WESTWARD HO!
Spring 2006 Texas Map Society Meeting Set for West Texas
by Kit Goodwin

The Program Committee is working with the folks at the Museum of the Big Bend at Sul Ross State University, Larry Francell and Liz Jackson, to plan our Spring Meeting in Alpine and Fort Davis. Presentations are scheduled to begin on Friday afternoon, March 31st, and continue on Saturday, April 1st. We have also made arrangements for lunches, dinners, and entertainment at Alpine, Fort Davis, Marathon, and the McDonald Observatory. A chartered bus will depart from the Dallas-Fort Worth Metroplex on Thursday, March 30th, returning on Sunday after the meeting, and will include a stop in Midland at the Haley Library to see a preview of their map collections. On board the bus, members David Buiseret and Dennis Reinhartz will be directing activities. We will be headquartered in Fort Davis at the Limpha and Veranda Hotels, each a unique treat in themselves.

The Trans-Pecos region is touted as being "pure Texas" and has been described as an "earlier west Texas with rugged mountainsides, wide vistas on the high desert region of the Chihuahuan Desert and pristine skies where you can still see the Milky Way with the naked eye." In this venue, the committee has garnered a slate of presenters and topics that include:

Mary Williams, historian of Fort Davis, who will talk on the scouting maps prepared by the officers and men of the fort;

Paul Wright, geographer at Sul Ross and historian on the geography of far West Texas, who will talk on the changing boundaries of the region's counties;

Lonn Taylor, retired museum director of Winedale and the Smithsonian, who will address the resources and research on the region;

Richard Francoavigia, UTA geographer and historian, talking on W. K. Gordon's 1895 prospecting trip to West Texas;

Joy Tillough of Marfa, an expert on the First Cavalry and Fort D. A. Russell, speaking on the history of the military unit;

Larry Francell, director of the Museum of the Big Bend, who will look at the William Emory boundary surveys.

In addition, we will meet with Larry Francell and Matt Walter, the Museum of the Big Bend, who will take us all on a private guided tour of Historic Fort Davis, one of the best preserved and restored nineteenth century army posts in the country. Dr. Victor Morgan, president of Sul Ross State University, and Pete Gallego, state representative, who will be our Saturday luncheon host and speakers.

Presentations will take place at Fort Davis National Historic Site and in Alpine at Sul Ross State University. Other events still in the planning stage include a bus sightseeing tour on Friday morning in the area of the Scenic Loop Drive from Fort Davis. The tour will take us through Limpha Canyon past Mrs. Locke and Fowlkes and the McDonald Observatory and into Madera Canyon, past Mount Livermore and Sautooth Mountain, providing striking views of the Sierra Vieja Mountains along the Rio Grande to the south. We'll take in the Davis Mountain State Park and Skyline Drive and a few other areas. We will have a chuck wagon dinner with entertainment at the Fort Davis home of members Marty and Yana Davis on Friday evening, and travel to the famed Gage Hotel in Marathon for dinner on Saturday night.

[Hint: Be sure to walk down the halls and take a peek at the fabulous Texas maps on the walls.] Also in the works is a display of nineteenth century engineering and surveying instruments. More detailed information will be posted on the web site at http://libraries.uta.edu/txmapsociety/ and registration information will be sent out to those who request it at 817-861-1425 or e-mail goodwin@uta.edu.

Mark your calendar for Thursday, March 30th, through Sunday, April 2nd, and join us in West Texas!
Patterns of Progress: Bird's-Eye Views of Texas at the Amon Carter Museum
by Rick Stewart

From the close of the Civil War until shortly after the turn of the twentieth century, a number of artists traveled throughout Texas to create bird's-eye views of the state's burgeoning towns and cities. Today, these highly detailed and oversized lithographic prints, created by the artists as if seen from above, offer a fascinating and complex chronicle of one of the greatest periods of urban growth in the state's history. Each view, dotted with buildings, houses, factories, and churches, shows a regular patchwork of streets intersected by railroads and rivers. The townscapes exhibit their own unique character while making unabashed claims of prosperity and progress.

According to Texas historian Dr. Ron Tyler, between 1871 and 1914 eleven different artists drew and published at least sixty-seven bird's-eye views of Texas cities. On February 18, the Amon Carter Museum opens Patterns of Progress: Bird's-Eye Views of Texas, an exhibition that contains examples of nearly all of the views that are known. Made possible in part by grants from the Texas Commission on the Arts, the Clements Foundation, and the Erwin E. Smith Foundation, the exhibition features mostly cities in north and central Texas, although communities as far south as Laredo and Corpus Christi and as far west as El Paso are represented. Some cities—like Austin, Fort Worth, Galveston, Houston, San Antonio, and Waco—have as many as three or four views published in different years; seen together, the multiple views give an extraordinary record of surging growth in the latter decades of the nineteenth century.

It is estimated that during the vogue for city views, as many as 2,400 different places in the United States were represented by at least one view. Although bird's-eye views of cities had been done in Europe for centuries, the American views were unique in their sheer number and because towns of every size were recorded. Commissioned by land speculators, town-site promoters, civic leaders, or local merchants, the views were often used to attract prospective settlers, including those who spoke little or no English. The artists who made them led itinerant lives, traveling to places that they felt would offer markets for their work. They all followed a similar sales approach, beginning with a visit to the editor of the local newspaper who agreeably published the news that the artist had arrived in town to create a view of their city, which would be available to everyone by subscription. The artist then produced a fully developed drawing that would be displayed in the newspaper offices or another location where everyone could see it to perhaps offer corrections or additions if needed.
The artist usually always received free and favorable newspaper publicity for his efforts. In some places he acted as his own sales agent, or another person who served in that capacity would canvass the area for prospective subscriptions. The selling points were always the same: to enhance a town's prestige, advertise its attractions, give pleasure and satisfaction to residents, and generally promote a town's growth and prosperity. The minimum number of subscriptions required to go forward with the actual production of a lithograph varied widely; it could be as low as fifty, or as many as 250. The prints were to be paid for upon delivery; prices normally ranged between one and five dollars apiece, depending on size and coloring. If an individual or business ordered a certain number, they could have their house or building included as a vignette in the margins of the view itself. Potential subscribers were sometimes urged to mail rolled copies of the view to friends and family; mailing wrappers were provided, and postage anywhere in the United States at that time was six cents. If the sales effort was ultimately successful, the final drawing would be sent to the lithographic firm, along with further instructions from the artist, for the execution of the finished view.

The great majority of the Texas bird's-eye views on display in this exhibition were made by just three artists: Thaddeus M. Fowler (1842-1922), Augustus Koch (1840-1898), and Henry Welge (1850-1917). Fowler was the most prolific, with involvement in more than 400 city views nationwide. A Civil War veteran who had made tintypes of his fellow soldiers, Fowler first served an apprenticeship under an older artist, as was the case with many city-view practitioners. His first works were made in collaboration with other artists, before starting independently in 1876. Fowler then established his own publishing firm, serving as its principal artist. For more than fifty years he traveled widely, concentrating his work in specific areas; in 1890-91 he visited Texas, where he produced views of seventeen cities. He is credited with more than 200 views of Pennsylvania, where he made his home when he was not on the road.

If Fowler was the most prolific artist, Augustus Koch was the most widely traveled. Koch was a native of Germany who immigrated to America prior to serving in the Civil War as a draftsman and mapmaker for the Union Army. Little is known of his activities following the war, but he produced his first bird's-eye view under his own name in 1868. By 1873 he was in Texas, advertising views of San Antonio and Austin. Throughout his career, Koch traveled to twenty-three states and completed views of nineteen places in Texas alone. Between 1874 and 1898, when he vanishes from the historical record, Koch served as both artist and publisher of his views.

Henry Welge was also a native of Germany, but little is known of his life. He spent most of his time in Milwaukee, where he was listed as a lithographer, artist, architect, draftsman, and publisher. He drew or published more than 150 views in twenty-six states, including ten places in Texas. Like many other artists, Welge worked with one of the large lithographic firms located in Milwaukee, where he founded The American Publishing Company in 1888. The bird's-eye views produced by that firm are notable for their fine printing and vivid color.

The process of drawing the bird's-eye views in the field and transforming them into finished lithographs can be understood by studying the working methods of some of the principal artists. All of the artists—whether formally trained or not—possessed a basic knowledge of craftsmanship, topographic drawing, and mapmaking. They began their work by walking the streets of a town and making detailed sketches of individual blocks, always seen in the same scale and from a similar vantage point. These sketches were then combined into larger drawings with an overall unified view. (Some of these final drawings—the only examples known to have survived—are in the Carter's exhibition.) Most often the artists used a modified system of two-point perspective that simply tipped the view up toward the viewer so the distant portions of the town could be shown with the same amount of detail as those in the foreground.

In the case of an artist like Thaddeus Fowler, it is not known whether he put his drawings directly on stone or zinc for printing, or whether he used a transfer technique. Certainly his experience as a photographer would have allowed him to transfer his drawings to photosensitized stones or plates, but there is no evidence to suggest he did this. Even so, photolithographic processes were in widespread use by the 1870s. Augustus Koch would have been very familiar with the numerous manuals on topographic and isometric drawing available at the time, which would have aided his civilian transition to producing bird's-eye views of cities. Because he also had mapmaking experience, his views tend to be taken from very high vantage points. Henry Welge is one of several city-view artists who also possessed skills as a lithographer, so he was able to transfer his own work to a stone or plate.

While some have suggested that nineteenth-century bird's-eye views are chiefly romanticized renderings of nineteenth-century expansionism, contemporaneous photographs and maps show that they are in fact quite accurate records of the cities they describe. Fowler's portrait of Denison, according to the local editor at the time, "is believed to include every residence within the city limits, covering a territory of over three miles square.... Every public school building, all the churches, and every residence [are] easily recognized." With the help of a generous grant from Burlington Northern Santa Fe Foundation, the Carter created a digital interactive catalogue on its Web site of all the Texas bird's-eye views that are presently known. This innovative e-publication, which uses an easily "zoomable" format...
that allows the visitor unprecedented access to the views, has over 200 supporting photographs that reveal the artists' efforts to render their subjects such that the townspeople would identify it as a portrait of their city.

Typically printed on paper of varying quality and in limited runs, extant bird's-eye views are fragile and increasingly rare. The collection of examples in Patterns of Progress is the most comprehensive exhibition of Texas views ever assembled and provides an opportunity to see firsthand the work of these skilled and until now largely unheralded artists.

Morse produced one of the few portraits of the first "permanent" Tarrant county courthouse, the limestone building in the lower center of this detail. The six-sided structure, about fifty by sixty feet square, burned in late March 1876, after Morse made his sketch of the city but before the view was published.

*Rick Stewarts is director of the Amon Carter Museum in Fort Worth, Texas. Patterns of Progress: Bird's-Eye Views of Texas.* This exhibition, on view at the Amon Carter Museum February 8 through May 28, 2006, showcases examples of nearly all of the Texas views that are known. When the exhibition opens, a number of the works in the Carter's holdings will be available through print-on-demand reproduction.

[www.birdseyeviews.org](http://www.birdseyeviews.org) is the Carter's e-publication of sixty views from around the Lone Star State. A hugely entertaining and instructive Website (Dallas Morning News), the interactive catalogue presents the views with unparalleled rapid access to the highest-resolution details available with today's technology.

**NEW BOOKS**

"Bárbaros" Tells The Story of Native Resistance

David Weber is well known to readers of *Frontiers*. His books on the Spanish borderlands are "standards" in the history of the Southwest, but Weber's interests have always been as broad as both Americas — North and South. In *Bárbaros: Spaniards and Their Savages in the Age of Enlightenment*, Weber covers the entire Spanish Empire in the New World during a pivotal half century from about 1760 to 1810. This book focuses on relationships between Spanish authorities and Native American peoples, what Spain called her "savages" in the politically incorrect language of the times. When information about this book began to circulate on the Internet, some people were concerned about Weber's use of the term "savages" in its title. However, as he clearly demonstrates, this term was used by the Spaniards at the time, and it perfectly captures Spain's tortured view of peoples who proved very difficult to control, much less conquer.

Using historical records extensively, Weber shows how Spain tried to control its frontier regions where nearly constant insurgency, as he calls it, was the norm. As the title further suggests, this book places the interaction between Spain and the indigenous people in the context of a European belief system — the Enlightenment — that affected actions and policies. Weber demonstrates that this "Age of Reason" was one of conflict between noble goals (compassion, humanity), and the practical, everyday objectives (namely, wielding of power and establishing control over subjects). As expected, Weber writes with precision and insight. He frequently lets the individuals involved speak for themselves, as it were. A couple of quotes are noteworthy. The first, by José de Gálvez (1779), is optimistic and arrogant: "Through this commendable way of friendship and good faith, we will... dominate entirely those who are today our implacable enemies, without spilling blood." The second quote, by Bernardo de Gálvez (1786), is startlingly candid and realistic: "A bad peace with all the [Indian] nations who may ask for it will be more beneficial to us than the efforts of a good war."

Majestic in its two continent sweep, *Bárbaros* reads like a mixture of history and current events. At a time when events in the Middle East are forcing a reassessment of national goals overseas vis-à-vis hostile indigenous peoples, *Bárbaros* makes especially informative and thought-provoking reading. Its measured interpretation will make *Bárbaros* yet another standard work on the later Spanish frontier in the Americas, and required reading on Europe's changing relationship to Native America.

*Bárbaros: Spaniards and Their Savages in the Age of Enlightenment* is available from the Yale University Press, P.O. Box 209040, New Haven, CT, 06520-9040, phone 203-432-0960, fax 203-432-0948, website [http://yalepress.yale.edu/](http://yalepress.yale.edu/).

Robert Fairbanks has a forthcoming article in the Western Historical Quarterly on the history of urban renewal in Dallas, Albuquerque and Phoenix entitled "The Failure of Urban Renewal in the Southwest: From City Needs to Individual Rights." This is part of the book manuscript he continues to work on entitled Fixing the Southwestern City: The Fate of Urban Renewal and Public Housing in a Changing Political Culture. He also gave a paper, "Making Suburbs and More: Planning in Arlington and Plano, Texas" at the Eleventh National Conference on Planning History in Miami this past fall.

George Green continues to research and write his history of the labor movement in Texas, 1877-1919. The era is marked by various strikes that organized labor won or lost, but also by prodigious conciliation efforts between labor and management and by the adoption of many labor laws that elevated safety standards, curbed child labor, shortened the work week, etc. Most workers remained unorganized, but they too benefited from some of organized labor's gains. He has also written a 16 page article for the new Encyclopedia of Labor on the history of the labor movements in four southwestern states.

Manuel Garcia y Griego has recently had a chapter accepted for publication on Mexico's emigration policy, 1945-2005. He also has accepted an appointment at the University of New Mexico (Albuquerque) as Director of the Southwest Hispanic Research Institute and Associate Professor of History, beginning in 2006.

Sam W. Haynes recently appeared in "To The Best of My Ability," a four hour documentary on the presidency for the History Channel. He is currently a consultant for another History Channel documentary on the U.S.-Mexican War, to be broadcast next year. He is also serving as the Texas editor of the 14 volume Dictionary of United States History (New Library Press). He continues to work on his long-term research project on Anti-British sentiment during the Jacksonian period.

David E. Narrett is writing a book, Imperial Conflict and Intrigue Across the West Florida and Texas Borderlands, 1763-1846. The product of years of research, the book explores how tensions between Great Britain and Spain prefigured subsequent controversies between the United States and Spain—and later the United States and Mexico. Dr. Narrett will be chairing a session on Hispano-U.S. interactions at the 2006 annual meeting of the American Historical Association.

Dennis Reinhartz published Mapping and Empire: Soldier Engineers on the Southwestern Frontier (University of Texas Press) with Gerald Saxoni; presented papers "Ambition and Enterprise: Zebulon Pike's Maps Relating to the Exploration of the Southern Louisiana Purchase" at the joint meeting of the International Map Collectors Society and Rocky Mountain Map Society in Denver, CO, "The Conflict and Consciousness of Maps" at the Amon Carter Museum in Fort Worth, TX, "Ephemeral Cartography?" at the 21st International Conference on the History of Cartography in Budapest, Hungary, and "Do Cartographers Abhor Vacuums? - The Historic Mapping of Arid Lands Revisited" at the Western Social Science Association Annual Meeting in Albuquerque, NM; and received a UTA Travel/Professional Development Award.


Ken Roemer was inducted into the University's Academy of Distinguished Researchers last April. In August his co-edited Cambridge Companion to Native American Literature appeared. He contributed the 10,000-word Introduction, the 213-year literary-cultural timeline, and 40 bio-bibliographies, as well as selecting and co-editing all the essays (history, culture, and specific genres and authors). Since last fall, he has published an entry on N. Scott Momaday in David J. Wishart's Encyclopedia of the Great Plains (2004), and two short articles in Studies in American Indian Literature: one on poet Simon Ortiz (16.4 [2004]: 68-79), the other honoring a founder of Native American literary studies, A. LaVonne Rullof (17.2 [2005]: 101-05). Currently he is working on a study of fictional representations of audience (listening) in American Indian fiction.

Meet the Center Faculty

Christopher Conway is Associate Professor of Spanish and the Head of the Spanish Section of the Department of Modern Languages at the University of Texas at Arlington. He is the author of The Cult of Bolívar in Latin American Literature (University Press of Florida, 2003), and the editor of Ricardo Palma's Peruvian Traditions (Oxford University Press, 2004). He has just completed an edition of the nineteenth-century Mexican classic Zorro the Blue Eyed Bandit by Ignacio Manuel Altamirano (forthcoming from Lumen Books, 2007). Professor Conway's articles include studies of transatlanticism in Mexico, Latin American representations of the U.S. western frontier, and nineteenth-century Mexican literature and culture. At present, Professor Conway is completing separate, article-length studies on homosexuality, literary eulogies and gothic fiction in nineteenth-century Mexico.

Center Fellows:
Kat Brown, Assistant Professor of Anthropology
Robert Fairbanks, Professor of History
Manuel García y Griego, Associate Professor of Political Science
George Green, Professor of History
Sam Haynes, Associate Professor of History
David Jarrett, Associate Professor of History
Dennis Reinharz, Professor of History
Douglas Richmond, Professor of History
Ken Roemer, Professor of English
Roberto Treviño, Associate Professor of History

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Judy Reinharz, Professor of Education, UTEP

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