

The Journal of the American West

Ranch & Reata

Volume 1.3 \$14.95

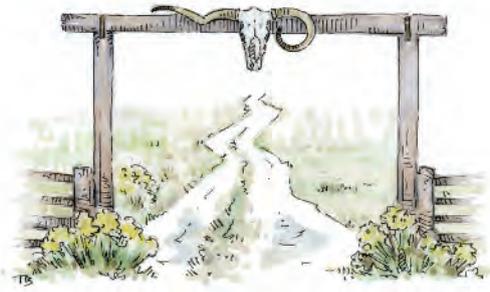


Tim Keller: Picturing Stories

The Future of The Western Novel

Boots O'Neil: Texas Cowboy

The Cowboy Art of R.S. Riddick



FRONT GATE



Welcome to the West. Photography by Tim Keller.

TABLE OF CONTENTS

FRONT GATE	1	Welcome By Tim Keller	RANGE RADIO	60	Adrian By Bruce Pollock
EDITOR'S NOTE	4	What is Tradition, After All By A.J. Mangum	FEATURE	62	All About the Music By A.J. Mangum
CLASSICS	6	Colonial-Style Spurs	FEATURE	66	America's Horse in Art
BY HAND AND HEART	8	Matt Moran, Saddler By Guy de Galard	COVER STORY PHOTOGRAPHY	70	Tim Keller: Telling Stories
FROM OUT OF THE WEST	12	Books To Find	FEATURE	82	Rounding up the Literature of the West By Rod Miller
FEATURE	16	The Art and Ways of Walt Larue By Mark Bedor	WESTERN READS	87	Hidden Water, <i>Chapter Four</i> By Dane Coolidge
WESTERN WEB	20	The Digital West	THE COOK HOUSE	94	Mike Oden's Beans-in-a-Hole By Kathy McCraine
MAKING A DIFFERENCE	24	Mike Tatsey By Tom Moates	FEATURE	97	Larry Bitterman's Old Frontier Clothing Company By Jayne Skeff
THE WESTERN HORSE	28	Clay Wright and the Art of the A-Ha By Jayme Feary	FEATURE	102	Texas' Boots O'Neil By Paul A. Cañada
	33	Upcoming Clinics	FEATURE	110	The Winchester Quarantine By Tom Moates
A VISIT WITH BUCK BRANNAMAN	34	From the Beginning	FEATURE	116	Three Years Later By Paul A. Cañada
FEATURE	38	The Ballad of the Rainbow Man By Tom Russell	FEATURE	124	A Western Moment, Sandy Collier
FEATURE	50	Painting From Life By A.J. Mangum	PUBLISHER'S NOTE	127	Two Wraps and a Hooey
FEATURE	56	The Frontier Project By A.J. Mangum			
LIGHTING OUT	58	Little Bighorn Battlefield			

COVER: *Driving Lesson* by Tim Keller

Kade Brown, at the wheel with his grandpa, Darien Brown, and brother, Kyle, will be the sixth generation of Browns to run 140-year-old Brown Ranch, located along the Dry Cimarron River outside Folsom, New Mexico. Darien says he learned to drive a truck the same way, and at the same age, as Kade.

Ranch & Reata



Volume 1, Number 3 • August/September 2011
www.rangeradio.com

PUBLISHER
Bill Reynolds

ASSOCIATE PUBLISHER
Buddy Purel

EDITOR
A.J. Mangum

ART DIRECTOR
Robin Ireland

PRODUCTION
Curtis Hill, Javier Munoz

CONTRIBUTORS
Mark Bedor, Paul A. Cañada, Guy de Galard,
Tim Keller, Kathy McCraine, Rod Miller,
Tom Moates, Bruce Pollock, Tom Russell,
Jayne Skeff, and the late, great Dane Coolidge

Ranch & Reata
PO Box 637, Santa Ynez, CA 93460
www.rangeradio.com

For advertising information contact Buddy Purel
at 949.234.1281 or bpurel@gmail.com

Ranch & Reata is a bimonthly digital journal of
RangeWorks, Inc.
PO Box 637, Santa Ynez, CA 93460
805.637.6205

All rights reserved. Reproduction without
permission is prohibited.

View issue at www.rangeradio.com
Limited Edition print journals published three-times
a year. Subscriptions available at website. Individual
Limited Edition copies (limited to 1,000) are
available for \$14.95 and are sold in US dollars plus
appropriate postage for destination. Order
information at www.rangeradio.com..
Copyright 2011 by RangeWorks, Inc.

RangeWorks, Inc.
Peter Cuneo, Colin Cuneo, Jim Guercio
Shawn Knight, Bruce Pollock, Bill Reynolds

Scan this QR code
with your enabled
smartphone to
subscribe to *Ranch
& Reata* and view
the enhanced
online issue



Get your free Range Radio app at iTunes.com

Tim Keller

On Telling Stories With a Camera

I take my photographs where I live, in beautiful, remote northeastern New Mexico. Growing up by the beach in southern California, I read my dad's photography magazines; he had a community college degree in photography but gave up his career dreams to get a "real job" when I came along. At 13 and 14, I shot surfers with a friend's 35mm camera and 400mm lens on a tripod, developing and printing the shots in his darkroom. In high school, I took a one-year photography course in the art department, where I learned composition and the mantra "simplicity is a virtue."

Along the way, I learned to write by struggling through Miss O'Brien's English classes, and I learned to love the country life when I worked summers on a sprawling ranch where my grandpa was the purchasing agent. It was a lot of building fences, and the hardest work I've ever done. I've been edging toward the outback ever since.

I always enjoyed getting good photographs, but I never bought a camera: I used hand-me-downs. At the end of 2007, I dove into photography, buying the just-released Nikon D300 digital SLR camera and some great lenses. I've been immersed in making pictures ever since. By the following summer, I couldn't look at a magazine without studying the photographs accompanying articles. Many of them I admired and envied. With others, I thought, "I could do better than that." That led me to look for subjects for photo essays, writing my own articles to accompany them, and submitting them to magazines.

My wife and I had moved to Des Moines, New

Mexico, in 1999 – we wanted to get as far from civilization as possible without leaving New Mexico – so it hasn't been difficult to find great material to photograph and write: we're surrounded by ranching culture. Our county is bigger than Delaware and Rhode Island combined, yet it has just 4,000 people...and several times that many cows. It's easy to be inspired by both the land and the people.

If my vantage is that of an outsider, it hasn't hurt. I look for a good story, then I try to get close, and ask a lot of questions, until I know how to tell the story. I enjoy leading with my camera: I always process my photographs first, and they lead me into the writing. The photography is pure joy, easy and fun, whereas the writing is hard work. Even when I'm exhausted late at night, I'd rather process great new photographs than sleep. But for the writing, I have to be rested and fresh, with good coffee first thing in the quiet morning. After years of teaching high school honors literature and writing courses, I'm finally practicing what I've preached.

At their best, my photos should tell their own stories. The strongest images can stand alone. Those are the ones you want to frame and hang on the wall. Of course, my favorite of all is the next one, the one I'm about to find.

Many of the photos on the following pages were taken as I developed stories for a variety of magazines. After magazines finish their newsstand runs, I post my features at www.timkellerarts.com, where they remain available for viewing, along with the rest of my photography.



Brittany Begins

I met Brittany Rouse when she was working an auction in Clayton, New Mexico, where I learned that she trains colts on a ranch south of the Conchas River, north of Santa Rosa, New Mexico.



The Wait

This high school senior had driven solo across the top of New Mexico from his home in Crownpoint to the tiny Sierra Grande Horse Association youth rodeo playday at Des Moines. All I got of his name was DeMarquis.



Truth in Advertising



Saddle in Storage



Fuego

A branding iron is ready for use during the annual spring branding on the Seward Ranch in the Chico Hills of northeastern New Mexico.



Feeding the Horses

As an approaching storm brings hope for rain, Darien Brown tosses flakes of hay to his horses, assisted by grandsons Kade and Kyle, who accompany and assist him two days out of every week.



The Brown Ranch
located along the Dry Cimarron River outside Folsom, New Mexico



Archie's Kitchen



Archie's Hat



Mary Lou's Office

Rancher Mary Lou Kern surveys the herd on leased land near her Maxwell, New Mexico ranch, with the Sangre de Cristo Mountains in the background.