ABSTRACT

Boxes and Boxes, Missing Context, and an Avocational Archaeologist:
Making Sense of the Frank Watt Collection at the Mayborn Museum Complex

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Museums often find themselves with more collection than they are capable of properly inventorying, documenting and cataloguing. The Mayborn Museum Complex at Baylor University has one such collection of Native American artifacts and documents collected by Frank H. Watt, a local archaeologist. The late Watt worked many years as an avocational archaeologist in Texas. Examination of both his collection of papers and Native American artifacts led to the discovery that some of the documents corresponded with particular objects. By matching the two collections, Frank Watt's papers are linked to actual specimens, and the objects are united with their history, giving them context in a written record. This project combined both collections and archival work in addition to research regarding the life and writings of Frank Watt and a brief review of Texas pre-history and early history.

Boxes and Boxes, Missing Context and an Avocational Archaeologist : Making Sense of
the Frank Watt Collection at the Mayborn Museum Complex

by

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A Project

Approved by the Department of Museum Studies

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Kenneth C. Hafertepe, Ph.D., Chairperson

Submitted to the Graduate Faculty of
Baylor University in Partial Fulfillment of the
Requirements for the Degree

of

Master of Arts

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TABLE OF CONTENTS

FIGURES

FIGURE

ACKNOWLEDGMENTS

CHAPTER ONE

INTRODUCTION

Museums are reservoirs of objects new and old, rare and mundane, valuable and commonplace. The quantity of objects in its stores varies between museums and depends on any number of factors from collecting policies to space and assets available for acquiring objects. The time, personnel, and resources needed to care for any collection can be extensive. Objects need storage room, attention, and optimum environmental conditions to achieve maximum longevity, thus fulfilling an important part of collections management which is to preserve museum objects for future generations.

Another facet of collections care is the need to provide objects with accurate provenance and context. An object's metadata can tell not only what an object is, but also where it came from and the stories residing in its past. An object's history, from the time of its creation, use by its owner, and eventual path to a museum's collection is all vitally important. Without this history, there is sometimes little to distinguish one object from another. An objects' value—whether educational, historical, or affiliation based— could be diminished to the point of being inconsequential without metadata. Unfortunately, many museums struggle with the task of establishing backgrounds for all their collection's objects.

My project involved research on a collection of archaeological pieces in order to glean information both from and concerning the group of objects. My task was assisted by the fact the artifacts had been collected by central Texas archaeologist Frank Watt

(1889-1981). Watt had acquired a reputation in the area for his archaeological work, even gaining local prestige through his publications and excavations. More importantly, many of his personal and research papers had been preserved and stored in the Mayborn Museum Complex and the Texas Collection on Baylor University's campus. In addition to these documents, I worked with Watt's collection of artifacts, the product of decades excavating archaeological sites. While I did create an inventory for the portion of the collection I analyzed, I focused more on the campsite designation codes written on the surface of the objects. The campsite codes merited my attention because they were the means of matching the written records with the artifacts: without the bridge offered by the artifacts' campsite designation codes, Watt's archival and object collections would have remained compartmentalized without channels to relate one to the other.

Frank Watt was a central Texas citizen for many years. He moved to the area from Indiana, by way of Kentucky and Kansas. He was a man of varied interests, but for a substantial part of his life, archaeology was the discipline to which he devoted much time. He was an avocational archaeologist, meaning he did not have formal training, but instead desired to not only know about this field of study but also to carry out excavations that would yield useful information. This was done by careful planning, recording and strategic analysis of the strata from which artifacts were pulled. Frank Watt began his archaeological work during the Great Depression, a time when "pot hunters" or "collectors" were especially desperate to make money quickly by selling their archaeological finds. Perhaps this makes his attention to the scientific context of his excavated objects all the more significant.

Watt's bequest to the Strecker Museum (what is now the Mayborn Museum) and the Texas Collection, both part of Baylor University, went beyond mere artifacts, and included considerable documentation of the artifacts. Without this, the artifacts' context would be lost, and their meaning diminished. Watt worked to solidly and accurately document his archaeological work, which places his collection above the findings of typical avocational archaeologists who frequently lack the drive to make detailed records of the objects they gathered. Watt left behind sketches, binders, field notes and campsite designations from his archaeological activities as witness to his work. This information is crucial in establishing the artifacts' context. Along with these archaeological papers the collection holds Frank Watt's personal and biographical papers. Therefore, one has in this collection not only the background of the objects but the collector's past as well. This attribute makes the Frank Watt collection especially interesting: the story of a prominent figure in central Texas archaeology is joined with the collection he spent decades assembling.

This project attempts to bring together Frank Watt's life history with an overview of his collection's contents and a look at the artifacts' context. My methods for working with Watt's collection included sorting through the boxes which store his artifacts and documents at the Mayborn Museum. I also performed some preliminary research at the Texas Collection since the main cache of his papers is located there. From these examinations, I matched information from the documents with the campsite designation codes I found on the objects. My research has resulted in spreadsheets detailing the contents of many of the boxes, identification of certain artifacts' locations, and records of already identified objects. I have also compiled a biography of Frank Watt, and

endeavored to describe the context in which some of the artifacts were created in prehistory.

The collections manager at the Mayborn Museum, Anita Benedict, requested that part of my project include a detailed biography of Frank Watt. Therefore, a significant amount of my time and energies were devoted to uncovering articles, newspaper clippings, and Watt's own biographical notes in order to compile this sketch of his life. The biography not only took much of my energies, it also is an important component of this paper. I offer background information on Watt's ancestors, as well as his childhood and adult years both before and after his initiation into central Texas archaeology. In this way, I offer a well-rounded picture of who Frank Watt was, both as a person and as an archaeologist. To complete this sketch, I interviewed one of Watt's long-time friends and fellow archaeologist, Al Redder. The two shared an acquaintance spanning thirty years, beginning with Redder's appeal to Watt for information on his collected archaeological pieces and continuing until Watt's death in 1981.

Frank Watt's collection is an important one for the Waco and larger Texas area: Watt is a significant part of the history of archaeological work in the area and his collection enriches the pool of material culture known to belong to the early peoples of the region. His work, personal story and collection can be a resource to the Mayborn Museum. However, while more time and energy must be invested for this collection to reach its full potential, the end result of a full curation of the collection would be an important piece of history for the central Texas area.

CHAPTER TWO

FRANK WATT

Frank Watt's life did not follow a smooth, linear course. Instead, his days were filled with an amalgamation of movement, passions, and pursuits fueled by an adventurous, curious mind. Watt's life began in Indiana and ended in Waco, Texas. However, there existed no simple or singular path between his birth and death. A solitary occupation did not carry Watt to the manifold locations he lived and worked: his interests are shown through the professions and hobbies at which he tried his hand. For years, he worked as an engraver in different cities in multiple states. He had an appreciation for music and art, and later in life archaeology became a favorite pastime—one he pursued with a voracious enthusiasm.

Watt Family History

Frank Watt took an active interest in his family history: he literally wrote the book on it. He went beyond simple genealogical exploration to detail the lives of his three ancestral generations—in addition to his own—who had made America their home. His 1941 volume *John Watt, Pioneer* chronicled the American immigrant John Watt and his progeny up to Frank Watt's time. Furthermore, Watt viewed familial heritage as an important part of self-identity. In his discussion of family crests, he paused to note, "Pride of ancestry is a fine trait contributing as it does to self-respect and stirring and ambition to live up to the family name and add new laurels to it. The thoughtful man

takes pride in a long line of honorable descent."[1] In his writings on his family's history, Watt follows his ancestor John Watt and his family's journey from Belfast, Ireland to the United States and South Carolina before they travelled on to Indiana. The Indiana farm this first generation settled became the location of the family home for many of the descendents of John and Elizabeth Woodburn Watt.[2] At one point the area boasted, in addition to the families' various lots of farm land, a mill, a school for the local children, and the Eden Church.

Frank Watt's ancestral family finds its origins in the lands of England, Scotland, and Wales. The Watt name has existed in written records since the thirteenth century; one of the earliest documented instances of the name, Watts, appearing in 1275 Oxfordshire.[3] The Watt name also carries a family crest which is derived from Scottish origins. Frank Watt describes his familial crest as having the components of a shield of silver embellished with a leafy oak tree. The image is topped with a hawk crest. This particular image, see Figure 1, was bestowed on a John Watt in the 1629 Edinburgh Parliament.[4] The first people with the Watt surname began immigrating to the New World around 1640.[5] Frank Watt's first forebear to come to the United States was John Watt, Watt's great grandfather.

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[1] Frank H. Watt, *John Watt, Pioneer: A Genealogical Collection* (Waco: Hill Printing and Stationary Company 1941), 10.

[2] Watt, *John Watt, Pioneer: A Genealogical Collection*, 20-21.

[3] Ibid., 11.

[4] Ibid., 10.

[5] Watt, *John Watt, Pioneer: A Genealogical Collection*, 11.
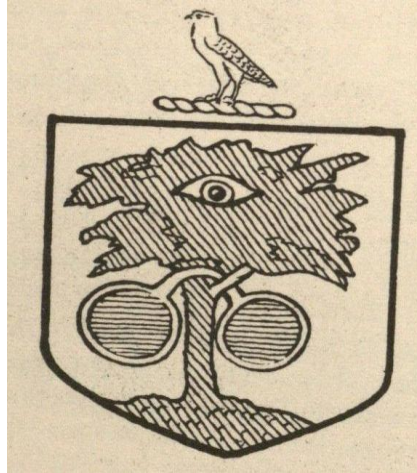
Figure1. Watt Family Crest. From Frank Watt's book, *John Watt, Pioneer,* 1941.

The three generations of Watts preceding Frank in his linage formed the basis for the life into which he was born. Watt's genealogy of his family begins with the story of his great grandfather, John Watt. John Watt moved his wife Elizabeth Watt and their three children from Ireland to South Carolina in 1829, thereby shifting both the family's location and profession. In the British Isles, the family had been weavers; once they moved again from South Carolina to Warrick County, Indiana in 1837-38 they worked as sharecroppers on land purchased from the government. John Watt's chosen plot of land in Indiana became his family's home for several future generations. As time passed and the family grew, new members moved onto other plots of land surrounding the original homestead. His sons John Jr. and William both went into their own trades: a woodshop and smithy, respectively. William's blacksmith's shop boasted an attached general store. Further, the Watt family offered land for the area's first public school, attended by the Watt children and their neighbors.[6] Over the course of its existence the school was housed in four buildings, situated on three separate plots of Watt land. Opening in 1860,

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[6] Ibid., 25, 28-30.

the school operated until 1936 when the children were bused to other schools.[7] Frank

Watt attended classes in the third manifestation of the school house, erected in 1885 and

located on the land of Frank Watt's great-uncle William Watt.[8]

John Watt and his son John Jr.—Watt's great-grandfather and grandfather—both

had large families (approximately eleven children each[9]) and lived out their lives on the

Watt family land in Indiana. Watt's father, Henry Graves Watt, spent his early life and

middle adulthood in Indiana, but later moved to different parts of the country with his

second wife, Julia Abigail Doolittle. Henry Graves, unlike his father and grandfather

only had one son, Frank. The family's first home was located outside Lynnville, Indiana,

and this was also the birthplace of Frank Watt. Henry Graves' wife, Clara Hedden Watt

died at the age of 27 of tuberculosis in 1896. A widower, Henry Graves Watt left his

young son in the care of his mother, Sara Ann Simpson Watt, and began work in

Evansville, Indiana, at the Woodmere Hospital for the Insane as a ward supervisor. In

Oakland City he married his second wife Julia in 1902 while working for the Creek and

Heldt Hardware Company. In a manner reminiscent of their son's itinerant lifestyle,

Henry Graves and Julia Watt moved from Indiana to New Mexico in 1914. From there

the pair moved on to Tampa, Florida, before finally settling in Waco, Texas near Frank

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[7] Ibid., 31.

[8] Ibid.

[9] John Watt Jr. definitely had eleven children. There is some debate if his father had ten or eleven children. One of children, Ellen, is only known because of her burial in the family plot. In *John Watt, Pioneer*, Frank Watt lists her as the eleventh child of John and Elizabeth, with this qualifier: "Neither date of birth nor of death is known, but she is buried in Eden, [the Watt Family Church]. One or two informers state that three children were born in South Carolina. Of these Samuel and David are known. If Ellen was born in S.C. she would have been either the fourth or fifth child as the date of Samuel's birth is also unknown." Thus Ellen is assumed to belong to John and Elizabeth Watt, but little else is known.

Watt. Both died within days of one another in January 1929 from influenza and

pneumonia complications. They are buried in Oakland City, Indiana.[10]

Watt's interest in his family history was apparent in the publication of a book on

his ancestor's history in the new world. As one traces the lives of his forbearers, one can

see the sources of Watt's own intrepid character. Like his great-grandfather, Watt moved

long distances and tried his hand at different pursuits. His life was dedicated to his

interests, which led him burrowing into the unknown territory of archaeology as his

ancestors had settled into Indiana.

Frank Watt

The life of Frank Hedden Watt existed as a tapestry spreading across the Midwest

to the east, and finally down into Texas, and weaving together accomplishments and

experiences. Texas, the state in which he spent the majority of his life, did not escape

without Watt's fingerprint. While he was not a native Texan, Watt nonetheless

contributed to the state's archaeological knowledge.   In addition to his involvement in

archaeology, Watt also worked for years as an engraver, and played an active role in the

Waco community.

Early Life

Watt was born in Lynnville, Indiana, in the county of Warrick on January 15,

1889.[11] Watt's mother died of tuberculosis when he was only seven, and his early years

were fraught with the loneliness of an only child. In an oral history interview with

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[10] Watt, *John Watt, Pioneer: A Genealogical Collection*, 53-54.
[11] Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5,1980, transcript, Baylor Institute for Oral History, Baylor University, Waco Texas.; Watt, *John Watt, Pioneer: A Genealogical Collection*, 80.

Thomas Charlton, Watt described a young life disconnected from his mother's family and a gap created by a deceased grandfather on his father's side. After the death of his mother Clara Hedden Watt in 1896, he was put into the care of a grandmother—presumably Sarah Ann Simpson Watt—while his father went off to work as a ward supervisor at an insane asylum.[12] Before entering high school, Watt moved more than once between the Watt family land with its school and Oakland City, Indiana.

Figure 2. Frank Watt, age 5. Taken in Oakland City, Indiana. Courtesy of the Texas Collection, Baylor University

Education

Education was not a passing fancy for Watt, but instead a lifelong process encompassing sundry pursuits and endeavors. The family into which Watt was born clearly held education in high esteem: his ancestors established multiple school houses on their land for their children to attend. His parents moved from their farm house to the

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[12] Frank Watt, interviewed by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980; Watt, *John Watt, Pioneer: A Genealogical Collection,* 53.

local town in order for Frank to attend the Oakland City School in 1895.[13] During the time he lived with his grandmother after his mother's death, Watt attended the Watt family school for two years, before he returned to the Oakland City public school.[14] As early as his teenage years, Watt showed multi-faceted interest that would be apparent for the rest of his life: he sang in a male quartet, played the mandolin, and served as class treasurer in addition to his school work.[15] His time spent in compulsory school, however, was by no means the end of Watt's education; not only did he pursue multiple routes of employment, he sought knowledge from various institutions and sources over the course of his lifetime.

Watt's formal education after high school took on several forms. In 1908 and 1909, between spending time in Canada working on an apple farm, Watt simultaneously attended Winona Technical Institute and the John Herron Art Institute, both in Indianapolis, to learn lithography and commercial art.[16] In June of 1910, Watt graduated from Winona Tech, his studies having emphasized art and stone engraving.[17] Music continued to be a component of Watt's education. His interest in vocal and instrumental music evident from his high school years bloomed and flourished during his young adulthood. In 1913, he graduated from the Indianapolis Conservatory of Music. Later, when he was working as an engraver in Kansas, Watt attained a Public School Music certificate at Wichita College of Music. During his time in Kansas, Watt studied cello

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[13] Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980; Watt, *John Watt, Pioneer*: *A Genealogical Collection*, 80.
[14] Ibid.
[15] Watt, *John Watt, Pioneer: A Genealogical Collection*, 80.
[16] Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980; Watt, *John Watt, Pioneer: A Genealogical Collection*, 80; Mott Davis and Al Redder, "Frank H. Watt Pioneer Citizen Archaeologist," *Bulletin of the Texas Archaeological Society*, 5(1982): 2.
[17] Mott and Redder, "Frank H. Watt Pioneer Citizen Archaeologist," 2.

under Theodore Lindberg.[18] Once Watt took on archaeology as a hobby, his source of information became academic journals. From these, he taught himself the rudiments of excavation and contemporary archaeological understanding.[19]

Employment

As his education had explored disparate niches, Watt did not immediately seek employment in a single area or vocation. His first job after high school was on a Canadian farm.[20] Initially, he worked in the wheat fields to remove mullein, and from there moved on to peeling apples.[21]In June 1910, once Watt graduated from Winona Tech, he went onto work in Louisville, Kentucky's Courier Journal Job Printing Company.[22] Following his Kentucky stint, Watt also worked in Oklahoma at a plumbing company and as a grocery store clerk.[23] By 1912, Watt had returned to Indiana, where for the next few years he worked as an engraver at Thornton and Levery and International Paper Novelty Company.[24] He also joined the International Union of Lithographers in 1912, the organization that had not only helped finance his education in Indianapolis, but also placed him in his first professional job.[25] Watt left Indianapolis in 1914 to take a position with the Western Lithograph Company located in Wichita, Kansas.

[18] Watt, *John Watt, Pioneer: A Genealogical Collection*, 81.

[19] Al Redder, interview by author, Waco, Texas, February 23, 2011.

[20] Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980; Watt, *John Watt, Pioneer: An Genealogical Collection*, 80.

[21] TG Lawrence Jr. and Albert Redder, "Frank H. Watt, The Central Texas Archaeologist," *Central Texas Archeologist: Journal of the Central Texas Archaeological Society,* no. 10(1985):7; Watt , *John Watt, Pioneer: A Genealogical Collection*, 80; Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980.

[22] Watt, *John Watt, Pioneer: A Genealogical Collection*, 81.

[23] Ibid.

[24] Ibid.

[25] Frank Watt, interview by Thomas Charlton and John Fox, Waco, Texas, September 5, 1980.

Apart from a short period spent at a Missouri printer's, Watt's work kept him in Kansas continuously until 1917. In this year, he registered for the draft, but before his military service began, he moved to Buffalo, New York. Around Lake Erie, he served as a tree surgeon apprentice for Davey Tree Expert Company, focusing particularly on cavity work.[26] After his military service in Texas during World War I, Watt returned to Kansas to work with the Western Litho Company. Only a short time later in March 1920, he was back on Texas soil, this time in Waco's Hill Printing and Stationary Company where he headed the Lithographic Department.[27]

Watt lived out the rest of his life in Waco, a good portion of this time spent working for Hill Printing and Stationary Company.[28] It was during his employ at this company that he created the first Texas cigarette tax stamp in 1931, in addition to the alcoholic tax stamp four years later, see Fig 3.[29] By 1961, Watt was working for the Duplicating Service Company, which appears to be one of the last places he was employed professionally.[30]

Figure 3. Scan of Watt's 1935 Texas Liquor Tax Stamp. Courtesy of the Texas Collection, Baylor University.

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[26] Lawrence Jr. and Redder, "Frank H. Watt, The Central Texas Archaeologist," 7; Watt, *John Watt, Pioneer: A Genealogical Collection,* 81; Mott and Redder, "Frank H. Watt Pioneer Citizen Archaeologist," 3.

[27] Watt, *John Watt, Pioneer: A Genealogical Collection*, 82.

[28] Mott and Redder, "Frank H. Watt Pioneer Citizen Archaeologist,"3.

[29] Ibid., 4.

[30] Letter from Frank Watt to Wes and Billie, November 29, 1961. Texas Collection, Baylor University.

Military Days

Frank Watt served in the military during wartime and when the nation was not involved in international conflicts. While fresh out of Winona Technical Institute and working at his first engraving job in Kentucky, he joined the Kentucky Infantry, serving in the First Regiment's Company A. This initial foray into military service was short—less than fourteen months—and at the end of his enlistment in 1911 Watt was honorably discharged.[31] While brief, his service with the Kentucky Infantry was not to be his last brush with the armed forces.

With the entry of the United States into World War I, Watt signed up for the military draft.[32] The time Watt spent in the military brought movement and change to his life. His military assignment carried him to Texas soil in addition to removing him from his tree-surgeon apprenticeship in the northeastern United States. However, military service did not immediately end his work as an engraver. Even during his enlistment in the Signal Corps, Infantry US Army in Cleveland, Ohio, he held onto his position at Howard-Gorie-Webb Company until army transfers forced him to abandon his civilian employment. From Cleveland, after a two week stopover in Columbus, Ohio, Watt moved onto the Lone Star State.

First, Watt was stationed in San Antonio, and shortly after was transferred to Ellington Field, located near Houston, Texas, to work in the Aviation division as a supervisor. In 1918, Watt was raised to Corporal, Aviation Section Signal Corps, in the United States Regular Army. Shortly after this, he was also promoted to the rank of

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[31] Watt *John Watt, Pioneer: A Genealogical Collection*, 81
[32] Ibid.

sergeant. In May, Watt went to Camp Lee in Petersburg, Virginia to become a part of the

4th Engineers reserve Officers Training Camp. By August 1918, Watt was back at

Ellington Field in Texas. In November 1919, Watt was discharged from the Army, but

continued to work with airplanes as a civilian into 1920.[33]

Figure 4. Frank Watt, circa 1919, at Ellington Field. Courtesy of the Texas Collection, Baylor University.

Watt also returned to work for the Air Force in the early 1950s. He worked on

printing technical manuals in the Civilian Service in addition to performing the duties of

an auditor and instructor. His work with the Air Force ended after only two years with an

accident involving a printing press. As Watt wrote, "In early 1954, a worker on one of the

presses accidently shoved me into a press, catching my right arm and badly crushing it."[34]

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[33] Ibid.
[34] Letter from Frank Watt to Wes and Billie, November 29, 1961. Texas Collection, Baylor University.

Hobbies and Service

While Frank Watt devoted copious amounts of time and energy to his education and work, he also pursued hobbies and served his community. He applied his command of voice and musical instruments to church services.[35] While he was working for Courier Journal Job Printing Company in Louisville, Kentucky—his first job as a professional engraver—he was a tenor soloist in the local Methodist Temple. It was also in Louisville that he served as assistant scout master to the Midwest's first Boy Scout troop, the Temple Troop. When Watt returned to Indiana in 1912, he sang in the choirs of both the Irvington Avenue Methodist and Central Christian churches. Moreover, he performed in the Indianapolis Peoples Chorus and the light operas of an armature company. During his time spent in Kansas, Watt played with the Wichita Symphony Orchestra, sang in the male Lyric Glee Club as well as the Peerless Entertainers, and performed solos for the Central Christian and First Methodist churches.[36]

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[35] Davis and Redder, "Frank H. Watt Pioneer Citizen Archaeologist," 7; Watt, *John Watt, Pioneer: A Genealogical Collection,* 81.
[36] Watt, *John Watt, Pioneer: A Genealogical Collection,* 81.

Figure 5. Frank Watt and Asel Spellman costumed for the opera, "The Little Tycoon."
Courtesy of the Texas Collection, Baylor University.

Once Watt had moved to Waco he took up leisure pursuits outside his work as an engraver. He was a Mason. Initially, in the first fifteen to twenty years he lived in central Texas, Watt showed a particular interest in stamp collecting, and joined at least two organizations dedicated to the activity. Also during this time, he was a tenor soloist at St. Paul's Episcopal Church and Rodef Sholem Temple. It was not until the early 1930s Frank Watt that began to show an interest in archaeology.[37]

Waco

Aside from a few stretches of time spent in Kansas, Watt settled in Waco, Texas. On November 17, 1920, he married Faye Lorene Odell in Parsons, Kansas, the bride's hometown.[38] From this point on, most of Watt's account of his own life is linked to the

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[37] Lawrence and Redder, "Frank H. Watt: The Central Texas Archaeologist," 8.
[38] Watt, *John Watt, Pioneer: A Genealogical Collection,* 81.

central Texas area, including the birth of his son in March 1926.[39] Redder and Davis

assert that Watt had only meant to spend a short time in Waco, but instead made the town

his home for the rest of his days. It was in Waco that he not only found a love of stamp

collecting, but actually created stamps through his printing business.[40] Watt joined the

Masons in the 1920s, in addition to enrolling in a nativist organization as a charter

member around the same time.[41] In his micro-autobiography, published in 1941 within

the history of the larger Watt family, Watt noted of his time in Waco: "remaining until

present time," with the implied possibility that at any time he might pick up and move to

somewhere new.[42]

Figure 6. Frank and Faye Watt, 1920. Courtesy of the Texas Collection, Baylor University

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[39] Ibid, 82.

[40] Davis and Redder, "Frank Watt: Pioneer, Citizen, Archaeologist," 3-4.

[41] Ibid; Frank Watt Collection, Mayborn Museum Complex; Frank Watt Collection Control File, Texas Collection.

[42] Ibid.

Archaeology in Texas

Archaeology in Texas was born through the work of both avocational and professional archaeologists. In the first half of the twentieth century, their collaborative efforts made the field a joint effort between people with formal education and training, and those who took to the study of archaeology while they pursued employment from other areas. Robert Stephenson, professional archaeologist and friend of Watt, in his posthumous tribute to Frank Watt, gave his analysis of the incipient field of archaeology in Texas as it took shape in the midst of the Great Depression. When Watt began working in the field, by Stephenson's estimate, it was a time when people were taking an interest in archaeology for reasons which varied from extra time to a desire for monetary gain— both signs of the era's reduced employment opportunities.[43] The monetary vacuum and the ensuing selling off of Native American artifacts created by Great Depression was not a motivating factor in Watt's pursuit of prehistory. Frank Watt was counted among the avocational archaeologists interested in the science of archaeology and the information it could yield, as displayed by his self-education.[44]

Stephenson further described the great spirit of collaboration in the early days of archaeological work in Texas existing between avocational archaeologists and those with professional degrees and training.[45] Both camps worked toward the common goal of unearthing the prehistory of their area. As will be discussed later, Watt worked with academic archaeologists in both committee settings and excavation collaboration. This is not to say their associations were completely unproblematic. Trained academic

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[43] Stephenson, Robert L., "Frank Watt: A Tribute," *Central Texas Archeologist: Journal of the Central Texas Archaeological Society*, no. 10(1985): pg 2.

[44] Ibid., 1-2.

[45] Ibid., 3.

archaeologists were wary—and weary—of amateurs being "pothunters." On the other side of the coin, avocational archaeologist had been known to see academic experts as haughty and biased against those without a formal education in the field.[46] Interestingly, Frank Watt and his colleague Al Redder had some difficulties with non-archaeologists or "collectors" themselves.[47] These collectors dug up sites with no concern to context, and then quickly sold the artifacts they unearthed. One illuminating incident occurred as Watt and Redder worked at the Horn Shelter, a long occupied and artifact-rich site located in Bosque County. As they commenced their excavation of the site, Watt warned Redder against telling others about their excavation as once it was known, their site and its delicate stratigraphy would be destroyed. [48] The extent to which collectors would go to in order to find an archaeological site was at times comical in the extreme: while Watt and Redder were excavating the Horn Shelter, some collectors used an airplane to find their location. Though these collectors did not dig at the Horn Shelter, they did hunt for artifacts upstream from where Watt and Redder were working.

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[46] Ibid.
[47] Al Redder, Interview by author, February 23, 2011.
[48] Al Redder, Interview by author, February 23, 2011.

Figure 7. Frank Watt at the Horn Shelter site. Courtesy of the Texas Collection, Baylor University.

There was much at stake to keep the archaeological record intact. Ellen Sue

Turner and Thomas Hester write in their field guide on stone artifacts of the personal and

scientific attraction projectile points hold:

> Projectile points are among the most distinctive and popular artifacts
> sought by amateur and professional alike. The hobby of random relic
> collecting, however, can cause havoc. Archaeology endeavors to achieve
> specific aims through its scientific methods. Therefore…ancient artifacts
> must take their proper place in a reconstructed environment of the ancient
> culture that produced them.[49]

Context plays an important role in the collection of archaeological data: without an

artifact's context archaeologists, academically trained or avocational, cannot properly

determine the associations it has between other artifacts and within the stratigraphy in

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[49] Ellen Sue Turner and Thomas R. Hester, *A Field Guide to Stone Artifacts of Texas Indians* (Austin: Texas Monthly Press, 1985) 9.

which it was located.[50] Despite bad experiences on each side of the educational divide, there is abundant evident of their alliance in written journals with contributions from a combination of professional and avocational archaeologists. Watt's involvement in this partnership is evidence in his participation of the Council of Texas Archaeologists in 1939, along with his own writings in the archaeological literature.[51]

Watt also performed archaeological work in collaboration with professional archaeologists outside of publication. The Lookout Point Project, which involved excavating the area that would be covered by Lake Waco, is one example of this partnership. In the name of the Central Texas Archaeological Society, Watt and Redder excavated the site with the permission of the Corps of Engineers. Once the site had been discovered by Watt and Redder, they reported it to the Corps. The Corps lacked the resources and time to perform a proper excavation, so they allowed Watt and Redder to excavate in their stead. Once they had completed their excavation, their records were turned over to the Corps of Engineers. In this collaboration, the fieldwork was performed by avocational archaeologists, and the professional archaeologist at the Corps accepted the records of the dig.[52]

Frank Watt and Texas Archaeology

It is lost to time as to when exactly Frank Watt began pursuing his interest in archaeology.[53] Al Redder and Lawrence pin the date to 1934, when Watt was visiting sites with Sam Horne, one of his friends and fellow avocational archaeologist. They also note that when he was a teenager working in Canada he found some arrowheads of little

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[50] Turner and Hester, *A Field Guide to Stone Artifacts of Texas Indians*, 41.
[51] Stephenson, "Frank Watt: A Tribute," 5.
[52] Al Redder, Interview by author, February 23, 2011.
[53] Lawrence and Redder, "Frank Watt: The Central Texas Archaeologist," 8.

value, but lost interest quickly. Also missing from the historical record is the precise time Watt ended his work on archaeological excavations, though it is speculated to have been during the 1970s when he was in his 80s.[54] We do know that the last excavation he participated in was the Horn Shelter. Moreover, though his days of excavating were concluded, Watt still worked on publications, particularly the Central Texas Archaeology Society's bulletin. Watt's time as an avocational archaeologist was dedicated to producing as precise a picture of Texas' prehistory as could be told through excavation and artifact analysis. Not only did Watt perform scientifically accurate digs, he was also authored articles concerning the work he was carrying out. As an archaeologist, Frank Watt distinguished himself with his practical knowledge and writing abilities.[55]

Subsequent to Watt's time with Sam Horn, Watt and others began meeting to discuss their mutual interest in archaeology.[56] Like Watt, his fellow archaeology enthusiasts were not formally educated in the discipline, and came from backgrounds as diverse as an oil geologist to a postal worker.[57] In 1934, the Central Texas Archaeological Society was established; its first bulletin was edited and published by Watt in January of 1935. Frank Bryan and Watt applied their professional expertise to their archaeological work presented in the first publication. Bryan, whose day job was working as a geologist, described the central Texas landscape and archaeology. Watt in his turn drew on his artistic background to produce maps and sketches of the area's stone tools.[58] This first publication of the society listed a total of 36 members. The second 1936 bulletin asserted the organization's membership had nearly tripled to 100 members.

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[54] Al Redder, Interview by author, February 23, 2011.
[55] Ibid.
[56] Ibid; Lawrence and Redder, "Central Texas Archaeologist," 8.
[57] Lawrence and Redder, "Central Texas Archaeologist," 8.
[58] Davis and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 4.

Interest was clearly growing.[59] The society went on to publish other bulletins over the years, and in the process the publications drew a gathering of avid readers, a number of whom were outside the central Texas area. Frank Watt dedicated significant time and energy to the Central Texas Archaeological Society, especially during its peak years in the 1930s and 1940s. He became the society's President Emeritus in 1967.[60] Davis and Redder note of Watt's involvement, "As time went on, Frank became the driving force in the Central Texas Society, and he remained the center of the core of active people who carried the group along. Once involved in archaeology, he never left it."[61]
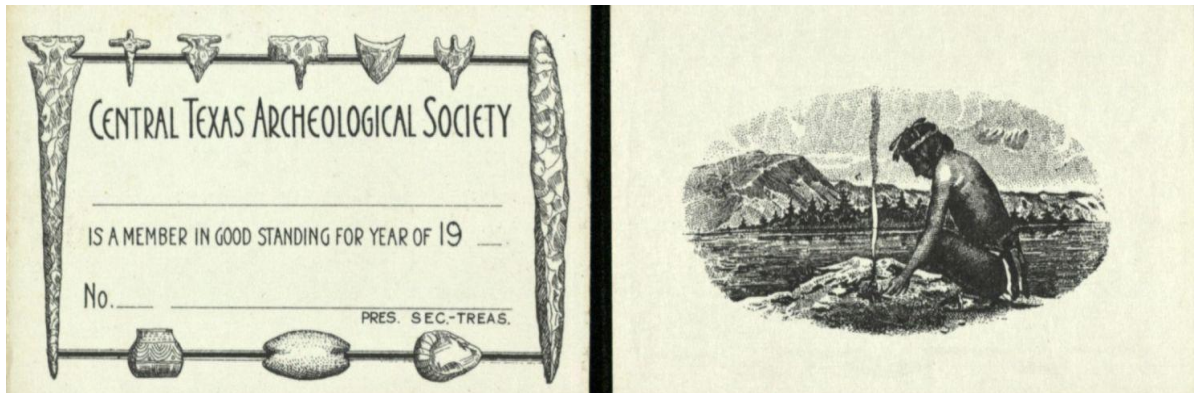
Figure 8. Membership cards of the Central Texas Archeological Society. The engraving of the Native American on the right is the creation of Frank Watt. Courtesy of the Texas Collection, Baylor University.

The Central Texas Archaeological Society was formed principally to cater to avocational archaeologists, though professional archaeologists were (and are) also members. The society demands adherence to ethical standards and knowledge in the practice of archaeological work. Meetings of the Central Texas Archaeological Society vary in type and activity. Today, there are business meetings in which members bring

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[59] Stephenson, "Frank Watt: A Tribute," 3.
[60] Ibid, 5.
[61] Davis and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 5.

papers detailing their own research and investigations. The society also carries out field

schools in order to teach interested individuals how to perform archaeological

excavations in a manner that will produce viable information, as opposed to artifacts

without their context. Al Redder stated that the society functioned similarly to when

Frank Watt was a member.[62]

In addition, Watt was also active in the Texas Archaeological Society (also

known as the Texas Archaeological and Paleontological Society), acting as the

organization's Regional Vice-President between 1941 and 1948 and serving on the Board

of Directors from 1956 to 1959. [63] With the Texas Archaeological and Paleontological

Society, he also presented papers at meetings on his research.[64] Watt did not limit his

participation in the Central Texas Archaeological Society to the publication of its

bulletin, but additionally engaged in its leadership. He served as the organization's vice

president from 1936 to 1937, and secretary and treasurer from 1939 to 1941.[65]

Furthermore, he exhibited an interest in other archaeological organizations. Watt held

memberships in groups such as the National and Texas Geographical Society, Society for

American Archaeology, and the New Mexico and Colorado Archaeological Societies.[66]

Frank Watt published numerous articles on archaeological topics and excavations.

Regularly from 1935 to 1942 he published articles, primarily in the *Central Texas

Archaeologist* and the *Central Texas Archeological Society Newsletter*, in addition to the

Waco News Tribune and the *North American Indian Relic Collectors Bulletin*. The topics

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[62] Al Redder, Interview with author, February 23, 2011.
[63] Stephenson, "Frank Watt: A Tribute." 5.
[64] Davis and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 5.
[65] Watt, *John Watt, Pioneer: A Genealogical Collection*, 82-83.
[66] Frank Watt Collection Mayborn Museum Complex.

he chose to write on included, "Bones with Indian Arrowheads Imbedded," "Importance of an Archeological Survey," and "Preliminary Reports on Asa Warner Sites." After 1942, Watt's written contributions became more intermittent: there is a seven year gap between 1944 and 1951 in which he did not record any publications in the bibliography of his published works. In 1953, Watt's archaeological writings picked up again, especially in the late 1960s, when he frequently published in the newsletter of the Central Archaeological Society.[67] In 1967 Watt became newsletter's editor, thus increasing his contributions. In the 1970s, Watt, in partnership with Al Redder, excavated the Horn Shelter. This was to be his last excavation, and according to Davis and Redder his last publication, "Radiocarbon Chronology of Sites in the Central Brazos Valley," stemmed from the work.[68]

The archaeological work Frank Watt performed in Texas was similar to the process applied by other archaeologists, as described by his friend and colleague Al Redder. When he met Watt, Redder was relatively new to collecting archaeological materials. In his attempts to discover more information behind his collection, Redder found Frank Watt through the publications of the Central Texas Archaeological Society. From their initial meeting, they formed a friendship, and began to visit local sites in the central Texas area. These included sites previously worked and known by Watt.[69] The pair also worked on specific excavations, including Lookout Point, the Asa Warner Site,

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[67] Frank Watt Collection, Mayborn Museum Complex.
[68] Davis and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 7.
[69] Al Redder, Interview by author, February 23, 2011.

and the Horn Shelters, to name a few. Their friendship and working relationship lasted

from the mid 1950s until Watt's death in 1981.[70]

Redder described the process of excavation used by archaeologists, including

Frank Watt. As they had not been professionally trained, Watt and his avocational

colleagues applied the methods they learned from reading writings by professionals.[71]

First, a grid must be established in order to provide measurement. This grid is outlined

by a baseline and an elevation datum, and is marked out in one meter squares. In Frank

Watt's time, which predated popular use of the metric system, five feet squares were

used. One moves block by block, recording what is found within each area, paying

particular attention to the depth and stratum where objects are found. Each layer of

stratum corresponds to a distinct period in time. Depending on the site, the amount of

strata might vary—some being very thick, others being shallow, but the different strata

segments and their archaeological contents must still be recorded carefully through field

notes, photographs and formal questions. The importance of this is reflected in a

comment Watt made to Redder on their initial meeting. While perusing the collection of

artifacts Redder had brought to him, Watt commented, "Well, you've got a nice

collection there, but all it is is a collection you know. It doesn't mean anything."

Artifacts without archaeological data lose much of their meaning, and therefore their

importance. As a result, documentation is a highly important part of the excavation

process, a fact taken to heart by Frank Watt.

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[70] Ibid.

[71] Davis and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 5.

As he aged, archaeology remained a part of Watt's life: in his last fifteen years he continued to contribute to the region's archaeology. Watt was elected president of the reestablished Central Texas Archaeological Society, an honor which he declined. However, in the next year, 1967, he was elected the society's president emeritus. Between 1967 and 1977, he contributed and published the society's newsletter.[72] He also published two articles in the quarterly journal *Texana*, one of which was a reprint of an earlier article from the *Central Texas Archeologist,* discussing the Native Americans who previously inhabited the Waco, Texas area. Watt was also distinguished by awards for his life's work in archaeology in 1967 and 1976 by the Guild of American Prehistorians and the Texas Archeological Society, respectively. His final published article appeared in the 1978 *Bulletin of the Texas Archaeological Society*, which dealt with the findings from the Horn Rock shelters. Watt passed away at the age of 92 in October 1981. His archaeological collection, however, lived on after him at Baylor University.[73]

Watt will be remembered for his writing abilities and his dedication to performing exceptional archaeology, even as an avocational participant. He could tell a good story, but still keep the facts in place. Significantly, he gained the respect of avocational peers and professional archaeologists alike. Watt passed on his knowledge to the next generation through field schools and the personal training of men like Al Redder. Redder expressed his belief that Frank Watt would have enjoyed seeing archaeology on the Internet: today, one of the sites Watt excavated, the Horn Shelter, has its own web site. Watt, who devoted much of his time to publications, would have welcomed the new

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[72] Redder and Davis, "Frank Watt: Pioneer Citizen Archaeologist," 7.
[73] Ibid, 7-8.

technology, which brought the world of central Texas archaeology to an even larger

audience.

CHAPTER THREE

CENTRAL TEXAS AS AN ARCHAEOLOGICAL AREA

Waco, Texas was not only Frank Watt's home for most of his adult life, it was also the focal point for much of his archaeological research. With a fairly defined area in which to work, Watt's archaeological study in the central Texas region was influenced by the types of sites available to him. This section is meant to give background to Frank Watt's work, and is by no means intended to be a comprehensive description or analysis of central Texas archaeology.

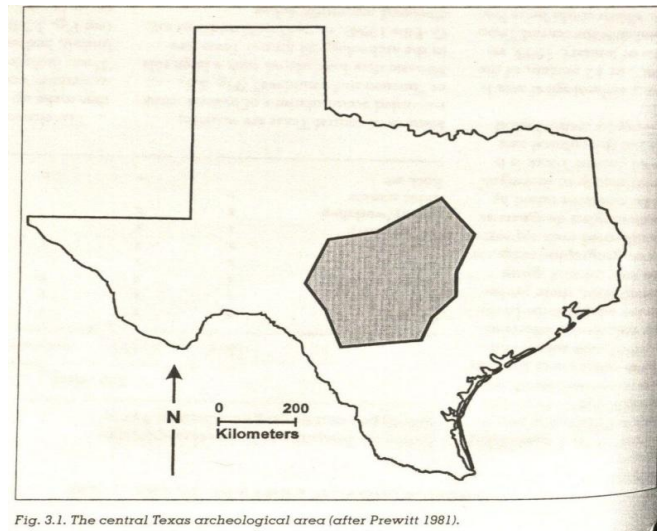Fig. 3.1. The central Texas archeological area (after Prewitt 1981).

Figure 9. Central Texas Area. Michael Collins, "Archaeology in Central Texas," in Perttula, 102.

"Central Texas" is an area with boundaries that can be difficult to pin down: everyone has their own definition. Based on material culture utilized by some archaeologists to delineate central Texas, the area's boundary represents a sizeable

portion of the state; twelve percent of its landmass or 84,300 km².[1] The boundaries of the

area generally speaking encompass the portion of the state right of center, running down

through Hill and McLennan Counties to Frio, Wilson and Atascosa Counties on its

southern boundary. This area includes not only Waco, but also Austin and San Antonio,

both large metropolitan areas. While this is a large area in which to do archaeological

work, the delineation assigned to it may not be expansive enough; indeed, it is difficult to

set the parameters of an area for any given culture based in prehistory.[2] All people travel

to some extent, and the prehistoric peoples who inhabited the central region of Texas did

not adhere to arbitrary boundaries set out by modern man. As Michael Collins notes

about central Texas prehistory, "In the past eleven thousand years, there probably has

never been any cultural group whose key resources, geographic range, or political sphere

conformed even approximately to what archeologists designate as 'central' Texas."[3] This

is not to say regional delineations lack purpose. The area outlined as "central Texas" is a

marker to give present archaeologists a functional context with which to divide the

peoples of the past. Frank Watt defined his own smaller area within Central Texas to

describe his work on the Waco Sinkers, noting some of the identifying features of the

region including the Brazos River, a portion of the Grand Prairie and the Black Lands, in

addition to the Trinity River and the Balcones fault line which runs through central

Texas.[4] For my purposes, designating a region "central Texas" offers a neat bundle with

which to explain Frank Watt's work. This follows the practice applied by Frank Watt in

his archaeological work

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[1] Michael Collins, "Archaeology in Central Texas," in *The Prehistory of Texas*, ed. Timothy K. Perttula (College Station: Texas A & M Press, 2004) 103.

[2] Collins, "Archaeology in Central Texas," 102.

[3] Ibid, 103.

[4] Frank Watt, "The Waco Sinker," *Central Texas Archaeologist*, no. 4(1938): 22.

Though the ancient Native American peoples who inhabited central Texas lands did not solely reside in our tidily-defined modern area, archaeologists today have put together a partial record of their material culture. Nevertheless, there are still sites in central Texas to be explored and excavated. Indeed, such a task might totter over the line of impossibility. It has been estimated that only ten to twenty percent of all potential sites have actually been located; in 1995 the total number of central Texas archaeological sites was estimated at 11,355, which leaves a minimum of 102,195 sites left to be excavated.[5] The magnitude of the archaeological information and evidence yet untouched makes what knowledge that has been gleaned particularly valuable. McLennan County has an estimated known 200 sites, according to Al Redder, Watt's friend and collaborator.[6] Listed among Frank Watt's records are roughly 180 sites across the central Texas area, and from these excavations he collected between six and seven thousand material culture artifacts.[7] In turn, he used his findings as a basis from which to publish multiple articles, which at the very least drew attention to the archaeology of central Texas.

Central Texas's rich archaeological record provided Watt with a bountiful supply of sites to excavate. Generally, the sites that have been found and recorded are located along bluffs, in rock shelters, and caves, and from these individual sites information can be gleaned about their purpose.[8] Accordingly, most of the sites in Texas originally functioned as semi-permanent homes, burials, or middens, although it is speculated that

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[5] Collins, "Archaeology in Central Texas," 103.
[6] Al Redder, Interview by author, February 23, 2011.
[7] Ira Royals, "Profile of a Neighbor: Following Trails Left by Primitive Central Texans," Waco *Times Herald*, March 20, 1970 ; "Campsite Designations," Frank Watt Collection, Mayborn Museum Complex.
[8] Collins, "Archaeology in Central Texas," 103.

over different periods of time, the sites were appropriated by different groups as they saw fit. For instance, in the Paleoindian period, a site might have been used as a camp site, while the same area could be used by an Archaic Indian group as a home.[9] Watt worked in this available environment and his first paper, "Tonkawa Nut Cracker or Multiple Metate," published in the bulletin of the North American Relic Collector's Association, detailed his findings at a rock shelter on the Tonk Creek. [10] Aside from rock shelters such as the one on Tonk Creek and caves, Central Texas' most frequently found sites are accumulations of garbage and practical items such as tools.[11] In other writings by Watt, he makes references to artifacts found in middens of discarded goods. For example, he published "Notes on the Clark Site, McLennan County Texas," which detailed the findings in a midden at the Clark Site.[12] Watt's work in Central Texas, so closely tied to the archaeological landscape, not only laid the foundation for future generations of archaeologists, but also drew attention to the native peoples who had formerly inhabited the central Texas region.

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[9] Collins, "Archaeology in Central Texas," 103; Michael Collins, "Background on the Archaeological Investigations," in *Introduction, Background and Synthesis,* vol. 1 of *Wilson-Leonard: An 11,000-year Archeological Record of Hunter-Gathers in Central Texas*, (Austin: University of Texas, 1998), 62.

[10] Lawrence and Redder, "Frank Watt: Pioneer Citizen Archaeologist," 10. Tonk Creek runs outside of Crawford, Texas near Waco, Texas.

[11] Ibid

[12] Frank Watt, "Notes on the Clark Site," *Texas Archaeological Society Bulletin* 36(1965): 99.

Figure 10. Photo of the Clark Site. Courtesy of the Texas Collection, Baylor University.

Paleoindians

Frank Watt unearthed a number of artifacts that he identified as the products of Paleoindian craftsmanship. This is evidenced in the boxes of his artifacts, which include notes describing the objects as "Paleo." For example, Box 6 held smooth stones and artifacts from a "Caddo Hill" site and Box 11 contained soil samples; inside both boxes were notes inscribed "Paleo" so that it could be inferred that a previous examiner—either Watt himself or a museum collections worker, it is not known—had determined them to be such.

Figure 11. Box 6, Frank Watt Collection at the Mayborn Museums, showing descriptive paper for box marked, "Paleo." Photo by author, courtesy of the Mayborn Museum Complex.

The Paleoindian period began in central Texas during the Pleistocene, and is believed to have spanned from 11,500 to approximately 8800 years B.P.[13] Paleo-Indian life was closely tied to hunting large game such as mammoths and giant bison thus large quantities of time were dedicated to actual pursuit and toward developing weapons with which to hunt.[14] Paleo-Indians traveled in large, family-like groups to better follow the large game. Caves and rock shelters were their primary home, and when these were unavailable, Paleoindian groups constructed temporary homes.[15] Paleoindian men primarily went after megafauna game like bison antiquus, mammoths, horses, and camels.[16] To bring down these animals, they used pressured-flaked flint points.[17] Smaller animals were less frequently targeted, but included "deer, rabbits, squirrels, gophers, prairie dogs, turtles, lizards, and fish."[18] Women during this period went on hunts and helped dress the meat and hides of the game the men killed. They also

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[13] Collins, "Archaeology in Central Texas," 116.
[14] David La Vere, *The Texas Indians* (College Station: Texas A&M Press, 2004), 5.
[15] La Vere, *The Texas Indians*, 6.
[16] Ibid, 5; Robert Marcom, *Digging up Texas: A Guide to the Archaeology of the State* (Plano: Republic of Texas Press, 2003), 36.
[17] La Vere, *The Texas Indians*, 6.
[18] Ibid, 5.

supplemented their group's food with plant matter and small animals in times when meat from large prey was scarce.[19] Indian groups of this era included Clovis and Folsom peoples.[20] The Horn Shelter site, which Frank Watt had a hand in excavating, is one Clovis site located in central Texas.[21] Folsom points were located in Horn Shelter No. 2.[22] Other sites and stray artifacts from the Paleoindian time period are scattered across central Texas.[23]

Archaic Indians

Frank Watt also collected and identified artifacts belonging to the native peoples of the Archaic Period. The Archaic Period in central Texas archaeology dates between 8,000 B.P. and 800 A.D., a stretch of time taking up two thirds of the region's archaeological timeline.[24]   The Archaic period is itself divided into three subsections, the Early (8,880 to 6000 B.P.), Middle (6,000 to 4,000 B.P), and Late Archaic (4,000 to 1,200 B.P).[25] Over this approximately 8,800 year span, the makeup of material culture stayed generally the same with minor variations. At the same time, the *amount* of material goods people were producing expanded as human energy was focused towards new subsistence strategies.[26]

More types of food became available to archaic peoples because they put a greater emphasis on hunting and gathering as a subsistence strategy than their Paleoindian predecessors. The megafauna of the Paleoindian time had gone extinct, and now archaic

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[19] Ibid, 5-6.
[20] Ibid.
[21] Collins, "Archaeology in Central Texas," 116.
[22] Ibid, 117.
[23] Ibid, 116-17.
[24] La Vere, *The Texas Indians*, 9; Collins, "Archaeology in Central Texas," 119.
[25] Ibid.
[26] Ibid.

groups focused more of their attention on smaller prey and plant matter. [27] This new

focus on subsistence was cause for change in material culture, and therefore is the marker

for the shift to the Archaic Period.[28] Archaic Indians in the Central Texas area subsisted

on plant matter such as acorns, onions, pecans, and walnuts, fruits and berries, and grass

seeds.[29] Animal meat was gained through hunting deer, turkey, and other animals from

both land and water.[30] As their lives were not as nomadic, they were able to enjoy the

diet offered by a set area.[31]

Hunting and gathering in the Archaic Period was aided by an influx of innovative

new tools: darts, atlatls, bolos, snares, axes, in addition to "knives, scrapers, wedges,

manos, metates…and drills."[32] Women also contributed "ropes, sandals, mats, nets, and

baskets."[33] All of the new and improved technologies employed by Archaic hunters and

gathers increased the diversity of available food, and this in turn allowed further

development of other aspects of material culture such as hunting points, beads, and

tools.[34] Cooking was another skill advanced during this stage of time: people adopted the

use of stones to heat food. The practice was widespread and involved the use of many

rock pieces, as is seen by the dispersal of stones in many archaeological sites.[35] The

advancements of the Archaic Period in central Texas had brought the people of the area

into a new way of life: hunting and gathering. The next era, the prehistoric, was not to

have as wide-ranging an effect on the lifestyles of the region's inhabitants. Moreover,

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[27] Marcom, *Digging up TX*, pg 36
[28] La Vere, *The Texas Indians*, 14.
[29] Collins, "Archaeology in Central Texas," 120.
[30] Ibid.
[31] La Vere, *The Texas Indians*, 9.
[32] Ibid., 10
[33] Ibid.
[34] Ibid.
[35] Collins, "Central Texas Archaeology," 120.

despite the eventual adoption of agriculture in the Prehistoric Period, drastic cultural change would not be seen in central Texas until the Historic Period and the coming of Europeans.

Prehistoric

Beginning in the Prehistoric Period in Northern Texas, crops were domesticated, which led to settlements in more permanent villages in addition to further expansion of material culture. La Vere notes, "Essentially a village way of life began which included the bow and arrow, the appearance of pottery, more permanent houses, creation of earthen burial mounds in some places, and participation in long-distance trade networks.[36] While Northern Texas was going through this cultural change around 1100 A.D., central Texas did not have the same transformation.

In central Texas, the only characteristic of the Prehistoric Period to materialize at the outset was the bow and arrow. This was evidenced by the shift from the most common points being dart points (used in atlatls) to arrowheads (used in bows and arrows) being the primary point found. Pottery appeared later in the archaeological record. Even later, agriculture did materialize during the Prehistoric Period, but was minute enough for people to continue to rely on hunting and gathering for their food supply.[37]

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[36] La Vere, *The Texas Indians*, 14-15.
[37] Collins, "Archaeology in Central Texas," 122.

Historic Period

For central Texas, the Historic Period began in the late 1600s. It is important to note that Frank Watt took an interest in archaeology beyond prehistory; he also wrote about historic encounters between Native Americans and white settlers. Information from prehistoric times is gleaned from stories inferred from interpretation of objects. Comparatively, in the historic period information from contemporaneous archaeology sites can be corroborated by written accounts. In cases where prehistoric and historic times meet and mesh, information from written accounts, though limited, can be used to better understand and substantiate the recent prehistory. For example, Michael Collins speculates that though historic times saw large encampments for individual groups, bison hunting, and different tribes sharing the same quarters, these same characteristics may have had their origins before the arrival of Europeans to the Texas area.[38]

The lives of indigenous peoples were altered with the arrival of Europeans. The introduction of new diseases, European manipulation in inter-tribal relations, and horses all contributed to "cultural change and political conflict" for the indigenous inhabitants of the region. Native life is depicted as much more chaotic than their prehistoric existence had been. It is clear that the historic accounts of these times are not an accurate depiction of native life pre-contact, though as stated above, some widespread and soundly-mastered native practices of the time might be conjectured to have existed pre-contact.[39] Some aspects of native life can be attested to and inferred from written accounts, yet information gleaned from such documents must be handled skeptically. Early accounts

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[38] Ibid, 123
[39] Ibid

often lacked important details that would become valuable to future archaeologists: only "names [of native groups and individuals], locations, and limited descriptions" were recorded so that even when contact was made, little descriptive knowledge was gathered in the historic record. The pictures of native life were also often partial to Europeans. For example, when European Americans wrote accounts of their interactions with Shoshonian-speaking Comanches, their descriptions were typically from the perspective of a hostile settler which did not look favorably or sympathetically upon indigenous peoples.[40] By the late nineteenth century, only small populations of Native Americans were living in central Texas. Some populated missions in miniscule numbers, while other lived as nomads in disparate groups. The archaeological record reflects this in the density of Euro-American artifacts.[41]

Frank Watt chronicled the history of the Waco Indians in his article for the Central Texas Archeological Society's bulletin, "The Waco Indian Village and Its People." This piece addressed some of the difficulties within and concerning the historical record. In his prologue, he discusses the problems he had found with the limited documentation from this time: "Quite frequently the records are distorted by insufficient knowledge or plain prejudice: magnifying events of little importance or belittling happenings that became of major importance; according to the whimsy of individual reading."[42] His writings on the history of Indian-Texas interactions combine both descriptions of native life and analysis of historic events, such as an attack on the

[40] Ibid, 124.
[41] Ibid.
[42] Watt, "The Waco Indian Village and its Peoples," *Central Texas* Archaeologist 9(1969): 195.

Waco Indian Village by a group of Cherokees.[43] Watt's portrayals hint at the conflict

brought about by Anglo and Mexican influence on what remained of native life. In his

account of the Waco Indian Village, different sources are compared and critiqued,

offering readers a view into native life and events that goes beyond simple historical

portrayal.[44] In the process, Watt attempted to find truth in the records he saw as inexact

and potentially biased.

Watt's contributions to central Texas Archaeological came in two forms:

publications and excavations. Over the years, he published approximately 80

archaeological articles and carried out multiple archaeological digs.[45] He clearly had a

passion for both the history of Native Americans and their material culture, and this led

him to seek out knowledge of their existence through archaeology. The landscape of

central Texas provided him with a substantial array of sites to pursue. Using the artifacts

and stories he uncovered, Watt attempted to piece together the reality of central Texas's

native peoples.

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[43] Watt , "Waco Indian Village and its People," 196-213; 216-19.
[44] Watt, "Waco Indians and its People," 216-220.
[45] Royals, "Profile of a Neighbor," March 20, 1970.

CHAPTER FOUR

METHODS

Purpose

This project was undertaken to better understand Frank Watt's archaeological collection in its entirety. Watt assembled an aggregation of Native American artifacts, and along the way documented them. Furthermore, over decades he took in a plethora of journals from universities and societies across the nation. These publications were the tools Watt utilized for his archaeological education in lieu of formal instruction. Frank Watt's collection must be taken as a single entity, and not merely fragments. A single piece of paper from his archive will not tell the story of his collection anymore than one stone tool would. The pieces must be set together to see all that Frank Watt saw: each piece is its own tessera in the entire mosaic. Over the course of several months, I created a precursory overview of his collection. Included in this summary is the portion of Watt's assemblage of archival materials stored at the Mayborn Museum. While this collection of academic journals speaks to his prolific quest for knowledge, they are not forthcoming with details concerning his personal finds. However, by piecing together both the useful archival items held by the Mayborn and other papers located in the Texas Collection, I assembled a documentary context concerning the objects collected by Frank Watt. The main focus of my project was forming a connection between the objects and their documentation.

Artifacts

Frank Watt accumulated a number of artifacts in his archaeological career; from stone tools to pottery sherds and bone fragments, in addition to the occasional fibers, teeth, and some Spanish coins. These objects, currently located in the Mayborn Museum's collections, were the subject of my study. When I began my work, Watt's collection was an amalgamation of jumbled objects of confused circumstance housed primarily in 34 boxes measuring 15.5 inches wide by 10.5 inches high and 10.5 inches deep in addition to various smaller boxes and display settings. A typical box contained multiple plastic zip lock bags filled with artifacts. Occasionally, trays, boxes, and additional plastic bags further divided the boxes internally. Significantly, most—though not all—of the artifacts had been marked with codes, which, as I determined later, tell the location where they were uncovered by Watt. These codes provide important information regarding the context of the individual artifacts, and in the process indirectly offer insight concerning the Native Americans who originally inhabited the central Texas area. I will discuss these codes below in their own section.

Figure 12. Frank Watt's collections at the Mayborn Museum. Photo by author, courtesy of the Mayborn Museum Complex.

Figure 13. Artifacts marked with campsite designation codes, Box 3, Bag 24, Mayborn Museum. Photo by author, courtesy of the Mayborn Museum Complex.

Archival Materials

In addition to his collection of artifacts, Frank Watt also kept an extensive archive including field notes, academic journals, and personal comments. This archival collection is currently divided between the Texas Collection and the Mayborn Museum. I will discuss the Texas Collection materials in greater detail below, but for the time being it should be known that a greater density of personal materials reside in this Baylor special library. On the other hand, the Mayborn holds many of Frank Watt's academic archaeological journals, with a marginal mix of personal papers.
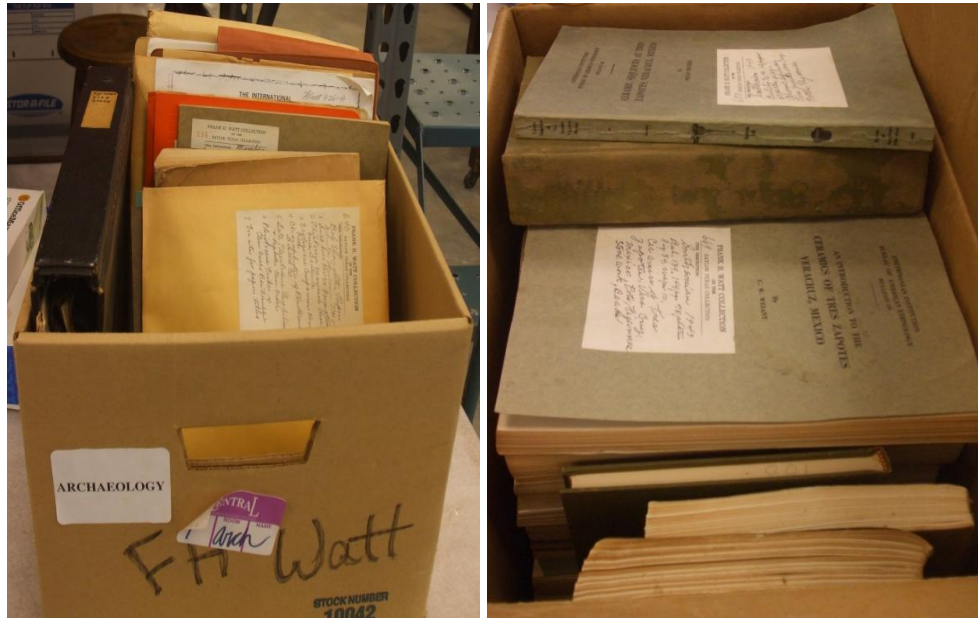
Figure 14. Frank Watt Archival Collection: Box with personal paper, left; box containing academic journals, right. Photo by author, courtesy of the Mayborn Museum Complex.

The papers and journals at the Mayborn have been stored in cardboard boxes. I examined these boxes one at a time to avoid confusing their contents. So that the original order and elements could be preserved, I made a quick list of its contents as I went through each box. Once this brief inventory had been taken down, I divided the contents

into the categories by which they would be stored: papers, small journals, and larger

journals and books. Papers were further divided by their subjects, which included

correspondence, newspaper clippings, and biographical notes. The remaining objects in

the Mayborn's archival collection were ordered by their place in Frank Watt's numbering

system. Comparable to his codes for the archaeological artifacts, Frank Watt also applied

a numbering system to many of his paper possessions. This system consisted of simple,

whole numbers with the occasional modifying number or letter attached to the end to

denote a set with each item having its own unique number.
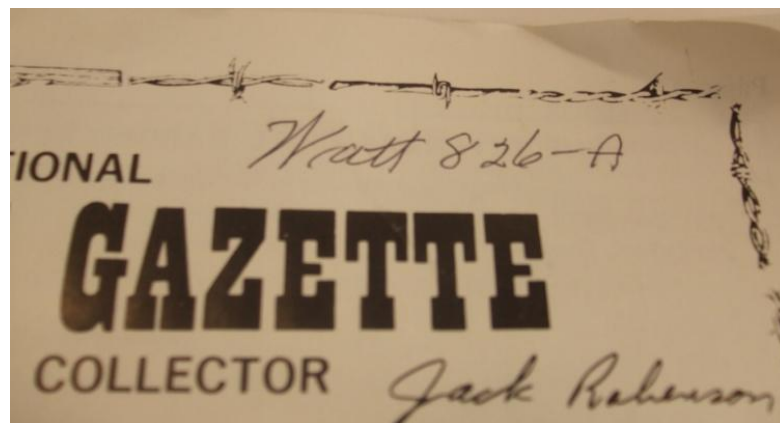
Figure 15. Example of Watt's numbering system for his archive. Reads: "Watt 826-A." Photo by author,
courtesy of the Mayborn Museum Complex.

Once the journals had been divided by their size and ordered by

consecutive number, I set about storing them. Small journal issues—those less than

approximately one fourth of an inch in thickness—were placed into clear plastic three-

ring-binder sleeves, as instructed by collections manager Anita Benedict. These sleeves

had open tops so that the paper materials would be able to "breathe" and therefore avoid

increasing the risk of mold, a common concern when dealing with books sealed in plastic

containers. Once in the sleeves, they were put into a three-ring binder. The larger

journals and books were likewise stored in open-ended plastic bags. I placed all journals

in order by their numbers and changed their cardboard boxes out for acid-free boxes.
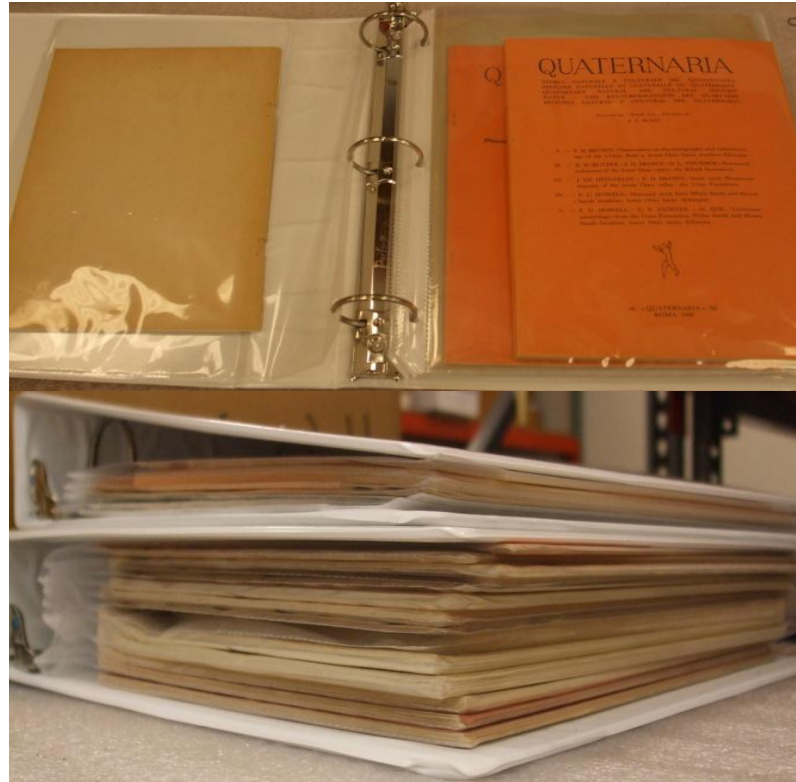
Figure 16. Storage of Frank Watt's academic journal collection in three-ringed binders. Photo by author, courtesy of Mayborn Museum Complex.

Campsite Designation Codes

Many—though certainly not all—of the artifacts in Frank Watt's collection were

marked by Watt with numbers or codes. Hand-written in either black ink or pencil, these

codes were typically either a positive integer (such as "42" or "8") or a combination of

numbers and letters (for example "39B3-5"), as seen in the above photo. In addition to

the marked artifacts, many unmarked artifacts were also found. At the onset, I did not

know the significance behind the codes on the artifacts; only that they were not part of

the museum's cataloging system, and therefore were transcribed on the objects by Frank

Watt. Collections manager Anita Benedict advised me that Watt was a meticulous records keeper, and the codes had meaning related to his system of documentation. At first, I thought that each code was unique to its own artifact—that every artifact had its own identifying code, something comparable to a museum's accession number. However, it soon became apparent to me that the codes were not one-of-a-kind or random, but instead a given code could—and usually did—mark multiple artifacts. Hence, the codes were a common link which figuratively bound sets of artifacts together through the shared commonality this imposed trait. At the beginning of the project, I had yet to find the meaning behind these codes.

Time in Mayborn Archaeological Collections

The methods I employed to process Frank Watt's collection developed as I gained experience and confidence with the collection: as I worked I changed my tactics, implementing new steps when needed. I began the project with a goal I believed to be attainable: to attempt to loosely identify each object I came across. However, my lack of archaeological knowledge specific to the Central Texas area quickly became an obstacle, and led me to abandon this approach.[1] Instead, I began to rely on the codes marking many of the stone tools and pottery sherds, and started to look into their meaning as I continued processing the collection.

The same general procedure was applied to each of the boxes as I sorted through them one at a time. I worked with the assumption that a pre-existing order might be present in the box, and therefore tried to not do anything that could not be undone such as

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[1] Later I was reassured as I noticed that some of the artifacts that had been identified had in their midst other artifacts that were not classifiable to the identifier. Even archaeologists who sifted through the various types of stone tools from the Central Texas area cannot name all forms of artifacts.

destroying the organic groupings already in place. Once I had taken a preliminary glance

at the box's contents, I began to sort through the individual sections one by one. Most

boxes contained groups of objects already divided into bags, boxes, and trays. When I

processed these, I kept the previous divisions by container and went on with counting

codes one set at a time. A smaller number of boxes held loose artifacts stacked together.

Other boxes' contents were too unwieldy to make new containers practical, as in the case

of Box 13, filled with large stones. In instances like this, I left the contents as they were;

the objects were too large to fit reasonably inside the plastic storage bags. Box 12's

bottom was lined with loose stone points. For loose points such as these, I gave them

their own container, usually a plastic bag, and marked that they had been, "Loose in

bottom" on the spreadsheet. In cases of both divided and loose contents, I used the

identifiers Watt had marked on them—or in some cases left blank—to separate them out

into their own groups.

Figure 17. Box 13, showing large loose stones in box bottom. Photo by author, courtesy of the Mayborn
Museum Complex.

Once all the artifacts had been arranged together by number or code, I counted each set and recorded the quantity of artifacts for the different codes inside each container on an Excel spreadsheet. There were frequently some unnumbered artifacts (see Figure 18). I put these in their own category, and counted and noted them under the heading of "unmarked." In the count spreadsheet, I further separated out these objects without codes into categories by the material with which they were made.

The content of the collection was primarily composed of stone artifacts, as well as pottery sherds and animal bones. These objects were often coded or left blank by Watt in a manner similar to his stone artifacts. After processing a handful of boxes, I refined my methods when I noticed that though I had recorded the codes for each artifact, I had not paid attention to the objects' material make up. Subsequently, I began to make the distinction on the count spreadsheets between the groupings of pottery pieces and stone tools and animal bones contained in each code's section based on type.

Bag 6				
Note, "Box #16, 2-15-84"				
Unmarked Pottery sherds	2			
Unmarked Stone tools	8			
Unmarked bone	1 (vertebra?)			
Assorted Stone tools				
13	1			
20	1			
40	2			
67A	2			

Figure 18. Sample of spreadsheet, showing separation of unmarked artifacts based on material type.

Each of the larger boxes had been previously numbered by the collections manager. I did not deviate from this system. However, inside the boxes there was not

always a pre-existing system for distinguishing between any two given containers. In order to differentiate between specific bags within the larger boxes, I used card stock labels to number the bags and wrote numerals in pencil. These paper labels were then put in the clear plastic bags with the objects. In each box, I labeled bags, boxes and trays as each being their own category with their own distinct set of numbers: for example, Bag 4 and Box 4 could exist in the same larger box. Looking back, this was perhaps not the best system to have implemented as it could be confusing. A better system would still have worked with a numbering system within the 15.5 x 10.5 x 10.5 boxes, but would have given unique numbers to each container to prevent duplication of numbers. For example, in a new system, there would not be a box number three and a bag number three: one and only one of the containers would have the number three. For the sake of clarity, a better method would have been to write out a number that told the 15.5 x 10.5 x 10.5 box the individual bags were in, as well as another number which identified any other containers in which the labeled container was located. For example, 10.2.3 would translate into Box 10, tray 2, bag 3. This system would also have provided a means for identifying a bag's larger box in the event of its removal. The bags used to contain the artifacts were uniformly made of clear plastic, and I used bags with zip-tops when possible. Boxes were any rectangular container with a lid, and were generally made from cardboard or plastic. Trays were usually cardboard or plastic and did not have lids, except in the case of Box 10.

Figure 19. Sample of plastic bags and card stock labels, left. Example of tray, right. Photo by author, courtesy of the Mayborn Museum Complex.

 Numbers were allotted to the bags in random order; typically whichever container was at the top would be marked with a "Bag 1" and so on as I worked my way through the containers. As stated above, bags received their own set of numbers, and boxes another set.

Figure 20. Example of numbered bag. Photo by author, courtesy of the Mayborn Museum Complex.

Therefore, in a given box, there could be five bags marked between one and five and then seven boxes, each marked by a digit between one and seven. On a few occasions, there were plastic bags within bags or boxes. At times like these, I followed a similar pattern as with the larger boxes. The larger container received its number, and then this number was used as a base for the subsequent smaller containers within it. One by one, the smaller containers would be numbered, usually its larger container's number incorporated in its number. For instance, with a box, numbered 5 and containing three smaller bags, the smaller bags would be named 5.1, 5.2, and 5.3: the five from the parent box and then the number after the decimal point acting as the identifier of the smaller bag. Or, as in the example pictured below, I would write out long hand the bag and box number. Each container received a card stock piece with its identifier written on it. As noted above, the use of one set of numbers for boxes and a second but similar set of numbers for bags has the obvious potential for confusion.
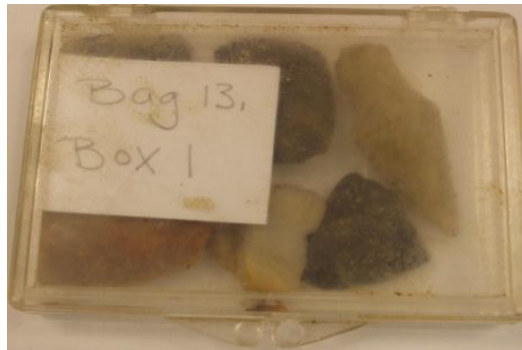

Figure 21. Example of label which shows multiple containers. Photo by author, courtesy of the Mayborn Museum Complex.

When the plastic bags that had been previously used were falling apart, I would replace them with bags from the Mayborn collection department's supplies. This action was performed at the request of the collections manager. Many of the bags were in good

condition, and did not need to be replaced. Nonetheless, there were plastic, paper, and

even cloth bags which I replaced with newer bags. In most cases, especially with

deteriorating plastic bags, I disposed of the older bags. However, when dealing with

paper or cloth bags that appeared to have importance or relevance, I retained them,

usually storing them with the artifacts they formally held. Inside box 12, a cloth bag

marked, "The Citizens Bank, Greenfield, Indiana, $100 silver," contained approximately

twenty pieces, including pottery sherds, stone tools, and rocks. Box 11, mentioned in

detail below, contained paper bags with soil samples. The paper of the bags needed to be

preserved with its artifacts as location data for the contents had been written on the bags'

surface.

Figure 22. Containers placed within plastic bags. Photos by author, courtesy of the Mayborn Museum
Complex.

I debated, throughout this project, what the artifacts' final and overall

organization should be: planning this out provided a structure with which to work. The

numbers and codes inscribed on the majority of the collection's artifacts provided a

salient point for organization. However, avoiding exploitation of the museum's

preservation resources was one point of concern in this hypothetical organizational plan. In the interest of saving supplies, I kept artifacts in their original bag-based groups, and did not further divide them based on codes. Since my review was preliminary, it did not appear to merit the number of new bags or the range of container sizes that would have been required to adequately divide all the artifacts into their code families at this time. Likewise, I hesitated to use the codes as the sole organizing system, at least until the entire collection had been surveyed. At present I am unsure if there is a reason for the current groupings, which is another motive for the artifacts to stay as they are. Using the codes could possibly be a better guide to overall organization, but there remains the question of whether or not the objects had some sort of categorization—however inconceivable—already in place. Even though the collection appeared to be haphazardly grouped with no outwardly apparent system to the organization within the boxes, I could not be completely sure there was not a guiding logic behind the preexisting divisions. Possible evidence of this is that multiple artifacts with the same code appeared in the same bag, something that would have had a low probability of occurring if the objects had been carelessly thrown together simply to get them into a container. It seemed to be rash to disrupt the pattern at this point in time. The possibility, though slim, exists that some documentation might surface to explain how the boxes were organized. Therefore, the objects were returned to their original bags, boxes, and trays in no specific order. As mentioned above, the only time I would add a container was in the cases of artifacts loose in the bottom of a box. For box 29, which was examined near the project's beginning, the stones were left in the bottom of the box, and their "container" was noted as "Bottom of Box 29." Box 12's loose contents, however, were put in bags, and on the spreadsheet

noted as having formally being located at the bottom of the box. This disparity of treatment is due to fine tuning my methods for working with the collection as I progressed.

The contents of Box 11 were one exception that did not fit my methods for this project. Instead of the usual sundry collection of coded arrowheads and pottery sherds, this box contained soil samples encased in decaying paper bags. Not only were there no codes, it would have been an impossibility to make any sort of useful count of these materials. In this case, I put both the samples and their original paper bags into museum quality plastic bags. This was to done to keep the samples from mixing with one another, and to preserve the paper bags and their inscriptions detailing the locations from which the soil was originally taken. I transcribed to the best of my abilities the paper bag's writing onto my spreadsheet. Due to the passage of time and the illegibility of the handwriting, this was by no means a perfect or complete translation.

Deciphering Codes

As I was certain that the codes written on the artifacts were the key to understanding important information about the collection, I continued to seek out their meaning. While looking at some of the sketches Frank Watt had made of his findings, which were stored at the Texas Collection, I noticed a code with an "H" in it had been written on the top of the page in addition to notation stating the artifacts were from "Hill County." This led me to a second hypothesis that in the cases of codes consisting of
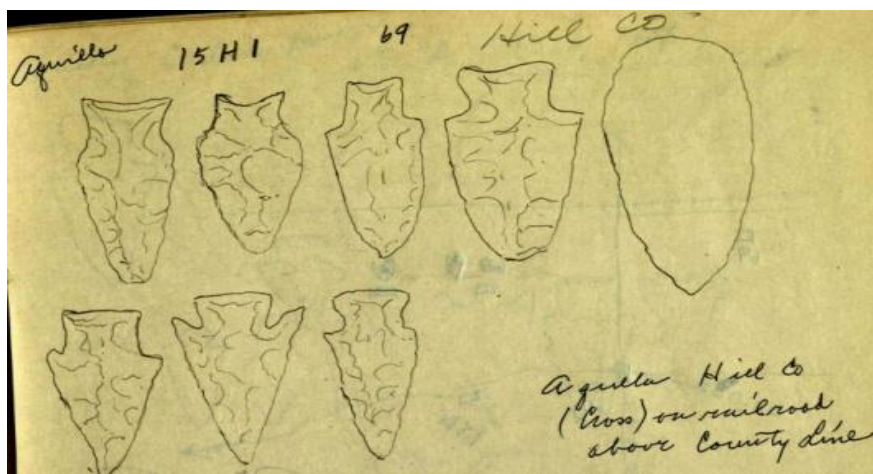
Figure 23. Sample of Frank Watt's sketches. Note the top line which reads, "Aquilla, 15H1, 69, Hill Co."
Scan by author, courtesy of the Texas Collection, Baylor University.

numbers and letters, the letters might be the first initial of a location where the artifact

was unearthed. For example, the codes with the letter "M" in their configuration could

mean McLennan County. However, this idea was abandoned as other letters cropped up

such as "D" and "T" which lacked readily available county names to support my

supposition that they represented counties in the Central Texas area. I might have been

on the right track, though, if not for Frank Watt's specific collection then for other

archaeologists: some archaeologists do use a two-letter code to denote the county in

which a site is located and the first letter of this designation is the first initial in the

county's name.[2]   However, as most—if not all—of Frank Watt's artifacts had a single

letter code, this was not the case with his collection. Later, in my interview with Al

Redder, I learned how the codes were created. Frank Watt's method for identifying and

coding an excavation site involved drawing out a grid over an area on a map. Then,

using the numbers and letters which made up the grid, as shown in the figure below, Watt

created the codes base on where a site was located on the map, and the object would

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[2] Turner and Hester, *A Field Guide to Stone Artifacts of Texas Indians*, 271-272.

receive that gird section's designation.   The star on the map below offers an example of

how the assignment process would be carried out. If a site were located in block D of

square 39, as marked by the star, its code would start out as 39D. Then, as shown by the

red circle, the smaller grid within the larger gird would determine the remaining numbers

of the code. Thus, if the site in our example landed in the smaller block numbered 8, its

code would be 39D8. This clears up, at least in part, how codes were created: it was not

from their county of origin or random designation.

Figure 24. Map illustrating Frank Watt's grid system. Scan by author, courtesy of Al Redder.

Approximately a month-and-a-half into sorting through Frank Watt's artifacts, I

uncovered a box—previously containing copier paper—filled with Xeroxes of original

type-written and hand-written documents. This box had not been stowed away with the

other archival materials and instead was mixed in with the archaeological portion of the

collection. The topmost pages in the stack of papers were a list of "Campsite

Designations," naming archaeological sites, in addition to listing the creek on which they were located and most importantly numbering the sites in both numerals and number-letter combination codes. These papers were the records I had been looking for; they told the location of many of Frank Watt's archaeological finds. Campsites were coded with increasing consecutive numbers, and these numbers told which artifacts had come from certain locations. In addition, these numbers also correlated with site numbers for the Central Texas Archaeological Society and the Council of Central Texas Archaeologists, CoCTA. The codes for these organizations were the designations of numbers and letters, providing the same function as Watt's numbers. The list of sites could occasionally be validated, especially when the name of an archaeological site would be written out on the artifact. This is important because the codes themselves are shorthand for communicating the location where the artifacts were found. Finding artifacts which were marked with a code and a site's actual name could be checked against the documentation to test the code's validity.

Figure 25. Campsite Designation sheet. Scan by author, courtesy of Mayborn Museum Complex.

This system was not perfect. The documentation is not complete: I found codes on objects that were not on Watt's list of campsite designations. Not only were the archaeological associations' codes missing in many cases, there were instances where numeral codes on objects went higher in value than what was recorded on the list—130 is the highest available code number, and I found numbers on objects ranging between 500 and 600. Furthermore, illegible hand writing and faint typing also posed their own problems in that even when codes or locations were available, they were impossible to decipher. There are multiple instances in which I marked blanks on the spreadsheets to represent unidentifiable letters or numbers.

Another variation to the campsite codes was found with a few pottery pieces. Ceramic sherds in these instances were marked on their container as coming from the same location, but their surfaces were numbered with multiple, disparate single numerals which could be inferred to be designations for campsites if one were to follow the document on campsite designations. However, not only were all the pieces stored in a container marked for a specific location, the material and markings on the sherds were similar—to the point it could be inferred they were bits of a whole pottery piece. In cases like these, it is more likely that the single digits were not for noting a location, but instead used for counting the number of pieces gathered of the whole.

Fig. 26 Pottery sherds displaying a dual numbering system: All sherds are marked, "40C8-2," but have varying single numerals, "12, 13, 14, 23, 26, 29, and 34." Photo by author, courtesy of the Mayborn Museum Complex.

Recording Information

Once I had completed sorting through a box, counting the artifacts, and noting their codes, I used the campsite document's listing of locations to match them to the object's numbers. This was done by typing out the campsite codes into an Excel spreadsheet. Then using the "Find" feature to cross compare the codes from the boxes with the list of campsites. When a match was made, I recorded the location for the code on the spreadsheet with the box's contents.

Figure 27. Excel spreadsheet illustrating process of matching codes between documents. Screenshot by author.

These screen captures illustrate the process by which codes were matched between the ones I collected in my research and those in the campsites designation papers. In the first step, illustrated by Figure 27, a code is selected for identification within the lists pulled from Watt's artifact collection. This code is plugged into Excel's "Find" feature. Then, as shown in Figure 28, the Find feature is used in the campsite designation document to search for a match. Usually, only a portion of the code is needed, such as the first four numbers and letters. Using only part of the code is necessary because, while the codes might have the same composition in both

spreadsheets, a dash might throw off the Find feature. For example, my spreadsheet of

artifacts might have the code 40C7-1, while the campsite designation spreadsheet could

have 40C71. They are not recognized as the same code by Find. When a match was

found, the site location was recorded on the spreadsheet with the counts of artifacts, as

shown in Figure 29. It should also be noted that each box received its own spreadsheet,

and I used these individual files for searches of and documentation of campsites code

matches.
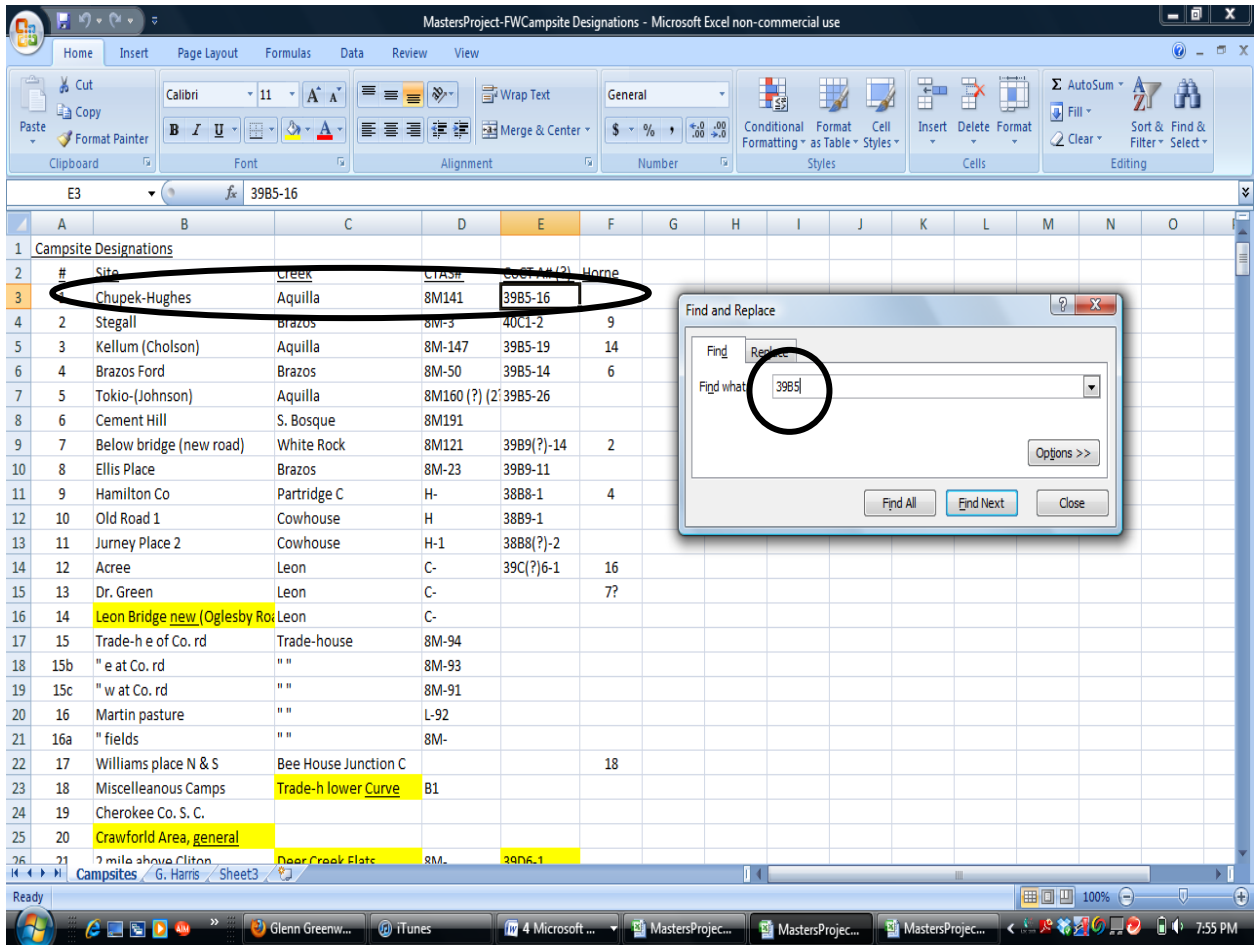
Figure 28. Excel spreadsheet illustrating process of matching codes between documents. Screenshot by author.
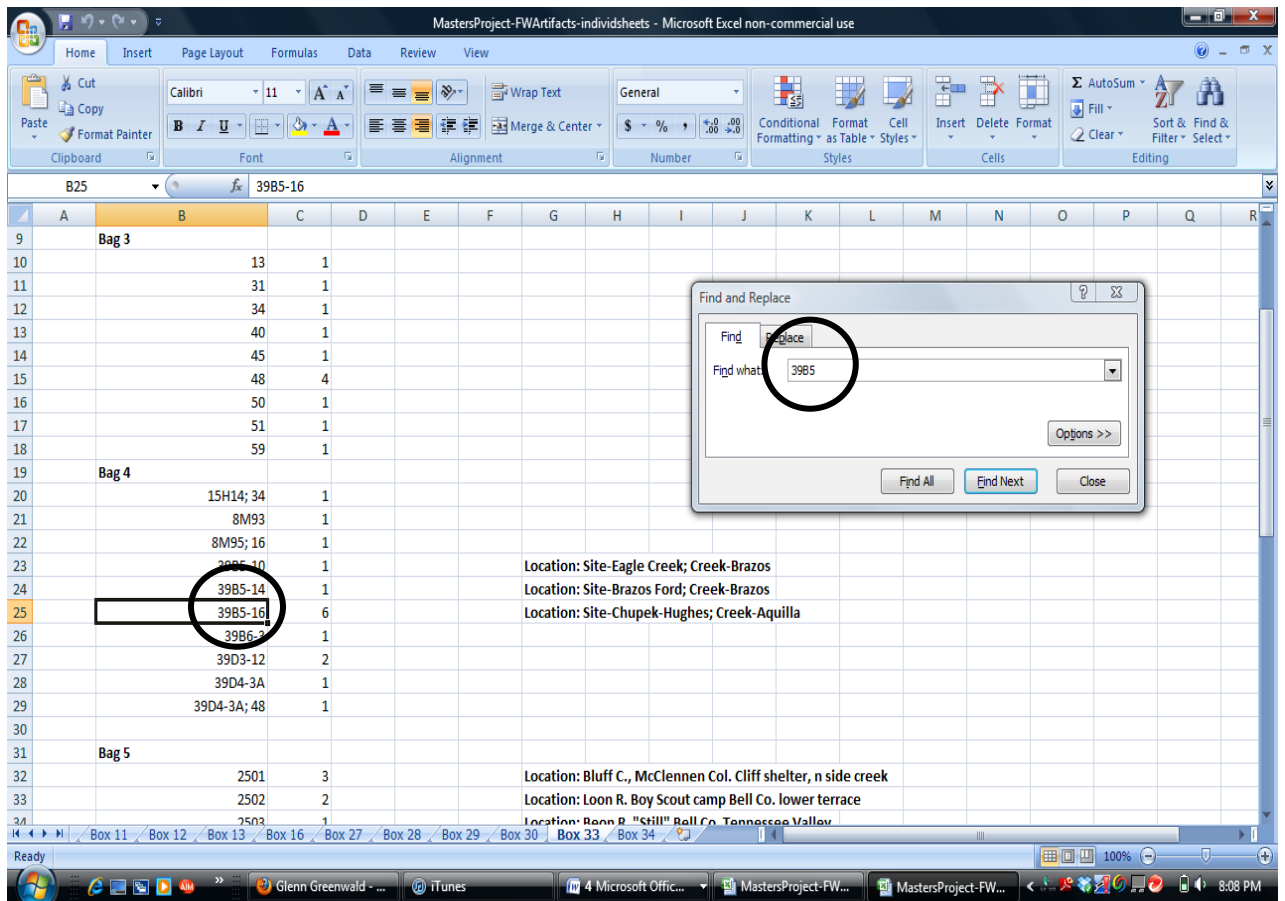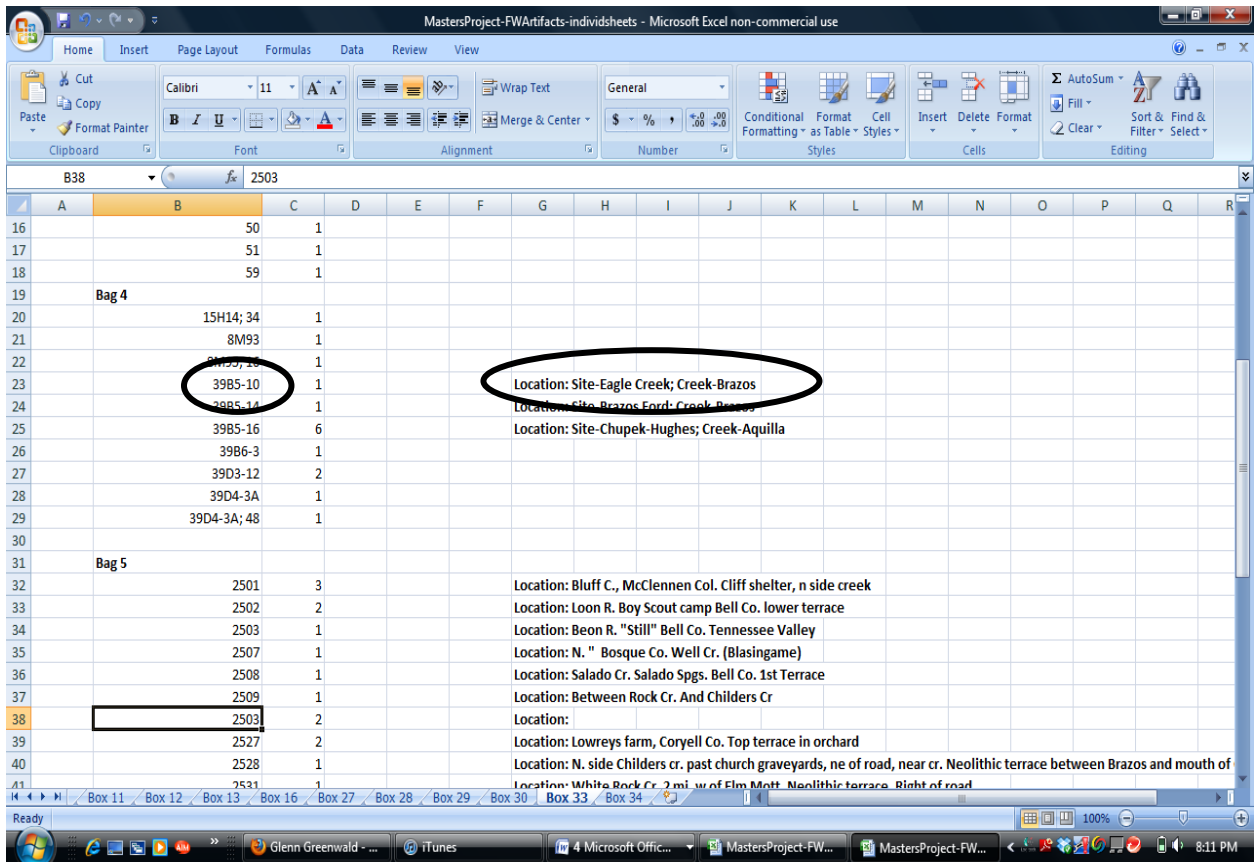
Figure 29. Excel spreadsheet illustrating process of matching codes between documents. Screenshot by author.

Texas Collection Connection

My project did not encompass the Texas Collection in its initial scope; the

parameters set only included collections inside the Mayborn Museum Complex. The tie

between Frank Watt's collection in the Mayborn Museum and the documents held at the

Texas Collection was not readily apparent.   Had it not been for a chance conversation

between then Texas Collection archivist Ellen Brown, my supervisor at the time, the

point at which I recognized the weight of what was missing from the Mayborn Museum's

portion of the collection would have been delayed considerably. On hearing my project's

topic, Brown strongly recommended I view Frank Watt's papers held at the Texas

Collection. At first, I tucked this piece of information into the back of my mind, as I believed the Mayborn archival collection boxes contained the most relevant information to Watt's archaeological collection I would need in my research. With these expectations in mind, I was disconcerted when I began to process the document boxes held by the Mayborn and found academic journals making up most of the contents. The limited notes and newspaper clippings that did appear were not what I had expected to find; in this disappointment I remembered Brown's comment concerning the Texas Collection. Clearly, focusing only on the materials in the museum excluded many of Watt's personal documents located at the Baylor special library. I started looking into the Texas Collection's holdings as a last resort. I had boxes and boxes of archaeological material but no contextual paperwork to be found. The Texas Collection was one of the only straws at which I had to grasp, so I went. What I found was not exactly what I had been looking for, but was certainly more than I had had.

Watt originally gifted at least a portion of his collection to the Texas Collection at Baylor. In a letter to one of his co-author, Dr. George Agogino, Watt specified his preference of the Texas Collection: "I am putting a few of my items in the TEXAS COLLECTION at Baylor. NOT the Museum" (emphasis his).[3] The Mayborn Museum currently houses most of the three-dimensional objects from the collection, but the Texas Collection holds the majority of Watt's documents, including photographs, field notes, sketches, and maps. While the Mayborn does have many of Watt's journals and books, the Texas collection also houses a few of Watt's art supplies. Needless to say, the division of the collection is somewhat fuzzy. In addition, how this divide came about is

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[3] Letter from Frank H. Watt to George A. Agogino, dated June 14, 1967. Box 1, Frank Watt Collection, Mayborn Museum Complex

also unclear. Watt was clearly interested in his possessions going to the Texas

Collection, but in some of his papers found there, he mentions that the findings from the

Aycock Shelter Burials are located at the Strecker Museum at Baylor.[4] Another wrinkle

in this story is that Dr. John Fox, formerly of the Baylor Anthropology Department,

wrote to the director of the Texas Collection concerning the archaeological collection:

> Following the stated wishes of Frank H. Watt, when we three
> meet at the Texas Collection in May 1980, I would like to officially
> acknowledge the removal of his artifacts from the Texas Collection to
> the Anthropology Program, where his entire artifact collection is housed.
> Specifically, prehistoric Indian artifacts were transferred from two
> display cases as well as books of anthropological interest.[5]

This correspondence was followed a decade later by a letter from the Texas Collection's

director to Dr. Fox requesting the return of "written materials" while stating the Texas

Collection was not in a position to take the artifacts back.[6] If Dr. Fox had been in

possession of Watt's artifacts, the question remains as to how they came to the Mayborn.

Though the Texas Collection's control file remains silent on this issue, my interview with

Al Redder did shed some light. Redder suggested that Watt had left his collection to

Baylor University in his will, and Dr. John Fox received the artifact collection into the

Anthropology Department. The exact details remain unknown, but it is presumable that

the artifact collection moved from the Anthropology Department to the Strecker

Museum.

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[4] Texas Collection, Box 2E478, Envelope "Watt 901."
[5] Letter from John W. Fox to Kent Keeth, dated June 25, 1984. Located: Texas Collection, Control File for Frank Watt Collection
[6] Letter from Kent Keeth to John W. Fox, dated September 27, 1994. Located: Texas Collection, Control File for Frank Watt Collection

My time at the Texas Collection was brief in comparison to the amount I spent with the Mayborn's collection, but was nonetheless important. At the Texas Collection, I looked through Frank Watt's papers held in their archives. Not only were his archaeological papers stored there, but Watt had also gifted to the collection his genealogical work, personal correspondence, scrapbooks, art supplies and printing plates, documents from his stamp collection, and information on his work in the lithographic profession, among other records. Within the archeological papers at the Texas Collection I found not only codes, but also sketches of artifacts uncovered at a site and maps, presumably created by Watt himself. These papers offer further context to the artifacts in the Mayborn collection. There is a finding aid for the documents at the Texas Collection, but the collection would be aided by new file folders to ease the process of sorting through the records.

Mayborn Museum Collections Policy

As it came time for me to consider possible recommendations I could make about the collection, I looked into the Mayborn Museum's collection policy. The scope of the collection does include science collections, which encompasses archaeology. The cultural collections which the collections policy allows for does mention historic collections dealing with central Texas, but it is preferred these pre-date 1910. The Mayborn's collection policy further dictates management requirements for research, educational and public use collections. Research collections are the most stringently registered collections, which includes input into a computer database. Lastly, while

access to the collections is strictly monitored, some researchers can have contact, even if

it is under the watchful eye of a collections employee.[7]

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[7] Mayborn Museum Collections Policy, p. 6-7, 9-10.

CHAPTER FIVE

RESULTS

The context of Frank Watt's archaeological collection was enhanced as a result of this project. In the process, I organized the data gleaned from boxes of artifacts and found campsite designations, which explained the codes found on the boxes' artifacts. In addition, links with the Texas Collection were explored and some of the Mayborn's archival materials were put into order. Lastly, my findings are organized on the spreadsheets: they provide a general overview of the types of contents of each box, any campsite designations which were found on the artifacts, and counts of each code. Also on the spreadsheets, I copied any notations made by either Frank Watt or other examiners of the collection. My work on the collection will not be completed due to time constraints. However, even with an endless supply of time, I still lack the ability to identify the artifacts for what they are. Future researchers must work to classify the types of artifacts in the collection, and attempt to create a complete picture of the collection's contents.

Artifact Inventory

For the collection of archaeological artifacts, an inventory of artifact codes was performed at the level of individual containers, detailing where particular artifacts were within each box's internal boxes, bags and trays. The result of this information gathering is that within boxes artifacts from specific campsites can be located. Another byproduct of the inventory is that there is also a general grasp of what artifacts are in the collection

on a basic level: in the boxes I examined, I noted where different types of artifacts were located. As the code inventory progressed, I replaced the bags of some artifacts when necessary. While this project did not result directly into regroupings or new configurations of artifacts, an overview of what is in part of the collection is now available; the natural organization of the collection has been recorded for the boxes I processed.

<p align="center">*Archival Organization*</p>

In addition to organizing the artifacts, I also performed an initial overview of the archival collection belonging to Frank Watt, and attempted to put its contents in a more useful arrangement. In the process, lists of the original order found in the boxes housing his papers were produced—a quick inventory. Once this inventory had been completed, the papers and small journals were separated out: papers were grouped together in the file cabinet and the smaller journals were sorted into binders.   As the papers had previously been grouped with books, large folders and large binders, they needed to be protected. In this way, the papers were preserved, while at the same time the collection was kept together. Frank Watt's numbering system for his archival materials were applied to the books and other documents remaining in the boxes. Watt numbered many of his documents and the publications he received with consecutive whole numbers, occasionally qualified by an added letter or decimal place (for example 381.2 or 742A). In my research I did not discover documentation that gave a reason for this method, and it might be inferred that as he received a publication he assigned it a number, though this is strictly conjecture. However, by placing the publications in order according to this

system it is assumed to be the best representation of Frank Watt's original method for organizing his materials.

Judging from some of the papers in Watt's boxes of archival material, he appeared to be using his remembrances to gather notes for an autobiography, or at the very least a rough outline of the events in his life. These gatherings of personal information could also have been the basis for his personal life-history sketch in his 1941 genealogical publication *John Watt, Pioneer.* This cache of biographical information is centered in Box 1 of the archival collection, and the documents it contains include hand-written notes listing his education, typewriter-produced bibliographies of his writings, and newspaper articles describing his work in archaeology. The free-standing documents were stored away in the filing cabinet so that they could be preserved, and were grouped together based on categories like the authors of collected archaeological papers, correspondence and Watt's autobiographical notes.

In addition to the loose papers in the boxes, there were also some documents stored in binders assembled by Frank Watt. The contents of these binders and large folders were kept together and not separated into distinct file folders. Though the other papers in Box 1 might have been put in by convenience, Frank Watt had put these folders together based on a theme. One black binder was labeled, "Frank Watt, Life Story." A large tan folder contained articles and documents on the *Eoanthropus dawoni Woodward* (or Piltdown Man) of Sussex, England. Another large envelope contained information on "Humanoids" in Hadar, Ethiopia. These folders and envelopes were not further arranged, but allowed to stay in their own organic organization, and were stored in an empty drawer of the filing cabinets.

Campsite Designations

Despite their documentary nature, the box containing the campsite designations was not located with the other papers, but instead with the artifacts. The campsite designations box was stored among the boxes containing the archaeological collection, and was buried behind the larger boxes. While the papers are closely linked with Frank Watt's excavations and artifacts, they are not made of the same material and require different storage. Furthermore, due to the important nature of these documents, they should be stored elsewhere, such as the filing cabinet with Watt's other papers.

What information we have on Frank Watt's method for designating campsites is key to giving context to the artifacts in the collection. While a rare few containers of artifacts had been marked with the location of their excavation, most of the pieces I examined lacked this data. The primary 34 boxes, probably provided for storage after the artifacts came to the museum, had no connection with the locations of the artifacts they held. This makes the documentation of campsite designations incredibly important: by cross-checking the codes imprinted on the artifacts with the codes typed out on the sheets, artifacts can be matched to the location at which it was found. Archaeology is grounded in science, and the better picture that can be gleaned concerning the original location of an artifact gives it all the more value.[1]

Findings

Primarily, I found that the collection of Frank Watt's artifacts consisted of stone tools of various types. Pottery sherds were the second most common artifact found,

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[1] Turner and Hester, *A Field Guide to Stone Artifacts of Texas Indians,* 9.

followed by animal bones and other miscellaneous objects. While the scope of this project did not entail the identification of artifacts, a future examination could yield such results. The location at which many of the points, pottery pieces, and bones were found can be surmised, and in the future the collection could be used to show which types had been used in which areas.

Before my work began on the project, a local archaeologist Ralph Vinson had examined a few boxes and made notations on the types of artifact that were in the collection. Ralph Vinson had marked typologies of artifacts out on small slips of papers that were kept in the containers, identifying them in his notes by the codes Frank Watt had previously inscribed. The most common types of points identified by Vinson were Bulverde, 4 instances; Baker, Carrollton, Edgewood, Ensor, and Gower in 3 instances; and two instances of Abasolo, Dawson dart points, Desmuke, Gary and Yarbrough. There were twenty-one other types identified in single instances.

These hand-written notes are the first step towards making an inventory of the exact nature of the archaeological data existing in the collection. While I lack the background to do this type of lithic identification, I did make note of the classifications made by Vinson so that when artifacts are marked as located at a particular campsite, it will also be apparent what types of artifacts were found at some of these campsites. However, the incomplete campsite listings and the small percentage of the collection identified may limit the number of artifacts which carry both pieces of data. Box 10 offers a useful example of the link between identifications by Vinson and the campsite codes designated by Frank Watt. Within Box 10, Bag 2.2, Vinson has noted the identification of: "10 hand held knifes, 1 made of petrified wood, hemotite (?) 813WM."

The codes for these objects place them at a couple different locations: Tokio on Aquilla Creek and Trade House County Road on Trade House Creek. From this, it can be ascertained that handheld knives were found at Tokio and Trade House County Road. In another example, in Bags 2.3, 2.5, and 2.7 of Box 10, are the fragments of animal bones from the Clark Site. This gives information on the types of animal bones found at the Clark Site. Lastly, bags 4.1, 4.2, 4.3 hold artifacts from a site on Aquilla Creek, the Veselka Site. Ralph Vinson identified from these Godly dart points from the Late Archaic, Bulverde dart points from the early archaic and an Ensor point from the transitional Late Archaic, all made from Edwards Chert. This offers an idea of the typologies that have been found at this site, in addition to what materials were made to construct artifacts. It must be cautioned, however, that though this information can be gleaned through training in lithic identification and the use of Watt's campsite codes, an important part of the puzzle is missing: the stratigraphic data which details where artifacts are in relation to one another and where they are in the relative time of the excavation site's strata. I did not come across this information, however, that is not to say, hypothetically, it is not located in a field notebook yet to be found.

There are some objects from a "Brad Stuart" that appear to be from New Mexico, and could be a collection that Frank Watt purchased or an out-of-state dig in which he participated. There is no documentation on this. Watt's father and stepmother did live in New Mexico for a time, but this was in 1914—predating the proposed beginning of Watt's interest in archaeology. In an interview with Al Redder, he suggested the objects might have been purchased, as he did not know of any excavations Frank Watt worked on outside the state of Texas.

Figure 30. Example of Brad Stuart artifact found among Frank Watt's collection. Photo by author, courtesy of the Mayborn Museum Complex.

Within Box 12, some of the points from "Brad Stuart" have their typology written out on their container; these include "Basketmaker II," "dart points," "Southern Paiute," and "Middle Pueblo" among others. These artifacts are also coded with single integers, similar to Watt's Texas sites, however, as they are clearly marked as being from Nevada it is unlikely they are being designated to a Texas location. There are artifacts elsewhere in the collection that have both codes and the name of the site written out on their surfaces. When checked with the campsite designation documents, they match up. In addition, some artifacts have both the number codes used by Watt and the codes used by archaeological organizations he was involved it, and these instances also hold up when compared with the documentation. Therefore, because of this apparent overlap between sites in different states, there is missing or yet-to-be-found information concerning Frank Watt's artifact location codes.

Mixed in with the great quantities of archaeological materials were the occasional boxes containing something belonging to Frank Watt—objects that were his possessions outside of his archaeological research. Boxes 2 and 16 held these objects numbered in a manner similar to his archival materials. Box 2 contained a probable metate in addition to two etched stone book ends. Box 16 contained some props from Watt's days as a performer in Kansas: a fan from a production of "The Little Tycoon" and ocarinas used by his singing group The Peerless Entertainers. Also in this box were found a model of the Watt family mill and airplane pieces Watt had crafted into bowls.

Figure 31. Ocarinas found in Frank Watt Collection. Used by performance group of which Watt was a member, the Peerless Entertainers. Photo by author, courtesy of the Mayborn Museum Complex.

I further explored the connection between the Mayborn Museum's collection and the Frank Watt archive at the Texas Collection. Though this link was already known to the Mayborn, the fact was not outwardly obvious, and could be overlooked. While my examination of the papers at the Texas Collection was superficial at best—not to mention strongly biased toward archaeological-relevant material—I believe that the two

collections enrich one another. At the Texas Collection, the presence of site photographs, maps, and artifact collection records, field notes and sketches among other pieces of documentation offer an even better contextual background to the artifacts at the Mayborn Museum. Conversely, the stone tools and pottery sherds at the Mayborn museum give a physical manifestation to the contents of Texas Collection's papers. Archaeological materials aside, the lack of personal information in the Mayborn's portion of Watt's papers is a void the Texas Collection's holdings are more than capable of filling. The documents the Mayborn Museum have in their holdings include more academic journals than personal documents. In this way, the Texas Collection link is again very important in that it does have most of Watt's personal papers and archaeological notes.

Spreadsheets

With each artifact I examined, information was entered into an Excel spreadsheet to record the data: the spreadsheets I created give a count of each campsite code that was found in the individual containers of the larger boxes. There is one master spreadsheet which has the contents of all the boxes I went through in the order I processed them. Then, I copied and pasted these figures into a second spreadsheet in which each box has its own spreadsheet tab and these are arranged in increasing numeric order.

In order to supplement the data on these inventory spreadsheets, I also transcribed into another Excel spreadsheet the list of Frank Watt's campsite designations found in documents among the artifacts. This augmented the process of cross referencing the data in each with the other. Using the individual spreadsheets for each box, when I was able to match an artifact's code with a site designation, I marked from which campsite the

artifacts in the box originated. Therefore, when possible, the codes are given more meaning in that they are marked as belonging to a specific location, and are no long a series of numbers. More context has been added.

At a glance, here is a general summary from the spreadsheets of the boxes I went through. Box 1 held mostly stone tools and some animal bones. Box 3 contained stone tools, pottery, and bones; this box also held a portion of the "Brad Stuart" artifacts. Box 7 held stone tools and fossils. In Box 10, stone tools, pottery sherds, and the fragments of animal bones were found. In addition, some of the containers inside of Box 10 were marked as holding artifacts from the Clark Site and the Horn Shelter 2, both important central Texas sites Frank Watt had a hand in excavating. Box 11 held soil samples from the Horn 2 and Rockwall sites. More stone tools—particularly dart points—and pottery fragments from Brad Stuart were found in Box 12. Box 13 contained stone tools and possible metate or grinding stones. The contents in Box 27 were marked as coming from "Black Dog Cave," and the artifacts included fibers, beads, and pottery sherds, in addition to stone tools, some of which were possibly manos. Box 28 held a jar marked, "carbonized corn," photographs and pottery sherds. The contents of this box are of particular interest because a site is listed on their containers, specifically "the Warner Site." This offers a further piece of the contextual puzzle for these artifacts. Box 30 contained stone tools and Spanish coins. Some of the materials were marked by Ralph Vinson, telling their type and the material from which they were made. Box 33 held mainly stone tools. Box 34 contained the typical assortment of stone tools, pottery sherds, animal bones, in addition to some shells.

Recommendations

Judging from the collections policy of the Mayborn Museum, Frank Watt's collection fits within the museum's collecting scope. The collection is clearly based in archaeology, one of the scientific subfields for which the museum allows. With further examination and identification, Watt's collection of archaeological artifacts could have the documentation necessary to safely be used by researchers without the fear of unknown loss of content. This would be a way for the museum to serve the public through its collections by allowing access.

The separation of the archival and artifactual halves of Frank Watt's collection is a significant problem only if their connection goes unrecognized or is forgotten. The need to link the one with the other is necessary to both fully understanding Frank Watt's work and to appreciating his collection. In this same vein, an intensive study of the holdings of the Texas Collection should be made. The collection there has been at the archive for some time, and could use some revamping. A finding aid does exist for the documents at the Texas Collection, but the organization is at times unwieldy and difficult to navigate. In addition, something might be done to convey links in the documentation at the Texas Collection with the artifacts they represent at the Mayborn Museum. Due to the difference between caring for archival materials and storing artifacts, it may not be advisable to store the two collections together. However, some system of announcing the connection between collections should be devised.

As to Watt's archival material at the Mayborn, it might be best if it is incorporated into the Texas Collection. There is a degree of overlap between the document subjects in

both locations, in areas such as genealogy and biographical information. As far as his books and journals, that is a matter in need of some debate: they might be a useful resource, but on the other hand they may be more of a record of what archaeologist believed in the past, before the invention of new technology. As there are many journals whose only link to Texas are through their ownership by Frank Watt, a case could be made for them to stay in the Mayborn or possibly travel with his papers to join the other documents at the Texas Collection. There are some of his collected journals already in residence at the Texas Collection, and they may best serve as a demonstration of Frank Watt's self-education in the field of archaeology both in and outside of central Texas.

An exception to separating documents from artifacts would be the campsite codes which should be kept carefully attached to the artifacts. When or if Frank Watt's collection is entered into a collections software program such as Past Perfect, it would be advisable to note the meaning behind the campsite designations when available. A computer program might be the best route for organizing the collection: artifacts could be electronically noted as belonging to the same typology or excavation site through search terms, but physically remain within its box as originally placed.

Another route to consider would be digitization of pieces of the archival collection. This would be a way for both institutions to have direct access to the papers while at the same time storing them in the optimum location. In addition, many of Watt's papers are acidic, particularly newspaper articles about him. Digitization would be a means to both preserve and share the collection. With Baylor's digitization library, even large maps could be copied electronically. Providing access to these parts of the

collection over the Internet would also be way of dispersing information about Watt and his collection to interested parties.

While discussing Frank Watt and his collection in the context of my project's defense, Dr. Cook mentioned that some of Watt's artifacts may still be in the possession of the Baylor anthropology and archaeology department. It is crucial to the collection's context that these artifacts be formally noted as being separated from the rest of the whole, but at the same time, they need not necessarily be returned to the Mayborn. Access to collections are a very important part of the trust between museums and their public, and Watt was interested in others learning from his collection (he intentionally left his collection to Baylor University and specifically singled out Dr. John Fox from the Anthropology Department to take possession of the collection). One step the Mayborn might take would be to contact departments, like anthropology and archaeology, which potentially could have artifacts. Once the museum has documented the location of specific artifacts, the academic departments could continue to use them as teaching aids. If the Mayborn is able to complete an inventory and documentation of the collection as a whole, then exchanges could be made between professors and the museum without fear of losing track of pieces of the collection. A step farther from the artifacts being used on Baylor campus would for them to be shared with the Central Texas Archaeological Society's field schools as a collaborative partnership between the society and the Mayborn Museum. For example, in exchange for allowing artifacts to be used as teaching aids, the field schools might donate other artifacts to the museum or aid in identification of the pieces in the Frank Watt Collection.

What is also needed is someone with archaeological expertise of the central Texas area to sort the artifacts not only by their location, but also by the type of artifacts found at each site. This process was started by Ralph Vinson, and needs to continue further to have a lasting impact and gain a full view of what is in the collection. Once that is known, the museum will be able to make better use the collection. Moreover, after an idea is formed as to the contents of the collection, objects might be grouped by campsite or artifact type—whichever is decided to be the most practical as determined by the collections manager.

As a final note, the pool of people who personally knew Frank Watt is small and dwindling as time progresses onward. Albeit Watt has already passed on, his friends are still available to question about his work. A result of this project was a brief interview with Watt's long time friend and archaeological partner Al Redder. The interview was a means of filling the gaps left by Watt's half-completed oral history which failed to cover Watt's experience as an avocational archaeologist. Our conversation mainly revolved around questions I had from my research, and was not comprehensive or even extensive. Because of Redder's close work with Watt, he could be a resource in explaining where sites are located. While we have the sites names, the exact locations may not be obvious, and Redder might be able to give a better idea of where the places listed in Watt's documentation can specifically be found. This information would obviously have to be kept confidential to protect the context of the artifacts, and therefore it would be best if it was taken down a trusted member of the local archaeological community. Dr. John Fox is another person from which to glean information on Watt and his collection.

CHAPTER SIX

CONCLUSION

Frank Watt was an important figure in the story of central Texas history. His

extensive collection of archaeological artifacts is a valuable contribution to understanding

the complete history of the region. This masters' project began the process of

understanding and arranging his collection's story, but did not complete the picture of his

work. There are more documents to find and interpret, objects to arrange in a useful

order, and two collections to bring together if only virtually. Attention must be paid to

this collection soon to have the strongest effect.

Frank Watt bequeathed his personal history to the central Texas region. Born in

distant Indiana, he made Waco his home and left a legacy both personal and academic.

He is a fascinating character on the landscape of Waco's history, and his own story must

not be lost. He was not formally educated in archaeology, but once his interest was

stirred, Watt immersed himself in the practices and particulars of his chosen hobby.

Watt's writing abilities were enviable and as showcased in the publications of the Central

Texas Archaeological society, an organization in which he was a moving force. These

publications acted as the vehicle by which knowledge of the activities of central Texas

avocational archaeologists was spread. He carried out many excavations in the area, and

did so in a manner that strove for scientific exactness. Watt's work in the field of

archaeology in central Texas is something to be admired in its extent and adherence to

standards. Frank Watt, and the others with whom he worked, advanced the cause of

scientific archaeological practices in Texas. In this respect, his collection is important in understanding the work he carried out. Furthermore, the collection is valuable beyond its connection to Frank Watt: it is capable of imparting knowledge on its own. As a result of Watt's meticulous marking and recordkeeping we still have a reasonable grasp on the research he performed even now, thirty years after his death. The collection continues to be useful, despite pieces of knowledge being lost. Watt's collection may not shake or startle the archaeological world, buts it remains valuable especially to the museum to which it belongs. Frank Watt was an important figure in central Texas history, and one often overlooked in favor of more romantic personages. However, considering that he was a resident of Waco and that he collected data on the early peoples of this area, his collection should be of particular importance to the Mayborn Museum.

Time also plays a role in this processing this collection. As has been seen, the documentation Frank Watt assembled and saved is evaporating the farther we move from the time when it was in his hands. Documentation is missing, and in some cases incomplete. In other instances, the information is there but illegible. Paper does not last forever; it brittles and ink grows faint. Those people who knew and worked with Frank Watt firsthand are aging, if not deceased. This collection rests in a limbo between a place where there exist good resources to interpret and give it context, but this window is shrinking. If steps are not taken to fully analyze and contextualize Frank Watt's collection, soon the sources of information to do so may no longer be in existence. In a worst case scenario, all that will remain will be sets of rocks with peculiar codes scribbled across their surface. In Frank Watt's words, as articulated through Al Redder, "You've got a nice collection there, but all it is is a collection, you know? It doesn't

mean anything." Context and provenance are vital to the work of archaeologists. In order to make the most of Watt's collection, it must be given its background. This project was the beginning of that process.

Sometimes the burden collections place on the museum holding them can appear overwhelming. It seems impossible to give each collection—much less all individual objects in all collections—the proper treatment and research they require. However, if objects are to be useful to museum, a certain amount of leg work must be done. Frank Watt's collection of artifacts and documents has the potential to be a valuable resource for the Mayborn Museum. If an effort is going to be made to process the collection, there is no better time than the present. The collection will always have some significance, but to bring out its full range of uses and all the information it holds requires some action. This entails much more work than was within in the scope of my masters' project. The relationship between Frank Watt's archaeological and personal collections enhance one another in a mutually beneficial exchange. It will be a great undertaking to fully realize the promise both hold, but in the end, much would be gained.

APPENDICIES

Bischof: Alright now. Um...let's see you don't have to answer any questions you don't feel like you need to. Just standard stuff. And so um. Just start out, I'm going to ask you some questions like about your relationship with Frank Watt so I can kind of introduce that in the paper. Um, how did you know Frank Watt?

Redder: How did I know him?

Bischof: Yes.

Redder: Well, I--I um first found out about Frank oh early in my time here in Waco. I was kind of interested in archaeology and and realized that the things I was collecting was just a collection, you know? It didn't really mean anything. And I went to the library and I found a complete collection of the bulletins of the Texas Archeological and Paleontological society. And I checked those out--then you could check them out. I checked them out and looking in the back at the membership list, there was Frank H Watt. Listed at post office box--his address was post office box--I looked in the phone book, and there was his name and address so I went to see him and show him some stuff I had. He said, "Well you've got a nice collection there, but all it is is a collection you know, it doesn't mean anything."

Bischof: Right

Redder: So anyway from that meeting you know well a friendship developed and we started going out and visiting sites together and uh so that's how I came to know Frank.

Bischof: Great. Um...do you remember like what time that was? Like decade wise?

Redder: Oh that would of been about let's see [pause] somewhere in 1955 to 60.

Bischof: Ok good.

Redder: I don't remember that date anymore.

Bischof: No, that's fine.

Bischof: And so you guys were acquainted up until his death in the 1980's?

Redder: Up until his passing?

Bischof: Um-huh

Redder: Yes--yes.

Bischof: Ok, great. Um so you said you went and did um archaeological--you went to places together--do you remember any of the specifics or were there any specific projects you worked on...together?

Redder: Uh, well. Um [pause] Yeah, we--we visited a lot places that he [pause] had worked or been to--or collected material from over the years. And one of the places were worked at was um...out here on what is it called? Look Out Point on Lake Waco. When they raised--built the new damn and raised the level of Lake Waco and I don't remember what date that was, but that's easy enough to find. But we excavated that site and uh...and a report was written and published in uh I can't remember whether bulletin of the Texas Archaeological Society or the Texas Archaeological Society Bulletin. One or the other. I don't remember when. And uh let's see [pause] we worked some together on the old Asa Warner site. Which is on south 3rd Street Road...uh...and there were some other sites but I--I can't remember exactly which ones anymore. But until we started working at the Horn shelter you know then we really started worked together.

Bischof: Yeah. Alright. [Pause] Ok. Um, so did you ever do any archaeological work on your own or did you work with Frank Watt or did you work with other people?

Redder: Well, uh mostly uh the excavation of the Horn Shelters...both of them one and two were did with--we did together, except until he got you know too aged to to go anymore and I finished the excavation you know mostly myself. Well I had some other help. And uh then things that I didn't do with Frank I would go to field schools with the Texas Archaeological Society and you know he didn't attend those anymore. Uh he was at one time did attend them and give gave programs at the meetings, but that was before my time really. Mostly. Uh [pause] but then I worked you know other sites like--I'm from North West North Central Texas in Knox County and I still go up there and uh I don't work sites I I um record sites and maybe collect a little material from them and then Frank was never involved in that.

Bischof: Yeah.

Redder: That was things he, you know, things I do myself.

Bischof: Ok

Redder: And then [pause] and then other sites after Frank got older you know he couldn't get around as well so you know I did different site surveys and uh things without you know without Frank.

Bischof: Ok. [Pause] So um let me think how to ask this next question...What is like doing archaeological work in Texas, I guess what's the process for it...Like how do you go about it?

Redder: What? Rephrase that or just say that again.

Bischof: Ok, um...

Redder: What is--what is it like doing archaeological work in Texas?

Bischof: Yes, like kind of what your process is, your methods of going about working on a site?

Redder: Well its not any different than it is in any other part of the country, I mean the techniques are the same.

Bischof: Ok

Redder: And uh, [Pause] I think the laws are probably the uh about the same. You know if an archaeological site is found on city, county, or state any federal project and if its on private property and federal money is used, then it is required that a uh professional archaeologist--one who has a degree--be in charge, at least and uh its has to be excavated in sect [inspect?] before

Bischof: Um-huh

Redder: You know uh construction can proceed

Bischof: Alright [Pause] Um so, like how do you go about excavating a site?

Redder: How do you go about excavating a site?

Bischof: Yeah. Just maybe a general overview or however much detail...

Redder: Well, there is a procedure uh the first thing you need to do is um, is establish a measurement grid on the site that is you establish a base line out here outside the site, call it zero and uh you establish an elevation datum, and uh then everything that when you excavate the site and generally today they are excavated in one meter squares.

Bischof: Ok

Redder: Years ago it was five feet you know the metric system wasn't used here. Uh, so you excavate each square and record its uh, number one south number two west, and you know and you record you record that square. What comes out of there at that depth which you find

Bischof: Ok

Redder: And if the site is stratigraphied--uh--stratified you know that it has different layers of earth in there

Bischof: Yeah

Redder: Then you must record everything that comes out of each strata separately or record where it came from you know, because that each strata represents a different little period of time

Bischof: Right

Redder: And its important that you record that.

Bischof: Yes

Redder: So you make a lot of notes, take a lot of photographs. And uh does that make sense?

Bischof: Yeah, I think so. I've had a couple archaeology classes, so I've got like the general idea of but yeah, I didn't know about the grids, so. So uh, is this like the procedure that Frank Watt would have used? Um would he have excavated a site...

Redder: Yes, we used that

Bischof: You used that? Ok

Redder: Yes we used that procedure

Bischof: Ok, great.

Redder: The procedure for uh recording a site, uh, [pause] you take photographs, record the location, what you find on the surface, whether its an open campsite out here in the open ground or whether is a rock shelter, and there's a who series of questions--3 or 4 pages that that you fill out and you send that to the Balcones Research laboratory in Austin, University of Texas

Bischof: Ok

Redder: And then they keep a record of all the sites recorded by county.

Bischof: Ok

Redder: And uh you know McLennan County has over well I'm not sure, but probably over 200 sites recorded

Bischof: Um huh

Redder: And you know they keep a record of all that?

Bischof: Yeah

Redder: Now, any...just any person can't walk in there and say "I want a record of all the sites in McLennan County"

Bischof: Um hun

Redder: You have to have a reason, you know have to know that you are qualified because our sites are being destroyed by collectors you know at a tremendous rate.

Bischof: Oh really?

Redder: And if they could go and get that well, yeah, "there's an old sites, let's go and dig it"

Bischof: Yeah

Redder: And so that information is not passed out you know just to everybody

Bischof: Right

Redder: Now I could go there and get any information I wanted

Bischof: Ok

Redder: Because you know I'm known and have worked with them and so yeah...

Bischof: Ok. So did you have problems back when you first started working with Frank Watt, with collectors coming and digging up sites?

Redder: Yes.

Bischof: You did? So it's just been an ongoing thing

Redder: Yeah, yeah

Bischof: You ever catch anybody collecting stuff or or trying to take stuff from sites?

Redder: No I don't think we ever caught anybody

Bischof: Um huh

Redder: We did find out in several cases, a couple cases who did the destruction

Bischof: Yeah, ok.

Redder: With that it was a common that was a common thing. In fact Frank told me when started when we started digging up there at the shelter up there. He said "Now don't spread around that we're digging up here." And I said, "Well, why?" He said just as soon as they find out that I'm working again, they'll be in here.

Bischof: Yeah

Redder: And eventually that word got around and sure enough it happened

Bischof: Wow

Redder: In fact a couple of people I know used an airplane to find out where that site was. [Chuckles]

Bischof: Really?

Redder: Know how to get in there

Bischof: Oh my goodness

Redder: But they didn't dig at our site. They went up the creek to another place you know and worked around a little

Bischof: Yeah

Redder But you know, that shows the extent

Bischof: Yeah

Redder: That people will used to get into get into a site.

Bischof: Alight, so um were you a member of the Texas Archaeology Society?

Redder: Yes

Bischof: Ok. Um, so what were some things that the society did? Like I know they did publications, but...

Redder: Uh, the Texas Archaeological Society is um primarily it was established as a society for avocational archaeologists you know and people who wanted to know about archaeology. In other words, anyone can join the Texas Archaeological Society. And um, but you're required to to abide by certain ethical standards. That is you don't buy and sell artifacts. You don't just go out and dig and collect.

Bischof: Yeah

Redder: And you go to the field schools. There have field school once a year, a week long. And if you don't know anything archaeology it is one of the purposes is to teach you to how excavate, how to record and to teach you about archaeology.

Bischof: Yeah

Redder: And uh, you know, if necessary or you want to how to publish or to get your artifact get you keep your material keep a record of the material. And then they have a meeting once a year, uh always in different cities the same way the field schools are usually at different places, but sometimes two or three times in one location. But the meeting's once a year. The business meeting and and uh everybody that wants to brings paper to read. And, and you know on archaeology, work they have done, or or research they have done. And so on.

Bischof: Alright

Redder: In other words, it is an archaeological learning experience.

Bischof: Ok. So is that how it--

Redder: But it is not only avocationals that belong--a lot of professionals belong to.

Bischof: Ok, so its a mix of both [Pause] So is this how it is today? Was it similar to--is that a similar structure to how it was when Frank Watt was a member?

Redder: Yes. Yes.

Bischof: Ok, good. Um, yeah, I read some on kind um the how to phrase this, um kind of the work between avocational archaeologists and professional archaeologists and how they kind of worked together, um if you want to talk some more about that, that would be interesting.

Redder: How uh--what do you mean--the professionals, how the professionals work together with archaeologist?

Bischof: Just like the central--with like the avocational archaeologists, like um, kind of their interactions

Redder: Uh, well of course the the uh excavation of Look Out Point was a collaboration between the professionals at that were doing excavations around Lake Waco, and they had the Central Texas Archaeological Society involved, primarily Frank and I. Uh, let see, other sites that uh [pause] I can't think of another site right now.

Bischof: So--

Redder: The Central Texas Archaeological Society today has an excavation going down in Coryell County

Bischof: Um huh

Redder: And it doesn't involve professionals, but it is the members of the CTAS

Bischof: Ok. Alright, so um, when you guys worked together at Look Out Point, was it kind of a balance, like a shared responsibility or did some people do some tasks and like professionals do other tasks

Redder: Uh, no. This was simply Frank and I excavated this site, yeah. And of course all of the material and all of the records were turned over to the uh to the state, to the Corps of Engineers

Bischof: Oh, ok,

Redder: Or whoever got the records, I think they're on file down they're on file down at the University of Texas, at the Balcones, and uh but yeah, but still it was you know a collaboration, in other words, the Corps asked us. Or we--we found the site and asked Corps about and well, "We don't have time," or asked the archaeologist in charge, "We don't have time to do that" you know

Bischof: Yeah

Redder: "This limited time, limited money, if he if you want to excavate it yeah, go ahead."

Bischof: Ok

Redder: And uh so we did. So it was a shallow site and a small site. It wasn't large. And...

Bischof: So um, like if its a shallow site, does that mean that its mainly just surface area findings? Or um how shallow is shallow, I guess?

Redder: Well this was, seemed like 12 or 18 inches--I'd have to look you know at the records. Right now there at the publication of it, right now. And some sites are almost surface sites you know and maybe that deep, you know [gestures with hands, about a foot apart]. Or just right on the surface. Some sites, maybe, 10 or 12 feet thick, you know.

Bischof: Right

Redder: So, so there's a large variation in the depth of sites. And uh, some sites are [pause] see, what would you call them? [pause] In other they--some sites would cover a

long period of time, of occupation. Say people might of been come visiting this site for 12,000--10,000 years.

Bischof: Yeah

Redder: But yet the stuff is all mixed together in one say 12 of 14 inch layer

Bischof: So it really depends

Redder: And the reason for this is is because usually on a hilltop or high area, and there's not build up

Bischof: Ok

Redder: You know its always erosion

Bischof: Yeah

Redder: And so late cultural material gets mixed with early cultural material all together you know?

Bischof: Ok

Redder: So so they're all mixed its its mixed sites

Bischof: Yeah

Redder: But some sites are well stratified. Different cultures, different periods of time, different depths...

Bischof: Alright, so it really, like its site by site, it depends on the specific area you're at, how much stratigraphy you have?

Redder: Yes, yes

Bischof: Alright. I didn't not know that so...Um, let's see...um...so like when you were a member of the Central Texas Archaeology Society, like what was Frank Watt's role. Like was he just a member also, or did he have a leadership position?

Redder: I have been--held every office, present in the society. Presently, I am the librarian.

Bischof: Yeah

Redder: I've been president, vice president, board of directors, program chairman and...

Bischof: Ok

Redder: Um, so let's see...do you remember when Frank Watt stopped excavating sites? Like was there a point in time

Redder: Yes there was. Um, but I I never recorded in my log in my notes in the Horn Shelter when his last visit was--when the last time he made that he made it. [Pause] Frank I think was in his 80's or very near so when he when he quit you know and uh

Bischof: And so the Horn Shelter was kind of like the last dig that he worked on?

Redder: Beg your pardon?

Bischof: The Horne Shelter was the last dig that he worked on?

Redder: That's the last excavation work that he did

Bischof: The last excavation...

Redder: That's for sure because he didn't do anymore after that

Bischof: Ok. Um did he continue on with publications after that? Or just..

Redder: He continued some publications uh, the newsletters for the Central Texas Archaeology Society, and uh I don't remember off hand whether if any of the other publications that he did in the CTAS bulletin or Texas Bulletin was did after he quit excavating--I don't remember that

Bischof: OK

Redder: Since I don't remember exactly the date that he quit, you know I don't--you know that's just....

Bischof: That's fine. That's--that's good

Redder: You keep notes and you think you do a good job, but there's always things you wish you had put in later, later you wish "Dang I don't know why I didn't put that in there!"

Bischof: Yeah [chuckles] Um, so do you know if Frank Watt ever did any excavations outside of Texas? Like I have um a reference somewhere of him doing work in like in North or South Dakota, and then he has some artifacts in his collection from Nevada and possibly New Mexico. So do you know anything about that?

Redder: Uh [pause] I don't think that he ever did any excavations outside of outside of Texas...

Bischof: Ok

Redder: These were things that you know he collected for us since he had some material from the Great Spiral Mound in Oklahoma. Uh and this is material that he--some of it he bought. He was in Chicago on a business trip or so something and somewhere they had a deal set up uh, anyway. The Great Spiral Mound was excavated by collectors as a business venture during the Great, during the depression of 1930's.

Bischof: Yeah

Redder: Uh, they uh started work on this and they sold the stuff immediately. There were buyers out there where they were digging and they were selling this stuff right and left. Ah, what didn't sell they took somewhere else to sell and anyway. Frank got some of this stuff out of Chicago, that he bought. And there's a little bit. I think I still have one little string of beads that I need to get to Anita.

Bischof: Ok

Redder: And uh then he visited [pause] up in North or South Dakota and uh, you know just some sites that he uh, he visited, he had gotten stuff and uh, and sites out in New Mexico...I don't know that he ever went to New Mexico to dig.

Bischof: Yeah, Well these objects, uh they're marked as belonging to a Brad Stuart and so I didn't know if Brad Stuart was like the former owner or somebody he worked with. Um, that may have been in Nevada--I'm not particularly sure. So

Redder: Some are former owners uh, [pause] I--I don't know. I can't really answer that question well

Bischof: That's fine

Redder: Do it again

Bischof: Alright, there were some artifacts from a Brad--they're marked on the box as Brad Stuart, and I didn't know if Brad Stuart was um someone that Frank Watt was excavating

Redder: Who was, what who was his name?

Bischof: Brad Stuart

Redder: Brad Stuart?

Bischof: Yes

Redder: Brad Stuart. Brad Stuart. I remember the name.

Bischof: Ok

Redder: Brad Stuart--but I don't remember what his connection with Frank off hand, you know

Bischof: Ok, that's fine. Um, [pause] One thing I have wondered at--how do you know Frank Watt's collection came to be at Baylor because part of it is at the Texas Collection and part of it kind of ended up at the Strecker Museum and is now in the Mayborn. Um do you know anything about that process, of how it kind of came to be there?

Redder: He, um, I don't know if he left it in his will, I think he did. That his collection should go to the Strecker Museum--to Baylor and uh, I don't know how part of it came to be split some at the University of Texas and uh

Bischof: Yeah

Redder: Some at Baylor--I don't know that

Bischof: Alright, do you know anything about John Fox? Like there's some letters where John Fox had part of the archaeology collection in the anthropology department at Baylor

Redder: That's where it--John Fox was the archaeologist at Baylor at that time, Dr Fox was. And um he's the one who received the collection. And, he had it put in a uh special room that was outside the Strecker, it wasn't in the Strecker Museum, but it belonged to Strecker

Bischof: Ok

Redder: And it stayed there for I don't know how long, but eventually it was, it took it out of that room and it was just stored in Strecker, but this room he had it in, it was displayed, you know

Bischof: Yes

Redder: When they built the Mayborn, of course it moved over there

Bischof: Ok. Alright, great, because I had been wondering about that. Um

Redder: I'm not sure why part of it was split to go you to the University of Texas

Bischof: Oh not University of Texas--The Texas Collection which is one of the archives at Baylor. Um, they have some of his papers

Redder: Oh the Texas Collection yeah

Bischof: Yeah, the Texas Collection

Redder: I had some of those papers that I gave that I recently gave to Anita and I guess she split part of them up and part of them went to the Texas Collection. You can ask her about it

Bischof: Ok

Redder: Because I'd received a letter from her and she said well they that uh that these papers would fit in the Texas Collection you know. And so guess that's where she where she put them

Bischof: Ok, good. Um, so kind of like to wrap things up like is what do you think are like important things about Frank Watt's archaeology work--archaeological work that should be in a biography about him. Like can you think of anything uh like um important sites, big accomplishments that kind of thing

Redder: Um Frank was a very good writer

Bischof: Ok

Redder: And you know I envy people who can do that--just take some little thing, seems to be little, but really good story out of it and still stick to the fact, and, and uh. He was very insistent on doing things the way he would want them to be done. And uh, you know he had a had a wide, I say a wide, he was known by a number of professional archaeologists as the archaeologist of central Texas. And that if you wanted to--when they when they um, built Lake Whitney, started building Lake Whitney of course they had to do archaeological assessment of all the sites in there and um, lets who was in charge of that? I don't remember. But the archaeologist in charge [pause] well its in that CTS Bulletin, number 10.

Bischof: Ok

Redder: You will want to you will want to Frank Robert--Frank Watt because he knows more about archaeology in central Texas than anyone else. I forget these archaeologists right now

Bischof: Yeah, that's fine

Redder: Right off hand. But its in that bulletin number 10, you know the one that has the biography on Frank Watt that Tommy Lawrence and I did.

Bischof: Yeah, I think I know what you're talking about. Alright, so is there anything else you've thought of or anything else you think, would you like to add?

Redder: No, except that what--Frank was a very good friend, I enjoyed his friendship very much over the years. And um, he and his wife and [pause] You know I I regret that

he's not able here to see what's transpiring and going on you know? He would be very please to know that the Horn Shelter's on the internet

Bischof: Really? That's interesting.

Redder: www.texasbeyondhistory.net

Bischof: I will have to check that out. I did not know that.

Redder: Its just recently just the last couple of months, mouth or so that's its its been available

Bischof: Oh, great

Redder: He would be very pleased to know that

Bischof: Ok, well I think that's all questions I have. Um, yeah,

APPENDIX B

WRAP UP REPORT

For the boxes of archival documents, I have lists of their original order. I have

reordered them based on Watt's numbering system in two sets, one of smaller journals

which are in the binders and the ones that were too big to fit in the binders, and those are

in boxes. There were also two large envelopes and two binders. I divided up their

contents into folders, keeping them together by marking their folders with similar labels

and they are in the filing cabinets. Most of the Mayborn's papers are academic journals,

and many of Watt's personal and archaeological papers are in the Texas Collection. This

includes note books with artifact sketches and maps.

Artifact boxes: I went through Boxes 1, 2, 3, 6, 10, 11, 12, 13, 16, 27, 28, 29, 30,

33, 34 and a small black and white one marked, "Aquilla Box 2".

This leaves Boxes 4, 5, 7, 8, 9, 14, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 31,

32 and the other atypical containers which I did not get to.

The boxes that I did get to have had deteriorating bags replaced. I was also told to

replace boxes because of an insect infestation. When I replaced a box, I marked it as

"New."

As went through the boxes, I made an inventory on spreadsheets. Inventory

sheets show some of the types of the objects' material and counts of artifacts based on

their campsite codes. In a blue and white Oxford Pendaflex box in the collection, there

are documents that explain what these mean. I will also attach my typed out version,

which I did not include in my thesis: I will leave it to your discretion as to who has access to these documents When I could match a code to location, I noted it on the spreadsheet by the object. Also, I copied down identifications of artifacts made by Ralph Vinson on the spreadsheets.

At my defense, Dr. Cook mentioned that there might be some Frank Watt artifacts in the anthropology/archaeology department. In addition, when I was doing research at the Texas Collection, I noticed they had a box with some engraving tools of Watt's.

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