

FEATURES

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Construction will continue into the winter. Check out our progress so far

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Information about the Museum's biennial competition for artists ages 11 to 19



◀ Left to right:

Hat, ca. 1400 - 1500. Middle Inka Period (Peru). Gift of Quintus H. and Mary H. Herron. 5" by 6.5" Diam.

Textile (Detail Shot), ca. 500 - 1000. Nasca Period (Peru). Gift of R. Weiss. 120" L by 20" W.

Mummy Bundle Mask, ca. 1000 - 1400. Chancay Period (Central Coast Peru). Gift of John and Dr. Meryl Lavine. 15.25" H by 16.5" W

MUSINGS



Exciting times are coming soon to the Museum of the Red River! Idabel is lucky to have such a lovely museum. Once construction is complete, it will be a state-of-the-art facility in every sense of the word. If you haven't become a member yet, please do so soon so you can feel a part of our community and promote the arts. The Museum's programs and exhibits are spectacular and worth supporting. People travel from all over the place (not just Paris and Texarkana) to see them.

As you can see I am thrilled for the Museum of the Red River's new expansion. I hope to see you at the next members-only program. This is a touch of class for the city of Idabel. Take advantage of being a member for \$50 a year. Of course, other donations are welcome.

- Peggy Dugan, retired teacher and Museum member

EXHIBITS

Mary Bratton Curtis Gallery

Andean Textiles (through November 4)

Woven cloth of native cotton and camelid wools from various Andean cultures (ca. 600 BC–AD 1500), drawn from the Museum's collections.

Recent Acquisitions (November 13 – January 27, 2019)

A selection of works drawn from gifts received, and purchases made, for the Museum's collections in 2018.

Lifeways Gallery

Objects from the Museum's collections which illustrate the ethnological themes of Domestic Life, Beliefs, Encounters, and Technology and Art. A permanent display area featuring Recent Acquisitions is now a part of the Lifeways Gallery.

Gregory H. Perino Archaeological Study Area

Study collections of regional archaeological material, honoring the work of **Gregory H. Perino** (1914 - 2005), archaeologist and the Museum's first director (1975 - 1984).

Nathaniel and Lana Grey Gallery

Island Spirits (through October 28)

Ancestor and other "spirit figures" from cultures of the South Pacific (Micronesia, Melanesia, Polynesia), drawn from the Museum's collections

West African Ceramics (November 6 – January 6, 2019)

Large ceramic vessels from various cultures of West Africa, drawn from the Museum's collections.

Directions

I hope you will join us **October 27th from 10:00 a.m. to 4:00 p.m.**, when the Museum celebrates its new public programming and exhibit spaces with an **Open House**, coinciding with the returning **Fall Arts Festival**. Craft activities for child and adult participants will be offered throughout the day. Musicians will play, folk-dancers will perform, creative artists and crafters will provide demonstrations and sell their wares. Free identifications of artifacts brought in by the public will be accompanied by on-site demonstrations of flint-knapping. The Open House will be the first opportunity for most visitors to "see" the new public spaces created by the multi-year construction project, as it begins to wind down.

-Henry Moy,
The Quintus H. Herron Director



▲ Pictured: Untitled Painting, early 20th century by Acee Blue Eagle (Creek-Pawnee-Wichita, 1907 to 1959). Museum Purchase. 18" H by 22" L.

Acee Blue Eagle is one of the 20th century's most important native American figures. He was an authority on native history, legend, art, and law. He was also an extremely talented dancer, flute-player, and painter. He was so influential that in 1935, at the age of 26, he conducted a series of lectures on Indian Art throughout Europe.

During his lifetime, Blue Eagle exhibited in some of the United States' most prestigious galleries. His work has become even more popular since his untimely passing in 1959.

Master ceramist **Tadashi Hirakawa** of Bizen, Okayama prefecture (Japan), returned to the *tsuchigama* kiln he built in Southwest Arkansas in 2016. Mr. Hirakawa’s research was essential to the identification and reconstruction of *tsuchigama* kilns, which were originally developed in Bizen during the 11th and 12th centuries. They are among the earliest “slope” or climbing kilns and are basically a fired clay tube built up a hill. Different temperatures are achieved depending upon location within the tube, which in turn affects the finished product.

Mr. Hirakawa has spent the last several decades working with archaeologists, curators, and artists mastering the kiln’s capabilities. He has experimented with various techniques and clays. He hopes to reintroduce *tsuchigama* technology throughout the world. The one in Sevier County, AR is his attempt to bring his expertise to the United States. More information about the project can be found at <http://www.tsuchigama.com/en/>.

His apprentice **Yukiko Akai**, also of Okayama prefecture, and student **Dora Lee** of Singapore were his assistants this season. They were joined by art professor **Chris Powell** of **Texas Christian University (TCU)**, and several of his ceramics graduate students. The Museum of the Red River provided local support.

Among this year’s achievements was the successful firing of a bowl created by Taos Pueblo artist **Jeralynn Lujan Lucero**.

Unlike Japanese ceramics, pottery made in the American Southwest is usually pit-fired. Clay from this area is also micaceous and more sensitive to extreme temperatures. However, the resulting vessel exceeded expectations, and is a testament to Mr. Hirakawa’s mastery and understanding of the intricacies of placement in the *tsuchigama* kiln. Works from this summer, including the Lujan Lucero bowl, will be exhibited at the Museum through the end of the year.

Don and **Mary Etta Herron** have donated 6.5 acres of land adjoining Museum Park for future development.

PROGRAMS

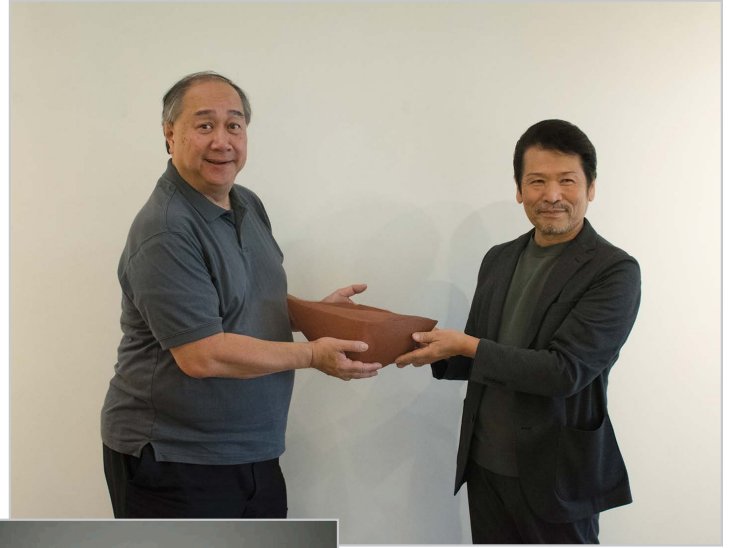
The Museum will hold its annual **Patrons Dinner** on October 26, starting at 6:00 pm. A light dinner will be served.

The **Fall Arts Festival** returns to the Museum on October 27. This all-day event includes artist demonstrations, family-friendly activities, musical performances, free artifact identification, and more. A full list of the day’s events is available in the press section of the Museum’s website or on the Fall Arts Festival event page on Facebook.

The following free workshops are scheduled for the winter: **Fun with Salt Dough** (December 1) and **Fun with Huichol Yarn Paintings** (January 12). Families may drop-in and drop-out of each workshop between 10 am and 3 pm.

Patt Owens will lead a **knitting workshop** on November 17, from 10 am to 3 pm. Cost is \$45.

The following members-only events are scheduled for the coming months: A **Winter Gala** (Curatorial Circle+) and a **behind-the-scenes tour** of the Museum’s Spring Exhibit, *Native American Cradles* (Associate+).



▲ Director Henry Moy with master ceramist Tadashi Hirakawa



Left: Vase, 2018 by Tadashi Hirakawa (Japanese, b. 1955). 6.25” H by 14.25” L

Condolences to the family and friends of **June Beasley**, a generous benefactor whose gifts to the Museum’s libraries and the *Baker-Beasley-Wetherell Collection* will inspire and inform countless future generations.

EXHIBIT: ANDEAN TEXTILES

Textile manufacturing was the dominant industry in the prehistoric Andean highlands. As a result, the area is home to some of the world's oldest textiles and examples of technological innovation. Most textiles recovered from this area are found in Peru's desert region, which runs along the Pacific Coast. The area is close to the ocean, but is affected by cold, off-shore currents which inhibit rain. As a result, organic materials, including textiles, are preserved extremely well—much better than material found in the wet highlands to the east.

Cloth production in the Andes mountain region began around 2,500 B.C. During this time, textiles were made from various vegetal fibers like cotton. Over time, weavers began to use animal fibers—like llama, alpaca, and other American camelids—as well. Other materials like bast (inner tree bark fibers) and other similarly tough materials were used for cordage (string, rope) and netting. Human hair was also used, albeit rarely.

By 1,000 BC, the area had developed virtually every known weaving technique. Almost every available natural dye or coloring agent was also in use. Red was made by boiling the *Relbunium* plant or by crushing cochineal beetles. Blue was made from indigo and yellow was extracted from a wide range of plants and materials. Some textiles were spun using dyed yarn. Others were decorated with painted designs or feathers upon completion.

Most textiles were created using small, portable back-strap looms. Each loom is simple and consists only of a few rods, rope, and a strap, which is wrapped around the weaver's waist—hence the name. The other side of the loom is attached to a tree or post. A long, continuous yarn thread known as a warp is wound around two of the loom's bars. The loom's strap allows the weaver to adjust the tension of the warp by moving back and forth. The warp's length is limited only by the arm length of the weaver.



▲ Textile Fragment, ca. 300 (South Coast Peru). Gift of Ron Moore. 17" H by 10.25" W

When using a back-strap loom, weft yarns are interlaced perpendicularly between warp threads". Generally, this method of weaving produces four finished edges or selvages. The completed squares or rectangles of fabric can be combined to form clothing, containers, blankets, and other textiles.

The importance of textile manufacturing to the Andean people cannot be understated. In a cash-free economy, crafts often embody wealth, especially if everyone understands the relative values of the materials used and the time spent creating the work. In the prehistoric Andes, textiles represented such wealth. For example, cloth was collected as tribute, used to pay taxes, and as barter for other goods. As a result, a talented weaver could literally "make" money. Unsurprisingly, the women who demonstrated skill in weaving were the most desired wives. Today, there is less direct comparison to money, but great prestige is still attached to quality textile works.



In 1613, some forty years after the Spanish Conquest, Felipe Guaman Poma de Ayala wrote a long (1197 pages with illustrations) letter to the King of Spain. In it, he provided a chronicle of events from the last days of the Inkan Empire to the present day. The "letter" was written in two sections, *Nueva Coronica* (New Chronicles) and *Buen gobierno y justicia* (Good Government and Justice).

The letter was informed in part by, Poma de Ayala's own experience. He was born shortly after the Spanish Conquest and was a member of the native Peruvian nobility. He worked in the government and, from 1594 to about 1600, represented his family in a land dispute. The courts decided in his favor several times. However, he was eventually accused of misrepresenting his nobility and claim. As a result, he received two hundred lashes and was exiled from his town for two years.

Poma de Ayala illustrated the letter with nearly four hundred drawings of Inkan daily life, like the one above. His letter is one of the best first-hand accounts of the years immediately after the Conquest from the perspective of the conquered. It is unclear whether or not his letter ever reached its intended audience.

The drawing above depicts a native woman using a back-strap loom.

Gifts to the Collections

Ceramic **vase** by **Tadashi Hirakawa**, created 2018 at the Arkansas Tsuchigama Kiln Site, using local clay; this particular form is identifiable with Mr. Hirakawa, whose ceramic vessels are in high demand from *ikebana* (floral arranging) masters throughout Japan

Ceramic **bottle** by **Yukiko Akai**, created 2018 at the Arkansas Tsuchigama Kiln Site, using local clay; this bottle form was inspired by native Caddoan ceramics Ms. Akai viewed at the Museum of the Red River

Four-piece Kuba cloth **wrap**, (Bakuba peoples, [Democratic Republic of the Congo], 20th century). *Gift from a **Friend of the Museum***

Wood, shell and feather “**mask**” (Iatmul peoples, Papua New Guinea; mid-20th century); carved wood **figurine** with small-shells necklace, probably for use as a grave marker (South Islands, Philippines; mid-20th century); Wayang Topeng **dance mask** (Java, Indonesia; mid-20th century); ceramic “sheepface” **figure** in the Jalisco-style (west Mexico, ca. 200 - 100 B.C.); Tapa **cloth** (Samoa, 20th century). *Gift from the **O. V. Shaffer Collection (IL)***

Carved limestone standing **Buddha figure** (Chinese, 6th to 7th centuries); modeled stoneware **tomb guardian figure** (China, 8th - 9th centuries); carved volcanic **stone figure**, possibly depicting shamanic transformation (Veracruz, Mexico, 5th – 8th century); pair of soft **dolls** in Navajo dress (American, late 20th century); *contemporary reproduction* of ceramic **urn** in the Wari Style (Peru, ca. 700 - 900); (2) carved wood **bulul**, ancestral protectors of family granary (Ifugao, Philippines, 20th century) *Gift of **R. Weiss (AZ)***

Carved alabaster **Buddhist deity**, probably Maitreya (Chinese, 6th century) *Gift of **Michael and Kimberly Cutchall (TX)***

Forty (40) pieces of assorted **copper jewelry** (American Southwest, second half of 20th century. *Gift of **Gregory Shepard (AZ)***

Museum Purchases

Watercolor **painting** depicting young deer by **Acee Blue Eagle**, born Alex C. McIntosh (Creek-Pawnee-Wichita, 1907 [Anadarko] – 1959 [Muskogee, OK],)

Painted ceramic **jar** by **Dee Setalla** (Hopi, b. 1963)

Bottle, 2018 by Yukiko Akai (Japanese, b. 1986). 7.25” H by 5” W. ▶



Buddha Figure, ca. 6th to 7th century. Chinese. Gift of R. Weiss. 27” H by 7.75” W. ▶



Carved wood figure, mid-20th century. (South Islands, Philippines). Gift from the O. V. Shaffer Collection. 15” H by 5.25” W. ▶





Beading Workshop
with Eveline Steele



Fun with Weaving



Gallery Walk-through
with Paul Shepard.
[Picture courtesy of
the McCurtain Daily
Gazette]

It looks like 2018 will be another successful year for the Museum. Although attendance is still lower than usual, it is three times higher than last year's total number. Visitation is expected to steadily increase after construction is complete.

Museum programming has continued to see a sharp increase in interest as well. This year, over 2,000 people have attended a program at the Museum. That's twice the number of attendees from last year and one of the Museum's best years so far.

Staff believe the increased attendance is likely due to a more diverse line of programs and advertising strategy.



Beer and Baskets



[1]



[2]



[3]



[4]

- [1] Routh Enterprises employees smoothing concrete on the Museum's east side drain system. Once the system is complete, rainwater will flow into a pond in the Museum Park.
- [2] An 80+ foot crane hoists an air conditioning unit from one side of the Museum to the roof. The process required several days and the Museum was forced to close as a result. No other closures are expected at this time.
- [3] A worker removes rust from a steel beam before painting it. Parts of the pyramid beams will remain exposed.
- [4] A contractor from AFC makes a subtle adjustment to a frame before installing it. Some of the beams that make up the "face" of the Museum became warped during the summer heat. As a result, workers must make tiny changes to the window frames before installing them.

THANK YOU FOR YOUR SUPPORT!

2016-2018 EXPANSION AND CONSTRUCTION

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Donald A. and Mary Etta Herron; Herron Foundation, Inc., Idabel Museum Society, Inc.

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In recognition of their support, individuals or organizations who give a total of \$500 or more to the building fund will have their gift acknowledged on a plaque in the Museum's new lobby. Gifts "stack": An individual who gives \$250 in 2017 and \$250 in 2018 will have the total amount of his or her gift recognized.

— — — — — Cut Here — — — — —



Interested in supporting the Museum's 2016-2018 construction and expansion? We've made it easy to give. You can make a donation in-person or through the mail (include this form). Please make and mail all checks to The Idabel Museum Society, 812 E. Lincoln Rd., Idabel OK 74745. You can also make a donation online at [paypal.me/motr](https://www.paypal.me/motr).

Name: _____ Phone Number: _____

Address: _____

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I prefer to make this gift anonymously (receipt sent, but no public acknowledgment)

I would prefer to receive SHERDS by email, not mail.



The Dino Stomp

Dino Camp is one of the Museum's most successful, recurring programs. Once again, Dino Camp set a new record, with 54 participants. Staff hope attendance will increase again next year when *Acrocanthosaurus atokensis* returns to the Museum.

This year's camp focused on the disappearance of dinosaurs. However, campers also got to "dig" for dinosaur bones, learn the dino stomp dance (pictured top left), create their own dinosaur costumes and much more.



Serenity



Alex (front)
Corbin (back)



Lex



Kryslin (left)
Avery (right)

Grants

Herron Foundation, Inc., McCurtain County Art Club, Fidelity Charitable, Tulsa Community Foundation

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▲ Members of the Museum’s Fall 2018 Travel Study program at Te Puia’s Whakarewarewa Thermal Valley (New Zealand). Details about the Museum’s next travel program (Brazil) will be available in the January issue of SHERDS.

Donors (individual and family) to other Museum funds are provided membership benefits at equivalent levels.

Museum Building Fund

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RECENT ACQUISITION

▲ Copper Bracelet, 20th century. American Southwest. Gift of Gregory Shepard. 2” H by 2.75” L.

Other Cash Gifts

Reuven S. and Orli Avi-Yonah (programs), Michael Blachly, **Ross Chandler**, Delcyne Grant (for ACRO), Ford and Robin Hendershot (advertising), Donald A. Herron, Debra Jones, **Sallie A. Webb** (advertising), Carolyn and Eddie White, **Jack and Linda Bell Scholarship Fund**, Hometown Rentals, **Holly Arida and Jonathan B. Moody** (programs)

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▲ Buddhist deity, ca. 6th century. (China). Gift of Michael and Kimberly Cutchall. 7" H by 3" W.

EXPRESSIONS OF YOUTH



▲ *Chicken* by Tammy Dong (2016 Best of Show, ages 16 to 19). Ms. Dong also won third place in the 2D (ages 16 to 19) category with another painting, *Into the Woods*.

The Museum of the Red River will begin accepting submissions for its biennial art competition for children from January 27, 2019 to February 10, 2019. Artists may submit their work in-person or by mail at their own expense. The competition will be broken into the following categories: Ages 11 – 15, two-dimensional; Ages 11 – 15, three-dimensional; Ages 16 – 19, two-dimensional; Ages 16 – 19, three-dimensional. The show will be judged by Chris Powell, Associate Professor of Art from Texas Christian University. Submissions will be scored based on their technical quality, originality and artistic merit. Contestants will compete for \$1,000 in cash prizes.

Contestants may submit two pieces of work in any media (watercolors, found-material, stoneware, textiles, photographic prints, etc.). Two-dimensional submissions like paintings and sketches must be mounted, read to hang, and framed. Only original works will be accepted. Homework or plagiarized works will not be accepted. Due to the nature of the competition, extreme depictions of gore or nudity will not be accepted. Submissions that do not follow these rules may be disqualified at any stage of the contest. The decision to disqualify a submission is final and at the Museum of the Red River's sole discretion.

The Museum cannot be held responsible for any loss or damage to any work submitted for exhibition. By submitting their work, the artists, their families and any agent, completely hold harmless, the Museum of the Red River, the Idabel Museum Society, The McCurtain County Art Club, the City of Idabel and their affiliates from any damage. All submissions

and artists may be subject to photographic or other recording for the purposes of promotion, publicity, and history. Entering this contest constitutes acceptance of these rules.

All submissions must remain on display from February 19 to April 3. A full list of rules, and a submission form, is available online at www.museumoftheredriver.org/exhibit/expressions-of-youth-2019. A paper copy is available upon request or in the Museum Store. Please call (580) 286-3616 or email learningcenter@motr.org for more information.

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[2015] Jeanette and Greg Bohanan, Janet Herron and Gamaliel Leyva, Chris and Rudy Michalek, Doris Perkins, Betty Ramsey, John and Ida Ramsey, Carolyn D. and Eddie White; The Girls Gone Wine, Herron Foundation, Inc., Quintus H. Herron Trust, Michael S. McElroy Insurance

Annual Membership

Registration Form

Complete this form and mail it to 812 East Lincoln Rd., Idabel OK 74745. Make checks payable to Idabel Museum Society Inc. The information provided below will be used to send you the Museum's quarterly newsletter and your membership card. Please allow 2 weeks for your membership card to arrive. Membership status can be confirmed at the Museum's receptionist's desk during normal business hours.¹

Name: _____ Email: _____

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I want the Museum's quarterly newsletter...

Mailed to Me

Emailed to me

Please check one.

Member (\$50)

- Keeping the arts freely accessible to the people of, and visitors to, McCurtain County
- Two invitations to select members-only events, including an upcoming gallery openings and the Museum's annual dinners
- Specially guided tour through the Museum for you and your guests (Please call ahead)
- A copy of SHERDS, the Museum's quarterly newsletter
- Recognition in SHERDS and on the Museum's website.

Associate (\$100)

- All the benefits of being a Member plus...
- Membership in the North American Reciprocal Museum Program (NARM), which provides free admission to over 1,000 museums²
- Membership in the Reciprocal Organization of Associated Museums which provides reciprocal benefits to over 300 museums in North America³
- Invitation to a behind-the-scenes tour that explores the Museum's collections

Contributor (\$250)

- All the benefits of being an Associate plus...
- 10% off regular purchases in the Museum Store
- The opportunity to visit the Museum on Mondays, when it is closed to the public
- Reduced registration fees for select programs and events

Curatorial Circle (\$500)

- All the benefits of being a Contributor plus...
- A chance to view new acquisitions before they're available for public viewing
- An additional 5% off in the Museum store (15% total)
- A special thank-you dinner just for members of Curatorial Circle and above

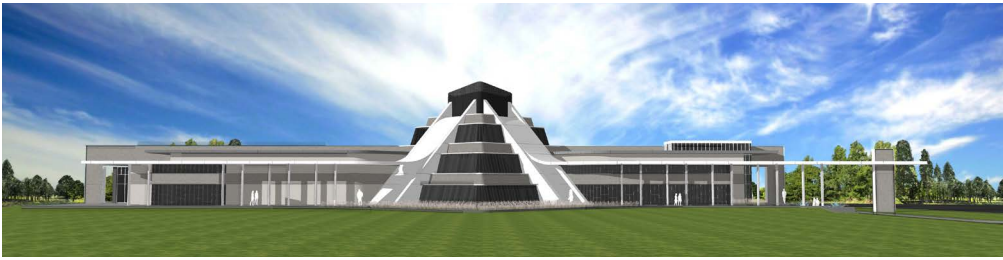
Director's Circle (\$1,000)

- All the benefits of being in the Curatorial Circle plus...
- Two extra invitations for events (4 total)
- One complimentary Associate membership to give to a friend or family member
- An additional 5% off in the Museum store (20% total)
- Exclusive, Director's Circle-only dinners with visiting scholars

1: Eighty-five percent of each membership is deductible for federal income tax purposes.

2: Locate other NARM institutions at narmassociation.org/map. Show your membership card with a valid ID to receive free admission during regular hours, discounts at museum shops and select discounts on concerts and lectures. Some institutions may grant free admission for guests. Please contact the institution you plan to visit for more information.

3: Locate other ROAM institutions at sites.google.com/site/roammuseums/home/list-of-roam-museums. Benefits may vary at different institutions. Please contact the institution you plan to visit for more information.



About the Museum

Located in Idabel, Oklahoma, the Museum of the Red River is the largest cultural institution in a 150-mile radius. Its mission is to preserve and celebrate the world's artistic heritage, while emphasizing the contributions made by native American groups. Its exhibition program includes temporary and permanent displays, most using objects drawn from its collections. The Museum also installs off-site exhibits throughout Southeastern Oklahoma and Northeast Texas.

It offers dozens of educational programs each year, often in partnership with local organizations. It also houses a Public Reference Library and Research Library, which contain over 6000 volumes and printed materials illustrating cultural history. Hands-on, interactive learning opportunities are available year-round in the Holland and Sallie Webb Family Learning Center.

The Museum neither solicits nor accepts government funding. Instead, it is supported by earned and investment income and the ongoing support of individuals and organizations like you. Admission to the Museum is free, thanks to its Corporate Partners. To keep up with the latest Museum news, visit www.museumoftheredriver.org.

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Idabel Museum Society, Inc
812 E. Lincoln Road
Idabel, OK 74745
(580) 286-3616



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Open 10 AM to 5 PM Tuesday through Saturday and 1 PM to 5 PM on Sunday.
Closed Mondays and national holidays. **Admission is free.**