



M

Fall/Winter 2019

The Magazine of the Museum
of Texas Tech University



90TH

1929-2019 ANNIVERSARY

 **In This
Issue**

A Loan from Chancellor
Emeritus Kent R. Hance

Celebrating our 90th Anniversary:
Dream the Big Dream

Olive Holden:
What She Wore

A Quest for Dinosaurs



Moody Planetarium

Tuesday

1:30 p.m.

2:00 p.m.

3:30 p.m.

Saturday

11:30 a.m.

12:30 p.m.

1:30 p.m.

2:30 p.m.

3:30 p.m.

Friday

1:00 p.m.

2:00 p.m.

3:30 p.m.

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of Texas Tech University
Fall/Winter 2019

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Diversity & Connections



Did you Know

1929 In May 1929, the museum
association's constitution
and by-laws were ratified.
It wasn't until March 1937, eight
years later, when a brick and mortar
museum was opened.

1935 In June 1935, The Plains
Museum Society was official
changed to the West Texas
Museum Association to better represent
a larger group.

1959 An auxiliary group called
The Women's Council was
organized in 1959 for the
West Texas Museum Association.

1970 In November 1970, the West
Texas Museum officially
changed to the Museum of
Texas Tech University.

35,000

people visited the museum
in its first year.

\$954,494

The Memorial Hall mural located in
the old museum (now Holden Hall),
was painted by nationally known
southwestern painter Peter Hurd. The
1,300 square foot mural took over two
years to complete and cost more than
\$100,000, an estimated \$954,494 today.

1 1/2

The Museum you see today is one and
half times larger than the original museum
building located in Holden Hall.

1953

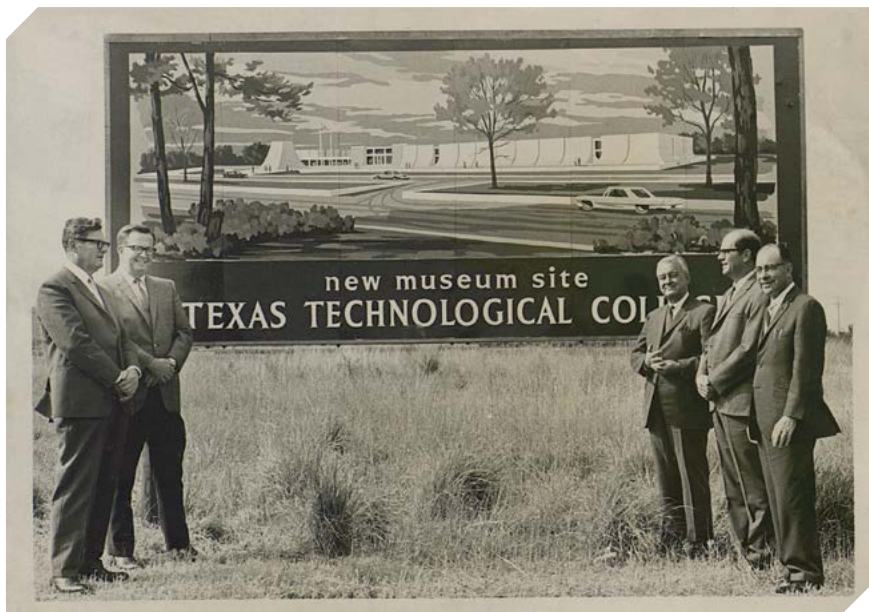
In 1953, the planetarium
official opened. The first
program played was
Spring Sizes over Texas.

1970

The current planetarium
was built in 1970 through
the support of a \$250,000
gift from the Moody
Foundation in 1970.

114

From January 1951 through
May 1956, 114 exhibitions
were displayed.



In 1967 the search began to find the right person to serve as the Development Fund Chairman for the Museum. This man would be instrumental in securing funds to build the museum you see today. That man was Loyd M. Lanotte (Pictured far left).

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Medici's Treasures

In April this year, I stepped down as Executive Director of the Museum of Texas Tech University. After three and half years in the role, it was time for me to return to Australia to attend to some family matters.

My time in Texas has been a truly rewarding one, both personally and professionally. Personally, I had the pleasure of meeting so many of the staff, faculty, and students of Texas Tech University, and so many of the people of Lubbock and surrounding areas. This is a vibrant community, conjoined by a sense that big things can and should be achieved by the people who call the big spaces of West Texas home. Lubbock is a city that manifests a sense of opportunity and a growing awareness that culture and the arts are a cornerstone of a successful community, enriching the lives of locals and attracting visitors.

The vast horizons of Texas often remind me of home in Australia, where so much of our landscapes are flat, worn away by eons of erosion, and our skies extend forever in a blaze of night-time stars. Texans who have visited Australia often say they felt a lot in common with Australians. I think that is true. We are both shaped by a landscape and climate that can be at times harsh and unforgiving, but that demands something of us to survive and prosper. This too imbues a sense that we are masters of our own destiny and that we can succeed where others might perhaps have failed.

Professionally, my time has allowed me to collaborate with staff at the Museum and across the campus, as well as with community members, to develop some fun and innovative projects and programs. Museums need to be among the most innovative of public institutions if they are to maintain their relevance with their audiences. And they have to be fun or people will not come. Collection quality and care, research, and public education programs of the Museum of TTU need to be at the cutting edge of their fields, and I believe we have a great team in place at the Museum to ensure that can continue. The fact that the Museum has one of the top graduate programs in museum studies in the country is icing on the cake, making the Museum one of the most complete educational facilities of any university museum.

It is certainly one of the most diverse, with its collections spanning art to dinosaurs. I like that diversity. It is stimulating to work with experts from so many fields. Add the fact that we have grown program partnerships with researchers across campus, and the disciplinary range of our exhibits and events must be one of the most diverse of any museum in the nation.

The strategic plan for the Museum identifies its unique role in engaging with campus and community, but also as a catalyst in engagement BETWEEN campus and community. More and more of our exhibits and public programs have been profiling the research and creativity of a large research-intensive



university in user-friendly ways. As an extension of this, we have been planning for our future and how the Museum can best serve the university and the community of which it is a part.

And that leads to what I am doing now. I have not left the Museum and TTU. I am now project director for continued planning for new facilities for the Museum, in a project we have dubbed the Universiteum of Texas Tech. We want a facility that will advance research, collections care, public education, and engagement across the very widest of disciplinary ranges, linked seamless with the creative capacities of the university. And we want to set this program within new architecture that will be thrilling and bold, and that captures the sense of place of the Southern High Plains.

I am now based in Australia, and visit Texas from time to time. My role will continue for the time being at least, as we await the appointment of a new executive director for the museum. And whatever the future may hold, for me and for the museum, I will forever be indebted for the opportunity to have been a small part of the big history that is the Museum and Texas Tech University.

Gary Morgan, Ph.D.

Project Director, Universiteum of Texas Tech

M | NEWS

Briggs Warhol

Congratulations to Dr. Peter Briggs, Helen DeVitt Jones Curator of Art, for receiving a curatorial research fellowship from The Andy Warhol Foundation for “Down in the Dirt: Terry Allen’s Graphic Art,” an exhibition and publication of the artist’s lithographs and intaglios. His research will take him to locations throughout the Southwest to investigate the context of Allen’s work and to conduct interviews with friends, collaborators, and the artist. Briggs will also work with Chris Taylor, director of the Land Arts of the American West program, and others to organize scholarly symposia.



Peter Briggs, Ph.D. Helen DeVitt Jones Curator of Art at the Museum of Texas Tech University.



Clothing and Textiles Curator Dr. Marian Ann Montgomery with feed sack donor Pat Nickols.

Feed Sack Symposium a Success

The Lone Star Quilt Study Group held a feed sack symposium on Saturday, September 17, 2019 at the Museum of Texas Tech University. The meeting saw its largest registration with over 100. Attendees had the opportunity to hear from three donors to the feed sack exhibition, Pat Nickols, Linda Fisher, and Leena DeMarco who shared their experiences collecting feed sacks. Clothing and Textiles Curator Dr. Marian Ann Montgomery, who used the Museum’s collection to write the book *Cotton and Thrift: Feed Sacks and the Fabric of American Households* and organized the exhibit, shared new insights that have been gleaned from the almost 6,000 piece collection. Attendees came from California, Arizona, and Indiana, and across the states of Texas and New Mexico. ‘Show and Tell’ yielded many interesting examples of feed sacks in private collections and resulted in one collector donating several pieces to the Museums growing feed sack collection.



Eileen Johnson, Ph.D., Curator of Anthropology (left) and Nicky Ladkin at Ladkin's retirement party.

Nicky Ladkin

In late August of 2019, we celebrated the retirement of Nicky Ladkin, Assistant Director of Academic Programs and Associate Chair of Heritage and Museum Sciences. Her 30 years with the Lubbock Lake Landmark and Museum of Texas Tech University has touched the lives of countless colleagues, students, visitors, and friends. As a faculty member and administrator of the Heritage and Museum Sciences program, she played an integral part in launching the careers of our graduates.

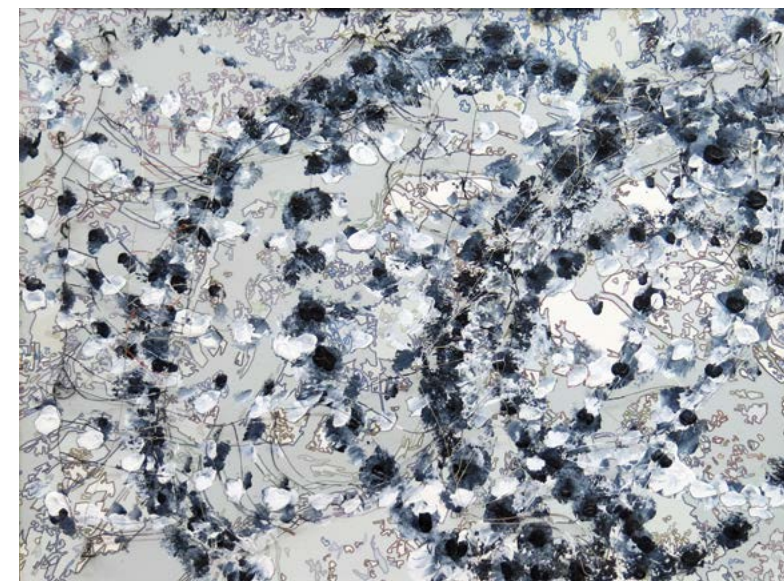
While her contributions will be greatly missed at the museum, Ladkin has much to look forward to in retirement - spending more time with her animal family and husband, helping him with his collection of military artifacts and books, and volunteering with horse rescue non-profits.

Collections Highlights

SHARING...TEXAS STYLE:

In the spring of 2018, the Museum of Texas Tech University received an invitation from the Blanton Museum to take part in the distribution of the art collection of The Contemporary Austin Museum. The Contemporary (formerly the Austin Museum of Art, the Laguna Gloria Art Museum, and the ArtHouse) had arranged in 2017 to transfer ownership of approximately 700 works of art to the Blanton. After selecting some 200 artworks for their own collection, the Blanton made plans to distribute over 500 of the remaining artworks to 17 Texas museums. The Museum of Texas Tech University was one of those 17.

On display until January 19, 2020 is a selection of 10 artworks in the exhibition, “Sharing ... Texas Style: Recent Art Acquisitions from the Blanton Museum of Art and The Contemporary Austin.”



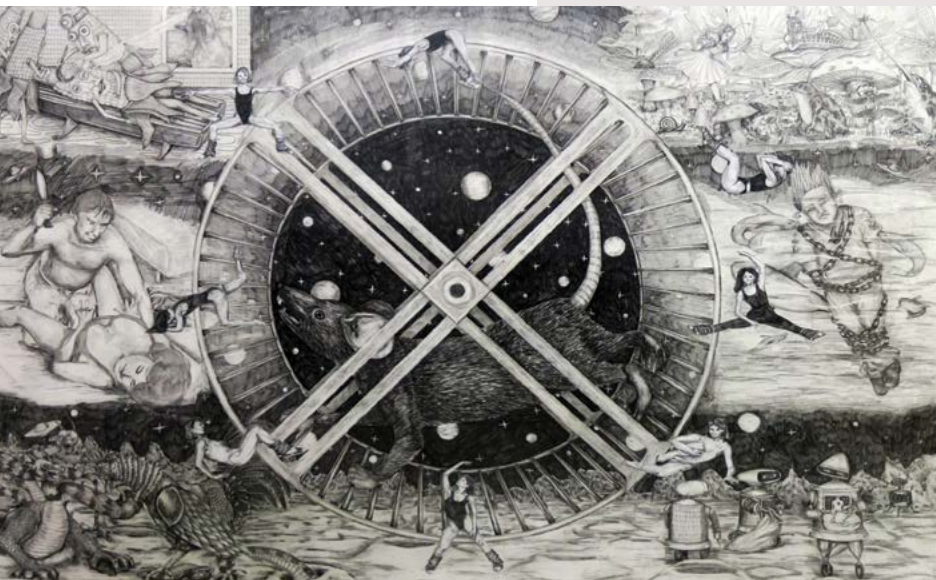
Germaine Keller (1938-2016), *Laguna Nightlights*, 2007, Wire and acrylic (12x16 in.) Gift of the Blanton Museum of Art, 2018. Transfer from The Contemporary Austin, ©Estate of Germaine Keller



Jack Spencer (born 1951), *Water Dogs*, 1998, Gelatin silver print (29.5x39.25 in.) Gift of the Blanton Museum of Art, 2018. Transfer from The Contemporary Austin ©Jack Spencer



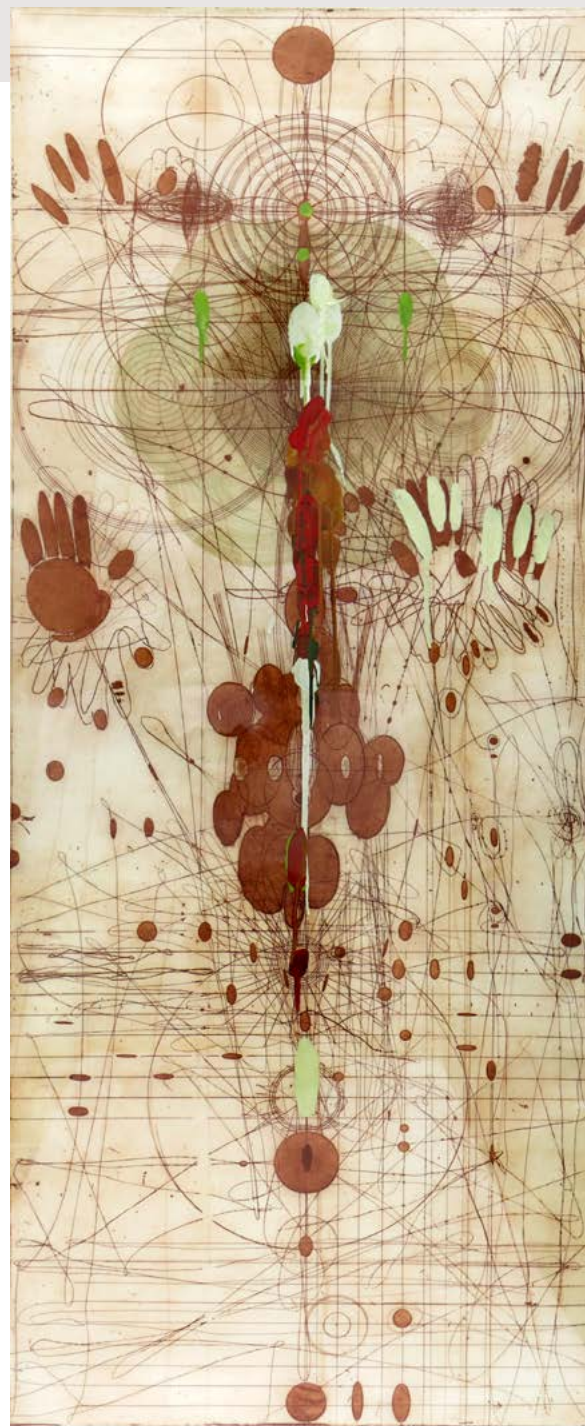
George Krause (born 1937), *Sydney*, 2002, Inkjet print (48x36 in.) Gift of the Blanton Museum of Art, 2018. Transfer from The Contemporary Austin ©George Krause



Bill Haveron (born 1957), *Jupiter Is a Sun that Failed*, 1987, Graphite on paper (48x72 in.)
 Gift of the Blanton Museum of Art, 2018. Transfer from *The Contemporary Austin*, the Barrett Collection, gift of the
 Museum of Fine Arts Houston.
 ©Bill Haveron



Robert Levers (1930-1992), *Victory: The Celebration*, 1991, Soft ground etching (36x38 in.)
 Gift of the Blanton Museum of Art, 2018. Transfer from *The Contemporary Austin*,
 Gift of David and Camille Lyons.
 ©Estate of Robert Levers



Judy Pfaff (born 1946), *The Mirror*, 1998, Etching and encaustic (77x36.5 in.)
 Gift of the Blanton Museum of Art, 2018. Transfer from *The Contemporary Austin*,
 Anonymous gift.
 ©Judy Pfaff

A Loan from Chancellor Emeritus Kent. R. Hance:

By *Laura Ray*

If you have been to the museum in the last several months you may have noticed a large and interesting painting hanging just past the main gallery. “On the Last Road – Funeral of the Commissar,” by Yuri Fedorovich Vnodchenko, is on loan to the museum by Chancellor Emeritus Kent R. Hance.

In 2006, Hance stopped in at the Southwest Gallery to find his beloved painting still there. However, the price had increased for the third time. He visited with his son about it to which his son replied, “Dad, just go buy it before it goes up again!”



Name plate on painting reads “On the Last Road” Funeral of the Commissar

In the fall of 2006, six years after he first saw the painting, Hance purchased it. The timing coincidentally coincided with his interviewing to become the next chancellor of Texas Tech University. In January 2007, Hance moved the painting into his new home on 21st Street in Lubbock. It hung on the west wall of the living area that was just past the main foyer.

As chancellor, he hosted one to two events a week at his home and almost everyone would comment on it during these events. When asked what he liked about the painting Hance replied,

“I like the details, the size of it, the colors, the soldiers are all there. All of the uniforms are different which shows the beginning of the Soviet Union. You see Cossacks, Russians, Mongolians; it is a true display of the Soviet Union soldiers.”

The painting hung in the Texas Tech University System Chancellor’s residence at 21st and Vicksburg during his tenure as chancellor (2006-2014). The painting came to the museum with the auctioning of the chancellor’s residence in September of 2019.

In 2000, Hance, an avid art collector, was visiting the Southwest Gallery in Dallas when he saw the painting hanging at the top of a gallery wall.

“It just overshadowed everything else. I thought, I’m going to buy that!”

However, the steep price tag was more than Hance was prepared to spend and he walked away empty handed.

In 2002, the Hances visited the Southwest Gallery again and saw the painting was still there. He visited with the art dealer who mentioned the painting was found in storage in Russia after the Soviet Union fell. The painting was then purchased by the Southwest Gallery and sent to their location in Dallas. According to the art dealer, the painting was rumored to have hung in the Grand Kremlin Palace in Moscow before the Soviet Union fell. Still fond of the painting, Hance inquired about the price only to find out it had increased since 2000 and he once again walked away empty handed.



Exhibits team members Carolina Arellanos and Bill Perkins prepping materials to remove the painting from the wall of the Chancellor Emeritus’ former home



Exhibits team wrapping the painting in heavy plastic to protect it from coming in direct contact with any outside elements.



The exhibits team built a custom frame on wheels to protect and assists with its move to the museum.



Exhibits manager Andy Gedeon, M.A., and team hanging the painting in the museum gallery.

When Mr. Hance and museum personnel began to collaborate on the display of the painting, there had to be a critical discussion of the method to safely move the painting from the chancellor’s home to the museum. Detailed planning and great care had to be taken to transport the six foot tall by eight and a half foot wide artwork. A custom frame was constructed, a moving truck was rented, and an exhibits team of five carried out the operation.

As to why Mr. Hance chose to loan his painting to the museum,

“The museum is so important and survives on a small budget. As private citizens we need to support them because they are preserving our history.”

The painting will hang in the museum until sometime in 2020. It will undergo a conservation process and ultimately be returned to Hance at his home in Austin, Texas.

Yuri Fedorovich Vnodchenko (October 1927 – February 2013) was born in Kasharka, Ukraine. He was orphaned at the age of six. He began painting and selling his work at a young age and received informal training from an older artist. From 1944-1950 he studied at a newly opened art college in Kishinev, Moldova. He then studied at the Kiev Art Institute, under the direction of famous artist and academic Tatyana Yablonskaya whom he credits as his greatest influence. He graduated in 1956 and moved to Voronezh, Russia. “On the Last Road – Funeral of the Commissar” was painted in 1969.



“On the Last Road” Funeral of the Commissar by Yuri Fedorovich Vnodchenko

OUR ALUMNI

By *Daniel Tyler, M.A.*

Alumni Profile - Ryan Painter, M.A.



Ryan Painter, M.A.

For this issue's alumni profile, we take a look at a more recent graduate of the museum's heritage and museum sciences in Ryan Painter, M.A., Exhibits Technician at the National Museum of Nuclear Science and History in Albuquerque, New Mexico.

Painter started in the heritage and museum sciences (then museum science) program in the fall of 2013 and graduated in 2015. "I think the museum science program at Texas Tech does an excellent job at preparing students for actual work in the museum field. It was very intensive and challenging but it gave me all of the tools to begin my career as a museum professional." Painter spent his time as a student worker with the exhibits department, where he was able to design and work on the National Science Foundation funded exhibition "How Weather Works: Our Place between the Sun and a Storm" in 2016-2017. "The hands-on training I received was beneficial in practical application and the course work gave me a solid background in best practices in museums."



Object from B-52 Palomares Accident Exhibit

Moving to Albuquerque after receiving his master's degree in Lubbock, Painter began his current position in January of 2015. The National Museum of Nuclear Science & History in Albuquerque strives to tell the story of the Atomic Age, from early research of nuclear development through today's peaceful uses of the technology, and is the only Smithsonian Affiliate Museum in the city of Albuquerque. The museum was chartered by Congress in 1991 as the official Atomic Museum of the United States. The museum is nationally accredited through the American Alliance of Museums.

As head of museum's exhibits team, Painter works with curatorial and administrative staff to develop and prepare the schedule of exhibitions. He then designs and fabricates all of the exhibitions in the museum - usually three temporary shows per year and the occasional update to permanent galleries. On top of this, he coordinates the museum's traveling exhibition service, which rents out exhibitions designed by the National Museum of Nuclear Science and History to borrowing institutions across the country.

As a proud Texas Tech Alumnus, Painter credits his professors and mentors from the heritage and museum sciences for helping him get to where he is today. He also encourages our readers to visit the National Museum of Nuclear Science and History, given the chance.

LUBBOCK LAKE
NATIONAL HISTORIC
LANDMARK
MUSEUM OF TEXAS TECH UNIVERSITY



The Landmark was awash with color this summer! More than 100 species of native wildflowers and 35 species of native grasses were on full display for most of the summer coloring the 336 acres of the Landmark's native grassland in hues of pink, white, red, purple, orange, yellow and every shade of green.

In the same way that nature re-seeds itself, fall is an opportune time to plant native wildflowers. The Landmark store now has native wildflower seed for six of the most popular varieties - Prairie Verbena, Prairie Coneflower, Indian Blanket, Lemon Horsemint, Plains Coreopsis, and the spectacular American Basket flower (shown in above picture). To purchase, please visit the Landmark store. For more information call 806.742.1116 or email Lubbock.lake@ttu.edu.



The museum will be launching a YouTube video series, #curatorcollective, in January 2020. Be sure to subscribe to our channel to catch the video releases.



OUR STAFF

Andy Gedeon, M.A.

Cleveland, Ohio

Bachelor's degree in American history, Ohio State University

Master's degree in museum science, Texas Tech University

Exhibits manager at the museum since 2014

What interests you in working for the Museum of Texas Tech University?

It is amazing to encounter the diversity of collections and to be able work with the curators. You are handling rare, beautiful objects, building exhibits, and you feel lucky to be able to do it.

Why exhibits?

In a broader sense, most of the exhibits we display at the museum are built from the ground up; whether they are curated from our own collections or elsewhere in the community. In that sense, there is an incredible amount of planning and leg work to do. Especially with the volume of the exhibits we do. We are working three to five exhibits at a time in different stages of planning, which is complex.

What does a regular day look like for you?

In a broader sense, most of the exhibits we display at the museum are built from the ground up. Whether they are derived from our own collections here or someone on campus. In that sense, there is an incredible amount of planning and leg work to do. Especially with the volume of the exhibits we do. We are working 3-5 exhibits at a time in different stages of planning which is complex.

What do you enjoy most about your job?

Collaboration among my own staff. Exhibit planning is very rarely done by one person entirely so you are working with staff to come up with the best ideas. Because we are part of the university I have had the chance to work with the Tech community to bring their projects and research to the public. They come from a whole different background than museum staff so it is exciting to work with them, take their expertise, and train them to what will work best for an exhibit.



Gedeon working on an exhibit with team members Ian Babowicz and Bill Perkins.



Gedeon working on an exhibit layout with Carolina Arellanos.



Gedeon working with his exhibits team.

What is a memorable exhibit you put together?

How Weather Works – that was my first major exhibit as exhibits manager. There was no physical object to draw from. It was intended to be an interactive science exhibit to simplify some complicated concepts. Because you do not have the benefit of objects, you have to create your own. It involved a lot of collaboration with engineering students on campus. It was a learning experience and it turned out well.

What is the value of museums?

They allow people to encounter ideas and see physical things that if a museum was not here, they would never have the chance to see, appreciate, or learn from. It is a different learning experience to physically see things rather than learn about them in a book or photograph.

What is the future of museums?

To be determined. It is an exciting time. Technology is essentially opening up new ways to discover and learn. It is changing the classic notion of what a museum is and therefore somewhat limitless as to where it can go and what it can mean. But it also does not take away the core principles of why museums exist - to protect and preserve our material culture and natural history.

OUR STUDENTS

Ariel Reker

Sustainable Divestment: Green Disposal of Technical Books and Periodicals for Museum Libraries

Getting rid of outdated and unwanted books and periodicals concerns many research libraries and cultural institutions. Divestment of museum collections occur on a regular basis in nearly all museums, but where these divested collections go depends on the divestment policy of the museum and the collections themselves. Over the last few years, the Heritage and Museum Sciences Research Library of the Museum of Texas Tech University systematically evaluated its collections, refocused its collections policy, expanded the stacks area, and developed an acquisition plan. In order to accommodate new materials and better serve the museum, a significant portion of the periodicals and books were divested. Common divestment practice for many museums results in destruction of these materials through local trash. My task as the student assistant in the Research Library was to process the divestments and manage their transition out of the Research Library. I was given the opportunity to explore alternative solutions for disposal and sought out more sustainable and green options.

The transition began with two steps. First, each curator examined the texts marked for divestment. If the curator determined a text had research value for their division, it was recorded and transferred. At least a quarter of the divested books and periodicals joined other research texts in divisions throughout the museum. Second, faculty and students were invited to adopt the remaining texts. If adopted, the books and periodicals were recorded and then given to the respective individual. Only a handful of texts were adopted by students and faculty.

The remaining books and periodicals lacked research value for the Research Library, the Museum, and its staff and students. The next step in the transition was identifying which disposal practice would best utilize the materials. I conducted online research and phone interviews on book recycling and green practices for technical books and periodicals. Most of the international and national programs only take fiction books, but local sources take a wider variety. The Friends of the Lubbock Library hold a wildly popular quarterly book sale on all kinds of publications donated to them and divested from their own collections. If they determine a text is not saleable, it is donated to a national charity where it is shredded for housing insulation. I concluded this was the most efficient and green disposal method for the Research Library's divested collections. It provided the most opportunities for the books and periodicals to find new lives outside the trashcan. I presented a poster on this project at the Annual Mountain Plains Museum Association Conference at the end of September in an effort to share my research with other cultural institutions.



Ariel Reker evaluating divestment of museum collection in the Heritage and Museum Science Research Library.



Museum's Research Library.



Research Library's divested collections.

Putting the Puzzle

By **Taylor Ernst, M.A.** / *Research Assistant, Art Division*

Have you ever put a puzzle together and get to the end and realize there is a piece missing? Wondering if the piece was originally missing from the 1,000 pieces or if it is underneath the couch from falling off the table. A similar frustration was found in 2017 in the art division when Al Souza's "Spin" painting was found damaged in the Margret and J.T. Talkington Gallery of Art. The artwork consists of different puzzles glued together in several overlapping layers. What was missing were pieces that were either partially or completely picked off by visitors during the time the artwork was on display. The seemingly harmless picking of a puzzle piece, bending a corner, or trying to take a souvenir created a loss in information that now needed repair.

The first thing done when the damage was noticed on the artwork was documentation. Documentation in this scenario is photographs and writing down what happened to the piece of art. If a narrow timeline can be established of when the piece was damaged security tapes possibly could be reviewed. The documentation not only helps in the immediate aftermath to start the repair process, but also helps future endeavors by other staff members in the preservation or treatment of this piece. In the original documentation and photographs, no pieces were noted or seen missing, leading us to the conclusion it was done in the gallery by a visitor. Most scenarios where a piece of art or an artifact is damaged require that the object be sent to a conservator. This is not only expensive and sometimes an unreachable goal, but the piece is put in greater danger being transported to a different location. The artist, Al Souza, was contacted and asked

B a c k

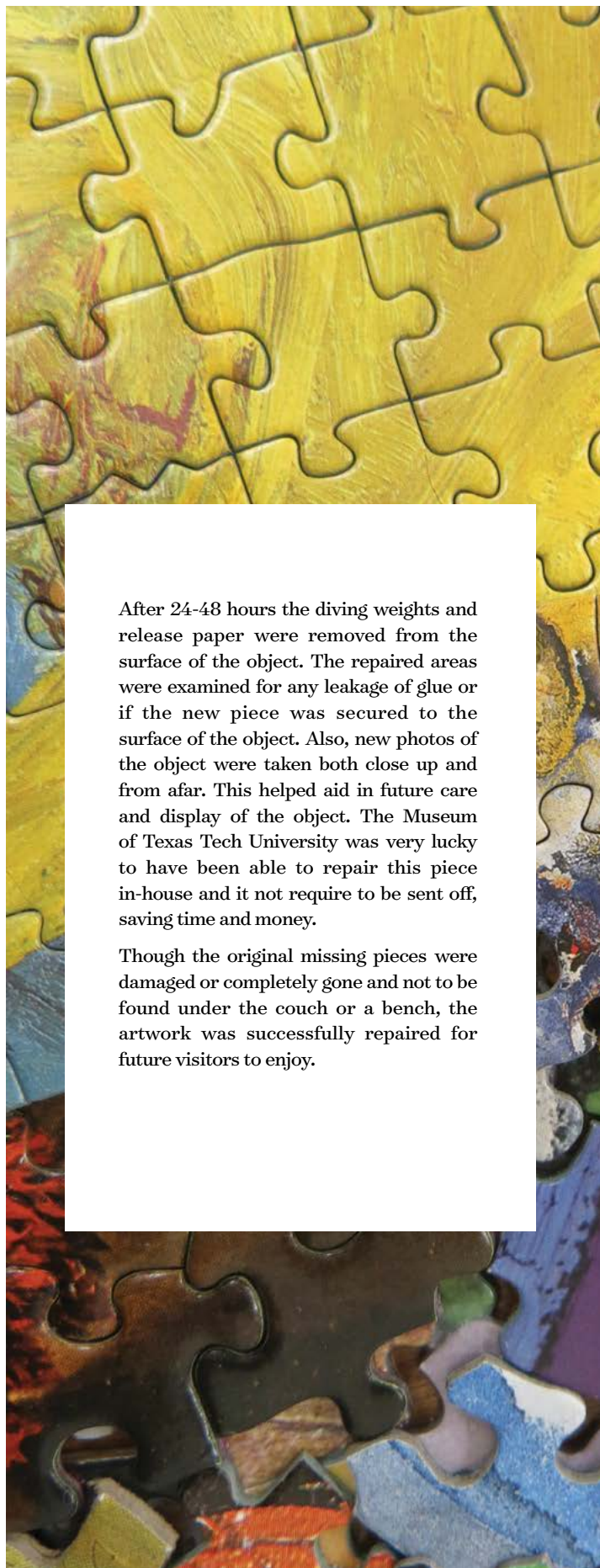


Taylor Ernst, M.A. evaluating the damage of the Al Souza's 'Spin' painting.

Together

for his recommendation for the repair process. He was sent photographic details of the damage along with the details of what was missing from the original piece of art. The artist still being alive presented us with a unique perspective in the repair process of the piece, with him having direct input. Other institutions may not be so lucky when one of their works is damaged. Souza said to buy Jackson Pollock's "Convergence," a puzzle that was used originally through the top layer of "Spin" painting and use the puzzle pieces to cover up where the artwork had been damaged. The puzzle is a difficult one to put together, having 1,000 pieces of the same colors and patterns across the entire surface. Once the puzzle was put together, sections and individual pieces were selected for the areas that best blended in without sticking out against the surrounding area. Some of the damaged sections were from the same puzzle and were relatively easy to match. Others were sections from different puzzles and blending them in with their new surroundings was key to making a successful repair. Once the new pieces were matched they were glued together using Elmer's glue, another recommendation from the artist. Elmer's glue dries clear and is water-soluble. When repairing any museum artifact you want the treatment to be as reversible as possible to preserve the integrity of the object. The purpose is to repair the piece to a stable environment and for the viewer of the object be none the wiser that something was wrong in the first place. Using the glue allowed for easier placement and adhesion to the original surface of the artwork. The pieces then had glue applied to the back and placed onto the repair spots on the artwork. A piece of nonstick release paper and a three pound diving weight were placed on top of the artwork and left for 24 hours to ensure a proper hold. In the art division we use diving weights to help flatten artwork that might have a slight curve on the edges. The weights help distribute the weight evenly and tend to not leave creases like a book or other flat surfaces might.





After 24-48 hours the diving weights and release paper were removed from the surface of the object. The repaired areas were examined for any leakage of glue or if the new piece was secured to the surface of the object. Also, new photos of the object were taken both close up and from afar. This helped aid in future care and display of the object. The Museum of Texas Tech University was very lucky to have been able to repair this piece in-house and it not require to be sent off, saving time and money.

Though the original missing pieces were damaged or completely gone and not to be found under the couch or a bench, the artwork was successfully repaired for future visitors to enjoy.

A Changing World

Three major updates to the permanent gallery “A Changing World” are coming in January 2020. These updates will include bringing up-to-date the Omni globe to explore plate tectonics, adding a family tree of the Triassic Archosaurs which include three new dinosaurs, and the addition of the Pterosaurs, the dragons of the air. If it’s been a while since you have been to the museum, this will be the ideal time to re-explore and discover this gallery.

Omni Globe

Plate tectonics explain the large-scale motions of earth’s outer rigid shell – the lithosphere (the crust and upper mantle). The Lithosphere is not a solid shell – it is broken into smaller moving pieces call plates. The plates are made of solid rock and ride on a hotter, softer mantle. The plates vary greatly in thickness ranging from the nine-mile thick oceanic lithosphere to the 125-mile thick continental lithosphere.

Family Tree of the Triassic Archosaurs

Several early dinosaurs and their relatives have been found in the Triassic deposits of the South Plains, within an hour of Lubbock. Two herbivores (plant-eaters), Technosaurus, and Shuvosaurus are known from an area outside of Post, Texas. The carnivore (meat-eater), Coelophysis, has been found in West Texas, but is much more common in New Mexico. In fact, Coelophysis is the state fossil of New Mexico!

Though all three are similar in size and share some similar characteristics, they represent three distinctly different points along the Archosaur family tree- dinosaurs, their close relatives’ dinosauriforms, and a group of crocodile ancestors known as poposaurs.

Pterosaurs: Dragons of the Air

The first vertebrate animal to evolve powered flight was not the bird or bat, but a fuzzy reptile with leathery wings called the Pterosaur. Pterosaurs were the rulers of the sky during Mesozoic Era [251 – 65 million years ago]. Pterosaurs flew by both gliding and flapping their wings to generate lift to travel through the air. They died out with the dinosaurs about 65 million years ago.

Construction underway in the Changing World gallery.



UPCOMING EXHIBITS

Biodiversity

A new, permanent exhibit will open at the museum in early 2020. “Biodiversity of the Llano Estacado” features an in depth look at this living landscape and explores the importance of biodiversity and the seven major habitats which supports a variety of wildlife. Join us in 2020 for this fascinating and significant addition to the museum.

What is the Llano Estacado?

Encompassing parts of Eastern New Mexico and much of North-western Texas, the Llano Estacado is one of the largest plateaus (also often referred to as a mesa or tableland) on the North American continent- 50,000 square miles or slightly larger than the state of Indiana.

The Llano Estacado now supports a population of 1.2 million people and is a world leader in agriculture and energy production. But with population growth has come a decline in water availability and a loss of habitat for wildlife.

What is biodiversity and why is it important?

Biodiversity - a shortened term for biological diversity - is the variety of life forms within a local habitat, broader ecosystem, and worldwide.

The greater diversity of species ensures the maintenance, sustainability, and natural resilience from disease and climate extremes of all ecosystems. All life forms of earth—including humans—depend on these complex ecosystems to sustain life.

Biodiversity is vital for human survival as biological resources provide food, energy, sources of and models for medicines, and help ensure soil fertility. Vegetation protects soils from wind and water erosions. Together biodiversity ensures that nutrients are



Early stages of construction in the new Biodiversity exhibit.

recycled into the environment and healthy ecosystems can help to regulate the chemistry of the Earth’s water supplies and atmosphere.

Early European explorers and settlers thought the Llano Estacado was bland and monotonous. Yet it has a variety of habitats, both natural and human-made. The major ones are:

- 1) Short- and mixed-grass prairies
- 2) Canyons, breaks, and draws
- 3) Playas
- 4) Salinas
- 5) Sand dunes and sand hills
- 6) Agricultural lands, and
- 7) Urban areas.

These habitats generally do not have precise borders, but instead merge into each other, or change in shape and size with changing environmental conditions or human impacts.

Each of these habitats supports a variety of wildlife. Some animals and plants are almost exclusively restricted to a certain habitat, but most occur in and use several.

Reflections Made of Memories

James C. Watkins, Paul Whitfield Horn Professor Emeritus at the Texas Tech University School of Architecture will be opening an exhibition featuring works from his 35 years as a world renowned ceramicist. “Reflections Made of Memories” will open at the museum on January 12 and run through April. A book he authored of the same title will be available for purchase.

James C. Watkins in his home studio.



Happenings

Dino Day

On May 4th, 2019, over 3000 visitors joined us for our annual Dino Day event. Families walked with the dinosaurs at this free day of activities, crafts, and Paleontologist talks. Keep an eye open for our next Dino Day in the Spring of 2020.



Hack the Museum

As a part of Raider Welcome Weekend at the beginning of the 2019 fall semester, the Museum & Heritage Student Association hosted the fifth annual Hack the Museum event for incoming Texas Tech students. Visitors were encouraged to take an interactive quiz throughout the museum's gallery with the chance to win prizes.




ASTRO DAY

Moody Planetarium
July 20, 2019

Astro Day

July 20, 2019 kicked off our first Astro Day event at the Moody Planetarium. Over 300 visitors celebrated the 50th anniversary of the historic Apollo 11 moon landing and featured showings of 'Max Goes to the Moon' and 'Dawn of the Space Age', space demos from physics and astronomy students, 'Ask an Astronomer', and a moon rock from the Apollo 11 mission.

90TH

1929-2019 ANNIVERSARY

By *Laura Ray*

As the Museum of Texas Tech University's 90th anniversary celebration comes to an end, many stories have been shared of its distinguished history. A notable part of the museum's history is in 1964 when plans were set in motion to build a new museum on the corner of 4th Street and Indiana Avenue.

This new museum, which would allow a focus on international arid and semiarid studies, would cost money. And in this case, an estimated \$3.5 million. Fundraising for the museum would be a challenge, but in true TTU spirit and West Texas grit, it was a challenge many were willing to take. It simply demanded finding the right person for the job.

In 1967, then TTU president Grover E. Murray joined the West Texas Museum Association to find someone with the drive and tenacity it would take to reach this incredible fundraising goal. This process began with the appointment of Dr. D. M. Wiggins, the fifth president of TTU (1948-1952), and Harris F. Underwood, a prominent cotton business man, who served as co-chairmen of the development council for the International Center and Museum Development Program. The co-chairmen, along with Murray then began their search for the development fund chairman for the museum. President Murray described the person it would take;

"We knew it would be a difficult task. The amount to be raised far exceeded most capital campaigns in this area at that time. It would take a special person

The Museum of Texas Tech University

CONTINUES TO CELEBRATE ITS 90TH ANNIVERSARY

– one who could work with people to organize the campaign; one with finesse and the power to twist arms; one to whom challenges were a part of life; and, most importantly, one with the vision to look above the mediocre and to dream the big dream."

That person was Loyd M. Lanotte.

Murray said Lanotte tried very hard to say no but, ultimately, gave in to his two weak spots: a request from a friend and a challenge that needed to be met.

Loyd M. Lanotte was born August 13, 1916 in Post, TX where he graduated from Post High School in 1934. While studying business administration at TTU, he worked part-time as a pick-up driver for Dalby Motor Freight of Lubbock. Lanotte spent his entire adult life in the trucking industry, working for various trucking companies in many capacities. His work

took him all over the country from Denver, CO, to Los Angeles, CA, to Salt Lake City, UT. In 1953, The Intercity Motor Express (T.I.M.E., formerly Dalby Motor Freight) offered Lanotte the position of executive vice president and he and his family moved back to Lubbock. In 1958 Lanotte was made president and chief executive officer of T.I.M.E. Lanotte served in several leadership roles for numerous trucking and transportation foundations and organizations.

From the early 1960s to the early 1970s, Lanotte was very active in civic activities in Lubbock. He served as director of First National Bank and the Texas Tech Foundation. He was president of the Red Raider Club (now Texas Tech Athletics), Lubbock Club, and United Fund of

**Spectrum Texas Tech was a radio show on KFYO that took a look at the people, projects, and progress that made up the university.*

Sources for this article are from the Southwest Collection on TTU campus

Lubbock. He also served as past director of the Lubbock Country Club and the first vice president of the Lubbock Chamber of Commerce.

In an interview with Ken Apple of radio show *Spectrum Texas Tech, Lanotte was asked what significant contributions were envisioned that the museum would make in this part of the country and the world,

“Well I like to think of it in this way. Rather than just the museum I like to think of the museum and the international arid and semiarid program. When I was asked to take the job,



Lanotte (pictured far left) with his colleagues standing at the new (current) museum site.

I didn't visualize that I was helping build a new museum in Lubbock, TX. My thinking was this: That if Texas Tech can become noted as an international center for arid and semiarid lands and help the world, we will be a bright spot in this particular field in the whole world.”

As chairman of the development fund for the museum, a great deal of planning went into organizing a large campaign. He was asked how he planned to do this;

“We have actually just started with our organizational chart. And while we do not have the names filled in we virtually have all of the business and professional people in Lubbock who have pledged their support to this campaign. We obviously have to have certain large gifts that we know are available and

then there are lesser gifts. The program will go through the entire city and the entire area of West Texas. It will be carried on by major professional business people and then on through other workers for smaller gifts.”

At the time of this interview, several major gifts for the museum has begun to come in, including a challenge grant of \$500,000. (A challenge gift is one that has to be matched which was part of Lanotte's job in this particular campaign.) They had also received an anonymous gift of \$100,000. While major gifts were essential in achieving this financial goal, Lanotte said he was interested in small gifts as well as it was

going to take gifts of all sizes. Apple asked if every local citizen was welcome to play a role in the development of this project,

“We hope every citizen and the citizens of West Texas will play a role not only in giving but also in talking about it to acquaint people with our arid and semiarid problems that all of us are so well aware of in this part of the world.”

When asked why he took on this challenging job, Lanotte replied,

“Well certainly it is challenging and a lot of my friends have asked why I took a job of this size because I do have other duties as you're well aware. My first reason for taking the job was as I visualize this; this is one of the biggest things that has happened to West Texas in my lifetime and I've lived here practically all my life. I think if we are going to do this job, if we do this job right, it will do something for West Texas that nothing else has ever done, maybe with the exception of when we brought Texas Tech to Lubbock many, many years ago. That is the most important job since that one thing. And being a selfish business man, I feel that it will do more for all of us businesswise. It will change the economy of West Texas if this campaign is the success that I know it can be.”

In 1971, Lanotte left T.I.M.E. and purchased Brazos Inc., a transportation oriented holding company of which he was chairman until his death on June 4, 1978. In a eulogy given by Murray, he stated that Lanotte's interest and support of the museum continued after the building was constructed and that his company participated annually in the Development Drive of the West Texas Museum Association which was designed to raise funds for the continued growth of the museum. In 1978, The West Texas Museum Association posthumously presented Lanotte with an Action Award; given annually to individuals, businesses, or civic groups for their significant contribution to the cultural life of the Southern High Plains.

Loyd M. Lanotte played a pivotal role in the development of the building that stands today. The museum, which symbolizes many things, is a true reflection of what can happen when you dare to dream the big dream. To quote Murray, “We salute the everlasting contribution of Loyd Lanotte to the cultural life of the High Plains.”



Loyd M. Lanotte

“It would take a special person – one who could work with people to organize the campaign; one with finesse and the power to twist arms; one to whom challenges were a part of life; and, most importantly, one with the vision to look above the mediocre and to dream the big dream.”

*Spectrum Texas Tech was a radio show on KFYO that took a look at the people, projects, and progress that made up the university.

Sources for this article are from the Southwest Collection on TTU campus

Adventures in Collections Management: What do you do when the objects you care for are extremely large?

By **Megan Reel, M.A.**

Assistant Collections Manager, Ethnology Division

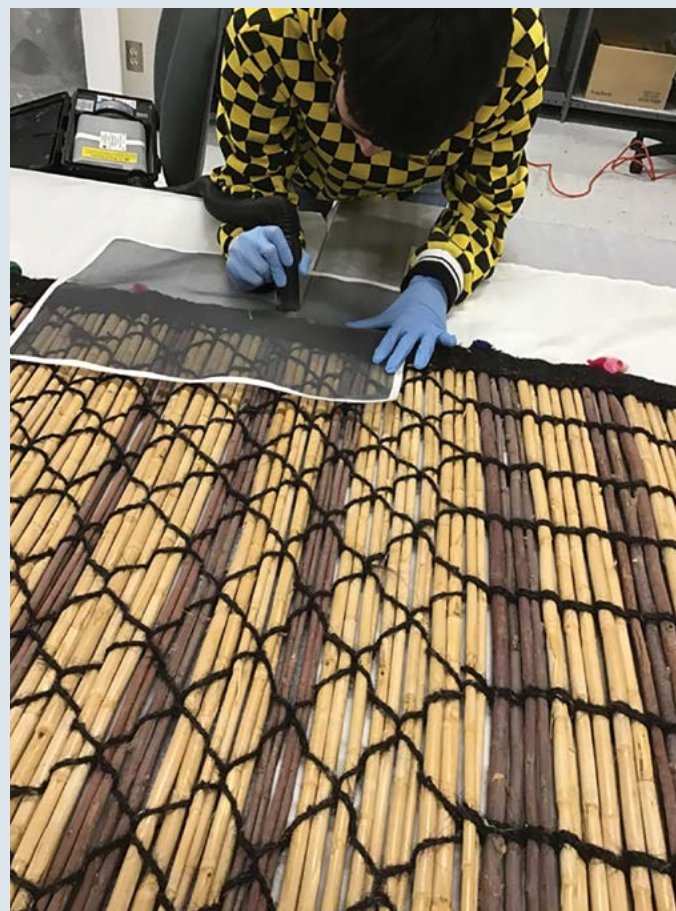


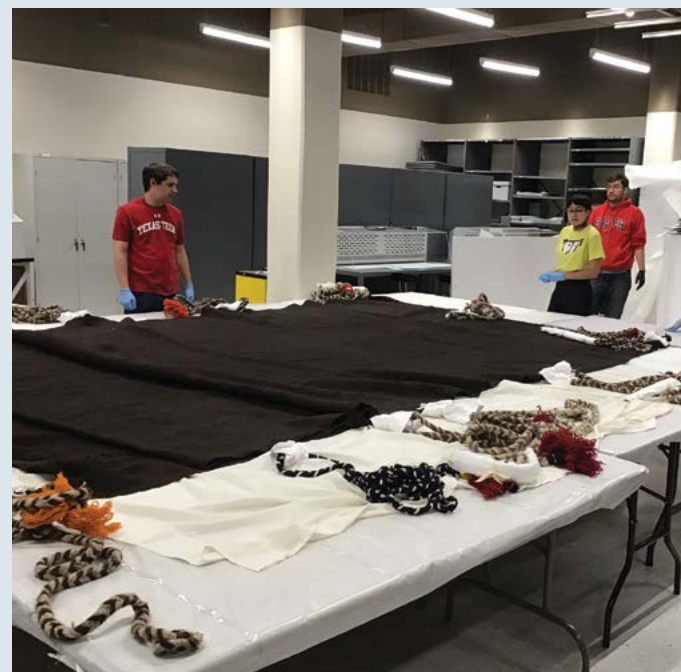
Figure 2: Diana Vargas, a Heritage and Museum Sciences graduate student, carefully vacuums the woven border at the edge of the tent's screen. These screens, made up of sticks and reeds woven together with goat hair, were used as the side panels of the tent.

Figure 1: Laying out the roof of the tent. Once it was laid flat, the tent covered 12 worktables, that had to be moved together in blocks. As space is a premium in collection storage, examining the tent took place in one of the Museum's larger spaces. Staff members and several students were needed to move each section of the tent safely, as many were made of thick goat hair and extremely heavy.

The ethnology collection contains a wide range of objects, with everything from leather leggings, to Navajo rugs, to bamboo parrot roosts. These objects are important in preserving heritage, by maintaining a physical record of the lifestyle of different cultures. Some, however, are easier to care for than others. Collections staff face a range of problems every day, including objects whose materials might cause them to break-down rapidly or harm other collections. Other objects become challenging to handle and store because of their size.

Recently, collections management staff and graduate student assistants in the ethnology collection worked to care for a large tent that came from the Qashqa'i people of Iran. The Qashqa'i are a nomadic group that live primarily in the province of Fars in the Southwest of Iran. Traditionally, they herded sheep and goats, and moved twice a year. In the winter months, they would move south towards the Persian Gulf. For the summer months, they relocated to the mountain valleys where it was cooler. Because of their lifestyle, all of their possessions had to be easy to pack onto the camels, mules, horses, and donkeys that they use to travel.

Tents, such as the one in the ethnology collection would house several people (Figure 1). They are made of five main panels:



a roof, two side panels woven out of goat hair, and two side screens of sticks held together by goat hair. They are held up by numerous large wood polls, and secured by woolen ropes. The configuration of the side screens is altered from the summer to winter to better regulate the temperature inside the tent.

Museum collection staff often face a backlog of objects that need to be cataloged. Cataloging is the process of methodically recording details about objects in the collection and assigning a unique identifying number. Staff regularly examine objects to ensure they are in stable condition, and write a condition report of the state of preservation of the object. These reports allow future museum staff to tell if any damage to an object is recent or worsening. The Qashqa'i tent needed to have additional information recorded for its catalog entry, and had not had its condition examined in some time. As a tent that could house multiple people, it was, in fact, enormous.

Collections management staff and several heritage and museum sciences graduate students needed to work together to carefully move the tent out of storage to a large room where enough space was available to examine it. Graduate students added information to its catalog record, and created detailed condition reports for all parts of the tent. They also identified evidence of insects that had caused damage to the tents in the past. After ensuring that no insects were a threat currently, they worked to clean the tent in a safe manner.

Cleaning museum objects safely is a time-consuming process. The graduate students, under the supervision of collections management staff, used a low suction vacuum to clean the textile portion of the tent. A fine, soft mesh screen was held between the nozzle of the vacuum and the object to ensure no part of the object came in direct contact with the vacuum (Figure 2). This process removed fine dirt and deposits left behind by insects, without damaging the textile's fibers. Other students used soft-tipped tweezers to remove any remaining debris (Figure 3).

Once the tent was cleaned and as much information as possible about it had been recorded, it was time to return it to storage. With an object of this scale, however, proper storage can be a challenging proposition. In this case, the tent components were rolled over archival tubes, keeps textile from wrinkling, and reduces the risk of stressing fibers along creases (Figure 4).

In the end, the tent was returned to storage, but this time cleaner, with better packaging, and with more detailed information than originally recorded. It was rolled onto five separate, extra-large archival tubes, and the entire process took around three days. Collection staff and students will continue their work to preserve and document the museum's many collection objects, expecting more adventures along the way.

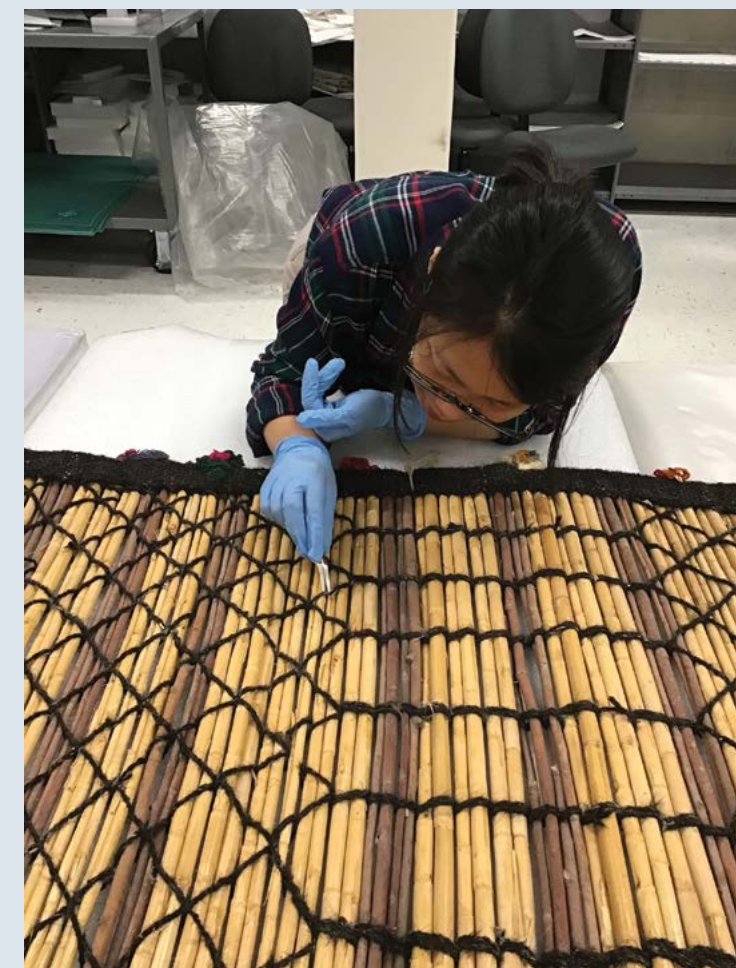


Figure 3: Hong Li, a Heritage and Museum Sciences graduate student, carefully uses soft tweezers to remove any bits of insects left in the screen. Gloves are worn at all times when handling objects, so that the oil from a person's fingers does not transfer to the object.



Figure 4: The two side panels after rolling. The panels are rolled with archival tissue to protect each layer that goes around the tube. A final layer of Tyvek is placed around the outside to protect the panels from light and dust.

Olive Holden: What She Wore to Help Found a Museum

By **Marian Ann Montgomery, Ph.D.** / *Curator of Clothing and Textiles*



This red check gingham dress with short kimono sleeves was a typical day dress that allowed Olive Holden freedom of movement while being comfortable in the Texas heat. Circa 1930s. Gift of Dr. Jane Holden Kelly TTU-H1986-060-022.



Here is a marvelous photograph of the Tech Library Staff from the 1933 La Ventana. Mrs. Holden is seated second from the right and her personality seems to shine among her peers.

A golden opportunity for research and study came with the recent donation of a significant group of garments worn Olive Price Holden. 14 garments worn by one woman during a specific decade, tells us a lot about what was appropriate attire for a specific group of women at a specific time. The fact that these came during the 90th anniversary of the museum is an added bonus because Olive Price Holden was the first wife of the early leader of the Museum of Texas Tech University, and a significant figure behind the scenes in the formation of the museum.

Born in 1903, Ira Olive Price studied anthropology at UT-Austin where she became a student of southwestern cultures and adobe construction. In 1922 she wrote an extensive paper on Pueblo Architecture. This early passion for adobe fueled her life and resulted in her collaboration on the first adobe home to be built in Lubbock, for Olive and her husband William Curry Holden.



The 1933 La Ventana captioned this image as "Dr. Holden's home and the Ko-Shari meeting place. The house of Indian adobe was designed by Jimmie Atkinson, an architectural student, and Dr. Holden of the history department." Today it is generally accepted that Olive Holden was the one working with Jimmie Atkinson to create their home.

Olive met William Curry Holden when they were studying at the University of Texas in Austin. They both graduated in 1923. In 1926 after he had also received his Master's degree, but before his Ph.D. was awarded they were married. They took a "camping honeymoon" to New Mexico where Olive introduced him to the Pueblos. Their daughter Jane, was born in 1928.

Olive and William Curry Holden arrived in Lubbock in 1929 when he joined the faculty of Texas Technological College to teach history and anthropology. He was also hired to be a curator of the museum which had been founded in May 1929 by the Plains Museum Society, of which Holden was one of the first vice presidents. His curator appointment was a result of Holden's museum experience at McMurry College in Abilene. During the time that they were in Lubbock together he was the head of several archeological digs in New Mexico and although called curator, was the leader of the museum.

In Lubbock, Olive Holden worked at the library as an instructor in orientation and use of the library and as a research assistant or reference librarian. She helped to organize the early program for the Texas Tech anthropology department. She established the Koshari Social Club for Women, which became Phi Beta Phi. The 1932 issue of the College's yearbook, La Ventana, lists her as the sponsor of the Ko-Shari Club. The name Ko-Shari means "Delightmakers," and the club derived its name from an ancient Indian society.

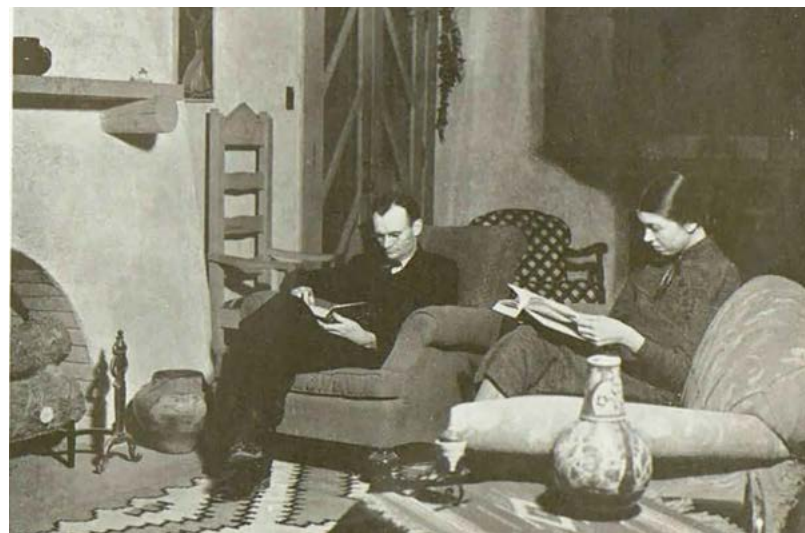


This blue and orange print dress has a graceful skirt and royal blue trim along the front bodice, collar and sleeves. The floral print would fit right in with the popular floral dresses today. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-010.



This gray and melon colored dress with short sleeves was typical of the fitted silhouette popular in the 1930s, when women's natural curves were fashionable. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-011.

The Ko-Shari were not a tribe but a group of select individuals in each tribe. Tribal ritual was used within the club. Partial initiation was given in Lubbock while the completion was made in the spring term at a ceremonial Kiva in New Mexico at El Rito de los Frijoles, 45 miles West of Santa Fe. The Ko-Shari members combined scholarship with social life and participate in college activities. They were encouraged toward extra-curricular work and regularly met at the Holden's adobe home. By 1933 the sponsorship of the club was shared by Olive Holden and Dorothy Rylander who was a faculty secretary in the College of Engineering at Tech. She later went on to be an assistant to Congressman George H. Mahon and a significant contributor to the Clothing and Textiles Collection of the museum.



The Holdens in their home in the 1937 edition of La Ventana. Olive is wearing the Olive Green wool dress with brown leather trim that has been given to the Museum.

Mrs. Holden's garments give insight about what was worn by Texas Technological College female professional staff in its early years. With nine day dresses, three formal dresses, and one dinner suit, it is a very different wardrobe from that worn by the professional female staff at the university today. Most of the garments date from 1929 to 1937, the end of her life but when she was a new mother and university professional. In the 1930s the fashionable silhouette embraced the female figure. Gone were the days of the flapper with her boyish flat chest and women were expected to dress more comfortably and to look like women. All of Mrs. Holden's dresses in the museum's collection are within the 1930s fashionable silhouette.



Sleeveless black long dinner dress with multicolored tie at neck. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-004.



Black formal trimmed at the neckline and waist with white fabric daisies. The neckline is filled with a black mesh, the bodice is black velvet and the skirt is composed of layers of black netting. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-002.



Black formal with copper sequined square necked bodice. Layers of black netting form the skirt. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-003



This blue and orange print dress has a graceful skirt and royal blue trim along the front bodice, collar and sleeves. The floral print would fit right in with the popular floral dresses today. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-010.



West Texas weather could turn cold as documented by the numerous pictures of the campus covered in snow in the yearbooks. This brown wool tweed skirted suit would have been a fashionable and warm ensemble for Olive Holden. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-001.



This brown crepe dress is trimmed with gold colored metallic trim. The horizontal details at the hip include zippers. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-007.



This scoop neck navy blue dress would have served for more formal late afternoon or early evening functions in Lubbock. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-012.



This is the dress Olive Holden was wearing in the image printed in the 1937 edition of the Texas Technological College yearbook, taken in the home the Holdens shared. It is of olive-green wool and trimmed with a brown leather bow at the neck and brown leather covered buttons down the side. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-005.



This beautiful silk red jacket may have been worn for late afternoon, early evening, dinner or special occasions with this silver brocade skirt. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-009.



This navy-blue dress and jacket ensemble is made of mesh fabric and is trimmed at the neck with a multicolored bow. The fabric of the sleeves has tucks and is designed to billow out above the wrist. Circa 1930s. Gift of Ms. Megan Kelley, TTU-H2019-030-006.

QUEST FOR THE DINOSAURS IN THE LAND OF DRAGONS

By **Sankar Chatterjee, Ph.D.**
Horn Professor and Curator of Paleontology



Figure 1. A, building of the Institute of Vertebrate Paleontology and Paleoanthropology (IVPP), Chinese Academy of Sciences; B, map of China showing location of Lufeng, our field area, which is about 1300 miles southwest of Beijing.



India and China had a cultural connection through the spread of Buddhism along the Silk Route, for more than two millennia since the time of Han Empire. China's mystique has always attracted me due to its ancient culture, historical sites, arts, and natural wonders. When my very good friend Dr. Dong Zhiming, of the Institute of Vertebrate Paleontology and Paleoanthropology (IVPP) at Beijing, invited me to visit China for a dinosaur exploration, I gladly accepted. Dr. Dong was the foremost dinosaur paleontologist in China, at that time. I went there briefly in 1984 to get acquainted with the members of IVPP and their work (Figure 1A). I visited all the famous places in China, making this leg of the journey more like a tourist trip. Later, we would spend most of our time working with Dr. Dong, digging for dinosaurs in the small, remote town of Lufeng, Yunnan Province, located 1300 miles southwest of Beijing (Figure 1B), where he worked for a number of years and discovered many new species.

In 1985, I received a grant from the National Geographic Society to explore dinosaur fossils, in the Lufeng Basin collaborating with Dr. Dong. Included in my team was my wife, Sibani, Dr. Mort Turner and his wife Joanne, and graduate student, Steve McDonald. Sibani has accompanied me on many trips to the field and was adept at finding fossils. Dr. Turner was the former Program Director for the Polar program of the National Science Foundation (NSF) and often funded the TTU museum's Antarctic project. As he was now retired, he joined our team as a geologist, Joanne, as photographer, and Steve, a naturalist.

In late March, we flew from Hong Kong to Beijing. Our China Airlines plane circled through the haze above Beijing, and from the windows Sibani and I had caught glimpses of the Great Wall and the Forbidden City, first

from one side of the plane and then the other. At last we landed at the Beijing airport, where we were warmly greeted by our long-time friend, Dr. Dong, and his student, Wu Xiao-chun. Shortly after, we reached the Friendship Hotel, a famous, historical Russian-built building in downtown Beijing. Since it was late afternoon, Dr. Dong suggested that we rest and recover from jet lag; as he would come the next morning to take us to the IVPP.

The following morning, Dr. Dong brought an old, Russian-made, Institute van and took us to the IVPP. There we met the rest of the field crew, as well as, some famous vertebrate paleontologists, including Sun Ai-lin and Chung Mee-mann. A large reception had been prepared for our group. Then, Dr. Dong introduced his three student/field assistants—Wu Xiao-chun, Lin Kibio, and Yu Chao. Wang Ping, a young, plain-clothes military guard, was to accompany us in the field, looking after our activity and wellbeing. In the late 1980s, there were many restrictions on foreign visitors traveling to and around China, especially in remote areas; hence this additional precaution. That evening we were invited to the famous restaurant, *Peking Duck*, for a sumptuous dinner experience.

The next day, Dr. Dong and his field crews departed, by train, for Lufeng to see to the field logistics. Staying behind in Beijing, our group purchased additional field supplies and visited popular tourist attractions, such as, the Great Wall, Forbidden City, Tiananmen Square, Beihai Park, Summer Palace, the Temple of Heaven, and the Zhoukoudian cave—home of the 500,000-year old *Peking Man*. We were surprised to learn the primary modes of transportation were buses and bicycles, cars were extremely rare. We watched as thousands of local residents dressed in their traditional, blue Mao suits, commuted to work on their bicycles.

Fieldwork in the Lufeng Basin, Yunnan Province

We took an airplane from Beijing airport to Kunming, the capital of Yunnan Province, where Dr. Dong and Mr. Wu were awaiting our arrival. Kunming, about 2,400 years old, is known as “the City of Eternal Spring” due to its pleasantly temperate climate and the flowers that bloom all year long. Kunming once served as the gateway to the celebrated, *Silk Road*, which facilitated trade between Tibet, Myanmar, India, and beyond. After a dinner at the city center, we boarded the field bus to go to Lufeng, about a two hour drive east of Kunming. Traveling along this bumpy road, we arrived in Lufeng that evening. Unexpectedly, we

found that our “camp” was actually a newly built two-story hotel, the only brick house in the village. All the hotel rooms were reserved exclusively for our group. Moreover, a famous cook from Kunming was hired to prepare three meals a day for us. Dr. Dong and his students occupied the first floor, while my USA team stayed on the second. On the first floor, the hotel's large dining room served as both a place to eat and our conference room, with the kitchen next door. Every hotel bedroom had an attached bath, color TV, comfortable bed, desk, and large windows. It was quite a treat in such a remote location. Later, Dr. Dong outlined the field schedule. After breakfast, we would travel to the field by bus, go back to the hotel for lunch, take a siesta, then return to the field and work until dark. On Sunday, we would explore the town, shop in the market place and dine at local restaurants. We planned to stay in Lufeng, doing field work, for the next two months.

The next morning, after breakfast, our assembled group traveled to the famed dinosaur fossil localities, arriving at the Lufeng site, with much excitement. Dr. Dong introduced us to a teenage boy named Wang Tao, a village prodigy and expert in fossil hunting, who had previously assisted Dr. Dong. Dr. Dong explained the geological setting of the Lufeng rocks, its various past explorations, and where to look for fossils. In 1941, the great Chinese paleontologist, C.C. Young, (now known by his Chinese name of Yang Zhongjian) immortalized Lufeng by naming a complete dinosaur skeleton *Lufengosaurus*. He was the founder and first director of IVPP, as well as, a close friend of Chairman Mao. During the War and Chinese Revolution, all dinosaur field work was halted until Dr. Yang's protégé, Dr. Dong, was allowed to resume the work in recent years.

The Early Jurassic Lufeng sediment is a typical redbed sequence of red mudstone and white sandstone displaying a rainbow spectacle of purple-red, white, brown-yellow, purple-gray, and lavender with dramatic light and color. This picturesque landscape of undulating hills and valleys extends hundreds of square-miles (Fig. 2A). These sedimentary rock strata, ~ 3000 feet thick, were deposited in a complex mosaic of rivers and lakes about 200 million years ago. We hiked along the badlands, scrutinizing the outcrops for tell-tale signs of bones and discussing the possible significance of our observations. Leaving the large digging tools on the bus, each of us carried a lightweight backpack with field necessities: a hammer, camera, brush, field note book, sample bags, consolidants, and a water bottle. Wang Tao accompanied me and we found several promising sites. Dr. Dong told us that we would simply survey the area for a day or two before we undertook any major excavations. Mort stayed busy studying the geology, measuring the sections and mapping the area, while Joanne photographed the expedition.

On our third day in the field, Mr. Wu located the remains of an early land crocodile. Wang Tao and I joined Mr. Wu and started exposing the fossil. Soon, we uncovered a nearly complete skeleton of an ancestral crocodile, an extremely rare find. It was identified as *Dibothrosuchus* and later it would allow Mr. Wu to fulfill his dream of working in America (Fig. 2B). Excavation of the *Dibothrosuchus* skeleton required three days of our time.

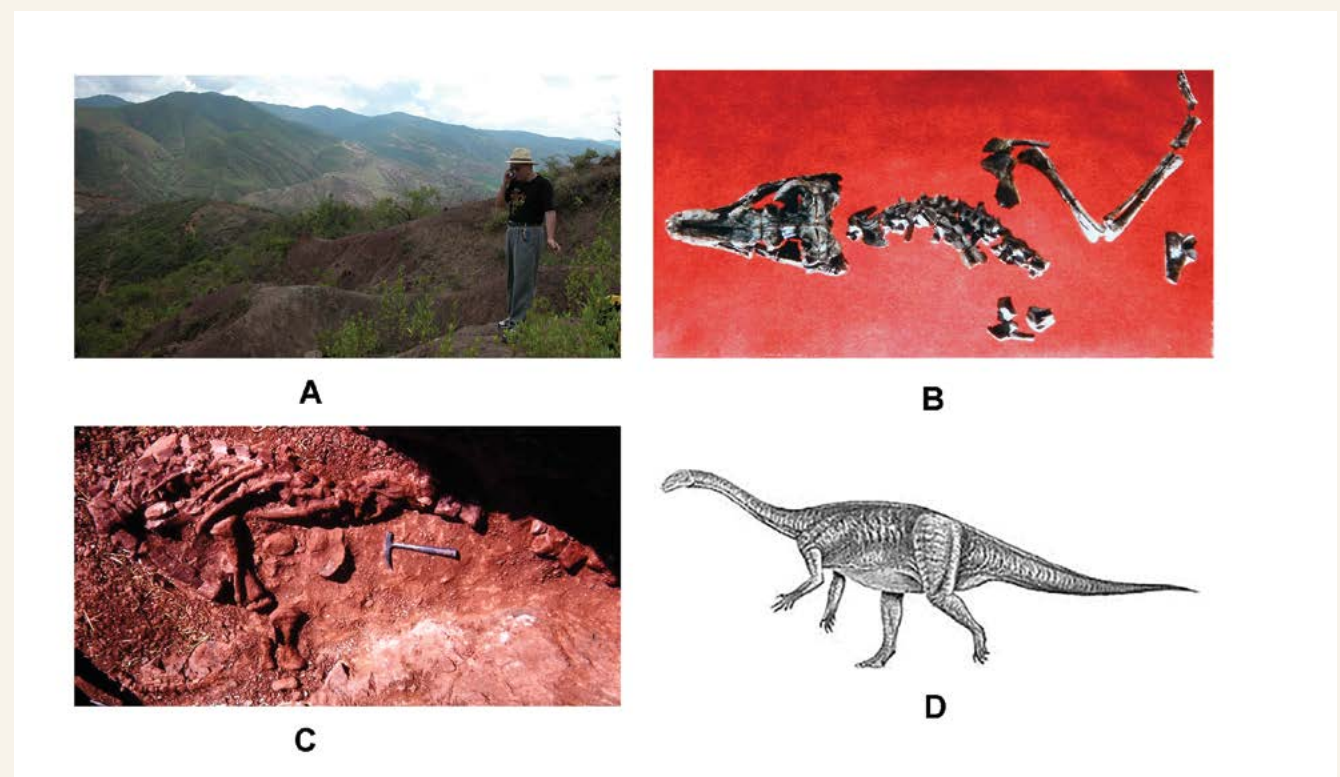


Figure 2. A, landscape of the Lufeng redbed deposits; Mr. Wu standing on the right side; B, *Dibothrosuchus* skeleton, an early terrestrial crocodylian; C, partially exposed skeleton of *Jingshanosaurus*; D, life restoration of *Jingshanosaurus*, about 16 feet long.

Day after day we prospected the area, mile after mile. We dispersed in different directions and looked for any signs of bones. Other than few scraps of fossil bones, we found nothing of significance. After endless days of barked shins, sunburned necks and backs, and strained eyes, Wang Tao and I stumbled upon the associated backbone of a skeleton. In the fading twilight, I saw bones everywhere. As we carefully brushed dirt away, more bones were exposed. We shouted for everyone to gather near. Dr. Dong examined the exposed specimen and started smiling. There it was—a dinosaur specimen. Hunger had gone. Fatigue had passed. It was getting dark. We left a pickaxe to mark our new find, and went back to camp. The hard work was about to begin.

That evening we celebrated our find in the dining room. We had a delicious Chinese dinner with Tsingtao beer. We talked about politics, dinosaurs, religions, ghosts (very popular in China), and movies; we sang *Internationals*—the left-wing anthem with different tunes and different languages until we got drunk and retired to our respective bedrooms. We developed a real comradery, that night in Lufeng, that would last for many years

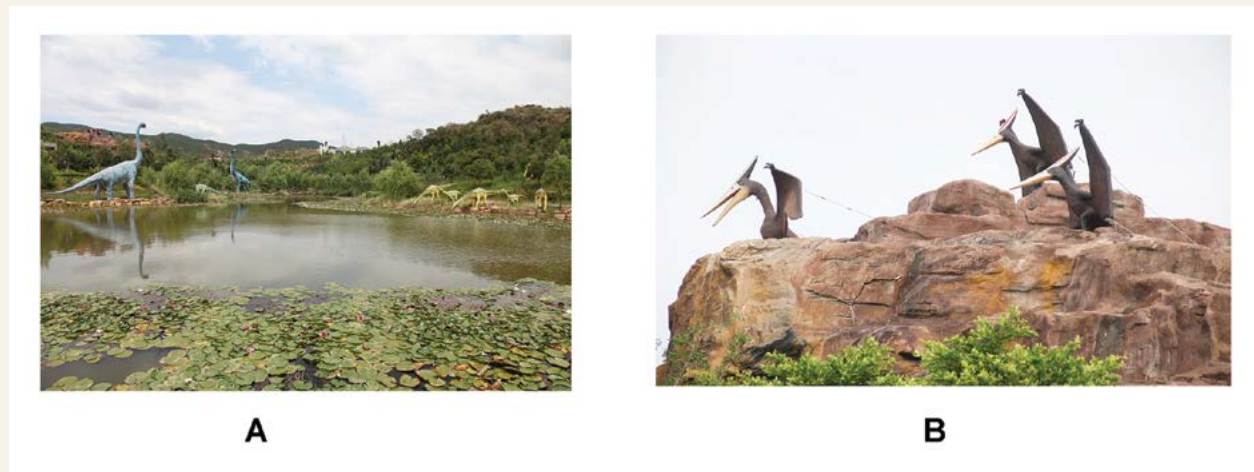


Figure 3. World Dinosaur Valley in Lufeng County, Yunnan Province, southwest China. A, various plant-eating Lufeng dinosaur models such as Lufengosaurus around the bank of a lake. B, Chinese pterodactyl *Dsungaripterus* models on top of a cliff.

The next day, we discussed how we were to uncover the dinosaur skeleton. First, the red mudstone that covered the fossil must be removed. Since the matrix of the Lufeng mudstone was soft, it could be easily removed by hand tools. We removed the rock and soil covering (called ‘overburden’) to expose the bone bed. We began probing with our light tools—brushes, trowels, hammers, chisels, screw drivers, and ultra-fine dental picks. As bone after bone was revealed—we saw a skull, vertebral column, shoulder girdle, hip girdle, tail, limb bones, all beautifully preserved (Fig. 2C). Working day after day in the hot sun, we exposed nearly a complete skeleton. Joanne was diligently taking photographs of our operation. For all exposed bones and teeth, Butvar, a polyvinyl resin was applied immediately to stabilize the bone in the matrix, and to protect them from the elements. Once exposed to the air, the fossilized bones became extremely delicate.

We worked continuously for weeks and uncovered bone after bone. Excitement was running high in our camp as we found a spectacular specimen, mostly articulated and nearly complete skeleton. Dr. Dong identified it as a rare kind of prosauropod dinosaur called *Jingshanosaurus*, a plant-eating prehistoric animal, about 16 feet long that lived 200 million years ago (Fig. 2D). Here in this lonely spot in China, millions of years ago along a river bank, conditions were ideal for the fossilization of this spectacular dinosaur. It seemed hard to believe that water and abundant plant life once thrived in this arid spot.

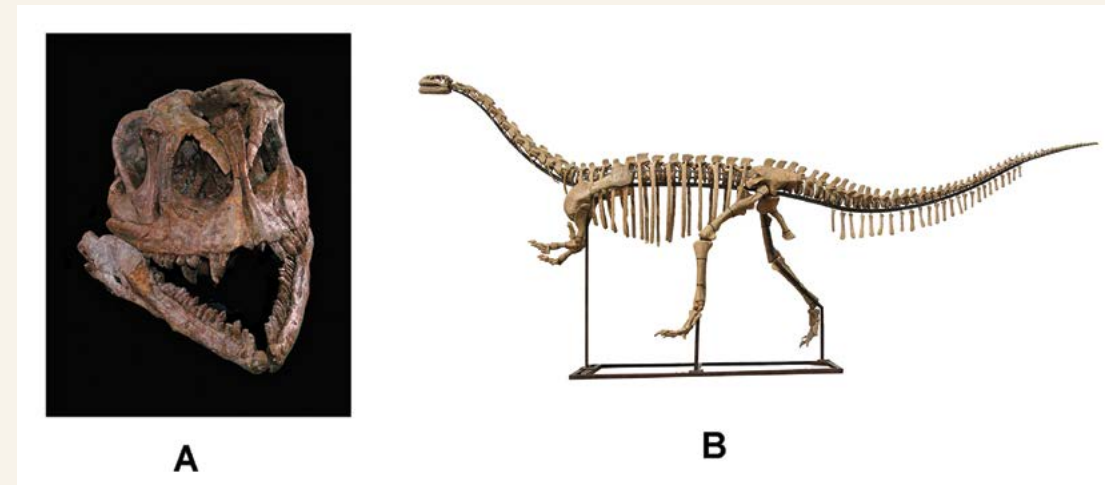


Figure 4. *Yizhousaurus sunae*. A, skull of *Yizhousaurus*; B, mounted skeleton of *Yizhousaurus*, about 16 feet long

We started working down around the specimens, digging a trench around the skeletons, far down to a level of safety, deep below the level of the specimen. In the same way that a doctor puts a plaster cast around a fragile bone, we wrapped the small blocks of specimens with burlap strips dipped into a plaster-of-Paris mixture to give them greater strength. As a result of our labors, we managed to remove all of the significant bones that had been exposed in this quarry. Soon, we began to encase the specimens in plaster jackets for safe shipment to the IVPP museum laboratory at Beijing. Dr. Dong assured us that it would take at least two or more years to prepare the specimens before they would be ready for study.

The last night in our camp, we had a nice party with good food and drinks. Dr. Dong told us the bleak history of the Cultural revolution, when Mao Zedong launched his program in 1966 to purge the intellectuals. The Red Guards rounded the faculty and students to serve in the commune. Universities were closed. Both Dr. Dong and Mr. Wu were forced to work in village farms for almost ten years. Millions of people were persecuted and suffered a wide range of abuses including public humiliation, imprisonment, torture, hard labor, sustained harassment, seizure of property, and sometimes execution. Some 1.5 million people were killed during the Cultural Revolution. Suddenly, Dr. Dong asked to have a word with me outside.

The moon was full as we walked outside the hotel. Then, Dr. Dong requested a favor: ‘Sankar, can you take Mr. Wu to America for doctoral work? He is my best student and if given a chance, he will excel in paleontology.’ I assured him that I would do my best after I returned to the U.S., and he thanked me sincerely. The friendship and trust with my Chinese

colleagues would be a pivotal point in my career. I did not know it that night, but I was to revisit China many times.

In the Fall, I invited Mr. Wu to our Museum with a research assistantship. He brought with him the spectacular *Dibothrosuchus* skeleton (Fig. 2B) which we collected in Lufeng for study. He worked diligently to describe this ancestral crocodile in meticulous detail, finished his research within a year, and published an important paper in a leading paleontology journal. I was immensely pleased with Wu’s talent and hard work. Mr. Wu asked if he could pursue his PhD in Canada instead of the USA, because he was apprehensive of taking the GRE and TOEFL exams after losing all those years in China’s commune service. I contacted my good friend Dr. Carroll at the McGill University, and he gladly accepted Mr. Wu. After completing his doctorate degree from McGill, Dr. Wu is now the Curator and Head of the Paleobiology Department of the *Canadian Museum of Nature* in Ottawa. He visits our Museum frequently to collaborate with me.

After Mr. Wu left for Canada, I was busy with field work in Post (Texas Tech’s own backyard), Antarctica, India, and I traveled to Brazil and Argentina for collaborative endeavors. I did not hear any progress of the dinosaur skeleton from Dr. Dong and the Lufeng project was kept on the back burner. During those intervening years, paleontologists from all over world were converging on China to discover new dinosaurs, now that China was opening its doors to foreign scientists. China holds vast exposures of rocks of the Mesozoic age, which are extremely rich in dinosaur fossils. Dinosaurs have been discovered in nearly every province of China. Today, China has surpassed the United States, achieving rank as the world’s



Figure 5. A Yizhou woman with colorful ethnic dress was serving us Maotai in a Lufeng restaurant. We named the new Lufeng dinosaur *Yizhousaurus* after this minority tribe. From left to right: Dr. Dong (in black shirt), Sibani, Sankar, a Yizhou woman, and the Dinosaur valley museum director.

greatest country for dinosaurs. It has truly undergone a great leap forward in discovering new dinosaurs including the famous Jehol Biota, where thousands of spectacular and complete feathered dinosaurs, early birds, pterosaurs and mammals have been found in exquisite condition. I had the opportunity to study the flight dynamics of a biplane feathered dinosaur *Microaptor* from the Jehol.

Lufeng Basin Revisited

Almost two decades later, I received a letter from Dr. Dong inviting me to his new museum in Lufeng, called the *World Dinosaur Valley*. Moreover, he guaranteed that a spectacular new dinosaur skeleton, discovered and prepared by Wang Tao, was waiting for me to study. In 2005, Sibani and I visited the new museum; Dr. Wu also joined us from Canada.

It was a great surprise to discover Lufeng was no longer a remote, sleepy village, but a major tourist attraction similar to Disney Land for sightseeing, entertainment, recreation, holiday, science exploration, and research. It was truly a *Jurassic Park*. We did not recognize Lufeng with the new highways, beautiful buildings, shopping centers, and four-star hotels. All these years, Dr. Dong was working at the fossil site and discovering skeleton after skeleton of Lufeng dinosaurs, exquisitely preserved. He decided to leave the fossils in situ, so that visitors could see how a population of dinosaurs, large and small, old and young, possibly feeding and traveling together in herds, perished instantly in a catastrophic event such as a flashflood. Dr. Dong raised nearly a billion yuan (about 150 million US dollars) from a

private real estate developer for the Lufeng Museum. Now, with the private company in charge, the site has been turned into a theme park, including carousels and Ferris wheels. More than three square miles of waste land was morphed into a tropical forest with paved roads, huge buildings and a car park with space for 1,500 cars. Soon a five-star hotel and dozens of county villas will open. The dinosaur theme park has changed the lives of the villagers of Lufeng with many new job opportunities. Many locals have chosen to work for the park instead of spending their time working in the fields.

A beautiful, sprawling museum was built on the site, composed of three sets of buildings: *Dinosaur Knowledge Palace*, *Time Tunnel*, and *Dinosaur Relics Hall*. The Dinosaur Relics Hall is the largest and most mysterious dinosaur fossil-bearing site. Visitors can walk on a glass floor over hundreds of dinosaur skeletons embedded in the rocks that died millions of years ago. Equally exciting is the 50 skeletons mounted in the museum, which were discovered from this locality.

The Jurassic World is situated in a valley on the west side of the Jurassic Relics Hall. The natural valley landform, the artificial lake, river, and waterfall reproduce a living scene of the Jurassic kingdom. The Jurassic World is the most exciting and most visited tourist area in the park and maybe anywhere in the world (Fig. 3).

New Dinosaur from Lufeng

Dr. Dong took me to the new lab at the dinosaur museum and explained the situation concerning *Jingshanosaurus*, which we discovered in 1985. The specimen was locked up at IVPP and was not available for study due to Dr. Dong's retirement from IVPP. He apologized for the inconvenience but gave me an opportunity to study an even better dinosaur specimen. Wang Tao discovered a spectacular and virtually complete skeleton of a new dinosaur from the overbank deposits of the Lower Lufeng Formation, in 2002, not far from our original site. Wang Tao spread the fully prepared skeleton on the floor and asked my opinion about its affinity. I was pleased with such an extremely rare find. Dr. Wu also looked at the specimen with great interest. I could not believe that the village teen, Wang Tao, who worked with us in the 1985 dig site, was now a married man and the Exhibition manager of the new Dinosaur Museum.

In the evening, we walked the streets of Lufeng looking for a restaurant for dinner. We saw beautiful women wearing colorful traditional attire, adorned with

silver jewelry, and exotic head gear in the street. They dressed similarly to the elegantly adorned Kashmiri women. Dr. Dong explained that these graceful women belong to the Yizhou tribe, an ethnic minority in the Yunnan Province. Next, he took us to a fancy restaurant where, surprisingly, a pretty Yizhou woman served us Maotai, a strong luxury brand Chinese liquor. It was once the preferred drink of China's revolutionaries; Chairman Mao offered *Maotai* to President Nixon in 1972 for friendship between the two countries. Today it is the country's most expensive domestic spirit. After few shots I decided that new dinosaur should be named *Yizhousaurus*, after the Yizhou tribe. Everyone agreed.

We spent nearly two months at the Lufeng Museum working feverishly to finish our research on this spectacular, new dinosaur skeleton so we could write a comprehensive paper. Finally, our work on the Lufeng dinosaur came to end. Sibani and I returned to Lubbock with a wonderful new experience.

In 2010, we visited Lufeng to put the finishing touches on our research about the new dinosaur. Dr. Wu also joined us. By that time, Wang Tao had fully prepared the skull (Fig. 4A) reconstructed and mounted the whole skeleton for us (Fig. 4B). We, informally, called this new dinosaur *Yizhousaurus* during our ongoing discussions. *Yizhousaurus* remains the most complete basal sauropodomorph currently known. We studied the specimen in detail and began to appreciate the significant role it played in the early evolution of sauropod dinosaurs. Sauropods, the most spectacular of all dinosaurs and the largest terrestrial animals ever to walk on the planet, could reach up to 130 feet long and 100 tons in weight. They originated in the Upper Triassic and underwent great diversification in the Early Jurassic throughout most of the world. These plant-eating giants were the most successful groups of dinosaurs in terms of diversity, abundance, and longevity during the Mesozoic, which spanned almost 160 million years. Yet their early evolution is obscured. Against this backdrop, this new Lufeng dinosaur, discovered by Wang Tao, may be a missing link between medium-sized

prosauropods and gigantic sauropods and will shed new light on the early evolution of sauropods. It was all very exciting.

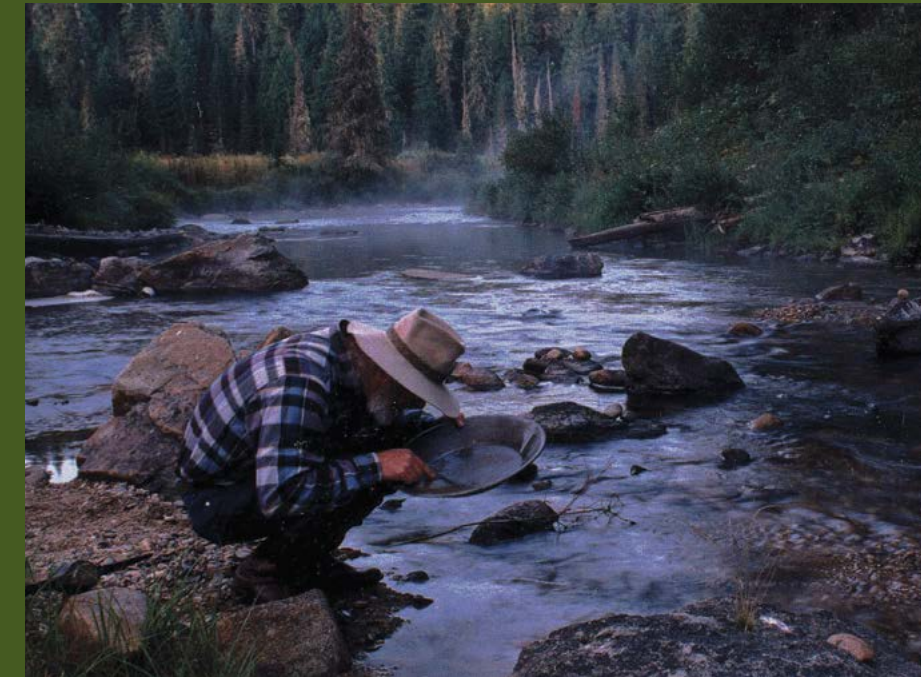
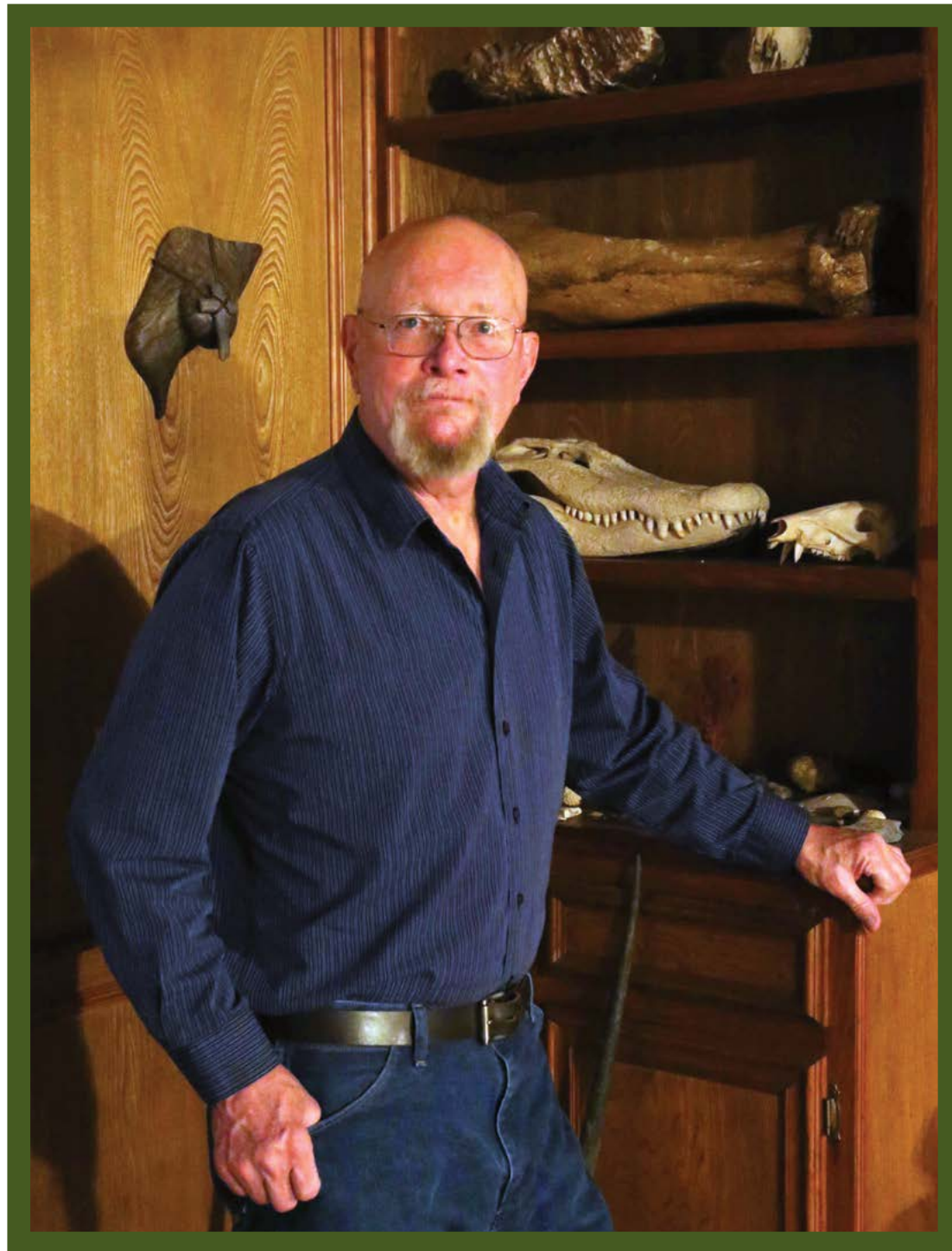
Yizhousaurus Comes Alive

After I returned to Lubbock, I corresponded with Dr. Dong, Dr. Wu, and a new collaborator from IVPP, Dr. You Hai-Lu, while writing the manuscript, including their insights and suggestions. It took several years to complete the study, prepare the illustrations, and submit the manuscript to a leading journal. Finally, our paper on *Yizhousaurus* was published in *Nature* magazine. Now *Yizhousaurus* is a household name among dinosaur lovers. It has added another taxon to expand the Lufeng dinosaur fauna, indicating Lufeng's significant role in studying the origin and early evolution of sauropod dinosaurs. The work we began in 1985 finally came to fruition in 2018 despite several years of hiatus. My deep friendship and productive collaboration with Dr. Dong and Dr. Wu have resulted in further close relationships with several bright, young paleontologists at IVPP, including Dr. Zhou Zhonghe, Dr. Xu Xing, and Dr. You Hai-Lu.

Part of the allure of digging for dinosaurs in foreign lands is meeting people from different cultures and backgrounds, and roaming the wilds abroad in search of new and wondrous prehistoric animals. Such international collaborations have led to exciting scientific discoveries and, at the same time, help foster understanding and respect among different cultures. Looking back, I am glad that I accepted the invitation from Dr. Dong to visit and work in China. The Chinese called the word "dinosaur", *Konglong*, meaning terrible dragon. I was fortunate to visit the land of dragons in search of the ancient remains of *Konglong*.



In Memory of Bill Mueller



Earlier this year, we at the museum lost a beloved staff member and friend in Bill Mueller, Ph. D. A talented artist with a passion for collecting fossils, Bill was indispensable as the museum's collection's photographer and assistant curator of paleontology. Bill always brightened the room and never met a stranger – he was a mentor to heritage and museum sciences students and a friend to all who passed through the museum doors.

Bill collected fossils his entire life, beginning when he was about six or seven years old. While exploring Big Bend National Park and Black Gap Wildlife Refuge as a geology student at Sul Ross State University, Bill developed a serious interest in wildlife and nature photography. These passions maintained and developed over the course of his 25 years as consulting geologist.

In the fall of 1998, Bill became the museum's collections photographer, and in 2004, took over as the collection manager in the paleontology division. Bill's contribution to the museum's paleontology collection is hard to overstate - there are more specimens catalogued into this collection that were collected by him than any other person in the Museum's 90-year history.

Bill's impact on the museum – and his impact on the the geological and paleontology communities at large - will be felt for years to come. His memory, along with his smile and sense of humor, will live on in those lives he touched.

Bill is survived by his daughter; Meaghan (Erik) Spitz of Lubbock, a brother; Robert Mueller, a sister; Sandra (Ken) Lyerla, one nephew; Cody Mueller, two nieces; Candis Tucker and Tammy (Ross) McNew.

EXHIBITION CALENDAR

Frozen in Time Genetic Resources Collection: Preserving the Past and Making Future Discoveries Possible

The Genetic Resources Collection of the Natural Science Research Laboratory (NSRL), a division of the Museum of Texas Tech University, currently houses more than 411,000 samples of preserved animal tissues from more than 1,400 species and more than 100,000 individuals of mammals, birds, and invertebrates. Most of the samples are stored at -190 C in liquid nitrogen freezers; this is considered the ‘gold standard’ for preserving the DNA and other genetic information that these samples contain. Samples in genetic resource collections are used by scientists from around the world to conduct research and address issues concerning the diversity of life on earth, environmental changes such as habitat loss and climate change, wildlife diseases (including those that can be transmitted to humans or livestock), and much more. This exhibit highlights the value of these genetic resource collections to scientific discovery, education, and society.



October 6, 2019 - January 12, 2020

Gallery 2



Selected Writings of Thomas Paine: The Remnant Trust, Inc.

In continuation of our partnership with The Remnant Trust, Inc., a selection of the influential writings of Thomas Paine are presented. A famous political theorist, revolutionary, and a Founding Father, Paine’s notable pamphlets, *Common Sense* and *The American Crisis*, were widely influential in crystalizing American attitudes and action towards independence from Britain. This display includes early editions and printings of *Common Sense*, *The American Crisis*, *The Age of Reason* and other selected works, as well as, critiques and rebuttals by John Quincy Adams, James Chalmers, and Richard Watson.

September 8, 2019 - August, 2020

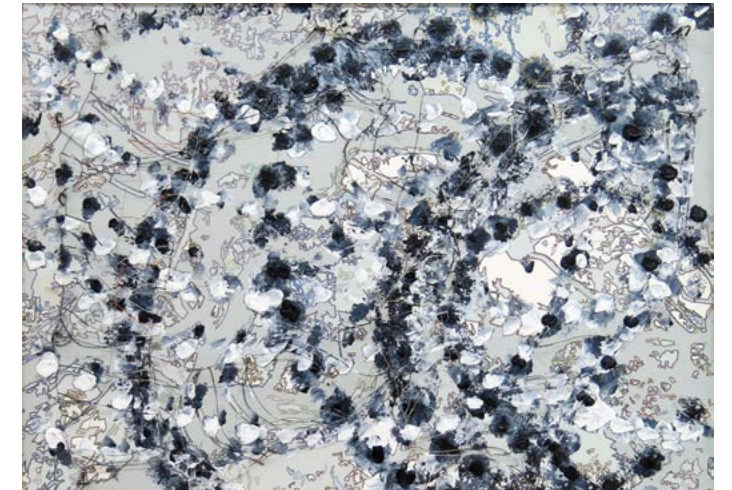
Gallery 6

Sharing ... Texas Style Recent Art Acquisitions from the Blanton Museum of Art and The Contemporary Austin

The Museum of Texas Tech University received twenty-eight paintings, drawings, prints, sculptures and digital artworks as part of a gift-transfer from the Blanton Museum of Art at the University of Texas, Austin. On exhibit is a selection of ten of these artworks.

September 22 - January 19, 2020

Gallery 4



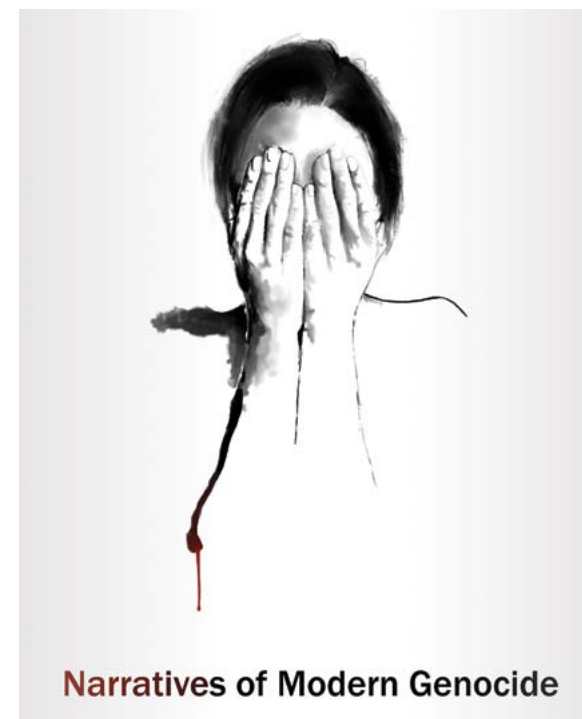
Narratives of Modern Genocide

At a moment when violence, fear, xenophobia, ethnic conflict, and inhumanity seem to invade the front page of every newspaper, website, and blog, stories that remind us of our fragility, of our ‘unbreakability’, of our innate strength and our inherent weaknesses, help us to remember that hope, faith, and compassion are weapons in these troubled times. The narratives of the survivors of modern genocide, in their complexity and simplicity, offer us a unique opportunity to dialogue with a wider public about the privileges we enjoy, the possibilities we overlook, and the promises we make to one another.

The Narratives of Modern Genocide exhibit shares the lessons these people have brought to Texas, how they are accessing opportunity, how they are telling their tales, and how their tragic past histories are lighting new paths for their communities. For more information on the Narratives of Modern Genocide Project, please contact Aliza Wong at aliza.wong@ttu.edu.

October 2019 - through January 2020

Leonardo’s Kitchen



Leave a Lasting Legacy at the Museum

As we continue to celebrate the museum's 90th anniversary, we would be remiss if we did not celebrate our generous and loyal supporters. Without you, we would not have 90 years of success. You have believed in our mission to preserve our region's most precious history for generations to come. We are grateful to have your support.

The Museum of Texas Tech University is truly one of a kind. With its seven different collections including more than eight million objects, internationally known Natural Science Research Laboratory, and the American Alliance of Museums accreditation, the museum has established itself as a leader in preservation and education for the Southern High Plains.

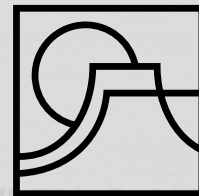
As we enter our next 90 years, your continuous support is vital to our success. Your generosity helps us continue research into life on the Llano Estacado, restore artifacts, fund educational programs, create exhibits, cultivate curiosity and interest in those young and old, and provide support for graduate students who will become the next generation of museum leaders.

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

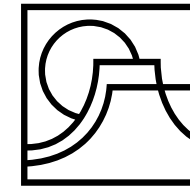
whether the objects align with the collections development priorities of the Museum.

However you chose to support the museum, know that your encouragement ensures the sustainability and continuation of this truly wonderful and special place.

For more information please call 806.743.2442



MUSEUM
OF TEXAS TECH
UNIVERSITY



**MUSEUM OF TEXAS
TECH UNIVERSITY
ASSOCIATION**

In August of this year, the Museum Association elected its new members to serve the on association board. The new leadership will serve the 2019-2020 year. The association is grateful to the outgoing board members who served in leadership roles in 2018-2019.

The Museum Needs Your Support

There are more than eight 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.

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 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. 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:

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| <input type="checkbox"/> Director's Circle \$1,000 | <input type="checkbox"/> Patron \$150 |
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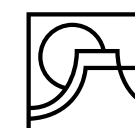
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**October 2019 -
Through January 2020**

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GENOCIDE