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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$6 ISSUE | Volume 1 | 2021

Rescued From Obscurity

**The Active but Anonymous Life
of Sculptor Allie Victoria Tennant**

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ON THE COVER

The nine-foot high, gilded bronze *Tejas Warrior*, sculpted by Allie Victoria Tennant, stands at the entrance to the Hall of State Building at Dallas' Fair Park. Photograph courtesy of Light Townsend Cummins.

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THF Grants Help Preservationists Continue Their Work



↑BARTLETT ACTIVITIES CENTER, BARTLETT

The first grant from THF's new Michael C. Duda Historic Architectural Endowment was awarded to assist with renewing the brick mortar joints and filling in cracks in the walls of the 1909 Bartlett Grammar School (now the Old Red House Schoolhouse Museum). Foundation Director Judy Davis, center, made the presentation. Photograph courtesy of the BAC.



Important preservation work across the state is moving forward despite the ongoing health pandemic. At the end of 2020, the Texas Historical Foundation attained a new milestone by distributing more than \$2 million in gifts to help Lone Star projects. Grants approved during the January 2021 meeting, listed below, raise that amount even higher.

- The **Texas General Land Office**, Austin, won approval for a project to publish a color coffee table book that will chronicle the history of the mapping of Texas spanning five centuries. More than 100 maps held in the GLO collection will be featured in the publication.
- **Night Heron Media**, Houston, was given a grant to create Texas history videos for 7th graders that will be made available free of charge to teachers in the state. The recordings could potentially reach as many as 400,000 students.
- **The Bryan Museum**, Galveston, received funds to develop a series of four Lone Star history videos for students and one geared to educators, using pieces from its collection of art and artifacts relating to the story of the American West, especially Texas.
- The **Rutherford B. H. Yates Museum**, Houston, won approval for a grant for internships and equipment in a new artifact lab. The museum was opened in 1996 in the National Register Historic District of Freedmen's Town, the only urban post-Civil War municipality founded by former slaves.
- **Twin Sisters Dance Hall/Twin Sisters Hall Club**, Blanco, was given a gift to purchase materials for ceiling repairs on the north and south ends of the hall. The original 1879 structure was built by a German immigrant. The organization previously was awarded a Foundation grant in 2016 that helped with preservation of the structure.
- **Texas State Historical Association**, Austin, received assistance with the publication of a book featuring the work of South Texas artist Ricardo Beasley. Entitled *Vaqueros*, the manuscript by Andres Tijerina will explore Beasley's life and works through his poems and drawings of working vaqueros.

THF Endowment Renamed

By action of the THF board, the organization's Texas Legal History Preservation Trust has been renamed the Marshall J. Doke, Jr., Texas Legal History Preservation Trust. The move was made to honor the long-time director and past president who created the endowment and raised money to seed the fund.

THF President Michael Marchant said, "Marshall Doke provided leadership to this group during a crucial time, and his work to ensure the preservation of the state's legal history will have an impact on Texans for generations."

←buildingcommunityWORKSHOP, DALLAS

THF President Michael Marchant, right, presented a grant check to underwrite the cost of interior framing and the reconfiguration and replacement of windows in a 1920's home located in the city's historic Tenth Street District. That neighborhood is one of the last remaining North Texas Freedmen's towns. Photograph courtesy of buildingcommunityWORKSHOP.



↑THE BRYAN MUSEUM, GALVESTON

Texas Historical Foundation directors Julie Sparks, second from left, Lane Transou, second from right, and Chairman of the Board Bruce Elsom, third from right, presented grant funds that will assist with the expenses of a history workshop, including supplies and teacher stipends and training. This is the fourth grant that the Galveston museum, which opened in 2015, has received from the Foundation in support of its educational programming. Photograph courtesy of TBM.



↑CENTER OF SOCIAL SCIENCES RESEARCH, UNIVERSITY OF TEXAS/ TYLER, TYLER

THF board members Michael Marchant and Brian Costanza, first and second from right respectively, presented grant funds that will aid in the scanning and creation of digital three dimensional models of the Walters Collection, consisting of more than 200 ancient Caddo pots and other artifacts. Some of those, which were donated in 2018, are pictured above.

Dr. Thomas Guderjan, professor of anthropology at UTT, pictured at far left, accompanied by three students, reported afterwards that the Center was able to leverage this Foundation gift to receive additional financial support from other funding sources. Photograph courtesy of CSSR/UTT.



↑CAVALLA HISTORICAL FOUNDATION, GALVESTON

A THF grant will facilitate the purchase of eight sound boxes to broadcast educational audio as well as materials needed to restore a section of the U. S. S. Cavalla. The fleet submarine was built in 1943. Foundation board members Lane Transou, holding the check on left, Julie Sparks, holding the check on the right, and Bruce Elsom, second from right, presented the funds. Photograph courtesy of CHF.

Foundation Director Receives Archeology Award of Excellence

Foundation board member Kay Hindes, who is now retired but served as the San Antonio city archeologist for 17 years, has been awarded the Curtis D. Tunnell Lifetime Achievement Award in Archeology from the Texas Historical Commission.

While working for the city, Hindes led many excavations, including one that located more than 100,000 artifacts on the Main Plaza. In 1993, while working as a contract archeologist, she also coordinated a team that located Santa Cruz de San Sabá, a Spanish mission that was burned down in 1757 by Native American groups. The site was uncovered near the present-day city of Menard. THF provided financial assistance for that project.

Making an Investment in THF's Mission

By Michael Marchant

Thank you! As a member of the Texas Historical Foundation, you should applaud yourself for your unparalleled level of support during an unprecedented time. COVID-19 created a significant economic challenge for many individuals, businesses, and nonprofits. In spite of this worldwide health pandemic that changed so much for so many, THF has reason to look forward to brighter days. Based on contributions and commitments made during 2020, the Texas Historical Foundation is on track to reach new heights—giving more grants to historical organizations, increasing the balances of endowments that provide funds for those preservation gifts, and building a broader constituency.

These accomplishments have been managed by the organization's board of directors who have continued the work of the Foundation through virtual meetings and by reaching out in masked groups to deliver checks to historical organizations across the state. These small ceremonies help broadcast the message that THF is made up of *Texans who are working to preserve the Texas past*.

This simple goal has been the organization's driving motivation for 67 years (THF reached this milestone on January 11). Saving Lone Star history got a big boost recently with the establishment and funding of THF's newest endowment, the Michael C. Duda Historic Architectural Endowment. Seeded with an estate gift left to the Foundation upon the untimely death of one of its youngest directors, funds from the new endowment already have provided support to two Central Texas architectural preservation projects. Moving forward, grants from this endowment will have an enormous impact on the historical landscape of the state—just as Michael wished. The native Texan was destined to be a leader of this organization, but because of his generosity and commitment to THF and to preservation, even with his passing, we now will be able to honor his legacy by carrying on with the work that meant so much to him. You can read more about the Michael C. Duda Historic Architectural Endowment on page 27.

So, yes, THF's plans are moving forward with great promise. But while we can enjoy the applause, we can't relax. Even with a solid beginning, the new year is sure to present big hurdles as well. We know that because of



the pandemic, state budgets will have to be tightened, and funding for historic preservation could be on the chopping block. This is where an organization like THF—which does not rely on public budgets—can make a difference. If the needs of the historical preservation community are not met, the impact will be enormous as the buildings and artifacts that represent our collective past disappear, along with the memories of those who came before us.

I close by asking you to invest in the mission of the Texas Historical Foundation. If you wish to answer that call, help spread the word about this important work to the next generation, family, friends, neighbors, and colleagues. Donations are important, and I urge you to give when you can and encourage others to do the same. But there are other ways to help. As THF endeavors to be representative of the entire state, there is a great need for urban and rural board members. If you know of individuals with a true devotion to preserving Texas history—and the desire to join others to work for that goal—tell them about THF. Staff and directors will gladly share the benefits and commitments necessary to be part of the Foundation's leadership group.

As the calendar page turns to a new year—one made brighter because of promising vaccines to battle COVID-19—I will end as I began by thanking each of you and by adding best wishes for a great year full of renewal and accomplishment.

Businessman Michael Marchant, a fourth-generation Texan, grew up in a military family and now lives in Grapevine. He is chief operating officer at Montgomery Cranes. Send comments regarding this column to: THF, P. O. Box 50314, Austin, Texas 78763 or by email to admin@texashistoricalfoundation.org.

Texas Historical Foundation Mourns Loss of Historic Mason County Courthouse

Arson is suspected in the devastating fire that destroyed much of the 111-year-old Mason County Courthouse on February 4. A suspect has been arrested, and officials still are assessing the damage and making plans for moving forward. Furniture and county records had been removed from the courthouse prior to the fire in preparation for a building renovation in May. The interior, the roof, the bell tower, and a 150-year-old clock, however, were lost.

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SAN ANTONIO, TEXAS

March 19, 1917

Dear Mr. Wemple:-

I surely would like to come up to the old ^{city} and hit a few high ones - chat with you ^{and} hit to write to neglected know without

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SAN ANTONIO, TEXAS

Jan. 3, 1917.

Dear Wemp:-

I am enclosing a few clippings

etc. which I think will interest you. I am the best at this game here if I do have to say so myself and I am digging at the Musical End as much as possible - believe it or not, I learned "Walther's Overture" from the Master singers in one week for my first rehearsal with the orchestra - in German & sang with out music. Why I knew my time and rythm better than the Conductor - that I? was all I thought about and the first rehearsal went off without a hitch - also Xmas. I sang that solo from the Messiah - also sang "Ah Moon of my delight" some time ago. In short I am getting so I am not such a horrible dubt as I was - believe me I now appreciate your getting after me on that time

army after
was lucky
which I
I had
led me
"Aida"
"going
believe
few
only
for

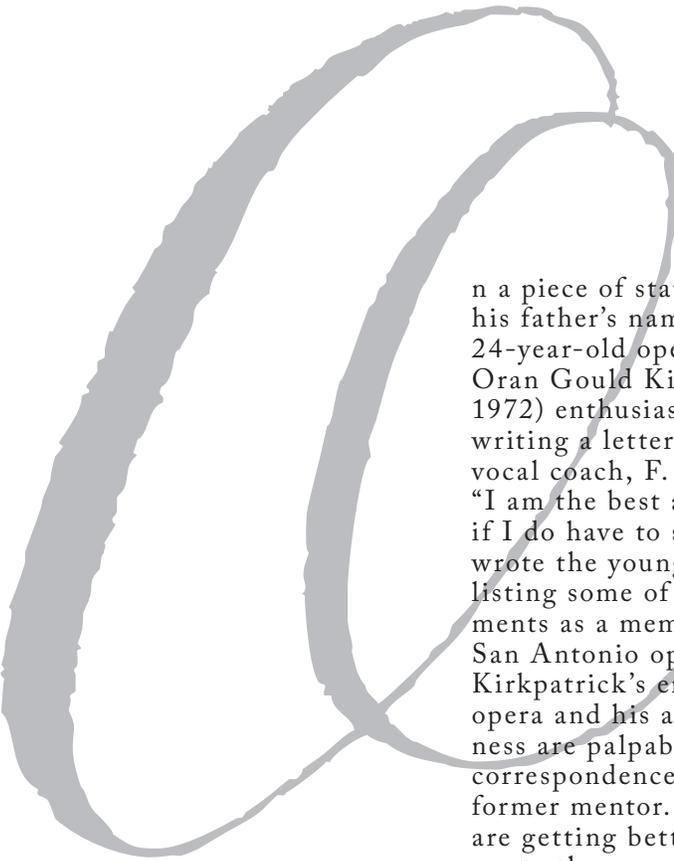
A Drama on Life's Stage

Tracing a Family's History
from Two Rescued Letters



By Helen D. Johnson and Jake Dromgoole

Opposite: Letters penned in 1917 and 1919 by San Antonio opera singer Oran Gould Kirkpatrick to his former vocal coach held clues that, when investigated, brought to light a larger and relatively unknown story. Photograph courtesy of Helen D. Johnson.



n a piece of stationery bearing his father's name and business, 24-year-old opera sensation Oran Gould Kirkpatrick (1892-1972) enthusiastically began writing a letter to his former vocal coach, F. Morse Wemple. "I am the best at this game here if I do have to say so myself," wrote the young vocalist before listing some of his accomplishments as a member of the San Antonio opera community. Kirkpatrick's enthusiasm for opera and his ambition for greatness are palpable in the brief correspondence to his friend and former mentor. "The old pipes are getting better every day," wrote the eager vocalist in one passage. "I may burst onto the boards," he continues in another, "and if I do it will only be as a headliner."

The letter, written more than 100 years ago in San Antonio, introduces a cast of characters from a story filled with rich local histories, an international love affair, and of course, music. Embedded within the fading lines of notes exchanged between two old friends is a hidden history, discovered in an unlikely place and gleaned—with a little determination and research—from a remnant of the past.

San Antonio Beginnings

Oran Gould Kirkpatrick was born in Austin on April 25, 1892, to Alice Wood and John Henry (J. H.) Kirkpatrick. He

was named for former Texas Governor Oran Roberts and Texas Supreme Court Judge Robert Solomon Gould.

His father, after working as an educator in Decatur, in Wise County, was elected to the Texas Legislature in 1890 under the administration of Governor James S. Hogg. During his term as a legislator, J. H. Kirkpatrick and his colleagues passed legislation that established the Texas Railroad Commission and Prairie View Normal School (now Prairie View A&M University).

In 1892, following his governmental service and after earning a law degree from the University of Texas, Kirkpatrick moved with his wife and infant son Oran to San Antonio and opened a law practice. Not long after, he was offered a position as a manager of a California corporation, one that paid \$200 a month, so the family relocated to the West Coast. Three years later, the Kirkpatricks embarked on a multi-year trip around the world, one that would take them from the Hawaiian Islands to the Jordan River. Returning to the Alamo City, Kirkpatrick established a successful real estate company with business partner Jay E. Adams.

A Story of Love and Opera

Like his father, Oran Gould Kirkpatrick showed an exceptional amount of promise from a young age. He attended New Hampshire's prestigious Phillips Exeter

Academy in 1912, where the six-foot-four-inch, 200-pound teenager received much recognition for his accomplishments on the football and track teams. He also sang in the school's glee club. Upon graduation, he enrolled at Harvard University. At the time, according to his grandson, Kirkpatrick believed that a prestigious Harvard business degree would be an asset when he returned to San Antonio to work in his father's real estate business.

Dubbed "The Big Man of Harvard" by classmates during his first year at the Ivy League university, Kirkpatrick's future as a world-class athlete looked bright. He even was offered a chance to train with John L. Sullivan after the boxing legend, who was recognized as the first heavyweight champion of gloved boxing, attended a match won by the college freshman. However, a back injury sustained while at Phillips resulted in Kirkpatrick following a different path, one that would foster his interest in singing opera. He joined the Harvard Glee Club, led by prominent New England vocal coach F. Morse Wemple (see sidebar on page 12), and began

Right: Although they both grew up in San Antonio, Oran Gould Kirkpatrick and Lois Farnsworth met and fell in love while studying opera in Italy. A year after their marriage in 1922, the couple welcomed son Oran Kirkpatrick, Jr. Photograph, circa 1924, courtesy of Dr. Christopher Hull.





Frank Rogers Morse Wemple was born in Albany, New York, in 1878. Unlike his father and grandfather, who worked for the railroad, he gravitated to the performing arts. He began his singing career early as a boy soprano at two different churches in town. As he matured, Wemple continued to perform and began studying voice with Charles Adams White, a noted teacher in his hometown. White moved to Boston in 1896, though, to teach voice at the New England Conservatory of Music.

Around the same time, Wemple interrupted his musical training when he joined the hospital corps of the First New York Volunteers, spending the Spanish-American War in Hawaii. He returned to Albany in 1899 and resumed his voice training, performing recitals while working as choirmaster for several churches. Following Wemple's marriage to Connecticut native Jeanne Dexter in 1903, the couple moved to Boston to join his mentor White at the conservatory. Founded right after the Civil War, the school was considered the premier music institution in the United States. Wemple was a respected teacher at the conservatory for decades and served as the vocal coach of the Boston Symphony, as well as the Harvard Glee Club, where he met Oran Kirkpatrick.

Upon his retirement in 1943, Wemple and his wife moved to their country home on Clary Lake near Jefferson, Maine. There, he remained active in music, volunteering for choirs and amateur productions. Wemple passed away in 1970.

—Helen D. Johnson and Jake Dromgoole

Above: Photograph of Frank Morse Wemple from the New England Conservatory of Music Yearbook 1913.

honing his natural abilities through focused vocal training. Wemple's tutelage no doubt encouraged the young man's pursuit of more formal, classical singing.

In 1916, after graduating from Harvard, Kirkpatrick returned to Texas. He immediately became involved in San Antonio's classical music scene, singing at various churches and venues around the city. Following the outbreak of World War I, he served in the U. S. Army from November 1917 to January 1919 and was stationed at nearby Kelly Field. He continued to perform around the city, now with the addition of "lieutenant" to his name. During this era, San Antonio had a vibrant opera scene, with productions staged at prestigious venues throughout the city. Newspaper clippings from the time period made note of the names of various vocalists and noteworthy performances, many of which included Oran Gould Kirkpatrick. Also prominently featured in the same musical columns was another rising star in the local opera community, a soprano by the name of Lois Farnsworth (1901-1981).

Like Kirkpatrick, Farnsworth was from a family with deep ties to the Lone Star State. Her mother Sarah Roach Farnsworth was a descendant of Texas revolutionary Erastus "Deaf" Smith and served as president of the Alamo Mission Chapter of the Daughters of the Republic of Texas. Together with husband Otis M. Farnsworth, Sarah owned and operated The Original Mexican Restaurant, an iconic Riverwalk venue, from 1899 to 1960. Patrons of the popular eatery

included stars of the stage and screen, as well as U. S. Presidents Theodore Roosevelt and Dwight D. Eisenhower.

A well-respected vocalist in her hometown, Lois Farnsworth left Texas in 1921 to study opera in Chicago with Ettore Titta Ruffo, a well-known baritone. Soon after, the young woman was invited to train under Maestro Angelo Ferarri in Rappallo, Italy. She was not alone in the journey, however. Two fellow Americans were extended the same invitation, and one of them was Oran Gould Kirkpatrick.

While the details of their courtship remain unknown, the two young vocalists fell in love while in Italy. They were married in September 1922, and in October of the following year, Lois gave birth to son Oran Gould Kirkpatrick, Jr. As if finding love and welcoming their first child was not enough, the couple also performed prolifically throughout Italy and other European countries for three-and-a-half years.

Lois was the first to make her formal operatic debut. In December 1924, in Como, Italy, she performed the part of the shepherd in Richard Wagner's *Tannhauser*. Her husband's first formal appearance followed six months later in the city of Turin, where the tenor performed in Leoncavallo's *Pagliacci*.

The Kirkpatricks returned to San Antonio in January 1926, and though the couple hoped to resume their studies with Ferarri in Italy, family business obligations preempted their plans. As an only child, Oran was expected to work in his father's real estate business. Although Lois had siblings, she was the



Left: Oran Gould Kirkpatrick was a talented athlete and Harvard University's heavyweight boxing champion in 1916. However, singing opera became his real passion, which was evident in his correspondence with mentor Frank Morse Wemple. Photograph from Harvard University Yearbook 1917.

lone daughter, and both of the young couple's families desperately wanted them to make their home in the Alamo City, which they did. Lois and Oran raised their family and were active civically in San Antonio. They performed publicly both together and separately during the 1930s. Lois continued to bring enjoyment to others with her singing through the mid 1950s, and the couple were ardent supporters of the musical performing arts, especially opera, for the remainder of their lives.

Uncovering Hidden History

The Kirkpatricks' story—or at least an important part of it—tragically may have been lost to time if public historian and Texas State University history professor Dan K. Utley had not purchased two letters, penned by Oran, on eBay, an online auction site, for \$12 each. He then tasked students, including the authors of this article, enrolled in his spring 2020 local and community graduate history class with discovering the hid-

den histories embedded within the correspondence, written in 1917 and 1919 (the latter in the time of the Spanish flu pandemic).

To begin the process, the two letters were read carefully to find historical clues and evidence hidden within the documents that would serve as starting points for investigation. The deeper stories about Oran and Lois Kirkpatrick, their families, and opera careers were revealed wholly online with the assistance of a variety of databases available to the public.

The research spanned from Wise County in North Texas to California, Harvard University, Chicago, Italy, and finally back to San Antonio. It was through digital searches that the authors of this article located one of the Kirkpatrick grandsons, Dr. Christopher Hull, and used an online videoconferencing platform to conduct long-distance interviews with him. By piecing together information from various resources, the story of two influential San Antonio families and the city's cultural legacy emerged.

Can anyone uncover an interesting slice of history like that represented by the Kirkpatrick-Wemple letters, or are such archival discoveries simply the domain of academics? Fortunately, for all those with an interest in untold history, fragments of

the past can be found almost anywhere. Garage sales, antique stores, resale shops, estate sales, book and paper shows, online stores, and auctions are perfect places to uncover *ephemera*—a word derived from the Greek *ephemeros*, meaning “lasting only one day or short-lived.” The term encompasses items such as tickets, posters, fliers, and handwritten documents of all kinds.

Discovering hidden history is not unlike the work of a detective. Oftentimes, historians and those with avocational interest only have a name, date, or, in the case of the eBay letters, one or two documents from which to unearth a larger story with a broader historical context. However, from these fragments, entire worlds of information can be distilled. Add in a little enthusiasm, along with the benefits of a publicly documented past, and the possibilities seem endless. Great histories are everywhere. All it takes is a little curiosity and maybe even an auction bid or two to find them. ★

Helen D. Johnson, of Bryan, is a graduate student in the public history program at Texas State University in San Marcos with an interest in archival research. Jake Dromgoole, of San Antonio, is a graduate student at that same school specializing in Texas music history.

Historic School Architecture

By Gene Krane



Because Texas was largely agricultural in the late 19th and early 20th centuries, small schools in rural communities across the state were the places where thousands of young Texans received their early educations. The importance of those schools to the development of the state was immense.



While many of those historic structures are gone, some still stand, including a handful in Gillespie County in the Texas Hill Country—where German immigrants who settled in the area placed a high priority on education.

WILLOW CITY SCHOOL, WILLOW CITY (FREDERICKSBURG AREA)

One preserved school is the 1905 two-story Willow City School. Colonial Revival in style, the building features two red brick chimneys. The original bell that beckoned the children to their classes still sits above the small entry landing. The structure's walls and foundation are Hickory Sandstone, which can be found in the area, while large granite rocks form the *lintels* (structural horizontal blocks spanning

Top: A gravel driveway leads visitors to the entrance of the sandstone, two-story 1905 Willow City School. Below: Cherry Spring School now is used as a social gathering place for the rural community. Photographs courtesy of Renelibrary. Both originals in color.

the space between two vertical supports) above the windows and doors. Besides the school building, there are five other structures, including a well and two privies, on the premises.

CHERRY SPRING SCHOOL, CHERRY SPRING (FREDERICKSBURG AREA)

Cherry Spring School was constructed in 1885 by area residents. The 23-foot by 31-foot building, which features 18-inch limestone rock walls, is held together by iron tie rods with decorative stars on the end. Six windows, with concrete lintels and sills, originally were made of wood but were replaced with metal-framed ones in the 1950s. Otherwise the building remains largely unaltered, offering a realistic look at early education in rural Texas.

Willow City and Cherry Spring schools are listed on the National Register of Historic Places. The latter is also a Recorded Texas Historic Landmark in Gillespie County.

The era of rural schools came to an end in 1949 when many were merged with larger school districts following the passage of the Gilmer-Aiken Laws by the Texas Legislature. Those bills instituted statewide educational reforms, including the consolidation of 4,500 school districts into 2,900 in order to create more efficient administrative units.

The Friends of Gillespie County Country Schools has a driving tour brochure, with maps and directions, of 12 historic schools at www.historicschools.org/driving-directions.html.

ROSENWALD SCHOOLS PLEASANT HILL SCHOOL, LINDEN (NORTHEAST TEXAS)

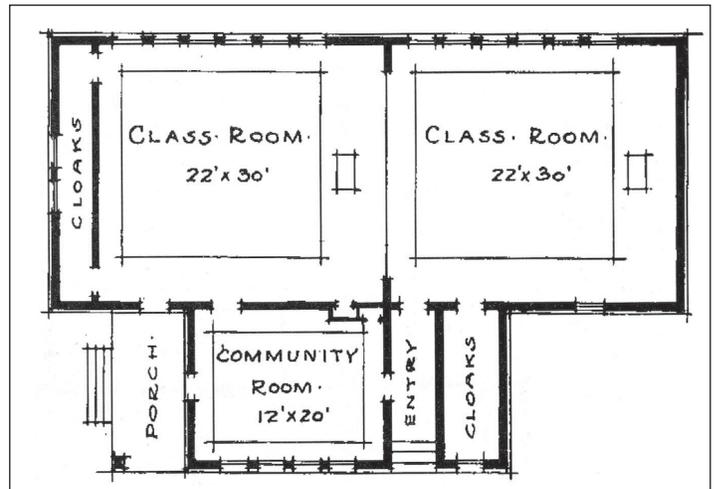
During the late 1800s and into the early 20th century, Jim Crow laws enacted in many southern states, including Texas, enforced racial segregation. That practice excluded African American children from public schools, denying them important educational opportunities.

The situation began to change in 1917, when Julian Rosenwald, president of Sears Roebuck and Company, donated millions of dollars to support the construction of schools, *teacherages* (homes for teachers), and other educational buildings intended to benefit African American students. Though the facts are inconsistent, approximately 500 of those structures were constructed in small cities and rural communities in Texas starting in 1920 and lasting for the next 12 years.

Most Rosenwald facilities were of a one- or two-story wooden design that conformed to a standardized blueprint. Not reflective of any pure architectural style, the buildings had features bearing simple Colonial and Craftsman influences.

One structure built with assistance from the Rosenwald Fund was the Pleasant Hill School, erected in 1925 on donated land in the Northeast Texas community of Linden. Constructed using the Rosenwald 20A Plan, it consisted of two classrooms. A historical marker on the site indicates the building is a “one-story side gable schoolhouse...[with] Craftsman style detailing [including] wide overhangs [and] exposed rafter tails.... Large...windows dominate the front and rear facades.”

Twenty-three Rosenwald schools were constructed in Cass County, but the one in Pleasant Hill—renovated in 2009 for use as a community center—is the only remaining example. It was listed on the National Register of Historic Places in 2004 and is a Recorded Texas Historic Landmark.



Top: The Rosenwald School Plan 20A featured two classrooms and a community room. Image from Digital Commons. Above: Seventy students and two teachers opened the Pleasant Hill School in 1925. The structure cost \$3,450 to build and was constructed using new and salvaged materials. Photograph courtesy of Tim Dowd, Wikimedia Commons. Original in color.



UNDER THE BIG TOP

*Independent and headstrong, Mollie Arline
Kirkland Bailey, the “Circus Queen of the Southwest,”
was a Civil War spy, entertainer, and successful business owner—
and definitely a woman ahead of her time.*

Mollie Arline Kirkland was born in Mobile, Alabama, on November 2, 1844 (or 1841 according to some sources), the daughter of prominent plantation owners. Growing up, she enjoyed singing, dancing, and staging plays with her sisters. At 14, she attended her first circus and fell in love not only with the spectacle under the big top, but also with the show’s bandleader James Augustus “Gus” Bailey. The musician, who was several years older, was the son of the circus owner. When Kirkland’s father refused to give the couple permission to wed, they eloped, marrying on

March 21, 1858. Two attempts at reconciling with her father were unsuccessful.

Not long after, the newlyweds, Mollie’s sister Fanny, and Gus’ brother Alfred formed the Bailey Family Troupe, staging musicals and plays throughout Alabama, Arkansas, and Mississippi. Mollie is said to have surreptitiously “borrowed” two wagons and some horses from her family’s plantation for their travels. The Civil War, however, sidelined the road show, with Gus enlisting in the Confederate Army in 1861. Initially a member of the 44th Infantry in Selma, Alabama, he was reassigned to General John Bell Hood’s Texas Brigade and became the regiment’s bandmaster.

Civil War Spy

Mollie did not let her husband go off to war alone. She followed Gus and traveled with the brigade, serving as a nurse and cook. Along with her husband, she also entertained the troops as a part of Hood's Minstrels, staging musical and dance shows in between battles.

By many accounts, Mollie played a clandestine role during the war. On one occasion, she dressed up as an old woman, made her way into Union camps, and under the guise of selling cookies, gathered information for Confederate military leaders. Another time, Mollie smuggled medicine through Union territory to aid Confederate soldiers in another regiment. She cleverly tucked the packets of quinine into a voluminous, pompadour hairstyle.

The Mollie Bailey Show

When the Civil War ended in 1867, the couple, along with their three young daughters, reunited with siblings Fannie and Alfred and resumed their shows, traveling the South by riverboat and later by wagon. Six more children were born while on the road, and all became performers, making it a true family business. After a move to the Lone Star State in 1885, Mollie and Gus founded the Bailey Circus, billed as "A Texas Show for Texas People." It was a small one-ring production with trapeze artists, clowns, and a four-piece band. The show's arrival in each town was a spectacle, with Mollie, bedecked in diamonds, riding in the lead wagon bowing and waving to the welcoming crowd.

In 1890, Gus, who suffered from tuberculosis, retired to the family home in Blum, near Houston. With his wife at the helm, the newly renamed Mollie Bailey Show continued on its seasonal circuit, a nearly 4,000-mile, nine-month trek across the state. By the time Gus passed away on November 10, 1900, the business was flourishing.

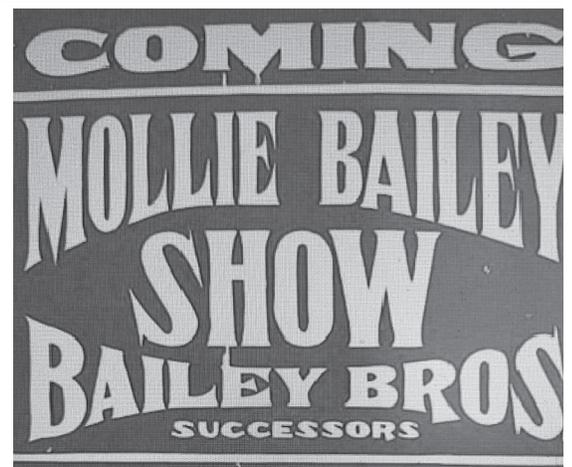
Mollie Bailey once said that she ran a circus for "nice folk," with family-friendly acts and no rigged games or fake side

shows like most carnivals of the era. Employees were fired for profanity or drinking on the job. A congenial and generous proprietor, she personally welcomed every guest as they entered the big top and offered free admission to veterans and underprivileged children. Bailey was simply "Aunt Mollie" to patrons in many of the places where the circus pitched its tent. Paul Kniesel, a musician who joined the traveling show in 1896, recounted, "Entire families were her devoted fans and eagerly looked forward each season to her appearance. They usually greeted her with gifts of home-made jelly, fresh hen eggs, country-cured hams and other prized items."

In 1906, the show, which at its peak included 31 wagons and more than 200 animals, upgraded to transport by rail car. That same year, Mollie, then in her 60s, married A. H. "Blackie" Hardesty, who managed the gas lights for the show. As a woman not known for holding to convention, she had wed a much younger man who adopted Bailey (though not legally) as his last name.

In 1917, the circus owner managed the production from home while caring for her gravely ill daughter Birda, who died that fall. A year later, after suffering a broken hip, Mollie Arline Kirkland Bailey passed away on October 2, 1918, and was buried in Houston's Hollywood Cemetery.

The "Circus Queen of the Southwest" had spent more than three decades bringing wholesome big top entertainment to rural Texas—and was the only woman of her time to own and run the show.—*Pamela Murtha*



Above: Mollie Bailey, the "Circus Queen of the Southwest," never backed down from a challenge. According to one tale, the circus wagons had made camp one night when Native American warriors threatened to attack. Undaunted, Mollie beat on a big bass drum, making a noise that sounded like a cannon boom, and scared off the war party. Photograph courtesy of the Portal to Texas History. Below: "Bailey Bros Successors" was added to advertisements after Mollie's death when her four sons assumed management of the business. However, the show closed three years later. Photograph in the public domain.



Above: Allie Tennant paid tribute to the state's Hispanic heritage, creating this statue of José Antonio Navarro that sits on the grounds of the Navarro County courthouse in Corsicana. Photograph by Light Townsend Cummins. Original in color.



ALLIE VICTORIA TENNANT

FORGOTTEN TEXAS SCULPTOR

By Light Townsend Cummins

A

llie Victoria Tennant is not much remembered across the Lone Star State except by people specifically interested in the history of art and artists in Texas. A Dallasite, she was one of the state's most important artists from the 1920s to the 1950s.

Although Tennant's personal story remains largely unknown to the general public, she created some of the most artistically significant sculptures and statues in the state, including works still seen by thousands of people every day. She is little recognized, most likely because as a quiet and soft-spoken woman, Tennant always was uncomfortable with the limelight. Unlike many artists, she avoided self-promotion and never aggressively sold her work to the public. She let her pieces speak for themselves and never sought popular acknowledgement.

Nonetheless, Tennant earned great respect in the world of Texas art during the first half of the 20th century, receiving commissions for statues, bas-reliefs, and monuments that are found in private collections, museums, schools, and public places. Her greatest work remains *Tejas Warrior*, the statue of a Native American man, that stands over the entrance doors to the 1936 Hall of State Building at Fair Park in Dallas. Commissioned to mark the Texas Centennial celebration of that year, her *Warrior* has become, in the decades since, one of the iconic visual symbols of Dallas. Art historians consider it to be among the most technically perfect and artistically noteworthy statues in the history of Texas sculpture.

Born in 1892, Allie Tennant came from a creative family. Her father, an immigrant from England who arrived in this country in 1871, was an amateur painter who co-founded an art society in New Orleans before moving to Dallas. One of her English forebears, the Victorian-era artist John Frederick Tennant, won fame in mid-19th century London as a landscape painter.

Allie Tennant showed artistic ability early, sculpting a portrait bust of George Washington from garden mud as a child. Her family marveled at her precocious talent and the lifelike presentation of the piece. That night, however, she placed her creation outside on the window sill to dry completely and a sudden rain storm washed it away. Undaunted, she continued making sculptures throughout her childhood, winning the affection of friends by shaping mud depictions of them. Tennant's obvious talent convinced her father and mother to enroll her in private lessons with noted local artist Vivian Aunspaugh, a course of study she followed during her teenage years. She graduated from Dallas High School in

1911, having taken some of the first art classes offered in any Texas public school.

By that time, Tennant had decided to become a professional sculptor, doing so with single-minded resolve. Remaining unmarried throughout her entire life, she had the luxury of pursuing art as her primary emphasis. Her family's ample financial means provided Tennant with an inheritance that freed her from the necessity of seeking employment or selling her art to secure an income. After high school, she took lessons from one of the few practicing sculptors in Dallas, Gaetano Bianchi. He taught her many of the studio techniques that she employed for the rest of her career, including how to cure clay, construct *armatures* (a skeleton or framework for modeling support) for larger works, and create *maquettes*, small replicas from which sculptors fashion life-size statues.

In the studio she built in the carriage house of her family's home, Tennant worked on perfecting her craft for several years before exhibiting in local shows. Her first success came in 1919 when she entered a bronze portrait bust in a competition sponsored by the Dallas Woman's Forum. A World War I aviator stationed at Camp Dick in Dallas served as the model for the life-sized bust she titled *Head of a Soldier*. The piece, depicting a man wearing a peaked military campaign-style hat, had a face evoking great strength of character. Completely in line with wartime patriotism, the sculpture won accolades and brought young Tennant much praise, marking her official entry into the world of Texas art. Thereafter, she regularly entered her works in exhibitions and competitions with much success, first in Dallas, then across the state, and eventually at the national level.



In spite of these early successes, Tennant decided in the mid 1920s that she needed additional training at more sophisticated levels than were available to her locally. She enrolled at the Arts Students League of New York, perhaps the most prestigious art school in the United States. She studied there for two years, excelling especially in drawing lessons led by noted painter George Bridgman and in the classes of Edward McCartan, an internationally acclaimed sculptor. The latter became Tennant's special mentor, guiding her development. She also worked as his assistant on multiple commissions. In particular, she helped McCartan install the several story-high clock and statuary array on the Park Avenue side of the New York Central Railroad Building, as well as the sculptural pediments located on the Bell Telephone Building in Newark, New Jersey. Both of these are

Above: Tennant's *Tejas Warrior* at the entrance to the Hall of State Building at Dallas' Fair Park is considered to be the sculptor's greatest work. Photograph by Light Townsend Cummins. Original in color.

Rescued from Obscurity

Much of Allie Tennant's private life remains elusive to historians because any personal papers she might have kept likely have been lost to time. While there is a small collection of her letters held in the Dallas Historical Society archives, these relate solely to her 1930's sculptural commissions. Because decades have passed since the Dallas artist's death, no family members or their descendants remain to provide firsthand accounts. However, Tennant's art, affiliations, and civic activities were subject to public commentary and recorded in various types of documentation—a wealth of information that until recently had remained unexplored.

Fortunately for historians, the worldwide web has made it easier to conduct a large portion of research remotely. Access to digitized collections and internet databases, coupled with computerized finding aids, were essential to fleshing out a more comprehensive understanding of Tennant's career and her role in Dallas' visual arts scene. By limiting the need for numerous and extended in-person visits to repositories, modern technology has reduced historical investigation for scholars by many years.

Scanned Texas and national newspaper collections serve as one primary example of how at-your-fingertips resources produce prolific—and in many cases, previously unexplored—results. A search of the *Dallas Morning News* yielded more than 1,500 articles, spanning 70 years, that referenced Allie Tennant's art, her work with various institutions, friends and colleagues, and community involvement. Indexed digital records from women's clubs and art organizations to which she belonged further added to the emerging narrative. Online databases, such as Project Muse, also generated well-hidden primary and secondary sources concerning the artist.

The process of combing through previously untapped documentation generated a large amount of new information about Allie Victoria Tennant and the significant role she played in the cultural development of both Dallas and Texas. Electronic research proved to be an essential means by which her story was rescued from obscurity.

—Summarized from the preface to *Allie Victoria Tennant and the Visual Arts in Dallas*, by *Light Townsend Cummins*.

historical landmarks today. In a much lighter vein, during Tennant's time with McCartan, he also designed the distinctive hood ornament that was featured on Packard automobiles for decades thereafter. After completing her studies in New York, Tennant spent almost an entire year travelling in Europe, where she visited museums, volunteered with sculptors in their studios, and familiarized herself with international developments in art. She returned to Dallas in 1930.

The following 20 years marked the high point of Tennant's career as she completed important sculptural works, became actively involved in the state's artistic community, and diligently toiled to advance the Dallas Museum of Fine Arts (now the Dallas Museum of Art), on whose board of trustees she served from 1934 to 1962. She took many of her sculptural themes from Lone Star history. In a departure from the norms of that time, Tennant produced notable sculptures and statues of people from minority groups, including Native Americans, African American Texans, and those of Hispanic heritage.

Her *Tejas Warrior* serves as a prime example in that regard. Organizers of the Texas Centennial wanted her to sculpt the statue of a prominent man from history, suggesting Sam Houston, John H. Reagan, or Albert Sidney Johnston. Tennant refused, saying that Native Americans, along with Black and Hispanic Texans, had played important roles in the history of the state as well and also should be memorialized in bronze. Such was her reputation as an artist that Centennial administrators agreed. At that same time, she also crafted the only statue of a notable person of Hispanic



heritage, José Antonio Navarro, which stands today on the lawn of the Navarro County courthouse in Corsicana. Several of Tennant's smaller works portray Texans of African heritage, including a prize-winning portrait bust in onyx of a Black man who worked in her neighborhood.

Tennant also enjoyed sculpting animals indigenous to the state and its history. Several of her bas-reliefs depict Longhorn cattle, marine life, and birds. One of her favorites, now in Amarillo, captures the buffalo herds that once ranged across the Panhandle. In crafting that piece, she went to the Dallas Zoo, placed her modeling table near the buffalo pens, and began shaping the clay. She was forced to stop occasionally when elephants from the next enclosure tossed peanuts and sprayed her with water from their trunks.

Allie Tennant began to slow in her work by the 1950s due to arthritis. She completed her last major piece in 1956, a bronze mural for a hospital in Longview. She did, however, remain active as an acquisitions committee member at the Dallas Museum of Fine Arts, as well as occasionally serving as a juror in art competitions across the state.

Opposite page: This family snapshot of Allie Tennant was taken in 1970. Photographer unknown. Courtesy of Light Townsend Cummins. Original in color. This page, right: Tennant's statue of Alamo defender James Butler Bonham was another work commissioned for the Texas Centennial. Photograph by Kyle Porter. Original in color.

She also headed the art section of the Dallas Woman's Club, becoming an advocate for public art in the city. Tennant advised friend and Dallas retailer Stanley Marcus on choosing art work for the Neiman Marcus department store and its annual fortnight celebration.

Suffering from increasing ill health during the last years of her life, she seldom ventured from her home, withdrawing from the art community. Allie Victoria Tennant passed away on December 17, 1971. As evidence of her obscurity, the *Dallas Morning News* reported her death with a short, several-line notice that mentioned nothing about her career as a sculptor. As additional proof of her anonymity today, her final resting place is located in an almost-forgotten corner of a little-known cemetery in Dallas. Should one ever wish to see her tombstone, a visitor would have to brave brambles and overgrown vegetation to find it. In spite of this, the sculptures created by Allie Victoria Tennant have become an enduring part of the artistic heritage of Texas. They remain as powerful commentaries in marble and bronze commemorating the history of the Lone Star State. ★

Light Townsend Cummins is a former Texas State Historian and author of Allie Victoria Tennant and the Visual Arts in Texas published by the Texas A&M University Press in 2015. THF supported the publication of this book with a grant in 2014.



SPOTLIGHTING THE HOLDINGS OF THE INSTITUTION MEMBERS

— *Chisholm Trail Heritage Museum, Cuero* —



302 N. Esplanade St.

www.chisholmtrailmuseum.org

The history of branding cattle dates back several thousand years (as much as 4,000 years by some accounts). When the species was introduced to the New World by the Spanish, that tradition arrived here as well. From Spain to Mexico, the practice of visibly marking cattle traveled into Texas. According to the *Handbook of Texas*, “The early Spanish brands in Texas were more generally pictographs than letters. Many early Anglo-American Texas ranchers were unable to interpret the brands used under the Spanish and Mexican regimes. Most of the early brands of Texas, by contrast, were made of initials and could be read with ease.”

The first recorded brand in the state is believed to have belonged to Richard H. Chisholm, who registered his unique design in 1832 in Clinton (at that time a part of Gonzales County). The practice of using cattle brands in Texas became common within a short period of time. Chisholm was a prominent landowner along the Guadalupe River when the newly formed DeWitt County was carved out of Goliad, Victoria, and Gonzales counties in 1846, one year after statehood.

The Road Brand

Soon, every rancher had their signature stamp, which was necessary to differentiate their animals from those of another owner. The road brand was unique in that it was used specifically to mark and identify herds that were driven up the Chisholm and Great Western

cattle trails. DeWitt County historian Joe L. Sheppard explained, “In assembling a herd for the trail it was customary for one man to buy several herds or for several cattlemen to join together in order to form a herd large enough to make a profitable drive. Since all of these cattle had ordinarily been previously branded, what was known as a road brand was burned on the cattle to identify the trail herd to which they belonged. Once the drive was completed, the trail boss collected the money for the cattle and delivered it to the owner or owners of the herd in Texas.”

One such road brand can be found in the Chisholm Trail Heritage Museum (CTHM). Extremely rare to have survived from the 1870s, John T. Wofford’s Lazy F road brand was given to CTHM by the cattleman’s great-great grandson. Wofford, who was from Lindenau (near Cuero in DeWitt County), built holding pens on his ranch at the confluence of Sandies Creek and the Guadalupe River, known as “River Junction.” It was from this location that he and his partner Jim Bell sent herds of cattle up the Great Western Trail to Dodge City, Kansas, from the mid 1870s until 1882.

The Final Epitaph

The end of the pair’s trail days is illustrated by a passage in Nellie Murphree’s *History of DeWitt County*. She wrote, “John T. Wofford and Jim Bell each had a herd of 3,500 head outside Abilene, Kansas, in the fall of 1882. Because of a severe drop in the market, Wofford

The road brand was unique in that it was specifically used to mark and identify herds that were driven up the Chisholm and Great Western cattle trails.



decided to hold his cattle over until spring. Bell, anxious to return home, sold his herd to his partner at the depressed price and left. The winter of 1882-1883 was the most severe ever experienced on the plains and in the spring of 1883, Wofford marketed 600 of the original 7,000 head.” A final epitaph to the rancher’s trail days can be found in an item in the *Cuero* newspaper the following year. It stated, “John Wofford, having quit the trail, is now busy breaking out and putting into cultivation some of his lands in the Lindenau area.”

In addition to John Wofford’s treasured road brand, his custom-made saddle bags, created by *Cuero* saddle maker R. C. Flick, are also among other Chisholm Trail Heritage Museum artifacts that tell the story of cattle drives in the late 19th century.—*Robert Oliver*

Robert Oliver, of Cuero, is one of the founders and current chairman of the board of the Chisholm Trail Heritage Museum.

Left: John Wofford’s Lazy F road brand helped identify his cattle as they moved along trails on their way from Texas to Kansas. Right: Wofford’s leather saddle bags, along with a photo of the DeWitt County rancher, probably taken in his 40s, are on display at the *Cuero* museum. Photographs by Paul Bardagjy and courtesy of CTHM.



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“Everything I Love is Here...”



Though he was only 38 when he passed away in 2019, Michael Duda was worldly beyond his years. He had traveled widely, lived in many places, and had broad business experience. He understood the gifts he had been given and shared them willingly. By every measure, his was a story of success.

Duda grew up in a family involved in real estate development, so buildings and architecture were in his blood. Eager to learn more, he pursued those interests and graduated from the University of Notre Dame School of Architecture and the Southern Methodist University Cox School of Business.

Wherever he traveled, Duda was proud to say that he was a native-born Texan. He studied the state's history and its architecture. When he joined the Texas Historical Foundation board, he poignantly wrote in his application, “Having traveled across much of the world and lived in several states and countries, I can say that there is nowhere I would rather live than Texas. Everything I love is here....”

Those very words were written into the endowment charter that established the Texas Historical Foundation's Michael C. Duda Historic Architectural Endowment on October 18, 2020. Seeded with a generous estate gift from the young Texan, the new fund is designated for the preservation of Texas' buildings and other physical structures, including bridges, monuments, and landscapes. It will support efforts that celebrate the state's diverse architecture, its unique designs, and the people who created these environments.

Two projects already have received funding from the new endowment. The first award to

the Bartlett Activities Center (near Austin) was approved during the October 2020 THF board meeting. That grant helped with masonry repairs to the brick walls of the 1909 Bartlett Grammar School (see image on page 4). Originally, the schoolhouse was the place where children growing up in the prosperous cotton growing region received their educations. By the 1990s, though, the structure was close to demolition before citizens began fundraising and advocating for its preservation. When the ongoing project is complete, the top floor of the building will look much like it did when children took their lessons there. The ground floor will have new life as a history museum.

In January 2021, the Twin Sisters Dance Hall in Blanco won approval for a grant from the Michael C. Duda Historic Architectural Endowment. The award will assist with the repair of a badly deteriorated section of the ceiling in an addition to the 1879 structure. Architect and THF board member Lewis Fisher recently visited the site and noted that it had a rich history that “was worthy of preservation.”

While these are the first projects funded from the new endowment, more are expected in the future, since many grant applications the Foundation receives fall into the architectural category.

Because of Michael Duda's generosity and his love for the Lone Star State, the work that he admired so much will be preserved and commemorated in perpetuity—along with the young Texan's legacy.—*Gene Krane*

Top: Michael Duda's generous bequeathal to the Texas Historical Foundation has funded a new architectural endowment. Photograph courtesy of the Duda Family. Original in color. Below: The Twin Sisters Dance Hall, one of the first recipients of a gift from THF's Michael C. Duda Historic Architectural Endowment, was built by German immigrant Max Krueger. Photograph courtesy of the TSDH. Original in color.



A Legacy of Kindness and Kinship



Italian prisoners of war transformed a small church in the Texas Panhandle, leaving spectacular works of art that still survive today.

On display in the interior of St. Mary's Catholic Church in tiny Umbarger, located in the Texas Panhandle, are works of art created by Italian prisoners of war (POWs) dating back to World War II. The story behind this artistic legacy is one of kindness and kinship—a shared faith that united parishioners and enemy soldiers in the shadow of war.

Divine Intervention

At the time, Camp Hereford, located near the church, was the second largest military detention facility in Texas, housing approximately 5,000 detainees. After attending an art exhibit at the prison in August 1945, Father John Krukkert, St. Mary's pastor, came up with the idea to employ the talents of Italian prisoners to decorate the church's stark interior. During the war, supervised POWs often worked as farm hands for a small wage, in response to a wartime labor shortage. However, the pastor told the Italians that while St. Mary's could not pay them for their services, parishioners could guarantee they received a generous meal each day. At that time, food rations at the Hereford camp had been reduced significantly, the resulting backlash against German war atrocities that came to light following the Allied victory in Europe. The Italian prisoners, who were awaiting repatriation back to their home country, eagerly accepted the offer.

Beginning in October 1945, nine Italian officers—Franco di Bello, Achille Cattanei, Dino Gambetti, Mario de Cristofara, Leonida Gorlato, Carlo Sanvito, Enrico Zorzi, Adriano Angerilli, and Spinello Aretino—spent six weeks transforming the interior of St. Mary's Church. With paint ordered from Sears and Roebuck, the white walls were redone in a pale yellow with a mauve trim, and the detainees installed stained glass windows. Sanvito, a craftsman from Northern Italy, carved The Last Supper in wood, a piece that still resides on the front of the white marble altar. He and Zorzi, a fellow woodcrafter, created smaller reliefs for display in other areas.

Gambetti, Cattanei, and di Bello spent several days completing an oil-on-canvas rendering of The Assumption of Mary, 12-feet high and 8-feet across, as a centerpiece behind the altar. The east and west side walls were adorned with two murals depicting The Annunciation and The Visitation, both of which incorporated the Panhandle landscape into the pastoral background. Local school girls served as the models for two angels positioned on the archway above the nave. Smaller symbolic paintings and decorative embellishments framed the stained glass windows and the front of the choir loft.

In return for their hard work, the POWs enjoyed lunchtime meals, with

pies and cookies supplied for afternoon work breaks. They often stuffed their pockets with food for their fellow detainees at Camp Hereford.

On December 8, 1945, Father Krukkert dedicated the redecorated church, and soon after, the Italian war detainees returned home. However, the now-former POWs had forged lifelong friendships with some of the parishioners, and many post-war visits followed between the two groups.

Moving Forward

In 2011, St. Mary's parishioners raised funds for the restoration and conservation of the WWII-era artwork, compromised by time, smoke (from candles and a bell tower fire in the 1960s), and water damage. The project, which received grant support from the Texas Historical Foundation, was spearheaded by Sorrellas Studio, a parishioner-owned business. A team of artists and interns cleaned and restored areas of paint loss and fading in the paintings and murals, ensuring further longevity of the Panhandle church's unique legacy.

—*Pamela Murtha*

To learn more about St. Mary's Catholic Church in Umbarger and view a video on the prisoner-of-war artists, check out www.stmarysumbarger.com. The church still welcomes parishioners and visitors with a three-day notice.



Photographs are from top left, clockwise. Top row, left: Prisoners of war helped install colorful stained glass windows donated by worshipers. Photograph courtesy of Gene Krane.

Top row, right: This wooden altar piece of The Last Supper was created by Carlo Sanvito. A parishioner provided the wood. Photograph courtesy of Elizabeth Wahlquist.

Middle row, right: Italian detainees worked inside the church for six weeks. Much of the artistry seen inside is hand painted. Photograph courtesy of Elizabeth Wahlquist.

Middle row, left: This silver pendant, fashioned by one of the prisoners from a coin, was given to a local women and still is a treasured keepsake. Photograph courtesy of Gene Krane.

Bottom row, right: An oil-on-canvas rendering of The Assumption of Mary took three of the Italian prisoners several days to execute. Photograph courtesy of Elizabeth Wahlquist.



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www.austincounty.com/page/austin-museum

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904 Main St., Bastrop 78602;
512-303-0057; Mon-Sat 10-5, Sun 1-4;
www.bastropcountyhistoricalsociety.com

BRENHAM HERITAGE MUSEUM

105 S. Market St., Brenham 77833;
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www.brenhamheritagemuseum.org

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12424 Camp Hearne Rd., Hearne 77859;
979-814-0733; Wed-Sat 11-4;
www.camphearne.com

ELGIN DEPOT MUSEUM

14 Depot St., Elgin 78621;
512-285-2000; Wed-Fri 10-2,
Sat and tours by appointment;
www.elgintx.com/200/Elgin-Depot/Museum

FORT MASON

204 W. Spruce St., Mason 76856;
Open year round; www.masontxcoc.com/attractions-recreation/fort-mason

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830-796-3864; Mon-Sat 10-4:30;
www.frontiertimesmuseum.com

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13136 U. S. Hwy. 87 West, Hwy 87 at
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www.laverniahistory.com

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78666; 512-353-3300; Thurs-Sat 11-5;
www.lbjmuseum.com

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NEW BRAUNFELS CONSERVATION SOCIETY

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78130; 830-629-2943; Tues-Sat 9:30-12
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191 Presidio Rd., Menard 76859;
Daily 8-5; www.presidiodesansaba.org

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911 Melissa Dr., San Antonio 78213;
210-342-5242; Mon & Sat 10-4, Wed
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112 Lamar Dr., Hillsboro 76645;
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Friday 8-4; Research Center hours
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www.texaswendish.org

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409-489-9330; www.cfhp.org

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102 N. Temple, Diboll 75941;
936-829-3453; Mon-Fri 8-5, Sat 9-1;
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409-246-8434 or 409-755-7313;
Tues, Wed, Fri, Sat 10-3;
www.kountzelibrary.org/about-us/kountze-organizations/museum-of-hardin-county.html

TEXAS FORESTRY MUSEUM

1905 Atkinson Dr., Lufkin 75901;
936-632-9535; Mon-Sat 10-5;
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NORTH

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www.cartermuseum.org

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232 W. Austin, Jefferson 75657;
930-665-2775; Mon-Fri 9:30-4:30;
www.jeffersonmuseum.com

HISTORIC MESQUITE, INC.

P. O. Box 850137, Mesquite 75185;
972-216-6468; Two historic properties:
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201 Caddo St., Cleburne 76031;
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Sat 10-4; www.laylandmuseum.com

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210 S. Dixon St., Gainesville 76240;
940-668-8900; Tues-Fri 10-3;
www.mortonmuseum.org

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301 S. Walnut St., Sherman 75090;
903-893-7623; Wed-Sat 10-4;
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