

Construction Highlights, Page 13

## Spring Study Program.....Page 2

The 2019 trip to Brazil combines culture, history, and natural beauty.

## Winter Exhibit.....Page 4

Learn more about our winter exhibit, *North American Cradles*.

## Feedback wanted.....Page 7

We're trying new stuff and we want your feedback.

## Interview.....Page 12

Your burning, construction-related questions answered by Museum director Henry Moy.



Upcoming Programs, Page 1

# DIRECTIONS



The proverbial “light at the end of the tunnel” is within view, as contractors complete the final parts of new construction, while finishing renovated interiors. We anticipate opening the renovated ACRO Gallery, new classroom, lounge, Store, and Lobby as they are completed over the next several months. We plan to celebrate with Grand Opening festivities the weekend surrounding Saturday, April 27, 2019, when all public areas of the facility will be available for the first time in three years! Celebrations will include live entertainment, special exhibits, and family-friendly activities. Of course, unforeseen circumstances could once again make me an unwitting liar, but as in the past, we shall have a Party anyway! More details will be forthcoming in a special edition of SHERDS in March, followed by the regularly scheduled Spring SHERDS in early April.

The past years of construction disrupted the **Museum Affiliates** program, which offers other non-profit service organizations the opportunity to use our facilities for their own meetings and events. It has been available again since the end of summer and **Rotary Club of Idabel, Little River Conservation District, Idabel Industrial Development Authority, and The Oklahoma Forestry Association** are current members. For a low annual fee, they can schedule their periodic programs, annual meetings and fund-raising events at the Museum, at a significant savings (up to 80%) over regular rental rates. Membership rates will go up in 2019, but I invite former members to renew at the current (stable since 2012) rate through January 31. New members are also encouraged. For more information, contact Vickie Smith at 286-3616.

-Henry Moy, *The Quintus H. Herron Director*

# PROGRAMS

The Museum’s “Fun” series continues in February with **Fun with Watercolors** (February 16), and **Fun with Molas** (May 4). Both workshops are free.

The Museum’s 2019 Membership Program kicks off on January 25 with a **recent acquisitions preview**. The event is open to members at the Curatorial Level or higher. In lieu of a Winter Gala, members of the Curatorial and Director’s Circle will be the first people to see the renovated **Acrocanthosaurus Gallery**. A **walk-through** of the Museum’s Winter Exhibit, *North American Cradles* is scheduled for mid-February. The walk-through is open to all members.

Two workshops are scheduled for the Spring. Linda Lou Alexander will return to the Museum on February 9 for another **Beer and Baskets** workshop. Presley Byington will lead a **flute-making class** on March 23. Each cost \$45 to attend.

The Museum will hold a **Dino Day** on March 2 to celebrate the return of Acro. More details will be available in February.

The Idabel Minority Action Committee will cosponsor this year’s **Mary H. Herron Memorial Kite Festival**. The event takes place April 14 at the Booker T. Washington Community Center in Idabel. The festival is free; families may drop-in and drop-out at any time.

## People

One of the twentieth century’s greatest artists, **Harold Stevenson** (1929 - 2018), passed away in October. Stevenson, an Idabel-native, displayed his art in some of the world’s most prestigious institutions, including the Guggenheim Museum. One of his paintings is temporarily on display at the Museum of the Red River. The exhibit was made possible by **Dian Jordan, Ph.D.**, and Southeastern Oklahoma State University’s McCurtain County Campus.

The **Oklahoma Museums Association** held its annual MIX Networking Event at the Museum on October 19. The event included a tour of the Museum’s new curatorial spaces and galleries.

The Museum’s collection of Caddo ceramics was recently featured in a chapter of *Ceramics of Ancient America, Multidisciplinary Approaches* (2018, University Press of Florida). The chapter, titled “The Importance of Symmetry in Defining Caddo Relationships: A Synthesis of Perspectives” was written by **Johanna Minich** and **Jeff Price**. Dr. Minich is a curator of native American art at the Virginia Museum of Fine Arts. She gathered most of the information during a visit to the Museum in 2013.

Condolences to board member **Dr. Bruce King**, whose father, **Kenneth C. King** passed away in late December.





Dear Friends,

Brazil remains one of the world's greatest travel destinations. Our 2019 trip there will provide experiences that combine culture, history, and natural beauty. The trip begins in Rio de Janeiro where *carioca* charm and the spirit of Carnival permeate the City. We'll also travel through mountain rainforests to visit the Corcovado Christ Statue, trek Sugar Loaf Mountain, and visit Ipanema and Copacabana beaches. A flight to the border region of Argentina and Paraguay brings us to spectacular Iguassu Falls, the world's most extensive waterfalls, and I would argue most beautiful. Surrounded by exotic wildlife, it is a bucket-list site for those who appreciate nature.

The trip concludes in historic Ouro Preto, where nearly 80% of the world's gold supply went through in the 18<sup>th</sup> century. Their wealth provided support for the arts, and the region hosts the

largest concentration of colonial Baroque art in the world. I should also mention that mines around Ouro Preto provide the world with imperial topaz, making the city a major center for the Brazilian gem trade. Haggling for precious emeralds, aquamarines, tourmalines and even diamonds is a daily occurrence!

This will truly be a trip of a lifetime. Please consider joining us.

- Henry Moy, *The Quintus H. Herron Director*

[Image Credit; Iguassu Falls: Enaldo Valadares, own work, CC BY-SA 3.0 ; Rest: Far Horizons]

For more information, call (580) 286 -3616 or visit [www.museumoftheredriver.org/brazil-2019](http://www.museumoftheredriver.org/brazil-2019).



## Mary Bratton Curtis Gallery

### *Recent Acquisitions* (Through February 3, 2019)

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

### *Native American Cradles* (February 12, 2019 – April 14, 2019)

Cradles and other child carriers from native groups across North America drawn from the Museum's extensive collection. More information is available on page 4.

## M. "Jack" Bell Hall

### *Expressions of Youth* (February 19 – March 3, 2019)

A biennial, juried exhibition for artists aged 13 - 19. Information about the contest is available at [www.museumoftheredriver.org/exhibit/expressions-of-youth-2019](http://www.museumoftheredriver.org/exhibit/expressions-of-youth-2019).

## Lifeways Gallery

Objects from the Museum's collections which illustrate the ethnological themes of Domestic Life, Beliefs, Encounters, and Technology and Art. The gallery now includes an additional, permanent display area that features recent acquisitions made by the Museum.

## Founder's Gallery (Opens Spring 2019)

Inspired by Museum founders **Quintus and Mary Herron**, the Founder's Gallery celebrates the generosity of the Herron family and other major donors to the collections. It features some of the finest examples of material culture available for public study.

## 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

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

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

### *Faces of Culture* (January 15- June 26)

Masking traditions in Southeast Asia, drawn from the Museum's collections.

Cradle, ca 1890. ▶  
Kiowa (Southern Plains). Promised Gift of Drs. Nira and Leonard Levine. 30"H.



Cradle, ca. 1897. ▶  
Mesquakie (Woodlands/Great Lakes region). Gift of Quintus H. Herron. 25" H.



The cradle is one of the most striking symbols of native American childhood. When and where they were first used is not known. Archaeological evidence suggests their usage may have predated the arrival of the Bering land bridge migrants. What we do know is that cradles were eventually used in most of North America and parts of South America. Although their appearance differed from group to group, their overall form remained the same. Each cradle had a “bed”, some sort of covering, padding, and lashing. Other features, like handles or dangling trinkets, were widespread but not universal.

Cradle-making was often reserved for the most accomplished and skilled artisans. In fact, most cradles were made as gifts for special newborns. Families that didn’t have their own cradle often borrowed one from a friend or relative until the child outgrew it. As such, a single cradle was often used for generations.

Usage varied from group to group. Some women carried their children on their backs with the aid of a tumpline around the forehead or chest. Others carried their cradles by hand. Some hung their cradles from their horse’s saddle or on a nearby tree. Regardless of its location, the cradle kept the baby secure, warm immobile, and out of the way. Many cradles could be used

horizontally or vertically, which allowed mothers to put children to bed without waking them. Babies didn’t stay in a cradle all day though. They were often removed for bathing and exercise. During this time, fresh padding made from moss, cattail down, and other materials were placed in the cradle to absorb waste.

Early cradles were usually utilitarian and plain. Some were merely rolled-up hides! However, after the introduction of glass beads by European colonists, cradles became more ornate. Decorated cradleboards, especially among Plains groups, were a symbol of prestige. The same care and attention to detail was later given to the construction of smaller doll cradles, which were given to children as toys.

Cradle usage started to decline at the beginning of the twentieth century. During this time, museums and collectors began purchasing cradles that had been in families for generations. As a result, artists began making cradles for the commercial market, not domestic use. Today, cradles are still made by some but used only by a few. Most are made for art competitions, where winners can still gain prestige from their cradles, like the one below by Vanessa Paukeigope Jennings (Kiowa, b. 1952).

## RECENT ACQUISITIONS

### Gifts to the Collections

Shell and other **bead jewelry** (29 pcs.), collected by donor 1970-1980 from various (identified) tribal groups while working in the Amazon rainforest. *Gift of Michael and Jeanne Bernstein (AZ)*

“Tonala-style” glazed ceramic **figurines** (32 pcs), (Jalisco, Mexico, mid-late 20<sup>th</sup> century). *Gift of Dr. Robert and Pamela Brooks (OK)*

Shell and paint embellished **ancestor mask** (Middle Sepik River, Papua New Guinea: 20th century). *Gift of Cindy Kennedy (OK)*

Wool and cotton **rug** (Navajo; mid-20<sup>th</sup> century), closed **poncho** (Mexico: early 20th century), four Arkansas and Oklahoma historic frontier **photographs**

including three images by **William S. Prettyman** (1828 -1932) and one by **Vince Dillon** (d. 1931), eleven **stereo view cards** (American, early 20th century), and framed print. *Gift of John and Sue Hinkel (MO)*

Ceramic/porcelain **closed-form sculpture** with rattling bead (1970) and a **tea-cup** (1970) by **Toshiko Takaezu** (Japanese/Hawaiian-American, 1922 - 2011). *Gift of Ron and Lynne Wetherell (FL)*

Wool and cotton **faja** (sash/belt), collected 2016 in Highland Peru. *Gift of Vickie and Scott Smith (OK)*

Model Cradle, ca. 2000, by Vanessa Paukeigope Jennings (Kiowa, b. 1952) Bequest of the Quintus H. Herron Trust. 23” H.





Masked Dancer **effigy figure**, with removable “dragon” mask from San Martin Tilcajete, Oaxaca (Mexico, mid-20<sup>th</sup> century). *Gift of Sally Gettys (OK)*

Decorated ceramic **vessels** (3) emulating native Southeastern traditions, marked “Columbus Museum of Arts and Crafts, Authentic Reproduction” by D.X. Gordy. *Gift of Mabee-Gerrer Museum of Art, Shawnee (OK)*

Low-fired micaceous clay **fetishes** (5, including one bear and four bison effigies) (Taos Pueblo, late 20<sup>th</sup> century). *Gift of Elizabeth Post Miller (NC)*

Fifty-nine (59) Precolumbian **textile fragments**, ceramic **vessels**, and **metal** and **wood objects** from various cultures and time periods (coastal and Andean Peru). *Anonymous Gift*

**Longbow and arrows** (4) with associated **photographs**, collected from indigenous *Motilone* of eastern Colombia in the late 1940’s. *Gift of Mary and Charles Solcher (TX), from the Estate of John and Ellen O’Brein*  
Thirty-nine (39) native American works including **baskets** (27) from Choctaw (5, including ones by **Francine Alex** and **Nelda King**),

Cherokee (9, including weavers **Emma Taylor, Nancy Bradley, Shirley Gewin** (2), **Rebecca Read, Sally Locust** (2), and **Pearl Wolfe**), Hopi (6), Tohono O’odham (2), and Seri traditions; a Yaqui coyote-faced, pascola **mask**; a Mayo dance **mask** by **Arnulfo Yocupicio**, Navajo ceramic animal **effigy figures** (7), a Tarahumara woven wool **sash**, a New England **gathering basket** with swing handle, and 3 bags of assorted parrot **feathers**. *Gift of Bob Baker to the Museum’s Baker-Beasley-Wetherell Collection*

## Other 2018 Donors to the Collections

Yukiko **Akai** (Okayama, Japan), June **Beasley** (dec.), Dr. Robert and Pamela **Brooks** (OK), Robert **Chorost** (AZ), John and Henrietta **Burnette** (OK), Michael and Kimberly **Cutchall** (TX), **Friends of the Museum** (USA), Joyce **Hall** and Family (OK), Tadashi **Hirakawa** (Okayama, Japan), Mayumi Makino **Kiefer** (OK and UT), Drs. Ernesto and Luisa **Lira** (TX), David **Model** (CA), Dr. David and Karina **Rilling** (PA), O.V. **Shaffer Collection** (IL), Gregory **Shepard** (AZ), Paul **Shepard** (AZ), Ray **Trotter** (NM and TX), R. **Weiss** (AZ)



## Musings

In 2010, my friend, Bob Baker, met collector/dealer Paul Shepard at an estate sale in Tucson, Arizona. Paul told Bob about the Museum of the Red River and its extensive native American collection.

Two weeks later, Henry Moy and Daniel Vick arrived in Tucson to meet Bob and see his impressive collection of native American pieces. Bob told Henry about June Beasley and her collection in Flagstaff. So, they made a trip to meet her. There, June told them about my and Lynne’s collection. About a month later Henry and Daniel came to see our collection in Green Cove Springs, Florida.

The rest as they say, is history. I drove to Idabel in 2010 to deliver our first donation and was very impressed with the Museum. Since that time, we continue to donate on a yearly basis. Up to this point, we’ve donated over 300 pieces to the *Baker, Beasley, Wetherell Collection* at the Museum.

-Ron Wetherell

*The Baker-Beasley-Wetherell Collection is a group of over one thousand items collected by Bob Baker (AZ), Ron Wetherell (FL), and the late June Beasley (AZ). They traveled around the world with their spouses and acquired similar objects during their trips. It was their hope that all these items would be brought together into one collection, named after the three families. After a national search, they selected the Museum of the Red River to house the collection. It is one of the largest, most valuable groupings of material owned by the Museum. Their donations are regularly featured in SHERDS.*



Recent Acquisition

◀ Sculpture and tea-cup, ca. 1970 by Toshiko Takaezu (Japanese/Hawaiian-American, 1922 - 2011). Gift of Ron and Lynne Wetherell. 3.5” by 3.75” W; 4.5” H x 4.75” W.



[1]



[2]



[3]



[4]

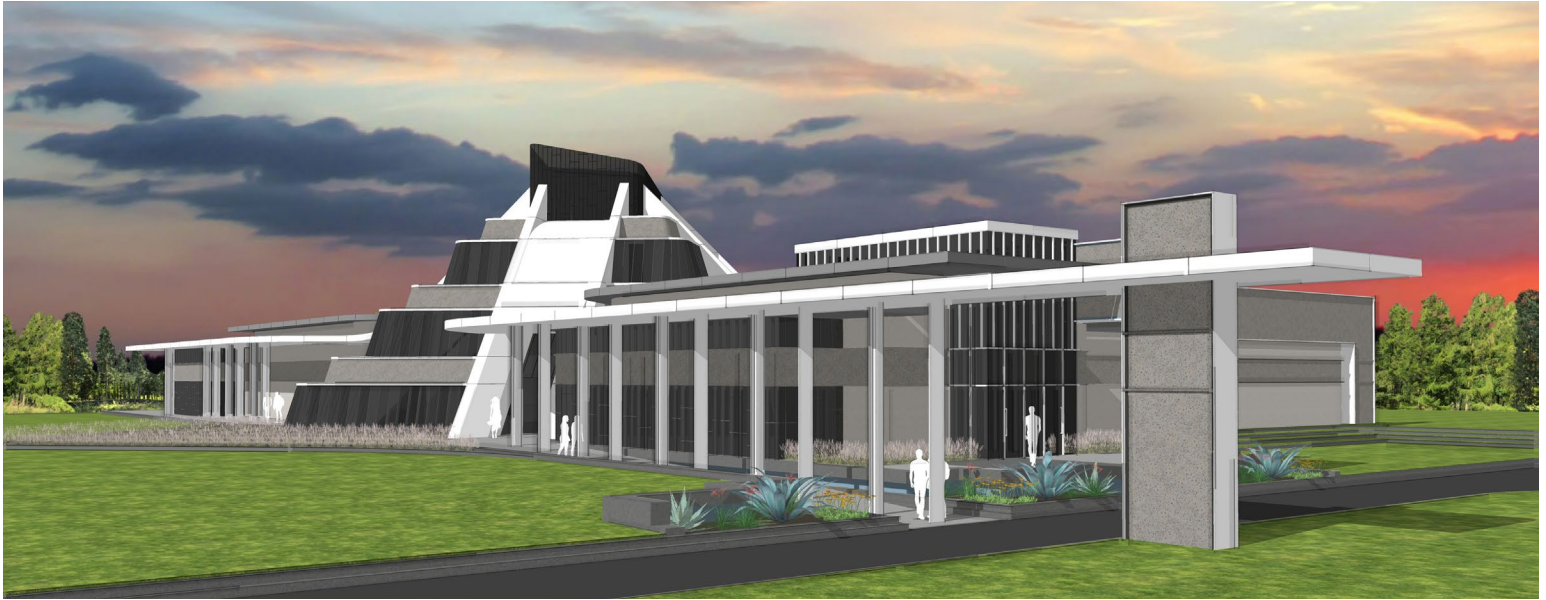
[1] Inkan Bags. Anonymous Gift. 3.25" H by 2.5" W; 4" H by 4.25" W

[2] Effigy, mid-20<sup>th</sup> century. San Martin Tilcajete, Oaxaca (Mexico). Gift of Sally Gettys. 24" H by 11.5" W

[3] Ancestor Mask, 20<sup>th</sup> century. Iatmul peoples, Middle Sepik River (Papua New Guinea). Gift of Cindy Kennedy. 28" H by 14" W

[4] Animal Fetishes, late 20<sup>th</sup> century. Taos Pueblo (United States). Gift of Elizabeth Post Miller. 2.25" H to 4.375" H; 4.5" L to 5.75" L





Most organizations don't talk about public relations and advertising unless something goes wrong. And who can blame them? Despite how invasive it can be, the minutiae of modern advertising isn't what most people would call thrilling. That being said, it's important for organizations to be transparent and seek feedback whenever possible. This is especially true whenever they attempt something drastically new.

The Museum's programming and advertising strategy has changed in the past year. This is mostly in response to a changing environment. The surrounding area has been experiencing a tourism boom for several years. It's also become more "digital" and technologically-savvy. Both changes present new opportunities and challenges. Like all organizations, the Museum must adapt in order to stay relevant. However, we can't lose what makes the Museum special for thousands of people around the world. Consequently, we've decided to initiate a rebranding project.

Rebranding can mean a lot of things to a lot of different people. For us, it means two things. First and foremost: formalizing four decades of loosely organized institutional knowledge and history. It's critical

that all of this "stuff" gets formalized before the next generation takes over. In practice, this leads to, among other things, greater organizational cohesion and productivity. Rebranding also means reevaluating the way we talk about the Museum and the types of programming we offer. We'd like your help for this part. After all, you're just as much a part of the Museum as our objects. What do you want to see more of? What do you want to see less of? Is there something we're not doing that we should be doing? Feel free to let us know what you think. Comments or questions can be sent to Brian Hendershot ([pr@mottr.org](mailto:pr@mottr.org)).

Any changes we make won't be felt right away, if at all, for a number of reasons. First, the project will extend into 2020. We want to see how the new building affects our operations, guests, exhibits, and so forth. It might be the case that any changes we make are strictly internal or minor. Finally, and most importantly, any drastic change will have to be approved by the Museum's Boards of Directors.

However, you might notice some changes to our graphic toolkit in the coming months. This includes changes to our logo, fonts, and so forth. We've outsourced this part of the project to Paul Yih, an experi-

enced art director and designer. Paul has worked with numerous ad agencies, and outdoor/lifestyle brands, most notably Adidas. For this project, he is working with Brian Hendershot and Henry Moy to ensure that the Museum's core identity remains intact. Pending board approval, you should see those changes in the next edition of SHERDS.

We're also making an immediate, somewhat related change to our Membership Program. In 2019, you can expect more events like our gallery walk-throughs with Paul Shepard and Ray Trotter. Occasionally, those programs will be preceded by exclusive, Director's Circle and Curatorial Circle events. Unfortunately, we don't have a large enough population in McCurtain County to sustain Curatorial Circle+ events by themselves like we previously hoped.

We know the phrase "rebranding" sounds scary to some. As it should. We cannot stress how important and delicate a process this is. Again, we want your feedback, positive or negative.

Thanks for your continued support,

The Museum Staff





US Representative Markwayne Mullins touring construction with director Henry Moy



Artist Chris Powell and student, Fall Fest 2018



OMA MIX 2018



Choctaw Dancers, Fall Fest 2018

Winter is always a slow time at the Museum. Nonetheless, Museum programs continued to attract at least several dozen attendees each. The most popular program was **Fun with Salt Dough**, with over 150 participants.

Perhaps the most notable event is the one that hasn't happened yet. In November, work began on a Harold Stevenson (1929 - 2018) exhibit. Stevenson was an influential and prolific Pop Art painter whose contemporaries included Andy Warhol and Jackson Pollock. He was also an Idabel-native.

The exhibit is being coordinated by Dr. Dian Jordan, a friend and biographer of Stevenson. Dr. Jordan helped secure a short-term loan of one of his pieces, *Mauro*, ca. 1954 (Courtesy of Carroll Staton, Durant, Oklahoma.)



*Mauro* by Harold Stevenson

# 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.<sup>1</sup>

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_ Phone: \_\_\_\_\_

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 museums<sup>2</sup>
- Membership in the Reciprocal Organization of Associated Museums which provides reciprocal benefits to over 300 museums in North America<sup>3</sup>
- 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

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

2: Locate other NARM institutions at [narmassociation.org/map](http://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](http://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.



## Grants

Herron Foundation, Inc., Jack and Linda Bell Scholarship Fund, McCurtain County Art Club, Fidelity Charitable, Tulsa Community Foundation

## Membership (Active after December 31, 2018)

**[Directors Circle]** Donald A. and Mary Etta Herron, Don and Nelda Shaw **[Curatorial Circle]** Carl and Sue LeForce, Dian Jordan Werhane **[Contributors]** Ken Busby, Dr. Cynthia Bradford, Lindsey Campbell, Faith and Jack Dulaney, Richard “Pete” and Katie Herron, **Kyle Jones**, Steve and Stephanie Ratcliff, Sandra Riley, Dr. Carl and Debby Rubenstein, Carolyn and Eddie White **[Associates]** **Greg and Jeanette Bohanan**, Bob and Pam Brooks, Ai-ling Chen, James and Trudy Childers, Dr. Judith Christensen and Dr. John McDonnell, **Johnnie Clinton**, Ambia and Mike Crain, Mr. and Mrs. William H. Denyer, Lila Doyle, Ron and Carolyn Engel-Wilson, Suzannah Herron, **John and Sue Hinkel**, Kenneth Kaufman, Carl and Sue LeForce, John and Pat Malin, **Ramona and Douglas Morris**, Doris Perkins, Chris and Vonnie Powell, Kaia Pratt and Family, **Steve and Stephanie Ratcliff**, Mike and Anita Stevenson, **Tina Foshee-Thomas and Lewis Thomas**, **Bob and Jeanie West**, Bill and Sharon White **[Members]** James Bailey, Francine and Michael Bray, **Dr. Kaaren C. Day**, Don and Peggy Dugan, **Leigh Jackson**, Darla Grant, Lindasu and Jack Griffin, Joyce Hall, Edna Ikeda, Kay Kohler, **Mr. and Mrs. J. E. Payne**, Shirley and Dick Pogue, Betty Ramsey, **Dr. and Mrs. David C. Rilling**, Nancy Setter, Jeff and Elaine Smith, Helen J. Wyrick

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

## Other Cash Gifts

Michael Blachly, Dr. Robert and Pamela Brooks, **Edgar Brown** (programs), Ross Chandler (programs), Delcyne Grant (for ACRO), Ford and Robin Hendershot (promotion), Donald A. Herron, Debra Jones, Sallie A Webb (promotion), Carolyn and Eddie White (exhibits); Girls Gone Wine, Jack and Linda Bell Scholarship Fund, Hometown Rentals

Necklace, ca. 1970. Txukaramae (Amazon). Gift of Michael Bernstein. 14.5” L x 13.75” W



Recent Acquisition

Basket, late 20<sup>th</sup> century. Choctaw (Mississippi). Gift of Bob Baker to the Museum’s *Baker-Beasley-Wetherell Collection*. 8” H by 7” W by 7.25” L.



Recent Acquisition

Poncho (detail shot), mid 20<sup>th</sup> century. Mexico. Gift of John and Sue Hinkel. 47.5” L by 24” W.



Recent Acquisition

# GIFTS AND SUPPORT



Recent Acquisition



Recent Acquisition



Top to bottom: Faja (belt), collected in 2016. Peru. Gift of Vickie and Scott Smith. 43" L by 51.25" W

Stamps, ca. 1500 - 300 BC. Chavin (Andes). Anonymous Gift. 1.25" L by 3.65" L

Untitled Portrait of Russell Haley, 1999, by Harold Stevenson (American, 1929 to 2018). Loan courtesy of Alex Haley. 32.25" by 28" W.

## Gifts to the Libraries (including Research and Public Reference)

**Dr. A. Gleny Beach**, Francine Bray, Sally Gettys, Robin Hendershot, **Pattie J. James**, George H. McGough, John T. Penman, **Ben Pickard**, Dr. David and Karina Rilling, Thomas A. Skwerski, R. Weiss; Mabee-Gerrer Museum of Art, **Oklahoma City Museum of Art**

## Gifts In-kind

**Jade Baird**, Bill Baker, **Bob Baker**, Enrique Bermudez, Rebecca Bohanan, Kale Bray, CJ Bray, **Peggy Dugan**, Tori Eastep, Dylan Falling, Don and Mary Etta Herron, Zara McAlester, **Johanna Minich**, **Ramona Morris**, Glenn Nerwin, **Paul Shepard**, Abby Scott, Sallie A. Webb, Nancy Weiss, Courtney Wood, Isabella Terry, **Cary Tuckey**, Landon Zimmerman; Booker T. Washington Community Center, Idabel Junior Chamber of Commerce, **Idabel Junior Main Street**, Idabel Minority Action Coalition, Idabel Schools District, OSU- Forestry Services, Rotary Club of Idabel

## Mark Aviyonah and Shera Aviyonah Scholarship Fund

Holly Arida and Jonathan B. Moody, **Reuven S. and Orli K. Aviyonah**, **Elizabeth Greve and Franz Herbert**, **Mary B. and Robert M. Ortega**, **Hannah Smotrlich and Michael S. Barr**, Alan Hadar Tucker and Patricia Ann Wells

## Corporate Partners

*Members who help provide free admission and programming*

**[Quintus and Mary H. Herron Corporate Circle]** Herron Family Tree Farm **[Corporate Sustainers]** Colonial Lodge Senior Living, **Flooring Outfitters**, Don Shaw—Attorney, **Edward Jones, Inc (Idabel)**, GI Surplus and Pawn, LLC, **Girls Gone Wine, Inc.**, International Paper, **McCurtain County Bar Association**, **Michael S. McElroy Insurance (b)**, Quality Rock, Inc. **[Corporate Leaders]** **Bob Terry Insurance & Financial Services, Inc.**, Choctaw Electric Cooperative, Robbins RV + Motorsports **[Corporate Partners]** **All Smiles Dental**, Complete Care Medical Supply, D and M Chipping, Edward Jones, Inc. (Broken Bow), **First State Bank**, **Hill Nursing Home**, Hometown Rental, Idabel Lions Club, **Idabel National Bank**, **McCurtain Daily Gazette**, **My Doctor Pediatrics and Urgent Care**, **Dominance Industries/Pan-Pacific Products**, Tom Ellis- Attorney at Law, Water House of Idabel, **Weeks Insurance**





**I**n preparation for an upcoming, special edition of SHERDS, Museum director Henry Moy sat down to answer, among other things, questions about the (now) three year construction project.

**The project broke ground in April 2016. It was supposed to take two years. What happened?**

We were unable to stick to the original schedule due to a number of factors. For being over 500 miles away from the Gulf coast, it's amazing how our supply chain was affected by all the tropical storms and hurricanes. Many of our initial construction supplies and materials were either housed and/or manufactured in the region. Interruption of any single phase of our schedule affected many other aspects of the project "downstream." The inability to create a closed space meant that interior construction, finishes, and furnishings could not be completed or installed in that space either. Delays in receiving extra-long ceiling joists to complete large roof sections, left many new interior spaces exposed to the elements, while installation crews for HVAC, fire-suppression, lighting and alarm systems were left waiting. We're about a year behind schedule. I've been demonstrably wrong three times in announcing "Grand Opening" dates!

**That sounds expensive!**

It is. Costs have risen considerably. Increases can be attributed to

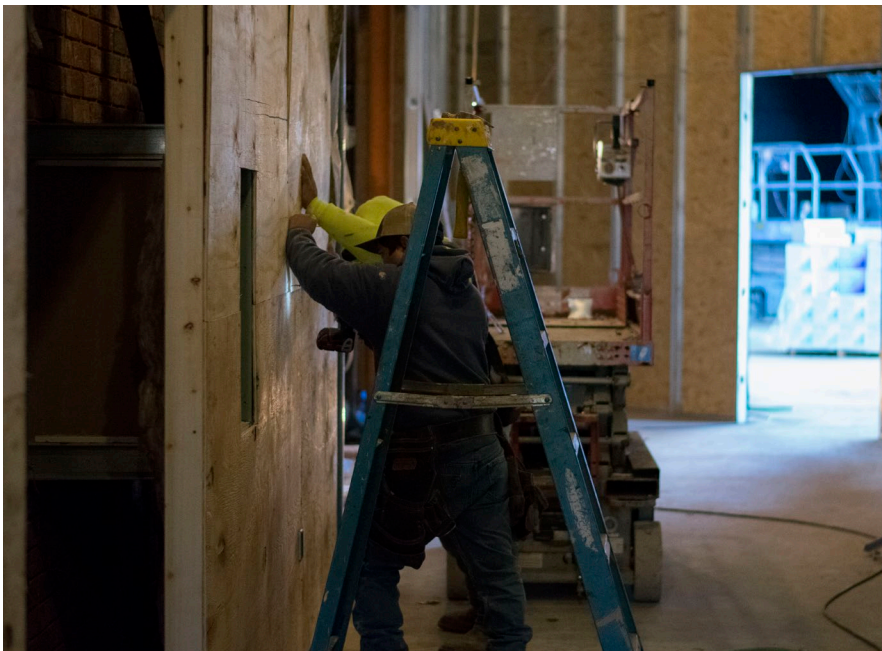
inflation, and the imposition of construction material tariffs. The supply delays have affected our on-site personnel costs. It's also a larger project now. We have accelerated construction plans originally considered for 2020 through 2023. The thinking combined not wanting "to lose otherwise-idle crew members" and to "take advantage of equipment already on-site" while acknowledging "it will never be less expensive in the future." Our original plan was to add 12,000 sq ft and renovate an existing 10,000 sq ft. By the time we're done this year, we will have added 18,000 sq ft and renovated 15,000 sq ft. (i.e., from a total 22,000 sq ft project to a 33,000 sq ft one, or 50% increase). The final budget will exceed our original projection of 4.5 million dollars.

**It looks like you're entering the "home" stretch. Do you have an official "reopening" date yet?**

The new target date is the weekend of April 27, 2019, coinciding with our Annual Dinner. We hope to open specific areas before then, as they are completed and with appropriate "open houses," culminating in festivities during that last weekend of April.

*The remaining portion of the interview will be available in a special, March edition of SHERDS.*





## Construction Update

The end is in sight!

Contractors have finished approximately 70% of all glass work. The process is very time-intensive. First, workers must install a series of specially-designed frames. After the frames are set, workers can install and caulk each side of the glass panel (page 13, top). The panel has to “cure” for seven days before a second layer is applied

It's not all glass panels and water-resistant membranes though! The Museum's new drainage system is complete and work has begun on the interior of the new classroom, two galleries (including the Acro Gallery) and a storage space. The galleries are expected to open before the entire project is finished.







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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": A individual who gives \$250 in 2018 and \$250 in 2019 will have the total amount of his or her gift recognized.

— — — — — Cut Here — — — — —



*Interested in supporting the Museum's 2016-2019 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).*

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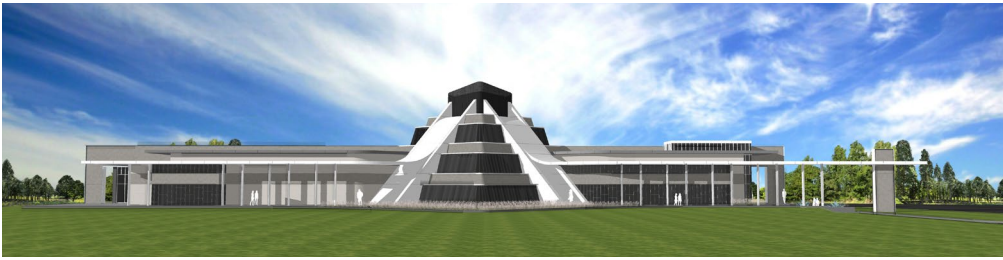
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Located in Idabel, Oklahoma, the Museum of the Red River is the largest cultural institution in a 150-mile radius. Its mission is to preserve and celebrate the world's artistic heritage, while emphasizing the contributions made by native American groups. 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. It is supported by earned and investment income and the ongoing support of individuals and organizations. Admission to the Museum is free, thanks to its Corporate Partners. To keep up with the latest Museum news, visit [www.museumoftheredriver.org](http://www.museumoftheredriver.org).

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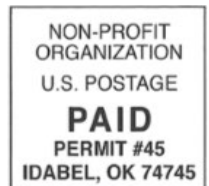
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