Mark your calendar and plan to attend Shifting Landscapes: Considerations of Time, Place and Culture, a symposium to be held October 18-20, 2001. The interdisciplinary conference will address questions and issues surrounding the use of documentary photographs as artifacts in creating perceptions of "place."

Photographers, historians, social geographers, archivists, and other scholars will gather at Texas Tech to discuss these issues in several sessions geared to encourage audience participation. A keynote address will be presented Thursday evening, October 18, by cultural critic and author Lucy Lippard. Lippard has written or edited more than twenty books on contemporary art, including Lure of the Local: Senses of Place in a Multicentered Society, Mixed Blessings: New Art in a Multicultural America, and On the Beaten Track: Tourism, Art, and Place.

In addition to Lippard, a slate of some fifteen presenters and panelists will discuss various topics in sessions to be held in the University Library, Southwest Collection/Special Collections Library, and in the School of Art (see page 3, this issue). An added feature of the symposium will be the use of informal breakout sessions immediately following individual or panel sessions whereby audience participants may enter into a dialogue with presenters. The symposium will include exhibits throughout the galleries of the Art Building and the Southwest Collection, at the Buddy Holly Center in Lubbock’s Depot District, and at the Lubbock Arts Alliance on Broadway Street. Portfolio viewing is scheduled for Friday evening at the Hawthorne Suites Hotel directly across 19th Street from the Tech campus (see page 2, this issue).

This interdisciplinary project organized by the Southwest Collection and the School of Art has been in the planning stages for over a year. Committee members, Rick Dingus, Robin Dru Germany, Andy Liccardo, Bill Tydeman, and Steve Bogener, stress that the symposium is geared towards an interdisciplinary audience, not just photographers. Anyone with an interest in the photograph as artifact is invited to attend this October conference. Registration for the three day event is $40, except for local students who will be admitted free to individual sessions.
Symposium Exhibit Photos

Selected images which will appear as part of an exhibit for Shifting Landscapes: Considerations of Time, Place and Culture, an interdisciplinary symposium sponsored by the Southwest Collection and the Texas Tech School of Art, October 18-20, 2001.
Thursday, October 18, 2001

7 p.m. 

Keynote Address by Lucy Lippard, University Library, 3rd Floor Conference Room

Friday, October 19, 2001

9 - 10:30 a.m. “Creating a Cultural History,” with Lucy Lippard, Miguel Gandert, Deborah Luster, and Clarissa Sligh

10:30 - 11 a.m. “Creating a Cultural History” Breakout Session

11 a.m. - 12 noon “Collecting History,” with Bill Tydeman, Southwest Collection, and Kathleen Howe, University of New Mexico Art Museum

11 a.m. - 12 noon Simultaneous Track, SPE speaker

Noon - 1:30 p.m. Lunch

1:30 - 3:30 p.m. “Student Documentary Projects Panel,” with Paolo Ferrerre, Rick Dingus, Andy Liccardo and Students

3:30 - 4 p.m. “Student Documentary” Breakout Session

4 - 5 p.m. “Vernacular Culture,” with Chris Wilson and Miguel Gandert

4 - 5 p.m. Simultaneous Track, SPE speaker

7 - 9 p.m. Exhibitions Opening and Reception with food and live band in Art Building:

- Landmark Gallery—featuring the works of Rob Amberg, Miguel Gandert, and Clarissa Sligh
- Folio Gallery—featuring the work of R.C. Hickman
- Studio Gallery—Former TTU Student Work—Hitchcock, Thompson, Humphus, Sims, Poore, Morin
- South Gallery—Liccardo, Dingus, German
- SRO Gallery—Wayne Lambert
- Southwest Collection/ Special Collections—Sharon Stewart’s Toxic Tour of Texas, Millennial Project Images and Historical Images of Lubbock (Throughout Symposium)

7 - 10 p.m. Portfolio Sharing, Hawthorne Suites

Saturday, October 20, 2001

8 - 9 a.m. SPE Business Meeting

9 - 10:30 a.m. “Conditions that Affect and Reflect Culture,” with John Ricco, Ave Bonar, Sharon Stewart, and Wendy Watriss

10:30 - 11 a.m. “Conditions” Breakout Session

11 a.m. - 12 noon SPE speaker

11 a.m. - 12 noon Simultaneous Track, Jim Lochney Film screening

12 - 1:30 p.m. Lunch

1:30 - 2:30 p.m. “Changing Places,” with John Miller Morris, Rob Amberg, and Wayne Lambert

2:30 - 3 p.m. “Changing Places” Breakout Session

3 - 4 p.m. Simultaneous Tracks, SPE Speakers

4 - 5 p.m. Final Breakout Session to discuss questions, ideas, future collaboration possibilities suggested by conference, moderated by presenters.

7 - 9 p.m. Harvey Madison Photography Exhibit, Lubbock Arts Alliance

7 - 9 p.m. Conference Closing/ Exhibition Opening (Portraits of Blues Musicians) and Reception, Buddy Holly Center, Depot District
A Walking Encyclopedia of Texana and the American West

Poring day after day over photographs pulled from boxes stacked to the ceiling may not seem all that interesting to some, but H. Allen Anderson is in his element. Sitting at his desk piled high with prints and negatives, Anderson often brightens the days of his archiving compadres with spontaneous reactions to an assortment of buildings, automobiles, entertainers, drill bits, clothing stores, coffee pots, and people swarming the downtown Lubbock streets of the 1940s and 1950s. “This was a great time to live in Lubbock, Texas,” claims Anderson. As part of the Winston Reeves Collection, the photographs represent a slice of Texana and Americana at mid-century (see Southwest Chronicle, volume 2, issue 1).

Anderson’s enthusiasm is matched only by his detailed explanation about what he sees. A native of Lubbock, he has the uncanny ability to match dates and history with the images he comes across at work. Besides interpreting local history as he sees it, Anderson can place that history within the broader context of what was taking place regionally, statewide and nationally at the time. All of these he can recall at a moment’s notice.

On the more serious side, Anderson has an extensive background as a professional historian. Making the Dean’s Honor List in 1972, Anderson graduated with a Bachelor of Arts degree in History, followed by a 1975 Masters in History, both from Texas Tech. In 1983, with a focus on the American West, Anderson earned his Doctorate of Philosophy from the University of New Mexico. His dissertation, on the American naturalist and writer Ernest Thompson Seton, was published by Texas A&M Press in 1986.

Among his many awards, Anderson won the Carl Bode Award in 1986 and the H. Bailey Carroll Award from the Texas State Historical Association in 1991. His more than twenty articles include “The Encomienda in New Mexico, 1598-1680,” in the New Mexico Historical Review, and “The Delaware and Shawnee Indians and the Republic of Texas, 1836-1845,” in the Southwestern Historical Quarterly. Anderson has served as presenter and panelist for numerous conferences, and has reviewed books for several journals.

Perhaps some of his more visible and enduring contributions to Texas history are the many historical entries he compiled for the Texas Historical Commission’s 1996 The New Handbook of Texas. Page after page, Anderson appears as the author of dozens of articles. His clean, spare style in entries like those on cattle pioneer Charles Goodnight or most of the towns in the Panhandle makes it easy for researchers to grasp the essence of historical fact in his writing. Anderson balances well his depth of historical understanding with a humility and easygoing manner.

Sleeving thousands of negatives every month, Anderson hopes to instill in others the same notions he has about his hometown—that Lubbock, Texas was and is a great place to live.
Paksoy and Warner Join Ranks of Collection Staff

The Southwest Collection/ Special Collections Library has added two new people to its list of staffers. H.B. Paksoy who serves as Archivist for the Archive of Turkish Oral Narratives, joined the Collection early this year, and Diane Warner, Librarian and Cataloger, joined the staff in late spring. Both professionals bring varied backgrounds and expertise to the SWC/ SCL.

H.B. Paksoy attained a bachelors degree from Trinity University with a Bostwick Scholarship, and a masters from the University of Texas-Dallas through a National Science Foundation Project Grant. Paksoy subsequently earned his doctorate at Oxford University with a grant from the Committee of Vice-Chancellors and Principals of the Universities of the United Kingdom.


Over the past two decades, Paksoy's papers have appeared in over fifty periodic journals and scholarly collections, published in ten countries. Dr. Paksoy has taught for the Departments of History at Ohio State University, Franklin University, the University of Massachusetts-Amherst, Central Connecticut State University, and was a Faculty Associate of the Harvard University Center for Middle Eastern Studies.

Diane Warner comes to the Collection from the Texas Tech University Library where she has served since 1992. Warner, who will soon complete her dissertation toward a Ph.D. in English from Texas Tech University, is a published poet. She holds a Master of Library and Information Science degree from the University of Texas-Austin and a Master of Arts in English and Bachelor of Arts in American History, both from the University of Kansas.

Warner has served in various capacities as Assistant Librarian and Cataloger for the Bibliographic Services Department of the University Library. In the spring of 1999, she served as an Exchange Librarian in the Bibliographic Services Department at John Rylands University Library of Manchester in Manchester, England.

Well traveled, Warner has served as Technical Services Supervisor and Cataloger for the Moscow-Latah County Public Library, Moscow, Idaho; and as Library Technician in the Circulation Department of the Holland Library.

Trekking Through Caprock Canyons

"Just a walk in the park," is how David Marshall described the hiking trails through Caprock Canyons State Park when organizing a road trip in late May. Fighting temperatures in the nineties, a stalwart band of librarians and archival types descended and ascended canyon walls, absorbing the beautiful country just a short drive from Lubbock. Besides Marshall, participants included Joseph Yeager, Jim Niessen, who wanted to see the canyons before departing for Rutgers University, Marshall, Steve Bogener, H.B. Paksoy, Tamara King, and Peter Kargbo. Peter, who was more fashionably dressed than the rest, had a continuously running fight with particularly pesky biting flies, but beyond that the trip was an unqualified success. Marshall is planning other excursions this fall, so get your hiking boots ready.

Left: Caprock Canyons State Park
Rain Battles, Community and Wide-Open Spaces

Chris Neely, a writer for the Ft.Worth Star-Telegram, has written a series of articles discussing suburbia, community, and place in growing Texas cities. Neely is trying to reveal patterns and similarities for "planned" communities. He read about cereal king C.W. Post's designs for the West Texas town of the same name, and called the archive in June.

C.W. Post began his vision of a self-sufficient community by purchasing some 112,000 acres from the Llano Livestock Company in what soon would become Garza County. The purchase in 1906 came on the heels of several trips through West Texas, the first coming in the late 1880s. Post probably had ideas about his model town well before he purchased land here. He later bought a chunk of the Slaughter Ranch and adjoining properties to give him acreage surpassing 300 square miles to set up a semi-utopian community.

In many ways, Post could do almost exactly what he wanted to do out in the desolate stretches of the Llano. Referred to as Ragtown because so many early residents lived in tents, the town on the edge of the Caprock was too far away from the center of Garza County, so Post moved it to just off the Caprock where it stands today.

Since he already made his fortune on a drink derived from a coffee substitute made of chicory, roasted wheat, and other ground grains, Post was not so much interested in profit when he came to the West. The drink which he concocted after traveling Texas in previous years he called Postum Coffee Food. Postum and later Post Toasties made him rich; but in West Texas, Post focused on the concept of a planned community of designed self-sufficiency.

Post decided that agriculture, not factories, would be the backbone of his project. To this end, he personally attended to every detail—including rainfall. Post conducted numerous soil and crop experiments, probably the first of any size on the Texas High Plains. In perhaps his most flamboyant action, the multi-millionaire tried to manipulate the defining essence of the American Southwest, its aridity. Not with bulldozers or sculpted golf courses, but by blasting some $50,000 worth of dynamite in the West Texas sky, Post tried to make it rain.

Post called the blasting "rain battles." He surmised that there was more than coincidence to historical reports of higher than usual rainfall following spectacular battles. Post spoke at length about these historical footnotes and his own experiences as a rainmaker in West Texas in an article he wrote called "Making Rain While the Sun Shines," in Harper's Weekly.

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Archive of Turkish Oral Narratives (ATON) Offers Stories and Lessons for Future Generations

Humanity needs constant nourishment. Serious lessons of life need not be presented in a dust-dry form. Profound truths are not always formulated by one person working in solitude. Some are lessons from the collective constructs of the human mind, seeking to make the experience more memorable.

The holdings of the Archive of Turkish Oral Narrative of Texas Tech University are a prime example, its oral narratives numbering in the thousands. These tales help us understand how a culture, dating back to ancient times, has dealt with matters ranging from philosophy of life issues to encounters with technology and theological developments. These oral narratives distilling the wisdom of all ages offered with solemnity or humor were all in oral composition until collected by ATON. The ATON tales represent their creators' desire to pass the hard learned and distilled lessons of life to future generations in unforgettable form. We ignore them at our peril.

Founded in 1971 by Warren and Barbara Walker, the Archive of Turkish Oral Narratives, now a part of the Southwest Collections Special Collections Library, were donated to Texas Tech in 1980. ATON is the world's largest, thoroughly indexed sound archive of Turkish folktales. The term oral narrative encompasses a wide range of forms and subjects such as: Supernatural, Puzzles and Ingenious Deductions, Humorous Tales, Moralistic Tales, Romances (Amatory and or Heroic), Anticlerical Tales, and Anecdotes. A portion of the ATON holdings have been published in book form over the years, and similar efforts will continue in the future.

Contributed by H.B. Paksoy

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POST continued on page 7
Ag Pavilion Reflects History of a Simpler Time

Nestled just north of the Southwest Collection/Special Collections Library, Texas Tech’s Agriculture Pavilion reflects the history of a simpler time.

With increasing attention paid in recent years to the University’s “Master Plan,” it has become difficult to stroll across the vast campus of Texas Tech University without encountering hurricane fences and a plethora of hard hats, re-bar and concrete. Some of the most recently completed construction projects like the United Spirit Arena on the campus’s west side, the new Education/Philosophy Complex or renovations to Jones Stadium in the northeast quadrant overwhelm pedestrians with their enormity.

In stark contrast, a walk across the central portion of the campus brings one back to a simpler time when sheep grazed in fields and an orchard once stood nearby. The University’s older buildings command one’s attention not because of their sheer dimension but because of their place in history and the visual recognition that they are older, from a bygone era. The old Dairy Barn and Agricultural Pavilion, both built in the mid-1920s reflect the feel of those early days.

Known in earlier times as the Stock Judging Arena, the Ag Pavilion with its elongated octagonal design and red tiled roof offered none of the ornamentation found on buildings such as Administration and the Sciences. The building was designed for showing livestock, a mainstay of the University in its beginnings. Both the Pavilion and the Dairy Barn were constructed by the time Texas Technological College opened its doors in 1925. In 1926, just a few feet east of the Pavilion, the new college built a low-slung stucco building for its agriculture faculty and students. Used by Agriculture until the erection of a permanent building in 1942, the stucco building no longer exists, but was used for a time by the band, and later by the Speech Department.

To the chagrin of the first Agriculture Dean, Arthur Henry Leidigh and Professor Wenzel Louis Stangel, Lubbockites immediately christened the new Stock Pavilion as the “Mule Barn,” in homage to another building that had been recently razed which had borne that name. The original Mule Barn had served as the gathering place for community events demanding more space than local churches could offer. Over the years the Pavilion has served variously as a venue for classrooms, graduation ceremonies, concerts, basketball games, and barbecues. Most recently, Landscape Architecture students and faculty have used the building.

Now and then, a few of us who share office space along the north side of the archive look longingly at the structure outside our windows as an ideal location for receptions, gallery space, lectures, or for artists in residence. Although all of these ideas are appealing ones for the future, the historical landmark remains a fixture to remind us of a very different campus and a very different time three quarters of a century ago.

POST continued from page 6

February 24, 1912. Post suggested that the “rain battles” were a good substitute for, and less expensive than, the irrigation projects proliferating across the arid West.

Post had studied farm life and came to the conclusion that besides adequate water, isolation was the toughest problem facing farmers. Therefore, he quartered his sections of land with perpendicular roads that intersected the center. Post then built a farmhouse on each quarter section where the four farms met. Post, who experienced his own bouts of mental illness and built a sanatorium at Battle Creek, sympathized with lonely pioneers eking out a living on the windy plains, especially women. Unfortunately, the four families whose properties intersected and whose houses he carefully placed in the middle of each section did not get along. Families fought, dogs fought, chickens got mixed up, so Post moved each house to the center of each respective quarter section.

One might think that people living in the outback of POST continued on page 12
Exhibits/Outreach Completes Full Slate, Gears up for Fall

- Outreach continues a three-year tradition of highlighting the careers and past ties to Texas Tech University of some of its most visible alumni. This year, Outreach highlighted the life and accomplishments of Amy Love, founder and publisher of Real Sports, a magazine dedicated to women's sports. Love is a Tech alumnus and like Wyman Meinzer and Andrew Sansom, featured in exhibits the last two years, Love gave the summer commencement address for the University in August.

- This month, Outreach will participate in the National Cowboy Symposium, an annual event which has grown over the past few years. Our presentation there will be western—ranching and cowboys and the like. The symposium begins September 7th and runs through Sunday, the 9th.

- Exhibits and Outreach will once again feature an exhibit in the University Library on Banned Books. The exhibit is scheduled for late September and early October. Anyone interested in being curator for the exhibit should call Exhibits Preparator Lyn Stoll at 742-3749 ext. 236.

- The Southwest Collection will serve as host for a progressive dinner and gallery display on April 9, 2002. The reception and exhibit are part of activities scheduled for visitors to the Texas Association of Museums conference to be held in Lubbock next spring. Andy Wilkinson will provide entertainment for the catered event which will begin at 7 pm. Nikki Ladkin, Registrar for the Museum of Texas Tech, is spearheading the tour arrangements which will also include stops at the National Ranching Heritage Center and the Museum. A second gallery tour is being arranged to encompass sites in the city of Lubbock.

Upcoming Events and Activities

- In the works is an exhibit to be curated by Bruce Cammack (Rare Books) featuring photographs primarily from the 19th century. The exhibit will focus on the images and the various processes used for inclusion in books. This one is scheduled to go up in early fall and will coincide with the symposium Shifting Landscapes (see page 1, this issue).

- The SWC/SCL has tentative plans to display an exhibit focused on the works of writer Barry Lopez in October. The Collection acquired the Lopez papers last year.

- Bruce Cammack is proposing an exhibit to focus on Victorian Gift Bindings from the Rare Books Collection. Cammack is planning to display the material in conjunction with the TAM Conference to be held at Texas Tech in Spring 2002.

- Andrew John Liccardo has gathered images from throughout the Collection’s 500,000 photographs to use in an exhibit for the symposium Shifting Landscapes, October 18-20. A second part of the display will focus on the Millennial Project, a joint project between the Collection and the School of Art’s Rick Dingus. The project, begun last spring, provided an opportunity for students to examine photo images from the Collection to conjure up interpretations of place. Students then took images of the Lubbock/High Plains area themselves, creating documents which marked Lubbock as “place” in their own minds. (see pg. 9)
Other Projects in Progress

Bruce Cammack, along with Outreach, has begun the process of reviewing promotional materials heretofore created by various units of the SWC/SCL. Cammack hopes to edit these materials for accuracy and grammatical usage, and re-design the “look” of the materials.

The SWC/SCL and the School of Art are hosting the symposium Shifting Landscapes: Considerations of Time, Place and Culture. The event will take place October 18-20 in the University Library, SWC/SCL, and the Art Building. Everyone is invited to attend this symposium and rub shoulders with historians, photographers, social geographers and others (see Southwest Chronicle, page 1, this issue).

If you should have questions or suggestions concerning any of these projects or Outreach activities, please contact us at (806) 742-3749 or lisd@lib.ttu.edu.

Heartwork is an exhibit which combines poetry written by visually-impaired Texas Tech students who attended a creative writing workshop led by Dr. Jacqueline McLean. With the photography of Roger Moore, a Dallas area photographer, Heartwork was reproduced both in text and in Braille, and will be on display at the University Library from Oct. 2001 to Jan. 2002.

Writing to Read on Place, Community, Natural World

The Southwest Collection/Special Collections Library and the University Library have been awarded an American Library Association Live! @Your Library grant to support a Fall semester series entitled Losing Geography, Discovering Self. This series, which will address the complex and changing relationships between the individual, the community, and the environment, includes readings by nature writer and critic Scott Russell Sanders, and poet Pattiann Rogers.

Sanders, an award-winning author from Indiana, will read from his work on Sept. 26, at 7:00 p.m. in the Third Floor Reception Room of the Texas Tech University Library. Sanders was born in Memphis, Tennessee in 1945, and as a child lived in rural areas of Tennessee and Ohio. In the past twenty years, he has written numerous books for both adults and children, including Fetching the Dead (1984), Staying Put (1993) and The Country of Language (1999).

Pattiann Rogers, who was born and raised in the Midwest, received her M.A. from the University of Houston in 1981. Her recent books include Song of the World Becoming (2001), The Dream of the Marsh Wren (1999), and Firekeeper (1994). Firekeeper was a finalist for the Lenore Marshall Poetry Prize awarded by the Academy of American Poets, and received the Natalie Ormish Poetry Award from the Texas Institute of Letters.

LIVE! @ Your Library is an initiative of the American Library Association, with major support from the National Endowment for the Arts, The Lila Wallace-Reader’s Digest Fund, and John S. and James L. Knight Foundation. Additional funding for the events has been provided by Iron Horse Literary Review and the Southwest Collection/Special Collections Library. Events are co-sponsored by the Lubbock City-County Library. All events are free and open to the public. For more information, contact the project coordinator, Diane Warner, at Diane.Warner@ttu.edu or (806) 742-3749.

Plans are underway to continue this project with the School of Art.

• Lynn Whitfield has planned an exhibit to highlight the history of the International Textile Center at Texas Tech. The exhibit is scheduled to begin in December.

• Diane Warner will be curator of an exhibit focused on poetry called Heartwork. The exhibit is tentatively scheduled for November (See Heartwork, this page).

• Leslie Dutton will serve as curator of an exhibit focused on early cosmetics and beauty schools in West Texas. The exhibit is scheduled for December.

LIVE! @ Your Library

Public Reading
Fiction
Sept. 26, 2001
7:00pm-8:30pm
Third Floor
Reception Room
University Library

LIVE @ YOUR

EVEN TS

Visitors examine Hockey County exhibit at Early Settler’s Day in Levelland on July 14th.

(SOUTHWEST CHRONICLE VOLUME 2, ISSUE 2, SEPTEMBER 2001)
The Vietnam Archive at Texas Tech University received two distinguished honors in December 2000. On 17 December 2000, the Vietnam Archive received federal funding for a Virtual Vietnam Archive under a grant from the Institute of Museum and Library Services within the Department of Education. The Virtual Vietnam Archive is a project to digitize all of the non-copyright material in the Vietnam Archive. On 20 December 2000 the archive received the addition of a significant collection of material from the late Admiral Elmo R. Zumwalt, Jr. USN, former commander of the United States Naval Forces in Vietnam, 1968 to 1970 and Chief of Naval Operations from 1970 to 1974.

Since 1989, Texas Tech University has established and extended its leadership in this important field of American study. In that year, the Board of Regents of Texas Tech University voted unanimously to establish the Center for the Study of the Vietnam Conflict (subsequently renamed the Vietnam Center) and its supporting Vietnam Archive. In the intervening years, the Vietnam Archive has grown to be one of the largest, most significant collections outside of the federal government. The Vietnam Center, through a program of conferences and symposia, has developed as Vietnam War internationally recognized research center by making available its non-copyright materials in electronic format to all with an internet connection.

The Virtual Vietnam Archive enables scholars, students and all interested in this remarkable period in our world history to conduct research directly from universities, schools, libraries, and homes. Of equal importance, it will enable Vietnam veterans - those who actually served - to access records that might be of importance to them in their continuing efforts to understand their own experiences. It will facilitate the research and writing of participants’ memoirs, and will give high school and college students an important and authoritative source of information as they seek to understand the complexities of the Vietnam War.

The Virtual Vietnam Archive at Texas Tech University will develop as a multi-phased project. In the initial phase - the establishment of the Virtual Vietnam Archive - the project staff will concentrate on designing the necessary infrastructure, to include hardware and software requirements, employ and train appropriate staff, and transfer the heavily used and unique archival holdings to electronic format. The second phase will focus on the remaining collections in the archive, including non-English documents, and work with other private institutions with Vietnam War collections interested in becoming a part of the Virtual Vietnam Archive. The third phase of the project will extend to private and public collections held in the United States and other countries.

The final result of this effort will be to make available to the public as much as possible of the record of the Vietnam War experience. The principal focus of this effort is the granting of public access to the records of an important, yet divisive period of American history. The Vietnam Center and the Vietnam Archive at Texas Tech University pledge to adopt an absolutely inclusive attitude in the development of The Virtual Vietnam Archive. Our publicly stated policy is that we place great emphasis upon preserving records relating to all aspects of the Vietnam War. It is as important to us to preserve the records of the anti-war movement as it is to preserve the records of those who served in Vietnam. To do otherwise would be a disservice to history.

The formentioned collection is quite significant. Admiral Zumwalt served as Chairman of the Vietnam Center’s National Advisory Council from its inception in 1990 until his death on January 2, 2000.

He served as Commander, U.S. Naval Forces, Vietnam, from 1968 to 1970 and Chief of Naval Operations.
Wilkinson Uses Materials for Honors Class

Well known High Plains musician Andy Wilkinson introduced students in his class, The Llano Estacado: Creative Pluralism and Sense of Place, to materials housed in the Southwest Collection/Special Collections Library. This past spring, Wilkinson directed his students toward a final project using photographs, maps, and other types of collections from the Archive to create their own interpretations of place. According to Wilkinson, “what we did was examine sense of place here, on the Llano, through art done by students who are not avowed artists.” His small class developed unique and interesting projects which they presented in the SWC/SCL’s Fornby Room the last class day of the semester.

One of the projects consisted of a standing refrigerator full of imagery suggestive of an American home replete with a television set, TV dinners and other Americana of the 20th century. Another project required the use of campus images from the Southwest Collection, along with images taken by a student of the same locations. The images were manipulated and digitally overlaid on the originals which had been scanned earlier and saved, resulting in a surrealist combination of both past and present. The students got a real dose of history by using the Archive’s materials and Wilkinson allowed them to use their imaginations to create thought provoking projects.

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VIETNAM continued from page 10

from 1970 to 1974. In his years of “retirement” he led a very active and varied life. While he served on the board of directors of a number of important commercial enterprises, he also devoted significant effort to humanitarian efforts, including “Big Brothers & Big Sisters,” the National Bone Marrow Association, Agent Orange issues, and other issues related to the war in Vietnam and its consequences for Vietnamese as well as Americans. He was very active, for example, in providing prosthetics for Vietnamese veterans of the war in Vietnam. The Admiral often said that senior officers who led American forces in wartime had a continuing responsibility to champion their interests after the war.

The Admiral Elmo R. Zumwalt, Jr. collection contains a wide variety of information on the post Vietnam War career of the admiral. The collection includes a large section of documents, studies and correspondence regarding the effects of Agent Orange used during the Vietnam War and the Agent Orange Coordinating Committee. Other notable sections in the collection include a large number of photographs from the Vietnam War, awards and certificates presented to the Admiral in appreciation of his service to his country and the United States Navy, the Admiral’s post war correspondence and writings.

The collection also includes the Admiral’s Vietnam War library as well as several audio and videotapes and other memorabilia presented to the Admiral. This collection represents a significant addition to the Vietnam Archive at Texas Tech University whose principal objective is to preserve the history of those who served their nation during the Vietnam War.
early 20th century West Texas would naturally come together to fight the elements, the loneliness and the hardships. But such was not the case. Maybe the country had something to do with why the experiment did not work.

Treeless West Texas at the turn-of-the-century was without even the frequent clumps of windbreaks which today mark the location of a farmhouse or old homestead. It is hard to hide on the High Plains. You could see a lone horseman riding across the Llano from miles away and the bending of light often made objects appear to quadruple in size. Perhaps the flat expanse of the High Plains and the freedom it suggests caused Post's colonists to want space between them. The concept of freedom and space seems ingrained in the American psyche. The idea that there is a piece of land somewhere which we can call our own and not be bothered by pesky neighbors is enduring---especially in Texas.

Post promised prospective settlers that if they joined with him in forming a county, he would provide them with a model city replete with electricity, water, roads, sewage, and he would even break the land for farming. Some think that the initials of the company chartered to run his huge ranch and farming operations, Double U, stood for Double Utopia. When Post moved his townsite off the Caprock, he satisfied state requirements for the county seat to be located no more than five miles from its geographic center.

Unfortunately, he discovered that no underground water existed there. So Post had twenty to thirty wells dug on top of the Caprock and piped down into a concrete reservoir just beneath the edge of the Cap to provide water for the town.

At the end of 1907, more than fifty houses stood in the new town. Post involved himself in even the most minute details of town building, choosing the type and location of shade trees and selecting paintings for his Algerita Hotel. He personally worked on building plans, giving instructions for road building, landscaping and design. He built a cotton gin and mill, a hospital, and a drug store. He allowed the purchase of his 160-acre farms on installment. He even bought equipment for farmers. He fed and clothed them, planted fruit trees, and never expected payment on the land during bad crop years.

Post the hands-on entrepreneur was the driving and defining force behind his vision of "self-sufficiency." Upon his death, the mills he created produced finished cotton products, the end result of Post's plan for planting, harvesting, and processing cotton in the area. As area agriculture flourished, so did the town—especially after successful oil exploration in the area. But without Post, the town's version of self-sufficiency changed. In Post's time, he controlled everything, including who could buy land near the C. W. Post's cotton mill in Post, Texas.

Memo Booklet and Calendar: Convenient Tool for Promoting Archive

Besides a business card and a handshake, SWC/SCL staff members will now be able to offer prospective patrons a useful tool and visual reminder of the archive. The Southwest Collection Memo Booklet includes calendars for the fall of 2001 and the spring of 2002, as well as space for taking abbreviated notes. In addition to the calendar and note page for every two weeks of the fiscal year, the opposite page features a selection from the 750,000 photographic images or hundreds of thousands of documents found in the holdings of the Southwest Collection. Most of the images are black and white, but a handful are full color. Carefully selected by photographer and photo lab manager Andy Liccardo for their photographic quality and integrity, the images also represent the breadth of the archive's holdings.

Inside the front cover of the booklet is a brief description of the Southwest Collection/Special Collections Library, the archive's mission statement, and hours of operation. Also included is a map of Texas Tech University and services offered by the archive. The booklet cover is a durable material suitable for continued use over the course of the fiscal year and emblazoned with the building logo used on every Southwest Chronicle. The back-side of the booklet will feature the University Libraries logo.

Exhibits and Outreach plans to distribute booklets to SWC/SCL staffers by September 1, the start of fiscal year 2001-2002.
Collection Hosts Santa Fe Artists

The Southwest Collection/ Special Collections Library hosted two receptions honoring the work of Santa Fe artists Barbara Van Cleve and Paul Milosevich.

In April, the Collection hosted a reception celebrating the sports art of Texas Tech featuring the works of Paul Milosevich. A longtime Lubbock resident, Milosevich has over the years created a number of paintings depicting women’s basketball, the Red Raider football program and other sports at Texas Tech. Milosevich has an uncanny ability to capture the likeness of people in his work, portraying subtle nuances which reflect the subject’s personality. That ability is reflected in his portraits of musicians and professional golfers. His portfolio includes images of Tom T. Hall, Waylon Jennings, Willie Nelson, Joe Ely, Jack Nicklaus, Ben Crenshaw, Nancy Lopez, Tiger Woods, and many others.

Growing up on a farm in the shadow of the Rocky Mountains, Milosevich first gained an appreciation for the game of golf as a caddy near his home. An avid golfer himself, Milosevich began sketching golf subjects in the 1940s but it was not until the 1980s that he considered the possibilities of becoming a “golf artist.” A professional tournament in Austin, Texas rekindled his own desire to play the game and to sketch the heroes of the sport. Milosevich’s work reflects a diversity of subjects scattered across the Southwest, imbued with the artist’s keen understanding of light and shadow, and the nuances of human expression vividly expressed in his portraits.

“My search for other horizons has led me around again to my first one.”

—Paul Milosevich,
Out of the Ordinary: The Art of Paul Milosevich

Van Cleve was the special still photographer for Robert Redford’s film, The Horse Whisperer, in 1997.

The Southwest Collection/Special Collections Library has numerous materials concerning C.W. Post’s grand experiment. For more information, call Monte Monroe at (806) 742-3749.
Historical Institutions and a Sense of Inclusion

Thoughts from the Editor

The Southwest Collection/ Special Collections Library has long been known for premier collections containing choice morsels of history used by writers as divergent in their writing as James Michener, Elmer Kelton, Dan Flores, Jeannie Williams, and Walt McDonald.

Over the years the Archive has also served the research interests of faculty and graduate students. In the orderly, temperature-controlled stacks, shelf after shelf of theses and dissertations attest to long hours spent poring over the Archive’s historical documents. The Collection is rightfully known across the state and the Southwest as a treasure trove of information for scholars.

The question now before us is whether or not an archive should strive to reach out to those who ordinarily might not take advantage of its profound documents and weighty tomes of knowledge. A couple of months ago I attended a soiree celebrating more than two decades of existence for one of the public history institutions on campus. I was struck by an incident which illustrates the dilemma between providing for the public and maintaining an intellectual sanctuary for a privileged few.

Assembled within were all the various major contributors, board members, presidents, chairmen and chainwomen, the provost and vice-provosts, various deans, and assistant deans. The hand-designed desserts were not only eye appealing, they were delicious, as was the wine which flowed into glasses made especially for the event. To everyone present it was a delightful occasion. After the assembled had taken their seats, the trail boss for the evening began introducing the luminaries in the audience. Shifting into reminiscences of his boyhood, the speaker lay praise around the room for the twenty-five year old public history icon. Right about then I noticed a family of five decked out in bermuda shorts making their way outside along the sidewalk past a bronze sculpture of horse and cowboy near the entrance. The woman seated in front of me, also distracted by the young family, admonished those of us within hearing distance, “Don’t worry, they’re just street people…” a fairly straightforward verbal representation of the perceptions of class. What she was saying of course was not to let the ordinary people who had come to learn something of the history of the area interrupt the self congratulatory proceedings taking place inside.

That incident clarified some thoughts grinding away for some time inside my head. Certainly foundations and contributors, scholars, and university administrators are an important lot when it comes to operating a public history institution. They are directly responsible for many of the fine programs and resulting projects and publications which bring history to light for a growing public hungry for information.

On the other hand, tax dollars from such ordinary people help pay for the buildings and programs inherently designed for those very same bermuda clad folks whose curiosity brings them to our doors. How do we foster in our historical institutions a sense of inclusion? What does community mean and who do we serve?

The Southwest Collection would like to announce the availability of Remember When? A History of African Americans in Lubbock, Texas, compiled by Katie Parks, foreword by Alwyn Barr. Price is $35, which includes tax and postage. According to Barr, Professor of History, TTU, “This is an important book because it was written by members of the Black community within the city and provides an account of the heritage created by their parents and grandparents. It adds to a growing understanding of the contributions of African Americans to the history of the city and the state.” Because a reprint is unlikely, this first edition is sure to become a collector’s item. Use the form below to order your copy now.

NAME________________________________________________________
ADDRESS_____________________________________________________
NUMBER OF COPIES ORDERED_____________________________________

Make check or money order payable to: Southwest Collection, Texas Tech University (Do not send cash)
Send to: Southwest Collection, Texas Tech University, Box 41041, Lubbock, Texas 79409-1041
Photo Lab Up and Running

The Southwest Collection/Special Collections Library's Photo Lab is now operational. Andy Liccardo serves as manager and photographer in charge of the lab, splitting his duties between the darkroom—or as some witty soul labeled it, Room of Darkness—and the Exhibits and Outreach Team across the hallway.

In August, Liccardo arranged a series of Friday training sessions and the response from staff was overwhelming. Exhibits and Outreach frequently use the lab for reproduction of photographs for use in exhibits and other outreach materials. Recently, Liccardo reproduced images for use in the Outreach memo calendar soon to be distributed across campus. The lab also serves as a means to reproduce images for patrons, and for special projects. According to Liccardo, guidelines put in place for using the lab have worked well, accommodating all needs in the building. The guidelines are straightforward, simple, and meant to allow everyone equal access, including both projects specifically for the Collection and those of a personal nature.

Gradually, the Collection plans to process some of the black and white work that has in recent years gone to Texas Tech's Health Science's Medical Photography Lab. Hopefully, the trend will allow for quicker turnaround for both patrons and staff.

According to Liccardo, the only stipulations for using the lab are to have taken one of his brief training sessions if necessary, and to schedule lab time for projects. Liccardo may be reached in the Exhibits and Outreach Unit of the building, (806) 742-3749, extension 236.

STAFF BRIEFS

BRENDA L. HAES attended the Society of Southwest Archivist's annual meeting in Fort Worth, as well as the pre-conference workshop on archival processing. She also attended the West Texas Historical Association's annual meeting in Wichita Falls and the Society of American Archivists' "Encoded Archival Description" workshop at the University of Arizona, Tucson. Haes also attended the Texas State Historical Association meeting in Houston.

STEVE BOGENER will have an article, "Violent Times Along New Mexico's Trans-Pecos Frontier," published in the upcoming edition of the Journal of Big Bend Studies. He presented a paper on 19th century well-connected investors in the Pecos Valley to the New Mexico Historical Society in Roswell. Bogener also submitted three brief articles to Lubbock Magazine. Two of the articles concerned local aviator Clint Bredlove and aviation on the High Plains. The third focused on the Winston Reeves Photograph Collection and grant project.

ANDREW JOHN LICCARDO attended the Society for Photographic Education conference in Savannah, Georgia. He recently won first place in the color division for the West Texas Photographic Society's Annual Show.

LYN STOLL attended the Texas Association of Museums' Conference held this past spring in San Antonio and visited several exhibit venues. Lyn also traveled with the Chapparal Quilter's Guild to the Grace Museum in Abilene to view A Stitch in Time, an exhibit of 100 quilts created before 1950.

DIANE WARNER in June participated in seminars, workshops, and business meetings at the American Library Association's annual conference held in San Francisco. While there, she attended ALA sponsored poetry readings by Lawrence Ferlinghetti, Diane DiPrima, and Robert Hass. Warner's review of Than, Suddenly—a book of poems by Lynn Emanuel appeared with the byline Diane Huetter in Iron Horse Literary Review, vol. 2, no. 2. Warner is a member of the journal's poetry editorial board. She will be reading her own poems at a symposium, Redefining the American West, to be held in Las Vegas, NM, Sept. 14-15, 2001.

ALBERT CAMP attended the annual conference of the Society of Southwest Archivists in Ft. Worth, May 24-26. He also attended the pre-conference workshop, "Arrangement and Description of Archival Material."

JULIA SAFFELL attended the annual West Texas Historical Association meeting in Wichita Falls.

MARLETA CHILDS attended the annual West Texas Historical Association meeting in Wichita Falls. She received a certificate for placing her book, 1850 Slave Census of Mason County, in the annual Faculty-Staff Book Exhibit in April. It is the fifth volume in her series, "North Louisiana Census Reports."

FREEDONIA PASCHALL attended the Texas State Historical Association meeting in Houston; the West Texas Historical Association meeting in Wichita Falls and the Society of Southwest Archivists in Fort Worth.

MONTE MONROE attended the Society of Southwest Archivists meeting in Ft. Worth and toured the University of Texas at Arlington's Special Collections Library.

TAE KREIDLER served as master of ceremonies at the National Ranching Heritage Center's 25th anniversary celebration in late June. He attended the Texas State Historical Association meeting in Houston; was chief organizer of the West Texas Historical Association meeting in Wichita Falls; and attended the Society of Southwest Archivists meeting in Fort Worth.

LYNN WHITFIELD attended the Texas State Historical Association meeting in Houston; chaired a session at the West Texas Historical Association meeting in Wichita Falls; and attended the Society of Southwest Archivists meeting in Fort Worth.

MISSION STATEMENT

Southwest Collection/Special Collections Library

The Mission of the Southwest Collection/Special Collections Library is to provide uncompromising service:

To fellow staff members, in a cooperative effort that recognizes the dignity and worth of individuals and their potential for unique contributions, and therefore promotes more efficient operation and better service to patrons.

To patrons from the university community, by actively striving to determine the research needs of faculty, staff and students; by making resources available to the greatest extent possible and by serving as a center for interdisciplinary activity.

To patrons from the larger regional/national community, by acquiring, preserving, securing and making available the resources that are considered useful for the present and posterity, and by offering outreach programs to inform the public of our resources and mission.

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