



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
SPRING 2006 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL

from the CURATOR

(right) *Black Bear*, 1996, Keith Carter

(below) *Water Witching*, 1996, Keith Carter

MARIANA YAMPOLSKY & THE WITTLIFF GALLERY

Mariana Yampolsky was not only one of the greatest photographers in Mexico, she was the fairy godmother of the Wittliff Gallery's contemporary Mexican photography collection. When Connie Todd met her in Mexico City in 1994 and told her of Bill Wittliff's idea for a southwestern & Mexican photography center at Texas State, she immediately understood how important it would be. In later talks with Wittliff and Todd, she put them in touch with virtually every outstanding photographer in the country. Further, she talked to the photographers themselves, and in so doing authenticated this unknown gallery to the Mexican artistic community. Thus began the Gallery's collection of contemporary Mexican photography now considered the largest and best in the world outside of Mexico itself.



ON THE COVER
Danza de los paragueros / Dance of the Umbrella Vendors, 1991, Mariana Yampolsky

¡Saludos!

Just today I wrote a thank-you letter to members of our newly configured Advisory Committee and was once more struck by the fact that there are wonderful people of good will—both at Texas State and outside the university community—who spend their time and efforts on

our behalf. This is true as well of the committee formed to help us organize our upcoming anniversary celebration and fundraiser in May. It's a great feeling to have the advice and support of such fine people, and I—and all of us here at Special Collections—are much obliged.

As we observe the 20th and 10th anniversaries of the Southwestern Writers Collection and Wittliff Gallery, respectively, we can look back and recognize many who have helped us along the way—with in-kind gifts, cash donations, time, advice, and understanding.

We house collections of papers and objects—but also

told me stories. One of the stories he told me was of an escaped slave woman who lived in the river bottom, the Navidad River bottoms, and the men around there for years tried to catch her and never could. But they did find her tracks, and for a time they found the tracks of a small child with her tracks... but after a while the small tracks vanished. I guess I must have been six or seven and I was so hugely and deeply moved by that story of the slave woman and her lost child that it became then, and still is, a part of me.

Six or seven years after that, when I was thirteen or so, an aunt who worked in the book department at Joske's, in Houston, sent me a copy of J. Frank Dobie's *Tales of Old Time Texas*, and in that book was a story called

collections of efforts by thousands of people who have given of themselves in uncounted ways. People who share a love for what Ann Richards called *querencia*, a place of deep meaning and strong fealty, a home; and, further, who share a belief that because of these collections people in the Southwest will lead fuller and richer lives, to paraphrase J. Frank Dobie, because they will become aware of what it holds.

I think that collection and archives work is one of the most optimistic things anyone can do—the idea that we might be able save at least a part of our cultural history and that there will be a future and people in it who will want to know what's gone before presupposes a lot.

I also think that the process of making an effort is often where the best of life occurs, and I must say that the process of shepherding these collections has revealed to me the noble inclinations of many people.

I hope that those who follow and who see the things we've saved can know us and learn from us, and I further hope they take note of not only the great artists represented here but also of those fine friends of the collections who work to ensure that their legacy abides.

—Connie Todd

from the FOUNDER

YEARS AGO when I was a child my mother ran the telephone office in Edna, Texas. There was a man in that town named Tips Westoff who ran the hardware store, and he used to give me old boards and nails and so on and he

“The Wild Woman of the Navidad,” which was the story that I had first heard as an oral tradition, a folktale. Well, it just set me afire—I had never realized that books, writing, a literature could spring from the very piece of ground that I had lived on and was still living on.

I guess whatever participation Sally and I had in the creation of this collection comes from that moment, so that it was kind of Dobie's influence passing through us to this.

I got the itch then, I certainly didn't have the courage to try to write—it wasn't until I was thirty, I guess, that I got a single good sentence—but the spark came from there. My hope for this thing and Sally's hope for this thing is that, with everybody else's help, that spark keeps passing on down, that this collection becomes a place of inspiration as well as a place of preservation.

And I want to thank everybody here at the university and all of you who have given of your time, your artifacts, your manuscripts, your books and given of your hearts. Thank you most kindly. —Bill Wittliff

(at the Southwestern Writers Collection Dedication, October 5, 1991)

An Evening to Celebrate the Images, Literature & Legends of the Southwest & Mexico

Presenting Sponsor **PUBLIC STRATEGIES INC** Principal Promotional Sponsor **TexasMonthly**



ON MAY 27, 2006 we will celebrate the 20th anniversary of the Southwestern Writers Collection and the 10th anniversary of the Wittliff Gallery of Southwestern & Mexican Photography with a salute to the cultural legacy of the literature, film, music and photography preserved by these two archives. The evening also honors the vision and creativity of Bill and Sally Wittliff, who founded the collections at Texas State University-San Marcos.

The event at the Four Seasons Hotel in Austin—emceed by Evan Smith and titled, *The Spirit of Place: An Evening To Celebrate the Images, Literature, and Legends of the Southwest & Mexico*—includes a gourmet dinner and southwestern entertainment.

To join us at the fiesta, we have invited Sam Shepard, Larry McMurtry, Willie Nelson, Tommy Lee Jones, Bud Shrake, and Jerry Jeff Walker, among others, and are



planning an extraordinary fine-art silent auction including works by Bill Wittliff, Bob “Daddy-O” Wade, Kate Breakey, Robb Kendrick, Graciela Iturbide, Keith Carter, Julie Speed, Rocky Schenck, and Russell Lee.

We hope everyone who is passionate about the cultural arts and our rich heritage will agree that these Collections deserve generous support. Funds raised from the event will be used for future acquisitions and to grow the endowment.

We would like to thank all the fabulous volunteers working on the event steering committee (see sidebar, right)—especially Mary Margaret Farabee and Janis Pinnelli who are leading the way for us as co-chairs. John Graves and Ann Richards, who spoke at the dedication of the current Southwestern Writers Collection facility in 1991, are serving as honorary co-chairs.

Tables are selling fast. Visit online at www.library.txstate.edu/spec.coll for updates, or contact Beverly Fondren at b.fondren@txstate.edu or 512.245.9058 for sponsorship opportunities and ticket information. We're planning a memorable evening and hope to see you there. ★

(this page) *Mujer ángel / Angel Woman* by Graciela Iturbide, and *Sueños de la Cowgirl / Cowgirl Dreams*, by Bob “Daddy-O” Wade (a full-color photograph on canvas), are two of the many famous-artist items up for bid in the gala's silent auction

SPIRIT OF PLACE GALA COMMITTEE

Honorary

Co-Chairs

John Graves

Ann Richards

Event Co-Chairs

Mary Margaret

Farabee

Janis Pinnelli

Event

Committee

Rebecca Cohen

Eleanor Crook

Elizabeth Crook

Donna Hill

Tommy Lee Jones

Retta Kelley

Tom Kowalski

Ecky Malick

Dan Matheson

Barbara Morgan

Elizabeth Nash

Jan Pickle

Peggy Pickle

Jean Rather

Amalia Rodriguez-

Mendoza

Eddie Safady

Gabrielle de Kuyper

Sheshunoff

Evan Smith

Jare Smith

Cathy Supple

Paul Supple

Bonnie Tilton

Reid & Susan Wittliff

Caryl Yontz

LARRY L. KING
on the
SOUTHWESTERN
WRITERS
COLLECTION

Writers are human, yes; for all their good intentions they may give themselves the better of it on the page, when writing for the public, and thus report less of themselves than is available for reporting. If others can see, as well, the writer's original, henschatched, uncertain manuscripts—some published, some not; some failed, some not—then their creative flailings or agonies may be better appreciated. Be sure your Archives will find you out! Biting my tongue, I took vague comfort from William Faulkner's observation that "Ode on a Grecian Urn" is worth any number of old ladies," when I turned over to the Collection thirty-odd years of my personal correspondence without vetting a single line... this in the interest of purer truths.

—LARRY L. KING,
at the Southwestern
Writers Collection
Dedication,
October 5, 1991



(left) Founding donors Bill & Sally Wittliff with former University President Jerry Supple at the Southwestern Writers Collection Dedication

(below) Authors Shelby Hearon, Stephen Harrigan, and Sarah Bird—three donors to the SWWC—gave readings at the event

celebrating **TWENTY YEARS** at the Southwestern Writers Collection

SINCE ITS FOUNDING in 1986, the Southwestern Writers Collection has made impressive gains, thanks to many generous donors and the support of Texas State University.

The Collection moved into its specially-designed quarters in the Albert B. Alkek Library when the library opened in 1990. The campus transition to the new library was marked with a "Book-it Brigade," in which students, faculty, and staff joined together to pass books across the campus from the old library to the new one. The book featured in the ceremony was the 1555 edition of *Álvar Nuñez Cabeza de Vaca's La relación y comentarios*, which had been gifted to the Southwestern Writers Collection in 1989 by Bill and Sally Wittliff and an anonymous donor. Cabeza de Vaca's account, the first written book on what is now Texas, remains a cornerstone of the SWWC.

In October 1991, a weeklong celebration of the Southwestern

Writers Collection at Texas State culminated in the formal dedication. During that week, Larry L. King delivered the university's annual LBJ Distinguished Lecture to an enthusiastic audience. Writers Sarah Bird, Stephen Harrigan, and Shelby Hearon (below right) gave readings, and an exhibit created by Curator Dick Holland showcased many of the rare treasures found in the Collection.

On the afternoon of Saturday, October 5, some 500 people from all over the country arrived for the dedication ceremony. Larry L. King provided the introduction, John Graves delivered the Dedicatory speech, and Governor Ann Richards added her remarks.

Dr. Jerome Supple presented Bill and Sally Wittliff with the university's highest honor, the President's Excellence Award (see above). That evening, Jerry Jeff Walker, himself a new donor, played at a special party held on the lawn of

the President's home.

The christening of the Collection set a standard. In the years since, the SWWC has grown and flourished, gaining recognition as one of the nation's major repositories for regional culture. We are grateful for the continued support of Texas State and the magnanimity of our many donors and friends. ★



...and **TEN YEARS** at the Wittliff Gallery

"WE ARE ABOUT TO OPEN formally an archive that is unique in the way it captures, preserves and reflects the heart and soul of this region," Texas State University President Jerome Supple stated ten years ago in his introductory comments at the dedication of the Wittliff Gallery of Southwestern & Mexican Photography. On October 5, 1996, he, along with former Curator of Special Collections Dick Holland, photographer Keith Carter, and founding donors, Bill and Sally Wittliff, celebrated the opening at a public event marked by speeches and a ribbon-cutting.

Keith Carter was one of the first photographers whose pictures were placed in the Wittliff Gallery, and over the past ten years his collection has grown to over 850 images. The day of the dedication, Carter expressed his enthusiasm for the Gallery, saying, "when I come to this collection...I'm looking for light. I'm looking for electricity. I'm looking to be just a little bit better; I'm looking to learn something." He also reflected

on the Gallery's infancy: "It's as if they [Bill and Sally] almost have started a new family. And if, as I have read, it's the nature of society to raise children.... You have an infant [and]... every time you look at it, it makes you remember the small rhythms of life. Pay attention to the small rhythms of life."

In his opening remarks, Bill Wittliff shared with the audience his optimism for the gallery as the first in a state institution devoted solely to the artistic vision of photographers from the Southwest and Mexico. He spoke of the importance of photographers such as Keith Carter and others in the collection, and the impact their work would have on aspiring artists: "To other artists, Keith's work—and their work, I think, if they listen—whispers every time they pass a picture and it says to them, "Find your work, find your vision. Pass it on. Pass it on. Pass it on."

Bill also spoke of growing up in Gregory, Texas, and how his mother, Laura Walser, had instilled in him the unshakeable belief in the power of dreams. Looking towards her in the audience, Bill said, "The Southwestern Writers Collection started out as a dream. The Gallery started as a dream. We owe them both to you."

The inaugural exhibit was curated by Bill Wittliff and Mara Levy, and it featured 80 images by artists such as Manuel Álvarez Bravo, Russell Lee, Mariana Yampolsky, Graciela Iturbide, Keith Carter, Gerardo Suter, Jim Bones, and many others. The exhibit provided an impressive overview of



The first photograph to be mounted in the Wittliff Gallery was *Cosmos*, 1995, by Keith Carter

work by artists in the collection—61 at that time. Now the collection has grown to include over 13,000 images by 150 photographers.

Since 1996, the Wittliff Gallery has mounted at least two, and sometimes three, exhibits a year, featuring influential photographers such as Rocky Schenck, Jayne Hinds Bidaut, Josephine Sacabo, and Kate Breakey, to name a few.

Now hailed as the most significant collection of contemporary Mexican photography outside of Mexico, the Wittliff Gallery's reputation is gaining momentum through its traveling exhibits and its award-winning book series with UT Press, and through the scores of visitors and students who visit—here or online—to learn more about the photographs, to tour the exhibits, and to conduct research using our growing reserve library of books, journals, and ephemera. As we mark our 10th anniversary, we celebrate our past and look forward to the future as we keep on dreaming. ★

JERRY SUPPLE
on the **WITTLIFF**
GALLERY

Here we see the work of master photographers, those artists who discover rather than invent. These masters make photographs, they don't take photographs.

—DR. JEROME SUPPLE,
Former University
President, at the
Wittliff Gallery
Dedication,
October 5, 1996

with a burra for
burrito, a mule
burro, a horse a
the two saddle a

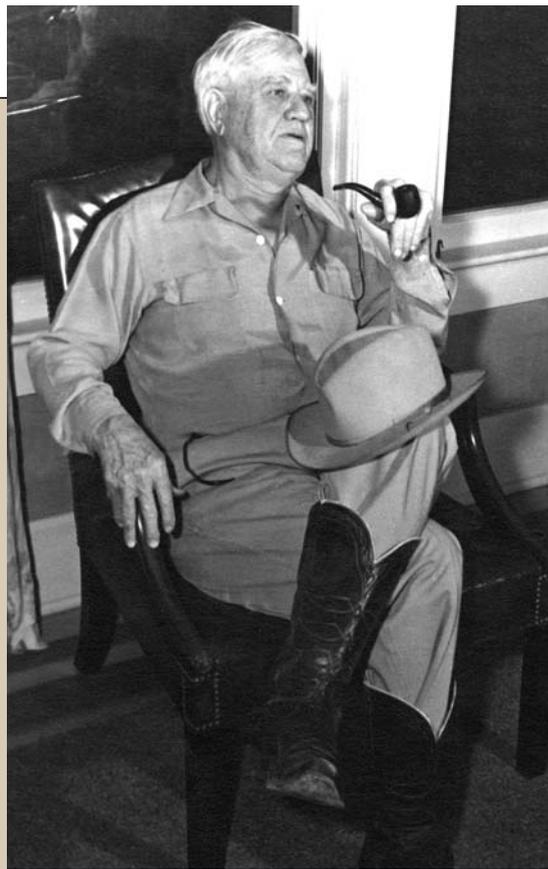
DOBIE DAY!
SATURDAY, APRIL 8
the Southwestern
Writers Collection
will host a celebratory
symposium on
J. FRANK DOBIE:
MR. TEXAS. The
morning will begin at
10:00 with Assistant
Curator Steve Davis
interviewing Bill
Wittliff about the Dobie
he knew and why the
folklorist remains
important to Texas.
Following a light buffet
lunch and exhibit
viewing from 11:30 to
1:00, the afternoon will
feature presentations on
Dobie from Mark
Busby, Cathy Supple,
William T. Pilkington,
and Paul C. Stone.
Dobie Day is free and
open to the public. For
more information,
check the Southwestern
Writers Collection
website at
www.swwc.txstate.edu.

(above) *The folklorist in his study, ca. 1950s*, by Bill Malone (copy print by Bill Wittliff)

(opposite, clockwise from top) J. Frank Dobie in Mexico, 1929; a page from the 1932-1933 "Saltillo" diary he kept in Mexico; snapshot of Dobie in his trademark linen suit

All three photographs, the diary, and the suit are on display in the exhibit

(right) *The paisano (roadrunner)*, Dobie's signature symbol, adorned his stationery



J. FRANK DOBIE

MR. TEXAS

THE SOUTHWESTERN WRITERS COLLECTION opens its twentieth year with *J. Frank Dobie: Mr. Texas*, an exhibit honoring its inaugural acquisition: the J. Frank Dobie Papers. "The Writers Collection really began in 1986 when Bill and Sally Wittliff donated an extraordinary Dobie collection," said curator Connie Todd. "And showcasing this Dobie archive is the perfect way to celebrate our 20th anniversary."

J. Frank Dobie (1888-1964) was Texas's most famous writer and a colorful personality from the 1920s to the 1960s. Known as "Mr. Texas," Dobie helped define the state in the popular imagination. He published tales of cowboys, lost gold mines, and figures from "old-time" Texas. He also chronicled the state's natural history, writing books about longhorns, mustangs, coyotes, and rattlesnakes. Dobie was a long-time professor at the University of Texas at Austin, where he championed "Southwestern Studies" and academic freedom, noting that "only free minds ever created anything beautiful."

J. Frank Dobie: Mr. Texas—the Southwestern Writers Collection's first exhibition of its Dobie collection—presents artifacts, photographs, and manuscripts highlighting distinct aspects of Dobie's life. Among the treasures on display are Dobie's 1914 diary kept while he was a graduate student at Columbia University, which captures the exact moment he realized his future lay in collecting the stories of Texas and the Southwest. Dobie's white linen suit, his desk, typewriter, and World War I uniform are just a few of the items that give visitors a very personal view of the man. Exhibit visitors can hear Dobie's voice from the sound recording "The Ghost Bull of the Mavericks and other Tales."

The exhibit also draws attention to his progressive spirit. "I have come to value liberated minds as the supreme good of life on earth," Dobie said, and he used his personal

popularity to argue for civil rights and intellectual freedom. Dobie also believed in equality between the sexes. Included in the exhibit is a letter to his wife Bertha written in 1917, in which Dobie consoles her over the subordinate place of women in society and promises that things will get better. He added, "You know my ideas coincide with yours, *entirely*, without reservation, on these matters."

J. Frank Dobie: Mr. Texas is scheduled to run through July 31, 2006, with a program and lunch planned for April 8 (see sidebar, left). The exhibit was selected from our major Dobie archive, along with pieces from a comprehensive collection of Dobie's published materials donated by Texana collector Al Lowman and his wife Darlyne.

J. Frank Dobie: Mr. Texas was co-curated by Steve Davis, Assistant Curator of the Southwestern Writers Collection, and Joel Minor, Processing Archivist, with assistance from Curator Connie Todd and Archives Assistants Mary Garcia and Tina Ybarra. ★



Name of line, Thursday To Cadros 12
Aug. 24, 1933, Levelman.
 Donna Tomasa & the hotel was
 very anxious for us to stay
 'till she dies - a week - but
 about one P.M. Felipe came
 with a burra followed by her
 burrito, a mule as small as a
 burro, a horse and another mule,
 the two saddle pursings bearing
 saddles that Falstaff's soldiers
 would certainly never have
 thought worth stealing.
 and have out from Mozambique
 I discovered that I had
 left my Winchester! Felipe and
 his boy were both foot. I
 disappointed + love my horse
 to the boy. Not much more
 bore and have later he caught
 up with us bringing the
 gun. He said that Donna
 Tomasa said she had
 discovered it but that she
 was afraid to touch it.

"TO STUDY A PROVINCIAL SETTING
from a provincial point of view is restricting. Nobody should specialize on provincial writings before he has the perspective that only a good deal of good literature and wide history can give....

"I have never had any idea of writing or teaching about my own section of the country merely as a patriotic duty. Without apologies, I would interpret it because I love it, because it interests me, talks to me, appeals to my imagination, warms my emotions; also because it seems to me that other people living in the Southwest will lead fuller and richer lives if they become aware of what it holds....

"By "literature of the Southwest" I mean writings that interpret the region, whether they have been produced by the Southwest or not. Many of them have not. What we are interested in is life in the Southwest, and any interpreter of that life, foreign or domestic, ancient or modern, is of value."



—J. FRANK DOBIE, from *Life and Literature of the Southwest*

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is the current (and growing) number of generous donors who have gifted books, papers, photographs, and other materials to the Southwestern Writers Collection and the Wittliff Gallery of Southwestern & Mexican Photography over the past 20 years. Most of these individuals—authors, journalists, screenwriters, musicians, folklorists, editors, photographers, collectors, and cultural organizations—have given multiple donations, and the total number of in-kind gifts tops 3,330! These materials entrusted to Special Collections (see the most recent gifts on page 11) support our research and teaching missions, and are made available to faculty, students, and researchers. Many are also made accessible to a wider public through our exhibits and publications. Our success depends on our donors, and as we observe our 20th and 10th anniversaries, we also celebrate their generous spirit.

Thank you!

J. FRANK DOBIE, it was said, liked to write with his hat on, as we see in this informal photo of him at work in his Austin office at 702 Park Place—his and Bertha's long-time residence—now home to UT's Michener Center for Writers on what is now East Dean Keeton Street. Dobie had the large table in the photograph made out of mesquite boards salvaged from the Bee County courthouse, which was also the original location of the Special Collections keystone. The desk on the left was his office desk when he was a professor at the University of Texas. It is featured in our current exhibit *J. Frank Dobie: Mr. Texas* [on loan from Bill & Sally Wittliff]. Also on exhibit is the typewriter [donated by Kathleen Collins] Dobie is using—apparently with the “hunt and peck” method.

J. Frank Dobie in his study, n.d., by Bill Malone (copy print by Bill Wittliff)





(this page) *Courage at the Typewriter* panelists, from left to right: Steve Davis (moderator), Celia Morris, Benjamin Alire Sáenz, Beverly Lowry

(opposite page, top) Dick J. Reavis, on assignment for his Texas Monthly article "How They Ruined Our Prisons," ca. 1984, by Fred Woodward

(opposite, bottom) Tom "Stretch" Bowerman, XI Ranch, by Robb Kendrick

ON NOVEMBER 10, 2005, in support of Texas State's Common Experience theme of "Courage," the Southwestern Writers Collection presented a panel discussion and book signing with three award-winning writers: Celia Morris, Benjamin Alire Sáenz, and Beverly Lowry.

COURAGE

at the typewriter

Moderator Steve Davis, Assistant Curator of the SWWC, introduced each panelist and noted that courageous writing "challenges peoples' assumptions, and the three terrific writers we have here today are excellent examples of that."

Celia Morris pointed out that the subject of her first book, Fanny Wright, "made me into a feminist...She was the first woman in America to act publicly against slavery,

she was the first woman to tour as a public speaker, she was the first woman to say that women were men's equals and they ought to act like it and be treated like it." Morris added, "I've gotten courage in my personal life just by writing about people who were heroines."

Benjamin Alire Sáenz said, "My characters are always much more virtuous than I am.... There is such a thing in writing as courage. But I think it is in having the discipline to make it art in our work. I have to be a good enough writer to wed my politics to my aesthetic...it has taken me a long time to arrive at a politics I can live with and embrace, and I am not going to leave that behind just for the sake of publishing a novel at Harper-Collins."

Beverly Lowry discussed her recent book on Madame C. J. Walker, her forthcoming biography of Harriet Tubman, and the Mississippi roots that drew her to such subjects. Lowry seemed to sum up the feelings of each writer when she said, "The people I've written about have shown a lot more courage than I have in writing about them." ★

ADVISORY COMMITTEE increases to 28

IN 2002, William Broyles, Jr., Dr. Mark Busby, Elizabeth Crook, Dr. Laura Gutierrez-Witt, Pablo Ortiz Monasterio, DJ Stout, Kathy Vargas, Bill and Sally Wittliff, and Connie Todd came together as the first formal advisory committee for the Southwestern Writers Collection and the Wittliff Gallery. This group served as consultants to the Collections on various issues and worked to create our first vision statements. For their service, many contributions, and friendship, we are deeply grateful.

This year the committee is expanding from its original nine members to 28. Along with the

continuing involvement of Bill and Sally, and Special Collections Curator Connie Todd (*ex-officio*), the new and returning committee members (see sidebar, left) make up a strong core of artists, educators, donors, and professionals who believe in the worthy missions of the Southwestern Writers Collection and Wittliff Gallery. This expanded group will continue to help us think through and elaborate plans of action that will advance the Collections and point us to ultimately greater achievement.

The first meeting took place on February 24th. Members were given an introduction to the Collection

staff and holdings, then discussed current activities, goals for 2006, and upcoming events, including the May 27th Anniversary Gala.

Afterwards the group toured the state-of-the-art archive storage facilities. The meeting adjourned with lunch in the Wittliff Gallery, which allowed the committee to enjoy the newly opened *La Vida Brinca* exhibit.

We would like to extend our great appreciation to each of our advisory members for their time and support, and look forward to working with them in this anniversary year filled with ambitious and exciting projects. ★

recent ACQUISITIONS

at the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 5,220 linear feet of materials from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent additions to the Collection from August through December 2005. ★ **THOMAS (DOC) HAMILTON** donated an extensive collection of audiocassettes containing recordings of live bluegrass performances and jam sessions from artists such as Bill Monroe, the Stanley Brothers, the Nashville Bluegrass Band, Doyle Lawson, Lynn Morris, Ricky Skaggs, Alison Krauss, Flatt and Scruggs, and Del McCoury. [Gift of Hamilton] ★ Additional materials relating to the writing career of **DICK REAVIS** (above right) include newspaper clippings and photographs documenting his civil rights activities, newsletters, articles, and writing samples. (See sidebar, right). [Gift of Reavis] ★ Materials relating to **BUD SHRAKE** and **GARY CARTRIGHT's** legal suit against Cliff Robertson. Items include legal files in reference to the film, *J. W. Coop*. [Gift of David Richards] ★ Additional papers from the 1960s and 1970s continue to strengthen the **GROVER LEWIS** collection, including newspapers documenting the Kennedy assassination and subsequent investigation, as well as correspondence, notes, and material related to both published and unpublished articles for *Movieline* and *New West/California* magazines. Also in this gift are various personal artifacts such as eyeglasses, press passes, audio cassettes, and a 1979 pocket diary. [Gift of Rae Lewis] ★ Several additions to the **LARRY L. KING** archives feature correspondence with family members and friends documenting political matters, King's publishing career, and personal interests. [Gift of King] ★ The cancellation (premature, as it turns out) of the FOX television series **KING OF THE HILL** resulted in our acquisition of a major archive of scripts, production materials, video cassettes, and ephemera related to the show (see page 14). [Donated through the efforts of Jim Dauterive] ★ Additions to the **THOMAS RICKS LINDLEY** papers include official records, correspondence, photographs,



and ephemera documenting his military career and various organizational affiliations. Also included are research materials, posters, drawings, and printed items. [Gift of Lindley] ★ **BILL WITTLIFF** donated materials relating to **BUD SHRAKE** and his manuscript *Custer's Brother's Horse*, plus various newspaper clippings, **WILLIE NELSON & FAMILY** itineraries, and memorabilia from *The Perfect Storm*. [Gift of Bill & Sally Wittliff]

at the WITTLIFF GALLERY

Holdings now include more than 13,000 photographs and over 150 artists. Recent purchases include works by **AVE BONAR**, **KATE BREAKEY**, **JAMES EVANS**, and **HECTOR GARCÍA**. ★ **LEE FRIEDLANDER** is a new artist in the collection, with the purchase of two images including *Canyon de Chelly, Arizona* (1993/2005). ★ Also purchased: two photographs by **LARRY CLARK** from his Tulsa series taken in the 1960s and '70s ★ all 87 **ROBB KENDRICK** photographs published in his latest book, *Revealing Characters: Texas Tintypes* (Bright Sky Press, 2005) ★ and 70 works by **GRACIELA ITURBIDE**. ★ Recent gifts include photographs from **STEPHEN L. CLARK** and over 56 prints by **ROCKY SCHENCK** from Bill & Sally Wittliff. ★ Recent loans from Bill & Sally Wittliff include photographs by **LARRY CLARK**, **FLOR GARDUÑO**, and **KATI HORNA**, and the photogravure *Buffalo Dance at Hano* by **EDWARD S. CURTIS**. ★



REAVIS ARCHIVES IN PROCESS

Archivist Joel Minor is currently processing the papers of Dick J. Reavis, the award-winning Texas journalist and former

Senior Editor at *Texas Monthly*. Already a veteran agitator for social justice by his mid-20s, Mr. Reavis turned to a career in reporting in the early 1970s out of a desire for adventure and truth-seeking. The materials Mr. Reavis has donated to the Southwestern Writers Collection contain many highlights of his storied career, including his first-hand reportage of Texan-Mexican border issues, peasant guerillas in Latin America, and an outlaw motorcycle gang in Fort Worth. Best represented in the collection is his in-depth investigation into the 1993 Branch Davidian stand-off for his book *The Ashes of Waco*, and his year-long "National Tour of Texas" story for *Texas Monthly*, when he traveled every highway mile of the Lone Star State.

ARTIST'S RECEPTION & BOOK LAUNCH

Please join us as we celebrate *LA VIDA BRINCA: Tragaluz Photographs by Bill Wittliff* on SATURDAY, MARCH 25. The evening includes a reception at 7:00 pm and an informal discussion and Q&A at 8:00 pm with Bill Wittliff, and authors of the book's introductory essays, Stephen Harrigan and Elizabeth Ferrer. A book signing will follow. Books will be for sale (UT Press, \$50, 12"x12" 192 pp., hardcover); proceeds benefit the Gallery.

Stephen Harrigan is a distinguished writer whose books include *Gates of the Alamo, A Natural State, and Water and Light*; the Southwestern Writers Collection is proud to house his major archives.

Elizabeth Ferrer, former director of the Austin Museum of Art, is a specialist in Mexican art and photography, and an independent curator and author based in New York City.

(above) *Life Jumps / La vida brinca*, 2002

(middle) *The Girl in the Mask / La chica enmascarada*, 2003

(right) *The Mariachi Francisco / El mariachi Francisco*, 1998



LA VIDA BRINCA

TRAGALUZ PHOTOGRAPHS BY
BILL WITTLIFF



DARKENED CHAMBER, a tiny hole on one side to let in the sun's light, an image of the world outside suddenly, magically appearing within. That is a camera. This simple instrument for duplicating what the eye sees has been known since the early fifteenth century, but solving the mystery of how to chemically fix and preserve that transient image—how to make a photograph—took another three hundred years.

There is something about the *La Vida Brinca* pictures, however, that leaves you with the haunting impression that those three hundred years never took place. The images projected into Bill Wittliff's pinhole camera are still fleeting; the search for a way to capture light does not yet seem to have been entirely successful. All that can be recorded are ambiguous shapes and ghostly tracks of light, faces distorted into eerie power and prominence, patterns suggesting things we know we have seen but cannot quite remember. Everything is familiar but nothing is clear. The world seems to be dissolving in front of us to offer a view of another world that is far less fixed, that will not sit still to have its picture taken.

The yearning to break through to this hidden world is so strong in Wittliff's work that looking at these photographs sometimes feels like attending a séance. There is a conjuring magic at work here, for which the sophisticated camera technology of the twenty-first century would be useless. By profession, Bill Wittliff is an A-list screenwriter whose many indelible credits include *The Black Stallion, Lonesome Dove, Legends of the Fall*, and *The Perfect Storm*. It is impossible to operate in his particular tier of the movie-making arena without a real-world knowingness, a cagey understanding of career leverage and status anxiety and gross points-versus-net points. But as anyone who has ever gone water-witching

with Wittliff on his Plum Creek Ranch can testify, he has a mystical and divining sense as well. So it's no great surprise that he would eventually find his way, in his photography, to the pinhole camera. It is as simple a tool as the copper rods he holds in his hands to find water, with no

f-stops or flash attachments or digital storage cards to distract from the primal wonder of an image trapped in a box.

Wittliff's characteristically numinous name for his pinhole cameras is *tragaluces*—light swallows. He makes them himself. His first camera was a cut-down pie tin with a needle hole punched into its center that he duct-taped to a cardboard box with a piece of photo paper inside. Over the years he has gotten more sophisticated, scavenging in junk shops and thrift stores for old camera bodies so that he can use roll film instead of

photo paper, and knocking out their lenses so he can use the shutters. . . . The pinhole itself is not a lens, it's a portal—patiently open, steadily absorbing. During the long exposures—sometimes up to thirty seconds or even more—images register inside the camera with the same sort of spooky neutrality with which dreams appear in a sleeping mind. . . .

As technically primitive as Bill Wittliff's *tragaluz* photographs are, they are as penetrating in their way as an electron microscope, seeing what human eyes can't, revealing ever-deeper layers of reality. *La Vida Brinca* means, literally, "life jumps." Life shifts and skitters; it won't stay in place. And the life that Bill Wittliff wants us to consider in these pictures is one where many worlds are possible at once, where reassuring touchstones are likely to dissolve, and where the unseen is always startlingly on view. ★

—Excerpt from the essay, "Bill Wittliff's Hidden World" by STEPHEN HARRIGAN, from *La Vida Brinca* (University of Texas Press, February 2006)



RECENT AWARDS

Texas Assoc. of Museum Wilder Design Awards given to the WG/SWWC:

Animalerie designed by DJ Stout & Julie Savasky of Pentagram, published by UT Press: **Gold Citation**

Animalerie Exhibit Reception Invite designed by Michele Miller: **Gold**

Animalerie Exhibit Brochure designed by Michele Miller: **Silver**

Vaquero Fundraiser Invite designed by Michele Miller: **Silver**

We shared in the TAM Wilder Poster Awards with Professor Mark Todd in Art & Design (and his students) and Professor Tom Grimes in Creative Writing:

Carolyn Forché Poster by Shay Isdale: **Silver**

Tim O'Brien Poster by Cheri Fojtick: **Silver**

W. S. Merwin Poster by Salomon Soza: **Merit**

Roddy Doyle Poster by Mark Todd: **Merit**

This year marked our first entrance into the CASE (Council for the Advancement And Support of Education) District IV Awards:

The Keystone (Fall 03, Spring 04, Fall 04) by Michele Miller: **Grand Award**

Roddy Doyle Poster by Mark Todd: **Achievement Award**

W. S. Merwin Poster by Salomon Soza: **Special Award**

Mark Todd's Richard Ford Poster honored by **PRINT Design Annual**



(right) Preservation photo of one of four whiteboards transported from the King of the Hill offices, illustrating the 40-week timeline for the production of just one episode. [Artist unknown] In addition to the whiteboards, the SWWC acquired writers', final, recording, and animatic drafts of every episode, storyboards, memos, and other materials documenting the popular series set in the fictional, yet recognizable, town of Arlen, Texas.

(below) "Life sized" cardboard cut-outs of propane and propane-accessories salesman, Hank Hill, and his son, "that boy ain't right" Bobby, by Mike Judge

INSTRUCTING ILLUMINATING INSPIRING

The Southwestern Writers Collection preserves and exhibits literary papers and memorabilia from the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest. The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University-San Marcos bring alive "the spirit of place" for students, scholars, writers, artists, and the community at-large.

IN AUGUST OF 2005, Curator Connie Todd received a call from Jim Dauterive, a good friend and donor to the Southwestern Writers Collection, and a writer/producer on the Fox Studios animated television series, *King of the Hill*, co-created by Mike Judge and Greg Daniels. The much beloved and award-winning show had

in conjunction with a move, they are often lost for good, relegated to the shredder, or parceled out willy-nilly. This would likely have been the fate of the *King of the Hill* archives if it hadn't been for Jim's belief in the historical and literary value of the show's records, and his determination that these papers find a permanent home.

archives & archives accessories KING OF THE HILL

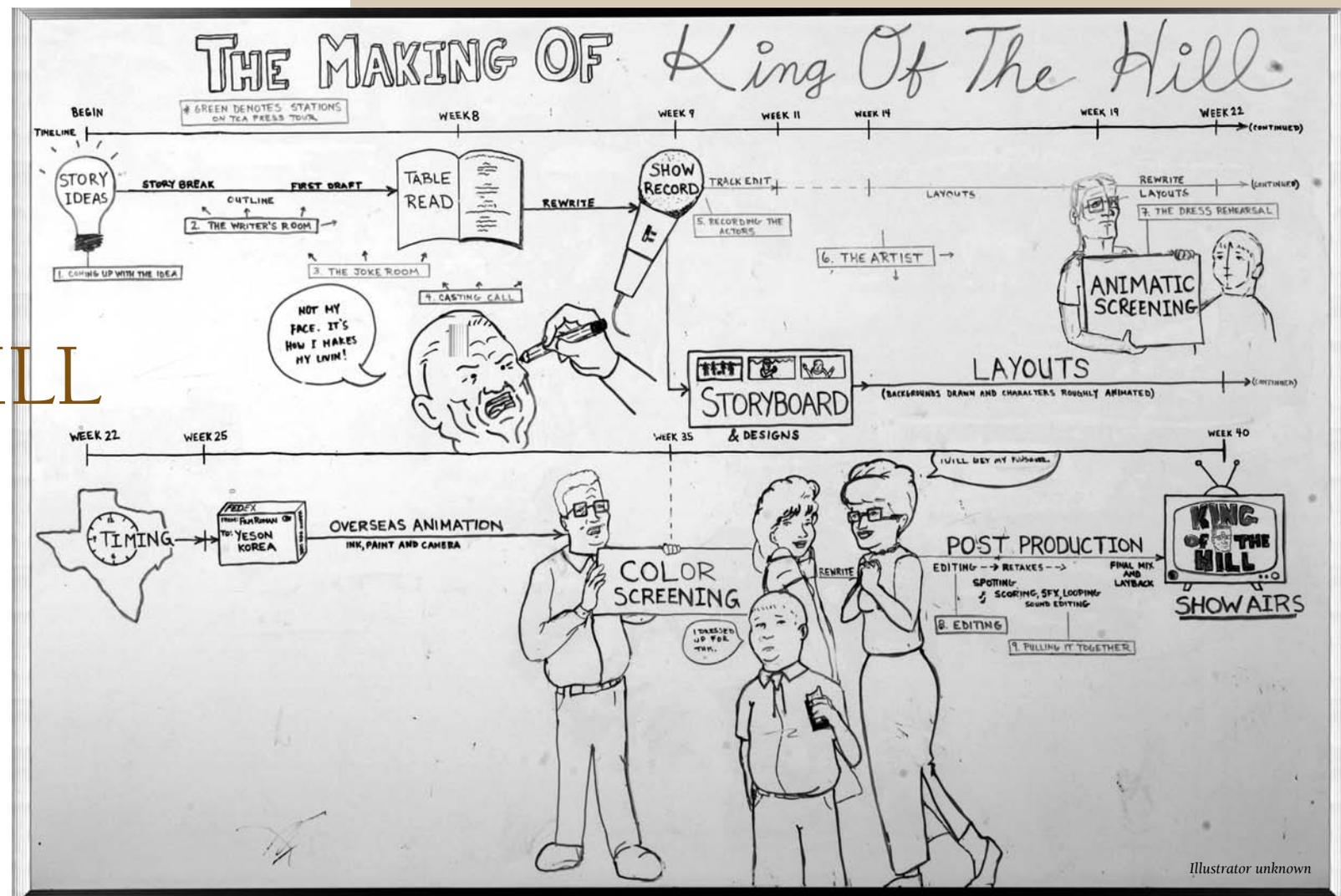
been cancelled by Fox and the production offices were to be closed. The staff had only a few short months to vacate the Century City suite they'd occupied since the show's debut in 1997. (Happily, Fox has recently requested 20 more episodes.)

As one might imagine, moves are a common motivating factor for materials to be deposited in an archives, regardless of whether they comprise someone's personal papers or the records of a company or institution. If they are not donated in

Having begun donating his own papers in 1999, Jim had first-hand knowledge of the scope of our collections and the unique contribution that the *King of the Hill* archives would make to the "spirit of place." Although Arlen is a fictional Texas town, its locale, characters, and culture are easily recognizable and have earned a place in television history.

No one will easily forget Hank's dedication to propane and propane accessories, Peggy's passion for substitute teaching and Boggle™, and Bobby's driving desire to become a prop comic. The supporting characters in the show are equally memorable: conspiracy theory-plagued bug exterminator, Dale; Bill, the unhappily-divorced army barber; and unintelligible lady's man, Boomhauer.

And now, with writers', final, recording, and animatic drafts of every episode, storyboards, memos, and other materials documenting the popular series preserved in the Southwestern Writers Collection, future generations will have the opportunity to discover these characters and perhaps learn a little bit about what



Illustrator unknown

(animated) suburban life in Texas was like at the turn of the twenty-first century.

Along with all the scripts and production records documenting the show, there were a few other items Jim thought we'd be interested in: a number of four-foot by six-foot whiteboards that had hung in the writer's room and contained text and sketches documenting the show's production history.

Archival repositories have always collected ephemera, items created for a specific purpose and meant to be discarded after use. Typically, these rarities include ticket stubs, receipts,

programs, and broadside posters, and they are generally collected in archives because of some association to a person, event, or subject. There is nothing, except perhaps a chalkboard or writing slate, that is by definition as ephemeral as a whiteboard.

Developed as a writing surface for erasable markers, the whiteboard, or dry-erase board, was designed to be wiped clean after use, and then used again. The way the writers of *King of the Hill* used these boards was unique, and the text and images on the boards tell as much about their creative process as they do the production of the show. We immediately agreed

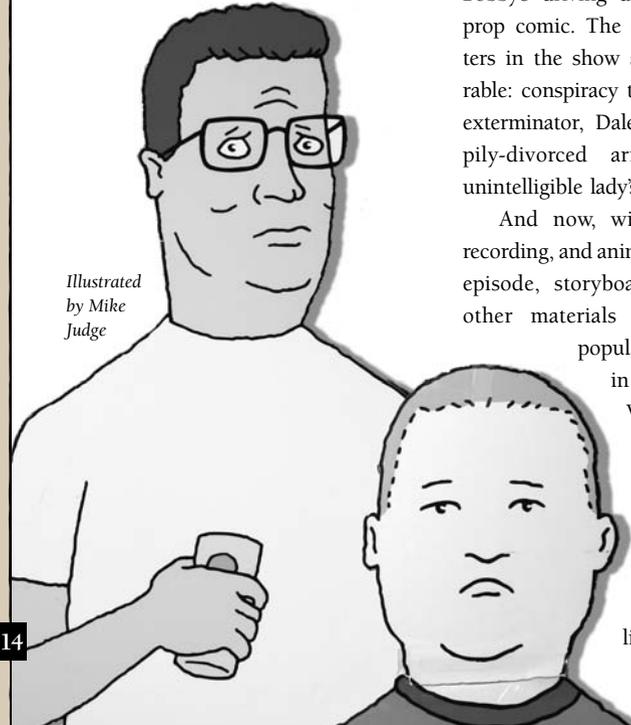
with Jim that they were worth holding on to. It was just a matter of figuring out how to get them from Los Angeles to San Marcos without erasing them! I went out to Los Angeles and worked with Jim and other KOTH staffers to help select what was appropriate for our collection, to arrange for shipping, and to size up the whiteboards.

Queries to other archives professionals, discussions with conservators, and even a phone call to a company that makes whiteboards, yielded little advice about how to preserve the boards. "You want to keep the ink on the board permanently?" the whiteboard company rep

asked incredulously, clearly at a loss.

Finally, a conservator we'd been referred to suggested using a fine-art shipper to build crates for the boards and pack them in the same way one might a fragile charcoal drawing. We settled on that approach, deciding we could use the crates for the whiteboards' permanent storage. So, within weeks, the whiteboards arrived via eighteen-wheeler at the loading dock of our archives—safe and sound. As an added preservation caution, we immediately photographed the boards to record their informational content. ★

—Katie Salzmann



Illustrated by Mike Judge

THE KEYSTONE is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos, a member of the Texas State University System and an equal opportunity educational institution.

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Click **THE KEYSTONE** to read the title's story: www.library.txstate.edu/spec-coll

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Sat 9–5 / Sun 2–6
Archives & Reading Room Mon/Tue/Fri 8–5
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Southwestern Writers Collection

ONGOING
LONESOME DOVE
REVISITED Props, costumes, photographs, and other items from the CBS film rotate in two exhibits.

FEB 1 – JULY 31, 2006
J. FRANK DOBIE: MR. TEXAS
This major retrospective from the SWWC archives celebrates the man who was the state's dominant literary/cultural figure for almost half of the twentieth century (see p. 6).
Program on April 8.



Dobie's visa to Mexico, 1932 (detail)

Wittliff Gallery

FEB 18 – SEPT 6, 2006
LA VIDA BRINCA / LIFE JUMPS Always evocative, often revelatory, Bill Wittliff's exhibition of pinhole-camera photographs coincides with his second book with the University of Texas Press. (See p. 12) **Reception & Book Launch March 25.**



To Knock (Llamar) Mexico, 1999
Bill Wittliff (detail)

march

25 **RECEPTION & BOOK LAUNCH** for *LA VIDA BRINCA*. Informal discussion + Q&A with Stephen Harrigan, Elizabeth Ferrer, & photographer Bill Wittliff. Book signing after. (Sidebar, p. 12)
7 pm / Program 8 pm

29 Readings by **MICHAEL JAIME-BECERRA, CHRISTINE GRANADOS, & ALEJANDRO ESPINOZA**. Q&A to follow. Sponsored by the English Dept. **3:30 pm**

april

4 **MARJORIE PERLOFF** lectures for the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Book signing to follow. **3:30 pm**

5 **MFA Students Poetry & Fiction Reading**. **5 pm**

8 "DOBIE DAY" Presentations on J. Frank Dobie & an interview with Bill Wittliff about the Dobie he knew, & why the folklorist remains important to Texas. (Sidebar, p. 6)

13 **TIM O'BRIEN**, Texas State Mitte Chair in Creative Writing, reads and hosts a Q&A. Book signing to follow. **3:30 pm**.

20 **ADAM ZAGAJEWSKI** reads for the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Q&A + book signing to follow. **5 pm**

27 **MARK GIMENEZ**, Texas State graduate, reads from his well-received first book, *The Color of Law*. Co-sponsored by the SWRHC. Book signing after. **3 pm**.

may

27 The "SPIRIT OF PLACE" GALA at the Four Seasons in Austin celebrates the 20th & 10th anniversaries of the Southwestern Writers Collection & the Wittliff Gallery. Celebrity guests & a not-to-be-missed silent auction. (See p. 3) Call for ticket information: 512-245-9058.



tours & presentations

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