



THE KEYSTONE



THE WITTLIFF COLLECTIONS

SPRING 2013

TEXAS  STATE
UNIVERSITY

The rising STAR of Texas



from the DIRECTOR

LOOKING THROUGH THIS issue, I notice how often our founding donor Bill Wittliff figures in its pages. This past fall, Bill delighted audiences with anecdotes during the celebration of our newest book about *Lonesome Dove* (p. 10). Earlier in the year, he took the time to talk with a Communication Design student at Texas State (p. 15) about the work of the Encino Press, which he founded with his wife Sally in 1964 to promote regional writing about Texas and the Southwest. This April, Bill and Sally will be donating to the university a bronze monument celebrating the Vaquero of Mexico (p. 5).

It was both in reflection of this generous spirit and in recognition of his accomplishments that his fraternity, Kappa Sigma, selected Bill as their national Man of the Year for 2012.

Warmest congratulations!

All of us at the Collections work hard to follow the guiding spirit of Bill and Sally by fostering a warm and welcoming place of generous inspiration. So it was tremendously rewarding to read the following lines from someone who felt passionate enough after a visit here to write this review on our new page at TripAdvisor.com:

Like going to the pueblos at Taos, driving through the Sonoran Desert...one cannot truly say they have felt the essence of the Southwest without walking through the Wittliff Collections in San Marcos, Texas...Park in the Johnson Student Center at Texas State University for an hour or two and see the photography, the art, and the Lonesome Dove room before or after lunch on the Town Square, and you can change the way you view the Southwestern United States and Northern Mexico forever.

We invite your comments as well.

—DAVID L. COLEMAN

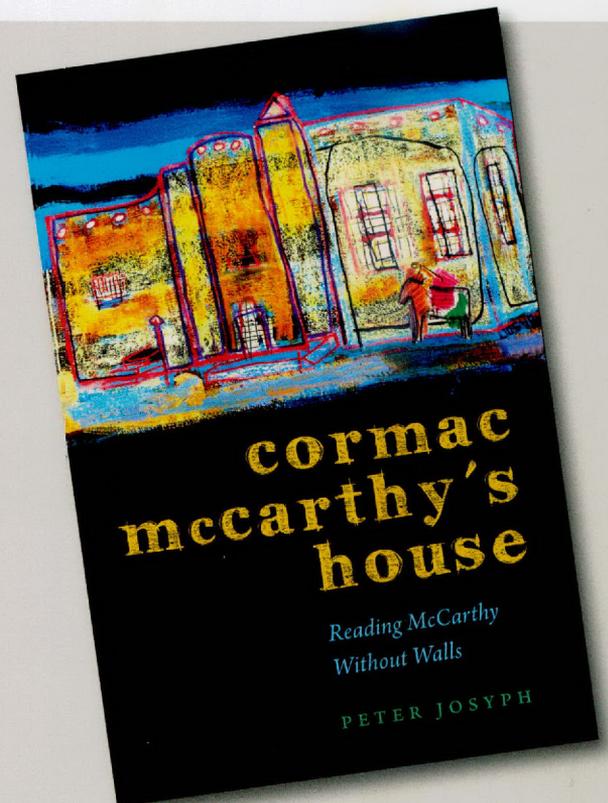


We are pleased to present two new books in our Southwestern Writers Collection Series, which has been published since 1996, primarily by the University of Texas Press in Austin. Celebrating the literary heritage of the region, the Writers Series is inspired by or draws directly from unpublished materials within the Wittliff Collections' archives. Curator Steve Davis serves as the current Series Editor:

WINIFRED SANFORD: The Life and Times of a Texas Writer by Betty Holland Wiesepape is the first in-depth biography of this talented and enigmatic early Texas writer. Although she produced some of Texas's finest fiction in the early 20th century, Sanford published only a handful of nationally acclaimed short stories before she gave up writing and slipped into obscurity.

First championed by her mentor, H. L. Mencken, many of Sanford's crackling stories vividly depict

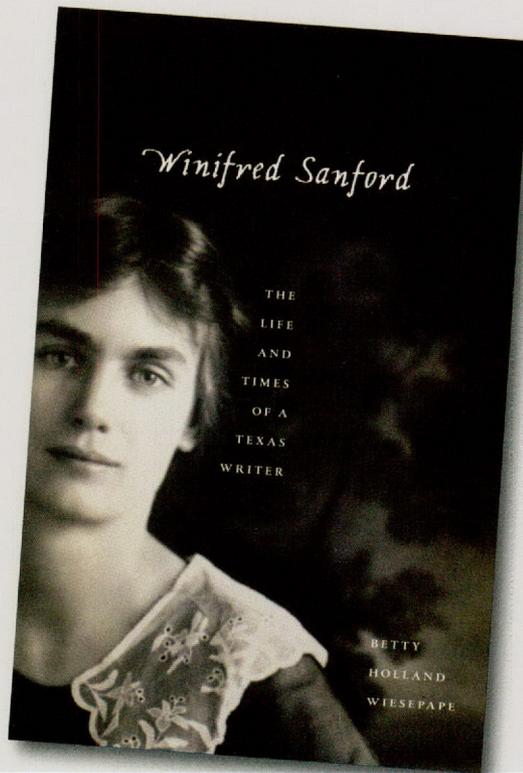
TWO NEW BOOKS



life in Texas during the great oil boom of the 1920s and 1930s. Four of her stories appeared in *The Best American Short Stories*.

Wiesepape investigates why Sanford suddenly quit writing for publication, delving into the author's previously unexamined private papers, which are housed at the Wittliff Collections.

Wiesepape emerged with an insightful and revealing study that sheds light on both Sanford's abbreviated career and upon domestic lives of women at the time. The biography also includes two previously unpublished stories by Sanford as well as 18 previously unpub-



he analyzes the high art of Tommy Lee Jones in the HBO film of McCarthy's play *The Sunset Limited* and the Coen brothers' movie adaptation of *No Country for Old Men*.

Josyph's investigations into McCarthy's creations include a meeting with Mark Morrow, who befriended McCarthy and photographed the novelist while he was writing his masterpiece, *Blood Meridian: Or the Evening Redness in the West*.

Josyph also engages in an in-depth conversation with director Tom Cornford on the challenges of staging McCarthy's two plays, *The Sunset Limited* and *The Stonemason*.

He guides readers on a walk through the streets, waterfronts, and hidden haunts of *Suttree* with

in the southwestern writers collection series

lished letters to Sanford from Mencken.

A native Texan, Betty Holland Wiesepape is a leading literary historian of Texas women writers. She is a Senior Lecturer in the School of Arts and Humanities at the University of Texas at Dallas, where she teaches creative writing and literature. Her first book, *Lone Star Chapters: The Story of Texas Literary Clubs* (2004) was a groundbreaking study of the previously overlooked contributions of women writers to Texas literary history.

ALSO NEWLY PUBLISHED in the Wittliff's Southwestern Writers Collection Series is Peter Josyph's brilliant collection of essays, interviews, and dialogues: *Cormac McCarthy's House: Reading McCarthy Without Walls*. Always provocative and engaging, Josyph offers fresh, original perspectives on McCarthy as he explores how the novelist's work is achieved and how it is interpreted.

As a visual artist, Josyph wrestles with the challenge of rendering McCarthy's former home in El Paso as a symbol of a great writer's workshop. As an actor and filmmaker,

McCarthy scholar and Knoxville resident Wesley Morgan.

Cormac McCarthy's House also includes actress Miriam Colon's perspective on portraying the Dueña Alfonso opposite Matt Damon in *All the Pretty Horses*, along with a harsh critique of Josyph's views on *The Crossing* by McCarthy scholar Marty Priola, which leads to a sometimes heated debate.

Illustrated with 31 photographs, this collection of Josyph's unconventional journeys into the genius of Cormac McCarthy forms a new, highly personal way of appreciating literary greatness.

Peter Josyph is the author or editor of six books, including *Adventures in Reading Cormac McCarthy*. He co-directed *Acting McCarthy: The Making of Billy Bob Thornton's All the Pretty Horses*. His art has been used for the Portuguese editions of *Suttree* and *Blood Meridian*, for John Sepich's *Notes on Blood Meridian*, and for posters of the Cormac McCarthy Society. His series of paintings, *Cormac McCarthy's House*, has been exhibited at museums around the world. ★

FOUR AUTHORS DISCUSS THEIR JOURNEYS
FROM TEXAS TO THE WORLD AND BACK

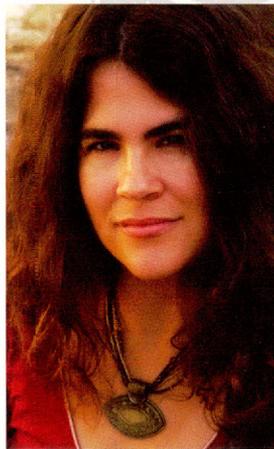
GLOBAL ODYSSEY

6:30 P.M. THURSDAY, APRIL 4, 2013

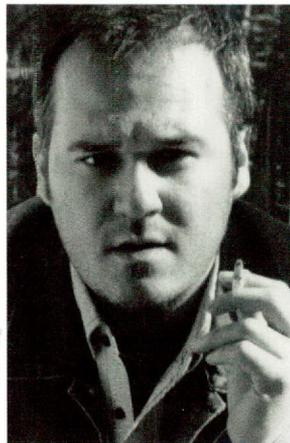
Join us for a special conversation with four distinguished authors featured in the current exhibition, *Global Odyssey: From Texas to the World and Back*. Supporting Texas State's 2012–2013 Common Experience theme, *Global Odyssey: Exploring Our Connections to the Changing World*, the event is free and open to the public. Books will be available for purchase and a book signing will follow the program. RSVP to: southwesternwriters@txstate.edu. ★



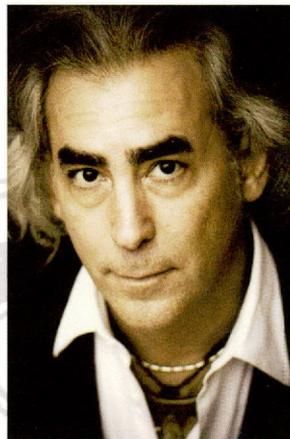
CARMEN TAFOLLA of San Antonio will moderate the panel on April 4. Last year, Tafolla was named the first Poet Laureate of the City of San Antonio. The author of more than 20 books, she is now widely revered as one of the *madrinas* (godmothers) of Chicana/o literature and is one of the most anthologized Latina writers.



STEPHANIE ELIZONDO GRIEST, a native of Corpus Christi, is the author of the acclaimed book, *Around the Bloc: My Life in Moscow, Beijing, and Havana*, which chronicles the dissolution of Communism from a uniquely Chicana perspective. In her second book, *Mexican Enough*, Griest examines the ties of kinship and history that bind the U.S. and Mexico.



MANUEL LUIS MARTINEZ, a native of San Antonio, is the author of three novels and is an associate professor of English at the Ohio State University. In 2011, he received the Dobie-Paisano Fellowship. Mexico looms large in Martinez's work, particularly in his novels *Crossing* and *Day of the Dead*.



JOHN PHILLIP SANTOS, also from San Antonio, is the first Mexican American Rhodes Scholar. He worked in New York for several years as a television documentary producer before returning to Texas and writing a family memoir, *Places Left Unfinished at the Time of Creation*, which was a 1999 finalist for the National Book Award.

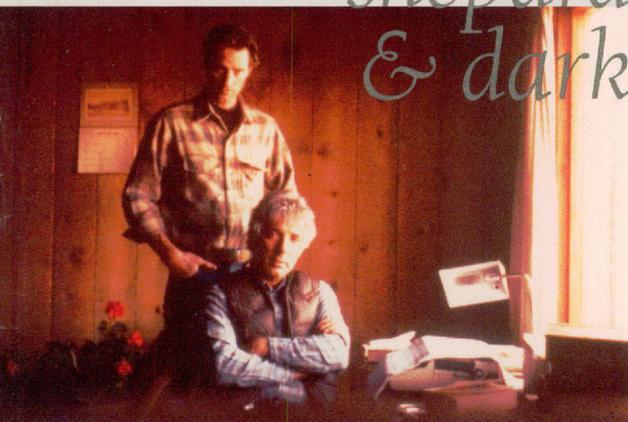
ANTICIPATION IS BUILDING

for the major Sam Shepard events happening at the Wittliff Collections later this year. In June, we'll open a major exhibition, *The Writer's Road: Selections from the Sam Shepard Papers*. This is the first-ever comprehensive exhibition from the Wittliff's extensive holdings from the Pulitzer Prize-winning playwright and Academy Award-nominated actor. The Shepard exhibition will coincide with the forthcoming release of the next book in the Wittliff's Southwestern Writers Collection Series: *Two Prospectors: The Letters of Sam Shepard and Johnny Dark*.

Two Prospectors presents selected correspondence and photographs from the Shepard archive, chronicling the decades-long friendship between Shepard and Dark, who is Shepard's former father-in-law from his marriage to actress O-Lan Jones. The correspondence offers an intimate look into the private life and working methods of Shepard.

Edited by Texas State faculty member Chad Hammett, *Two Prospectors* promises fascinating revelations and insights into one of the world's most widely produced playwrights. The Shepard and Dark materials at the Wittliff were also used by filmmaker Treva Wurmfeld to make the new documentary, *Shepard and Dark*, which won the prize for Best Documentary Feature at the 2012 Woodstock Film Festival. ★

shepard
& dark



Sam Shepard and Johnny Dark, New Mexico, 1980



a new VAQUERO

WE ARE PROUD to unveil a new Vaquero at the Collections: a bronze maquette by Philadelphia sculptor Clete Shields. Standing over three feet high, the figure is based on a photograph taken by Bill Wittliff of the vaquero Refugio "Cuco" Salas, who is featured in Wittliff's first monograph, *Vaquero: Genesis of the Texas Cowboy* (University of Texas Press, 2004).

The sculpture shows Cuco standing by his saddle, wearing chaps and holding his quirt. Three sides of the pedestal boast impressive panels depicting scenes of vaqueros working in the chaparral—also inspired by Wittliff's images—sculpted in relief. A fourth panel contains an inscription of a conversation Wittliff had with a vaquero in 1972.

A much larger version, standing over 18 feet high,

will be installed on the Texas State University campus in April. The monument will be donated by Bill and Sally Wittliff to celebrate the Mexican vaquero. In conjunction with this event, the Collections will showcase Wittliff's exhibition *Vaquero: Genesis of the Texas Cowboy*, which is on tour with Humities Texas, from April 19 to July 7.

The bronze maquette is currently on display at the Collections. ★



Vaquero, 2013, bronze maquette and studio photographs by Clete Shields

January 1, 1929 – December 20, 2012
LARRY L. KING



WE ARE SADDENED by the death of one of our major donors and one of the most notable and versatile writers to ever emerge from Texas. Journalist, novelist, and playwright Larry L. King died at age 83 on December 20 in Washington, D.C.

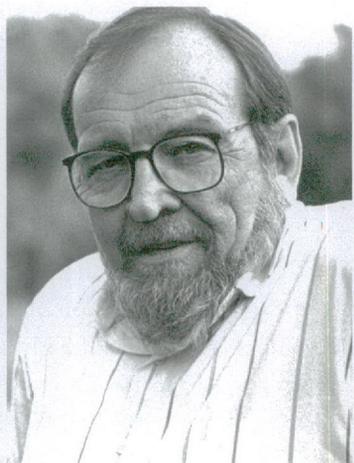
King remains the only writer to be a finalist for a unique “Triple Crown” of American letters: a National Book Award, a Broadway Tony, and a television Emmy. The author of 14 books and seven stage plays, King was the co-author of the smash Broadway musical *The Best Little Whorehouse in Texas*. He was also a star writer at *Harper's* under legendary editor Willie Morris during the peak of the New Journalism movement in the 1960s.

King began donating his voluminous archive to the

Wittliff Collections in 1987, and he continued making donations until the end of his life.

Throughout his long and illustrious career, King was known for his humor, intelligence, and courage. A Midland High School dropout, he went on to receive the 1969–1970 Neiman Fellowship from Harvard University and to teach writing at Princeton University from 1973 to 1974. Willie Morris described him as a brawler from the West Texas oil patch with “a deep and abiding commitment to America and to authentic American values.”

King became a National Book Award finalist in 1972 for *Confessions of a White Racist*, his soul-baring account that revealed the depths of white attitudes towards African Americans. As a consequence of that book, he received oc-



casual death threats, but more often praise, including a letter from Maya Angelou, who wrote to tell him, “I had no idea of your startling courage. I applaud you, man. And pray you stay alive.”

King’s extraordinary archive at the Wittliff contains an estimated 40,000 letters, ranging from personal exchanges with senators and congressmen to his relationships with family, friends, and other writers such as Bud Shrake, David Halberstam, Norman Mailer, and Willie Morris. A collection of King’s letters, *A Writer’s Life, or, Reflections in a Bloodshot Eye*, was published in 1999.

Although he spent most of his life outside of Texas,



NOW IT WAS late afternoon. His sap suddenly ran low; he seemed more fragile, a tired old head with a journey to make; he dangerously stumbled on a curbstone. Crossing a busy intersection, I took his arm. Though that arm had once pounded anvils into submission, it felt incredibly frail. My children, fueled by youth’s inexhaustible gases, skipped and cavorted fully a block ahead. Negotiating the street, The Old Man half-laughed and half-snorted: “I recollect helpin’ you across lots of streets when you was little. Never had no notion that one day you’d be doin’ the same for me.” Well, I said. Well. Then: “I’ve helped that boy up there” — motioning toward my distant and mobile son — “across some few streets. Until now, it never once occurred that he may someday return the favor.” “Well,” The Old Man said, “he will if you’re lucky.” —LARRY L. KING, from “The Old Man,” *Harper’s*, April 1971

Read King’s complete story online: harpers.org/archive/1971/04/the-old-man

King returned often in his writing, noting: “That time and place of my youth—which, I had been thoroughly convinced contained no story material—has merely provided me with the stuff of a career.”

A memorial service was held for King in Austin on January 12. Eulogies were provided by his family and friends, and songs from *The Best Little Whorehouse* rang out in the funeral home. At the Texas State Cemetery, as King was interred next to his good friends Bud Shrake and Ann Richards, a choral group from Austin Playhouse bid farewell by singing one of King’s favorite songs, “Jesus on the Five Yard-Line.”

King is survived by his wife of 34 years, Barbara S. Blaine and their two children, Lindsay King Arnoult and Blaine C. King; three children from his first marriage, Alexandria King, Kerri King Mitchell, and Bradley King; and two grandsons. ★



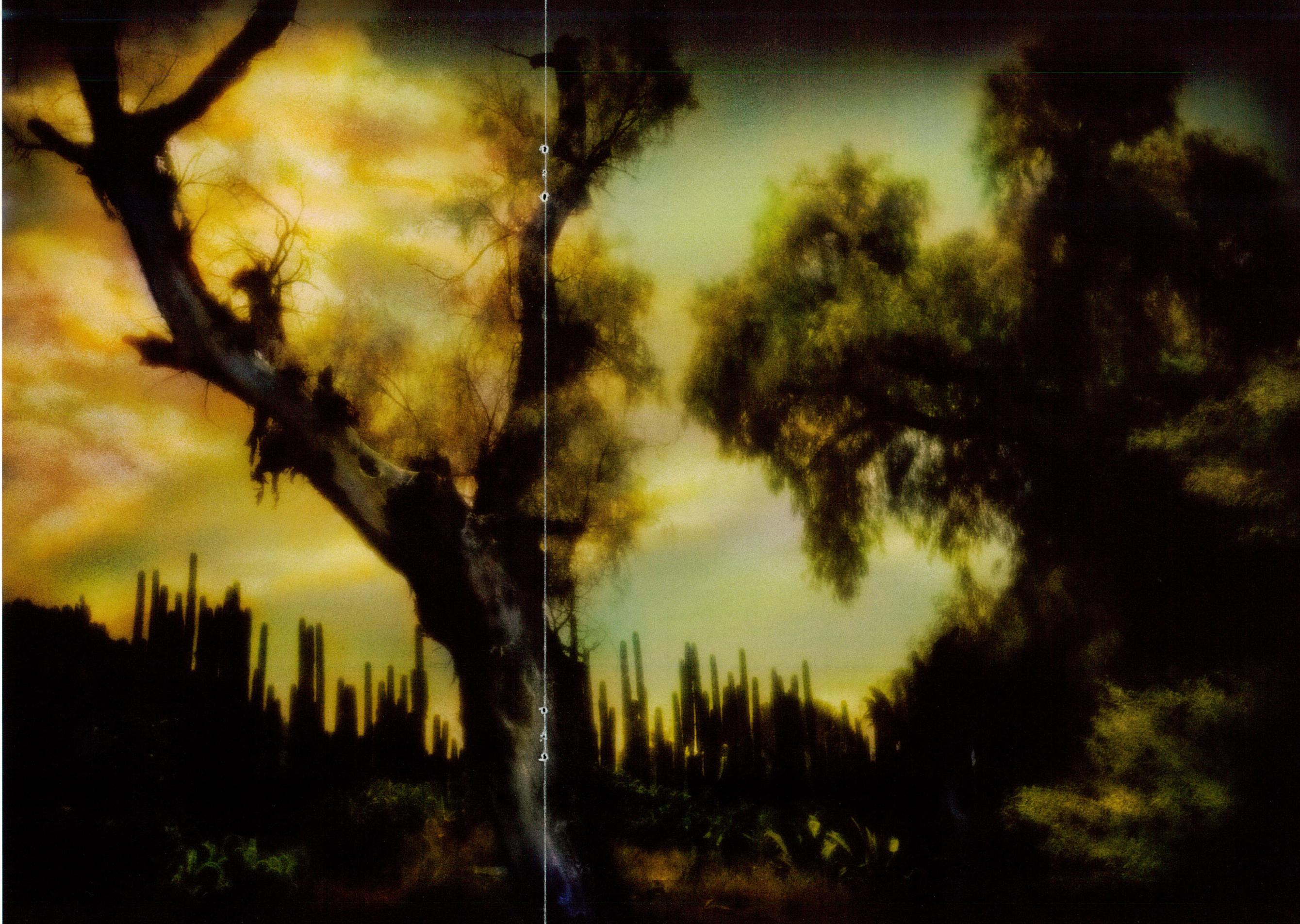
(right, left to right) Curator Dick Holland, King, Texas State President Jerry Supple, and Bill Wittliff with King’s initial donation of papers, 1991

méxico lindo
ROCKY
SCHENCK

Born in Austin and raised in Dripping Springs, Rocky Schenck began a lifelong interest in motion pictures and photography in his early teens. A self-taught photographer, he honed his skills while taking production stills on the sets of his own low-budget, experimental movies. Since then, Schenck's photography has been exhibited around the world, reviewed by such publications as *Art in America*, *Artforum*, and *Aperture*, and included in numerous prestigious collections. The Wittliff Collections, which own the major holding of his work, published *Rocky Schenck: Photographs* with the University of Texas Press in 2004. Schenck now lives in Hollywood where he is enjoying success as a music video director as well as a commercial and fine-art photographer. ★

*Near San Miguel de Allende,
Mexico, 2012*

This new hand-tinted UV archival print in Schenck's "Color" series will appear in the Wittliff exhibition *México Lindo* opening in July.

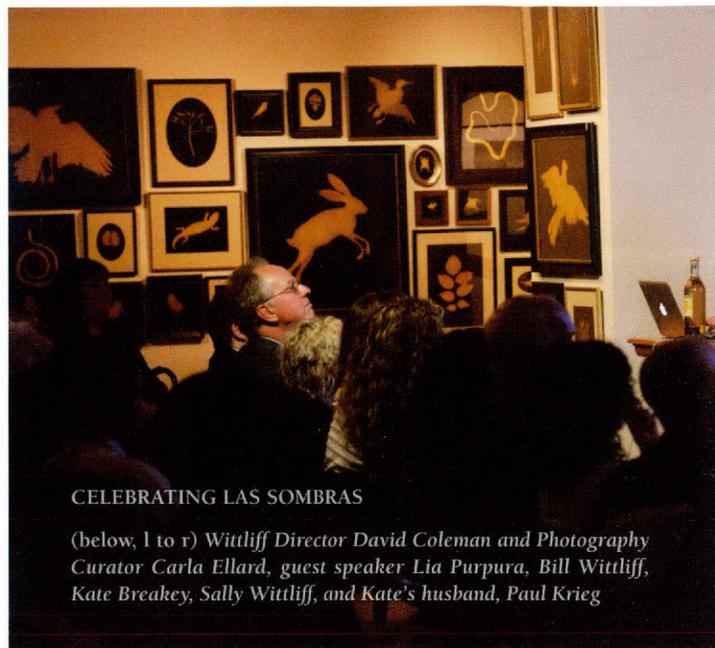


AUTHORS & ARTISTS

enrich, enliven special events

LAS SOMBRAS / THE SHADOWS

Last November the Collections hosted a reception and artist talk for our exhibition and publication of Kate Breakey's *Las Sombras / The Shadows*. Poet and essayist Lia Purpura spoke about the inspiration Breakey's photography has been for some of her writing. Purpura then read the book's introduction, an essay she affectionately penned in homage to Kate's *Las Sombras* work. Breakey followed with a lively presentation about the history, vision, and process of her craft. She also gave an entertaining lesson on the "critters" she played with growing up in South Australia and those she photographs at her home outside of Tucson. After an audience Q&A, Purpura and Breakey signed copies of the new book. ★ HELD OVER! Due to popular demand, we are extending *Las Sombras / The Shadows* through July 7, 2013. Come see it again, or experience this 203-piece salon-style exhibition for the first time. ★



CELEBRATING LAS SOMBRAS

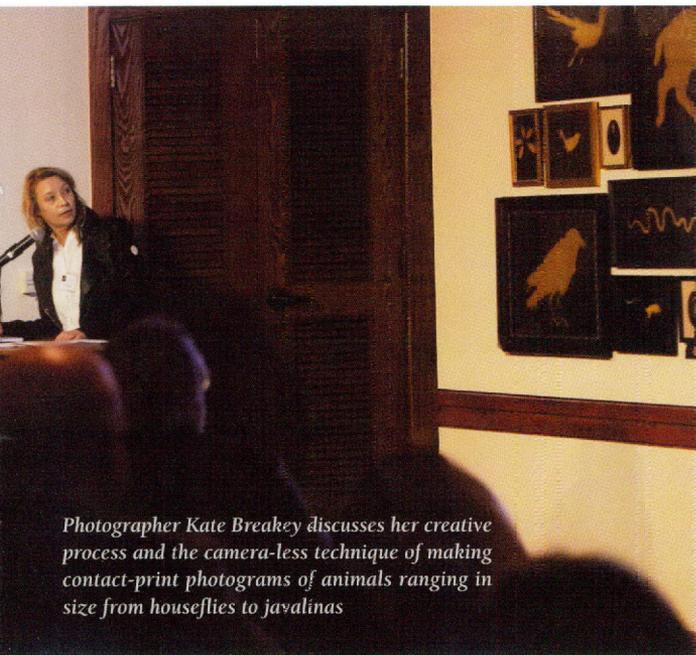
(below, l to r) Wittliff Director David Coleman and Photography Curator Carla Ellard, guest speaker Lia Purpura, Bill Wittliff, Kate Breakey, Sally Wittliff, and Kate's husband, Paul Krieg



THE MAKING OF LONESOME DOVE

Lonesome Dove is more than a Pulitzer Prize-winning novel and epic Western miniseries, it is a legacy that lives on with generations of fans. This past October, enthusiasts of all ages traveled from all over Texas and from as far away as Tennessee to help us celebrate the launch of our second volume about the miniseries archive, *A Book on the Making of Lonesome Dove*. The evening's program took the form of a panel discussion among book contributors Bill Wittliff, John Spong, and Jeff Wilson, with Stephen Harrigan moderating. The four shared anecdotes about the film's casting and shooting as well as a conversation about why *Lonesome Dove* continues to resonate with audiences worldwide. Another special treat for event attendees was a one-of-a-kind satellite exhibition showcasing rarely-seen artifacts from the Wittliff Collections' major *Lonesome Dove* production archive curated by Lead Archivist Katie Salzmann. ★

(above right) Hats, costumes, and other materials from the *Lonesome Dove* Archive on view in the satellite exhibition at the event



Photographer Kate Breakey discusses her creative process and the camera-less technique of making contact-print photograms of animals ranging in size from houseflies to javalinas



(right) Jeff Wilson at the donor event for the Wittliff Collections' new series book about the making of Lonesome Dove

meet our newest staff member

LYDA GUZ recently joined the Wittliff Collections staff as Administrative Assistant. Lyda has a bachelor's degree in fine arts from Oklahoma State University, and her diverse work experience ranges from being a graphic designer and illustrator in the advertising, publishing, and printing industries to a staff manager for a NASA contractor, administrative assistant for Austin radio personality John Dromgoole, and the manager of an organic garden center. She has lived in Houston, New Jersey, and Austin, where she has spent over 24 years. Lyda is already running the front office, directing our team of 13 student workers, and coordinating the soon-to-be-unveiled redesign of our online shop. Chances are, if you give us a call, hers will be one of the warm, friendly voices you hear on the phone. Join us in welcoming Lyda to the team! ★



PRIVATE DONOR EVENTS

Along with the public *Lonesome Dove* event (left), Wittliff Collections donors had the unique opportunity to meet and talk with Bill Wittliff, John Spong, Jeff Wilson, and Stephen Harrigan at an intimate private reception held earlier that evening. We appreciate the generosity of our donors and supporters! Our next private donor event will be held in celebration of our upcoming publication with Sam Shepard, *Two Prospectors: The Letters of Sam Shepard and Johnny Dark* (p.5). For more information, contact Director David Coleman at davidcoleman@txstate.edu. ★

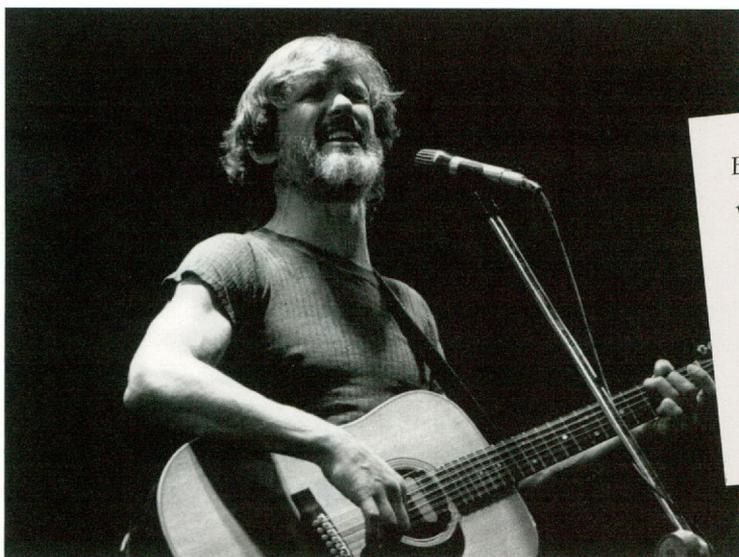


ACQUISITION *highlights*

IN THE LATE 1970s, photographer Cynthia Farah Haines and Marina Nickerson Lee, country music critic for the *El Paso Times*, set forth to document the country music scene in El Paso. Armed with a Nikon camera and a tape recorder, the duo interviewed and photographed singers and songwriters backstage, on buses, and in hotels, restaurants, and bars. Their articles and images appeared in major country music magazines across the nation, and in 1981 they published *Country Music: A Look at the Men Who Made It*. The book features photographs by Haines accompanied by quotes pulled from Nickerson's interviews. The Cynthia Farah Haines & Marina Nickerson Lee Collection includes hundreds of photographs and negatives taken by Haines from 1979 to 1981, original audiocassettes of Nickerson Lee's interviews, the production archive of their book, and a range of magazines featuring their collaborative work. [Gift of Cynthia Farah Haines] ★



When Bud Shrake passed away in May of 2009, we lost a gifted storyteller and master of many forms: sports column, news article, novel, biography, and screenplay. And the life he led was as compelling as the stories he wrote. Shrake's personal papers provide a connection to a remarkable number of political moments and cultural icons in Texas history, from the Kennedy assassination to Ann Richard's governorship, from Willie Nelson to Harvey Penick, and many subjects in between. New materials add to his lasting legacy and include writings, photographs, clippings, journals, and calendars. [Gift of Ben Shrake] ★



Over the past six months, the Wittliff acquired additions to the archives of: Rick DeMarinis, Stephen Harrigan, William Hauptman, Larry L. King, Joe R. Landsdale, Dick J. Reavis, Rick Riordan, Miriam Sagan, and Bill & Sally Wittliff. [Materials are gifts of the authors] ★

Everything is predicated on my writing.... I'm sure they wouldn't have hunted me up in the Gulf of Mexico when I was flying helicopters for a living to come be in a movie. I consider myself a writer first and foremost. The measure of an artist's success, whether in writing, singing, or acting, is how you move people. —KRIS KRISTOFFERSON
from *Country Music: A Look at the Men Who Made It*

Darwin Payne, past President of the Texas Institute of Letters (TIL), donated his files of meeting minutes, newsletters, programs, and nominations relating to his tenure with the organization. The Wittliff has been the repository for the TIL since 1987, and Payne's contribution joins material gifted by previous past presidents Mark Busby, Don Graham, Dave Hamrick, and C.W. Smith. The Wittliff welcomes the TIL in April and will host part of their annual meeting. ★

We are proud to house the **Keith Carter** Collection, now totalling over 1,250 photographs. We recently purchased 12 images from his latest series, *Imagining Paradise*, and Keith and Pat Carter donated 10 more. Using traditional silver-rich film and photographic papers, arcane chemistry, and non-traditional technique, this body of work explores the oddities occurring with Keith's own compromised vision and pays homage to the mystery of binocular vision and to the history of photography itself. Read more about Keith's new work at www.keithcarterphotographs.com. ★

There are now 18,796 photographs in the Wittliff's Southwestern & Mexican Photography Collection. Highlights of photographic acquisitions from the past six months include the following **PURCHASES** ★ 31 additional prints by **Mary Ellen Mark** documenting circus workers in Mexico and India, which brings our total of Mark prints to 136 ★ a portrait of **Manuel Álvarez Bravo** taken by **Rodrigo Moya** ★ two vintage silver gelatin prints by **Pedro Meyer** ★ two silver gelatin prints by New Mexico photographer **Norman Mauskopf**, who is new to the Collections: *Española, New Mexico*, from his forthcoming book on



Latino culture in the northern part of the state, and an image from his series on professional rodeo cowboys. **NEW GIFTS** include ★ a print of **Manuel Álvarez Bravo** and Leopoldo Méndez by **Rodrigo Moya** [gift of Moya] ★ a portrait of a man in El Rito, NM, by **Norman Mauskopf** [gift of Mauskopf] ★ two more vintage photo postcards,

one each by **Hugo Brehme** and **Luis Márquez**, from **Susan Toomey Frost**—additions to the already sizable collections of their work she has donated ★ and all 19 titles of *Colección Río de luz (River of Light)*, one of the most important book series on Mexican photography ever published [gift of Geoff Winningham]. ★

a very sincere
THANK YOU
to all our donors

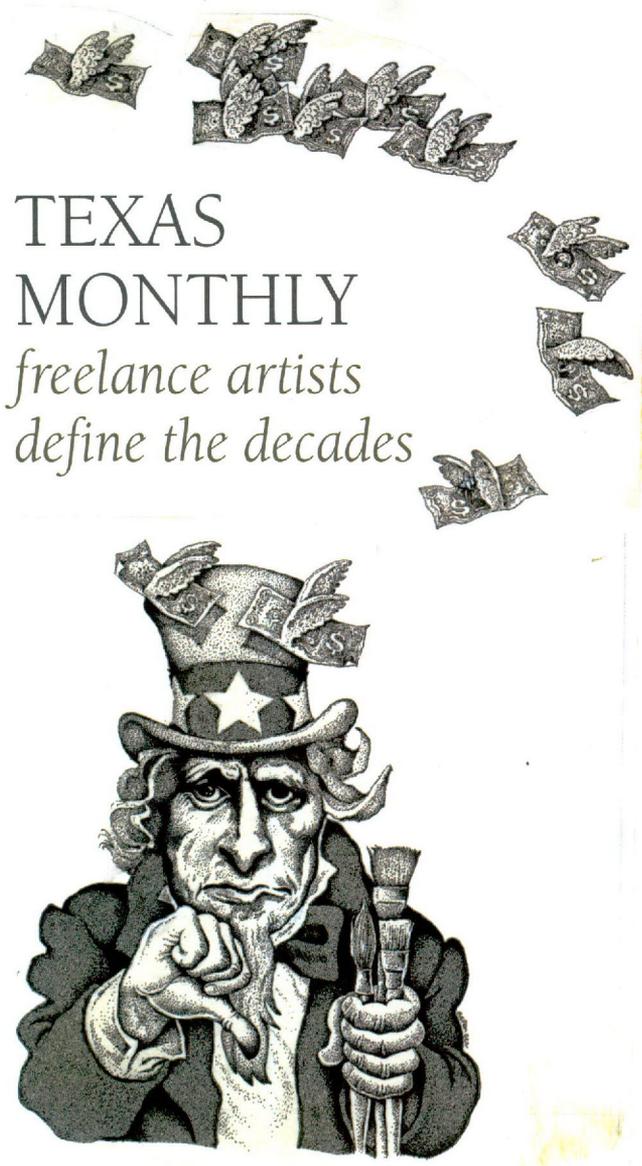


(above) *Plumas de amor*, 1983, Pedro Meyer (top) *Eagle Owl*, 2012, Keith Carter

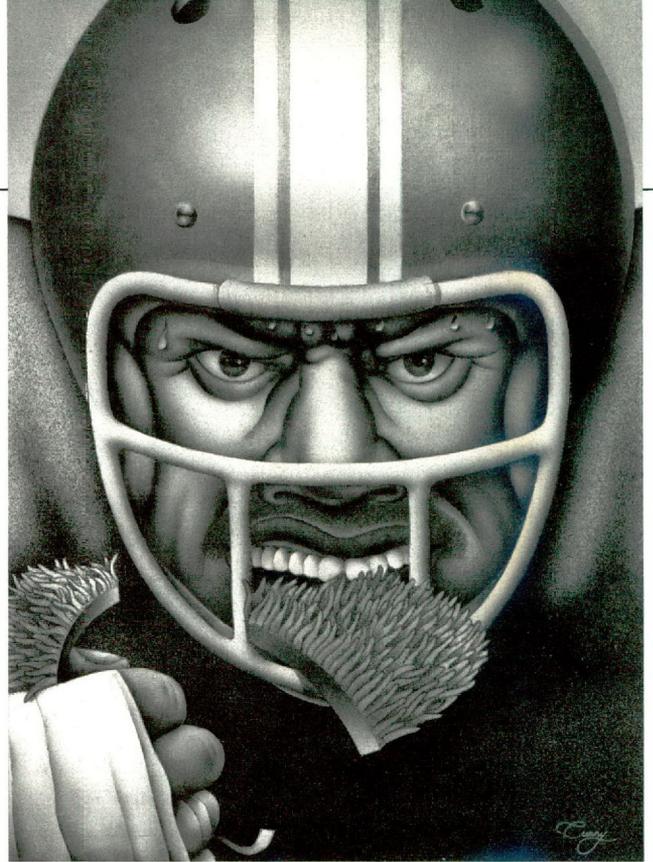
from the ARCHIVES

TOM BALLENGER, TOM CURRY, LARRY McENTIRE. While the names might not be immediately familiar, if you were a subscriber to or a fan of *Texas Monthly* during its first decade, their artwork is as recognizable as the writing styles of Gary Cartwright, Stephen Harrigan, or Bill Broyles.

These artists represent just three of the dozens of freelance illustrators who helped to define *Texas Monthly*'s



(above) Tom Ballenger illustration pasted together for an August 1981 article, "Untitled," by Michael Ennis that examines the implications of a Reagan-proposed cut to the National Endowment for the Arts



distinctive, award-winning look. Their vivid cover art attracted buyers at the newsstands; their illustrations enhanced feature articles; and their cartoons delighted readers with an often-irreverent look at Texas, Texans, and the world in which we live.

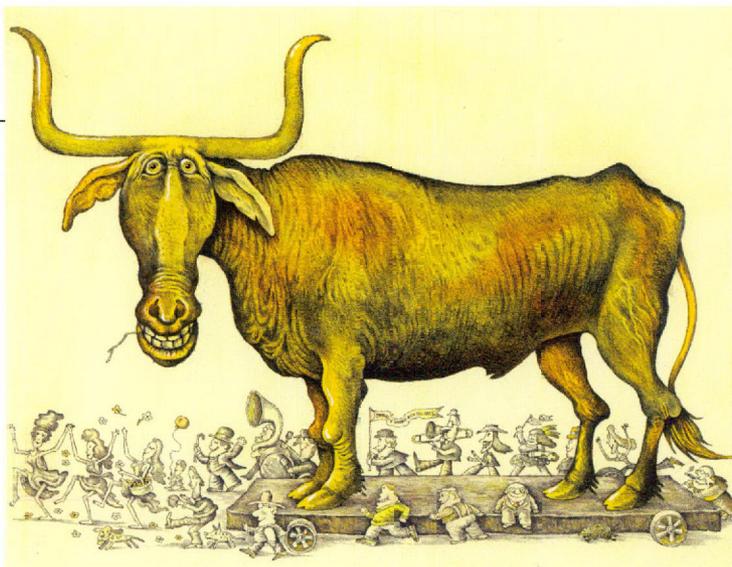
The Wittliff is the official home of the *Texas Monthly* Archive, which spans over 1,500 boxes and documents



(top) Tom Curry illustration for Jan Reid's December 1979 article, "The Real Mean Green," on the impact of artificial turf in the sporting world

(above) Larry McEntire illustration for Stephen Harrigan's September 1975 article "The Alamo? Sure. Two Blocks, Turn Right, and It's Right Across from the Five and Ten"

Tom Ballenger illustration for the February 1975 Bum Steer Award given to UT regents for accepting \$50,000 to “design, sculpt, cast and erect a statue of Bevo”



the entire production history of the magazine from its first issue in February 1973 to the present day. Among the material is a substantial collection of original artwork—over 500 pieces that include pen & ink drawings, oil paintings, watercolors, acrylics, charcoals, and more.

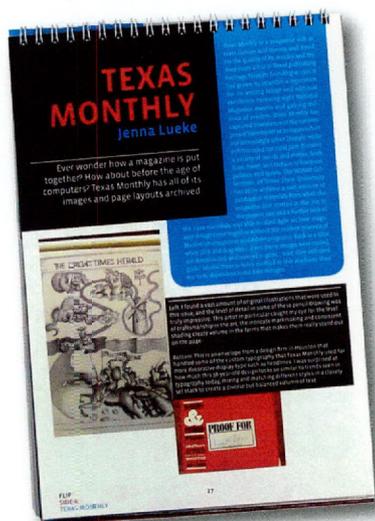
In an August 26, 1980 letter of decline to a prospective freelance artist, *TM* Assistant Art Director Nancy McMillen explained, “the work is very well done... however, there was not enough of a story told by the illustrations alone.” Indeed, what makes *Texas Monthly’s* artwork stand out is not only its ability to illustrate but to tell a story in its own right.

As *Texas Monthly* magazine celebrates its 40th anniversary this year, a look through the archive reveals that many illustrations from its first decade retain their immediacy and remain relevant to current discussions of economics, politics, sports, popular culture, and the arts. ★

students investigate TYPOGRAPHY in the archives

IN THE SPRING of 2012, a group of Texas State Communication Design students in Maia Wright’s typography class visited the Wittliff Collections to pore over a range of materials selected by their Lead Archivist Katie Salzmann. From the refined typography of fine edition books to the *Texas Monthly* production archive and the logotype sketches for *King of the Hill*, the students investigated the Collections through a typographic lens.

After conducting their primary research (including, for one student, a telephone inter-



view with Bill Wittliff about the Encino Press), each student wrote an article about his or her discoveries. These articles then served as content for a publication design project.

Incorporating original research into the design process enriched the students’ understanding of typographic history. The Wittliff Collections offered the students a valuable opportunity to engage directly

with the archives and to examine first-hand how typography has been used in cultural and historical contexts. ★ —MAIA WRIGHT

THE WITTLIFF COLLECTIONS

Dr. David L. Coleman
Director

Steve Davis, Curator
Writers Collection

Carla Ellard, Curator
Photography Collection

Maggie DeBrecht
Archives Assistant, LA III

Ken Fontenot
Office Assistant

Lauren Goodley
Archivist

Lyda Guz
Administrative Asst. III

Albert Mendiola
Events Manager

Michele Miller, Media
Relations & Publications

Katie Salzmann
Lead Archivist

Karen Sigler
Cataloging Librarian

Joe Sumner
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Beaumont

CHANCELLOR

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(above) Flip-book magazine designed by Communication Design student Kate Thrower, featuring an article about the *Texas Monthly* production archive written by fellow student Jenna Luecke, 2012

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THE KEYSTONE

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Dr. David L. Coleman
Michele Miller

DESIGNER

Michele Miller

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APRIL 19 – JULY 7, 2013

VAQUERO: *Genesis of the Texas Cowboy*, photographs by Bill Wittliff currently on tour with Humanities Texas, comes home for a short stop.

OPENING JULY 29, 2013

MÉXICO LINDO presents the variable beauty of Mexico's landscapes, traditions, and her people as seen through foreign and native eyes.



Castillo de fuegos, 1992, Geoff Winningham

MANUEL ÁLVAREZ BRAVO is the first exhibition of the Wittliff's growing collection of prints by Mexico's premiere master of photography.



Angel del temblor / Angel of the Earthquake, 1957, Bravo

OPENING JUNE 3, 2013

THE WRITER'S ROAD: *Selections from the Sam Shepard Papers*. This first-ever exhibition from our major archive of the Pulitzer Prize-winning playwright and Academy Award-nominated actor commemorates the forthcoming book in the Wittliff's Writers Series (p. 5).



Jessica (Lange), Sam (Shepard), N.M., 1983, Johnny Dark



on the cover

Bobcat, 4:24 pm, March 10, 2011 (38" x 59") by Kate Breakey, is part of her *Creatures of Light and Darkness* series, held over through July 7.