



BUFFALO BAYOU: RIVER OF LIFE

BENEFITING SAVE BUFFALO BAYOU & FRIENDS OF DON GREENE

FLATLAND GALLERY & CAFE BRASIL NOVEMBER 13-28, 2021

GALLERY GUIDE & EXHIBITION CHECKLIST

“Above our heads passes the Main Street Viaduct, its pillars scrawled with illiterate graffiti and leant against in the shadows by miscellaneous layabouts. To the west stands the off-white façade of the Houston Terminal Warehouse Cold Storage. The path behind us forlornly sprouts with grass, like the old roads behind the levees. The trains clank and shunt, as shunt they must in all such southern cameos. And half-hidden down there by its gloomy foliage, tentacled trees and impenetrable brambles, there in the womb of the city slowly swirls the old brown bayou. A ponderous kind of dragonfly frequents this ancient hollow; spin-drift floats about; and when the water momentarily eddies, with a gas bubble perhaps or a Houston Toad, really it might be the surfacing of one of those Texas alligators which, in prints of the first steamboat’s arrival at this shore, the crew are shown shooting right and left as they churn their passage into history.”

Jan Morris
from “City of Destiny”
Texas Monthly, October, 1981

Jan Morris, the acclaimed Welsh historian and essayist, had already visited and written about Oxford, Venice, Trieste, Hong Kong, and New York when she arrived in Houston, in February of 1981. The piece that she wrote about our city was eventually included in her celebrated anthology *Journeys*, but it first appeared in *Texas Monthly* under the title “City of Destiny.” In the essay, she described the “concentrated opulence of River Oaks” and the labyrinthine system of downtown tunnels. She wrote about “the Astrodome, ablaze in the evening sun.” But what most captivated her imagination was Buffalo Bayou, our “ancient hollow,” the “womb of the city.”

It was my good fortune to be commissioned by *Texas Monthly* to follow in Morris’ footsteps and take photographs that would illustrate her essay on Houston. I had lived in the city for seventeen years at the time, but I had taken no notice at all of Buffalo Bayou. Prompted by her description, I found my way to Allen’s Landing and photographed the bayou for the first time. Illustrating Morris’ essay proved to be just the beginning of my photography of the bayou. Four years later, as I worked on a comprehensive photographic study of Houston for its 150th anniversary, I followed the bayou through the city, first by foot and then by canoe, instructed, and inspired by the visionary environmentalist, Don Greene.

Twelve years later, I returned to photograph Buffalo Bayou yet again. This time I wanted to see it all, beginning to end, so I began by following the bayou upstream, west of the city, hoping to find its source. Thirty miles east of downtown Houston, I found a beautiful pond with a small waterfall in Fort Bend County. I named it Ryan’s Pond for the boy that guided me there. I thought for a time that the pond was the source of the bayou, but then I found the three little creeks that fed into it, and I followed each of them into Waller County and the fields of the Katy Prairie.

Once I had found the source, I traced the bayou in the other direction, to the east—first by canoe, then aboard tankers, finally by air—across downtown, through the Houston Ship Channel, over Galveston Bay, all the way to the Gulf of Mexico. The culmination of my five years of photography was the publication of *Along Forgotten River*, a book of my black and white photographs, along with written accounts of early travelers to Texas.

Over the years, in pursuit of these and other projects, I made a large number of prints from my photographs of Buffalo Bayou. Recently, I decided that I should donate a selection of these prints to a sale that would benefit Save Buffalo Bayou and Friends of Don Greene, two non-profit organizations whose work I particularly admire. Working with Susan Chadwick and Janice Walden, who direct these two fine organizations, we began planning this exhibition over a year ago. To the photographs that I donated, we added many more. Two distinguished Houston photographers, George O. Jackson and Jim Olive, each donated several prints. The artist Janice Freeman contributed giclee prints of her paintings of the birds of Buffalo Bayou. Houston school children who had worked with me and with Janice to make photographs and art about Buffalo Bayou contributed their pieces. We added an historical dimension to the show by searching the Houston Metropolitan Collection, the Special Collections of the University of Houston, and the Frances Loeb Library of Harvard University to find 19th and early 20th century photographs and artifacts related to Buffalo Bayou. All together, we assembled 142 works for exhibition and sale. Thanks to the generous support of four patrons, all the expenses of the exhibition and related events have been paid, so that 100% of the revenue from sales—with the one exception of revenue from the children’s art, which will be split 50/50 with the individual children—will go directly to Save Buffalo Bayou and Friends of Don Greene.

Finally, due to our encouragement and with the crucial support of our city councilman, David Robinson, Mayor Sylvester Turner issued a proclamation naming November 12, 2021—the day of the opening preview of our exhibition—to be Buffalo Day. It is our hope that this event—and the financial support that it will provide to these two fine organizations—will serve to make us all more aware of the importance of preserving Buffalo Bayou, the main artery of our natural and built city, our river of life, “the womb of our city.”

Geoff Winningham

CONTRIBUTING PHOTOGRAPHERS AND ARTISTS

Little is known about HENRY STARK, but he is believed to be the first photographer to have made an extensive photographic record of Texas. Likely born in St. Louis, Missouri, Stark came to Texas in late 1895, traveling throughout the state taking photographs, including views of Houston and Buffalo Bayou. Stark later assembled an album of 255 of his Texas photographs. The only extant exemplar of this album is today housed at the Dallas Historical Society, but copies of individual photographs by Stark are held in the Houston Metropolitan Collection.

ARTHUR C. COMEY (1886-1954) studied landscape architecture at Harvard College under Frederick Law Olmstead. He opened an office as “Consultant on City Planning” in Harvard Square, Cambridge in 1911. In 1912 he traveled to Houston to consult on a master plan for city parks. During that trip, he photographed the landscape of the city, including numerous views of Buffalo Bayou.

GEORGE O. JACKSON, JR. (b. 1941) is internationally recognized for his photographs documenting the seasonal religious festivals of the indigenous peoples of Mexico. That project, *The Essence of Mexico*, conducted from 1990 through 2001, resulted in more than 75,000 color images of the traditional rites and ceremonies of more than 60 different indigenous cultural groups. The original images now belong to the University of Texas in Austin, where they are part of the Benson Collection of Latin American Art. The collection is shared with the San Antonio Museum of Art’s Nelson A. Rockefeller Center for Latin American Art in San Antonio. For four years, while living in a high-rise apartment near the banks of Buffalo Bayou, Jackson photographed the natural landscape and many man-made changes in progress along the stream.

GEOFF WINNINGHAM (b. 1943-), photographer, journalist, and educator is best known for his books relating to Texas, Southern American, and Mexican culture. His photographs are in major museum collections, including the Museum of Modern Art and the Metropolitan Museum of Art, New York. His book on Buffalo Bayou and the Houston Ship Channel, *Along Forgotten River*, was published in 2003 by the Texas State Historical Association. He has been the recipient of numerous awards, including fellowships and grants from the Guggenheim Foundation and the National Endowment for the Arts. He founded the Pozos Arts Project, which has sponsored photography and art making projects in Mexico and in Houston since 2009. He has taught photography at Rice University, where he holds the Lynette S. Autry Chair in the Humanities, since 1969.

JIM OLIVE (b. 1945) is a professional photographer with 50 years of experience specializing in photography of the international energy industry. He has worked on assignment in over 90 countries around the world, including China and Saudi Arabia. For over 20 years he has photographed Buffalo Bayou, including ongoing assignments for Save Buffalo Bayou. In 2020, Olive created the short film, “Buffalo Bayou: A Right to Life” for the Wild About Houston Film Festival. He is the author of *Houston, Texas: A Photographic Portrait* and founder and director of the Christmas Bay Foundation.

JANICE FREEMAN (b. 1959) is a Houston-based, internationally exhibited artist whose work has been shown and collected throughout the US, Mexico, and Spain. She works in a wide variety of mediums, including oil and acrylic painting, collage, monotypes, encaustic, stone sculpture, and watercolor painting. Her works in this exhibition—from her series on the birds of Buffalo Bayou— are giclee prints made from oil paintings over black and white photographs printed on aluminum. She is a co-founder of the Pozos Art Project and has taught painting, drawing, and monoprinting since 2009 to children in Mexico and Houston, including those children whose works appear in this exhibition.

BENEFITING ORGANIZATIONS

SAVE BUFFALO BAYOU is a 501c3 nonprofit organization that advocates for Buffalo Bayou and its many tributary creeks and streams, forests and wetlands, for nature and the natural landscape, and for modern flood management. The 18,000-year-old bayou is our main waterway flowing through the center of Houston, one of our few streams remaining relatively natural. Most of what we do is journalism. We investigate, we watch and listen, we educate the public and public officials about how streams work and why nature-based flood management works best, costs less, and is better for us and our world. From 2014 through 2017 our efforts centered on a misguided project to dredge and reroute a forested public stretch of the bayou. Since then our broader focus is the most effective policy and practice to reduce our region’s flood threats. All donations are tax-deductible.

www.SaveBuffaloBayou.org

<https://www.facebook.com/SaveBuffaloBayou>

FRIENDS OF DON GREENE is devoted to urban conservation and nature-based learning in Houston. Honoring the memory of Texas Outfitter, Outdoor Educator and River Protector Don Greene, we tell his story as a protector of Texas rivers, we share the nature of his homestead – now the Don Greene Nature Park – and we carry forth his life mission in educating young and old about the wonders of nature. We assist with conservation efforts along Buffalo Bayou, we facilitate Eagle Projects and scout merit badges in the outdoor setting of the Don Greene Nature Park, and we provide outdoor training and programs for teachers and students. As a 501c3 non-profit, all donations are tax deductible, and matching gifts are possible.

www.friendsofdongreene.org

EXPLANATION OF PRINT PROCESSES INCLUDED IN THE EXHIBITION

A **silver gelatin print** is a traditional “darkroom black and white print,” made by exposing a film negative onto a light-sensitive emulsion of silver salt suspended in gelatin. Silver gelatin prints were the dominant form of photographic printmaking for most of the 20th century and have excellent archival qualities, meaning that they should last hundreds of years without fading or deterioration, if stored and exhibited properly.

An **inkjet print** is a print made by a digitally run machine that distributes small droplets of pigment over a surface (most often paper) to create an image. An **archival pigment print**, also called an archival inkjet print, refers to an inkjet print made from inks and surface materials that meet high archival standards, thus insuring they will last for at least 100 years without significant fading or deterioration.

Piezography is a brand of monochromatic inks and software that produce what is arguably the absolute highest standard in black and white inkjet printing. Piezography was first introduced as a trademarked brand in 2000 and has gone through successive improvements and changes over the years. Its primary purpose is printing black & white photographs with carbon inks.

A **photogravure print** is essentially a photo-etching, an intaglio process in which a photographic image is etched into a copper or polymer plate, then inked and printed on an etching press. Photogravures have been made virtually since the invention of photography, in the 1830s. The photogravure process requires skill and patience but rewards with prints of extraordinary beauty and subtlety. Due to the nature of the process, photogravures (like etchings) are done in editions. If a print is marked 2/12, for example, that print was the second print in an edition of 12.

The term **vintage print** refers to a print that was made at or close to the time that the photograph was taken and at least 20-25 years ago. Vintage prints are often sought by collectors and thus sell for higher prices than contemporary prints from the same original negative, on the theory that they more accurately reflect the photographer’s original vision of the picture.

A **monoprint** (also referred to as a monotype) is a unique (one of a kind) art print, made from a plate that itself carries ink but no printing information. Additional hand work, such as drawing, painting, or collaging may be done onto the printed image, as is the case with all the monoprints in this show.

1. “Plan of the City of Houston,” 1836. Archival pigment print from a digital scan of the original plan. Courtesy of the Houston Metropolitan Research Center. Shows numbered blocks, named streets, and Buffalo Bayou. 8”x10” \$200
2. “View of Houston,” ca. 1840. Anonymous etcher. Archival pigment print from a digital scan of the original etching. Courtesy of Special Collections of the University of Houston Library. 7”x10” \$200
3. “The Steamboat Packet St. Clair Loading Cotton at Houston,” ca 1868. The picture first appeared in *Frank Leslie’s Illustrated Newspaper*, 1890. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8”x10” \$200



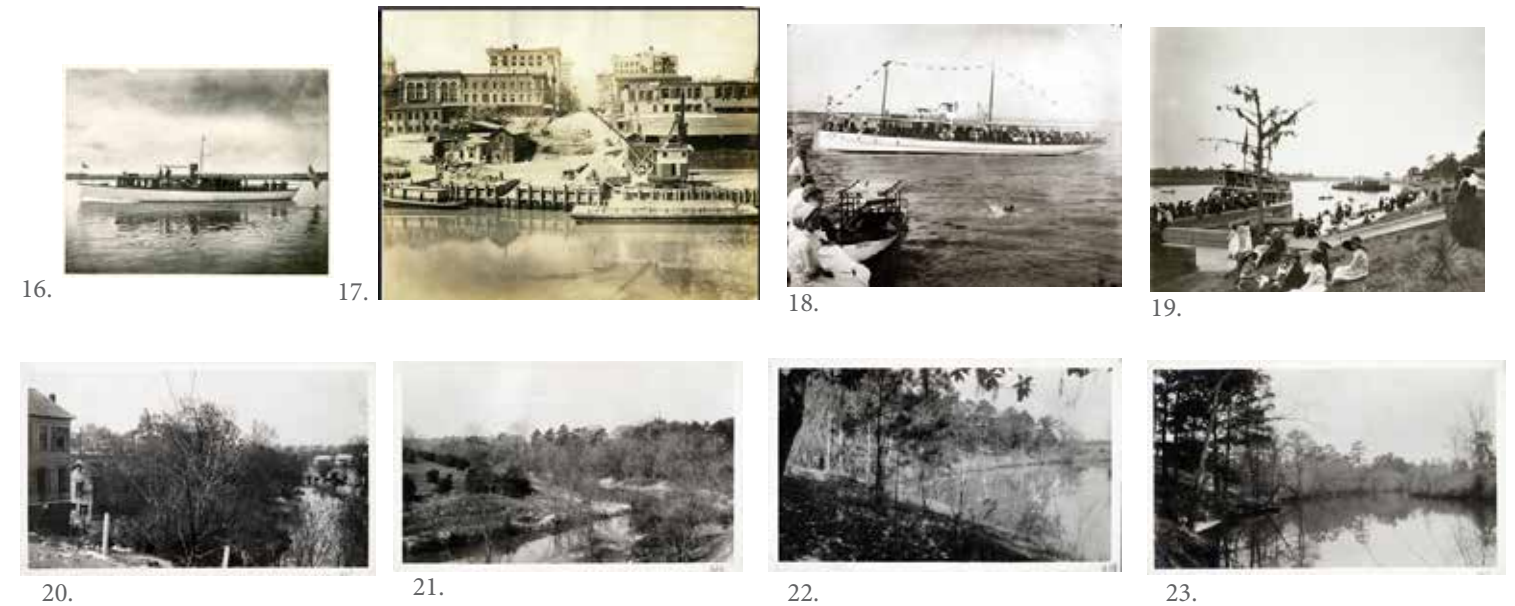
4. “Coming Up the Bayou,” Anonymous artist (from *On a Mexican Mustang*, 1883). Archival pigment print from a digital scan of the original etching. Courtesy of the Houston Metropolitan Research Center. 10”x8” \$200
5. “At Magnolia Park on Buffalo Bayou,” ca 1890s. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 8”x10” \$200
6. “Fishing at Shepherd’s Dam and the Bridge Over Buffalo Bayou,” 1890s. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 7”x10” \$200
7. “Buffalo Bayou at Magnolia Park,” 1894. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8”x10” \$200

8. "View of Industrial Building on Buffalo Bayou," 1895-1896. Henry Stark. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200
9. "River and the River Banks in Magnolia Park," 1895-1896. Henry Stark. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 10"x8" \$200
10. "View of Boats on the Bayou," 1895-1896. Henry Stark. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200
11. "Buffalo Bayou-Magnolia Park-Houston," 1895-1896. Henry Stark. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200



12. "View on the Bayou at Houston," ca. 1900. Anonymous artist. Archival pigment print from a digital scan of the original etching. Courtesy of Special Collections of the University of Houston Library. 6"x8" \$200
13. "Vick's Park on Buffalo Bayou," 1900. Anonymous photographer. Site now covered by cloverleaf at Waugh and Memorial Drive and Allen Parkway. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 8"x10" \$200
14. "Spending the Day in Houston, A. W. Cook," 1907. Colorized post card with handwritten note, "Long Reach - Buffalo Bayou, Near Houston, Texas," 1907. Anonymous photographer. Archival pigment print from a digital scan of the original post card. Courtesy of the Houston Metropolitan Research Center. 5"x7" \$200
15. "Baptism in Buffalo Bayou," ca. 1900-1914. Baptism on the south bank of Buffalo Bayou, opposite Glenwood Cemetery. Anonymous photographer. Archival pigment print from a digital scan of the original print, Courtesy of Special Collections of the University of Houston Library. 8"x10" \$200

16. "'The Zeeland' Cruising Buffalo Bayou," 1910's. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 8"x10" \$200
17. "Main Street from North Side of Bayou," 1910. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200
18. "Crowded Ferry on Buffalo Bayou," July 14, 1911. Frank L. Schlueter. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200
19. "On the Banks of Buffalo Bayou," July 14, 1911. Frank L. Schlueter. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200



20. "Buffalo Bayou, Upstream from Smith and Prairie Streets," March 26, 1912. Arthur C. Comey. Archival pigment print from a digital scan of the original print. Courtesy of the Francis Loeb Library, Harvard University Graduate School of Design. 6"x10" \$200
21. "Buffalo Bayou, Upstream Towards Cemeteries," March 17, 1912. Arthur C. Comey. Archival pigment print from a digital scan of the original print, Courtesy of the Francis Loeb Library, Harvard University Graduate School of Design. 6"x10" \$200
22. "Buffalo Bayou, Upstream, Just East of City Line," March 6, 1912. Arthur C. Comey. Archival pigment print from a digital scan of the original print. Courtesy of the Francis Loeb Library, Harvard University Graduate School of Design. 6"x10" \$200
23. "Buffalo Bayou, Up, West of G.H. & S. A. Ry, Magnolia Park," February 28, 1912. Arthur C. Comey. Archival pigment print from a digital scan of the original print. Courtesy of the Francis Loeb Library, Harvard University Graduate School of Design. 6"x10" \$200

24. "Buffalo Bayou Scene," no date. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 10"x8" \$200

25. "Site of the Turning Basin of the Houston Ship Channel," 1913. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 10"x8" \$200

26. "The Second Opening of the Houston Ship Channel," August 23, 1915. Taken from the bridge of the SS Satilla. Anonymous photographer. Archival pigment print from a scan of the original print. Courtesy of Special Collections of the University of Houston Library. 5"x8" \$200



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27. "Swimming Hole on Buffalo Bayou," no date. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 8"x10" \$200

28. "Pavilion at Magnolia Park on Buffalo Bayou," no date. Anonymous photographer. Archival pigment print from a digital scan of the original print.,

29. "The Bayou," September 14, 1924. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200

30. "Flooding in Downtown Houston," no date. (1930 -1949) Litterst-Dixon Commercial Photographers. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200

31. "Along Buffalo Bayou," September 14, 1924. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200



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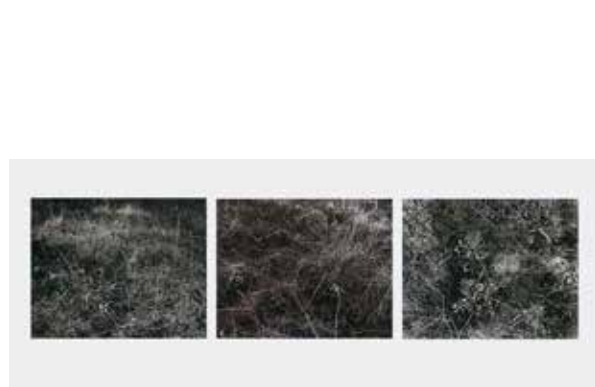
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32. "Family and Friends Gather for the Launching of Dan E. Kennedy's Ethylwayne. Morgan's Point, Texas," no date. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of the Houston Metropolitan Research Center. 8"x10" \$200

33. Geoff Winningham, "Along Buffalo Bayou," 1999. Triptych of three vintage, signed silver gelatin prints, each 8.5"x8.5" matted to 16"x30" \$1,500
34. Geoff Winningham, "Along Buffalo Bayou," 1998. Triptych of three vintage, signed silver gelatin prints, each 8.25"x10.25" matted to 14"x40" \$1,500



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35. Geoff Winningham, "Buffalo Bayou in Terry Hershey Park," 2000. Vintage, signed silver gelatin print, 22"x 7.5" matted to 16"x30" \$1,500
36. Geoff Winningham, "Buffalo Bayou," 2007. Signed, archival pigment print, photomontage of 4 images, 9.25"x 12," #1 print in an edition of 2, matted to 20"x24" \$1,200
37. Geoff Winningham, "Buffalo Bayou," 1998. Vintage, signed archival pigment print, 12"x 9.25" matted to 20"x24" \$900

38. Geoff Winningham, "Ryan's Pond on Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 13.25"x 16.25" matted to 20"x24" \$900
39. Geoff Winningham, "Along Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 13.25"x 16.5" matted to 20"x24" \$900
40. Geoff Winningham, "Buffalo Bayou under Sabine Street," 1998. Vintage, signed silver gelatin print, 12.5"x 15", matted to 20"x24" \$900
41. Geoff Winningham, "Houston from Buffalo Bayou," 2001. Unique, signed archival pigment (Piezography) print, 11.25"x 15" matted to 20"x24" \$1,200



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42. Geoff Winningham, "Ryan's Pond," 1999. Unique, signed archival pigment (Piezography) print, 12.5"x 16" matted to 20"x24" \$1,200
43. Geoff Winningham, "Buffalo Bayou under Sabine Street," 1998. Unique, signed archival pigment (Piezography) print, 12.5"x 15.5" matted to 20"x24" \$1,200
44. Geoff Winningham, "Buffalo Bayou and Downtown Houston," 1998. Unique, signed archival pigment (Piezography) print, 12.5"x 16" matted to 20"x24" \$1,200
45. Geoff Winningham, "Along Buffalo Bayou and Allen Parkway," 1999. Vintage, signed silver gelatin print, 12.5"x 15.5" matted to 20"x24" \$900

46. Geoff Winningham, “Houston Ship Channel from Bolivar Peninsula,” 1999. Vintage, signed silver gelatin print, 12.5”x 16” matted to 20”x24” \$900
 47. Geoff Winningham, “Buffalo Bayou at Rusk Street,” 1998. Vintage, signed silver gelatin print, 12.25”x 15.5” matted to 20”x24” \$900
 48. Geoff Winningham, “Ryan’s Pond on Buffalo Bayou,” 1999. Vintage, signed silver gelatin print, 16”x 12.5” matted to 20”x24” \$900
 49. Geoff Winningham, “Ryan’s Pond on Buffalo Bayou,” 1999. Vintage, signed silver gelatin print, 12.5”x 16” matted to 20”x24” \$900



50. Geoff Winningham, “Katy Prairie,” 1998. Vintage, signed silver gelatin print, 10.75”x 17” matted to 20”x24” \$900
 51. Geoff Winningham, “Fisher’s Farm and Buffalo Bayou Treeline,” 1998. Vintage, signed silver gelatin print, 11”x 17” matted to 20”x24” \$900
 52. Geoff Winningham, “Buffalo Bayou near Shepherd Drive,” 2000. Vintage, signed silver gelatin print, 11.5”x 16.5” matted to 20”x24” \$900
 53. Geoff Winningham, “On Buffalo Bayou,” 1998. Vintage, signed silver gelatin print, 13”x 13” matted to 20”x22” \$900

54. Geoff Winningham, “San Jacinto Monument and the Houston Ship Channel,” 1980. Vintage, signed silver gelatin print, 13”x 13” matted to 20”x22” \$900



55. Geoff Winningham, “Main Street Bridge on Buffalo Bayou,” 1999. Vintage, signed silver gelatin print, 13”x 13” matted to 20”x22” \$900

- 56. Geoff Winningham, "Buffalo Bayou in the Katy Prairie," 2001. Signed photogravure print, Artist's Proof #3, 7"x 21.5," on 22"x26" Fabriano paper. \$1,200
- 57. Geoff Winningham, "Buffalo Bayou," 2000. Signed photogravure print, #7 print in an edition of 10 7"x 22," on 22"x26" Fabriano paper. \$1,500
- 58. Geoff Winningham, "Allen's Landing on Buffalo Bayou," 2001. Signed photogravure print, #13 print in an edition of 15, 7"x 22," on 22"x26" Fabriano paper. \$1,500



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- 59. Geoff Winningham, "Cane Island Branch, Buffalo Bayou," 1999. Signed photogravure print, #5 print in an edition of 6, 11"x 11," on 26"x22" Fabriano paper. \$1,500
- 60. Geoff Winningham, "Buffalo Bayou and the San Jacinto River," 2001. Signed photogravure print, #3 print in an edition of 8, 11"x 11", on 26"x22" Fabriano paper. \$1,200
- 61. Geoff Winningham, "Buffalo Bayou #14," 2001. Signed photogravure print, #5 print in an edition of 8, 11"x 11", on 26"x22" Fabriano paper. \$1,200
- 62. Geoff Winningham, "San Jacinto Monument," 1980. Signed photogravure print, #2 print in an edition of 8, 11"x 11," on 26"x22" Fabriano paper. \$1,500



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63. Geoff Winningham, "Buffalo Bayou," 1998. Signed photogravure print, #6 print in an edition of 15, 15.5"x 12.25", on 26"x20" Fabriano paper. \$1,200
64. Geoff Winningham, "Buffalo Bayou #9," 1998. Signed photogravure print, #6 print in an edition of 6, 9.5"x 14", on 26"x20" Fabriano paper. \$1,200
65. Geoff Winningham, "Katy Prairie #2," 1999. Signed photogravure print #3 in an edition of 8, 9"x12," on 22"x 26" Fabriano paper. \$1,200
66. Geoff Winningham, "Buffalo Bayou, South Katy," 2001. Signed photogravure print, #3 print in an edition of 8, 9"x 12," on 26"x22" Fabriano paper. \$1,500



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67. Geoff Winningham, "Katy Prairie #1," 1999. Signed photogravure print, #4 print in an edition of 8, 8"x 10", on 26"x22" Fabriano paper. \$1,200
68. Geoff Winningham, "Buffalo Bayou from Green Tree Road," 2003. Signed photogravure print, #4 print in an edition of 5, 11"x 14," on 26"x22" Fabriano paper. \$1,500
69. Geoff Winningham, "Buffalo Bayou #8," 1998. Signed photogravure print, #1 print in an edition of 10, 9"x 12," on 26"x22" Fabriano paper. \$1,500
70. Geoff Winningham, "Bolivar Peninsula and the Houston Ship Channel," 2001. Signed photogravure print, Proof #1, 9"x 12," on 26"x22" Fabriano paper. \$1,500

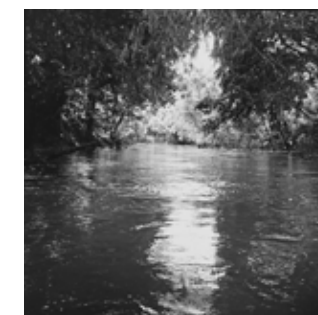
71. Geoff Winningham, "Buffalo Bayou," 2000. Vintage, signed silver gelatin print, 13"x 4.5," matted to 17.75"x10" \$600
72. Geoff Winningham, "San Jacinto Monument and the Houston Ship Channel," 1980. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600
73. Geoff Winningham, "On Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600
74. Geoff Winningham, "Buffalo Bayou / Houston Ship Channel," 2001. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600



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75. Geoff Winningham, "On Buffalo Bayou," 1999. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600
76. Geoff Winningham, "Along Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600
77. Geoff Winningham, "Cane Island Branch," 1999. Vintage, signed silver gelatin print, 10"x 10," matted to 16"x18" \$600

78. Geoff Winningham, "Main Street Bridge over Buffalo Bayou," 1999. Vintage, signed silver gelatin print, 10"x 10" matted to 16"x18" \$600

79. Geoff Winningham, "Houston Ship Channel," 1980. Vintage, signed silver gelatin print, 10"x 10" matted to 16"x18" \$600

80. Geoff Winningham, "On Buffalo Bayou," 1999. Vintage, signed silver gelatin print, 10"x 10" matted to 16"x18" \$600



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81. Geoff Winningham, "Buffalo Bayou in South Katy," 2001. Vintage, signed silver gelatin print, 9"x 12" matted to 16"x20" \$600

82. Geoff Winningham, "Ryan's Pond on Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 12"x 9" matted to 20"x16" \$600

83. Geoff Winningham, "Buffalo Bayou at Rusk Street," 1999. Vintage, signed silver gelatin print, 9"x 12" matted to 16"x20" \$600

84. Geoff Winningham, "Buffalo Bayou," 2000. Vintage, signed silver gelatin print, 10"x 8" matted to 20"x16" \$600

85. Geoff Winningham, "Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 8"x 12" matted to 16"x20" \$600

86. Geoff Winningham, "Downtown Houston from Buffalo Bayou," 2001. Vintage, signed silver gelatin print 7"x 10.5," matted to 16"x20" \$600



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87. Geoff Winningham, "Buffalo Bayou," 1998. Vintage, signed silver gelatin print, 12"x 9" matted to 20"x16" \$600

88. Geoff Winningham, "Ryan's Pond on Buffalo Bayou," 1998. Vintage, signed silver gelatin print 9"x 12" matted to 16"x20" \$600

89. Geoff Winningham, "Buffalo Bayou and Downtown Houston," 1998. Vintage, signed silver gelatin print 9"x 12" matted to 16"x20" \$800

- 90. Geoff Winningham, "Buffalo Bayou #12" 2017. Signed archival pigment print, 17"x 22" \$1,200
- 91. Geoff Winningham, "Buffalo Bayou #21" 2017. Signed archival pigment proof, 17"x 22" \$1,200
- 92. Geoff Winningham, "Buffalo Bayou #4" 2017. Signed archival pigment proof, 17"x 22" \$1,200
- 93. Geoff Winningham, "Buffalo Bayou #10" 2017. Signed archival pigment proof, 17"x 22" \$1,200



90.



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92.



93.

- 94. Janice Freeman, "Kingfishers," 2016. Signed, unique, archival pigment print from hand-colored photograph on brushed aluminum. 24"x24" \$1,200
- 95. Janice Freeman, "The Lone Heron," 2016. Signed, unique, archival pigment print from hand-colored photograph on brushed aluminum. 24"x24" \$1,200
- 96. Janice Freeman, "Diptych," 2016. Signed, unique, archival pigment print from hand-colored photograph on brushed aluminum. 24"x30" \$1,500
- 97. Janice Freeman, "Heron and the Canoe," 2016. Signed, unique, archival pigment print from hand-colored photograph on brushed aluminum. 24"x33" \$1,600



94.



95.

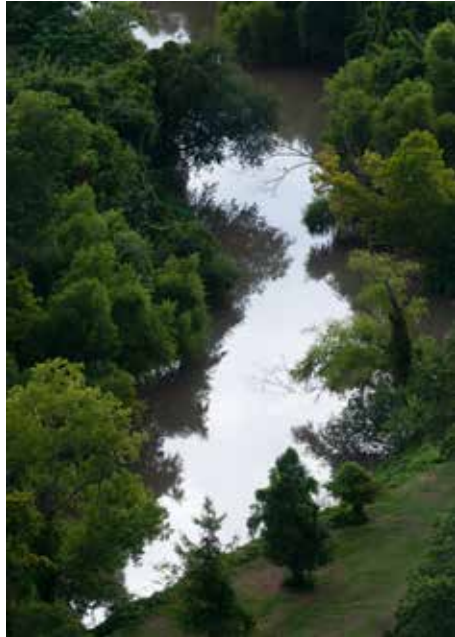


96.



97.

98. George O. Jackson, "Kingfisher I," "Aguas Brilliantes," 1/1, 2016. Signed, unique archival pigment print, 22"x17" \$1,100
99. George O. Jackson, "Aguas Brilliantes," 1/1, 2013. Signed, unique archival pigment print, 22"x17" \$1,100
100. George O. Jackson, "Bayou Reflections," 1/1, 2015. Signed, unique archival pigment print, 22"x17" \$1,100



98.



99.



100.

101. George O. Jackson, "Caminos Lucentes," 1/1, 2013. Signed, unique archival pigment print, 17"x22" \$1,100
102. George O. Jackson, "Aguitas Doradas," 1/1, 2014. Signed, unique archival pigment print, 17"x22" \$1,100
103. George O. Jackson, "Kingfisher II," 1/1, 2014. Signed, unique archival pigment print, 17"x22" \$1,100



101.



102.



103.



104.



105.



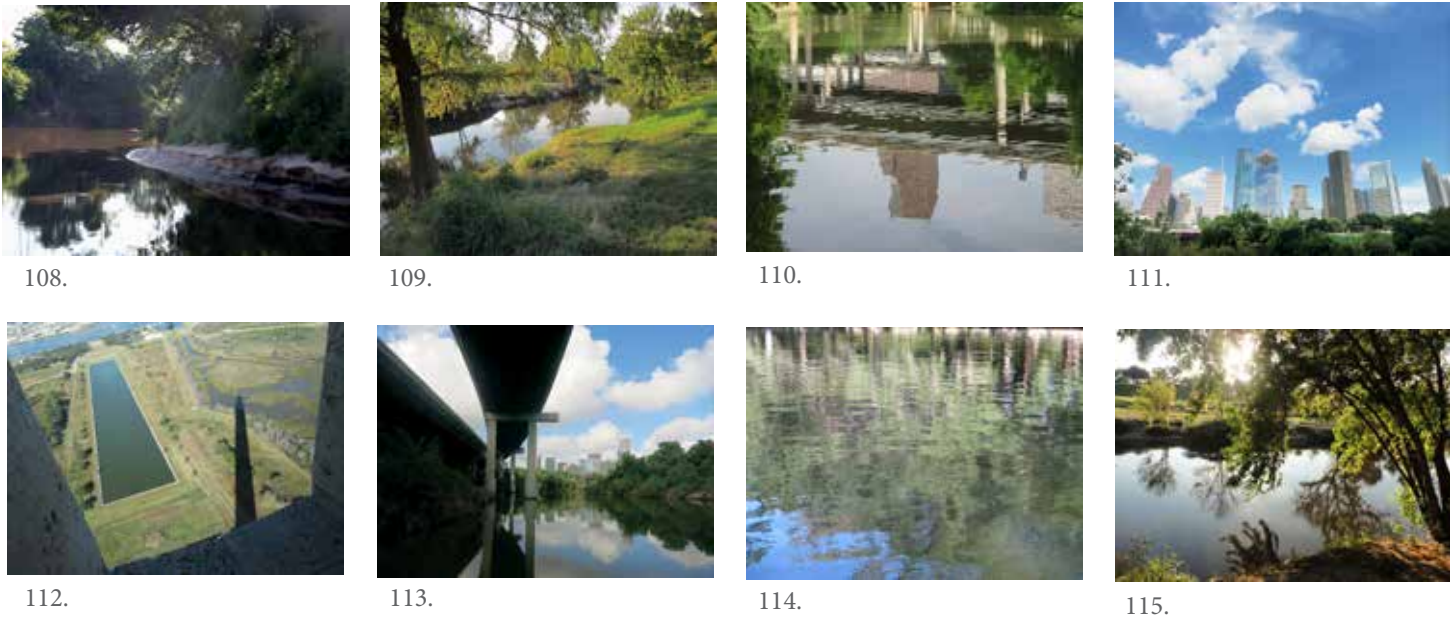
106.



107.

104. Jim Olive, "That Bend in the Bayou," 1/1. Signed, unique archival pigment print, 17"x22" \$475
 105. Jim Olive, "Early Morning on Buffalo Bayou," 1/1. Signed, unique archival pigment print, 17"x22" \$475
 106. Jim Olive, "Buffalo Bayou Riparian Zone," 1/1. Signed, unique archival pigment print, 17"x22" \$475
 107. Jim Olive, "Buffalo Bayou Dreamscape," 1/1. Signed, unique archival pigment print, 17"x22" \$475

108. Scout Sustala (6th Grade, Pershing Middle School), “Cruising Buffalo Bayou, East of Downtown,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 109. Elena Acala (5th Grade, Love Elementary School), “Buffalo Bayou in Buffalo Bayou Park,” 2015. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 110. Terrence Washington (Kindergarten, Love Elementary School), “Watery Reflections,” 2010. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 111. Annalise Rosenbaum (8th Grade, The Rusk School), “Downtown Houston from Buffalo Bayou,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200



112. Imnet Petro (7th Grade, Las Americas Newcomers School), “The Shadow of the Monument,” 2016. Signed, unique archival pigment print from a digital photograph. 12”x16” \$200
 113. Alek Blair (4th Grade, Wilson Montessori School), “Approaching Downtown Houston on Buffalo Bayou,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 114. Grant Stidman (4h Grade, Mark Twain Elementary School), “Bayou Reflections,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 115. Edgar de Jesus (4th Grade, Love Elementary School), “Buffalo Bayou,” 2014. Signed, archival pigment print from a digital photograph. 12”x16” \$200

116. Sophia Vu (3rd Grade, Love Elementary School), “Houston Ship Channel,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 117. Alek Blair (4th Grade, Wilson Montessori School), “On Buffalo Bayou, East of Downtown,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 118. Angel Mena (6th Grade, Pershing High School), “Buffalo Bayou, Under Highway 45,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200
 119. Alejandro Santillán (3rd Grade, Love Elementary School), “Reflections Under the Swinging Bridge,” 2016. Signed, archival pigment print from a digital photograph. 12”x16” \$200



120. Elias Blair (4th Grade, Wilson Montessori School), “Portrait of the Allen Brothers,” 2016. Signed, archival pigment print from an original monoprint. 12”x16” \$200
 121. Gabriela Rodríguez (3rd Grade, Treasure Forest Elementary School), “Legend of the White Buffalo,” 2016. Signed, archival pigment print from an original monoprint. 12”x16” \$200
 122. Rebecca Wolfarth (4th Grade, Mark Twain Elementary School), “Buffalo Bayou, Long Ago,” 2016. Signed, archival pigment print from an original monoprint. 12”x16” \$200
 123. Reilley Jones (4th Grade, Mark Twain Elementary School), “The Original Bayou,” 2016. Signed, archival pigment print from an original monoprint. 12”x16” \$200

124. Dominick Reyes (1st Grade, Love Elementary School), "Buffalo Bayou and Its Tributaries," 2006. Signed, archival pigment print from an original monoprint. 12"x16" \$200
125. Emily Whittemore (Pozos Art Project teaching assistant), "Buffalo Bayou," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
126. Reilley Jones (4th Grade, Mark Twain Elementary School), "The Animals of the Ancient Bayou," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
127. Reilley Jones (4th Grade, Mark Twain Elementary School), "The Houston Ship Channel," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200



124.



125.



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131.

128. Alondra Reyes (3rd Grade, Love Elementary School), "Houston and Its Natural Creatures," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
129. Starla Sánchez (4th Grade, Mark Twain Elementary School), "Houston Today," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
130. Starla Sánchez (4th Grade, Mark Twain Elementary School), "Early Years on the Bayou," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
131. Emily Whittemore (Pozos Art Project teaching assistant), "Houston on the Bayou," 2016. Signed, archival pigment print from an original monoprint. 12"x16" \$200
132. Emily Whittemore (Pozos Art Project teaching assistant), "Buffalo Bayou," 2016. Signed, archival pigment print from an original monoprint. 30"x40" \$500
133. Rebecca Wolfarth (4th Grade, Mark Twain Elementary School), "Buffalo Bayou, Long Ago," 2016. Signed, archival pigment print from an original monoprint. 32"x40" \$500



132..



133.

134. George O. Jackson, “Aguas Brilliantes,” 1/1, 2016. Signed, unique archival pigment print, 22”x17” \$2,200
135. Geoff Winningham, “Buffalo Bayou in Terry Hershey Park,” 2000. Signed, unique archival pigment print, 44”x15” \$1,500



134.



135.



136.



137.

136. “Plan of the City of Houston,” 1836. Archival pigment print from a digital scan of the original plan. Courtesy of the Houston Metropolitan Research Center. Shows numbered blocks, named streets, and Buffalo Bayou. 36”x48” \$400
137. Jim Olive, “Buffalo Bayou Dreamscape,” 1/1. Signed, unique archival pigment print, 30”x40” \$750

138. Reilley Jones (4th Grade, Mark Twain Elementary School), “The Original Bayou,” 2016. Signed, archival pigment print from an original monoprint. 32”x40” \$500



138.



139.

139. Janice Freeman, “Bayou Birds,” 2016. Signed, unique, archival pigment print from hand-colored photograph on brushed aluminum. 24”x36” \$1,800



140.



141.

140 . Geoff Winningham, “Buffalo Bayou from Green Tree Road,” 2003. Unique archival pigment print. 32”x 40” \$2,000

141. “At Magnolia Park on Buffalo Bayou,” ca. 1890s. Anonymous photographer. Archival pigment print from a digital scan of the original print. Courtesy of Special Collections of the University of Houston Library. 32”x40” \$800



142. “Spending the Day in Houston, A. W. Cook,” 1907. Colorized post card with handwritten note, “Long Reach – Buffalo Bayou, Near Houston, Texas,” 1907. Anonymous photographer. Archival pigment print from a digital scan of the original post card. Courtesy of the Houston Metropolitan Research Center. 16”x20” \$400

ACKNOWLEDGMENTS

We are grateful to the Houston Metropolitan Research Center, the Special Collections of the University of Houston Library, and the Frances Loeb Library of the Graduate School of Design at Harvard University for the rights to reproduce the historical images and artifacts relating to Buffalo Bayou.

Special thanks to
Nivien Saleh of Bayou Vista Films
Nate Lavelley
Copy.com

Our deepest appreciation to
Barry and Sue Abrams and to Susan Bickley and Robert Scott
for major financial support for this exhibition and related events.

THE LEGEND OF THE WHITE BUFFALO

An enduring legend, familiar to many Houstonians, bespeaks of the time—long before the city existed—when the waters of the bayou were clear, the prairies extended as far as the eye could see, and great herds of buffalo roamed the area.

The story tells of a snow-white buffalo that grazed along the banks of the bayou and drank from its waters. The Indians who hunted in the area worshipped the white buffalo, regarding him as an earthly embodiment of their Great Spirit. The Indians killed other buffalo for food and hides, but they left the sacred white one untouched.

One day, a hunter appeared and killed the white buffalo for its beautiful hide. The Indians were struck with grief and fear. They prayed to the Great Spirit, pleading their innocence and begging not to be punished. For many days and nights, they grieved the loss of the white buffalo and lived in fear of the Great Spirit's anger and revenge.

Then, magically, a great tree with magnificent white flowers appeared on the banks of the bayou where the white buffalo had grazed. The Indians believed that the tree was a message of forgiveness from the Great Spirit and that it carried the soul of the white buffalo in its velvet white blossoms.

The Indians named both the bayou and the tree for the buffalo. Today, we call the stream Buffalo Bayou, but we know the Buffalo Tree as the magnolia.

Magnolia trees still grace the city, particularly along the banks of the bayous. In the spring, when their delicate white blossoms open, they remind us how fragile the natural world is, how easily it can be abused or neglected.

From *In the Eyes of the Children: Houston, An American City*

The Pozos Art Project (2017)

Front cover: *The Legend of the White Buffalo*

Monoprint by Gabriela Rodriguez, Third Grade, Treasure Forest Elementary School