Celebrating Memory and Space: Three Case Studies of Centennial Projects to Commemorate Oklahoma’s History

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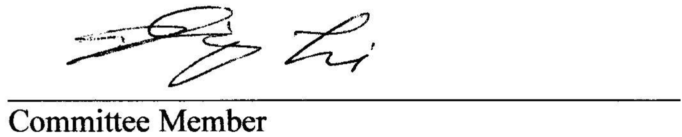

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Abstract

In 2007, Oklahoma celebrated its centennial with many different events and functions. To commemorate the anniversary, lawmakers established the Oklahoma Centennial Commission. They set out to find and fund projects throughout the state. The projects created by the commission make use of different forms of memory and space. They contribute to the creation of an Oklahoma identity that celebrates the state's history.

This thesis comprises three case studies that examine three different and unique projects created by the Centennial Commission. Each describes the development of the project and then analyzes the historical and spatial themes used. All three studies make use of extensive field observations to interpret these themes.

The thesis begins with a review of the literature on memory and space. The first case study examines the Land Run Monument in Oklahoma City Oklahoma, looking at the development of the monument and the themes presented. The second analyzes the Centennial Clock and Bell Project that placed clocks throughout the state that were designed to resemble clocks from the statehood years. The final case study describes the Oklahoma Territorial Museum and Carnegie Library in Guthrie, Oklahoma, exploring the development of a statehood exhibit in the museum and extensive renovations to the library.

The findings of this work indicate that the Oklahoma Centennial Commission succeeded in helping to create an Oklahoma identity and used many different themes of memory and space to accomplish this.

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Chapter 1

Introduction

The Oklahoma Centennial Commission was created in 1998 to help the state plan celebrations for the one-hundredth anniversary of existence. Part of this process meant selecting different projects that best represented the state and its history. After receiving funding from a federal grant and additional state funds, the commission began exploring different ventures to adequately represent Oklahoma. This study is divided into three case studies that focus on Oklahoma Centennial Commission projects. The first is the Land Run Monument in Oklahoma City, Oklahoma. This study focuses on the creation of the monument and interprets the historical and spatial themes present in the statues. The second looks at the Oklahoma Centennial Clock and Bell Project that took place throughout the state. This study examines the project and analyzes the locations of the clocks. The final study centers on the development of a statehood exhibit and the extensive renovations to the Oklahoma Territorial Museum and Carnegie Library in Guthrie, Oklahoma. This chapter analyzes the use of space in the preservation of memory at the museum complex.

The first case study centers on the creation of the Land Run Monument in Oklahoma City and provides an example of one of the forms of memory used by the Centennial Commission. It consists of over thirty statues representing the various peoples who made the initial 1889 Land Run. Created by artist Paul Moore, the monument offers life-like representations of the obstacles encountered by settlers.[1] He combined history and space to create a large and

unique monument to highlight the state's early beginnings. This use of memory helps celebrate the anniversary of the state by commemorating the beginning of free settlement and provides an example of the use of memory in preserving a historic event for Oklahoma.

The second case study focuses on the Centennial Clock and Bell Project and provides further examples of the use of space and memory. The goal of the project committee was to celebrate the anniversary by decorating areas with clocks that resembled the ones present in Oklahoma around the time of statehood. With help from centennial money, several different towns and communities were able to fund the building and installation of these clocks. Many of these were placed in historic areas or in areas with heavy visitor traffic. This study focuses on the different locations and how the project helps celebrate the centennial.

The final case study examines the projects undertaken by the Guthrie Museum Complex. The first was the development and creation of an exhibit detailing the early history of Oklahoma and its formative statehood years. The second involved the renovations and redevelopment of the Carnegie Library. These projects used centennial, state, and private funds to help create the new exhibit and make the library a usable space again. While focusing on the development and use of funding, this study also examines the space used in both buildings and analyzes how it helps establish areas that stand out from the rest of the complex.

By examining the different projects undertaken by the Centennial Commission, this work looks at the history of memory and use of space for each of these tasks. History of memory is the study of how memory is used to commemorate historical events. Secondary readings focused on works about the use of memory and space. The works of Kenneth Foote and Edward Linenthal's on Americans and efforts to commemorate tragic events like massacres and battles creates a blueprint to follow on analyzing memorials and monuments created to commemorate these tragedies. Dydia DeLyser's work looks at one monument in Edmond, Oklahoma. This narrows the use of history and space to one statue within the confines of local history, but serves as an example of how reinterpretation and myth can lead to new forms of memory. The most influential of these came from works of Derek Alderman, who authored and co-authored several articles and books. Alderman's focus on the American South gives an example of how a geographer blended the uses of memory and space to analyze different projects with similar goals in one geographic region.

Primary research occurred in each of the three studies. Field observations played a large part in the assessment and analysis of the use of space for the projects. They were necessary to understand the spatial themes and interpret the projects for this study. Information from the Indian-Pioneer Papers provided by the University of Oklahoma was utilized in chapter three to provide first-hand accounts of the 1889 Land Run. I also used archival collections at the Oklahoma History Center and at the Oklahoma Territorial Museum. The Oklahoma History Center holds archival files on cities and other topics including Oklahoma City,

Guthrie, and the Oklahoma Centennial Commission. Some of the files on the cities contain information for more than one project while the Centennial Commission file holds information on many of the commission's efforts. The files at the Oklahoma Territorial Museum contain a vast amount of information on the centennial projects in Guthrie and on the different projects undertaken at the museum.

Each of the three case studies combines history and geography in an attempt to examine the effectiveness of their locations and the different forms of memory used. This study combines the use of primary and secondary research with field observations in order to analyze and interpret these themes. These themes are used to contribute to an Oklahoman identity. Citizens of the state are proud of its unique beginnings. The Land Run of 1889 was the first of its kind and was the beginning of white settlement in the state. The clocks are a symbol of life in the early 1900s. With many of them located in small towns and historic districts, the projects symbolize the small town historical origins. In order to assess how Oklahoma and its people chose to commemorate and preserve past events for the state's centennial celebration, I focused on three case studies that received funding from the Oklahoma Centennial Commission.

This topic proved fascinating, as there is almost no scholarship on it. As a recent series of events, centennial projects were covered in only one work with limited mention and analysis. I chose these three case studies due to their accessibility and the availability of sources. The monument, many of the clocks, and the Guthrie Museum Complex are located around the Oklahoma City

metropolitan area, making travel between the three easy. They represent three different uses of memory and space by the Centennial Commission and make a fascinating study. The use of memory and space also creates an interesting study. This has been examined in many different works on monuments, memorials, museums, and cultural sites. These books and articles combine the two disciplines of history and geography to create appealing narratives for those interested in them.

[1] "About the Artist," *Oklahoma City Monuments,* <http://www.okc.gov/landrun/ artist.html> (accessed March 26, 2013).

Chapter 2

Literature Review

Introduction

Memorialization of past events is a common practice in many countries around the world. There are countless ways to remember important events. The Oklahoma Centennial Commission chose to hold a series of celebrations, as well as create many new attractions in locations throughout the state. Examples of these are the Land Run Monument in Bricktown, the Centennial Clock and Bell Project throughout the state, and the awarding of money to many different institutions to revitalize themselves to celebrate the centennial.

This work is influenced by Derek Alderman, a historical geographer from the University of Tennessee and others. His work focuses on memorialization and place naming, but he restricts most of his work to the American South and the renaming of streets after Martin Luther King, Jr. This work will focus on three uses of memory to commemorate the Oklahoma centennial. The three case studies demonstrate how the commission used memory to help create a unique Oklahoma identity.

One of the most common ways the past is memorialized is in the use of statues. In many of the major cities around the world, there are statues dedicated to historic events, people, or religious icons. Some are dedicated to local heroes, notable historical figures, mythological beings, or to remember tragic events. Local examples of these are the Nannita “Kentucky” Daisey statue and the Edmond Post Office statue and fountain in downtown Edmond, Oklahoma, the

Pioneer Woman in Ponca City, Oklahoma, and the Oklahoma City Bombing National Memorial in Oklahoma City, Oklahoma. Another common method of memorization is the use of naming or renaming. Many streets, buildings, districts, and towns have been renamed for historical figures such as Elizabeth Tower in London, England, streets renamed for Martin Luther King, Jr., and numerous towns and counties throughout the United States. The Oklahoma Centennial Commission undertook this practice of memorization to celebrate the state's one-hundredth year of statehood. For a better understanding of the context of their work, one must look to what has been studied and completed by other people. The works reviewed in this project are organized from most general studies of memory to works focused on similar studies of the history and geography of memory.

Literature Review

Several historians and geographers have written works covering memorialization throughout the world. David Harvey wrote an important work about the history of memory in 1979. The article, entitled "Monument and Myth," details the history of the controversial Basilica of Sacré-Coeur. French conservatives pushed to build the church after an incident in 1870 involving the capture and killing of two French generals after troops refused to fire on the revolting working class. They claimed the hill on Montmartre as a place of martyrdom.[1] The next year, 1871, saw the brutal murder of Eugene Varlin at the hands of a mob on the same hill. Following these events and the violence of the second siege of Paris, monarchists and conservative Catholics, endorsed by

Pope Pious IX, vowed to build a temple dedicated to God and protesting vice.[2] It took forty years for consecration after the initial foundation was laid in 1879.[3] Harvey's interpretation of the event creates a fascinating read, but also creates a clear picture of the entire event from both sides in the argument while keeping the work in chronological order.

His conclusion echoes the idea of memory, stating, "Only the living, cognizant of this history, who understand the principles of those who struggled for and against the "embellishment" of that spot, can truly disinter the mysteries that lie entombed there and thereby rescue that rich experience from the deathly silence of the tomb and transform it into the noisy beginnings of the cradle."[4] He indicated with this conclusion that only people who actively study the memory of these types of events can fully comprehend them and therefore create something that truly represents the history of the person or event. With Harvey's idea of memory, the study and creation of monuments, memorials, or other physical representations of memory requires intimate knowledge of the subject.

Another notable work that later influenced historians and geographers is an article by Nuala C. Johnson from 1994 entitled "Sculpting Heroic Histories: Celebrating the Centenary of the 1798 Rebellion in Ireland." She notes the importance of monuments as memory as they allow mass audiences to see the works rather than the limited spectrum of academics that read scholarly publications. Monuments dedicated to heroes and past events began showing up in front of buildings and on thoroughfares while statuary locations transitioned from graveyards and churches to the public forum during the 18th and 19th

centuries. Johnson also argues these new representations of memory created a need for more planning as the locations pertained to historical events. According to the author, the use of statues creates a heroic reading of the past, a subject mostly ignored before she published this article.[5] In the village of Wexford, monuments were built with iconography that reflected the spirit of eighteenth century rebellion.[6] In the village of Wicklow, one of the most important monuments reflects both the revolutionary spirit and the martyrdom and sacrifice of the citizens of Ireland.[7] Johnson set out to prove these monuments were not spontaneously created, but were instead planned and constructed to symbolically represent the ideas and spirit of the Irish during their struggles in the late eighteenth century.[8] She argues the necessity for the public's inclusion in the planning and decision-making processes. This point is essential to any use of memory in public space. When using this space, the need arises for public involvement to have a voice in creating a unique identity. The people's input is an integral part of creating or furthering a state identity as it represents them.

Benjamin Forest and Juliet Johnson examine the evolution of public opinion of Soviet monuments from 1991-1999 in the 2002 article "Unraveling the Threads of History: Soviet-Era Monuments and Post-Soviet National Identity in Moscow." They describe the fight to change Soviet-era monuments to Russian monuments following the USSR's collapse.[9] By examining these sites, they describe the dichotomy between elite and popular opinion as it pertains to the understanding and reading of them. In some cases, the popular opinion of a monument takes away from the political elite's power to manipulate historical

meaning.[10] This class struggle between the ruling elite and the common people is nothing new to Russian history, but creates a problem as the two groups continue to clash over the version of historical memory that is presented in Russia.

Kenneth Foote focuses on many historical events including the Salem Witch Trials, Haymarket Riots, and the Texas Revolution and the attempts to remember them in his 1997 work *Shadowed Ground: America's Landscape of Violence and Tragedy*. He uses monuments to illustrate that people sometimes draw on them as a way to help remember tragic and violent events in history.[11] His approach to the subject of memory came from looking at different forms of violence that occurred throughout the United States. He discusses four ways Americans deal with sites of violence: sanctification, designation, rectification, and obliteration.[12] The first includes sites that are dedicated to people or events and echo a community desire for something positive to be remembered. Designation is only the marking of a sight for remembrance. Rectification involves the total removal of signs of violence and giving a site use. The final reaction is obliteration, or the total removal of all evidence of a tragic event.[13]

He notes several different events that could result in a town or community to have these reactions. Examples include the heroic struggle, events with martyrs and heroes, or a sense of community loss.[14] One of the themes he mentions in the book is the possibility of change at places of memory. Some sites may be sanctified, but over a period of years the interpretation of the event or person can change very easily. A place with a monument may be deconstructed

or the site could be obliterated and replaced with anything from an office building to a park. This form of change does not happen often, but over time, it is possible. Foote's examination of change in the cultural landscape shows that when monuments are constructed, the intent is for them to be permanent. However, over time, changes in interpretation can cause them to be forgotten or possibly destroyed.

Jonathon Fein's documentary entitled *Objects and Memory* examines the attempts at memorializing the September 11, 2001, terrorist attacks on the United States. He notes the 9/11 Memorial Commission took advice from both Oklahoma City National Memorial and Museum and the National Parks Service on how to preserve artifacts and remember the event. Taking inspiration from the preservation methods employed at the Oklahoma City National Memorial and the Vietnam Wall, the commission began collecting items left at fences in remembrance of the victims.[15] Fein's documentary describes ways Americans have dealt with tragedy on a large scale by building monuments and memorials, but does not cover the four different reactions described by Kenneth Foote. He focused only the large-scale event for the work instead of looking at many cases of violence and tragedy.

Edward Linenthal examines the struggle to create a Holocaust Museum in Washington, D.C. in the book entitled *Preserving Memory: The Struggle to Create America's Holocaust Museum*. He analyzes the controversies surrounding the creation of the museum including the definition of the Holocaust and the location of the building.[16] He examines where memory of the Holocaust

exists in American memory. He focuses on the struggle to create a coherent narrative of the event from the multiple collective memories of survivors.[17] Linenthal argues that Holocaust memory should not end in commemoration, but serve as a reminder of how seemingly nominal event in a country can escalate to become a much larger event affecting millions of lives throughout the world.[18] This work provides examples of political battle and influences the museum had to traverse to commemorate a difficult event.

Tim Cresswell and Gareth Hoskins look at a different aspect of memory, the preservation of historic buildings, in their 2008 article from the *Annals of the Association of American Geographers* called “Place, Persistence, and Practice: Evaluating Historical Significance at Angel Island, San Francisco, and Maxwell Street, Chicago.”[19] They focus on place and how it helps in the decision to dedicate a building or district as historical. It is the field of historic preservation, according to the authors, where memory and place come together.[20] The article by Cresswell and Hoskins shows how the preservation of buildings has come to be a unique aspect of the use of memory. Historic structures can be used for the original purpose of the building (like a church) or be reused and house a new business or other venture. Preservation, however, does not take away from the history of the building because it is still in use and contributes something to the community by housing a business, becoming a church, or containing offices. The older structures are restored and reused. This practice allows the reuse of historic buildings by society instead of falling into disrepair and being demolished. Kenneth Foote touched upon preservation of memory in his work *Shadowed*

Ground by describing the reuse of buildings and locations for monuments or memorials. Foote and both Cresswell and Hoskins hold similar views in this regard because they believe it is important to continue to utilize historic buildings. While new interpretations of historical events and people can be created over time, the preservation of historical sites and monuments is essential in maintaining historical memory.

Owain Jones and Joanne Garde-Hanson discuss the growing field of memory that draws on other disciplines in the humanities, including history, geography, museum studies, and others.[21] One of their main points is that memory and geography on a small-scale remains underrepresented while large-scale histories and tragic events have received the most attention in the field. Examples of both can be found in Kenneth Foote's *Shadowed Ground* as he examined sites of large-scale tragedy, but also talked about events from smaller towns and communities with little national or global impact. The trend of scholarship on historical memory is the study of larger events and their connection with national identity. They urge historians and geographers to continue to study smaller-scale events as the under-representation of these events creates an area that scholars in geography and memory need to study.[22]

In Michael Dietler's 1998 article, "A Tale of Three Sites: The Monumentalization of Celtic Oppida and the Politics of Collective Memory and Identity," he describes the three sites in France with Celtic settlements and the creation of monuments that have since given the area a sense of authenticity.[23] Identity of society plays a great role in the establishment of historical memory.

This helps determine the stories told and the ways events are remembered. He also notes that each site had certain processes of monument creation that included a ceremony dedicating the landscape, erection of a monument, and inclusion of text on the historic event.[24] While the main point of the article is to argue the increasingly important role of archeologists and sites in historical memory, he gives the general outline of the order of monument dedication and creation at historic sites.

Edward Linenthal examines battlefield sites in the American culture in his work *Sacred Ground: Americans and Their Battlefields*.[25] He claims that many people who visit battlefields do so to gain patriotic inspiration.[26] He then looks at five battlefields including the Alamo, Gettysburg, and Little Big Horn and analyzes the different forms of memory used at each of those historic places. He states that visitor descriptions of these sites often result in the use of religious language, a unique occurrence as memory in the United States usually stays away from this terminology.[27] This, however, is Linenthal's focus for the work as he states the interest from visitors made these sites sacred. When a site is deemed as such, visitors can sometimes gain inspiration from the site, further reinforcing the sanctification of it.

Kevin Blake examines the reinterpretation of Native Americans along the Lewis and Clark Trail in his 2004 article "Great Plains Native American Representations along the Lewis and Clark Trail." He found that some museums and historical sites have reexamined their exhibits and memorials of the expedition and are beginning to incorporate more of a Native American voice into

what happened and the history of the area. He divides the representations into four key themes, *Councils of Power, Hostile Encounters, Good Neighbors,* and *Sacagawea Reinterpreted.* With each section, he focuses on a specific area and interactions with different tribes encountered by Lewis and Clark. *Councils of Power* focuses on councils with the eastern and Plains tribes while *Hostile Encounters* examines the interpretations of confrontations with the Teton Sioux and Blackfeet tribes in the north. Blake's section on *Good Neighbors* centers on winters spent with tribes and the study of Plains Indians. The final section looks at the different interpretations of Sacagawea and her role within the expedition.[28]

While some museums and sites have included Native voices in their exhibits and tours, he found that others have only included a cameo role in which the Natives are mentioned a couple of times and none of their perspectives appear.[29] This article is important as it shows the evolution of historical memory. Museums and other institutions only interpreted one side of history for many years and often failed to include Native American views of historical events. Blake, however, postulates the idea of including the Native American voice through recordings or quotations instead of text because of the oral tradition of the tribes. This would create a more realistic voice for Indians and be an improvement over cameos or total exclusion.[30] Blake discovered in his research, however, that practicing total exclusion of Native voice has begun to fade as more and more institutions are allowing Native interpretations their own history to the public.

Doug Hurt examines the different interpretations of the Washita battlefield in a 2010 article called "Reinterpreting the Washita Battlefield National Historic Site." He builds on the works of Foote and Blake as he discusses the reinterpretation of historic sites and sacred landscapes by geographers and historians based on their own experiences.[31] He describes the different perspectives between the Cheyenne Indians and the United States. Many considered the battleground a triumphant victory for the military. Tribal members and descendents, however, avoided the site and viewed it as sacred due to the number of dead buried there.[32] Memorialization efforts at the site focused on the battle and interpreted General Custer's strategy, but largely underrepresented the Cheyenne. When plans for a cultural center emerged, the Cheyenne had an opportunity to provide feedback and revise the narrative at the site. This inclusion, according to Hurt, allowed for the sanctification of the site by Cheyenne once they became stakeholders in the memorialization process. This coincides with Foote's argument that sites can be sanctified by groups. In alluding to the works of Foote and Blake, Hurt brings their arguments to a smaller scale by focusing on one site rather than many throughout the United States.

Dydia DeLyser's study on Nannita "Kentucky" Daisey focuses on a similar subject, the representation of monuments. DeLyser examines gender and the "mythic" West. She discusses the statue placed in downtown Edmond that represents Daisey's romanticized story of her participation in the Land Run of 1889 where she leapt off the train, staked a claim, and returned to the train while in motion. It also examines place, region, and connections with the city of

Edmond, the West, and gender.[33] After becoming a Centennial Project, the state awarded money to Edmond to help with the costs for building the monument. DeLyser argues that superficial scholarship through many years and romanticizing events led to this interpretation of Nannita Daisey. She does, however, mention a problem in the use of memory that is slowly being rectified. Before the 1970s, historical memory of the West focused primarily on the triumphs of white males and designated the roles of women (presumed to be white) as the “gentle tamers.” This meant that historical interpretation was limited to women taming social situations and their men, who had already conquered the wilderness.[34]

DeLyser argues against this stereotype of women in the West because many women of different classes, races, and backgrounds lived in the West.[35] This aspect of her article is important as it examines the use of myths for justifying constructing many monuments. Kentucky Daisey’s statue in Edmond shows that her story is romanticized by the local historical narrative. While women are being represented in memory, they are stuck in stereotypical historical situations and portrayed in romanticized roles in monuments. She concludes by agreeing with New West Historians that the evolution of academic scholarship on the West should become more multicultural and include the contributions of not only women, but Native Americans, Asians, African Americans, and Hispanics. The change in the historical memory of westward expansion in the United States continues from the inclusion of these groups. This argument echoes those of Kevin Blake, as he advocated for the changing

interpretations of museums and other historical institutions along the Lewis and Clark Trail.

DeLyser also notes the contributions from geographers on the history of memory. She comments on the history of monuments, noting that most studies have focused on those built in the 19th and 20th centuries. She claims this time period was the "Golden Age" of monuments as many across the world were built during the last two hundred years.[36] Throughout the article, DeLyser notes the relationship between the use of monuments and the formation of national identity.

Robin Wagner-Pacifici and Barry Schwartz's 1991 article "The Vietnam Veterans Memorial: Commemorating a Difficult Past" and Patrick Hagopian's 2009 book *The Vietnam War in American Memory: Veterans, Memorials, and the Politics of Healing*, discuss the creation of the Vietnam Veterans Memorial. The most important aspects, for this study, centers on the commission tasked to design, create, and build a memorial that accurately reflected the events and realism of the Vietnam War, a task similar to that of the Oklahoma Legislature in its creation of the State Centennial Commission. They describe the process and the arguments of those responsible for the conception and creation of the Vietnam Wall. This included political battles over memorialization efforts and battles over the design.[37] The general resentment of the war forced the Commission of Fine Arts to fight with politicians and veterans over the representation of the war. One key theme they desired was to "Honor the soldier, not the cause."[38] With over 1,400 designs submitted, the commission had an

imposing task. However, after many debates, they chose the simplest design created by a student named Maya Lin.[39] Wagner-Pacifici and Schwartz agreed that the use of space for the wall set it apart from the other monuments at the National Mall and adds a sense of detachment, echoing the Vietnam War itself.[40] These descriptions provide an example of not only the politics involved in historical memory, but also the procedures undertaken in the use of it.

Owen J. Dwyer and Derek Alderman's work *Civil Rights Memorials and the Geography of Memory* examines how the cultural landscape of the American South deals with the memorial representation of the Civil Rights Movement.[41] They organize the book into three main chapters that each analyze a question. They first examine the inclusion and exclusion of stories throughout memorials in the South. Dwyer and Alderman then transition to the two most common forms of commemoration, memorials and naming streets after Martin Luther King, Jr. The final focus is to analyze the imbalanced placement of these tributes throughout the region.[42] The work's major point is to offer the reader new ways interpretive themes on historic places in the South.[43] They present three principles and thirty questions for viewers to use in interpreting sites of memory. This method is effective as these questions promote critical thinking. They force the reader to review the context behind how museums and monuments present material and contemplate omissions from the narrative presented to the visitors.

Paul Shackel published an article in 2001 that defined ways for formation of historical memory. He postulated three ways of forming memory. The first involved ignoring or excluding alternative histories. The second examined

creating or reinforcing patriotism. The third focused on developing a sense of nostalgia to legitimize heritage.[44] He provided examples on creating memory throughout the article. In this work, he examined the negative impact of memory in by describing how monuments helped keep a system of social inequality in the American South following the Civil War. Shackel also noted that power greatly influences the control over what memories are accepted into society. Whoever holds the social power can create monuments that reflect their views, as was the case in the post-Civil War South.[45] He also mentioned how monuments, statues, and other physical representations of memory all contain some meaning to the groups responsible for their creation. In conclusion, he noted that in his three case studies a consensus was not reached regarding using place and memory for the projects. He reiterated his argument on power as in each case, "African American issues played a subservient role to the larger issues of white reconciliation."[46] This power struggle, the core of his argument about the negative connotations of monuments, creates a gap in historical memory because issues of minority groups, though not necessarily less important, have been ignored in favor of creating a romantic and sometimes mythical representation of history.

Derek Alderman focuses on different forms of memorization in the American South. He investigates how people in different places choose to remember important events. He referenced Kenneth Foote's *Shadowed Ground* when describing the role of memorial landscapes in creating values and public identity in a 2003 article "Street Names and the Scaling of Memory: The Politics

of Commemorating Martin Luther King, Jr. within the African-American Community." While his purpose in this work was to "advance the literature on commemorative street names further," his article helps provide more evidence of the different uses of memory as commemoration.[47] It shows that memory is not confined to monuments and memorials, but can be seen in other forms as well.

In a 2008 article co-written between Alderman and O.J. Dwyer entitled "Memorial Landscapes: Analytic Questions and Metaphors," they examine the politics involved in memorization. The authors also build on David Harvey's argument that memorials can reproduce and reflect social ideas about the past to shape the future.[48] They use the example of street names in Montgomery, Alabama. In one area of the city, streets named Jefferson Davis and Rosa Parks Avenue intersect, causing political controversy about the use of space in urban areas. In Alderman's view of the American South, the use of memory has created unique landscapes, but has also been the center of controversy due to the conflicted past of the region. The region served as the beginning of the Confederate States of America, but also the start of the Civil Rights Movement. This creates a conflict between stakeholders about how to remember and celebrate the history of an area when the history contains the start of two contradictory movements.[49]

In another article co-written by Alderman and Dwyer in 2009, "Monuments and Memorials," they argue monuments should be reconsidered in the heritage landscape because there are other forms of memorial text that should be used alongside memorials. Alderman and Dwyer also state that these forms of

memory give legitimacy to certain versions of history. In addition to this argument, they break the history and geography of memory into three metaphors: text, arena, and performance. This article outlines ways to look at memory in several different aspects and provides analysis on both monuments and memorials. It also examines renaming of streets to imbed history into everyday vocabulary. In the section on renaming streets, they build upon their argument in “Memorial Landscapes.”[50] This study provides a good example of the problems faced when a region is home to conflicted histories such as the American South. In Alderman’s 2008 “Place, Naming, and the Interpretation of Cultural Landscapes,” he argues that naming of streets helps create “idyllic yet socially exclusive historical representations.”[51] These street names lack historical rhetoric, but they imbue society with history in everyday life. These two articles, “Memorial Landscapes” and “Place Names,” give quality examples of one form of memorization, renaming streets. While street names are not a focus of this study, it is important to understand the historical examples of how other regions have chosen to immortalize certain people, places, and events.

Joseph Swain’s dissertation at the University of Oklahoma entitled *Claims to History: Comemmorating* (sic) *Progress in Oklahoma Territory, 1989-2007* argues that political elites and other entities heavily influenced the construction of monuments between 1989 and 2007. While he does reference some of the romanticized ideas of commemoration, his primary goal centers on how significant people in the state influenced monument construction.[52] The similarities between this and Swain’s work end there. He mentions the Land Run

Monument in Bricktown and includes a section with some interpretation pertaining to the realism created by the statues. He is limited in suggesting, however that “The juxtaposition of this monument to the high-density commercial and tourist zone known as ‘Bricktown’ presents a contrast few viewers can ignore.”[53] Swain focuses more on the economic factors and the political elitism of memorialization rather than the projects themselves and the use of space in their creation.

Steven Hoelscher and Alderman argued in their article “Memory and Place: Geographies of a Critical Relationship” that recent changes in the study of memory have moved away from studying the psychological aspects to a variety of new disciplines such as anthropology, history, and geography. They quote Edward Said, who argued that memory allows individuals to identify themselves with a “coherent identity.”[54] This idea of a coherent identity comes from the continual use of history and memory in modern day art, architecture, and culture. This argument is the foundation of my work.

Application to Oklahoma State Centennial Commission

In this study, I draw on the works of Derek Alderman, Dydia DeLyser, Owen Dwyer, and Steven Hoelscher. Alderman’s work on memorization in the American South is extensive and focuses on place naming and cultural landscapes. However, my work is different because of the focus on an event (Oklahoma’s Centennial) rather than a variety of occurrences throughout a large region such as the renaming of streets in the South. This study will also avoid most political and economical aspirations, and instead focus on the historical

memory of the state and its people. The commission set out to reflect upon and celebrate the state's history while allowing its citizens to create a unique Oklahoman identity. In order to assess how Oklahoma and its people chose to commemorate past events for the state's centennial celebration, I focused on three case studies that received funding from the Oklahoma Centennial Commission. My research differs from DeLyser's argument as she claims monuments help create national identity. Instead, the Oklahoma Centennial Commission used memorialization to help create a more localized state identity. By taking inspiration from historical events, institutions, and the modern day love of nostalgia, they created projects that remember the state's beginning and its history.

One of my case studies focuses on the Land Run Monument located in Bricktown. No known study investigates the monument specifically and examines its historical and geographic themes. Thus, I intend to fill a gap in the historical narrative and assess the spatial themes of the monument in regards to its accuracy and portrayal of the Land Run of 1889.

The second case study is the Centennial Clock and Bell Project. Over one hundred clocks from a variety of designs were installed throughout the state with some cities, such as Oklahoma City and Tulsa, receiving more than one clock. The clocks were designed to be similar to clocks from the statehood period. Through this case study, I look at the locations of the clocks and also at some examples of how cities funded the their manufacture and installation. This is the

first known study on the clock project and will provide the first historical narrative about the project.

The final case study focuses on the giving of funds to museums for revitalizing and creating new exhibits. This study focuses on the Guthrie Museum Complex, consisting of the Oklahoma Territorial Museum and the Carnegie Library. Using Centennial Commission funding, the Territorial Museum developed a centennial exhibit and renovated the Carnegie Library. These two projects helped the museum create new attractions for attracting visitors, allowing them to highlight the rest of their exhibits about Oklahoma memory. This case study will examine the themes and use of space represented in the museum and library. It will also examine the usage of funds allocated by the Centennial Commission and how they helped the complex. This is the first study of the museum in Guthrie and the historical memory represented in both buildings.

Conclusion

Works on historical memory come from a variety of historians and geographers. Their ideas cover many subjects and interpretations of memory. Kenneth Foote examines the use of memory to commemorate tragedies, while Derek Alderman and O.J. Dwyer look at the different aspects of memory, namely the renaming of streets after Martin Luther King, Jr. in the American South. The idea of a memorial, as opposed to a monument, echoes loss and sadness. While the purpose of the centennial project was for celebration rather than mourning, careful study is required to understand how the commission chose to

commemorate the centenary. These works about memory serve as a guide to the different uses of historical memory present in daily life. Statues, plaques, and other forms of remembrance show how society has decided to celebrate its past. This work is similar to the arguments found in the scholarship on historical memory and space. Unlike many authors, I focus on three projects of a large-scale effort. This helps fill a gap in the historical narrative of Oklahoma as it describes how the state and its people celebrated the centennial.

The three projects, the Land Run Monument, the Centennial Clock and Bell Project, and the funding allocated to the Guthrie Museum Complex for revitalization and creation of new exhibits, are examples of how the commission looked at the history of the state and tried to both celebrate it and create a feeling of nostalgia. While the commission gave money to create new forms of memory for the state, it is important to understand the preservation of existing forms of memory. The Oklahoma Centennial Commission chose to use several methods to commemorate the state's centennial, including statues, nostalgic and functional decorations, and also revitalization and new developments for state institutions. Through examination of the current scholarship about historical memory, this study examines the use of space by the Oklahoma State Centennial Commission to preserve the historical memory of the state.

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[3] Ibid., 378.
[4] Ibid., 381.
[5] Nuala C. Johnson, "Sculpting Heroic Histories: Celebrating the Centenary of the 1798 Rebellion in Ireland," *Transactions of the Institute of British Geographers* 19 (1994): 78-9.
[6] Ibid., 86-9.
[7] Ibid., 90.
[8] Ibid., 91.
[9] Benjamin Forest and Juliet Johnson, "Unraveling the Threads of History: Soviet-Era Monuments and Post-Soviet National Identity in Moscow." *Annals of the Association of American Geographers* 92 (2002): 524.
[10] Ibid., 524-42.
[11] Kenneth Foote, *Shadowed Ground: America's Landscapes of Violence and Tragedy* (Austin: University of Texas Press, 1997), 2-330.
[12] Ibid., 7.
[13] Ibid., 7-8.
[14] Ibid., 10-5.
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[27] Ibid.
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[29] Ibid.
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[31] Douglas Hurt, "Reinterpreting the Washita Battlefield National Historic Site," *Geographical Review* 100 (2010): 376.
[32] Ibid., 378-82.
[33] Dydia DeLyser, "'Thus I salute the Kentucky Daisey's claim': gender, social memory, and the mythic West at a proposed Oklahoma monument," *Cultural Geographies* 15 (2008): 63-85.
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[35] Ibid., 77.
[36] Ibid., 65.
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[40] Ibid.

[41] Owen J. Dwyer and Derek Alderman, *Civil Rights Memorials and the Geography of Memory* (Chicago: The Center for American Places at Columbia College Chicago, 2008), 23.

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[43] Ibid., 106.

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[46] Ibid., 666.

[47] Derek Alderman, "Street Names and the Scaling of Memory: The Politics of Commemorating Martin Luther King, Jr. within the African-American Community." *Area* 35 (2003): 163-4.

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[51] Derek Alderman, "Place, Naming, and the Interpretation of Cultural Landscapes," In <u>The Ashgate Research Companion to Heritage and Identity</u>, Ashgate Press (edited by Brian Graham and Peter Howard), 2008 pp. 196-7.

[52] Joseph Benjamin Norris Swain, *Claims to History: Comemmorating [Sic] Progress in Oklahoma Territory, 1989-2007*.,Thesis (Ph. D.)--University of Oklahoma, 2008, 2008; 1-218.

[53] Joseph Benjamin Norris Swain, *Claims to History: Comemmorating [Sic] Progress in Oklahoma Territory, 1989-2007*.,Thesis (Ph. D.)--University of Oklahoma, 2008, 2008; 109.

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Chapter 3

Following the Bronze Trail

Introduction

The state of Oklahoma celebrated its one-hundredth year of existence in 2007. Lawmakers voted to create the Oklahoma Centennial Commission to commemorate this milestone. They set out to help create a unique and celebratory identity of the state and to memorialize the occasion. The turbulent time leading to statehood began with a never-before-seen event, the Unassigned Lands Run of 1889. It took another eighteen years before present-day Oklahoma Territory entered the Union on November 16, 1907.[1] One hundred years later, the Centennial Commission coordinated the celebration of the anniversary of statehood. One of the projects created was a set of statues located in the southern part of Bricktown, a recreation region in downtown Oklahoma City. The statues depict several individuals and families riding on horseback and in wagons as they make the run to a new and exciting future in Indian Territory. This provides an example of the state continuing to romanticize the event and adding to the spectacle that is the Unassigned Lands Run of 1889. The run served as a great race for land, but also represented a new start for people or the chance to own land for the very first time. These other reasons are essential for understanding how to create an effective and realistic monument. This case study will focus on this monument's history and location by including the themes of time and space and examining its historical accuracy.

Methods

Background information on the 1889 Land Run came from the *Encyclopedia of Oklahoma History and Culture*, first-hand accounts in the "Indian Pioneer Papers" at the University of Oklahoma, and articles from the *Chronicles of Oklahoma*. I conducted the majority of the primary research at the Oklahoma History Center and through the City of Oklahoma City's website. One of the most important vertical files at the Oklahoma History Center is the "Historic Oklahoma, Oklahoma Centennial 2007." This provides details on the efforts to commemorate the state's anniversary. Other prominent vertical files include "Historic Oklahoma, Bricktown, Oklahoma City, Towns in Oklahoma," "Historic Oklahoma, Oklahoma City, Towns in Oklahoma," "Land Openings, 1889 Centennial Celebration of Land Run," and "Land, 1889 Description of Land Run." Both archival and field observations were utilized to help better understand the area in question as well. Studying photographs, maps, and observing the monument provide a better perspective of the area and allowed for a more accurate description. David Baird and Danney Goble's *The Story of Oklahoma,* Arrel Gibson's *Oklahoma: A History of Five Centuries,* and Stan Hoig's *The Oklahoma Land Rush of 1889* served as secondary readings on the history of Oklahoma and the Unassigned Lands Run.

The Road to Bronze

After the Louisiana Purchase in 1803, the United States gained control over the land that later became Oklahoma. More than twenty years later, the federal government used an area in the eastern portion of the region to move

thousands of Native Americans from five southeastern tribes, the Cherokees, Chickasaws, Choctaws, Creeks, and Seminoles. President Andrew Jackson signed the Indian Removal Act on May 28, 1830 and commenced large-scale relocation of tribes that remained in the area.[2] The government divided the land between the five major tribes and allowed them to govern themselves for years. The Civil War brought new problems to the area as portions of each tribe sided with Albert Pike and the Confederacy. The Reconstruction Treaties of 1866 further constricted the Native American land holdings. Portions of the western part of the state were left with no tribal owners and a movement began to open the region to non-Native settlement.[3]

Interest in the land increased from outsiders due to the tribes losing ownership. One famous case involved a letter written in 1879 to the *Chicago Times* by Elias C. Boudinot who called for opening the vacant lands in central Oklahoma.[4] David L. Payne and William Couch followed Boudinot's lead and pressed into the territory beginning in 1879. Although they were arrested and quickly removed from the Unassigned Lands by United States authorities, Payne and Crouch continued to call for the opening of what they deemed as land in the public domain.[5] The Boomer movement, as it came to be known, continued to push for the opportunity to settle the vacant land. One of the more instrumental figures in pushing for the legal opening was Colonel Samuel Crocker who lobbied in Washington. Another voice for opening Indian Territory to Euro-Americans was William Springer, who attached a rider to the Indian Appropriations Act that called

for the opening of the territory. The amendment failed, but on March 21, 1889, President Benjamin Harrison proclaimed the opening of the Unassigned Lands.[6]

Just before the opening, crowds gathered around the Unassigned Lands in anticipation. Many people trekked from Kansas through the Cherokee Outlet in northern and northwestern Oklahoma. Others came from the east and south. Settlers from Arkansas City, Kansas hoped to ride the Santa Fe Railway and stake their claim. The most popular areas to begin the race turned out to be near Mulhall, Guthrie, Kingfisher, and Purcell. These sites were patrolled by the United States Army and it was on their signal that the race began.[7] On April 22, the president granted the wishes of Boomers and countless other settlers as "Harrison's Hoss Race" began at noon. Estimates claim that over 50,000 people came to the Unassigned Lands from states around the country for the run. Farmers, old soldiers, single men, women, and families made the first run. People rushed into the territory on horseback, wagons, and on foot.[8] Participants wished to claim a quarter-section of 160 acres of land that had been previously sectioned off by land surveyors for the government. Many desired land to farm. Some people looked to earn substantial profits by setting up new towns and businesses.[9] People packed up all of their essential belongings to make the run and faced the problem of taking up too much room in their wagons.[10] Many found success, but even more failed due to various reasons such as Sooners claiming land early or failing to find a section of land that could be farmed.[11] The towns of Oklahoma City, Guthrie, Edmond, Norman, and others sprang up and began to grow instantly. This unique event laid the groundwork for, and over the next

eighteen years, Oklahoma politicians pushed to create a new state. After the unsuccessful attempt to create the state of Sequoya from Indian Territory, President Theodore Roosevelt insisted that both territories combine to form one state. Congress passed the Enabling Act of 1906 that authorized the establishment of a single convention to discuss and draft a constitution for the new state. One year later, Oklahoma joined the Union and officially became the forty-sixth state in November 1907.[12]

Nearly one hundred years later, the citizens of Oklahoma faced the issue of how to celebrate the state's centenary. The Legislature turned to the Oklahoma Centennial Commission, created in 1996, to decide on appropriate ways to commemorate the state's history.[13] One of the projects approved by the Commission was a monument in Bricktown, a historic entertainment district in downtown Oklahoma City. The state received a grant of $1.7 million in federal money to build the monument. The decision to represent the Unassigned Lands Run came about with the backing of State Representative Ernest Istook, who passed over the "Capitol Dome Project" to secure the funds for the Land Run Monument.[14] The commission tasked Paul Moore, a sculptor from Norman, Oklahoma, to design and build the monument. Moore had an extensive background in Oklahoma as an artist. Two of his most notable works in the state are the "Seed Sower" at the University of Oklahoma and Johnny Bench the statue at the Chickasaw Bricktown Ballpark in Oklahoma City.[15] He has also gained international renown for his work in the United States Capitol Collection and the National Portrait Gallery at the Smithsonian in Washington, D.C.[16]

The state of Oklahoma donated approximately 365 by 36 feet of land.[17] This section at the southern part of Bricktown is the southern most point of the Bricktown Canal. Located directly to the north is the Residence Inn, the hotel between Toby Keith's I Love This Bar & Grill and Bass Pro Shops. With the monument placed towards the end of the canal, people riding the Bricktown Water Taxi pass through the middle, ensuring they can see it on both sides of the boat. This area also has a paved sidewalk that follows the canal and allows people walking by to see the statues. The parking lot near the monument also serves as extra event parking when popular events come to the city.

According to the Oklahoma City government, the monument is one of the largest freestanding bronze statues in the world, spanning 365 feet in length, thirty-six feet in width, and standing about 17 feet tall.[18] The design of the monument consisted of forty-five "heroic (life and one-half size) figures of land run participants, frozen in motion as they race to claim new homesteads."[19] The individual pieces are made from bronze by the "lost wax" method of casting. The method's name came from a step in the process of building the piece. The pieces were made in two steps with the first occurring in Moore's studio. After starting with a rough sketch, he formed a model and then used clay and wax to hold it together. He then sent the models to foundries for the final stages of construction.[20] After removing the mold, they used wax to help hold its shape, then covered the entire statue in bronze, creating a final and life-size statue.

It took barely a year before Moore had the first figures in place. The first pieces laid were a buckboard (non-covered wagon) and two draft horses in April

2003. He continuously constructed new pieces and placed them over the last ten years. Only three statues are currently in progress. Seven are listed as deferred and may not be completed by the expected date of 2015 due to cost increases of metal and labor. The City of Oklahoma City has the option to purchase the deferred statues or cancel them entirely.[21] The thirty-five completed statues took less than ten years, averaging a completion rate of three-and-a-half statues a year. Thus, the 2015 completion date is still easily attainable if all statues are still made and available sources of funding are found (Figure 3.1).

The north end of the area is the beginning of the monument. A soldier and a cannon are located her to signify the start of the run (Figure 3.2). Following southward brings into sight the first horse. Continuing on the path leads to a cluster of statues, many of which represent the different types of people who made the run. The statues at this location fulfill the romanticized vision of the event. One depicts a family in a covered wagon with the son and his dog looking out from the back (Figure 3.3). A woman rides sidesaddle (Figure 3.4). One man lost his hat and reaches for it as it hits the side of a covered wagon while being chased by another dog. Another man holds his hat and smokes a cigar while his horse gallops toward a quarter-section. Horses are sprinting as their riders compete for the lead positions to be the first into the territory.

As the path continues further south and turns to the west, the settlers encounter their first obstacle. The canal represents one of the many challenges people faced during the run by simulating rivers like the Canadian and Cimarron. The statue of the buckboard wagon with a driver and two horses is the closest to

the barrier. Both horses are raised up to stop, as this sort of wagon may not have been able to make it across the body of water (Figure 3.5). Unfortunately for the visitor, this serves as a barrier from the rest of the pieces. Due to the nature of the area, one must immediately turn north and walk two hundred feet and cross a bridge to get to the last works. Once on the west side of the canal, traveling back south will bring the last set of statues into view. These settlers managed to make it past the first water obstacle to the other side of the canal and are well on their way to claiming a new home (Figure 3.6). The last few statues slowly turn back south and head towards the end of the allotted land (Figure 3.7). These differ from the first group as they are all single riders. While the first group does have single riders, this set would have broken away from the rest.

The works should be interpreted in a certain order. There is no clear way established by the surroundings and no narrative to instruct the viewer. Visitors are left to interpret the monument on their own. Upon observation, however, an order can be surmised. It is clear the soldier with the cannon represents the starting line of the run at noon. Continuing south to the main body of statues, the most notable feature is the diversity of figures. Two wagons portray similar stories, but represent different kinds of people. The first is a family. The husband and wife are in the front driving the wagon while their son and dog are looking out of the back. Many families made the run to start a new life.[22] Along with the other wagon depicting just a man and woman driving, most likely a young married couple traveling to begin a new life on a new frontier, they portray two perspectives of the same story. Wagons were slow and tended to gravitate

towards the back of the main pack of settlers due to their weight. Some of the statues around the wagons also depict older men. They were also likely to be towards the back because their age would have prevented them from keeping up with the faster horses and riders.

Another unique sight in this section includes the woman riding by herself and sidesaddle. Many stories exist of women who made the run alone.[23] One of the more notable stories revolves around Nanitta “Kentucky” Daisey and her trek on the Santa Fe Railroad.[24] She leapt from the Santa Fe Railroad, staked her claim near present-day Edmond, and then returned to the train. The front riders appear to be younger men riding horses. They would have been more likely to be faster riders and were able to easily traverse water obstacles to make their way to a claim. They also were more likely to travel alone and look for a new home. One final characteristic of most of the statues is that they are holding markers. They would have been used by the settlers to stake their claim when they found a section of land they particularly liked.

While very stylized, the monument presents a fairly realistic portrayal of many different kinds of people who came to Oklahoma for a new start. The monument starts in the north, goes south, redirects west, and then turns back south. This symbolically represents the path some of the people took when making the Land Run. This adds to the realism of the monument, whether intentional or not. The monument is also placed on an area likely claimed by settlers in the run as well. The Santa Fe Railroad runs north to south and many people traveled to Edmond and Oklahoma City from the north. Some jumped off

the train to try to get a head start or worked their way outward from the depot, but their stories are not represented in this monument.[25]

Conclusion

The Land Run Monument in Bricktown represents one of the most unique and famous events in Oklahoma history. It also serves as an example of the work done by the Centennial Commission in their attempt to celebrate the state's one-hundredth anniversary of joining the Union. The original design of the Centennial Land Run Monument called for forty-five unique statues portraying the first land run that settled the Unassigned Lands in 1889. The artist, Paul Moore, and the commission decided on statues that they believed represented true essence of the run, individuals and families from many different backgrounds coming to the territory to start a new life. Some were businessmen while others were families looking for a new home.

One of the things Moore did very well on was the balancing of gender and the types of families represented. He adds several women making the run, either on a wagon with a man or riding on a horse by themselves. He also represented families that would have made the run. In this, he presented two different statues that can be interpreted in different manners, the one with just a man and a woman driving the wagon and the other with the man and woman driving the wagon and their child looking out of the back. These present two very realistic interpretations as it was not out of the ordinary for a young husband and wife to look for a homestead or for a family to hunt for a new beginning in the Unassigned Lands.

While the monument presents the land run fairly accurately, it fails to showcase everyone and everything involved in the run. There seems to be no representation of Native Americans. While full-blood Indians most likely did not make the run, sons and daughters from mixed marriages may have and thus there is no representation of their potential participation. The monument also fails to represent the loss of Native land. It ignores this significant chapter in the state's history. Other minorities may be represented, but it is impossible to tell. All of the statues are dark in color because of the bronze, so identifying groups like African-Americans or people of other ethnicities who may have taken part in the run is difficult. It is impossible, however, to tell.

Another aspect that is missing from the monument is the use of the Santa Fe Railroad as a means for entering the Unassigned Lands. There is nothing that could be inferred from the statues that shows that some settlers entered by rail. When walking to the very end of the monument, there is a railroad track, but it is outside of the designated monument space and is a functional railway. It could be interpreted that with the track there, there was no need to include railroads into the monument, but there is no concrete evidence that either scenario is true.

The last major thing cannot be interpreted from the monument is the prevalence of people who made the run solely to claim a town site. There is no way to interpret this from any of the statues because the settlers look exactly the same and they all are carrying the same markers. Some of the people who traversed into the Unassigned Lands did so in conjuncture with one another as a business venture in attempt to create the beginnings of a town. There are no

supplies visible that could have been used to begin work in constructing a town. There are no visual clues to be able to interpret that some of the statues could be portraying entrepreneurs desiring townships. The monument, without adding some sort of marker or characteristic to the settlers, cannot represent this group of people.

Many succeeded, many failed, and many came simply for business opportunities. However, the monument echoes the true spirit of the run, the race for a new beginning. For the most part, It presents a stylized, yet accurate portrayal of people that would have been seen in the run. It presents a more accurate portrayal of the Land Run of 1889 than other similar monuments in the state. Those usually only have a couple of statues, but do not represent the different types of people who made the run. The orientation of the statues symbolizes the paths and problems faced by settlers. The use of the larger wagons at the back and the single horsemen at the front helps reinforce the spatial orientation as they were placed in the most likely locations as if they were actually taking part in the run.

The monument relates to the Oklahoma identity as it serves as a life-like representation of the unique event that opened white settlement in Indian Territory. The Land Run is a form of identity for many Oklahomans due to the unprecedented event. This research should provide insight into the history of monument, but also detail its themes in regards to time and space. Its location and the direction it faces provide a symbolic representation of the run and many of the people who made the run.

Figure 3.1

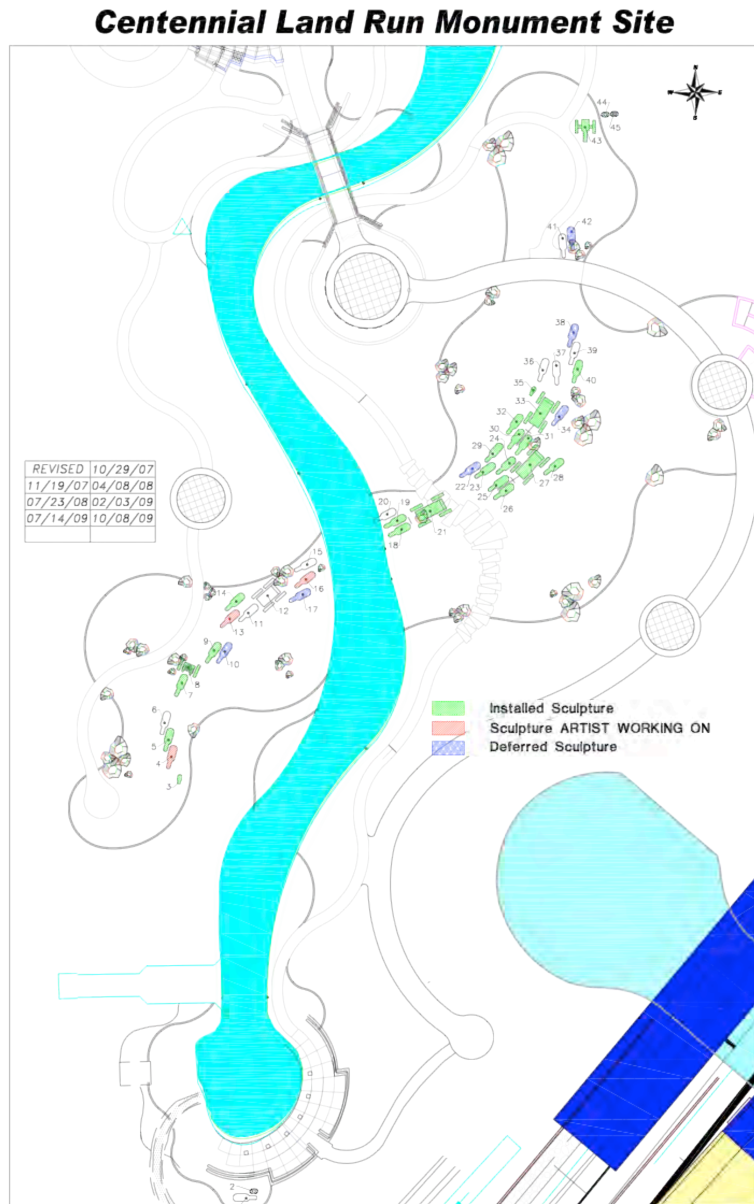

Diagram of Centennial Land Run Monument Site.

(courtesy of okc.gov < http://www.okc.gov/landrun/LAND%20RUN.pdf>)

Figure 3.2

The soldier at the starting line with the cannon. He would have fired the cannon as to start the run. Photo by Jeremy Carey March, 2013.

Figure 3.3

A family making the 1889 Unassigned Land Run. Many people made the to gain a new home and farm the land in Indian Territory. Photo by Jeremy Carey, March 2013.

Figure 3.4

A woman making run and riding sidesaddle. Some women, including the famed "Kentucky" Daisey, made the run to find a new home. Photo by Jeremy Carey, March 2013.

Figure 3.5

A lead wagon in the scrum reaches the canal, a symbolic representation of the rivers encountered by settlers. Photo by Jeremy Carey, March 2013.

Figure 3.6

Lead riders who already made it past the first obstacle. Wagons moved slower than single riders, thus giving them an advantage of finding good land. Photo by Jeremy Carey, March 2013.

Figure 3.7

These riders race to be the first into Indian Territory. They traversed land and water obstacles on their way to a new beginning. Photo by Jeremy Carey, March 2013.

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Chapter 4

Celebrating Time With Chime

Introduction

The state of Oklahoma celebrated its centennial in 2007, but the planning began years earlier with the formation of the Centennial Commission. This group was tasked with creating and financing several projects to properly celebrate the momentous occasion. They decided on many different endeavors including the Centennial Clock and Bell Project throughout the state. The venture included the construction of clock towers and freestanding clocks that incorporated several different designs. Some of the towers included chimes and bells to commemorate the occasion. Many towns and associations paid for the their own towers with the assistance of government grants. Some cities including Oklahoma City and Edmond received multiple clocks, while others such as Perkins, Tulsa, and Shawnee each have only one. More towns have since attempted to fund their own clocks and towers to help remember the state's history. This chapter will analyze the clock project and the different locations of the clocks to access the uses of memory and space.

Methods

Background information on clocks and bell towers as celebrative and decorative devices came from online sources including the British Broadcasting Corporation, Ottawa, Canada's city website, and the Canadian Parliament's online resources. Other information on the memorialization efforts in the United States was derived from monographs and website sources. Archival research at

the Oklahoma History Center on the Centennial Commission and various towns that received clocks were utilized to gather more information. The most important vertical files were on the Centennial celebration and provided background information on the formation and other projects fulfilled by the Commission. The files “Historic Oklahoma, Bricktown, Oklahoma City, Towns in Oklahoma,” “Historic Oklahoma, Oklahoma City, Towns in Oklahoma,” and “Land Openings, 1889 Centennial Celebration of Land Run” were utilized to find information on the Centennial Commission. The website for the Centennial Clock and Bell Tower Project provided a great deal of information critical to the project. Figures on the clock types and their locations throughout the state were downloaded from the website about the project as well.

Celebrating with Time and Chime

The use of clocks and towers to commemorate events is a common occurrence throughout the world. One notable example is the bell and clock tower known as Big Ben and Elizabeth Tower. Big Ben originally referred to the thirteen and a half ton bell, but the name stuck as a common reference to the tower itself. The tower, known as the Clock Tower by the Palace of Westminster, was recently renamed Elizabeth Tower to commemorate Queen Elizabeth II’s sixtieth year on the British throne.[1] While the tower stood for many years before being used to commemorate the monarchy, it is representative of the idea to use clocks to celebrate achievements. The Peace Tower is another example. Located on Parliament Hill in Ottawa, the capital of Canada the city built the tower after a great fire in 1916 that destroyed the original Victoria Tower and

other Parliamentary buildings.[2] In 1927, the tower and Centre Block were dedicated to Canada's sacrifices during the Great War.[3] The country rededicated it in 2007 for the eightieth anniversary of its original dedication and to the 150th anniversary of Queen Victoria choosing Ottawa as the "the permanent Capital of the United Provinces of Canada."[4]

The Centennial Commission decided on the unique idea of using clocks by deciding to fund, build, and install 100 clocks to celebrate the one-hundredth year of statehood.[5] The exact number of clocks eventually changed as more than over 120 have been installed throughout the state and the project's name changed to the Oklahoma Heritage Clock Program in 2011. The Commission charged Jeff Bezdek with the fulfillment of the project. Due to his family history in the clock industry, Bezdek tasked himself with overseeing the installation of every clock from the beginning to the end.[6] The project also featured the funding and installation of bells, chimes, and towers. The committee chose "modern day replicas of period clocks that once graced main streets throughout Oklahoma and the United States."[7] This decision to create centennial era clocks shows the desire to establish a sense of nostalgia and celebrate statehood.

Bezdek and the rest of the project directors decided on six different designs for the clocks along with designs for the bells and towers (Figure 4.1). Five of the designs were specifically for freestanding clocks while the last one was for tower clocks. The five standing clocks all were given some of the same features including Daylight Savings and power failure correction abilities as well as nighttime illumination.[8] The first design is an Extra Large Four-Face clock. It

has four working clocks pointing each direction and can be viewed from any side. This freestanding clock stands the tallest at 20.2 feet and 4.4 feet wide at the top. These are allowed to have any accent and clock color, a custom header (usually used for the city name and an established date), and optional internal chimes.[9] The next largest clock is similar in design and is a Large Four-Face clock. These measure at 16.7 feet tall and are 3.7 feet wide at the top. These also have the option for various accent and clock colors, custom headers, and internal chimes. The smallest of the four-face clocks are known as Small Four-Face clocks. These stand much shorter than the other two larger ones at 12.7 feet and are 3.2 feet wide. Its features are the same as the other freestanding four-face clocks.[10]

There are two smaller two-face clock designs. The times on these are only visible in front or behind them and tend to be smaller. The Large Two-Face clock stands 15.7 feet tall and is roughly 3.8 feet wide, two feet shorter than the height of the Large Four-Face clock. The two-face clock features the Daylight Savings and power failure correction abilities, optional accents and clock colors, custom headers, and nighttime illumination. They do not, however, have the capability to feature internal chimes. The Small Two-Face clock is the shortest of the freestanding clocks at only 10.8 feet tall and 2.5 feet wide. Much like its larger variation, it has the same features and cannot have internal chimes.[11]

The final design is not freestanding. These are installed on towers and can be a variety of sizes and designs. The clock face is the same for all of the towers, but can be customized by the town or organization placing the order. They are recessed and have wall mount applications. Just like the other freestanding

designs, the tower clocks feature nighttime illumination, ensuring clear visibility at all times, night or day. They are, however, built into both buildings and in freestanding towers and provide a different and unique look to the clocks.[12]

Another installation feature of the Clock and Bell Project is the Centennial bells and chimes. The bells also have the design of the Oklahoma Centennial Bell (Figure 4.2). They are perhaps the most versatile of the adornments for the project as they "are placed in courthouse towers and lawns, on top of municipal buildings, in parks, and often at high school football stadiums for victorious rings."[13] They also have the option of being connected to the Centennial clocks for ringing on the hour. They contain the Oklahoma Centennial emblem on the front and can be inscribed with a county or town name.[14] The other special accoutrements to the clocks are the chimes. The project settled on two different designs for these, real bells or electronic devices. They are also able to be connected to clocks for the ability of synchronized ringing.[15]

The final installation projects from the Centennial Clock and Bell Project consisted of Centennial Towers. These were open to design at the ordering party's discretion and could feature clocks, bells, or chimes. They ranged between thirty and sixty feet high. Designs of the towers vary, including reproductions of oil derricks and others.[16] These two designs reflect parts of Oklahoma's history. The oil boom throughout the state brought many new people and companies and the oil derricks serve as a representation of memory in the state. One of the towers they commissioned, the Kerr McGee Bell Tower, took inspiration from a ship's mast. It stands fifty feet tall and holds a twenty-five-note

chime that rings hourly.[17] For this particular endeavor, Oklahoma City budgeted $98,530 for the construction as part of the 2007-2008 fiscal year's budget.[18]

Clocks have become one of the most popular aspects of the Centennial Clock and Bell Project with over 120 currently installed around the state. Cities with large populations have two or more clocks currently, with Oklahoma City having the most with more than twelve clocks in the city. Other cities with two include Tulsa and Edmond.[19] Oklahoma City is the largest city in the state, the capital, and one of the areas settled during the first Land Run in 1889. One of the notable clocks is a black one known as the Big 12 Timekeeper (Figure 4.3). This clock is located in front of the Chesapeake Energy Arena in downtown Oklahoma City.[20] It bears inscriptions of "Oklahoma City" and "Centennial" above the clock face (Figure 4.4). The bottom has a plaque with details on the donation and sponsorship of the timepiece. This area of the city is a high volume area as it is right in the middle of downtown and just to the west of the Bricktown area. Many people visit this area, as it is where the Oklahoma City Thunder professional basketball team plays and various other sporting and entertainment events are held. The Big 12 moniker fits, as two Oklahoma schools are members of the conference, the University of Oklahoma and Oklahoma State University. This area has also played host to baseball, basketball, and wrestling tournaments affiliated with the conference.

Another prominent Centennial clock is located just to the east of the Big 12 Timekeeper and known as the Bricktown Ballpark Clock. This one is located just outside of the Chickasaw Bricktown Ballpark. This is a black four-face clock

with “Oklahoma City” inscribed on the top.[21] These two clocks are both located in high traffic and high tourism locations. As the state’s capital and the home of several businesses and museums, including Devon Energy Corporation, Sonic Corporation, the Oklahoma City National Memorial & Museum, and the Oklahoma City Museum of Art, the area experiences a high volume of people for business and leisure. The clocks are on the east and west sides of the historic Santa Fe Railway, now known as the Burlington Northern Santa Fe Railway.[22] This railroad travels through Oklahoma City, Guthrie, Norman, and Edmond. All of the cities were established as a result of the Land Run of 1889 with the railroad playing a role as it brought settlers to the area.[23] The placement ties the centennial with one of the prominent features of the forming of the state, creating a link between the two.

The Oklahoma State Capitol Park received one in August 2005 when a nineteen-foot tall clock, one of the large four-faced ones, was installed. Private and corporate donors raised $25,000 for the clock’s creation and installation.[24] A clock at 36th Street and Shartel Avenue took only a couple months for completion after funding was approved. It was dedicated on April 17, 2007 and was the forty-eighth of the originally scheduled 100.[25] The city has several other clocks installed in various areas such as the Capitol Hill area, Nichols Hills, outside of City Hall, and at the State Fair Grounds.[26] Two of these clocks, the one near City Hall and the one at the Fair Grounds are in high traffic locations. Oklahoma City’s Municipal Building is located just to the west of the Oklahoma Museum of Art and the Ronald J. Norick Downtown Library. The City Hall building is in a busy

location with city offices and the Court Administration in the structure. The clock in the historic Capitol Hill district is another example of placing a clock in a historic area. This district was once a thriving business and cultural area that was later annexed by Oklahoma City after declining in prominence. Recently, the Capitol Hill Main Street Project has begun to redevelop the area and over $14 million from public and private investments have been raised.[27] The placement of the clock reflects desire to celebrate both state and local histories. It commemorates the centennial, but also celebrates the history of the district.

The city of Edmond, the sixth largest city in the state, is home to two clocks. Edmond's history dates back to the 1889 Land Run and was one of the first towns settled during the run. The first clock is located at the south end of the Historic Downtown at the intersection of Broadway and Second Street. This black, four-faced clock with gold accents is inscribed with "Edmond" on two sides and serves as an entrance or exit to the downtown district depending on the direction of travel. The other inscription on the clock reads "Est. April 22, 1889" and this phrase is on the other two sides of the clock. This references the Unassigned Lands Run of 1889 that resulted in the founding of Edmond. The Edmond City Council granted the funds for the clock, a venture that drew support from the downtown business owners.[28]

Another black clock is located in Edmond on the University of Central Oklahoma's (UCO) campus.[29] It is located on the north side of Broncho Lake and served as one of the first clocks to be installed in the state.[30] UCO was the first institute of higher education in Oklahoma Territory and was first known as the

Territorial Normal School of Oklahoma. The school held its first classes in November 1891 under the principal and only teacher Richard Thatcher.[31] The location of the clock gives it a great deal of exposure to students, faculty, and visitors. It is on a main walkway that cuts through the heart of campus and connects the east and west sides of UCO. With its location on the northwest corner of Broncho Lake, it is near the Nigh University Center, a main building on the campus that houses the Joe Jackson Graduate College office, financial aid, enrollment, and the international student offices.

The second largest city in the state, Tulsa, also received two clocks in the span of four years. The first was built in a plaza in downtown Tulsa on the west side of the Tulsa Performing Arts Center in the Williams Center Green. The clock is in front of the Bank of Oklahoma Tower and is inscribed with "Tulsa" in golden letters above the face[32] This area of Tulsa is known for being culturally vibrant as just north of this area is the historic Greenwood District. It is also an area of economic development for the city with local recreational and cultural attractions. The rich heritage contributes to the importance of the area. This was known as the Black Wall Street and was the location of the infamous Tulsa Race Riot in 1921. The Clock and Bell Commission finished a second clock in Tulsa in August 2011, located in the Pearl District of Centennial Park.[33] This district is located near downtown and the Pearl District Association works to help revive it. The four-faced, candy-red clock cost $33,000 and weighed roughly 800 pounds. It features the name "Pearl District" in white letters on a black background above

the face and also features a unique plaque at the base with the names of all the Pearl District Association Board members.[34]

This clock creates a bridge between two regions in Tulsa, Pearl and Greenwood. The area is also in an area of downtown that is fairly heavily traveled. It is at the southern end of a cluster of several different attractions in the city. ONEOK Field, the home of the Tulsa Drillers minor league baseball team, is located just a few blocks north of the clock. Two other types of commemoration for the Greenwood District and the Tulsa Race Riot are located near the ballpark as well. On the north side of Interstate 244 is the Greenwood Cultural Center. This was created in 1995 to honor the people who helped rebuild the area after the 1921 riot.[35] To the west of the field is the John Hope Franklin Reconciliation Park. This facility, commissioned as a response to the state's study of the 1921 tragedy, contains statues, sculptures, and tells the story of the race riot and the effect they had on the African-American community in Tulsa.[36]

Some suburban cities of Tulsa have also paid for and installed clocks. Broken Arrow has one located near its historic Katy Depot, historic home to the Missouri, Kansas, and Texas Railroad.[37] Another suburb, Claremore, has a clock installed on the Rogers State University campus. It was dedicated in 2008 during a ceremony featuring a presentation by Dr. Bob Blackburn, the Executive Director of the Oklahoma Historical Society. The university and campus organizations funded the clock through a grant from the Oklahoma Legislature and through a partnership with the city of Claremore.[38]

The first capital city of the state, Guthrie, received a clock as part of their centennial celebrations.[39] Located across the street from the Guthrie City Hall building, this clock stands in a small section called the Apothecary Garden (Figure 4.5). This region is at the western end of downtown Guthrie, only a few blocks away from the railroad tracks. It contains several stores and is one of the areas blocked off to automobile traffic during events in the town like the downtown Trick or Treat event held at Halloween. The garden contrasts sharply with much of its surroundings as the majority of the buildings around it are red brick. The inclusion of different flowers, trees, and bushes creates a differing image from that of its surroundings, catching the eye of anyone visiting Guthrie.

Another school, Westmoore High School in suburban Oklahoma City, received a Centennial clock in 2007. The school paid for it through and student raised funds combined with donations from cornerstone donors.[40] It cost about $45,000 and is adorned in red and black, the school's colors. The 2007 senior class gifted the clock to the school after gathering of funds began in 2005.[41] Some high school traditions involve the senior class giving a gift to the other classes or the school itself. By giving the centennial clock to the school, the class will leave a reminder of their work that will be on campus for a number of years.

Smaller towns around the state received clocks as well. Some of them worked in conjuncture with their Main Street Programs, organizations that help with revitalization and historic preservation in communities.[42] These work to bring in renew interest in historic downtowns. Their missions usually involve revitalization and they sponsor events to promote the district. For example, in

2007, the Miami Main Street Project received funds to begin their clock project. They designated an area at the northwest corner of North Main and Second Street for the four-faced clock and it is inscribed with “Miami” and “Est. 1891.”[43] The city of Durant and its Main Street Project installed a clock as well. Its dedication was part of their holiday festivities and their town celebration for the Centennial. The city and Main Street Project decided to install it in the Market Square of the downtown area.[44] Several other small towns received clocks including Perry, Newkirk, Tonkawa, and Shawnee.[45]

The building and placing of clocks in downtown areas of small towns and cities is significant because they are using the timepieces to promote both themselves and the state. The towns get an attraction in the form of the clock and become a representative of the state at the same time. They are also more likely to be seen when located in a historic downtown. Another reason the clocks fit into these districts is their decoration. The downtown areas usually resemble old-fashioned buildings with most of them made from brick. The clocks compliment this and serve to further add to the nostalgic feel of historic downtowns.

Conclusion

The Oklahoma Centennial Clock and Bell Project, created by the Oklahoma Centennial Commission, took the idea of using clocks to commemorate a special occasion and used them to help create a nostalgic and uniquely Oklahoman identity. By funding over 120 clocks, they allowed the rest of the state to participate in the Centennial, giving them to different cities and

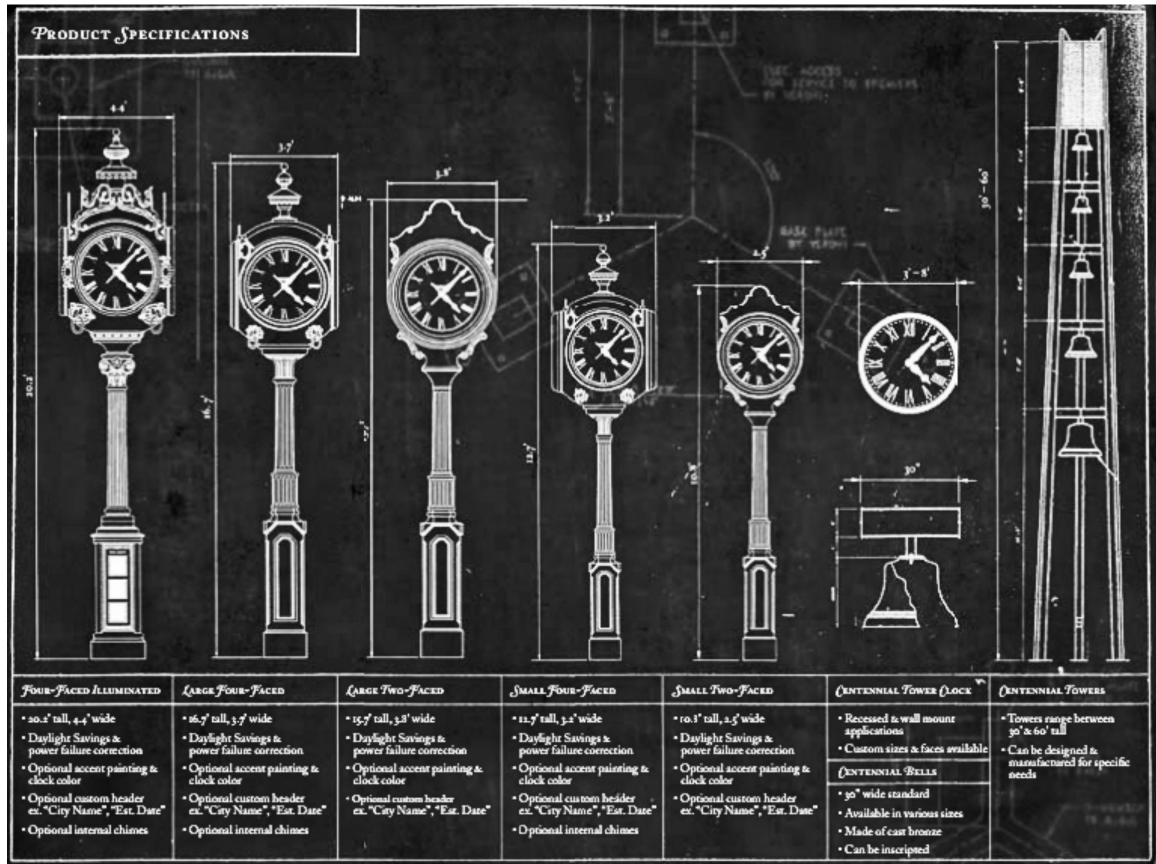
communities. The six different types of clocks allowed the cities and organizations to have different representations and more affordable options to celebrate the Centennial. The modern spin on the towers represent the remembrance of the past, but also took inspiration from modern style and design.

The locations of the clocks reflect some of the history of the state. Oklahoma City and Edmond were two of the first settled areas during the 1889 Land Run while the University of Central Oklahoma was the first institute of higher education in the territory. Downtown Tulsa's connection to a rich cultural history and Broken Arrow's connection to the MKT Railroad through the eastern portion of the state provided good reasons to receive clocks. The placement of clocks in the historic downtowns of Durant, Perry, and Miami with the help of the Main Street Programs gives evidence to the continued importance of reviving and preserving Oklahoma's small towns. The clocks reflect the idea of Oklahomans connecting to their past by choosing to replicate the design of what clocks in the area were like one hundred years ago. The project shows that the state and Centennial Commission value the past and look to remember it while incorporating nostalgic designs into the present and future. Clocks are a symbol of the passage of time, but they also represent a moment in time as well. They are visual symbols of the early 1900s time period. With many located in smaller towns or in historic districts, they reflect the notion that Oklahomans are proud of their small town historical origins.

The reaction to the clocks by towns within the state indicates that many found the Centennial Clock and Bell Project to be a worthwhile venture. With

over 120 clocks installed throughout the 77 Oklahoma counties, the popularity is evident. They require minimal upkeep and repair, thus indicating the plan is to keep the clocks for a significant period of time. In small towns especially, the clocks accentuate the rest of the historic downtown districts. They fit with the older buildings and provide a sense of the past. This creates a nostalgic effect in cities like Edmond and Durant and helps with establishment of the Oklahoman identity. The clocks symbolize a moment in time and present an image of life in the early 1900s. Many of the clocks are located in historic districts and small towns, contributing to the small town historical roots of the state.

Figure 4.1



Freestanding clocks came in several different designs. Clock faces, bells, and bell towers were all installed during the Centennial Clock and Bell Project. (courtesy of <http://centennialclocks.com/images/brochure/clock_brochure_web.pdf>)

Figure 4.2

The centennial logo was placed on all of the bells installed with the project.

(courtesy of <http://centennialclocks.com/bellsandchimes/index.html>)

Figure 4.3

The Big 12 Timekeeper is installed in front of the Cox Convention Center in Oklahoma City, Oklahoma. Photo by Jeremy Carey, March 2013.

Figure 4.4

The clock face of the Big 12 Timekeeper with "Oklahoma City" inscribed on the front and back sides. Photo by Jeremy Carey, March 2013.

Figure 4.5

The centennial clock located in the Apothecary Garden in Guthrie, Oklahoma. The clock sits across the street from the Guthrie City Hall. Photo by Jeremy Carey, March 2013.

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[44] “Centennial Clock dedication set for Saturday,” *Durant Daily Democrat*, <http://www.durantdemocrat.com/view/full_story/1158988/article-Centennial-Clock-dedication-set-for-Saturday> (accessed July 30, 2012).
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Chapter 5

Exhibiting Celebrations

Introduction

The Oklahoma Centennial Commission set out to create a unique identity for the people of the state. One of the major tasks undertaken was the funding of several different projects for celebrating the anniversary. One of these came in the form of the giving of funds to the Oklahoma Territorial Museum (OTM) in Guthrie, Oklahoma. The museum, a part of the Oklahoma Historical Society (OHS), used the funding provided by the state to build a new exhibit, update some of the museum's facilities, and refurbish the Carnegie Library (part of the museum complex). The exhibit focuses on the story of Oklahoma statehood and includes text, photos, and artifacts from the era to help provide the narrative on the transition from the Oklahoma Territory to statehood. A wide array of events also took place throughout the state in 2006 and 2007, with several culminating in Guthrie including a land run reenactment, Statehood Day festivities, and parades. With funding from the Centennial Commission, the Guthrie Museum Complex celebrated the state's centennial and contributed to the unique Oklahoma identity. The people of the state are proud of their heritage and the unique beginnings of the territory. This case study examines the changes made to the Guthrie Museum Complex and the use of space in the preservation of memory in the statehood exhibit and Carnegie Library and how they contribute to the Oklahoman identity.

Methods

The methodology of this chapter consists of secondary sources on the history of memory, archival research at the Oklahoma Territorial Museum in Guthrie, Oklahoma, and finally field observations of the exhibit and Carnegie Library. Background information and secondary readings on Guthrie and its role in the formation of Oklahoma came from David Baird and Danney Goble's *The Story of Oklahoma,* Arrel Gibson's *Oklahoma: A History of Five Centuries,* and Stan Hoig's *The Oklahoma Land Rush of 1889.* The archival research consisted of two major files at the museum, "Centennial Information" and "Centennial Money Invoices." These two folders hold all of the information needed on the different projects within the museum for the anniversary, information on the different needs of the library, and breakdowns of the uses of funds received from the Centennial Commission and the Friends of Guthrie Museum Complex that is responsible for fundraising. Field observations play an important role in this study as they allow for examining the use of space in conjuncture with the use of memory in the exhibit. I observed the artifacts, labels, and text panels to analyze the placement and flow of the gallery to better interpret the methodology.

Exhibiting Celebrations

The Oklahoma Territorial Museum and Carnegie Library are located in historic downtown Guthrie. These two buildings form the Guthrie Museum Complex and are operated by the same staff while under the umbrella of the Oklahoma Historical Society. The museum's mission statement reads:

> The mission of the Oklahoma Territorial Museum is to preserve the heritage of Oklahoma through the collection and interpretation of archival

> and material culture to present the development and influence of urban institutions. The museum documents the creation of the Unassigned Lands, the Land Run of 1889, the homestead experience, and territorial and state government. The history of Guthrie is told as the capital city of the territorial government and the first state capital.[1]

The mission statement defines “What a museum collects, how it collects, and the segment of the public to be served.”[2] The understanding of this concept is important because the mission of the museum involves the preservation and interpretation of the territorial and state government periods. The inclusion of this section in the mission statement allowed for the creation of a centennial exhibit based on the formation of Oklahoma.

Guthrie was chosen as host for several Centennial celebration events. The town is synonymous with early Oklahoma history. The 1889 Unassigned Lands saw the creation of the township and later Guthrie served as the capital of Oklahoma Territory and then as the first state capital from 1907 to 1910.[3] It also served as the location of the Oklahoma Constitutional Convention after Congress passed the Enabling Act.[4] This act authorized a single convention for parties to discuss statehood and draft a constitution.[5] Following the ratification of the constitution, statehood celebrations took place at the Carnegie Library and downtown Guthrie, including a parade of state officials and the “mock marriage” of Mr. Oklahoma and Miss Indian Territory.[6] This served as a symbolic representation of the merging of Oklahoma and Indian Territories to form one state. A statue outside of OTM represents the ceremony and has the likenesses of the two people that participated as groom and bride (Figure 5.1).

The beginnings of the Centennial renovations and expansions for the Oklahoma Territorial Museum began on May 16, 2006. The state awarded $200,000 to the city of Guthrie with the money divided between institutions throughout the town.[7] The state gave $100,000 for the Centennial Corridor Beautification in Guthrie.[8] The Oklahoma Sports Museum, located to the west of the museum, received $8,000 while $22,000 was allocated to the city for celebration expenses. Finally, $70,000 came to the Oklahoma Territorial Museum and Carnegie Library.[9] In addition to funds from the state, Guthrie held several fundraising events to help raise money. By April 2007, a total of $32,774.61 came into the city through various events and interest drawn from the centennial funds account.[10] A concert in May from the high school band and chorus garnered $2,746.75. Musician Gloria Parker performed at another event and ticket sales provided over $7,000 to the coffers. A Mother's Day Tea event and general merchandise sales in the town brought in $2,150 as well. The final amount of money given came from private and corporate donations and totaled $16,834.[11]

Throughout the years 2006 and 2007, several events celebrating the state's history took place in Guthrie. Proceedings took place throughout the town, including the Scottish Rite Masonic Temple, through historic homes and neighborhoods, and at the Oklahoma Territorial Museum. Because of the many festivities, the city believed a large sum of both revenues and expenses would be accrued. The Centennial Kickoff that included a parade and other events was expected to cost $10,000. Statehood Day events in both 2006 and 2007 were

estimated to cost $35,000 as well. Both of these, when combined with the $70,000 given to OTM and the Carnegie Library and $22,000 for the Centennial Celebration, drove the projected expenses for the town well over $120,000.[12]

Many of the costs for the Oklahoma Territorial Museum came from needed renovations that were necessary for the museum to safely house centennial exhibits. The entire heating, ventilation, and air conditioning (HVAC) system for the entire complex was in disrepair and non operational since 1999.[13] The Carnegie Library roof needed to be replaced, the dome needed sealing, the façade and downspouts needed repairs, a broken sidewalk had to be mended, a handicapped-accessible restroom installed, and repairs for extensive termite damage were necessary.[14] Fireplaces inside of the building required restoration as well. While desperately needed, the funds from the Centennial Commission were not enough to replace the HVAC system. That money, however, came from the Oklahoma Historical Society (OHS), thus allowing the museum staff to use the other funds on the exhibit and other renovations.[15] OHS also helped with other funding for the museum and library including plastering and repainting the Carnegie Library.[16]

Not only did the building need extensive repairs, but some artifacts did as well. The main problem was a ball gown worn by Lillian Haskell, wife of the first Oklahoma Governor Charles Haskell, to the inaugural ball in 1907. The dress (object number OHS #4001.1) was in very poor condition with extensive staining, discoloration, splits, and holes.[17] Anne Ennes, a conservator from Maryland, completed the restorative work on the dress. The repairs consisted of stabilizing

the underarms, neckline, bodice, and skirt with 100 percent silk crepeline[18] and hair silk thread. The conservator used a custom inner padding made from coroplast, polyester lining fabric, cotton batting, and Velcro (for display). She also included recommendations for the storage, display, and handling of the artifact to preserve it for as long as possible. The restorative efforts on this garment alone cost the museum nearly $5,000 because of the amount of work that was needed.[19]

One of the factors the museum had to take into consideration when designing and building the Statehood Exhibit and restoring the Carnegie Library was the Americans with Disabilities Act (ADA). Established in 1990, the ADA "prohibits discrimination against people with disabilities in State and local governments services, programs, and employment."[20] This act set minimum requirements for new construction and renovations of buildings to make them accessible to people with disabilities. Minimum width of walkways, doorways, lighting levels, installation of elevators, and the installation of ramps are all mentioned in the act.[21] The museum keeps the lighting at minimum levels throughout the gallery, but measures it regularly to ensure lighting falls below certain levels. Walkways and doorways are wide enough for people with wheelchairs to access the entire gallery as well.

The plan for the Centennial exhibit was to tell the history of Oklahoma from 1887 to 1910.[22] Interpretation began with the Dawes Act and then followed chronologically to Native American dispossession. These two events formed part of the foundation of Oklahoma. The loss of Native land led to the land runs and

eventually the formation of Oklahoma Territory, a subject covered on the first floor of the museum. These first cases serve as background information to the main point of the exhibit, the creation of the state. From there, the design moved to cover various attempts at statehood, including the attempt to form the state of Sequoya. The different panels give information on the efforts of politicians in both of the Twin Territories working to create a new state. This section continues and eventually leads the Enabling Act of 1906. From this panel, the exhibit transitions to the main idea. The next several cases discuss the repercussions of the act and then move to the Constitutional Convention. Two key figures emerged from this time and the museum dedicates a case to them, first Governor Charles Haskell and future Governor William H. Murray. Both men played prominent roles in early Oklahoma with Haskell serving as Governor while Murray was one of the writers of the state constitution. They were very important to the founding ideas of the state and the exhibit reflects this. The final aspect they wished to cover was the removal of the capital to Oklahoma City in 1910.[23]

During the planning process, Justin Lenhart, then Curator of the museum, worked with the exhibit designers on the cases and in developing the color scheme. Lenhart also initiated the first use of LED lights and fiber optic lighting in the Oklahoma Historical Society. The museum paid over $15,000 for the equipment necessary from NoUVIR Lighting, a company specializing in non-ultraviolet and non-infrared lighting.[24] These types of lights help reduce the amount of heat given off by the light fixtures and are more energy efficient than

other forms of light. They also help reduce the risk of light or heat- related damage to the artifacts and documents on display.[25]

November 18, 2006 brought the beginning of the Centennial events in Guthrie. Several of the fundraisers took place on the same day like the high school band concert and the Gloria Parker concert. Another big event that took place was the Centennial Kickoff Parade.[26] The opening of the statehood exhibit at the Territorial Museum, however, served as one of the main attractions for the day. The reopening of the museum and Carnegie Library allowed people to oversee the parade from the museum's balcony.[27] This day of events, however, only served as the beginning of festivities to celebrate the state's anniversary.

The following year brought more celebrations to the state, especially in Guthrie. After a series of events throughout the rest of Oklahoma during the Statehood Celebration Week, Guthrie took center stage on November 16, 2007.[28] The day's events began with the announcement of Oklahoma as the forty-sixth state at 9:16 A.M. At 10:00 A.M., the city held a reenactment at the Carnegie Library of the wedding of Mr. Oklahoma and Miss Indian Territory followed by another reenactment of the swearing in of Charles Haskell as the first Governor.[29] At noon, the Centennial Parade took place through Guthrie, including passing in front of OTM.[30] Another big event that took place was a reenactment of the Land Run of 1889, the event that famously resulted in the establishment of the city.[31]

The Territorial Museum's Statehood Exhibit is set up in a reverse order from the rest of the museum. The first floor and most of the second floor galleries

are set up in a clockwise manner. After entering the gallery, the viewer starts to the left and works around in a circle to the rest of the exhibits going to the right and eventually out of the gallery. This holds true for the second floor as well. The statehood exhibit, however, begins on the right (Figure 5.2). The first few cases and panels begin narrative of the history of the Oklahoma Territory beginning with the Unassigned Lands Run of 1889 and the separation of the state into two territories. The next cases and panels discuss the Dawes Commission, land allotments, Enabling Act, and Sequoya Convention. These early events laid the foundation for Oklahoma and the museum's inclusion of these in the gallery reflects the significance of understanding what led to statehood.

The viewer then moves forward to the final areas that deal with the Constitutional Convention and the contributions of Oklahoma's first Governor Charles Haskell and future Governor William H. Murray. To the left of this is a darkened area that contains a sensor that detects motion and a sound clip of the convention plays (Figure 5.3). The only light in this area, apart from a small amount from the gallery that reaches the enclosure, comes from a large picture of the delegates at the convention. This black and white photo spans about five feet wide, but has a backlight that provides enough light for the viewer to leave the area when ready to move on.[32]

Instead of going in a circle, the viewer must then walk back to the entrance to the entire exhibit, this time walking to the left-hand side. From here, the story transitions to some of the battles of the Constitutional Convention, including issues on racism and prohibition. Text describes the arguments

between delegates at the convention and details the role of racism in early Oklahoma politics. After text and a case dealing with the fight for ratification of the document, the exhibit moves to inauguration of Haskell. The final panels and cases deal with the story surrounding the removal of the capital to Oklahoma City and the myth of the stolen state seal. These describe the fight between people in Oklahoma City and Guthrie on where the capital should be. The myth of the stolen state seal is a popular story and the exhibit debunks the legend. It does however, contribute to the Oklahoma identity as the story creates fantastical image of one of the state's most popular myths. As the visitor works towards the end of the exhibit, one final part of the second floor gallery comes back into focus. On the west end of the gallery, first visible when entering the second floor, hangs one of the first forty-six star flags to be displayed in the state.[33]

The statehood exhibit presents Oklahoma's history from 1893 to 1910 through a combination of mediums. Like many museum exhibits, it relies heavily on text panels to provide the narrative. There are not many artifacts on display as there are only a few in each case and they correspond to the text. The artifacts are accessories to the content to help further the narrative. Text appears in between each of the cases to introduce a new point or supplement the material covered.

The end of the statehood exhibit leads the viewer into the entrance of the Carnegie Library. Once in the library, there is a large open space with a Hardman Grand Piano to the left of the doorway (Figure 5.4). This is an area where events are held at the library and refreshments are offered, most likely because only the

piano is the only artifact is on display and there is only a limited risk to this part of the collection. Walking to the right brings the viewer to a large conference table. Around this table are bookcases that have historic books on Oklahoma. Moving towards the center of the building takes you out of the conference area and directly under the dome. From here, two more rooms are accessible while one with one sectioned off by glass. The room to the right has a table and activities for children, somewhat in the model of a territorial classroom. The room on the left is currently in accessible because of a restoration effort on a large United States flag, but has been used to house exhibits like the “Bound to Please: A History of Corsets” exhibit in 2011.[34] The room blocked off is the library itself. This area, only visible through the glass, has several shelves with filled with older books that deal with the history of Oklahoma (Figure 5.5).

Several things are instantly noticeable while touring the statehood exhibit. The organization of the exhibit stands out because it contradicts the flow of the rest of the museum. This causes the viewer to readjust to the new layout. This change adds emphasis to the exhibit and makes it stand out. The other galleries and exhibits begin on the left, move in a clockwise-circular motion, and end near where they started. With this one, however, visitors start on the right to get the interpretation of the years before Oklahoma became a state. Once they get into the middle of the gallery, the area where visitors listen to the sound clip from the Constitutional Convention, the viewers must go back to the entrance to the exhibit and start again from the left. This change from the rest of the museum strengthens the exhibit’s importance to the viewer’s eye.

The coloration of the exhibit is different from the rest of the museum. The other galleries have more earth tones in the color scheme. The majority of them deal with frontier life and the settlers, thus presenting an appearance closer to what a settler in the 1890s would have experienced. These include artifacts that would have been brought by settlers moving to the territory or those who made the land runs. There is also a cabin built on the second floor of the museum that resembles common dwellings during the pre-statehood years. The statehood exhibit, however, has a more reddish coloration. The effect contrasts starkly with the rest of the museum. The gallery instantly "pops" because of the change in colors. Some of this has to do with the light levels as well. The lights are very dim in this area, but the museum complies with the Americans with Disabilities Act. The staff measures the foot-candles put off by the ambient and case lighting to ensure they remain at a level that is safe and complies with the act.

The notable exception in the lighting is the installation of two streetlamps in the middle of the gallery. They add ambience to the gallery because they resemble street lamps from the statehood era. This adds to the exhibit's nostalgia and echoes the theme of the Centennial Commission. These lamps, along with the overhead lights, produce enough light for visitors to see the entire gallery, but are not bright enough to illuminate the cases. There is plenty of space to move around in throughout the gallery. Even the smaller, enclosed area that has the convention sound clip easily meets the required width for wheelchair accessibility with the doorway spanning more than thirty-two inches wide.[35] These implementations allow different types of visitors to view the exhibit. People

with and without handicaps are able to access the entire gallery, giving them the opportunity to see more information about the state's historic roots.

The Carnegie Library also has some characteristics that catch the eye. While it is a library, it still exists as part of the Oklahoma Territorial Museum. It does not have, however, many of the characteristics that are present in the museum. There are very few labels and artifacts on display. The most notable is the piano just to the left of the entrance. The bookcases, closed off library, and the children's room are the other few areas with artifacts and text. The most striking characteristic of the library, however, is the height of the ceiling and dome and the vast amount of open space in the middle. This helps distinguish the differences in architecture between the museum and the library. Even though they are connected, they are different and distinct buildings. The lighting is different as well. With the advantage of not having many artifacts, the library has more natural and artificial light. While a stark contrast from the exhibits, it gives the visitors a break from reading text and allows them to reflect on the exhibits.

Conclusion

The use of centennial funds for renovations and the creation of a new exhibit helped the Oklahoma Territorial Museum and Carnegie Library further the celebration of the state's anniversary. With OTM responsible for preserving and interpreting this information, allocating money to the Friends of the Guthrie Museum Complex gave them the opportunity to tell the origins of statehood. The museum exhibit examines the state's early history in a unique manner compared to the rest of the galleries. The narrative of the museum begins with life in the

territory and flows naturally to the beginnings of Oklahoma presented in the exhibit.

The museum provides the narrative of several years of Oklahoma's early history. The significance of the Guthrie Museum Complex holding this exhibit is that many of the events describing in the exhibit took place in the town. Even though the exhibit describes the state's history, it also details local history. In addition to the local memory, the exhibit displays some of the social issues in the territories. These include Native relations, racism, and prohibition in the state. By examining the topics covered in the statehood exhibit and the rest of the museum, the viewer is able to see a well-rounded picture of life for people living in territorial times and the first years of statehood. This helps relate the story of early Oklahoma to visitors and helps them identify with life on the frontier in the state, contributing to the notion of an Oklahoma identity.

The use of space in the exhibit also helps viewers glean the significance of the state's early history. Several elements set this area apart from other parts of the building. The exhibit flows in a completely different manner than the rest of the museum's galleries. By designing the gallery in this manner, it instantly draws the viewer's eye. The organization of the statehood area reverses from that of the others. While the other areas have linear elements, this exhibit begins with the opening of the Unassigned Lands and transitions chronologically through twenty-one years of the state's early history. Different coloration in this gallery also draws attention because of the use of red. Its contrast with the earth tones of the rest of the museum distinguishes it and sets it apart from the other

exhibits. The contrast of this gallery to the rest of the museum sets it apart and signifies its importance.

The Carnegie Library is also an important building to the centennial celebration in Guthrie. With the impending statehood day festivities, the renovations meant it could be included in the town's event plans. After the extensive repairs, the library was able to host the reenactment of the marriage of Mr. Oklahoma and Miss Indian Territory and people were able to watch the parade from the balcony. The museum is also able to host special exhibits in the library without taking up the limited space available in the galleries because of the open space. The help in funding from the commission allowed the museum to use the library as an exhibit space as well. The books, piano, and other items are used in the space as well to provide more objects for viewers.

The Oklahoma Centennial Commission's decision to fund the Oklahoma Territorial Museum and Carnegie Library presented the opportunity to renovate the library and build an entirely new exhibit to celebrate statehood. With the help of the Oklahoma Historical Society, who helped do repairs in the library and replaced the HVAC system, the staff created an eye-catching exhibit based on the formation of Oklahoma Territory, movements for statehood, and the early political battles that occurred that followed. Additions to the library also helped to celebrate the centennial as it events for the anniversary as well. Overall, the funding helped OTM and Guthrie contribute to the unique Oklahoma identity of building from small town historical roots. The exhibit and library describe and serve as examples of life in the formative years in Oklahoma, thus adding to

other aspects of the state's identity. The creation of the exhibit and the renovations helped with the preservation of memory, one of the central missions of the museum and furthered the Centennial Commission's efforts to commemorate the anniversary of statehood. They also helped to further establish the Oklahoma identity by describing life in the early 1900s, small town roots, and the unique beginnings of the state.

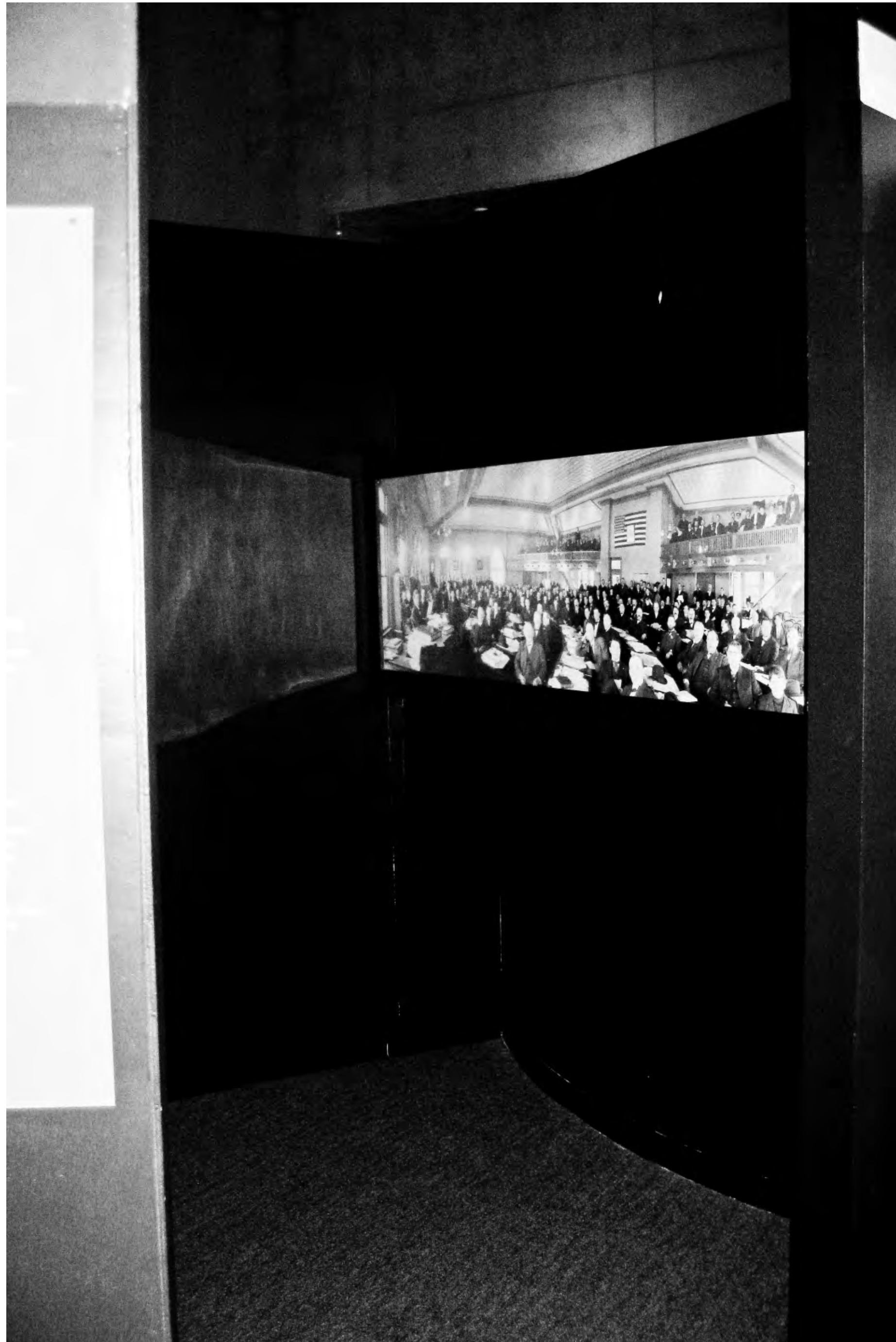
Figure 5.1

The statues outside of the Oklahoma Territorial Museum depict the symbolic wedding of Mr. Oklahoma and Miss Indian Territory. Photo by Jeremy Carey, March 2013.

Figure 5.2

The entrance to the statehood exhibit at the Oklahoma Territorial Museum allows the viewer to see the entire gallery. Unlike other exhibits in the museum, the narrative in this one begins on the right. Photo by Jeremy Carey, March 2013.

Figure 5.3

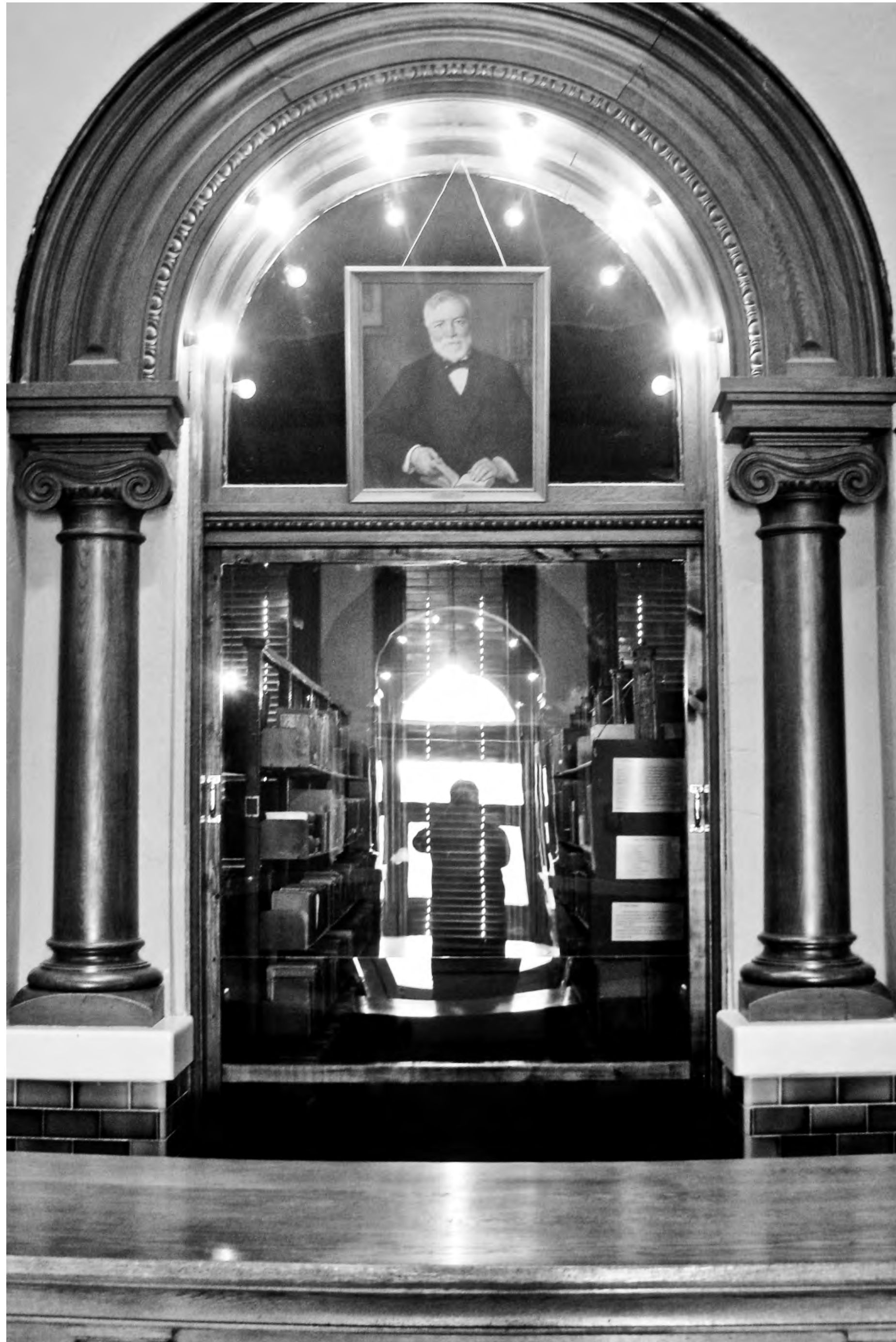


This darkened area contains an image of the Constitutional Convention. Upon entry, a sound clip of the convention plays. Photo by Jeremy Carey, March 2013.

Figure 5.4

The Hardman Grand Piano is the only artifact on display in the first room of the Carnegie Library. This area is used for hosting events and special exhibits. Photo by Jeremy Carey, March 2013.

Figure 5.5



The closed off section of the Carnegie Library is the library itself. Behind the glass are shelves of historical books from the collection. Photo by Jeremy Carey, March 2013.

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[14] "Needs of the Carnegie Library," Centennial Information, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
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[17] "Invoice," Centennial Invoices, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
[18] Crepeline is a form of silk used in backing support of conservation of textiles. "Crepeline," *Talas Online*, <http://apps.webcreate.com/ecom/catalog/product_ specific.cfm?ClientID=15&Product ID=23338> (accessed March 7, 2013).
[19] "Invoice," Centennial Invoices, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
[20] The Americans with Disabilities Act, 42 U.S.C. Section 12101, *et seq*.
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[22] Justin Lenhart, e-mail message to author, March 8, 2013.
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[25] Ibid.
[26] "Centennial Calendar of Events," Centennial Information, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
[27] "Centennial Information," Centennial Information, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
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[29] Ibid.
[30] Ibid.
[31] "Centennial Information," Centennial Information, Vertical file, Oklahoma Territorial Museum, Guthrie, Oklahoma.
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Chapter 6

Conclusion

The Oklahoma Centennial Commission's projects to commemorate the state's anniversary incorporated many different elements of memory and space. The different projects allowed the state and citizens to display an appreciation of their history. In addition to this, the different forms of memory are prevalent and can be seen in many cities throughout Oklahoma. Statues, memorials, nostalgic decorations, museums, and city and statewide events were incorporated to provide diversity to the centennial celebrations. Many of the projects focused on specific events in the state's memory while incorporating elements of space. Some aimed to celebrate the anniversary by providing lasting decorations. Others centered on a number of years that created the foundation of the Oklahoma. By examining three of the projects, one can see the different uses of memory and space and ascertain how they help create an Oklahoma identity.

The Land Run Monument located in Bricktown, Oklahoma City, Oklahoma serves as an example of the use of monuments. The design presents a stylized representation of the Land Run of 1889. It also creates a symbolic representation of the run by combining the use of the surrounding landscape with the orientation of the statues. The flow of the statues moves from the starting line of the run towards the west. Families, solo riders, and wagons are represented and even interact with one of the features in this area, the Bricktown Canal. While stylized, the Land Run Monument provides a visual interpretation of one of the most important events in early Oklahoma history, the opening of land to white

settlement. The use of space provides the representation and helps the viewer gain an understanding of what the Unassigned Lands Run was like.

The Centennial Clock and Bell Project also incorporates memory and space to contribute to the centennial. The designs of the clocks echo the past, as they would have been seen on the streets of Oklahoma cities around the time of statehood. Many of the clocks are part of the Main Street Projects or are located in historic areas of towns like in downtown Guthrie, Durant, and near the Greenwood District in Tulsa. Many of these are located in historic downtowns. The placement of clocks in these districts helps to create an image of life in the early history of Oklahoma and create a sense of nostalgia in these areas. Some are also in high traffic settings that maximize their exposure like the Big 12 Timekeeper in Oklahoma City and the clock in Bricktown near the minor league baseball stadium. Regardless of location, the clocks help create a sense of nostalgia throughout the state. The decision to design them to be reminiscent of clocks from the statehood years, but require only minimal maintenance, ensures that they will be a reminder of the early history of Oklahoma and will stand for many years.

The Oklahoma Territorial Museum and Carnegie Library in Guthrie received funds from the Centennial Commission to build a new exhibit and help repair the buildings. The statehood exhibit details the early history of Oklahoma and uses space as a major contributor to draw attention. The contradictory flow of the exhibit compared to the rest of the museum attracts the eye and makes it stand out. Renovations to the library gave the museum an extra space and room

for extra exhibit space. This allows the complex to host special exhibitions and display some of the older books in the collection. The statehood exhibit and library present several different themes as well. The museum details the move towards statehood and the different issues that caused controversy that followed. The exhibit provides visual evidence to help further the narrative, thus providing memory in two forms to help visitors understand the message. The library presents memory and space in a different manner. Renovations helped restore it to the original look and it provides a connection to early Oklahoma.

The three case studies represent different historical themes and different uses of memory and space. The Land Run Monument in Oklahoma City presents a visual representation of the Unassigned Lands Run of 1889. By creating lifelike statues, the artist was able to add realism to it. However, the monument does not seem to represent the different motivations for making the run. It also neglects the impact of the Santa Fe Railroad on the event. The use of space and memory, however, do give an indication of what the race was like and creates a visual image of some of the different people who made the run.

The Centennial Clock and Bell Project created decorations throughout the state. Rather than attempt to tell Oklahoma's history, the clocks create an image of life around the time of statehood. The project instead relies on the locations of the clocks to provide the historical memory. By placing them in historic districts and high traffic areas, the clocks help display the pride Oklahoma and its citizens have in the state's history. They do not, however, give any narrative to their purpose. Most of the clocks do have the city they are located in and one other

date or phrase inscribed on the tops, but no mention of a reason for their existence. They do reflect the nostalgia of celebrating the present with the past.

The Guthrie Museum Complex also makes use of different types of memory. The statehood exhibit displays text panels to provide the narrative and significance while using artifacts to provide visual representation. Historical, cultural, and social forms of memory are all included as the exhibit describes many facets of life during territorial and statehood years. The library uses space and does not include a narrative. Instead, renovations were made to restore it to the original design and visual interpretation provides the historical context of the building.

There are, however, some things left out by the Centennial Commission's projects. One of the major exclusions is the voice of Native Americans. The only case study that shows some evidence of American Indian inclusion is the Guthrie Museum statehood exhibit. Relations between white settlers and Natives are described along with the attempt to create a state from Indian Territory. The Land Run Monument and the Clock and Bell Project both fail to detail any of the contributions of Indians to the state. Another group of people left out are minorities, especially African-Americans. There is some mention on racism problems in the statehood exhibit in Guthrie, but the other two projects fail to include their voice as well. There is a clock near a historic African-American area in Tulsa, but the clock is dedicated to a district that is a center of economic redevelopment. The failure to include the contributions of these groups does take

some credibility away from the projects, but they achieve the goal of contributing to the Oklahoma identity.

Through the help of funds from the Oklahoma Centennial Commission, many cities and institutions created projects to commemorate the anniversary. These projects occurred throughout the state and in many different forms. In analyzing how Oklahoma and its citizens celebrated the centennial, the three case studies show three different ways that showcase not only the state's history, but celebrate it as well. The three case studies examine projects that took place in different parts of the state. They all have the common theme of being created to celebrate the centennial and are all located in areas that attract visitors. By utilizing the many different forms of memory and space, the Centennial Commission created unique projects that contribute to the establishment of an Oklahoma identity.

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