

Opp, contd. --

Opp also designed the alligator logo for Tubbs Hardware. "Don (Tubbs) came to me and said, 'I go to Dallas all the time, and I see Buc-ee. I want a Buc-ee!' Well, it's Tubby the Alligator, and I drew that for him."

While Opp makes a career out of drawing and painting through his company, Artistic Shark, does he also paint for his own personal pleasure? He said he sometimes paints on canvases, and some of his artwork has been at the Bossier Arts Council and Shreve Town Barber Shop.

What is the appeal of a career such as his? At its core, what does Opp get out of it? "The thrill of doing what I love every day," he said, "and being paid to do it. And splashing color in this great world. I mean, there's so much negativity and grayness in this world right now that color brings a smile to somebody's face.

"I'm the pebble, and I cast it across the lake, and it causes ripples, and if you're on the other side and see my ripples and smile or think about what those ripples are, then I've done my job as an artist."

It is remarked that it must be tough to make a successful career out of art, to which Opp replied, "I tell everybody, you can make a living at art. You've just got to pursue it, and you've got to be relentless on going out and hunting down your customers. And the biggest deal, you have to be professional, and you have to be positive.

"Every day is a new day for me. This is my art," he said as he gestured toward the towering palm tree on the Margaritaville façade. "I see the Aquarium right over there, that's my art. Red River District on the wall, that's my art. 500 Texas Street, that's my art. Everything on Barksdale Boulevard in Bossier City's my art. BeauxJax, the mural behind Bossier Arts Council, the 30-foot beer bottle behind Flying Heart ... I'm just all over this region," including the colorful "Welcome to Bossier City" signs.

And his art continues to welcome people to many local venues with his bright, colorful images.

You can check out the different aspects of Opp's art on his website, artisticshark.net.

Downtown, contd. --

Moosy was voted the head of the American Institute of Architects Shreveport Chapter. A prestigious assignment, Moosy followed in the footsteps of such luminaries as Samuel Wiener, Clarence King, Luther Haas, Edward Neild and Dewey Somdal. In fact, Moosy worked for the organization Somdal created, Somdal and Associates. Though his architectural career was long and varied, two things about Moosy stand out. One was a precedent-setting lawsuit *Moosy v. Huckabay Hospital Inc.* (1973), under which the court ruled that an architect employed to prepare plans and specifications for a building on which there are no cost limitations agreed upon can recover compensation for his services irrespective of the costs of construction. This ruling has been referred to dozens of times over the years in various court cases. Hands down, the strangest part of the story of Mr. Moosy's life, though, had to do with his death. After his sudden demise in 1998, Moosy's daughter, Deborah, placed his remains in the family car with the intentions (we hope) of eventually taking him on a fine final drive. However, that Broadmoor garage is where Mr. Moosy stayed for the next eight years. Family members were suspicious that there was no gravesite to visit, but daughter Deborah stayed mum, even after being sentenced to prison for attacking a neighbor who left a bag of dog food on her porch in hopes that Ms. Moosy would feed her neglected critter. After some time, the family home and car still parked in the garage were sold, and it was as the car was being moved to the scrapyards that Mr. Moosy's final earthly bits fell out. Luckily, his long-denied burial finally happened.

While nothing much can top that story, other tenants of the ground floor and adjacent one-story building at Crockett include grocery stores, meat markets, the Russian Village Bar (1940-44), office supply stores, bookkeeping services, blueprint and cigar sales, and the famous Glass Hat Restaurant. The Glass Hat is most known for its location on Texas Street, where it moved in 1939. For a time from 1957-59, it was Ridgway's Blueprints. Ridgway's, as you may recall, ended up down the street at 719 Marshall in a building that was converted into the Ridgeway Square Condos, apartments and commercial space.

The buildings at 427/429 Crockett are just two of several spaces coming back to life within a two-block radius. Others include 719-721 Marshall Street (condos, commercial, apartments), 416 Cotton Street (office), 408 Cotton Street (office), 406 Cotton, (hydroponic farm), 716 Edwards (apartments), 400 Crockett (The Lot -- music and event venue), and 619 Edwards (Big Sun Studios art gallery and office). It's a happy and happening little corner of historic downtown Shreveport and we invite

HOCUS-FOCUS

BY HENRY BOLTINOFF



Find at least six differences in details between panels.



Differences: 1. Fence is shorter. 2. Scarf is shorter. 3. Cap is different. 4. Collar is different. 5. Arm is moved. 6. Window is smaller.

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