Rayburn Museum Receives Federal Matching Grant

The Center for American History received in January 2005 a federal matching grant award in the amount of $200,000 for repairs at the Sam Rayburn Library and Museum, located in Bonham, Texas. Congress chose the Rayburn Museum for preservation and identified it in its fiscal year 2005 Appropriations Act. The award was given as part of the Save America’s Treasures initiative of the U.S. Department of the Interior.

The Center is now actively raising funds to match the grant. Matching funds must be used for costs directly related to and necessary for the repair and preservation of the facility. The Center has already identified several pressing needs for the funds, including repair of the roof, upgrading of the air conditioning and heating equipment, and modifications to bring the building into full compliance with the Americans with Disabilities Act.

The Rayburn Museum, which opened in 1957, has been administered by the Center since 1991. This year marks the 50th anniversary of the groundbreaking for construction of the facility, and many of the utilities within it date to its original construction.

The Sam Rayburn Library and Museum is a component of the Congressional History division of the Center. It preserves the legacy of the man who served as Speaker of the U.S. House longer than any other person to hold that office.

See Nowotny, P.2 »
Nowotny, «P. 1

other antebellum structures—Winedale’s Biegel House, Wagner House, Four-Square Barn (all circa 1830s), and McGregor House (1861)—that are administered by the Center. The Nowotny building was built by Abner Cook, who built several other landmark buildings in Austin still in use, including the Governor’s Mansion, Woodlawn (also known as the Pease Mansion), and the Neill-Cochran House. Among his final projects was construction of the west wing of Old Main, the first university building on the Forty Acres.

The Arno Nowotny Building was built to be the state’s Blind Asylum and served as a home and school for a small number of blind students from 1859 until it closed temporarily during the Civil War. After the war, Captain George Armstrong Custer used the building as his headquarters when the Army assigned him to Texas to prevent a Confederate insurgency from developing under Mexico’s emperor, Maximilian. An insurgency never developed, and after less than four uneventful months Custer’s forces departed Texas in February 1866. Elizabeth Custer, who traveled with her husband during his campaigns, describes the building in her 1887 book *Tenting on the Plains*.

The Blind Asylum was reestablished as the Institute for the Blind in 1866. After the Institute relocated to its present location on 45th Street in 1917, the University of Texas collaborated with the federal Council of National Defense to establish a World War I military aeronautics school on the property.

In 1925 title of the property was transferred from the state to the university, and it became known as “Little Campus.” In addition to student housing for men of limited means, the aging and increasingly ramshackle complex of structures was used by the University over the next four decades for a multitude of purposes, including the offices of the Division of Extension and the Bureau of Economic Geology.

In 1968, the UT Board of Regents approved a plan to raze all the structures on the site. In the 1970s a remarkable effort by preservationists resulted in a major adaptive restoration of two structures, opened in 1984: Abner Cook’s building, which was renamed the Arno Nowotny Building and used as a Visitors Center, and the contiguous 19th-century buildings along Red River Street, which were joined, renamed Little Campus Building, and used as admission offices. Arno “Shorty” Nowotny (1899–1982) was honored for his lifetime of service to UT, notably as Dean of Men and Dean of Student Life. In 1987, Little Campus was renamed Heman Sweat Campus in honor of the civil rights litigant who, in 1950, as a law student was the first African–American admitted to UT, and Little Campus Building was renamed John W. Hargis Hall in honor of the first African–American admitted to UT as an undergraduate, in 1955. *
Funding for American Spirituals Endowment Is Underway

The Center for American History has established the Endowment for the Study of American Spirituals, which will support research, public service, and performance in the field of American spirituals. The Center is currently seeking funding to reach the stated goal of a $3 million corpus for the endowment.

Additional support for the Endowment for the Study of American Spirituals has come from Red McCombs and the McCombs Foundation, which has pledged $100,000, and Jack S. Blanton, who has pledged $5,000. Other generous gifts have been made to date by Dr. O. H. and Rachel Frazier, Beryl Milburn, and Dr. John R. Hubbard.

The Spirituals Endowment will make the Center’s historical and cultural music collections, which were built through the efforts of the University’s faculty, staff, and students over a period of more than seventy years, more readily accessible to the public. It will enable the Center to continue to build and strengthen this invaluable archive. This fund will bring together the University’s tremendous resources—faculty, collections, students—for the study of American music.

With support from this new endowment, the Center plans to hire a music curator to work with the Center’s vast holdings in American music, and in particular the recordings of spirituals made more than half a century ago will be transcribed, collated, edited, published, and performed.

Two Distinguished Alumni of the University of Texas are playing significant roles in this initiative. Barbara Smith Conrad is artistic adviser and ambassador for the program. Conrad, a native of Center Point, Texas, is a mezzo-soprano who has performed with the most distinguished opera companies in the world, including the Metropolitan Opera Company and the Vienna State Opera.

The financial impetus has been provided by another Distinguished Alumnus, Admiral Bobby R. Inman, who contributed the endowment’s lead gift of $500,000. Inman is currently the Interim Dean and Lyndon B. Johnson Centennial Chair in National Policy at the LBJ School of Public Affairs at UT-Austin.

Mezzo-soprano Barbara Smith Conrad, a Distinguished Alumnus of the University of Texas who received her Bachelor of Music from the College of Fine Arts in 1959, has given her support to the Center for American History’s Endowment for the Study of American Spirituals.

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With support from the endowment, the Center will be responsible for organizing conferences and meetings, sponsoring and promoting research by students and faculty, publication and outreach, and continuing to build, catalogue, and preserve the Center’s vast music collections.
The Center for American History has recently received the papers of newspaper editor, publisher, and author Jesse Edward Grinstead. This archive was given as gift by family member Mildred Grinstead.

J. E. Grinstead (1866-1948)—who is credited with coining the term “Hill Country” to describe the area of Texas west of Austin and northwest of San Antonio—moved to Kerrville, Texas, in 1899. He bought the local Kerrville newspaper, renaming it the Mountain Sun, and served as its editor for seventeen years. He also served as Kerrville’s mayor and as the local district’s representative in the state legislature.

Retiring from the newspaper business in 1917, Grinstead turned to writing Western novels, with titles such as Feud at Twin Mountain, The Flying Y Brand, and When Texans Ride. He also wrote short stories and fiction for popular magazines with titles such as Big-Book Western Magazine, Western Romances, and Thrilling Ranch Stories. In addition to using his own name, Grinstead also published under the pen names William Crump Rush, Tex Janis, and George Bowles.

From 1921 to 1925, Grinstead published Grinstead’s Graphic, a monthly magazine which contained solely his own thoughts and ruminations on and opinions and poetry about the Texas Hill Country.

The Jesse Edward Grinstead Papers contain approximately six linear feet of manuscripts, correspondence, photographs, and copies of magazines.

On November 22, John Nance Garner’s birthday, the Friends of the John Nance Garner Museum and the Center for American History hosted an open house at the John Nance Garner Museum as well as “An Evening with Cactus Jack” at the Janey Slaughter Briscoe Grand Opera House in Uvalde, Texas.

The evening program recognized the significant contributions of Uvalde resident John Nance Garner (1868–1967), who after a long career in the U.S. House of Representatives, including one term as Speaker, was elected Vice President in each of the first two terms of the Franklin D. Roosevelt administration.

The program featured a sneak preview of a one-hour documentary on Garner that is expected to air on PBS in the near future. The documentary, with the working title “Cactus Jack: The President Who Wasn’t,” is a joint project of Match Frame Productions, Native Sun Productions, and Mainstream Productions.

Historical commentary was provided during the program by Dr. Patrick Cox, Assistant Director for Congressional Collections at the Center, and Dr. Michael Collins, Professor of History at Midwestern State University, in Wichita Falls.

Cox and Collins are co-editors, with Kenneth E. Henderson, Jr., of the new edition of Profiles in Power: Twentieth-Century Texans in Washington (University of Texas Press, 2004), which appears in the Center’s Focus on American History book series. This collection of concise biographies of fourteen politicians from Texas includes a new chapter on John Nance Garner, written by Cox.
Center Receives Rare Print of Rosenthal “Iwo Jima” Photo

Last year the Center for American History received an uncropped, unretouched print of perhaps the most famous photograph ever taken, “Old Glory goes up on Mt. Suribachi, Iwo Jima.” The black-and-white print was made directly from the battlefield negative by the photographer himself, Joe Rosenthal; on the mat, he signed his name and inscribed the words “Printed from the entire original negative, 1997.”

The image, taken by Associated Press photographer Rosenthal on February 23, 1945 in the midst of the U.S. invasion of Iwo Jima during World War II, portrays U.S. Marines and a Navy Corpsman raising the Stars and Stripes on the remote Pacific island that was the site of the costliest battle in Marine Corps history. In addition to being one of the most widely published news photographs of World War II, it was used as the symbol for the Seventh War Loan Drive, appeared on a three-cent commemorative postage stamp, and served as the model for the Marine Corps War Memorial in Arlington, Virginia.

Taken with a Speed Graphic, it was distributed by Associated Press within seventeen and one-half hours after Rosenthal shot it—an astonishingly fast turnaround time in those days. In the sixty years since the image was captured on film, it has become an enduring icon of heroism and bravery.

This remarkable addition to the Center’s photography collections was a gift from Pulitzer Prize-winning photojournalist David Hume Kennerly, who received the print as a gift from Rosenthal, his friend. The Center is also the home of Kennerly’s entire lifetime archive of photographs.
“Changing the Face of Power” Documents Women in Senate

Photojournalist Melina Mara of The Washington Post has undertaken with the Center for American History a pioneering project to document the growing contribution of women in the U.S. Senate by photographing the day-to-day work and lives of the fourteen women currently serving in the Senate.

The exhibit “Changing the Face of Power: Women in the U.S. Senate,” a result of this major documentary project sponsored by the Center, opened at the Smithsonian Institution in Washington, D.C., in 2003. Since then it has appeared at The Women’s Museum in Dallas, The Humphrey Institute at the University of Minnesota, the Museum of History & Industry in Seattle, and the statehouse in Augusta, Maine, as well as the Center’s Research and Collections division in Austin.

The exhibit includes interviews conducted by veteran White House journalist Helen Thomas with ten of the senators, which have been distilled into two audio presentations, and a photography-based videotape, produced by David Snider and Sandra Eisert, portraying exhibit images with narration by Mara. Institutions interested in showing this exhibit should contact the Center’s exhibits curator, Lynn Bell.

Mara’s photographs will also appear in the book Changing the Face of Power: Women in the U.S. Senate to be published in the Center’s Focus on American History series in October 2005 by the University of Texas Press. The book will include introductions by Sen. Barbara Mikulski and Sen. Kay Bailey Hutchison and interviews between Helen Thomas and all fourteen senators featured in the book; accompanying the photos will be commentary by Cokie Roberts.

New Exhibit Features McNamee Photographs

“Presidents, Politics, and Personalities: 40 Years of Photojournalism by Wally McNamee,” an exhibit of ninety photographs by the former photographer for Newsweek magazine and The Washington Post, is on display at the Center for American History’s Research and Collections division in Sid Richardson Hall on the UT–Austin campus through August 20, 2005.

On May 13 the Center held a reception to open the exhibit. McNamee and his wife, Nikki, attended the reception and he presented a brief gallery talk.

The photographs in the exhibit show the remarkable breadth of subject matter McNamee captured during his distinguished career. It includes photos of national and international political events, war, celebrities, and major sporting events, including the Olympic Games and the Super Bowl. McNamee has donated his lifetime archive to the Center.

In 1979, photojournalist Wally McNamee took this photograph of American cardinals of the Roman Catholic Church attending a mass performed by Pope John Paul II in a Chicago park.
(Clockwise, from upper left) Senator Kay Bailey Hutchison (R–TX) leads her daughter, Bailey, to a group of fellow senators during a ceremony on the steps of the U.S. Capitol, September 11, 2002. (upper right) Sen. Hutchison chairs the Aviation Subcommittee in Russell Senate Office Building on Capitol Hill. (middle right) With New Jersey senator Jon S. Corzine in the foreground, Senator Hillary Rodham Clinton (D–NY) gazes at the astrological designs on the ceiling of a committee room in the Russell Senate Office Building during a hearing in which the Environment and Natural Resources Committee was questioning Christine Todd Whitman, administrator of the Environmental Protection Agency. (lower right) From behind framed photographs of her children taken during early-career campaigns, Senator Debbie Stabenow (D–MI) listens to a staff member during a meeting in her office on Capitol Hill. (lower left) Senator Dianne Feinstein (D–CA) is embraced by Vermont senator Patrick Leahy before a press conference on the Amber Alert system outside the doors of the Senate Radio and TV Gallery in the U.S. Capitol as Utah senator Orrin G. Hatch looks on.
Winedale Events and Program Combine Learning with Fun

The 30th annual Winedale Spring Symposium, held on April 23 in the Theater Barn at Winedale, featured a remarkable combination of expert lectures and musical performance. The topic for this year’s event was Texas Music, with lectures by Dr. Bill C. Malone, author of *Country Music, U.S.A.*, who is regarded by many as the nation’s leading authority on the history of country music, and former *Texas Monthly* writer Joe Nick Patoski. The program also featured a concert/lecture by original Asleep at the Wheel pianist Floyd Domino, contest champion fiddler and guitarist Erik Hokkanen, and lecturer and touring bass player Dr. Hugh Sparks.

In the morning session, Malone traced the history of country and traditional music in Texas, revealing the variety of its forms and antecedents. Patoski presented a talk titled “Doug Sahm as a Metaphor for Texas Music,” in which he outlined the life and career of Sahm from his days leading the Sir Douglas Quintet in San Antonio, to his “exile” as a Texan in San Francisco, to his return to Austin and the Soap Creek Saloon. He explained how the performer/songwriter was a true Texan, the genuine embodiment of all the ethnic and traditional forms of music that have found their way to the state. In the afternoon session, Hokkanen, Domino, and Sparks received a standing ovation following their performance in which they explored together several Texas Swing numbers and shared their thoughts on Texas music, musicianship, and the nature of the artistic spirit.

The program was organized by John Wheat, Sound and Music Archivist at the Center, and Dick Holland, Senior Lecturer in the Liberal Arts Honors Program at UT-Austin. Former Winedale Advisory Council member Ida Bess Howes hosted a reception at her home near Winedale after the program.

Winedale Spring Festival and Texas Crafts Exhibition

The 38th annual Winedale Spring Festival and 30th annual Texas Crafts Exhibition were held on the grounds of Winedale on the weekend of April 9 & 10.

The Spring Festival featured a variety of performances of traditional acoustic music and traditional dancing. The performers included Constant Billy of Houston, Double Eagle String Band of Austin, the E-Flat Porch
Band of McKinney, the Texas Traditions Cloggers of San Antonio, and Der Fröhliche Gesangverein von Winedale.

The Spring Festival also featured a variety of traditional crafts demonstrations, including blacksmithing, woodcrafting, spinning and weaving, knitting and crocheting, treenware making, chair making, pottery throwing, quilting, cornshucking, gourd crafting, caning, candle making, broom making, rug hooking, basket making, soap making, goose plucking, and cornmeal grinding.

The Texas Crafts Exhibition is a self-juried fine arts show featuring the work of some of the most talented crafts artists working in Texas today. This year’s first-place winner was jewelry artist Ken Wilson; an example of his work, a winged coin, is shown here. During the Spring Festival, the artists are available to discuss their work with visitors and offer their work for sale.

During the Spring Festival there were also guided tours of Winedale’s signature historic structures—the Wagner House (circa 1830s) and the McGregor House (1861)—and on Saturday night there was a barbeque and dance with music by the E-Flat Porch Band.

**WINEDALE MUSEUM SEMINAR**

Nineteen museum professionals converged on Winedale from January 30 to February 5 for the Winedale Museum Seminar. The Center for American History conducted this program in consultation with the Texas Association of Museums, with support from the Texas Commission on the Arts.

This week-long seminar is designed to provide continuing education to museum professionals who are seeking to enhance basic skills of museum administration or to study, in-depth, particular museum issues in a collegial, hands-on setting. Boarding in the Winedale dormitory and eating together in the dining hall, participants are immersed in their studies and collaboration with the seminar faculty, as well as with their colleagues.

Upon completing the seminar, the participants became eligible to earn the designation of Winedale Museum Seminar Fellow. This year’s faculty, representing all facets of museum administration, included Walt Davis, Marise McDermott, Mike Nellis, Beth Schneider, Houston McGaugh, Drew Patterson, Sally Baulch-Rhoden, John Crain, Robert Workman, Jeff West, and Denise Mayorga.

Potential applicants should note that next year’s Winedale Museum Seminar is scheduled for January 29 through February 4, 2006.
Researcher Spotlight → James Leonard Farmer, Jr., and Lula Peterson Farmer Papers

The work of Dr. James Farmer—whose achievements place him among such leaders as Martin Luther King, Jr., Whitney Young, Roy Wilkins, and A. Phillip Randolph in the Civil Rights Movement—is soon to be more widely known and better understood as a direct result of the research being conducted by Dr. Detine Bowers. Dr. Bowers is studying the James Leonard, Jr., and Lula Peterson Farmer Papers at the Center for American History, with the goal of producing a documentary about them.

Dr. Bowers, a media relations specialist and protege of Farmer, says that “James Farmer’s story is a missing link, a bridge to creating common ground in America. He truly was the ‘farmer’ who planted the seeds of the Civil Rights Movement. He practiced interracial and social harmony not only in establishing the Movement, but also in his personal life.” In her mission to make Farmer a household word, she has created Common Ground, a multi-media project in collaboration with the Center, KLRU television (see www.klru.org/commonground), Austin Community Television, and the Austin Music Network.

Farmer, a native of Marshall, Texas, founded and directed the Congress of Racial Equality (CORE) in 1942 when he was twenty-two years old. A pioneer in advocating nonviolent direct-action tactics as applied to racial discrimination, he spent his entire life participating in the struggle for human justice and dignity. In 1987, Farmer donated his historically valuable papers to the Center. His collection includes thousands of documents pertaining to his involvement in the Civil Rights movement from the early 1940s to 1998, when he received the Congressional Medal of Honor. Farmer died in 1999.

A description of the James Leonard, Jr., and Lula Peterson Farmer Papers is available on the Texas Archival Resources Online (TARO) website at lib.texas.edu/taro/utcah/00004/cah-00004.html.

Center Purchases Rare Civil War-Era Espionage Letter

The Center for American History recently purchased a letter written by William H. Seward, Abraham Lincoln’s secretary of state, to Lincoln’s secretary of war, Edwin M. Stanton, dated March 1, 1862. The purpose of Seward’s letter is to introduce to Stanton a former U.S. congressman from Marshall, Texas, Lemuel D. Evans, who was, presumably, engaged in espionage for the North.

Seward’s letter states that Evans had “for some months past been employed on confidential business of [Seward’s] Department in [connection] with that State” and “[f]or this I unqualifiedly commend him for his knowledge of persons and affairs in that quarter, and for his great discretion.” On the back of the letter is a message describing Evans as “a confidential agent of the War Department.”

Evans later became chief justice of the Texas Supreme Court under the Constitution of 1869.
Private Support Crucial to Center’s Public Work

The Center for American History is a special collections library, archive, and museum at The University of Texas at Austin. The Center was created in 1991 as an independent operating unit within the University. Upon its creation, it absorbed from the University’s General Libraries the Eugene C. Barker Texas History Center and the Sam Rayburn Library and Museum, which is located in Bonham, Texas. Today, the Eugene C. Barker Texas History Collection within the Center comprises the largest collection of Texana in the world.

In 1994, the University transferred oversight of the Winedale Historical Center, a National Register Historic District near Round Top, Texas, to the Center. In 1999, the City of Uvalde, Texas, transferred ownership of the John Nance Garner Museum to the University and it became the fourth division of the Center. At its Research and Collections division in Austin, the Center has since 1991 been expanding its collections in the history of Texas, the South, and the Rocky Mountain West, as well as those relating to congressional history, news media and photojournalism, the energy industry, and other national-in-scope themes.

Public funds provide for only a portion of the annual operating costs of the Center’s many educational programs, exhibitions, conferences, symposia, publications, historic structures, and grant-funded initiatives. The Center also depends on private support to make many of its significant acquisitions of archival collections. Virtually all of the Center’s collections and programs are open to the public. There are several ways you can contribute:

Give an Unrestricted or Restricted Cash Gift —
You can give a cash gift by mailing a check or money order to the address for the Center’s Administrative Offices (see above right). You can also give a cash gift online:

www.utexas.edu/supportut/giveonline

(On the “Make a Gift Online” page of the Support UT website, in the “Select an Area” drop-down window be sure to designate “American History, Center for”.)

A cash gift can be paid in one lump sum, or pledged to be paid in installments.

Apply Funds to an Existing Endowment, or Create a New One —
There are currently nineteen endowments that support the Center. Most of these endowments are restricted to support particular collections or initiatives within the Center. An endowment can be established or increased in one lump sum, or the amount can be pledged to be paid in installments.

Donate a Collection or Items of Archival Material —
We will be happy to discuss with you potential gifts of collections or items of historical significance, to determine if they are an appropriate fit for the Center’s collections.

Make a Planned Gift —
You may designate a future gift to the Center to be given through your estate.

Some gifts to the Center for American History bring the donor benefits from the University, as well as benefits from the Center. If you are interested in giving a potentially tax-deductible gift, please call David Dettmer, Assistant to the Director, at the Center’s administrative offices at 512 / 495 4515, or by email at ddettemer@mail.utexas.edu, to discuss your options. No gift is too large or too small in helping to preserve American history.
Winkelmann Photograph Collection Documents History of Brenham

The Center for American History has recently received from Norman and Alana Winkelmann the gift of the entire archive of the Winkelmann Studios. This collection, which contains approximately 11,000 glass-plate negatives, more than 120,000 film negatives, and prints from many of those film negatives, is invaluable in documenting the history of Brenham, Texas—where the Winkelmann Studios were located—and surrounding Washington County throughout almost the entirety of the 20th century.

Once the collection is processed by the Center’s staff, the public will be able to access the materials at the Center’s Research and Collections division on the UT-Austin campus. This magnificent resource joins many other photography collections at the Center that document the history of communities in Texas.

The Center recognizes the stewardship of the collection by Blinn College in Brenham, which had housed the fragile glass-plate negatives, the film negatives, and prints for the last several years. The Center also recognizes the contribution of its Advisory Council members Henry and Teddy Boehm and John and Carol Muegge, who were instrumental in the negotiation of the gift.

Historians are able to use photographs such as this image of a fire in a commercial building in Brenham, Texas, in 1922 for historical research. This image, for example, provides useful details such as the design and construction of the buildings and streets, the technologies employed, fashions of the clothing worn, products advertised in that place at that time, and even the particular language chosen for the advertisements.