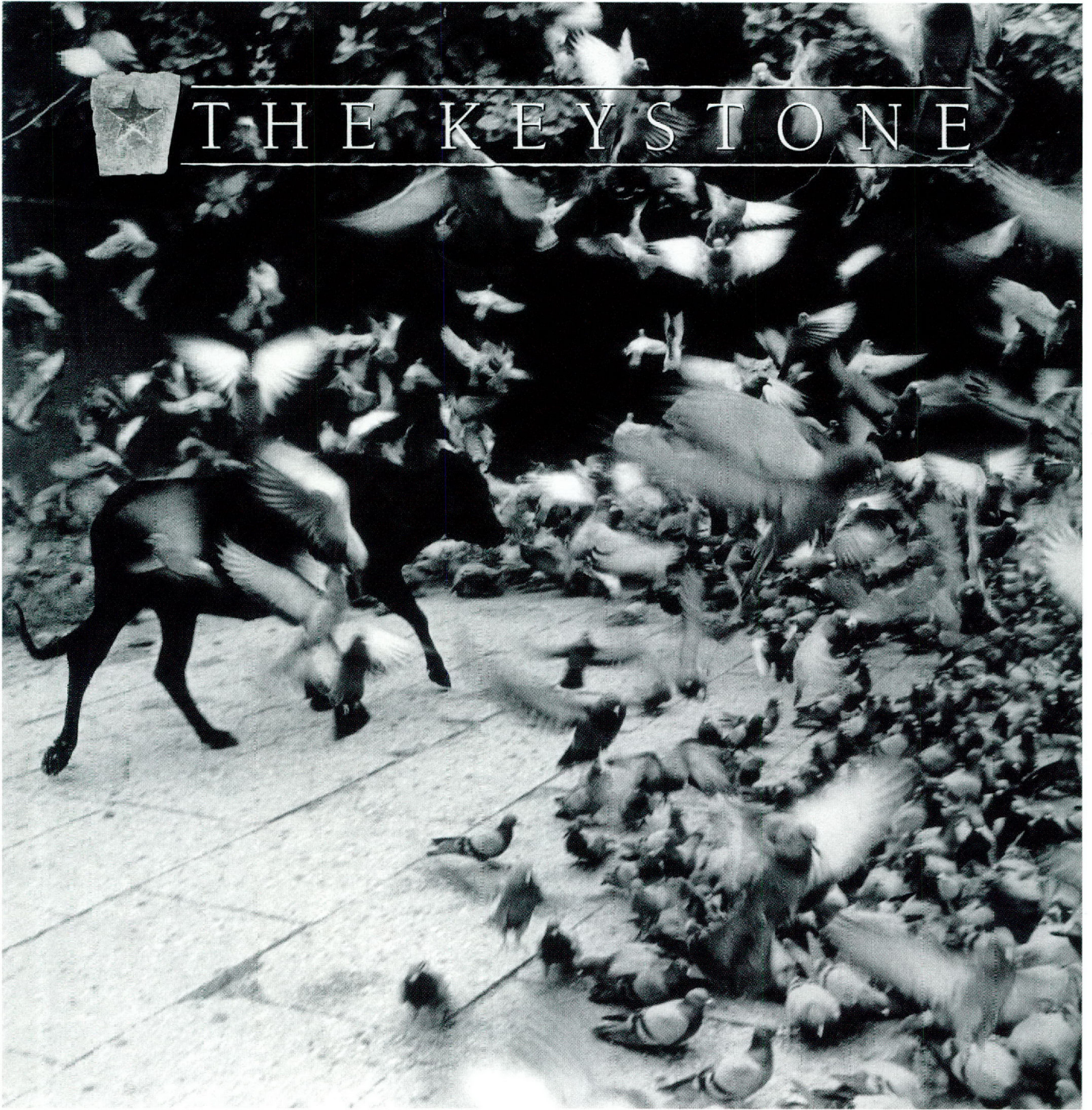




# THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY  
FALL 2004 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | [WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL](http://WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL)



Texas State University | SAN MARCOS





# from the CURATOR

*The Accordion Player, Boystown 1974-75*  
Anonymous

## MEET OUR NEW ARCHIVIST

Special Collections is pleased to introduce Katharine Salzmann, hired as Archivist following a national search that attracted many excellent candidates. Katie was intrigued by the job posting, which described an opportunity to join "a dynamic team of skilled, self-starters." She has Texas roots, having earned her library degree from UT Austin in 1995. In the years since, Katie has gained significant experience working with archives while also compiling an impressive record in publications and professional service. Prior to joining Texas State, Katie was Archivist and Curator of Manuscripts at Southern Illinois University for five years, where she was named Outstanding Faculty Member in 2004. Call Katie at 512-245-2313 for a visit with the archives.



ON THE COVER  
*Jaipur, India, 1999*  
Graciela Iturbide



*¡Saludos!*

In July I had the great good fortune of traveling to Italy to give a paper at the Second International Conference on New Directions in the Humanities, where I spoke about the Wittliff Gallery's unique and breathtaking collection of 7000 photographic images taken in Boystown on the Texas-Mexico border in the 1970s (see p. 3). As a revelation of the human truth of this world, the pictures are unequalled.

When we looked at them together, I shared with my audience a complexity of emotions I knew to expect but they did not: amazement, sorrow, revision, anger, pity, amusement, compassion.

In researching this treasured archive I rediscovered its impact and value as a profound human document, and as I stated in my presentation I was once again struck by the enduring power of these ritual

[Women] Boystown, 1974-75, Anonymous



images to surpass even dreams, symbols, and imagination in the disclosure of humanity. During the talk people were mesmerized—impressed with the profundity of the collection—and afterward there were many enthusiastic questions and great interest in the possibility of further scholarship and in the *Boystown* book published by the Wittliff Gallery with Aperture/New York.

To be able to attend an international conference and speak about an archive of such significance made me very proud indeed, proud to be able to tell presenters from Australia, the United Kingdom, Italy, France, South Africa, China, South America, Spain, Germany, and New Zealand that I was from Texas State University-San Marcos, that we

value and support our special collections, and that we are an institution of great promise, aiming to emerge as a premier American university.

I'll carry that feeling with me to work every day as I join my bright, vibrant staff in doing our best to create a superb, inspiring, and friendly place where we can preserve and share our great collections. —Connie Todd

## LOOKING AHEAD *all things are possible*

From the beginning, Special Collections has been committed to excellence at every level, making remarkable progress in advancing our missions, but enduring quality requires constant enhancement, planning, and an overall vision for the future. This past year, the Collection Development Advisory Committee (our volunteer group, p. 15), has been working with staff to construct an over-arching vision statement for Special Collections as well as individualized statements for the Southwestern Writers Collection and Wittliff Gallery. These will guide our planning as we work to achieve continually higher levels of accomplishment. As approved by the committee in June, here are our visions for the Collections.

★ The SOUTHWESTERN WRITERS COLLECTION is becoming the

region's premier archives for the manuscripts, personal papers, artifacts, and memorabilia of major writers, filmmakers, and musicians. Illuminating the artistic process, the Collection provides inspiration and scholarly resources today, and will provide them for generations to come, through its distinguished holdings, public outreach programs, traveling exhibitions, and award-winning publications.

★ The WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY is one of the world's major institutions devoted to collecting the photographic arts of Mexico and the Southwestern United States, inspiring and educating through a transnational dialogue of images. The Wittliff Gallery seeks to be widely recognized for its distinguished holdings, public outreach programs, trav-

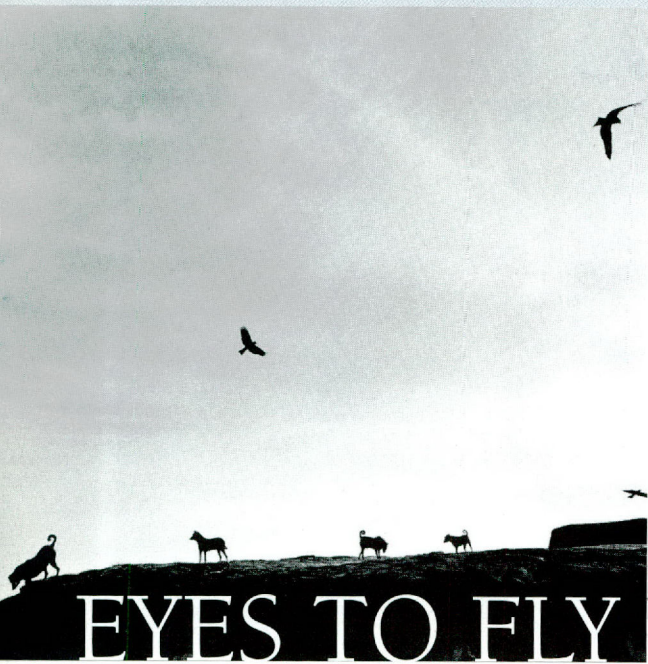
eling exhibitions, and award-winning publications.

★ The Wittliff Gallery and Southwestern Writers Collection form the core of the SPECIAL COLLECTIONS DEPARTMENT and stand side by side as world-class archival repositories in their fields, delivering excellence through significant acquisitions, professional stewardship, and a strong commitment to personal service and timely access. Compelling exhibitions, publications, and programming instruct and inspire students, artists, and researchers, and illuminate the creative process for all those interested in the region's cultural arts.

We're looking ahead. With our extraordinary holdings, committed volunteers and donors, and a constant quest for excellence—all things are possible. ★



*Los perros perdidos, Delhi, India, 1998*  
*Untitled, Texas, ca. 2000*  
*¿Ojos para volar?, Mexico, 1989*



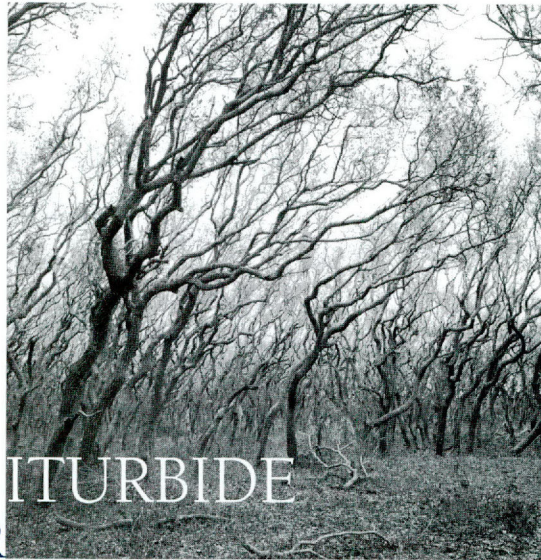
whom she maintained a lifelong friendship. She lived and worked with the Zapotec women of Juchitán, and the resulting photo series won her the Eugene Smith Prize in 1987. She enjoys a global reputation, able to infuse her photographic examinations of traditional culture with a contemporary eye, with imagination, and with a symbolic turn of mind. She has won numerous international awards, is the subject of nine monographs, and is collected by major museums throughout the country, the largest collection residing at the Wittliff Gallery, as it happily turns out.

Much of her work in the new show was taken outside of Mexico, and Iturbide aficionados will notice that these images are much less populated—more landscape and still life. However, the power of her symbols remains strong and the emotional impact of the

# EYES TO FLY WITH OJOS PARA VOLAR

OPENING ON SEPTEMBER 3 at Blue Star Art Space in San Antonio, this exciting exhibition of Graciela Iturbide's photographs features new Texas works by Iturbide in large format digital prints as well as classic 16" x 20" silver gelatin images. The show—mounted at Blue Star in collaboration with the Wittliff Gallery and curated by Connie Todd—will illustrate a new direction in the artist's creative trajectory. It takes its title from her self-portrait of the same name.

Graciela Iturbide is considered by many to be the best living Mexican photographer. She was born in Mexico City, studied cinematography at the National University of Mexico, but settled on photography after she was mentored by the incomparable Manuel Álvarez Bravo for whom she worked as photographer's assistant for a year and a half and with



## GRACIELA ITURBIDE AT BLUE STAR



photographs is undiminished.

Curator Todd comments: "It's an honor to work with Graciela whom I've known for many years. I've admired her amazing images since the very first time I saw them, and my admiration only grows stronger as I get to know her work better and better. Our goal at the Wittliff is to build the most comprehensive collection of her photographs in the world, and with 124 images and counting, we have a great start. I hope many of our friends will have a chance to go to Blue Star in San Antonio and witness her great talent first hand."

*Ojos para volar / Eyes to Fly With* closes October 10. Visit [www.bluestarartspace.org](http://www.bluestarartspace.org) or call 210-227-6960. ★

# 7,000

negatives reside in the Wittliff Gallery's Boystown archive. Discovered and purchased by Bill Wittliff in the '70s, the photos document and truly reveal a sub-culture of prostitution on the Texas-Mexico border in 1974-75. These are essentially ceremonial images by anonymous party photographers, not by auteurs or fetishists with their own agendas; and as such they exist in a kind of objective ritual perfection, revealing not what the photographers thought they captured, not what the women and their customers thought they projected, but rather a third reality: the humanity of a world surrounded by myth and seldom understood. The discoveries to be made among the Boystown photographs are staggering; in a university setting the images are a treasure-trove for students of history, art, sociology, and literature. As Dave Hickey stated in his introduction to the WG book, *Boystown* (New York: Aperture, 2000), "They [the photos] tell us what Velazquez might tell us, that life is hard, and human beings foolish or corrupt, but, even so, there remains some spark of heart and generosity in the rituals of respite, some comfort in having a place to go and people to be with, even at the cruel, exploitative edge of human civilization."





(this page) Illustration of LBJ by Mark Weakley originally appeared in the March 1982 issue of *Texas Monthly*. Printed by permission of the artist

China Beach publicity photo (from the William Broyles, Jr. archives)

(opposite page) Photo of a Vietnamese boy by Robert Flynn and Flynn's Vietnamese press card (from the Flynn archives)

Photo of William Broyles, Jr. with former Viet Cong soldiers during his return trip to Vietnam, 1984 (from the William Broyles, Jr. archives)

April 1985 issue of *The Atlantic* featuring Broyles' article "A Veteran's Return to Vietnam" (from the William Broyles, Jr. archives)

**DON'T MISS THE PANEL DISCUSSION!**

**THURSDAY, NOVEMBER 11**  
the Southwestern Writers Collection salutes Veterans' Day with Texas writers discussing *Vietnam from a Texas POV*. Panelists will include writers Sarah Bird, Robert Flynn and Texas State MFA candidate Michael W. Rodriguez. Director of Texas State's Southwest Regional Humanities Center and author Dr. Mark Busby will moderate. Hors d'oeuvre reception from 6:00 to 7:00 pm. Panel discussion from 7:00 to 8:30 pm. Book signing with the panelists from 8:30 to 9:30 pm. (Books will be for sale by the University Bookstore.)

"WHY ARE WE IN VIETNAM?" Americans asked that question during the 1960s with increasing urgency. For some, the answers seemed to point towards Texas, and in the years since, many of the state's best writers have wrestled with issues raised by the war. Responses from their points of view can be seen in the new exhibition at Texas State's Southwestern Writers Collection, *Vietnam from a Texas POV*, and in a panel discussion on Veterans' Day, November 11.

The first Texan president, Lyndon B. Johnson, was inextricably linked to Vietnam, and LBJ often drew on "Alamo" analogies to help make sense of the war. Norman Mailer's 1967 novel, *Why are we in Vietnam?*, famously never even mentions Vietnam until the story's final page. Mailer's tale of violence-prone Texas hunters proposes that America's inherent love of aggression, magnified by Texan attitudes, was responsible for the war.



# VIETNAM

## FROM ★ A ★ TEXAS ★ POV



Texans were also victims of the war: 3,415 of the state's servicemen died in Southeast Asia. Countless others—whether fighting abroad, protesting at home, or concerned about loved ones—found their lives changed forever. The Vietnam War and its aftershocks helped define an entire generation of Texans. Not surprisingly, many of the state's best writers, filmmakers, and musicians have focused their artistic efforts on the war and its legacies.

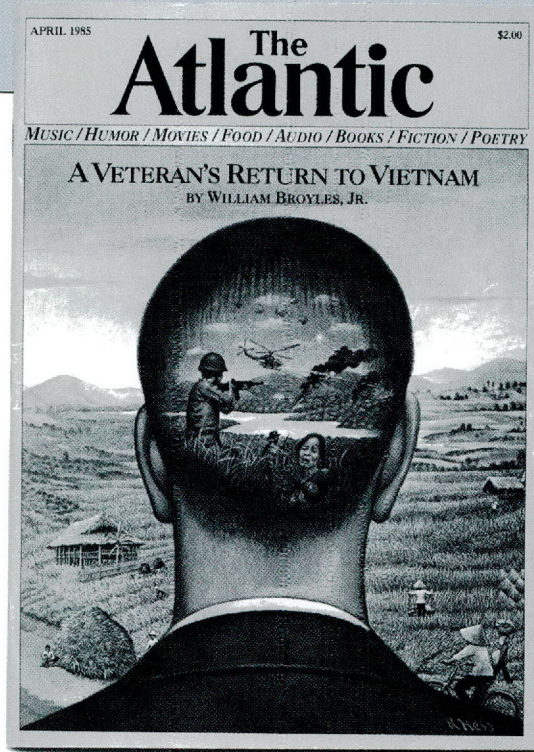
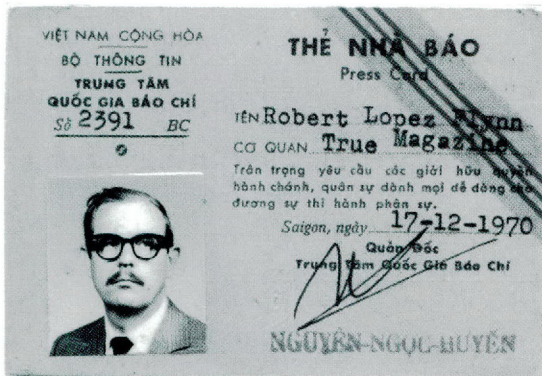
*Vietnam from a Texas POV* tells their stories with war narratives and memoirs, portraits from the home front, and legacies of the conflict—including the arrival of numerous Vietnamese refugees to Texas—the "Boat People." The exhibit showcases manuscripts, photographs, artifacts, uniforms, and memorabilia—all drawn from the rich archives at the Southwestern Writers Collection. Featured writers include South Texas native and world-class detective novelist James Crumley, whose debut novel, *One to Count Cadence* (1969), is considered a modern classic of war literature.

William Broyles, Jr., a Marine Lieutenant in Vietnam, later became the founding editor of *Texas Monthly* and editor-in-chief of *Newsweek*. Broyles was among the very first



American veterans to return to Vietnam in the early 1980s, and his memoir of the Vietnam experience, reconciled in part by his return visit, was published in 1986 as *Brothers in Arms: A Journey from War to Peace*. (It was reprinted in 1996 by University of Texas Press as part of the Southwestern Writers Collection Book Series.) In the late 1980s, Broyles co-created the Emmy Award-winning television series *China Beach*, which called attention to the significant roles women played in Vietnam.

Sarah Bird's acclaimed novel, *The Yokota Officers Club*, is set during the Vietnam War and features an anti-war military brat stationed overseas with her family. Bird herself protested the war as a college student in the late 1960s, forming a chapter of "Damsels in Dissent" at the University of New Mexico. Bird's manuscript material from the novel is on



exhibit, as well as memorabilia from the war years.

Texas writer and Korean War vet Robert Flynn journeyed to Vietnam in 1970 as a college professor-turned-war correspondent. His reporting from the field, documented in *A Personal War in Vietnam* (1989), is a remarkably clear-eyed account that brings the war into bold relief. Flynn's mid-life experience in Vietnam also inspired *The Last Klick* (1994).

Two of Texas State's own are featured in the exhibit: Dr. Mark Busby, Director of the Southwest Regional Humanities Center, captured his experience in Officer Candidate School at the height of the conflict in his novel *Fort Benning Blues* (2001); also included is Texas State MFA candidate Michael W. Rodriguez, whose 1998 collection of stories, *Humidity Moon*, surveys the turbulent emotional life of a Marine "grunt" in Vietnam during the mid-1960s.

Numerous other accounts by Texans are also on display: works by Roy Benavidez (*Medal of Honor*), Al Dewlen (*Next of Kin*), Mary Gardner (*Boat People*), John P. McAfee (*Slow Walk in a Sad Rain*), Charlie McDade (*The Gulf*), Walter McDonald (*A Band of Brothers: Stories from Vietnam*), James N. Rowe (*Five Years to Freedom*)—and more—as well as articles from the *Texas Monthly Archives*. Go to [www.library.txstate.edu/swwc/exhibits/vietbib.html](http://www.library.txstate.edu/swwc/exhibits/vietbib.html) for a full bibliography of theme-related works.

The exhibit also contains sound portraits from noted musician Terry Allen. His 1983 recording, "Amerasia," addresses Vietnam's legacy by combining Southeast Asian music with Allen's Texas-based "Panhandle Mystery Band."

Don't miss the *Vietnam from a Texas POV* panel discussion on Nov 11, 2004 (see p. 4). The exhibit, curated by Steve Davis, SWWC Asst. Curator, with support from Mary Garcia, Library Assistant II, runs through Jan 31, 2005. ★

### OUR VISITORS ARE SAYING . . .

Are you sure each floor is ONLY the size of a football field? I'd no idea your library was this large. But great directions, and this little jewel of a room is like a church, a chapel of chaplets. —M. B., San Marcos, TX

This is my third visit to this exhibit (TPS). I swear, every time I learn something new. —M. M., student

Great displays—well-curated, and a well-designed space. Very impressed. —J. G., Cambridge, MA

I have to admit working in archives is about my favorite activity and I am so pleased that your files are so well and fully organized.

—A. S., Austin, TX

This was the best thing I have ever seen in my life. [Rocky Schenck] inspired me to become an artist. I am touched. —B. G., student

I'm a 41-year-old woman who has just had her eyes opened to such extraordinary work. THANK YOU!

—G. T., Cibolo, TX

I really liked the "Scene of the Crime: Texas" panel discussion. Please host more like this!

—H. N., student

The Vaquero photo exhibit brought back wonderful childhood memories from our lives in the "rancho" and my dad working with the horses. —G. G.

A lucky coincidence for us. We came from Santa Rosa, CA to see the [Lonesome Dove] collection. This is wonderful! —C. & J. M., Santa Rosa, CA





# VAQUERO

## GENESIS OF THE TEXAS COWBOY

PHOTOGRAPHS BY BILL WITTLIFF

### THANK YOU!

#### FRIENDS OF THE COLLECTIONS

##### ★Founder's Circle

Rick & Laurie

Baish

Emmett & Miriam

McCoy

##### ★Collector's Circle

Edward &

Gayle Jones

##### ★Sponsor's Circle

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Dr. Terri Ross

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Audrey Slate

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#### FOUNDATION SUPPORT

Cecilia Young Willard

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#### VAQUERO EVENT SPONSORS

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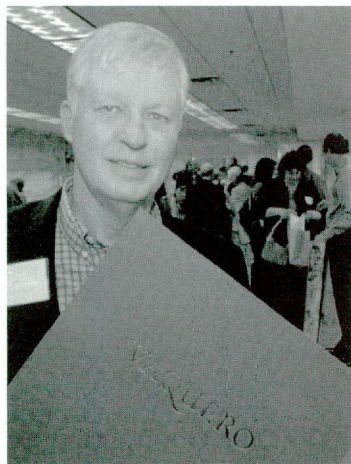
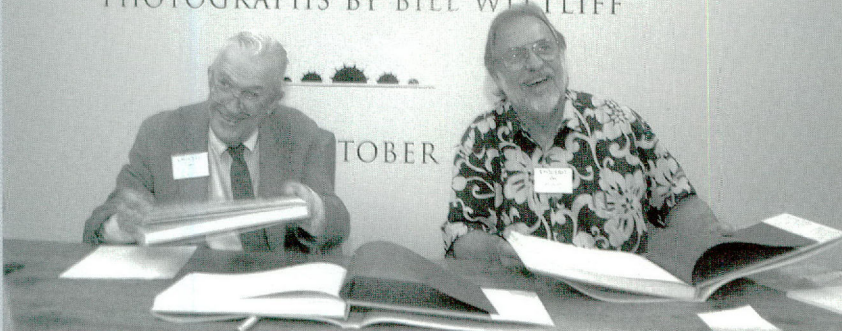
#### BOOK SUPPORT

Jim Wiatt

Gifts received

September 1 '03

- August 18 '04



(clockwise from top left)

John Graves (who wrote the introduction) and Bill Wittliff sign *Vaquero: Genesis of a Texas Cowboy*. Graves also signed his new memoir from Knopf, *Myself and Strangers*.

Guests chat while waiting for Bill and John to sign their books. Attendance topped 300.

Geoff Winningham views some of the many photographs up for bid at the silent auction.

Curator Connie Todd, Bill Wittliff, Jerry Jeff Walker, Texas State President Denise Trauth.

Cathy Supple enjoying the evening.

Bill Wittliff, Texas Ranger Joaquin Jackson, President Trauth and her husband, Dr. John Huffman.

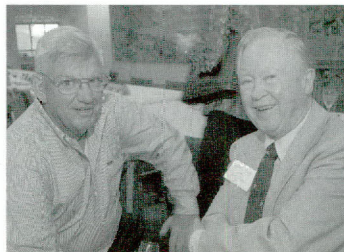
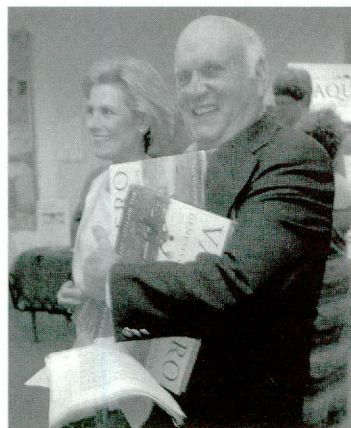
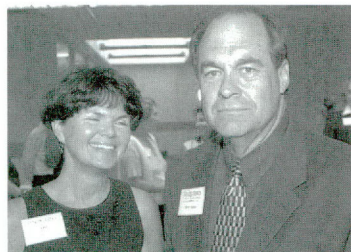
Bill Pennington and Darrell Piersol.

Acea and Patrick Cagle with their "haul," including several signed *Vaquero* books.

Steve and Lisa Searle attended representing Ozona National Bank.

Rick Baish won the Raffle Grand Prize, a limited-edition set of photogravure *Vaquero* prints.

Lewis Jones and Jean Andrews.







Our sincere thanks go to all those who showed their commitment to the Southwestern Writers Collection and Wittliff Gallery with their financial support this past fiscal year. The Collections have advanced in stature and considerably increased their holdings through the generosity of a faithful and ever-growing family of supporters who admire and appreciate the contributions the Collections make to promote understanding of Texas, the greater Southwest, and Mexico.

We want to thank all those who made our VAQUERO fundraising event one of the most successful in our history. The event raised over \$50,000 with the help of our major sponsors—Ozona National Bank, John Scott Frames, and Liberty Bank—plus the more than 30 artists and friends who donated over 100 items for the silent auction, and, of course, everyone who bought tickets and wonderful auction pieces.

## Our Success is Showing Thanks to YOU!

The support generated through our “Friends of the Collections” is increasing, and we are grateful for each and every contribution. These gifts strengthen our most important activities such as acquisition of new materials, development of literary and photographic exhibits, educational programs, and general preservation activities. The coming spring brings new exhibits and educational opportunities we hope many of you will consider supporting through on-going gifts.

Coming this spring from the Southwestern Writers Collection: *Rio Grande* will celebrate the storied river through literature, film, and music from the Collection’s holdings. This exhibit will work in conjunction with the new anthology coming out from UT Press by Jan Reid. Reid’s anthology has many pieces by authors in our collection, including John Graves, Dagoberto Gilb, Dick Reavis, Steve Harrigan, and Gary Cartwright.

After *Animalerie*, the Wittliff Gallery presents *Los Documentalistas / The Documentarians* an exhibit showcasing Mexico’s prominent modern photographers. The Wittliff Gallery proudly houses one of the most significant collections of contemporary Mexican photography in the United States.

An important project we continue to seek support for is our effort to conserve one of the 28' x 6' oil-on-canvas mural panels painted by James Buchanan “Buck” Winn. Winn was a great muralist in the tradition of Jerry Bywaters and Tom Lea. In fact Winn was very much a part of the burgeoning regionalist movement in Dallas in the 1930s.

We are striving to restore and display this important work—to celebrate the esthetics of mural art and to promote greater awareness of our cultural heritage and its traditions by preserving the work of a Texas artist whose paintings and sculptures embody our regional history. The mural in its current state is essentially lost to the public, and future generations of Texans will never have the opportunity of seeing and enjoying it unless it can be rescued.

By June 2005 we need to raise \$77,500 to meet the challenge made by the National Endowment for the Arts to receive \$10,000 for the mural. To-date

we have generated just over \$5,000, and we hope that many of you who read this will consider making a contribution on behalf of this worthy project.

Of course, we continue to work towards building our endowment fund. Name any successful institution and you’ll find a substantive endowment that enables that organization to sustain excellence. Endowments may be designed to benefit a specific program or activity within the Collections, such as acquisitions, educational programming, or preservation work, or for specific collections such as the Hispanic Writers Collection, Texas Music Collection, and, of course, Southwestern Writers Collection or Wittliff Gallery.

We hope all who share our interest in preserving the cultural heritage of this great region will join us as we work to achieve an ever-greater level of excellence. To make a contribution on behalf of the Buck Winn mural project, the endowment, or to become a “Friend of the Collections,” use the envelope provided in this newsletter or contact Beverly Fondren at 512-245-9058 or [bf12@txstate.edu](mailto:bf12@txstate.edu). For more information on establishing an endowment or the benefits of joining our group of “Friends,” please visit our website: [www.library.txstate.edu/spec-coll/support](http://www.library.txstate.edu/spec-coll/support).

We are deeply grateful to everyone for their kind support. Thank you. ★

### GRAVES STATUE DEDICATION

Texas State’s Southwestern Writers Collection and Albert B. Alkek Library are pleased to announce the unveiling of our newly arrived statue:

#### THE WRITER JOHN GRAVES.

Pat Oliphant, Pulitzer Prize-winning political cartoonist and world-renowned sculptor, fashioned this 6' 11" bronze using dozens of photographs of the revered Texas writer taken by Bill Wittliff.

#### PLEASE JOIN US

FRIDAY, OCTOBER 8 at 7 pm, along with Texas State President Denise Trauth, for the dedication ceremony and reception with special guests John & Jane Graves, Pat Oliphant, and SWWC founding donors Bill & Sally Wittliff. Alkek Library Seventh Floor.





**GEOFF  
WINNINGHAM**

The Wittliff Gallery now counts over 300 photographs in its Geoff Winningham collection. Winningham, who has taught photography at Rice University since 1967, is best known for his black-and-white documentary work on Texas subjects—high school football, rodeos and livestock shows, and early wrestling. For over 20 years Winningham has offered photo workshops in Mexico and has photographed widely there. His monographs include *Friday Night in the Coliseum* (Allison Press, 1971), *Going Texan: The Days of the Houston Livestock Show and Rodeo* (1972), *Rites of Fall: High School Football in Texas* (UT Press, 1979), *A Place of Dreams: Houston, An American City* (Rice University, 1986), *In the Eye of the Sun: Mexican Fiestas* (Norton, 1997), and *Along Forgotten River: Photographs of Buffalo Bayou and the Houston Ship Channel, 1997-2001* (2003, Texas State Historical Society). Visit Winningham's website at [www.geoffwinningham.com](http://www.geoffwinningham.com). All of his photos and books at the Wittliff Gallery are available for viewing.

*Columbus vs. Bellville, Columbus, 1978, is a recent WG purchase.*



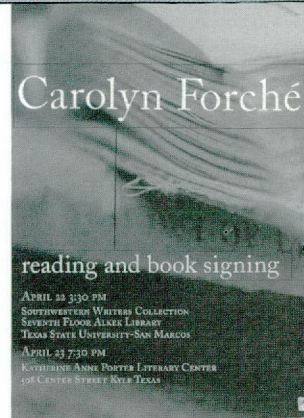
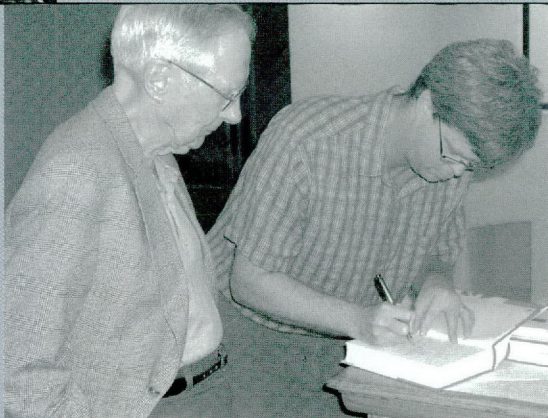


(top l to r) Steve Davis signs *Texas Literary Outlaws* for Emmett McCoy. Carolyn Forché. Poster by student Shay Isdale. Jesse Sublett. Award-winning poster by Art & Design professor Mark Todd.

(below l to r) Dr. Mark Busby introduces Steve Davis. John Seigenthaler. Tim O'Brien. William Cobb. Award-winning Hannah poster by Mark Todd.

### PRAISE FOR TEXAS LITERARY OUTLAWS

Assistant Curator Steve Davis' *Texas Literary Outlaws*, researched from the Southwestern Writers Collection archives and published by TCU Press, has received glowing reviews around the state since its May release. The book focuses on the lives and times of Larry L. King, Bud Shrake, Gary Cartwright, and Billy Lee Brammer, each of whom is well represented in the SWWC holdings. Here is a sampling of the critical reaction: "Remarkable... a heroic work." *Austin American-Statesman* "Fascinating... a vivid account of their extraordinary lives." *Houston Chronicle* "Groundbreaking... highly entertaining." *San Antonio Express-News* "A solid scholarly work and an engaging read." *Dallas Morning News* "abysmal ...foolish...ludicrous." *Fort Worth Star-Telegram* (can't win 'em all!)



IN ADDITION TO INSPIRING and instructing through its archives and exhibits, the Southwestern Writers Collection hosts dozens of free readings and performances each year. Many of them are collaborative efforts with others on campus, such as Tom Grimes and the Creative Writing Program, and Dr. Mark Busby of the Center for the Study of the Southwest. Students and visitors flock to hear world-class novelists, poets, screenwriters, and journalists, often filling 200 chairs or more.

our assistant curator, Steve Davis' new book. Our audience on June 3rd enjoyed every minute of his anecdote-inspired discussion about his research into four of the most famous writers in the archives. (By the way, we're proud to say Steve was just honored as Barnes & Noble's Author of the Month for May in Austin and for August in Fort Worth.)

Director Mark Busby's Center for the Study of the Southwest and Southwest Regional Humanities Center recently sponsored SWWC readings by Dobie Paisano

# WRITERS, READ ON!

The Southwestern Writers Collection itself presents spirited readings and public programs involving its many artists and donors. Recently our "Scene of the Crime: Texas" panel discussion brought the mystery fans out in force for Susan Wittig Albert, Joe Lansdale, Rick Riordan, and Mary Willis Walker. Former Austin punk bassist and singer-turned crime novelist, Jesse Sublett, wowed the crowd with something new: his "rock-n-roll gothic" memoir. (Jesse and his wife Lois arrived for the reading with more archive boxes in tow.)

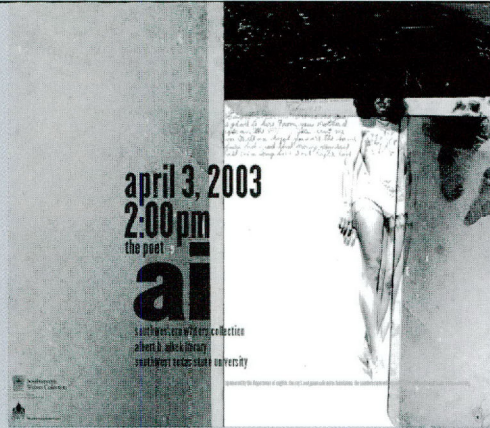
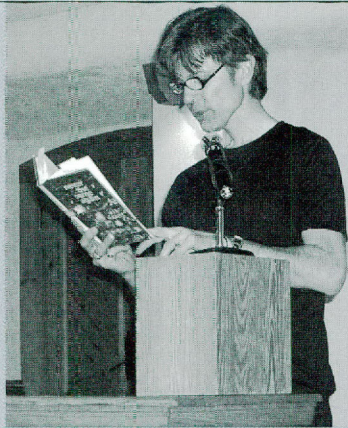
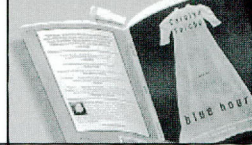
See the sidebar, left, for the (mostly) rave reviews of

Fellow Oscar Casares, "sullen Baptist" Robert Flynn, border-story anthologist Tom Miller, *Texas Monthly* contributing writer, Don Graham, former Texas Poet Laureate Walt McDonald, and Texas State alum William J. Cobb (co-sponsored by Alumni Affairs and the University Honors Program).

Other impressive writers we've had the good fortune to host through other campus organizations include award-winning alum David Rice, nature essayist and Texas State English lecturer Susan Hanson, and Distinguished LBJ Lecturer John Seigenthaler, founding editor of *USA Today*.







This fall marks the second year we will liaison with Texas State's Art Department to promote the Creative Writing Program's prestigious Therese Kayser Lindsey/Katherine Ann Porter Visiting Writer Series and readings by their Roy F & Joann Cole Mitte Chair in Creative Writing.

This collaboration offers a wonderful crossover for students. Art & Design Professor Mark Todd requires them to read up on one of the visiting authors then create a poster advertising the readings on campus based on their impressions. (Mark usually creates several posters himself per semester as well.) The students learn while doing real advertising work, with the Southwest Writers Collection and the English Department serving as "clients" offering feedback and requesting revisions.

Last spring we held a design contest for the Harry Mathews poster and displayed all of the student entries at the reading. This encouraged the art students to attend an author event and at the same time allowed the English students to experience art department work related to creative writing. Last year many of Todd's posters and two student posters (including the winner for Mathews) were

honored with design awards, and several of Todd's posters were selected for

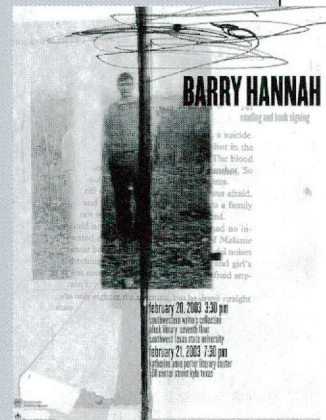
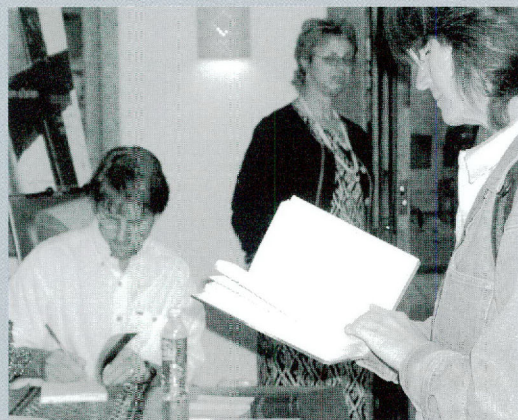
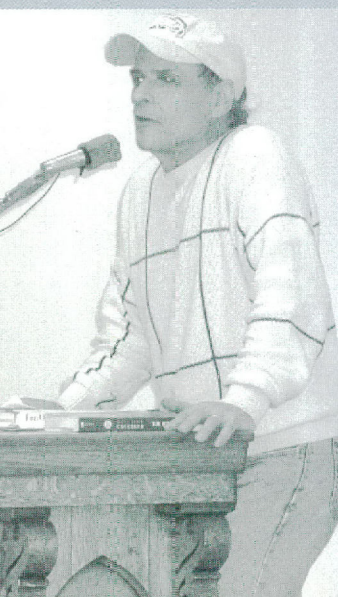
presentation in *PRINT Design Annual* magazine, increasing Texas State's exposure on a national level.

The SWWC hosts the Creative Writing Program readings at the library—which have included such luminaries as Tim O'Brien, Roddy Doyle, George Saunders, Harry Mathews, the poet Ai, Helen Vendler, Barry Hannah, and Carolyn Forché—and provides funds to mail postcard versions of the posters to area press and local patrons.

Please let us know if you are interested in attending these weekday afternoon events and we'll add you to the postcard list—email Mary Garcia at [mg10@txstate.edu](mailto:mg10@txstate.edu). Coming up: Heather McHugh on September 23, Barry Hannah, the current Mitte Chair, on November 4, and W. S. Merwin on November 18—all at 3:30 pm. Book signings with the writers immediately follow each reading.

Last semester we hosted student readings for the very first time, beginning with the MFA Creative Writing Graduate Students on May 11. This fall they will be featured in two readings, scheduled for 5 pm on October 5 and November 9.

Don't miss a single exciting minute of the world-famous and up-and-coming literature flying through the air here at the Southwestern Writers Collection—check in often with our always-current Calendar of Events at [www.swwc.txstate.edu](http://www.swwc.txstate.edu). ★



RECENT AWARDS

*Rocky Schenck Photographs* designed by Kevin Reagan was selected for Rounce & Coffin Club 2004 Western Books Exhibition.

*This year marked our most wins ever of Texas Association of Museum Wilder Design Awards, second only to the Dallas Museum of Art:*

*Rocky Schenck Exhibit Reception Invite* designed by Michele Miller: **Gold Citation**

*Special Collections "Meet & Greet" Invite* designed by Michele Miller: **Gold Citation**

*Rocky Schenck Photographs* designed by Kevin Reagan: **Silver Citation**

Fall 2003 Newsletter "The Keystone" designed by Michele Miller: **Merit Citation**

*We shared in the TAM Poster & Billboard Awards with Professors Mark Todd in Art & Design and Tom Grimes in Creative Writing:*

*Barry Hannah Poster* by Lisa Christie (one of Mark's students): **Gold Citation**

*Barry Hannah Poster* (at left) by Mark Todd: **Gold Citation**

*The Poet Ai Poster* (above) by Mark Todd: **Silver Citation**

*Tim O'Brien Poster* by Mark Todd: **Merit Citation**

[TAM awarded 15 Golds, 18 Silvers, and 41 Merits.]

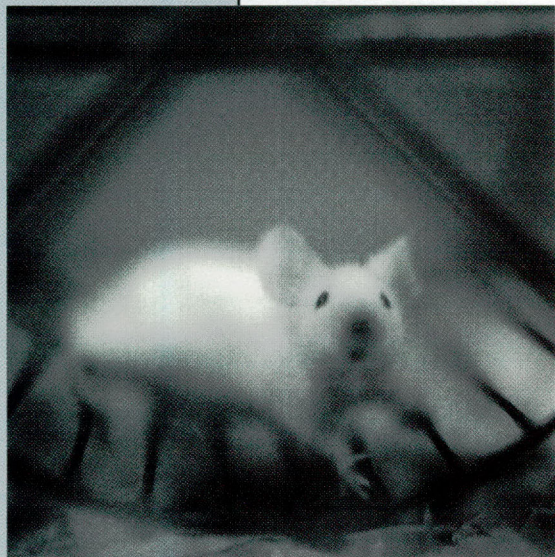




ARTIST'S  
RECEPTION &  
BOOK LAUNCH

Please join us FRIDAY, OCTOBER 22, as we celebrate *ANIMALERIE*, the next volume in our Wittliff Gallery book series with UT Press and our accompanying exhibit of Jayne Hinds Bidaut's compelling photographs from the "animal shops" of Europe and North America. The hors d'oeuvre reception from 7 to 10 pm will include a talk by photo historian and poet John Wood and a book signing with Bidaut and Wood. Books will be for sale. [UT Press, \$60.00, 192 pp., ca. 90 photos, hardcover with dust jacket].

(clockwise from top left)  
*Pacu*, \$4.99  
*Veiled Chameleon*, \$95.00  
*Two Gerbils*, \$5.99 each  
*Green Frog*, \$2.99  
*Gecko*, \$5.49  
*Pomeranian*, \$1,400.00  
*Mouse*, \$2.00



**A**longside the "picturesque" or "beautiful" qualities we see in Bidaut's work there resides something disturbing, something, if not violent, at least potentially threatening or threatened. Consider some of her principal subjects: animals in pet shop tanks, cases, and cages; *natures mortes* of discarded leavings from Parisian street markets—from blemished fruit to a chicken's head; large horned, thorned, stingered, and mandibled insects; beautiful but often ominous-looking birds; the skeletons of snakes, bats, and men; and voluptuous nudes who sometimes appear with skulls or skeletons, occasionally looking battered and beaten, and who in their lush, draped, and veiled sensuality often look as dangerous as Salome. No other photographer has such an unnerving yet beautiful body of work, and, of course, therein lies much of Bidaut's genius—and her magic.

Like any good magician, she takes us in hand and leads us through mysteries of the eye, confounding us along the way by showing us things we cannot quite believe. Are they sleights of the hand or of the eye, or do we finally recognize they are not sleights at all, not tricks, but real magic? Hers is the magical craft of eye and hand working together, the catching of what her eye saw though the great lens of her five hundred pound camera and her hand making it materialize through light sensitive silver salts onto sheets of anodized aluminum or special photographic papers.

... "My camera is an extension of my physical eye," Bidaut once stated.

It is not, however, merely Bidaut's eye but her whole sensibility that is imbued with nineteenth century sight and insight. Her series of *animaleries*, pet shop animals, is a particular case in point. Keith Thomas' classic study *Man and the Natural World: Changing Attitudes in England 1500–1800* discusses the gradual erosion of the idea that the world was made for man and that all other species were subordinate to his will and wishes. He points out that "[e]ssentially, there were three categories for animals:

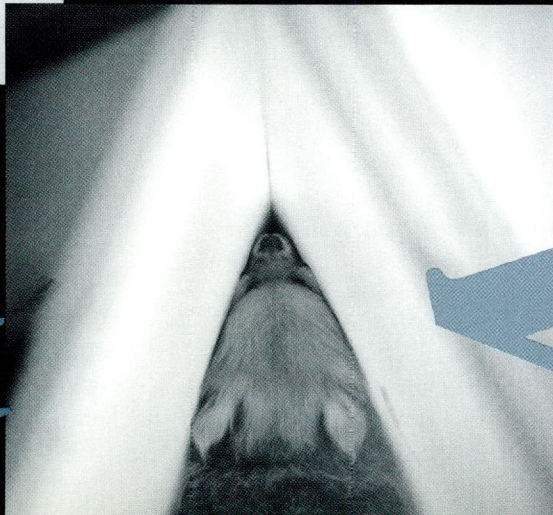
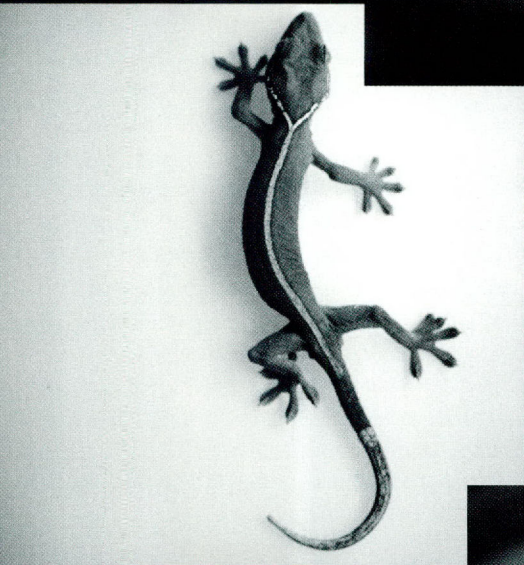
edible and inedible, wild and tame, useful and useless" and that "[i]n the early modern period animals were further categorized according to whether or not men found them physically handsome. . . . Reptiles, insects, and amphibians were especially detested." The cruelties inflicted upon animals purely for amusement during this time are too numerous and depressing to enumerate, but eventually, by the time of the Romantic Revolution, "[p]ity, compassion and a reluctance to inflict pain, whether on men or beasts, were identified as distinctively civilized emotions. . . . Humanity to animals, explained Charles Darwin, was one of the noblest moral qualities, and one of the last to be acquired, for savages did not possess it." Before the first quarter of the nineteenth century passed, the Society for the Prevention of Cruelty to Animals was founded, and Parliament passed laws against cruelty to animals in 1822, 1835, 1839, 1849, and 1854.

The defining revelations of Romanticism were Rousseau's realization that he was one with nature and Blake's that "every thing that lives is Holy." It was a recognition, as modern Romantic James Dickey put it, of "Man and beast in the round of their need." That is what Bidaut also recognizes and responds to in her most moving series, her *animaleries*, the French word for "animal shop." She describes how she was "drawn to pet shops," originally in Paris where the series began, and how she was sometimes kicked out of them while trying to make this work. But she feels that she "had to do these pictures," had to respond critically to the notion of "animals as commodities." "I watched the horrors and dramas of them, of their lives within a container. They would do repetitive things and become like insane patients in hospitals. It's so tragic. I'd watch everybody in their prison, and most were all dead before I printed their pictures." Bidaut says she wants this work to serve as a "memorial" to them, to the "sublime" thing that they were. She calls what she witnessed and recorded both "ignorant" and "horrific" and makes a point to include each animal's price as part of the photograph's title, "as if we could put a price on *their* lives," she says. ★

—Excerpt from "Jayne Hinds Bidaut's Magic Cabinet" by John Wood, from *Animalerie* by Jayne Hinds Bidaut, eighth volume in the Wittliff Gallery Book Series (University of Texas Press, October 2004)

# Jayne Hinds





# Artmaerie

# Bidaut

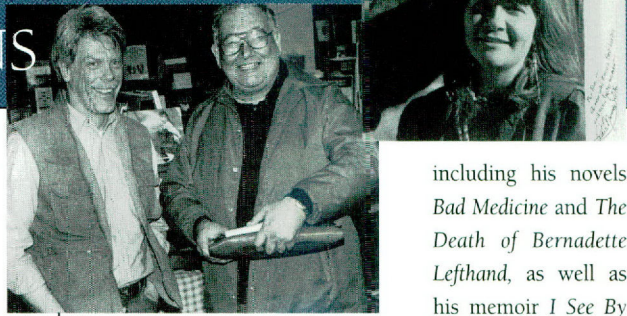
## EXHIBITS ON TOUR

From New York City to Beeville, Texas, the Wittliff Gallery Traveling Exhibit Program covers many miles to reach local and international audiences. Our Russell Lee exhibit, *The Man Who Made America's Portrait*, was just on view at Corpus Christi's Art Museum of South Texas. The Ellen Noel Art Museum in Odessa has hosted many of our exhibits, most recently Mariana Yampolsky's *The Edge of Time*. Fourteen Kate Breakey photographs from her *Small Deaths* series were in Beaumont at the Art Museum of Southeast Texas this spring. *El Ojo Fino* continues its three-year ExhibitsUSA tour at El Museo Latino (Omaha, NB) then the Sidney Mishkin Gallery (New York, NY). The future could not be busier as we prepare our 2005 calendar that includes *A Certain Alchemy* by Keith Carter at the Longview Museum of Art (Longview, TX) and Masur Museum of Art (Monroe, LA), *Lonesome Dove* photographs by Bill Wittliff at the Beeville Museum of Art (Beeville, TX), Breakey's *Small Deaths* at the Ellen Noel Museum, and a joint exhibit of Russell Lee's photos at the Temple College Art Department (Temple, TX) and Bell County Museum (Belton, TX). Watch for a Wittliff exhibit coming to a museum near you!





# recent ACQUISITIONS



(this page, right) Ron Querry & N. Scott Momaday by Elaine Querry

Leslie Marmon Silko by Linda Poverman, from the Ron & Elaine Querry gift, inscribed: "For Ron—A man who knows fast horses and even faster women. Leslie Marmon Silko."

(below) *The Light Crust Doughboys*, from the Al Dressen gift to the Texas Western Swing Hall of Fame at the Southwestern Writers Collection

## INSTRUCTING ILLUMINATING INSPIRING

The Southwestern Writers Collection preserves and exhibits personal papers and memorabilia of 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.

## at the SOUTHWESTERN WRITERS COLLECTION

Currently the Collection comprises over 4,974 linear feet of materials from the region's authors, screenwriters and songwriters. Recent acquisitions listed are through July 2004. ★ Several boxes from BEVERLY LOWRY, including manuscripts, reviews, notes, research material, photographs, books, correspondence, magazines, newspaper clippings, journals, and a scrapbook. See p. 15 for more info. [Gift of Lowry] ★ WINIFRED SANFORD'S short stories, often centered on Texas' oil industry, were published by H. L. Mencken in *The American Mercury* in the 1930s and remain in print today. Sanford's archives were carefully preserved by her family, and include manuscripts, correspondence (between Sanford and Mencken), clippings, books, and periodicals. [Gift of Helen J. Sanford] ★ Material from JOHN GRAVES' memoir *Myself and Strangers* is part of the latest addition to Graves' archives, including a manuscript, an uncorrected proof, newspaper clippings, and the Knopf catalog featuring Graves' book. [Gift of John & Jane Graves] ★ CHICANO LITERATURE & CULTURE publications, brochures, newsletters, and correspondence. [Gift of Jaime Chahin] ★ Additional DICK REAVIS research materials, published and unpublished manuscripts, notebooks, photos, news clippings, books, receipts, awards, correspondence, expense records, logbooks relating to Reavis' publications and journalism. [Gift of Reavis] ★ Several boxes related to RICK RIORDAN and his Edgar Award-winning novels featuring San Antonio-based detective Tres Navarre: research notes, manuscript drafts, periodicals, short stories, editorial correspondence, promotional materials, and interviews. [Gift of Rick & Becky Riordan] ★ Additions to the SWWC's TEXAS WESTERN SWING HALL OF FAME: dozens of photos,



posters, sound recordings, plaques, awards, caps, and other vintage memorabilia. [Gift of Al Dressen] ★ More boxes from musician/author JESSE SUBLETT: research, manuscripts, essays, correspondence medical files, notes, and miscellany, much of

which relates to Sublett's recently published memoir, *Never the Same Again: A Rock 'n Roll Gothic*. [Gift of Jesse Sublett & Lois Richwine] ★ Catalogs, newsletters, and miscellany focusing on 1980s TEXAS BOOK PUBLISHING, plus inscribed books by NANCY GLASS WEST. [Gift of West] ★ Extensive archives relating to the career of RON QUERRY,

including his novels *Bad Medicine* and *The Death of Bernadette Lefthand*, as well as his memoir *I See By My Get-Up*. Querry is

a mixed-blood descendant of the Choctaw Nation, and his archives include manuscripts, research notes, galley proofs, character and place sketches, correspondence with writers, editors, friends and family, photographs of himself and other southwestern writers, cassettes from readings and conversations, and materials relating to foreign-language editions of his novels, including the French edition of *The Death of Bernadette Lefthand*, published as *Le Dernier Pow Wow (The Last Pow Wow)*. [Gift of Ron & Elaine Querry] ★ BILLY LEE BRAMMER correspondence from the 1950s. [Gift of Robert Sherrill, received through Nadine Eckhardt] ★ TEXAS INSTITUTE OF LETTERS programs, correspondence, newsletters, clippings, certificates, and new member nominations. [Gift of TIL & Mark Busby] ★ Manuscript and editorial material from the publication of *Fort Benning Blues* by MARK BUSBY and *From Texas to the World and Back: Essays on the Journeys of Katherine Anne Porter*, edited by Mark Busby and Dick Heaberlin. [Gift of Busby] ★ Extensive additions to the LARRY L. KING archives: correspondence, clippings, and reviews relating to his stage plays *The Night Hank Williams Died*, *The Best Little Whorehouse in Texas*, and *The Dead Presidents' Club*, plus work on his forthcoming biography of Willie Morris. [Gift of King] ★ Various items from BILL WITTLIFF'S office, including WILLIE NELSON travel itineraries, clippings, a backstage pass, plaque, and cast made of Willie's face during the making of *Barbarosa* in 1980. Also, 39 screenplays from recent Hollywood films, notes taken by Wittliff for *The Perfect Storm*, notes for the "Texas Monthly WWW Ranch Internet Project," miscellaneous invitations, magazines, exhibition catalogues, and videos, plus a documentary about ROY BEDICHECK. [Gift of Bill & Sally Wittliff] ★

## at the WITTLIFF GALLERY

With recent additions since our last issue, holdings now include over 11,810 photographs, 24,260 negatives, and 3,720 contact proofs. ★ Recent purchases include works by JACK SPENCER, GEOFF WINNINGHAM (pp. 8/9), RODRIGO MOYA, and ANDREA TURNER. ★ Recent gifts include *tragaluz* photographs by BILL WITTLIFF and a photograph of Pat Oliphant by LARRY WRIGHT [gifts of the Wittliffs], *Animalerie* prints from JAYNE HINDS BIDAUT [gift of Bidaut] ★ Bill & Sally Wittliff recently acquired for the collection the famous 1907 EDWARD CURTIS photogravure of "Geronimo." ★



BEVERLY LOWRY was a struggling young artist when she met the celebrated American writer Donald Barthelme in Houston in 1973. Barthelme's mentoring and friendship helped Lowry gain better control of her narrative voice, and in the 1970s and '80s Lowry emerged as one Texas' most important writers.

Beverly Lowry recently donated 32 linear feet of her literary papers to the Southwestern Writers Collection (see p. 14). Special Collections Archives Assistant Tina Ybarra has now completed an extensively detailed inventory of the holdings. Found among the archives are personal journals, memories, and dreams, early manuscript drafts, unpublished stories, novel outlines, research

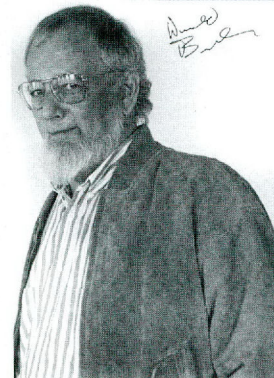


documents, correspondence, and photographs. Also included is a working draft of the tribute Lowry wrote for the *Dallas Morning News* about Donald Barthelme after his death in 1989. It is one of many treasures found among her literary papers. The first page is reproduced below.

Lowry has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation, and served as President of the Texas Institute of Letters. Her published work includes the novels *Daddy's Girl* and *The Perfect Sonya*, and the nonfiction titles *Crossed Over* (about executed killer Karla Fay Tucker) and most recently, *Her Dream of Dreams: The Rise and Triumph of Madam C. J. Walker*. Lowry has been a donor to the Southwestern Writers Collection since 1989. She teaches at George Mason University in Fairfax, Virginia, but this fall will be Distinguished Writer in Residence at California State University, Fresno. ★

THE WRITING LESSON

I met Donald Barthelme in 1973. He was ~~long~~ famous by then of course; I'd been reading him since Dr. Calgari. I had published nothing. I'd written, rewritten, ~~studied The Writer's Guide~~, sent ~~out~~ <sup>Shine</sup> to all the going places. ~~It was one of those major standstill times~~. Donald was to be in residence as teacher and adviser at the Southwest Writers' Conference at the University of Houston. A certain number of students would get to have a conference with him. I paid my fee and selected a rather sexy short story called "Mama's Turn" ~~to submit~~. <sup>Donald</sup> "Mama's Turn" is very much a city story and I thought it might be up Don's alley and that maybe the conference staff would figure that out and assign him to me. I don't know what exactly I expected. Or hoped for. Proximity to the great man for one thing--on the off chance that some of ~~his~~ magic might rub off. He always seemed bigger than he was--like famous statues; they're ~~usually~~ <sup>usually</sup> either bigger or smaller than they seem from pictures but whatever the inches dimension, they loom larger; have more size. As a presence, Donald was never disappointing. From photographs, the face was unmistakable; the Lincolnesque beard, the noble nose, the austere Scandanavian brow, the startling blue eyes, peering down those cheekbones. (Those eyes; that look. The oddest combination--love, delight and skepticism--I have ever run across.) He held himself at a tilt, as if to get a bead on ~~rehabilitated~~.



(this page) Beverly Lowry in a photograph from her archives.

Donald Barthelme taken in 1988, one year before his death, by Bill Wittliff.

Page one of the annotated draft of Lowry's tribute to Barthelme.

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. Dr. Denise Trauth President, Texas State University-San Marcos Dr. Van Wyatt Vice President, Information Technology Joan Heath Assistant Vice President, University Library

STAFF

- Connie Todd, Curator Special Collections ct03@txstate.edu Steve Davis Assistant Curator Southwestern Writers Collection sd03@txstate.edu Carla Ellard Assistant Curator Wittliff Gallery ce10@txstate.edu Beverly Fondren Development Officer Special Collections bf12@txstate.edu Mary Garcia Office Manager, LAII Special Collections mg10@txstate.edu Michele Miller Marketing & Media Relations Special Collections mm57@txstate.edu Katherine Salzmann Archivist, Southwestern Writers Collection ks31@txstate.edu Tina Ybarra Archives Assistant, LAII Special Collections cy10@txstate.edu ADVISORY COMMITTEE William Broyles, Jr. Dr. Mark Busby Elizabeth Crook Laura Gutierrez-Witt Pablo Ortiz Monasterio DJ Stout Kathy Vargas Bill & Sally Wittliff



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EDITOR  
Connie Todd

EMAIL  
[ct03@txstate.edu](mailto:ct03@txstate.edu)

DESIGNER  
Michele Miller

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## exhibits & events CALENDAR

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### on exhibit

**NOW – OCT 17**  
**VAQUERO: GENESIS OF THE TEXAS COWBOY** Photographs by Bill Wittliff document one of the last large cattle roundups of the vanishing vaquero tradition. Exhibit coincides with publication of Wittliff's first monograph by the same name. *Wittliff Gallery*

**SEPT 1 – JAN 31**  
**VIETNAM FROM A TEXAS POV** The war's stories from points of view close to home, through the words, photographs & memorabilia of Sarah Bird, William Broyles, Jr., Dr. Mark Busby, James Crumley, Robert Flynn & others. **Panel Discussion Nov 11** *Southwestern Writers Collection* (See pp. 4/5)

**SEPT 3 – OCT 10**  
**OJOS PARA VOLAR / EYES TO FLY WITH** Photographs by Graciela Iturbide, in an exhibit of new Texas work & prints from the Wittliff Gallery holdings, curated by our own Connie Todd. (See p. 3) **Blue Star Contemporary Art Center SAN ANTONIO**  
[www.bluestarartspace.org](http://www.bluestarartspace.org)

### coming soon

**OCT 22 – MAR 20**  
**ANIMALERIE** Photographs by Jayne Hinds Bidaut ask us to take a critical look at putting a price tag on "lives within a container." Exhibit in concert with the next WG book launch. *Wittliff Gallery Reception Oct 22* (See pp. 12/13)

### september

**16** Tomás Rivera Book Award Reception honoring *Just a Minute: A Trickster Tale & Counting Book* by YUYI MORALES. *Southwestern Writers Collection / 6 pm*

**17** SONGS OF THE VAQUERO Folk music from the vaquero tradition performed by Dan Dickey of "Los Romanceros." *Wittliff Gallery / 4 pm*

**FOTOSEPTIEMBREUSA**

**23** HEATHER MCHUGH reads as part of the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Book sale & signing. *Southwestern Writers Collection / 3:30 pm*

### october

**5** Texas State's Creative Writing MFA STUDENTS read from their poetry & fiction. *Southwestern Writers Collection / 5 pm*

**8** JOHN GRAVES Statue Dedication. Special guests: John & Jane Graves, sculptor Pat Oliphant, Bill & Sally Wittliff. *Southwestern Writers Collection / 7 pm* (See p. 7)

**22** Exhibit Reception & Book Launch for **ANIMALERIE** Photographs by Jayne Hinds Bidaut. Talk by photo historian John Wood. Book sale & signing with Bidaut. *Wittliff Gallery / 7-10 pm* (See p. 12)

### november

**4** BARRY HANNAH reads as the English Dept's Mitte Endowed Chair for Creative Writing. Book sale & signing. *Southwestern Writers Collection / 3:30 pm*

**9** Texas State's Creative Writing MFA STUDENTS read from their poetry & fiction. *Southwestern Writers Collection / 5 pm*

**11** VIETNAM FROM A TEXAS POV Reception & Panel Discussion featuring Sarah Bird, Robert Flynn, Michael W. Rodriguez, & moderator Dr. Mark Busby. *Southwestern Writers Collection / 6-9:30 pm* (See p. 4)

**18** W. S. MERWIN reads as part of the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Book sale & signing. *Southwestern Writers Collection / 3:30 pm*

### tours & presentations

Bring your group for a closer look at the exhibits, archives, or prints. Simply make an appointment & we'll be happy to lead a tour or create a presentation around your area of interest. Call 512-245-2313 or email Curator Connie Todd at [ct03@txstate.edu](mailto:ct03@txstate.edu).

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