



THE KEYSTONE



THE WITTLIFF COLLECTIONS

FALL 2009 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

TEXAS  STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System



from the CURATOR

(right) Connie Todd, 2008, Ave Bonar

(center) *Water Witching* (Bill Wittliff), 1996, Keith Carter



OUR VERY SPECIAL THANKS to all those who have provided recent financial support (Sept 1, 2008 – Sept 30, 2009).

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ON THE COVER
Tom Waits, *Northern California*, 2006,
Michael O'Brien

Hola amigos—
In January 2010, I will retire as curator of the Wittliff Collections after twelve-and-a-half very happy and remarkable years.

When I began working here in September 1997, the Southwestern Writers Collection had been in its new space in the Alkek Library for about six years, and the Southwestern & Mexican Photography Collection had opened the year before. The staff back

then was pretty small: Steve Davis, who started in 1994, and Mara Levy as library assistants, and a couple of student workers. Though I was well aware of the exceptional holdings in these collections, I knew that the materials on the 7th floor of the library were seen both as the university's "crown jewels" and as its "best-kept secret." Now was the time to impress and engage the students, staff, faculty, and public by showcasing the wealth of both collections. The library and the university, to their credit and to our advantage, were in total agreement.

Within months the staff grew to include our first-ever archivist (the position now held by Katie Salzmann, since 2004), and two assistant curators: one for the Writers Collection (Steve, promoted in 1997), and one for the Photography Collection (Carla Ellard, 2000).

As time passed, our staff has continued growing—we added a media relations and publications coordinator in 2002 (Michele Miller), and that same year hired a new development officer (Beverly Fondren).

We gained another archivist in 2005 (Joel Minor), an events assistant (Amy Cochran, with us since 2006), and, this year, an assistant curator for acquisitions (Shin Yu Pai, see p. 12). Add an archives assistant (Mary E. Garcia, who joined us in 1999), an office manager (now GG Mortenson, since 2008), and in the Cataloging Department a cataloging librarian (Karen Sigler, 2001) and a head cataloging assistant (Joe Sumner, 2000)—and that puts our full-time staff at 13,



plus a support crew of interns, 15 student workers, and one temp (Valerie Anderson, who has just moved on to the Registrar's Office). And we are all extremely busy.

We host thousands of visitors and hundreds of scholars each year, and the Wittliff Collections now enjoy an international reputation. Our two book series have thrived and, along with our in-house publications, have won scores of design awards. *The Keystone* debuted in 2003 and has been going strong ever since. We've brought in significant new material in literature, journalism, film, television, music, and photography—as a matter of fact, our collections have at least quadrupled in the last 10 years.

Through it all, presiding over the growth and expansion not only of our holdings, but also of our activities and spaces, I've felt enormous gratitude for the staunch support and goodwill of our many friends both inside and outside of the academy and for the ongoing guidance of my friend and mentor, founding donor Bill Wittliff.

Now, when I walk through the galleries and see students enthralled by the photographs, or when I talk with a manuscript researcher who has flown halfway around the world to

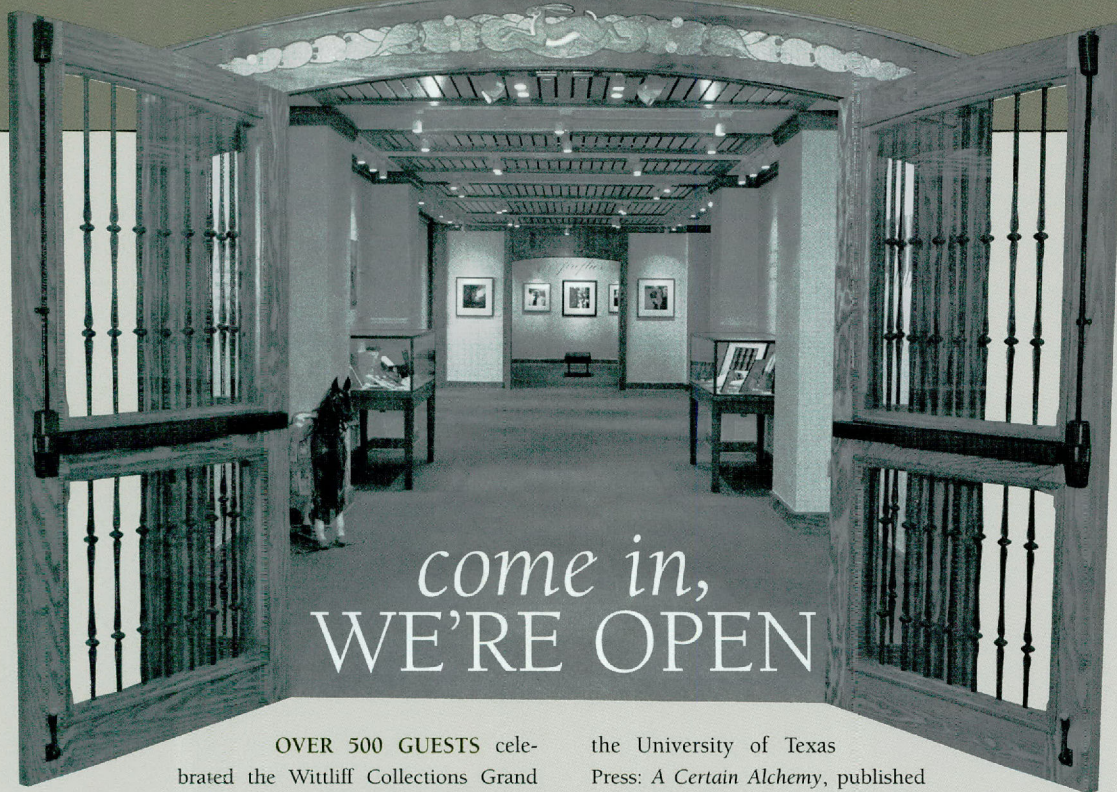
access Cormac McCarthy's papers, or when I speak to a crowd of over 500 people, as I did at our recent Grand Reopening, I see a much different scene than I did when I began working in a rather quiet corner of the library. I see the public scope of the Wittliff Collections at last matching the great potential of the literary archives and photographs themselves. I see the avant garde of the twenty-first century library: a place where the cultural arts are celebrated, studied, and dis-

cussed, and where students and people of all ages come to be inspired.

I retire with my mind at ease, because I know our course has been set. The Wittliff Collections are thriving and will continue to do so. It's been a great and satisfying position, but I came to it somewhat late in life; and in order to enjoy the many things I want to do before heading for the last round up, I figured I'd better start pretty soon.

Mil gracias, amigos, for your support and encouragement along the way. I plan to attend many future Wittliff events, so this is not *adiós* but simply *hasta luego*. ★

—Connie Todd, *Curator*, September 1997 – January 2010



come in,
WE'RE OPEN

OVER 500 GUESTS celebrated the Wittliff Collections Grand Reopening on Saturday, October 17. After founders Bill and Sally Wittliff, Curator Connie Todd, and Texas State President Denise Trauth cut the silver ribbon to open the new spaces, the crowd enjoyed remarks by Todd and President Trauth, a special video prepared for the occasion, and a brief talk by photographer Keith Carter. Carter later took the opportunity to chat with people while signing copies of his books. Surprise attendees included Sam Shepard and Jerry Jeff Walker, both of whom have archives at the Wittliff.

And now the new gates are swung wide, welcoming visitors, classes, tours, and researchers to the greatly expanded public spaces. Over a year in construction, the new photography galleries, enlarged reading room, and renovated work areas are at last complete.

The grand foyer features a polychrome carved jackrabbit-and-cactus mahogany panel by sculptor David Everett. Beneath this, the entrance to a short exhibit hall opens onto a new main gallery and two smaller ones nested within. Exhibition space is nearly tripled—with the two preexisting galleries, now as many as 150 prints can be on view.

First to be featured in the new exhibition spaces is work by Keith Carter from his two most recent monographs with

the University of Texas Press: *A Certain Alchemy*, published last October in the Wittliff's photography book series (see the Fall 2008 issue of *The Keystone*), and *Fireflies*, Carter's images of children, published this October. In the original galleries adjacent to the new ones, *Nueva Luz / New Light* showcases photographs never before hung on Wittliff walls (see pp. 12-13).

Receptions, readings, panel discussions, and other special events are now being held in the main gallery. Designed to complement the southwestern feeling of the original rooms, the new space is enhanced by richly stained wood. Carpet and a coffer-and-slat ceiling manage the fine acoustical quality of a built-in audio/visual system. A moveable wall opens to accommodate events with larger audiences.

The *Lonesome Dove* Room also received a new wall, to display a grouping of Bill Wittliff's photographs taken during the filming of the miniseries. The permanent exhibition of props, costumes, script drafts, set designs, and other making-of materials from our major *Lonesome Dove* production archive continues to delight fans from far and wide.

The Reading Room is now nearly twice as large, to accommodate additional researchers interested in the Cormac McCarthy Papers. It features stained-wood cabinetry, equipment to provide access to audio/visual materials, and tables handmade from longleaf pine.

The newly painted Southwestern Writers Room reopened with the Common Experience exhibition, *The Lightning Field: Mapping the Creative Process* (see pp. 4-5). This inspiring space will continue to be the location for more intimate readings and events.

Relocation of the Wittliff Collections office and creation of new work and storage areas complete the expansion and provide much needed space for continued growth and support of our mission to instruct, illuminate, and inspire. ★

(left) View into the new gallery hall, below the archway carved and painted by David Everett

(below) Guests entering the gallery hall after the ceremonial ribbon cutting

[continued from p. 2]

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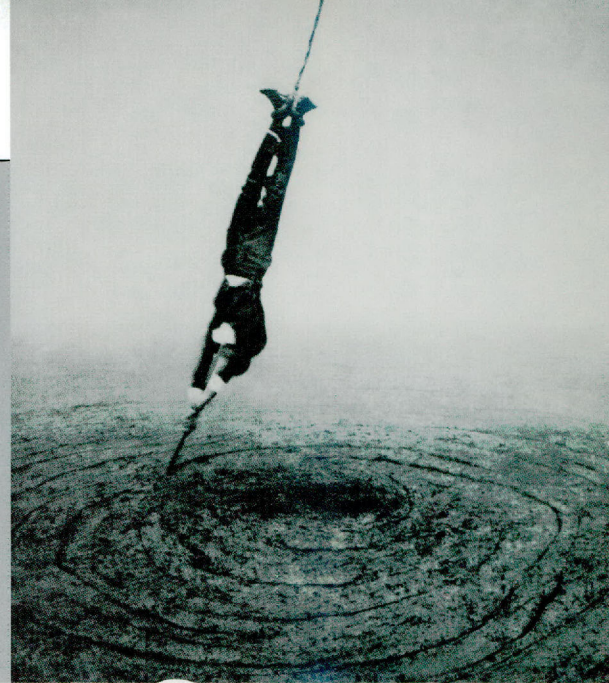
Rusty Key



CELEBRATING ARCHIVES

The Alkek Library's fourth annual Archives Month event was held Friday October 23, hosted again in partnership between the Wittliff Collections and the University Archives. The selection of this year's theme of "archival spaces" was influenced by the construction of the new University Archives area in the Alkek Library and by the expansion of the Wittliff Collections. The day's activities included a panel discussion about archive buildings and spaces, and a tour of the library's new areas. Archives Month is a time to celebrate the importance of archives and to enhance public recognition for the programs that are responsible for maintaining our communities' vital historical and cultural records.

(above) The Marks We Make, 2003, Robert & Shana ParkeHarrison
 (right) Sam Shepard's "Volador" notebook, dated 11/3/89 through 1/19/91, contains his original journal entries that evolved into the short stories he published in Cruising Paradise



THE LIGHTNING

mapping the cre

"Just because they say 'Action,' doesn't mean you have to do anything." Marlon Brando
 (an actor's premonition)

VOLADOR
 tell them that for a brief moment I flew. Only for a moment - to the kitchen & back - but that you saw me fly."

"It costs little to weep. To understand costs more." FRISCH
 (Italian Song)

VERTIGO
 Perdicament

SLAVE of the CAMERA: (an Actor's Notes)

"Life is composed of moments and sometimes its the moment to laugh for no reason. And I laughed."
 (Marcello Mastroianni in 'A Special Day')

End with HOBSES - I'm lucky enough to have horses - plenty of horses - horses are my friends -

"All I know is this - that in love there are two people, the lover & the beloved, but these two come from different countries." Carson McCullers

"... most of us would rather love than be loved. The fact is, the state of being beloved is intolerable. The beloved gets to flee & hate the lover... because the lover is forever trying to strip bare his beloved. The lover craves his love, even if that love can only cause him pain...." McCullers

CHAIN, CHAIN, CHAIN - my loneliness is my strength" 3/1/91
 (an actor's account) VOLADOR 2/26/91
RISE TO THE RUINS 2/26/91

I am an actor. I don't like flying. I sometimes fly to get to a place. The further, the better. The longer I can go without stopping for gas the more I like it. The longer I can go without eating, sleeping, the better it gets. For me, it's in having trouble working lately though, because of this wanting to fly business. I don't like it. I live as far away from L.A. as I can. I make it tough to get jobs. Plus, getting any younger. All these things it's tough. My main reluctance of has been wanting to leave my family & my own children. I've got time, but now it's all changed. The paper on me, it was happened for incomprehensible reasons. She gave her reasons but made no sense to me. She left me a list of reasons on yellow legal note paper. The one that I stand most on my mind was she couldn't we eating meat any more. I can't remember by the kitchen sink. A reason like that makes you wonder soon as I read that reason I didn't go further. It's been quite a long time since this really happened so see point in harping on it. The way I thought it up is not this kind of thing. What brought me to sign up for my acting job? I'm not planning, but perdicament. I realize it's just the way it is.

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I hope the yellow paper is just a kind of moment.

We can never see the flashes of inspiration that strike writers, but at the Wittliff Collections we can map the impressions from such moments by studying the marks they make in the archival record.

An odd scrap of paper can hold the key to a classic novel, a journal entry can spark a story, or a letter sent to a friend can lead a writer down an entirely new path. And then writers fan the flames of inspiration the old-fashioned way: by extensive rewriting and revision. Even Jack Kerouac's *On the Road* wasn't completed on a long scroll of paper, as legend has it. Kerouac, like all writers, painstakingly reworked his material, understanding that only intense rewriting could lead him closer to his creative vision.

As Mark Twain noted, "the difference between the almost right word and the right word is the difference between the lightning bug and the lightning." The leading writers of the Southwest make it their business to be

ING FIELD

creative process

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lightning rods, and the new literary exhibition at the Wittliff Collections, *The Lightning Field: Mapping the Creative Process*, utilizes journals, letters, and manuscripts to illuminate the how of creation.

Among the examples visitors will see are the progressive versions of "Falling Without End," a short story composed by Sam Shepard. The story began as a handwritten journal entry in February 1990, and Shepard's sharp-eyed revisions—documented in his archive at the Wittliff Collections—gradually brought the story into clearer focus until it was published in his 1996 collection, *Cruising Paradise*.

Also on view are the different drafts of James Crumley's first page of *The Last Good Kiss*, his novel that contains one of the most celebrated opening sentences in American literature: "When I finally caught up with Abraham Trahearne, he was drinking beer with an alcoholic bulldog named Fireball Roberts in a ramshackle joint just outside of Sonoma, California, drinking the heart right out of a fine spring

afternoon." Crumley claimed that it took him eight years to write the line, and the manuscript drafts show the ways he painstakingly worked over the words.

Also on display are pivotal documents from the archives of Robert Benton, Sarah Bird, Gary Cartwright, Elizabeth Crook, J. Frank Dobie, Robert Flynn, Jovita González, John Graves, Stephen Harrigan, William Hauptman, Shelby Hearon, Jim Hightower, Molly Ivins, Preston Jones, *King of the Hill*, Beverly Lowry, Cormac McCarthy, Larry McMurtry, Angela Shelf Medearis, Celia Morris, Katherine Anne Porter, Ron Querry, Ben Rehder, Jan Reid, Rick Riordan, Bud Shrake, *Texas Monthly*, Tino Villanueva, and Bill Wittliff.

The Lightning Field is presented in conjunction with



Texas State's 2009-2010 Common Experience text, Daniel Pink's *A Whole New Mind: Why Right-Brainers Will Rule the Future*. The Common Experience initiative brings students together to read and engage with a single text. *A Whole New Mind* examines the creative abilities individuals and organizations must master to succeed in today's world. For more information, visit <http://www.txstate.edu/commonexperience>.

Fine-art prints from the Wittliff's Southwestern & Mexican Photography Collection complement the exhibition, with portraits of photographers including Keith Carter, Graciela Iturbide (above), Russell Lee, and more. An interactive quiz for *The Lightning Field* offers exploration for those who wish to continue the journey.

The Lightning Field: Mapping the Creative Process was curated by Assistant Curator Steve Davis, with assistance from other Wittliff staff. The exhibition opened on October 17 and will be on view through March 1, 2010. ★

ASHES OF WACO ONLINE PROJECT GOES LIVE

We are happy to report that the *Ashes of Waco* Online Project, which includes a website and digital collection, has been launched. (See the last two *Keystone* issues for details.) The website <http://ashesofwaco.library.txstate.edu> gives background information on author Dick J. Reavis, the book, the project, the TSLAC TexShare grant, and the digital collection. The site also features a transcription of a recent interview with Reavis, and serves as a portal to the project blog and the digital collection. A resources page offers additional links for further study. The digital collection provides a descriptive metadata record for every file folder, audio-cassette and videotape, and a cross-section of digitized Bible studies, radio shows, negotiations (recordings and transcripts), government reports, personal correspondence, religious publications, and media coverage. We will be adding more content to the collection over time, so be sure to bookmark the site or add it to your favorite RSS feed to stay up-to-date on what's available online.

(above) Edouard Boubat, Paris, France, 1998, Graciela Iturbide



(right) J. Frank Dobie: *One of Coronado's Children*, 1931, oil on canvas by Alexandre Hogue, University of Tulsa, McFarlin Library, Special Collections (Courtesy of Olivia Hogue Mariño)

the new biography by steven l. davis
J. FRANK DOBIE
A LIBERATED MIND

PUBLIC HISTORY STUDENTS WORK WITH ARCHIVES

This fall semester, twelve graduate students from Texas State's Public History program are working to process the papers of several authors within the Southwestern Writers Collection as part of the seminar course, "Archival Management." Lead Archivist Katie Salzmann teaches the class, which is designed to introduce students to the principles and theories of archives. Students in past classes processed the papers of authors including Rick Riordan, Billy Lee Brammer, Mary Gray Hughes, and Jim Sanderson. This semester's students are assisting with the archives of Ron Querry, Robert Benton, and Jack Jackson. In addition to working hands-on with materials in the Wittliff Collections, the students explore the functions of appraisal, acquisition, fund-raising, records management, and outreach. The Wittliff's newly renovated reading room serves as the course's classroom.

THE FIRST TEXAS-BASED WRITER to gain national attention, J. FRANK DOBIE captured the Southwest's folk heritage in best-selling books such as *Tales of Old-Time Texas*, *Coronado's Children*, and *The Longhorns*. Dobie brought scholarship out of the ivory tower and down to earth, where it could be shared among the people. He rebelled against convention and refused to earn a doctoral degree, famously observing, "The average PhD thesis is nothing but a transference of bones from one graveyard to another."

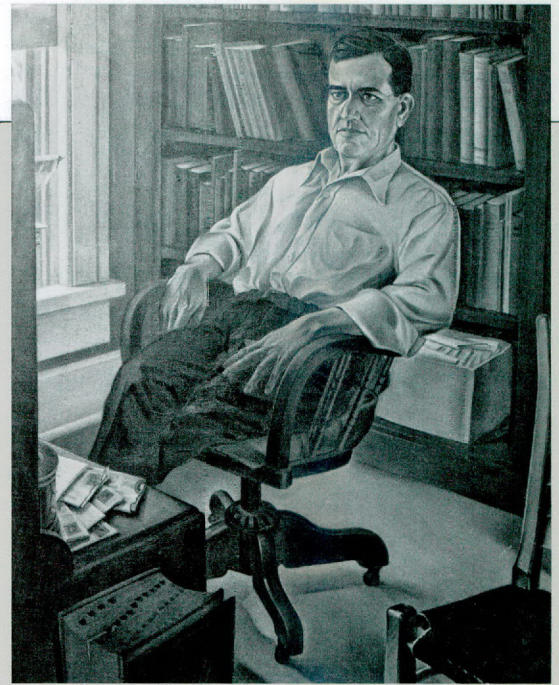
Inspiring countless others to realize that authentic writing can spring from one's native soil, Dobie became known as "Mr. Texas," and his influence on the state's culture is far-reaching. It is fitting that the Southwestern Writers Collection was founded with a gift of Dobie papers from Bill and Sally Wittliff.

"At last, after a long wait, we have a crisp, reliable, and thorough biography of J. Frank Dobie: a colossus who bestrode the Texas literary scene ebulliently for more than three decades. Steve Davis gives us a much richer understanding of Dobie than we have had previously. All in all, a fine effort."

—LARRY McMURTRY

Steve Davis, assistant curator at the Wittliff Collections, has written the first new biography of Dobie in 30 years, a vibrant reassessment of Dobie's life and times published in October by the University of Texas Press in their Charles N. Prothro Texana Series. Davis launched his book tour with a Texas Book Festival discussion presented by the *Texas Observer*, "Two Texas Firebrands," which also featured Molly Ivins biographer Bill Minutaglio and moderator Bob Moser.

"Dobie was a complex person," Davis said. "He was hated and loved, sometimes by the same people." Dobie is regarded as one of the greatest professors to ever teach at the



University of Texas at Austin, and yet that same university fired him in 1947. A UT regent opposed to Dobie remarked, "He is beloved by all of us and I don't know anybody who isn't his friend." Yet, that same regent added, "I tell you frankly you can either fire him or keep him, you can't control him."

Dobie's long-suffering wife, Bertha, often left alone while he set out on adventures, once observed, "I should say that in Frank pig, charging bull and mule together make a half, and that the other half is *humanity at its very finest*."

Dobie was awarded the Presidential Medal of Freedom by Lyndon B. Johnson, but FBI Director J. Edgar Hoover secretly investigated Dobie as a possible subversive, according to recently declassified documents uncovered by Davis.

Dobie singlehandedly integrated the Texas Folklore Society in the 1920s (see p. 15) and by the 1940s he was calling for the complete integration of UT-Austin, a courageous stand that alienated much of his readership.

"Dobie gained a reputation as a liberal hero," Davis said, "but he didn't start out that way. He grew up in a time of great prejudice, and those attitudes are clearly expressed in his early work. For that reason he's castigated today as a racist, particularly by Chicano critics. But Dobie never considered himself a finished person. His early devotion to the open range eventually became a belief in an open mind. The strength of that vision gave him the courage to continually evolve throughout his lifetime."

During the McCarthy era Dobie became Texas's leading dissenter, taking on politicians and censors—anyone he saw as the enemy of human liberty or freedom of thought. The epitaph Dobie penned for his own tombstone sums up his life's journey: "I have come to value liberated minds as the supreme good of life on earth." ★

Read the *Texas Monthly* interview with Davis online: <http://www.texasmonthly.com/2009-11-01/bookinterview.php>



đồng (dong) is the value of the Republic of Vietnam (South Vietnamese) currency held in the Robert Flynn Papers at the Wittliff Collections. Flynn collected the money (one 100 dong bill and several coins) as a war correspondent in Vietnam in 1970. He subsequently published a riveting account of his experiences, *A Personal War in Vietnam* (1989), as well as a novel set in Vietnam, *The Last Klick* (1994). Flynn's archive includes several items from the country: photographs, press cards, a ration card, handwritten notes, dog tags, and his camouflage uniform. Several other writers in the Wittliff Collections share personal connections to Vietnam, including Sarah Bird, William Broyles, Jr., Mark Busby, James Crumley, and Michael W. Rodriguez. In 2004 the Wittliff mounted a special exhibition titled *Vietnam from a Texas POV*. Information about the exhibit, including a quiz and bibliography, is available at: <http://thewittliffcollections.txstate.edu/swwc/exhibits/vietnam.html>.

(above) Kids, JA Ranch, 2004

(left, l to r) *Armstrong Ranch Group*: Eliodoro Paz, Ernesto Jiménez, Romero Medellín Jr., Tobin Armstrong, Romero Medellín Sr., Roberto Fernández, Robert Lee Hinojosa and Alfie, 2005

WE ARE PLEASED TO ANNOUNCE that Frost Bank has donated to the Wittliff's Southwestern & Mexican Photography Collection 32 original tintypes and 12 archival lightjet prints by the internationally acclaimed photographer ROBB KENDRICK from his series and book titled *Revealing Character*.

As Tom Frost states in the introduction to the book, Frost commissioned Kendrick in 2004 "to undertake a Texas expedition to document the character of the land as seen in the faces of its truest men and women,



FROST BANK *donates* ROBB KENDRICK *tintypes*

those we call cowboys." Kendrick drove 18,000 miles through Texas, visiting 39 ranches and photographing cowboys and cowgirls, not as Kendrick says, "to romanticize the cowboy...but to document those who still carry on the traditions, values, and lifestyles that many today would find isolating, lonely, or simply too hard." And he documented them the old-fashioned way: with tintypes.

Tintypes were invented in the mid 1800s, and are made directly on a thin iron plate that has been coated with chemicals, exposed in a camera while still wet, and developed on the spot. Robb Kendrick is one of only a few photographers in the U.S. making tintypes, using this historic wet-plate method. Each tintype he produces is one of a kind, handmade from start to finish.

"This project resonated with our company's deep Texas roots and our belief in the importance of character," said Dick Evans, Frost's chairman and CEO. "We are happy to be able to share these tintypes with the Wittliff, whose commitment to preserving the Southwest's cultural arts ensures that people will enjoy them for years to come."

Frost asked Margaret Blagg, former executive director of the Old Jail Art Center, to serve as curator of a traveling museum exhibition of the tintypes that toured throughout Texas for three years, starting in 2005. Bright Sky Press published the book, *Revealing Character*, in 2005. To learn more about Kendrick's work, visit his website, <http://www.robbkendrick.com>.

Our deepest thanks to Frost Bank for their most generous gift and for their role in helping us all celebrate the cultural heritage of Texas and the Southwest. And our very special thanks to the extraordinarily talented Robb Kendrick. ★



SHOWN HERE IS A souvenir image from a brothel on the Texas-Mexico border made circa 1974 by an itinerant photographer who sold it to his client for a couple of dollars. The original was most likely thrown out on the road home, since it was the record of a somewhat shady dalliance—or maybe it was kept as a fond remembrance. This picture was printed from one of 6,416 negatives that comprise the truly astonishing Boystown archive. Purchased and thus rescued from sure oblivion by Bill Wittliff in the mid '70s, these ritual photographs, made by a dozen or so anonymous men, achieve what scores of celebrated photographers have tried and mostly failed to do: they successfully reveal the marginalized sub-culture of prostitution. Brassai, one of the most notable photographers of prostitutes said, "Life cannot be captured by realism or by naturalism, only by dreams, symbols, or imagination." The Boystown images are the exception: they capture the life of this community in the simple ritual of taking pictures over and over and over again, until as we look and look and look we begin to know who these people really are, what they're thinking, how they live. To me, it is the most remarkable photographic archive in the Wittliff Collections.

—Connie Todd



writers on writing JOHN GRAVES

(below right) *John Graves, 1977, Bill Wittliff*

GOOD-BYE, ARLEN, TEXAS

After thirteen successful seasons, the series finale for *KING OF THE HILL* aired on FOX this past September, but the award-winning animated sitcom featuring propane salesman Hank Hill and his friends and family in the fictional city of Arlen, Texas, will live on in syndication—and in the Wittliff Collections. Since 1999, writer and Executive Producer Jim Dauterive has been instrumental in arranging for the production records for every season to be donated to the Collections. The archive includes scripts, writers' research notes and outlines, photographs and drawings, inter-office memos, and animation guidelines. The collection was processed in 2007 and is open for research. The complete finding aid is available online at <http://thewittliffcollections.txstate.edu/swwc/archives/film/koth.htm>.

(below) *Hank and Bobby Hill, illustrated by show co-creator Mike Judge*



JOHN GRAVES, born in 1920, is one of Texas's most revered writers. His classic work, *Goodbye to a River*, first published in 1960 and never out of print, is considered by many to be the finest Texas book ever written.

The Wittliff Collections began acquiring John Graves's literary papers in 1988 through the efforts of his friend Bill Wittliff, and Graves has often figured prominently in the Wittliff's activities. In 1996 the first book in the newly minted Southwestern Writers Collection Book Series, published by the University of Texas Press, was *A John Graves Reader*, an anthology of Graves's work that included never before published material.

In 2002 the Wittliff Collections mounted an exhibition, *The Writer John Graves*, and in 2004 dedicated a bronze statue of Graves created by artist Pat Oliphant. In 2007, the University of Texas Press published a

collection of essays, *John Graves, Writer*, co-edited by Mark Busby and Terrell Dixon. *Goodbye to a River* was the chosen text for Texas State's 2007-2008 Common Experience theme, "The Water Planet: A River Runs Through Us."

In August 2009, Assistant Curator Steve Davis sent John Graves a few questions by e-mail to ask about his creative process.

★ **What can you tell us about your writing process? Do you write every day? Is there a particular time of day you prefer to write?**

Most of these answer/comments will have to be in more or less past tense, since at a rather beat-up eighty-nine years of age I am doing very little real writing. This doesn't bother me much, for I feel that my main literary work has already been done, for better or worse.

But I do peck away at a keyboard each day, recording memories of past

*friends and events that have touched me during a lifetime which has stretched out beyond what I ever thought it would. Perhaps behind this pecking there is a mild hope that one or another of the jottings might lead to something worth printing, as indeed one passage from 2006 did, turning into a magazine piece and then into a little book entitled *My Dogs and Guns*.*

★ **Where do you write? Can you tell us about your workspace?**

I write at my ancient, large, second-hand desk in what used to be the living room of the little stone house I built in the 1960s, but which became my study as more construction was added through the years. One large wall of this room is crammed with books in alphabetical (by author) order, and damned nearly as many more are stacked chaotically in this study and in the newer living room that adjoins it.

★ **Can you describe your revision process?**

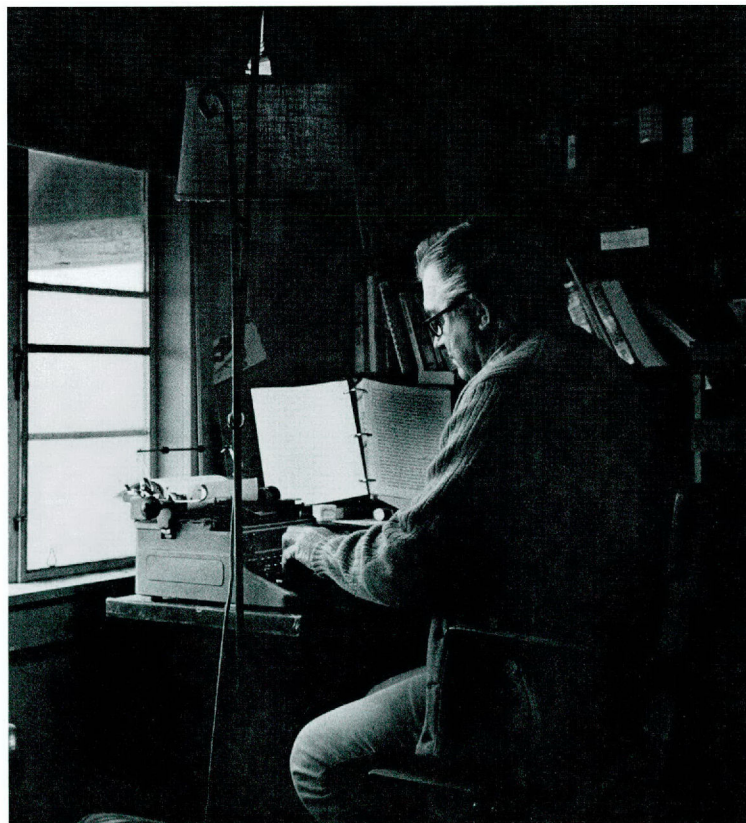
I can't stop adding to and subtracting from and otherwise changing a text until I'm forced to let go of it, and even after publication I find words or passages that I wish I had thus altered.

★ **Do you discuss your work with others while it is in progress? Who do you show your work to first?**

I usually show new writing first to my wife Jane, who has a good eye for textual matters. And there are old, bright, literate friends like Sam Hynes and Abe Rothberg (both far away) and Bill Wittliff. Plus others if they have a link to the subject matter.

★ **Do you have a current writing project that you can talk about? Are there books remaining that you hope to do?**

As the above remarks indicate, I have no current writing projects beyond those jottings, nor do I waste much time fretting about the world's current directions, unpleasant though many of them may seem to me. Life has been good and I'm glad to have been here when I was. ★



new in the book series

SUSAN WITTIG ALBERT, the popular author best known for her China Bayles mystery series, has written a captivating memoir, the newest title in the Southwestern Writers Collection Book Series from UT Press.

In *Together, Alone: A Memoir of Marriage and Place*, Albert explains why she abandoned a successful career in academia so that she could “live in the country, away from cities, towns, people.” Albert describes the day she walked out of the university: “I felt astonishingly, astoundingly free... and I could sing my own glorious *hurrah*. It was only a step, but it was the first, and it was necessary.”

Albert began a new life that connected her intimately to a place—a patch of land in the Texas Hill Country called Meadow Knoll. It was here, living and working with her new



husband and writing partner, Bill Albert, that she began to explore life's deeper questions.

“What does it mean to belong to a place,” she asks in this beautifully written memoir, “to be truly rooted and grounded in the place you call home?” And how, “in our culture of casual mobility and easy and frequent changes of partners, how do we manage to make a marriage? How do I live in an intimate partnership with another person and still be who I am, separate and alone?”

Albert describes how she and Bill came to know their land, and how they raised their own food and ani-

mals while working together and separately on writing projects. Once her sense of home and partnership was firmly established, Albert recalls how she had to find its counterbalance—a place where she could be alone and explore those parts of the self that only emerge in solitude. For her, this place became Lebh Shomea, a silent monastic retreat in South Texas. In writing about her time there, Albert reveals the deep satisfaction she finds in belonging to a community of people who have chosen to be apart and experience silence and solitude.

Wittig notes, “I wrote my memoir to help me understand my life. I hope it will help you understand yours... I hope it will remind you of something you already know in your heart—that the freedom to learn who we truly are

SUSAN WITTIG ALBERT



(middle) Susan Wittig Albert, 2008, Susan Hoermann / Evergreen Studios

NEW BOOKS: WRITERS

New books (published January – June, 2009), by authors with substantial archives in the Southwestern Writers Collection include:

★ *Wormwood* (China Bayles Mystery #17) by Susan Wittig Albert (Berkley)

★ *Cooking My Way through Life with Kids and Books* by Judy Alter (State House / McWhiney Foundation Press)

★ *Echoes of Glory: A Novel* by Robert Flynn (Texas Christian University Press)

★ *Vanilla Ride: A Hap and Leonard Novel* by Joe R. Lansdale (Knopf) and *Sanctified and Chicken-Fried: The Portable Lansdale* (Southwestern Writers Collection Book Series, UT Press)

★ *Ten Ingredients for a Joyous Life and Peaceful Home* by Angela Shelf Medearis (Lake Isle Press)

★ *The Last Olympian* (Percy Jackson & the Olympians, Book 5) by Rick Riordan (Disney Hyperion). The Texas Book Festival recently honored Riordan with their prestigious Book-end Award for his popular young reader's series, of which Book 5 is the last installment. *Congratulations, Rick!*



(this page)
*Contra la pared / Up
Against the Wall*, 1994,
Marco Antonio Cruz

*Calabaza y caracol /
Squash and Snail*, 1929,
Manuel Álvarez Bravo

NEW ASSISTANT CURATOR FOR ACQUISITIONS

The Wittliff Collections are pleased to welcome Shin Yu Pai as Assistant Curator for Acquisitions, a new position created by Texas State to bolster the Wittliff's ability to collect major archives. An excellent choice to work in this exciting area, Shin Yu is herself an accomplished artist who has exhibited at several museums, and she is the author of seven books of poetry. She has taught poetry at the university level and served as the Programming Director at WordSpace, a literary arts nonprofit in Dallas. Her education includes a master's degree in Museology from the University of Washington and an MFA from the School of the Art Institute of Chicago, with additional graduate study at the Naropa Institute in Boulder, Colorado. Please join us in welcoming this talented new addition to the Wittliff staff.



THIS EXHIBITION is a miscellanea of photographs never before hung in the Wittliff Collection galleries, so Carla and Shin Yu and I had an intriguing puzzle to solve selecting and arranging the prints, slowly realizing that we would be creating mini-exhibits on each wall for visual continuity and image flow. We wanted to demonstrate that a sensitive combination of two or more great photographs does not diminish their impact but rather amplifies it.

For the first time (excepting of course the Kate Breakey shows) we had a number of works in color, so we decided to hang them all together because they made such a wonderful splash and shared the kinship of tones—the splashiest being no doubt our centerpiece on the long wall—the 42" x 65" digital print by Fernando Montiel Klint, entitled *¿Queremos pastel? (Do We Want Cake?)*. It's a funny, chaotic, supersaturated

NUEVA LUZ

new light



piece with a social agenda; it features the artist's friends—and dogs—in costume inhabiting and acting on a "set." Created to illustrate the frantic nature of modern life and consumption, it makes its point with edgy and eccentric humor. We surrounded this extremely active photograph with works of brilliant color and absolute stillness, creating a wonderful tension up and down the length of the wall. Of particular interest are the two vivid prints by Graciela Iturbide taken in the newly opened room at La Casa Azul, Frida Kahlo's house in Mexico City—depictions of Frida's gutsy wooden leg with its bright red embroidered shoe and her hospital gown smudged with paint that one might easily mistake for blood. There are three rare dye-transfer prints from the 1970s by Lázaro Blanco and Enrique



Arce—stark and beautiful architectural studies, as bright as when they were made over 35 years ago. Completing the wall are Kate Breakey's cactus studies, Ave Bonar's *Port Aransas Trailer Park Sculptures*, and Michael O'Brien's poignant portrait of Bud Shrake and Harvey Penick. We turned the corner with Bill Wittlff's portrait of his dog, Ocho, in softer focus, lending a bit more action as we left the space.

Other notable features in this exhibition are the images by the fabled team of Tina Modotti and Edward Weston, small work prints commissioned to illustrate Anita Brenner's Mexico book from the 1920s, *Idols Behind Altars*. These are extremely rare and occupy a short wall and one of our "new" antique freestanding

exhibit cases in the gallery. Look at the two portraits of Brenner (above): the darker one is definitely attributable to Modotti with her initials on the front, but I think the other one is by Weston, simply because of the way the subject is presented. See what you think, and remember Modotti and Brenner didn't really get along too well.

In the center of one prominent wall we placed *Head of a Dead Man* by Joel-Peter Witkin, from his Mexico hospital morgue series, an excellent, large, strong, and disturbing image. How to flank such a photograph? We had to find two masterful, dramatic, albeit smaller pictures, so we went to Graciela Iturbide and Marco Antonio Cruz, arguably the best photographers in Mexico, and hung her divine *Bird*

made in the sixteenth-century Convent of Tepoztlán and his profane *Up Against the Wall* taken in a Mexico City jailhouse. It's a perfect combination, and the two smaller photos easily hold their own.

We have a group of three iconic images by the father of Mexican photography, Manuel Álvarez Bravo, and with them we placed a fourth image, called *Icon*, by John Lewis that is itself a Bravo homage and very happy in the company of its inspiration.

Michael O'Brien's whimsical portrait of Tom Waits shares a corner with Lizeth Arauz Velasco's little bullfighter from her series, *Mirar hacia arriba* (*Looking Up*), an appropriate duo.

There are many other tableaux created for this extraordinary exhibition, with works by Jayne Hinds Bidaut, Keith Carter, Edward Curtis, Faustinus Deraet, Jerónimo Hernández (from the Casasola Archive), David Johndrow, Robb Kendrick, O. Rufus Lovett, Robert and Shana Parke-Harrison, Sean Perry, Ken Rosenthal, Rocky Schenck, Antonio Turok, and Jesús Sánchez Uribe.

Please come and look and pay particular attention to the grouping of the photographs—how we combined them, how we turn the corners in the galleries—how we enhance the experience of the exhibition through insightful placement. I hope you enjoy it, because we had a wonderful time putting it together. ★

—Connie Todd



(l to r) Anita Brenner, 1926, Tina Modotti / Anita Brenner, ca. 1920s, Tina Modotti or Edward Weston

Head of a Dead Man, 1990, Joel-Peter Witkin

NEW BOOKS: PHOTOGRAPHERS

★ *Asor* by Graciela Iturbide (Göttingen: Steidl; London: Thames & Hudson, distributor)

★ *Bordertown: The Odyssey of an American Place* by Benjamin Heber Johnson (Yale University Press)

★ *Changelings* by Robb Kendrick (Cloverleaf Press)

★ *Delirious New Orleans: Manifesto for an Extraordinary American City* by Stephen Verderber (UT Press)

★ *Edward Weston: The Flame of Recognition: His Photographs Accompanied by Excerpts from the Daybooks & Letters* edited by Nancy Newhal (Grossman)

★ *El impacto de la modernidad: fotografía criminalística en la ciudad de México* by Jesse Lerner (Turner)

★ *First Photographs: William Henry Fox Talbot and the Birth of Photography* (powerHouse Books)

★ *Into the Sunset: Photography's Image of the American West* by Eva Respini (MoMA)

★ *Lee Friedlander, New Mexico* (Radius Books)

★ *Lucha Libre, the Family Portraits* by Lourdes Grobet (Editorial RM)

recent ACQUISITIONS

Eliza Gilkyson at the San Marcos River Pub, 2008, Mark Applegate



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 their archival holdings. *The Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. *The Southwestern & Mexican Photography Collection* focuses on the Southwest and Mexico, and houses one of the largest archives of modern and contemporary Mexican photography in the U.S.

(right) Viva Mexico, 2004, "Mientras vagaba por el DF" series, Faustinus Deraet

the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 6,080 linear feet of materials from the region's authors, playwrights, screenwriters, and songwriters. Recent acquisitions listed below represent additions from January through July 2009. Not listed are the numerous gifts of books, magazines, films, CDs, and other items that supplement our primary

source materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ Photographer MARK APPLGATE's images of Texas musicians and music fans document life on the stage and on the dance floor. Depicted are artists such as Robert Earl Keen, Roger Craeger, Bruce Robison, and Eliza Gilkyson performing at Gruene Hall, Gordos, and other popular venues. [Gift of Applegate] ★ The notable career of Texas Tornadoes drummer ERNIE DURAWA is recognized through photographs, plaques, certificates, and other awards including the proclamation of "Ernie Durawa Day" in Austin, Texas, February 5, 2005. [Gift of Durawa] ★ The research and writing interests of southwestern literature professor and scholar WILSON HUDSON are represented by the addition of correspondence, manuscripts, notes, and published materials. [Gift of Joe Scruggs] ★ New LARRY L. KING materials include correspondence with friends and colleagues, primarily discussing King's health and the passing of writer and King's good friend, Bud Shrake [Gift of King] ★ The cancellation of *KING OF THE HILL* (see p. 10) has resulted in an influx of scripts and production records to complement the already extensive archive. [Gift of Jim Dauterive] ★ Correspondence, drafts, photographs, and articles by and about GROVER LEWIS document Kip Stratton's work as co-editor of the 2005 Grover Lewis anthology from UT Press, *Splendor in the Short Grass*. [Gift of Rae Lewis] ★ The PHYLLIS MORGAN papers document her research and writing of *Marc Simmons of New Mexico: Maverick Historian*, a bio-bibliography of the noted southwestern scholar and writer. [Gift of Morgan] ★ CELIA MORRIS continues to gift her papers to the Collections. Recent items document her political interests and work on behalf of the Democratic Party. [Gift of Morris] ★ Album recordings, CDs and videocassettes, posters, magazines, and artifacts celebrate

the music career of FREDDY POWERS. [Gift of Texas State's Center for Texas Music History] ★ DICK J. REAVIS continues to donate materials relating to his prolific writing career as well as items documenting his research on the 1993 siege on the Branch Davidian complex in Waco, Texas. [Gift of Reavis] ★ FBI and Texas Ranger reports relating to the Branch Davidian siege were added to the growing *ASHES OF WACO* collection of materials documenting this historic conflict [gift of Matthew Wittmer], as were a selection of surveillance and negotiation tapes [gift of Catherine Wessinger]. Both collections of materials support the online digital archive developed by Archivist Joel Minor (see p. 5). ★ Additions to the MARC SIMMONS papers pertain to the 400th anniversary of the founding of New Mexico. Included are correspondence, published materials, and newspaper clippings. [Gift of Simmons] ★ Additions to the BILL WITTLIFF archive include screenplays, photographs, exhibit catalogs, correspondence, videotapes, and published materials, as well as obituaries and articles, memorial service programs, and speeches from the funeral of writer Bud Shrake. [Gift of Bill & Sally Wittliff] ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

New purchases include photographs by KEITH CARTER and FAUSTINUS DERAET ★ Color photograph of George Strait by MICHAEL O'BRIEN ★ Historical images of Texas and Mexico ★ Carbon-ink prints from K2 Press of BILL WITTLIFF's *Vaquero: Genesis of the Texas Cowboy* traveling exhibition. ★ New gifts include photographs by KEITH CARTER [gift of artist] ★ ROBB KENDRICK's *Revealing Character* tintypes, see p. 7 [gift of Frost Bank] ★ Silver-gelatin print, *Roses San Miguel*, 2009 by BILL WITTLIFF [gift of artist]. ★



from the ARCHIVES

Jovita

BORN IN 1904 near the Texas-Mexico border in Roma, Texas, JOVITA GONZÁLEZ would become the first Mexican American to serve as President of the Texas Folklore Society. While earning her bachelor of arts degree from Our Lady of the Lake College, she continued to study Spanish at the University of Texas at Austin, and it was there in the summer of 1925 she met J. Frank Dobie. Not only did they both share a passion for the folklore of Texas, Dobie encouraged her to write down the stories she knew. He and his wife Bertha helped secure loans for her education and González was often invited over for dinners at the Dobie home.

It was Dobie who introduced González to the Texas Folklore Society; at his request she gave the feature presentation in 1927. She then went on to serve as vice president and then as president of the society in the 1930s. This was an incredible accomplishment for several reasons—she was female, she was young (not yet 30), and she was a Latina.

Jovita González was on her way to becoming a major Texas writer when she married Edward E. Mireles in 1935. Unlike her friend and mentor, Dobie, González's new husband did not encourage her writing; in fact he dismissed it, and with the exception of several stories in *The Southwest Review* and *Folklore Publications*, none of her manuscripts were published before her death in 1983.

During an interview in the 1970s, González was questioned about her unpublished novel and Mireles quickly stated that the manuscript had been destroyed; however, González discreetly indicated to the reporter that Mireles was wrong. Researchers Teresa Palomo Acosta and Cynthia Orozco are credited with bringing González's work to the attention of scholars, but it was not until the 1990s that the manuscripts were published.

While the majority of González's papers reside at the Bell Library of Texas A&M-Corpus Christi, the Jovita González Mireles Papers at the Wittliff Collections consist of manuscripts, correspondence, financial records, several artifacts and other documents, photographs, and material relating to the Spanish teaching career of both her and her husband. Of particular interest is the master's thesis she wrote while working on her MA at UT-Austin. Submitted in 1930, the work gives a first-hand look into life on the border, with insights to the culture, languages, racial relations, and



economic conditions of the time. Thanks to efforts by researcher María Eugenia Cotera, *Life Along the Border: A Landmark Tejana Thesis* was published in 2006 by Texas A & M Press. Edited and with an introduction by Cotera,

González's original thesis titled "Social Life in Webb, Starr, and Zapata Counties" appears much as it would have when González turned it in to her advisor, Eugene C. Barker. This is the fourth body of work written by González that has been published posthumously.

With Dobie's help, González's MA research resulted in a Rockefeller grant award in 1934. It is believed that during this time she may have started work on her novel *Caballero*. Further evidence of this is found in the Wittliff Collections holdings: a contract from 1939 signed by Jovita González de Mireles and Margaret Eimer (Eve Raleigh, pen name) concerning the novel *All This is Mine (Caballero)*, "a historical novel of the border during the Mexican War." This original contract (below) was discovered by a researcher who found the folded document inside González's address book. *Caballero* was eventually published in 1996. *Dew on the Thorn* was published a year later by Arte Publico Press, and *The Woman Who Lost Her Soul and Other Stories* was published in 2000. ★

(above) Jovita González, San Antonio, 1931
Courtesy of the E. E. Mireles and Jovita González Mireles Papers Special Collections and Archives, Mary and Jeff Bell Library Texas A&M University-Corpus Christi

Del Rio, Texas, May 30, 1939

To whom it may concern:

We, the undersigned, hereby agree to equally divide all revenues from the novel submitted under the title ALL THIS IS MINE, through the American Authors and Artists Agency of 509 Fifth Ave., New York, from whatever sources the money may accrue.

This agreement applies only to the book mentioned, a Historical novel of the Border during the Mexican War, and does not cover other work by either author. All future collaborations will be covered by separate agreement.

Jovita González de Mireles
Margaret Eimer
(Eve Raleigh)

Witnesses:
Helen Carstarphen
Pearl V. Crowley

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THE KEYSTONE

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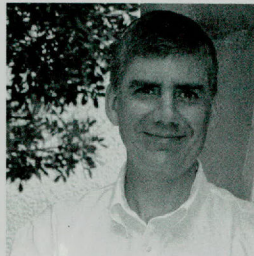
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exhibitions & events CALENDAR [ADMISSION IS FREE]

exhibitions

OCT 17 – MAR 1

THE LIGHTNING FIELD:
Mapping the Creative Process
The papers of Cormac McCarthy, Sam Shepard, John Graves, Rick Riordan, and many others illustrate a variety of authors' compositional dilemmas and, through them, illuminate the how of creation. Supporting Texas State's 2009-2010 Common Experience theme, "The Whole Mind."
(see p. 5)



Rick Riordan rickriordan.com

OCT 17 – MAR 13

A CERTAIN ALCHEMY:
Photographs by KEITH CARTER
Drawing from the animal world, popular culture, folklore, and religion, Carter explores relationships that are timeless, enigmatic, and mythological. This 60-image show celebrates Carter's latest book in the Wittliff's Southwestern & Mexican Photography Collection Series with the University of Texas Press.



Two Deer, 2004, Keith Carter

OCT 17 – MAR 13

FIREFLIES: *Photographs of Children* by KEITH CARTER
As does his newest book from UT Press, this exhibition showcases the transcendent, lyrical depictions of children Carter has crafted throughout his career.

OCT 17 – MAR 13

NUEVA LUZ / NEW LIGHT:
Recent Acquisitions With over 40 images by Manuel Álvarez Bravo, Marco Antonio Cruz, Graciela Iturbide, Robb Kendrick, Tina Modotti, Edward Weston, Joel-Peter Witkin, and a host of other internationally acclaimed photographers, this high-impact show is not to be missed.
(see p. 12)

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

coming up

february

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

march

27 MIKE COX talks about his latest book, *Time of the Rangers: The Texas Rangers 1900 to Present*. Book signing to follow. 3:00 pm

april

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

april

21 TIM O'BRIEN reads at the English Department's University Endowed Chair in Creative Writing. Book signing to follow. 3:30 pm

also... Watch the website for additional events, plus news of the next literary exhibition, featuring the JIM HIGHTOWER archive, and two new photography shows, including BILL WITTLIFF's carbon-ink *Vaquero* prints.

on the road

OCT 10 – JAN 3

Eyes to Fly With: Photographs by Graciela Iturbide, the exhibition based on the Wittliff book, is at Beaumont's Art Museum of Southeast Texas.

SEPT 19 – JAN 3

Sixty of Bill Wittliff's images from *A Book of Photographs from Lonesome Dove* are at the Witte in San Antonio along with pieces from the making of the miniseries: Gus's "mortal remains" and grave marker, his Colt Walker pistol, and the iconic painted dove from Pumphrey's mercantile.

SEPT 27 – JAN 17

Over 70 images from *Poet of the Ordinary: Photographs by Keith Carter* are at College of Saint Rose's Esther Massry Art Gallery in Albany, NY.

special assistance

Would you like to schedule a group or class tour? Call us at 512.245.2313 or request a tour online. If you require accommodations due to a disability, please call ahead and we'll be happy to assist.

our gift shop is open!

We've begun to offer our literary and photographic series books, Encino Press books, posters, and other items for sale online. See the website to begin shopping.