Winds across the Llano

When Walter Prescott Webb wrote The Great Plains, he described an environment historically referred to as the Great American Desert to which settlers were unaccustomed, a semi-arid land to the west of the 98th meridian. According to Webb, settlers had to adapt to this new land through the development of technologies like reliable guns, a decent plow, shelter, and windmills before they could survive, let alone thrive in the region. Even as Webb was writing his great study of the near American West, farmers were adapting new machinery to meet the challenges of tilling the soil and planting wheat in America’s mid-section. Although Webb discussed the prevalence of wind across the region, not even he could have predicted the environmental, social, and economic calamity of the ensuing decade.

On top of the Llano Estacado, the winds still blow, especially in the spring. Perhaps owing to local chambers of commerce, a breeze is any wind under thirty-five miles an hour. Anything above that can loosen shingles and cause tumbleweeds to dislodge and bound across an empty winter field or chase your truck down a caliche road. Contrary to the popular view of visitors in March or April, the wind doesn’t always blow in West Texas, but when it does the sand and dirt from the next county etch an imprint on your soul. In the late 19th century, white newcomers to the High Plains found the stark, treeless landscape at once beautiful and frightening. Without trees to reckon distance or space, earlier travelers saw the Llano as a sea of grass not unlike the ocean swells of the Gulf of Mexico.

Not a few settlers used to the landscape east of the 100th meridian turned back, some turned melancholy, some went crazy listening to the wind as it bent the tall grass sideways on its way to nowhere, and some found in the wide open spaces of land and sky a liberating sense of freedom.

In the middle of the summer, days are long here and the ground is often cracked from drought. The wind blows hot out of the southwest, and the sweat on your back dries quickly as “dust devils” wend their way across farmers’ fields. In the winter, blue northers approach, and the wind whistles past while it does its endless work, carving canyons and lifting topsoil high into the sky to be deposited miles away.

Rising 200 feet or more above the surrounding countryside, the Llano Estacado stretches for almost 300 miles north to south and 150 to 200 miles east to west, the southernmost extension of the High Plains.
The Idea of Sustainable Agriculture on the High Plains

With the recent acquisition of papers by writers concerned about the natural world and our place within it, the Southwest Collection/Special Collections Library is attuned to issues affecting the long term sustainability of the Llano Estacado. Over the last few years, Southwest Collection staff have gotten to know Darryl Birkenfeld. Birkenfeld grew up on a farm near the Panhandle town of Nazareth as part of a large family of twelve children who learned well the long days associated with raising crops, cattle, and dairy cows.

A tall, slender, unassuming man whose calm demeanor belies an intense desire to inform people about what he sees as the plight and potential renewal of the High Plains, Birkenfeld is a former Catholic priest who still lives in Nazareth, two hours north of Lubbock. As a priest, he ministered for over a decade to the struggling Panhandle agricultural towns of Cactus and Stratford.

Birkenfeld, who holds a PhD in social ethics from the University of California, believes in sustainable agriculture on the High Plains. He is interested in showing the historical link between spirituality and agriculture across time—a view of agriculture that extends beyond a business perspective. To that end, in the late 1980s Birkenfeld created the Promised Land Network, a non-profit organization dedicated to promoting sustainable agriculture to support communities and natural ecosystems over the long-term. In the 1990s the organization was honored in Washington as one of thirty-five model environmental justice projects.

For more than a decade, Birkenfeld and the Promised Land Network have sponsored the Southern Plains Conference, a get-together of scholars, farmers, and other residents of West Texas to discuss Staked Plain land uses and resources. Over the last decade, the conference has sponsored presentations, workshops, music and poetry with a different focus or theme each year.

Conference titles have included: Living on the World’s Flattest Mountain; The Llano Estacado as Place, Home and Personality; Embodying Husbandry: Family Responsibilities in a Sustainable Agriculture; and Renegotiating the Grass Economy, the latest conference held in February. Over the years, presenters have included environmental historian Dan Flores from the University of Montana, agriculture historian Mark Friedberger, of the University of North Texas, musician Andy Wilkinson, landscape artist Amy Winton, and a host of geographers, historians, agriculturalists, farmers and ranchers. The conference scheduled for 2004 will focus on water issues in the American Southwest, particularly on the High Plains.

In addition to the annual Southern Plains Conference, the Promised Land network is involved in a number of other projects including the Hormiguero Project, a program which provides leadership training and community organizing skills for two unincorporated colonies in the Texas Panhandle, as well as for Hispanic landowners in Deaf Smith, Castro, Parmer and Swisher counties. The network also sponsors an Ag Sustainability Tour and Rural Fair in July which includes demonstrations of farming methods, and the Southern Plains Study Club, a series of public meetings to discuss topics related to upcoming Southern Plains Conferences.

Birkenfeld is also Coordinator of Ogallala Commons, an organization which “provides leadership in creating thriving communities sustained by healthy land and abundant water in the Great Plains region that overlies the Ogallala Aquifer.” Among the organization’s goals are to produce both “a sense of place based on regional arts, history and cultures,” and “self-reliant communities anchored in sustainable wealth generated from the land rather than dependence on governmental or multinational sources.”

From Buddy Holley to Waylon Jennings to Bobby Keys, Roy Orbison and Joe Ely, to Butch Hancock, Jimmy Dale Gilmore, Mac Davis, John Denver, Bob Wills, Tanya Tucker, Lee Ann Womack, Jimmy Dean, Sonny Curtis, Terry Allen, Jerry Jeff Walker, Lloyd Maines, The Maines Brothers Band, Pat Green, Clay Jenkins, Bobby Keys, Tommy Hancock, The Texanna Dames, Natalie Maines of the Dixie Chicks, and Don Caldwell to name a few, West Texas has produced music and musicians far exceeding what one might expect given the historically scant population of the region.

What is it about Lubbock and the High Plains which fosters such creative energies not only in music but in the arts more broadly defined to include sculptors and painters and photographers and dancers and actors? To quote Molly
Ivins when she was writing columns for the Dallas Times Herald, the answer is “Cause there’s dog-all else to do in the place. In Lubbock you got to make music, laugh or go crazy.” Others have been somewhat more sympathetic, claiming that the wide-open spaces promote a feeling of freedom seldom found anywhere else. Ivins, who likes the land under her feet to be relatively flat, claims that the 88.3% of sky in Lubbock is the correct proportion between the two. After you get used to Lubbock, says Ivins, “everywhere else feels like jail.” Folks besides Ivins have pointed out that in Lubbock there is plenty to rebel against and music serves as a channel in which to direct adolescent and post-adolescent angst. Well, maybe. Waylon Jennings once commented that playing music was a whole lot easier than picking cotton all day.

Whatever the reason, West Texas is a catalyst for creativity, especially in music. The Southwest Collection/Special Collections Library is now in a position to sort all this out. With the creation of the Crossroads of Texas Music Project under the direction of Curtis Peoples, the Archive is taking the initiative to collect, process, and preserve this West Texas Legacy.

Peoples, who was hired late last year as Archivist for the project, is no stranger to West Texas Music or the Southwest Collection/SCL. Having first played music in the 6th grade drum corps, Peoples continued to play drums into high school, but also picked up the bass guitar when he was 13. Playing bass in a few bands and in Chamber Choir throughout high school led to further musical stints in college. When he moved to Lubbock, some friends needed a guitar player in their band so he took up guitar.

In 1987, Peoples attended South Plains College in Levelland for two semesters before playing a few years in local bands and for six months in Denver. In 1992, he returned to South Plains College to finish his degree.

During this time, Peoples received the Reed Stewart Scholarship and won Golden Reel Awards for Producer of the Year, MID Project of the Year, and Video of the Year. In 1994, as he neared the end of his Associates degree at South Plains College, Peoples began working as an intern, and then later as a paid employee, for Don Caldwell Studios.

After two years at the studio, Peoples moved on to the Cactus Theater for a year and a half. During his time at Cactus Theater, he became a volunteer for the 4th on Broadway celebration held each year in downtown Lubbock, where he continues to serve as a stage manager for the Battle of the Bands. 2003 marks his 10th year as a production manager for the celebration. Peoples continues to work special events for Don Caldwell, including Raider Alley, the pre-football game festivities for fans of the Texas Tech Red Raiders.

In 1997, Peoples became an instructor at South Plains College in the Sound Technology Department where he served until 1999, when he was employed full-time at Texas Tech's Vietnam Archive. In late 2002 he was hired to start the music archive for the Southwest Collection. During his tenure with the Vietnam Archive, Peoples helped process all materials that came into the archive, and during his last year, he was in charge of transferring audio visual materials, such as analog reel-to-reel tape and film.

In 1971, long before Peoples arrived, Don Caldwell opened Don Caldwell Studios. In 1973, Lloyd Maines began working with Caldwell at the studio. Maines would soon father Natalie Maines, lead singer for the Dixie Chicks, and was on his way to becoming a legendary steel guitar player and producer himself. In 1977, a landmark recording session took place at Caldwell studios, Terry Allen’s Lubbock on Everything. During that time, most of the recording techniques tried to emulate the popular Nashville sound of the era. However, these techniques did not satisfy Allen’s style of music. The Allen session produced songs that would become hits for the Maines Brothers Band and a new sound identified as aggressive country. In 1996, Don Caldwell turned over the studio to Alan Crossland. Crossland changed the name to Brazos Studios and continued making music recordings and maintained the original tape library.

While he was working for the Vietnam Archive, Peoples worked with Crossland, a longtime friend, playing musical instruments on various recordings and co-producing a CD. Crossland continued to work with notable musicians, recording Natalie Maines’ audition demo for the Dixie Chicks, which landed her a job with what is now the most popular female group of all-time. In 2000, Crossland closed the studio, placing all of the master tapes from years past in storage. The environment was not conducive to analog tape storage, and Peoples recommended to Caldwell, Crossland and Southwest Collection/SCL Director, Bill Tydeman that the tapes be stored at the Southwest Collection in order to
The Southwest Collection/Special Collections Library recently acquired the papers of writer, David James Duncan. Duncan’s work complements and adds to a growing list of contemporary writers who have deposited their work in the archive as part of Texas Tech University’s Natural History Initiative. Duncan’s papers will be used by students and other researchers who are interested in writing about place, community, natural landscapes and their interaction.

Duncan lived for many years in Oregon where as a child he developed a deep appreciation for rivers, for fishing, and for the life stories and lessons they tell. Duncan won the Pacific Northwest Booksellers Award for Literary Excellence in 1983 for his book, The River Why. This first novel and has been compared to Catch-22 and Zen and the Art of Motorcycle Maintenance while other works have been compared to Catcher in the Rye and To Kill a Mockingbird.

Since that time, Duncan has crafted The Brothers K, for which he won a second Pacific Northwest Booksellers Award, an American Library Association Best Books Award, and which was listed as a New York Times Notable Book in 1993; River Teeth: Stories and Writings, 1995; and My Story as Told by Water, 2001. Duncan’s work has appeared in Big Sky, Gray’s Sporting Journal, Sierra, The Sun, Harper’s, Northern Lights, Orion, and Outside magazine among many other publications. The author has lectured and read across the country on topics as varied as fly fishing, writing, and wilderness. Currently Duncan lives in Montana.

Combining humor, activism, and poignancy, Duncan interjects a personal sense of place into all of his tales, often commenting on rivers as metaphor for life and then focusing on industrial juggernauts which threaten life. Duncan is careful not to beat the reader over the head with massive piles of statistical information, but nonetheless, through storytelling narrative, he achieves the desired result. Duncan uncovers at once the beauty and logic of sustaining America’s publicly owned rivers in contrast to sustaining the voracious appetites of resource industries and urban developers bent upon using those rivers for corporate profit.

Although the bio-regions of the Pacific Northwest are a long way from the Llano Estacado, issues—especially those surrounding the use of land and water—affect both parts of the country. Duncan’s work is a welcome addition to the James Sowell Family Collection in Literature, Community and the Natural World which continues to grow and re-define the scope of Special Collections at the SWC/SCL.
In 1896, following another year of art study in Paris, Seton married Grace Gallatin, daughter of California financier Albert Gallatin. An author and feminist leader, Grace aided her husband in editing and designing his uniquely illustrated books. They became the parents of a daughter Ann, who was later given the nickname “Anya” (a variation of a Siouan term meaning “cloud gray eyes”) by a Lakota chief; eventually, Anya Seton gained her own fame as a writer of historical and gothic romantic fiction.

Although the Setons’ individual lives and interests gradually diverged over the years, they remained on cordial terms.

Over the next decade, Seton and his wife enjoyed hunting and exploring various wild areas of North America, including the Yellowstone, Jackson Hole and Wind River country in Montana and Wyoming, the Badlands of North Dakota, and the Sierra Nevada in California. Accounts of their adventures were published serially in the Camp Fire Club’s Recreation Magazine (1897-98) and later in Grace’s books, A Woman Tenderfoot (1900) and Nimrod’s Wife (1907). In 1900 they traveled to Norway to observe the Laplanders’ domestication of reindeer. Then in 1907 Seton, in company with Edward A. Preble of the U.S. Biological Survey, made a seven-month, 2,000-mile canoe trip to the Canadian sub-arctic, during which they discovered and named the Laurier and Earl Grey rivers in the Northwest Territories. One notable result of that expedition was the creation of Wood Buffalo National Park to help preserve that endangered sub-species of bison. By 1910, Seton had camped in most U.S. and Canadian wilderness areas and produced and illustrated such works as The Biography of a Grizzly (1900), Lives of the Hunted (1901), and Animal Heroes (1905). The Arctic Prairies (1911), Seton’s account of the north Canadian expedition revealed, among other things, his mixed reaction to the Indians of his day and their lifestyles. Early editions antagonized some biologists who resented his failure to acknowledge Preble’s contribution to the success of the trip, a clear reflection of Seton’s egotism.

Throughout the Progressive Era, Seton was one of the country’s leading writers and illustrators in the nature genre; his popularity as a public speaker on the lecture circuit netted him up to $12,000 annually. His most successful literary effort, Wild Animals I Have Known (1898), was a bestseller in its time and has been continuously in print. With that book, Seton introduced a tradition of animal stories, which attracted such writers as Charles G. D. Roberts and Jack London and earned him the friendship of various celebrities, most notably President Theodore Roosevelt. His literary cronies included Mark Twain, William Dean Howells, Charles F. Lummis, Mary Austin and Hamlin Garland.

Even so, Seton’s reputation was not invulnerable. In an article in the Atlantic Monthly (March 1903), the nature essayist John Burroughs made him a major target as one of the “Nature Fakers,” who attributed powers of reason to animals and insisted that such characterizations were factual. While Roosevelt and Chapman agreed with most of Burroughs’ arguments, they at the same time realized the value of Seton’s work and advised him to break off the attacks or at least tone them down. Shortly afterward, Burroughs and Seton met at a banquet, hosted by steel magnate Andrew Carnegie, for prominent literary people. The two soon became friends, and in a sequel article (July 1904), Burroughs ranked Seton first among contemporary younger naturalists but cautioned readers to discern between truth and fiction. Roosevelt reportedly urged Seton to back up his stories with the publication of his facts.

Seton promptly sought to remedy that situation; the result was his Life Histories of Northern Animals (1909), which dealt with sixty of the more common North American mammal species. Critical response was favorable, and the work was awarded the Camp Fire Club’s Gold Medal. Over the next fifteen years, Seton labored to expand his Life Histories into the four-volume Lives of Game Animals, published between 1925 and 1929. This publication won him the coveted John Burroughs (1926) and Daniel Giraud Elliott (1928)
The Landscape of Community

[Images of historical photographs related to community life]
rivers running down from the Rocky Mountains, the Llano is marked on its eastern edge by a geological feature called the Caprock. A cemented hard-pan erosion resistant layer of minerals only a few feet below the ground, it greeted eastern travelers as they ascended the rugged escarpment leading to what a few years earlier had been the home of bison and Comanche.

From 2500 feet in elevation along its southeastern edge, to almost 6000 feet along its northwestern rim, the Llano Estacado is exposed to the elements. Earlier habitués realized this and tended to reside in the canyons which protected them to some degree. Springtime storms still rise over the Llano’s edge where prevailing winds, a sharp escarpment and the collision of cold and warm air masses create spectacularly vertical cloud formations reaching into the heavens. The lack of anything like trees or hills to block the wind and the subsequent removal of most of the grass holding the topsoil in place has increased the potential force of wind storms on the Llano. Beyond the treeless 50,000-square mile expanse of grass and sky, what indeed struck many a traveler and pioneer as they first topped the Caprock was the wind. Besides loneliness, exacerbated by the wide-open spaces of the Llano, wind and dirt were frequent companions to settlers living on the High Plains.

Even the canyons did not always provide safety as crockery, leaving the Spaniards with an indelible impression about the quick violence associated with weather on the High Plains.

Long after Coronado departed, the more or less constant breeze coupled with wide open spaces on the High Plains continued to have varying effects on people. For some pioneers, rising over the Caprock for the first time had the effect of breathing energy into their bodies, long tired from countless miles in a twelve foot wagon. The sunsets, sky and unobstructed horizon restored them with vigor. This was literally the case for thousands of people suffering from tuberculosis and other pulmonary ailments who took their doctors’ advice and headed into the American Southwest and the high stretches of the Llano Estacado, where many found in the dry climate and breezes the best place in the world to recover.

Others found in the High Plains a lonely melancholy, a feeling of being made insignificant in a never ending sea of grass and sky. The earliest white settlers on the Llano often lived in wagons or tents until dugouts could be built. Crude shelters dug into the ground where timber was almost non-existent and roofed with sod, dugouts were naturally insulated by the earth. The surrounding landscape visually swallowed up these dwellings because of their low profile. Living in such quarters was not unlike living in a cave, although settlers made the most of it by installing iron stoves, fireplaces, and occasionally wooden floors.

Francisco Coronado discovered in 1540. The Spanish conquistador who traversed the area in search of the Seven Cities of Cibola had encamped in one of the canyons along the eastern edge of the Llano along with 1800 other souls when a massive hailstorm arrived at three in the afternoon. Announced by high winds and thunder, the arriving storm brought cold rain followed by huge hailstones which smashed tents, armor, and Second-tier settlers on the Llano noted a washed out, far-searching look in the eyes of the earliest pioneers, a look bred from scanning the horizon for years at a time. Lou Carraway Stubbs, who moved to Lubbock in 1891 remembered wind storms so violent that some fifty windmills were toppled across the region, and reportedly, some women succumbed to a

(continued on page 14)
‘Mestizaje’ As Captured through the Lens of a Camera

Capturing the essence of someone’s ancestry through the lens of a camera is quite a feat. Yet, Tony Gleaton has an uncanny ability to reveal a people’s past, providing penetrating honesty and character. Recently, Gleaton donated some of his prints to the Southwest Collection/Special Collections Library. In February, Gleaton gave a lecture on his work chronicling Black and Native American cowboys of the American West. The lecture, hosted by the SWC/SCL in the Marshall Formby Special Events Room, was part of Black History Month activities.

Currently visiting professor at Texas Tech University, Gleaton has exhibited at galleries throughout the United States and Mexico including the National Museum of American Art, and the Los Angeles County Museum of Art. The Smithsonian included his work as part of a traveling exhibit that toured the country.

Gleaton was born in 1948 in Detroit, the youngest son of an elementary school teacher and a police officer. A decade later, his family moved to California where he lived until joining the Marine Corps in 1967. After completing a tour of duty in Vietnam, Gleaton returned to California to attend UCLA.

In the early 1970s, he developed a keen interest in photography. In New York he worked as a photographic assistant and took various jobs pursuing his goal to become a fashion photographer. In 1980, Gleaton left New York behind. As he hitchhiked and took odd jobs across the American West, he photographed real life icons of the West, working ranch hands and rodeo cowboys, both Native- and African-American. Drifting to Texas, Colorado, Nevada, Idaho, and Kansas, Gleaton met a number of Black rodeo performers who became an integral part of Cowboys: Reconstructing an American Myth.

Traveling the West, Gleaton met Mexican rodeo performers in Los Angeles and traveled with them back and forth between Mexico City and the United States. Sharing an apartment with a stunt man from Churubusco Studios in Mexico City, the photographer embarked on a 7-year sojourn across the breadth of Mexico. At one point he lived two years with the Tarahumara Indians of Northern Mexico. In the Mexican states of Guerrero and Oaxaca, Gleaton photographed the descendants of millions of African slaves brought to New Spain beginning in the 16th century. For this project which became Tengo Casi 500 Años (I am almost 500 years old): Africa’s Legacy in Mexico, Central & South America, Gleaton traveled over 20,000 miles using ground transportation to complete the work. In 1997 he returned to the Sierra Madre Occidental in Northern Mexico where he lived and photographed the Cora, Huichol, Tarahumara, Yaqui, Cucupa and the coastal dwelling Seri peoples.

“The photographs which I create are as much an effort to define my own life, with its heritage encompassing Africa and Europe, as it is an endeavor to throw open the discourse on the broader aspects of ‘mestizaje’ ... the ‘assimilation’ of Asians, Africans and Europeans with indigenous Americans. The images I produce, most often, are ones in which people directly and openly look into the camera, yet the most important aspect of these portraits is that they give a narrative voice by visual means to people deemed invisible by the greater part of society ... and deliberately craft an ‘alternative iconography’ of what beauty and family and love and goodness might stand for — one that is inclusive, not exclusive.” - Tony Gleaton

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Andrew John Liccardo recently joined the SWC/SCL as Library Associate, in the Exhibits and Outreach department. He received his M.F.A. from Texas Tech in 2001 and has taught photography classes in the School of Art and Mass Communications.

With two years as a student assistant in Exhibits and Outreach, Liccardo is no stranger to most of the SWC/SCL staff. During his initial two years at the archive, he assisted with exhibit preparation, created exhibition quality digital images, and updated the photo lab. He also spent time researching photograph collections for images to use in exhibits, in the Southwest Chronicle, and in the annual SWC Academic Calendar. In 2001 he curated an exhibit from the Southwest Collection Photograph Collection for the Shifting Landscapes symposium.

Liccardo has been involved in the Millennial Collection project since its inception. He was a member of the Shifting Landscapes symposium committee and lectured at the event on the interaction between the Southwest Collection, the School of Art, and the students working on the project. He will continue to play a major role in the growth of the project and in the interaction between the Southwest Collection/SCL and participating departments and groups.

Liccardo has been photographing the Lubbock area since 1997 and has recently exhibited his images of the Texas Plains in New York, Florida, Michigan, Buffalo, Boston, Atlanta and of course Lubbock. He has an upcoming solo show in Amarillo this July.

Liccardo’s expertise in will greatly enhance the ability of Exhibits & Outreach to take on more ambitious projects and to enlarge its scope in keeping with the mission of the Southwest Collection/SCL.

medals. By ably blending his own field experiences with the findings of zoologists and other observers, Seton produced an eminently readable work that, at the same time, reflected the latest scientific thinking. His landmark insights into animal psychology and emphasis on life histories have made his Game Animals an enduring text.

Throughout his life, Seton was never recognized as an artist of the first degree. Most of his mammal paintings were quite good, if academic, but his artistic ability is best shown in his numerous pen and ink field sketches. Although his forte was depicting quadrupeds, his watercolors and sketches of birds were likewise evocative. While he never entirely mastered the look of flight, Seton devised the field identification system later perfected in Roger Tory Petersen’s Field Guides. As an illustrator, Seton launched the standard for the later work of Louis Agassiz Fuertes and others. Even his rare attempts at sculpture reflected his creative genius, and his unique combination of writing and illustration made him an exceptionally effective publicist for the natural world.

Almost from the beginning, Seton showed great interest in Native American lore and culture. Throughout their western travels, he and his wife visited several Indian reservations, befriended their leaders and clearly sympathized with their plight at the hands of the white man. In 1902 Seton organized the Woodcraft Indians...
(Seton, continued from page 10)

(later Woodcraft League of America), a colorful youth movement which idealized Indian life and lore. He held annual campouts at his Wyndygoul and DeWinton estates near Greenwich, Connecticut, for area youth, during which he taught them campcraft and Indian ways. With his publication of Two Little Savages, the Woodcraft movement caught on, and chapters were organized nationwide. During a lecture tour in England, Seton met with Sir Robert S. S. Baden-Powell, who was formulating ideas for his Boy Scout movement there. As a result, in 1910, Seton played a key role in the formation of the Boy Scouts of America and edited its original handbook, which was largely a revision of his Woodcraft manual, The Birch Bark Roll.

For five years, Seton served as Chief Scout and vigorously promoted the movement. In addition, he and his wife had a hand in the organization of the Camp Fire Girls, founded in 1911 by Luther and Charlotte Gulick. However, Seton’s staunch opposition to uniforms, military-style discipline and slogans soon caused dissention within the BSA leadership ranks. Moreover, Seton accused Baden-Powell of stealing and “corrupting” many of his ideas without giving him proper credit. Consequently, in 1915, he broke with other BSA leaders, notably Dan Beard and James E. West, to give greater attention to his Woodcraft organization. Continuing his research on Indian history and culture, Seton in 1918 published Sign Talk, a study of Indian sign language. This work, which became a standard text among educators for the deaf, attracted the attention of ethnologists and historians like George Bird Grinnell, Frederick Webb Hodge, James Mooney, Francis La Flesche and Natalie Curtis. In 1926 Seton was among the first recipients of the BSA’s Silver Buffalo award for his role in Scouting.

From the time of his first lecture tours to the “Land of Enchantment” in the early 1910s, Seton considered making New Mexico his permanent home. As early as 1927 he began making arrangements to move there, and by 1931 he had taken out his naturalization papers and left the East for good. Purchasing some 2,500 acres near Santa Fe, he established Seton Village as a summer institute. There he built his stone and adobe “Castle,” whose thirty rooms contained most of his 8,000 paintings and drawings, 13,000 books, and 3,000 bird and mammal specimens, in addition to his numerous Indian artifacts. His summer College of Indian Wisdom attracted world-wide attention and was endorsed by many, including Bureau of Indian Affairs Commissioner John Collier, architect of the “Indian New Deal” during the 1930s. His Seton Village Press, for a time, published a monthly magazine, The Totem Board, which featured animal and Indian lore. Moreover, Seton relocated the Woodcraft League’s executive offices in Los Angeles, California, where he had many friends and supporters. In 1935, four days after divorcing his first wife, Seton married Julia M. Buttree, his longtime secretary and a committed student of Indian culture, who was almost thirty years his junior. The couple later adopted a daughter, Beulah Deanna (Dee).

All the while, the Chief never stopped painting, writing or telling his stories. Throughout the Depression and war years, he was in continuous demand as a lecturer, especially on college campuses. For example, in the spring of 1937, a delegation of coeds from Texas Tech and their sponsor, Dr. William Curry Holden, visited Seton Castle by special invitation. This group was the Ko-Shari Club, a campus women’s organization with an Indian theme. Every spring the club made a field trip to New Mexico. There they toured the Frijoles Canyon ruins—the setting of Adolph Bandalier’s novel, The Delight Makers, and initiated new members at an ancient kiva. On this particular occasion, the Ko-Sharis were so charmed by their hosts and their work that they arranged to have the Setons speak at their campus in March of the following year. The positive response of the students and faculty to the couple’s joint lecture on animals and Indian lore at the old gymnasium prompted James G. Allen, then acting Dean of Men, to invite them back in July as part of Tech’s summer recreation program. On the appointed day (July 6), despite threatening rain, the Chief and his wife gave their “Message of the Redmen” to an audience of 400 on the green in front of the Administration Building.

In addition to their tours, Seton published several later books, including The Gospel of the Redman (1936), Great Historic Animals (1937), and his autobiography Trail of an Artist-Naturalist (1940). Even when the events of World War II compelled them to limit their travels and discontinue their summer institute, the Setons’ popularity never waned. To the very end, the Chief remained active. He continually made more plans for writing and speaking engagements. He died at his beloved Castle near Santa Fe on October 23,
Millennial Collection Update
by Andrew Liccardo

The Millennial Collection, an interdisciplinary documentary project supported by the School of Art and the Southwest Collection/ SCL, recently saw expansion in both its holdings and its outreach into the larger community. The Millennial Collection is unique. Side by side with documentary portfolios from professional photographers is student work from Professor Rick Dingus's documentary photography class. Already in its third year, approximately 500 photographs and artifacts have been included in the collection and the project is ongoing.

Earlier in the year Dingus’ documentary class visited the Southwest Collection and viewed the Millennial Collection work archived here. They also spent time researching and making copy negatives of historic photographs of Lubbock and the surrounding communities. They then visited those sites and made repeat photographs for comparative purposes. Utilizing the historic image along with their own contemporary versions, the students saw the effects of the passage of time on the location. They were able to see how visiting the actual site can shed light on information in the image and the decisions made by the photographer. Having students research the Southwest Collection’s photograph collection encourages them to ask questions about historic photographs that will then inform the photographs they make and place in the archive. The students are currently finishing final projects which will be considered for inclusion in the Millennial Collection at the end of the semester.

Furthering an important goal of the project in March, forty images from the Millennial Collection were displayed in a show at The University of Utah’s Architecture Department. Rick Dingus visited the campus, attended the show opening, gave a public lecture concerning the mission and evolution of the project and met with faculty to discuss how the two institutions could collaborate on work to further the goals and mission of the project. This marks the second time the work has traveled for exhibition, having been displayed at Austin College in 2001. The success of the project and the symposium, Shifting Landscapes in 2001 has attracted attention from a wide variety of disciplines. A goal of the project is to inform a wider audience and to encourage interdisciplinary participation from across the country, enlarging the scope of the project.

The Southwest Collection is currently looking towards adding more professional portfolios to the Millennial Collection. After a recent campus visit and lecture, Peter Brown of Houston visited the archive, and showed a portfolio of prints to Special Collections Librarian, Bruce Commack. Brown has been photographing the western plains for over a decade, including the communities of Tahoka, Brownfield, Dickens, Levelland and Dimmit. In 1999 he published the photographs in a book entitled On the Plains.

Michael Berman, another photographer who has been photographing in the southwest for many years, also visited the Tech campus this spring to lecture and show work to Dingus’ documentary class. Mr. Berman is currently talking with the Southwest Collection about the possibility of collecting a portfolio of his recent work. Currently Berman is working on a project photographing the desert areas in the border region of Arizona and Mexico.
help preserve them. Many of the tapes had begun to deteriorate and are still badly in need of preservation.

Most of the recordings in Caldwell's ¼ inch collection were recorded on tape that is prone to absorbing ambient moisture in the air. This causes the tape to get sticky, with pieces of the oxide flaking off in chunks, rendering it unplayable. This deterioration is called hydrolysis, or sticky shed syndrome. The hydrolysis is so bad most of the tapes will not even play without sticking to the heads and transport of the tape machine. Fortunately, tape manufacturers have found a process that will temporarily dry out the moisture in the tape long enough for it to be played and re-recorded to another medium. A baking process allows the tape to be played and converted to another format for preservation. The treatment lasts about thirty days and then the tape returns to its original state. The tape can only survive about three treatments in its life and will then become unusable. Before transferring the tapes to another medium, the Southwest Collection staff will prepare the tapes through this baking process.

The Caldwell collection contains about 5000 reel to reel tapes in various track configurations, and documents three decades of influential West Texas musicians, as well as a wide variety of musical style. Already, Peoples has made plans to digitize the collection of tapes in order to save at least three decades of recorded West Texas music. In addition to tapes from Don Caldwell, the Southwest Collection has received about 150 ¼ inch reel to reel tapes from Broadway Studios, about 100 Albums of West Texas and Texas music called the Ralph Dewitt Collection which is expected to expand.

So far the music project has received one grant from the Helen Jones Foundation to work on preserving the Caldwell tape collection, but the project will require additional funding in order to buy the equipment designed specifically for archiving audio material. According to Peoples the most state-of-the-art audio archiving system available is called Quadriga. Peoples recently traveled to New York to see the system in action, and notes that the system is currently used in transferring sound recordings using the system including national archives and libraries. In the United States, Vidipax, Absolute Audio, and National Audio Restoration Services have now installed the Quadriga system to perform restoration functions.

Unlike other systems, the Quadriga system allows the operator to transfer any analog audio format, produce metadata (including information from peripheral devices such as scanners), and generate error logs for analog tape and digital files. The digital sound recording, metadata, and error logs are all stored together, which makes it easier to access the information and reduces the number of metadata repositories.

This system is designed to save 40 percent of the man hours needed to transfer materials. The Quadriga equipment would not only be used for the music archive, but also for the Southwest Collection/SCL’s oral history project and the Archive of Turkish Oral Narratives (ATON). Future plans also call for working with other universities on Texas and Southwest recorded sound projects.

Through People's contacts with musicians in West Texas, an advisory board has been established to assist with the music archive. Don Caldwell, Joe Carr, Alan Crossland, Kenny Maines, Wally Moyer, Eddie Reeves, Jerry Stoddard, and Andy Wilkinson will serve on the board. Initial plans call for collecting everything pertaining to West Texas music including not only recorded music, but oral histories, photographs, posters, and promotional material. Peoples points out that the archive will pursue all styles of West Texas music—Country, Rock, and Tejano— to name only a few.

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**MISSION STATEMENT**

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.
sort of distress which left them anxiously pacing the
floor. At night, following such storms, both women
and men became painfully aware of the relative silence
around them, and their loneliness, enhanced by the
occasional howl of a coyote made them all the more
homesick for a landscape of trees and people left
behind.

Perhaps the most scathing attack on the breezy
meteorological character of the Texas High Plains
came in 1925 with the publication of The Wind, by
Dorothy Scarborough. Originating from accounts told
to her by her mother who had come west seeking relief
from tuberculosis in the high arid climate of West
Texas, The Wind is set around Sweetwater during the
devastating drought and blizzards of 1886 and 1887
when many a cattleman left the cattle business and the
Llano Estacado behind forever. Centered around
Letty, a delicate girl who has left the lush verdure of
Virginia for the treeless plains of Texas, The Wind
provoked outrage in Texas readers and particularly in
boosters and local West Texas chambers of commerce.
By the closing chapters of the book, Letty, beset by the
demonic howling of the wind, has gone insane.

“She hadn’t been herself. It was the wind, the wind
that was to blame! Nobody ought to hold a crazy
person responsible for what he did, and the wind had
made her crazy. She could see things clearly now,
because it wasn’t blowing. She must think fast, before
it started up again, because the wind did things to her
brain that wouldn’t let her think…”

Living in West Texas meant isolation. Leaving

behind trees and kinfolk in 1878, Quakers from
Indiana led by Paris Cox arrived on the Southern Plains
with perhaps little realization of such isolation. Cox
arranged for a German immigrant named Heinrich

Schmitt to break some land near what would become
the Quaker community of Estacado. Schmitt had
changed his name to Henry Clay “Hank” Smith, a
patriotically American name, and made the most of
opportunities presented him on the High Plains. Years
after Smith departed this earth, a farmer was plowing
along the edge of Blanco Canyon where Smith had
homesteaded. Shining in the newly turned soil was a
metal glove, a gauntlet to be exact. Confirmed as
belonging to a Spanish soldier, most probably one
from Coronado’s 1540 expedition, the metal artifact
has led to further archaeological discoveries in the
canyon. Digging in the dirt has yielded copper cross-
bow points and other relics suggesting that Coronado’s
men camped in the canyon during his quest for the
land called Quivira in the 16th century, perhaps during
the momentous hailstorm.

Unlike Smith, who prospered here, the nearby
Indiana Quakers soon had their fill of the wide-open
spaces and opted to join their brethren and sisters in
more hospitable climes at Friendswood, 500 miles to
the southeast. Like many towns above the Caprock
trying to hold on today, Estacado eventually dried up
and all but blew away.

The latest latecomers to the High Plains, those who
followed the Indians, Ciboleros, Comancheros,
pastores, buffalo soldiers, cowboys and even the
Quakers, brought with them a strong will to survive in
what seemed a harsh and unforgiving environment.
Proud, stubborn dirt farmers also brought along a
religious conviction that they were destined to succeed
on the Llano where they might have failed in the past.
A land grant law of 1876 and Texas’ unabashed
courting of railroads opened up the vast lands of the
Llano Estacado to these lean, hard “nesters,” as cow
punchers and cattlemen derisively called them.

Typical of these newcomers, in 1901, Andrew and
Mary Blankenship, and their young son, Wallace, and
five other families, journeyed seven days from Erath
County, Texas to the Llano Estacado. One hundred
ten miles northwest of Big Spring, and 20 miles
southwest of the village of Lubbock, lay a 2 ½ mile
strip of land stretching to the New Mexico border
which had been missed by surveying crews from the
north and south. Subsequently, Jim Jarrott, a friend of
the Blankenships, had gained permission from the state
of Texas to “settle up” this strip of land, and after
some deliberation the Blankenships decided to head
west. As it climbed the eastern edge of the Llano, their

(Continued on page 16)
With the acquisition of the Walt McDonald papers, the Southwest Collection/ Special Collections Library adds to its impressive collection of contemporary writers who write about the landscapes of community, place and the natural world. McDonald (profiled in “Painting the American West” in the spring, 2002 issue of the Southwest Chronicle), one of the most prolific of American poets is also one of the most honored.

The author came to Texas Tech in 1971. Since then he has published eighteen collections of poems and a book of fiction. Named Texas Poet Laureate for 2001, McDonald won six awards from the Texas Institute of Letters including the Lon Tinkle Memorial Award for Excellence Sustained Throughout a Career and four Western Heritage Awards from the National Cowboy Hall of Fame. The poet has two National Endowment for the Arts Creative Writing Fellowships and is the recipient of numerous outstanding teaching and distinguished research awards throughout his career.

Beyond a singular ability to paint the American West with poetry, McDonald’s collaborative projects with visual artists and archivists have yielded some striking imagery and text. In All That Matters: The Texas Plains in Photographs and Poems, 1992, Janet Neugebauer, archivist at the Southwest Collection/Special Collections Library, selected images which most appropriately reflected McDonald’s prose. In 1999 the pair teamed up again to produce Whatever the Wind Delivers: Celebrating West Texas and the Near Southwest. It is a presentation of poetry and eighty-three photographs which mesh into a portrayal of the often harsh landscapes of West Texas and the spirit of survival. Neugebauer’s focus reflects basic needs for humankind: food, clothing, shelter, government, recreation, and spirituality.

Spirituality is something never far from McDonald’s worldview. His recent partnership with fellow West Texan and State Photographer Wyman Meinzer has all the spiritual elements that one discovers in the natural landscape of the Texas High Plains. Meinzer’s photographs deftly capture McDonald’s vivid descriptions of the plains. The Great Lonely Places of the Plains follows Meinzer’s most recent partnership with the author John Graves on Texas Rivers.

The Southwest Collection/SCL has worked with both Meinzer and McDonald over the years, creating exhibits to highlight both men’s artistry, and providing materials to create an historical context to their work.
wagon train was headed into a land both frightening and overwhelming, and the wind was there to greet them:

"I experienced my first fright of the new world when we climbed the rocky, narrow, little used wagon trail, as the wind began to beat the cover on our wagon, swelling into a giant balloon. As we climbed higher, the wind became colder and more violent, and the mules balked stubbornly at being beaten in the face with dirt and gravel from the road."

The newcomers who started trekking up the Caprock in the late 19th century chose watered canyons in which to live. As late as 1910, mention was made about the permanent surface water in Yellow House Canyon, but many of those who came had no choice but to brave the elements out on the open plain above. In the late 19th and early twentieth centuries, a succession of nesters arrived on the High Plains. The trappings of civilization soon followed these nesters. Small towns like Lubbock sprang up in the middle of cow pastures, and preachers baptized the faithful in stock tanks and playa lakes that held enough water.

Until the 1930s, establishing a reliable water supply meant drilling a well and setting a windmill over it to pull precious waters to the surface. Many settlers relied upon the expertise of a dowser, or "water witcher" to locate and drill wells. Before electricity reached the wide open spaces on the Llano Estacado, windmills proved invaluable, allowing ranchers and farmers to fence their land and water their cattle, not to mention viewing the stark landscape around them. Many a rancher, his wife and children scaled a windmill to survey the horizon in the hopes of seeing a distant passer-by. One mill, the Yellow House, was reportedly the tallest in the world at 132 feet. Drilled in 1886, the well was located in Yellow House Canyon in the southwestern corner of Lamb County. In order to catch the wind, the tower had to reach high into the sky since its base was planted on the canyon floor.

Before 1920, thousands of windmills were sold and erected across the American Plains, including the Llano Estacado. Many believe that it was the windmill, more than any other invention, that helped settle the American West, as it gave water to railroads, ranchers, and farmers where precious little existed on the surface.

Windmills helped sturdy pioneers trying to make a living above the Caprock beginning in the 1870s. But farmers needed more, especially on the southern portion of the High Plains where cotton became the main crop by the 1920s. As springs were tapped out, farmers discovered what one writer has called "the land of underground rain," an aquifer stretching from the High Plains of Texas north to South Dakota. The Ogala Aquifer was a godsend to Texas dryland farmers, especially since state law allowed landowners to pump as much water as they wanted from beneath their land. Today, as the aquifer is depleted, farmers continue to suck ancient rainwater deposited during a long ago era, using electricity instead of wind to pull it to the surface.

Second-tier settlers, those that came to the Llano in the 1920s and early 30s still relied on the wind for water resources, but for them the wind became much more an enemy than a friend. From the worn-out cotton fields of places like Erath and Wise counties, part of the Rolling Plains and Cross Timbers regions of Texas, settlers struggled up the Caprock in wagons piled high or low with earthly possessions. This outcropping of rock that defines the outline of the Llano Estacado marked the geographical and developing cultural perimeter for those who finally reached the top and set about breaking the soil.

The journey of farm families to the Llano was gradual, heightened by the claims of speculators plying their trade in places as far removed as Illinois and Iowa. From worn out farmlands further east and north came those looking for cheap land, people wanting to believe the elaborate claims and the even more suspect images of corn growing above a man's head in a dry climate of less than twenty inches of rain in a year. It was an ongoing journey of tired souls and tired bodies heading for the promised land. There were many who got here late, the same kind of folk contributing to the imagery of Dorothea Lange during the thirties. Some came later still. Part of the acreage now contributing to the white mono-culture surrounding Lubbock was not broken until the 1940s.

Second and third generation High Plains farmers—those who descended from the earliest pioneers—were moving towards what appeared a progressively easier lifestyle with the widespread use of gasoline tractors in the 1920s. These new metal machines, along with abundant rainfall and high commodity prices on the tail of WWI created the illusion that the
High Plains was one big sand box to dig up and plant. In the Panhandle, the northernmost stretches of the Llano Estacado, farmers gassed up their tractors, hooked up their plows and ripped open just about every square acre of tillable soil, replacing bluestem and grama grass with wheat called Turkey Red. Day and night they churned up topsoil, each inch of which had taken natural forces 1000 years or more to create. Where earliest settlers walked behind draft animals and a breaking plow that tortured limbs and back, plowing three acres a day, the new machine-driven contraptions could eat through 100 acres—even more if they ran both day and night.

In 1931, the High Plains began to experience one of the cyclical droughts that had afflicted the region for millennia. The rains stopped falling, and over the ensuing decade, farmers hoping to reap the benefits of a wheat bonanza reaped only dust instead. The topsoil held intact for eons by a blanket of long and short grasses now turned into huge clouds of dirt, stretching for miles across the sky, blocking out the sun. And still, some farmers, confident that the rains would soon return, continued to plow up what remained of the southern plains.

Many thought the end of the world was at hand, and prepared to die while others succumbed to dust pneumonia. At one point in the middle of the decade, the wind and dust howled for twenty-seven days and nights without stopping, the color of the clouds determining whether they came from Kansas, Oklahoma, or from some place more sinister.

Areas considered at best marginal for planting lost all their topsoil. Fence rows disappeared under a torrent of dust clinging to anything in its path. What the dust did not destroy, static electricity, enhanced by billions of dust particles, turned living green to brown and black. Jackrabbits, scrounging for food, came out of the low hills appearing from a distance like ants moving across the barren earth. Above the plaintive cries of the rabbits which some likened to the cries of babies, hungry settlers joined in driving the long-eared creatures into make-shift corrals where they clubbed them to death and divvied up the spoils to take home. Today, you can still find jackrabbits darting across sand dunes deposited by the winds more than half a century ago.

Many on the High Plains during the Great Depression of the thirties came to believe that the dark clouds of dust causing such misery were visited on the people living there by God himself. Many preachers and churches espoused the view that the perils of dust were a sign of God's disapproval, an omen of the impending apocalypse. The grassroots population seems to have believed such rhetoric as their own statements about the crisis included frequent references to scripture denoting an angry God, punishment, and Judgment Day.

Following the worst dust storm to hit the Llano, the black blizzard of April 14, 1935, authors, songwriters and poets, journalists and boosters all had their own take on the calamity. While a great many folks in the region had all they could take, and were willing to suffer the uncertainties of migrating to California, the Joads for instance as depicted in John Steinbeck’s novel The Grapes of Wrath, many more chose to stay in the region. Following the advice of John L. McCarty, a Dalhart booster and editor of the local newspaper, the Dalhart Texan, farmers joined “The Last Man’s Club,” pledging to stick out the vicissitudes of dirt and wind no matter what:

“In the absence of an act of God, serious family injury, or some other emergency, I pledge to stay here as the last man and to do everything I can to help other last men remain in this country. We promise to stay here ‘til hell freezes over and skate out on the ice.”

Seventy-five percent of people living in the Dust Bowl region of Texas, Oklahoma, New Mexico, Colorado and Kansas did just that. Following encouragements like, “Grab a root and growl,” they stayed where they were.

A seemingly empty province, the Llano Estacado was populated late by ranchers and poor white farmers...
who started trickling into the territory in the last decades of the 19th century. For them, the vast wilderness of grass represented a last chance to obtain cheap land and make it produce. By the 1930s in the midst of the Great Depression, the proud, wind-scarred and weather-beaten people of the High Plains still found it difficult and distasteful to succumb to the exigencies of relying on Roosevelt’s New Deal.

The creation of towns with names like New Deal, Roosevelt, and the re-settlement community of Ropesville, however, bear witness to Washington’s ambitious plans. Removing farmers from areas designated sub-marginal—places where the wind had already scraped away a good portion of the topsoil—and placing them on new lands where they had to conform to government agricultural methods, may have seemed distasteful for awhile, but hundreds of applications poured in.

Ropesville, which lies a few miles southwest of Lubbock, was part of the Rural Rehabilitation Program, a division of the Federal Emergency Relief Agency under Franklin Roosevelt’s 1930s New Deal. Although the FERA helped to relocate both urban and rural families into the fall and winter of 1933, program leaders realized by then that farmers required a program to restore their self-respect in addition to restoration of their economic viability. Farmers needed low-interest loans to purchase fertilizer, seeds, feed, livestock, tools and land in order to support themselves, and avoid the relief rolls which exceeded 2,000,000 rural American families.

Consequently the Ropesville Resettlement Project, one of seventy-eight “community” projects across the country, established seventy-seven young agricultural families from across the wind-scarred High Plains to start over. Albeit using new, government-prescribed methods and governed by a board of directors under the Texas Rural Communities Agency and representatives from the Agricultural Adjustment Administration, tenants were grateful for the opportunity to start over.

In 1935, Texas Rural Communities, Inc. purchased from Ellwood Farms the southern part of the Spade Ranch, some 4100 acres for $25 an acre. Originally, the Ropesville Project was designed to sub-divide acreage into 40-acre tracts with homes on each, but that experimental idea was replaced with one calling for farms of at least 120 acres apiece, then 160 acres, until finally by 1947, the project comprised 16,223 acres and had an average farm size of 210 acres. Initially thirty-four windmills with steel towers and cypress water tanks provided water for each homestead. Earlier notions for the project had encouraged truck farming on 40 acres as a way to “turn away from cotton production...” on the High Plains. These ideas were quickly abandoned in favor of following the pattern of traditional homesteads in the area where a portion of the acreage would be devoted to cotton. Old habits die hard.

Fifty years after the dust had supposedly settled on the Llano, locals were just as adamant about wanting Washington, or for that matter, Austin, officials to stay home as they had initially been in the thirties. In the mid-1990s, the Environmental Protection Agency visited the High Plains during one of the springtime’s frequent days of “blowing dust.” The EPA declared the air in Lubbock, Texas and the surrounding area unfit for breathing. As the wind blew, hard bitten 1946, at the age of 86. The autopsy revealed that he had pancreatic cancer. Following a memorial service, his body was cremated, as he had requested, in Albuquerque.

Julia Seton continued to entertain audiences with her late husband’s animal stories and Indian lore almost up until the time of her death in 1975. Her daughter, Mrs. Dee Seton Barber, continues to maintain the Castle as a museum and center for the study of Indian life. Prior to her death, Mrs. Seton gave the bulk of her husband’s papers, art pieces and book collection to the Ernest Thompson Seton Memorial Library at the Philmont Scout Ranch near Cimarron, New Mexico. Seton’s original, handwritten journals, which he kept from 1879 until a few days before his death, were donated to the American Museum of Natural History in New York. Several of his paintings and drawings have turned up in other museums and repositories, including the Panhandle-Plains Historical Museum in Canyon, Texas.

Although the decentralized Woodcraft League eventually fell apart, regional groups, like the Los Angeles-based Woodcraft Rangers, continued in the U.S. Likewise, Woodcraft groups in Great Britain, the Netherlands, the Czech Republic, Japan and other countries around the world continue to memorialize the Chief as one of the great popularizers of the natural world. Indeed, Seton perhaps was ahead of his time, for he probably would have found a ready following among today’s environmentalists, animal rights groups, Indian organizations and wildlife conservation associations.
Staff Briefs

H.B. Paksoy, Archivist for the Archive of Turkish Oral Narratives (ATON) presented a paper, Views of the 'Outlaw Concept' in Comparative Perspective: 'The American West' and the 'Zeybek's in the Turk lands' at the West Texas Historical Association Annual Meeting in Lubbock, April 11th. ATON has received worldwide attention with its digitized on-line collection, recording over 18,000 document requests from the site, http://aton.ttu.edu/ in the first three weeks of January. Of the three similar programs worldwide ATON is the only collection digitized and accessible on the web. There are currently over fifty links to the ATON website from various other sites around the world.

Diane Warner presented a talk on the establishment and scope of the James Sowell Family Collection in Literature, Community and the Natural World at the 24th Annual Conference of the Southwest/Texas Popular Culture Association / American Culture Association meeting in Albuquerque, N.M., Feb. 14, 2003. Warner presented “Icicles” and other poems at Angelo State University’s Seventh Annual Writers Conference in Honor of Elmer Kelton on Feb. 20th. She attended the American Library Association Midwinter Meeting in Philadelphia (Jan. 2003), and currently serves on the ALA LAMA Cultural Diversity Committee. In April, she attended the Texas Library Association Conference and is Alternate Councilor for Texas Regional Group of Catalogers and Classifiers and appointed Webmaster for Archives and Local History Round Table. Warner will have a poem, “For My Son, On His Birthday,” published in the Comstock Review.

Brenda L. Haes, Assistant University Archivist, will receive a Master of Arts degree in Anthropology in May from Texas Tech University. Her thesis is entitled: “Reinterpreting Chiricahua Apache Ethnohistory Through the Work of Keith H. Basso.” This is Haes’ second Master’s degree.

Steve Bogener, Coordinator of Exhibits & Outreach received a Quality Service Award and honorarium from Texas Tech University on April 9, 2003 at a reception at the Merket Alumni Center. The award is given annually “to recognize and reward both individual and group efforts in supporting the SERVICEplus philosophy of Texas Tech University.”

Cataloger, Julia Saffell, will receive a Master’s degree in Library Science from North Texas University in May. This will be Saffell’s second Master’s degree. She already possesses a Master’s in Education with emphasis on school library work from Texas Tech.

Exhibits Preparator, Lyn Stoll, will accompany her husband, Mark, in Germany this summer where he will conduct research at the University of Goettingen as part of a Templeton Foundation grant.