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JOURNAL



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The Doods Wallop • Poetry • Marfa's Upcoming Artists • Dust Devil Comics • Big Bend Eats
Photo Essay • Living in Apacheria • Voices of the Big Bend • Folkways



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Marfa's Upcoming Artists

*Story and photographs by
Ellie Meyer-Madrid*

“Three, two, one” announces ceramicist Mariah Williams. An energetic group of second grade students suddenly falls silent. With 14 pairs of eyes intently focused on her, Mariah holds up an orange-sized ball of clay. “Today we are making pinch pots with handles. What do we do first?” Her question is answered by a chorus of “Thumbs up.”

“Then what?”

“Thumbs down,” the enthusiastic group replies.

The young artists are enrolled in the Marfa Studio of Arts’ after-school program that offers free arts enrichment activities to Marfa’s elementary school-children throughout the academic year.

“This fall we have reached first, second and third graders through after-school programming,” states Executive Director Ellie Meyer-Madrid. “Pending funding, we will have additional classes and workshops available at other grade levels this

coming spring.”

This year, the Marfa Studio of Arts’ ceramics program is special in that it is offered to all third through sixth grade students through the Studio in the Elementary School program (known more familiarly by its acronym, SITES), as well as the second grade students staying after school.

The expertise and commitment of teaching artist Mariah Williams is a key factor in ensuring the success of the ceramics classes. Mariah has been

involved in making pottery since 2005, when she took her first ceramics class at Sul Ross State University in Alpine. “I first fell in love with clay when I began to throw on the potter’s wheel. This new tool allowed me to produce functional forms quickly, efficiently and with an ability to maintain true precision.” That first course was followed by many more.

In 2007, Mariah took a leave of absence from the studio in

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Cenizo Notes

by Carolyn Zniwski, publisher and Danielle Gallo, editor



One of the things I love about Big Bend is how close we all are to Great Mother Nature. When you live here you have to adjust your schedule to the dance of the weather. If you see someone in trouble you know it's up to you

to help, there won't be a taxi coming along anytime soon. Everyone is neighborly regardless of fortune, family or politics. We need each other to keep the wolf from the door. The winter holidays have been spent and we've renewed our community. Winter is a time for gathering your wits.

Last quarter was crazy-heck for me. It often is in the fall and through the holidays. I'm looking forward to some cold and windy weather as an excuse to curl up by my new wood stove and putter away at some good reading, craft projects and good old-fashioned daydreaming. When I read the Folkways about Dragon Fruit I thought someone down in South County should start a little Dragon Fruit farm. Great climate for Pitaya and a chance to be one of the first in the US market!

Big Bend is sometimes described as being in the middle of nowhere and we are certainly far from the metropolis. Yet Big Bend seems to be the starting point of so many interesting things. The solar farm at Marfa, the wind generators at McCamey, the 'off the grid living' of many homes, papercrete building and innovative arts and theater to name some of the best. It's a special place where old technologies combine with new to bring about some very creative ends. In a place like Big Bend a Dragon Fruit Farm isn't that farfetched. Who's game?



Gearing up for spring in the Big Bend is always a time of ambivalence for me. I love the lengthening days and the ever-increasing warm breezes, the buds on the trees and the return of the vultures. I hate that last freeze that prevents me from getting the garden in before Easter, and robs my fruit trees of all their blossoms.

I love seeing all the new faces around as visitation picks up, especially after a long dark quiet winter, when the Big Bend can feel even more isolated than it usually does. But I hate the sudden "traffic" on Highway 90, even though I know a dozen cars between Marathon and Alpine isn't most people's definition of traffic.

I love the return of daylight savings, and eight o'clock suppers on the front porch, and those endless mornings when the sun doesn't rise until it's had its fill of sleep, like me. But there's something to be said for the early evenings of winter, with their lemony sunsets and the bare branches silhouetted against a sky that fades from green to navy blue to inky black.

I suppose it can be said that any time of transition is a time for contemplation, as we have one foot in the past and one in the future, and the present is more of a bridge than anything else. This issue of Cenizo showcases some of our Transpecos history and some of the now; arts in Marfa, the lives of the Apache, the Big Bend Gem and Mineral Show, the preservation of pronghorn sheep. Enjoy the stories as the desert stirs itself from winter dreams, and prepares for another spring.

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Living in Apacheria

by Howdy-Nocona Fowler

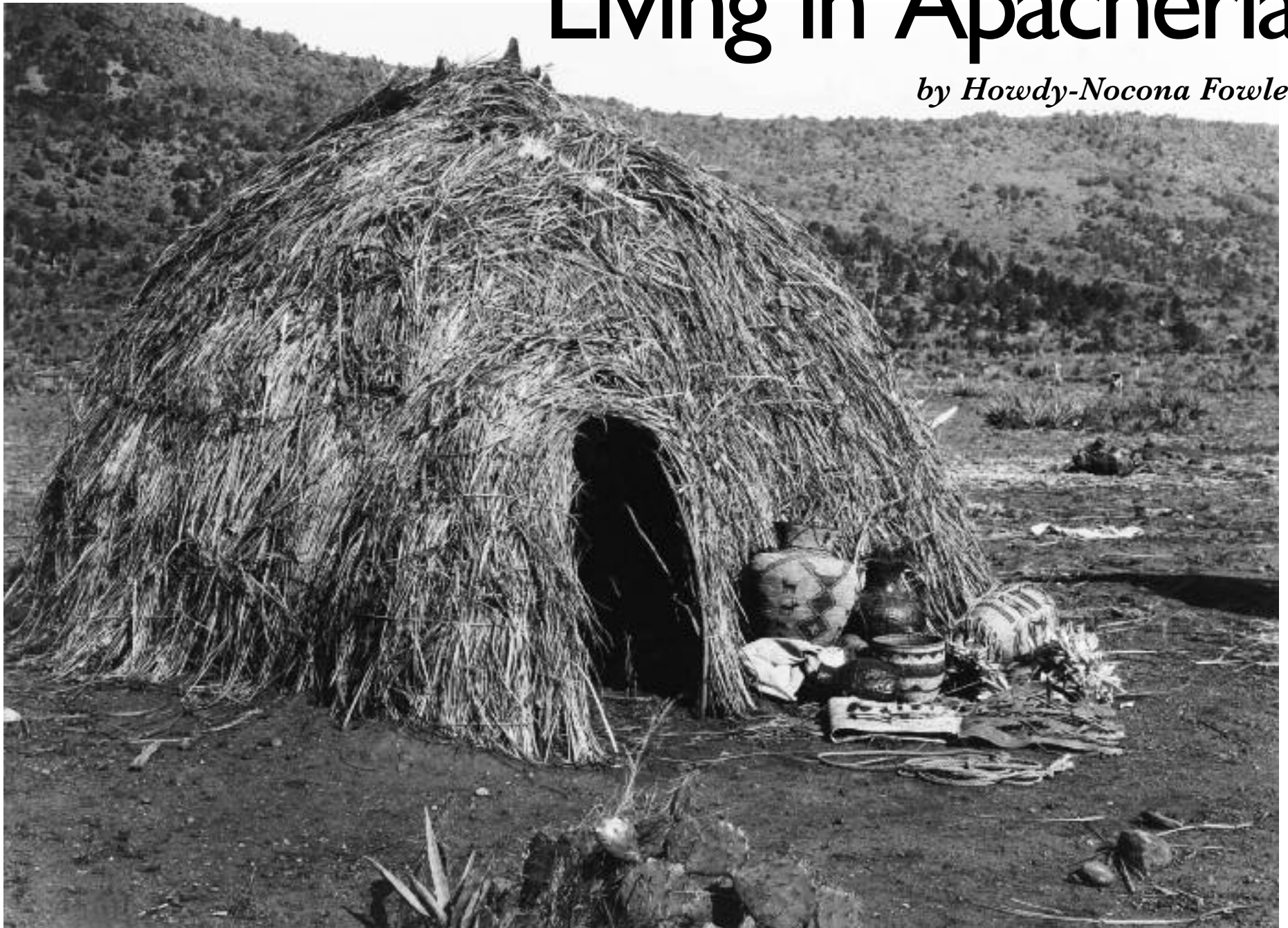


Photo credit: LegendsOfAmerica.com

When newcomers first view a desert they are awestruck by the vast, rugged beauty. At the same time they are overwhelmed by what they perceive to be an empty, lifeless, sterile environment, wrongfully concluding the desert is void of life.

The people known as the Apache saw things differently and became masters of desert living. Apaches utilized every available food source which the Chihuahuan and Sonoran deserts had to offer in order to survive as a people. The trick was being able to recognize a food source when they saw it and learning to know where to locate these food sources. Apaches were con-

sidered to be nomads by many, but they did not roam without a purpose. True desert living is a constant search for proteins. Moving to and from one food source to another in such a harsh environment, even small groups of Apache required a very large territory in order to survive as a people. The plants the Apache depended on grew in small quantities, often only producing when the sparse and unpredictable desert rains came. The animals hunted by the Apache people required thousands of acres just to survive. The Apache roamed to eat.

The Mescalero Apache (Mescalero means “workers of the mescal”), along

with the Warm Springs Apache, were frequent visitors to the Big Bend and Davis Mountains area of West Texas. The Mescalero had built a whole culture that centered around the mescal or agave plant. The giant desert plant was as important to the Mescalero Apache as the buffalo was to many plains-dwelling tribes. The Mescalero harvested both the thick leaf and thin leaf mescal in season. The benefits that were derived from the use of the mescal plant were numerous. The mescal provided food, fiber, needles for sewing, musical instruments, a strong fermented drink, basket making materials, and even the mescal stalks

were used for tipi poles in the early days by the Lipan Apache.

Apache people lived in small groups because the rugged lands which they inhabited couldn't support large tribal groups living in one area for any length of time. When harvesting mescal, 20 to 30 Apache would come together from two or three neighboring groups. They would gather six to 10 tons at a time. The head or bulb of the plant would be placed into large fire-heated rock pits, where it would cook for approximately 72 hours. When the mescal was finished cooking the sweet substance, after cooling, would be sliced thin, like we slice cheese. Then it

was dried and stored for future use, being added to other dishes and also pounded into a course flour to make a type of camp bread.

Wild fruits, nuts, and berries were harvested by Apache women and children. Acorns were harvested, then ground or pounded into a mush that was allowed to dry, to be stored for later use. Even today acorn soup is considered to be a delicacy by many groups of Apache. Piñon nuts were a staple with many Apache; this small but plentiful nut was prepared and used in numerous ways. Prickly pear cactus tuna or fruit are sweet and were readily harvested when they ripened. Juniper berries, wild plums and walnuts were also used by the Apache. The Spanish dagger produced a large pod, nicknamed by the gringos "prairie bananas" because of its banana-like flavor when roasted or steamed. The mesquite bean was pounded and ground into a course flour by some groups. Yet other natives discarded the beans and ground the pod hulls for flour.

While harvest was the normal way of acquiring these foods, theft was not unheard of when the opportunity arose. Many a pack rat has rudely awakened to the sounds of forced entry, as his nest was being raided by Apaches. Somehow Apache women figured out that the nuts a pack rat stored for winter use were the finest nuts available. A pack rat only carried the best ones home to his nest. The pack rat's habits saved the women a lot of tedious work of having to sort through piles of piñon nuts and discarding the empty or spoiled ones.

In the old days before the intensive harassment by white settlers during the 'Apache wars,' Apache people did a limited amount of farming. Their main crops were corn, beans, squash, and pumpkins. Some Apache even used forms of flood irrigation, building temporary dams to divert water flow from streams to water their crops. Normally after the crops were planted the group would move on in order to secure other food sources, making sure they returned to their fields in time for the harvesting of the crops. Other Apache people living in country that would not support farming traded with or raided Pueblo tribes to acquire these food items.

Meat was an important part of the Apache diet. The Apache were known to have hunted deer, elk, antelope, desert big horn sheep, javelina and buffalo. They used the bow and lance when hunting large game animals. Buffalo for instance were often taken down by mounted Apaches using lances, though the lance was never thrown. Instead the force of the running horse was used to help drive the lance into the vitals. When hunting smaller game, bows, slings, throwing sticks, traps, snares and dead falls were used. Apache ate turkey, quail and dove. Small game like cottontail and birds were often harvested with bare hands, hand-thrown rocks and sticks, and even rock throw-

ing slings were used by young boys trying to add to the family's menu. While different Apache groups had food taboos, one animal just wasn't safe when Apaches were in the neighborhood; that was the lowly pack rat. They were hunted by young boys and cooked whole with the hair on over the open flame of a camp fire. When the rat was finished cooking and the hair was burned off, the crispy skin was then peeled back, exposing the tender meat for the hungry young hunter to sink his teeth into.

There are a lot of myths about Apache eating habits. There were food taboos, but that didn't mean that all Apaches honored the same taboos. For instance, one bunch would only eat mule deer, refusing to eat white tail deer. But their neighbors would eat both the white tail and mule deer. Another myth is that Apache people did not eat bear meat. But tribal eye witness accounts state that the Warm Spring Apaches did in fact eat bear meat, and it tasted good.

Yet another myth is that the horse was considered to be a sacred animal by all Native Americans. The horse was considered sacred by many tribes, but the Apache wasn't one of those peoples. According to Spanish records, the Apache has been documented eating horse meat at their feasts as far back as the mid-1700s. Horse meat was consumed year-round by Apaches, not just during times of famine. An Apache could eat a horse and never blink an eye. To quote the character Al Sebers in the movie *Geronimo: an American Legend*, "Hell, a horse is just mobile food to an Apache." Mule meat was considered by the Apache to be pretty darn good meat. But both the Apache and the Comanche were known to have ridden way out of their way, if they got wind that there was burro meat to be had. Burro meat was considered by both groups to be some of the finest meat available.

Desert living can be pretty tough, and it takes tough people to survive during the long lean times that a desert offers. One drought in the Big Bend area lasted 15 years. The drought that drove the Anazasi culture out of the desert southwest lasted 38 years. In times like these, you either get tough or get out. And you can't be too picky about what you eat. During really hard times such as escaping captivity and being pursued in times of war, single Apaches have become stranded, alone in unfamiliar country, trying to work their way back home through hundreds of miles of strange lands, while avoiding detection by enemy forces. Resting during the day and traveling at night makes it hard to find food or to hunt game. More than one Apache has had to resort to eating the carcasses of dead animals and birds found along the trail. Unable to build a fire to cook with, the rotting meat of these carcasses had to be eaten raw! Yep, who wants to be an Indian now?

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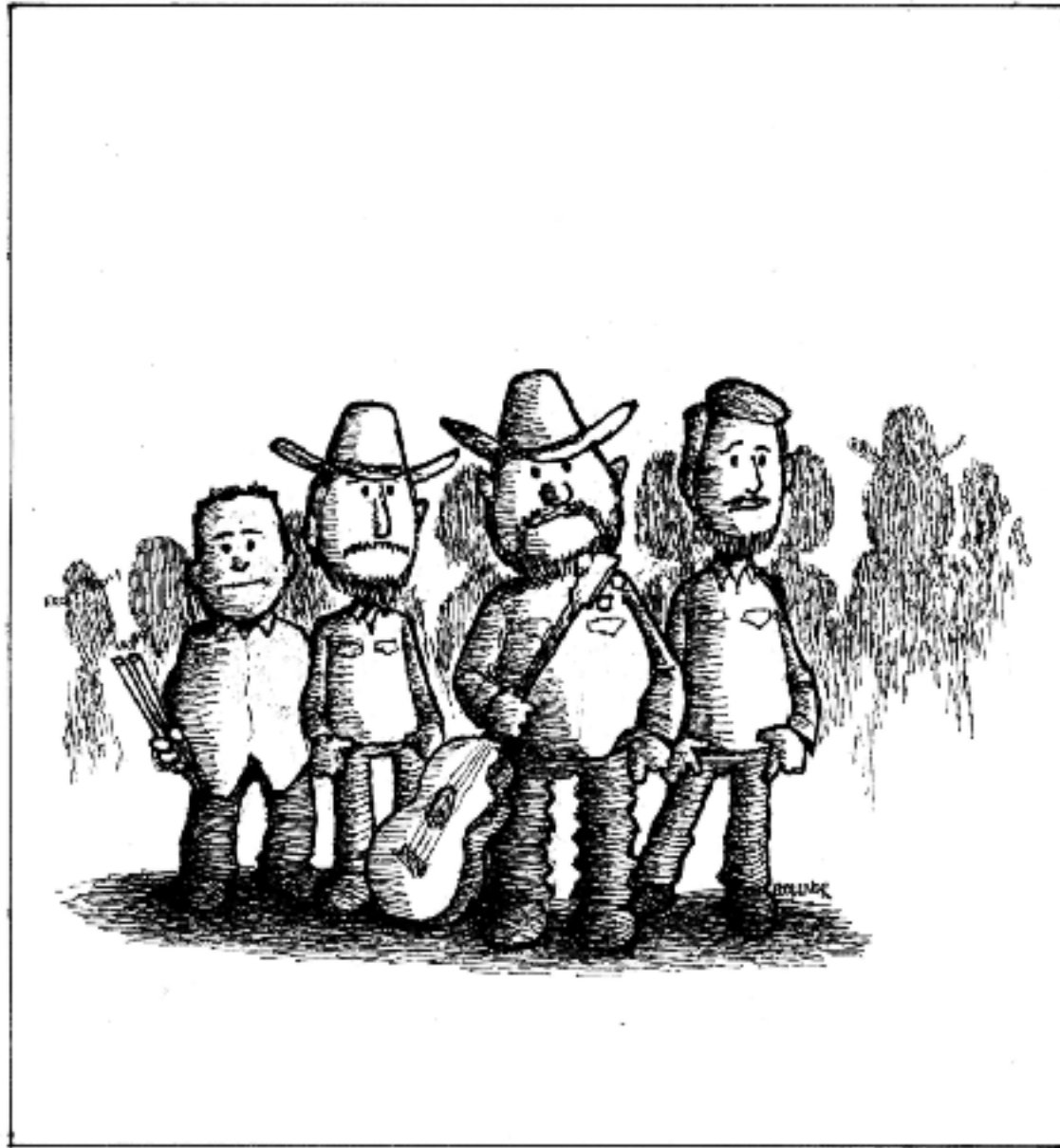
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THE DOODS WALLOP

Story by Rani Birchfield. Illustration by Gary Oliver.



The Doods

For a while, they were the only country band west of the Pecos. Playing fairs, festivals, community events, business openings and mixers, weddings, not to mention honky-tonks, the Doodlin' Hogwallops have been one of the go-to bands for live music in the Big Bend region. With a variety of country, blues, and folk music, 'honky-tonk band' may be the best description for them. Most of us have stumbled across the Hogwallops even if we don't frequent local bars as they are a steady supporter of community events.

Neil Trammell, Chris McWilliams, Todd Elrod, and Robert Halpern currently comprise the Doodlin' Hogwallops, but for a decade, it was just Neil, Chris, and Todd. Although the trio are considered the "Official" Hogwallops, over the years about 40 musical talents have joined them including Border Patrol agents, transients, Sibleys, and others who went on to do their own thing like Jim Keaveny and some of the Pinche Gringos. These "extras" added energy and flair to the Hogwallops, doing everything from drumming or playing bass, to

pulling instruments off of Harry's wall at the Tinaja and jamming out with them. Neil says after fine-tuning his bass playing skills, he put six bassists in the area out of part-time work.

The musical bonds of brotherhood between lead Neil Trammell and Todd Elrod were formed 14 years ago in Terlingua during a 20-gigs-in-15-days whirlwind "tour" that included rocking out to AC/DC, breaking down on the side of the road, and eating fungus, thereby cementing their friendship. Chris McWilliams joined the duo a couple of years later after

insisting they take music lessons. Two years ago they added Robert Halpern of Presidio as drummer. Robert gives the band a solid backbeat and the rhythm they crave as well as the fourth man which sharpens their band from pickers and partiers to country band.

In the early days, the Hogwallops played once a month at the Gage Hotel in Marathon. The \$200 fee they earned just covered their rent. Trading guitar lessons for brisket from Between the Buns, a now-defunct BBQ truck in Alpine, afforded the young band some steady meals. The smoked brisket

could live in the fridge without electricity for days, just long enough to consume it before it became poisonous. As the band progressed, they were able to get electricity. However, there was still no cooking because Todd unplugged the stove to hook up his welding equipment to the 220 circuit.

The Hogwallops played every Friday at Harry's Tinaja, once or twice a month at La Kiva, and were one of the only bands to play the Crystal Bar on a regular basis. Neil used to host open mike night at both La Kiva and the Railroad Blues. If you didn't have your name on the list by 9:30 on Wednesday, your chances of making it onstage were slim. For a while, says Neil, things were really hopping. You could always find someone making music somewhere.

One New Year's Eve, the Doodlin' Hogwallops were asked to play the Starlight in Terlingua. The Starlight pulled in \$1000 from \$5 covers in a town that doesn't pay covers. They did \$5500 in liquor sales, which is likely a record. At the end of the festivities, an inch of glass covered the dance floor as most of the barware was shattered by the revelers. The owner said to the band, "Why haven't you ever played my bar before?!"

In the melody of life, however, things come and go and the live music scene started to slow down in the Big Bend area. Padre's in Marfa changed hands, and the Boathouse in Terlingua shut down for a while. The Blues in Alpine changed ownership, and while people speculated if it was to be another Whiskey Dick's, the Blues faded a bit. Crystal Bar closed when the owner passed away and legal issues continue to keep the building dark and silent. These days, if there is an open mike night, the band has to plan on playing 3 out of the 4 hours as not many people show up to attempt their short list of songs. Back in the Edelweiss days at the Holland Hotel, Harry had live music every day. Now over at the Tinaja, a live show is rare.

Two of the forces that put the brakes on the live music for the Hogwallops occurred indirectly. The first was the death of a good friend of the Hogwallops, Glenn Felts, the owner of La Kiva. Following his passing, the bar shut down, and although it's under new ownership, the extensive remodeling required takes time. Glenn was grandfathered in on code regulations and in his genius way, was

always able to stay one step ahead of the code man in order to keep the doors open. It is an accolade to Glenn's creativity, says Neil, but when La Kiva closed down, there went a trusty gig along with a dear friend and good times.

Another change that impacted the live music venue was the cessation of smoking inside the bars. The smoking bans in buildings in Alpine, at least, had an effect on the crowd numbers. People want to smoke when they drink, and sometimes bands want to smoke while they play. The Crystal Bar was able to skirt around this issue by opening the garage doors and calling themselves an outside venue. Harry's Tinaja has covered outdoor tables and in the winter, full tented walls with a wood stove – outside yet inside. On many occasions at the Blues, 99.9% of the crowd is outside around the fire – smoking – while the band plays to the bartenders.

The steady diet of live music in Alpine has waned. Students graduate, people move to the city or the oil field, families start and change, and the number of amateur musicians has decreased. Although it's a natural course of things, and sometimes for the better, change in ownerships affects the status quo of a place and its function as a creative outlet. The new owner wants to get their feet wet, make their mark, turn a better profit, draw a different crowd. Whatever the case may be, things tend to slow down before they pick up again.

For a band like the Hogwallops, these changes affect them and have a ripple effect on the area. In Alpine, out of the Buffalo Rose, Crystal Bar, Harry's, Railroad Blues, Stetson Club, and Chute #9, only a couple remain. Live music venues rarely get the support other arts do, such as a museum or a theater production. But music is an important part of the culture, especially here in the borderlands. Access to concerts and the like requires a fair amount of travel and cost. Sure, there is Midland or El Paso, but wouldn't it be productive to work towards creating an engaging venue for creativity and provide entertainment for residents and locals as well as tourists?

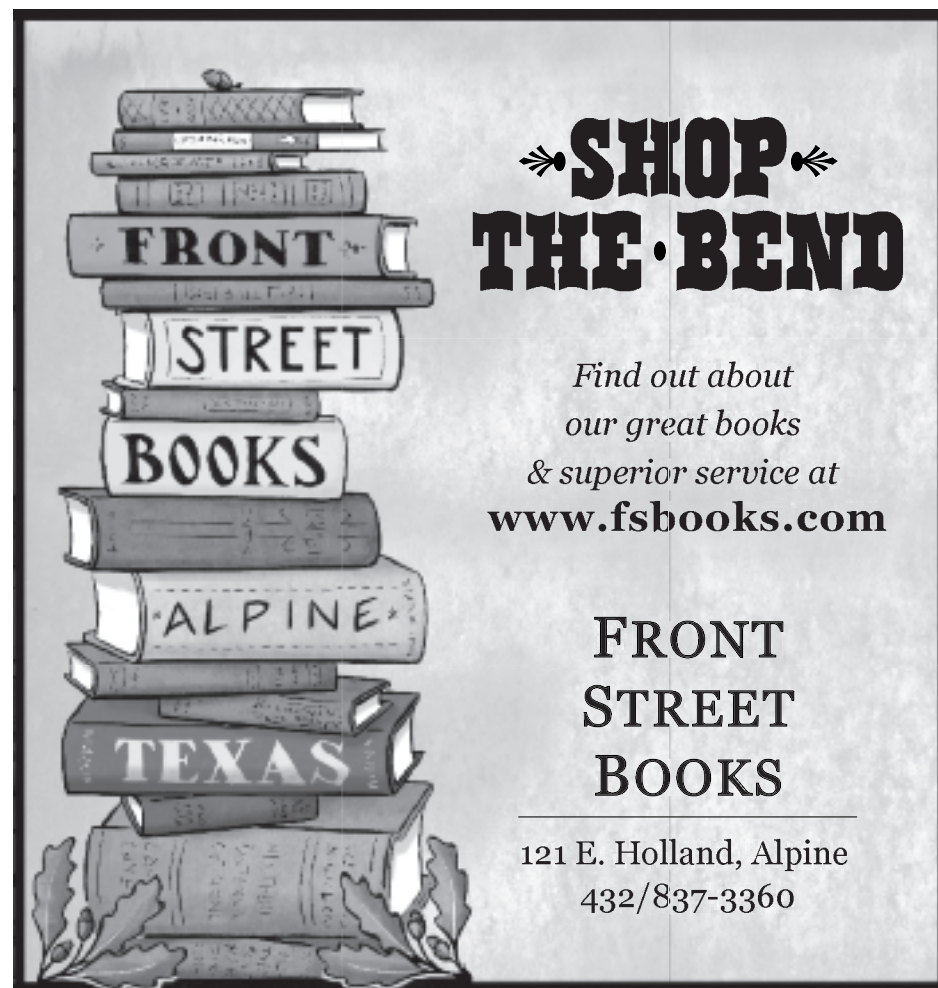
Often there is talk of the Big Phantom Hogwallops Album but so far, they haven't crossed that line. If you're a band that does live music events and writes songs but doesn't have an album, you depend on live

events to make musical ends meet. Taking on two or three jobs like everyone else in this area can cut into your creative space. What if you wanted to make your living playing music and still live in this area? Would that be possible? How could we better support the live music scene, network together, and progress entertainment out here in the desert?

If you're a musician on your way to somewhere else, it's easier to have an impromptu show in the Big Bend area than it may be in the city - make some music as you pass through in exchange for a meal and a couple of drinks. The spontaneity of moments like that and the energy it inspires is a benefit to the community and builds social capital. Guests are delighted with something to do: they leave with a happy memory, thinking small town life is lively and fun, and locals are inspired, maybe even joining in. Live music is born in alleyways, living rooms, bars, and front porches. Venues where community comes together, gathering places for creatives and locals and non-locals, builds talent as well as supports it. Experiences are shared and community culture is shaped. A vibrant live

music scene brings dollars to the area in the creation, production, and consumption of it. People from local towns as well as tourists come to see bands they like and to take a break from their daily lives. Live music weaves the fabric of a place together.

Life evolves, people grow, and places change. Our interview was different from what it may have been a few years ago. Instead of talking over loud drunks at a bar, Neil and I chatted over the indecipherable babble of a baby. Neil and Chris both have families now so not as many nights are spent at happy hours ending in late nights, and small children make it more of a challenge to spend two weekends a month in Terlingua. If life is a circle, perhaps we can look forward to and be supportive of an upswing in our live music scene in the near future. After all, the Blues are booking more bands, the Boathouse is open again and seems to be picking up, at least according to Terlinguamusic.com, and Harry is still serving and making everyone feel welcome. So when you run into the Hogwallops, because you will, feel free to pass a shot of Sotol their way.



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Pronghorns return to Big Bend

Story and photograph by Carolyn Miller



Our area of West Texas is home to one of the most beautiful animals in the world. Most of us call them antelope, but technically they are pronghorn. Although the antelope looks much like our prong-

horn, they are not found in North America and most are native to Africa and Asia. The pronghorn reside in the US, Canada and Mexico, preferring grasslands in altitudes of 3,000 to 5,900 feet.

The pronghorn have called West Texas or the Trans-Pecos high desert grasslands home for many years and numbered over 17,000 in the early 1980s. By 2008 they numbered around 10,000 and between 2008 and

2012 they were down to around 2,750. After seeing a decline over the past thirty years, they are making a slow but steady comeback due to very concentrated efforts by various agencies and local ranchers.

It takes numbers to make numbers. The Trans-Pecos Pronghorn Restoration Project has relocated hundreds of pronghorn since 2011 from healthy herds in the Panhandle of Texas to areas in West Texas that are suffering from depleted herds. The relocation process has been a joint effort between the Borderlands Research Institute at Sul Ross State University, the Trans-Pecos Pronghorn Working Group, the Texas Parks and Wildlife Department, the Texas Parks and Wildlife Foundation, the USDA-Wildlife Services and local ranchers. They have seen success on ranches around Marathon, Alpine, Marfa and Valentine and their efforts continue with more planned relocations in 2015 in the area.

Drought conditions hindered the repopulation efforts initially, but with improved rainfall, a recovering habitat, and modifications to fencing, the project is making great strides. The pronghorn population has increased by around 1,000 in the past two years. Twins are becoming common again.

It isn't unusual to see herds from the highways. Hopefully those numbers will increase with the efforts of so many individuals and agencies working toward the common goal of having healthy numbers again in West Texas.

If you have questions about any of the relocation efforts, you may contact James Weaver with Texas Parks and Wildlife at 432-426-2801 or james.weaver@tpwd.texas.gov.

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Voices of the BIG BEND

Jim Glendinning The Galloping Scot, Author, World Traveler and sometime tour operator.

Story and photographs by Jim Glendinning

MARY BAXTER

Mary Baxter was born in Lubbock, Texas in 1963, the third child of Morris Byrd Baxter and Katherine Courson Baxter. Her elder siblings are Kenneth, who now lives in Spokane, WA and Anne, today residing in Rio Vista, TX. Later the family moved to San Antonio when her father, a U.S. Air Force navigator, was transferred there.

As a teenager Mary didn't like Oliver Wendell Holmes High School in San Antonio. She particularly disliked being indoors. She much preferred horses, a feeling she shared with her sister. Her first horse, acquired when she was in second grade, was a 22-year-old Welsh pony that cost \$85. Later, the girls showed horses.

After high school graduation in 1981, she enrolled at the University of Texas at San Antonio. She majored in marketing and also took fine arts courses, including print making, graduating in 1988. To finance her studies, she worked at the Retama Polo Club in San Antonio as well as other polo clubs around the country. Her duties included grooming and exercising polo ponies and she got to recognize polo potential in these animals.

In 1994, she moved to West Texas and took a lease on the old Montgomery Ranch south of Marfa, near Casa Piedra. She and a partner raised cattle and, for extra income, she trained horses for polo and delivered them to polo clubs in Palm Beach, FL.

During this period, Mary started painting. She loved the quiet and simplicity of the landscape, as well as the animals and plants that lived there. She painted in oil on small canvasses or even pieces of plank. After a chance encounter with Keri Artzt (now Keri



MARY BAXTER
Marfa

Blackman), she was asked to show her work at Artzt's Alpine gallery. She was shocked when it sold.

In 1994 she moved to Marathon, Texas and, helped by James Evans, opened a studio and gallery. She continued to paint landscapes as well as studies of cattle, horses and cactus. Her reputation grew and she had exhibitions in Midland and (shared) in San Angelo and Houston ("Texas Contemporary Regionalists" in 2013). "I met some high quality artists," she says, grinning.

In 2004 Mary met Neil Chavigny, an entrepreneur from Houston. The couple were married in Marathon two years later by Daniel Eaton, the fire chief. Later they moved to Marfa where Mary uses a vintage Silverstreak RV as her remote studio.



CALEB JAGGER
Fort Davis

Today her landscape paintings have become looser, she says, and she has branched into sculpture in bronze, telephone wire and concrete. Her current portfolio includes landscapes and Marfa scenes, and sculptures of rabbits and javelina. Her work is displayed at galleries in San Antonio, Houston and Round Top.

Mary's success comes from her close contact with the land and from her developing expertise. Lonn Taylor, columnist and author from Fort Davis, describes making his first purchase of a Baxter landscape. "We couldn't live without it," he concluded after deliberation. "Her appeal is representational but impressionistic, it is painterly work." Mary can be reached at baxtergallery.com.



SARA BOW
Alpine

CALEB JAGGER

Born in Austin in 1983, Caleb Jagger's life properly began after the family, including his elder sister, Challis, moved to Fort Davis in 1991. By then his mother, Ruth Ann Cisneros Jagger, and his father, Todd Jagger, musician, photographer and businessman, were divorced.

At school in Fort Davis, he has fond memories of his first teacher at the elementary school, Ms. Dirks. He enjoyed class, and in high school math was his best subject. From his father he got early instruction in photography that would later become a consuming interest for him.

At age 17, Jagger worked and saved money for a three-month trip to Europe. Using a Eurailpass and sleeping in student hostels or on trains, he

toured Western Europe, visiting museums daily. In Amsterdam, the work of Van Gogh made a life-changing impression. Isolated and alone, he started taking pictures.

In the fall of 2000 he went to Russia, staying in a dorm at Moscow University and taking language classes. After a year, he followed his Japanese girlfriend, whom met in Moscow, to Japan for two years. He took a one-year language course in Tokyo, then enrolled at the Temple University in a Japanese school there.

Jagger returned to the USA in 2004 and enrolled at Temple University, Philadelphia in an Asian Studies course in 2005. He then moved to New York and trolled the city looking for a job.

He suddenly got lucky, landing the best job he could have imagined - at the Chris Burke Studio. Although Burke's specialty was art photography, he had been impressed by Jagger's people portraits.

He stayed at the Chris Burke Studio for three years, and became Burke's head photographer. But in 2008, the illness of his grandparents took him back to Austin to look after them. Watching them die he describes as the hardest and best year of his life. He then joined his mother in Terlingua, and started to take photos again while working at local motels.

In 2010 Jagger moved back to Fort Davis and got a job at the Stone Village Market. Then, following the suggestion of his father, he started visiting Pecos, 80% of whose residents are Hispanic. Previously a moribund agricultural community, Pecos is changing to an oil patch town. From 2011 he made almost 150 trips, always with his dog, Baxter. In 2013 he did a similar project in Jeff Davis County, photographing 110 persons in all walks of life. Next are farmers and ranchers.

While Caleb Jagger has had a few shows, he is more interested in building his portfolio, and improving his skills while still young. He uses a 1950s Linhof 4X5 field camera and selflessly gives away a framed copy of his picture to each portrait subject (400 to date). Inspired by Van Gogh's portraits of people, he sees West Texas as an ideal place to develop his own style. Taking photos is fun, he says, but he adds, "Gotta get the work done." To view his portfolio, go to calebjagger.com.

SARA BOW

Sara Lines was born in Alpine at Dr. Wright's clinic on December 30, 1946, one of three daughters of Gus and Lope Lines. Her sisters are Ginny, a retired nurse living in Odessa, and Georgie, who is assistant manager at the Maverick Inn in Alpine. Her paternal grandfather, George Lionoupoulos, immigrated from Greece in the 1930s.

Sara was an A or B student in the Alpine

school system, "loving every minute." (In those years there was still separation of the schools. Her husband, Jack Bow, was one of the persons who later would help integrate the schools). Meanwhile, for Sara, Alpine was a wonderful, safe place to grow up in, and she made lots of friends.

Gus announced in 1962 that after 16 years he was selling the popular family business, Georgie's Drive-In on US 90, to go work as the Alpine hospital's engineer. Sara, who graduated in 1965, was likewise drawn to the hospital but for different reasons.

At age 12, she underwent an appendectomy and credits her nurse, Amparo Cobos, with her recovery and the reason why she became a nurse ("She saved my life."). In 1966 she took a one-year Licensed Vocational Nurse course at Sul Ross State University, and 48 years later is still nursing at the Big Bend Regional Medical Center. As her radiant smile testifies, she is in an occupation that she loves (and at which she excels).

Sara married Jack Bow, long-time Alpine pharmacist, in Puerto Vallarta, Mexico on June 21, 1976, driving to and from the destination. They have three children: Kathleen Burnett, a Dallas attorney, Chris Bow, a builder in Austin, and Jacqueline Bow, a therapist at High Frontier near Fort Davis. Also part of the family are the two children from Jack's previous marriage: Jonathon and Ellen.

After 25 years as an LVN she heeded the advice of Dr. Alan Bird and enrolled in the BSN program at San Angelo State College to obtain a RN qualification. Together with Ann Schaeffler she embarked on four years of travel and study: 1,000 miles a week, up at 4 a.m., back by 1 a.m. In 1997 they were each awarded Bachelor of Science in Nursing. She continued with a five-year Master of Science in Nursing program online from Walden University, MA, completing in 2009.

Sara's community participation mirrors her nursing career: non-stop and 100 percent. She has served on the Alpine Chamber of Commerce Board, and is presently an ambassador. For 30 years she has been a member of the Pilot Club, is an American Legion auxiliary and a long-time member of the First Baptist Church, an essential element in her life.

She can't recall many vacations but is proud that she never called in sick. She keeps fit by exercising daily on the SRSU gym track. Among her hospital duties is coordinating flight details when patients need to be flown out - which happens one or two times daily. As with all her actions, this is done with a brilliant smile.



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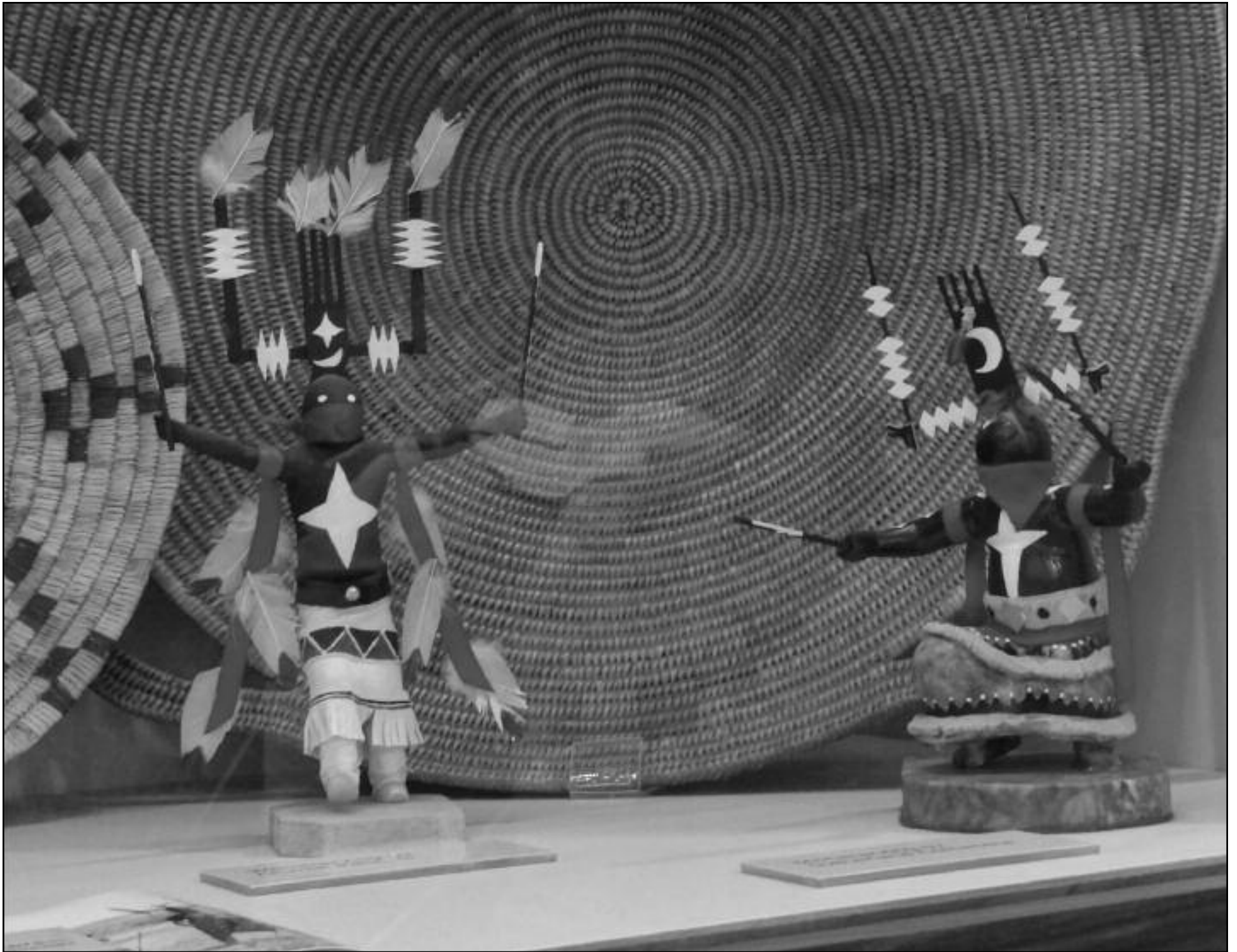
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A New Addition At The Old Fort

Story by Bob Miles. Photos by Max Kandler.



The Fort Davis National Historic Site held the grand opening of its new visitor center and museum on August 30. Permits, information, books and souvenirs may be obtained in the visitor center. The museum tells the history of the fort and Davis Mountain area with many informative and colorful

exhibits. At the entrance are replicas of the trees with Indian pictographs which gave the fort location its early name of Painted Comanche Camp.

As the visitor moves on, exhibits explain the need for the fort to protect travelers along the newly established San Antonio–El Paso road, many on

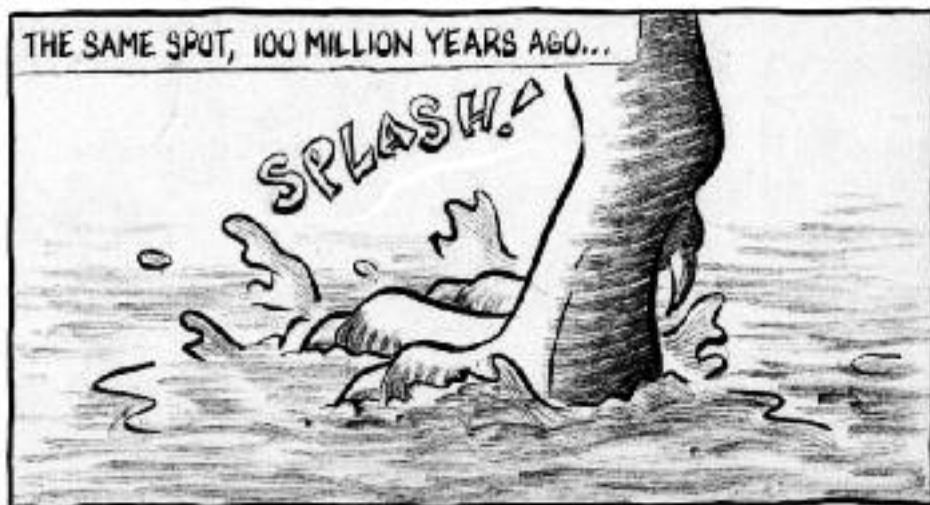
their way to the California gold fields. One display shows the construction of the first green pine and thatched buildings, along with tools used. Apache, Comanche and Kiowa artifacts are shown in other displays, and the roles of the tribes the soldiers dealt with are explained. A partial full-size stage coach

illustrates commercial travel along the road. (Look closely at the passengers and you may recognize a member of the park staff or a volunteer!)

Artifacts, colorful dioramas, informative labels and mannequins all are used to help tell the history of the

continued on page 18





continued from page 16

Confederate period, the re-building of the fort after the War Between the States, and the men and women who served or lived there. Weapons, tools, uniforms, amusements, household items and even toys show how the people worked, lived and played. There is a replica of a telegraph outpost with a working telegraph key. Children may try on a few uniforms and other clothing and crawl into a small pup tent in one of several hands-on exhibits. They can punch a button to hear an Apache tell about his people in his own language.

To truly appreciate this carefully crafted new attraction, one must experience it. Go see it for yourself! The Fort Davis Museum is open daily from 8:00 a.m. to 5:00 p.m. except for Christmas

Day, New Year's Day and Martin Luther King Day.



CHINATI

The Chinati Foundation is a contemporary art museum founded by the artist Donald Judd. The permanent collection includes work by twelve artists and focuses on large-scale installations emphasizing the relationship between art, architecture, and the surrounding land. Chinati hosts special exhibitions, artist residencies, and public programs throughout the year.

The museum is open Wednesday - Sunday. Two permanent installations by Judd are available for self-guided viewing, the rest of the collection is accessed by a docent-led tour.

GUIDED TOURS

Please reserve in advance to secure admission.

Collection Tour, 10 am, Wednesday - Sunday
Includes the permanent collection and special exhibitions.

Selections Tour, 11 am, Wednesday - Sunday
Includes works by Donald Judd, Dan Flavin, and John Chamberlain.

SELF-GUIDED VIEWING

Works by Donald Judd are available for self-guided viewing, at visitors' own pace.

15 works in concrete, 9 am - 5 pm, Wednesday - Sunday

100 works in mill aluminum, 2 - 4 pm, Friday - Sunday

UPCOMING EVENTS

Artists in Residence

Jeremy dePrez, January & February; John Newman, March & April

Sunset at Chinati

Sunday, February 8, 5 - 6:30 pm

Free Spring Break Art Classes for Ages 5 - 13

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1 Cavalry Row Marfa Texas 79843 www.chinati.org 432.729.4362

Big Bend Eats

by Carolyn Brown Zniwski

Hand pies have been around for thousands of years. The food historians don't know when folks started carrying their lunch baked in pastry dough, but there is evidence the Greeks made hand pies. They can be baked or fried and can be carried in your pocket, no wrapping needed. There were lots of variations but everyone made savory pies. It wasn't until pies and hand pies got to America that folks started filling them with fruit. Apple pie was invented in America. So were peach pie and blueberry pie. Texans have a special fondness for fried pies. I found six or more bakeries claiming to be the home of the original fried pie. For me the home of fried pies is The Burnt Biscuit Bakery in Marathon, Texas.

The Burnt Biscuit Bakery has been serving up fried pies for years. Shirley Rooney started it years ago. Brenda Iskra and husband Brent Coleman are third or fourth in a line of fried pie makers, and let me tell you they make the queen of fried pies. Whether you have the incredible roast beef or the lush chicken salad there, be sure to save room for one. Brenda wouldn't tell me the recipe for her chicken salad but she did give me the recipe for her lovely pumpkin fried pies. Invite a few friends over and spend a cold and windy afternoon making these delicious treats. The pastry is perfect. One caveat, be sure your oil is the right temperature.

Brent's Pumpkin Fried Pie

Crust:

- 1 can (12-13 oz.) evaporated milk
- 1 beaten egg
- 5 cups all-purpose flour
- 1 Tablespoon salt
- 1 Tablespoon sugar
- 1 cup + 1 Tablespoon shortening

Combine milk and egg. Set aside. Using a food processor, combine dry ingredients. Cut in shortening. Add liquid and pulse until dough forms a ball. Refrigerate for 30 minutes or overnight.

Filling:

- 8 oz. softened cream cheese
- 1/4 - 1/2 cup sugar, to taste
- 1/2 teaspoon vanilla
- 1 egg
- 1 1/4 cups canned pumpkin

- 1/4 teaspoon salt
- 1/4 teaspoon nutmeg
- 1/4 teaspoon ginger

Combine cream cheese, sugar and vanilla. Add egg. Add remaining ingredients and blend well.

Making the pies:

Using a piece of dough the size of a walnut, roll out dough to a 6 inch round 1/8th inch thick. Put 2-3 Tablespoons filling on half of the circle, leaving 1/2 inch around the edge. Fold circle into half-moon shape. Seal edges.

Fry in hot oil, 365°, until golden brown. Drain on paper towels. Serve warm or room temperature.

Just in case you need a little something to keep everyone going, bake this lovely coffee cake for breakfast, brunch or afternoon gatherings.

Hildegard's German Coffee Cake

- 2 eggs
- 1 1/4 cups sugar
- 3/4 cup oleo or butter
- 2 cups flour
- 1 teaspoon baking powder
- 1/2 teaspoon baking soda
- 8 oz. sour cream
- 1 teaspoon vanilla

Beat eggs. Slowly add sugar. Add oleo and beat 5 minutes. Continue to beat while adding dry ingredients. Add sour cream and vanilla and combine well.

Filling:

- 1/2 cup brown sugar
- 2 Tablespoons melting butter
- 1/2 cup chopped pecans
- 2 Tablespoons cinnamon
- 2 Tablespoons flour

Stir filling together. Grease bundt pan. Pour 1/2 the batter into bundt pan. Sprinkle on 1/2 the filling. Add remaining batter. Top with remaining filling. Bake at 350° for 1 hour. Let cool completely before removing from pan.

Brenda tells me, "My Grandmother made this every Christmas morning." But don't wait for Christmas, make it this week.

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October - Marathon to Marathon & Quilt Show
November - Cowboy Social at Ritchey Brothers Building
December - Fiesta de Noche Buena
 - go to marathontexas.com for details -

Folkways

by *Maya Brown Zniewski*

Pitaya or dragon fruit: botanical name *Hylocereus Undatus*. What a wonderful, imaginative name. I just love the look and feel of dragon fruit.

Tasting like kiwi and melon, growing from cacti, dragon fruit is native to Central America as well as the Sonoran and Chihuahuan Deserts. It grows in zones 10 and 11 but needs protection from the cold in zone 9 and protection from the sun in zones 10 and 11. It grows well in a green house or with other protection. Looking at the USDA zone map for El Paso (zone 8a) for reference, Dragon Fruit should grow well in the Trans-Pecos, outside, in a greenhouse or in a sunny window in your home. They may not bloom in colder areas but are still a beautiful plant. They are night lovers. Pollinated by moths and bats, they have aerial roots, are night blooming and have a wonderful scent.

Check with your health care practitioner, but dragon fruit seems to have a positive effect on those with blood sugar issues. They contain vitamins B1 and B2, niacin, calcium, carotene, phosphorus, iron, protein and carbohydrates.

They have antioxidants that bind free radicals. Free radicals have a great name but are terrible for us. Free radicals cause cancer. Binding them seems to prevent them from forming cancerous cells. High in fiber, dragon fruit is good for bowel regularity. It is also thought that because of the high vitamin C content dragon fruit can help build your immune system and act as a detoxifying agent.

You can prepare the dragon fruit by slicing lengthwise and scooping out the flesh or by quartering them and peeling back the rather leathery pink, white or yellow peel. Two ounces of the flesh of dragon fruit contains 60 calories, 9g sugar, 1.5g fat, 2g protein, 1g fiber, 8g carbohydrates and 8g calcium. The seeds are completely edible, though the skin is not. Remove the skin before consuming.

Store dragon fruit as you would a banana, just on the counter top.

Winter Fruit Salad

A yummy fruit salad that reminds me that summer will be here someday.

Salad

- 1 cup canned pineapple, drained
- 1 banana, sliced
- 1 small can of mandarin oranges, drained
- 1 cup dragon fruit, sliced
- 1 cup any other kind of fruit you like

Toss in salad bowl.

Dressing

- 1/4 cup coconut milk
- 1 Tablespoon fresh lime juice
- 2 Tablespoons honey, agave nectar or brown sugar

Pour dressing over fruit and toss lightly.

While out and about you might want a super fruit snack. Try dehydrating thinly sliced dragon fruit. Use your \$10 yard sale dehydrator or spread thin slices out in the sun. These don't last very long at my house so I can't tell you how to store them.

Dragon Fruit Margarita:

- 2 ounces Tequila
- 1/4 Dragon Fruit, skin removed and cubed
- 1/2 ounce fresh lime juice
- 1-2 Tablespoons agave nectar, to taste

Blend. Pour over ice and enjoy.

I like fresh fruit unadulterated, so a dragon fruit, pineapple, strawberry, kiwi, banana kebob is the perfect thing to bring to a potluck. Just peel the fruits, cut into bite sized chunks and push onto a skewer. You'll bring a tropical wave of sunshine to the next party you attend. Caution, you will be asked over and over again to

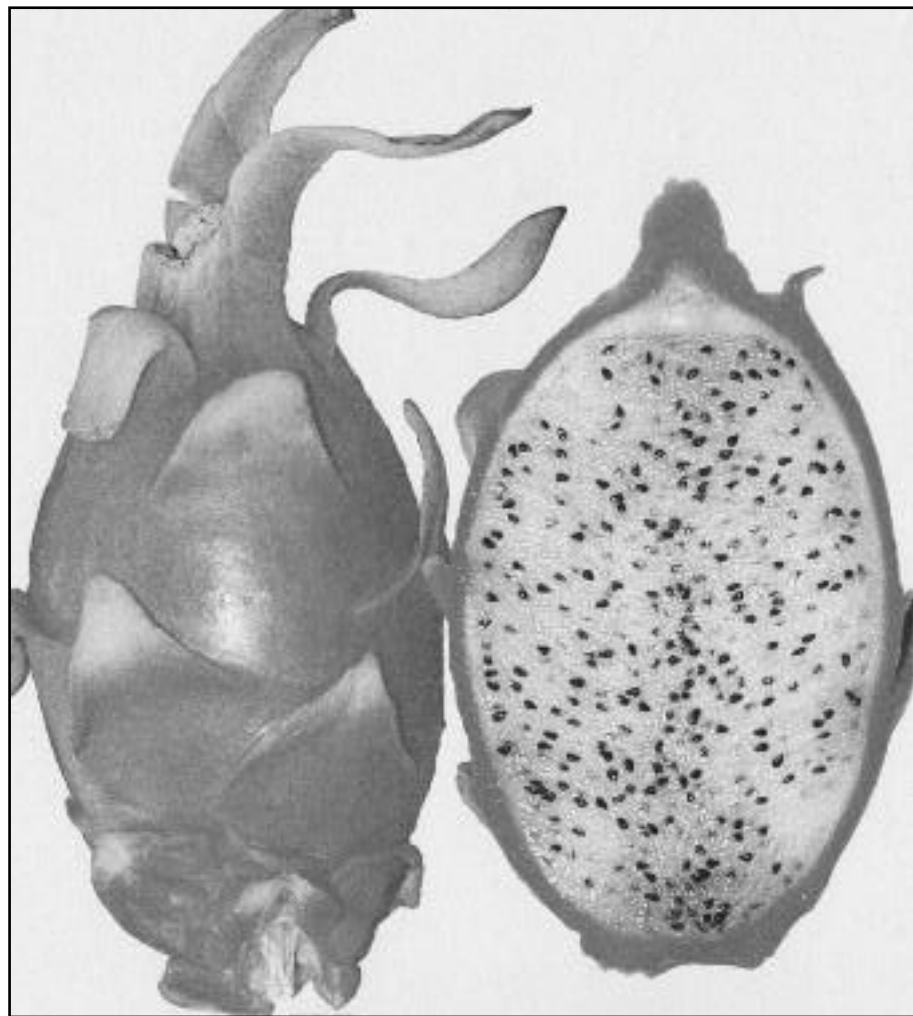


Photo by Carolyn Brown Zniewski

bring this dish. If you don't like parties, don't bring dragon fruit kebobs to the first one.

Dragon Fruit Pie

- 1 package pre-made sugar cookie dough
- 8 ounces cream cheese, softened
- 1/2 cup powdered sugar
- 1/4 cup orange juice
- 1 tablespoon lemon juice
- 3 dragon fruit, peeled and sliced
- 3 kiwi, peeled and sliced
- 1 cup strawberries, hulled and cut in half

Roll out cookie dough into a 12 inch round. Bake 10-12 minutes or until lightly browned. Allow to cool completely. Note to self—keep kids away from cookie dough crust while cooling. Prepare fruit. Blend cream cheese, powdered sugar,

orange juice and lemon juice. When the crust is cool, spread cream cheese on top of crust. Lay fruit in a circle on top of the cream cheese or spread it evenly about. Brush lightly with agave nectar thinned with a little orange juice. Refrigerate until ready to serve. Should be served the day it is made.

Pitaya or dragon fruit is grown extensively in Asia and can often be found in Asian markets. Very little is grown in the USA. Here in Big Bend you can buy it online at these two websites: www.marxfoods.com, buyexoticfruits.com. You can buy the plants online as well. What a great addition to your garden. It should be the next fave of the foodies.

Gloria

When queried about her heritage,
she flashes a broad smile and says
both of her parents were Mexican.
In her mid-eighties, she still works

part-time when jobs are available:
cleaning houses and the rooms
of local motels; washing and ironing
clothes; and helping her great-grandson

with yard work. She has lived
her entire life in a small adobe house
at the base of “A” Mountain. During
the hot months of May, June, and July,

she opens her screened windows
and doors, with but a ceiling fan
to keep the air moving, only during
the hottest part of the day. She learned

early on that the best friends of her life
would number only three: Wind,
Sun, and Dust; that these she could
always count on. Evenings, after

Sun retires for the night and Dust
settles gently on her roof, yuccas,
ocotillos and agaves like the laying
on of hands, she anticipates the certain

arrival of Wind, swirling her rustling
skirt, whispering non-stop, till Gloria
falls soundly asleep, the mellifluous,
innocuous murmurs of her gossip.

by Larry D. Thomas

Under a Rain of Rock

Here are the graywackes—those immature aggregates
of quartz, mica, feldspar and volcanic fragments, all
mushed in a matrix of chlorite, clay, and crushed shale.

Here are the cherts—those ribboned red-and-green rafters
upon spreading plates through the deepest depths beyond
and below the reach of sands and the rains of lime.

Here are the greenstones—those moss-mantled, chloritic,
zeolitic, metabasaltic veterans of ocean-continent
collisions, ophiolitic thrusts, and olistostromal slides.

Here are the blueschists—those amphibolitic-garnitic
hammer-ringers that explored the limits of huge pressure
and sort-of-huge heat below in Benioff’s basement.

Here are the serpentines—those slick-scaled, green-black,
friction-polished, water-sated, asbestos-bearing,
buoyant wanderers from the base of an ocean’s crust.

Here they all are in this chaotic slip-sliding mess of a mélange
that is the California Coast Range, and there they all were
when he held a hose on a wildland fire below a bulldozer,

when one of the them escaped the root ball of a toppled oak
and very nearly crushed him one split instant before buckling
the heavy steel siding of the engine and falling at his toes

in an encounter of boulder and not-yet geologist who would
now not fully mind dying under a rain of rock, provided he
could first know the name of that which would do the crushing.

by David M. Orchard



Display tables at The Big Bend Gem and Mineral Show, Alpine, TX.

If You Hang Around a Rock Show

by Debbie Wahrmund

If you hang around a rock show, also known as a gem and mineral show, you will hear about rocks from A(gate) to Z(ebra) rock. If lucky, one can ogle, touch, spit on (ew!) or wet with a spray bottle ore dug from mines in Mexico, Arizona, Colorado or even Texas. One person's favorite gem may be turquoise. At a rock show, you can learn where it comes from, the differences between green and blue turquoise and before you know it, you are a semi-precious expert. If you're really lucky, the stories will begin to flow like lava from a fresh volcanic eruption; then the hunt for the special agate formed near volcanoes will begin. Volcanoes in Texas? Oh yes, that is

just the tip of the proverbial iceberg.

The Big Bend Gem and Mineral Show, sponsored by the Chihuahuan Desert Gem and Mineral Club (CDGMC), returns to the Alpine Civic Center April 17th to 19th, 2015 for its 26th year and features vendors with everything imaginable, from fossils and raw rock to piles of stringed beads and polished stones, to books, art, and demonstrations such as cracking a geode to discover what is inside. Professional jewelers and lapidarists share their expertise, and one may walk out with more than a bauble; there is a high probability of becoming smitten with the rock hounding bug.

Just ask Judith Brueske, owner

of Ocotillo Enterprises in Alpine. Her shop was featured in the May 2009 *Texas Highways Magazine* as a "Great Surprise" because she "will arrange a wire-wrapping class if you and your party are interested." A longtime member of CDGMC, she is one of the cornerstones (no pun intended) of the show, offering an amazing assort-

ment of books on geology, lapidary skills, Mexican and Native American heritage, and sustainable living. Another surprise is that Judith is an author herself, publishing *The Marfa Lights* in 1988. In 1993 she added a magazine, *The Desert Candle*, to her repertoire. The first Big Bend show I attended, I had several sets of unfinished agate earrings and did not know how to attach them. By the time I made the rounds, she had the agates completed with beautifully wrapped wire hooks, and I wore them out.

Judith said, "It is a most wonderful thing to recognize stones underfoot and make them into something beautiful." Finding plume agate with its featherlike

pattern is like finding the Holy Grail of rocks. Agates tend to be named after their locations because their colors are unique to that area; there is the Van Horn Black Plume, the Balmorhea Blue, and Marfa Bouquet agate. Red and black plume agates which have tree-like or feathery formations of different colors in the agate were found on the Woodward Ranch near Terlingua.

J. Frank Woodward, a local geologist, bought the original Woodward Ranch, founded in the 1880s, 18 miles south of Alpine and adjacent to Eagle Peak. Frank Sr. opened the ranch up to collecting "biscuits" (agates with sort of an English muffin shape) in the 1950s. This practice was continued by Frank Jr., then by son Dave, then by daughter Susie and husband Robert Black, then Trey and Jan. The Woodwards purchased another small patch later near the Needle Peak outcropping which was known to contain Pom-Pom and green moss agate. The ranch backed up to Big Bend National Park and J. Frank reportedly said that it (the Chihuahuan Desert) was a special area, "The landscape is not cluttered up with trees so you can see the rocks."

I learned of the ranch through a feature in the *Austin American Statesman*. There was a picture of the Woodward family home with the fireplace built totally out of agate and put together by J. Frank, his sons, and some brick masons from Mexico. The Woodwards were instrumental in



Balmorhea Rock Shop owners, Jim and Sue Franklin

organizing the CDGMC. My husband and I joined them on a rock hunting trip. We did not bring enough water so Trey gave us his. When his truck's radiator ran dry, he borrowed my husband's shovel and dug a hole in the "dry creek bed" and it was not long before the water flowed. I listened to stories of Trey's childhood when he gathered agate with his sister and dad, loading mules and trying to beat

and moved to West Texas to work at the McDonald's Observatory telescope in 1989. He grew up in the South Dakota Black Hills and claims that he is one of the "genetically predisposed people to know what malachite is." He was finishing an Associate's degree in electronics when he answered an advertisement for help with the telescope in Ft. Davis. During the week he fixed anything that needed fixing at the

a thunderstorm before that same creek flooded. The Woodward Ranch had the distinction of lasting four generations before being sold, and is now closed to rock hunters.

Luckily, there are others who have been captured by the mystical realism and rugged landscape of the desert, to carry on. Paul Graybeal is a dedicated club leader

facility, and then packed up early on the weekends to explore the desert, gathering local lore and agates along the way. Eventually Paul moved to Marfa and started Moonlight Gemstones in 1989, in an existing rock shop. "When I collected 100 pounds of agate, my whole life changed," he said. He has been collecting agate since 1985 and uses the best lapidary-grade agate he can find in his jewelry.

Some of the members grew up in the area, such as Jim Franklin, whose father was a cowboy in the Marathon area wrangling horses in the Chihuahuan desert. His wife, Sue, a little girl from Ohio, grew up looking at fossils and shells she found discarded in her grandmother's back yard. As an adult, Sue moved to California where she gravitated to the beach and found inspiration putting shells together, to make owls and little animals. Sue continues her passion for learning now in the desert, running the Balmorhea Rock Shop with Jim, offering custom slabbing, tumbling and polishing. When you find rocks in the rough, one will want "to see rocks cut because it will look totally different; if dry, it still is not as pretty until it is polished," exclaims Sue. Of course, a spray can of

clear, gloss lacquer could be used, but that is like adding clear nail polish to shells: it works, but where is the magic and mystery of discovery?

The club no longer combines the show with rock hunting trips, but if you are determined to find your own mystical realism, attend the show and meet the people who could start you down the path.

Do not pass it up...it gives new meaning to "bucket list." Oh, and the difference between green and blue turquoise? Inquiring minds want to know: turquoise is hydrous basic phosphate of copper and aluminum; it may contain some iron...so if you really want to "dig" into the facts, it becomes more intriguing to discover that the color is given by the ratios of copper to aluminum; an accidental touch of nature that man cannot control, only enjoy. By the way, experts tell me turquoise comes from mines in Arizona, Colorado, New Mexico and old Mexico as well as the Battle Mountain and Tonopah areas in Nevada. Sounds like a road trip to me!

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Photo Essay

by the SRSU photo students



Students in Barney Nelson's "Photography for Writers" class at Sul Ross State University have been getting plenty of practice this semester with weekly assignments that target developing a photographer's eye. Assignments range from outsmarting automatic light meters for whiter snow, blacker shadows, and more colorful sunsets, to learning to use the "Golden Mean," rule of thirds, framing, and vanishing points for landscape composition.

Students pair photos with weekly writing assignments for possible publication.

More samples of the students' work are on display in the Brian Wildenthal Memorial Library on the Sul Ross campus.

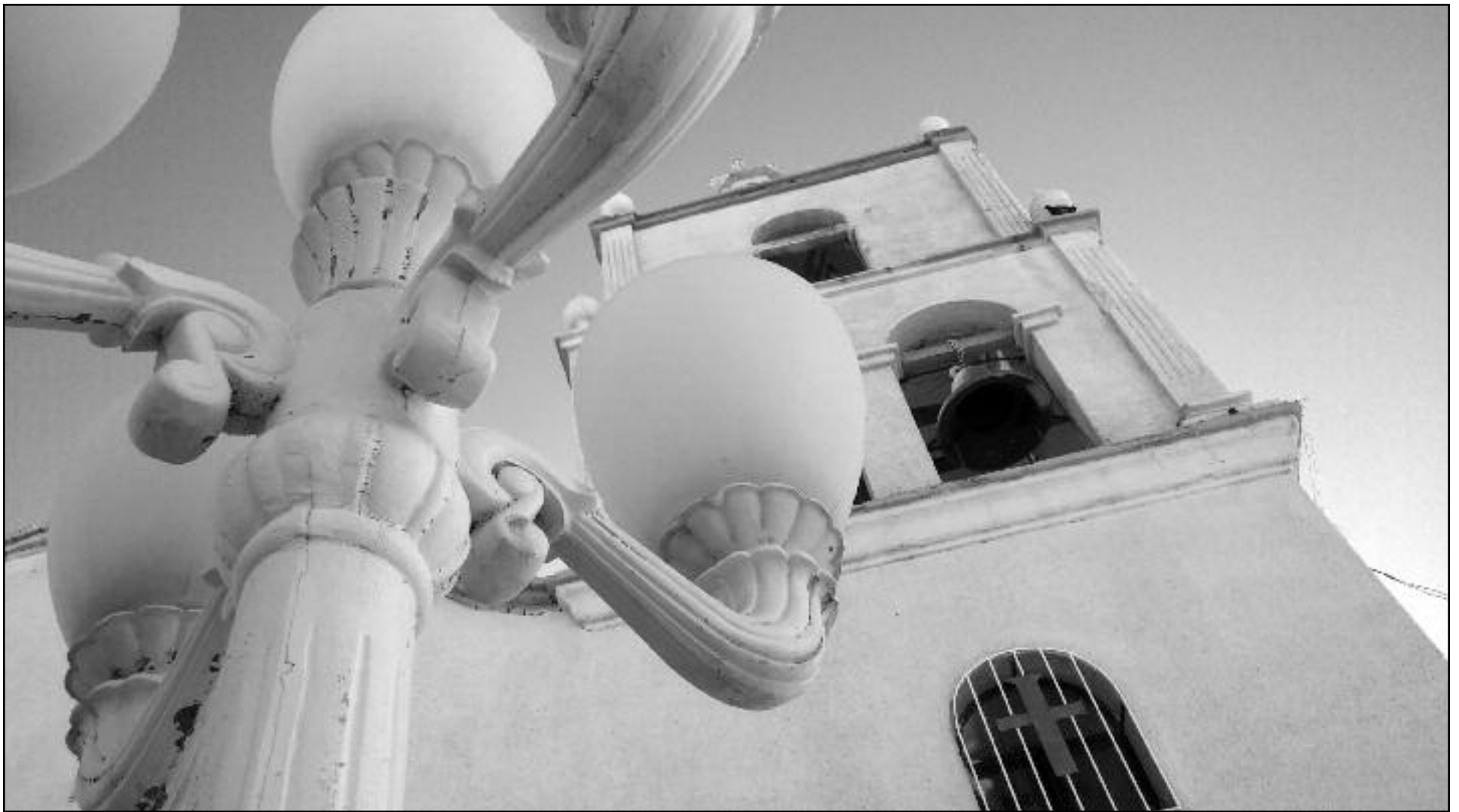


Left: Sydney Lance, a senior Conservation Biology major and Sul Ross Plant Identification Team Coach from Denton, combines her interests in art and science. Here she outsmarts automatic focus with a difficult blurring of both foreground and background in order to sharpen her subject.

Above: Jennifer Martinez, senior English major from El Paso, combines stop action, framing, and low angle to give her swinger more height. Martinez also serves as secretary to the Sigma Tau Delta English honor society at Sul Ross.

Next page, top left: Artist and writer, Alouy Ulices Martinez, senior English major from Presidio, combines framing and an unusual angle to blend two familiar pieces of architecture in Ojinaga, Chih., Mexico for an inspirational feeling.

Next page, middle left: Parker Littlejohn, sophomore Wildlife Management major from Azle, stopped the action of roping a dummy at sundown for this silhouette as part of her series of looking behind the scenes at the life of a rodeo student athlete. Littlejohn competes in break-away roping and barrel racing for Sul Ross.



Bottom left: *Sul Ross Skyline* photo editor, Susanna Mendez, is usually famous for her stop action sports photos. However, here she creates a spellbound sunset using "god light," and good landscape composition.

Right: Luis Esquivel, a senior English major from Odessa and President of the Sul Ross Spanish Club, balances his light and shadow to simplify the background and enhance the contrast in this nature close up.






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continued from page 4

order to travel to India with a study-abroad program called There Will be Dragons. Upon her return to the United States, Mariah enrolled at the University of North Texas, where she completed her Bachelor of Fine Arts degree with a concentration in Studio Ceramics.

After graduating in 2010, she apprenticed at a production pottery studio in Whitefish, Montana, followed by an internship at the Clay Studio of Missoula. Deciding that it was time to get back to an academic setting, she returned to Sul Ross State University a year later.

Currently a Masters of Arts degree candidate, Mariah can often be found at the university's clay studio perfecting her craft. "As a graduate student, I have had the opportunity to further develop my own work and discover the intricacies of creating my art." With her graduate exhibition approaching this spring, she is working on a variety of pieces, many of which feature Asian lotus motifs on porcelain.

Mariah joined the staff of Marfa Studio of Arts as a teaching artist in the fall 2013. "The SITES program has enabled me to teach these young children the basic foundations of ceramic art. Exposing them to hand-building techniques (including slab and coil building, pinch pot forming and the combination of each of these fundamental foundation skills) is extremely rewarding. It's a real joy to share my knowledge with them."

The Marfa Studio of Arts is a non-profit organization that operates the Studio in the Elementary School and after-school arts enrichment

programs as well as a gallery located in downtown Marfa at 106 East San Antonio Street. The gallery is dedicated to the exhibition of student artwork.

"Our goal is to provide a variety of high-quality arts activities to the community's children and young people," explains Meyer-Madrid. "The SITES in-school curriculum is designed by local artist's each of whom also pursue their professional careers in a variety of different disciplines."

"In addition to Mariah, I am joined by artists Wendy Lynn Wright, Katie Smither, and Dione Acosta in teaching our classes. Each year we are fortunate to host visiting artists from other organizations as well."

"All of us are particularly proud to partner

with the Marfa Independent School District in making art an integral aspect of the elementary school curriculum. Without our programs, students enrolled in grades Kindergarten through sixth would have little or no exposure to the visual arts on a regular basis. As artists and as educators, we know that art activities have proven to increase student performance in academic areas and help develop problem-solving skills. Further, and perhaps most importantly, all of our students can take pride in what they create in the SITES and afterschool studio classes. When creating art, all students are successful!"

The Marfa Studio of Arts is funded, in part, by the Texas Commission on the Arts, the City of Marfa Parks and Recreation Board, the Brown Foundation of Houston, Marfa Education Foundation, business and individual donors, and a supportive board of directors.



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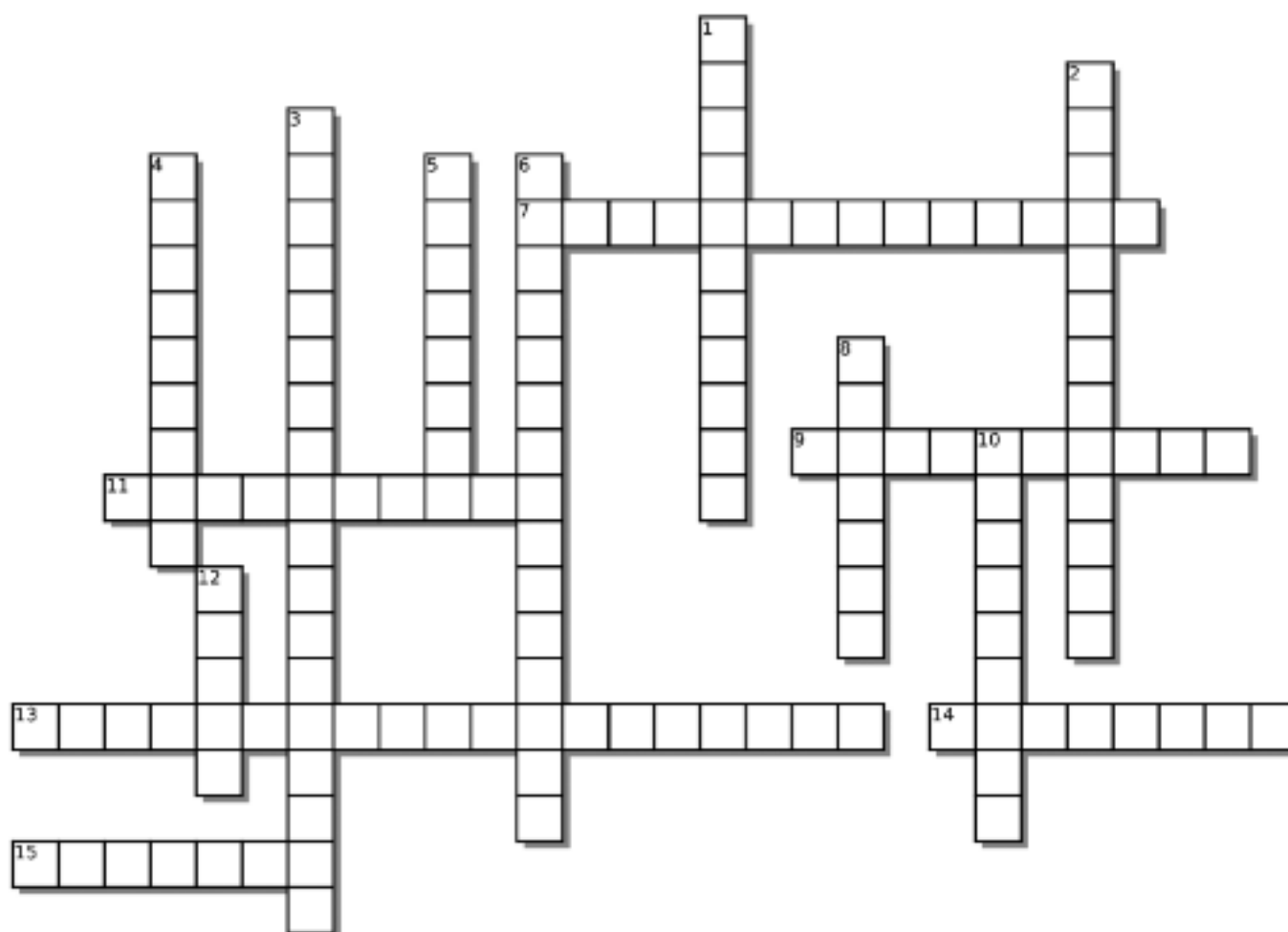
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Cenizo Crossword No. Two



ACROSS

- 7 seafaring captain who named Marathon (TX) after the town's landscape reminded him of Greece
 9 desert shrub found in Big Bend from which wax may be extracted to make candles
 11 famed architect who built both the Gage Hotel and the Hotel Paisano
 13 place where you can party and see Venus before she got too old
 14 worm found in the desert that you will find neither in a Tequilla nor in a Mezcal bottle
 15 desert shrub found in Big Bend from which natural rubber may be extracted

DOWN

- 1 outlaw who was born in Santa Elena with a whimper and died there with a bang
 2 American ex-journalist who at age 71 disappeared without trace in 1913 after

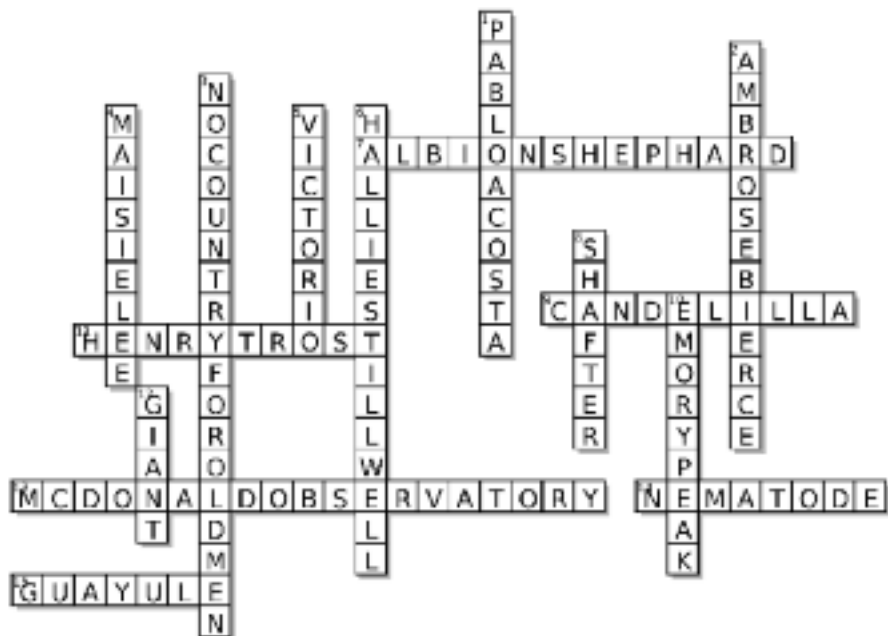
having joined Pancho Villa's army as an observer

- 3 recent movie by Coen brothers' filmmakers who capture unmistakably Big Bend's landscape
 4 Big Bend's "sagebrush sculptress" whose hand-carved wood doors grace President Lyndon B. Johnson's Library
 5 Apache guerrilla-fighter whose death in 1880 opened the Trans-Pecos to further expansion by Anglo-Americans
 6 Inducted into the Texas Women Hall of Fame this pioneer wrote the Alpine Avalanche's "Ranch News" column beginning in 1955
 8 West Texas ghost town where no silver lining is found
 10 At 7,825 feet and accessible to hikers in Big Bend National Park it is the highest summit in the Chisos Mountains
 12 name of film (1956) shot in & around Marfa that starred Liz Taylor and James Dean

TRANS PECOS TRIVIA

by Charles Angell

Cenizo Crossword No. Two



ROCKS AND MINERALS OF THE TRANS-PECOS REGION

- 1) Tuffaceous rock, also known as tuff, is generally a soft light rock that erodes easier than surrounding stones. What well-known sculpture is carved from this rock?
 - a) Crazy Horse Monument
 - b) San Jacinto Monument
 - c) Mt. Rushmore
 - d) Easter Island Moai
- 2) Much of the Native American rock art in the region was produced with a crushed rock mixed with animal fat, creating an oily red paint. What local mineral was one of the more commonly used for this pigment?
 - a) red agate
 - b) cinnabar
 - c) trachyandesite
 - d) feldspar
- 3) The mercury mines that helped create the towns of Terlingua and Study Butte initially fueled the furnaces, or retorts, with local wood from trees and bushes. As these became scarce alternate fuels were utilized, including this mineral taken from a large bed near Highway 118 north of Study Butte.
 - a) lignite
 - b) limestone
 - c) iron pyrite
 - d) stevia
- 4) The Chinati Mountains caldera experienced a massive explosion millions of years ago, ejecting and depositing rock and lava flows to an area of around 6,000 square miles. One of the more common rocks from this event is found as far away as Alpine and Lajitas, known as what?
 - a) Petan Basalt
 - b) Sue Peaks formation
 - c) Mitchell Mesa Rhyolite
 - d) Boquillas Flaggy
- 5) The Red Rock Ranch, located near Van Horn, has unique geological features, has been the site for multiple movie scenes, and at one time was mined for what commercially used mineral?
 - a) uranium
 - b) talc
 - c) unobtainium
 - d) bentonite

Bonus: What mineral mentioned above is also known as "fools gold"?

Answers: 1-D 2-B 3-A 4-C 5-B Bonus 3C

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