A BOOT MAKER STORY

The Life of Willie Lusk Jr.

The compelling life story and legacy of Lubbock’s nationally recognized master craftsman. Page 36
SILVER GELATIN PRINT circa 1975 by Neil Maurer of an intersection, probably in Ecuador. This work is part of the largest-ever donation to the Art Division and the Artist Printmaker/Photographer Research Collection. Read more on page 19. © NEIL MAURER
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With Great Anticipation

The Museum of Texas Tech University’s exhibitions change as quickly as the weather in West Texas. With fall now in full force, we are excited about the engaging exhibits during the last quarter of 2021, as well as planned exhibitions for 2022 and 2023.

We have two new exhibitions on display. Crisscross: Bill Lagattuta and Collaborative Printmaking, which opened in late October, highlights the crossing of paths between Bill Lagattuta, a master printer, and notable printmakers from the Southwest. The exhibition is part two of a three-part series featuring a wide range of dynamic artists. The second exhibit is Louise Hopkins Underwood: Lubbock Woman Who Improved Her Community and Looked Terrific Doing It!, which opened in one! We are fortunate and proud caretakers of our community, to governments, funders, outside agencies, and to the museum-going public. The Museum of Texas Tech University was initially accredited in 1990 and received reaccreditation in 1998 and 2008. All museums must undergo a reaccreditation review at least every 10 years to maintain accredited status.

AAM accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards, and continued institutional improvement. Developed and sustained by museum professionals for over 45 years, the Alliance’s Museum accreditation program is the field’s primary vehicle for quality assurance, self-regulation, and public accountability. It strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable to provide the best possible service to the public.

Of the nation’s estimated 33,000 museums, approximately 1,070 are currently accredited. The Museum of Texas Tech University is one of only 239 museums accredited in Texas. Accreditation is a very rigorous but highly rewarding process that examines all aspects of a museum’s operations. To earn accreditation a museum first must conduct a year of self-study, and then undergo a site visit by a team of peer reviewers. AAM’s Accreditation Commission, an independent and autonomous body of museum professionals, considers the self-study and visiting committee report to determine whether a museum should receive accreditation.
The Museum of Texas Tech University not only produces exhibitions from its six collections offering diverse and engaging experiences. The Museum also teaches current and future generations museum care and education through the Master of Arts program in Heritage and Museum Sciences. Many of our students have gone to work at museums and institutions all over the country, with some getting a once-in-a-lifetime experience. This was no different for alumnae Sally Shelton.

Before Shelton became association professor of practice and associate chair here at the Museum, she worked at the Museum of Geology at South Dakota Mines in South Dakota. There she was the associate director and was responsible for overseeing the development of a building repository for collections at the South Dakota Mines. In 2018, in the midst of working on this project, the Museum was contacted by people involved with a show called Prehistoric Road Trip. Emily Graslie, a YouTuber with the popular show called The Brain Scoop, was producing and hosting a 3-hour series on paleontology in the American Midwest for PBS and WTTW and wanted to interview staff about the fossils housed at the Museum. Shelton was one of the Museum personnel Graslie interviewed. Filming took place throughout 2019 and the episodes aired June 17, June 24, and July 1, 2020.

Shelton was excited to be a part of this project, but she had important points she wanted to make sure were heard.

“I wanted to talk about fossil plants but then I wanted to talk about the Lakota people and focus on the native perspective. There’s more than one story here and we can’t act like the scientist perspective is the only one that matters.”

Graslie agreed.

“In the course of her trip I think it changed to talk about the Lakota people. She wound up talking to a couple of [Lakota people] from the reservations we worked with,” said Shelton.

Shelton’s appearance was in the third episode. She also had an article and photo printed in the Wall Street Journal. Shortly after this, Shelton’s path came full circle with the opportunity to return to the Museum of Texas Tech University, this time as a professor.

“It’s an insane privilege working for a museum. A museum shows the heart of a community, and the museum people are the best people I have ever met in my life. It’s been a privilege to give back to the program that’s given me so much.”

To find out more about Prehistoric Road Trip, visit www.pbs.org/show/prehistoric-road-trip.

To donate, visit www.givetech.com and click ‘Give Online.’ You can search ‘museum’ and select the area you feel most strongly to give to, from special projects and exhibits to scholarships for the Heritage and Museum Sciences students to general operations and support.

We want you to be a part of the future of the museum!
In combination with personal gifts from Mrs. Jones, the Foundation has generously contributed over $72 million to support the initiatives and students of the Texas Tech University System.

The Museum’s Executive Director, Dr. Aaron Pan is grateful to the Foundation and how the new wing will serve the community. “The Helen Jones Foundation has been a steadfast supporter of the Museum for many years, and we are very thankful for all they have done to ensure the success of the Museum. This new addition supports all aspects of the Museum including facilities for collection care, a beautiful gallery for our guests and the community to enjoy, and an area for Heritage and Museum Sciences Program to cultivate future museum professionals.”

A groundbreaking was held on Friday, June 11, 2021 at the Museum and attended by Texas Tech University Chancellor Dr. Tedd Mitchell, TTU President Dr. Lawrence Schovanec, TTU Foundation board members, board members of the Helen Jones Foundation, and members of the Arnold Family. Construction will begin mid-June with expected completion in summer 2023.
Groundbreaking on June 11, 2021. Included in photo: Byron Kennedy, Regent Mark Griffin, Helen Jones Foundation, Inc. Board Members: Sam Hawthorne, Christler Crews, Barbara Bush, Mariana Markham, James Arnold, Dr. Lawrence Schovanec, Dr. Tedd L. Mitchell, Chairman of the Regents Michael Lewis; Dr. Aaron Pan, Billy Breedlove. Executive Director Dr. Aaron Pan delivers remarks at the event. Signatures from attendees of the groundbreaking. Dr. Aaron Pan, Dr. Lawrence Schovanec, Mr. James Arnold, Ms. Jouana Stravlo, and Dr. Tedd L. Mitchell. Mr. James Arnold signs the groundbreaking shovel. Construction sites of the future Dr. Robert Neff and Louise Willson Arnold Wing.
Acquisition

In 2020, the Museum Association was approached by the Wells Fargo Bank in Lubbock, who wished to donate a collection of wood-carved birds to the Association. These beautiful recreations of birds, carved in the 1960s by the late Reverend Hershel Mark “Jack” Drake of Carlsbad, New Mexico, had been showcased for many years in the downtown Lubbock Wells Fargo Bank lobby. The Museum Association suggested that the NSRL house these carvings on their behalf. The sculptures depict several colorful and well-known species that occur in the West Texas region, including the Western Meadowlark, Northern Cardinal, Blue Jay, Bobwhite Quail, Mockingbird, Roadrunner, and Ring-necked Pheasant.

Drake was known for the life-like details of the carved feathers of his bird sculptures, which were created by using a soldering iron as a wood-burning tool. Drake's wood carvings often were featured at the Baker Gallery of Fine Art in Lubbock in the 1960s and 1970s, and his carvings of two passenger pigeons were at the Natural History Museum of the Smithsonian Institution in Washington, DC. In 1976, U.S. President Gerald Ford hosted a state dinner honoring Chancellor Helmut Schmidt of Germany in the White House Rose Garden, and each of the 17 tables featured Jack Drake's wood-carved sculptures of a variety of American birds.

In addition to the nine carvings donated to the Association, the NSRL agreed to house three Jack Drake bird carvings held by the Art Division of the Museum. The Roadrunner, Blue Jay, and Oriole carvings from the Art Division are of the 1970s era and are slightly more elaborate than Drake's earlier works.

Although wood carvings are not a typical object to see in a natural history collection, these detailed carvings that exemplify the merging of art and natural history will be displayed in future educational exhibits, in addition to serving as fascinating objects and conversation pieces for visitors to the NSRL.
A recent collaboration was initiated between the Department of Natural Resources Management at Texas Tech, the Department of the Navy (DON), and the Marine Corps Air Ground Combat Center (MCAGCC) in Twentynine Palms, California, to survey canid species in the area. Using a mixture of traditional distance sampling and genetic mark-recapture methodology from scat collection and opportunistic sampling from deceased animals, the research team hopes to produce area density and abundance indices, as well as diet analyses. All collected samples will be deposited within the Natural Science Research Laboratory post-analysis.
Thanks to generous donations from the Texas Bighorn Society and the Wild Sheep Foundation, the NSRL’s Genetic Resources Collection was previously established as a nationwide repository for tissue, blood, and other samples for bighorn sheep research focused upon disease surveillance and population genetics. Now, through collaborations with the Texas Parks and Wildlife Department and Texas A&M University, new experimental research on potential pathogen transmission between bighorn sheep and aoudad has begun. The work will help biologists and managers understand if and how bighorn sheep and aoudad contract deadly pathogens, which could be useful for disease management and the prevention of zoonotic outbreaks in bighorn sheep in Texas and elsewhere.
For the last year-and-a-half the staff and apprentices of the Museum’s Art Division—Taylor Ernst, Josey Chumney, Hong Li, Abby Tharp and Caitlin Van Wie—have been recording condition reports and catalog data for the largest single collection ever acquired by the Museum’s Art Division—over 3,235 photographs, even more negatives, and hundreds of pages of archival materials. (Note: the negatives were passed along to TTU Library’s Southwest Collection because they have facilities and equipment to better preserve these fragile documents.)

The donated work is all by one artist, Neil Maurer (born 1941 in New York City) and was donated by his wife, Dr. Karen Stothert, both of San Antonio. The artworks span the artist’s entire life, from his early work when he was a Peace Corps volunteer between 1963 and 1965, as a journalist and photojournalist for the New Haven Reporter and the Washington Post in the 1960s and 70s, on his travels in Latin America with Aaron Siskind, through his academic career as a professor in the Art Department of the University of Texas at San Antonio from 1978 until his retirement in 2008.

Maurer’s career as a photographer had at least two important pathways. In the 1960s and 70s he worked as a reporter and photojournalist but counter-balanced the demands of his journalistic occupation by creating images dominated by his artistic agenda. Many of Maurer’s earliest artworks are photographs made in the rural and urban eastern United States as well as in Latin America where he traveled first in the Peace Corps and later with his wife, an anthropologist who specialized in the archeology and ethnography of Ecuador.

Following in the tradition of the renowned American photographer Walker Evans (1903–1975), Maurer’s earliest artistic photographs are marked by everyday subject matter, crisp and razor-sharp focus, and carefully structured compositions in black and white. Like Evans, Maurer had a keen sense on how to frame his image so that his lens and the subsequent negative served as a permanent window for the artist’s vision. These images, largely from the 1970s, are frank, structured and unambiguous.

Maurer changed his style in the late 1970s and 80s as he increasingly experimented with close-up images of patterns and textures that edged toward abstraction. He combined this interest with controlled experiments in his studio where he physically constructed and photographed sets that focused his attention and camera lens on movement, line and shadow. Maurer began to work in color in the early 2000s but it represented only a small fraction of his artwork.

The distinction between photography in general and photography as art was quite clear to Maurer. He noted in a 1983 lecture at the San Antonio Museum of Art, “When asked if photography is an art, I sometimes reply by asking is writing an art? Obviously a grocery list and the warning from the Surgeon General on a package of cigarettes aren’t art. But there are certain poems by Pablo Neruda and a novel or two by Dostoevsky that most assuredly are. Likewise, most photographs don’t deserve to be considered art, but there are a few here and there that do.”

We reproduce here a small selection from this rich resource of Neil Maurer’s photographs from the 1970s.
UNTITLED, 1971
Elaborate stairway, probably Rhode Island or New York
Silver gelatin print
© Neil Maurer

UNTITLED, 1971
Post Office in Rig, West Virginia
Silver gelatin print
© Neil Maurer

UNTITLED, 1971
Two buildings in rural eastern United States
Silver gelatin print
© Neil Maurer
UNTITLED, 1975
Suburban houses, probably in Rhode Island
Silver gelatin print
© Neil Maurer
UNTITLED, 1975
Elderly man, probably Ecuador
Silver gelatin print
© Neil Maurer
UNTITLED, c. 1975
Street scene, probably Ecuador
Silver gelatin print
© Neil Maurer
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GALISTEO (CREEK, NM), 2000

May Stevens

Acrylic on canvas (7 x 11 ft)

Museum of Texas Tech University Association, purchase with funds provided by the Helen Jones Foundation, Inc.

© Estate of May Stevens

Photograph courtesy of Ryan Lee Gallery, New York

THE ART DIVISION of the Museum of Texas Tech University loaned from its collection a pivotal painting, Galisteo (Creek, NM), 2000, by May Stevens (1924–2019) to SITE Santa Fe’s exhibition, May Stevens: Mysteries, Politics and Seas of Words open through June 9, 2021. The large, unstretched acrylic on canvas, measuring 7 x 11 ft, features a section of the Galisteo River which flows west from the mountains on the south side of Santa Fe to the Rio Grande. Stevens and her husband Rudolf Baranik often walked along this stretch of the river. The SITE Santa Fe exhibition, the first survey of Stevens’ work since her death two years ago, includes artworks from 1970 to 2010. A founding member of Heresies: A Feminist Publication on Art and Politics and the Guerrilla Girls, Stevens made art to combat social injustice, to elevate the silenced voices of women, and in her last decades to probe poetic associations between personal losses and political experiences through word-infused images of oceans and rivers.
CONSTRUCTED LANDSCAPES

PHOTOGRAPHY EXHIBITION BY RICK DINGUS

We, humans, create notions of “landscapes” to describe the visible mingling of landforms, plant life, animals and human-made features (buildings, roads, farmlands and more). These landscapes, especially those in the southwestern United States, have occupied Rick Dingus for many decades. Through his camera lens, he edits what we see. And to remind us that these pictures are what he has singled out, Dingus draws on his photographs or exaggerates our point of view by using a wide-angle lens. In his dramatic black and white images taken from the cabin of a commercial airline, from thousands of feet...
above the earth’s surface, the artist captures infrared light waves invisible to the human eye. He suggests to us that our view or understanding of any landscape is shaped by technologies we fabricate. In this sense, Dingus’ artworks remind us that there are no “natural,” unaltered landscapes—they are all constructed.

The artworks in this exhibition were all created by Rick Dingus between 1980 and 2015. Dingus (born 1951) was professor of photography in the School of Art at Texas Tech University from 1982 until his retirement in 2016. He is now professor emeritus. His photographs have been exhibited and collected by major institutions and museums, among them the San Francisco Museum of Modern Art, Amon Carter Museum in Fort Worth, Library of Congress, American Art Museum of the Smithsonian Institution, Museum of Modern Art in New York, Metropolitan Museum of Art in New York, Australian National Gallery of Art in Canberra, and the Bibliothèque Nationale de France in Paris.

The Art Division of the Museum of Texas Tech University has the single-largest collection (949 artworks) of Dingus’ images in its Artist Printmaker/Photographer Research Collection.

All of the artworks in this exhibition were purchased with funds provided by the Clifford Jones Memorial Endowment and are housed in the Artist Printmaker/Photographer Research Collection which is open by appointment (call 806.834.4255 or email peter.briggs@ttu.edu)
There are many impressive cowboy boot brands, known for their style and craftsmanship, which have stood the test of time. Once small mom and pop shops, they have grown to global success, each with their own distinct signature and flare. While these stories of perseverance and triumph are well known, there is one Texas boot maker whose talent and success exceeded any measure of achievement or expectation. Perhaps the most bold boot story of them all, and unquestionably under told, is Lubbock boot maker Willie Lusk Jr.

Willie Lusk Jr. was a revered and influential boot maker who was highly sought after, not only for the quality of his boot construction, but specifically for his famous reinterpretation of the classic Number Ten Stitch, a flame stitch pattern, now known as the Lusk Pattern. He designed high quality boots for both the working man and celebrities such as former President Ronald Reagan, movie star Shirley Temple, TV star Betty White, country music legend Merle Haggard, and governors of several Western states.

Lusk’s unique craftsmanship helped make him a pioneering African American entrepreneur. Declared “the best boot maker in the world” in 1951, Lusk was featured in the Wall Street Journal, Sports Illustrated, and Ebony magazines. In a 1951 radio interview, Lusk was asked about being proclaimed the best boot maker in the world. He replied: “Well, that’s what people say, but I don’t know, I just do the best I can, that’s all.”

Born on April 7, 1914 in San Angelo, Texas, Lusk began learning to craft and repair boots at 14 years old at N.A. Brown’s Boot Shop in San Angelo from Czech immigrant Frank Urban. Urban had been a boot maker in Europe and taught Lusk the old-world techniques to making boots for West Texas cowboys. Lusk worked as Urban’s pupil for seven years at one dollar per day until N.A. Brown sold his San Angelo business to his brother, E.E. Brown in 1934 and suggested that Lusk be hired at the Lubbock-based shop. Lusk worked his way to foreman of Brown’s Boot and Saddle Shop— an uncommon designation given the era for an African American man to supervise a largely white workforce.

Lusk developed his own unique style while perfecting his precision skill. This cultivated a following for his hand crafted boots, including Bennie Binson, a Dallas, Texas gambler and owner of the Las Vegas Horseshoe Casino. Binson was a frequent and loyal customer, noticing Lusk’s talent, and they developed a friendship. Binson had growing frustrations with the boot shop and he inquired why Lusk had not opened his own shop. Lusk explained he did not have the $2,500 needed so Binson loaned Lusk the full amount.

In 1946 Lusk opened his first boot shop at 1706 Ave. A, in Lubbock. The shop was located on the southeast edge of the Lubbock area known as The Flats. This area had been established as neighborhoods, schools, and churches for African Americans. Only a few months after opening his shop, Lusk was more than six months behind on orders. At first only African American neighbors frequented Lusk’s shop. The financial success of Lusk’s boot shop later came from white customers from the west side of Ave. A, and then, as notoriety grew, celebrities from across the country.

Despite Lusk’s fame for his unique stitch pattern, what mattered most to Lusk was how the boot fit. He told Dorrance Guy of the Denton Record-Chronicle in 1960: “The wearing is the difference. You can tell my boot by the way it wears.”
A Lusk customer could not simply pick out a pair of boots in their size off the shelf. All Lusk boots were custom and handmade, with Lusk making a hand-drawn boot chart for each customer detailing measurements and numbers representing the curious ridges, elevations and depressions of the human foot. It resembled a topographical map of strategic importance.

Black Texas folklorist, J. Mason Brewer, wrote a feature for Ebony magazine (around 1947), highlighting the accomplishments of three prominent Black Lubbock businessmen, including Lusk. Brewer wrote:

“What is most remarkable about this trio is that they represent a complete reversal of the usual pattern of Negro wealth in the South. They made and continue to make their money from whites rather than Negroes. In all of Lubbock County, from which they draw their trade, there are only 5,500 Negroes compared to a total population of 65,000.”

In 1952, Binion financed the expansion of Lusk’s business. This included a large display window, with western style furniture and shop displays around the walls, and an expanded office and workshop. Binion came to own more than 150 pairs of Lusk boots, and brought in other customers. Lusk would frequently travel to Las Vegas, California, Wyoming, Montana, and South Dakota taking boot orders.

While Lusk was an imposing figure at 6’6”, 250 pounds, he is remembered equally as gentle-hearted, and at foremost a family-man. Lusk married Mildred Kavanaugh, a librarian at Estacado High School in Lubbock in 1940. Kavanaugh was one of only eight African-American educators in the area at that time. They had three children, Linda Marie, and twins Kevin and Karl. His children often played at the boot shop, where employees would make doll clothes for his daughter from leather scraps. While his own education was cut short in order to earn a living, Lusk wanted more for his children. All three graduated from college.

Lusk died of cancer on July 3, 1976. In June of 1975 he completed the bicentennial boots included in the exhibit that were made for Binion’s granddaughter Mindy. He was too ill to finish the last pair of boots he was working on, a similar Bicentennial pair of boots for Binion. He is buried in Peaceful Gardens Memorial Park in Woodrow. A Lubbock park named for him is located at East 25th Street and Oak Drive.

At the time of Lusk’s death, his daughter was attending college in Louisiana and his sons were only in their teens and had not developed an interest in boot making. The shop was run by his wife Mildred before it became too much to manage and she sold the shop in 1977 to Texas Tech University faculty member Charles Wade. Binion continued to order boots through the shop but much of the Lusk Shop’s success was based largely on a customer list developed from personal relationships. Wade initially found it difficult to get new customers but found success in the 1980s when the movie Urban Cowboy and television series Dallas brought cowboy gear to popularity.
Around 1986, Wade sold the Lusk Shop to James Leddy of Abilene. Leddy had an established boot business in Abilene and while Leddy was aware of Lusk and his reputation, they never met. Leddy’s motivation to purchase was to expand and add to his customer list and Lusk had many high profile clients from television and film.

The biggest distinction of a Lusk boot, is what is not on the boot. Nowhere on any of Lusk’s boots will you find a symbol, logo, or marking indicating the Lusk brand. Lusk viewed his custom fit and craftsmanship as his brand, knowing clients would keep coming back because of the way his boots wore. And he was right. But perhaps this contributes to Lusk’s story being lesser told as having an identifying mark is second nature in the world today. Despite this, collectors from all over the country covet their Willie Lusk boots, keeping his legacy alive and holding his rightful place as one of the best cowboy boot makers.

The exhibition Lubbock Boot Makers: Innovation and Artistry opened at the Museum in December of 2020. The exhibit chronicles the life of Willie Lusk Jr. and how his work influenced today’s boot makers such as Brad Glenn of BG Leather Shop and Custom Boots in Lubbock.

in the following pages are some of the boots featured in the current exhibit, on loan from collectors around the country.

References:

Historical photographs of Willie Lusk, Jr. © Southwest Collection/Special Collections Library, Texas Tech University.

Stitch patterns from the History Division collection, Museum of Texas Tech University.

All boot photographs by Carolina Arellanos.

Design your own boot online at ttumuseumexhibitions.com/luskboots
The Next Generation: Boots by Brad Glenn, BG Leather Shop and Custom Boots. Glenn was named in the 2020 Texas Monthly list of Top 25 Boot Makers. While not directly connected to Willie Lusk Jr., boot maker Brad Glenn continues to make Lubbock a destination for high-quality custom boots.
Dr. W. Curry Holden was the founding director of what is now the Museum of Texas Tech University. He envisioned that as a research institution, the museum’s staff would generate the collections and particularly the field collections (still the practice today). Dr. Holden conducted groundbreaking archaeological and ethnomorphic fieldwork from the 1930s to the mid-1950s that included both male and female students as well as community members, with an emphasis on documentation (field notes, field photography, maps, profiles). His archaeological fieldwork covered the vast territory from northern New Mexico and the Texas Panhandle to Val Verde County of South Texas along the Rio Grande. His ethnomorphic fieldwork was among the Yaqui of Sonora, Mexico. Invaluable for research, these objects have seldom, if ever, been on exhibit and demonstrate a part of the range of material culture represented.

by Eileen Johnson, Ph.D., Curator of Anthropology
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**X-107**

**BOW AND ARROW**

Torim, Yaqui village in Sonora, Mexico

The hardwood bow was carved by hand. The shaft of the arrow was made from a reed stalk and has a carved wooden projectile point at the tip attached to the shaft. The bow and arrow were used by the Yaqui to hunt javelina.

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**X-083**

**HORSEHAIR ROPE**

Torim, Yaqui village in Sonora, Mexico

Such ropes were noted as hanging on the wall within the bedroom storage space of a typical Yaqui dwelling. It represents an everyday item within a household.

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**X-230**

**CORD**

Murrah Cave, along the lower Pecos River, Val Verde County, Texas

Multiple strands of plant fiber are twisted together to make the cord. Over 100 pieces of cordage were recovered from within the Murrah Cave deposits and made from materials such as agave, sotol, and Spanish dagger.

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**X-197**

**CERAMIC BOWL**

Biscuit A (Abiquiu black-on-gray)

Arrowhead Ruin, Santa Fe County, New Mexico

Part of the regional black-on-white decorative tradition found at ancient pueblos on the Pajarito Plateau and northward, the bowl dates to 400 to 950. The site consists of over 100 rooms and a ceremonial kiva.

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**CERAMIC BOWL**

Torim, Yaqui village in Sonora, Mexico

An everyday domestic item, this bowl with handles likely was used as a cooking vessel. Yaqui kitchen spaces were constructed with few walls and had an open, double fireplace without a chimney.

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**STOOL**

Torim, Yaqui village in Sonora, Mexico

This everyday item is constructed of cowhide and bamboo cane (carizzo), a favored building and crafts material. The wooden hoop and lattice work is fastened together with strips of cowhide. Such stools were used and stored in Yaqui kitchens.

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**X-230**

**SANDAL**

Murrah Cave, along the lower Pecos River, Val Verde County, Texas

The Murrah Cave deposits are Late Archaic in age. The sandal, made from yucca fiber, dates approximately 3,000 to 4,500 years old. Organic, perishable materials are preserved due to the regional dry conditions over the past thousands of years.

**PAGE 55 TOP**

**X-230**

**CORD**

Murrah Cave, along the lower Pecos River, Val Verde County, Texas

Multiple strands of plant fiber are twisted together to make the cord. Over 100 pieces of cordage were recovered from within the Murrah Cave deposits and made from materials such as agave, sotol, and Spanish dagger.

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**TTU1948-011 & TTU1948-017**

**PIPE**

Arrowhead Ruin, Santa Fe County, New Mexico

Pipes were used to smoke native tobacco during ceremonies by indigenous peoples of the Southwest. Pipes could be decorated or plain and made from clay or stone. These pipes were made from clay.

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**X-230**

**PARTIAL MAT**

Murrah Cave, along the lower Pecos River, Val Verde County, Texas

Made from plant fiber, this piece is part of a probable sleeping mat. About twenty-five pieces of mats were recovered from within the Murrah Cave deposits.
Quilt Collection Goes Online

by Marian Ann J. Montgomery, Ph.D.
Curator of Clothing and Textiles

Since the 2016 exhibit of the Museum's quilt collection, the staff has worked toward making the quilt collection available online through The Quilt Index. Thanks to the pandemic and the need for graduate students to work at home, this goal has been accomplished. So many projects were sidelined during the pandemic. It is wonderful to see one that got fast tracked because of the pandemic.

Along with the Museum's quilts, those quilts privately held in the community that owners brought to the Museum for quilt documentation days around the 2016 exhibit have also been uploaded. Now the makers can be searched online, and their names and stitches have been immortalized.

The Quilt Index is an open access, digital repository of thousands of images, stories and information about quilts and their makers drawn from hundreds of public and private collections around the world. Housed and maintained by staff at Michigan State University, this online access provides untold opportunities for scholars as well as quilt designers, quilters and the general public.

The ephemera section includes full pdfs of quilt history journal articles including one by our Curator of Clothing and Textiles, written in 2005. Going forward the Museum of Texas Tech University hopes to contribute images from upcoming exhibitions and quilt related publications as well as new quilt acquisitions.

Scholars comparing quilts from various regions or those looking for quilt patterns use this site. Quilter's use it for inspiration. Those interested in women's history find a treasure trove of information on the women and sometimes the men too, behind the quilts. Please be forewarned: this is a great place to find information and to get lost going down rabbit holes looking at beautiful quilts!
HOW TO SEARCH

To search on The Quilt Index for those quilts that were documented during the public quilt documentation days click "search." About halfway down on the page, in the Contributor/Owner area for Project Collection from the drop-down menu, select "Museum of Texas Tech University Quilt Documentation Project." For Contributor/Institution select "Museum of Texas Tech University." Press the blue search button (not the one along the top) and 132 quilts with their documentation information will come up. The records will appear in alphabetical order based on the name of the quilt block pattern. If you know the name of the private owner, type that into the Owner block and only those owned by that person will come up. If you know the name of the Quilt Maker you can type that at the top under "Quilt Maker" and only their quilts will come up.

To search for the Museum’s collection in the Contributor/Owner area select Museum of Texas Tech University and for Contributor/Institution also select Museum of Texas Tech University and 297 records will come up.

Because of the significance of the work of two Lubbock living quilt artists, Ellie Kreneck and Linda Fisher, both of these ladies have their own section as well as being part of the Museum’s collection. The best way to search for their work is to select the Artists section along the top bar. The artists are listed alphabetically so at the bottom of the page select Load More until you scroll through to the “F”s for Linda Fisher and the “K”s for Ellie Kreneck.

Thanks to numerous volunteers who staffed the Quilt Documentation days, several graduate students including Patrick Thomas, Cassie Munnell, Julia Peters and Diana Vargas as well as to the Education department members back in 2016 who all contributed to getting this material online. It is wonderful to have such a treasure trove available to study from anywhere in the world.
ASSOCIATION PROFILE

MUSEUM OF TEXAS TECH UNIVERSITY
ASSOCIATION

JOIN THE MUSEUM ASSOCIATION!
If you love immersing yourself in cultural experiences that are stimulating, awe-inspiring, and educational, a membership to the TTU Museum Association is for you!

WHY JOIN?
By becoming a member of the museum, you can enjoy exciting and fun benefits such as:
- Discounts in the museum shop.
- Advanced information for lectures, performances, films, and other special events.
- Exclusive members-only invitations to previews of events, priority registration to art workshops and other opportunities.

YOUR MEMBERSHIP:
- Allows the Museum Association to continue to offer the very finest programming and special events.
- Funds bringing exciting travel exhibitions to the Museum.
- Promotes arts, science, and culture in Lubbock and the surrounding communities.
- Assists with the preservation of the Museum’s collections for future generations.

I want to become a member in the Museum Association

Name(s) as they should appear on MoTTUA cards:

Mr.  O Mrs.  O Dr.  O Other

SPOUSE (if applicable)
Address
City______State______Zip______
Phone
E-mail
O This is a gift membership from:

METHOD OF PAYMENT
O Check Enclosed (please make checks payable to Museum of TTU Association)
O Mastercard
O Visa
Card Number
Expiration Date
CVV Code
Signature

This is a gift membership from:

Mr.  O Mrs.  O Dr.  O Other

E-mail
Phone
Address
Spouse (if applicable)

Detach and mail to:
The Museum of Texas Tech University Association
3301 4th Street Box 43191
Lubbock, Texas 79409-3191

You may also join online at www.mottua.org
or over the telephone by calling the Association Office at 806.742.2443

FIVE QUESTIONS FOR
Sally Logue Post
PRESIDENT, TEXAS TECH MUSEUM ASSOCIATION

Have long have you been a member of the Association? Forever it seems, but active on the board the past nine.

Why did you join the Association? Museums are important to me. I think I’ve gone to a museum in every city I’ve ever visited. I discovered the Museum of Texas Tech University when I was an undergraduate. I’ve spent hours just browsing. I like that the Museum is multi-disciplinary. I can see a Georgia O’Keefe and a dinosaur within steps of each other. When I discovered the Museum Association, I thought that was a great way to give back and enjoy some great lectures and fun events.

What was your favorite Association event? It’s impossible to pick just one. I love Art on the Llano Estacado Show and Sale that we currently do every year. I also enjoy the gallery talks. I’ve heard so many good speakers over a wide variety of topics—another advantage of a multi-disciplinary museum.

Tell us about your history with TTU. I spent 25 years with Texas Tech before retiring two years ago. Most of that time was spent in the university’s Office of Communications and Marketing. After that, I did communications and marketing for the Office of the Vice President for Research. Both jobs offered great opportunities to tell the amazing stories this university offers. My final job before retirement was as marketing director for the Museum. Honestly it was my dream job, it just came a bit too late in my career.

What direction would you like to see the Museum and the Association go in the future? I think the Association is in good hands with its executive director Jouana Stravlo. We have a great board of trustees and I’m fortunate to serve as its president this year. I would like to see the Association find a more solid financial footing. Whether it is through new memberships or fundraising. My current focus as board president is making the Museum Shop financially solid. The Association does great programming and funds exhibits and education programs to the tune of about a quarter million dollars per year. That is thanks primarily to grants from the Helen Jones Foundation, Inc. and The CH Foundation. Finding new streams of revenue will help the Association continue its mission to fund quality, free programming for children and adults.

As for the Museum, new executive director Aaron Pan is still setting his course. He took over just as the Museum closed due to Covid-19. If that didn’t make things difficult enough, he faces financial pressures with potential budget cuts. The Museum is good. I can’t wait for his plans for the future. I and the Association will certainly be there to support the Museum.
November 30

Terry Allen is an independent artist working since 1966 in a wide variety of media including musical and theatrical performances, sculpture, painting, drawing and video, and installations which incorporate any and all of these media.

January 29

The final installment of the series where the relationship between a masterprinter and artist is exposed and explored. What is a master printer? In the art universe of printmaking, a master printer is expected to have a profound knowledge of at least one among various print media, a collaborative disposition that enhances working relationships between artist and printer, and a robust inventory of skills to assist an artist. Since many types of printmaking are technically complex and depend on specialized equipment and skills, many artists turn to master printers for assistance. This relationship is often referred to as “collaborative printmaking.”
SUMPTUOUS STITCHES AND TINY TREASURES
OPEN 2021 THROUGH 2022
May 2 - Jan 30

Drawn from the Museum’s collection of Clothing and Textiles, the largest at a university museum in the country, the exhibit includes over 700 pieces that show the exquisite workmanship of needlework created from the time of James I of England to the present.

CRISSCROSS (SERIES 2 OF 3)
BILL LAGATTUTA AND COLLABORATIVE PRINTMAKING
OPEN 2021 THROUGH 2022
Oct 24 – Jan 24

This exhibition is a series of three that features the crossing of paths between one master printer and several artists, specifically Bill Lagattuta and an array of visual artists working primarily in the Southwest United States. The works of art in each exhibition exemplify the range among the technical expertise of a printer, the creative vision of an artist, and their ability to work together.

THE ARTISTRY OF LINDA FISHER
OPEN 2021 THROUGH 2022
Aug 1 – Mar 6

Between 2015 and 2020, Linda Fisher, a prolific quilter, offered over 100 quilts to the Museum for its collection. Over 70 were selected with the remaining pieces being auctioned to benefit an Endowment for the Curator of Clothing and Textiles position. Fisher’s style is bold and diverse, utilizing different patterns and colors, drawing inspiration from a multitude of sources, including current events. Fisher often takes old blocks and finishes quilts and puts her own artistic twist on traditional quilt patterns.

LOUISE HOPKINS UNDERWOOD:
LUBBOCK WOMAN WHO IMPROVED HER COMMUNITY AND LOOKED TERRIFIC DOING IT!
OPEN 2021 THROUGH 2022
Oct 23 - Spring ’22

For the inaugural exhibit in the newly designated Clothing and Textiles Gallery, Curator Dr. Marian Ann J. Montgomery has chosen to showcase the designer garments worn by Louise Underwood, noting, “Mrs. Underwood enjoyed dressing well and was aided in these efforts by the wonderful boutique, Margaret’s. This exhibit gives us a chance to show her fashions and to honor Mrs. Underwood’s legacy of improving her community.” Over two dozen from the almost 200 ensembles Mrs. Underwood donated.
Palabras Malo (1989) by Terry Allen. Lithograph (38x30 inches). Collection of the Art Division, Museum of Texas Tech University © Terry Allen