho Villa were still on the land. The blood of the last Mexican Revolution was yet to dry, and the dust from the cattle drives was just settling. The raiding Apache had only recently disappeared over the horizon. Mexico was still a wild, uninhabited land, beckoning to the adventure-some spirit. The hot breath of the Chihuahuan Desert blew on both sides of the river.

It was a land calling inspiration to whoever would listen—the artist, the poet, or the procreator of prose. Tom Lea answered

that call, finding his inspiration for both *The Brave Bulls* and *The Wonderful Country* among the place, the people, and the culture, as he did for a major portion of his life's production. In all his literary works, as in every undertaking of his life, Tom was consumed by this attention to detail. This was a life-long addiction. It is omnipresent in everything he produced, but never more so than in these two efforts. As Carl Hertzog said, "Trifles make perfection, but perfection is no trifle."

Tom Lea did not take his talents lightly. He treated them as both burden and blessing, and worked to perfect everything to which he put his hand and his signature. He admitted that, for him, writing was work, painting a pleasure. Ironically, it was his critical acclaim as a writer that gave him more national recognition than his preceding 20 years as an artist. He won awards for numerous publications and received two movie contracts and important financial benefits that his paintings never provided.

His art had provided him a living. His literary efforts provided him a financially secure life. Importantly, he proved he could write with critically-acclaimed talent. He conveyed images and lives, not bound by the corners of the canvas, which inspired a wide audience of readers.

If his best years as a writer were arguably the 50's, the golden years of his artistic achievements were the 60's. During this period, he painted more than 40 oils and watercolors that he acknowledged in a letter to Henderson Shuffler, in 1969, to have been among his best. At that time, Lea also considered among his finest works, *Your House Waits Yet*, *Juan Sánchez*.

As Lea wrote, "During the whole decade of the 1960's, I have thought frequently of a fellow named Juan Sánchez, a fellow with a John Smith or Joe Blow sort of name, from south of the Rio. Juan Sánchez is mentioned in *A Picture Gallery*; there's a poem and a picture about him on pages 144-145. I have painted a number of pictures *about* Juan Sánchez, but until very recently I have not painted any pictures *of* Juan Sánchez. The fellow was always somewhere else, somewhere *outside* the picture. But now I am writing a novel (the working title is *Juan Sánchez*) about him; naturally, I have not only seen his face—I have done a portrait of him. He's sitting on a horse, looking straight at you, in the wildest place in the Sierra Madre."

There were two individuals who influenced Lea's artistic development: one rather modestly, Fremont Ellis, and one more profoundly, John W. Norton. With Ellis, Lea had two encounters:

one as a teenager searching for guidance on his journey as an artist, and later as an aspiring artist who, with his wife, Nancy, moved to Santa Fe in 1933.

As time went on, there was a noticeable evolution in Lea's work. John Norton's modernist grip on Lea's brush was beginning to lighten, and the influence of the English landscapist John Constable began to take hold. "I was impressed by these wonderful sketches Constable made straight from nature and from the sky. I began having an adventure in his spirit in the Southwest."

Ellis' influence was more from Lea's observations of his work and as a devoted admirer of Ellis' dedication to the trade. Ellis was the quintessential landscapist who succeeded in the Depression, while many others sampled only failure. Lea and Nancy enjoyed a dear friendship with the Ellises, but it was Norton from whom he had learned to paint.

From 1924 to 1933, Lea's foundational beliefs in how to paint, how to structure the canvas, and how to view the subject came from the tongue and brush of Norton. "Norton was a modernist but saw in modern art a new and exciting realm of purely creative form, a study of structure liberated from realism—an intellectual adventure. To copy an appearance was futile, since the limited means of pigment on canvas could never compete with reality," said Tom Lea. As time went on, in his work, "student Lea" became "disciple Lea."

Norton, knowing he was dying, told Lea it was time for him to leave Chicago. "Go back to that part of the world you have held dear in your heart these many years and become your own man." So, Lea and Nancy, his wife of six years, returned to Santa Fe, a part of the world endowed with a mystical display of light, the smell of burning piñon, the sound of running water, and the view of vastness interrupted by cedar and pine-covered mountains. To live there was to live at the gates of an artist's heaven.

The Leas bought land, built a small house on top of a hill, and Tom labored as an artist or whatever it took to survive. He even did house painting. In 1936, his beloved Nancy had an attack of appendicitis due to poor medical attention in Santa Fe; she died some months later.

Lea said, "I went to Santa Fe with a friend in a pickup truck, up the hill to this little house and picked out some stuff I wanted to take—drawings, sketches, old letters, and papers. The last thing was the oak easel, a gift from John's wife, which John Norton had used for most of his life." This would be the same easel that Tom

would use for the remainder of his life. "The rest I left, left the key in the door, and never went back. I just forgot Santa Fe. I never saw Fremont Ellis again. I started over."

Tom Lea has often been quoted for the statement that he "lived on the east side of the mountain where the day began." This statement is far more than an expression about enjoying the beginning of the day. It was the way he lived his life. He wanted a fresh start on not just each day, but on the events of his life, putting behind him the things of the past and moving to the high ground of new creation.

Tom Lea did not ruminate on the pains or failures of the past. He only looked back when he sought inspiration from heroes of history. He looked back to the lives of others, but not his own.

Tom Lea destroyed most of his work from the hill in Santa Fe. He said, "I admitted to myself they were not works of fulfillment. They were studies, attempts, groping to accomplish what I was not able to perform. I destroyed most of them and felt better after I did."

In 1936, at 29 years of age, his journey to become one of America's great painters was about to begin. When it ended, 64 years later, he left behind the legacy of a man with the master's touch. He was small in stature and overshadowed physically by many in his company. But when he stood on the body of his life's work, he towered above all the rest.

Lea did countless portraits, almost never for a fee. His first was a copy of the Indian head penny, done as a teenager. He said it was among his very best he ever did. His last was of Adair Margo. Between those two works was a lifetime of exhibited skill as a portraitist of the living, the dead, and the immortals created in his imagination—like Don Vito Cantú, the leading personality in *The Hands of Cantú*.

Lea said the following on the subject: "In a broad sense, I conceived all representational painting, every line and tone and hue of it, as portraiture. The delineation of the human face is only one segment of the world of portraiture." It was this talent as a portraitist that provides the leaven for all his artistic efforts. If he had done nothing more than paint portraits, he would have left a brilliant legacy. Fortunately for all of us, he chose to do much more.

Lea's murals are a phenomenal display of talent and style. We see the influence of modernism, realism, and the combination of both. Murals are the most physically demanding of artistic

efforts, and because of their size, difficult to execute. It is a challenge that few artists accept without a staff of supporters. Even John Norton had his helpers, Lea being prominent in that role.

Lea did his murals alone and lost nothing in the visual impact. Regardless of the subject, there is nothing subtle, no hidden conviction you must dig out from a mural by Tom Lea. It hits you like wind across mountain tops. Whether it's the stampede, a forlorn pioneer family, or views of the desert, they will evoke in all of us some immediate and appreciative reaction. You know the message the canvas conveys. It evokes a sudden movement of reverence for both creation and the Creator.

In his lifetime, Tom Lea provided illustrations for no less than 20 books and numerous other publications, even menus depicting the 12 travelers through the Pass. His illustrations vastly improved the appearance of each literary effort, both his own and others. They clearly on occasion are used to introduce a chapter theme. They all certainly enhanced the reading experience. Importantly, they left a large body of work created not just at a period in time, but over his lifetime, by which to evaluate his talents. In no other area of his work is Lea's versatility so apparent.

In illustrating, the artist must conform to the literary product. He does not have the freedom to freelance the subject. His job is to embellish, to give visual impact to the written word. Lea proved a master of the trade. As an illustrator, he drew on the total package of talents—portraitist, landscapist, muralist.

Never is his contribution more evident than in the work of Dobie's *Apache Gold and Yaqui Silver*, and *The Longhorns*. His Apache Indian face with the look of Geronimo or Victorio gives meaning to the fear of capture by such an adversary. H. Baily Carroll said J. Frank Dobie's liberal convictions were so persuasive that even his cows and horses were liberal. But for Lea, the cows and horses he painted for Dobie and others made no political statements; his were just pure realism, with the occasional touch of modernism. There is no better example than in the 11 oils painted for *Life* magazine as illustrations on the development of western beef cattle. Never published by *Life*, these were reproduced by the Encino Press in 1967.

For much of his life, Lea was a studio painter, standing at the heavy oak easel of John Norton and pouring out his artistic genius. In his art, he chronicled the history of the Southwest settlements of the U.S. interwoven with its Mexican and Spanish heritage. Texas has the greatest history of any state in the Union,

and if there is a part of our history that is totally different from the rest of the state, it would have to be history made at the Pass of the North. It went on longer and had more diversity, with numerous heroes and countless tales to tell—of gold, outlaws, pony express riders, cavalry, cowboys and Indians, pioneer women and men, Spanish exploration, war and revolution.

No one has ever given us a better depiction of these events than Tom Lea, and he wrapped around that history the dramatic landscapes where all these events were played out. He witnessed the U.S. in its finest century. He saw its end coming and preserved it as an enduring gift to future generations to behold.

Two final observations about Lea are his contributions as a poet and his war years. As a poet, there is not a large volume of production to examine, but his poetry continues to emerge in small phrases throughout all his literary efforts. As a child he wrote this:

"I am the wind on the top of the mountain.
Through ages I have whispered to the sympathetic grass
and whistled little tunes to stiff faces,
rocks who never seem to hear."

His book, *Randado*, published in 1941, was at least—as he said—"half poetry."

"O land that lost your horseback men,
remember you the riders,
the long gone riders,
the grey dust rider in the far-off music
of the dreams of Randado."

He also wrote a poem to his imaginary friend, Juan Sánchez, which closed as follows:

"Why did you ride, Juan Sánchez?"
"Pues, señor, I rode from the choke of the noose.
I rode in the fine silver saddle on the stallion of Don Jesús."
"Will they take you now, Juan Sánchez?"
"I do not think they will.
The tracks of the wind are all they'll find
on the other side of the hill."

In *The Wonderful Country*, he wrote this:

"He was not prepared for the depth of the Barranca
de Bavinuchi:
for the steep fall of shade on it,
for the bluffs that walled it,

for the sparkling river that watered it,
for the loamy banks that nourished it,
for the fields, gardens, orchards, groves, and
houses that adorned it,
blue beyond blue, ridge beyond ridge,
paling to the lost edge of the world."

Similes like this appear almost on cue:

The fog was thicker than a Naval secret.

Where the actual pursuit of poetry was more an avocation, it makes its appearance throughout Lea's literary output. It is not line-by-line, verse-by-verse poetry, but it is poetic expression—with metaphors, similes, and vibrant phrasing. It is best described as prose emerging as poetry. It was rarely a separate, independent method of expression, but it was Lea's ready ally when he wished to evoke emotion and imagery.

It is not poetry, but Lea's selection of names for his primary characters are a delight. Most fiction writers lose their audience over a name that either is common, silly, or a misnomer. A few choice examples of this include: Luis Bello in *The Brave Bulls*—Bello, meaning beautiful in Spanish; Martin Brady in *The Wonderful Country*, or said Martin Bredi in Spanish. In *The Hands of Cantú*, there was Telco Paz—paz meaning peace, fitting to his role in life, and Don Cantú—cantú meaning bell, a man calling to the world around him. But best of all is his horse, Lágrimas, or tears. Why would one name his horse "tears"? Because to lose him would cause one to weep forever.

When war broke out, Tom Lea was 34 years of age. He had a great career in the making. There was no need for him to go to war. He was too old to be drafted, so he accepted a job as a war correspondent for *Life* magazine. His motivation was simple: an answer to the call to duty. His country was at war, and he was determined to do his part to record the events. If he had written of his war experiences as fiction, readers would have rejected them as unbelievable. As it turned out, Tom endured incredible hardships for four years. Death was a regular visitor in his life. He traveled over 100,000 miles on assignments in the North Sea, the Pacific, Africa, China, and India. His traveling conditions in C47s, B25s, and C54As were cramped, cold, and painful. His Naval experiences in the North Sea and the Pacific were especially horrifying. He nearly died in a violent storm in the North Atlantic.

Tom witnessed the sinking of the *USS Wasp* and left the aircraft carrier, *Hornet*, the only remaining carrier in the Pacific, three days before it was sunk. He was with the First Marine Division at the invasion of Peleliu Island. It was the bloodiest engagement in Marine Corps history, when considering the number of men involved. The Marines lost 1,250 with 5,275 wounded. For 36 hours, during the worst of the invasion, men did not know if they were living or dying. Lea endured every terrifying moment, armed with a pencil and a sketch book. He watched as soldiers, known and unknown, fell at his feet, dead and wounded—men with blood-shot, sleepless eyes, peering into the dark at an unseen enemy, and suffering in a cauldron of heat and a bed of lice and bugs. The total U.S. casualties on Peleliu, including the 81st Infantry Division which relieved the Marines, were 1,794 killed, 8,010 wounded. The Marines lost 358 captains and lieutenants.

Lea was one the few journalists sent to draw, not photograph, the war—something certainly anachronistic now, and almost such then. His images are dramatic in their capture of the mechanized might of war, the horror of combat with the twin demons of death and brutal injury held at bay only by fate. For Lea, fate chose life, not death. He returned home not to a hero's welcome. He voluntarily pinned no medals for bravery to his chest in any of his writings, nor expressed any pity for the years he was away from his family. He simply got on with the job of drawing what he witnessed. Thankfully, it made him famous.

J. Frank Dobie said these experiences gave Lea a better perspective on the land to which he returned. He also got a better perspective on the value of being alive, happy as he was to have returned to his wonderful country, a place where light danced on the surface and the time of day changed all that one beheld, a country that started on the east side of a mountain. Lea himself said, "It is a thirsty, bare and mostly empty country. It is tan, not green; it has no abounding grace of fertility and little softness to evoke ease in man's spirit. Its richness is in space, wide and deep and infinitely colored, visible to the jagged mountain rim of the world—huge and challenging space, to evoke high and challenging freedom."

Tom Lea was the greatest artist, illustrator, and writer that Texas ever produced. The same arguably can be said about his place among the entire American community of artists, illustrators, and writers. If not him, who is better? To achieve this, his wife, Nancy, understood a lot of what he would need to do. She

wrote this in 1935: "Knowing him as I do, I see he must have a rude awakening. He thinks he is speaking about the country he came from by drawing a recognizable steer, a real cowboy, a rifle. That is all very well, since he must learn the realities first. But he is much more than that. If he sees it someday, he'll become a great artist; if he fails to, he will be known only as a historical reference. If someday he can paint just one human face, he'll have a lien on immortality. He is so terribly wrong in his belief that one can get at the heart of any matter by wallowing in it. He shall never see his Southwest until he climbs to the top of a very tall tree and looks down and sees that his Southwest is so infinitesimal it cannot be picked out. Then, God willing, he will see the whole of things, the one unity of life.

"The great men of this world have been ordinary, in the sense that they have been human. They fool us in their written works, or in their paintings. Their work is always better than themselves, or it could not be good at all. He cannot do little inconsequential things and not have his work reveal it. He must be constantly impressed by the burden of his obligation to humanity, until he feels quite frequently that his soul will break under its weight. He must be a lonely creature in life, if later he would walk with the immortals. He must never dodge the smallest of issues; he must face them squarely, manfully. And likewise then, he shall meet such issues in his work."

How well Lea lived up to the standards his wife articulated. She would have been proud. He, however, didn't climb a tree. He climbed a mountain, and he recognized the smallness of West Texas as against the enormity of the world, but saw its uncommon uniqueness amongst all that he had ever beheld. He captured beautifully that part of the West that fit so distinctly into the whole of the universe.

*O Pass of the North
Now the old giants are gone
We little men live where heroes
once walked the inviolate earth.*

-Tom Lea

Tom Lea should have included himself amongst those old giants, because, with his death, one of the last of the old giants is now gone. He left the hero imprimatur on this inviolate earth that he found in his imagination, saw with his eye, and that nur-

tured his soul—a land so magnificent he could not hold it to himself, but gave it to us—*The Wonderful Country*.

Tom Lea paid this tribute to his friend, Fremont Ellis: "In love with paint, he was also in love with the land where he lived. He was not a portraitist, not a figure painter, he was a landscapist: his grand subject was Earth outdoors, under the light of the open sky; for him, a particular piece of Earth, under the light of a particular sky, the mountains and plains, the hills and valleys, the mesas and gulches, the settlements with their adobe walls under the trees by running water, the cornfields and horse pastures, the aspens and the pines, and small mankind under the light of heaven. Northern New Mexico. In daylight and dark, in storm or shine, in summer, winter, spring, or fall, for 67 painting years, he felt the land's enchantment. He put his skill as a painter with his love for the looks and the moods of the land he lived in, and left us some superb pictures of it.

"I believe that Fremont Ellis addressed his deepest feelings about the Almighty and His handiwork—with a paint brush in his hand."

—Tom Lea, at El Paso, December 1989

Lea could have substituted his own name for that of Ellis, and, except for the limitation of a landscapist, described himself.

ABOUT THE AUTHOR

J. P. BRYAN is the founder, Chairman and CEO of Torch Energy Advisors. He was CEO and President of Gulf Canada Resources Limited (1995-1998), Chairman (1990-1997) and a CEO of Nuevo Energy Company (1990-1995), Chairman and CEO of Torch Energy Advisors, Inc., (1981-1995); CEO of Bellwether Exploration (1987-1997), First Vice-President of E. F. Hutton & Company and Director of Investment Banking-Southwest Region (1978-1981), President and CEO of The Mortgage Banque (1974-1978), Executive Vice-President and Director of Dominick & Dominick, Inc. (1966-1974), and Vice-President of Morgan Guaranty Trust Company (1966-1969). He received his B.A. from The University of Texas-Austin (1959-1962); his L.L.B. from The University of Texas Law School-Austin (1963-1965); and his B.F.T. from the American Institute of Foreign Trade-Phoenix, AZ (1966).

Mr. Bryan has been actively engaged in the energy business for over 20 years. He has extensive preservation experience. He has served on the advisory board for the Brazoria County Historical Museum, the Chairman of the Board for the Institute of Texan Cultures, served as President for both the Texas Historical Foundation and Texas State Historical Association, and as a Commissioner for the Texas Historical Commission. He has written numerous articles and given speeches on various subjects, mainly pertaining to Texas history and its preservation, and collects Texana. Among his numerous business awards are Texas Entrepreneur of the Year Award in 1994 and Canadian Oil Producer of the Year in 1995.



Stampede, mural
Oil on canvas, 1940 • 5 ½' x 16'
Post Office, Odessa, Texas



Southwest, mural
Oil on canvas, 1956 • 5 ½' x 20'
El Paso Public Library, El Paso Texas



Back Home, April 1865, mural
Oil on canvas, 1939 • 5 ½' x 12 ½'
Post Office, Pleasant Hill, MO

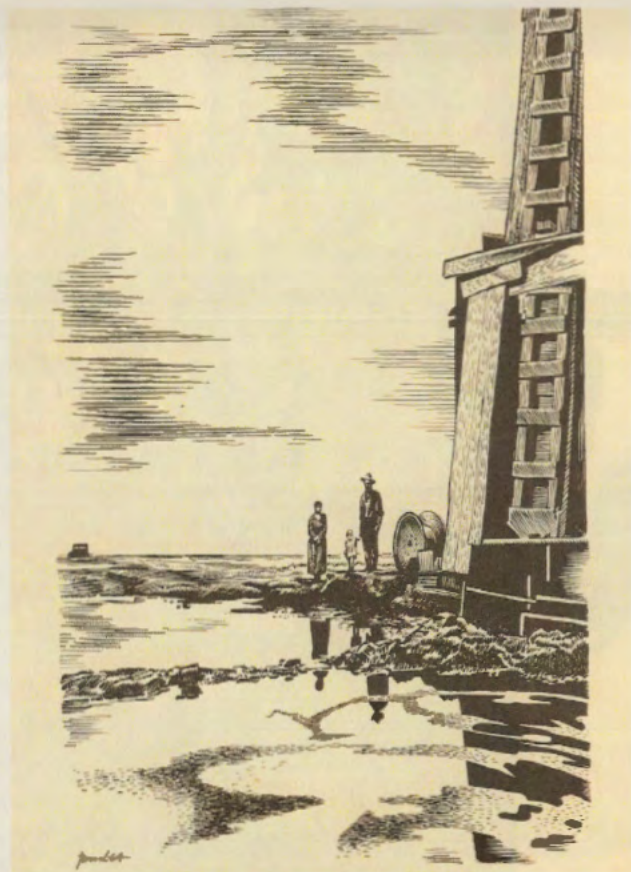
ILLUSTRATIONS



Recuerdo de Lágrimas
Oil on canvas, 1967 • 26" x 38"



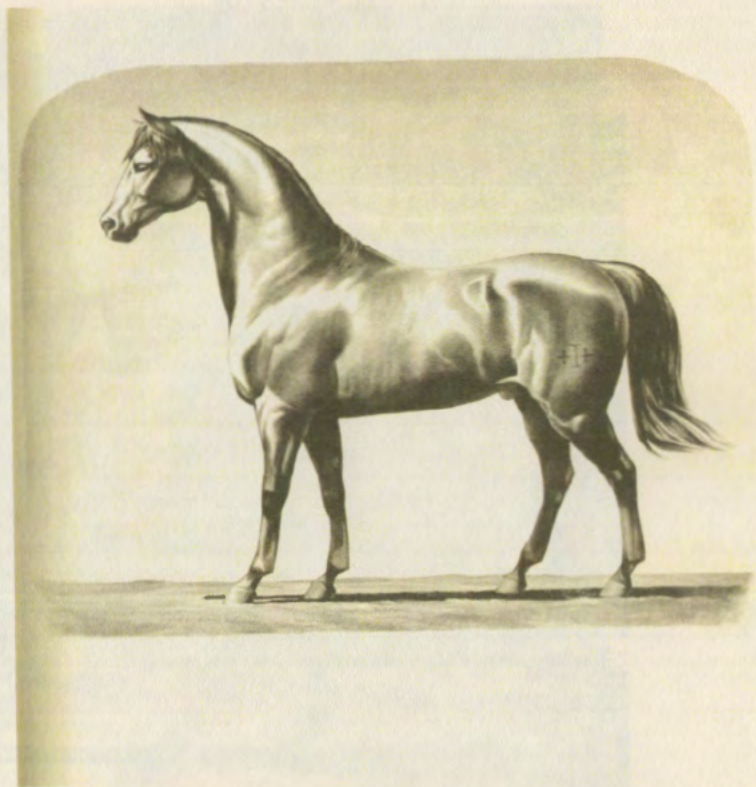
Martin Brady and Lágrimas
Pen and ink, 1952 • 9 ¾" x 12 ¼"



Riches in Desolation
Brush and ink, 1941 • 6 ¾" x 5"



The Hands of Cantú
Don Tecló Paz, 1964



The Hands of Cantú
Ibarra Horse, 1964



Unloading the First Cattle in North America, Vera Cruz, 1521

Oil on canvas, 1946 • 22" x 28"



Rio Grande

Oil on canvas, 1954 • 22 ¼" x 32"



The Altar of Earth
Oil on canvas, 1964 • 27" x 36"

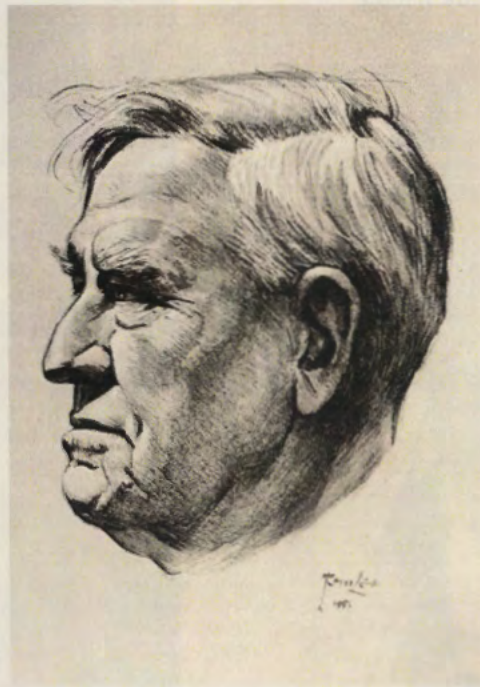


Sabbath Afternoon
Oil on canvas, 1969 • 32" x 40"

PORTRAITS



Portrait of Carl Hertzog
Brush & Chinese ink, 1946 • 23" x 17"



Portrait of Frank Dobie
Chinese ink with charcoal and
chalk, 1953 • 17½" x 15"



*Portrait of
Maj. Gen. Claire L. Chennault*
Chinese ink painting, 1943 • 19" x 14"



Above, *Study of Sarah*
Pencil and ink wash drawing, 1946
Sheet from sketchpad • 12" x 9"

On the left, *Sarah in the Summertime*
Oil on canvas, 1947 • 67" x 32"

WAR YEARS



That 2,000-Yard Stare
Oil on canvas, 1944 • 36" x 28"



Generalissimo Chiang Kai-Shek
Watercolor, 1943 • 25 ½" x 20"



Death of the Wasp
Oil on canvas, 1942 • 22" x 40"



Chinese Soldiers at the Campfire
 Watercolor and ink on paper, 1943 • 8" x 7"



Grandfather China
 Oil on canvas, 1943 • 36" x 32"

· HORSES, COWS AND BULLS ·



The Lead Steer

Oil on canvas, 1941 • 30" x 40"

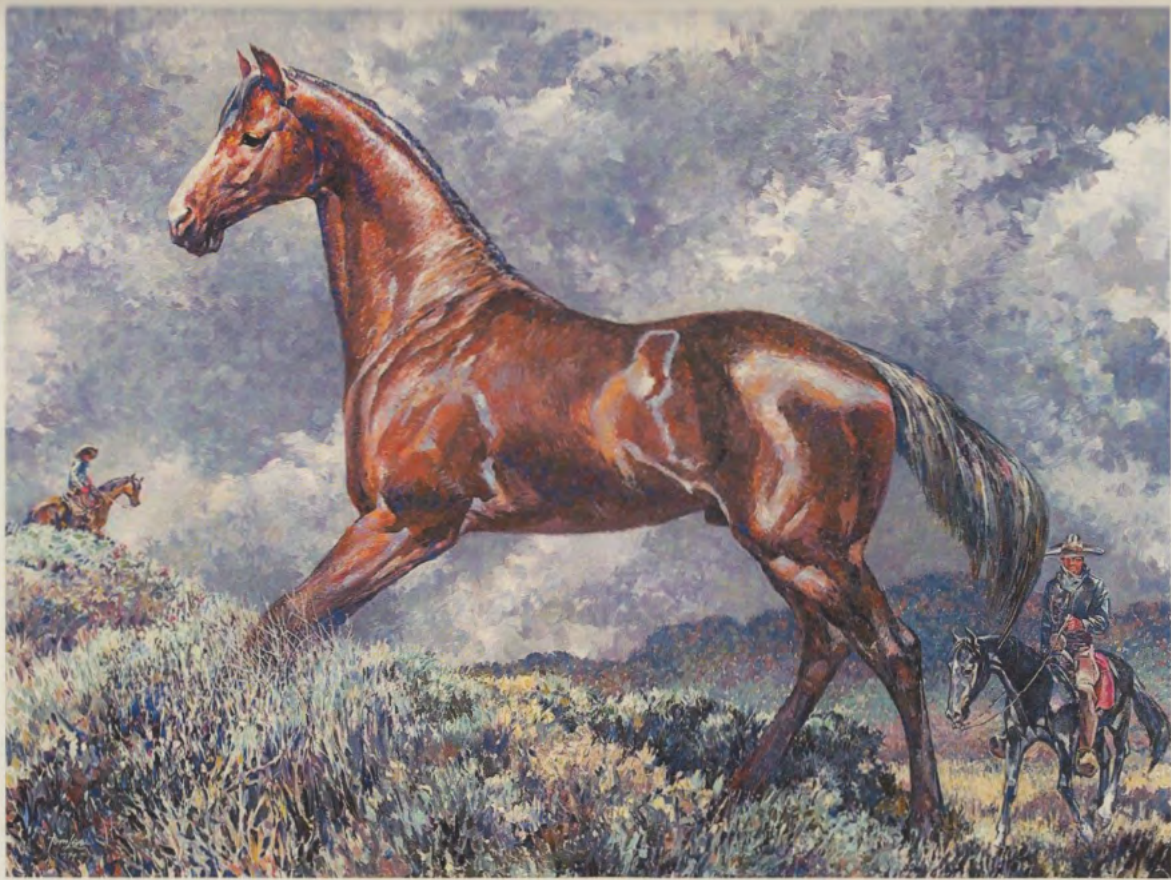


And There He Was
Oil on canvas, 1970 • 34" x 48"



Toro Quieto

Watercolor and pastel on paper, 1946 • 22" x 27"



Thieves in the Rain
Oil on canvas, 1974 • 30" x 40"



The Deathless White Pacing Mustang

Oil on canvas, 1948 • 18" x 24"

Lecturas:

*Articles and Dissertations on El Paso and the Southwest
recently published in other journals.*

- William H. Bartsch. *Every Day a Nightmare. American Pursuit Pilots in the Defense of Java, 1941-1942.* College Station: Texas A&M University Press, 2010.
- Charles Berry. *Cowboys Don't Cry.* Albuquerque: University of New Mexico Press, 2010.
- Samuel Brunk. *The Posthumous Career of Emiliano Zapata: Myth, Memory, and Mexico's Twentieth Century.* Austin: University of Texas Press, 2008.
- Norma E. Cantú, ed. *Moctezuma's Table. Rolando Briesño's Mexican and Chicano Tablescapes.* College Station: Texas A&M University Press, 2010.
- William C. Cornell. *A Pocket Guide to Geological Sites of El Paso.* El Paso: The University of Texas at El Paso, 2010.
- Michael Duty and Susan Hallsten McGarry. *Texas Traditions. Contemporary Artists of the Lone Star State.* Santa Fe: Fresco Fine Art Publications, LLC, 2010. (Distributed by the University of New Mexico Press.)
- Clarence R. Geier, Lawrence E. Babits, Douglas D. Scott, and David G. Orr, eds. *The Historical Archaeology of Military Sites, Method and Topic.* College Station: Texas A&M University Press, 2010.
- Melody Groves. *Hoist a Cold One! Historic Bars of the Southwest.* Albuquerque: University of New Mexico Press, 2010.
- Charles H. Martin. *Benching Jim Crow: The Rise and Fall of the Color Line in Southern College Sports, 1890-1980.* Champaign: University of Illinois Press, 2010.
- Monica Perales and Raul A. Ramos, eds. *Recovering the Hispanic History of Texas (Recovering the U.S. Hispanic Literary Heritage).* Houston: The University of Houston, Arté Público Press, 2010.
- Al Rendon. *Charreada. Mexican Rodeo in Texas.* Denton: University of North Texas Press, 2010. (Distributed by Texas A&M University Press.)

David Dorado Romo. "My Tío, The Saint." *Texas Monthly*, November 2010, 150-153; 223-224; 228.

Ballard Coldwell Shapleigh. "Al Qaida, the Taliban, & An Innocent Man, A Chance to Do Something." *El Paso Bar Journal*, September 2010 (El Paso Bar Association, 2010) 14-15.

Ballard Coldwell Shapleigh. "How Civilization Came to El Paso. ¡Viva Los Licenciados! El Paso Lawyers in the Sagebrush and Chaparral Days of the Mexican Revolution, Part I." *El Paso Bar Journal*, October/November, 2010 (El Paso Bar Association, 2010) 16-19.

David J. Weber and Jane Lenz Elder, eds. *Fiasco. George Clinton Gardner's Correspondence from the U.S-Mexico Boundary Survey 1849-1854*. Dallas: Southern Methodist University Press, 2010. Number 6: DeGolyer Library Series. (Distributed by Texas A&M University Press.)

Patricia Haesly Worthington. *El Paso and the Mexican Revolution*. Images of America. Charleston, South Carolina: Arcadia Publishing, 2010.



Index to Volume Fifty-Four

PASSWORD

- Act to incorporate the town of Ysleta in El Paso County (1871), 62
- Act to provide for the Incorporation of Towns and Cities (1858), 59-60
- Alderete, Martin, 65
- American Eagle Brick Plant (El Paso Brick), 125
- American Smelting and Refining Company (ASARCO), 125, 141
- Andreas, August, 32
- Arroyo, Vicente, captain, 7
- AS&R Smelter, 119
- Ayeta, Fray Francisco de, 57
- Beard, Enriqueta, 132
- Benito Juarez Monument, 75
- Black, F.A., Texas Ranger, 7
- Black, Winston (Buddy), 35
- Blanchard, W.B., 66
- Bossonge, H.T., 31
- Bourland Miller Commission (1850), 59
- Bowen, R.L., 36
- Braunschwig, Felix, 33
- Brave Bulls, The*, by Tom Lea, 188
- Bray, Edwin M., 140
- Brown, Harry Stanley "Hut," 15
- Bryan, J.P., art., "Tom Lea and Texas," 187
- Bryan, William Jennings, 90
- Burges, William H., 87
- Burlingham, Hilda, 107
- Burlingham, Hilda and Lloyd, 111
- Burns, George R., 103
- Bussell, Richard, art., "For the Record-Correcting Myths & Misconceptions," 27
- Byrd, Harold, colonel, 35, 36
- Camp, James, 35
- Candelario, Pedro, 65
- Cardis, Luis, 63
- Cariby, H.C., 140
- Carlos, Rogelio, Jr., 134
- Casio, Gonzalez, 81
- Centre building, 27, 33
- Central Hotel, 27, 28
- Chacon, Alicia, Hall of Honor tribute to George Alexander McAlmon Jr., 175
- Chamizal, 77, 81, 83
- Civil Air Patrol (CAP), 35
- Cleveland, Grover, 73
- Cleveland Square, 85, 86
- Coldwell, Colbert N., 185
- Colwell, J.K., captain, 5-7
- Comar, Scott, art., "The Texas Two Step: The Incorporation and Dispossession of the Tigua at Ysleta Del Sur, 1848-1889," 55
- Constable, John, landscape artist, 190
- Courchesne, A., 141
- Cragin, Mrs. Charles C., 107
- Creel, governor, 81
- Crosby, Josiah, 27, 28, 29
- Dacy, Lyle, 35
- De Wetter, Mardee Belding, art., "The Towne Smelter, A Family Memoir," 119
- Dexter, Henry, 60
- Diaz, Porfirio, Mexican president, 73-90
- Dickie, Brantly, 48
- Dickinson, J.M., secretary of war, 81
- Dominguez, Manuela, 132
- Dougher, Annie, 28
- Dougher, Joe, 28

- Dougher, John, 28
 Dougher, John, Jr., 28
 Dougher, Susie, 28
 Dowell, Ben, 63, 65
 Dudley, Richard M., state
 senator, 20
 Dudley school, 20
 E.B. Jones Elementary School,
 141
 Ecker, Sam, 29, 30-31
 Edwards, Mrs. Dwight (Ann),
 108
 El Paso Browns, baseball
 team, 31
 "El Paso CAP Courier Patrol,"
 art. by William E. Mueller
 as told by Joe R. Myers, 35
 El Paso Chamber of Commerce
 Building, 76, 82
 "El Paso's Bohemian Artist,"
 art. by Cita F. Schuster and
 Becky Duval Reese, 103
 Elliott, Mrs. Jouett Fall, (A.B.
 Fall's daughter), 107
 Ellis, Fremont, 190-191
 Eniot, J.R., 140
 Evergreen Cemetery, 90
 Fall, A.B., 75
 Federal Smelter, 148
 Fewell, W.J., 139
 Fewkes, J. Walter, 56
 5th Cavalry troop, 3
 "Fire Fight at Polvo Ford,
 Texas, March 22, 1918, The"
 art. by Gerald G. Raun, 3
 "For the Record-Correcting
 Myths & Misconceptions,"
 art. by Richard Bussell, 27
 Fountain, A.J., 60-61, (Albert
 Jennings) 62-65
 Francis Parker Photographs in
 the Archives of the El Paso
 County Historical Society, 48
 Frontier Klan No. 100, 19
 Garcia, Juan, 65
 Gaveling Patrol, 6
 Gillett, Ruth E., art. "Hut
 Brown, 15
 Gillett brothers, 27
 Goetting, Betty Mary Smith,
 Hall of Honor tribute by
 Abbie Weiser, 179
 Gold Street, 148
 Gonzales, Benito, 65
 Gonzales, Jose Maria, 65
 Gonzales, Manuel, 133
 Gonzalez, Julia, 134
 Gonzalez, Marciano, 133
 Grand Central Hotel, 27,
 28-29
 Griffins, H.E., customs inspec-
 tor, 7
 Grupo de Mexico, 146
 Gyor, K.D., 140
 Haddaway, George, 36
 Hall of Honor tribute to Betty
 Mary Smith Goetting, by
 Abbie Weiser, 179
 Hall of Honor tribute to
 George Alexander McAlmon
 Jr., by Alicia Chacon, 175
 Hall of Honor tribute to
 Hibbard G. Polk, by
 E. Barnard Polk, 181
 Halstead, Arthur G., corporal,
 4, 8
 Hague, J.P., 66
 Harrison, Benjamin, 65, 66
 Hart, Juan, 139
 Hayt, Malcolm, 140
 "Health and Environmental
 Consequences of Heavy
 Metals and Sulfur Dioxide
 Pollution from the ASARCO
 Smelter," art. by Richard
 Worthington, 147
 Henderson, Percival, 140
 Hinojosa, Fray Joachin de, 55

- Hinojosa Grant (1692), 56, 57
 Hoover, Herbert, 73
 Hotel Paso del Norte, 29
 Houser, Nicholas P., 59
 Howard DGA-15, aircraft, 36
 Hubbell, colonel, 35
 Huerta, Victoriano, 90
 "Hut Brown," art. by Ruth E. Gillett, 15
 Hut Brown Middle School, 15, photo, 17
Indians of Texas: From Prehistoric to Modern Times by W.W. Newcomb, Jr., 56
 International Smelter, 148
 Johnson, Lyndon, 73
 Jones, Charles F. "Give-a-Damn," 31
 Jones, E.B., 149
 Jordan, Joe, captain, 41-42
 Juárez Customs House, 76, 80, 84, 88
 Kansas City Consolidated Smelting and Refining Company, 128, 139, 140, 147
 Kern, Hilda Flores, 109
 Kern Place, 19
 Kidd, Harry Matthew, 103, 106-111
King Ranch, The, by Tom Lea, 188
 Kipp, Ewald, 140
 Klutz, Alfred, 140
 Kroeger, Otto, 33
 Ku Klux Klan, 19
La Calavera (Skull Canyon), 126
La Esmelda (Smelertown), 126
 Lea, Tom, county attorney, 80
 Lea, Tom, artist, illustrator, etc., 187-197
 Lee Moor Ranch Patrol, 6
 Lockheed Loadstar, aircraft, 36
 Lujan, Angel, 132
 Lujan, Jose, 132
 Luscombe airplanes, 35
 Madero, Francisco, 90
 Magoffin, Joseph, mayor, 139
 Manso Indians, 57
 Martinez, Felix, 33
 Marquez, Domingo, 65
 Marquez, Juana, 65
 Marshall (Meyer), Margaret Schuster, 107
 Martinez, Felix, 89
 Matthews, Corwin, 2nd lieutenant, 6
 McAlmon, George Alexander Jr., Hall of Honor tribute by Alicia Chacon, 175
 McCarthy, T.C., 141
 McCoy, William B., 33
 McCoy Hotel, 33
 McGill, Wilbur, 35
 McKinley, William, president, 76, 77
 Memorial Park, 148
 Memphis, El Paso and Pacific Railroad Company, 59, 60
 Mexican Plan of Iguuala (1821), 58
 Meyers, Al, CAA inspector, 42
 Miller, Carol Price, art. "Resisting the Ku Klux Klan in El Paso," 19
 Miller, J.B., sheriff, 64
 Mills, Anson, 28
 Mills, W.W., 60, 63
 Mills Building, 27, 30
 Meekins, Ella B., 29, 31
 Moody, William, art. "The Taft-Diaz Visit, A Centennial Remembrance," 73
 Morgan, Neil, 80
 Morris, W.H.H., captain, 7, 9
 Mott, Stewart, 110

- Mrs. Rohman's Boarding House, 28
- Mueller, Joe, 45
- Mueller, William E., 35, 37, 45
- Mueller, William E., as told by Joe R. Myers, art. "El Paso CAP Courier Patrol," 35
- Muller, W.G., major, 7, 8, 9
- Mundy brothers, 33
- "My Memories of ASARCO: There is No Heavier Burden Than a Great Potential," art. by Hamilton Underwood, 139
- Myer, Albert L., general, 85
- Myers, Joe R., art. as told to William E. Mueller, "El Paso CAP Courier Patrol," art., 35
- Newcomb, W.W., 56
- Nichols Copper Company, 148
- Niles, Margaret, 122
- Nixon, Dr. Lawrence, 92-93
- Norton, John W., 190, 192, 193
- Nye, Harriett, 119
- Ohio Society, 87
- Oñate, Juan de, 56
- O'Neil, customs inspector, 7
- Organic Act (1850), 59
- Ormsbee, J.J., 140
- Otermin, Don Antonio, governor, 57
- Overland Mail station, 62
- Padilla, Nicholas, 65
- Paisano Drive (US 85), 125
- Palacio, Maria, 134
- Pease, E.M., governor, 59
- Pelham, Charlie, 141
- Pennington, B.L., Texas Ranger, 7
- Perales, Monica, art., "Remembering Smelertown: Reflections on Family Stories and Border History," 125
- Perkins, J.C., Texas Ranger, 7
- Phelps Dodge, 148
- Phipps, Jim, 140
- Pierson, William, 66
- Photographs from the Archives 159
- Pinchot, Gifford, 91
- Piro Indians, 55
- Piro Pueblo, 61
- Plaza Block, 27, 32
- Plaza Theatre, 27
- Polk, E. Barnard, Hall of Honor tribute to Hibbard G. Polk, 181
- Polk, Hibbard G., Hall of Honor tribute by E. Barnard Polk, 181
- Polvo Ford, south of Fabens, Texas, 3
- Ponce de Leon, Don Diego de Vargas Zapata, governor, 55
- Ponce de Leon, Juan Maria, 27
- Prospect Street, 106
- Providence Hospital, 122, 141
- Pueblo Revolt of 1680, 55, 56-57
- Putnam, Jane, 119
- Putnam, General Rufus, 119
- Randado*, by Tom Lea, 193
- Raun, Gerald G., art., "The Fire Fight at Polvo Ford, Texas, March 22, 1918," 3
- Rawlings, Ruth, 110
- Reese, Becky Duval and Cita F. Schuster, art., "El Paso's Bohemian Artist," 103
- Relinquishment Acts (1854-58), 61

- "Remembering Smelertown:
 Reflections on Family
 Stories and Border History,"
 art. by Monica, Perales,
 125
- "Resisting the Ku Klux Klan
 in El Paso," art. by Carol
 Price Miller, 19
- Rio Grande Commission
 (1854), 59
- Rohman(n), Amelia, 27, 28
 Rohman(n), Anton B., 27, 28
 Rohman(n), Mary, 27, 32
 Romero, Pablo, 65
 Roosevelt, Theodore, 90-91
 Royce, Mary, lieutenant, 35
 Safford, Betty (Mrs. Charles
 Belding), 122
 Safford, Dr. Henry Towne,
 122, 141
 Safford, K.T., 140
 Safford, Dr. Robert, 119
 St. Regis Hotel, 76, 78
 St. Vrain, Vincent, 27
 Salazar, Alicia, 107
 Salazar, Horensnia, 107
 San Jacinto Plaza, 76, 79
 Sanchez, Juan, 189, 194
 Schuster, Cita F. and Becky
 Duval Reese, art. "El Paso's
 Bohemian Artist," 103
 Schuster, Dr. Michael Philip,
 122, 140
 Schuster Avenue, 19
 Seventh Street, 81
 Sheldon, Lucius, 32
 Sheldon Block, 32
 Sheldon Hotel, 76, 87
 Skull Canyon (*La Calavera*),
 126
 Smelertown, 126
 Smelertown Cemetery (1882-
 1970), 126
- Smelertown YMCA, 131
 Smith, William T., "Uncle
 Billy," 27
 Southern Liaison Border
 Patrol, 44
 Southwest Air Rangers, 35
 Southwestern Portland
 Cement, 125
 Stansell, J.A., lieutenant, 5-6
 Stevenson, Dr. H.E., 85
 Stewart, Gladys, 103
 Stewart, Winifred, 103
 Suma Indians, 55, 67
 Sunset School, 79
 Sweeney, Joseph, mayor, 82
 Swift, Ennis P., major general,
 44
 Taft, William Howard, 73-93
 "Taft-Diaz Visit, A Centennial
 Remembrance, The" art. by
 William Moody, 73
Tatler, El Paso High School
 newspaper, 19
 Tays, John B., 28
 Tays, John B. and Amelia,
 32-33
 Tays, Joseph William, 64, 66
 Tays, "Parson," 28
 "Texas Two Step: The Incorpor-
 ation and Dispossession of
 the Tigua at Ysleta Del Sur,
 1848-1889, The," art. by
 Scott Comar, 55
 Thompson, John G., Sgt., 7
 Thurston, Eugene B., 19
 Tigua Indians, 55
 Tiwa Pueblo, 56
 "Tom Lea and Texas," art. by
 J.P. Bryan, 187
 Towne, Henry, 119
 Towne, Robert Safford, 119,
 120, 139, 140, 141, 147
 Towne, Sarah Eliza Vinton, 120
 Towne Smelter, 122, 140

- "Towne Smelter, A Family
Memoir, The," art. by
Mardee Belding De Wetter,
119
- Townsend, J.E., judge, 31
- Treaty of Guadalupe Hidalgo
(1848), 58-59, 61, 62
- Trost & Trost, 33
- Trost brothers, 87
- Tufts, Private, 3-4, 8
- Underwood, Hamilton, art.,
"My Memories of ASARCO:
There is No Heavier Burden
Than a Great Potential," 139
- Vargas, Don Diego de, gover-
nor, 55, 57
- Villa, Pancho, 131, 132
- Vorce, Carl, 35
- Weidemeir, Albert, chef, 78
- Weiser, Abbie, Hall of Honor
tribute to Betty Mary Smith
Goetting, 179
- Welch Company Store, 87-88
- Well, Flake, 35
- White, Zach, 33
- White House, department
store, 33
- Wiley, Sarah, 106
- Wilkie, John, secret service
chief, 77
- Wilmarth, Louise, 108
- Wilson, Woodrow, 73, 82
- Wimber, Lawrence, 80
- Wise, Vera, 107
- Wonderful Country, The*, by
Tom Lea, 188, 194
- Worthington, Richard, art.,
"Health and Environmen-
tal Consequences of Heavy
Metals and Sulfur Dioxide
Pollution from the ASARCO
Smelter, 147
- Your House Waits Yet, Juan
Sánchez*, painting by Tom
Lea, 189
- Ysleta del Sur, 55
- Ysleta Grant, (1751) 57, 58-
59, 62-63
- Zanddejos (Zendejas?),
Leogardo, captain, 7



Editor's Message

Papers for publication in *Password* are solicited from anyone writing about El Paso and its surrounding area. Articles of local interest that have been published elsewhere may be listed in their citation format in the "Lecturas" section. Please submit these items to:

Patricia H. Worthington
Editor, *Password*
El Paso County Historical Society
P. O. Box 28
El Paso, Texas 79940

GUIDELINES FOR SUBMITTING PAPERS TO *PASSWORD*

1. The El Paso County Historical Society strives to publish a balance of academic articles and those of general interest. Academic articles should have a length of approximately 5500 words; general interest articles should have a length of approximately 2500 words. Endnotes are in addition to the article.
2. The Chicago Style Manual will govern the format of papers and footnotes.
3. Complete name, address, contact information, and brief biography should accompany each paper.
4. All papers become the property of the El Paso County Historical Society.
5. The El Paso County Historical Society reserves the right to re-publish an article whose subject matter is of special interest.
6. Notification will be made to each author regarding the publication status of his/her paper.



OFFICERS AND DIRECTORS 2009 THE EL PASO COUNTY HISTORICAL SOCIETY

President	Lillian Crouch
1st Vice-President	Mary Jo Melby
2nd Vice-President	Mary Haynes
3rd Vice-President	Patricia H. Worthington
Recording Secretary	William Hooten
Corresponding Secretary	Sandra Gibson
Treasurer	George O'Brien
Accountant	John B. Butterworth
Historian	Magda C. Flores
Membership	Carmen Stearns
Curator	Patricia H. Worthington

MEMBERS EX-OFFICIO

Editor, PASSWORD	Patricia H. Worthington
Editor, EL CONQUISTADOR	Magda C. Flores
Annual Fundraising	Keith Erickson
Program Chairman	Patricia H. Worthington
Burges House Commission	William Hooten
Immediate Past President	Jack Niland
Hall of Honor Selection	Mary Haynes
Hall of Honor Dinner	Mary Jo Melby

DIRECTORS

2007-2009

John Broadus
Richard Bussell
Dr. Ann Gabbert
Harris Hatfield
Amy Paschich
Jim Tritton

2008-2010

Bill Avila
Jed Becker
Keith Erickson
Kurt Goetting
Charles Mais
Jack McGrath
A.C. Sanders III

2009-2011

Duane Coleman
Sanford Cox
Maceo Dailey, Ph.D.
Rod Davenport
Stephen Meador
Jonathan Schwartz
Richard D.
Worthington, Ph.D.

ALL PAST PRESIDENTS ARE HONORARY BOARD MEMBERS

THE EL PASO COUNTY HISTORICAL SOCIETY

Corporate Sponsors

Continued from inside front cover...

**RESEARCH, ANALYSIS
& MAINTENANCE, INC.**

9440 Viscount, Suite 200
El Paso, Texas 79925

STEPHEN A. D.

SCHUSTER, M.D., P.A.
1700 Curie Drive, Suite 2100
El Paso, Texas 79902

SCOTTHULSE P.C.

201 E. Main
El Paso, Texas 79901

**SMG-EL PASO CONVENTION
& VISITORS BUREAU**

1 Civic Center Plaza
Santa Fe St.
El Paso, Texas 79901

**UNITED BANK OF EL PASO
DEL NORTE**

125 Mesa Hills Dr.
El Paso, Texas 79912

El Paso County Historical Society

ORGANIZED MARCH 18, 1954

MISSION STATEMENT

The purpose of the society shall be to study the history of the city and county of El Paso and of the surrounding territory; to conduct and to foster research in the history of the area; to acquire and preserve documents, papers and other objects of historical interest and value pertaining to this area; to make such material available for the information of the community; to publish and encourage the publication of historical writing pertaining to this area; to develop public consciousness of the rich heritage of our historical background; and to engage in such activities which would contribute to the restoration and maintenance of the Richard F. Burges House, home of the Society.

Books for review should be sent to:

Book Review Editor, EPCHS
P.O. Box 28 • El Paso, Texas 79940

The per-copy price of **PASSWORD** is \$12.00 for copies from 1980 to the present.

The price of copies of **PASSWORD** from 1956 to 1979 is \$15.00.

Cost of postage and handling is \$2.00 for one issue, \$1.00 for each additional issue.

**Correspondence regarding back numbers, defective copies,
and changes of address should be addressed to:**

**Membership Secretary, El Paso County Historical Society,
P.O. Box 28, El Paso, Texas 79940.**

**Society Membership of \$45.00 per year includes a subscription to
PASSWORD and EL CONQUISTADOR.**

Society Headquarters:

The Burges House • 603 W. Yandell • El Paso, Texas 79902 • (915) 533-3603

PASSWORD (ISSN 0031-2738) is published quarterly by
THE EL PASO COUNTY HISTORICAL SOCIETY, 603 W. Yandell, El Paso, Texas 79902

Periodicals Postage Paid at El Paso, Texas

POSTMASTER: Send address changes to:

The El Paso County Historical Society • P.O. Box 28 • El Paso, Texas 79940