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MONDAY
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STATESMAN IN-DEPTH IMMIGRATION

DEPORTED VETERANS FROM HONOR TO EXILE

**IMMIGRANTS WHO HAVE SERVED IN THE U.S. MILITARY
 — SOMETIMES IN COMBAT ROLES — FIND THEMSELVES
 STRUGGLING TO SURVIVE IN MEXICAN BORDER TOWNS.**



Carlos Torres, 61, a deported Army veteran, puts on his “seguridad” (security) uniform before going to work at a factory in Reynosa, Tamaulipas, in February. It wasn’t easy getting the job; he would go months without work, and now earns just over 80 cents an hour. PHOTOS BY RODOLFO GONZALEZ / AMERICAN-STATESMAN

By **Jeremy Schwartz** | jschwartz@statesman.com

REYNOSA, TAMAULIPAS — Just before dusk, Carlos Torres gets ready for work on the night shift.

The memories of his former life hang all around his concrete box of a home in the Aquiles Serdan section of Reynosa, one of the poorest neighborhoods in one of the hemisphere’s most dangerous cities.

A black POW/MIA flag hangs over the bed in a cramped bedroom; yellowed photos of Fort Bragg, N.C., sit on a dresser; an Army jacket rests on a makeshift clothes rack.

These days, Torres, 61, puts on a different kind of uniform: He tucks a blue button-down shirt, emblazoned with “Seguridad,” into crisp black jeans, adjusts his black baseball cap and makes sure his ID card is clipped on tight. Every afternoon, he gets in his used Ford sedan, the suspension shot to hell, and navigates the rutted streets of this border city, which has been locked in a cycle of drug cartel violence for half a dozen years. He points the car toward a drab industrial park on the edge of town where he earns a little over 80 cents an hour making sure employees who earn even less building air com-

pressors don’t pocket the parts.

Forty-four years after he volunteered for the U.S. Army during the Vietnam War, Torres is among an untold number of U.S. military veterans who have been deported

to Mexico over the past decade after arrests or prison sentences. In cities and towns up and down the Mexico-Texas border, former

Deported continued on **A21**



An old photograph of Carlos Torres shows him posing with a machine gun while he was in the U.S. Army.

ELECTIONS 2016 RIDE HAILING

VOTERS GIVE PROPOSITION 1 THUMBS-DOWN

1 WHAT HAPPENED

Proposition 1 was losing at press time, with 56 percent of the voters opposing the ballot measure after three quarters of the polling places posted results. More than 54,750 Austinites voted early, and election day turnout was expected to be below 40,000.

2 WHAT IT MEANS

Defeat of Proposition 1 would keep in place the law passed by the Austin City Council in December that requires fingerprint-based background checks of ride-hailing service drivers. It would likely signal the exit of Uber and Lyft, which have said they wouldn’t operate in Austin if Prop 1 failed.

3 WHAT’S NEXT

Lyft previously told its drivers that if Prop 1 failed, it would shut down its app at 5 a.m. Monday. Uber announced it would do the same at 8 a.m. Monday. Austin has authorized three smaller companies to provide ride-hailing services, and they would try to expand to fill the void. The Uber app would still be on in Austin suburbs, an official with the companies said; Lyft didn’t comment on that aspect. Expect the Legislature to consider a statewide ride-hailing regulation bill in January.

MORE ONLINE

More coverage of Prop 1 and results of other local elections at **statesman.com**.

COMING MONDAY

In the wake of Austin’s decisive vote on ride-hailing rules, what’s next for Uber, Lyft and the city?

ELECTION 2016 REPUBLICANS

Trump’s victory has GOP fearing a split

Ties between party’s elites and voters have been fraying for years.



Republican presidential candidate Donald Trump has exposed GOP fault lines.

**Patrick Healy
 and Jonathan Martin**
 ©2016 The New York Times

By seizing the Republican presidential nomination last week, Donald Trump completed what had seemed unimaginable: a hostile takeover of one of America’s two major political parties.

Just as stunning was how quickly the host tried to reject him. The party’s two living former presidents spurned Trump, a number of sitting governors and senators expressed opposition or ambivalence toward him, and he

drew a forceful rebuke from the single most powerful and popular rival left on the Republican landscape: the House speaker, Paul Ryan of Wisconsin.

Rarely, if ever, has a party seemed to come apart so visibly. Rarely, too, has the nation been so on edge about its politics.

Many Americans still cannot believe that the bombastic Trump, best known as a reality televi-

Trump continued on **A19**

ONLINE **HEAR FROM JOSÉ MARÍA MARTÍNEZ, A VIETNAM VETERAN WHO WAS DEPORTED, IN A VIDEO WITH THIS STORY AT MYSTATESMAN.COM**



NATION & WORLD, A4
**‘El Chapo’ is abruptly
 moved close to border**

Convicted drug lord Joaquín Guzmán is now in a Mexican prison across from El Paso, officials said.



NATION & WORLD, A2
**Wildfire continues to
 rage in Alberta, Canada**

Dry conditions and high winds are helping to fuel the blaze, which has charred over 385,000 acres.

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IN TRAVEL
MATTHEW ODAM'S
TOUR OF TEXAS
BARBECUE, D10

HOLIDAY

Austin Mother's Day: just the facts

A numerical look at how Austinites celebrate the occasion.

By Nancy Flores
nflores@statesman.com

Mom. Momma. Mami. Each of us may call her something different, but on Sunday we'll all celebrate the mothers and mother figures in our lives.

In honor of Mother's Day, we're sharing some uniquely Austin fun facts and by-the-numbers trivia.

Flower power

50: That's the number of lucky ladies who will receive flowers for being among the first 50 moms shopping at either of Wheatsville Food Co-op's two locations.

650: You can see about 650 native Texas plant species if you visit the Lady Bird Johnson Wildflower Center's gardens, meadows and nature trails with your mom. This year, Mother's Day also falls on the last day of National Wildflower Week. Special Mother's Day outings on Sunday include a hike to explore the wildflowers at the Blunn Creek Nature Preserve and a garden stroll to learn about the variety of wildflowers native to Central Texas with the center's plant conservation program manager. Visit wildflower.org for more details.

600-700: That's the estimated number of flower arrangement deliveries and pick up orders that Ben White Florist on South Congress Avenue expects during Mother's Day weekend. The flower shop has been preparing for the big day since the end of March, when it placed orders for the busy prom and Mother's Day sea-



Indian Blanket are among the 650 plant species at the Lady Bird Johnson Wildflower Center.

CONTRIBUTED

son. Flower shop co-owner Mike Martinez says that although there isn't one particular flower associated with Mother's Day, many Austinites request peonies this time of year.

Brunch with Mom

73 percent: On Mother's Day, the busiest brunch day of the year, 73 percent of U.S. diners will make reservations at restaurants they haven't booked before, according to Open Table, an online restaurant reservation service. Open Table recently released its list of

Mother's Day continued on **D7**

ALSO INSIDE

» A review of Sarah Bird's "A Love Letter to Texas Women," **D7**
» Reader photos of their travels with Mom, **D12**

TEXAS HISTORY



The 1916 Driscoll Villa combines Italian Revival and Spanish Revival architectural styles. Clara Driscoll, an early proponent of historical preservation, donated the home to the Texas Fine Arts Association, which would eventually spawn the Contemporary Austin. RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN

Woman behind the art in Austin

Clara Driscoll hoped her home might bring the appreciation of art to fellow Texans.

By Jeanne Claire van Ryzin
jvanryzin@statesman.com

Clara Driscoll might enjoy the 33-foot-tall elongated stainless steel figure that now stands outside the Italianate house she built 100 years ago in West Austin.

Leaders at the Contemporary Austin acquired the distinctly contemporary sculpture – Tom Friedman's "Looking Up" – for its permanent collection last year, installing it on the formal oval lawn fronting the elegant 1916 villa perched above the shores of the Colorado River.

But it's Driscoll's legacy that blazed the path that a century later finds her home – and principally its surrounding gardens – a destination for a growing collection of sophisticated contemporary art, much of it site-specific, inspired by the very landscape that Driscoll thoughtfully designed.

Heiress to a South Texas cattle fortune, world-traveled and educated in Europe, a staunch and active Texas Democrat and a rare early advocate for historic preservation, Clara Driscoll (1881-1945) by all accounts poured her considerable energy into whatever she set her sights on.

In her early 20s, she purchased the Alamo to save it from destruction. She served 16 years as a Texas national committeewoman for the Democratic Party. She spoke Spanish and French fluently. She



Clara Driscoll in about 1900, about the time she returned to Texas after a decade of education and travel in New York and Europe.

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"MATCHBOX: DRISCOLL VILLA PROJECTION"

When: Gates open at 8 p.m., projection 9 to 11 p.m. May 15
Where: Laguna Gloria, 3809 W. 35th St.
Cost: Free
Information: 512-458-8191, thecontemporaryaustin.org/event/ronen-sharabani

"I tell them I am a cattlegirl," she reportedly said when asked.

In Gilded Age fashion, Driscoll used her European travels to buy a wishing well in Tuscany, a fountain and a pair of lion statues in Rome and, from Venice, statuettes of the four seasons – all of which she shipped home to place in the gardens surrounding her villa, a place she named Laguna Gloria.

An ardent student of landscape design, Driscoll strove, as she wrote in Austin's Gossip magazine in 1926, "to give an Old World touch to an incomparably beautiful Texas landscape and to contribute a little dignity and formality to the riotous caprices of this violet-crowned vale."

Driscoll continued on **D4**

MOVIES



Ruth Negga and Joel Edgerton star as Mildred and Richard Loving in Jeff Nichols' interracial drama "Loving." CONTRIBUTED BY FOCUS FEATURES

Austin's Jeff Nichols heads to Cannes again

Director will premiere 'Loving,' about landmark civil rights case in 1958.

By Charles Ealy
cealy@statesman.com

The Cannes Film Festival, the world's premier movie event that often sets the stage for the awards season later in the year, kicks off Wednesday, and it will feature a surprisingly large number of English-language films. The most notable, from a Texas perspective, will be the world premiere of Austin director Jeff Nichols' interracial love story "Loving," which has been selected for the official competition for the Palme d'Or.

Although the modest Nichols would probably downplay such talk, it's rather apparent that the taste-makers of European cinema consider him to be one of the top new American auteurs. Nichols' "Midnight Special" was part of the official competition at the Berlin Film Festival in February, and his 2012 movie, "Mud," starring Austin's Matthew McConaughey, was selected for the Cannes official competition. What's more, his 2011 movie, "Take Shelter," won the top prize in the Cannes sidebar, Critics Week.

His latest, which focuses on the landmark civil rights case over an interracial marriage in

ABOUT THIS STORY

American-Statesman movies editor Charles Ealy has been attending the Cannes Film Festival since the late 1990s. He'll be filing daily reports from the festival at austin360.com.

Virginia, stars Joel Edgerton and Ruth Negga as the couple, with a supporting role for longtime Nichols collaborator Michael Shannon. In 1958, Richard and Mildred Loving were arrested for getting married; the movie follows their case through the courts.

Nichols will be joined at the festival by many other high-profile English-language productions – the biggest of those being Steven Spielberg's "The BFG." As with many high-profile films from well-established U.S. directors, it will screen outside of competition. It's scheduled for wide release in the States in July, and the early screening in Cannes will surely launch a marketing campaign to make it one of this summer's biggest box-office hits. Adapted from the Roald Dahl story about a Big Friendly Giant, it stars Rebecca Hall, Mark Rylance and Bill Hader.

Cannes continued on **D6**



A fireplace alcove features a mantel made from a rafter of the Alamo and carved with a scene depicting the battle there, given to Clara Driscoll by the Daughters of the Republic of Texas in appreciation for her efforts on behalf of the Texas landmark.

RODOLFO
GONZALEZ
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AMERICAN-
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Driscoll

continued from D1

And yet Texas heritage proved paramount to her. At a government salvage auction, Driscoll purchased two wrought-iron gates once used to keep cattle off the Texas Capitol grounds. One of those original gates still greets visitors at the entrance of Laguna Gloria; a replica pair stands in place for the second elsewhere on the grounds.

Driscoll donated her home to the Texas Fine Arts Association in 1943, shortly before her death, so it might bring “pleasure in the appreciation of art to the people of Texas.”

Laguna Gloria is certainly still doing that.

Ignited by a \$9 million donation from the Marcus Foundation three years ago to establish a sculpture park, the Contemporary is busy acquiring and commissioning art and two years ago launched a master plan for improving and reconceiving the entire property to leverage its natural features and improve its landscape.

Big changes to Laguna Gloria are several years out. So to celebrate the centennial of the Driscoll Villa, the Contemporary has commissioned Israeli artist Ronen Sharabani to create a digital video projection, “Matchbox,” that will be cast on two sides of the house. It screens, for free, May 15.

Sharabani is just the latest international artist to use Driscoll’s estate as creative inspiration.

Texas roots, global experiences

Born April 2, 1881, in a tiny South Texas coastal town no longer on the map, Clara Driscoll was the second child and only daughter of Robert Driscoll, a self-made wealthy cattleman, and Julia Fox Driscoll. Though she spent her early years near Corpus Christi on the family’s 83,000-acre ranch, by age 11 Clara left Texas to attend private school, first in New York and then in France.

The teenage Driscoll would spend three years abroad before returning to Texas. And though in her lifetime she would circle the globe three times and make 14 trips to Europe, it was that first exposure to what she called the Old World and its reverence for its own antiquity that forever shaped Driscoll’s passion for historic preservation.

If today the concept of protecting historic sites is considered civic common sense, it wasn’t so in a relatively young America at the turn of the previous century. An ambitious, frontier-conquering nation maintained little interest in venerating its architectural relics, let alone on spending resources to preserve them.

In 1901, the 19-year-old Driscoll – newly returned from Europe and bursting with then-radical ideas – found abhorrent the public’s indifference to the crumbling ruins of the Alamo, the very birthplace of Texas independence.

“There does not stand in the world today a building or monument which can recall



Tom Friedman's 33-foot-tall sculpture “Looking Up” is on permanent display in front of the Driscoll Villa, part of the sculpture park at the Contemporary Austin, Laguna Gloria. RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN



The ornately carved Rose Window is a replica of an original window in the c. 1771 San Jose Mission in San Antonio. It reflects Clara Driscoll’s passion for Texas history. RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN



Members of the Daughters of the Republic of Texas gather at Laguna Gloria in 1932. Clara Driscoll is the hatless lady in the center of the front row with a flower in her hair and wearing a dress draped at the hips. CONTRIBUTED BY CONTEMPORARY AUSTIN

such a deed of heroism and bravery,” she wrote in a letter published by the San Antonio Express newspaper.

Driscoll galvanized her fellow members of the Daughters of the Republic of Texas to buy the former mission.

However, when nearly two years of fundraising faltered, in 1904 Driscoll wrote a personal check for \$75,000 to cover the cost. That gesture garnered her the lifelong moniker Savior of the Alamo,

and on her death in 1945, her body lay in state at the landmark.

During her campaign to save the Alamo, Driscoll met Henry Hulm “Hal” Sevier, an ambitious editor and politician serving his first term in the Texas Legislature. The couple married in 1906, but not before the energetic Driscoll tried her hand at a writing career. In short order, Driscoll penned and published two effusively romantic Texas ranch-themed tales as well as a comic opera, “Mexicana,” the production of which she financed for its short run on Broadway in 1906.

On their three-month European honeymoon, the couple became enamored with the villas and gardens of Italy, particularly those surrounding Lake Como near the Italian Alps. Driscoll kept written accounts and collected photographs of what inspired her, particularly formal Italian gardens, statuary and unusual entrances.

But before they would build Laguna Gloria, the Sevierts settled in New York and built a home on Oyster Bay, Long Island, next door to Theodore Roosevelt.

Though the Oyster Bay house is long gone, historic photographs reveal its remarkable similarity to Laguna Gloria, with its blend of Italian and Spanish classical architectural details set among formal gardens.

Such revival design dovetails with early-20th-century trends when America’s newly minted millionaire class typically favored architecture that embodied European tradition – an emblem of refinement of taste. Spanish revival and Italian revival architecture found particular favor in the 1910s and 1920s. About the same time as Driscoll built Laguna Gloria, newspaper tycoon William Randolph Hearst built Hearst Castle in California, a pastiche of historic architectural styles that nevertheless used Spanish and Italian attributes in abundance.

Building Laguna Gloria

After the death of Driscoll’s father in 1914, the couple returned to Texas and settled in Austin. In a venture subsidized in part by Driscoll’s money, Sevier founded a daily newspaper, the Aus-

tin American, a precursor to this newspaper. Sevier would sell the paper in 1919. Historical sources suggest Driscoll’s fortune funded much of the couple’s exuberant lifestyle.

In 1915, the couple purchased a spot overlooking the Colorado River. With a peninsula curving around a lagoon and the naturally terraced site offering dramatic views, the site reminded them of Lake Como. Driscoll promptly named it Laguna Gloria, combining references to her family’s South Texas ranch, La Gloria, and the lagoon.

The Sevierts weren’t the first to be smitten with the site. The earliest archaeological evidence indicates that Native Americans visited the area at least 5,000 years ago. Records show Stephen F. Austin owned the land briefly from 1832 until his death in 1836, never realizing his plans to build a home there.

Though the Sevierts hired San Antonio architect Harvey L. Page, there is plenty about the villa that suggests it was Driscoll who drove

WHAT’S IN A NAME? PLENTY OF HISTORY

In 1943, Clara Driscoll deeded Laguna Gloria to the Texas Fine Arts Association, stipulating that it be used as a museum.

Originally called the Clara Driscoll Art Gallery, in 1961 the Texas Fine Arts Association spun off on its own, and a new organization known as Laguna Gloria Art Museum was established.

By 1996, with its leaders in a decades-long effort to build a downtown location, Laguna Gloria Art Museum became the Austin Museum of Art.

Meanwhile, in 1995, the Texas Fine Arts Association purchased a building downtown at 700 Congress Ave. and in 2002 changed its name to Arthouse.

By 2011, both organizations had hit a rough patch. Arthouse failed to raise enough money for a major remodel to its building, and Austin Museum of Art failed to raise money for a downtown building. The trustees of both groups opted to merge. In 2013, the newly conjoined institution rebranded itself as the Contemporary Austin.

It was a moment of odd historic fate: The merger actually reunited two organizations born of one.

The Contemporary maintains two sites: the downtown Jones Center at 700 Congress Ave. and Laguna Gloria, 3809 W. 35th St.



Clara Driscoll included the classical structure she dubbed the Temple of Love as contrast to the rustic landscape of the lower peninsula of the Laguna Gloria grounds. RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN

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Driscoll

continued from D4

the majority of the design decisions.

Idiosyncrasies abound. From the east side, the windows suggest the rectilinear house is three stories tall; the west side reads as two levels of windows. A tower protrudes out of the villa's southwest corner – a tiny room Driscoll sometimes used as her study.

Inside, the villa is arranged as a rather hectic series of rooms on multiple levels. Some are just a few steps above or below neighboring rooms.

And then there's Driscoll's fondness for unusual doorways. One slender glass door on the south wall of the sunroom opens to a metal balustrade blocking any practical exit. Between the ballroom and the kitchen, an archway covers part of the butler's door, and three stairs complicate matters further. Anyone would have to duck to get through the door, tray in hand.

Texas history abounds, too.

A fireplace alcove features a mantel made from a rafter of the Alamo and carved with a scene depicting the battle there, given to Driscoll by the Daughters of the Republic of Texas in appreciation



A path leads down the oak ridge of the peninsula at Laguna Gloria. Clara Driscoll referred to this path as "Lovers Lane" as it leads to the Temple of Love, a small classical pavilion.

RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN

for her efforts on behalf of the Texas landmark. At the front entrance of Laguna Gloria, Driscoll installed a replica of the Rose Window from San Antonio's San Jose Mission.

Outdoor designs

Driscoll poured considerable thought into the garden design of Laguna Gloria. In sync with the landscape theories popular in her time, Driscoll created formal gardens immediately around the house that then transitioned to rustic landscaping.

Contrasting the beautiful

with the rustic represented the ultimate in sophisticated landscape design in Driscoll's age. "Beautiful" was embodied by balance, rationality and formality – smooth grass lawns and precisely situated classical statuary. "Rustic" was articulated by thicker and more varied plantings, areas of deep shade, curving and uneven paths and roughly hewn stone stairways and walls.

Driscoll employed art to create moments in the landscape intended to spark emotion or contemplation. The four seasons statues stand in

the formal gardens. Through a line of oaks, down a rambling rustic path, Driscoll placed a small pillared pavilion that she named the Temple of Love. But she didn't intend it to offer shade. Rather, its classical form was meant to inspire lofty thoughts.

Important to the garden development was Nazario Galvan, whom Driscoll brought from her family ranch to Laguna Gloria. A talented gardener, Galvan and his family – which would grow to include eight children – lived in the gatehouse, and he remained as caretaker for the property after Driscoll left in 1929. When Driscoll deeded the property in 1943, she stipulated that Galvan remain caretaker until his death.

Preserving beauty

Driscoll and her husband lived at Laguna Gloria until once again a family death changed the course of her life. She moved to Corpus Christi in 1929 to take care of the family business after her brother died. Though she spent two years in the mid-1930s in Chile while her husband was ambassador, Driscoll returned to Corpus Christi, not Austin. The couple divorced in 1937, and Driscoll resumed her maiden name.

Only very occasionally did Driscoll return to Laguna Gloria after 1929. The Galvan family lived on the property, but the villa was shuttered.

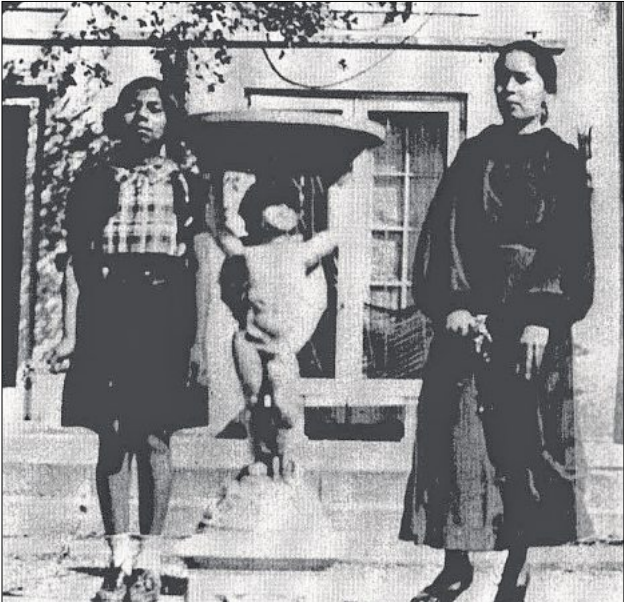
But during the 1920s, Laguna Gloria prevailed as Austin's high-society showplace, the destination for any visiting dignitary or celebrity and the site of many a large

party or dinner dance. A thousand guests were invited to a 1921 reception for the Texas Legislature. Also, one historical record notes, Driscoll particularly enjoyed celebrating Texas holidays.

When she deeded Laguna Gloria to the Texas Fine Arts Association, Driscoll also donated \$5,000 for repairs and maintenance. And she specifically left three possessions in the house: an Italian chandelier in the ballroom, the long dining room table and the Alamo rafter fireplace mantel.

"In the future," Driscoll wrote of Laguna Gloria in 1943, "it will be used ... to preserve the things that are beautiful in life."

Contact Jeanne Claire van Ryzin at 512-445-3699. Twitter: @artsinaustin



A talented gardener, Nazario Galvan and his family, which would grow to include eight children, lived in the gatehouse, and he remained as caretaker for the property after Driscoll left in 1929. CONTRIBUTED BY CONTEMPORARY AUSTIN



A lion statue stands guard on the west terrace of the Driscoll Villa. Clara Driscoll purchased garden statuary in Italy for her Austin estate. RODOLFO GONZALEZ / AUSTIN AMERICAN-STATESMAN

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