

# M

The Magazine of the Museum  
of Texas Tech University



**MUSEUM**  
OF TEXAS TECH  
UNIVERSITY

**In This Issue** | Spring-Summer 2019

Red Tail  
Takes Flight

Students Solve  
Major Storage  
Problem

Feed Sacks  
and the Fabric  
of American  
Households





# Moody Planetarium

<b>Tuesday</b>	<b>Saturday</b>	<b>Sunday</b>
1:30 p.m.	11:30 a.m.	1:30 p.m.
2:00 p.m.	12:30 p.m.	2:30 p.m.
3:30 p.m.	1:30 p.m.	3:30 p.m.
<b>Friday</b>	2:30 p.m.	
1:00 p.m.	3:30 p.m.	
2:00 p.m.		
3:30 p.m.		

Correction:

In the Fall-Winter 2018 issue of M Magazine, Bill Davies' age at the time of his death was misstated. He was 101 when he died. M regrets the error.



**M**  
The Magazine of the Museum  
of Texas Tech University  
Spring/Summer 2019

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*Diversity & Connections*

# Prepare to Party

The Museum of Texas Tech University celebrates its 90th anniversary in 2019.

best of its collections, and throw a few parties to celebrate. Watch for more information about exhibitions and events on our website at [museum.ttu.edu](http://museum.ttu.edu).

The idea for a museum took form only four years after Texas Technological College opened. On March 27, 1929, a group of citizens interested in forming a museum met, as reported in the Daily Treador, to “form a society to help make collections and further the movement (of the Museum) in general.”

*Information drawn from the book “West Texas Museum Association 1929-1979.”*

From that meeting grew the Plains Museum Society, which evolved into the Museum of Texas Tech University Association.

The first museum, the West Texas Museum, opened in 1937 in the basement of what is now Holden Hall on the Texas Tech campus.

By the mid-1960s, the Museum Association began planning for a new Museum building, located in its current location at 4th Street and Indiana Avenue. The building opened in 1970.

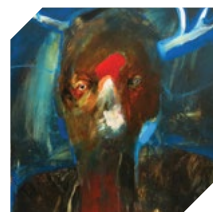
In 2019, the Museum will celebrate its history, show off the





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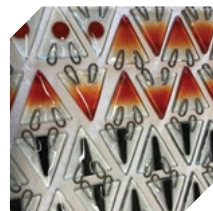
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## Medici's Treasures

In 2019, the Museum of Texas Tech University turns 90. Established in 1929 as the Plains Museum Society, and later renamed the West Texas Museum, the museum first occupied what is today Holden Hall on the Texas Tech campus. In 1970, the museum moved to its current location as the Museum of Texas Tech University.

Throughout 2019, we will be commemorating the history of the Museum, its collections, and all of the programs that are run to serve the people of Texas, especially those living in West Texas. Our theme for the birthday year is Diversity and Connections.

The Museum's collections number over 8 million objects, and are perhaps the most diverse collections of any university museum in the country, spanning art to dinosaurs and everything in between. We would be several museums at most universities comparable in size to Texas Tech. In 2019 we will be celebrating the diversity of the collections and how they can be used and enjoyed through programs spanning research to public education.

One of the most exciting things about being so multi-disciplinary is not just being able to have a very broad range of programs. It also means that the Museum is an ideal place for cross-, inter-, and trans-disciplinary programs, where the arts, humanities, sciences, and technology intersect. STEAM is the acronym for Science, Technology, Engineering, Art, and Math .... and in 2019 we will look at how the Museum of Texas Tech University is exploring those synergies.

As part of Texas Tech University, the Museum has partnerships with many colleges and departments. My view is that there is no unit on campus with which we could not partner. We also partner with many community groups in developing and delivering programs for the widest of audiences. In 2019, we will give some insights into those partnerships and how the



university museum of the 21st century can be a catalyst for engagement between university and community.

The Museum of Texas Tech University has a vision for what a multidisciplinary university can be and do, to best serve both its host university and the many communities of that university. Our vision explores a major expansion of facilities and programs that would position the Museum as a world leader in university museums, characterized by the diversity of programs across and connecting the widest range of research and collection disciplines.

We may be 90, but we are looking forward to the next 90 years.

**Gary Morgan, Ph.D.**  
*Former Executive Director*



## Collections Highlights

# Museum Receives Autographed John F. Kennedy Campaign Poster

The Museum's History Division has acquired an unusual new addition to its collection – an autographed Baptists for Kennedy campaign sign.

The poster was handmade by Joe Newman, a Baptist Sunday School superintendent from Hart, Texas. Newman held the poster up during a campaign stop by John F. Kennedy in September 1960.

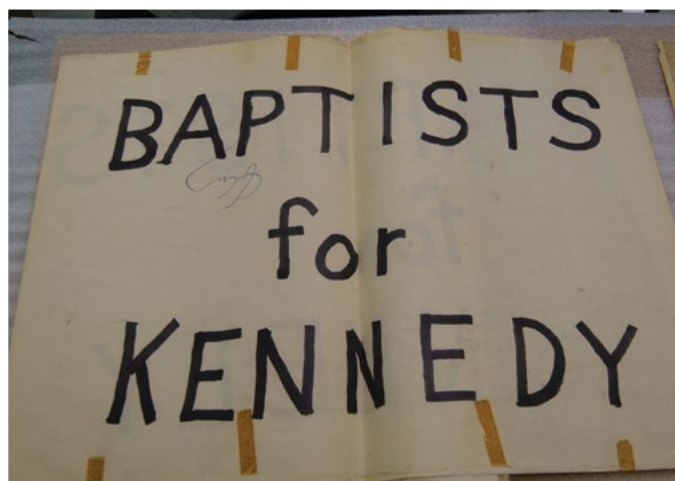
Kennedy faced challenges because he was Catholic. The sign caught the candidate's attention during the campaign rally at the then Lubbock Municipal Airport. Kennedy spoke to Newman and autographed the sign. The sign also drew attention from the media. The newspaper pictures, plus stories that include interviews with Newman, also are included in the donation.

The sign came to the Museum when Newman's son asked History Curator Cameron Saffell if the Museum would be interested in the sign.

Saffell's response was a resounding yes. With the arrival of the poster in November, History Division student assistants Emily Williams and Elise Dukart began cataloging and preserving the material.

While the sign will not be on display for a while, for the History Division, the sign is a major acquisition. It is the first object directly signed by a presidential candidate. The sign adds a unique piece of information about a campaign stop in 1960 and is a highlight of a campaign memorabilia collection that includes buttons and yard signs.

Williams, who is from Miramar, Florida, and Dukart, from Wibaux, Montana, are both students in the Museum's Heritage and Museum Science Master's Degree Program. Students work in different areas of the museum and work directly with objects such as the sign. The students, under Saffell's direction, will write an accession sheet that officially documents that the object has been received into the Museum's collection. They will then catalog the condition of the object and make a recommendation on how to preserve the sign.



*Joe Newman, a Baptist Sunday School superintendent from Hart, made this sign for a campaign rally held by John F. Kennedy in Lubbock in September 1960. Kennedy saw the sign and autographed it for Newman. Recently, Newman's son donated the sign to the Museum.*

*Students carefully prepare the sign and related materials for storage in the History Collection area.*



# New Donation of Pottery by Maria Martinez and Popovi Da

*By: Megan Ree, Assistant Collections Manager, Ethnology*

Two pottery bowls made by Maria Martinez and her son, Popovi Da, of San Ildefonso Pueblo in New Mexico have been donated to the Museum by Gilley Treadaway Griffith of Lubbock. Maria Martinez, one of the most highly regarded pueblo potters, is known internationally for her artistic skill. She was one of the original potters that led the revival of pueblo pottery in the early 20th century.

While Maria learned to make pottery as a child, pottery making decreased substantially in the early 20th century when it became easier to buy manufactured goods. In 1908, however, Maria was asked to recreate pottery based on prehistoric pueblo potsherds, or broken pieces of pottery, uncovered during excavations by the School of American Research at what is now Bandelier National Monument. Her husband Julian had been a laborer at these excavations, and together they began experimenting to recreate archaeological designs and forms, beginning with black-on-cream and polychrome pottery. Maria would form the pots, and Julian would paint them.

In 1919 and 1920, after years of experimentation, Maria and Julian innovated the black-on-black ware style for which San Ildefonso is famous. This new donation exemplifies this style. San Ildefonso and other pueblos had produced black ware traditionally, but it had fallen out of production by the 20th century. Maria and Julian were able to produce the black effect by adding dried manure during firing. To achieve the black matte painted designs over the polished black base of the pot, Julian developed a glaze that would turn matte black when fired. Maria and Julian were so skilled in producing this pottery that their pieces became highly sought after and drove significant interest in pueblo pottery.

In 1943, after Julian's death, Maria began collaborating with her daughter-in-law, Santana. Together, they continued to produce similar style pottery as Maria and Julian, with Maria forming the pottery and Santana doing the painting. They worked together until 1956, when Maria began making pottery with her son Popovi Da, and Santana continued making pottery on her own. Popovi Da was known for his technical skill in making pottery, as well as his innovation. While working with his mother, he experimented with firing techniques to create different finishes. Among his innovations were sienna and gunmetal finishes that required challenging firing processes to achieve. Popovi Da produced pottery

until his death in 1971. Maria stopped working at that time, although she lived until 1980. Maria's decedents at San Ildefonso continue their tradition of black on black ware to the present day.



*The Museum began collecting pottery by Maria Martinez in the 1960s. While the Museum has other pottery by Martinez, the new donation represents the first pieces in the Museum's collection by Maria Martinez and Popovi Da.*

The Museum began collecting pottery by Maria Martinez in the 1960s. The collection includes examples by Maria and Julian, and by Maria and Santana. This new donation represents the first pieces in the Museum's collection by Maria Martinez and Popovi Da. These pots exemplify an important phase in Maria's career. Both bowls originally were purchased in New Mexico in 1956 and 1957, at the very beginning of Maria and Popovi Da's period of collaboration. One of the bowls was purchased directly from Maria at San Ildefonso Pueblo.

These new donations, along with the pieces already in the Museum, help form a timeline of Maria's life and work, and the work of her family. They are significant in reflecting the broader history of the Southwest, of which Lubbock is a part, and represent an important addition to the Museum's Ethnology Collection.



# Who Done It? Research into the Bachman Family Quilts

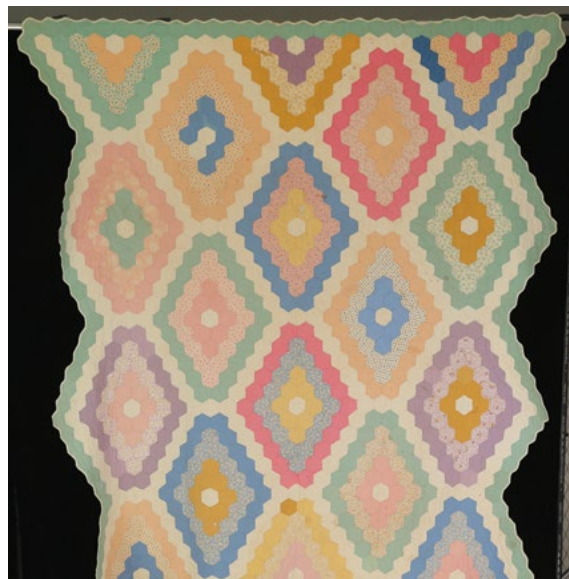
By *Dr. Marian Ann Montgomery*

In 2018, the Museum acquired two twin-size quilts that had been made by the women of the Bachman family of Dallas in payment for medical services during the Depression. If you have ever flown Southwest Airlines into Dallas, you may have noticed the body of water at one end of the runway. That is Bachman Lake, named for the family whose farm was nearby. In 1929, the family sold part of their land to the U.S. government for Love Field.

The quilts came to the Museum because I first heard of them long before I knew I would get to work with the treasures of the Museum of Texas Tech University. In 2008, I was working as the project-coordinating curator for a 17-venue collaborative exhibit of quilts called *Quilt Mania II* in the Dallas area and as guest curator for the Dallas Historical Society's exhibition, *Quilts of the Unsung Heroines of North Texas*. The exhibit was intended to show quilts made by women who were not household names, but the men in their lives were well known. Lots of Dallas history was explored through that exhibit, as it included quilts by women whose men named the streets and schools and served in political positions such as mayor and governor.

During this time, I met Anne Giles Kimbrough through another project and she mentioned that she had two sets of twin-sized quilts that might be appropriate for the exhibit. The quilts had been made for her father by the women of the Bachman Lake family in exchange for his medical services during the Depression. One of the quilts was included in the exhibit, along with Mrs. Kimbrough's story of accompanying her mother when she delivered the fabric for the quilts to the Bachman women. Anne remembered that, "They lived in a Victorian style, white, wood-frame home where the women of the family had their quilting frame set up in one of the large rooms downstairs."

In 2017, I learned that Anne Giles Kimbrough had died, and I wrote to her daughter expressing interest in the Bachman family quilts, if the family did not want them. It seemed possible that the family might not know the story or importance of those quilts, and the Texas Tech collection was an ideal repository to preserve that aspect of Texas history. The family was pleased to donate one set of quilts, while one of Anne's three daughters retained the other set.



*Twin size bed quilt made for Dr. Robert B. Giles by the women of the Bachman family in exchange for his medical services, circa 1933. Gift of Leslie Sholten (Mrs. William), TTU-H2018-009-001 & 002.*



*Installation of Quilts of the Unsung Heroines of North Texas, 2008. On the left is the Irish Chain quilt made by the women of the Bachman family in exchange for the medical services of Dr. R. B. Giles. Second from the right is a quilt made by the mother of Texas Governor William Clements, Evelyn Cammack Clements, in Marie Webster's Clematis pattern.*



*Beulah Taylor (Mrs. William S.), photo courtesy of Gayle Jacobie Spence, her granddaughter.*

Recently, while unpacking some of the boxes left from our 2017 house move, I came across my 2010 notes made while trying to identify the names of the Bachman women who had made the quilts. Now that the quilts were owned by the Museum, they were prime for further research. I contacted the Bachman family researchers in Dallas and found that most were still alive and interested in resuming the research. The intervening nine years meant that more research resources were available online. For the January 2019 Come and See programs, the research was intensified to determine the names of the women who had made the quilts, and for two weeks, this was my primary focus.

Currently it is thought that either one of two branches of the Bachman family, or perhaps women from both of these branches, worked together to create the quilts. The memories of Anne Giles Kimbrough and Howard Cox, a Bachman descendant, leaned toward the Almira Zuleika Bachman Taylor side of the family making the quilts, while articles in the Dallas Morning News and her brother Daniel Bachman's death certificate, signed by Dr. Giles, supported his side of the family making the quilts. In the process, surviving descendants were contacted and they shared the images of the women who could have made the quilts as well as images of surviving quilts.

Almira Bachman Taylor's son Will, his wife, Beulah, and their daughter, Mary Charles Taylor, lived in the family home near Bachman Lake after the death of William B. Bachman in 1929. Howard Cox remembered them living in a house that matched Anne Giles Kimbrough's memory. Cox remembered that the Taylors "Lived in a large, white, frame house on the west side of Lemmon Avenue overlooking Bachman Lake to the north." The Taylor descendants confirm that both were quilters and they shared with the museum staff an image of one of Beulah's quilts as well as images of the quilters.

On Daniel's side, the quilters were Annie, his wife, and Edna Stone Bachman, his daughter-in-law. The fact that Annie and Edna quilted was documented in articles that appeared in the Dallas Morning News in 1928 and 1938.

All three of Edna's granddaughters attended Texas Tech University. One happened to come to Lubbock the same weekend as the Come and See program. She brought with her the quilts made by Edna Stone Bachman that she had inherited. It was hoped that one might include identical fabrics to those held by the museum. Unfortunately, none was found, but there may be similar fabrics in the quilts held by her two sisters. Many of the fabrics in the quilts made by Edna Stone Bachman were feed sack fabrics, whereas Mrs. Giles purchased her fabrics. Still, it is possible that scraps of the fabrics Mrs. Giles purchased might be in the quilts that survive in the family.

So to date, the Who Done It has not been solved, but four women who were quilters in the Bachman family have been identified and their quilting legacy acknowledged. The next time you fly over Bachman Lake into Love Field, think of these ladies and the stitches they made that survive at the Museum.



*Mary Charles Taylor Jacobie, photo courtesy of her daughter Gayle Jacobie Spence.*



*Edna Stone Bachman, with her mother Flora. Photo courtesy the grandchildren of Edna Stone Bachman.*



*One of the granddaughters of Edna Stone Bachman, TTU grad, Suzanne Schrag, compared the fabrics in her family quilts at the January 26, 2019 Come and See program, with Dr. Montgomery. Photo courtesy of Suzanne Schrag.*



# NSRL Specimens Preserved in Alcohol: A Valuable Research Resource, and a Safety Priority

By **Heath Garner**,  
*NSRL Curator of Collections*

The Natural Science Research Laboratory (NSRL) is a division of the Museum that maintains vertebrate, invertebrate, and genetic sample collections. Part of the NSRL's mission is to document biodiversity, and the NSRL does so by collecting modern specimen examples. Although many of the specimens collected are prepared as study skins, skeletons, or as pinned insects, more than 25 percent are stored (typically whole) in alcohol.

Alcohol, particularly ethanol and isopropyl alcohol, is a fundamental preservation medium for natural history collection specimens such as those maintained by the NSRL. When properly fixed and fully immersed in alcohol, specimens can be preserved for hundreds of years. For vertebrates such as mammals and birds, this allows for long-term preservation of all parts of the animal, including the organs, muscles, circulatory system, and brain, thus allowing for a variety of research studies to be conducted. These include research into organ structure, internal parasites, arthritis and bone diseases, or even diet studies by analyzing stomach contents.

In a single year, the NSRL may use anywhere from 50 to 300 gallons of pure ethanol to preserve new specimens and to refresh fluid levels in older specimen jars. Although ethanol is one of the preferred liquids for fluid-preserved specimens, it does pose a high flammability risk, particularly when stored in the bulk quantities typically needed throughout the year.

To safely expand the NSRL's ability to store the bulk quantities of ethanol required to curate the collections, a solution was devised as part of the Museum's two-year Life Safety Project. In addition to outfitting the entire NSRL with a modern fire suppression system, a separate chemical storage facility for the NSRL was constructed as part of the project. Completed in the fall of 2018, the new chemical storage building allows for greater storage of bulk chemicals, particular highly flammable preservation chemicals, away from the main museum buildings for the safety of the public, museum personnel, and museum holdings.

The new chemical storage building, aside from offering four times the space for storing research chemicals like ethyl alcohol, is equipped with several safety features superior to those in the original storage space located in the museum. The building has improved grounding against sparks for flammable liquid storage, an enclosed spill reservoir to catch any leaks or spills, an audible emergency alarm and external visual notifications of fire, and in the event of an actual fire, the storage building is equipped with a foam fire suppression system. The building also is climate controlled against high temperatures, has a manual exhaust system, and a hydraulic lift to facilitate safe transfer of heavy, bulk barrels of chemicals into the building.

The chemical storage building is a welcome addition that not only increases the NSRL's ability to curate fluid-preserved specimens and conduct research, but also helps prioritize the safety of personnel and all our collection holdings.



*In a single year, the NSRL may use anywhere from 50 to 300 gallons of pure ethanol to preserve new specimens and to refresh fluid levels in older specimen jars.*



*To safely expand the NSRL's ability to store the bulk quantities of ethanol required to curate the collections, a new chemical storage facility for the NSRL has been constructed.*

Collections Highlights

# M | NEWS

## Clothing and Textiles Curator Honored by Texas Quilt Museum

Continuing a tradition of recognizing and rewarding those who are committed to the study of quilts and quilting history, Marian Ann Montgomery, curator of Clothing and Textiles at the Museum of Texas Tech University, has been named the Bybee Scholar for 2019.

The award, presented by the Faith P. and Charles L. Bybee Foundation and the Texas Quilt Museum, recognizes the body of work an individual has accomplished in furtherance of the study of quilts, quilting, and quilt history. Faith P. and Charles L. Bybee were well-known Houston philanthropists and noted collectors of American decorative arts.

"We've known Dr. Montgomery since her participation in the Quilt Alliance's first oral history training session at the International Quilt Festival in Houston in 1999," said museum co-founders Karey Bresenhan and Nancy O'Bryant Puentes. "And we have always respected her dedication to preserving quilt history and expanding the knowledge of quilts as important artifacts of material culture."

Montgomery has been the Curator of Clothing and Textiles at the Museum of Texas Tech University since 2014 but has worked with quilts for more than 30 years. She was presented with her Bybee Scholar certificate at the February 2019 meeting of the Lone Star Quilt Study Group in La Grange.

"The Museum of Texas Tech University holds one of the finest collections of textiles and clothing in the United States," said Gary Morgan, executive director of the Museum. "Dr. Montgomery has been working to further expand the coverage, depth, and documentation of the collection, including in our holdings of quilts. This award recognizes her efforts in making the Museum's expertise and collections accessible and relevant to visitors to the Museum and people across the country."

Montgomery has served on the board and juried quilt studies for the American Quilt Study Group; organized exhibits, including two editions of the multi-venue exhibit Quilt Mania; lectured on quilting and decorative arts topics; published articles on quilt history in many academic journals and quilting newsletters; and currently contributes pieces to TheQuiltShow.com.

She has worked with many Museums across the country on projects, including the Women's Museum, the Tennessee State Museum, the Tyler Museum of Art, and the Grace Museum. She received her Ph.D. from New York University and the Metropolitan Museum of Art in Museum Administration, with a concentration in Fashion and Textile History.

"It is an honor to be selected for an award that bears the Bybee name," Montgomery said. "Mrs. Bybee was a true treasure to our country and someone I respected. The work of quilt scholars in uncovering information about the techniques, dyes, designers, and makers of quilts fills in important information about the history of our culture and helps us date the quilts to a specific time period. New information is regularly uncovered that adds to the knowledge base. My work has been to lift this art form and to share the stories behind the quilts, primarily of the makers and designers who often go unnoticed."

Montgomery also worked directly with Faith Bybee when at the Dallas Museum of Art in 1989, and Bybee's collection of quilts and textiles came into their museum's collection.

"It was a pleasure to get to know this charming Texan who had educated herself about America's decorative arts," Montgomery said. "We shared a common love of beautiful objects of material culture and in particular textiles."



*Marian Ann Montgomery, Ph.D., curator of Clothing and Textiles at the Museum of Texas Tech University*



## Lubbock Lake Landmark Researchers Receive TTU Scholarship Catalyst Grant

A research project to date the Spring Creek paleolake basin and its volcanic ash has received a \$4,200 grant through the Texas Tech University Scholarship Catalyst program. The project will utilize an Unmanned Aerial Vehicle.

The Offices of the President, Provost, and Vice President for Research sponsor the program to promote research, scholarship, and creative output, particularly in the arts, humanities, and social sciences.

Eileen Johnson, director of the Lubbock Lake Landmark, and Stance Hurst, regional research field manager at the Landmark, received the grant. It marks the third time Johnson and Hurst have received a Scholarship Catalyst grant in support of the Landmark’s regional research program.

The Southern High Plains contains renowned Pleistocene Ice Age paleontological records. Pleistocene paleolake basins in the region are known, but only one has been studied in detail. The Spring Creek deposits located near Post represent the remnants of one of these paleolakes.

The deposits potentially contain middle Pleistocene faunal records that would contribute to the understanding of Ice Age animals and their environments. This research will lead to the submission of a National Science Foundation grant proposal.

Johnson and Hurst plan to begin their research in spring 2019.

## Museum’s Texas Liberator Exhibition Continues to Tour Texas

The exhibit allows visitors to experience the stories of Texas veterans who liberated Nazi concentration camps during WWII. The Texas Holocaust and Genocide Commission initiated the Texas Liberators project.

The Museum of Texas Tech University, in coordination with the Texas Tech Honors College, produced the original exhibit design. The exhibit will be on display in April at Fort Hood in Killeen and at Camp Mabry in Austin.

## NSRL Resources Important in Student Research

A group of Texas Tech University graduate and undergraduate students participated in the recent annual meetings of the Texas Society of Mammalogists at the Texas Tech University Center at Junction (8-10 February 2019).

The students represented the Department of Biological Sciences, Department of Natural Resources Management, Natural Science Research Laboratory of the Museum, Texas Tech University Health Sciences Center, Texas Tech Center for the Integration of Science Education and Research, and Texas Tech University at Waco. These students (14 graduate students and 3 undergraduates) accounted for 17 presentations given at the meetings, and all but three students utilized the resources from the Natural Science Research Laboratory (NSRL) for their research projects.

Four of the Texas Tech students—Terri Cox, Macy Madden, Nicole Paulat, and Oscar Sandate—won awards for their presentations.

In addition, a Department of Biological Sciences student who is utilizing the resources of the NSRL, Emily Wright, recently received a \$1,000 Graduate Student Award from the TTU Office of Parent and Family Relations, the Graduate Assembly, and the Graduate School.

The NSRL congratulates all of these students for their research and scholarly accomplishments.



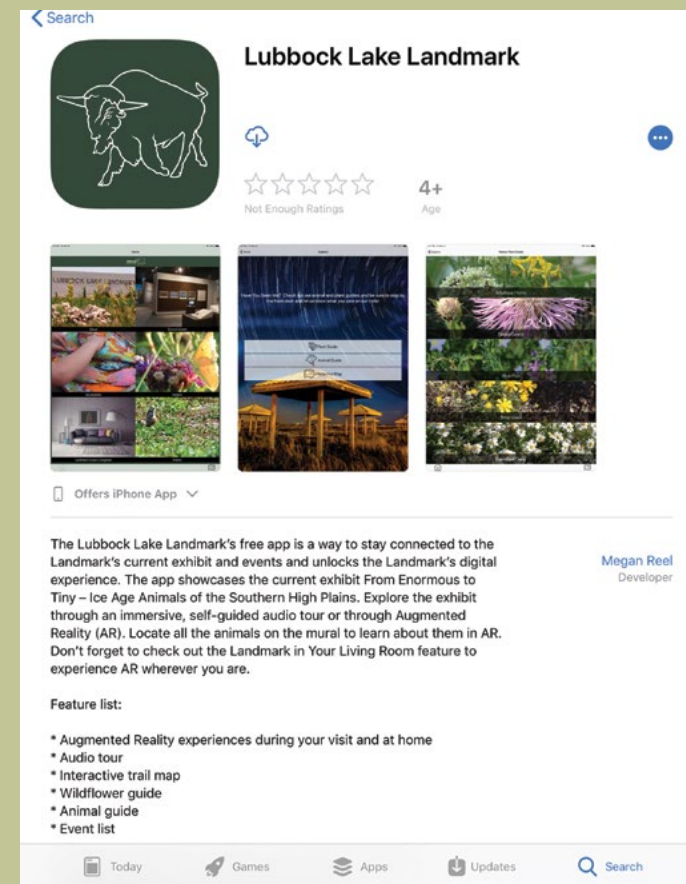
# New App Allows the Public to Experience Augmented Reality at the Lubbock Lake Landmark

By: Megan Reel - Assistant Collections Manager – Ethnology and

Jessica Stepp - Graduate, Heritage and Museum Sciences Program

The Lubbock Lake Landmark’s new app allows the public to engage with the site in new and exciting ways.

The app, released in November 2018, features augmented reality (AR) components for visitors to experience throughout the Landmark’s temporary exhibit *From Enormous to Tiny: Ice Age Animals of the Southern High Plains*.



The new Lubbock Lake Landmark app can be download on the iTunes store by searching Lubbock Lake Landmark (requires iOS 11.3 or higher). An Android version is scheduled for release in the fall of 2019.

Augmented reality is a way to enhance or alter the real environment with additional, digital information. For example, rather than static maps, the exhibit panels come alive through the app’s AR to allow visitors to see glaciers move over time. Animals are highlighted in the exhibit’s large mural as the visitor categorizes certain animals as extinct, extant, or extirpated with an AR feature in the app. The app also lets users listen to extra audio content related to the temporary exhibit.



For those individuals who cannot visit in person, the Landmark in Your Living Room section of the app allows one to view archaeological artifacts in their own home by projecting 3D models of artifacts in Augmented Reality.

For those individuals who cannot visit in person, the Landmark in Your Living Room section of the app allows one to view archaeological artifacts in their own home by projecting 3D models of artifacts in AR. The 3D models can be projected onto a flat, horizontal surface, then the visitor can manipulate the size and orientation of the model.

For visitors interested in the Landmark’s outdoor trails, the app provides an interactive map and plant and wildlife guides. If location services are enabled, the visitor can use their GPS in conjunction with the app’s interactive map to navigate from the Interpretive Center to the Wildflower Trail, Nature Trail, or Archaeology Trail. While on the





The new Lubbock Landmark app features augmented reality components for visitors to experience throughout the Landmark's temporary exhibit *From Enormous to Tiny: Ice Age Animals of the Southern High Plains*.

trails, the visitor can use the app's plant and wildlife guides to identify and learn about various local, native flora and fauna.

In addition to digital content, the app expands the Landmark's accessibility initiatives. Dynamic text sizing, color contrast, button sizing, and voiceover compatibility increase the accessibility of the app. While no mobile app accessibility standards yet exist, the app adapts and applies the Web Content Accessibility Guidelines to adhere to international standards of web content accessibility.

For visually impaired users, a proposed visual descriptive tour is scheduled for release in the summer of 2019. Spanish language content is scheduled to accompany that release, to make the app available to the widest possible audience.

The Landmark received a grant from the E. Jay Matsler Trust for Historic Preservation of the Community Foundation of West Texas that has enabled the Landmark to offer 10 iPads for checkout at the Interpretive Center. Visitors are invited to check out an iPad to interact with the Landmark's digital content. Also, headphones, headphone splitters, and assistive listening devices are available for Landmark visitors to use. All items are offered free of charge on a first come, first served basis and may be checked out independently of the iPads. This initiative is designed to make

digital content at the Landmark accessible to the widest possible audience.

The Community Foundation grant also supported an eight-week Digital Literacy Course for older adults, that ran from January to March. Course topics included texting, emails, and photography, as well as how to use social media, apps, and podcasts.

Find the Landmark app for download on the iTunes store by searching Lubbock Lake Landmark (requires iOS 11.3 or higher). An Android version is scheduled for release in the fall of 2019. The Landmark welcomes your feedback. Please contact [lubbock.lake@ttu.edu](mailto:lubbock.lake@ttu.edu) with your questions and comments.

EDITOR'S NOTE: Both Megan Reel and Jessica Stepp are graduates of the Museum of Texas Tech University's Heritage and Museum Sciences master's degree program

# OUR STUDENTS

## Graduate Student Curates New Art Exhibition

Students in the Heritage and Museum Sciences master's program at the Museum of Texas Tech University work on exhibitions all the time. They may help to create exhibitions, but often their work does not go on public display until after they have left the program.

However, the timing was right for Nicole Hawke not only to curate an art exhibition but also to see it open for public viewing. Hawke, who is from McAllen, Texas, is doing a practicum in the Museum's Art Division. She has been working on photographing and finishing condition reports on the Native American works from the Arnold Collection.

Robert and Louise Arnold, long-time supporters of the Museum, donated the Native American art, along with dozens of other pieces, to the Museum of Texas Tech University Association.

At the suggestion of Art Curator Peter Briggs, Hawke selected about a dozen works, wrote interpretative labels, and did everything that a curator would do to prepare for an exhibition. While the task started as a sort of mock exhibition, Dr. Briggs decided to put the exhibition up as part of the Art Division's rotation of art.

All of the art is by Native American artists and revolve around a theme of personal, cultural, and historical identity. The exhibition, *As I Am*, will be on display from February through May 2019.



Nicole Hawke, Heritage and Museum Sciences graduate student.



Rick Bartow (1946-2016), *Wiyot, Elk Spirit/Maywitl Niwo*, circa 1985, Acrylic on panel



# Storage Solutions for Bed Frames in Museum Collections

By *Elise Dukart and Emily Williams*,  
Heritage and Museum Sciences Graduate Students



Bed frames and other bulky items often end up stacked against walls and shelving. This is not the best way to store these items.

**T**he behind-the-scenes work at a museum is constant, especially in collections, where the actual care and storage of the objects that you see on exhibit takes place. During our time as student assistants in the History Division at the Museum of Texas Tech University, we worked to make sure that the objects in our care were stored so that they will last as long as possible for future exhibits and research. While the work may be constant, it is also constantly improving.

There are dozens of different types of bed frames in the history collection. They range from huge, four-poster frames to delicate crib components. When we began working in the History Department, most of these bed frames were leaning in stacks against the walls and shelving. They were at an angle, and in danger of slipping and crashing down. Bed frames are not built to be stored under that kind of weight and pressure. However, there was no other way for them to be stored at the time; there was no space and no immediate solution using what storage units we already had. Therefore, with guidance from Cameron Saffell, the Curator of History, we set about researching and designing a better home for our bed frames.

We ultimately decided to design and build a prototype storage unit for only a small selection of bed frames. We narrowed our “tester” bed frames to a specific range of heights, from 41 to 58 inches. Also, we made sure our selection of bed frames allowed us to test a wide variety of other factors. There was still variation in the material (wood or metal), structure (simple or intricate), and weight. We also had to identify any weak points in the structure of the bed frames, as some of our bed frames were more stable than others.

Once we identified the sizes and needs for our selection of bed frames, we began to sketch models for the prototype. We initially created two types of models; one model would store the bed frames vertically, and one would store the bed frames horizontally. We decided to use the vertical model for our prototype, as vertical storage would be better for our bed frames’ stability.

Upon choosing the model for vertical storage, we consulted with the Museum’s Exhibits Division to refine our design and ensure that we were making the best decisions to protect our bed frames. With the Exhibits Division’s help, we began the construction of our storage unit. We started with a plywood base. Then we added steel tubing and wood boards to create vertical shelves. Finally, we wrapped the wood with Tyvek and foam to add protective cushioning for our bed frames.

After the construction was finished, we set to work on testing how our bed frames fared in the new storage unit. We tested their stability in a variety of positions—some stood better on their feet, some stood better on their sides, and some stood better on their head. We added extra cushioning wherever there was contact between two bed frames. We kept an eye out for weak points in any of the bed frames and made sure not to put too much stress on those areas. We readjusted the positioning of the bed frames until we felt they were stable, and then we left them in those positions for a couple of days before re-evaluating their condition. Ultimately, we found a variety of arrangements that provided stability and protection for our bed frames.

After our final prototype test was finished, it was time to create a wish list. What other things should we consider for future versions of our storage unit? There are more pieces to a bed frame than the headboards and footboards, which were our priority. A bed’s components may also include sideboards and bed slats, so we considered ways to add extra storage to the top of the unit to hold these items. Since the prototype was made to our sample collection’s specifications, it was also important to consider that different bed frames in a range of sizes would affect the size requirements for any future storage units.

For the most part, we celebrated what we had accomplished and moved the unit into the Collections Division storage wing, where it is the new home for several sets of bed frames. The bed frames no longer lean on each other in a large, heavy heap, and will comfortably carry out the rest of their days in the Museum of Texas Tech University’s collection.

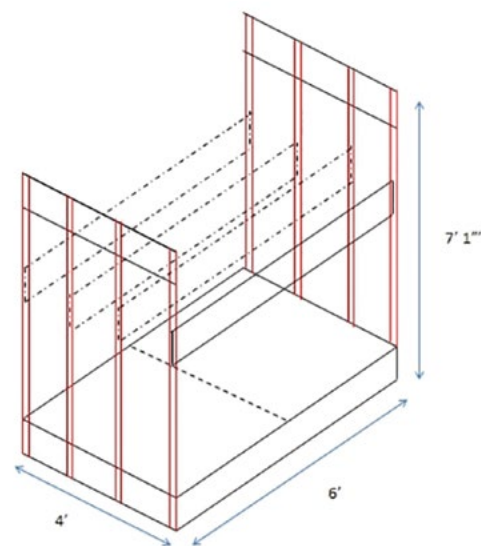
*EDITOR’S NOTE: Emily and Elise presented their prototype in poster form at the 2018 Mountain Plains Museum Association meeting and won first place. The pairs’ work and winning presentation is an example of the experience available to students in the Museum’s Heritage and Museum Sciences master’s degree program. Elise is from Wibaux, Montana, and is currently completing her internship at the State Historical Society of North Dakota. Emily is from Miramar, Florida, and is currently completing her internship at Keweenaw National Historical Park.*



The students used a combination of food framing and steel tubing wrapped with protective materials for their storage unit.



After testing, the new storage system was deemed a success and put into use. The students won a first place award for a presentation of their project at the 2018 meeting of the Mountain Plains Museum Association.



The students used a vertical format for their storage unit and worked with the Museum’s exhibit staff to refine and construct the model.



# Museum Project Draws Awards, International Interest

The zSpace project at the Museum of Texas Tech University won the Excellence in IT Innovation Award from the university's Information Technology division. The award is presented to projects that demonstrate exemplary use of innovative technology. The award was presented in recognition of MoTTU's incorporation of the zSpace technology within exhibits.

Danielle Marshall, a student in the Museum's Heritage and Museum Science master's degree program, and Dr. Jill Hoffman, the Helen DeVitt Jones Curator of Education, received the award in December 2018. Dr. Rebecca Hite, an assistant professor in the Texas Tech College of Education, introduced the zSpace equipment to the Museum. She has worked with Marshall and Hoffman to utilize the equipment to enhance visitor experiences.



The zSpace project at the Museum of Texas Tech University won the Excellence in IT Innovation Award from the university's Information Technology division. From left are Danielle Marshall, a student in the Museum's Heritage and Museum Science master's degree program, Dr. Jill Hoffman, the Helen DeVitt Jones Curator of Education, and Dr. Rebecca Hite, an assistant professor in the Texas Tech College of Education.

zSpace is a mixed-reality technology device that Marshall is using to create 3D models of objects from the William C. and Evelyn M. Davies of Southwest Indian Art Gallery, "Beyond Expressions in Clay." The goal of this project is to give the public a better understanding of collection objects through the use of interactive, 3D activities.

The incorporation of zSpace with the Davies collection creates a new type of visitor experience by allowing people to form a more personal connection to the objects. It also is a new form of digital documentation of the collection, which can later be used remotely for scholarly research.

The technology works by incorporating elements of both augmented and virtual reality, using a modified desktop computer, to provide an interactive experience that promotes user-driven active learning. The system uses 3D glasses that have a series of embedded sensors that provide a perception of depth, making the object on the screen appear to come to life and float out of the screen. The zSpace system is extremely user-friendly, which allows users of all ages to have an interactive and memorable experience, without being intimidated by the technology. Using a stylus pen, the user can interact with an object and manipulate it to get a 360-degree view. An additional zoom in/out capability allows for examination of the objects as they hover in front of a user. For example, a visitor

can pick up a pot or a storyteller doll and turn it in any direction, look inside it, or study a close-up view of the design—things that cannot happen with the real object.

In January 2019, MoTTU's zSpace project was selected for presentation at the upcoming 2019 conference, Electronic Imaging and the Visual Arts, in Florence Italy, within the presentation category of 3D Developments and Applications in the Cultural Heritage Area. Following the conference, a paper entitled, "Living in the Present: Using 3D Mixed Reality Technology to Enhance Guest Experiences with Museum Objects and Collections", written by Marshall, Hite, and Hoffman will be published within the official conference proceedings. The presentation and publication will enhance MoTTU's international outreach and highlight our master's degree program in an exciting light.

In February 2019, the project also gained notoriety from the zSpace company itself. The unique customization of the activities the MoTTU team have created are unlike any other forms of utilization of the technology, and the zSpace team made a special trip from California to Lubbock to see it first-hand. During their visit, the zSpace team co-hosted a presentation with Marshall from the MoTTU Education Division, and Megan Reel, representing the Lubbock Lake Landmark, about the various forms of technology incorporation within our institutions.

The zSpace team then hosted a recorded webinar featuring Marshall explaining the techniques used in creating the custom activities and the impact zSpace has within the visitor experience of museums.

For a more in-depth look at the zSpace project, see the 2018 Fall-Winter edition of M Magazine at [museum.ttu.edu](http://museum.ttu.edu).



The Museum's use of the technology caught the attention of the zSpace corporate executives, who visited the museum in February to learn more.

# Evolution of the Museum

By **Cameron L. Saffell**

The current Museum Building and the West Texas Museum building before it have very distinctive appearances that contrast greatly with the standard Spanish Renaissance style found throughout the Texas Tech campus. What many viewers do not realize, though, is that the architecture has reflected ideas of what the Museum's mission should be, as well as reflected the historical evolution of what the Museum was.

As early as October 1925, writers in the "Toreador" spoke of the need for a museum. A 1928 editorial said, "It would be a good idea for Texas Tech to begin the collection of items which would be of untold interest to future generations." One campus member who had an interest was Mary Woodward Doak, Dean of Women and professor of English.

## Museum History

In 1928, Doak enrolled in a summer vacation course to England organized by the American Association of University Women. Returning to campus in the fall, Doak presented to Pi Gamma Mu international social sciences honor society, about her trip and specifically about one of the places the group visited. At the time, the British Museum was one of the world's largest museums and a virtual encyclopedia of the material culture of the British Empire. Doak talked about how it had been founded not for entertainment but as a place for research of the history of the arts and sciences.

This melded with the ideas for a museum expressed by other faculty members, including history and sociology professor Dr. John Granbery, who suggested a committee organize to establish the same kind of museum at Texas Technological College. In February 1929, Granbery led 21 students, including Doak, on an anthropological study trip to the Museum of New Mexico. What they saw was highly influential on the group when it returned to Lubbock.

On March 27, 1929, a small group of Techsan faculty and students met to form a "museum society" and help departments to collect objects and display them. By its second meeting on May 2, the group was calling itself the Plains Museum Society, and it was now drawing interested people from throughout West Texas and eastern New Mexico. Their stated mission was to "foster, increase and

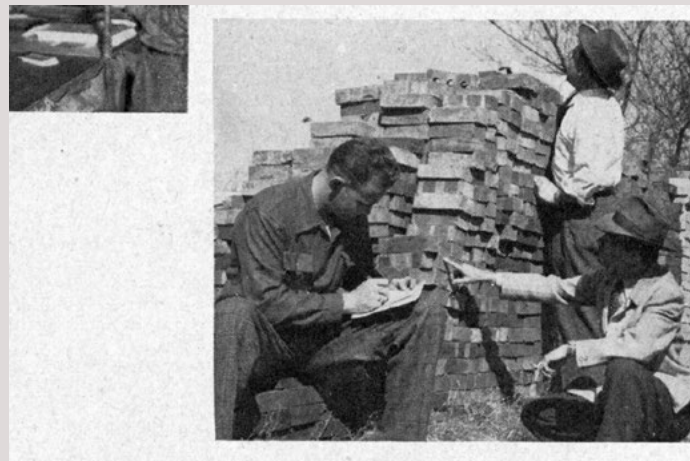


The current Museum building



William Curry Holden, 1934  
Courtesy of Southwest Collection/Special Collections Library, Texas Tech University





College students counting stacks of donated bricks from the Give a Brick campaign 1947 La Ventana  
Courtesy of University Archives, Texas Tech University

diffuse knowledge and appreciation of the sciences and to encourage collections and the study of scientific, historic, and artifact value in a museum.”

Over the summer a diverse collection of initial donations were assembled: prehistoric Indian tools; items of ranch life; tools from Fort Griffin and Fort Phantom Hill; and human skeletal remains of individuals belonging to Plains Indians tribes. Granbery recruited an “experienced” museum person to join the Tech faculty. W. C. Holden of McMurry College had started a museum there two years earlier to keep students out of mischief. With his history and anthropology background, this was enough to hire him as a professor and name him the Society’s second curator.

### Funding Struggles

As early as 1931, the Plains Museum Society informally talked about creating a permanent and dedicated museum building, but nothing came of it until 1935. That year the society’s annual program pointed at a specific mission: “West Texans should preserve physical evidence of the past.” This marked a radical shift in attitude about the museum—instead of a being an encyclopedia of objects or a repository for random items given to Tech, the museum needed a physical space, it needed a dedicated curator, and it needed to be about West Texas.

The regional appeal for a Plains Museum Society building seized upon news that the Texas Legislature was appropriating \$3 million, about \$55 million today, adjusted for inflation, to celebrate the 1936 centennial of Texas independence. After an historical board recommended giving Lubbock \$14,000 for a bronze statue honoring Thomas Lubbock, West Texans mobilized to appeal to the full Centennial Commission before it finalized the list of projects.

Organizers rallied supporters from sixty-seven West Texas counties, eventually turning out residents from as far away as Tulia, Sweetwater, Odessa, Muleshoe, Ozona, Big Spring, and Mason, to convoy to Austin to personally appear before the commission. On October 20, 1935, their appeal yielded a small victory, as the “Sunday Avalanche Journal” announced the allocation of \$25,000 for a museum at Texas Tech. After several months of hard work, though, Holden was not as pleased. For a group that had originally asked for \$120,000, to only get \$25,000 meant they could only build part of a building.

Texas Tech architecture professor and society charter member F. A. Kleinschmidt drafted the plans for a museum building, marking the first time a major campus building had not been developed in the Spanish Renaissance style originated by Wyatt Hedrick for the first thirteen campus buildings.

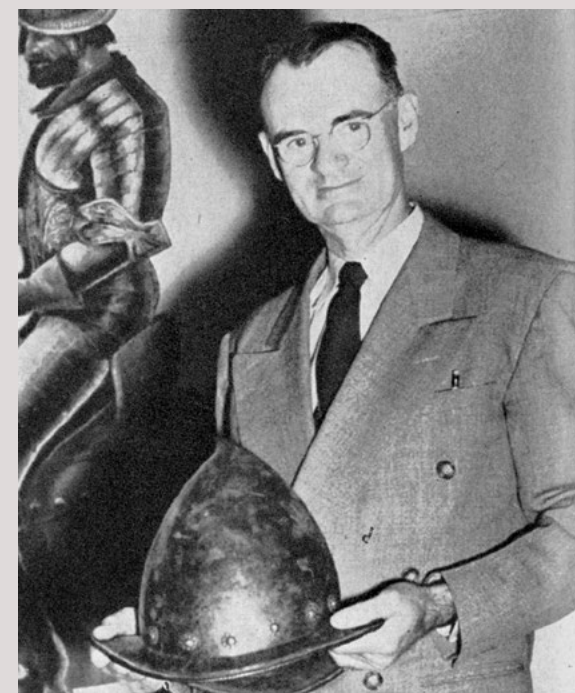
In February 1936, the Plains Museum Society gathered for its seventh annual meeting with a key proposal on the agenda—changing the group’s name. Citing the previous year’s campaigns and the informal work of individuals from throughout the region, officers felt it important to recognize the efforts. “We are anxious to keep this group held in a close-knit organization. Therefore it appears to our advantage to change our name ... to that of the West Texas Museum Association.”



Appearance of the Museum after completing the initial construction, ca. 1949  
Courtesy of Southwest Collection/Special Collections Library, Texas Tech University

### The First Museum Building

Campus and local officials joined members of the West Texas Museum Association on September 23, 1936, to break ground for the new building. Everyone had agreed that with the limited funding they would build the basement level first and then raise additional funds to



William Curry Holden holding a Spanish helmet in a Museum gallery, around the time when the West Texas Museum building was completed.

1951 La Ventana, Courtesy of University Archives, Texas Tech University

**“A museum should be a place of service and a center for the broadening of cultural horizons—definitely not a dusty storehouse for old relics. It should be a place which would make people proudly conscious of a rich past upon which a vivid present and fruitful future can be built.”**



Students lined up for a planetarium show, ca. 1950s-60s  
Courtesy of Southwest Collection/Special Collections Library, Texas Tech University

finish the building later. A grand staircase led up to a flat concrete slab 4 feet above the surrounding grounds. Only a small sign indicated what it was, with an arrow pointing down the interior stairway entrance. It quickly became a popular joke among students, particularly when writing home asking for money or trying to reconcile with their sweetheart, that if the respondent did not comply the writer would “jump off the museum.”

In 1940 the museum launched the Give a Brick campaign, trying to gather 230,000 bricks to complete the West Texas Museum building. Money drives in 1940, 1943, and 1948 raised \$50,000 for construction, and finally the State appropriated supplemental funds. In 1948 the West Texas Museum Association asked the College Board of Directors to allocate \$184,381 from the surplus from the veterans’ program, raising the total construction funds to \$226,000, or \$2.3 million today, adjusted for inflation. In 1949 the upper two stories and the rotunda finally were built on top of the basement level that had been completed thirteen years earlier.

Holden’s longtime leadership role also was recognized, as he was named the first Director of the Museum. That year, Holden provided insight about the changing idea of what his institution should be:

In 1952, the West Texas Museum Association announced the purchase of a Spitz planetarium, which opened the next spring in a small adobe building behind the Museum. The Association also announced the commissioning of Southwestern artist Peter Hurd to create a mural for the Rotunda’s Memorial Hall that would profile South Plains pioneers, with the art changing through the day and night as you go around the rotunda. Director Holden said: “It provides a permanent monument to those pioneers who dared to look at these acres of barren plains and visualize churches and schools, vast areas of commerce and industry and culture.” In November 1954, “South Plains



Mural” was dedicated in a high-profile event that was covered by “LIFE Magazine.” The Museum was easily the most popular attraction in Lubbock.

**The Second Museum Building**

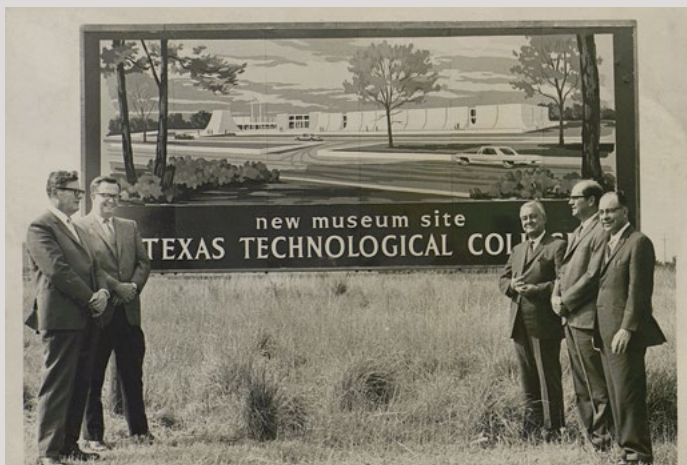
By the late 1950s it was evident that the building—designed more than 20 years earlier yet only finished for a few—was insufficient to meet the needs of the popular and growing Museum. While Holden hoped they could add to the existing building to complete a four-sided building around a courtyard, the reality of being in the center of Texas Tech—with all of its challenges for parking and bus access—caused the West Texas Museum Association to consider moving off campus. In 1961, Museum supporters secured a city property tax election to fund a joint city-college museum, but the proposal failed by a large margin. Three years later, Association and campus leaders announced plans to construct a new museum complex on 15 acres at 4th Street and Indiana Avenue.

In spring 1966, incoming Texas Tech president Grover E. Murray addressed the West Texas Museum Association and suggested a new mission for the Museum. It should be the centerpiece and the showplace for the new campus-wide initiative he had announced for the study of arid and semi-arid lands. This idea brought a focus to the project, as well as to the architecture, for the first academic unit that would be co-located with the Museum—the International Center for Arid and Semi-Arid Land Studies (ICASALS).

Murray’s focus was a good fit for Holden’s working theme for the new building, Man and Water. “Aridity is the flip side of the same coin,” said Holden. As these ideas merged and evolved to develop the architecture, the theme became Land, Sun, Man. These were the keywords that the architects, Howard Schmidt and Bob Messersmith, and the museum consultant, Lotar Witteborg of New York, worked with as they designed the new building. Inspired by a Christmas gift for his son in 1966, Witteborg conceived of a building with the clean, sweeping lines of the earliest structures of the Euphrates Valley, where agriculture originated. The planetarium structure represents the forms of the mesas of the Southwest, the Maya and Incan temples, and the early Spanish missions.

**A Sense of Place**

In the final design, the parking lot was lower than the building itself, evoking a view as you emerge from your car as if you are approaching the Caprock southwest of Lubbock near Post. As visitors walk up a series of levels, eventually seeing the reflecting pool, they are reminded of aridity and the importance of water in the region. Groundbreaking for the Museum-ICASALS complex took place in September 1968, with staff moving the collections and offices in 1970.



Construction sign at the site of the new Museum-ICASALS Building, 1968. Posing with the sign (left to right) are: Loyd Lanotte, chairman of the capital funding campaign; Jim Rosson of Multi-Ad and the West Texas Museum Association (who made the sign); R. H. Brummal, WTMA President; Bill Parsley, Texas Tech Vice President for Development; and Clem Boverie, WTMA President-Elect. Courtesy of Southwest Collection/Special Collections Library, Texas Tech University

The Museum was one of a series of campus expansions as Texas Tech transitioned from “college” to “university” (officially in 1969)—including the Law School (1966), the Health Sciences Center (1969), and the Museum and adjacent Ranch Headquarters, today the National Ranging Heritage Center. Reflecting these changes, the Regents officially named the new institution as “The Museum—Texas Tech University.”

The new theme and the new building prompted a new logo, the first change since the early 1950s. It featured the building silhouette, while the sun covered by a rain cloud and the outline of a windmill wheel perched overhead. Over the last 40 years

the details of the logo have changed, but the general spirit of its appearance remains the same—featuring the iconic lines-and-mesa look of the Museum Building.

Even as The Museum hired its own staff and expanded the mission and vision, the active partner in everything was the west Texas Museum Association. It was the publisher of “The Museum Journal,” sponsor of the art seminar series, which continues today, led for more than 20 years by art historian and local Rabbi Alexander Kline, and developer of tours, summer youth classes, and other educational programs. Yet despite the changing of the Museum’s name in the late 1960s, the West Texas Museum Association retained its long-time name, reflecting that early West Texas support and mission for the organization. It was not until 1999 that the Association decided to change its name to Museum of Texas Tech University Association to more accurately reflect to the public the organization it supports.



Museum of Texas Tech University logo, 1970. Museum Archives

**Museum Growth**

Under the leadership of Gary Edson, the Museum’s eighth director (1985–2009) and second-longest serving, after William Curry Holden, the Museum continued to

improve its professional practices and best standards. In 1990 the Museum achieved accreditation by the American Association of Museums—a recognition that it is among the best of the best in every aspect of its curatorial, research, and educational programs and operation. The Museum continues to be accredited by the American Alliance of Museums, with plans for reaccreditation in 2020.

The physical appearance of the Museum Complex has changed little through four building additions. The first took place in 1972 when the Natural Science Research Laboratory (NSRL) was merged into the Museum. Having its own global collecting mission that differs somewhat from the rest of the Museum’s collections, the NSRL was located in a new wing at the southwest corner of the building. More than two decades passed before the next building addition took place—that being the 1996 Diamond M Wing infill project on the east side of the long, narrow Heritage Hall complete with new basement storage for the Art collections. By far the most substantive addition was the 2000 Helen DeVitt Jones Sculpture Court Wing, a 45,000 square foot addition that included a much-needed 286-seat auditorium as well as new collections facilities and workrooms for the Anthropology and Paleontology collections. Most recently, in 2005 the NSRL was expanded southward with a new wing that nearly doubled its size.

**The Museum Today and Tomorrow**

The Museum today is one of America’s most diverse museums, with collections in art, history, clothing and textiles, anthropology, paleontology, natural history, and more. The collections now



Museum Building and grounds (after the addition of the Natural Science Research Laboratory wing), ca. 1972

university museums should go in the future, utilizing the assets of the collections and the extraordinary intellectual property of the faculty and students to better serve the people of Texas. With the help of Morphosis Architects of California, led by Pritzker Architecture Prize Laureate and principal Thom Mayne, the museum is exploring how to have purpose-designed facilities where the campus and community collaborate.

For 90 years, every generation—every person—has had a different idea of what the Museum should be, what it should collect, and what it should present to our neighbors and our guests. Ultimately, the

**“Through its collections and programs, the Museum of Texas Tech University engages campus and community to enhance understanding of self- and community identity, society, and the world; to empower people to be informed citizens of the 21st century; and to enrich lives.”**

number more than 8 million objects, making it one of the largest university museums in the country. With educational programs for college students, schools, and the general public that utilize collections spanning art to dinosaurs, the Museum aims to connect the broadest of audiences with the widest array of object-based learning experiences. Reflecting its role as a museum for the university and for the community, the Museum’s mission is now stated:

“Through its collections and programs, the Museum of Texas Tech University engages campus and community to enhance understanding of self- and community identity, society, and the world; to empower people to be informed citizens of the 21st century; and to enrich lives.”

Like Texas Tech University, the Museum is committed to being a leader in its field, to serve the changing needs of Texas and Texans in ways that are innovative and progressive. In 2018, the Museum and Texas Tech University engaged a feasibility study for a potential 140,000 square foot addition to the existing building. This project is not just about making the Museum larger. It is exploring where

Museum of Texas Tech University is your museum. As currently defined by the International Council of Museums (ICOM), a museum is “in the service of society and its development ... for the purposes of education, study and enjoyment.” What that mission will be and what it will look like will continue to change and evolve.



# MUSEUM EXHIBITS

## *LARGEST COLLECTION*

### *OF FEED SACKS*

By **Marian Ann J. Montgomery, Ph.D.**

*Curator of Clothing and Textiles*



The Museum of Texas Tech University, with almost 6,000 pieces of printed feed sack material, has what is likely the largest collection of this material in public hands. The collection is appropriate for a museum in our region because feed sacks strike a chord with many of those living in the Lubbock area, particularly those of a certain age. Younger generations find it amazing that such beautiful prints were put on everyday containers of flour, sugar, and chicken feed. Cotton sacks provide many avenues for research and stories of our history.

On June 25, 2019, a new exhibit on the Museum's feed sack collection will open, accompanied by my new book published through Texas Tech University Press, "Cotton and Thrift: Feed Sacks and the Fabric of American Households."

This exhibition is the culmination of the work of our staff and the donations of our stakeholders that began back in February 2014. I received a phone call from Pat Nickols of California asking me to suggest a likely institution to take the massive research collection she had built for her quilt history research. Although Mrs. Nickols had donated her quilt collection to the Mingei International Museum in San Diego, she sought a partner for the printed cotton sack collection who would pay for a portion of the value of the collection and she would donate the remainder. So began an intense effort, especially because I was new to Lubbock and Texas Tech and unfamiliar with potential funders. Attendees at the Come and See programs as well as the South Plains Quilt Guild and the Quilter's Guild of Dallas provided funds for the acquisition, and in the fall of 2015, the collection arrived at the Museum.

Several graduate students in the Heritage Management and Museum Studies master's degree program assigned to the Clothing and Textiles Division worked through the collection, ultimately cataloging and helping our staff photographer to photograph 5,612 items. As is typical with any large effort, additional feed sack materials from other donors also were given to the museum so that today the Museum's holdings stand at almost 6,000 pieces. With so many examples from which to choose, the exhibit will be stunning.



*White feed sacks were often made into clothing for children as in this example embellished with embroidery. Partial gift of Pat L. Nickols and funds from The Quilter's Guild of Dallas, Inc., The South Plains Quilter's Guild and individuals, TTU-H2015-053-001-031. All images numbered TTU-H2015-053 that follow are from the same source.*

White cotton sacks were used by rural women as free fabric beginning at the end of the 19th century. Just as today we recycle certain packaging, like coffee cans to use for storage, the cotton sacks that packaged chicken feed, flour, and sugar were large enough to cut up and remake into towels, children's clothes, underwear, table runners, and rags. These fabrics came in several sizes, but averaged about the size of a regular pillowcase today.

Prior to the United States' involvement in World War I, this country sent flour in cotton sacks to relieve famine in Belgium. In appreciation for this relief, Belgium women embroidered the cotton sacks and sent them to the U.S. as thank you gifts to Americans. Because Herbert Hoover, before he became president, led the effort, the Hoover Museum and Library holds a large number of these fabric thank you gifts. The Museum, through the Nickols collection, also holds one that will be exhibited this summer.



*This flour sack, originally used to send flour to Belgium for famine relief during World War I, was embroidered over the inked label. The back of the sack was embroidered with interlocking Belgium and United States flags representing the friendship between the two countries. The edge around the flags is a ribbon. This sack documents the work of The Rockefeller Foundation in the Belgium relief effort and is embroidered with the years 1914, 1915, 1916 and 1917. TTU-H2015-053-005-001."*





Full apron made of feed sack fabrics (circa 1940); such aprons often were worn to protect more expensive fabrics underneath. Gift of Lenna DeMarco, TTU-H2018-114-010.

When the Depression hit, this source of free fabric became even more valuable to rural American households.

For many years prior to the Depression, the cotton bag manufacturers had been in competition with paper bag manufacturers. In Texas, this competition was particularly important because cotton bags helped the state's economy. Throughout Texas, newspapers encouraged their readers to request their products in cotton bags because it would provide employment for their neighbors. The textile manufacturer's association lobbied the federal government to package surplus food and other commodities in textile bags. Although burlap played a role, it was an imported fiber, so the cotton industry promoted the use of cotton bags.

By 1937, the textile bag manufacturers realized that to beat out paper bag manufacturers that were competing to package the same products, they could print the fabric for their bags with beautiful prints, making them even more attractive to the consumer. Stories abound of the females of the household's involvement in the selection of these bags. Young girls wanted enough fabric to make a pretty dress, and women wanted enough to complete a quilt. As late as the 1950s, women were making curtains and other household decorative items from this fabric.

Feed sacks were integral to the survival of many households during the Depression, with the pretty prints being made into clothing, quilts, curtains, and other household accessories. The Museum also holds an almost complete run of the instructional booklets put out by the Textile Bag Manufacturer's Association, which morphed into the National Cotton Council. These booklets provide directions for using the bags, such as how to remove the labels and examples of how the fabric could be used. They even encouraged parents to teach their children to learn to sew using the "free fabric" from the sacks. Such an extensive run of the ephemera of cotton sacks is a true treasure for researchers.

A significant aspect of the history of America is seen through these objects. Thanks to funding from United Notions/Moda and The CH Foundation, the upcoming book about feed sacks will be lavishly illustrated with 550 color images. All proceeds from the sale of the book will go to the Endowment for the Curator of Clothing and Textiles. Make plans to see the exhibit at the Museum and purchase the book which, with all the images, will make a terrific gift for yourself and the special people in your life.



Instructional booklets were printed by the Textile Manufacturer's Association and the National Cotton Council providing ideas of how to use feed sack fabric to make clothing, quilts and other household items.





# MUSEUM'S ARROYO NOW OPEN

The Museum's Arroyo is now open to visitors. The new landscape feature leading from the parking lot to the Museum's main entrance is the first stage of a planned West Texas Eco-Garden.

An arroyo is a dry creek, streambed, or gulch that temporarily or seasonally fills with water and flows after sufficient rain. Flash floods are common in arroyos following thunderstorms. Arroyos are most common in the semi-arid environments of the southwestern U.S.

Over time, the garden will interpret the major natural habitats of West Texas, telling stories of the evolution of the High Plains. The arroyo-like feature is an outdoor gallery of the Museum, with native plants, recycled materials and signs describing the design intent, recycled materials, and native plants.

Eric Bernard, chairperson of Texas Tech's Department of Landscape Architecture, and his students have been involved in the Museum's arroyo project since its inception. The students drew landscape plans and researched the native plants. They collaborated with Dr. Carlos Portillo of the Department of Natural Resources Management to capture drone imagery and the topography of the project during construction to refine how native plants would be placed within the arroyo-like feature. Students from the TTU departments of Landscape Architecture, Natural Resources Management, Heritage and Museum Sciences, and Biological Sciences, along with Museum staff, helped gather plants from a local ranch and then transplanted them in the arroyo.



Plants for the arroyo came from a local ranch and represent the natural habitats of West Texas.



The new landscape feature leading from the parking lot to the Museum's main entrance is the first stage of a planned West Texas Eco-Garden.

The project's goal is to achieve a highly sustainable landscape that requires minimal or no additional watering and a functioning ecosystem indicative of the Llano Estacado.

"Materials such as the concrete and bricks torn up by the construction were reused in forming the arroyo," said Gary Morgan, executive director of the Museum. "Eventually, there will be lighting, seating, and shade trees, creating an area that will be both educational and lovely to visit."

The West Texas eco-garden is made possible by the generous support of The CH Foundation and funding through the landscape enhancement program of the Texas Tech University System. Through that program, the System allocates 1 percent of the estimated total cost of each new construction, repair, or rehabilitation project that exceeds \$500,000 for landscape enhancement and an additional 1 percent for the acquisition of public art. The funding for the arroyo project came from the recent life safety project at the Museum.

# PETER MANGAN'S "RED TAIL"

The newest addition to the Texas Tech University System Public Art collection now stands outside the Museum of Texas Tech University's north entrance. "Red Tail", created by artist Peter Mangan, represents a red-tailed hawk and complements the new arroyo landscape at the museum.

The 20-foot-tall steel-and-fused-glass sculpture represents a red-tailed hawk and has a wingspan of 10 feet, double that of the real bird. The base of the sculpture was created to mimic the unique shape of the museum's building. The colors of the 136 interior fused-glass pieces match the actual bird's feather coloring and are designed to subtly move and shimmer in the Lubbock winds. The piece will be illuminated at night with LED (light-emitting diodes) lighting.

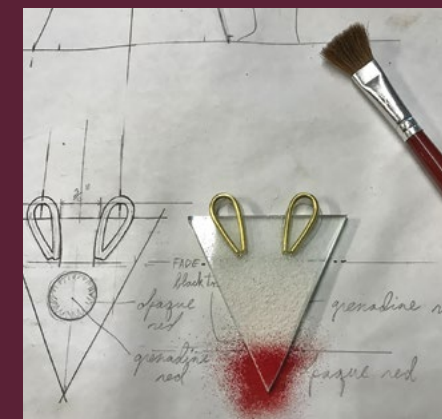
"The combination of the artwork 'Red Tail,' by Peter Mangan and the landscape arroyo makes for a powerful entrance statement to the Museum," said Gary Morgan, former executive director of the Museum of Texas Tech. "Arroyos are mostly dry but occasionally run into floods, and they manifest so much of West Texas with its long dry periods interspersed with heavy rains. The red-tailed hawk is one of the most emblematic Texas birds; its mournful cry is often heard long before the bird is seen far overhead. Vast open vistas, skies that go on forever, rains that refuse to come until they fall in a deluge: this is life on the Southern High Plains."

From proposal to installation, Mangan said the entire process to create the piece took about a year.

"They wanted a sculpture that would interact with the wind, and I had done this type of piece before where the wind is supposed to move it and kind of animates the sculpture a little bit," Mangan

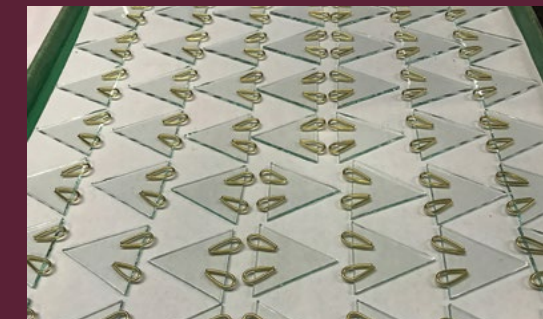


The artist's preparation of the 136 glass pieces that make up Red Tail's feathers.



said. "I love the transparency and the color. The colors are fused in, so they'll never fade. It's kind of a paradox. Glass is really more permanent than metal, it'll outlast it, but at the same time, it has that transparency and fragility."

"The stand, the sculpture and the lighting were the three components that all had to come in at the last minute and work together," Mangan said. "The glass was applied at the museum site.



The artist's preparation of the 136 glass pieces that make up Red Tail's feathers.

This was really the first time I ever saw it completely put together."

For Mangan, the sculpture symbolizes more than just the wildlife of the area.

"It refers to the glories of nature, freedom and aspiration," he said. "Hawks are known for their super sense of sight, an appropriate symbol for people about to enter a museum."



Color is added to the glass pieces matching the plumage of the red-tailed hawk. Once attached to the sculpture's steel frame, these glass feathers will hang to interact with the wind.





Emily Wilkinson, director of the Public Art Program, said Mangan was selected from a group of 60 applicants from across the globe.

"His vision for a sculpture that was subtly interactive with the wind and also able to relate to the arroyo was the perfect fit for this project," Wilkinson said. "We are thrilled to see his vision realized with this sculpture. 'Red Tail' and the landscaping addition to the museum are a perfect combination to enhance the north entrance to the already beautiful campus at Texas Tech University."

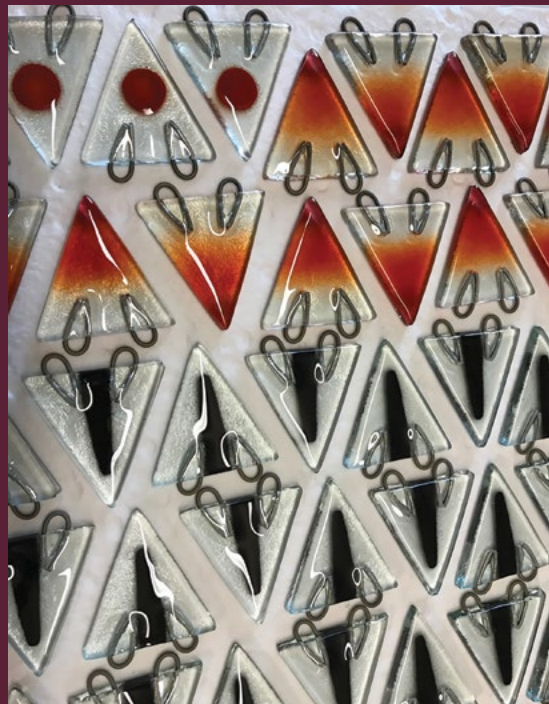


The steel frames that make up the body of the sculpture.



Artist Peter Mangan with an unassembled Red Tail.

Color is added to the glass pieces matching the plumage of the red-tailed hawk. Once attached to the sculpture's steel frame, these glass feathers will hang to interact with the wind.



Mangan supervises the installation of Red Tail.



# Discoveries at the Maxey Family Homestead Site on the Historical U-Lazy-S Ranch



By **Stance Hurst, Ph.D.**

*Lubbock Lake Landmark regional research manager*

and

**Doug Cunningham**

*Lubbock Lake Landmark regional research aide*

**A** regular part of the Lubbock Lake Landmark regional research program on the historic U-Lazy-S Ranch near Post, Texas, is a reconnaissance survey to find new places for research.

In 2013, a new historical site on the ranch was found near the eroding escarpment of the Llano Estacado. Documented on the surface of the site were the remnants of a dugout, a wood-framed house, water well, water tank, plowed field, rock collection, and trash dump.

*The Maxey house on the land purchased in 1914. This house is located five and a half miles from the original Maxey homestead.*

The mystery surrounding the site was in identifying why the homestead of an unknown family was established in the middle of a cattle ranch in the early 20th century. During this period a tenuous relationship existed between cattle ranchers and other settlers moving into the region to occupy the land.

Research in the Texas General Land Office records uncovered that Joseph Franklin (Frank) Maxey and his brother Samuel Frederick Maxey of Greer County, Oklahoma, acquired two sections of land from the State of Texas in 1902 along the rim of the Llano Estacado through the 1895 Four-Section Homestead Act.

Cattle ranchers at this time were not able to buy the title to all of their sections of land, and this resulted in settlers establishing homesteads in the middle of large ranches across west Texas. To establish ownership of the land, the Maxeys had to demonstrate improvements to the property indicative of establishing a homestead. Similar to other settlers moving into the region, homesteaders often first built a dugout. Then, if they remained on the property more than a few years, they would construct a wood-framed house, build a fence line to delineate their property, and make other improvements.

Field work at the Maxey site consisted of a metal detector survey and excavation of trash dump features. As objects were recovered, their locations were recorded using a high accuracy GPS base station. The GPS base station allowed the research team to document the location of all found objects quickly and accurately.

Approximately 2,000 objects found in the survey and excavation provide important insights into what life was like for the Maxey family living on the homestead. Some of the domestic items found included oil lamp burners, stove parts, cans, cooking utensils, and ceramic bowls. Fired gun cartridges, which would have been common during this time, and wagon hardware also were found. Two particularly interesting facets of the Maxey's story were revealed from the field research—the Maxey family put a considerable amount of effort into fence building, and Frank Maxey was a rock collector.

Remnants of 16,343 feet of fence line were identified from some still-standing fence posts, and fence staples, twisted wire, and nails used to secure barbed wire were found in metal detector surveys. Sections of the fence line also appeared to have been constructed outside of the Maxey's two sections of land. Part of the fence line was removed, possibly to build a new fence line at a property that they purchased in 1914.



At corners of the fence line, the Maxeys anchored the corner posts by wrapping barbed wire around very large caliche rocks that were then deeply buried a few feet out from the base of each post. Such large rocks used in securing fence corner posts were called deadmen. At several of the corner posts, two or more deadmen were used. The size of the holes and rocks indicated considerable effort was made in completing this work.

Interestingly, a collection of rocks was found near where the wood structure house had been located. These rocks were river-worn cobbles, along with shell fossils only available from the erosion of older rock layers along the eastern escarpment. These rocks had been transported up to a mile from the base of the escarpment to the Maxey homestead site. The river-worn cobbles were similar to ones that modern rock hounds collect and polish within rock tumblers. Oral interviews with Maxey descendants confirmed that Frank Maxey was a rock collector.

Granddaughters of J. Frank Maxey — Ora Beth White, Jane Mason, and Diane Graves — still live in the region. Interviews with them, as well as archival research, revealed that Frank and Samuel first moved onto the homestead in 1902, where they built a half-dugout and remained on the land for six months. They then returned to Oklahoma to retrieve their families. Frank brought his wife Belle and their six children, and Samuel traveled back



Map showing the location of the two sections of land purchased by the Maxeys in 1902, and location of features found at the site. The dotted line depicts the location of the remnant fence line.



Decorative rock from Frank Maxey's collection embedded into the 1914 Maxey house.

with his new bride. Frank Maxey and his family remained on the property until 1914 when his two sections of land were sold and added to the U-Lazy-S Ranch holdings. The wooden frame house was moved five and a half miles to a new section of land purchased for farming, and parts of the house were used to construct a new home for Frank and his family. That same year, Samuel Maxey moved his family to Wichita Falls, Texas.

The Maxey house is still standing on the 1914-purchased land. Documentation of the structure revealed that local rocks were used to construct the house. The different sizes and shapes of the rocks were selected to fit together like a puzzle to construct the walls. And, the same kinds of rocks found in the original Maxey homestead rock collection also were used as decoration on the wall's exterior! Evidently, Frank used his hobby as part of building the second Maxey homestead.



Corner post and deadman used to secure the post along the fence line at the Maxey homestead.



# CALENDAR



### ***We Use to Play That?***

The exhibition *We Use to Play That! Video Games for a Globalized World* looks at the history, culture and consumer impact of video games. The exhibition features games and memorabilia from the Learning Games Initiative Research Archive at the University of Arizona.

**Open through June 2019**

### ***Lunar Embrace***

The exhibition, *Lunar Embrace: Korean Ceramics and Paintings by Tae Keun Yoo*, features ceramic art and paintings by Tae Keun Yoo, one of today's most prominent Korean ceramists. In this exhibition, Yoo explores the bold and startlingly modern ceramic traditions that flourished in Korea during the Joseon dynasty.

**Open through June 16, 2019**



### ***As I Am***

*As I Am: Native American Artists* in the Dr. Robert and Louise Arnold Collection is a selection of contemporary paintings by late 20th and 21st century Native American artists. A major theme of the artworks is the intersection of personal, cultural and historical identity.

**Open through May 8, 2019**



### ***The Original Game of Thrones***

Just as the popular television show centers on the struggle for the Iron Throne, the goal of chess is to capture the opposing king. In the exhibition *Chess: The Original Game of Thrones*, the Museum of Texas Tech University gives you a look at the centuries-long history of the game, as well as descriptions of the chess pieces and the popularity of the game from its beginnings through today.

**Open through July 2019**



### ***The Evolution of a Museum***

In celebration of the Museum's 90th Anniversary, the exhibition *Evolution of a Museum: In Building and Purpose* traces the history and development of the museum from its inception in 1929 when a group of citizens interested in preserving the history and culture of the region formed the Plains Museum Society.

**Open through September 2019**



# You can support the Museum

There are more than 8 million objects in the Museum's collections, and each one tells a story about the region and the people and creatures who have lived here over the centuries. We need your help to preserve and increase our collections so that that we can preserve these stories for future generations.

Your donations help us to continue our research into life on the Llano Estacado dating back 12,000 years; restore artifacts; cultivate the curiosity of a child – or an adult – and provide support for graduate students who will become the next generation of museum leaders.

We urge you to donate to or become a member of the Museum of Texas Tech University Association. This membership group has been the foundation of the Museum since it began almost 90 years ago. By becoming a member of the Association, you can receive discounts in the museum shop, advanced information about lectures, performances, films, and other special events, and special members-only invitations to exhibition previews of events.

For more information about Association membership go to [www.mottua.org](http://www.mottua.org) or call (806) 742-2443.

You may donate directly to the Museum through cash donations, bequests, and endowments. We accept donations of any amount as every bit helps. If you have works of art or artifacts you would like to see held safely in a publically accessible collection, please contact the Museum, and one of our curators will assess whether the objects align with the collections development priorities of the Museum.

For direct gifts, bequests, and endowments to the Museum, contact Emily Phillips, development officer, at [e.phillips@ttu.edu](mailto:e.phillips@ttu.edu) or call (806) 834-2833.

Your generous support helps to promote art, science, and culture in Lubbock and the surrounding communities. Whatever the amount of your donation or membership level, you make a difference to the Museum of Texas Tech University and our community.

## Yes! I want to become a member in the Museum Association at the following level:

- Director's Circle \$1,000
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## Coming June 22

*Cotton and Thrift:  
Feed Sacks and the  
Fabric of American  
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*The first exhibition  
from the Museum's  
6,000 piece collection  
of printed feed  
sack material.*