At one time it was the modern day equivalent of an interstate highway, well, perhaps more like a state highway with better scenery. For thousands of years, Yellow House Draw served as a thoroughfare for a succession of Native Americans; Spanish explorers, ciboleros, Comancheros, and pastores; buffalo hunters, military expeditions, and cowboys. Along its winding path, travelers found refuge and water flowing from the many springs lining its course. Besides watering holes for man and horse, they found a variety of plant and animal life, much of which, like the springs, have vanished.

In 1541, on his return trip from Kansas, Francisco Vasquez de Coronado, some weary foot soldiers, horsemen and Indians may have trudged northwest along Yellow House Draw towards the Portales Valley in New Mexico. Social geographer, John Miller Morris thinks this is the route they took. In what is still a provocative book seven years after its publication, *El Llano Estacado: Exploration and Imagination on the High Plains of Texas and New Mexico, 1536-1860*, Miller Morris promotes the idea that, after discovering little of value in Kansas, Coronado’s expedition, hungry and empty handed, urged their Teya guides to get them across the Llano quickly. The language of Coronado’s chronista, Pedro de Castaneda indicates an urgency to return to New Mexico following the quickest
known route west across the Llano highland.

To secure much needed food for men and horses in distant New Mexico meant quickly following their “arrow-shooting guides” over a route providing access to water at the beginning and end of each day. Castaneda suggests that the Spanish were following an established road, something familiar to their Teya guides, “la vuelta de los teyas’ (the return way of the Teyas).” Miller Morris posits that before setting out on this trek from the eastern Llano Estacado to New Mexico, the expedition spent fifteen days in Cona, a land providing water, wild plant food, and bison, which Morris believes was in nearby Blanco Canyon.

From there, it was only a matter of following “a corridor, a route among the waters of the Llano.” Moving west from Cona towards the Pecos River in New Mexico, Coronado’s hundreds of expeditionaries would encounter Blackwater Draw just north of Lubbock, and another day’s journey would lead them to Yellow House Draw. Paralleling the mean-

"Like so many place names on the Llano Estacado today, the Spanish version, Casas Amarillas, is often forgotten."

dering draw by traveling due west allowed the travelers to stay on course while still having access to the Yellow House’s abundant springs in present-day Lubbock and Hockley Counties. Coronado’s guides were now leading the expedition “along the ancient network of trails that advanced west-northwest along the upper Yellow House watershed.” The returning expedition noticed thousands of squirrel-like animals which created holes along this stretch of their journey. Three and a half centuries later, the belief that prairie dogs ate grass intended for cattle, or crops, and crippled horses unfortunate enough to find their holes, led to an early twentieth century campaign to eradicate the critters. That campaign continues today.

Close to the source of Yellow House lie a series of lakes—Yellow, Illusion, Silver, Bull, and Coyote, very salty, but also fed by freshwater springs in the 16th century. Spaced conveniently apart, the lakes served the expedition as freshwater stepping stones as the expedition traveled west. From lakes in the vicinity of today’s Muleshoe Wildlife Refuge, the expedition continued northwest, according to Miller Morris, arriving at new Mexico’s Laguna Salada, or Arch Lake, as it is known today. From that point, Coronado would have made it to Portales and a series of springs before reaching Bosque Redondo near present-day Ft. Sumner. From Bosque Redondo, it wasn't far to the pueblo food stores of Tiguex, a welcome sight after months of living primarily off of buffalo meat.

Miller Morris’ conjecture about Coronado’s probable trek aside, later Spaniards certainly followed the ancient Yellow House route, including Father Juan de Salas in 1629 and 1632 on his way to the San Angelo area, and freshwater pearl-seekers in the 1650s.

Like so many place names on the Llano Estacado today, the Spanish version, Casas Amarillas, is often forgotten. In Hockley County where Yellow House Draw curves from north to east, high yellow cliffs are revealed. From several miles away, especially through the Llano’s frequent winter mirages which bend light downward around the curve of the earth, these cliffs appeared to the Spaniards like the walls of a large city. Upon inspection, the Spanish found cave shelters etched into the cliffs, remnants of ancient housing for hunters several thousand years before. The name Casas Amarillas stuck,
and the nearby watering hole of nomadic hunters now became a favorite campsite for the Spanish, Comanche, buffalo hunters and cowboys.

Slightly more than thirty five miles in length, Yellow House Draw today is a rather nondescript geographic dent in the landscape. Like most of the draws and canyons on the Llano, the Yellow House snakes its way generally northwest to southeast with headwaters in southeast Bailey County.

With the exception of the terrain in northwest Hockley County near the old Yellow House Ranch, the draw rarely resembles anything canyon-like until it reaches central Lubbock County, near the Lubbock Lake National Historic and State Anthropological Landmark. From there the draw continues south and east across north and east Lubbock where it is impounded in a series of recreational parks dubbed Canyon Lakes by the City of Lubbock.

*Ironically, in one of the most arid regions of the country, the parks create one of the longest series of urban lakes in the United States. They provide one of the more aesthetic environments for the city’s 200,000 residents, and are undoubtedly an improvement over mid-twentieth century use as an industrial dump. But, as historian Dan Flores puts it, “Yellow House Canyon’s string of treated sewer-water lakes in the draw above the canyon, in the park named for Lubbock’s famous native son, Buddy Holly..., might give pause to residents downstream to realize that the Brazos River now has its ‘headwaters’ in flushing toilets in Lubbock.” In the years since reading that passage, although assured by others that besides a few extra nitrates, the water is absolutely harmless to humans, I have often wondered about those fish I see hoisted out of the murky waters at Buddy Holly Park. Thirty miles upstream to the northwest, and some 300 feet higher, I now live alongside the ancient Yellow House on lands once sold by folks in Austin to investors who formed the XIT Ranch. Although mixed with cultivated fields of cotton, the CRP (Conservation Reserve Program) blend of grasses give a hint of what the Yellow House may have looked like more than three and a half centuries ago. When it rains, as it did during the summer of 2004, the bottom of the draw fills up with water and the surrounding grasses and sunflowers are abundant and healthy.

Since moving from northern Lynn County, an area largely devoid of any living plant except cotton, I have witnessed a plethora of wildlife: bobwhite quail, mule deer, jack rabbits, dove, red-tailed hawks, ring-necked pheasants, barn owls, great horned owls, meadowlarks, horned lizards, mice, snakes, turtles and coyotes. Renegade Siberian Elm trees provide welcome cover, and playas are an added attraction after a brisk rain. Close to Yellow House Ranch, a multitude of tamarisks which were nowhere to be found in 1541 steal precious water. A few miles away are the yellow cliffs and string of lakes leading into New Mexico, perhaps the route taken by Spaniards and Teya Indian guides long ago. On shimmering days, if you use your imagination, you can see them trudging along the draw heading northwest.*
The leg of Coronado’s 16th century journey which took him from outposts in northern New Mexico across the Llano Estacado presaged pilgrimages by latter-day adventurers, some carrying lances and trade items, and others toting cameras from Albuquerque and Santa Fe. Traversing vast stretches of the Llano today, several photographers are crossing and paralleling ancient canyons and draws—the Blackwater, Running Water, Tule, Yellow House, Blanco—and shooting roll after roll of film. They are part of El Llano Estacado: An Island in the Sky, a project kicked off several months ago by the Southwest Collection/Special Collections Library.

Preceded by centuries, these camera toters often find themselves tracing the historic routes of colorful caravans of New Mexico ciboleros who augmented their diets with buffalo meat and traded pelts in Chihuahua, and the later Comancheros, who achieved an unequaled accommodation and trading status with Comanche groups and others on the Llano. Trading their wares—human and other—in nearby canyons like Rescate (Ransom) and to the northeast at Quitaque, they were followed in the nineteenth century by pastores who trekked along the Canadian River and took advantage of the lush, seemingly endless grasslands above the “ceja” or eyebrow known as the Caprock, the hard cement-like rock layer, underlying the Llano Estacado.

These successive groups, and the Anglo ranchers who followed still later, made their camps in the canyons and along the draws of the Llano which served as natural highways from northwest to southeast. Only the latest visitors to the Llano set up permanent dwellings on top of the Llano. They went about growing cotton and other crops, relying by mid-twentieth century on the abundance of ancient groundwater in the Ogallala Aquifer to maintain a way of life and a continued presence here.

Often hidden in plain sight, a rich history lives on this wide expanse of hardscrabble canyon, cotton and grass called the Llano Estacado. The Llano stands out as a place often under-appreciated for the magnificent stories etched across the land and across the faces of the people who have called the place home, a vast untapped resource for photographers and other visual artists.

For artists and others unaccustomed to broad vistas of open terrain, the region can be daunting. A true sense of loneliness pervades many a crossroad where once prosperous farming villages stood in testament to the area’s rich topsoil. What quickly comes to mind is a certain linearity of 20th century thinking in buildings and roads devoted to accessibility and a reverence for automobiles in wide open spaces. Traveling these right-angled roads, photographers on the Island in the Sky project may well canvass communities in Texas and eastern New Mexico, pausing, for example, to record the emptiness reflected in vacant storefronts, abandoned schools, and landscapes. Such images tell much about the thoughts and aspirations of early 20th Century latecomers to the Llano.

Since the arrival of “nesters” in the latter years of the nineteenth and the beginning of the twentieth centuries, massive changes have taken place across the cultural and virtual landscape of the Texas High Plains. Photographers can certainly document these changes, but they can also correct the perpetual, often misleading impressions of the Llano as a relentlessly flat nothingness. For sure, the Llano is not nearly as flat as it appears from a vehicle traveling down the highway at seventy miles an hour, which is the way most folks see it, if at all. Likewise, initial impressions of an inhospitable, fea-
tureless place devoid of trees fade away as cities like Amarillo and Lubbock suddenly appear on the horizon. Resting close to the eastern edge of the Caprock, Lubbock is the largest city across the entirety of the High Plains, an area that stretches north to Canada.

The Llano Estacado has come to a crossroads. Today it faces a wide range of questions focusing on concerns such as the decline of cattle ranching; changes in demographics, including significant increases in minority populations and declines in traditional rural and town populations; the future of a cotton industry long propped up by government subsidies; the declining availability and increased costs of retrieving waters captured deep below the earth’s surface; and the inevitable shift from the agricultural sector to an economy based on medicine and education.

Many of these issues surfaced in a roundtable discussion held in January which brought photographers together with local and university folks who have a keen interest in the Llano. Geographers, historians, economists, agriculturalists, water specialists and others offered their perspectives and ideas. The photographers left the roundtable with many angles to pursue, but were given free rein to incorporate their individual biases, cultural and experiential baggage, and use it all as a lens to magnify what they discovered above the Caprock. Likewise, decisions relative to materials (black & white or color, traditional or digital), shooting schedules, locations, and events photographed were left to the photographers. The idea was to create a diversity in materials, formats, and subject matter that mirrors the diversity of the individual photographers’ responses to, and ultimately their vision of, the Llano.

A second round of discussions will take place in the Formby Room of the Southwest Collection/Special Collections Library on Saturday, October 23, 2004. Photographers will have a chance to share their work and stories amongst themselves and again trade stories with local experts. Writer Barry Lopez will lend ideas and his own perspectives on the Llano. Lopez will be on the Tech campus for a number of events including a reception and the opening of the exhibit, A Working Writer Saturday evening at the SWC/SCL (see Working Writer, this issue).

Besides capturing visual imagery, the Island in the Sky project will provide an historical, interpretive narrative of the Llano—its land and people. Exhibits & Outreach is coordinating the project and the SWC/SCL will serve as repository for all photographic images, which will be made available for educational and community use. Exhibits & Outreach will subsequently create an exhibit from the project photographs and text, and the SWC/SCL and the Special Projects Office of the International Cultural Center (ICC) will co-host a gallery display and reception, open to the public, at the ICC during the summer of 2005. The exhibit will remain at the ICC into the fall semester. For more discussion and information on individual project photographers, please go to: http://library.ttu.edu/librarynews/archives/islandinthesky.php
SWC/SCL Launches Yellow House

Almost five years ago, the Southwest Collection/Special Collections Library published its first issue of the Southwest Chronicle, the Archive’s newsletter. Initially, the publication was aimed at promoting the Collection’s many projects and activities. While that remains true today, the Chronicle has undergone numerous design changes, is now available on-line, and recently has devoted its pages to particular themes, say water or sports history. While the Chronicle will inevitably

SWC/SCL Looks to the Future

Water Conservation Website

by H. Allen Anderson

[Anderson, David Marshall, and Mitchell Self played a role in the recent hands-on inventory process of enumerating manuscript collections containing research material on water across the Llano Estacado. Their work will lead to creation of a web page for researchers.]

The Southwest Collection/Special Collections Library will soon have a new website added to the expanding web presence here at the archive. For the past several months, Archivist Janet Neugebauer has overseen a project which involves inventorying all of the original sources in the vast manuscript collections related to water and water conservation efforts over the years in the Llano Estacado region.

While some smaller collections contain only a few leaves pertaining to water, several larger ones contain bulks of memoranda and correspondence of noted individuals and organizations concerned with conservation of water resources. Among these are the papers of former 19th District Congressman, George H. Mahon, former Texas Governor, Preston Smith, the Lubbock-based Water, Incorporated, and the West Texas Chamber of Commerce. Also included are the papers (as well as copies of printed materials) of the six state High Plains-Ogallala Aquifer Study, overseen by the federal government during the 1960s and 1970s. Both original manuscripts and publications by organizations from each of the six states (Texas, New Mexico, Oklahoma, Kansas, Colorado, and Nebraska) involved provide valuable insights into this large-scale cooperative effort to ensure a bountiful water supply and conserve the valuable aquifer.

Although only the original material has been specifically counted, volumes of congressional records and other publications should also provide the interested researcher with a variety of topics related to water. Certainly, the conservation of precious water resources remains a vital issue of the entire Great Plains region. The website will be a valuable asset to those involved in researching the subject.

Page 6
Outreach has launched a sister publication called *Yellow House*. The unit selected the name *Yellow House* because of its historical significance to this part of West Texas and the Llano Estacado (see *Yellow House, this issue*).

While the *Chronicle* is published off-site, *Yellow House* is a desktop publication with a decidedly different target audience. Outreach’s newest publication is a two to four page layout that includes upcoming events, exhibits, history trivia, crossword puzzles, cartoons and other features. Outreach will distribute the interactive flier to coffee houses, bookstores, and other selected venues across Lubbock.

Other recent publications include a general flier depicting a cowboy on horseback tossing a lasso in the air. The photographer who took the picture snapped the shutter at the exact time a jet flew past so that it appears the cowboy is trying to lasso the aircraft. Also designed and ready for distribution is a brochure depicting the many services offered by Outreach and the Archive in general including newsletters, tours, research services, sponsored events, history trunks, exhibits, partnerships and presentations.

Music Archivist, Curtis Peoples worked with design intern, Amber Moralez on another promotional brochure. *The Crossroads of Texas Music* brochure depicts symbolic imagery of the Lubbock depot, a rail crossing sign and tracks extending into the horizon. Inside are two electric guitars, the neck of one placed over the other in the shape of an X, with accompanying text.

Using a rather unique design concept, Rare Books Librarian, Bruce Cammack also worked with Moralez to produce a brochure, which, when separated along perforated borders, provides postcards and bookmarks for clients. One of the postcard panels depicts a mountain panther selected from L. Curmer’s *Natural History of Mammals*, Paris,1854–1855, and the other is a rendering of Baron Ludwig Holberg’s *Geographie*, Copenhagen, 1759.

**Reinvigorating Educational Outreach on the Llano**

Our myriad collection of literature, documents, images, and artifacts is a treasure for the High Plains and greater Southwest. Through information, eye catching exhibits and other outreach materials to draw in patrons, the archive has the unique power to inspire, motivate and cultivate an understanding of place for the current and next generations.

The Southwest Collection/Special Collections Library’s outreach unit is aiming for ideas to reinvigorate educational outreach in the unique region that is the Llano Estacado. The upcoming Barry Lopez exhibit, *A Working Writer*, is an example of this effort, providing information, images and inspiration to aspiring writers in our region. (see Lopez Project, this issue)

Outreach also plans to construct a new traveling history trunk to be made available as an educational resource to area educators. The project will highlight natural history of the Llano Estacado by providing oral interviews, an interactive website, a variety of replicated artifacts and manuscript items, slide reproductions and photographs, workbooks and lesson plans, promotional materials, and an in-service to instruct teachers on how to utilize materials in the classroom.

Other ideas still at the development stage include short power point style presentations on various subjects pertaining to the Southwest. The presentations would be designed to complement curriculum at local schools,
enhancing the learning experience and at the same time making local educators aware of the resources here at the Southwest Collection/Special Collections Library. In conjunction with the Yellow House publication, Outreach will also develop materials for use in classrooms, such as crossword puzzles, word finds, and so forth, all relating to the SWC/SCL holdings. Classroom materials may also include traveling exhibits from the SWC/SCL and visual and interactive teaching tools which extend the life of exhibits and make others---teachers, students, parents---aware of the archive.

A Center for Documentary Study of the Llano Estacado & Near Southwest

For several years now, the Southwest Collection/Special Collections Library has entertained the notion of creating an interdisciplinary studies center at Texas Tech. Already in the business of establishing partnerships across campus and within the West Texas community, the Archive was heartened by comments made by the University’s fourteenth president, Jon Whitmore, during his inauguration in January. Whitmore spoke, among other things, about the need to focus on obvious strengths at Tech including water research and studies of the American Southwest.

The Southwest Collection is steeped in both of these areas, and can make a strong case for serving as a platform of support and coordination for a studies center. Not only does the Collection possess in its holdings some of the finest collections on ranching in West Texas and the American West, the archive houses 6000 oral history interviews, some dating back to the 1950s. Many of these contain information on the early settlers and the advent of irrigated farming and the development of towns and cities on the High Plains. Furthermore, the SWC/SCL has some 50,000 books, many of which are rare printings that offer unique insights into the region’s colorful past.

The papers of distinguished lawmakers and government officials like George Mahon and Waggoner Carr are part of the archive’s vast holdings. Sixteen hundred manuscript collections including everything from pioneer journals to corporate railroad operations to leather-bound colored maps of ranch properties offer a wealth of primary research material. Add to that complete runs of many of the region’s newspapers, maps dating to the 19th century, comprehensive reference files, an on-going music archive, an esteemed Rare Books collection, a Natural History Writers collection unparalleled, and close to a million photographs and it is obvious that an interdisciplinary research component, vital to any studies center, is already in place.

Combined with a track record for collaborative ventures, the SWC/SCL is a prime focal point for launching a genuine, university-backed center for interdisciplinary studies. The archive is already working towards creating a website to serve as a portal of related sites and interests concerning the Llano Estacado. Only in its infancy, the site is seen by the SWC/SCL as a starting point, perhaps a precursor to a full blown studies center. Following is the proposed mission statement for the website.

**Mission Statement:**
The mission of the Llano Estacado and Near Southwest Regional Studies Website is:

To further the study and appreciation of the Llano Estacado as a unique regional community, and to provide a platform for the interdisciplinary exchange of knowledge and ideas concerning the past, present, and future of this region.

To serve as a portal by providing access to primary documents and a wide array of original research information and links for investigating key issues affecting the region.

To support the peer-reviewed, academic on-line publication of articles and digital scholarship which stimulates the discussion of crucial issues affecting the region and leads to additional scholarship and discussion.
The Millennial Collection began in 1999 with a small research grant from Texas Tech University that Robin Germany and I received as faculty members in the School of Art. Founded with the mission to collect historic and contemporary photographs that addressed recurring regional references to the past, present, and future, the Millennial Collection consists of a series of texts and photographs deposited in the Southwest Collection/Special Collections Library at Texas Tech University. Individual portfolios by professional and student photographers are being archived alongside historic photographs already in the Southwest Collection.

The archive of the Millennial Collection was created with the assistance of many people. Bill Tydeman, Director of the Southwest Collection, has supported the Millennial Collection from the start through mutual planning, funding, and purchasing of photographic portfolios. Andrew John Liccardo, former photography graduate student in the School of Art, worked as a Library Associate under the direction and encouragement of Steve Bogener, Coordinator of Exhibits and Outreach, to set up the physical archive of the Millennial Collection. Andrew also surveyed the varied collections of vintage photographs in the Southwest Collection and selected a sampling of them for The Image Bank. The Image Bank raises questions about context and interpretation, and is shown to students who make photographs for the Millennial Collection to help them understand how the pictures they make today will be seen differently in the future. Andrew Liccardo was recently hired as Assistant Professor of Photography at Northern Illinois University in Dekalb, but continues to be involved with the Millennial Collection as a photographer for the Llano Estacado documentary.

---

Everlasting Glory and a Fantasy Theatre

By Josette Rodriguez-Zeigler  MC 014

School of Art, worked as a Library Associate under the direction and encouragement of Steve Bogener, Coordinator of Exhibits and Outreach, to set up the physical archive of the Millennial Collection. Andrew also surveyed the varied collections of vintage photographs in the Southwest Collection and selected a sampling of them for The Image Bank. The Image Bank raises questions about context and interpretation, and is shown to students who make photographs for the Millennial Collection to help them understand how the pictures they make today will be seen differently in the future. Andrew Liccardo was recently hired as Assistant Professor of Photography at Northern Illinois University in Dekalb, but continues to be involved with the Millennial Collection as a photographer for the Llano Estacado documentary.

---

Rephotographic Survey
Professional Portfolio Photo
Millennial Collection

---

continued on page 12
Across the Page

Prairie Dog Poisoning Crew
Museum Photo Collection 55.130.2

Road Difficulties
Museum Photo Collection 55.30.19

SWCPC 410 (A) E 18
Llano Estacado

Quannah Parker
SWCPC 442.E5

Mother Georgia and our buffalo -Boles Ranch
Museum Photo Collection 55.30.19

Coyote Hunt, circa 1916
Museum Photo Collection 55.130.38

SWCPC 123.b.e421
project (discussed below) and by continuing to help us plan new strategies for extending the Millennial Collection’s outreach. Taking Andrew’s place as the Southwest Collection contact person for the Millennial Collection is Julie Boatright, recently hired as a Library Associate in Exhibits and Outreach. Julie comes with an interdisciplinary Bachelor of Arts degree in Natural History from TTU and newspaper experience. Julie also has a portfolio of her photographs in the Millennial Collection, made when she was a student in the School of Art’s documentary photography class to investigate a quintessential West Texas legend about the “Rainmaker Rocket” in Lamesa, TX during the 1950’s.

The Millennial Collection’s goal is to look into the various regional, global, temporal, natural, and cultural aspects that affect a changing Sense of Place. Informed by the history of documentary photography, but not limited by traditional documentary style or conventions, this project is meant as a catalyst for learning and communication within and between communities. Conceived as an open time capsule that will be added to continually during the next decade, the Millennial Collection is an interdisciplinary project that is continually evolving and seeking new ways of facilitating research and the exchange of ideas and information. A variety of collaborative efforts have sprung up as a result of the Millenial Collection including:

**Conference:**

“Shifting Landscapes: Considerations of Time, Place, and Culture” was presented at Texas Tech University in Lubbock, TX October 18-20, 2001. The event revolved around issues posed by documentary photography and alternative kinds of collected or created histories. Hosted jointly by the Southwest Collection/Special Collections Library and the School of Art at Texas Tech University, this event served both as an interdisciplinary forum for well known scholars, visual artists, and mixed audience participants as well as the South Central Regional Conference of the Society for Photographic Education. There were photographic exhibitions, individual as well as panel presentations, and opportunities for interactive dialog in “breakout sessions” that mixed conference presenters with audience members. This conference was sponsored by Texas Tech University, the Helen Jones Foundation, the Southwest Collections/Special Collections Library, Texas Tech University School of Art and the Landmark Arts Gallery, The Society for Photographic Education, Lubbock’s Buddy Holly Center, and the Lubbock Arts Alliance.

**Exhibitions:** The student photographs in the Millennial Collection were exhibited at Austin College and at the University of Utah’s School of Architecture during 2002 and 2003. New
opportunities for exhibiting and sharing the work through electronic means are being investigated.

**Website:** A website, designed by School of Art photography graduate student Shreepad Joglekar, has been created to make a selection of Millennial Collection images available online. Class assignments that prepare students to create their own documentary projects are available for downloading. See: http://www.art.ttu.edu/mc

**Teaching:** I offer an undergraduate documentary photography class every year in the School of Art. This class is geared toward creating photographs and mixed media pieces that might be selected for inclusion in the Millennial Collection. To prepare students for choosing their own topics for a final portfolio, we investigate research strategies borrowed from different disciplines and explore critical issues related to photography. By sharing the class methodology with other schools and programs we exploring opportunities for exchanges, collaborations, and the collection of student work from different geographical regions.

Here at Texas Tech, my documentary photography class serves as a bridge for students interested in both the Sciences and the Arts and Humanities. Students with the interdisciplinary Natural History major take the class to investigate photography as a multi-purpose research tool. This class also collaborates with an Honors College class on “Creativity and the Sense of Place” taught by musician/songwriter Andy Wilkinson. We meet for class discussions and create a joint exhibition held in the Formby Room at the Southwest Collection/Special Collections Library at the end of the semester.

During the spring semester of 2005 I will be on a faculty development leave to pursue Millennial Collection activities. In January and February, I will be a visiting artist in residence at the Tasmanian School of Art in Hobart, Tasmania, Australia. I will assist informally in teaching a class about “Art, the Natural Environment, and Wilderness” and will lecture about and explore collaborative possibilities there for the Millennial Collection. I plan to lecture about the Millennial Collection at several colleges throughout the Great Plains when I return to the United States during the spring of 2005.

**Continued acquisitions:** Each year new portfolios by professional and student photographers are reviewed and collected. More than 800 photographs have been acquired so far for the Millennial Collection.

**New research:** “El Llano Estacado: An Island in the Sky.” Seven documentary photographers are currently working on a yearlong project to record their responses to the Llano Estacado. Photographers Peter Brown, Rick Dingus, Steve Fitch, Miguel Gandert, Tony Gleaton, Andrew John Liccardo, and Deborah Luster will photograph and travel across the breadth of this region, an area that covers a portion of West Texas and eastern New Mexico. In 2005, a selected group of images by these photographers will be placed in the Millennial Collection and included in an exhibition at the International Cultural Center in Lubbock, TX. This project is supported by the Southwest Collection/Special Collections Library and by a grant from the CH Foundation.

**Publications:** A book about the Millennial Collection is in the works that includes photographs, a forward by Lucy Lippard, and articles by Rick Dingus, Andrew Liccardo, Steve Bogener, and Barry Lopez. A book is also planned about “El Llano Estacado: An Island in the Sky.”

**Participation:** We invite faculty and people from all fields to offer their histories, perspectives, or research to our interdisciplinary exploration of time, place, and culture. If you are interested in learning more about the Millennial Collection, in sharing information with us about a similar project of your own, or in collaborating with us through classes, exhibitions, or workshops, please contact us:

**Rick Dingus**
Professor of Photography  
School of Art  
806-742-3825, ext 247  
rick.dingus@ttu.edu

**Julie Boatright**
Library Associate  
Southwest Collection/Special Collections Library  
806-742-3749  
julie.l.boatright@ttu.edu
Boatright Brings New Skills to Exhibits & Outreach

Julie Boatright is no stranger to working with materials in the Southwest Collection/Special Collections Library. The Lubbock native and recent graduate of Texas Tech viewed hundreds of photographs and other documents in the archive while conducting research for work on the Millennial Collection, the on-going photography collaboration with the School of Art. As the new Library Associate in Exhibits & Outreach, Julie moves into the position held by Andrew Liccardo, who recently took a teaching position at Northern Illinois University.

Boatright brings to Exhibits & Outreach some new skills which will allow the unit to focus in different directions. Besides her background in photography, Boatright, whose degree in General Studies & Environmental Communication included coursework in natural history and the humanities, also has a background in photo journalism. Boatright spent the last year as a reporter for the nearby Lamesa Press-Reporter, covering everything from community events, people and news to weekly columns on history and local personalities.

Mixing vocation and avocation will come easily to Boatright, whose experience in natural history includes conducting bird counts, gathering information on birds found in prairie dog towns as well as non-prairie dog sites; designing and presenting to children educational material for the South Plains Wildlife Rehabilitation Center; and serving as research coordinator for presentations used by the State of Texas in secondary agriculture classes. Boatright, who is an avid bird watcher on her own time, enjoys camping, flying with her husband, Jeff, a pilot, and spending time with five-year-old daughter, Rhiley.

Playa Lakes, Island in the Sky Projects Exemplify Mission

For several years now, the Southwest Collection/Special Collections Library has embraced the possibilities inherent in working with others—on the Tech campus, in Lubbock, across the state and across the region. Such relationships are a part of our mission, “...serving as a center for interdisciplinary activity.” Overwhelmingly, these partnerships have proven far more beneficial to the parties involved than they would have, had we each gone our independent ways. The list of collaborative ventures is a long one, too long to enumerate here, but our ongoing partnership with Ogallala Commons and photographers on the Island in the Sky Project deserve well-earned space on these pages.

For many years, Darryl Birkenfeld has worked to bring attention to crucial issues surrounding water on the High Plains (see Reclaiming Water as a Commons, vol. 4, issue 2, fall, 2003). As the coordinator of Ogallala Commons, Birkenfeld spearheads the networking of resources to create Great Plains communities sustained by healthy land and abundant water. This past summer, Birkenfeld and Ogallala Commons sponsored two of what will soon become a series of Playa Lakes Festivals across the High Plains of Texas and Oklahoma.

The purpose of the festivals was to present to 4th through 7th graders a crash course on the water issues on the High Plains. According to Birkenfeld, the teachers of the festivals were some of the region’s best and included musician and poet, Andy Wilkinson, artist Tina Fuentes, and photographer Rick Dingus. Students were exposed to the region’s water cycle from the ground up, taking field trips to area playa lakes, draws, rivers, and small springs which still exist in the region. According to Birkenfeld, “our High plains water isn’t always easy to see, but it is hard at work in thousands of playa lakes, small springs, large draws and creeks that...
turn into some big rivers further east, and of course, the mighty Ogallala Aquifer.” Birkenfeld and his group of instructors conducted classes at Nazareth, Texas and Goodwell, Oklahoma.

Following the two festivals, Birkenfeld and the instructors met in the Southwest Collection/Special Collections Library’s Formby Room to discuss the merits of the festivals and to agree upon the scanning of photographs, drawings, journal entries and other materials which will be archived at the SWC/SCL. The archive subsequently scanned and fabricated into panels a number of selected materials submitted by festival students for use in promoting additional festivals in the years to come.

The SWC/SCL is one of Birkenfeld’s key resources, not only for the potential of research through a vast collection of water related collections (see Water, this issue), but through workshops, study groups, exhibit fabrication, and a platform through which researchers in various disciplines can come together. A good example of the latter is the continuing work of photographers involved in the grant-funded Island in the Sky Project. (see Island in the Sky, this issue)

To spur collegiality and knowledge about the kinds of research activities focused on the Llano Estacado, the SWC/SCL held a roundtable discussion in January of 2004 with another scheduled for October 23rd of this year. The point of the roundtable, where Birkenfeld, university professors, area historians, and others were present, was not only to make researchers aware of convergences in interest among the group, but also to offer the visiting photographers some insight about the land and people they were about to photograph. Almost all of the original twenty five participants, some newcomers, plus photographers will attend the second roundtable on October 23rd. The possibility for networking and collaboration between what at first glance might seem to be totally divergent interests is endless.

The result of work done on the Island in the Sky Project will be an assortment of interpretive photographs all of which will document the Llano Estacado of Texas and New Mexico, and which will be deposited for researchers and for gallery display by the Archive. The SWC/SCL will place selected photographs in a gallery showing beginning in the summer of 2005 at Texas Tech’s International Cultural Center.

**SWC/SCL attends first annual Prairie Festival**

Surrounded by prairie dogs, a porcupine and several environmental groups, the Exhibits and Outreach team at the Southwest Collection/Special Collections Library participated in the first annual Prairie Festival on Saturday, August 21, 2004 at the Lubbock Municipal Garden and Arts Center. Just over 700 people visited exhibits and listened to speakers at the event. Many expressed interest in the history of the southwest, and saw opportunity to further their research at the archive.

This event, along with others, are all a part of the SWC/SCL attempts to build bridges in the community, attract new patrons and make the community aware of our vast resources. The Prairie Festival’s purpose of promoting awareness, appreciation and importance of a prairie and its associated species was a particularly good opportunity to showcase our natural history collection, ranching materials, maps and other historical and current materials documenting the Llano.

**Charting Historical Events Using Available GIS Technology**

Utilizing technology that is now widely available and affordable, the Southwest Collection/Special Collections Library at Texas Tech University, is investigating cooperative possibilities with the TTU Geography department’s GIS lab, for entering location coordinates for various historically significant locations across the Llano Estacado. The idea behind this proposition is the creation of a layer of historical information which can be placed on top of other information layers already created which physically identify the Llano in map form:
roads, counties, cities, topography, state boundaries, rivers, and so forth.

Initially, SWC staff members would take classes or otherwise receive training in the methodology required to properly enter data into designated software programs in order to build the layer of information. SWC staff members would identify a substantial number of such historical sites using available research materials housed in the archive and elsewhere, and enter the exact coordinates for the sites using hand-held GPS devices which can be taken into the field.

The archive hopes to create a layer of historical information which can be clearly seen on Llano maps already created by the GIS lab's Dr. Kevin Mulligan and which can be continually added to by SWC personnel. The resulting map(s) can be utilized by any number of scholars and researchers examining the Llano Estacado. With a visual representation of historical events, a number of conclusions may be drawn about the events based on where they took place. For example, known historical Native American campgrounds might logically appear on the map(s) near historically present bodies of water, say springs, which may no longer exist.

If a partnership is created, such cooperative efforts could result in the creation and dissemination of knowledge about the Llano in a visual format which crosses many disciplines of study.

Visit

The Southwest Collection/ Special Collections Library

Monday, Wednesday & Friday: 9 a.m. to 5 p.m.
Tuesday & Thursday: 9 a.m. to 7 p.m.
Saturday: 9 a.m. to 1 p.m.

Located at 15th and Detriot on the Texas Tech Campus

(806) 742-3749
www.swco.ttu.edu
New Exhibit, The Working Life of a Writer to Tour Area High Schools
By Alice Olson

In one of his many interviews Barry Lopez said, “There’s an enormous energy loose in the world. It passes through all of us, and some people who end up becoming writers or photographers or painters try to shape that energy through the techniques they have mastered or apprenticed themselves to. They stay attuned throughout their lives to the movement of that energy through them.” On October 24th the Exhibits and Outreach Team will launch a traveling exhibit to tour high schools in the Texas Panhandle with the intent of stimulating that enormous energy in the next generation of writers and artists.

The exhibit entitled The Working Life of a Writer consists of 24 graphic panels, a multi-media interactive kiosk, and two display cases of works and artifacts from the Barry Lopez manuscript collection housed at the Southwest Collections/Special Collections Library. The standing panels are specifically designed and constructed for this exhibit by student assistant Peter Chizinski. In this unique design the panels are curved to accentuate for the viewer the flowing nature of the writing process and the flow of creative energy that passes through writers engaged in that process.

The first panel begins the exhibit with a quote from Lopez’ book Crow and Weasel on the importance of story. It implores the viewers to take care of the stories that come to them and to pass them on where they are needed. As the viewers pass from one panel to the next they see how the stories of one writer came to be and ways in which these stories are passed on. Drawing from numerous interviews and the extensive collection of his working papers, Lopez’ views on being a writer, his sense of responsibility to the reader, the sources of his inspiration, and his approach to the writing process, are expressed in his own words throughout the exhibit.

Barry Lopez often describes himself as a “writer who travels.” In his travels Lopez has visited every continent and explored both the Arctic and Antarctic polar regions. He has traveled isolated deserts and tropical islands: the Caribbean and the Galapagos Islands; Southern Africa and Japan; and brings home with him a keen sense of how others relate to their landscapes and patterns of relationship that are valuable to share with his home community through his writing.

Lopez says, “I think it is essential in human life to address the ‘other,’ and in order to do that you must, in a figurative and in a real sense, leave home. If you come face to face with the other out there, you can come home and see more clearly the dimensions of the familiar that make you love it. And if you can do that, you rekindle in your community a sense of what your home really is.” And so Barry Lopez feels a sense of obligation to carefully observe and then

Barry Lopez signing Crow and Weasel for a young reader
describe through his writing an accurate sense of ‘other’ for those who are not in a position to travel to the extent that he is able to travel.

Over the years the communities touched by Lopez' writing have expanded far beyond his home state of Oregon. Many of his books have been translated into languages other than English. His books appear in German, Spanish, and Japanese, and are distributed worldwide.

Lopez began as a freelance writer and photographer nearly four decades ago when his first articles were published. He has written for such diverse magazines as National Geographic, Harpers, Popular Mechanics, Science, Running, Parabola, Outside, Audubon, Wilderness, Travel & Leisure, and U.S. Catholic. He has written sixteen books, both fiction and non-fiction. He received the National Book Award for nonfiction in 1986 for his book Arctic Dreams: Imagination and Desire in a Northern Landscape, the Literature Award from the American Academy of Arts and Letters, the John Burroughs Medal, Guggenheim and Lannan Fellowships, and many other honors.

Barry Lopez says, “So much of writing is taking advantage of moments of heightened awareness.” As the viewer pauses at the panel dedicated to expressing this concept she sees a picture of what Lopez describes as the source of inspiration for the imagery in his essay entitled ‘The Whaleboat.’ The same graphic panel shows examples of a first draft and a subsequent draft of ‘The Whaleboat’ along with Lopez’ comments on the “force behind the first draft” and it’s relevance to the second and third drafts.

Beyond the initial inspiration and beginning drafts lay the hard work of research. Some research is done in the library, but much of it has been done by Lopez in the field. “Immersion, momentum and dedication” are the words Lopez uses to describe his methodology for research when he is in the field. Through photographs of Lopez deep sea diving off the Galapagos Islands, diverting a wounded hippopotamus away from their small dugout canoes in Africa, and the beginning of frost bite on his nose as he is conducting research near the South Pole, the exhibit reveals his total dedication to putting these words into action. But not all field research involves world adventures on the scale indicated above. His dedication to careful research is just as evident in the exhibit through Lopez’ hand-drawn, meticulously detailed map of his own backyard for a magazine article in Orion Magazine entitled “Occupancy.”

The written products of his research, the books and articles written by Lopez, do not always represent the end of the process. Two of his books, Crow and Weasel and Giving Birth to Thunder, Sleeping With His Daughter: Coyote Builds North America, were turned into plays. The author collaborated with the playwrights, the composer of the musical scores for the plays, and the cast performing the plays. Also, passages from his book, River Notes: The Grace Note of the Canyon Wren were set to music in collaboration with cellist David Darling. Lopez is the narrator of the soundtrack as well as the author. His views on the importance of collaboration, the inspiration he draws from working in the company of other artists, and the role of collaboration in the writing process are expressed in the exhibit along with examples of such collaborations.

"Storytellers and artists have always been involved with determining the moral framework of the societies of which they are a part.”

As one views the exhibit, The Working Life of a Writer, it becomes obvious that the amount of time and work required each and every day encompasses far more than the act of writing. Barry Lopez says, “Storytellers and artists have always been involved with determining the moral framework of the societies of which they are a part.” To that end he admits he is “actively engaged as a speaker, a conference convener, and a curriculum advisor.” Many of his essays are included in anthologies used in high school and university courses. He is involved in the interdisciplinary humanities-science program through the honors college here at Texas...
Tech and has been very generous of his time and additional materials needed for the completion of this exhibit.

Designing twenty-four graphics panels is a daunting job for even the most experienced graphic designer, but beginning graphic design student, Tiffany Naylor, dove right in and met the challenge with a positive, enthusiastic can-do attitude. As a result, Naylor’s creation of a visual interpretation enlivens the author’s words about his life and work of as a living writer.

In addition to the twenty-four graphics panels the exhibit includes an interactive multimedia kiosk. The kiosk is also the design and fabrication of Peter Chizinski. Utilizing the audio-visual portion of the Lopez collection, Peter has compiled excerpts from taped interviews with Lopez. Those visiting the exhibit will have the opportunity to see and hear the author discuss his life and works by topic of interest selected on the touch screen portion of the kiosk.

The display cases contain artifacts from the collection. There is the typewriter Lopez used so extensively in his writing that the keys are visibly worn through, the kite he flew at the South Pole, and various items he had with him on many of his research trips.

The Working Life of a Writer exhibit will open October 24, 2004 at the Southwest Collection/Special Collections Library with a reception, followed on October 24th with a question and answer session between Barry Lopez and area high school students. After its viewing on the Texas Tech campus, the exhibit will begin its tour of high schools in the Texas Panhandle.

The final graphics panel of the exhibit informs the viewers that “Stories do not give instruction; they do not explain how to love a companion or how to find God.” Utilizing a quote from ‘A Voice’ in Barry Lopez’ About This Life, it goes on to encourage beginning writers to find their own voices and express them. “As long as it took for me to see that a writer’s voice had to grow out of his own knowledge and desire, that it could not rise legitimately out of the privilege of race or gender or social rank, so did it take time to grasp the depth of cruelty inflicted upon all of us the moment voices are silenced.” Reprints of the entire essay, ‘A Voice’ will be available to all students viewing the exhibit.

The Working Life of a Writer is a free traveling exhibit. It is the hope of the Exhibits & Outreach Team here at the Southwest Collection/Special Collections Library that as the exhibit travels from school to school throughout the Texas Panhandle it will serve as an inspiration to students to find, develop, and express their own voices through whatever creative, artistic means is best for them. It is our wish that the “enormous energy” Barry Lopez talks about will continue to flow through many generations of future writers and artists, and that this exhibit will play a role in that continuing flow.
Exhibits currently featured in the Coronelli Rotunda:

**Painter of the Poetic Texas Landscape:**
**Frank Reaugh, 1860-1945** - features pastel paintings by Reaugh

**Southwest Art** - features paintings, photographs and other pieces by southwest artists

**A Kaleidoscope of Color** - features art pieces and papers of Santa Fe artist Helen Rumpel

**Water, The Crucial Resource** - images by Andrew John Liccardo and a selection of arid lands books from the Idris Traylor Collection

Upcoming Events:

**The Working Life of a Writer**, an exhibit focused on the life work of Barry Lopez, will open to the public October 24th in the gallery area of the Southwest Collection/Special Collections Library. The exhibit will move next door to the University Library’s Croslin Room December 1. Beginning January 20, 2005 the exhibit will travel to high schools in the Panhandle.

Photographers working on the **El Llano Estacado: An Island in the Sky** project will meet on October 23 to discuss work in progress and meet with local experts.

**High School Roundtable** with writer Barry Lopez on October 24th at SWC/SCL.

Contributing Editor: Steve Bogener

Comments, questions, or ideas for articles should be addressed to: Steve Bogener at (806) 742-3749 or steve.bogener@ttu.edu

Published by the Southwest Collection/Special Collections Library at Texas Tech University, Lubbock, Texas 79409-1041

Available on-line at www.swco.ttu.edu