

Why US? for ^{nationalism} of the R as far

Why ~~chose us?~~ ^{employed} The Barnes had ~~and~~ ^{employed}
^{people like Richard Hess and other experienced}
^{before crowd pleasing and} muralists, ^{the} great effect. + had always thought
the "Jazz" murals at the Congress of Dreams were
really ^{quite} wonderful. But then came ^{well-known} Corporations like
Emerson in New York City who had marvelous
artists in its network, people with the experience
of restoring the U.S. Capitol dome, the Library of Congress
~~to~~ several major American Theaters as
well as installing outstanding new works in
major public spaces. These artists had what
Scott and I called "mural wisdom" a sense,
gained from experience, of what made good
wall decorations. True, ^{J. 1974} I had designed a ~~to~~
what ^{it} had become a local landmark, the
190 ft. long Zipper mural on the Williams - Dietrich
Building in Brontown H. W. W. W., but that project
hardly qualified me for this.

Zipper

Yet, -
Yet, it would not be fairly modest. In many
ways Scott and I had been ~~preparing~~ ^{preparing}
since childhood to ~~understand~~ ^{understand} what
it ~~took~~ ^{promising} to decorate such a multi-faceted
cultural center like the Performance Hall ^{The force of tradition} ~~but~~, the
love of history and above all a love of classical
music had been part of our lives since early
childhood. Scott and I will never forget hearing ^{on the} radio
our first Baroque music ^{among} ^{in the} at the age of four
or five. We still get the same thrill when a Baroque
selection is played on WRR. We both had an

uncanny love and sense of familiarity at first hearing! ~~But~~ ^{As} got older

As an ~~great~~ ^{art} ~~tip~~, Scott's love of music only grew. He studied the violin, learned music theory as an art student at the Pennsylvania Academy of the Fine Arts and even as a ^{dispassionate} poor student ^{How he} commissioned a harpsichord to be made by a prominent New Jersey craftsman. ^{I was the beneficiary of} His more intense involvement in music, for ~~he~~ ^{he} ~~longer~~ we were able to learn about all kinds of music together and about the lives of such great composers as Handel, Mozart and Beethoven. Scott's first sketching completed at Tulane University in 1942 was a portrait of Beethoven, ^{and} he has been fascinated with capturing ^{the great} expressing his musical thoughts feelings and portraits of composers ever since as this exhibit attests.

Our interest in the history of music was singly ~~not~~ ^{but} a lifelong fascination with ~~the~~ history in general ^{has} ~~been~~ ^{been} ~~interested in~~ ^{from} Ancient Culture down ~~to~~ ^{to} ~~today~~ ^{to the present}. Scott and I were smitten as seven year olds by a movie we saw at a Thrupp outdoor indoor movie house in Caracas Pass. We were on a family fishing trip, and the movie was a B flick titled "Treasure of the Golden Condor" with Cornell Wild. The story was forgettable, but much of the footage was shot on location in highland Guatemala and the jungles of Chiapas which we saw for the first time ^{the} marvelous and mysterious time shrouded realm of ancient ~~Maya~~ ^{Maya} and long lost Maya cities. At

the same time the Star Telegram Comic section carried
a ~~serial~~ Series Monday the magazine and his
usually depicted adventures among the Aztecs.
Such were the sparks that ^{ignited} a profound
interest in One-dominion art and Culture that has been
a major part of our art-student's scholastic ^{to day} pursuits.
~~And~~ And then there were such movies as "Julian Caesar"
with marionettes, "Fond of the Pharoahs", "Quo Vadis", "The
Egyptian" Carson Kellie's "MacBeth", "M.L.M." "Ivanhoe"
works that since have proved to be ^{rather} ~~for~~ ^{good}
movies - all ~~blown~~ ^{filled} and more ^{going} ^{imaginative}
And our desire to know more about these times. And
we ^{just happened to} picked up a love of Shakespeare and 18th Century Theater
along the way.

Who knows ^{when the} ~~what~~ path in life not taken
might have led? For Scott and me an early
talent for drawing, the unique opportunity to share
the fantasy interests of youth with a twin and see
them develop in to ^{an adult} ~~the~~ major life interests ^{seen now}
to me ^{to have been} ~~most~~ inevitable - which of course they
probably weren't. I think I could have easily
gone into wildlife Conservation or Archaeology. Scott
was certainly aimed in the direction of Architecture
until he made a total Commitment to painting. In
fact, model building was a skill he learned ^{very early}
Ship at first, then ~~modeling~~ ^{HO quality} buildings for his model
railroad set up and models of structures simply for
their beauty. Well, unless not quite for ~~his~~ his
high school Latin class & here no doubt that

Power
models

and
Katharine
Patterson

not from scholarship
but ~~stone~~ ^{first year}
good grades come from two splendid
models he created - one of Caesars bridge across
the Rhine and the other, The Temple of Vesta in
the Forum Romanum. Both of professional quality.
Today almost forty years later, Scott is still
~~building~~ ^{making} models of from complete scratch - for
Ancient ships and major ~~type~~ ^{type} ornamentation. The
Clyde temples and religious complexes are his products
of decades of research.

At the age of thirteen Scott and I fell
in love with the paintings of John J. Audubon
after seeing them in a book from the library of the
Fort Worth Museum of Science and History. Scott
and I had been fascinated in wildfowl since
the age of 4 or 5. ^{I was especially interested in birds} - ~~especially birds~~ - Audubon's
book was a revelation to us, and both of
us immediately began to copy the Great Bird
Artist's work. Our first art purchases were three
Audubon animal prints ~~we~~ brought in Natchez
Mississippi at the age of 14. ~~we still~~ Two of
them works still hang in Scott's bedroom. In
fact we still have the second Audubon copy ^{that we did} at age 14
- that I drew and Scott painted. ~~It was~~ The skill
we learned in painting birds ~~that~~ opened the
doors of opportunity in the wider world of art.

At this ^{same} time ~~we~~ ^{with} friends Tom
Jefford, Artel Phillips, and Benny Woodson we
put together the largest collection of Ornamental
pheasants in Texas - 21 varieties. Our pheasant

Torrey

a group
of Eiders

FARM

"Farm"

was located behind the huge Jefford house in ^{Boyle} Westover Hills and resulted in our having many interesting encounters with the neighbors - including Nancy Lee and Perry Bos. ^{Am} Whenever a pheasant died I ~~was~~ had an opportunity to practice my taxidermy skills. ~~and~~ I had been doing taxidermy since I was 10 years old, and I believe that it occupied roughly the same place in my ^{life} ~~lifetime~~ as model building did with Scott.

After graduation from Arlington Heights High School Scott and I headed for New Orleans for our freshman year at Tulane University. It was a frustrating year for Scott who had already decided on a career in art but did not know exactly what to do. By a huge stroke of luck a prominent ~~and~~ artist-teacher at The Pennsylvania Academy of Fine Arts, Walter Steampf, was in Fort Worth that year to judge the Tarrant County Annual Art Competition. Scott and I to this day never enter art shows but Emily Gillman Smith, well known Fort Worth artist and family friend, took ^{over} Scott's paintings to show Steampf. He was so impressed with Scott's painting that when he returned to Philadelphia he persuaded the Board of Trustees of the Academy to invite Scott to attend. Scott accepted this *res* *ex machina* and has been an artist ever since. I, being more practical, finished my four years at Tulane and after graduation, attended The University of Texas

Law School. After my first week at Law School I ~~was~~ knew that I too wanted to follow my heart and pursue a career in art. ~~It was 1960 at the height of the~~ ^{and the following year found me with Scott at the} Pennsylvania Academy.

It was at the Academy ^{while} that Scott and I bought our first 18th Century Costume. We saw a Squire in Time magazine about a suit once worn by King George III selling at Sothebys. I began to correspond with Sothebys and Christie and ^{have} since acquired a small but fine collection of Suits, dresses and other ^{18th century} paraphernalia which have formed an important part of our Antiques market for paintings. We even have a beautiful vest that once also ^{belonged} ~~was the~~ ^{property} to King George III. Albums on 17th Century Art and life fill an ^{important} ~~important~~ part of our library.

Books, ~~of~~ in fact, have always been an ~~extremely important~~ major part of our life. Scott and I grew up around books. Our parents filled the house with them. We still have the first two Art ^{books} ~~books~~ given to us by our parents when we were quite young. To day our ~~extensive~~ library contains ~~extensive~~ collection of books ranging from Dog Breeds, Greek and Roman Art and Culture, to World architecture, the History of Sea faring, ^{Alchemy} Alchemy, Agriculture, Natural History, the French Revolution, the painting and sculpture of Europe, ^{from the first of time to the present} Africa, ^{as well as the art of China} other New World, India, Japan and China and on and on.

Antique
Books
Library

Contemporary
American Art

all these books have not just been a source
of education - but a constant resource for
our ^{continuing} researches, and a major aid to our
painting and design. ~~How~~ Our library
was especially helpful in our work for
the Boss Hallauden we had at our fingertips
the decorative schemes of the great public
buildings of Europe, Japan and Islamic
Culture - all of which played a part in
our design work for the ~~Boss~~ the decorative
program of the theatre.

In 1896 we published our own book,
an imperial folio weighing 47 lbs and titled
"Of Birds and Texas." It was an unabashed
homage to our first artistic mentor, John
James Audubon. So first we dedicated our
book to Audubon. Next came, and are not
modest about the ~~book~~ ^{publication} which was universally
 hailed as the most magnificent ~~work~~ ^{project} in
Texas History ~~undoubtedly~~ ever to be equalled.
The main essay in the folio was by John
Groves, the most respected ^{writer} ~~author~~ in
Texas, and ^{in addition to a fine world written by Congressman Henry Tamm} the rest of the Commentary was
written by Scott and me. ~~John~~ wrote about
our love of ^{Birds} Audubon, and our growing up
on the crest side of Fort Worth. Of Birds and
Texas contained 50 colored plates, 40 of
which were elegant folio plates of our
paintings of Texas Birds. The entire collection

now belongs to
~~is owned~~
of originals ~~was purchased~~ by the Fort
Worth Museum of Science and History. The
Barton Bros family was very supportive of
our project from the ^{very} beginning. They ~~started~~ ^{showed their} by
purchasing books years before the project was
completed, and later Scott and I repayed their
favor by donating books to raise money for
several of the Borses many ^{Wildlife} Conservation
projects.

The success of "By Bird and Texas" was, I
believe one of the ~~main~~ reasons I was
asked to join the Board of Directors of the
Fort Worth Zoological Association which was
in the process of bringing the city owned Ft Worth
Zoo up to national standards. ~~On several~~
attention Scott and I donated paintings, drawings,
bird books and colored plates to annual
Zoo Ball Auctions for about 40 years and
have raised a considerable amount of money
for Zoo programs - including our old lower
ramp pleasure. When Scott and I graduated
from High School we had to ~~add~~ ^{had our} the pleasure
form. I persuaded our parents to donate
3 pair of our pleasure to the Zoo. That was
in 1961.

It was through a ^{major} Zoo project that I had
occasion to really get to know Ed Bors.
The project was a captive breeding program
for the Black Rhino and the one horned

Asian rhinos. We had known each other
Casually since we were kids. ~~But~~ ^{much better} brother
I knew his brother Sid, ~~was~~ ^{and by the way}
~~was~~ a very talented painter. The zoo
had undertaken a major ^{Captive} rhino breeding
program for these two species. Anyway
I had the great pleasure to accompany
Zoo Director Elvira Turner on a white rhino
capture expedition to Zimbabwe in 1989. We
had no sooner gotten back from that trip
than we were invited to go to Nepal as
part of a zoo delegation to show ^{the Nepal govt of} our support
of an Asian rhino breeding program.

WWF -

Coran
It was a fabulous trip with ~~expedition~~
by elephants back in to the jungle. Tiger, wild
beasts medicinal herbs, beautiful vistas of
the Himalayas - eyes and ears wild plants
Part of the time we stayed at Ed Bone's Vengra
Hotel in Kathmandu, a beautiful place filled
with the atmosphere of Himalayan cultures. ~~the~~
Ed and I spent a great deal of time talking
about the fauna of Nepal and the Country's
Conservation needs. He was very pleased that
I had brought with me a copy of our
bird book to present to the King of Nepal. I
was unable to attend the banquet at the Royal
palace where Ed presented our book to the
King of Nepal. I wanted Ed to get a comment
from the King that I might use in selling

our bird book. The King's remark? Well, it is certainly not the kind of book one reads in one's bath tub!

That was back in 1989. Over the years since that wonderful trip to Nepal, Ed, ~~Scott~~ and Ed and I ^{were brought} together for several wildlife conservation projects and I was to learn that he had a good working knowledge of ornithology and a great appreciation for the paintings of John James Audubon. It was through Ed that Scotland met Jane Goodall. Scott even persuaded her to pose for a portrait when she visited our studio here in Fort Worth. She was somewhat reluctant but gave in good naturedly. The resulting portrait titled "Oracle" shows Dr. Goodall seated in a chair surrounded by African fertility fetishes. It is one of Scott's finest portraits and it is now in the collection of the Modern Art Museum of Fort Worth. Jane loved the portrait and declared it the finest ever done of her.

~~Other works were done~~

Ed continued to call upon me to help him in various projects. After our return from Nepal Nancy and I collaborated on a poster of Asian Rhinos done ^{in style of} an East Indian miniature. The poster was Ed's idea and was used to promote his ^{and the world's} ~~charity~~ fund program to bring Asian rhinos to the US. for a captive breeding program. Some time later when he remodelled the Worthy Inn Hotel in downtown Fort Worth he brought over 500 colored plates from our

Ed's portrait
apartment portraits
posts

Ed's portrait
w/ rhinos

Portrait of Ed
with photos

Midweek to decorate the renovated hotel
rooms. And a few years ago when he
built his apartment at David Sisk's
Sundance West Apartment building downtown
he hired Scott and me to paint a Texas
sky in the domed ceiling of his bedroom.
Scott ended up doing the entire ceiling
by himself, ^{Really beautiful ceiling} because our two painting styles
did not quite mesh. The ceiling was completed
on time and on budget two features that
Ed really appreciates.

And so by the Spring of 1994 Ed Bass had
a fairly good idea of what Scott and I
were as artists and as people. Our love of
nature, our knowledge of history and music
~~and art and architecture~~, ~~our love of nature~~
~~and~~ our appreciation of other cultures ~~and~~
And the fact that we were good painters with
whom he had ^{successfully} collaborated made us a good choice.
And, besides, we were friends who ^{had} shared a
comfortable ^{and cordial} relationship for years. Throughout the
course of the Theater project with its expected crises
and ~~difficulties~~ ^{disagreements} of artistic opinion that friendship
has always remained constant and ultimately proved
to be the glue that kept us all together when the going
got ^{really} tough. I must add here that Ed's mother
and father ~~had~~ ^{had} been among our
earliest patrons and had followed our careers and
had supported our projects like the Bird Books from

the very beginning. In the beginning, when we finally agreed to do the theater project we had no idea that the Hall was going to be named for Money Joe and Perry Bass, but simply knowing that ~~might~~ probably would have persuaded us to take the commission - as our way of showing our deep gratitude for more than 35 years of patronage.