



Special Collections Division
the University of Texas
at Arlington Libraries

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Cartographic Connections, a grant funded project of Special Collections and the Center for Greater Southwestern Studies and the History of Cartography, is training Texas teachers to use historic maps in the classroom. Saxon describes the major objectives of the project and the progress made in the first year's sessions. **Fall 1999.**

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Manuscripts Archivist, Shirley Rodnitzky, introduces recently produced descriptive finding aids for a variety of archival, manuscript, and photograph collections preserved in Special Collections. The collections include the Communications Workers of America, Local 6201, Fort Worth, Texas Records; the Geo. E. Dilley & Son Founders and Machinists Records; the *Fort Worth Star-Telegram* Collection; and the A. C. Greene Papers. **Fall 1999.**

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Letters by Texas hero, Sam Houston; a copy of the Texas Declaration of Independence; and a rare 16th century map, are among the items on display in the current exhibition in Special Collections. The exhibition celebrates the 25th anniversary of the original gift as well as the continuing donations of long time UTA supporters, Jenkins and Virginia Garrett. **Fall 1999.**



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[The Jenkins Garrett Post Card Collection, 1903-1996](#)

By Shirley R. Rodnitzky



Description of recently acquired post card collection of veteran collector, Jenkins Garrett of Fort Worth, Texas. Rodnitzky relates the history of the popular pastime along with anecdotes from the collector about the 13,438 cards. **Spring 1999.**

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Two hundred years of atlas and geography production are explored by Goodwin in this examination of two donations to the Virginia Garrett Cartographic History Library. **Spring 1999.**

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Special Collections

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Texas teachers participating in the Cartographic Connections Project include (left to right): Sherri Braddock, Dave Garrett, Gary McGregor, Adam Miller, James McGregor, and Cynthia Owens.

Making a Cartographic Connection

by Gerald D. Saxon

In October 1998, the University of Texas at Arlington (UTA) applied to the Houston Endowment, Inc., for a grant to fund a three-year electronic pilot project whose goal is to connect primary and secondary school students and teachers to an important primary source--historic maps of Texas and the Southwest. Several departments at UTA sponsored the grant, including the Center for Greater Southwestern Studies and the History of Cartography, School of Education, Center for Distance Education, Department of History, and the Libraries' Special Collections Division. In April 1999, the Endowment agreed to award \$200,000 to underwrite the project, which is entitled "Cartographic Connections: Improving Teaching Through the Use of Historic Maps." The grant project is based on the premise that students will gain a better understanding of history, geography, and related subjects by using historical maps as tools for understanding the past and the present.

The project involves UTA faculty, library staff, and twenty-two teachers selected from across Texas who serve as paid advisors. The teachers were selected on a competitive basis and represent a cross section of districts and schools in the state. The project staff sought teachers who were innovative and willing to experiment with primary sources in the classroom. In addition, the project staff chose teachers who would serve as spokespersons for the project at its conclusion. Teachers submitted applications along with letters of reference. An applicant pool of seventy-five was reduced to twenty-two teachers as project staff sought to have representation from across the state and from all size schools and districts.

The teachers who were selected for the project include: Karen Black, Sherman High School; Sherri Braddock, Blakemore Middle School, Boys Ranch ISD; Karen Campbell, Weatherford High School; Richard Chambers, Thomas J. Rusk Middle School, Nacogdoches ISD; Rachel Darby, Spring Hill Junior High, Longview ISD; Dave Garrett, Coppell Middle School East; Rebecca Giese, Cleburne Middle School; Dan Gravelle, Martin High School, Arlington ISD; Houston Hendryx, Alpine Middle School; Matt Lyons,



Adam Miller of Denton working on a curriculum plan using maps.

Hastings Ninth Grade Center, Alief ISD; and Diana Mays, Young Junior High, Arlington ISD.

Also, Garry McGregor, Raynes Middle School, Crandall ISD; James McGregor, Lancaster Junior High School; Adam Miller, Calhoun Middle School, Denton ISD; Cynthia Owens, Stephen F. Austin Middle School, Bryan ISD; Kathryn Parish, Berkner High School, Richardson ISD; David Schild, North Ridge Elementary, Birdville ISD; Nora Stackhouse, South Junior High, Edinburg CISD; Kerri Walker, Marlin High School; Helen Wilson, Arnold Middle School, Cypress-Fairbanks ISD; Michael Wilson, Arnold Middle School, Cypress-Fairbanks ISD; and Sandra Woodruff, Austin Academy, Garland ISD.

Helping to coordinate the project at UTA and to work closely with the teachers are David Buisset, holder of the History Department's Jenkins and Virginia Garrett Endowed Chair in Greater Southwestern Studies and the History of Cartography; Richard Francaviglia, Director of the Center for Greater Southwestern Studies; Katherine Goodwin, Cartographic Archivist in Special Collections; Sally Gross, Head of Special Collections; Dennis Reinhartz, Professor of History; Judy Reinhartz, Professor of Education; Gerald Saxon, Associate Director of Libraries; and Pete Smith, Director of the Center for Distance Education.



The teachers and UTA staff and faculty are working together to achieve four major objectives: first, determining curriculum needs in light of local, regional, and statewide requirements; second, selecting appropriate maps from among UTA's large collection to help meet these needs; third, developing strategies and lesson plans to integrate the use of maps into the curriculum; and fourth, sharing with other educators the techniques learned in this project. The project began on June 4-5, when the teachers visited UTA for a general orientation session. The teachers returned to campus for intensive consulting sessions on July 19-21.

These sessions introduced the teachers to a number of significant maps from UTA's collection and provided the teachers with techniques to help analyze and interpret the maps. The teachers, in turn, strategized on ways they could employ historic maps in their classrooms. The teachers will develop specific strategies and lesson plans using maps and then begin to integrate these plans into their teaching in fall 1999 and spring 2000. Teachers will return to UTA in the summer of 2000 to refine their strategies and ideas and link them to the curriculum. They and the project staff will also decide on the best way to deliver map images to classrooms across the state. The project will conclude in 2002.



For additional information about Cartographic Connections, please contact: Gerald Saxon, Associate Director of Libraries, UTA, Box 19497, Arlington, TX 76019-0497, (817) 272-3393 (phone), (817) 272-3360 (fax), e-mail <saxon@library.uta.edu>.

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Seek and Ye Shall Find an Aid

by Shirley R. Rodnitzky



*Star-Telegram building, Fort Worth, Texas,
c. 1920.*

The culmination of several months' work by staff archivists and archival students has resulted in descriptive finding guides for a variety of archival, manuscript, and photograph collections preserved in Special Collections. Information about each collection was compiled from a variety of sources, and a summary of the content and organizational structure is provided in each guide for the convenience of researchers. The completion of the processing of our collections makes them easier to access and research and provides the staff with a valuable resource in assisting users. Unprocessed collections without finding guides are almost always available for research, however. Exceptions would include materials restricted by the donor, extremely large collections without any type of inventory, or materials that require preservation and repair before being handled. If any of the following collections would aid your current research, please request the finding guide by name and collection number on the occasion of your visit.

A photocopy of any finding guide in Special Collections may also be requested by mail or telephone for a small photocopy and mailing fee. Please contact:

Shirley Rodnitzky

Archivist

University of Texas at Arlington

University Libraries, Special Collections Division

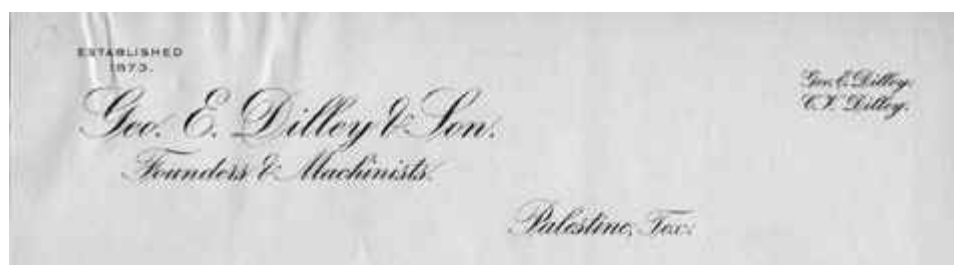
Box 19497

Arlington, Texas 76019-0497

Metro: 817-272-3393 ; Fax 817-272-3360; e-mail rodnitzky@uta.edu

[Communications Workers of America, Local 6201, Fort Worth, Texas](#), Records (AR424). The eleven boxes contain 4.6 linear ft. of materials, 1939-1996, but date primarily from 1951-1990. The local was originally organized as the Southwestern Telephone Workers Union, Local 3028 circa 1937. In 1947, the members voted to join the newly organized Communications Workers of America, a large national union dealing with major companies. The majority of the members of Local 6201 were employed by Southwestern Bell Telephone Company or the American Telephone and Telegraph Company (AT&T). The records of the local reflect the activities of the union on the local and district levels as well as participation on the national level. They include correspondence, minutes, financial records, legal documents, and a variety of printed materials on labor and management topics.





Detail of letterhead for Geo. E. Dilley & Son Founders and Machinists.

[Geo. E. Dilley & Son Founders and Machinists Records](#) (AR420). Geo. E. Dilley and Son was established in 1873, in Palestine, Texas, when the Missouri Pacific Railroad began construction there. The founder, George M. Dilley, established the company to provide gray iron and brass castings to the railroad. After his death his son and business partner, George E. Dilley, changed the company's name to Geo. E. Dilley & Son Founders and Machinists and made his son, Clarence V. Dilley, his partner. Although originally established to provide services and equipment for the railroad, the business expanded to provide machinery for lumber, cotton ginning, and oil field companies. The foundry ceased operation in 1940.



June 1, 1899, bill found in the Dilley Records.

The records consist of 2.7 linear ft. of business and personal correspondence, financial and legal documents, and printed materials in seven boxes, 1881-1931. The bulk of records are 1907-1930. Also included is the personal correspondence of George E. Dilley with friends, family, merchants, and community organizations, 1917-1930. Advertising materials, brochures, and catalogs describe equipment made by the foundry and companies for whom the Dilleys served as sales agents.

[Fort Worth Star-Telegram Collection](#) (AR406). The Fort Worth Star was founded in 1906 by a group of newsmen and investors that included Col. Louis J. Wortham, Amon G. Carter, Sr., D. C. McCaleb, A. G. Dawson, and Col. Paul Waples. By 1908, the Star was in financial difficulty so Carter and Worth bought out their competitor, the Telegram, which dated back to several Fort Worth newspapers that began around 1879. The new paper, known as the Star-Telegram, began publication January 1, 1909. In 1985, and through subsequent donations, the University of Texas at Arlington Libraries acquired the Star-Telegram's archives of photographs, negatives, clippings, maps, and index card files, 1849-1990. The largest body of materials in the collection dates from the 1920s to the 1970s. There are 179,000 photographic prints used by the newspaper to document local and national news stories, some 512,000 clippings of news events, and 400,000 film negatives including, 1,118 rare glass negatives related to north central Texas history.



Star-Telegram linotype operators, c. 1921.

Finding guides are available for six series of photographs and printed materials as follows:

- Photographs of people, 1861-1987, bulk 1920s-1979;
- Photographs of sports figures, teams, and stadiums, 1888-1979;
- Photographs of subjects, 1920s-1980s;
- Photographs of early Texas events and people, 1849-1922, bulk 1870-1919;
- Oversize photographs which contain subjects, sports, people, and early Texas scenes, 1879-1986, bulk 1920s-1970s;
- Printed materials which include a vertical file the bulk of which documents World War II subjects, 1889-1986, but includes architectural drawings, a Fort Worth centennial issue, and a scrapbook; and newspaper clippings,

1920s-1960s.

In addition to the finding guides:

- Fort Worth Star-Telegram film negatives, 1920-1990, are accessed through an alphabetical index card filing system of names, organizations, and subjects.
- A collection of 18,000 index cards describes Texas servicemen who fought in World War II
- A 170,000 card index of oil wells in Texas fields, 1944 to the early 1970s, contains information on oil wells and their ownership.
- The glass negatives, 1915-1935, are restricted until funding can be acquired to make prints and copy negatives.
- A collection of 101 oversize sectional maps showing the location of oil wells in Texas fields, 1921-1981, were cataloged individually and added to the Virginia Garrett Cartographic History Library.



U. S. Mail coach that ran between Plainview and Lubbock, Texas, 1907.
From the *Star-Telegram* Collection.

A. C. Greene Papers (AR409). A. C. Greene, born in Abilene, Texas, in 1923, was a journalist, historian, teacher, writer, businessman, musician, radio and television talk show host, and family man. Now retired but still writing books, Greene spent many years as a reporter and editor for newspapers in Abilene and Dallas before leaving journalism to become an independent author. Often called the "Dean of Texas Letters," Greene is a fellow of both the Texas State Historical Association and the Texas Institute of Letters and is one of the most respected authorities on Texas in the nation. His twenty-eight published works focus on local and regional history, criticism, and fiction. Greene's papers are contained in ninety-two boxes totaling more than forty-four linear feet. The papers reflect his career and family, 1848-1997.



A. C.

Greene autographing copies of his book *The Santa Clause Bank Robbery*, August 1972.

A large variety of materials, which document A. C. Greene's diverse interests, comprise the collection. Correspondence, diaries, manuscripts, biographical information, financial and legal records, scrapbooks, photographs, awards and certificates, reviews, essays, posters, clippings, newspapers, maps, research materials and notes, sound and video recordings, and memorabilia are included. Autobiographical profiles, articles about Greene, and transcribed oral history interviews reflect the man and his career. Book manuscripts, essays, articles, and other writings by Greene as well as manuscripts by other authors and an extensive vertical file on numerous Texas topics, especially Dallas, are also included in the collection. Papers created by Greene's grandmother, Maude E. Craighead-Cole-Tileston, a well known poet, novelist, and librarian in Abilene, Texas, and the work of Greene's first wife, Betty Dozier, as a columnist for the Abilene Reporter-News, are preserved in his collection.

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Legacies

Celebrating the Donations of Jenkins and Virginia Garrett

On March 3, 1974, newspapers in the Dallas-Fort Worth area reported, "One of the nation's most extensive collections of Texas history will be presented formally to the University of Texas at Arlington . . . The Jenkins Garrett Collection of Texana and the Mexican War contains priceless books, broadsides, newspapers, manuscripts, original documents, currency, sheet music and other research items. The collection is a gift of Mr. and Mrs. Jenkins Garrett of Fort Worth." The gala opening of the Garrett Collection on the sixth floor of the Central Library in 1974 was attended by 500 people and hosted by UTA President Wendell Nedderman. Thus began the UTA Libraries' close relationship with the Garretts.

To commemorate the twenty-fifth anniversary of the Garretts' original gift and to recognize their major donations over the years, Special Collections has mounted an exhibition entitled ***"Legacies: Celebrating the Donations of Jenkins and Virginia Garrett."*** The exhibition opened on August 15 and will run through December 1999.



The exhibition graphically displays the Garretts' broad collecting interests and their generosity to share their collections with others. Some of the "gems" currently on display in the exhibit include broadsides like the Texas Declaration of Independence (March 2, 1836) and a declaration of causes of the Texas Revolution titled ***"Declaration of the People of Texas In General Convention Assembled"*** (November 7, 1835). Texas currency in various denominations and from various years (1835-1862) as well as newspapers from the U. S. War with Mexico, 1846-1848, are on display. Sheet music was an interest of the Garretts, and it is represented in the exhibit, including an early edition of ***"Texas, Our Texas,"*** the official state song designated by the Texas Legislature in May 1929.

Of course, Mr. Garrett began as a book collector, and books are well represented in the exhibit. Among the authors whose works are on display are J. Frank Dobie, Tom Lea, William A. Owens, Paul Horgan, and Frederick Law Olmsted. Mrs. Garrett's interests in cartographic history and some of her many donations are also included. Strikingly beautiful and historically significant maps, such as Michael Mercator's ***America Sive India Nova*** (1595) and Aaron Arrowsmith's ***Map of America*** (1804), are displayed, as are a number of commercial atlases and school geographies from the 19th and 20th centuries.

Special Collections invites the public to view the "Legacies" exhibition and discover the rich historical legacy that Jenkins and Virginia Garrett have provided for current and future generations. If you have questions about the exhibition, please feel free to contact Katherine R. Goodwin at (817) 272-5329 (phone), (817) 272-3360 (fax), and email goodwin@uta.edu.

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Wish I Were There

The Jenkins Garrett Postcard Collection, 1903-1996



Ten years ago Jenkins Garrett visited an antique show at the Will Rogers Coliseum in Fort Worth, Texas, with his wife, Virginia. Little did he know that this shopping trip would eventually lead to a collection of 13,438 Texas postcards whose subjects span the twentieth century. That day he acquired four postcards from an antique book dealer that pictured early views of the Tarrant County Courthouse and Fort Worth buildings, such as the old post office, that no longer exist. That dealer informed him that there were "millions" more similar postcards on the market. Garrett always knew that graphics were historically important, and he decided that postcards would be valuable

support for the printed materials in his vast Texana collection, which he had donated to Special Collections. So the hunt began.

Garrett purchased postcards primarily at postcard collectors shows and from antique dealers everywhere. However, James R. McMillin, a local postcard dealer whom he met at that first antique show, was particularly instrumental in helping him locate cards and develop his collection. He is most appreciative of McMillin's keen memory and knack for discovering postcards that he did not already have--especially the classic antique cards produced before World War I. Garrett particularly likes view cards because they record both time and place. These cards show views of realistic images--buildings, events, main streets, people, places, and landmarks. Starting with Fort Worth cards, he went on to acquire cards of other Texas towns. Although the collection does not contain a postcard of every Texas town, approximately 320 cities and towns are represented.



Among the thousands of images it is difficult for him to choose a favorite, but street scenes prior to 1915 give Garrett the most pleasure. These are the views that illustrate the rapid development that Fort Worth and Texas have made in Garrett's lifetime. They transport him to the past. The most unusual card in his collection depicts a lynching in Dallas in 1910. Among the cards showing various events, people, and views are prized cards by British publisher, Raphael Tuck and Sons. The firm was the world's largest postcard publisher in the early 1900s. Continental or modern cards that measure 4" x 6", and odd size cards produced after 1980 represent perhaps only ten percent of the collection. Bright colored cards of Texas country scenery; advertising, topical cards, Texas-Mexico border scenes; and map postcards of other states are included in these more contemporary cards. The bulk of the city and town view cards date from circa 1903 and continue through the 1950s. Dallas, Fort Worth, and San Antonio are well represented with more than 900 postcards each. Larger cities, the state capitol, and tourist destinations, such as Austin, Corpus Christi, El Paso, Galveston, Houston, and Waco, are also well represented with an average of 300 cards each. Small towns, however, such as DeLeon, Farwell, Gail, Hico, Ozona, Post, Sour Lake, Tulia, West, and Ysleta are also included, even if only with one card. Actually views of the smaller towns in the early 1900s, while less common than the larger tourist attractions, have a

higher value.

The first postcards, issued in 1869 by the Austrian government, served as an economical way to send a brief open communication. This postal format was an instant hit and rapidly spread throughout Europe, reaching the United States

in 1873. Souvenir cards for the Columbian Exposition of 1893 were the first widely distributed privately printed picture postcards in the United States. These cards required the higher postage of letter mail and are known as "Pioneer Era" cards. "Souvenir Card" was printed on the majority of these cards and that may have saved many from the trashcan. In 1898, the passage of the Private Mailing Card Act eliminated the distinction between privately printed cards and government postal cards. This act allowed privately printed cards to be mailed at the same low rate as the government postcard. Private printers then increased their offerings to include view cards, holiday greetings, topical, and artist-signed picture postcards in color and black and white. Millions of cards were issued after 1901, when the U.S. first allowed the use of the word "Post Card" on privately printed cards. These cards had undivided backs that permitted space for the name and address only. The craze for mailing and collecting picture postcards caught on during the years 1901 to 1907. By 1907, Europe (primarily Germany) supplied the United States with nearly 80% of its postcards. Printing a divided back was permitted in 1907. This allowed space for a message on the backside with the name and address. Thus the card's face remained clean and free of writing, which collectors appreciated. U.S. Post Office statistics for the fiscal year ending June 30, 1908, cite 677,777,798 postcards mailed in this country at a time when the population was approximately 88,700,000. This figure does not include the vast number of cards collected but not mailed!

The postcard hysteria faded by the time World War I began. Most cards between 1915 and 1930 were printed in the United States. Because of their crude early lithography these U.S. cards are considered of poor quality. Many were reprints of earlier divided back postcards and are distinguished by their white border. High tariffs on European imports, poor quality U.S. cards, and the advent of folded greeting cards sold with envelopes resulted in fewer postcards being produced from the 1920s to the 1960s. Thus these later cards are sometimes more valuable than many of the antique postcards. Improved printing technology, larger size cards, and creative contemporary designs brought a resurgence in the popularity of the postcard in the 1970s and 1980s, especially for a visually literate public raised on television and an array of electronic products. "Modern chromes" or "photochromes" were introduced in 1939 and are still made. These cards are produced in beautiful chrome colors and appeal to collectors.

The most popular postcards of all and usually the most valuable are the real photo cards produced as early as 1900. This type is made directly on photographic paper with a postcard backing. These images were taken by professional photographers and just as often by amateur photographers who happened upon an event, such as an accident or disaster, but they also depict people in everyday situations. Unless these cards were used and stamped they are difficult to date. An increasingly fast-paced society now finds the postcard a convenient communication format. In the coming century, however, with the advent of digital cameras, computer scanning and digitizing images, and computer e-mail greeting cards, postcards may again decline as a communication device.



Jenkins Garrett's postcard collecting centered on historical images of Texas towns and cities to support his book and manuscript collection. Approximately fifty percent of his cards are postmarked or stamped and have a message. Early postcard views coincided with a period of growth and boosterism. Many towns produced postcards locally. Views, such as the new high school, a bank, or hotel, though not remarkable, showed off what the town considered its best structures and landmarks. Many of the buildings shown in these early views have disappeared. Historians studying tourism, geography, Main Street U.S.A., and boosterism find them a valuable graphic source. Genealogists can discover homes, landmarks, or events connected with their ancestors. News media and museums commonly use postcards for exhibitions, historical displays, and special centennial or anniversary events.

Postcard collecting is still very much part of our popular culture. There are local, national, and international postcard collecting organizations that sponsor annual shows for buying, selling, and showing every imaginable type of postcard. Postcards are colorful, inexpensive, easy to find and store, and often have interesting stamps and postmarks. Their messages can transport one instantly into the past. Contemporary postcards still provide tourists with wonderful images that amateur photographers would be unable to capture. The postcard allows the traveler to quickly share an image with family and friends, relate the enjoyment and the scenery, and wish them the same travel experience. No wonder "Wish you were here" is the most universal postcard greeting. Postcards preserve memories of travels, but interests vary. People tend to specialize in collecting a type of postcard or a particular subject. For whatever reason, it becomes a passion.

If you would like to experience time travel through postcards, come to Special Collections, stay awhile, and immerse yourself in Texas' past. The Jenkins Garrett Texas Postcard Collection is housed in twenty-four acid-free, custom-made postcard boxes. The cards are in alphabetical order by city and easy to find. Relax, enjoy yourself, and then send a thank you postcard to Jenkins Garrett for the wonderful gift he gave to UTA's Special Collections this past year. We are very excited to have this fine collection. Be aware, however, that you might become a postcard collector!

Sources: Diane Allman. The Official Identification and Price Guide to Postcards. New York: House of Collectibles, 1990; and H. Martin Seward. "A Short History of the Picture Postcard." A paper presented at the Texas State Historical Association meeting, March 2, 1996.

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"The Pleasing Study of Geography": Some Notes on Recent Donations

By Katherine R. Goodwin

"Next to the knowledge of ourselves, the knowledge of the world is essentially necessary, which can only be acquired by the pleasing study of Geography."

George Alexander Cooke, *Modern and Authentic System of Universal Geography*
(London: Richard Evans, 1817).

This quote reflects the importance of geography in the minds of mid-nineteenth century U. S. society. In the schools and academies of the period, geography was the educational equivalent to what we know today as history, social science, political science, and even anthropology. Geography in the 1800s incorporated many of the elements from each of these disciplines.

Today's students and researchers can find ample evidence of past geographic studies in the Virginia Garrett Cartographic History Library (VGCHL), a component of the Special Collections Division. The VGCHL holds approximately 1500 atlases and continues to add to the collection through both purchase and donation. Recently, the division received two donations that add significantly to the library's holdings. One of the gifts is from Gervais and Sue Bell of Houston and focuses on school materials, and the other is from William M. Coats, also of Houston, and includes a wide variety of European atlases.

The Bell donation, nine school atlases and one "Classical and Sacred" atlas, represents fifty years of atlas production during the formative years of the U. S. atlas publishing industry. Dating from 1830 to 1887, the atlases include works from the New York firms of John Olney and Roswell C. Smith as well as material from Samuel Augustus Mitchell's company in Philadelphia.

Of particular interest is the 1845 school atlas produced by Sidney E. Morse, *A System of Geography, For the Use of Schools* (New York: Harper & Brothers, 1845). The atlas is illustrated with fifty cerographic maps and is the first school atlas to make use of the process. Cerography, developed by Morse in 1842, was a process that had a revolutionary impact on the character of American maps and atlases.

Judy Tyner, Chair of the Geography Department at California State University, writes that cerography was a wax engraving "which made it possible to create a metal relief plate suitable for use in power presses and permitted the inclusion of line illustrations, such as maps, with letterpress text." For forty years there would be experimentation with the technique, but few atlases would be made using the process until the 1880s. Existing firms did not want to convert to this technique because the change would have been expensive since it would require all new plates and expensive plant conversions.

Roswell C. Smith's *A Concise and Practical System of Geography, For Schools, Academies, and Families* (New York: Daniel Burgess & Co., 1853) is illustrated with "steel maps." Steel map engraving was the next logical step in map publishing technology. Atlas publishers went to steel plate from the copper plate in order to increase the life of their production materials. Copper had been used for three hundred and fifty years as the material of choice for map engravers. The steel plates with their harder surface did not wear down as quickly as the soft copper, resulting in lower production costs for larger runs of maps.



Among the depictions of interest to Texas cartography found in the Bell donation are a number of views of the Republic of Texas. *Olney's School Atlas* (New York: Robinson & Pratt & Co., 1841) includes a fine double page United States maps with the Republic of Texas. Morse's *A System of Geography for the Use of Schools* (New York: Harper & Brothers, 1845) has four maps depicting the Republic, and *Smith's Atlas* (Hartford: Spalding and Storrs, 1839) shows a Republic of Texas on the World, North America, United States, and Texas maps.

The materials donated by William M. Coats include thirty-seven items dating from 1761 to 1966. The majority of the atlases were produced in Europe and represent items published prior to and after the U. S. publishers began producing atlases for the American market. The donation also includes a selection of items published in Europe just prior to World War II.

The Coats donation reveals the effects of "Americanization" on the atlas market. Prior to the American Revolution, most atlases were made in Europe, and most of those used in the United States were published in England or France. By the 1790s there was a strong feeling that the new nation should be independent in all fields, including atlas production. Jedidiah Morse was one of the earliest proponents of U. S. produced materials for an American market, both school and business. His work, and that of other early American atlas publishers such as Samuel Augustus Mitchell, is represented in the Coats donation.



Almost half of the items in the donation are English productions, including the popular works of William Guthrie, *New Geographical, Historical, and Commercial Grammar* (London: J. Johnson, et al, 1808) and *Atlas for Guthries New System of Geography* (London: C. Dilly, 1792). Also included are later English productions by A. Keith Johnson, John Bartholomew, and George Philip and Son.

Of particular interest are a few items unlike any others in the division's holdings. The donation includes two productions from the German Topographic Bureau, *Topographischer Atlas de Schwiez, Blatt Nr. 482 Sierre* (Bern: Schweiz Landestopographie, 1886) and *Topographischer Atlas de Schwiez, Blatt Nr. 487 Vissoye* (N.p.: Eidg. Topographisches Bureau, 1892). Another is a road atlas published by the Anglo-American Oil Company in 1929, *Pratts Road Atlas of England and Wales for Motorists*. Another item of note is a sheet from the English Ordnance Survey, *Ordnance Survey of Great Britain. Bristol and Bath. England & Wales*. (Southampton, England: Director General, Ordnance Survey Office, 1937, 1939). All are examples of thematic maps, a specialization for atlases that emerged after the American Revolution.

Both donations provide valuable additions to the holdings of the Special Collections Division. They span 200 years of atlas production and reveal the unique graphic representations of a changing world. The atlases reflect the extraordinary explosion of geographic knowledge of our physical world brought on by scientific exploration. The materials chronicle the rapid development of thematic maps and the increased interest in, and need for, maps and atlases due to the westward migration, particularly in the nineteenth century. And, finally, the atlas donations provide examples of the technological advances made by the printing and publishing industry, both in this country and Europe, in the last two centuries. The division is most appreciative of the donors and the gifts they have made to UTA. Through their gifts, the Special Collections Division is continuing to build its collection focusing on the "pleasing study of geography."

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This page last update on Wednesday, June 25, 2003

Through the Camera of Dennis Arnold

by Gerald Saxon

In 1987 Dennis Arnold had a new four-wheel drive truck and a yearning to make photographs. Arnold, a Grand Prairie resident and a sociologist by training, wanted to take photographs that elicited an emotional response from the viewer. And for the next ten years, Arnold drove his truck and made three thousand photographs in a geographical region--a triangle of sorts turned on its point--bounded by Dallas on the northeast, Fort Worth on the northwest, and Hillsboro to the south. Special Collections acquired Arnold's photographs in summer of 1998 and filled a gap in its photographic holdings in the process.

Arnold admits that there was no one focus to his work. Rather, he concentrated on subjects and scenes that caught his eye and struck an emotional chord. Many a weekend he set out from his home and drove until something grabbed his attention. Visual contrasts had a special appeal for him--the old and the new, the rich and the poor, light juxtaposed with dark. Also, the impermanence of the built environment and the vagaries and variety of life drew his camera's focus. As he mentioned not long ago, "I was drawn to things that would not be around much longer. Somehow I had to save part of the past. I also hoped to capture the special character of this area."

Arnold would be the first to admit that he is not a professional photographer. The quality of his photographs and their composition, however, belie his modesty and reveal an artistic eye. The latter he has developed over his lifetime. Arnold was born in Newark, Arkansas, in 1942 and educated in the Grand Prairie public school system. After a stint in the Navy, he studied drafting at Draughon's Business College and, after receiving his drafting certificate, worked for four years as a draftsman. In 1970 he began attending college full time, graduating from UTA in 1973 with a B.A. in Sociology and in 1976 with an M.A. Arnold spent the next twenty years working as a draftsman for various businesses and teaching sociology at Tarrant County Junior College, UTA, and Dallas County Community College District.

It is not surprising then that Arnold's work blends the sharp eye of a draftsman with the sensibilities of a social scientist. Some of his images have a gritty quality, others have a documentary feel, and still others appear artful. When asked about the value of his collection, a modest Arnold responded, "It comes from the fact that I was willing to go to the places where the subjects could be found, often dangerous places."

What follows is a series of "representative" photographs from the Dennis G. Arnold Photograph Collection. These scenes from North Central Texas reflect the work of a photographer with a keen eye for the extraordinary revealed in the ordinary. For questions about the Arnold Collection, please contact Shirley Rodnitzky or Donita Maligi of the Special Collections Division. They can be reached at (817) 272-3393 (phone), (817) 272-3360 (fax), or email at rodnitzky@library.uta.edu or maligi@library.uta.edu.



Father and son enjoy "quiet time" before a tent



A ramshackle barn and fence

revival in the Oak Cliff neighborhood of Dallas, Texas.



Club Dada was a popular venue for "alternative music" in Dallas, Texas.



A barber and his customer in a barbershop in Arlington, Texas.

captured by Dennis Arnold using infrared film.



The Longhorn Ballroom, a once popular country western dance hall in Dallas, Texas.

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