

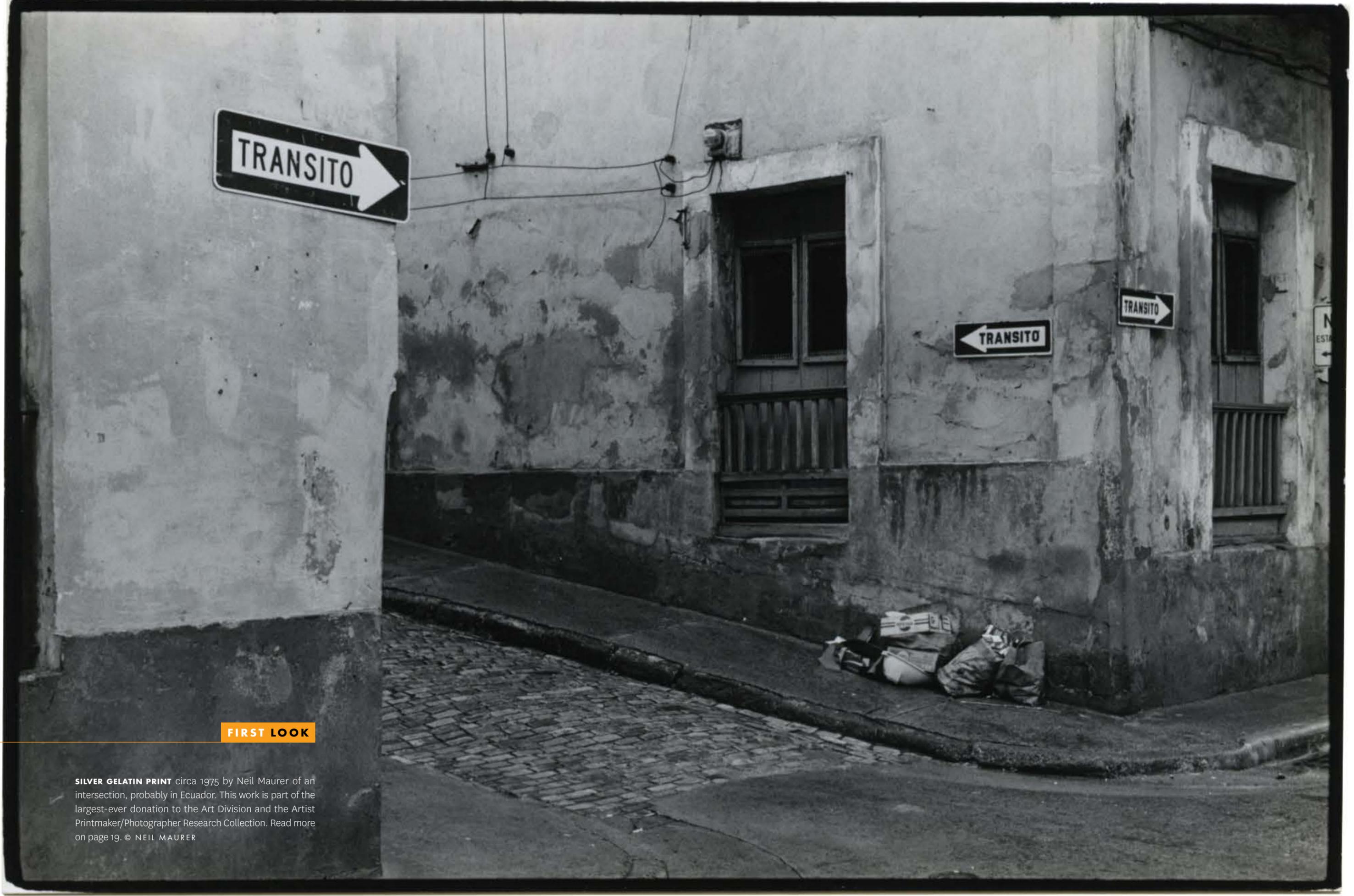


A BOOT MAKER STORY

## **The Life of Willie Lusk Jr.**

The compelling life story and  
legacy of Lubbock's nationally  
recognized master craftsman.

*Page 36*



**FIRST LOOK**

**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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ON THE COVER

Brown leather boots with the distinctive flamelike Number Ten Stitch in the Lubbock Boot Makers exhibit. Photo by Carolina Arellanos.

Masthead photo by Barth Bailey on Unsplash.

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# With Great Anticipation



**AARON D. PAN,** Ph.D., is Executive Director of the Museum of Texas Tech University. He welcomes your comments, questions, and ideas. Contact him at: aaron.pan@ttu.edu

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 our newly designated Clothing & Textile Gallery. We are honored to feature the beloved Louise Hopkins Underwood for the inaugural exhibition. This gallery allows the Museum to showcase new exhibitions on a regular basis from the Clothing and Textiles Division's 35,000 objects. We look forward to the rotating themes that our curator, Dr. Marian Ann J. Montgomery, has for this space.

We are eager to host *Down in the Dirt: The Graphic Art of Terry Allen*, which will offer a unique opportunity to see more than 70 works of art by Lubbock-raised visual artist and musician, Terry Allen. This exhibition, curated by the Museum's Helen DeVitt Jones Curator of Art Dr. Peter S. Briggs, will embrace Allen's 40 years as an artist and his influences. Allen is a Lubbock native with a successful career as an artist and musician and we look forward to showcasing his unique perspective and talent on November 30. *Miss America Fashion* will open on December 22, featuring garments worn by contestants of the Miss America Pageant. The exhibit coincides with the 100th anniversary of the pageant and celebrates the pageant's fashions through its centennial history. A book of the same name will be available for purchase at that time. The exhibit and book are both the work of Clothing and Textiles Curator, Dr. Marian Ann J. Montgomery.

In 2022, three of our permanent galleries will be receiving major changes. The *William C. & Evelyn M.*

*Davies Gallery of Southwest Indian Art* will see a redeveloped exhibition focusing on Navajo/Diné artistry and traditions, curated from the Davies Collection. *The Ice Age of the Southern Plains* will be revitalized during the summer of 2022 with new prehistoric animals added into the existing menagerie, as well as an updated appearance with novel experiences. Within *A Changing World*, new interactive elements will be introduced. This includes a live camera feed into the Museum's preparation laboratory, interactive displays demonstrating paleontological practices and techniques, and audio guide tours.

The Museum of Texas Tech University will help kick off the celebration of Texas Tech University's centennial in December 2022 by hosting four year-long exhibitions focused on the growth, accomplishments, and future of our cherished university.

With great anticipation for mid-2023, the Museum will open the new *Dr. Robert Neff and Louise Willson Arnold Wing*. The new wing will showcase stunning works of art from the Dr. Robert Neff and Louis Willson Arnold Art Collection and will provide opportunities for future complimentary exhibitions. Additionally, the wing includes space for the storage and conservation of the collection along with learning facilities and offices for the Heritage and Museum Sciences graduate program. Funding for this project is generously provided by the Helen Jones Foundation, Inc. and Texas Tech University. We are grateful and excited to receive such a gift. The new facilities it provides are much needed for our continued growth and development, not only as a museum, but as a teaching and research institution.

Our museum is undoubtedly unique and offers an experience unlike any other. We have six museums in one! We are fortunate and proud caretakers of our multidisciplinary collections and enjoy presenting them to the public through our exhibitions and public programs. No matter your interests, be they dinosaurs, pre-Colombian artifacts, Ice Age creatures, mid-20th century prints, quilts, or the cosmos, the Museum of Texas Tech University has something for everyone, and we look forward to seeing you here to enjoy them soon.



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M Magazine is a biannual publication of the Museum of Texas Tech University.



## Highly Rewarding

MUSEUM OF TEXAS TECH UNIVERSITY RECEIVES HIGHEST NATIONAL RECOGNITION FROM THE AAM.



In March 2020, the Museum of Texas Tech University achieved reaccreditation by the American Alliance of Museums (AAM), the highest national recognition afforded the nation's museums. Accreditation signifies excellence to the museum 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.



Find out more about Prehistoric Road Trip at [www.pbs.org/show/prehistoric-road-trip](http://www.pbs.org/show/prehistoric-road-trip)



## Keeping the Show on the Road

PREHISTORIC ROAD TRIP LEADS TO THE MUSEUM, BUT NOT THE WAY YOU THINK

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 and 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.”

# BUILDING A FUTURE FOR THE MUSEUM

TOGETHER, WE CAN PRESERVE A PRICELESS RESOURCE FOR FUTURE GENERATIONS.

With its six collections and the American Alliance of Museum accreditation, the Museum of Texas Tech University has established itself as a leader in preservation and education for the Southern High Plains in the last 90 years. There are 8.8 million objects in the Museum’s collections. Each one tells a story about the region and the people and creatures who have lived here over the centuries. By pooling your contributions with those of other members in the community, you ensure that your impact goes much further to preserve our region’s most precious history for generations to come.

**8.8** MILLION OBJECTS

**6** DIFFERENT COLLECTIONS



ART



ANTHROPOLOGY



CLOTHING & TEXTILES



HISTORY



NATURAL SCIENCES



PALEONTOLOGY

### When you give to the Museum

Your generosity allows the museum to extend its reach beyond the West Texas region and ensures the sustainability and continuation of this special place.

- Creation and fabrication of new exhibitions
- Acquisition and care of precious artifacts
- Fund educational programs
- Support the next generation of museum leaders
- Care and maintenance of the museum

To donate, visit [www.give2tech.com](http://www.give2tech.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!**



### CONTACT US TODAY

For more information, questions, or to donate over the phone, please call us at

**806.742.2442**



## Breaking Ground

MUSEUM OF TEXAS TECH UNIVERSITY BREAKS GROUND ON ADDITION OF THE DR. ROBERT NEFF AND LOUISE WILLSON ARNOLD WING

The Museum of Texas Tech University is expanding with the addition of the *Dr. Robert Neff and Louise Willson Arnold Wing*. The new wing will be added to the East side of the Museum and includes two levels and a basement with additional object storage, classrooms, and offices, as well as a new gallery space.

In 2017, the Dr. Robert and Louise Arnold Estate donated a collection of 559 contemporary works of art to the Museum of Texas Tech University Association. The collection embraces a remarkable range of media and cultural origins including Japanese baskets and ceramics; American ceramics, baskets, paintings and glass; Native American painting, ceramics and baskets; and African baskets. These works of art will exhibit on a rotating basis in the new gallery space.

The new wing was made possible by the enormous generosity of the Helen Jones Foundation, Inc. and honors Dr. Robert Neff Arnold and Louise Willson Arnold, both of whom gave a lifetime of service to the Lubbock community and beyond. Dr. Arnold was a graduate of Texas Tech University in 1944 and the University of Texas Medical School Galveston in 1949. Dr. Arnold served on

Medici Circle supporting the School of Art and was a member of the Texas Tech Foundation's board. Louise Willson Arnold graduated from Iowa State University in 1946. She served on the Texas Tech Foundation Board of Directors, the College of Human Sciences Advisory Board, and the Museum of Texas Tech University Association Board.

Louise Arnold and Helen Jones first met while serving on the Texas Tech Foundation Board, and their friendship inspired the creation of the Helen Jones Foundation. Louise Arnold served as the first executive director (1984–2005), and under her leadership the Foundation made significant donations to Texas Tech University, several educational institutions, and a host of visual and performing arts companies.

Helen DeVitt Jones, whom the Foundation was named after, was a great humanitarian and patroness of education and the fine arts, whose personal generosity resulted in the creation of the Foundation by providing funding in 1984. Although she passed away in September 1997, the Foundation continues her legacy through the support of various philanthropic causes.



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 (TTU) 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.





**1** 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.  
**2** Executive Director Dr. Aaron Pan delivers remarks at the event.  
**3** Signatures from attendees of the groundbreaking.  
**4** Dr. Aaron Pan, Dr. Lawrence Schovanec, Mr. James Arnold, Ms. Jouana Stravlo, and Dr. Tedd L. Mitchell.



**5** Mr. James Arnold signs the groundbreaking shovel.  
**6&7** Construction sites of the future *Dr. Robert Neff and Louise Willson Arnold Wing*.





*Bobwhite*  
1. Male 2. Female



*Western Meadowlark*



*Mockingbird*

# Acquisition



*Roadrunner*



*Blue Jay*

## NSRL ACQUIRES A UNIQUE COLLECTION OF WOOD-CARVED BIRDS

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.

# Collaboration



## TTU AND US MILITARY STUDYING CANID ABUNDANCE AND FOOD HABITS IN CALIFORNIA

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.

Photo by Courtney Ramsey, TTU Natural Resources Management

# Expansion



Biology graduate student Rachael Wiedmeier with a Rocky Mountain bighorn sheep (*Ovis canadensis*) captured for a disease study in the Trans-Pecos.

## NSRL RESEARCH TEAM EXPANDS RESEARCH AND COLLABORATION EFFORTS ON BIGHORN SHEEP CONSERVATION AND MANAGEMENT

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.



PHOTO BY ASHLEY RODGERS

LEARN MORE ABOUT THE  
**Natural Science  
Research Laboratory**





◀ **UNTITLED, 1975**  
Suburban house,  
probably in Rhode Island  
Silver gelatin print  
© Neil Maurer

# T H E P H O T O G R A P H S O F NEIL MAURER

by *Peter S. Briggs, Ph.D.*  
*Helen DeVitt Jones Curator of Art*

LARGEST-EVER DONATION TO THE ART DIVISION AND  
THE ARTIST PRINTMAKER/PHOTOGRAPHER RESEARCH COLLECTION

**F**or 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. **M**

**UNTITLED, 1971**  
Elaborate stairway,  
probably Rhode Island  
or New York  
Silver gelatin print  
© Neil Maurer



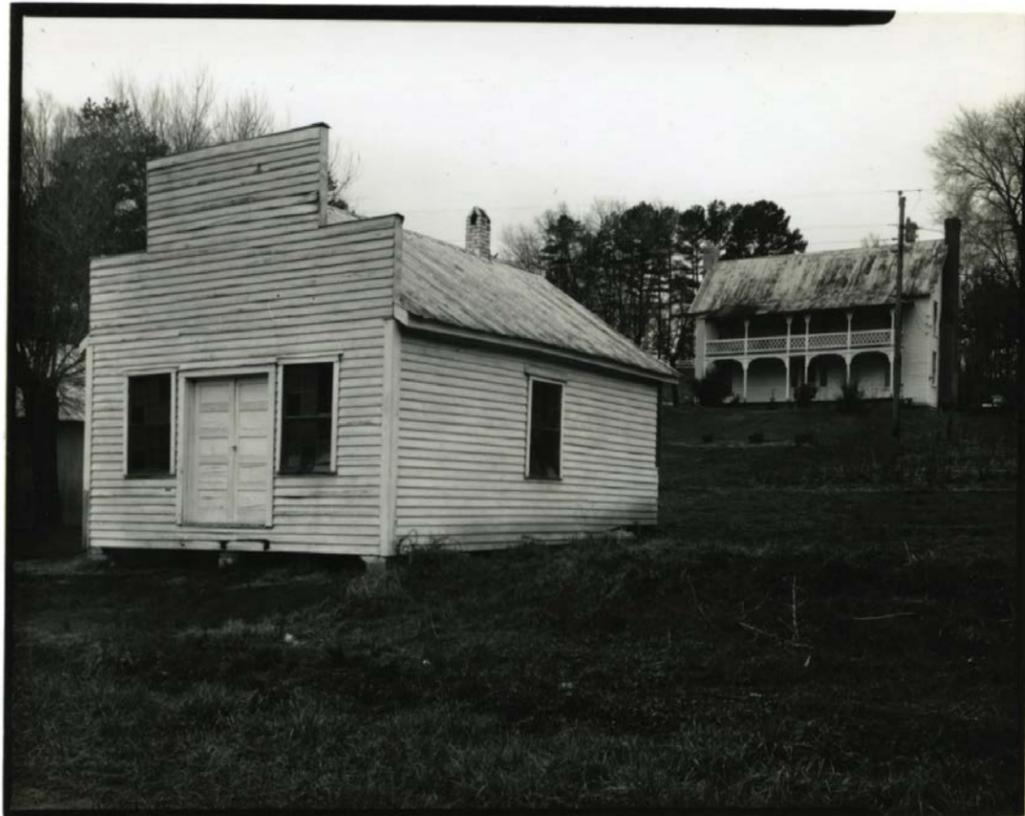
March 1971

N. 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



1971

Neil Maurer

UNTITLED, 1975  
Suburban houses,  
probably in Rhode Island  
Silver gelatin print  
© Neil Maurer



1975

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



# Heritage and Museum Sciences

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Learn more at:

[depts.ttu.edu/museumttu/masters/about-program.php](https://depts.ttu.edu/museumttu/masters/about-program.php)



### **GALISTEO (CREEK, NM), 2000**

May Stevens

Acrylic on canvas (7x11 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 7x11 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

P H O T O G R A P H Y E X H I B I T I O N B Y R I C K D I N G U S

THE ART DIVISION OF THE MUSEUM OF TEXAS TECH UNIVERSITY CURATED AND OPENED AN EXHIBITION FOR GALLERY 115 LOCATED IN THE PRESIDENTIAL SUITE OF OFFICES IN THE UNIVERSITY'S ADMINISTRATION BUILDING. THE EXHIBITION, *RICK DINGUS: CONSTRUCTED LANDSCAPES*, FEATURES FIFTEEN IMAGES CREATED BETWEEN 1980 AND 2015 BY PROFESSOR EMERITUS DINGUS. THE EXHIBITION RAN FROM LATE MARCH THROUGH AUGUST, 2021.

*by Peter S. Briggs, Ph.D., Helen DeVitt Jones Curator of Art*

**W**e, 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

◀ **OIL REFINERY,  
BIG SPRING, TX, 2004-06**  
Inkjet pigment print  
© Rick Dingus

**COLLECTING SALT AT  
ZUNI SALT LAKE, 1991-92** ▶  
Chromogenic print, water-soluble  
wax and oil-based pastel crayons  
© Rick Dingus



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. **M**

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)



UNMARKED SENSORS, LOS ALAMOS, NM, 1998-2000. Chromogenic print © Rick Dingus

# A BOOT MAKER'S STORY



# WILLIE LUSK JR.

by Jill Hoffman, Ph.D.  
Helen DeVitt Jones Curator of Education

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 Binion, a Dallas, Texas gambler and owner of the Las Vegas Horseshoe Casino. Binion was a frequent and loyal customer, noticing Lusk's talent, and they developed a friendship. Binion 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 Binion 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."

Photo © Southwest Collection/Special Collections Library

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.



1 Willie Lusk Jr. with wife Mildred and twin sons Kevin and Karl.  
 2 Lusk and his four employees work separately on different pairs of boots in large workroom area.  
 3 Lusk handles the details that go into making a pair of boots uniquely suited for a particular customer.  
 4 Lusk takes a boot order in the casino of millionaire Benny Binion.  
 5 Lusk working on a custom boot fit in his Lubbock shop.

Photos from *Ebony* Magazine © Southwest Collection/Special Collections Library



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.

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Historical photographs of Willie Lusk, Jr. © Southwest Collection/  
Special Collections Library.  
Stitch patterns from the History Division collection, Museum of  
Texas Tech University.  
All boot photographs by Carolina Arellenos.







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.

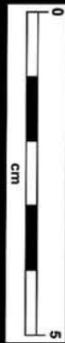
THE ANTHROPOLOGY DIVISION HOUSES

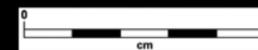
# Holden *the* Legacy *collections*

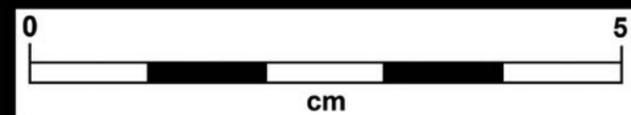
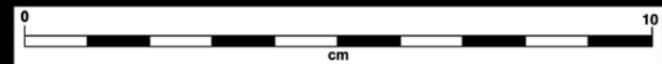
**DR. W. CURRY HOLDEN** WAS THE FOUNDING DIRECTOR OF WHAT IS NOW THE MUSEUM OF TEXAS TECH UNIVERSITY. HE ENVISIONED THAT AS A RESEARCH INSTITUTION, THE MUSEUM'S STAFF WOULD GENERATE THE COLLECTIONS AND PARTICULARLY THE FIELD COLLECTIONS (STILL THE PRACTICE TODAY). DR. HOLDEN CONDUCTED GROUNDBREAKING ARCHAEOLOGICAL AND ETHNOGRAPHIC 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 ETHNOGRAPHIC 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*











PAGE 49

**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.

PAGE 50

**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.

PAGE 51

**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.

PAGE 52 TOP

**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 AD1375 to 1450. The site consists of over 100 rooms and a ceremonial kiva.

PAGE 52 BOTTOM

**X-223**

**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.

PAGE 53

**X-223**

**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.

PAGE 54

**X-230**

**LOIN CLOTH**

*Murrah Cave, along the lower Pecos River, Val Verde County, Texas*  
Made from buckskin and painted with red ochre, the loin cloth was found folded and on top of a bundle of ephedra (an arid-adapted, native, low-growing shrub with medicinal uses) and pieces of red ochre. As with the other perishables, the loin cloth dates approximately 3,000 to 4,500 years old and is one of the oldest examples known from the desert Southwest.

PAGE 55 TOP

**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 BOTTOM

**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.

PAGE 56

**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.

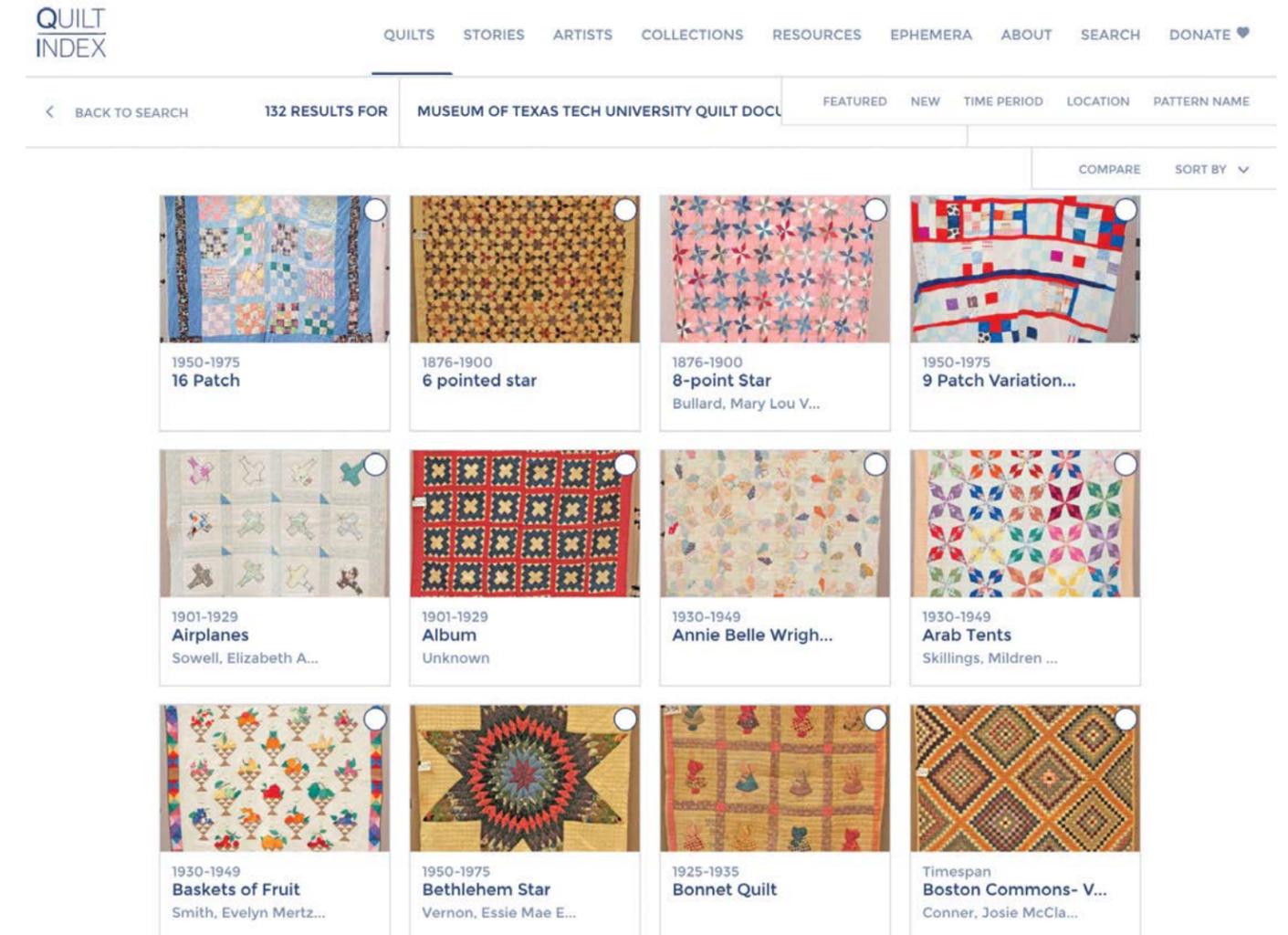
Along with the Museum's quilts, those quilts privately held in the community that owners brought to the Museum for quilt documentation days around the 2016 exhibit have also been uploaded. Now the makers can be searched online, and their names and stitches have been immortalized.

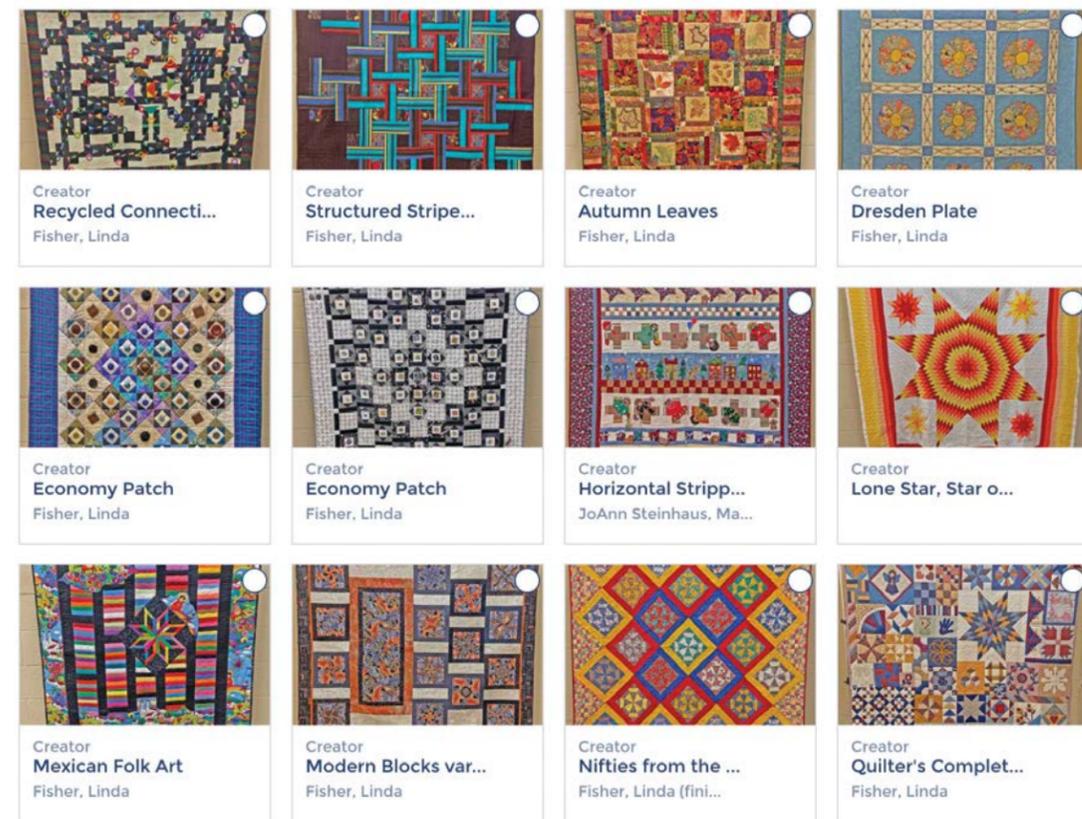
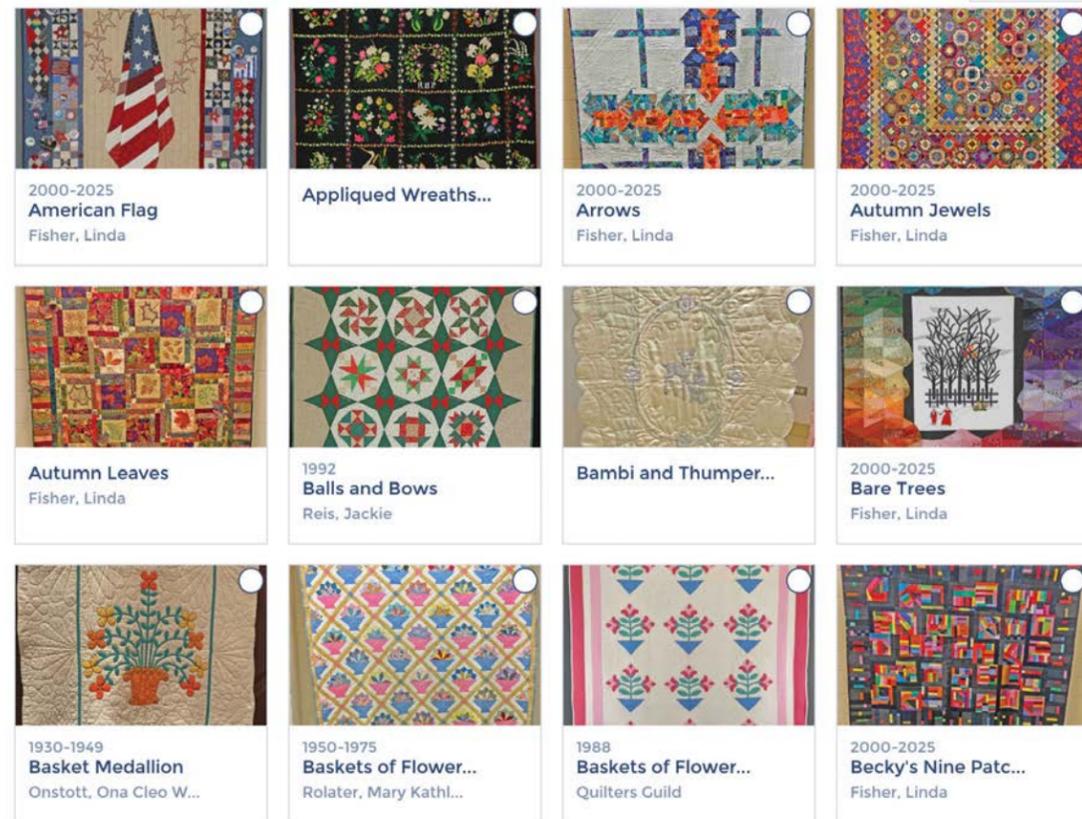
*The Quilt Index* is an open access, digital repository of thousands of images, stories and information about quilts and their makers drawn from hundreds of public and private collections around

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!





**Ellie Kreneck**  
Quiltmaker  
United States  
Founding member of the Caprock Art Quilters, some call her "the grandmother of art quilting on the South Plains."

[VIEW ARTIST](#)



**Linda Fisher**  
Quiltmaker  
United States  
A prolific quilter from West Texas.

[VIEW ARTIST](#)

PAGE 58: Home page for *The Quilt Index* <www.quiltindex.org>.

PAGE 59: First page for the community quilts documented during the Quilt Documentation Days at the Museum in 2016.

TOP: First page for the Museum of Texas Tech University's quilt collection.

LEFT: Ellie Kreneck Artist home page.

RIGHT: Linda Fisher Artist home page.

OPPOSITE: Linda Fisher artist quilts page on *The Quilt Index*.

### 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. 

# QA

## 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 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 administrator 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.



**SALLY POST** is President of the Museum Association. She can often be found at the Museum Shop. Contact her at: [sally.post@ttu.edu](mailto:sally.post@ttu.edu)



## MUSEUM OF TEXAS TECH UNIVERSITY ASSOCIATION

### JOIN THE MUSEUM ASSOCIATION!

If you love immersing yourself in cultural experiences that are simulating, 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.



**806.742.2443**  
**WWW.MOTTUA.ORG**

## I want to become a member in the Museum Association

at the following level:

- |  |  |
|--|--|
| <input type="checkbox"/> Director's Circle \$1,000 | <input type="checkbox"/> Patron \$150          |
| <input type="checkbox"/> Curator \$500             | <input type="checkbox"/> Museum League \$75    |
| <input type="checkbox"/> Benefactor \$250          | <input type="checkbox"/> Friends & Family \$50 |

Mr.  Mrs.  Dr.  Other \_\_\_\_\_  
Name(s) as they should appear on MoTTUA cards:

Spouse (if applicable) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

This is a gift membership from:

\_\_\_\_\_

\_\_\_\_\_

### METHOD OF PAYMENT

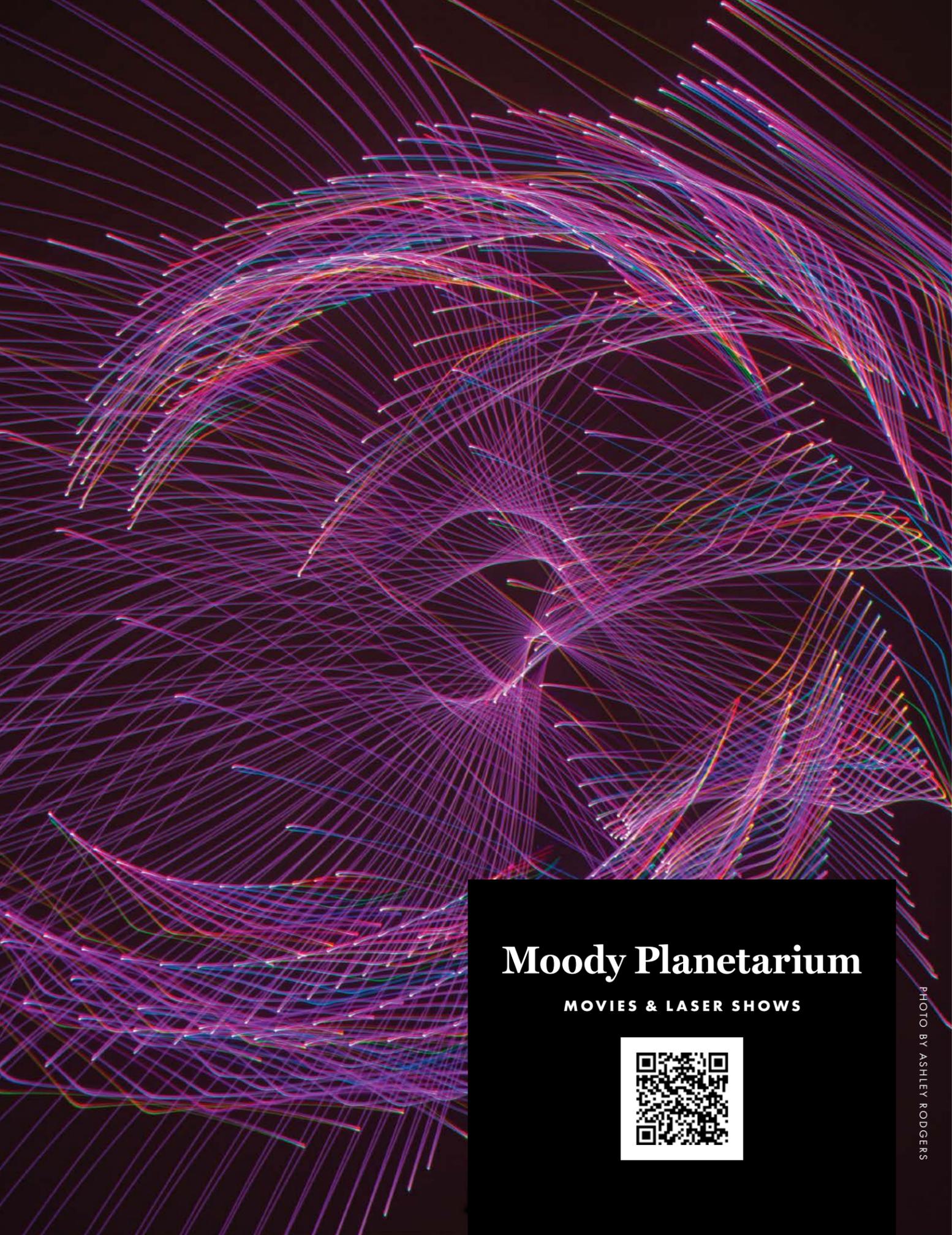
- Check Enclosed  
(please make checks payable to Museum of TTU Association)
- Mastercard  Visa
- Card Number \_\_\_\_\_
- Expiration Date \_\_\_\_\_ CVV Code \_\_\_\_\_
- Signature \_\_\_\_\_



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](http://www.mottua.org)  
or over the telephone by calling the Association Office  
at **806.742.2443**



# Moody Planetarium

MOVIES & LASER SHOWS



PHOTO BY ASHLEY RODGERS

## UPCOMING EXHIBITIONS



**DOWN IN THE DIRT**  
THE GRAPHIC ART OF TERRY ALLEN

OPENING 2021

**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.



**MISS AMERICA FASHION**

OPENING 2021

**December 22**

Celebrating the 100th anniversary of the Miss America Pageant, the Museum of Texas Tech University will mount an exhibit of garments worn on the stage in Atlantic City and by the Miss Americas during their year of service. The swimsuits and evening gowns of the first hundred years at the Miss America Pageant are a microcosm of American fashion of the same time. Beginning with a coronation robe from the 1930s, through clothing worn by the last Miss Texas to win the crown, to the creation of the "Supersuit" swimsuit of the 1980s, this exhibit will feature American fashion through the lens of the women who embodied the ideal American woman. A book of the same name will be available for purchase when the exhibit opens.



**CRISSCROSS (SERIES 3 OF 3)**  
BILL LAGATTUTA AND COLLABORATIVE PRINTMAKING

OPENING 2022

**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".

*Palabras Malo* (1989) by Terry Allen. Lithograph (38x30 inches). Collection of the Art Division, Museum of Texas Tech University © Terry Allen

*Fans in the Stands* (1987) by Richard Levers. Lithograph. Collection of the Museum of Texas Tech University Association; purchase with funds provided by the Helen Jones Foundation, Inc. © Estate of Richard Levers



**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 finish 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**

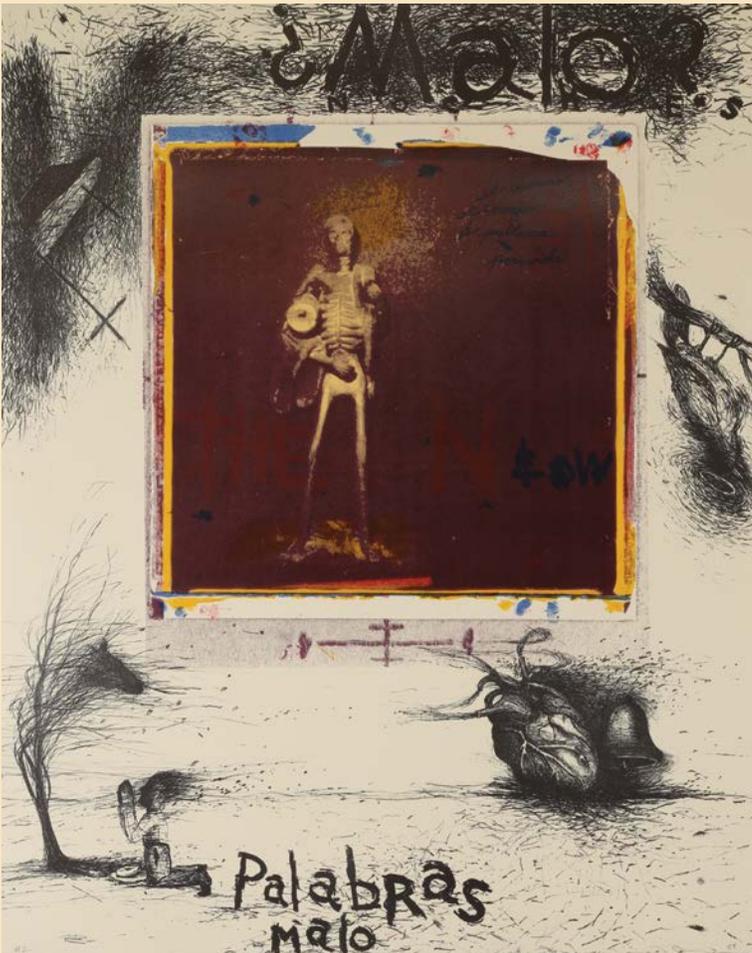
For the inaugural exhibit in the newly designated Clothing and Textiles Gallery, Curator Dr. Marian Ann J. Montgomery has chosen to showcase the designer garments worn by Louise Underwood, noting, “Mrs. Underwood enjoyed dressing well and was aided in these efforts by the wonderful boutique, Margaret’s. 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.

Fried Chicken & Fantasy (1990) by Robert Colescott (1925–2009). Lithograph (19x25 inches) printed by Bill Lagattuta. Museum of Texas Tech University Association Collection; purchase with funds provided by the Helen Jones Foundation, Inc. © Estate of Robert Colescott



MUSEUM OF TEXAS TECH UNIVERSITY  
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## DOWN IN THE DIRT

### THE GRAPHIC ART OF TERRY ALLEN

An exhibition of original prints by Lubbock-raised visual artist and musician, Terry Allen. An unparalleled opportunity to encounter the scope of his artistic persona, more than 70 works of art will stand witness to Allen's independence, creative dexterity, mistrust of authority, and wariness of hierarchy. Born in Kansas in 1943, Allen was raised in Lubbock, Texas and now lives in Santa Fe, NM. Allen has suggested that growing up in West Texas under the tutelage of his impresario father and piano-playing mother provided early momentum for his narrative adventures. The artistic and musical consequences of this impetus pivot on border landscapes, southern frontera temperaments, and class conflicts. Allen embraces some forty years of untidy love, tears, violence, kindness, exploitation, humor, food, language, sabotage, and revenge. The exhibition will be a festival of sensations.

*Palabras Malo* (1989) by Terry Allen. Lithograph (38x30 inches). Collection of the Art Division, Museum of Texas Tech University © Terry Allen