

A New Dimension—The Photography of Cirrus Bonneau and Ana Beaulac

BY BRENDA S. McCLURKIN

A dramatic new dimension—documentary photography—was added to the UTA Libraries Special Collections recently with the arrival of the work of Cirrus Bonneau and his wife, Ana Beaulac. Over the years, Special Collections has acquired significant holdings of photographic materials. This respected archives, representing historical, aerial, and commercial genres, now numbers almost four million images and includes such holdings as the *Fort Worth Star-Telegram* Photograph Collection; the W.D. Smith, Inc., Commercial Photography Collection; the Jack White Photograph Collection; the Basil Clemons Photograph Collection; and the Squire Haskins Photography, Inc., Collection.

Cirrus Bonneau was born in Vancouver, Washington, on January 10, 1948. He terms his early life “uneventful,” but says he lived a “wild life” as a teenager. After high school, he studied graphic arts for two years and then spent two years in the Navy. It was during those Navy years that Cirrus explored his creative side, first



Cirrus Bonneau and Ana Beaulac:
a recent self-portrait.

learning to play blues harmonica, then developing an interest in photography, particularly the work of Walker Evans and Edward Weston. He did not understand why these photographers employed the

use of large format cameras and wondered why his 35mm camera was not capturing similar results. While at Oregon State University studying horticulture, Cirrus took a photography class under Harrison Branch. There he learned about view cameras and the secrets of printing and making beautiful prints. He sold some of his 35mm equipment in favor of a 4x5 view camera. Within a year, he had replaced it with an 8x10 view camera.

Cirrus found his way to Texas where he began to work as a photographer, purchasing an 8x10 Deardorf camera, one that he would use for most of his work. His first project was for the museum at North Texas State University in Denton. Working under a National Endowment for the Humanities grant, Cirrus traveled the state photographing log cabins for an exhibit and associated book called *Dog Trots and Mud Cats*. Another major project was a 1981 exhibition, entitled *Panther City Romance*, prepared for the Fort Worth

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Hillsboro Cemetery, Hill County, Texas, 1983. “Life and death are personal and old country cemeteries are personal...” Photograph by Cirrus Bonneau.



Update from the Coordinator

By ANN E. HODGES

The recent retirement of Kit Goodwin leads our news. On August 24, 2005, we celebrated Kit's 18-year tenure in Special Collections with a retirement party in the Central Library Parlor. Foremost among the guests were Mr. and Mrs. Jenkins Garrett and their daughter, Donna Garrett, and Kit's husband, Reuel Jentgen, and daughter, Melissa Goodwin Fetch. Kit's last official day, August 31st, culminated with a dinner held in her honor by her Special Collections colleagues.

We had known for some time that Kit was planning to retire. I reminded her early and often that the day would be upon us before we knew it, but it nevertheless came too soon. She worked hard to wrap up projects in advance of her departure and accomplished an impressive amount. Eighteen years is a long time to accumulate things and she didn't quite clear up all of

them, but she made a heroic effort—one that we all appreciate, even those of us who “inherited” what remained. Over the past year we had begun to prepare for her retirement by distributing some of her responsibilities to other staff members. It certainly was interesting to me to observe, as the date grew nearer, how quickly someone who prefers to take responsibility for things can learn to let go! All kidding aside, I have a deep and personal appreciation for Kit's professionalism and dedication to her work and for the exceptional working relationship she and I enjoyed.

Our last major acquisition of the year was made in Kit's honor with the purchase from Michael Heaston of Charles W. Pressler and A. B. Langermann's *Pocket Map of the State of Texas Reduced from their Original Map of the State*, published in 1879 in New York by the American Photo-Litho. Co. The map is especially significant to Kit because it was the only Pressler map absent from our holdings. Other newsworthy additions include two maps found in a single day, to Kit's glee, in the William A. Philpott, Jr., Collection and the Santa Fe Railroad Texas Land Valuation Records, respectively. They are *Map of Texas and Part of New Mexico: Compiled in the Bureau of Topograph. Eng'rs. Chiefly for Military Purposes, 1857*, and the 1921 *Railroad Map of Texas Including Parts of Okla. and La. in Vicinity of G.C. & F.S. Ry.* Kit's article in this issue presents more information about the Philpott discovery. The railroad map, which shows existing and proposed railroad routes in Texas, is a manuscript work prepared for commercial publication by the railroad's chief engineer. The Santa Fe records also yielded a manuscript map of Galveston from 1901 and an 1895 manuscript map of Dallas that is illustrated with portraits of city leaders. In August, Michael Heaston donated the rare *Lay's Map of the United States*, published in 1832 in New York, to Special Collections in honor of Mr. and Mrs. Garrett. The first delivery of the records of the Association of Professional Flight Attendants also arrived in August. They are featured in an article in this issue by Gary Spurr.

One of Kit's last official acts was to hire a new Exhibits and Outreach Assistant. Ron Aday resigned from the position in June, to everyone's regret, after a just over a year with us. He had brought a new and

acclaimed style to our exhibits. Kit's new hire, Christian Clark, reported for work on September 1st and lost no time in beginning to contribute his expertise to our efforts. Christian's credentials include a Master of Fine Arts in Drawing and Painting from the University of Dallas and a Master of Arts in Art from the same institution. He has been employed as an adjunct professor of art in several local institutions of higher education and is experienced in designing and installing exhibits and planning events. His influence already can be seen in the public areas of Special Collections.

Several new student assistants have joined our crew of experienced students who returned for the fall semester. We are happy that Brooke Silkey Kapur, Sarwenaj Ashraf, Najitha Bulathsinhala, and Jamie Chacko have remained with us, and are pleased to welcome Cam Liu, Amara Silvany, and Asha Benjamin to Special Collections. Huong Pham graduated in August, thus ending her employment with us. We were fortunate last year to have an abundance of dedicated volunteers in Shirley Rodnitzky, Pat Buisseret, Barbara Willis, and Alys Glaze. Unfortunately for us, we have lost Shirley (temporarily, we hope) to family responsibilities. Alys continues to work on encoded finding aids and Barbara is processing the Georgette McGar research collection on Fort Worth historic homes. We hope Pat will return to us for one last spring semester before her husband, David Buisseret, retires from the UTA faculty.

A new Graduate Research Assistant, Mary Hayes, began work with the fall semester. She will arrange and describe unprocessed collections, accession new materials, and encode the finding aid she wrote as a student in Gerald Saxon's archives class. During her time with us our spring GRA, Tara Kirk, described eight manuscript collections at the collection level, wrote 11 finding aids, and encoded 11 finding aids in EAD. She also reviewed and upgraded vendor-encoded finding aids. Thanks to the focus provided by Tara's presence, we now have several finding aids on the Texas Archival Resources Online web site, as promised in my last column. There are many more to follow. The address of the TARO site is <http://www.lib.utexas.edu/taro/>

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Special Collections and other staff members who helped produce this issue are: Ann Hodges (editor), Evelyn Barker, Maggie Dwyer, Katherine Goodwin, Brenda McClurkin, Gerald D. Saxon, Cathy Spitzenberger, Gary Spurr, and Betty Wood.

The purpose of *The Compass Rose* is to raise awareness of Special Collections' resources and to foster the use of these resources. The newsletter also reports significant new programs, initiatives, and acquisitions of Special Collections. Special Collections hours are 9 am to 7 pm on Monday and 9 am to 5 pm Tuesday - Saturday. For special hours during intersession and holidays, see <http://library.uta.edu/about/locations.jsp#spco>



A compass rose is a circle graduated to degrees of quarter points and printed on a chart or map for reference.

Come Fly With Us!

BY GARY SPURR

Wanted: single white females, must be at least 19.5 years old, between 5' 2" and 5' 10", weight must be proportionate to height with a minimum weight of 102 pounds and not exceeding 145 pounds at 5' 10", vision should be 20/50 or better and not require glasses while on duty, must have a high school diploma. Employment involves travel, adventure, and a glamorous life.

Sound interesting? These were the requirements for airline stewardesses before the passage of the 1964 Civil Rights Act and the advent of unions that represented flight attendants. Not mentioned in the requirements was that stewardesses were required to leave the airline when they reached the age of 32 or became married. The average tenure was 18 months and the job was often looked upon as an adventure before “settling down” to marriage. Sick leave and insurance were almost non-existent with a young work force where the most senior employees had only 1.5 years of experience. There was no retirement—stewardesses had to quit the airline at age 32. Union activity and the 1964 Civil Rights Act changed things. Stewardesses became flight attendants as airlines began to hire male flight attendants, one’s ethnic background was no longer an issue, and flight attendants could marry and have a family. What had once been seen as an adventure became a career.

All of this is documented in the



The four original American Airways stewardesses in 1933. From top: Mae Bobeck, Agnes Nohava, Marie Allen, and Velma Maul. Fort Worth Star-Telegram Collection.

records of the Association of Professional Flight Attendants (APFA), a new and exciting addition to the UTA Libraries’ Texas Labor Archives. Representing more than 25,000 American Airlines flight attendants, the APFA is the largest independent flight attendant union in the nation. American Airlines flight attendants were first represented by the Air

Line Stewards and Stewardesses Association (ALSSA), which was associated with the Air Line Pilots Association (ALPA). The American Airlines flight attendants later left ALSSA and were represented by the Transport Workers Union Air Transport Division, Local 552. In 1976, the APFA began efforts to become the representative body for the flight attendants of American Airlines. The efforts succeeded in 1977 and the union won its first contract with American Airlines in November 1979.

The APFA records document the struggle of flight attendants to be seen as professionals rather than airborne waitresses. They contain correspondence, contracts, audio and video tapes of meetings of the Board of Directors and the Executive Committee, national officers’ files, union and base newsletters, newspaper clippings, bid sheets, manuals, contracts of other airlines and airline industry unions, and other historical research material. The contracts date from 1947 through the 1990s.

Cilla Golas, APFA archivist and flight attendant, began discussions with Special Collections about moving the records to UTA in order to give them a more permanent home in these uncertain economic times. Ms. Golas, Tommie Hutto-Blake (APFA President), and Greg Hildreath (APFA National Secretary) toured Special Collections and met with several staff members. Ms. Golas subsequently made a presentation to the entire APFA Executive Board that resulted in its unanimous vote to place the records at UTA.

The APFA records will be moved to Special Collections in several shipments and will join the records of other transportation unions such as the Professional Air Traffic Controllers (PATCO), the International Association of Machinists, the United Transportation Union, the Brotherhood of Locomotive Engineers, and the International Longshoreman’s Association. For more information contact Gary Spurr at 817-272-3393 or email spurr@uta.edu. 🌱



Members of the Association of Professional Flight Attendants during the 1993 strike. Courtesy of the Association of Professional Flight Attendants.

Museum of Science and History. This 102-photograph exhibition of Fort Worth images was not only an important milestone in his career, but a personal one as well. It was because of *Panther City Romance* that he met Ana Beaulac, then a guard at the Amon Carter Museum. Ana recalls, "... I walked over... to see it on my lunch break. It was an incredibly beautiful show and I called him a few weeks later and invited him to dinner." That was the beginning of a journey the two have taken together—in life, in photography, and in their spirituality.

Ana Beaulac was born the daughter of a diplomat in Washington, D. C., but lived in South America until she was sixteen. Her father bought her two little Kodak box cameras, one in Santiago, Chile, when she was ten, and another when the family moved to Ft. McNair in Washington, D.C. Ana always had a fascination for black and

white imagery. After Ana met Cirrus, they spent all of their spare time together doing photography. Cirrus was a "patient teacher," instructing her in the finer points of photography. He says she picked it up easily, "She has a vision. She knows how to see." By nature a solitary person, Ana loved the quiet isolation of long hours working in the darkroom. In time, she became dissatisfied with the quality of her prints, knowing that the smaller 35mm film used in her beloved Fujica camera was to blame. Cirrus bought her a Graflex camera for Christmas one year. "We went out shooting that day—icy, icy cold... everything looked like a fairyland with icicles and sparkles. I shot roll after roll, my teeth chattering from the cold... then we headed back to the darkroom to develop the film—finally, I had good, BIG negatives... it was exciting to see the difference." Ana was ultimately to use a

Minolta Autocord "L" camera. "...it was like an answer to a prayer. I could hang it around my neck, compose the picture, and shoot. I fell in love with my Autocord and the square format—it was the third camera my father had given me—he saved the best for last!"

Ana and Cirrus married in the town of West, Texas. They made their first home in a former Pentecostal church in Fort Worth where the men's room served as a dark room. For about six years, they traveled in Texas and New Mexico photographing cemeteries. In 1986, Ana won a cruise to Mexico with one of her photographs, a disappointment as she had hoped to capture the top prize—a new car. Reluctantly, they went on the cruise, camera equipment in tow. At every port, they disembarked, hailed the first taxi, and asked to go the local cemetery. A cemetery in Mazatlán was especially memorable. "Everything was white—the monuments, the statues, the sand, and the enormous wreaths of paper flowers, covered in what looked like rice paper... It was exotic and other-worldly. It was there, in Mazatlán, that I first began to photograph in churches, which quickly became for me as important as documenting cemeteries." Cirrus preferred to be out in the street, photographing children at play. It was not until later, back in Texas, that Cirrus also began to photograph church interiors.

Ana's world was shattered when her oldest son, Bert McChristy, committed suicide while in the Navy in California. She describes her grief as "huge—terrifying—noisy, glass-shattering, screaming. It seemed never to end." Her life was transformed by a television program about the apparition of the Virgin Mary in Medjugorje, Yugoslavia. A "lapsed Catholic" to this point, she embarked on a spiritual journey that rekindled her deep religious faith. "I'd always been a nominal Catholic, but not anymore." Cirrus accompanied her on this journey of faith in what he terms as "the only important part of my story." Seeing his former indiscriminate lifestyle to be a "circle of futility," he was baptized into the Roman Catholic faith. Although Cirrus and Ana continue to photograph, the two are now *santeros*. Cirrus carves *bultos* of their



City Greenwood Cemetery, Weatherford, Texas, 1986. Black and white photography forces the viewer to see textures and shapes, not color. Photograph by Ana Beaulac.



An unidentified Texas cemetery, circa 1985-1988. Handcrafted markers were favorite subjects for both Bonneau and Beaulac. Photograph by Ana Beaulac.

Catholic faith; Ana carves as well, and paints *retablos* and other “little paintings” of religious theme. In 1996, the couple collaborated on *A Remembrance and a Sigh*, an exhibit of their paintings, sculpture, and cemetery photographs, at the Haggard Gallery at the University of Dallas. In addition, Cirrus has had one-man shows at the White Mule Gallery in Denton, the Mule Alley Art Center in Fort Worth, the Art Gallery of Tarrant County Junior College Northwest Campus, and the Sheldon Gallery at the University of Nebraska. In 1983, Ana won first place in the “Western” category at the Pioneer Days Festival in the Fort Worth Stockyards for her photograph entitled *The Dance*.

The Cirrus Bonneau and Ana Beaulac Photograph Collection is comprised of 8,049 negatives and 696 prints, housed in 14 boxes totaling 14.8 linear feet. The collection has been divided into two series according to the creator of the work. Cirrus’ work is the first and larger series and includes 5,265 negatives and 482 prints created during the years 1977 through 1993. His negatives range in size from 2" to 12x20" and his prints from 5x7" to 16x20". In addition to photographic negatives and prints, his series includes newspaper articles, exhibition announcements, and his personal negatives index containing information on subject, location, film type, lens, exposure, and negative developing. Ana’s work encom-

passes 2,884 negatives and 214 prints from the years 1983 to 1993. Her format of choice was primarily 2" negatives. Ana’s photographs range from 4x4" to 16x20". Her series also includes newspaper clippings highlighting her work.

All but a few of the photographs are in black and white, a format the couple elected from the outset. Image permanence was one reason for their decision, but there was another more important factor to consider. Cirrus summarized, “When you strip away the color, it forces you to look at things in a different way... When you see it in black and white, you see textures and shapes, rather than just color.” Interspersed throughout the collection, however, are a few color negatives and tinted and hand colored prints. Cirrus continued:

“To me a good photograph is straight forward and simple with no clutter or attempts to manipulate the viewer. I like to isolate things other people might not notice or think important. It is a thin line between too much and not enough in the picture. The print should be sharp and clear with deep blacks, luminous whites, and long gray scale... I have no idea how to compose a good photograph. I use the camera to isolate the subject and I just know when it’s right. There are no rules. With some subjects I start photographing back a ways and work my way in, taking several shots as I move in.”

Tri-X film was the medium of choice for Cirrus and Ana. They shot at 100, 200, or 800ASA depending upon the camera and shooting conditions, and never found much use for the film at its rated 400 speed. The silver photos are usually printed on Portriga Rapid paper.

The content of the Bonneau and Beaulac Photograph Collection reflects Cirrus’ and Ana’s interest in cemeteries. The majority of the cemeteries they visited are in Texas, but images of burial grounds in New Mexico, Mexico, California, Kentucky, New York, Tennessee, and Washington, D.C., are also included. The names of many of these cemeteries are as

interesting as the photographs themselves—including Mukewater, Box Pony Creek, Nubbin Ridge, Goshen, Poe Prairie, and Cabo San Lucas. When walking a cemetery, the couple searched for graves that were neither too neat nor too clean. Handcrafted markers were among their favorites. Cirrus said, “We look for personal touches that show family members still come.” Cirrus later reflected, “Life and death are personal and old country cemeteries are personal. The folk art in them reflects the lives of people in a way I can relate to.” Ana and Cirrus also tried to imagine the stories about the lives and deaths of those buried in the cemetery—it became a true spiritual experience. Ana commented, “I walk through the cemeteries and pray for those that are buried there, and for the families who come to visit... God didn’t create us for this world. This is not our home.” The couple’s deep religious devotion is also reflected in their intimate views of churches in Fort Worth and wherever their travels took them.

A second major focus of Cirrus’ and Ana’s cameras is Fort Worth buildings, streetscapes, and events. The collection contains all of the negatives and some of the prints from Cirrus’ 1981 *Panther City Romance* exhibition at the Fort Worth Museum of Science and History. “I worked in a lot of neighborhoods that were fast disappearing and are now gone. I wanted these places to be remembered.” Many of the images are familiar, such as the Blackstone Hotel, Flat Iron Building, Amtrak Station, Botanic Gardens, Water Gardens, Fort Worth Stockyards and Will Rogers Coliseum. Others are everyday views, passed daily yet never seen—scenes from gas stations, barber shops, cafes, residential neighborhoods, grain elevators, fences, alleys, and abandoned buildings.

Well-known local events such as the Fat Stock Show and Golden Gloves competition are portrayed in the collection, as are unnamed street celebrations. A significant portion of Cirrus’ work documents the legendary Von Erich family in wrestling matches held at the Fort Worth Will Rogers Coliseum. Other Texas cities photographed by Cirrus and/or Ana

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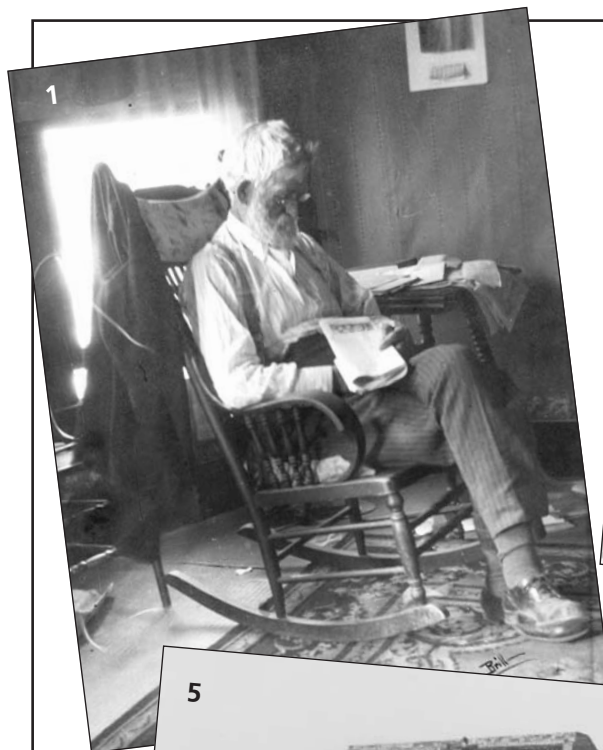
Time Frames

BY BRENDA S. McCLURKIN

For nearly two years, the riches of Special Collections have been highlighted in a weekly feature in the Sunday edition of the *Arlington Star-Telegram*. Located on the second page of the Arlington (BB) section, “Time Frames” regularly spotlights a photograph, map, or document from our collections. The column provides an opportunity to share Special Collections’ extensive holdings with an audience of over 67,000 households in Arlington, Dalworthington Gardens, Grand Prairie, Kennedale, Mansfield, and Pantego, Texas.

This collaborative effort evolved from an October 2003 article written by O. K. Carter about Special Collections’ acquisition of the J. W. Dunlop Photograph Collection. Manuscript Archivist Brenda McClurkin proposed the feature to Carter, who enthusiastically presented the suggestion to newspaper executives. The new column was born and took its name from the headline of a second article on the Dunlop photos done by Carter’s colleague, L. Lamor Williams. McClurkin coordinates “Time Frames” content with support from her Special Collections colleagues and hands it off to Kristi Payne, Assistant Metro Editor of the *Arlington Star-Telegram*.

A broad spectrum of subjects has been selected for “Time Frames”, drawing from all aspects of the collections. They have been as diverse as the woodcut title page of the Cabeza de Vaca’s *La Relación y Comentarios*, 1555; a 1721 map published in Juan Antonio de la Peña’s *Derrotero de la Expedición en la Provincia de los Texas...*; the March 24, 1836, issue of the *Telegraph and Texas Register* reporting the fall of the Alamo; original 1837 parole documents of Mexican Army officers taken prisoner at the Battle of San Jacinto; 1839 Republic of Texas currency; a slave manifest for the steamship *Portland* that sailed to Galveston in mid-July, 1850; a 1911 invitation to a Fourth of July celebration sponsored by the American Colony of Mexico City; 1915 sheet music celebrating the battleship *U.S.S. Texas*; a Neiman Marcus ad for ladies’ “Palm Beach Styles” from the December 1919 issue of *Beau Monde*; *Dallas’ Pictorial Weekly*; and a photograph



of the debris from the Roswell incident in July, 1947.

A concerted effort is made to link the “Time Frames” topic to a historic or current event. As an example, the first article was a two-part series that appeared on November 17 and 23, 2003, and commemorated the fortieth anniversary of the assassination of President John F. Kennedy. It featured *Fort Worth Star-Telegram* photographs of Kennedy’s November 1963 visit to Fort Worth and of Lee Harvey Oswald’s funeral. Holidays have been acknowledged with photographs of an Easter egg hunt at Arlington State College in the mid-1950s, Amon G. Carter hosting

his traditional Thanksgiving meal for *Star-Telegram* newsboys in 1941, and two small boys riding the Leonard’s Department Store monorail during the Christmas season of 1949.

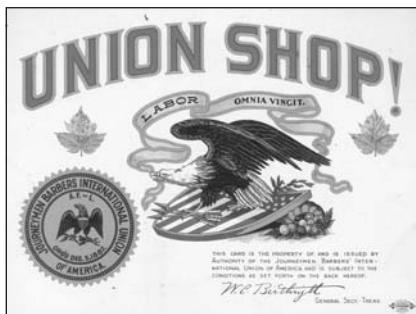
Photographs are particularly eye-catching, and images of Arlington and Fort Worth history have often been featured. The J. W. Dunlop Photograph Collection is an excellent source of historic images of Arlington citizens, buildings, businesses, schools, street scenes, and events, while the *Fort Worth Star-Telegram* Collection contains a wealth of Fort Worth and early Texas images. The Basil Clemons Photograph Collection has been tapped



TIME FRAMES

- 1 Uncle Frank Neal, Parker County pioneer, is caught napping in his chair. Robert Hanks Brister Papers. (June 19, 2005)
- 2 Twins Byron and Lee Hendricks performed their daredevil double Roman jump at the 1952 Fort Worth Stock Show Rodeo. *Fort Worth Star-Telegram* Collection. (January 24, 2004)
- 3 UTA homecoming activities in October 1982 included a bonfire lighting. UTA Photograph Collection. (February 15, 2004)
- 4 Woodcut title page of Cabeza de Vaca's *La Relación y Comentarios*, 1555. Jenkins Garrett Collection. (July 25, 2004)
- 5 Arlington mineral well fountains at Center and Main Streets, circa 1910. J. W. Dunlop Photograph Collection. (November 14, 2004)
- 6 Segal's Pre-Easter Style Show attracted the ladies of Breckenridge Texas. Basil Clemons Photograph Collection. (April 4, 2004)
- 7 This sign designated members of the Journeymen Barbers, Hairdressers, Cosmetologists and Proprietors' International Union, Local 63, Dallas, Texas, circa 1915. UTA Labor Archives. (January 9, 2005)

Dates in parentheses indicate when the images were featured in the *Arlington Star Telegram*.



for its photographs of 1920s store window displays, circus performers, and various other aspects of life in the oil boom-town of Breckenridge.

UTA history has not been overlooked. Images have highlighted the Carlisle Military Academy football teams of 1904-1908; the 85-year history of the student newspaper, *The Shorthorn*; Arlington State College's successful bids for Junior Rose Bowl championships in 1956 and 1957; UTA Olympic gold medalist swimmer, Doug Russell; and a 1982 homecoming bonfire. Current events at UTA also have been publicized to encourage public participation: President Spaniolo's

investiture, a Libraries exhibit featuring Formula SAE racing cars, the Virginia Garrett Lectures in the History of Cartography, and Special Collections exhibits all have been promoted. Even President Spaniolo's political campaign button collection was featured in October 2004 during the national presidential campaign.

Response to "Time Frames" has been very positive. Readers frequently say they clip the articles to keep or mail to others. Many "Time Frames" readers have found their way to Special Collections to use our materials or view exhibits. Others have found loved ones (or themselves!) pictured in featured photographic images and have

called to order a print of the image. Tarrant County Judge Tom Vandergriff had the opposite experience. He called about a photograph of the gathering held at the B&B Café in Arlington celebrating his inaugural election as mayor in April, 1951. Judge Vandergriff knew he had been at the B&B that evening, but he was not included in the picture!

"Time Frames" continues to be a way for Special Collections to reach out to the public and demonstrate the depth of the collections that they may use and enjoy. Pick up a Sunday *Arlington Star-Telegram* and become a regular "Time Frames" reader yourself! 🌿

Landmark Military Map Acquired

By KIT GOODWIN

In 1857 the Bureau of Topographical Engineers contracted with the New York firm of H.F. Wallings to publish a compilation of the extensive expeditions and explorations of the U.S. Army in Texas, the upper Rio Grande, and the northern area between the Arkansas and Red Rivers. The publication included the work of 18 Army expeditions, two coastal surveys of the U.S. Navy, and the work of Jacob de Cordova and the Texas General Land Office. This phenomenal map, titled *Map of Texas and Part of New Mexico: Compiled in the Bureau of Topographl. Eng'rs. Chiefly for Military Purposes, 1857*, stands as a landmark map of the period for its excellent portrayal of the region on the eve of the Civil War.

The map specifically depicts the region between the 36th parallel on the north to just below the mouth of the Rio Grande at the 25th parallel in the south. It stretches from the 107th meridian on the western boundary to the 93rd meridian on the east. It includes excellent portrayals of the Gulf Coast as well as the area's rivers and streams. Among other points of military interest, the map notes towns, settlements, roads, trails, forts, camps, and expedition routes. A chart names 29 specific sites with latitudes and longitudes along with a listing of the military expeditions, reconnaissance, and surveys conducted in the region by the U.S. Army and the U.S. Coast Survey. The list credits the reputable de Cordova and the Texas General Land Office for contributions.

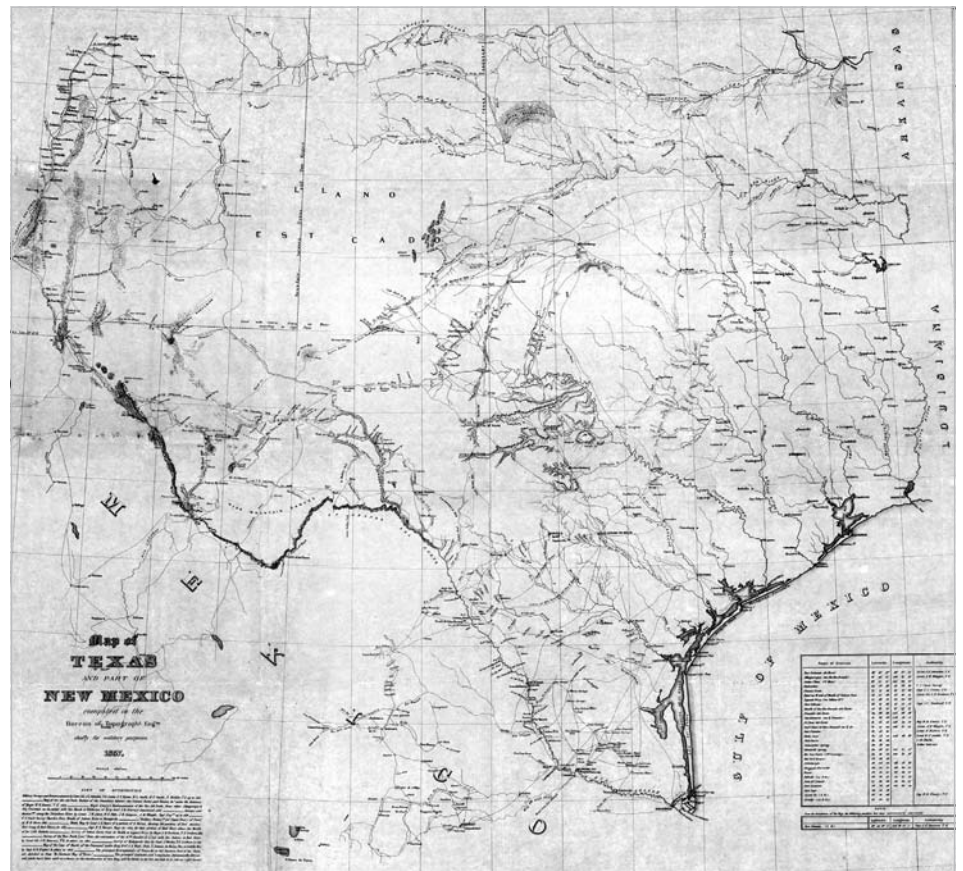
The 1857 map is important in tracing the development of Texas, especially in the western regions where it portrays the expanding frontier.

The military focus of the map is also apparent in the display of 24 Army posts as well as the routes, trails, and roads established between them. There are three areas of concentration with 12 forts along or parallel to the Rio Grande, six forts on a line beginning just north of the confluence of the Canadian and Arkansas Rivers and running along the central portion of Texas, as well as a western line of six forts that zigzag between the 98th and 101st meridians.

Many of these forts were established during the late 1840s and early 1850s and were named after U.S. Army officers who served in the war between the United States and Mexico (1846-1848). The military establishments were charged with providing protection to settlers and travelers against hostile

Indians along a rapidly changing frontier. Many were abandoned during the Civil War when Texas seceded from the Union.

The 1857 map is important in tracing the development of Texas, especially in the western regions where it portrays the expanding frontier. The cartographic information produced by the U.S. Army Bureau of Topographical Engineers reflects the government's resources and expertise in exploration and mapping. Their reliable work was published and used as source material by most of the commercial map makers in both the United States and Europe at the time. This map is part of the William A. Philpott, Jr., Collection acquired this year by Special Collections. It has been cataloged online and is available for research and study. 🌐



Map of Texas and Part of New Mexico: Compiled in the Bureau of Topographl. Eng'rs. Chiefly for Military Purposes, 1857. William A. Philpott, Jr., Collection.

UTA Collaborates with Fort Worth Museum on School Kits

By EVELYN BARKER

Reproductions from UTA Libraries' Special Collections, including an 1864 diary and money printed for the Republic of Texas, will visit Metroplex schools this fall as part of the Fort Worth Museum of Science and History's School Loan Kits program. The collaboration between UTA Libraries and the Fort Worth Museum of Science and History (FWMSH) began in January, 2005, after the UTA Libraries' Information Literacy department (IL) decided to expand its outreach programs to area K-12 students. The IL department helps students recognize their information needs, learn how to find relevant information, and evaluate information critically. Evelyn Barker of IL met with members of the Special Collections staff—Kit Goodwin, Brenda McClurkin, and Cathy Spitzenberger—to develop ideas on ways to use the rich historical resources in the photographic, cartographic, and manuscript collections.

The Fort Worth museum has administered this program for several years, lending kits about historical and scientific topics to area schools, whether they are public, private, or home schools. The kits use artifacts, reproductions, books, games, photographs and letters to teach about historical topics. The collaboration between UTA and FWMSH was ideal because it allowed UTA Libraries to connect with area schools and it allowed the museum to get new and varied material into its kits.

Barker contacted FWMSH to see if they were interested in a partner, and happily they were. The project collaborators had some familiarity with the other organization's holdings and their institutional missions meshed naturally. After establishing what kind of kits the museum had and what materials were in them, the group looked at UTA's collections to see what would work well.

UTA Libraries completed the first phase of the collaboration in August with the delivery of several items for the museum's Texas Pioneers kit. The original kit included artifacts like a butter mold, cotton cards, and a corn husk doll; books about hand shadows and string games;



C. Jane Dees, Research Librarian/Archivist at FWMSH, and Evelyn Barker, Instruction and Information Literacy Librarian at the UTA Libraries, display the results of their work on the Texas Pioneers kit.

and a game centered on the Peters Colony wagon train. Thanks to the efforts of librarian Cathy Spitzenberger and archivist Brenda McClurkin of Special Collections, UTA Libraries contributed reproductions of 19th and early 20th century photographs; a reproduction of a diary written in 1864 and 1865 that details a trip from Boerne, Texas (near San Antonio), to Matamoros, Mexico; and reproductions of money from the Republic of Texas era. For the diary and currency, IL librarians Evelyn Barker and Lea Worcester created lesson plans and activities that support the Texas Essential Knowledge and Skills (TEKS) standards used in public schools.

Barker noticed when viewing the feedback forms for the existing kits that teachers wanted lesson plans to go along with the kits. When the UTA items were selected, she and Worcester decided to develop lesson plans to go with them, thus adding a new dimension to the kits. After creating the lesson plans and supporting

materials, the UTA Libraries decided to make them available to all teachers through a series of web pages which support K-12 teachers both in and out of the classroom (<http://library.uta.edu/Main/tLink.uta>). The teacher program, called T-Link, freely offers the lesson plans and all related material for download through the History's Lessons link (<http://library.uta.edu/Main/historysLessons.uta>).

UTA Libraries and Fort Worth Museum of Science and History plan to continue their collaboration. Existing lesson plans will soon feature ESL (English as a Second Language) components and work has already started on a new kit about the Civil War that will once again draw from photographic, cartographic, and manuscript resources held in Special Collections. Working with the museum has been an enjoyable and productive experience and those involved hope to continue the partnership for many years to come. 🌱

A New Dimension

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include Galveston, Denton, Dublin, Mineral Wells, and Pilot Point; while subjects beyond Texas include California, Arizona, New Mexico, New York, Washington, D.C., Mexico, and a space shuttle launch in Florida.

Cirrus and Ana donated their photographs to Special Collections in September, 2003. Ana's gift was made in memory of her son, Bert McChristy, and with thanks to her father and her husband, who "taught me everything with so much love and patience." The processing of the collection is nearing completion and it will soon be available for research use. An exhibit entitled *A New Dimension*, comprised of 26 photographs from the Cirrus Bonneau and Ana Beaulac Photograph Collection, will be on view in Special Collections from December 2005 through February 2006. For further information, please contact Brenda McClurkin at 817-272-7512 or mclclurkin@uta.edu. 🌻



Cirrus Bonneau focused his camera lens on disappearing Fort Worth neighborhoods, 1978.

Update from the Coordinator *continued from page 2*

Our other recent activities included improving access to oral history interviews. Not only did we employ vendors to transcribe most of the interviews awaiting transcription, but Gary Spurr and I, with the advice of UT System attorney, Georgia Harper, completed revision of our oral history release forms. Not least, LAIII Ann Cammack began to create catalog records for the Women in Arlington interviews. On other fronts, Public Services Librarian Cathy Spitzenberger is spearheading a project to digitize sold-out volumes of *Papers Concerning Robertson's Colony in Texas* by working with a vendor and with John McLean, son of series editor Dr. Malcolm McLean, to improve the trial product. We have engaged Amigos Library Services to survey our photograph collections and we look forward to incorporating their advice in our efforts to preserve those materials. Brenda McClurkin is working with Ami Motsenbocker of the Arlington Independent School District to feature Arlington photographs in a Distributive Education Clubs of America playing card marketing project. The project offers an exciting opportunity to inform students and the

community about Arlington's history and the Special Collections resources that document it.

Special Collections staff members are, as usual, involved in a variety of professional activities in addition to their daily work. Brenda McClurkin and I made a presentation at the San Jacinto Battleground Association annual meeting in April. Brenda remains active in Parker County and Fort Worth historical groups and on the Society of American Archivists' Key Contact Committee, and I have entered the final year of my two-year term as a member of the Society of Southwest Archivists Executive Board. Kit Goodwin serves as a Councilor for the Society for the History of Discoveries and as Secretary/Treasurer of the Texas Map Society. Carolyn Kadri is a member of the American Library Association's Maps and Geography Round Table (MAGERT) and chaired the Membership Committee of MAGERT's Cataloging and Classification Committee. She attended the ALA annual meeting in June. Maritza Arrigunaga traveled to Quintana Roo in August to make presentations on military records from the Salazar Ilarregui Papers and on

her Yucatan Caste War bibliography. In June, she addressed the Hinojosa Genealogical Society in Colorado about major Mexican archives and UTA's Yucatecan records on microfilm. Blanca Smith, Gary Spurr, Brenda McClurkin and I attended the May annual meeting of the Society of Southwest Archivists, held in Baton Rouge, Louisiana, and Brenda, Gary and I went to New Orleans in August for the annual meeting of the Society of American Archivists. Kit, Carolyn, Brenda and I attended meetings, which Kit was instrumental in organizing, of the Texas Map Society. While in Austin for the spring meeting we had the pleasure of viewing the Bob Bullock State Museum of Texas History's exhibit, "Drawn from Experience: Landmark Maps of Texas," in which maps and globes from the Virginia Garrett Cartographic History Library featured prominently.

All of our activities are intended to benefit you, the researcher, whether student, faculty, staff, or visitor. As always, I invite you to visit us in Special Collections and let us assist you with your research needs. We look forward to welcoming you. 🌻

Kit Goodwin Retires

By ANN E. HODGES

Katherine R. Goodwin retired from the UTA Libraries on August 31, 2005. Her departure ended an 18-year tenure with Special Collections that began in 1987 when she left the UTA History Department, where she had been a Graduate Teaching Assistant, to work as a Library Assistant on Jenkins Garrett's publication, *The Mexican-American War of 1846-1848: A Bibliography of the Holdings of the Libraries, The University of Texas at Arlington*. A year before she came to Special Collections, Kit began working for Mr. and Mrs. Garrett on their map and atlas collections preparing cataloging data and making lists for their buying trips.

Kit earned her Master of Arts degree in history from UTA in 1988 with a thesis entitled, "The Land that Became Texas: An Annotated Cartobibliography with a Historical Essay." From 1988 until 1995 she taught U.S. history at Tarrant County College and at UTA. Having also received a Certificate of Archival Administration from UTA in 1988, Kit became an archivist in Special Collections in 1991. Her employment history with the Libraries is studded with service awards, accolades from colleagues, and commendations from university administrators. She received awards for activities ranging from helping with the Libraries' 4th of July parade float to contributing to the success of KERA-TV's Emmy-winning

documentary on the Mexican War. That Kit was often recognized as a valuable employee will be no surprise to the many people who have relied on her cartographic expertise and appreciated her work on numerous exhibits, on the Virginia Garrett Lectures in the History of Cartography, and with the Texas Map Society. Not to be overlooked are the uncounted students Kit helped to educate by providing library instruction to their classes, working with them individually as researchers while they completed their class assignments, and supporting their professors' course content with her knowledge of Special Collections' resources.

Kit's work in Special Collections was not limited to the high-visibility events to which her gregarious nature lent itself so well. Behind the scenes—when not engaged in the extensive preparation that underlay the public activities—she reviewed and selected maps and other

There are not adequate words to express our gratitude for Kit's contributions over the years to Special Collections, the Libraries, and the university.

cartographic materials, worked with cataloging staff to provide descriptive information about her choices, organized and described collections of maps, served on library and university committees, wrote articles for professional publications, held office in professional organizations, maintained the Special Collections web site, and supervised the Exhibits and Outreach Assistant and a student employee. If reading about Kit's responsibilities is tiring, imagine the energy required to carry off this balancing act as successfully and cheerfully as Kit did!

There are not adequate words to express our gratitude for Kit's contributions over the years to Special Collections, the Libraries, and the university. Neither can we truly convey our regret at the departure of such a valued colleague and comrade. We are fortunate to be able to continue to call on Kit when we need to, because, although her retirement is official, we are still learning to get along without her. Always known for "going the extra mile," she kindly continues to answer our questions. The end of Kit's employment has not meant the end of her service to the Texas Map Society. She retains her office of Secretary-Treasurer and remains active in running the Society. For Texas Map Society business she can be contacted at 817-861-1452 or goodwin@uta.edu. It works—that's where we find her! 🌻



Kit Goodwin, Virginia Garrett, and Jenkins Garrett examine a map purchased in Kit's honor.



Betty Wood, Kit Goodwin, and Melissa Goodwin Fetch celebrate at Kit's retirement reception.



ILLUSTRATION

"Child Chimney Sweep." 1866, *Dickens on England and the English*
Malcolm Andrews, Harvester Press Limited, 1979.

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