Travel Grants for Faculty Teaching with Special Collections

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by Agnieszka Czeblakow

We're proud to announce a new grant program for faculty interested in designing or invigorating their courses with unique content from UTSA's Special Collections.

UTSA Special Collections invites applications for the **Special Collections Faculty Grants** for the 2016-17 academic year. The grants are aimed at instructors who would like to design or invigorate an undergraduate or graduate course with unique content from UTSA Special Collections, generating innovative primary source assignments and projects for students.

Special Collections Faculty Grants offer instructors an opportunity to create semester long courses that utilize rare and unique collections housed in UTSA Special Collections. The intent is to introduce students to a variety of contextualized primary sources, engage them in-depth archival research, build their critical thinking skills, and stress participation in collaborative projects and presentations.

UTSA's manuscript and rare book collections are well suited for faculty interested in teaching evidence-based research methods, public history, book studies (broadly defined), or material culture in a variety of subject areas and topics.

UTSA Special Collections brings national recognition to the university for distinctive research materials documenting the diverse histories and development of San Antonio and South Texas. Signature collecting areas include the histories of the Mexican-American, African-American and LGBTQ communities in San Antonio, the history of women and gender in Texas, the Tex-Mex food industry, as well as regional photography, architecture and urban planning.

In addition, Special Collections has a wide range of materials from around the world, enabling research and instruction in a variety of disciplines from medieval art to creative writing. Special Collections also houses UTSA's own history archives, providing a rich source for UTSA institutional history as well as photographs and faculty/staff papers.

**Award**

Four (4) grant recipients will receive $1,000 to supplement their departmental annual travel allowance. Upon award, the money will be transferred to the recipient's department and earmarked for the recipient's use.

**Eligibility**

*Special Collections Faculty Grants are open to UTSA tenured, tenure-track and non-tenure track faculty*
teaching undergraduate and graduate courses at any level. Interdisciplinary approaches are strongly encouraged.

Preference will be given to course design that:

- Involves close collaboration with an archivist or rare books librarian to define specific learning objectives for the visit to the archives, select materials or documents, design tailored small group activities, and model document analysis through directed prompts
- Utilizes Special Collections materials and spaces throughout the semester
  - scaffolded research and writing assignments using variety of primary sources
  - training in critical analysis and use of primary source materials through specific and tailored prompts
  - student engagement with scholarly communications, social media, blogs or exhibit curation/creation
- Provides opportunities for students to do at least one of the following:

Selection Criteria

Successful proposals will demonstrate how students will benefit from the opportunity to select, analyze and use primary sources to learn and create new knowledge. Proposals will be evaluated for:

- **Feasibility:** Is the project realistic in terms of what can be accomplished? Does the proposal communicate clearly the project's central goals, learning objectives, and approaches?
- **Depth of integration:** To what extent will special collections materials be integrated throughout the course?
- **Innovative pedagogy:** Does the project employ well designed practices or approaches that are either new to the instructor, course, or department or new to the application of those practices? If so, how do these new approaches facilitate student learning?
- **Partnership building:** Does the instructor-librarian/archivist collaboration help to build or strengthen connections between the academic program and the Libraries? What is the extent and the nature of the collaboration between the instructor and the librarian?

Application Process

To apply, faculty should submit a 2-3 page concept paper for incorporating Special Collections materials into an existing course, or designing a new course that would include an intellectually central archival or rare books component. Proposals should be accompanied by an endorsement from the department chair.

The deadline for proposals is 5 p.m. CST on Friday, February 26, 2016. Applications should be submitted to specialcollections@utsa.edu. Award recipients will be notified on March 15, 2016.

For more information or questions about the application process please contact Agnieszka Czeblakow, Rare Books Librarian.
This month we take a look at Dr. Edward Treviño Ximenes, a man who lived an honorable life as a physician and civic leader here in San Antonio. Dr. Ximenes was the first Hispanic member appointed to the Board of Regents for the University of Texas System, as well as an advocate for scholarships to be awarded to young Mexican American students interested in medicine. For his work as both an advocate and inspiration to the community, UTSA recognized his contributions through the naming of a prominent campus street, parking garage and lot after him.

Dr. Ximenes was originally born in Floresville, Texas, on September 25, 1915 to Joe and Herlinda (Treviño) Ximenes. He attended the Lodi School and Floresville School, graduating as salutatorian where he received a scholarship to the Schreiner Institute in Kerrville. After his time at Schreiner, Dr. Ximenes received his bachelor's degree in 1937 from the University of Texas. His interests in medicine led him to pursue his medical degree at the University of Texas Medical Branch at Galveston in 1941.

A year after he received his medical degree, Dr. Ximenes joined the Army Air Corps and was assigned to the China-Burma-India theater as a captain and flight surgeon during WWII. The US presence in China and Southeast Asia area was established to assist China in its war with Japan. At the end of his service, Ximenes was awarded the Air Medal with the oak-leaf cluster. President Franklin D. Roosevelt established the Air Medal by Executive Order 9158 on May 11, 1942. This award is given to any service member of the Armed Forces of the United States who shows commendable achievement while participating in aerial flight.

Upon his discharge, Dr. Ximenes moved to San Antonio to practice internal medicine, where he stayed for more than 40 years. During this time he was appointed by Governor John B. Connally to the UT System Board of Regents in 1967. He served from July of that year to January 1971. As previously mentioned he was the first Hispanic appointed to the position since the Board of Regent's establishment in 1881. As regent he was a vocal proponent in the establishment of UTSA in its emerging years but also in the development of UTSA scholarships for young Mexican Americans interested in medicine and science. He was a considerable man, who also served on the National Advisory Board for the Administration on Aging and a member of the Bexar County Medical Association, the American Medical Association, the Economic Opportunity Development Corporation of Bexar County, the Model Cities Participation Commission, and the Alamo Area Council of the Health Coordination Committee.

At the end of his term as regent, Dr. Ximenes was described in a resolution as having a great sense of integrity and good judgment that made a vital model for future board members. Dr. Ximenes lived in San Antonio until his death on April 27, 1992; he was buried at Fort Sam Houston National Cemetery, where he received full military honors. His name and legacy lives on in the prominent road on the south side of campus.
Holiday Lights in San Antonio

DECEMBER 21, 2015

by Tom Shelton

San Antonio is known for the dazzling light displays that appear after Thanksgiving each year. Tourists come to the city to stroll beneath the lights hanging from the Cypress Trees along the River Walk. People enjoy driving by the colorful lights in the oaks on the campus of the University of the Incarnate Word. Numerous residences are decorated with strings of lights.

Though illuminated holiday decorations became more common in the second half of the 20th century, there were interesting displays in previous decades. These photographs document some of the holiday lights from the late 1930s to 1950s.
Lights on the Gibbs Building and the Rotary Club Christmas tree, behind the Cenotaph on Alamo Plaza, early 1950s. (Zintgraff Studio Photograph Collection, MS 355: Z-0364-A-06)

J. L. Clark's Gulf Super Service Station Number One, 1739 Fredericksburg Road, corner of North Zaramora Street, 1939. (Zintgraff Studio Photograph Collection, MS 355: Z-0967-B-04)
Sears, Roebuck and Company, Romana Plaza Store, corner of Navarro and Soledad Streets, circa 1948. (Zinngraft Studio Photograph Collection, MS 355: Z-2274-B-01)
Transit Tower (now Tower Life Building), from the corner of South St. Mary's and East Nueva Streets, circa 1948. (Zintgraff Studio Photograph Collection, MS 355: Z-0364-A-07)

East Houston Street looking east from St. Mary's Street, 1947. (Zintgraff Studio Photograph Collection, MS 355: Z-0364-A-01)
East Houston Street looking west from Broadway, 1958. (Zintgraff Studio Photograph Collection, MS : Z-0364-4)

Frank T. Brady residence, 300 Alameda Circle, Olmos Park, 1940. (San Antonio Light Photograph Collection, MS 359: L-2626-L)
Hello Top Shelfers! I'm happy to join UTSA Special Collections as the new Manuscript Archivist, and to continue the work of my predecessor, Nikki Lynn Thomas. As Manuscript Archivist, it's my job to manage and provide access to a wide range of primary source materials related to San Antonio culture and history, including women and women's groups, Mexican-Americans, and the Texas-Mexico border region. I also have a strong interest in digital archives and digital preservation, so I am especially excited to work with the UTSA Special Collections team in that area.

I earned my BA in Anthropology from The University of Texas at Austin, with a geographic focus on Latin America. I also have a long-standing love of the fine arts, and minored in Art History. I discovered the archives field while I was an undergraduate. I attended a combination job/graduate school fair and became intrigued after speaking with representatives from UT's School of Information. After conducting some personal research into the field, I knew that work in archives was the career path I ultimately wanted to pursue.

Before and during graduate school, I spent a couple of years teaching high school history, which led me from Austin to San Antonio. While teaching, I enrolled in the University of Wisconsin-Milwaukee School of Information Studies online program. This May, I completed my MLIS with a focus in Archives. My capstone research surveyed the digital preservation practices of archival repositories in Texas.

During graduate school I completed online cataloguing work for Dickinson State University's Theodore Roosevelt Digital Library. I have also worked previously for the City of San Antonio's Municipal Archives as an intern, and then as the Library Assistant, and finally as the Archivist. One of the major projects I contributed to involved working with volunteers to complete a descriptive item-level inventory of over 2,000 field survey notebooks.

I'm excited to work with the faculty, staff, and students of UTSA, and I am looking forward to being involved in the newest big project, the Southwest Voter Registration Education Project/William C. Velasquez Institute Records. Keep an eye out here on Top Shelf for new developments!
By Blair Salt

**UTSA Special Collections** at the John Peace Library is pleased to feature an exhibition curated by Dr. Juliet Wiersema’s AHC 4333 New World Manuscripts class. *Power Without Words* examines how pictorial Central Mexican manuscripts distinguished important figures without using text. This exhibition can be viewed in the JPL Special Collections reading room (located on the fourth floor of the library) Monday through Wednesday from 10 – 3 p.m. until January 31, 2016.

At first glance, these **Central Mexican manuscripts** can be disorienting. They are crowded and colorful, some parts are badly damaged and difficult to decipher, and some are presented in bizarre formats for a narrative, like a map. Yes. Maps were used to present a narrative (among other things).

The first time our New World Manuscripts class met in Special Collections to examine these documents and choose the manuscript we would study for the rest of the semester, we all had the same reaction: there was no way we would figure these things out and we were all going to fail this class. Undeterred by our lack of faith, Dr. Wiersema insisted we would get the hang of it. She was right. With Elizabeth Boone’s *Stories in Red and Black* as our guide, we started to get a handle on how these historical documents worked. To be totally honest, it was not as difficult as you might expect. We learned how to identify characters and dates, how to recognize places, and even how to loosely interpret events. I won’t exaggerate and say we can read pictorial manuscripts like a book, but by the end of the semester, we could certainly look at a manuscript and identify its type, what culture produced it, and what sort of story it told. Not too bad for only three months of study.

One of the most ingenious things about these historical documents (and perhaps the most difficult when you start trying to decipher the nitty-gritty details) is that they convey an immense amount of information without using any text. There are occasionally phonetic devices used to elucidate certain words or names (think of the puzzles on a Lone Star bottle cap), but for the most part the manuscripts are “written” in images. This might sound simple or limiting, but I think the entire class would agree with me when I say these documents convey multi-layered information better and more efficiently than most alphabetically written books.

This complexity and the sheer abundance of information was the first – and probably the worst – problem we had to tackle when curating this exhibition. How could we simplify what we learned in an entire semester into something that fit into four glass cases?

We settled on the theme of power because it is one of the easier things to see in these documents without needing to know how to read a bunch of pictorial devices and symbols. Next, we divided the exhibition into four categories to fit the four cases: weapons, nose piercing, clothing, and seats. Some of these might sound like unusual markers for the upper class (nose piercing?), but all of these elements are used in the manuscripts to distinguish important and / or powerful individuals. If you find a figure wearing a *tlahuitzli*, wielding an elaborate *atlatl*, sitting on a high backed chair, or sporting a turquoise nose rod through his septum, you know he’s important; and if you want to
In the end, everything came together better than we expected. Many of the students working on this project had never curated anything in their life, let alone a public exhibit. Nevertheless, the end result of our efforts is genuinely impressive! The cases are both visually interesting to look at and easy to understand. Not only will you have the opportunity to learn how to decipher important pictorial elements used to distinguish characters of importance in these documents, but you also leave with deeper insight into the cultures themselves, such as what elements they considered important to their historical and cultural narratives.

Take advantage of this opportunity to learn about a completely different writing style and visit the first ever class curated exhibit at UTSA Special Collections!
Two unique collections, the Pierre Duval Hair Studio Collection and the Linda and Cynthia Phillips papers are now available online.

Partners in life and in business, Jesse Duval Arrambide and Robert Pierre Teander opened the Pierre Duval Hair Studio in San Antonio, Texas in the early 1970s. For their collaboration with the Fiesta Dinner Playhouse in San Antonio owned by actor Earl Holliman, Jesse and Robert became known as the “hairdressers to the stars.” They styled and coiffed the hair of such notable talents as Don Ameche, Gary Burghoff, Sandy Dennis, Joan Fontaine, Van Johnson, Dorothy Lamour, Roddy McDowell, Lana Turner, and many more. “Hairdressers to the Stars” was Pierre Duval’s business motto and they used the phrase in all their advertising. In addition to visiting actors appearing at the Fiesta Dinner Playhouse, many Fiesta queens and their families relied on Pierre Duval Hair Studio to deliver elegant and often elaborate coiffures.

The bulk of the collection consists of albums containing photographs and playbills from the Fiesta Dinner Playhouse. Photographs capture the actors, cast, and sets of the Playhouse which was open from 1977 through 1983. The collection contains autographed photographs from actors, both prominent and little-known. Many actors starring at the Playhouse attended dinners and parties at the home of Robert and Jesse and photographs capture these gatherings. Also in the collection are correspondence, personal photographs, and clippings. One scrapbook is comprised of photographs and clippings collected when Jesse worked at Arthur Murray dance studio in Chicago.

The Pierre Duval Hair Studio collection is divided into three series: Fiesta Dinner Playhouse, Personal, and Arthur Murray Dance Studio. Digital content can be accessed by clicking the “View Contents” links in the finding aid.

Linda and Cynthia Phillips were married in Dallas in 1958. Over the years, the couple became prominent within the transgender community of Central and South Texas and were affiliated with many transgender organizations. The most notable was the Boulton and Park Society of San Antonio, which the couple joined shortly after its formation in 1986. They also had a strong presence in the San Antonio community as the primary organizers of the Texas “T” Party, a Boulton and Park-sponsored event that became the largest annual convention for crossdressers in the nation. The Phillips gained national exposure in the early 1990s following their appearances on major television talk shows. Much of their time during the 1990s was dedicated to educating the public and other members of the transgender community on their experiences as a transgender couple.
The Linda and Cynthia Phillips Papers document the couple's attempt to educate other transgender singles and couples based on experience gained in their own relationship. Additionally, the collection reflects the Phillips' active involvement in raising awareness of the transgender culture among the general population. Included are newsletters including *Gender Euphoria*, a publication of the Boulton and Park Society, articles, announcements, pamphlets, papers, magazines, and correspondence collected by the couple during the time of their association with the Boulton and Park Society. The materials are arranged in series by function, with Boulton and Park Society making up the bulk of the collection. Digital content can be accessed by clicking the "View Contents" links in the finding aid.
This month we resurrect “Names and Places of UTSA,” a blog series on university history, with a post by archives student assistant, Marissa Del Toro.

As you make your way to your first class for the day you drive up Bauerle Road. Since you are already five minutes late, you decide to park in the Bauerle Road Garage. You head to class, quietly repeating the name Bauerle in your mind, trying to figure out its correct pronunciation while you prepare for the upcoming day full of more questions and sometimes less answers. Well, have no fear we can answer one of your unrelenting questions, at least about the pronunciation of Bauerle and the man behind the confounding name.

The road you travel almost on a daily basis and the garage, which opened in August 2012, that you provide awkward directions for was named after James E. Bauerle, D.D.S., possibly pronounced as “bow-er-lee.” Appointed by Governor Preston Smith, he served as a member of the UT System Board of Regents from January 1973 to January 1979. Originally from Travis County, Bauerle received his undergraduate degree at UT Austin and later received his graduate dental degrees in St. Louis and Pittsburgh. In 1952 he established his oral surgery practice here in San Antonio, where he continued to practice until his death in 2007 at the age of 83. In a 2005 Express-News article, Bauerle described his choice for oral surgery: “I decided that I didn't want to be a surveyor like a regular dentist or orthodontist, but I would take on the heavy construction of oral surgery.”

At his oral surgery practice he treated the severe cases of disease, injuries, and defects to the mouth, jaws and facial regions. Devoted to his profession, he gained numerous awards and accolades within the world of professional dentistry but he also understood the value of education. He was one of the influential and founding members to the University of Texas Health Science Center Dental School in 1969. As mentioned in his obituary, Bauerle taught as a full time professor of oral surgery and dentistry, training and mentoring several generations of dental students here in the San Antonio region and the State of Texas. Bauerle told the Express-News of his interest and passion for his practice: “A lot of people used to die from dental problems not very long ago. Dental conditions and infections can become deadly serious, I like that I help relieve patients from one of the most painful conditions that exists.”

Besides his passion for dentistry, Bauerle was also known for his varied and wide collection of Western memorabilia and Asian décor that littered the walls of his Castle Hills office. According to the Express-News, his interest in all things Western related to his personal history of raising buffalo on his family's ranch in Johnson City. His eclectic collection of buffalo paintings, jawbones, and taxidermy heads were part of his homage to his favorite livestock that floated throughout his office.

Here at UTSA, Bauerle was an influential figure during the early days. Several photos from the Gil Barrera Photographs Collection show Bauerle's considerable involvement in the development plans of campus, from reviewing the schematics to visiting the construction site of the then-nascent UTSA with fellow Board of Regents members. His role as a Regent included his attendance at graduations and the conferring of degrees, including the 245 Master's degrees awarded at the second commencement in August 1975.

The next time your take a drive on Bauerle Road, relish in the fact that you now know how to pronounce Bauerle (remember: “bow-er-lee”) and give a little appreciation to the man who contributed to UTSA's development.
Photograph of President Peter T. Flawn, Dr. James Bauerle, and Frank Lombardino at the UTSA campus construction site: total project then 35% complete

Bibliography


Photo Credits

Gil Barrera Photographs of the University of Texas at San Antonio, 1972-1978 MS 27, University of Texas at San Antonio Libraries Special Collections.
Like This Lyrics. [Intro] I don't know nobody that can. like this Look at my clique Look at my, look at my clique from the jump like this Got her with a hunnit like this Now we up, like up, like up, now we up like this People act tough like this Never give a fuck like this, like this They be in the club, life lit But they never get the love like this, like this. [Verse 1] Things are different, where does time go? Like This Lyrics. [Intro] Uh, You know what it is when we do what we do. [Verse 1] If good girls get down on the floor Tell me how low will a bad girl go She probably pick it up drop it down real slow Either that or