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PORFIRIO SALÍNAS COLLECTION

Owned and filmed by the Archives of American Art,
Smithsonian Institution. Gift of Dewey Bradford,
Austin, Texas, April 3, 1981.

PORFIRIO SALINAS COLLECTION

Contents: Clippings, undated and 1949-1974



"The Road Home"

Porfirio Salinas

The late Porfirio Salinas left the world a treasure of inspiring American landscapes that made him one of the nation's most popular artists. "The Road Home," with its brilliant blue-bonnets and serene Texas countryside, conveys the strong unity Salinas felt with nature and the beauty he saw in this rugged land. Never before reproduced, "The Road Home" is now available in a limited edition of 300, numbered and certified, on a first-come basis. Each full-color quality lithograph is on

heavy 24" X 30" art canvas. The original of "The Road Home" is gallery priced at \$10,000. If you act promptly, one of these limited reproductions can be yours for \$285 in a heavy four-inch wood frame, or \$235 unframed. Prices include tax, shipping and handling. Telephone reservations will be accepted as long as the edition lasts at (512) 472-5473. Your purchase is fully guaranteed. If not satisfied, just return the painting within 15 days and we will refund the full purchase price.

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TEXAS

LAND OF CONTRAST

ITS HISTORY AND GEOGRAPHY

by

James V. Reese

Associate Professor of History
Texas Tech University
Lubbock

Lorrin Kennamer

Dean of the College of Education
Professor of Geography and Education
The University of Texas at Austin

Illustrations and Maps by
WATT HARRIS, JR.

W. S. BENSON & COMPANY

Austin, Texas



Porfirio Salinas, Texas artist, is shown at work in his studio at San Antonio.

PORFIRIO SALINAS

When Lyndon Johnson lived in the White House, paintings of Texas scenes hung on many of the walls. Among them were several by a Mexican-American artist from San Antonio named Porfirio Salinas. The beauty of his works was soon noticed, and this rather shy man became a nationally known artist—a far cry from his humble beginnings in Bastrop.

Born in 1911, Porfirio Salinas, Jr., was the son of a poor farmer who soon moved to San Antonio. After a few years of school, the young Porfirio was forced to “drop out” and help support the family. He worked at a variety of jobs, but one as a clerk in an art supply store gave him a chance to be with those who, like himself, loved to draw. As a result of this contact Salinas began to paint, saving a few dollars out of his small income for supplies. He sold few of his works, and those he did sell brought in only a small sum. He painted scenes on restaurant walls, on trucks, and in similar places. For a while he painted the bluebonnets in the landscapes of Robert Wood, a successful popular artist.

Shortly after World War II, in which Salinas served, his paintings began to sell, especially after Sam Rayburn, head of the Texas delegation to Congress, received one as a gift and gave Salinas' reputation a boost. In the meantime, Salinas had been “discovered” by Dewey Bradford, an Austin art dealer. With Salinas painting and Bradford selling, a partnership that was profitable to both began.

Politicians, banks, and fraternal organizations were not his only admirers. J. Frank Dobie, whose eye for the truth about Texas was especially sharp, owned several of Salinas' paintings. The boy from Bastrop, who has never had an art lesson, is today recognized as one of the foremost artists of the Lone Star State. His landscapes seem to capture the character of the land. His genius with paints marks Porfirio Salinas as one of the great Texans of our age.

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PORFIRIO SALINAS, A FAMOUS OIL PAINTER FROM BASTROP American-Statesman/UPI
Pictured is one of his paintings, "Texas Pasture"

Salinas

Artist Captures 'Memory of Feeling'

By **BARBARA BARNARD**
Staff Writer

Porfirio Salinas, the famous painter of Bluebonnets and landscape of the Southwest, is a country boy from Bastrop.

Salinas was at the Country Store Gallery this week for an autograph party for his book, "Bluebonnets and Cactus." More than 1500 persons went to the gallery the first day to meet Salinas.

Salinas was born in Bastrop in 1910. He began sketching country scenes at an early age. At 15 he was already selling his paintings.

"When galleries started

buying my paintings, I decided to stay with it," he said.

The idea of painting is to get something original out of what you see, Salinas said.

"Whatever you do you know that it is your own."

When he goes out into a field to paint he puts on canvas as much of the essence of the idea as he can. If he doesn't have his paints, he sketches and takes notes. He memorizes the feeling, the sky and the distance.

"The longer a painter works on a picture, the better it gets and the more he enjoys working on it," Salinas said. "It's how well you paint, not how long it takes. I paint what people will appreciate.

"I don't even have enough pictures to put on a one-man show." It's not that he hasn't painted enough, (he's been painting for 43 years), but he can't hold on to them.

A proclamation presented

by Mayor Harry Akin to Salinas declaring July 2 as "Porfirio Salinas Day" stated that Salinas' pictures have been placed in homes, buildings and museums throughout the world, including the White House and the capitol of Mexico.

The proclamation paid tribute to Salinas, saying that he has "done much to bring the cultures of Mexico and Texas closer together with his paintings."

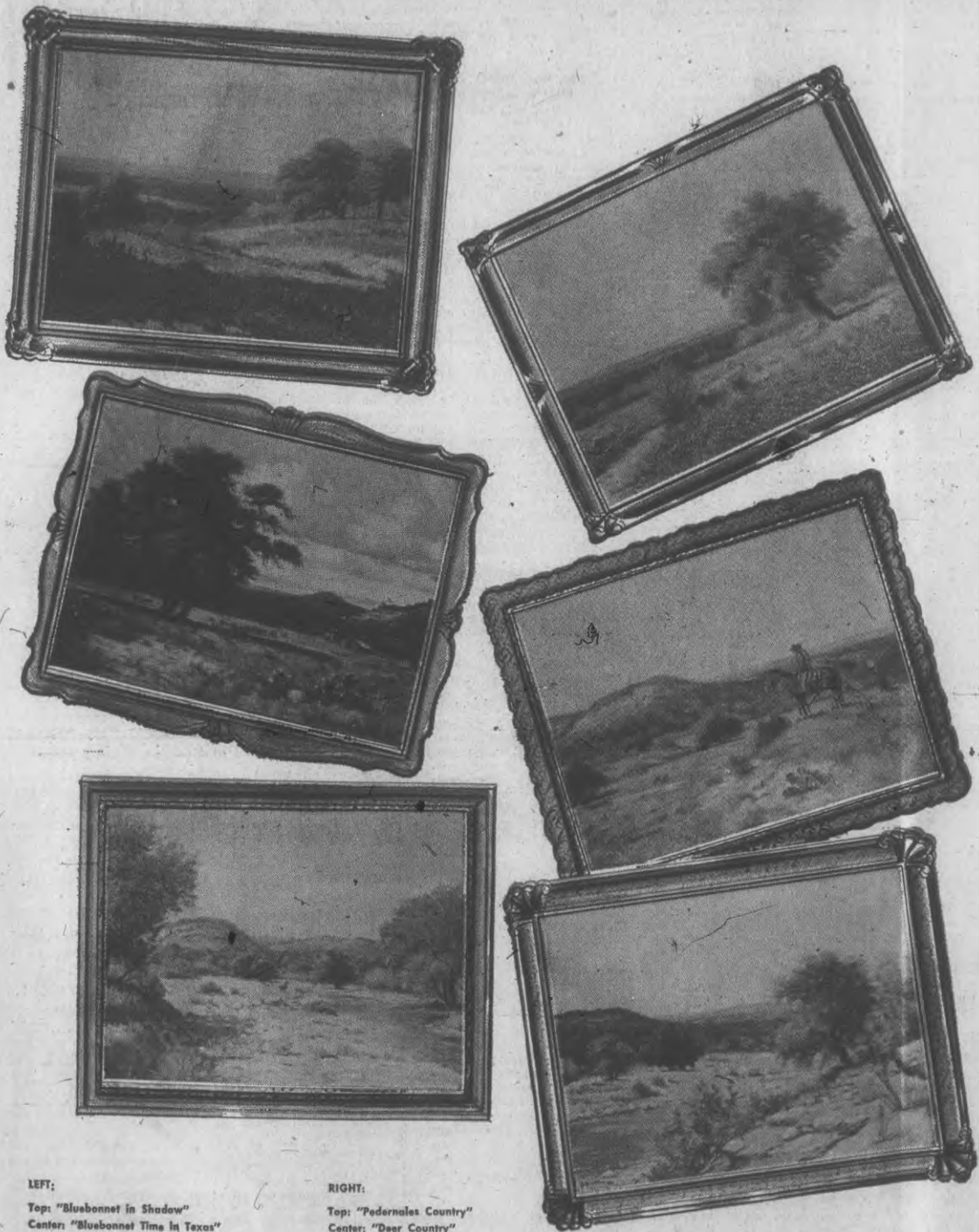
About twice a year Salinas feels that he needs a change and usually travels to Mexico to capture a different landscape and maybe a bullfight.

"Bullfighting is an inspiring game that I memorize and enjoy painting," Salinas said.

"I paint the peaceful scenes of the country. City scenes do not belong on canvas, but on post cards," he said.

New Heart

at



EXCLUSIVELY AT SCARBROUGHS!
Color lithographs of famous paintings of the Southwest by
Porfirio Salinas

MR. SALINAS WILL BE
AT SCARBROUGHS ON
MONDAY, NOVEMBER 15
10:30 A.M. TO 2:00 P.M.
TO PERSONALLY SIGN
YOUR LITHOGRAPH



Mr. Porfirio Salinas at his easel

For your Christmas giving or for your own enjoyment, Scarbroughs offers limited editions, numbered and registered, of truly beautiful reproductions of the most beloved paintings by Salinas. This will be a premier showing in America of these lithographs, which are in the true glowing colors of Salinas originals. Prints are approximately 18"x24", and are laminated for framing. Mr. Salinas will autograph his lithographs on Scarbroughs' Street Floor near the Women's Shoe Department. Salinas lithographs, each **15.00**

Book Department, On Our Street Floor

LEFT:
Top: "Bluebonnet in Shadow"
Center: "Bluebonnet Time in Texas"
Bottom: "Lazy Afternoon"

RIGHT:
Top: "Pedernales Country"
Center: "Deer Country"
Bottom: "Rio Frio"



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Porfirio Salinas

This book, named one of the most outstanding in the nation, was given an award for excellence by the prestigious PIA, Printing Industries of America.

AUSTIN HIGH SCHOOL CLUB COUNCIL ENDS ACTIVITIES

Austin High school club Tuesday faced the problem of disbanded individual groups.

Their executive body, the Inter-Club Council, disbanded Monday night.

The 13 boys' and girls' clubs have until Sept. 1 to obey the state law prohibiting closed social clubs.

The Inter-Club Council voted to make disbanded a quiet, inconspicuous affair. There would be no

"final fling" dance or party. The council's treasury of \$42.50 was divided among the 13 member clubs, after the Hyattian Literary Society was officially ousted. The Hyattians had previously resigned from the Girls' Executive.

No deadline was set by the council for the disbanded of the individual clubs.

Before disbanded, the clubs discussed details of the 51st Legislature's law prohibiting them, and

the Austin School Board's directive to teachers instructing them to enforce "the letter and spirit" of the law.

Some council members offered

suggestions about reorganizing in school next year as non-social, functional clubs, such as bridge, sewing or Latin clubs.

Diana Joseph, president of the

Girls' Executive, stressed the "spirit" of the law interpretation.

"The teachers are going to know what's going on and they'll make it plenty rough," she said.



DEWEY BRADFORD AND SALINAS PAINTING

'MAN WHO PAINTED TEXAS'

Salinas' Gem Goes to US Capitol

BY FRED WILLIAMS

The masterpiece of a Bostrop-born Latin American artist "the man who painted Texas," has left Austin to be hung in the nation's Capitol in Washington, D. C.

His name is Ferris Salinas Jr. Through the genius of his oils and brushes, he's already responsible for the thousands of paintings and prints of Texas cactus and bluebonnet hanging on the walls of homes and libraries throughout the land.

Eleven years ago, he was an unknown artist trying to peddle his bluebonnet time, enclosed in a specially built frame. The painting, which has been seen and admired by thousands of Austin people from his vantage point in Bradford's Paint Company here, was purchased by oil-rich Texas Governor Sid W. Richardson of Fort Worth.

Richardson bought the masterpiece after much dickering, and only after Speaker Sam Rayburn had made arrangements to have it hung in the dining room at the Capitol.

Here this bit of Texas will command the position of honor. The painting has captured the real Texas, being as documentary as a passport photo, as colorful as the bluebonnets, oak trees, mesquite, cactus and buffalo grass can be reproduced.

After viewing the painting for an hour, one can readily feel why Buckaroo, back from the wars, cried when he first looked at it. Salinas, what he sees, but what he sees and puts down on canvas is the minutest detail, the curved spine of the leaves and grass, the caliche and the old gnarled cedar post fence.

His masterpiece going to Washington is more real than the scene actually seen by a passerby. His bluebonnets seem to stand up and bend occasionally from the hot dry air which moves down the ravine to the rolling hills beyond.

The oak trees with the varied-colored greens even have the tufts of moss and gnarled, leafless limbs protruding through the foliage.

His rolling hills blend into the horizon, a skyline which is never quite reached. The feeling of thousands of miles of terrain before the horizon is met comes with this three-dimensional perspective of the entire painting.

The hackberry bushes, the mesquite bushes and trees, the Indian blanket, the pine and even the result of erosion on the bank down through the caliche and rocks are more real than in actual life.

Looking at Salinas' masterpiece, you get the hot and dry feeling of Texas noon hour with the specks and scattered tufts of white wispy clouds in blue sky almost fading out to gray by the heat.

He has captured on canvas a scene any Texan would know instantly as a piece of his beloved home state. "The man who painted Texas" has lived up to his name.

Bradford, after his discovery of Salinas in 1938, has been the artist's manager, agent and father confessor. It has been through his efforts that a Salinas painting has become a national recognition to be painted in the Capitol display.

While Austin's art dealer was roaming through San Antonio 11 years ago, he spotted one of the then-unknown Salinas' cactus scenes in the window of an obscure art dealer.

Bradford bought the painting for \$6, after the dealer apologized for the high cost of the frame.

Bradford's attention was struck by a painting of a cactus plant. Of all the beautiful things in the world, what artist would think, even if he had the nerve and talent, to paint a cactus?

"I knew he was a genius or crazy," Bradford comments.

Salinas wasn't crazy as his 50 paintings a year selling from \$200 to \$600 each will evidence.

Such Austin people as the late Governor Beauford H. Jester, General J. Watt Page, Malcolm Reed, Dr. Homer P. Hains, Mrs. S. E. Roberdsau, Dean T. H. Shelby, Ernest O. Thompson, J. Frank Dolie, Mrs. Ben Powell, US Senator Lyndon B. Johnson and Edmunds Travis, along with dozens of others, have bought Salinas paintings.

Now living in San Antonio, the Texas artist began painting at the age of eight. Although he never has an art teacher, he absorbed the basis of his miracles in oils by working as an errand boy for the Spanish artist, Jose Arpa.

Such a sketching artist who never wears a smock, never smokes and doesn't drink now. After serving in World War II painting murals for the Army through orders, not requests, Salinas has gone back to his unpretentious rock home in San Antonio with his family.

It was in 1946 that his status as a leading contemporary American painter became permanently established. The New York Graphic Society published two of his earlier bluebonnet paintings, "Bluebonnet Time" and "Bluebonnet Trail" making them into three different sizes.

Today these prints are being bought by Texas areas from Boston to Miami and Los Angeles to Chicago. These paintings, which were taken from a regular 3 1/2 inch black-and-white photograph of bluebonnets around Austin, have everything the average man's eyes can see and also the intangibles that affect the other senses.

Someone gave Colonel Willard Chevrolet, senior vice president of New York's McGraw-Hill Publishing Company, one of these Salinas paintings.

St. Elmo Club Plans 'Church Caravan'

The St. Elmo Civic Club voted Monday night to sponsor a "church caravan" to increase church attendance in their area.

Club members will make their cars available Sept. 25 to take St. Elmo residents to the church of their choice. Final plans for the project will be completed at the club's next meeting Sept. 19 at St. Elmo School.

Henry H. Harrison, club president, presided at Monday's meeting. Minutes were read by Mrs. Waldo Forster, secretary-treasurer.

Forty members attended the first regular club meeting. Membership in the club is open to any St. Elmo resident.

Rep. Roosevelt Plans Foreign Policy Talks

WASHINGTON, Aug. 15.—(AP)—Representative Franklin D. Roosevelt Jr. (D-NY) said Monday he will accept an invitation to address the Foreign Policy Association in New Orleans on Nov. 17.

"While I haven't yet received an official invitation, I have been asked through Representative Hale Boggs (D-La.), and I will be happy to accept," Roosevelt said.

Boggs said he has invited Roosevelt to be his guest in New Orleans.

Romanian Consul Heading for US

BUCHAREST, Romania, Aug. 16.—(AP)—Ion Mihail Magheru, 39, new Romanian minister to Washington, headed for the United States Tuesday. He is flying to Paris and will sail for New York over the weekend. Magheru was the former Romanian minister to Switzerland.

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GOP Solon to Quit Miners' Fund Job

CONCORD, N. H., Aug. 15.—(AP) US Senator Styles Bridges (R-NH) said Tuesday he will resign next month his \$35,000 a year trusteeship of the United Mine Workers welfare fund.

He said he wants to wait until the first yearly report on the fund is completed, sometime next month, before stepping out.

It was recently disclosed that Bridges and Ezra Van Horn, fund trustee of the coal operators, had been drawing a \$35,000 a year allowance while John L. Lewis, union chief and third trustee, had not been drawing from his allowance.

JESSUP TO TALK

ST. LOUIS, Aug. 16.—(INS)—Philip C. Jessup, US ambassador at large, will speak at a Sept. 6 session of the National Convention of the American Bar Association in St. Louis.

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Love said he thought the next Soviet move would be to put a man in orbit around the moon without landing on it.

LBJ

(Continued from Page One)

pictures for their own homes and for the Washington offices Johnson occupied while vice president.

He now takes considerable professional pride in the knowledge that some of his earliest selections moved into the White House with the First Family.

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Johnson acquired his first Salinas some 16 years ago after seeing one which Edmunds Travis had just bought. Johnson's was a study of cactus painted in such careful detail that Bradford says it would "serve to document the cactus if the plant should ever suddenly disappear from this earth."

Bradford hung the painting in the Dillman Street house where the Johnsons were then living in Austin, and had to go back and switch it to another wall because Johnson thought it was in the wrong place.

"He wanted to be able to see it from the couch without having to turn."

That same painting is currently on loan to a Salinas exhibition in San Antonio. Included is a landscape titled "Rocky Creek," which is identified as having been painted especially to be presented to the late President Kennedy during his visit to the LBJ Ranch. The visit was to have followed Mr. Kennedy's appearance at an Austin dinner Nov. 22.

"Rocky Creek" is one of the six pictures most recently completed by Salinas and owned by the Country Store in Austin.

When Bradford was asked to select pictures for the vice president's offices, he assembled a good cross-section of Southwestern paintings which were then screened by Mrs. Johnson and her press secretary, Elizabeth Carpenter. About a dozen were sent to Washington, including two Texas Navy pictures, a Salinas, a Peter Hurd landscape, another by A. D. Greer (usually a portrait painter, here represented by a Longhorn cattle scene) and a Dawson Dawson-Watson painting of the Spanish Governor's Palace in San Antonio.

Dawson-Watson is credited with establishing Texas' cactus in a new art category. He did so a number of years ago, Bradford says, by painting an

failure left the head of the Unitar exploration. One payload on 59 and its Lunik the backside of

textbooks, especially on the use of fertilizer.

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"The Traffic Situa as Today," and In Conner of the De Public Safety, Aus Management."

ie, Bonham attorney ar of Texas presi deduled to talk on ey and the Traffic in attorney Leonard ill address the con fer Feb. 6 at 7 p.m. Holier Hotel.

he two-day program tion, University law ever, still fa the Senate, the House.

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Titus Mitchell of Court, Wichita olations, "Involving ovements,"

ference will be held Hall Auditorium.

op Man l by Train

— Louis Dale War-old Bastrop man, early Sunday when a freight train in the Gulf warehouse. the Peace E. E. d Warren's death tal.

was taken to the Funeral Home in He has no known

Ranger 6 had to pass the test of two dozen operations in all. Failure of any one would have meant failure of the entire mission. None failed.

been tracking the beacon signals only of the American rocket and had no information con-

(See PRAISE, Page 3)

NO ABSTRACTS

LBJ and His Wife Know What They Like in Art

By LORRAINE BARNES
Capitol Staff

President Lyndon B. Johnson, a decisive man in art as well as politics, knows what he likes in a picture. He likes facts.

No abstracts for him. His wife sees a picture as an accessory, a part of decoration. She likes some modern art, if the colors are blended and muted and there is some suggestion of a story in it, but no distortion.

The admiration the First Lady

expressed, on a recent tour of New York museums, for works by Grant Wood, John Singer Sargent, Winslow Homer and Mary Cassatt reflected her basic feeling for good American painting.

These are the impressions formed by Dewey Bradford, the Austin art dealer who for many years has been a consultant to the Johnsons. He has worked with them on choosing

(See LBJ, Page 3)



DEWEY BRADFORD

Demos Hoping To Hit Jackpo

They're Confident on Tax Bill Passage, Ha

WASHINGTON (AP)—Democratic congressional leaders are hoping to hit the jackpot this week with passage in separate branches of the two major items on President Johnson's 1964 legislative program.

Senate managers of the \$11.6-billion, tax-cut bill said Sunday they are confident that branch will pass it by the end of the

week, possibly as early as Thursday.

House leaders said they have better than a 50-50 chance to complete action this week on the omnibus civil rights bill. Passage with little change is foreseen for the 10-point measure.

Senate debate began Thursday on the tax measure. The

House took up the bitterly disputed civil rights legislation Friday.

Once the tax bill clears the Senate, it will be very close to final enactment since there are not likely to be irreconcilable differences between the Senate version and the one passed by the House last September.

A Senate-House conference is

planned qu getting the desk by C Birthday, B dent wants put reduce into effect

The civil ever, still fa the Senate, the House.

The Austin American

FEBRUARY 3, 1964

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The Austin American

Austin American-Statesman

PEDERNALES

to
POTOMAC



Austin, Texas, Wednesday, January 20, 1965

L.B.J. Awarded Silver Star

President Likes Art Of Salinas

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American Painting

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First Salinas

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American-Statesman/UPI

COMDR. JOHNSON SERVED IN PACIFIC WAR
President still proudly wears his decoration

As Navy Commander He Served in Pacific

President Johnson has jogged more than 1,000 miles a week on the presidential jet since he took office but a small colored bar on his lapel shows the flight he remembers best. It began when an Army bomber roared off a runway in the South Pacific under a threat of no return.

The plane, a B26 Marauder dubbed the "Heckling Hare," was part of a formation outbound from Port Moresby, New Guinea, during World War II. Its destination: the Japanese-held base at Lae on the far side of the mountainous island.

On board, sandwiched in with the regular crew as an observer, was Lt. Cmdr. Lyndon B. Johnson, only six months away from his seat in the House of Representatives.

Facts First Hand

Johnson's job that day was to gather facts on battle conditions. Before the mission was over, he not only got his facts first hand, but won a Silver Star from Gen. Douglas MacArthur.

When the Japanese attacked Pearl Harbor, Johnson was an up-and-coming congressman with four years seniority behind him, along with an unsuccessful bid for a Texas Senate seat. But on Jan. 21, 1940, he also was commissioned a lieutenant commander in the naval reserve.

Once war was declared, it didn't take the 33-year-old Johnson long to decide where he felt he could do the most good. Three days after Pearl Harbor, he reported for active duty at his own request, the first member of the House of Representatives to put on a uniform.

Before he left Capitol Hill, however, he put his wife in charge of his office and made sure that the only pay he would receive would be as a naval officer.

Despite his rush, Johnson's first set of orders didn't take him far — just across town to the office of the chief of naval operations. His stay there was brief. The next stop was San Francisco and headquarters of the Twelfth Naval District. From there he went to Auckland, New Zealand, attached to the staff of Vice Adm. Robert L. Ghormley, head of U.S. naval forces in the South Pacific.

With MacArthur

By the end of May, only five months after he reported for duty, Johnson was with General MacArthur at his headquarters in Australia.

In those early days of the war, the Japanese still were

having things their way. The Americans were fighting a holding action, waiting for the flow of men and equipment from the United States to reach the war zone.

Hoping for a knockout blow, the Japanese were moving toward Australia and already had control of more than half of New Guinea, and were hoping to push the Allies out of Port Moresby, a key stronghold on the island.

Since his orders called for inspection of combat conditions, New Guinea was where Johnson found himself on June 9. To be more exact, the citation with his Silver Star said he was a volunteer on a "hazardous aerial combat mission" when he was cited for gallantry in action in the vicinity of Port Moresby and Salamaua, a Japanese-held base.

The plane Johnson was aboard was piloted by Lt. Alter Greer, a combat bloodied veteran. The mission was routine until the 12 Marauders neared the target. Then came the grim alarm — enemy fighters!

Eight Fighters

According to Johnson's citation, the flight was intercepted by "eight hostile fighters" just before the start of its bombing run.

Normally, the bombers would stay in close formation to make the best of their concentrated firepower on the attacking fighters. But at this crucial moment Johnson's plane developed mechanical trouble. An engine faltered, and the pilot had to drop out of formation.

As a straggler, the crippled B2 was good prey for the attacking Japanese Zeroes, and they lost no time following its trail.

In Tokyo after the war, Japanese wartime ace Saburo Sakai said he was the man who closed in on the "Heckling Hare," guns blazing.

Despite the fact that Sakai was to end the war with 64 "kills," he was not good enough to bring down the plane.

As for Johnson, his citation said he "evidenced marked coolness in spite of the hazards involved." The hazards included a plane wing stitched with shell holes from Sakai's 20 millimeter cannons.

Sakai broke off the attack on Johnson's plane when it dove into a cloud bank. But the rest of the American planes took on the Japanese in a wild aerial duel.

This Souvenir Inaugural Edition Made Possible by the Following:

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Orange, Texas

American General Group
Houston, Texas

Warrior Constructors, Inc.
Houston, Texas

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Houston, Texas

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W. J. Moad, President
402 Lovett Blvd.
Houston, Texas

International Union of Operating Engineers
J. A. McMahon
Business Manager
Houston, Texas

Dealers National Life Insurance Co.
J. M. Roper, President
919 S. Lamar
Dallas, Texas

Court Fight Not New

Jurists' Confirmation Revives Old Practice...Page 4

Austin American-Statesman

Read by the Decision-Makers of Texas

Delayed Soldiers In Viet

SAIGON (AP) — A planeload of 214 U. S. servicemen arrived in Vietnam early Thursday with tales and souvenirs of their 55 hours in Russian custody on an island near Japan.

The servicemen, whose airliner was forced to land Monday by Soviet interceptors, landed at Cam Ranh Bay, 230 miles northeast of Saigon. They had made a stopover in Japan following their release by the Soviets Wednesday.

The airliner's pilot said a Soviet MIG fired a warning burst to force their plane to land at Iturup Island in the Kurile chain north of Japan. But the servicemen and the 17-member crew of the airliner reported they were not mistreated.

When they ran out of food, the Russians brought them bread, butter and cheese. The American servicemen exchanged cigarettes and lighters with their Russian guards.

"We were not mistreated in any way," said the pilot, Capt. Joseph Tosolini of Bethany, Conn.

Tosolini denied that the plane violated Russian air space when it was forced down Monday on Iturup Island.

But he said to secure release of his passengers and the plane he signed a letter saying the plane was over Soviet territory when it was intercepted.

"I felt it was my duty to sign," he told a news conference at Yokota, 30 miles west of Tokyo, where the plane landed.

In Washington, a Federal Aviation Administration spokesman said in reply to a question: "We have reliable information, including radar data, that there was a violation of Soviet air space."

Some American officials feared a major incident over the plane because the four-engine DC8 owned by Seaboard World Airlines was carrying troops to South Vietnam.

Foreign observers in Moscow believed the Soviet Union wanted to clear up the incident as quickly and quietly as possible so that it would not affect the disarmament talks the United States and the Soviet Union are planning.



PRESIDENT KEEPS HIS HAIR FROM BLOWING IN THE WIND Johnson arrives at Randolph A.F.B. before HemisFair visit

Fiesta!

LBJ, Diplomats Set 'Fair' Fourth

SAN ANTONIO, Tex. (AP) — President Johnson came home to Texas Wednesday, bringing two score foreign diplomats for a gala Fourth of July "a fiesta all over the place," and a sortie to El Salvador to focus on Central American economic problems.

The President sent his own jet on ahead with part of a big party of visitors from Washington and took

ambassadors and their wives on a similar plane.

The main idea was to visit HemisFair, the \$176-million international exposition here in a city that blends its history and cultures of the United States and the Latin nations to the South.

It was a brilliant summer day, with a strong breeze tempering the heat, and fleecy clouds drifting across the sky above Randolph Air Force Base where the first ceremony was staged.

About 5,000 whoop-it-up Texans turned out with signs of welcome, bands, flags and some official welcoming speeches, including one in which Gov. John B. Connally of Texas predicted there would be that fiesta all over the place.

Johnson stood on a platform just off the airfield apron, dressed in the brown ensemble he favors for informal occasions. Mrs. Johnson, waving at the crowd from a spot by his side, was wearing an aqua suit with gold epaulettes. Her husband said he was sure his ambassadorial friends would long remember their Texas-style welcome.

"I am pleased," he said, "that these distinguished visitors from our neighbor nations have been able to travel down here with me, to take advantage of their

invitation from HemisFair and Gov. Connally to spend an old-fashioned Fourth of July with us.

"Their presence symbolizes a confluence of civilization — the gathering together of the talents and dreams of many nations.

"That, of course, is the theme of HemisFair — but not of HemisFair alone. It is the living and eternal theme of the United States."

(See LBJ, Page 6)

Holiday Toll Expected To Claim Nearly 800

Associated Press

Dry, pleasant weather covered most of the nation Wednesday at the start of the four-day Independence Day weekend.

There was some rain in the South, and some cool spots in the North. But, for the most part, driving conditions were good as millions headed for resorts in the country or fun in the cities.

The National Safety Council figured American drivers will run up a total of 13.2 billion miles during the holiday period

that began at 6 p.m. local time Wednesday and will end at midnight Sunday.

The council also estimated that between 700 and 800 Americans may lose their lives in traffic accidents during the four-day celebration of the Fourth of July. In a non-holiday period of identical length 533 were killed.

Traffic fatalities during last year's observance of Independence Day, also four days, totaled 732. That is the record for an Independence Day period, and for any summer holiday period.

With Fireworks, Speeches

Americans To Celebrate Fourth

Associated Press

Americans will celebrate the Fourth of July with pageantry harking back to their nation's youth, massive fireworks displays, speeches by politicians and coast to coast traffic jams.

Featured orator at a flag raising ceremony at the San Antonio, Tex., HemisFair will be President Johnson. Vice President Hubert H. Humphrey will be heard at the traditional Independence Hall ceremonies in Philadelphia.

At Gettysburg, Pa., Civil

War buffs will don blue and gray uniforms for a re-enactment of one of the major battles in the War Between the States.

In the reconstructed colonial village of Williamsburg, Va., a unit in colonial militia costumes will fire a salute to the original 13 states from old-time muzzle-loaders.

Re-enacting one of the American triumphs in the Revolutionary War, 16 men clad in buckskin tipped afoot across the southern tip of Illinois toward Kaskaskia, where on July 4, 1778, forces

under George Rogers Clark captured Ft. Gage from the British. The marchers, members of the National Muzzle Loaders Association, started out from the Ohio River community of Metropolis.

In the last stages of a Pony Express re-enactment were 15 riders and 30 horses covering the 400 miles from Cheyenne to Cody, Wyo.

A band of 165 Navajo marchers was restaging the "Long Walk" of a century ago by their ancestors from Ft. Sumner, N.M., to Window

From City Tax

Sales Revenue Top Expectation

By GLEN CASTLEBURY Staff Writer

Officials in Austin and 13 other Texas cities were delighted Wednesday when they received their first city sales tax money, almost twice as much revenue as had been expected.

Austin received \$641,003 from the state comptroller for sales taxes collected here during the quarter January through March.

The city had anticipated only about half that amount for the first quarter, normally the poorest business quarter of the year.

"It's good news," City Manager Bob Tinstman said, but he refused to speculate on the chances of a property tax decrease in the next city budget.

"I'd just reiterate what I said last September when we asked the people to approve the sales tax... an effort will be made to reduce ad valorem taxes," Tinstman said.

The comptroller sent checks totaling \$2,341,887 to the 14 cities where the tax was adopted by the voters last fall in time to go into effect on Jan. 1, 1968.

Elgin received \$4,867 and Taylor \$17,116 for the first quarter.

The biggest check went to El Paso for \$709,686. The smallest went to the little movie colony and tourist town of Brackettville for \$994.

Since last fall nearly 300 Texas cities and towns have gone under the one per cent city sales tax authorized by the last regular session of the Legislature.

Many of those cities started collecting the tax on April 1 and will receive their first payments in September after the close of the third quarter. Payments to the cities from the state run a full quarter behind collections.

Austin's current city budget was amended in January when the sales tax went into effect to include \$791,000 in revenues expected from the sales tax

during the first two quarters of 1968.

Thus, with the \$641,000 in hand, when the next quarterly payment is made in September, the city could find itself in the unusual position of having a budget surplus to carry over into the next fiscal year which begins on Oct. 1.

But city officials did express some concern that with the comptroller's office deluged by many more cities coming under the tax, the September check could be late and cause a brief pinch.

Projected through a year—if

the first quarter is million from the first year.

Supporters of the election campaign estimated the year would be about \$1.7 million.

The city manager Wednesday that probably could be a because out-dated income figures were because initial projections for the account for the and continuing economic

Whatever its annual (See CITIES, Page 6)

Lawmaker End Session

By JERRY HALL Capitol Staff

The closing hours of the special session in the House Wednesday were typical of the entire 30-day period in that members spent most of the last day hearing routine resolutions and marking time.

In the final analysis — outside of committee hearings — the House probably didn't spend more than three or four full days out of the month in actual working session.

There really wasn't much for them to work on since Speaker Ben Barnes declined to accept any bills which were not within Gov. John Connally's specific call.

Because of Barnes' edict, there were only 32 House Bills introduced along with 128 simple resolutions and 42 concurrent resolutions.

Only five of the 32 were finally passed, including the tax bill and the appropriations bill. Two of the remaining three concerned fund transfers — one from the chauffeur's and drivers' license fund and one providing a fund transfer within the comptroller's office.

The only other successful piece of legislation was an "off-shoot" from the governor's bid for liquor by the drink and liquor reform. While the parent bill was being poured down the drain, Rep. Frank Lombardino pushed through a law making it a felony to carry concealed weapons, including knives, sword canes and other items, onto a place with an on-premises permit to serve liquor.

Lombardino's idea actually was incorporated deep within the reform section of the liquor bill, but with a display of insight into what might happen he wisely introduced it as a separate piece of legislation.

For the most part during the session, when leadership got ready to move with the two

main bills — appropriations — the action side centered around measures such as tax and allied proposals.

There was a brief riders in the appropriation and over making the of Texas Law School line in the measure, removed in committee.

A rather unusual floor amendment appropriations bill members don't no Rep. Bill Heatly, the added \$322,000 to for Texas' two Indian The conference

(See SESSION, Page 6)

Sales Tax To Pinch Residents

By SAM W. Capitol Correspondent

Residents of municipalities will feel the sales tax pinch by result of the new of a statewide 1 per cent ordered by the legislature.

The legislature Wednesday afternoon appropriating \$2.6 billion spending next fiscal year tapping the sensitive fund for \$490.2 million.

A ceremony Wednesday afternoon in the office was a token of city-collected sales to the municipalities per cent sales tax of state's present two now effective in many

When the new increase goes into city dwellers will be total sales tax of four of which the state three and the city one.

The legislature's appropriation bill will general fund available by \$148.6 million. That one per cent general one per cent auto sale and a 50 cent increase franchise tax will raise \$175 million in the period from Oct. 1, 1968.

The House apparently had better passing an election-year than had been although members strong vocal opposition nothing else the appropriation forced legislature by Gov. Connally gave the law

(See TAXES, Page 6)

Woman's Slayer Felled by Police

NEW YORK (AP) — A 24-year-old woman was shot to death in a Central Park restroom Wednesday, and her chance slayer then fought a wild gun duel with police until a hail of bullets ended his life. Two officers and a bystander were wounded.

The killer was believed to have been lurking in the restroom, ready to prey on the first woman who entered. After the girl was killed, he made his way atop the building where he withstood a police siege for an hour.

"He apparently was shooting at anyone in the vicinity, at anything that moved," said Asst. Chief Inspector Arthur L. Morgan, as the gunman's body lay in a pool of rainwater and blood atop the restroom building.

The gun battle terrified children in an adjoining playground, many of them from luxury apartments in the neighborhood of 85th Street and Fifth Avenue, three blocks north of the Metropolitan Museum of Art. Mrs. John F. Kennedy lives on that corner, but she and her children were in Hyannis Port, Mass.

One nursemaid flung her small charge to the ground and covered the child's body with her own.

"There must have been 40 or 50 shots fired," said a man who witnessed the shooting from the roof of his apartment across

from the park. Police used tear gas and bullet proof vests as they closed in on the gunman.

The crackle of gunfire, the whine of bullets in the heart of Manhattan punctuated a national controversy over gun controls, which flared anew last month in the aftermath of Sen. Robert F. Kennedy's assassination.

In Washington, President Johnson expressed horror and called anew for gun control laws "to protect the American people against insane and reckless murder by gunfire."

Gov. Nelson A. Rockefeller of New York, campaigning in Oregon for the Republican presidential nomination, said in a statement: "This shocking burst of violence by gunfire in the heart of our major city shouts its message to Congress. Give us sensible controls over guns."

New York City already has one of the nation's strictest handgun registration laws, but it was not known whether the restroom killer had a permit for the .45 caliber revolver he used.

The slayer, a heavy set man, was identified from a bank book in his pocket as Angel Angelof. The bank book showed a balance of \$100.02.

Angelof lived in a three-room apartment on Tenth Avenue. He had worked for about \$70 a week as a general helper at a

(See GUNMAN, Page 6)

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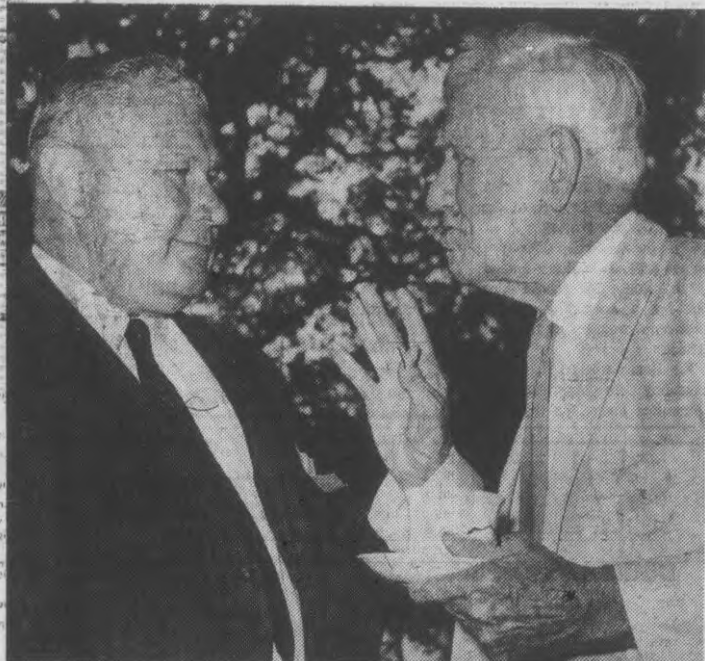
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switchboard ll be open lls until 10 and display rtments will Thursday so ay spend the families.



PORFIRIO SALINAS (L) WITH LATE FOLKLORIST J. FRANK DOBIE, 1963
Salinas, famed Texas artist, died Wednesday in San Antonio

Well-Known Artist Dies After Illness

SAN ANTONIO — Widely known Texas artist Porfirio Salinas, a native of Bastrop and longtime resident of San Antonio, died late Wednesday in a San Antonio hospital.

Salinas, whose paintings captured the eye of the late President Lyndon B. Johnson and found their way into the White House, was hospitalized three weeks ago with a liver ailment.

His works also hang in the Sam Rayburn Library in Bonham, the LBJ Ranch and the Texas Capitol Building.

Salinas moved with his parents to San Antonio while still a boy. As a boy, he began dabbling with sketching and painting.

He was self-taught, for the most part.

In the past quarter-century, Salinas accentuated his painting of the Texas Hill Country wild bluebonnets, liveoaks and rugged hills.

At a reception at the LBJ Ranch, Salinas met former President Diaz Ordaz of Mexico and his works found their way into Mexico City.

While Johnson was still living, Lady Bird Johnson commissioned Salinas to paint her

husband's favorite scenes on the LBJ Ranch.

LBJ once wrote of Salinas: "The pride I always feel in telling friends around the world about our great Texas artists was excelled only by my delight in receiving from you another wonderful masterpiece."

Salinas was befriended by Spanish artist Carlos Juane Llopis in Mexico City and, under Llopis' guidance, executed several bullfighting canvases. Salinas was quick to point out the scenes from "la fiesta brava" were his hobby and landscapes were his career.

Funerary arrangements for Salinas were pending Thursday.

He is survived by his wife Maria and a daughter Christina.

Gallery Features Work Of Similar Stylists

By MARGARET TAYLOR DRY

Art Writer

The Rue de Lamar Galleries, 5115 N. Lamar, is opening a three day exhibition of the paintings of Robert Wood and Porfirio Salinas Sunday from 1 to 5 p.m. Mrs. Porfirio Salinas along with Salinas' daughter Christine, and Florence Wood Brumaghin, daughter of Robert Wood, will be present. Mrs. Brumaghin is in charge of the Sigiloff Gallery in the St. Anthony Hotel, San Antonio. The exhibition will continue through Monday and Tuesday of this week, and it is one of the largest showings of the works of these two artists. It consists of seventy paintings, thirty-five from each artist, from small twelve by sixteen inch canvases to thirty by forty inch paintings.

It seems fitting that the works of these two artists should be shown together, because their names are almost always linked.

Wood was one of the inspirations which led Salinas to take up painting seriously, and he helped Salinas by taking him on field trips with him, answering questions and allowing him to paint with him.

It has been said that Salinas even painted the bluebonnets on the Robert Wood paintings, but Salinas flatly denied this when I interviewed him in 1971, saying he had never touched a brush to a Robert Wood painting.

Robert Wood, of San Diego, California, is retired at the age of eighty-five, and Salinas died on April 18, 1973, so there will be no more of the paintings these talented artists produced, and I believe that this exhibition will have exceptional interest for art lovers of Austin and surrounding country.

For anyone who loves Texas and America, these lovely paintings bring to us the Texas bluebonnets, the rugged terrain of the west, and the hills and valleys which belong to the whole of the Nation. For the two men painted just what they saw — and were content that God knew what He was doing when He gave us beautiful scenery — and preserved it on canvas for posterity without alteration.

And although their subjects are similar I find that there is a difference in the two artists' works, for Robert Wood used a stronger, more vibrant palette than Salinas in most of his works. Salinas, on the other hand, produced his landscapes in a more pastel, muted color, which gives a dream-like

delicacy to his work. There is no way that a preference can be given to either of these two artists' works for they are incomparable in their exquisite interpretation of the beauty of our country side.

Robert Wood was born in England in 1889 on the south coast not far from the white cliffs of Dover. His father, W.J. Wood was a noted painter, so Robert Wood's talent is probably inherited.

This talent was recognized at an early age and he was sent to art school at the age of twelve. Here he studied for seven years and set a record by winning an award each year for the seven he attended the school.

He came to America in his youth and traveled the United States, Canada, and Mexico finding inspiration in studying the people and the country, and painting the beautiful landscapes, which we now have, of his newly adopted land.

Painting continuously for more than sixty years is a record in itself, and his has been a successful and rewarding career, which has brought pleasure to the many persons who have owned and enjoyed his art which has proved to be a sound investment as well.

In his years before the second World War, he lived and painted in Texas, and in those days when money was hard to come by he painted quick portrait sketches, charging one dollar for a side view and two dollars for a full face, thus originating the term "Buck Eye" because the charge was a "buck" an eye.

And from those early years prices have risen on his work from a few dollars, to hundreds and sometimes thousands of dollars. A prolific artist, his contribution to art has been based on the excellence of his work as well as the number of canvases bearing his famous signature.

Now an outstanding figure in the art world of Southern California, he has been honored by receiving many awards in museums throughout the country, thus receiving national recognition.

Porfirio Salinas is referred to as the "bluebonnet painter of America" for his name is synonymous with the bluebonnets of Texas, and are owned not only by Texans, but by Texas lovers throughout the United States. And, although his bluebonnet paintings are highly prized, they were not the

(See ARTISTS, Page 8)



Two-Man Show

The landscape above, by Porfirio Salinas, is typical of the work of an artist who was a great influence on another painter, Robert Wood (below). The work of both artists will be on exhibit at the Rue de Lamar Galleries, and will feature 70 paintings. Salinas' wife and Wood's daughter will be present for the opening Sunday at 1 p.m.



Museums and Galleries

Corrections or changes to museum or gallery listings should be written and sent to Margaret Taylor Dry, 2325 Stanton, 30 days in advance of publication.

MUSEUMS

Elizabeth Hay Art Museum
404 and Avenue H
This museum houses the sculptures of the internationally famous Elizabeth Hay and was her home studio built in the form of a castle during her residence in Austin.
Hours: 9:30 a.m. to 4:30 p.m. Tuesday through Friday; 1 to 4:30 p.m. Saturday; 1 to 3 p.m. Sunday. Closed Monday. No admission charged.

Layona Gloria Art Museum
300 West 30th Street
Last day of the American Pieced Quilt Exhibition, a collection of quilts from 1700 to present. Hours: Tuesday through Saturday, 9 a.m. to 5 p.m.

The University of Texas Art Museum
23rd at San Jacinto
Continuing until August 18 is the exhibition, Masters of Painting Today, consisting of paintings from artist from Barcelona, Madrid, Valencia, Granada, Toledo, Murcia and the Canary Islands. Also, graduate thesis exhibitions in partial fulfillment of requirements for MFA degrees are being shown during the summer.
Hours: 10 a.m. to 4 p.m. Monday through Saturday, Sunday 1 to 5 p.m. No admission.

HISTORICAL MUSEUMS

O. Henry Museum
407 E. 9th St.
The famous writer made his home in the quiet Victorian cottage during the 1890's. It is furnished as it lived in. A new collection letters to and from family photographs.
Hours: 9:30 a.m. to 11:30 a.m. and 1:30 p.m. to 4:30 p.m. Every 2nd and 4th Sunday. Admission to the tour is \$1.00.

Walt Cochran House
Colonial Dances of America Museum
2740 San Gabriel St.
Built about 1855 by master builder Abner Cook. This house has been called a perfect example of the Texas version of Greek architectural revival in the South. In 1935 became the first listed in the National Register of Historic Places and during the War Between the States was used as a federal hospital. It was purchased by Col. T. B. Cochran in 1892. Dances of America purchased it for restoration. It contains art and antiques.
Hours: 1 to 4 p.m. Wednesday through Sunday; groups by appointment by calling 409-2228.
The French Legation
109 San Marcos St.
This provincial cottage was built in 1868 by Comte Adolphe Dubois de Salency, Charge d'Affaires to the Republic of Texas. It has the only known authentic French family kitchen in the United States.
Hours: 1 to 3 p.m. Tuesday through Sunday. Closed Monday. Admission \$5 for adults, \$3 cents for children under 12.

Daughters of the Confederacy Museum
Daughters of the Republic of Texas Museum
One United Building
112 E. 11th St.
These two museums are situated on the Capitol grounds and exhibit items such as maps, documents, flags of the Confederacy and other relics.
Hours: 9 a.m. to noon and 1 to 3 p.m. Monday through Friday. Closed Saturday and Sunday. No admission is charged.

GALLERIES

Graphics Gallery
407 Lavaca
Featuring prints by Salinas, Paul Sawyer, Harold Collins, Calvin, Glenn Wilson, Polak Maroon, Mars Ann Gilver. Also original paintings by well-known artists. One hour free viewing in American Bank Parking Garage with purchase.
Hours: 9 a.m. to 5:30 p.m. Monday through Saturday.

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Michener Gallery
UT Humanities Research Center
23rd and Guadalupe
Exhibitions will be shown through August but Sunday is the last day for "Fifteen of Mexico's Artists," organized by the Phoenix Art Museum with the assistance of the Galeria de Arte Mexicano, showing works of fifteen of Mexico's contemporary artists.
Hours: 10 a.m. to 5 p.m. Monday through Saturday; Sunday from 1 to 5 p.m. No admission.

Southwest Gallery
500 White Boulevard
Featuring the watercolors, etchings and pen and ink drawings of George Bouchard, portrait artist; Judy Bouchard's oils, watercolor and pen and ink drawings; sculptures in bronze, brass, copper and chrome steel by Ed and Marilyn Karabach; and paintings on marble by Ed Kline.
Hours: 10 a.m. to 6 p.m. Tuesday through Saturday, 10 a.m. to 9 p.m. Saturday.

Utterton Gallery
500 White Boulevard
The works of Jim Utterton, an oil painter until July 20, explore different kinds of ink as an artistic medium.
Hours: noon to 3 p.m. Tuesday through Saturday.

Jack White's Art Emporium
1301 E. 32nd St.
Featuring the works of Jack White, including his technique, Rose, gold leafing on glass and the works of Victor Armatovitch.
Hours: 9:30 a.m. to 5:30 p.m. Monday through Saturday.

Winters Gallery
500 White Boulevard
Showing the works of B.S. Barrick, James New Edwards, LW Thrasher, Jim Daly, Jim Dwyer, Andrew McKee and A.D. Greer. In Collectors' Showcase are works of Nicholas Fyulin, Alfred de Brossier, Philip R. Goodwin, Eduardo Corliss, Eugene Gilman, Robert Quill, Jeanne A. and Porfirio Salinas, Bronzes by Jim Wood.
Hours: 9:30 a.m. to 5:30 p.m. Tuesday through Saturday. Closed Sunday and Monday.

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Country Store Galleries
1301 Lavaca
A diversified showing of fine art, including paintings by Heivm C. Warren, Niccol Pechin, Gerald McCann, Charles Russell, Frederick Remington, Oat Wighorst, B. R. Carvin, C. P. Montague, M. Avery, A. D. Greer, Ragan Genuata, Reese, Carl Huntman, E. M. Schwetz, C. H. Mead, Robert Wood, Porfirio Salinas, Gene Mobley, Eduardo Corli, Salvadore Doll, Andrew Wirth, Jamie Wirth, Henric Wirth, N. C. Wirth, Cassel, J. Rutherford, Berninghaus, Sharp, Renoir, Picasso and Rembrandt.
Hours: 9:30 a.m. to 5:30 p.m. Monday through Friday; 9:30 a.m. to 1 p.m. Saturday.

Two-Man Show
5115 N. Lamar Blvd.
Featuring the works of some of America's greatest impressionists: Eva and America Hall, Robert J. Lee, A. Gisson, George Shaw, Renee Bocard, Drago, Leola Breghear, Orr, Traditional Southwest Landscapes by Robert Wood, R. D. Enright, Rose Kelly, Palmer Christmas Oot Lewis, Frank Dill and others. Sculptures and marbles by Edward Barton, Larry Pretlow and C. H. Mead. Surrealism by Kentis. Primitives by Burford. Also works by Jim Daly, Don Parter, Gavelli Baines, Fernie Parker, Sonny Timme, Wes Carver, H. Schaeffer, Labbo and many more.
Hours: 9 a.m. to 5:30 p.m. Monday through Saturday.

William Henry and Company
807 W. 11th St.
Showing the work of Charles Schorre of Houston, Herb Hears of Houston, Kermit Oliver, Kelly Fearing, LuAnn Barrow, Ismael Solo, Paulina Van David and Susan Pezout.
Hours: 10 a.m. to 5:30 p.m. Tuesday through Friday. Saturday by appointment. Closed Monday.

Academic Center, Fourth Floor
University of Texas
An exhibition commemorating the 150th year of the death of Lord Byron, consisting of manuscripts, illustrations, correspondence, sculptures of Byron, portraits of his contemporaries.
Hours: 9 a.m. to 5 p.m. Monday through Friday.

Harvey Gallery
204 Hill Creek Road
Featuring many of the Southwest's most prominent artists, including Porfirio Salinas, Robert Wood, Jose Vives Altam, A.D. Greer, Robert Summers, Gregory Porter, Mark Storey, Robert Quill, Johnson G. Harvey, George Phloren, Clay McCaughey, Rex Ramirez, Jim Hamilton, Charles Allen.
Hours: 9 a.m. to 5:30 p.m. Monday through Saturday. Open Thursday evening until 9 p.m.

Brasfield Utterton Gallery
Featuring oils by Christian, Kitz, Glenn, Cassel, Waback, Thrasher, Throp-Altam, as well as many other American and European painters. Original graphics by Picasso, Dali, Frydenderf, Swadlow and others. Also featured is work of Austin artist Charles Shaw.
Hours: 8 a.m. to 3 p.m. Monday through Friday; noon to 4 p.m. Saturday.

The Colonias
3913 Harwood Drive
Reproduced paintings by contemporary Texas artists.
Hours: 10 a.m. to 5 p.m. Monday through Friday; 10 a.m. to 2 p.m. Saturday.

Ree de Lamar Gallery
5115 N. Lamar Blvd.
Featuring the works of some of America's greatest impressionists: Eva and America Hall, Robert J. Lee, A. Gisson, George Shaw, Renee Bocard, Drago, Leola Breghear, Orr, Traditional Southwest Landscapes by Robert Wood, R. D. Enright, Rose Kelly, Palmer Christmas Oot Lewis, Frank Dill and others. Sculptures and marbles by Edward Barton, Larry Pretlow and C. H. Mead. Surrealism by Kentis. Primitives by Burford. Also works by Jim Daly, Don Parter, Gavelli Baines, Fernie Parker, Sonny Timme, Wes Carver, H. Schaeffer, Labbo and many more.
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The Colonias
3913 Harwood Drive
Reproduced paintings by contemporary Texas artists.
Hours: 10 a.m. to 5 p.m. Monday through Friday; 10 a.m. to 2 p.m. Saturday.

Texas Fine Arts Club Gallery
446 W. 11th St.
Exhibiting paintings by members of the club.
Hours: 9 a.m. to noon and 2 to 4 p.m. Tuesday, 2 to 4 p.m. Wednesday and 10 a.m. to noon Friday and Saturday.

Strait Gallery
Strait Theatrical Company
100 N. Lamar Blvd.
A changing exhibit featuring such artists as Michael Reilly of England, Will Hinds, Gisson, M. Lora Raymer and others. These paintings are from the Pace Galleries of Houston and London.

Corinthian Gallery
1408 E. 33rd St.
Featuring the paintings of Tim Altam and others.
Hours: 9 a.m. to 5:30 p.m. Monday through Friday; 9 a.m. to 3 p.m. Saturday.

Austin Art Gallery
6417 Burnet Lane
Featuring the work of 30 artists including E. Wesley Sear, Leone Kline, Don Poppe, Kay and Merle Vaughn, Nancy Deltchen, E. Douglas, Daniel Maldonado, Bob Flier, Fran Bomp, and Waldin Rust.
Hours: 1 to 5 p.m. Sunday; 10 a.m. to 7 p.m. Tuesday through Saturday. Barter and 50% gallery.

Original graphics signed and numbered by Marc Chagall, Pablo Picasso, Salvador Dali, Johnny Friedlander, Anton Cleve and others. Also watercolors by Betty Fearing, Gilbert Klap, Ansel Huus and John Grubb. Fine art books and limited editions.
Hours: 9 a.m. to 6 p.m. Monday through Friday; noon to 5 p.m. Saturday.

David Garrison Gallery
913 W. 12th St.
American and European paintings featuring such artists as Porfirio Salinas, Jim Dwyer, Carl E. Smith, Paul Maxwell, Phil Fries, Leopold Fator and A. D. Greer.
Hours: 10 a.m. to 4:30 p.m. Monday through Saturday.



'DANCERS AT REST' BY EDWARD DEGAS

Part of an Impressionist Exhibition at Boston This Summer.

...degas summer at Boston

(Continued From Page 4) him closest to the tenets of impressionism. Degas — who Degas' glorious pastels show continually studied, made

numerous sketches, "and always reworked his paintings — could never really accept impressionism's thrill of spontaneity except when he created his monotypes of a few landscapes, dancers, and bathers.

Some of Degas' most famous oils are now on view — "The Millinery Shop," "Dancers At Rest," "Degas' Father Listening to Pagans Playing the Guitar," "The Visit to the Museum," "The Cotton Merchants," — and are accompanied by the intimate touches of his letters, photographs, and revealing bronzes and drawings.

A complementary exhibition, "Contemporaries of Degas," continuing through mid-August, puts the Degas show in perspective, and features prints by artists working during his time — Toulouse-Lautrec, Manet, Mary Cassatt, Forain, Pissarro, etc.

...artists show similar styles

(Continued From Page 6)

only beautiful landscapes and paintings this noted artist used his talented brush to accomplish.

His trips to Spain and into Mexico resulted in paintings of the bull fights which may prove to be some of his most priceless works, for they are scarce and beautifully done. Also, there are many autumnal scenes and other Texas landscapes which do not contain bluebonnets.

For he always returned to the Texas he loved and painted its beauty with the remarkable talent he himself had developed. Salinas had but three years of schooling and the art he produced was a natural talent brought forth through hard work and a longing for the beauty he saw to come forth from his brush on the canvasses which now are prized possessions of so many people throughout the world.

Salinas was born in Bastrop, Texas, of poor Mexican-American parents who moved to San Antonio when he was fifteen years old. His father was a truck driver and Porfirio was the eldest of eleven children, so he had to forego his education during the years of the depression to help support the family. But he roamed the woods and fields around his home drinking in the beauty which was to have permanence when later he was able to bring it forth in his sought after masterpieces of art.

The life of Salinas was by no means an

easy one. His last years were spent in ill health when at times he was unable to paint, and he battled this until his untimely death cut short his illustrious career — a career in which he had overcome the poverty of his youth to reach the affluence of a successful internationally known artist.

He gained his "education" in art by frequenting the Witte-Museum in San Antonio where he was to meet Robert Wood. And that he was able to bring forth with inherent talent, through his own efforts, the beauty which was stored up in his heart to give for our enjoyment these fabulous landscapes is, I believe, one of the miracles of life. For this great talent might easily have been lost in the endless struggle against the poverty of his earlier years.

Time Magazine ran an article on Salinas as President Lyndon Johnson's favorite artist for he has a number of his paintings hanging in the White House. The friendship with President Johnson had developed through the years, beginning when Johnson was Vice-President and continuing after his retirement when Salinas was a frequent visitor at the LBJ Ranch.

There is a peaceful serenity in these landscapes, which along with the excellent paintings by Robert Wood, should make this an exhibition no art lover will want to miss. Hours at the Rue de Lamar Galleries are from 9 a.m. to 5:30 p.m. Monday through Saturday.

Dallas Museum Gets 3 Works

DALLAS — Three acquisitions to the Dallas Museum of Fine Arts' Contemporary Collection have been announced.

Of major importance is the book of original aquatints, "A la Pintura," by American artist Robert Motherwell. Motherwell worked on the project at Tatyana Grosman's Universal Limited Art Editions over a period of almost four years.

"A la Pintura" is a book of prints illuminating the poetry of Rafael Alberti wherein Motherwell has created his own iconography which may be paralleled to medieval manuscript.

"A la Pintura" will be exhibited in Gallery A through Sept. 1.

Through a gift from the Mr.

and Mrs. Jake L. Hamon Fund, the museum has received a suite of three relief prints by American artist Sam Richardson.

The paintings, sculpture and prints by the West Coast artist are sensitive abstractions of fleeting moments in nature — changing shadows and colors in the landscape at different times of day. In each of the suite of three prints entitled "Sierra Snow," Richardson has used the identical image, inspired by an aerial view of a snowcapped mountain.

The museum has also acquired a sculpture by artist James Surls, entitled "Once I Saw a Spotted Lady Whose Belly Was Round Like A Ball."

In his sculpture, Surls combines different varieties and textures of wood into compelling fantasies. His pieces are direct and forceful in their construction, exhibiting none of the concern for purity and "finish."

Turns Bad

HOLLYWOOD (NEA) — Dick Van Dyke as a heavy? Yes — it will happen this season when he plays a wife-killer on "Columbo."

Karabacks Will Show Art Work

Austin artists Ed and Marilyn Karaback will have their metal sculptures exhibited at Memorial City Summer Arts & Crafts Fair in Houston, July 18 through 20.

About 150 artists and craftsmen will be exhibiting work at the fair.

The Karabacks will show sculptures of brass, bronze, chrome and steel.

State Citation Exhibit Set

The Texas Fine Arts Association State Citation Exhibit will be shown at Laguna Gloria Art Museum July 21 through August 18.

The work of 94 artists will be included in the show.

Movie Debuts In Project

HOLLYWOOD (NEA) — James Franciscus' children — two of them, at any rate — are making their movie debuts. But don't look for them in your neighborhood theater.

The two girls were recruited to star in a film made by their talented 12-year-old cousin, Robby Lawe. All three kids are the grandchildren of the famed director, William Wellman, who says young Robby is tremendously talented.

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(Continued From Page 41)

(Philadelphia Inquirer) and "intrinsic grace" (Dance Magazine). The Boston Globe said they had garnered "new laurels for eloquence."

Another encore performance, "The Coming Asunder of Jimmy Bright," airs Monday at 7 p.m. on "Special of the Week." Written on commission by Emmy-award-winning playwright Loring Mandel, the 90-minute drama takes place in the world of society's rejects — the welfare offices and ghetto homes — where Jimmy Bright, a young social worker, struggles against low pay and an impossible case load to keep his family and sanity intact while helping the poor as much as the system will permit him.

The show was selected for showing at the 100th Annual Forum of the National Conference on Social Welfare in May 1973. It was also nominated for an Emmy award during the 1971-72 television season, and received a CPB Local Program Award in 1972. Ken Kercheval plays the title role in the drama, and Kaye Frye is his wife, Linda.

Part Two of "Special of the Week," entitled "How Could I Not Be Among You?,"

Apt Word

HOLLYWOOD (NEA) — A major independent producer, who asked that his name not be used, has very accurately described network executives as "a bunch of temporary personnel making permanent decisions."



KERCHEVAL IS A TROUBLED JIMMY BRIGHT
... PBS drama of young welfare worker caught in the middle

features the poetry of Ted Rosenthal, a man who at 30 faced the fact that he was soon to die. When Ted Rosenthal was told that he had acute leukemia, he felt fearful and alone. However, with only months to live, he discovered a new kind of freedom to give himself totally to the things he loved and valued most: his wife and children, the sight and sound of birds, building a log cabin in California and writing poetry. To suddenly be confronted with the prospect of being "out of it all" produced a whirlpool of thoughts and emotions in

Rosenthal's poetry and a wistfulness that is perfectly expressed in the question he asked himself, "How Could I Not Be Among You?"

Photographed and produced by Thomas Reichman, the film was awarded the Blue Ribbon (First Prize) at the 1972 American Film Festival. "Special of the Week" repeats Wednesday at 1 p.m. and Saturday at 9 p.m.

"Our Dancing Daughters" is featured on Wednesday night at 10 p.m.

Joan Crawford is the heroine of this portrait of the "Roaring '20s."

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books

Bill Warren, Editor

Must We Go To Navajo?

Song of the Earth Spirit, by Susanne Anderson; McGraw-Hill; unpagged; \$14.95.

By BILL WARREN

Getting back to the earth sounds like a worthy goal, and it probably is when put into perspective, but asking the Navajos how to do it injects a little "warping" of the process.

The earth's resources have been burned up foolishly, there's no doubt about that, and the human race has precious little time to make amends, but the solution certainly lies in other than a return to the hogan.

Not that this author urges giving up the split-level homestead for the one-room, dirt floor, windwless hogan where the sheep fit in so naturally, but so many books as this one seem to resort to the Indian way of life as a "lamp unto their feet" for conservationists, that all such authors are suspect.

While conservation can be carried out without restoring the outside privy, the pagan beliefs in witchcraft, the baseless superstitions, and the peyote-induced worship, these books seem to extol such

living. At least they never suggest this portion of the Indians' life be dispensed with. And that makes them of questionable value in influencing citizens who are in a position to get things moving toward conserving resources. Instead, it appeals to the idealistic thought which is more prone to believe that the First Americans were a hundred times more "with it" than most of the modern brand. And that would be too bad.

Still it's a beautiful book for its pictures and narrative. Mrs. Anderson has taken, and someone in Italy (apparently) has printed, some magnificent pictures of Navajo men and women — many in color. She also has written some great words, telling the story of Jessie, a young Navajo school marm's aide who some day may wed her child's father (if he ever comes back to the reservation), and who is about the only Navajo with any comprehension of the English language (that's what Mrs. Anderson says).

But can't we do the conservation job without learning Navajo?

Exorcism

Science has come up with something new to free victims of spirit possession. It is electronic exorcism, which uses mild electrical shocks to drive the demons out.

These claims are given by Martin Ebon in his book, "The Devil's Bride: Exorcism Past and Present" (Harper & Row).

Mountain Spirits, by Joseph Earl Dabney; Scribner's Sons; 231 pages; \$8.95.

By LASH LASHBROOK

The making, marketing and drinking of illegal whiskey is quite probably a part of the history of almost every country on Earth.

However, production and use of "squirrel likker," "creepin' whiskey," "corn squeezin's" or "white lightnin'" occupies a special place in the saga of the United States.

The romantic (and some not so romantic) tales of corn likker seem to center in the Southeastern part of the country where "Georgia reigns supreme as the moonshine producing champion of the country", followed by North and South Carolina, Tennessee, Mississippi, Florida, and Kentucky.

Author Dabney, a native of S. Carolina and a resident of Georgia, does an outstanding job of tracing the story of "corn" through the pages of history and concentrating on the 20th Century, especially the era beginning at 12:01 a.m. Jan. 17, 1920 when "Protestant church bells rang out across America, celebrating the beginning of Prohibition."

"An appropriate funeral service was held for John Barleycorn in Norfolk, Va. and 10,000 'mourners' turned out to hear evangelist Billy Sunday give the old boy a final sendoff."

Then, many went back into the hills where, from little nooks and crannies in the woods, they fired up their stills (to the magic figure of 173 degrees Fahrenheit — the

alcohol vaporizing level), added the mash (a mixture of raw and cooked meal, water, malt and sometimes yeast), then sat back "jest a spell" and waited for the first few drops out of the "worm" (the copper condensing coil that the moonshine flows from) to turn into a stream — "then you're makin' likker."

However, it wasn't all that simple. There was the bane of the moonshiner — the revenuers, the government men who were just as dead set against the makin' of pure corn as the hill folk were dead set on makin' it.

Even with all the carryin's on between the two groups there sprang up a respect between many of them that, in some cases, reached true friendship.

And finally, after the brewin' and dodgin' the agents, there was the delivery.

Getting the "old corn" down into the city gave birth to a unique breed of men — the "trippers," the "hard chargers from the hills" that would come roaring down out of the mountains in their supercharged Fords, Chevys, Cole-8s, Packards, Franksins, Chryslers, "Caddies" and LaSalles.

The cars were bolstered up with overload springs to disguise the fact that up to 200 gallons of white lightning was stashed in every place

imaginable, including the seat of corn whiskey on which the tripper sat.

The strategy used by some agents to thwart the tripper would have done justice to a four-star general routing the enemy on a battlefield.

From the tripper of the 20s

through the 60s came some of the "stars" of Darlington, Daytona Beach, Rockingham and Riverside.

Though many may not have a taste for the nectar of the mountains, time spent with Dabney's "Mountain Spirits" is time enjoyed.

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FICTION

- "Watership Down," Adams
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- "Dogs of War," Forsyth
- "Tinker, Tailor, Soldier, Spy," Le Carre
- "Cashelmarra," Howarth

NONFICTION

- "The Gulag Archipelago," Solzhenitsyn
- "All the President's Men," Bernstein and Woodward
- "Alive," Read
- "Plain Speaking," Miller
- "You Can Profit from a Monetary Crisis," Browne

Space

Through the eyes of two talents — science fiction writer Isaac Asimov and space artist Robert McCall — "Our World in Space" looks at the exciting possibilities of future space explorations. (New York Graphic Society).

Africa

Kathryn Hulme, author of "The Nun's Story", and two friends made a long journey through Africa, about which she has written in "Look a Lion in the Eye: On Safari Through Africa" (Little, Brown).

Lincoln

Viking Press is claiming a "fresh approach" to the life of Abraham Lincoln in its book, "The Fiery Trial: A Life of Lincoln", by Herbert Mitgang.

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