



THE KEYSTONE



THE WITTLIFF COLLECTIONS

SPRING 2012 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

TEXAS  STATE
UNIVERSITY

The rising STAR of Texas

A member of The Texas State University System

from the DIRECTOR



“FIRST IMPRESSIONS”

Our last newsletter announced my hire as the new director of the Wittliff Collections but in some ways it was, quite literally, premature. Although I had already been to

the Wittliff several times over the years, first as a visitor to many exhibitions and then more formally as a job candidate, I hadn't yet worked here a day, and I could only say how excited and honored I was.

Two days before I officially started I came to the Wittliff's Open House, which was a terrific way to introduce myself to lots of fans of the Collections as well as to those who were walking in for the first time. There, I had the opportunity to both share what I already loved about the place as well as learn from others what makes it so special to them. I was also able to do this on a much grander scale at our Silver Anniversary Gala, held at the Four Seasons in Austin in November. Despite the differences between the events, however, the feelings expressed were identical.

A cherished phrase of ours, reflected in the gala's theme, is “the Spirit of Place,” which serves as our guiding light as we collect, preserve and promote the study and appreciation of our region's cultural heritage. But the phrase means even more than that, and when you visit us you'll find that it also reflects the spirit of *our* place, the Wittliff Collections.

When you walk into our space you are received by an aesthetic that is decidedly different from the university library that supports us—it's akin to stumbling upon an undiscovered plaza and hacienda somewhere in the Southwest or Mexico. Warm tones, highlighted by lots of wood and Saltillo tile, surround you, and everything is decidedly on a human scale. It's an intimate, welcoming environment, very different from so many museums' grand public spaces that are calculated to impress.

For me, the Wittliff represents an oasis—a place to escape the hurried pace of our daily lives. It's also a place to discover something, perhaps, in our photography or literary exhibitions. Our motto is “Instruct * Illuminate * Inspire,” and I think the element of discovery plays an important role in each facet. I know that after newcomers discover us, they leave the place inspired.

Students and other researchers using our collections in our reading room find the Wittliff as an oasis as well—a

place that fosters the study and contemplation of unique and precious literary, photographic, and other artistic works that spring from and respond to our part of the world.

I understood and appreciated much of this before I began as director, but I didn't really know much about the people who sustain and support the organization and its mission—the staff. As our physical environment receives the public on a human scale, it's our staff that truly brings that welcoming spirit alive.

Since the Wittliff Collections, at their core, are about storytelling, I will give one example I hope illustrates my point. Shortly after Thanksgiving we experienced a power failure in the Alkek Library, affecting our side of the building and spanning all floors. The situation lasted for a little more than



a week, and we were displaced from our offices to several different parts of the building that still had power. In the face of these difficulties the Wittliff staff was remarkably resilient. We relocated the reading room's operation to a space with natural light so students and researchers could resume their studies; we continued to accept visitors to our *Lonesome Dove* exhibition (where the lights were still working); and we even provided tours of our darkened photography and literary exhibitions by flashlight. For me this first impression of the staff, cheerfully rallying together under pressure, was truly inspirational. It's good to be here. ★

—DAVID L. COLEMAN
Director, The Wittliff Collections

STAFF UPDATE

The Wittliff Collections are pleased to announce that MAGGIE DEBRECHT has joined our staff as Archives Assistant for the Southwestern Writers Collection. Maggie earned her MA with an emphasis on Public History from Texas State University in 2011 where she was President of the History Honors Society, Phi Alpha Theta, and was named the Outstanding Graduate Student of the Year in History for 2010–2011. Maggie is a familiar face in the Wittliff Collections, having spent the past 18 months assisting researchers as well as accessioning and processing archive collections as our Graduate Student for Public Services. *Welcome, Maggie!*



(middle)
Guest at a Wittliff exhibition reception

ON THE COVER
From the *Face to Face* exhibition (see p. 12):
Frida Kahlo hugging one of her *xoloitzcuintles*, Coyoacán, Mexico City, 1952, Héctor García

THANKS TO THE STILL WATER FOUNDATION, you have an opportunity to double your donation when you make a gift to the Wittliff Collections this year.

The foundation has generously awarded the Collections a \$100,000 challenge grant to support the purchase of a significant 13,000-volume library owned by renowned New Mexico historian MARC SIMMONS. The grant is contingent on our ability

specific books for his research in writing the novel *Blood Meridian: Or the Evening Redness in the West*. Simmons has acquired all of them.

Many of the other subjects come straight out of J. Frank Dobie's *Guide to Life and Literature of the Southwest*: the Santa Fe Trail, Indian culture, Spanish Colonial presence, women pioneers, medicine, forts, guns, wildlife, horses, art, stagecoaches, cowboy songs, and nature. Simmons was also

books in his library are dedicated to the Apache Indians. There are many exceedingly rare books, and about 400 Spanish-language books on the American Southwest originally published in Mexico and Spain.

Simmons' specialty is Spanish Colonial history, and for his work in that area the King of Spain knighted him in 1993.

What most people find unusual is that Simmons lives without electricity or running water—he likes to spend his days in the same deep rhythms as the people he writes about did in previous centuries. Simmons is a farrier and an expert mule packer, and he has taken several horseback journeys across the Southwest to get a firsthand look at the land he writes about.

In 1963, Simmons built his first adobe house near Santa Fe. Since then he has expanded his holdings from one to 240 acres. The land was once home to the San Marcos Indians, a heritage Simmons cherishes as he was essentially adopted by a Pueblo Indian group as a boy and spent several summers living with them.

Simmons' sale of his library will provide funds to ensure the permanent preservation and conservation of his land for future generations to experience and appreciate.

Our sincere thanks to the Still Water Foundation for giving us this challenge, and for their support in bringing this important library to Texas State.

Don't miss this opportunity to **DOUBLE YOUR DONATION!** Every dollar counts. *Thank you!* ★

Use the newsletter envelope provided, or contact Beverly Fondren Scott at 512.245.9058 or bf12@txstate.edu for more information. Or, visit the "Support" section of the Wittliff website for details.

TEXAS STATE: AN EMERGING RESEARCH UNIVERSITY

Announced in January, Texas State is now classified as an Emerging Research University by the Texas Higher Education Coordinating Board. Texas State joins seven other Texas public institutions already classified as Emerging Research Universities: Texas Tech, UT Arlington, UT Dallas, UT El Paso, UT San Antonio, the University of Houston, and the University of North Texas. As a result of the new classification, Texas State may now apply for matching funds to leverage private gifts for the enhancement of research productivity and faculty recruitment. While there are a number of criteria that determine eligibility for matching funds, a qualifying gift must be designated for research and must be between \$100,000 and \$10 million. Gifts made to the Wittliff Collections at this level that support research, such as the acquisition of the Simmons Library, may be eligible to receive matching funds.

DOUBLE YOUR DONATION DOUBLE YOUR DONATION to the wittliff collections

to raise a matching \$100,000 by the end of 2012. PLEASE CONSIDER PARTICIPATING IN THE CHALLENGE. The combined \$200,000 from our match will go a long way toward raising the \$310,000 needed to purchase the Simmons library.

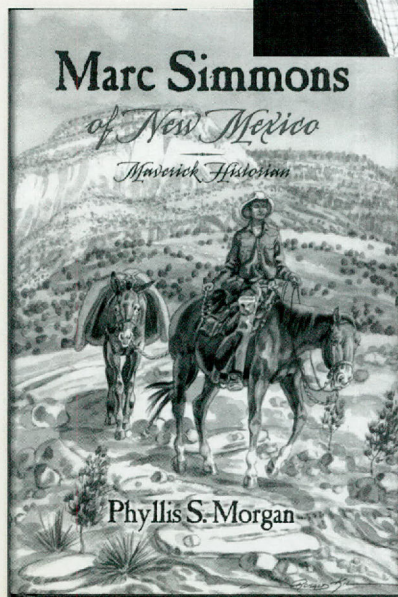
The author of some 45 books, Marc Simmons began donating his papers to the Wittliff several years ago, and he signed an agreement last year to sell his extraordinary library to us. With little duplication, the acquisition will double the Wittliff's Southwestern Writers Collection book holdings and substantially enhance research opportunities.

The Wittliff became interested in Simmons several years ago because his archive contains not only his own material on the Southwest, but also documentation of close friendships with a number of prominent southwestern writers, including Tony Hillerman, Elmer Kelton, Edward Abbey, and John Nichols, and artists such as José Cisneros.

One example of the importance of the Simmons library relates to Cormac McCarthy—whose major archive is held by the Wittliff. McCarthy relied on nine

a great friend of Jack Schaefer, the author of *Shane*, who gave Simmons dozens of signed copies of foreign editions of his books in every language from Thai to Egyptian.

Simmons also has many important individual collections within his library, including a large Kit Carson collection as well as a George Custer photography album with early images and tinctures. Some 70



(left) For more on Marc Simmons, see Phyllis S. Morgan's *Marc Simmons of New Mexico: Maverick Historian* (University of New Mexico Press, 2005)

AUCTION DONORS

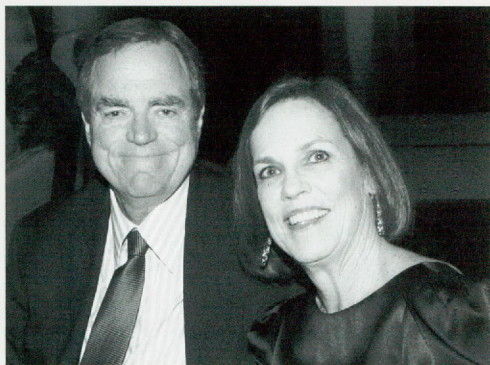
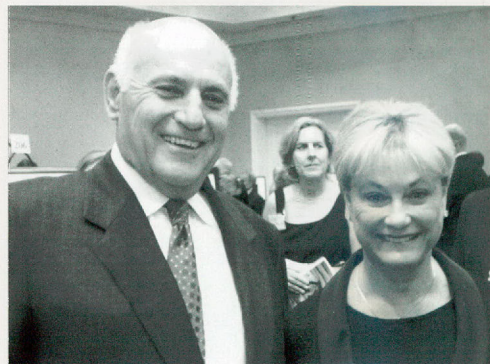
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WITH THE SUPPORT of presenting sponsors Jerry D. and Linda Gregg Fields and Patsy and Jack Martin, Texas State University brought the Spirit of Place to the Four Seasons Hotel in Austin this past November. With the help of a wonderful committee led by Mary Margaret Farabee and Dan Bullock, and headliners Sam Shepard, Bill Broyles, and Jerry Jeff Walker, the Wittliff Collections celebrated its 25th anniversary with an event that raised more than \$350,000.



THE Spirit OF Place

25TH ANNIVERSARY GALA
raises more than \$350,000



Funds generated by the gala support the acquisition and preservation activities of the Collections. We are working to grow our major archive of Pulitzer Prize-winning author Cormac McCarthy and our holdings of work by five photographers—most of whose major collections are housed at the Wittliff: Manuel Álvarez Bravo, Kate Breakey, Keith Carter, Graciela Iturbide, and Marco Antonio Cruz. Funds will also be used to support conservation work on the Buck Winn Cattle Ranching mural. To accomplish these first two goals, we need to generate approximately \$4 million.

We're also working to raise \$310,000 to acquire the 13,000-volume library of one of the foremost authors and historians of the Southwest, Marc Simmons. We're off to a great start thanks to the Still Water Foundation, which awarded the Wittliff a generous \$100,000 challenge grant toward the Simmons Library purchase (see p. 3).

Our special thanks again to Media Sponsor, *Texas Monthly*, and our Platinum Sponsors: AT&T, Eleanor Crook, Cina Forgason, H-E-B, Gloria and Bruce Ingram / Bonnie and Ed Longcope / Dedee and John Roberts / Cathy Supple / Bonnie and Lawrence Tilton, and Bill and Sally Wittliff. We appreciate all the sponsors and donors who made the evening possible and extend our deepest gratitude to everyone who donated items to what turned out to be a spectacular silent auction (see sidebar, left), which brought in more than \$100,000 of the total raised. *Thank you!* ★



KATE BREakey and WITTLIFFS make significant gifts

OUR DEEPEST THANKS go to Kate Breakey and to Bill and Sally Wittliff for generously donating nearly 300 photographs in 2011.

Breakey, who is best known for her Small Deaths series of large-scale, richly hand-colored photographs of birds, flowers, animals and insects, donated over 165 images. Mostly from her Las Sombras series, these new pictures are made using the camera-less photogram technique. Working solely in the darkroom, Breakey makes contact prints of deceased animals that memorialize their haunting shadows. She then covers the photographic paper with translucent golden paint and sepia tones it for a Victorian look.

The Wittliffs have a number of photographs on permanent loan to the Collections, and they formally donated nearly 200 photographs by artists Keith Carter and Kate Breakey.

The donation includes 42 photographs by Kate Breakey, mainly from her Small Deaths series, and 149 toned silver gelatin prints by Keith Carter. Carter is an internationally recognized artist and educator who holds the endowed Walles Chair of Art at Lamar University. Taken between 1972 and 1998, the prints by Carter include portraits and images of children and animals. Of special note



is Carter's first published photograph, *Girl with Basket*, from 1972.

The Wittliff includes the world's largest Keith Carter collection and archive—over 1,200 images—as well as the major holding of Kate Breakey's photoworks—over 400 pieces. ★



(this page):

Finch, 2011,
Kate Breakey

Girl with Basket, 1972,
Keith Carter

(opposite page,
top to bottom):

(1 to r) Bill Broyles,
Jerry Jeff Walker, Dan
Bullock, Sam Shepard,
Bill Wittliff

Jerry D. & Linda Gregg
Fields

Jack & Patsy Martin

From *Texas Monthly*
(1 to r): current editor
Jake Silverstein, found-
ing editor Bill Broyles,
founder and former pub-
lisher Mike Levy, former
editor Greg Curtis, for-
mer editor Evan Smith

NEW & NOTEWORTHY: PHOTOGRAPHERS

Selected books pub-
lished during 2011 by
artists with works in
the Wittliff Collections:

*No hay nadie / There Is
No One* by Graciela
Iturbide (La Fabrica)

From Uncertain to Blue:
*Photographs by Keith
Carter* (University of
Texas Press)

*Home Field: Texas
High School Football
Stadiums from Alice to
Zephyr* by Jeff Wilson
(UT Press)

*The Latin American
Photobook* by Horacio
Fernández (Aperture)

Hard Ground
by Michael O'Brien
(UT Press)

Jack Spencer edited
by John Wood
(21st Editions)

*Rodrigo Moya: Una
mirada documental*
by Alberto del Castillo
Troncoso (Ediciones El
Milagro)

CONGRATULATIONS, STEVE DAVIS!

We are excited to announce that Twelve Publishing is releasing the next book by Wittliff Collections curator, Steven L. Davis. He and Wittliff donor Bill Minutaglio are co-writing *Dallas 1963*, a riveting account of how a group of larger-than-life individuals turned Dallas into a city that became infamous for the assassination of John F. Kennedy. The book is scheduled for release in the fall of 2013.

Dallas 1963 follows the city through three turbulent years, beginning with the Kennedy election in November 1960 and ending on November 22, 1963. Set against the backdrop of a nation in transition, Davis and Minutaglio's book explains what the president and his team were thinking and doing in those three years, and why they could never have really understood the swirling forces awaiting them in Texas.

A rich and surprising ensemble of characters defined the city many peo-

ple would blame for killing the President, among them rabid politicians, unsung civil rights leaders, gangsters, strippers, billionaires, defrocked military generals, fundamentalist preachers, marauding police, and clandestine heroes. Published to coincide with the 50th anniversary of the Kennedy assassination, *Dallas 1963* will be a sobering reminder of how "ordinary" America can turn into something else entirely.

"*Dallas 1963* is unique among treatments of the assassination," said Cary Goldstein, Publisher and Editor-in-Chief of Twelve/Hachette Book Group. "Through the biography of a city, the authors present a clear, cinematic and revelatory history of the twentieth century's most significant event. So forget the shadowy conspiracies, you need look no further than Dallas. It was all there the whole time, just brewing, waiting."

Davis is the author of two critically praised books on Texas culture,

including *Texas Literary Outlaws: Six Writers in the Sixties and Beyond*. His writing has appeared in *Texas Monthly* and the *Texas Observer*.

Minutaglio's work has appeared in the *New York Times*, *Esquire*, *Texas Monthly*, and *Newsweek*, among other publications, and he has written for several Texas newspapers. His critically acclaimed books include biographies of George W. Bush, Molly Ivins and Alberto Gonzales, and a narrative retelling of the greatest industrial disaster in U.S. history (see p. 15). Both Minutaglio and Davis are members of the Texas Institute of Letters.

Twelve, an imprint of Grand Central Publishing/Hachette Book Group, was established with the objective of publishing no more than 12 books a year, singular works of fiction and nonfiction by authors who have a unique perspective and compelling authority—works that explain our culture, that illuminate, inspire, provoke, and entertain. ★

NEW &
NOTEWORTHY:
WRITERS

Selected books published during 2011 by authors with substantial archives in the Wittliff Collections:

Skeleton in a Dead Space
by Judy Alter
(Turquoise Morning Press)

The Gap Year
by Sarah Bird (Knopf)

Jade: The Law by Robert Flynn
(JoSara MeDia)

Before the End, After the Beginning: Stories by Dagoberto Gilb
(Grove)

Remember Ben Clayton
by Stephen Harrigan
(Knopf)

Devil Red (Hap and Leonard) by Joe R. Lansdale
(Knopf)

Generations on the Land: A Conservation Legacy
by Joe Nick Patoski
(Texas A&M)

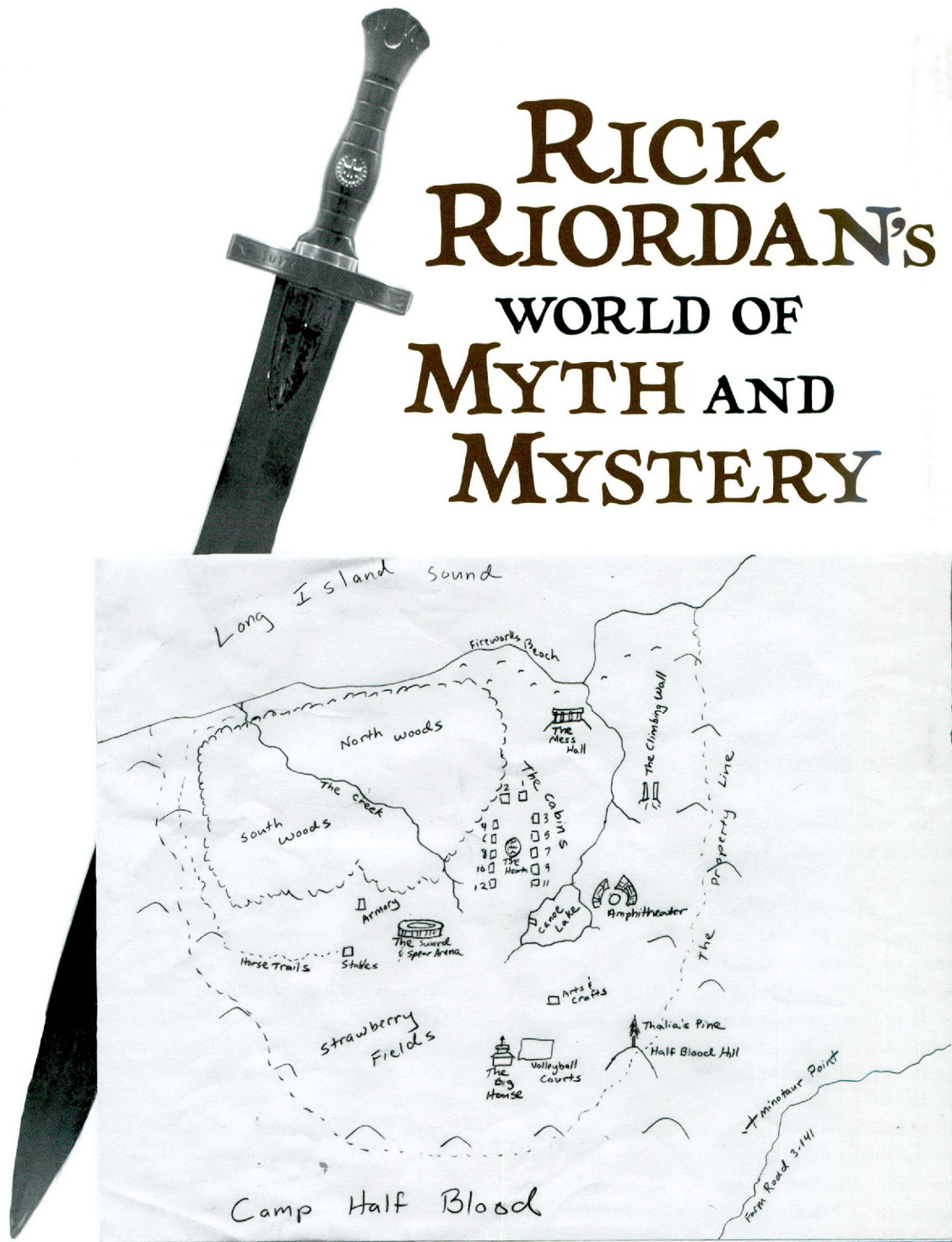
Texas High School Football: More Than the Game by Joe Nick Patoski
(Bob Bullock Texas State History Museum)

The Son of Neptune (The Heroes of Olympus, Book Two)
by Rick Riordan
(Disney Hyperion)

The Throne of Fire (The Kane Chronicles, Book Two)
by Rick Riordan
(Disney Hyperion)

Dolph's Team
by Jim Sanderson
(Ink Brush Press)

RICK RIORDAN'S WORLD OF MYTH AND MYSTERY



Bestselling author and literary superstar

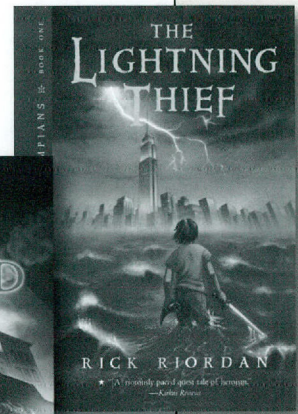
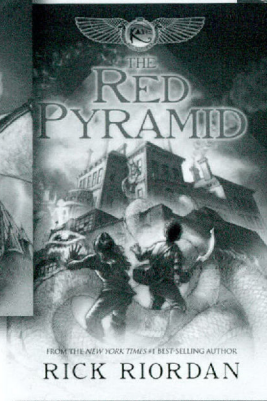
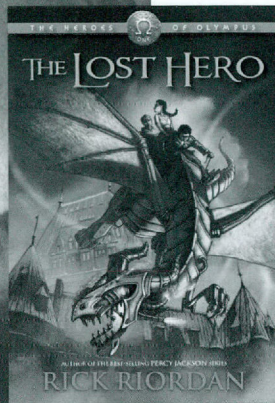
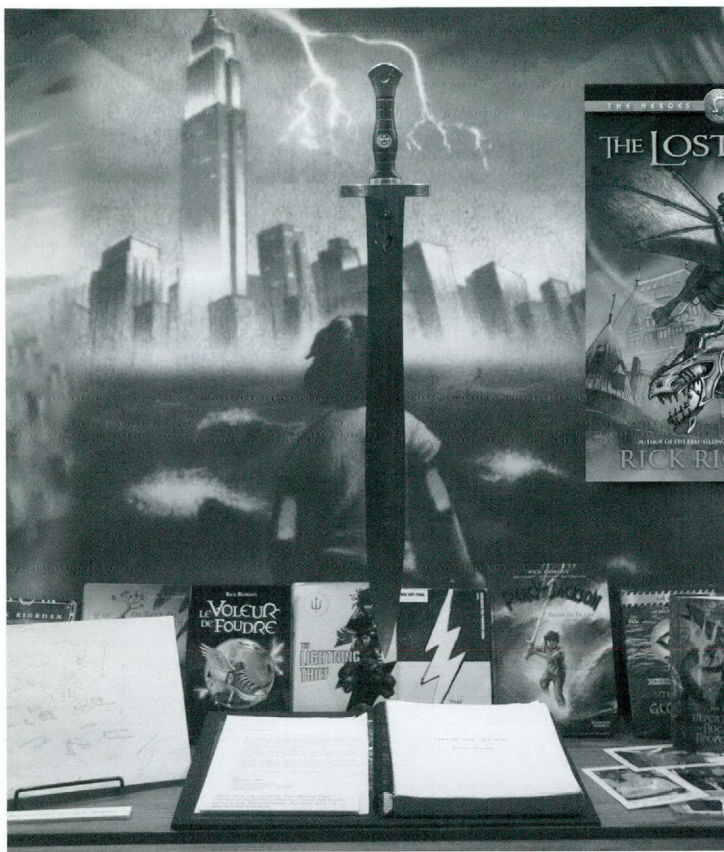
Rick Riordan, a native of San Antonio, has inspired millions of children across the globe to learn about ancient mythology. Riordan has also brought his hometown to life in his series of award-winning mystery novels for adults.

In recognition of Riordan's distinctive achievements and his inspirational impact on young readers, the Wittliff Collections are presenting a special exhibition from their permanent holdings, *Rick Riordan's World of Myth & Mystery*.

The exhibition showcases numerous artifacts from

Riordan's literary papers—which the author has been generously donating to the Wittliff since 2004. The result is a vivid behind-the-scenes look at Riordan's life and work.

"What's especially interesting about Rick's archive," said exhibition curator Steve Davis, "is that you gain a really deep understanding of his work process: how his life as a middle-school teacher prepared him to write for children; how he gave up television in order to find time to write; and most important, how he is so adept at drawing from real life and transmuting those episodes, spinning them into literary



gold. Rick, unlike many authors, is quite open about the real-life inspirations for his work, and I think fans will find it fascinating to see them revealed in this exhibition.”

Rick Riordan's World of Myth & Mystery makes it clear that Riordan was interested in writing from a very early age. Among the items on display is his early manuscript, “Appointment with an Archangel,” which he completed at age thirteen. Next to that is a copy of the rejection letter he received after submitting the story to *Asimov's Science Fiction* magazine. While that letter is extremely kind and solicitous, Riordan said that it left him so devastated that he didn't write again for another year.

Riordan also received a pile of rejection letters before his first novel, *Big Red Tequila*, was published. But once the book appeared it won three major mystery awards and established Riordan as a major author. The exhibition highlights many facets of Riordan's life as a mystery writer, including his awards, his snapshots taken of various San Antonio locations, and an elaborately constructed—and very detailed—plot map that he created to chart the action in his novel.

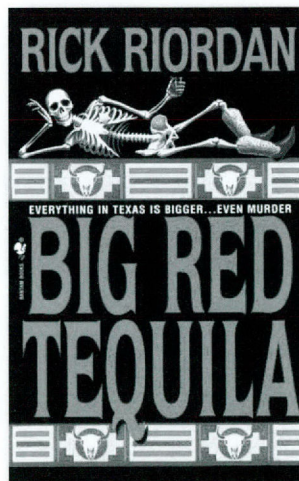
Riordan burst into international fame in 2005 as the author of the *New York Times* #1 bestseller *The Lightning Thief*,

the actual sword, “Riptide,” used in the film adaptation of *The Lightning Thief*.

Also on display are manuscript and marketing materials for all of Riordan's series for young readers, including the Kane Chronicles and the Heroes of Olympus. Samples from a few of the thousands of letters he has received from school children are also featured, testifying to the enormous impact Riordan has had across the nation and beyond.

A special section of the exhibition focuses on Riordan's celebrated career as a teacher. Riordan taught middle school English and Social Studies for 15 years before he retired to concentrate on his writing full time. In 2002, Saint Mary's Hall in San Antonio honored him with the school's first ever “Master Teacher” award. On display is information about that award, along with photos of Riordan in the classroom and a commemorative book given to him by the students of the final class he taught.

The Wittliff Collections host Rick Riordan on May 11 for a public reading and Q&A (see sidebar, right). The exhibition *Rick Riordan's World of Myth and Mystery*, curated by Steve Davis with assistance from Ken Fontenot, runs through July 15, 2012. ★



(opposite page):

Percy's sword, “Riptide” from the film adaptation of *The Lightning Thief*

Rick Riordan's hand-drawn map of Camp Half-Blood

(this page):

Detail of exhibition case that includes working manuscript of *The Lightning Thief*

First books in four of Riordan's series

RICK RIORDAN AT TEXAS STATE MAY 11, 2012

On Friday, May 11, the Wittliff Collections will host donor and *New York Times* #1 best-selling author Rick Riordan for a public reading and audience Q&A. Riordan's most recent publications include two from his Egyptian mythology series: *The Kane Chronicles Survival Guide* and *The Serpent's Shadow* (Book Three of the Kane Chronicles), which is due to be released on May 1, 2012. Specifics regarding Riordan's appearance are shaping up—please watch the Events page on our website for details, including TICKET information.

JESSE HERRERA

Born in Monterrey, Mexico, Jesse Herrera earned his BA in 1975 in Art and Design from the University of Illinois at Chicago and an MA in photo-journalism from the University of Texas at Austin in 1990. Herrera began his photography career in Chicago as a corporate photographer, then he relocated to Austin in 1978 where he worked as a staff photographer for several state agencies before retiring in 2004. He also taught photography at Laguna Gloria Art School from 1990 to 2009. Herrera documents the people and folkloric traditions of remote areas of Mexico, his native homeland. His recent subjects include religious celebrations in Spain and Guatemala, which parallel and contrast those in Mexico. Herrera's photographs have been featured in various journals and books. *Borderlands: Texas Poetry Review*, and *Art and Ritual in Golden-Age Spain* (Princeton University Press, 1998) are two of the most recent publications featuring his imagery.



*La virgen y Juan Diego /
The Virgin and Juan
Diego, Cuetzalan,
Puebla, December 1987,
Jesse Herrera*

(this page,
top to bottom)
Elizabeth Crook
and Bill Wittliff;
Sarah Bird;
Stephen Harrigan

STUDENTS RESEARCH IN THE ARCHIVES

Over the past several years we have been delighted by the increase in use of the archival and book resources at the Wittliff Collections by Texas State students. In 2006, Texas State students comprised less than 10 percent of our researchers, and in 2011 that percentage increased to almost 35 percent. Students have been drawn to a wide variety of collections, and we have enjoyed seeing the end products of their time in our reading room. In 2009, Joshua Shepard completed his Journalism & Mass Communications thesis, "There Better Be a Naked Cheerleader Under Your Bed: Representations of Southern, Working Class Masculinity in *King of the Hill*." More recently, Doug Dixon, a graduate student in History, presented "Personas of Cabeza de Vaca" based on his study of resources at the Wittliff.

THURSDAY, OCTOBER 6, 2011 was a very special evening at the Wittliff Collections, as a crowd of over 200 people came out for the panel discussion, Texas Literary Life.

At the opening of the program, attendees were introduced to Dr. David Coleman, the new director of the Wittliff, who welcomed the audience. One of Coleman's first undertakings as director was to introduce the panel's moderator, Elizabeth Crook. Award-winning author of *The Night Journal* and other historical novels, Crook began donating her papers to the Collections in 1995.



of these three writers goes through a very different process when shaping a story. This conversation triggered Crook to ask Bird, "How much of your initial concept of the book is what the book becomes?"

"This is an interesting thing for me to talk about in the company of Steve Harrigan and Bill Wittliff," replied Bird, "because they were very formative in how I changed my way of doing this." Bird recognized that her experience with screenwriting had greatly influenced her craft of writing novels.

Stephen Harrigan weighed in with

sarah bird, elizabeth crook & stephen harrigan discuss TEXAS LITERARY LIFE



Texas Literary Life marked a reunion of Crook and two other remarkable members of the Wittliff's Southwestern Writers Collection family, Sarah Bird and Stephen Harrigan. The authors discussed a broad range of topics, including the inspiration behind their work, their ways of storytelling, and their views on the current state of the literary industry.

In her opening remarks, Crook recognized both Harrigan and Bird as part of a fraternity of regional writers.

"One of the things that I love about Texas writers—Steve and Sarah being two of the best, in my opinion—is that we all really like each other.... This is one of the unique things that is reflected here in the Collections. If you explore the Collections, then you'll see that Texas writers are writing to each other, and about each other, and often for each other."

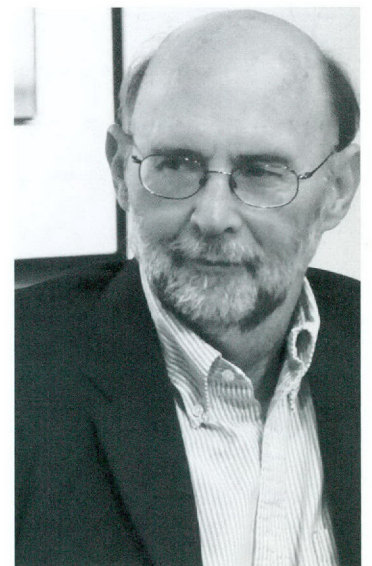
Crook asked both Harrigan and Bird about their most recent novels and why they chose to write those particular stories.

In response, Harrigan broke from format to ask Crook about her own methods of writing. Crook revealed she is currently working on a novel concerning the Charles Whitman shootings at UT Austin in 1966, and she replied to Harrigan's question by saying, "When I'm writing, there is a sense of panic at the end of every chapter because I think, 'Oh something's got to happen next. What's going to happen? Here's this blank chapter starting. What are they going to say? What are they going to do?' I have no idea."

Crook further remarked that each

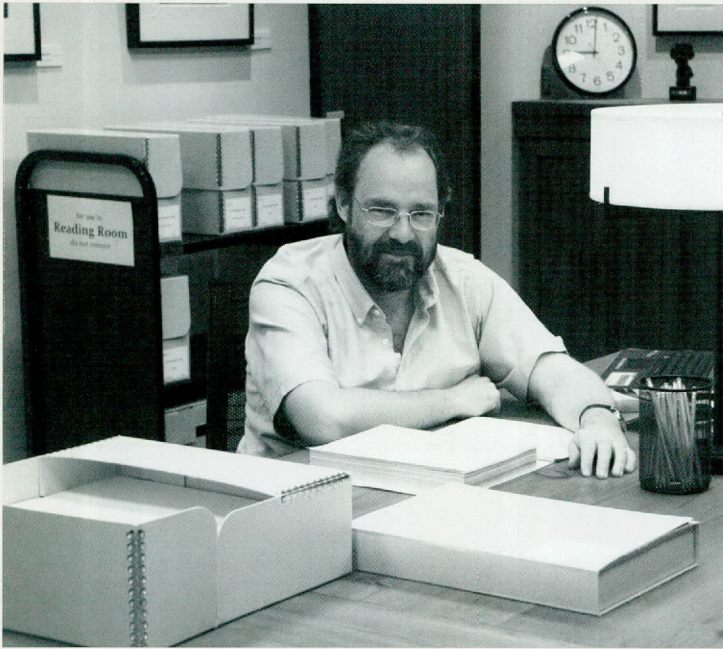
his perspective on the topic by stating, "I think it's deeper than that for me, in that I've always liked stories. I've always liked literature or fiction or whatever with a plot.... I just want someone to tell me a story.... I just like a plain ol' story."

Following the program, the trio answered questions from the audience and stayed to meet their fans and sign copies of their novels. ★



McCARTHY SCHOLAR *illuminates the research process*

(left) University of Hull
doctoral candidate,
Rob McInroy,
October 2011



LAST FALL, the Wittliff Collections were pleased to host University of Hull doctoral candidate, ROB McINROY, for an extended visit to research the Cormac McCarthy Papers. McInroy was awarded a travel grant from the European Association for American Studies to conduct his studies at the Collections, and he spent the better part of October in our reading room.

Scholars from Australia, Austria, France, Germany, Israel, and Portugal, as well as several from the United Kingdom, have made the trek to study the McCarthy collection.

McInroy's primary area of interest is the progression of McCarthy's thought through his career. He states, "In earlier works, he [McCarthy] explores an interest in society from the perspective of man in the City of Man. As his career develops, though, he begins to consider the world from the viewpoint of being a means (or not) of ascent to the City of God. In other words, there is a sense, as his career has progressed, that he has become increasingly concerned with

metaphysical issues of natural theology. This trend can be seen in *The Border Trilogy*, most notably in its second novel, *The Crossing*, and I chose this novel, therefore, as the basis of my principal research, taking up the first week and a half of my studies."

Since opening to research in the summer of 2009, the Cormac McCarthy Papers remain the Wittliff's most heavily accessed archive—and certainly the one that has generated the most interest among the international community. Scholars from Australia, Austria, France, Germany, Israel, and Portugal, as well as several from the United Kingdom, have made the trek to San Marcos, Texas, to study the McCarthy collection. As McInroy points out "for a McCarthy researcher, access to the

archive is essential."

For students and others considering researching archives at the Wittliff, McInroy generously offers some tips:

- *Be clear in advance what you wish to research, or you will become overwhelmed by the material available; however, be prepared to follow a line of enquiry if it presents itself.*
- *Make clear notes of WHY you are copying or annotating something; it will be obvious to you at the time, but later, once you have read three or four further drafts of the same material, you may find you have forgotten the original point you wished to draw out.*
- *Be prepared to have to keep going back to check and re-check things when new points of investigation emerge. Frequently, this may involve returning to drafts you have previously finished with.*
- *Where the author dates individual pages of the manuscript (as McCarthy frequently does), make a note on any pages from which you are transcribing. Dating evidence can be invaluable later on, for working out the order of different drafts.*
- *Specifically related to McCarthy, be aware that within individual drafts there are, at times, three or four different sub-drafts interspersed. Again, use whatever dating evidence McCarthy provides to help establish the timeframes.*

If you are planning a visit to research the McCarthy Papers or any of our writers' archives, we strongly encourage you to contact the archives staff in advance so they can assist in your preparations. We hope to see you soon. ★

STUDENTS PREPARE THREE COLLECTIONS FOR RESEARCH

Thanks to students in the Public History graduate seminar "Archives Management," there are three newly processed manuscript collections available for research in the Wittliff Collections. Under the direction of Lead Archivist Katie Salzmann, the students applied archival principles learned in class to the hands-on processing of manuscript collections. The archives selected for last fall's projects were the papers of authors NADINE ECKHARDT and DONELY WATT, and the collection of former Willie Nelson assistant, JODY FISCHER. Complete finding aids to these collections are available on the Wittliff Collections' website in the A-Z section under Research.

(this page):

Joe Ely, 1981,
Will van Overbeek

Monastery of
Churubusco, Federal
District, Hugo Brehme

(opposite page):

Peak of Orizaba, State of
Puebla, Hugo Brehme

Teotihuacán, Federal
District, Hugo Brehme

15

dollars is the price of our new tote bag—now you can choose from two in our online gift shop. Go green in style with this re-usable 100% cotton tote that features Hugo Brehme's *Peak of Orizaba, State of Veracruz* on one side and the Wittliff Collections' signature keystone logo on the other. At 15" wide and 15.5" tall, with a 4.5" gusset and over-the-shoulder straps, this roomy bag is perfect for carrying books from our writers series or photography series, or any of the other giftable items that can be purchased online, at the Wittliff Collections, or by phone during office hours Monday–Friday. See all the offerings at www.thewittliffcollections.txstate.edu/shop.



FACE TO FACE

Presenting over 50 photographs by 35 artists, this exhibition brings viewers face-to-face with a study in humanity—from the famous to the homeless—in portraiture from the Wittliff's permanent holdings. Included are a variety of approaches to portraiture, such as environmental and creative images, candid, and more traditional portraits of authors, artists, and ordinary people, musicians, cowboys, and revolutionaries. Among the icons are *Che Guevara* by Rodrigo Moya, *Georgia O'Keefe* by Yousuf Karsh, *Willie Nelson* by Annie Leibovitz, *Horton Foote* by Keith Carter, *Frida Kahlo* by Héctor García, and Texas State Distinguished Alumnus *George Strait* by Michael O'Brien. *Face to Face*, curated by Carla Ellard, is on view through August 5, 2012.

PORTRAITS

FROM THE PHOTOGRAPHY COLLECTION

Works by: Manuel Álvarez Bravo | Jayne Hinds Bidaut | Ave Bonar | Keith Carter | Marco Antonio Cruz | Dennis Darling | Jay Dusard | James Evans | Lee Friedlander | Miguel Gandert | Héctor García | Paul Greenberg | Kati Horna | Earlie Hudnall, Jr. | Graciela Iturbide | Yousuf Karsh | Robb Kendrick | Matt Lankes | Russell Lee | Annie Leibovitz | O. Rufus Lovett | Mary Ellen Mark | Lee Marmon | Francisco Mata Rosas | Tina Modotti | Rodrigo Moya | Michael O'Brien | Raúl Ortega | Doris Ulmann | Will Van Overbeek | Kathy Vargas | Jeff Wilson | Laura Wilson | Dan Winters | Bill Wittliff ★

SAN ANTONIO COLLECTOR SUSAN TOOMEY FROST

generously donated her comprehensive archive of HUGO BREHME's work to the Wittliff Collections in 2009, including more than 1,800 postcards and other photographs as well as an extensive collection of books, magazines, and ephemera. Her book, *Timeless Mexico: The Photographs of Hugo Brehme*, is new in the Wittliff's Southwestern & Mexican Photography series with UT Press. Series editor Bill Wittliff designed the book with Ellen McKie. The foreword is by art historian Stella de Sá Rego, and Susan Frost wrote two essays. More than 120 of Brehme's pieces are on view at the Wittliff through August 5 in an exhibition curated by Carla Ellard with assistance from Ken Fontenot.



Following is an excerpt from Frost's essay, "Hugo Brehme's Timeless Postcards": *My Brehme collection began innocently when I acquired an image of a winsome young woman (above) in the traditional folkloric dress of a china poblana. She was standing in front of a doorway in the [monastery] of Churubusco, but it was really the tiles*





TIMELESS MEXICO

The PHOTOGRAPHS of
HUGO BREHME

surrounding her that interested me.

In researching the history of tile making in San Antonio, I reasoned that vintage photographs of tiles could help me solve a puzzle. Which of the tiles installed in San Antonio were made locally, and which were made in Mexico, California, or elsewhere? If I found a specific design pictured in a vintage postcard from Mexico, for example, I could be assured that the same design found in San Antonio was imported and that the local San José workshops had not made it.

And so I began acquiring tile images in earnest, mostly on Mexican postcards. Soon I was buying images that didn't picture tiles. Certain photographs stood out because of the inherent beauty of their subject matter and the quality of their execution. I began noticing that many of the better images were signed by someone named Brehme. Thus, a new obsession had begun. I had to find out who Brehme was, and I had to collect more of his work.

The German photographer Hugo Brehme (1882–1954) arrived in Mexico in 1906 during the presidency of Porfirio Díaz. After two years, he returned to Germany and came back to Mexico in 1908 with his German bride, on the threshold of the Mexican Revolution, which lasted until 1920.

As early as 1912, Brehme established a studio at 1a San Juan de Letrán No. 3 in Mexico City. By 1919, he had moved the studio to Avenida Cinco de Mayo No. 27, calling it “Fotografía Artística Hugo Brehme.”

Brehme did not consider himself a documentary or news photographer but represented himself as an “artistic photographer.” His early photographs adhered to the academic style of Pictorialism, which dominated aesthetic taste in the late nineteenth century. The movement’s philosophy reflected an effort to elevate photography as a fine art form, making it the equal of drawing and painting. *Is Photography an Art?* is not only the title of a late nineteenth-century book but is also a question that continues to be debated today.

The 1910 upheaval in Mexico was profound. Porfirio Díaz’s regime had been Eurocentric, modeling its capital on Paris as a city of palaces, while the majority of Mexico’s oppressed citizens were on the verge of starvation. The new nation no longer wished to look to Europe, but, in its emerging national self-recognition, preferred to focus inward with pride. The new nationalism celebrated Mexico’s natural beauty, its indigenous heritage, and its pyramids and archaeological artifacts. Brehme created indelible images that reinforced Mexico’s identity and the search for its roots....

Throughout his published work, Brehme typically included human figures in the compositions to give a sense of size or perspective. He usually placed human subjects at a distance and seldom shot close-ups. By studying series of images taken at the same location and at the same time, we gain insight into how Brehme set up his shots, his method of composing, the elements of a scene, and the large differences even slight changes can produce in the making of the original negative and in its printing.

Brehme rarely shows that he is emotionally involved with persons he has photographed. When he does, however, the effect is striking and reveals the empathy Brehme must have felt for the Mexican people, particularly those who labored hard to make their living. Brehme’s portraits can be expressive and full of life. While he is best known for his scenic landscapes and architectural photographs, he shows in his much-less-common portraits this less-recognized side. ★

—SUSAN TOOMEY FROST, from *Timeless Mexico*



SUSAN TOOMEY FROST

Susan Toomey Frost is a leading authority on Mexican and Guatemalan photographic postcards. She also collects San Jose decorative tiles and pottery, and works on paper by Mexican artists. With degrees from UT Austin in English and Linguistics, where she was a Ford Foundation Fellow, Frost has been a full-time faculty member and guest lecturer at universities in Texas and Mexico, where she lived for six years. She continues to lecture to historic preservation and other groups, and she curates or lends to exhibitions. Her articles and photographs have been published in the United States, Mexico, and Germany. Frost has appeared on PBS in “Collecting Across America” and on HGTV in “If Walls Could Talk.” Fox “F/X” featured Frost as a “Super Collector.” She shares her research articles on San José tile and the postcard photographers on her website at www.susanfrost.org. Her first monograph, *Colors on Clay*, received the Texas State Historical Association’s award for best illustrated book published in 2009 on Texas history and culture. The book, published by Trinity University Press in 2009, also won a publication award from the San Antonio Conservation Society. Frost lives in San Antonio.

recent ACQUISITIONS

INSTRUCTING ILLUMINATING INSPIRING

Committed to furthering the cultural legacy of the region's literary and photographic arts and to fostering "the spirit of place" in the wider world, the *Wittliff Collections* welcome visitors, tours, and classes, host readings, lectures, and symposia, assist researchers, and present major exhibitions year 'round from the archival holdings. Founded in 1986, the *Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. Founded in 1996, the *Southwestern & Mexican Photography Collection* focuses on works and artists from the Southwest and Mexico, and houses one of the largest archives of modern and contemporary Mexican photography in the United States.

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(right) *Erray Tamarisk with friends*, from the *Horse of Her Dreams* series, 2007, Amanda Smith

the SOUTHWESTERN WRITERS COLLECTION

currently comprises over 6,875 linear feet of materials from the region's authors, screenwriters, and songwriters. Represented here are archives additions from August through December 2011. Not listed are the numerous gifts of books, magazines, films, CDs, and other supplementary materials. The success of this collection depends on the generous support of our donors. *Thank you!* ★ The *New York Times* described the short stories of RICK DEMARINIS as "tantalizing, if often brooding, artistry." His archive traces his writing process through drafts, notes, and correspondence, and includes material relating to *The Burning Women of Far Cry*, *Lovely Monster*, *The Mortician's Apprentice*, *Under the Wheat*, and other novels and short fiction anthologies. [Gift of Demarinis] ★ A significant addition to the JIM HIGHTOWER archive includes show commentaries, *Lowdown* newsletters, videos interviews, speeches, and artifacts. [Gift of Hightower] ★ Two gifts of correspondence and photographs relating to MARY GRAY HUGHES contribute to her literary archive. [Gifts of Benjamin Acosta Hughes & James Kellman] ★ The in-depth research BILL MINUTAGLIO conducted for his 2003 book, *City on Fire*, about the 1947 freighter explosion that killed 600 people and devastated Texas City (see p. 15) is revealed in the interviews, research files, and drafts that comprise this addition to his papers. Also included is his research and drafts for his 2010 biography, *Molly Ivins: A Rebel Life*. [Gift of Minutaglio] ★ RICK RIORDAN's popular *Percy Jackson & the Olympians* series has been translated into dozens of languages, and he recently added to his archive over 140 foreign-edition books and audio books from Brazil, Bulgaria, China, Finland, Germany, Korea, Thailand, and many other countries. [Gift of Riordan] ★ An addition to the ROSENGRENS archive includes business ledgers, publications relating to Tom Lea, photographs, and correspondence that document the bookstore's role in San Antonio's literary community. [Gift of Camille Rosengren] ★ September 2010 saw the end of the acclaimed KLRU show *Texas Monthly Talks* featuring TEXAS MONTHLY editor EVAN SMITH. In eight seasons, Smith interviewed over 200 newsmakers such as Hilary Clinton, Lyle Lovett, Salman Rushdie, and John Sayles, as well as many artists represented in the Wittliff including Elizabeth Crook, Stephen Harrigan, Rick Riordan, and

Bud Shrake. DVDs of the full run of the show are available for viewing at the Collections. [Gift of *Texas Monthly*] ★ We would also like to thank the following for donating additional materials to their papers: JUDY ALTER, CELIA MORRIS, DICK REAVIS, JOYCE GIBSON ROACH, and BILL & SALLY WITTLIFF ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

includes new gifts of: ★ 42 photographs from the *Small Death* series by KATE BREakey [gift of Bill & Sally Wittliff] ★ 23 photographs and postcards by HUGO BREHME, his son ARNO BREHME, and LUIS MÁRQUEZ [gift of Susan Frost] ★ 149 toned silver gelatin prints by KEITH CARTER [gift of Bill & Sally Wittliff] ★ 82 silver gelatin prints taken in Mexico, Spain and Texas by JESSE HERRERA [gift of artist] ★ 7 photographs by JOSEPH KEILEY [gift of Patricia Stevens] ★ photographs from the *Horse of Her Dreams* series by AMANDA SMITH [gift of new artist] ★ 8 color prints by JEFF WILSON from his *Home Field* series [gift of artist] ★ Recent purchases include: 12 toned silver gelatin prints, including several from the *Dark Glass* series by KEITH CARTER ★ *Pinto Burros*, an illustration from *Follow the Rio Grande* by LAURA GILPIN ★ a pigment-ink print of *Richard Nixon's Resignation* by MICHAEL O'BRIEN ★ 8 photographs from the *Horse of Her Dreams* series by AMANDA SMITH. ★



ON THE MORNING of April 16, 1947, in Texas City, Texas, an ocean freighter carrying over two thousand tons of ammonium nitrate fertilizer exploded offshore, killing hundreds of people and injuring thousands. Hours later, a second freighter carrying the same explosive fertilizer caught fire nearby and emitted a second massive blast. The explosions damaged or completely destroyed homes and businesses, shattered windows up to ten miles away, and left the city ablaze.

remembering the forgotten CITY ON FIRE

This catastrophe became known as the greatest industrial tragedy in United States history. The anguish of the Texas City disaster continued long after the explosions, culminating in the survivors launching the first-ever class-action lawsuit against the United States government.

In *City on Fire: The Forgotten Disaster that Devastated a Town and Ignited a Landmark Legal Battle*, BILL MINUTAGLIO traces the experiences of the individuals who survived and sacrificed on that shocking day. Through interviews, oral histories, trial transcripts, congressional committee hearings, reports, and newspaper articles, Minutaglio reconstructs the events that lead up to the disaster at Texas City and the resulting lawsuit. Detailed interviews vividly reveal how spectators gathered near the burning freighter to watch the smoke, unaware of the dangerous cargo it carried and the impending threat to their lives.

After the initial explosion, the ordinary citizens of Texas City became extraordinary heroes as they collected the dead, assisted the injured, and helped their neighbors, friends, and families. *City on Fire* serves to remind the world of the sacrifices made by the people of Texas City and of the deadly consequences of paying insufficient attention to warning signs and neglecting safety precautions.

In 2011 Minutaglio donated the material from his years of extensive investigation for *City on Fire* to the Wittliff Collections. Now researchers, students, and visitors can view for themselves the stories of the survivors, see the pho-

Brother Volunteer

Remembering the Texas City Disaster of 1947,
By Helen Beltran Edwards

I was 14 yrs old and doing the breakfast dishes when I noticed the beautiful fire blazing outside our back window. We had half day school then and I didn't have to be in school until noon.

My brother in law Steve (Hanga) came to the house and my 10yr old brother, Dickie and I went with him to the docks. We lived at 15-1st Ave North which was walking distance to the docks.

I remember that my Uncle Alex (Conales) joined us while my brother in law Steve went with the volunteers to fight the fire on the ship. My cousin Bobby (Munoz) who was 15 yrs old was on his bicycle watching from the top of the levee. He was on break from delivering his newspapers.

All of a sudden there was an explosion and I remember waves of water drowning me. I was blown off the ground by the blast. As I picked myself up, I saw that I was covered with black oil and was scared to death. I couldn't find my little brother and didn't see anyone I knew or recognized, so

tographs, read the newspaper articles, and trace the legal history through court documents in order to better understand the extent the Texas City disaster affected a community and the nation.

A clinical professor of journalism at the University of Texas at Austin, Bill Minutaglio has written for numerous publications and received multiple awards for his work. He began donating materials to the Wittliff Collections in 2007, and in addition to those for *City on Fire*, his papers include research materials and drafts for several of his published works. Other books he has authored include: *In Search of the Blues: A Journey to the Soul of Black Texas* (published in the Wittliff's Southwestern Writers Collection series); *Molly Ivins: A Rebel Life*; *The President's Counselor: The Rise to Power of Alberto Gonzalez*; *First Son: George W. Bush and the Bush Family Dynasty*; *Locker Room Mojo: True Tales of Superstitions in Sports*; and *The Hidden City: Oak Cliff Texas*.

Learn more about the Bill Minutaglio materials in the A-Z Guide of the Research section of the Wittliff Collections website at www.thewittliffcollections.txstate.edu. ★

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(above) "Brother Volunteer" interview from the Bill Minutaglio Collection



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THE KEYSTONE

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exhibitions

JAN 23 – JULY 15, 2012
RICK RIORDAN'S WORLD OF MYTH AND MYSTERY
Rick Riordan is the best-selling author of the Percy Jackson and the Olympians series—plus several other young-adult series—as well as the multi-award-winning Tres Navarre mystery series for adults. On view from the Wittliff's Rick Riordan Collection are his early journals, unpublished manuscripts, and first rejection letter (received as an eighth grader), story ideas, materials that illuminate his writing process, and the original sword, "Riptide," used in the 2010 film adaptation of *The Lightning Thief*. (pp. 6–7)
May 11: Watch the website for a special event.

JAN 23 – AUG 5, 2012
TIMELESS MEXICO:
Photographs of Hugo Brehme
One of Mexico's first modern photographers, Brehme focused on iconic subjects ranging from the Mexican Revolution to scenic landscapes, colonial architecture, and the everyday life of indigenous peoples. Among the more than 100 photographs on view are his vintage real photo postcards and hand-tinted prints published in *Timeless Mexico: The Photographs of Hugo Brehme* by Susan Toomey Frost, new in the Wittliff's Southwestern

& Mexican Photography Book Series with UT Press. A longtime Brehme expert, Frost donated her major collection of the photographer's work to the Wittliff in 2009. (pp. 12-13)
March 24: Exhibition reception & book party.

JAN 23 – AUG 5, 2012
FACE TO FACE: Portraits from the Photography Collection
More than 50 portraits by 35 photographers bring viewers face-to-face with a study in humanity—from the famous to the homeless. (front cover & p. 12)



Steven Spielberg, 1975,
Michael O'Brien

ON PERMANENT DISPLAY
LONESOME DOVE Collection
Costumes, props, set pieces and designs, photographs, scripts, and other "making of" materials are on view from the CBS miniseries based on Larry McMurtry's Pulitzer Prize-winning novel.

events

March

24 TIMELESS MEXICO Reception & Book Party celebrates the exhibition based on the newest book in the Wittliff's photography series with UT Press, *Timeless Mexico: The Photographs of Hugo Brehme*. Susan Toomey Frost—a Brehme expert and the book's author—will be guest speaker, along with Dennis Brehme, grandson of Hugo Brehme.
7:00 pm Reception /
7:30 pm Program & Book Signing. Books will be for sale during the event.
Attendees are asked to RSVP to thewittlifcollections@txstate.edu

28 JIM KIMMEL, professor of geography at Texas State, discusses *Exploring the Brazos River: From Beginning to End*, his new book with photographs by his wife, Jerry Touchstone Kimmel. Book signing to follow. 4:00 pm

April

5 LOUISE ERDRICH reads for the English Department's TKL/KAP Series. Book signing and Q&A to follow. 3:30 pm

17 TEXAS STATE'S MFA STUDENTS read from their poetry and fiction. 5:00 pm

24 TIM O'BRIEN reads as the holder of Texas State's Endowed Chair for Creative Writing. Book signing and Q&A to follow. 3:30 pm

25 VOCES Y MEMORIAS: The Rolando Hinojosa & Arturo Madrid Literary Celebration will feature readings by ROLANDO HINOJOSA and ARTURO MADRID, a discussion among the authors about the craft of writing from a minority perspective moderated by CARMEN TAFOLLA, and a book signing with all three writers. 6:30 – 8:30 pm

May

2 CYRUS CASSELLS, professor of English at Texas State, reads from his fifth and latest book of poems, *The Crossed-Out Swastika*. Book signing and Q&A to follow. 3:30 pm

11 RICK RIORDAN visits for a reading and Q&A to celebrate the *World of Myth and Mystery* exhibition from his archive. (pp. 6–7) Watch our website's Events page for details on TICKETS.

accommodations

If you require accommodations due to a disability in order to participate, please call 512.245.2313 at least 72 hours in advance of the event for assistance.