

Stephen F. Austin State University

SFA ScholarWorks

Electronic Theses and Dissertations

Summer 8-10-2024

The Impact of H. L. Hunt's Contribution to the East Texas Oil Boom: Exhibit Planning and Fabrication

Ashley N. Watson

Stephen F Austin State University, ancleveland48@gmail.com

Follow this and additional works at: <https://scholarworks.sfasu.edu/etds>



Part of the [Labor History Commons](#), [Oral History Commons](#), [Other History Commons](#), [Public History Commons](#), [Social History Commons](#), and the [United States History Commons](#)

Tell us how this article helped you.

Repository Citation

Watson, Ashley N., "The Impact of H. L. Hunt's Contribution to the East Texas Oil Boom: Exhibit Planning and Fabrication" (2024). *Electronic Theses and Dissertations*. 569.

<https://scholarworks.sfasu.edu/etds/569>

This Thesis is brought to you for free and open access by SFA ScholarWorks. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of SFA ScholarWorks. For more information, please contact cdsscholarworks@sfasu.edu.

The Impact of H. L. Hunt's Contribution to the East Texas Oil Boom: Exhibit Planning and Fabrication

Creative Commons License



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](https://creativecommons.org/licenses/by-nc-nd/4.0/).

The Impact of H. L. Hunt's Contribution to the East Texas Oil Boom:
Exhibit Planning and Fabrication

By

ASHLEY NICOLE WATSON, Bachelor of Arts in History

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Arts in History

STEPHEN F. AUSTIN STATE UNIVERSITY
August 2024

THE IMPACT OF H. L. HUNT'S CONTRIBUTION TO THE EAST TEXAS OIL
BOOM: EXHIBIT PLANNING AND FABRICATION

By

ASHLEY NICOLE WATSON, Bachelor of Arts in History

APPROVED:

Perky Beisel, D.A., Thesis Director

Scott Sosebee, Ph.D., Committee Member

Hunter Hampton, Ph.D., Committee Member

Linda Reynolds, C.A., Committee Member

Forrest Lane, Ph.D.
Dean of Research and Graduate Studies

ABSTRACT

The East Texas Oil Boom was a major event in Texas history that elevated the oil industry in Texas to new levels. It brought new jobs, and a new style of work and living to the state. The boom attracted businessmen such as H. L. Hunt and Clint Murchison. H. L. Hunt was a prominent figure in the East Texas Oil Boom, who established a multifaceted corporation and influenced statewide legislation for hot oil and proration. Hunt, who chose to make money at any cost, was often viewed as untrustworthy and deceptive but his business practices were lucrative, and he brought in millions in his lifetime. Although Hunt fought for legislation to regulate hot oil production, he also became one of the highest producers of hot oil in East Texas. Hunt was a businessman who sought money and power in any way he could find it. While he was a prominent figure in the East Texas oil boom he has many secrets and stories that will show the public eye that he was a deceptive and manipulative person. This thesis capstone project exhibit produced for the East Texas Oil Museum, provides an opportunity as a public historian to interpret Hunt's role in the East Texas oil boom while demonstrating the best practices of exhibit research, development, and design.

ACKNOWLEDGMENTS

This journey has been one that has seemed never-ending at times, and I would not have been able to complete this project without the fantastic support system that I have had by my side. I want to start by thanking my Husband, Desmond Watson. Completing this project and degree would never have been possible without your love and support. Thank you for all the long hours you have put in to ensure our family is taken care of. Thank you for being a shoulder to cry on and a listening ear to vent to. Thank you for never letting me throw in the towel when things got tough. Your unconditional love and support have been my rock to cling to during this journey. I also want to thank my daughters, Wimberly and Braylin, who have loved and supported me through all the long nights without their mommy at home. To all of my family and friends who have been there through it all, thank you so much for the love and support.

Graduate school is a journey many never experience, with its own rewards and challenges. I thank my cohort for always being there for advice and support. I would like to personally thank Kollynn Hendry for being there through it all. Your support and encouragement throughout this process have been instrumental in my ability to complete this project. We spent many days agonizing and crying together and shared some amazing memories of growth and laughter together. I will always cherish the time we spent

together and am forever grateful that I was able to have such an amazing friendship during this time.

Next, I would like to thank my committee for the hard work and support that has been given during this process. Thank you for the advice and for not letting me fall flat on my face during this process. A very special thank you to Dr. Beisel. Having you as my committee chair was the best thing I could have done. You knew how to push me to achieve my best; when I needed encouragement and guidance, you offered it. You have pushed and challenged me in ways I never thought possible.

Lastly, I would like to thank two very special people who are near and dear to my heart. PawPaw and Grandma. Y'all have always been my biggest supporters in life. I have cherished all the memories we have shared and the things y'all have taught me. When asked why I want to be a public historian and work in archives and museums, I always go back to the trip we took to the George H. W. Bush Presidential Library. I remember walking the halls and telling Grandma I would love to work in a museum like that one day. That story has always stuck with me, and I can finally say I am pursuing those dreams, and it's all thanks to a spark that was started on that very trip. Thank y'all so much for the unconditional love and support. I know Grandma is smiling down from heaven as I finally achieve this goal and earn my degree.

TABLE OF CONTENTS

Abstract	i
Acknowledgments	ii
Table of Contents	iv
List of Figures	v
List of Tables	vi
Introduction.....	1
Chapter 1: The Impact of H. L. Hunt on the Texas Oil Industry	4
Chapter 2: Exhibit Creation and the Need for Best Practices.....	29
Chapter 3: Exhibit Panel Planning and Design.....	47
Conclusion	61
Bibliography	63
Appendix.....	79
Vita.....	88

LIST OF FIGURES

Figure 1. Texas Boom Towns.....	10
Figure 2. Layout of the Museum 1.....	52
Figure 3. Layout of the Museum 2.....	52
Figure 4. Layout of the Museum 3.....	53
Figure 5. Examples of Displays for Panels 1.....	54
Figure 6. Examples of Displays for Panels 2.....	54
Figure 7. Examples of Displays for Panels 3.....	55
Figure 8. Color Samples.....	56
Figure 9. Example of Panel 4.....	58

LIST OF TABLES

Table 1. Hot Oil Production in East Texas.....	21
Table 2. Color Preference by Age.....	41
Table 3. Exhibit Labels Reference Guide.....	43

INTRODUCTION

H. L. Hunt positively influenced the Texas oil industry by lobbying for legislation on proration and hot oil. He worked to change the traditional twelve-hour workday used on oil rigs to employ more people and continuously looked for the next addition to his companies. This thesis argues why the business practices that Hunt took part in helped to influence the Texas oil industry. This thesis used the knowledge and understanding of a public historian to thoroughly research and understand Hunt. This thesis demonstrates how my role as a public historian using historical interpretation to plan and fabricate the exhibit on H.L. Hunt for the East Texas Oil Museum.

In this thesis project, H. L. Hunt's business practices will be interpreted and introduced into the exhibit. The main reason for this to be the sole subject is because the East Texas Oil Museum's mission is to educate the public on the boom in East Texas and what life was like during the boom. When looking at creating the exhibit it was clear that it needed to focus on Hunt's contributions to the East Texas Oil Boom, but to fully understand his role and how it contributed to the Texas oil industry one has to understand his early life and how he became who he was.

Using the objects that the East Texas Oil Museum has in its collection, I was able to use them to interpret his early life and how he became "Hunt, the oil businessman" who owned a major corporation. This thesis project will introduce the public to Hunt's

early days and then how he came to be in East Texas and how he ran his businesses through 1940.

In this thesis project, the background research provides the context of the Texas oil industry's beginnings and how prominent the boom in East Texas was in establishing a major Texas natural resource. It will show how important oil in Texas is and how it helped to create money, resources, and national prominence in a time when people were struggling to make ends meet during the Great Depression and then during World War II. East Texas during the boom yielded the nation's highest amount of oil in the 1930s and 1940s.

This project focuses on Hunt's time in East Texas and how he ran his businesses. From his early years in El Dorado, Arkansas oil boom Hunt learned valuable lessons well as regulations and spacing. He started with one business that he created to produce oil wells and by the end of the boom he ran every part of oil production from the ground to the consumer on his own with his four main companies that he held under his umbrella company H. L. Hunt Inc. Hunt's ability to drill for oil, move his own oil and refine his own oil left more money in his pockets and less being spent with other companies.

As a public historian, my main role is to make history accessible and available to the public. This is what sets a public historian apart, the ability to interpret the information clearly for the public in a way they will understand by having a quality understanding of the historical method. A great way to do this is to be able to plan and fabricate exhibits in history museums. As a public historian, you are taught to do sound

historical research, you're taught how to historically interpret the research that you have conducted, and you are taught ways in which you can bring this research and information to the public. This project allows me to use these skills by researching who Hunt was and what he did in the East Texas oil boom. It allowed me to create an exhibit that interpreted this historical information accurately and in a way that the public will enjoy and learn from. In this project, I was able to take the information from my research and turn it into a historically interpreted exhibit that showed who Hunt was and why his contributions to the East Texas oil boom were such a prominent and important piece of the history of the Texas oil industry.

CHAPTER 1

The Impact of H. L. Hunt on the Texas Oil Industry

H. L. Hunt positively influenced the Texas oil industry by lobbying for legislation on proration and hot oil. He worked to change the traditional twelve-hour workday used on oil rigs to employ more people and continuously looked for the next addition to his companies. This chapter argues why Hunt's business practices influenced the Texas oil industry. In order to better understand how Hunt's business practices in East Texas shaped the Texas oil industry, one needs to understand the oil industry in the United States, especially in Texas, before the 1930 boom.

The oil industry in the United States changed on August 27, 1859, when Edwin Drake discovered oil in Titusville, Pennsylvania. The well only brought in a small amount that it only oozed. It was not the typical gusher. Once Drake discovered the oil, people saw a new chance for change and industrialization in America. Brian Black and Marcy Ladson wrote, "The oil boom of the 1860s offered a new model of industrialization, which combined the allure of gold with the industrial applications of a mineral resource."¹ Titusville changed how people viewed the use of natural resources and created an explosion of men wanting to discover other uses for rock oil.²

¹ Brian Black and Marcy Ladson, "Oil at 150: Energy Past and Future in Pennsylvania," *Pennsylvania Legacies* 10, no. 1 (2010), 8, <https://doi.org/10.5215/pennlega.10.1.6>.

² To see more about the Drake discovery, See Ernest C, Miller, "Pennsylvania's Petroleum Industry," *Pennsylvania History: A Journal of Mid-Atlantic Studies* 49, no. 3 (1982): 201–17,

Around the same time as Edwin Drake made his discovery in Pennsylvania, Lyne T. Barret discovered oil in Oil Springs, Texas, in 1859; the discovery was left alone until September 12, 1866.³ Barret's discovery led to some local interest in oil, but nothing compared to what was happening in Pennsylvania at the time. In the 1890s, a company hired by the town of Corsicana, Texas, happened to discover a pocket of oil accidentally while drilling for water for the town. The oil was sent off to Standard Oil, tested by its team, and determined to be high-quality. Standard Oil, up until this point, had no need to be involved in the oil industry in Texas.⁴

In its early stages, the oil industry was rough and rugged. It needed to be polished and structured to regulate its production. J. N. Camden and John C. Welch wrote, "In such a condition of affairs, the state of the oil industry was deplorable, from a business standpoint."⁵ According to Camden and Welch participation in the oil business could tarnish a man's reputation. At this point, the oil industry lacked any major plans or factories for refining; the oil was being produced and used mainly in the raw form.

On January 11, 1901, the news had been broadcasted in newspapers across the state, nation, and world. *The Galveston Daily News*, *The New York Times*, and *The Dallas*

<http://www.jstor.org/stable/27772839>; Brian Black, "Oil Creek as Industrial Apparatus: Re-Creating the Industrial Process through the Landscape of Pennsylvania's Oil Boom." *Environmental History* 3, no. 2 (1998), 210–229, <https://doi.org/10.2307/3985380>; Daniel Yergin, *The Prize: The Epic Quest for Oil, Money & Power* (New York: Free Press, 2009), 5-15.

³ Diana Davids Hinton, *Oil in Texas: The Gusher Age, 1895-1945* (Austin, TX: University of Texas Press, 2013), 2-3.

⁴ James Presley, *A Saga of Wealth: The Rise of the Texas Oilmen* (New York: Putnam, 1978), 33-36.

⁵ J. N. Camden and John C. Welch, "The Standard Oil Company," *The North American Review* (February 1883), 184, <https://www.jstor.org/stable/pdf/25118243.pdf>.

Times Herald broadcast the news of finding oil at Spindletop. The Spindletop gusher that began on January 10, 1901, resulted in thousands of people flocking to the Beaumont area to participate in this massive oil rush. Beaumont, Texas, did not see a decrease in interest or newcomers to the rush until the boom ended eight years later.⁶

Beaumont's location, which was only about twenty miles from the coast, allowed companies to ship the Texas oil faster and in larger quantities to national markets. Until the Spindletop discovery, companies had to have pipelines to move the oil to refineries and railroads; this was costly, and it took a lot of time to lay the pipelines. Standard Oil, at the time primarily based on the East Coast, had the resources to build and lay pipelines, which allowed it to control the East Coast. Until Spindletop, Standard Oil the nation's single largest oil company, did not see the need to spend money and lay a pipeline in Texas because there had not been any major oil discoveries to justify the cost.⁷ The nearby coast made it far less expensive and faster to move oil, allowing Texan entrepreneurs such as Lucas and Higgins to cut out Standard Oil and other national competitors.

The expansion of the oil industry in Texas was quickly changing; businessmen were doing all they could to be the next big oil producer. Due to Spindletop and the interest created around the boom and oil production in Texas, the industry had a

⁶ Geraldine Watson "History of the Oil & Gas Industry," National Park Service, U.S. Department of the Interior, accessed October 25, 2022, <https://www.nps.gov/bith/learn/historyculture/oil-gas-industry.htm>.

⁷ Arthur M. Johnson, "The Early Texas Oil Industry: Pipelines and the Birth of an Integrated Oil Industry, 1901-1911," *The Journal of Southern History* 32, no. 4 (1966): 519, <https://doi.org/10.2307/2204929>.

significant increase in companies being established. Some of the biggest oil companies of today, for instance, Texaco, Mobile, and Exxon, were established during the boom at Spindletop.⁸ By 1908, the State of Texas had several new refineries, an expansion to offshore rigs and refineries, and the beginning of the Houston ship channel, which was finished on September 7, 1914.⁹

When looking at how Texas wildcatters, risk-taking businessmen, responded to the Spindletop gusher, one can see that Spindletop was a defining moment in the Texas oil industry and became a guide to oil exploration in Texas for years to come. The choices H.L. Hunt and his competitors made while in East Texas in the 1930s and 1940s reflected the Spindletop boom era.

Haroldson Lafayette Hunt was influential in the Texas oil industry starting in 1930 when he took a chance on finding oil in East Texas. Hunt was a conniving businessman who did whatever he had to do to make money and grow his exponential wealth. Hunt was one of the four most influential men in the Texas oil industry during the 1930s and 1940s, alongside Hugh Roy Cullen, Sid Richardson, and Clint Murchison. These four men brought opportunities to people who had been dealing with the worst depression in American history.¹⁰ The choices that Hunt made in his early years led him

⁸ "The Oil Wars." Texas State Library and Archives Commission, accessed October 25, 2022, <https://www.tsl.texas.gov/exhibits/railroad/oil/page1.html>.

⁹ Marilyn M. Sibley, "Houston Ship Channel" *Handbook of Texas Online*, 1976 accessed September 22, 2023), <https://www.tshaonline.org/handbook/entries/houston-ship-channel>.

¹⁰ Karen R. Merrill, "Texas Metropole: Oil, the American West, and U.S. Power in the Postwar Years," *Journal of American History* 99, no. 1 (2012): 201-203, <https://doi.org/10.1093/jahist/jas096>.

to where he was at the end of the boom in 1946, together their actions and Hunt's in particular greatly affected how the Texas oil industry ran in the following decade. After World War II wildcatters were no longer considered as rough, rowdy, and untrustworthy. Hunt, Cullen, Richardson, and Murchison's influence during the 1930s and 1940s helped change the American people's image of the oil industry.¹¹

Hunt's main goal while in East Texas was to gain control of the oil industry and become a major producer of oil. He was big on doing things himself and trying to make as much money as he could. During his time in East Texas he went from drilling oil and having to use other companies to move the oil and refine the oil to a self sufficient well rounded company. He took on the business practices of people such as Henry Ford and Andrew Carnegie who wanted to monopolize the industry they were in and do everything themselves. This business practice is called vertical integration. Vertical integration is when a business takes and controls the production of a commodity in its entirety. Ford did this with his assembly line for building his automobile, Carnegie did this with the production of steel and Hunt did this in his production of oil in East Texas.

Hunt started H. L. Hunt Company while in El Dorado, Arkansas and then when he was in East Texas he added a pipeline company, a drilling company and a refinery to his corporation. Hunt had wanted to save money by controlling his entire operation and in return this allowed him to bring in more money. Hunt's use of vertical integration is a

¹¹ Camden and Welch, "*The Standard Oil Company*," 184, and Karen R. Merrill, "Texas Metropole: Oil, the American West, and U.S. Power in the Postwar Years," *Journal of American History* 99, no. 1 (2012), 201-203, <https://doi.org/10.1093/jahist/jas096>.

major contributor to why Hunt was so profitable and instrumental in the East Texas oil boom.

Hunt came from a humble background; one that he shed after he left home and made a name for himself in the oil industry. H. L. Hunt was born in Ramsey, Illinois, on February 17, 1889. Hunt was the youngest of eight children. They grew up on the family farm that produced corn and wheat. Although Hunt's sisters and brothers attended school he never formally went to school. He was taught with old schoolbooks; his mother also read the local newspaper to him daily. According to his sister, H. L. Hunt could read by the age of two.¹² In 1904, Hunt ran away from home at the young age of fifteen. He worked many odd jobs and traveled around the United States. Hunt played card games and gambled in the evenings to help fund his journey, Jerome Tuccille stated, "His memory for numbers was photographic."¹³ These formative years prepared Hunt to begin his first search for oil in Arkansas in the late 1920s.¹⁴

Spindletop had led to many other areas in Texas searching for oil resulting in a sudden expansion of oil fields and new boom towns. According to the *Texas Almanac*,

¹² H. L. Hunt, *H. L. Hunt Early Days* (Dallas, TX: Parade Press, 1971), 1-5.

¹³ Jerome Tuccille, *Kingdom: The Story of the Hunt Family* (Moline, IL: Mcnaughton, 1984), 18. For more about Hunt's early life see *Hunt, H.L.: The Early Days*.

there were over one hundred oil discoveries between 1902 and 1954.¹⁵ Figure 1 shows Texas's seven oil fields and selected boom towns from 1902 to 1954.

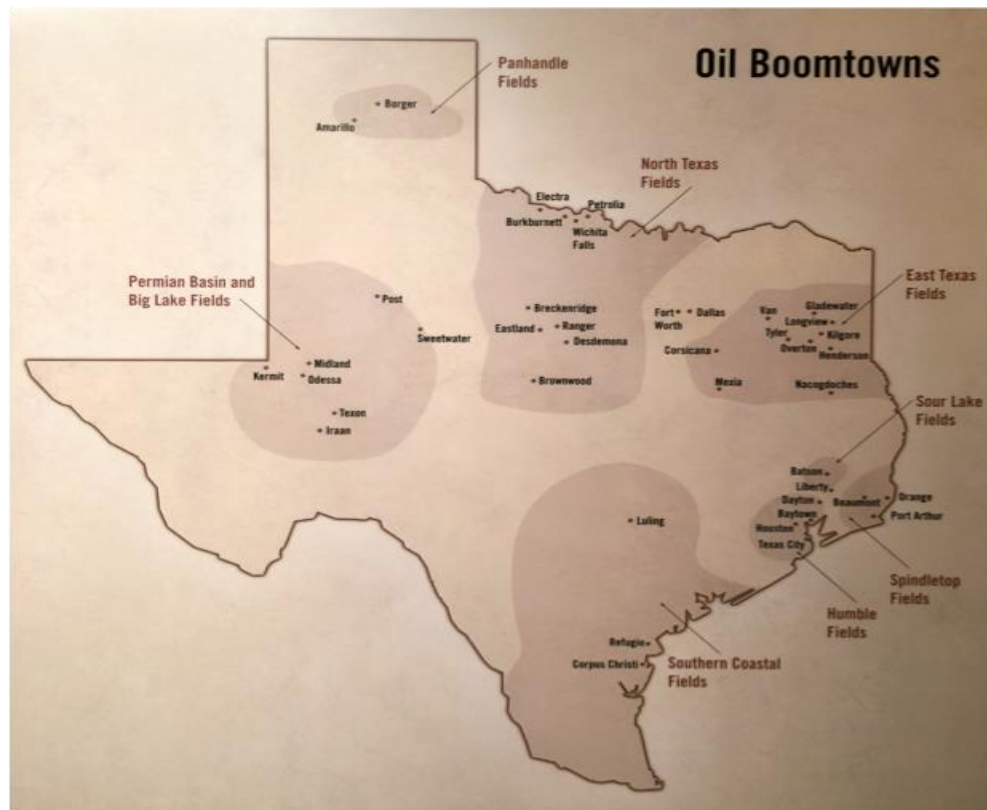


Figure 1. Texas Oil Boomtowns, The Bullock Texas State History Museum, accessed August 12, 2022, www.talonlpe.com.

In these same post Spindletop years wildcatters outside of Texas were also trying to strike oil. By 1912, Hunt had moved to Arkansas and tried to make a living by growing cotton and buying and selling land. According to Hunt, he had great success with buying and selling land during World War I, but he had gotten too comfortable in the business,

¹⁵ "Chronological Listing of Major Oil Discoveries," *Texas Almanac*, accessed June 21, 2023, <https://www.texasalmanac.com/drupal-backup/images/other/oil10.pdf>.

which led to him losing his money.¹⁶ Hunt quickly went back to gambling and trying to find a new way to make money after losing his fortune at the war's end.¹⁷ Luckily for Hunt the oil industry in El Dorado, Arkansas, was starting to take shape.

El Dorado, Arkansas, entered the oil industry in January 1921 when oil was struck on a nearby farm. On January 11, 1921, the now famous Busey-Armstrong No. 1 Well began a boomtown in El Dorado that rivaled Spindletop in Beaumont, Texas, twenty years before. El Dorado grew from four thousand to over twelve thousand people in a matter of days, including H. L. Hunt.¹⁸ At this time, Hunt had no money to his name; he had to get loans from friends to have enough money to fund his travel and oil exploration.¹⁹ Once Hunt got to El Dorado, he did not jump straight into oil; he spent a few months working in the hotel in El Dorado. According to Hunt, he had done this to understand how everything worked and to identify the important people in town.²⁰

Hunt found a partner in late 1921 and obtained a land lease in the El Dorado South field near the Busey well. The Hunt-Pickering No.1 came in flowing in small heads till overproduction in the area reduced it to a halting stop. Hunt's well, the Hunt-Pickering No. 1 in El Dorado, Arkansas, had been producing oil in excessive amounts, much like everyone else. Then, in 1923, catastrophe struck the oil industry in El Dorado when

¹⁶ H. L. Hunt, *Hunt Heritage: The Republic and Our Families* (Dallas: Parade Press, 1973), 36-41.

¹⁷ Hunt, *Hunt Heritage*, 36-4.

¹⁸ A. R. and R. B. Buckelew, "The Discovery of Oil in South Arkansas, 1920-1924," *The Arkansas Historical Quarterly* 33, no. 3 (1974): 195-238, <https://doi.org/10.2307/40022557>. This article provides a detailed understanding of what El Dorado was like in comparison to East Texas.

¹⁹ Hunt, *Hunt Heritage*, 45-46.

²⁰ Hunt, *Hunt Heritage*, 46.

overproduction led to a massive drop in pressure, and wells stopped producing oil.²¹ Just like before when the oil production halted to a stop due to little to no understanding of how drilling worked, significantly contributing to the fast evaporation of his first well. Hunt tried to find ways to keep the productive oil well, but soon realized the cost was just too great for such little output. While Hunt's well was quick to dry up, Hunt learned a vital lesson. According to Jerome Tuccille, "It was not enough to find oil; he had to be prepared to get it out of the ground faster than the other guy."²² Hunt started to look for more land to lease to keep his oil hopes alive. He obtained another forty-acre tract of land about two miles from the previous location.²³ H. L. Hunt Incorporated was established on December 28, 1925. The company quickly became a success. In an interview with an attorney who worked with Hunt during his time in East Texas, L. L. James stated, "H. L. Hunt, who had been in the oil business at El Dorado, Arkansas and at that time was reputed to have some \$90,000 a month income from his Arkansas oil."²⁴

This is when Hunt first recognized the importance of regulation, which later affected how he lobbied for proration. Hunt stated in his book, "I became very aggressive in developing spacing programs to maintain reservoir pressure."²⁵ He also explained how

²¹ Hunt, *Hunt Heritage*, 47-48.

²² Tuccille, *Kingdom*, 91.

²³ Joe White Oral History with Frank Markey, East Texas Oil Museum, Kilgore, Texas. The oral history is an old cassette recording and partial transcript with no finding aid. The interview has information on Hunt in El Dorado.

²⁴ Robert Hayes, "L. L. James and C. M. 'Dad' Joiner Interview," (Dolph Briscoe Center for American History Digital Collections), accessed April 26, 2023, https://digitalcollections.briscoecenter.org/item/419063?solr_nav%5Bid%5D=b375bfcbbec4b69f4733&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=6.

²⁵ Hunt, *Hunt Heritage*, 48.

important it is to maintain pressure. He believed that when overproduction was happening, this led to decreased pressure and, in turn, dried up reserves before fully depleting them.²⁶ During his time in El Dorado, Hunt continued to see ways in which he felt the oil industry could benefit. Hunt was very intuitive, which was clear in his quick understanding of what went wrong in the El Dorado field.

While the boom in Arkansas lasted until 1924, Hunt did not move his business to Texas until 1929. Hunt spent the intervening years in Arkansas and Louisiana searching for oil until he got a call from a friend. In an oral history with partial transcripts at the East Texas Oil Museum in Kilgore, Texas, O. V. Mullins says that he called Hunt in September 1930 and told him to come to Rusk County and start his search for oil there.²⁷ Rumors in the oil business in late 1929 were buzzing that Rusk County in East Texas was sitting on a gold mine of oil reserves that had yet to be tapped. By September of 1930, Hunt too believed that a massive amount of oil was sitting in East Texas. He had thought that Columbus Mariner Joiner (Doc) and his parcel of land near the Daisy Bradford No.3 was his answer to finding this massive oil reserve that sat beneath the woodbine sand in East Texas.²⁸ It was essential to understand the conditions during this first year of the Great Depression and how hard it was to acquire land leases to drill for oil during the rest of the 1930s. L. L. James, the attorney who worked with Joiner and Hunt during their

²⁶ Hunt, *Hunt Heritage*, 48-49.

²⁷ Joe White, Interview with O. V. Mullins, East Texas Oil Museum, Kilgore, Texas. This oral history lacks a recording and transcription. Only the finding aid has a detailed description of what was discussed throughout the interview.

²⁸ Hunt, *Hunt Heritage*, 72-78.

time in East Texas, stated in an interview, “Money was tough to get, financing was hard.”²⁹ During this time leases were hard to acquire because people were scared to finance something they could not see a guaranteed profit from. The cost that was associated with the process of testing and drill was hard as well.³⁰

In a study done on economic factors of the Depression and income levels, the researchers show that higher-class individuals lost more per capita income than lower-class individuals.³¹ East Texas prior to the oil boom was no exception when it came to the Depression. Texans had felt the hardship and troubles that the rest of Texas had felt. According to Texas State Historian Bill O’Neal, the many oral histories with East Texans during the Great Depression explained how life had changed for them. O’Neal writes that, while most people in Texas had nothing to lose in stocks, they still felt the devastation of the Depression.³² East Texas had ended up faring a little better in the long run when it came to economic downturn and devastation thanks to the discovery of oil in 1930. Although the discovery of oil led to more jobs in East Texas, the local economy was unstable, especially when the price of oil plummeted from around one dollar per barrel to only five cents per barrel.³³

²⁹ Daniel Yergin, *The Prize: The Epic Quest for Oil, Money, and Power* (New York: Free Press, 2009), 130.

³⁰ Diana Davis Hinton, and Roger M. Olien, *Oil in Texas: The Gusher Age, 1895-1945*. University of Texas Press, 2002. <https://doi.org/10.7560/760561>.

³¹ Mark Schmitz and Price V. Fishback, “The Distribution of Income in the Great Depression: Preliminary State Estimates,” *The Journal of Economic History* 43, No. 1 (1983): 217 and 230.

³² Bill O’Neal, “The Personal Side of the Great Depression in East Texas,” 3-4 accessed April 13, 2023, <https://scholarworks.sfasu.edu/cgi/viewcontent.cgi?article=1444&context=ethj>

³³ To see more effects of the Depression, see Ben Procter, “Great Depression,” TSHA, accessed April 13, 2023, <https://www.tshaonline.org/handbook/entries/great-depression>; Bill O’Neal, “The Personal Side of

After his arrival in East Texas in September 1930, Hunt did everything in his power to acquire Joiner's leases. He had known Frank Foster, who had worked for Deep Rock Oil company, and his oil scout Charlie Hardin had told him about a well being drilled west of Joiner's Daisy Bradford #3 well. Hunt paid Foster to tell him what was happening at the Deep Rock well.³⁴ Hunt's choice to use the information to advance his oil explorations is another reason why he did whatever it took to find oil and make more money.

Burrough stated that Hunt believed, "Great fortunes are built on great convictions, and from the moment he watched Joiner's drill test, Hunt was certain this was a giant field."³⁵ On the morning of November 25, 1930. Joiner sold his leases to Hunt for \$30,000-dollar payout immediately and then around \$1.3 million through royalties and other avenues. The two men later became friends. According to James Day, Hunt claimed that he and Joiner remained in contact long after their days in East Texas.³⁶

Hunt started in East Texas as an independent oil businessman with the H. L. Hunt Company he had begun in El Dorado, Arkansas. This business he then grew into a multi-faceted corporation. Hunt's journey from a small oil producer to a corporate leader

the Great Depression in East Texas," accessed April 13, 2023, <https://scholarworks.sfasu.edu/cgi/viewcontent.cgi?article=1444&context=ethj>; and Bobby H. Johnson, "Memories of Depression," accessed April 13, 2023, <https://www.sfasu.edu/story/articles/Sept27-OralHistory-Depression-BHJ.html>.

³⁴ James M. Day, *The Black Giant: A History of the East Texas Oil Field and Oil Industry Skulduggery and Trivia* (Austin, TX: Eakin Press, 2003), 9.

³⁵ Bryan Burrough, *The Big Rich: The Rise and Fall of the Greatest Texas Oil Fortunes* (New York: Penguin Books, 2010), 70.

³⁶ Day, *The Black Giant*, 61-63; Yergin, *The Prize*, 230-231; Burrough, *The Big Rich*, 71-73.

mirrors how he changed the oil industry in Texas. The East Texas oil field was full of independent oilmen who wanted to make their own big companies like Deep Rock, Humble Oil Company, and even Gulf Oil. Independents had the upper hand at the beginning of the oil boom in East Texas. A significant section of the oil production came from the independents, and it even slowed down the start of corporations drilling in East Texas. The major corporations were seen as a large threat to what the independents had been able to do for themselves in East Texas.³⁷ This allowed Hunt to make the change from small company to major corporation and inspired others to see if they could achieve what Hunt had been able to do.

Hunt continued to grow his business by adding different companies under his main H. L. Hunt Company Umbrella. He acquired Panola Pipeline Company in 1930, Parade Refining Company in 1935, and Penrod Drilling and Placid Oil in 1936. These companies helped to move Hunt from an independent businessman to a major corporation in the late 1930s by using verticle intergratuion. By the end of 1936, Hunt could drill, move, and refine oil without contracting any portion of the process to other entities.³⁸

During the start of the boom, when oil was spewing out of rigs at record amounts, the price of oil had plummeted from \$1.10 a barrel to around \$0.13 a barrel in East Texas. In August of 1931, oil production in East Texas hit record amounts of over a million

³⁷ Yergin, *The Prize*, 232; Day, *The Black Giant*, 71-74.

³⁸ Palmer D. Jerrell, "Hunt, Haroldson Lafayette 1889–1974," *Handbook of Texas Online*, accessed October 25, 2022, <https://www.tshaonline.org/handbook/entries/hunt-haroldson-lafayette>.

barrels per day, and crude prices dropped.³⁹ At this point, the Governor of Texas, Ross Sterling, knew he had to act fast to prevent any more reduction in the production and cost of East Texas oil. This was when Texas entered a state of insurrection, and the Texas National Guard took control. This led to oil shutdowns enforced by the Texas National Guard, Texas Rangers, and the Texas Railroad Commission. Thanks to this shutdown and regulations, the oil price by April 1932 were back up to almost a dollar again. Hunt, one of the field's leaders, decided that he needed to take it upon himself to start an organization advocating for restrictions and regulations to crack down on hot oil exchanges. This organization, the East Texas Oil Club was founded in April 1932.⁴⁰ While Hunt felt that it was the perfect way to help regulate oil production, he was solidifying that he had moved on from wanting to help the small companies and was on track to monopolize the Texas oil industry with his multi-faceted corporation. Having the club allowed him to work with and even control like-minded individuals.⁴¹

Oil in East Texas was being produced so fast that companies had a hard time figuring out what to do with the excess. Slowing production was needed to keep the oil price reasonable. Yet, no one had been willing to stop drilling for oil. The Texas Railroad Commission saw that these issues would not be resolved until rules and regulations on oil

³⁹ Yergin, *The Prize*, 233; James Presley, *A Saga of Wealth: The Rise of the Texas Oilmen* (New York: Putnam, 1978), 130.

⁴⁰ Hunt, *Hunt Heritage*, 96-97; Governor James V. Allred Papers Collection, East Texas Oil Club, 1932, Box 91, Folder 10, University of Houston Archives, Houston, TX.

⁴¹ Governor James V. Allred Collection, Box 91, Folder 10, University of Houston Special Collection, University of Houston, TX, accessed February 2023.

extraction were implemented. They added rules for spacing between rigs, restrictions on how fast a company could pull oil from the wells, and caps for amounts in each area per day. As well as what was needed with the oil and its byproducts?⁴²

Hunt was a major supporter of proration⁴³ as enforced by the Texas Railroad Commission beginning on April 10, 1931, in the East Texas oil field. One can infer that Hunt wanted for there to be regulation of oil through proration because he was hoping that it would benefit him and that he would be able to bring in more oil while others were being regulated. The initial regulations did not help with overproduction, and on July 14, revisions were made to the Conservation Act in Texas. These early measures had not slowed oil production, and the large corporations were losing money. The Texas Railroad Commission was still trying to put orders in place by 1935 and implemented specified producing days by prohibiting oil production on certain Sundays. The overproduction of oil was never done away with, no matter how many regulations the Texas Railroad Commission and the government tried to implement.⁴⁴ People felt they could produce everything they wished on their own land. It has been stated that around 150,000 barrels

⁴² Robert Cargill, *The Great Texas Oil Heist* (Nacogdoches, TX, Stephen F. Austin State University Press, 2021), 38-44; James Presley, *A Saga of Wealth: The Rise of the Texas Oilmen* (New York: Putnam, 1978), 138-180; David F. Prindle, "The Texas Railroad Commission and the Elimination of the Flaring of Natural Gas, 1930-1949," *The Southwestern Historical Quarterly* 84, no. 3 (1981): 293, <http://www.jstor.org/stable/30238689>.

⁴³ In this thesis, proration refers to the practice of producing equal amounts of oil and limiting the over production of oil.

⁴⁴ H. J. Gruy, "Thirty Years of Proration in the East Texas Field," *Journal of Petroleum Technology* 14, no. 06 (1962): 577-82, <https://doi.org/10.2118/257-pa>.

of hot oil⁴⁵ a day were being produced in 1933.⁴⁶ Major oil companies were very supportive of proration legislation passed and implemented by the Texas Railroad Commission in the early 1930s. They wanted to avoid the plummeting of oil prices and saw the benefit of proration to keep this from happening. As one would expect, the independent producers were not supportive of the proration of oil. They had only a few wells or sometimes even just one. If they were limited in the amount of oil the independent producers could bring in, they felt that this would affect the amount of money brought in to support their families. Texas Railroad Commission regulations allowed the big companies to steal business from the independents at times, leading to many of them going bankrupt. The commission had switched gears in the late 1930s. It required that the big companies connect with the independent companies, and this led to a shift in support from major oil companies in East Texas and their support of the Texas Railroad Commission's regulations.⁴⁷

⁴⁵ In this thesis, hot oil refers to the oil that was produced in violation of the States quotas and regulations.

⁴⁶ H. J. Gruy, "Thirty Years of Proration in the East Texas Field," *Journal of Petroleum Technology* 14, no. 06 (1962): 580, <https://doi.org/10.2118/257-pa>.

⁴⁷ Wayne Gard, "Hot Oil," TSHA, accessed April 13, 2023, <https://www.tshaonline.org/handbook/entries/hot-oil>; Laurie Jasinski, "Connally Hot Oil Act of 1935," TSHA, accessed April 13, 2023, <https://www.tshaonline.org/handbook/entries/connally-hot-oil-act-of-1935>.

Table 1. Hot Oil Production in East Texas. James M. Day, *The Black Giant: A History of the East Texas Oil Field and Oil Industry Skulduggery and Trivia* (Austin, TX: Eakin Press, 2003), 93, Chart 1.

Year	Total (Millions of Barrels)	Hot Oil (Millions of Barrels)	Percentage of Hot Oil
1931	105.7	3.3	3.1
1932	120.4	25.3	21.0
1933	171.8	35.1	20.4
1934	158.4	22.9	14.5
1935	176.3	12.5	7.1
1936	160.4	2.8	1.8
1937	169.0	1.5	0.9

Hunt did whatever it took to gain more money and power. This is evident in how he ran his company in El Dorado and his cotton farm. Hunt did not change his practices when dealing with the overproduction of oil in East Texas. Hunt was a major supporter of regulations on how much oil people could drill daily. He did not publicly state that he was for or against certain issues. In only the way a sly businessman could, Hunt became friendly with politicians, talked to them about what he wanted, and tried to sway them to implement these changes. Hunt had been instrumental in lobbying for legislation that helped to keep oil rates from plummeting again. He wanted to have policies in place to slow production because he didn't want to run out of oil.⁴⁸ Once these policies were implemented, Hunt saw how they affected his bottom dollar and that he lost money. The way he saw it, was that others had slowed production, so Hunt chose to continue to

⁴⁸ Tuccille, *Kingdom*, 169,170, 175-177.

produce more and more oil; this is what led to many wells producing oil under the table past its daily limits. Hot oil in East Texas was a significant problem.⁴⁹

Hunt again chose to do whatever he needed to gain capital in his businesses thus he pushed the boundaries to achieve his own agenda and grow his company. A prime example of Hunt's need to make money and break rules is one Joiner and James discussed with Hayes in their interview in February 1955. James talked about an experience he and Joiner had dealing with Hunt and litigation in the courts overrule of Rule 37 of the Texas Railroad Commission.⁵⁰ In the interview, Joiner and James discuss the rule and how it was intended to regulate where oil rigs can be placed and how far away they need to be. They talk about how Hunt said he is for Rule 37 but then goes and breaks the rule himself.⁵¹ Hunt's going against this rule showed he was in the business to make money and do so whichever way he saw fit. Hunt, as previously stated on page ten, during his time in El Dorado, had started a spacing program regulating how far apart oil wells should be placed so as not to drain the reservoir.⁵² He had implemented these ideas because of sudden pressure drops in the reservoir in El Dorado. Hunt's choices in

⁴⁹ Stanley Brown, *H. L. Hunt* (Chicago: Playboy Press, 1976), 115-121.

⁵⁰ Here is a link to Rule 37: "Railroad Commission of Texas Oil and Gas Division Rule §3.37 Statewide Spacing Rule," Texas Administrative Code, accessed June 28, 2023, [https://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=16&pt=1&ch=3&rl=37](https://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=16&pt=1&ch=3&rl=37).

⁵¹ Robert Hayes, "L. L. James and C. M. 'Dad' Joiner Interview," Briscoe Center Digital Collections, https://digitalcollections.briscoecenter.org/item/419063?solr_nav%5Bid%5D=b375bfcbbec4b69f4733&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=6.

⁵² Caroline R. Hunt, *History of Hunt*, <https://rosewd.com/the-rosewood-difference/>.

forgoing his own negative experience and thoughts on the matter prove that Hunt is there to make money and will break the rules and laws to do what he must.⁵³

Hunt continued to lobby for legislation for regulations throughout his time in East Texas, especially the proration of oil. Hunt was a big supporter of Harold Ickes, the interior secretary for President Franklin D. Roosevelt (FDR). Ickes was there to help FDR with different policies throughout his term. One of them was the National Industrial Recovery Act, which dealt with oil proration and production, and the Oil Code that came from it.⁵⁴ Hunt believed federal government regulations would help the proration issue and stop hot oil production. This did not last long, though; Hunt had decided that the regulation from the federal government was harming his bottom dollar, and he had wanted no more of it. Hunt had continued to go back and forth on whether he wanted any federal oil production regulation.⁵⁵

This is an excellent example of Hunt trying to influence government officials and what they should do about matters affecting Hunt and his businesses. Hunt sent Governor Sterling a letter on December 11, 1931, letting him know he did not agree with his ideas to move the regulation to the Texas Railroad Commission and release martial law orders.

⁵³ Hunt, *Hunt Heritage*, 48.

⁵⁴ "National Industrial Recovery Act," National Archives and Records Administration, <https://catalog.archives.gov/id/5730902>.

⁵⁵ Robert Hayes, "Hubert Harrison Interview," Briscoe Center Digital Collections, https://digitalcollections.briscoecenter.org/item/419062?solr_nav%5Bid%5D=308b37f6796d8df69a65&solr_nav%5Bpage%5D=1&solr_nav%5Boffset%5D=4; Cargill, *The Great Texas Oil Heist*.

Hunt felt that this would have negatively impacted all that was being done to help with the proration of oil production in Texas.⁵⁶

While Hunt was dealing with hot oil and the need to have proration of oil production, he still wanted to bring in the most oil to line his pockets. Hunt was known as a hands-on businessman. He was known for keeping his employee list small and only staffing the necessary people in his offices. He wanted to have a say and control what his employees did even in their off time. Even though he tried to control and have a say in what his employees did. The oil he brought in depended on his equipment and the staff he had to run the rigs.⁵⁷

In the 1930s, oil rigs ran twenty-four hours a day, and the rigs had to be manned at all times. The traditional way of staffing these crews was in two twelve-hour shifts. Hunt saw how this limited how many people could work and for how long since they had to give everyone a shift. He implemented the eight-hour shift that resulted in three shifts in one day and did this for a six-day workweek. This allowed them to employ more people. “Hunt referred to this as the Flexible work week and tried to implement it nationwide.”⁵⁸ Hunt had gone on to do many different things while in East Texas. Not

⁵⁶ Martial Law and its Administration - Texas Ranger Hall of Fame and Museum, accessed September 10, 2023, <https://www.texasranger.org/wp-content/uploads/2017/07/EBooks-Martial-Law-Its-Administration-Wolters.pdf>, 25-30.

⁵⁷ Tuccille, *Kingdom*, 177-178.

⁵⁸ Ardis Burst, *The Three Families of H.L. Hunt* (New York: Weidenfeld & Nicolson, 1988), 25-26; Augusta Robinson, “City Unveils Half Mile of History Marker in Honor of H.L. and Lyda Bunker Hunt,” TylerPaper.com, accessed on October 24, 2023, https://tylerpaper.com/news/local/city-unveils-half-mile-of-history-marker-in-honor-of-h-l-and-lyda-bunker/article_af4e2058-6587-565a-8640-0c4459fdfab.html; Brown, *H. L. Hunt*, 129.

long after he struck oil on his Hunt-Miller well, in December 1930, he constructed the Panola Pipeline that was a four-inch pipeline that linked the Bradford #3, the Deeprock, and his well together and ran the oil to the Sinclair Oil and Refining Companies, loading rack in Overton, Texas, at the train station and moved his oil to refineries to bring in more money.⁵⁹ Since he could move his oil, he held more profit than those who had to contract out to other companies.

Hunt was a man who had been out to do whatever he felt was the best way to line his pockets. This can be seen throughout his life and how he lives. Hunt had lobbied for something in his life that he felt he wanted and did whatever he needed to make it happen. But on the way, if he sees it as a hindrance to his goal of success, then he will abandon ship and do what is needed to succeed. Hunt had always searched for the next big thing and how to make money. At this time, East Texas had over 13,500 wells, and Hunt owned over eight thousand of them.⁶⁰ Thus well over half of the wells in East Texas belonged to Hunt. Between 1930 and 1933, Hunt had over one hundred and fifty oil wells associated solely with his company, H. L. Hunt Inc. As Hunt built all these wells, he continued to grow his companies. He created the Penrod Drilling Company, and of course, he had the Panola Pipeline Company that he used to send his oil to refineries by train.⁶¹

⁵⁹ Hunt, *Hunt Heritage*, 78-80; Julia Smith, "East Texas Oilfield," Texas State Historical Association, accessed July 19, 2023, <https://www.tshaonline.org/handbook/entries/east-texas-oilfield>.

⁶⁰ Tuccille, *Kingdom*, 176.

⁶¹ Day, *The Black Giant*, 59.

In 1936, Hunt bought Excelsior Refinery in Rusk County, Texas. He had his own well, rigs, and pipelines, but until he purchased the refining company, Hunt sent his oil off to be refined by other companies. This is the company that he renamed Parade Gasoline. The company struck tragedy when it was involved in the New London School Explosion. The New London School Explosion brought a bad name to his newly acquired company as it was being shared that Parade Oil Company was responsible for the explosion and not that of the Excelsior Refinery.⁶² Hunt was not held responsible for the damage because it was found that it was due to issues before he acquired the company. Hunt had taken it upon himself to go out and help the families that had been affected by the explosion.

Many major names in Texas oil history made it big during the East Texas oil boom. People like H. L. Hunt got their starts as oil tycoons due to the amount of time and money made in the East Texas oil field. The oil boom in East Texas allowed independent men to grow a business and make a fortune. What came out of this boom was the creation of four major oil men in Texas who ultimately became the oil tycoons of the 1940s, headquartered in Dallas. They helped create the narrative of what a tycoon looks like regarding Texas oil and its industry. Bryan Burrough states, “The fortunes forged during the Depression created a new top layer of Texas society, what came to be known in later years as the Big Rich. This wealth on a scale entirely new to the state, and during the

⁶² “New London School Explosion,” Texas State Historical Association, <https://www.tshaonline.org/handbook/entries/new-london-school-explosion>; Brown, *H. L. Hunt*, 146-150.

1930s, Roy Cullen, Clint Murchison, Sid Richardson, and H. L. Hunt, soon to be known as the “Big Four” oilmen, laid the foundations of a flamboyant lifestyle that would come to define the image of Texas Oil.”⁶³ According to Burrough, these oil men were known as the wealthiest men in Texas. They had power no one could have imagined.⁶⁴

H. L. Hunt continued to bring in oil and grow his business in East Texas for many years. He relished the East Texas oil field opportunities for the rest of his life. His grandchildren still run Hunt Corporation today and produce oil in East Texas. The Daisy Bradford #3 was sold to Vanguard Natural Resources LLC in 2014 and is said to be currently producing oil.⁶⁵ Hunt was a conniving businessman who did whatever it took to make money. This has been shown in many different ways, specifically how he chooses to hinder the production of independent oil producers by lobbying to regulate oil production. He wanted people to see him as a person who was for the people and with the people, but throughout his life, he repeatedly proved that if people stood in the way of him making a dollar, he would do whatever it took to bring in the money. For instance, he created the East Texas Oil Club, which he thought would please the public, but he created a club for like-minded businessmen.⁶⁶ He had lobbied for proration and regulation of hot

⁶³ Bryan Burrough, *The Big Rich: The Rise and Fall of the Greatest Texas Oil Fortunes* (New York: Penguin Books, 2009), 101.

⁶⁴ Bryan Burrough, “The Man Who Was Texas,” *Vanity Fair*, accessed May 3, 2024, https://www.vanityfair.com/news/2008/10/oil_excerpt200810.

⁶⁵ “Hunt Oil Co. Selling Legacy Properties,” TylerPaper.com, *Tyler Morning Telegraph*, accessed on October 24, 2022, https://tylerpaper.com/news/local/hunt-oil-co-selling-legacy-properties/article_22e017a9-ba43-558e-aa8e-d2bde32fa355.html.

⁶⁶ Jerrell, “Hunt,” <https://www.tshaonline.org/handbook/entries/hunt-haroldson-lafayette>; Governor James V. Allred Papers Collection, East Texas Oil Club, 1932, Box 91, Folder 10 University of Houston Archives, Houston, TX.

oil but did not support the outcome, so he did what he wanted. Hunt had been a major supporter of legislation prohibiting hot oil production yet continued to produce it himself. He would do whatever he had to do to ensure his corporation succeeded.⁶⁷ This was done by backstabbing, law-breaking, and underhanded business approaches that most would have seen as deplorable and dishonest. His mission to stay hidden and secretive seems to be because he understood that if people saw him for who he was, he never would have been given most of the chances in life. Due to how Hunt ran his business, he was a forefather of growth and improvement in the oil industry in Texas.

⁶⁷ Tuccille, *Kingdom*, 169-170 and 175-177.

CHAPTER 2

Exhibit Creation and the Need for Best Practices

Creating an exhibit is a multifaceted process that involves thorough research and understanding of the subject matter. Having a public historian who uses sound research and historical interpretation to plan and fabricate the exhibit sets a history museum apart from other museums. I argue in this chapter that having the historical background for the exhibit and knowledge of exhibition best practices will set my exhibit apart from those of individuals who lack the historical knowledge and resources. When designing and fabricating an exhibit, the steps taken to bring the information to the public include deliberate and well-planned steps that, if followed, will allow the public to experience and learn from the interpretation of the presented story.

The proposed exhibit for the East Texas Oil Museum in Kilgore, Texas, explains the significance of H. L. Hunt's influence upon the Texas oil industry, using the history of who Hunt was and what he did. This exhibit tells also the story of Hunt's life and how he became so influential in the Texas oil industry. This project deals with the creation of a proposed exhibit within an established museum. The East Texas Oil Museum has a mission statement, a scope and sequence for the items and exhibit in the museum, and a space planned and set aside for an exhibit. In this chapter, I argue my historical knowledge and understanding benefit the museum's interpretation.

Public historians use their knowledge and practice of history to create content for the public. This can be done in many ways, the most common being the creation and fabrication of museum exhibits. Robert Weible defined public history as the separation of academic history from history that directly affects the community.⁶⁸ Weible states that “Public History refers to the employment of historians and the historical method outside of academia: in government, private corporations, the media, historical societies, and museums, even in private practice.”⁶⁹

A public historian’s main goal is to produce and provide a history incorporation with and made available to the public. A good public historian will engage with prospective stakeholders and understand what the community needs and wants to present to the public. Public history is considered collaborative. Understanding and working with various departments within a museum, such as the archivist, the education department, and the board, to plan and create an exhibit is one way that a public historian can distinguish themselves from other fields. This is best achieved when the public historian understands and considers the proposed exhibit’s audience.⁷⁰

The intent of a museum is to educate the public. Edward and Mary Alexander state that museums are “an organized and permanent non-profit institution, essentially

⁶⁸ Robert Kelley, “Public History, Its Origins, Nature, and Prospects,” *The Public Historian* 1, no. 1 (1978): 16–28, <https://doi.org/10.2307/3377666>.

⁶⁹ Robert Weible, “Defining Public History, Is It Possible? Is It Necessary?,” *Perspectives on History AHA*, (March 1, 2008), <https://www.historians.org/research-and-publications/perspectives-on-history/march-2008/defining-public-history-is-it-possible-is-it-necessary>.

⁷⁰ Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History, Interpreting the Past, Engaging Audiences* (Lanham, MD: Rowman & Littlefield, 2017), 10-11.

educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule.”⁷¹ An exhibit is a museum’s main attraction and what people go to museums to see.⁷² A public historian has the ability to thoroughly research a topic and utilize the historical method to present accurate information gathered from scholarly sources, which helps to prove or disprove the subject matter. For this project, the research was conducted on the life of H. L. Hunt and his contribution to the East Texas Oil Boom. The research was done to place the subject in historical context, explain Hunt’s significance in history, and present the analysis to others.

Museums are a credible source of history to most people. People stop into museums daily. Thomas Cauvin states, “The public access to sites and collections make exhibits a key activity for public historians.”⁷³ This means that museums need to be a key source for the public historian when producing and providing history accessible to the public. Edward Alexander and Mary Alexander state, “History museums and historic sites account for two of every three museums in this country.”⁷⁴ When looking at what the Alexander’s said about the number of history museums in the United States, it is clear

⁷¹ Alexander, and Alexander, *Museums in Motion*, 2.

⁷² Barry Lord and Gail Dexter Lord, *The Manual of Museum Exhibitions* (Lanham, MD: Rowman and Littlefield 2014), 8.

⁷³ Thomas Cauvin, *Public History: A Textbook of Practice* (New York: Routledge, 2016), 140.

⁷⁴ Edward P. Alexander and Mary Alexander, *Museums in Motion, An Introduction to the History and Functions of Museums* (Lanham, MD: Rowman, and Littlefield, 2017), 113.

that having a trained historian participate in making historical information available to the public is a key element in the success of history museums.

Thomas Cauvin, in his book on public history, states, “The role of the public historian depended on the site itself.”⁷⁵ In a museum setting this is done by laying the groundwork on historical research, understanding the information, and then deciding on how the information needs to be introduced and interpreted when making it available to the public. This is done by understanding the best practices and standards when it comes to collections, exhibits, and access to the community as a whole. Elizabeth Merritt states, “Standards are generally accepted levels of attainment that all museums are expected to achieve. Best practices are commendable actions and philosophies that demonstrate an awareness of standard, successfully solve problems, can be replicated, and that the museum may choose to emulate if appropriate to their circumstances.”⁷⁶ These standards are used by public historians within the key establishments and fields they work. Why does a public historian need to know what best practices are and how important it is to implement them? As Merritt stated these standards bring awareness and understanding to what is being done. These practices create a check and balance system to help navigate the design and fabrication of an exhibit within a museum.

Pete Daniel in his book *Curating the American Past: A Memoir of a Quarter Century at the Smithsonian National Museum of American History* argues the importance

⁷⁵ Cauvin, *Public History*, 141.

⁷⁶ Elizabeth E. Merritt, *National Standards and Best Practices for U.S. Museums* (Washington DC: American Association of Museums, 2008).

these standards as a reference when creating or revitalizing an exhibit.⁷⁷ Two important areas of guidance are the reproduction and conservation of different items used in the exhibit. These help the public historian to understand the role of the curator and how objects should be handled while on display. Clear guidelines enable the public historian to deal with ownership issues and potential use of objects.

Collaboration plays a significant role in providing and producing accessible history. An exhibit and the way it is interpreted dictates how the community perceives the presented information and if they will return or share the museum with other people. The purpose of a museum exhibition is to transform some aspect of the visitor's interests.⁷⁸ Public historians need to understand what is wanted in their community. This can be done by engaging with different groups within the community and listening to what they desire to see within the museum. Edward and Mary Alexander in *Museums in Motion* states that, "The audience for the exhibit should be defined and preferably sampled; members of the team should identify and contact prospective audience(s) to find what they want to know about the subject and how they respond to some emerging exhibit concepts and designs."⁷⁹ The community will help to expand your narrative and enable you to evoke emotion in the people who want to engage with the museum.⁸⁰ Allowing the community

⁷⁷ Pete Daniel, *Curating the American Past: A Memoir of a Quarter Century at the Smithsonian National Museum of American History* (Fayetteville, AR: University of Arkansas Press, 2022), 139-158, <https://doi.org/10.2307/j.ctv25wxbf7>.

⁷⁸ Lord and Lord, *The Manual of Museum Exhibitions*, 12.

⁷⁹ Alexander and Alexander, *Museums in Motion*, 242.

⁸⁰ Cauvin, *Public History*, 143-146.

to weigh in on what they want is an excellent example of shared authority. The exhibit will achieve these goals by how we choose to interpret the information, and which labels, fonts, display cases, and objects are chosen to be included in the exhibit. These aspects are what the public (the interpretation) sees and how they will interact with the museum.

Historians struggle to balance enough within the organization in which they work in, taking the time to listen to the community audience and see what they have to say at this stage in exhibit planning will help ensure that the correct interpretation is more successful.⁸¹ For example, in the article “Families First! Rethinking Exhibits to Engage All Ages,” Anne Grimes Rand, Robert Kiihne, and Sarah Watkins wrote, “Families are the first learning community that a person experiences.”⁸²

Understanding the importance of interpretation is just one step in the process. What is interpretation? In *Museums in Motion*, Edward and Mary Alexander define museum interpretation as “Museum interpretation/education encompasses how museums communicate their message to the public.”⁸³ Understanding that interpretation is the way in which the public receives the information helps one understand how important the interpretation is within a museum and its exhibits. A public historian’s job is to understand interpretation and to do it properly. Freeman Tilden’s six principles, found in

⁸¹ Elizabeth A. Duclos-Orsello, “From the Guest Editor: Shared Authority, The Key to Museum Education as Social Change,” *The Journal of Museum Education* 38, no. 2 (2013): 121–122, <http://www.jstor.org/stable/43304976>. To see more on shared authority, see Benjamin Filene, “Letting Go? Sharing Historical Authority in a User-Generated World,” *History News* 66, no. 4 (2011): 7–12, <http://www.jstor.org/stable/42654339>.

⁸² Anne Grimes Rand, Robert Kiihne, and Sarah Watkins, “Families First! Rethinking Exhibits to Engage All Ages,” *History News* 64, no. 1 (2009): 1–8, <http://www.jstor.org/stable/42654197>.

⁸³ Alexander, and Alexander, *Museums in Motion*, 258.

his book *Interpreting Our Heritage* are considered a standard in creating an interpretive plan. As the field of public history advanced there has been a need to expand on Tilden's original principles.⁸⁴ Regardless, these principles are still a starting point for interpretation.

Graham Black describes interpretation as, "An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience and by illustrative media rather than simply to communicate factual information."⁸⁵ An exhibit uses tangible artifacts, pictures, oral histories, and documents to tell a story. Interpretation is used to educate and engage the public, but what are these parts? According to the Alexander's, interpretation needs five key factors to implement Tilden's six principles.⁸⁶ First, it needs to be able to teach a certain truth; second, it needs to be based on original objects; third, it needs to have sound historical research. Fourth, interpretation needs to make use of sensory perception, and last, it needs to be informal education that's outside of the classroom. As a public historian, if you are able to use these five elements, you will achieve a well-planned interpretation for the exhibit.⁸⁷ It is not the information itself but how the information is used and displayed.⁸⁸ Freedman Tilden states "I believe the interpretative effort, whether written or oral or projected by

⁸⁴ To see the five added principles, see Alexander, and Alexander, *Museums in Motion*, 259.

⁸⁵ Graham Black, *The Engaging Museum: Developing Museums for Visitor Involvement* (London: Routledge, 2005), 177; Freeman Tilden, *Interpreting Our Heritage*, 4th Edition (Chapel Hill, NC: University of North Carolina Press, 2007), 9.

⁸⁶ Alexander, and Alexander, *Museums in Motion*, 259.

⁸⁷ Black, *The Engaging Museum*, 177-185; Alexander, and Alexander, *Museums in Motion*, 259.

⁸⁸ Alexander, and Alexander, *Museums in Motion*, 258.

means of mechanical devices if based upon these six principles, will be correctly directed.”⁸⁹ Tilden clearly thought that if people used his principles as guidelines, then their information would speak for itself. In 2019, Allison Horrock wrote an article for the National Council on Public History, about Tilden’s work and how it is used today. Horrock states, “Tilden provided a blueprint for interpretive practices, but his conceptualization of the relationships between interpreters, experts, and audiences are far from the final word on interpretation.”⁹⁰ Horrick talks about how much more authority is given to public historians to interpret information. Horrick argues that when interpretation is done correctly and collaboration takes place within the interpretive plan, public historians will create shared authority and achieve the best interpretive outcome within the exhibit and institution.⁹¹

Museologist Elizabeth Merritt argues that “interpretation is a dynamic process of communication between the museum and the audience.”⁹² This is done by engaging with the community, getting feedback, and understanding what they want and need. Interpretation is the ability to use interaction and engagement to evoke emotion and engagement from the public by challenging them and changing their attitude on a subject. The standards for interpretation include sound research, inclusivity, audience interaction,

⁸⁹ Tilden, *Interpreting Our Heritage*, 9.

⁹⁰ Allison Horrock, “Reinterpreting Freeman Tilden's *Interpreting Our Heritage*,” National Council on Public History, <https://ncph.org/history-at-work/reinterpreting-freeman-tilden/>.

⁹¹ To see more on interpretation and how to implement it, see Stephen Hague, “How to Plan and Implement Interpretation,” *History News* 68, no. 2 (2013): 1–8, <http://www.jstor.org/stable/44062853>.

⁹² Black, *The Engaging Museum*, 184.

educational goals, and engaging the public are a great starting point for creating an interpretative plan for the exhibit.⁹³ This will help guide the design and fabrication of the exhibit to benefit the narrative and flow.

Exhibit planning starts with the creation of an idea for the exhibit. Next the public historian research's the subject matter, following the methods written by Lyon, Nix, and Shrum, "taking a wide range of materials and using them to form a coherent argument about the meaning and significance of past events."⁹⁴ By critical examination of lots of historical sources.⁹⁵ Simultaneously the museum staff and the public historian work to make sure the exhibit will fit comfortably in the allotted space and that when visitors are present, there will still be enough space for the exhibit to be effective and run smoothly. Tom Klobe writes that, "Space is the element is most often forgotten, and the failure of many exhibitions can be attributed to a disregard for spatial consideration, both three- and two-dimensional."⁹⁶

After the historical research is completed, public historians present a proposal to the stakeholders, staff, and board for approval. This is when people can add to and make changes to the initial ideas before the exhibit is designed. Planning and designing the

⁹³ Merritt, *National Standards and Best Practices for U.S. Museums*, 59.

⁹⁴ Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History, Interpreting the Past, Engaging Audiences* (Lanham, MD: Rowman & Littlefield, 2017), 2.

⁹⁵ To see more on research for exhibits, see Barry Lord, and Gail Dexter Lord, *The Manual of Museum Exhibitions* (Lanham, MD: Rowman, and Littlefield, 2014), 23-26.

⁹⁶ Tom Klobe, *Exhibitions, Concept, Planning, and Design* (Washington DC: The AAM Press, 2012), 4.

exhibit is when the inner workings of the exhibit take shape. The public historian will work with the appropriate people to develop everything in this phase.

This is where the knowledge of a well-trained public historian will really assist in the exhibit's creation. In the planning process when the public historian is working on plans, they have to look at two major concepts and create plans for both. They will need to have a plan in place for the design and how this will be set up. They will also need to have an interpretive plan in place showing the narrative for the public interpretation. This plan guides the layout, flow, and label selections based on the interpretation goals.⁹⁷ The next step is to consider the display of different historical objects within the exhibit. The public historian needs to work with the collection manager to ensure proper lighting and care of the objects when on display. If this is a permanent exhibit, special cases may be needed to protect artifacts from harsh light and environmental issues like humidity and pests. Understanding that the pieces that will hold the exhibit is just as important as the object in the exhibit and the words used to convey the narrative of the exhibit. The next thing would be to consider the flow of the space the best arrangement of cases and interpretive panels. The exhibit's layout, while to most would not seem important, plays a significant role in how the public will perceive the exhibit. Tom Klobe notes that "The principles according to which the elements of art are organized include unity, repetition,

⁹⁷ Cauvin, *Public History*, 143-146; Lord, and Lord, *The Manual of Museum Exhibitions*, 251-268; Alice Parman, "Exhibit Makeovers, Do-It-Yourself Exhibit Planning," *History News* 65, no. 1 (2010): 1-8, <http://www.jstor.org/stable/42654249>.

movement, transition, opposition, emphasis, balance, variation, and simplicity.”⁹⁸ In my proposed exhibit, the best flow of space seems to be a lower display along the mural wall. This is the farthest from the light, it does not block walking space, and allows room for wheelchairs to move around and view the exhibit as well. Exhibition creation must ensure quality care of the collection items to preserve them for future generations.⁹⁹

In David Dean’s *Museum Exhibition Theory and Practice*, he states that “storyline and text development begins at the point of origin for an exhibition idea.”¹⁰⁰ The storyline is considered the core of an interpretative plan, according to Barry Lord and Gail Dexter Lord in *Manual of Museum Exhibition*. This storyline guides the themes and subthemes of the exhibit and uses the means of expression to execute the exhibit's planning.¹⁰¹ The storyline leads to the exhibit plan or blueprint, of what your exhibit will look like. This funding will determine how detailed this plan is and how it is structured. The plan can be turned into a detailed 3D model of the exhibit's layout or a simple 2D version that explains the details of size, layout, and required space. The exhibit plan guides the staff through the fabrication and installation of an exhibit. The ability to spend time on this plan and have it well thought out will go a long way in easing the process of fabrication and installation and hopefully avoid any major setbacks or budgeting

⁹⁸ Klobe, *Exhibitions*, 21.

⁹⁹ Lord, Lord, and Martin, *The Manual of Museum Planning*, 212-225; Lord, and Lord, *The Manual of Museum Exhibitions*, 126-130.

¹⁰⁰ Dean, *Museum Exhibition*, 103.

¹⁰¹ Lord, and Lord, *The Manual of Museum Exhibitions*, 251-268.

issues.¹⁰² Elizabeth Bogle refers to this planning section as the schematic phase of planning, which identifies everything to prepare the exhibit for production.¹⁰³

Based on David Dean and his theories on traffic flow notes that, there are three main ways to control the flow of traffic within an exhibit. The first one is what he calls the suggested approach. This one is where you try to guide the traffic flow with lighting, colors, signs, and other visuals that will draw the visitors in the way you want them to go. The next approach that Dean suggests is the unstructured approach. This one has no set path, and the visitor is allowed to move around the exhibit on their own without any guidance as to where they should go. The last approach, the direct approach, provides only direction for visitors. Although Dean gives these three ways to arrange the exhibit flow of traffic, but he does not say that one should be used over another. The public historian must understand the exhibit needs and that one flow may work for one exhibit, and another might work best for a different exhibit.¹⁰⁴

Elizabeth Bogle says in her book *Museum Exhibition Planning and Design* that “Shapes, forms, and spaces are surrogate storytellers that can inform visitors about an exhibit theme, time, place, mission and aims.”¹⁰⁵ Bogle explains how important these features are to telling the story. She says, “shape, form, and space must be planned/designed so that the exhibition will be harmonious and cohesive.”¹⁰⁶ Exhibit

¹⁰² Klobe, *Exhibitions*, 5-8.

¹⁰³ Bogle, *Museum Exhibition Planning and Design*, 11-12.

¹⁰⁴ Dean, *Museum Exhibition*, 53-55.

¹⁰⁵ Bogle, *Museum Exhibition Planning and Design*, 247.

¹⁰⁶ Bogle, *Museum Exhibition Planning and Design*, 247.

colors need to be carefully chosen, and when doing so, consider the audience who will view the exhibit. Most history museums have a wide range of visitor age. People of different ages are drawn to certain colors, and this will affect how the person perceives the information presented within the exhibit. Table 1, created by Elizabeth Bogle, explains the different age group's color preferences and will help the exhibit creator select colors that will benefit more than one age group.¹⁰⁷

Table 2. Color preference by age, Elizabeth Bogle, *Museum Exhibition Planning and Design*, 201.

Age	High Preference	Medium Preference	Low Preference
Birth to age 6	Red, Orange	Yellow, Green	Blue, Violet
Age 6 to 60	Blue, Red	Green, Violet	Orange, Yellow
Age 60 to 90	Blue, Green	Violet, Red	Yellow, Orange

One should understand that the color may change at different times of day based on the light that the exhibit receives. For instance, that my proposed exhibit space has wall-to-wall glass windows lining the front of the exhibit area. This will make the light in the space change throughout the day and, based on the weather outside, drastically.¹⁰⁸

The exhibit's text and labels shape the narrative, as the planned interpretation is integrated into the exhibit. Without the right text and labels, the incorporated objects and images will lack the great narrative designed for the exhibition. In a history museum, the function of an exhibit is to tell a story, and this is done through the use of interpretive

¹⁰⁷ Bogle, *Museum Exhibition Planning and Design*, 200-204. To see more detail on light, see Klobe, *Exhibitions*, 14-17.

¹⁰⁸ Dean, *Museum Exhibition*, 33-35.

labels. Serrell states, “Interpretive labels tell stories; they are narratives, not list of facts. Any label that serves to explain, guide, question, inform or provoke- in a way that invites participation by the reader- is interpretive.”¹⁰⁹ Interpretative labels should be used to guide visitors through the exhibit and allow visitors to make their own opinions about the story's narrative. In my exhibit, interpretive labels will be used to explain Hunt’s role in the East Texas oil boom and help people understand his importance in the Texas oil industry. Serrell says, “Let your labels be jumping-off places for people’s imaginations. Let them fill in many more words and feelings.”¹¹⁰ Interpretation shapes a narrative that allows the visitor to be affected and react in ways that are unique to each person, and even more so, it can be unique to the same visitor each time they tour the exhibition and its narrative. The key goal of a public historian is to produce a history accessible to the community.

Using different types of labels throughout an exhibit. Title labels capture the visitors’ attention and spark an interest in the exhibit. Researchers have determined that people are more likely to refrain from reading the information at hand if there is an excessive amount of text to be read. Table 3 is based on a chart Beverly Serrell used in her book on exhibit labels outline the ideal word count for four main types of labels: exhibition labels, introductory labels, group labels, and caption labels. The important

¹⁰⁹ Beverly Serrell, *Exhibit Labels, An Interpretive Approach*, Second Edition (Lanham, MD: Rowman & Littlefield, 2015), 19.

¹¹⁰ Serrell, *Exhibit Labels*, 26.

thing to remember is that visitors will be more likely to skip over the information if there is too much to read.¹¹¹

Table 3. Exhibit label reference guide, Beverly Serrell, *Exhibit Labels an Interpretive Approach*, 43.

Interpretive Label Types	Purpose	Number of Words
Exhibit Titles	To attract attention, to inform about the theme, to identify	1-7
Introductory Labels	To introduce the big idea, to orientate visitors to the space	20-125
Group labels	To interpret a specific group of objects, to introduce a subtheme or section	20-75
Caption Labels	To interpret individual objects and models	20-75

Beverly Serrell states, “It is a museum exhibition, not an encyclopedia, not a library, and visitors should be allowed to feel they are there primarily to look and do, not to read. Write shorter labels.”¹¹² Serrell wants the creators of exhibits to understand the importance of the length of text in an exhibit and how little people want to read while they are at a museum.

The next thing that needs to be considered in label planning and creation is what type of font and the size of the font that will be used. In academics, the most common font that papers are written in is Times New Roman serif typeface font; the font size in academic settings is typically twelve-point font. The next big question that is asked is

¹¹¹ Serrell, *Exhibit Labels*, 43-46.

¹¹² Serrell, *Exhibit Labels*, 97.

serif or sans serif. There is no cut-and-dry answer of yes or no to using either one of them. Serrell talks about the choice that needs to be left to make it easy on the eyes as they are reading the label's information. To understand how to decide what is best there needs to be an understanding of what serif and sans serif is. When looking at Times New Roman a serif font there are little extensions at the end of the long strokes within the letter. A sans serif font would lack the extra small strokes of serif fonts.¹¹³

When deciding which way to go with serif and sans serif, it is important to understand that it is a style decision and not so much one based on the legibility of the words on the label. The font you use will dictate which style fits best within the parameters of the labels. Exhibit labels have correct uses for font and sizes as well. A font will determine how easily a visitor can read the labels throughout the exhibit. It is important to note that there is no standard on font type for labels like in academic writing. The most common easy-to-read fonts are Times Roman, Bodoni, Caslon, Century Old Style, and Clarendon. All of these are fonts people are used to seeing, choosing fonts that people recognize makes it easier for visitors to want to read the text on the labels.¹¹⁴

The next thing to consider when designing labels is whether or not to use boldface font or regular face font. Bold face is normally best used for titles. There is no hard yes or no answer to this question, it is more a preference on what you feel is best. Serrell does note that bold words in the middle of paragraphs tend to break up the flow of reading.

¹¹³ Serrell, *Exhibit Labels*, 270-273; Dean, *Museum Exhibition*, 126-131.

¹¹⁴ Serrell, *Exhibit Labels*, 266-270; Klobe, *Exhibitions*, 55-60; Bogle, *Museum Exhibition Planning and Design*, 179-188.

Bold font draws in attention to the eye, and this will affect how the visitor reads and perceives the information.¹¹⁵ The font and size chosen need to be based on the size of the space, the complexity of the exhibit, and label type. Font size is another major contributor to how the visitor will take in the label that narrates the information of the exhibit. The ideal size range for font is no less than eighteen-point font and no more than thirty-six-point font. Titles and captions should be between twenty-to-twenty-four-point font. While the body of the text ideally is at the low end at eighteen-point font size. These sizes are at the prime level to have a visitor read them from about twenty inches away. It will be easy on the eyes and thus will encourage a visitor want to engage in the exhibit by reading the labels.¹¹⁶

Once the exhibit plan is finalized, last step is to begin fabrication of the exhibit. Now, the staff brings their exhibit to life. At this point, the exhibit developers arrange the physical items and labels. The whole interpretative story, that has been researched for a long time, is finally coming about and the exhibit take shape. The actual fabrication and installation are not planned for my project at this time. My project will have a completed exhibit planned out and ready to be handed over to the East Texas Oil Museum for installation if and when they have the ability to do so.

This capstone thesis project includes an interpretative plan to guide me through planning and designing the exhibit on H. L. Hunt's contributions to the East Texas oil

¹¹⁵ Serrell, *Exhibit Labels*, 273; Dean, *Museum Exhibition*, 129-131.

¹¹⁶ Serrell, *Exhibit Labels*, 275.

boom and the Texas oil industry. The project will show that I understand and can implement the practices discussed in this chapter. It will demonstrate an understanding of interpretation, exhibit flow and structure, and the importance of exhibit labels and narrative. The exhibit will show my ability to produce and provide the public a history within their community. As a public historian and designer of an exhibit I have used historical research methods to interpret the historical information in order to create and fabricate an exhibit.

CHAPTER 3

Exhibit Panel Planning and Design

This exhibit started with my partnership with Director Olivia Moore at the East Texas Oil Museum in Kilgore, Texas. I reached out to Moore and asked what she felt was needed to add to the museum. She then gave me a list of a few options for future exhibit concepts. Mrs. Moore had mentioned the need for exhibits on prominent women as well as other minority groups. She also mentioned that the museum did not have anything on H.L. Hunt, who had played a much bigger role in the East Texas oil boom than what the museum portrays currently. With this information, I spent some time looking into different options of content, and when trying to make my decision, I wanted to pick a subject matter I felt that I would not grow tired of and seemed the most interesting to research. This is how I landed on H. L. Hunt. I then met with Moore and discussed both of our thoughts on Hunt and what might be important to have based on what we knew about him at this point in the project. The original plan was to process the limited amount of archival material that the East Texas Oil Museum had on Hunt and then begin the exhibit planning. The goal of this project was to show that I have the ability to process archival and artifactual materials and create an exhibit from the material that I had processed. As we began to look at what the museum had on Hunt, we quickly realized that there was very little in the museum, and the little bit that they did have, which was

less than five items, all of which had already been processed. This led to my project being one that focused solely on creating an exhibit on H. L. Hunt.

The project evolved throughout my research, writing, and creation. It developed with my growth in graduate school with my courses and from painful moments of realization and understanding. This project's themes and subject matter, while always revolving around the main theme of H. L. Hunt and the East Texas Oil field, changed as I learned who he was and as I learned about the inner workings of the oil business and how it evolved in Texas. When I started this project, I was warned over and over not to over-glorify him and to really make sure I was painting the correct picture of who Hunt was. I, in return, spent way too many paragraphs and panel creations where I glorified him in a way that should not have been done. It was not true, and it was opinionated. This, in hindsight, was the very opposite of what I needed to do. The evolution of this project into what it is today followed the evolution of my understanding of how I needed to interpretative the research that I had conducted in the least objective way I could. This was done by many rewrites and heart-to-hearts with Dr. Beisel and really taking a step back and understanding what I needed to do to present my research historically and at the level that I had been taught.

To begin my project, I accessed the East Texas Oil Museum's collection of H. L. Hunt artifacts. I then reviewed my research on his life and started to create an

interpretative plan for sharing his story. I took into account Freeman's principles of interpretation while I was creating and planning the content for the panels of the exhibit.¹¹⁷ This plan was part of the information that changed over time, while I had the pieces that would help tell his story, it was important to be objective and not glorify H. L. Hunt's life and person.¹¹⁸

When planning the interpretative plan, I chose to focus on Freeman Tilden's six key principles telling the story of historical information in a way that is perceived well by the public and accurately represents the history of the person or item. Graham Black chose to take Tilden's understanding and describe it as "An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience and by illustrative media rather than simply to communicate factual information."¹¹⁹ I chose to take what Tilden created as a guide and mix it with the more updated principles and guides that, Graham Black and Edward Alexander had added to stay with current standards and best practices when creating interpretation for the exhibit panels.

When looking at the subject matter of the H. L. Hunt Exhibit and the pieces that are in the exhibit, which include the original contract between Hunt and Joiner, a pair of

¹¹⁷ Freeman Tilden, *Interpreting Our Heritage*, 4th Edition (Chapel Hill: University of North Carolina Press, 2007); Allison Horrock, "Reinterpreting Freeman Tilden's *Interpreting Our Heritage*," National Council on Public History, <https://ncph.org/history-at-work/reinterpreting-freeman-tilden/>.

¹¹⁸ Thomas Cauvin, *Public History: A Textbook of Practice* (New York: Routledge, 2016), 140-146.

¹¹⁹ Graham Black, *The Engaging Museum: Developing Museums for Visitor Involvement* (London: Routledge, 2005), 177.

his baby shoes, and the museum's few photographs of Hunt. These items would help to tell his story. While I mainly planned to tell the story of his contributions to the oil boom in East Texas, having pieces from his childhood helped to shape the narrative to share a little bit about his past and what led up to who he was when Hunt entered the oil industry in Texas. Using Black's methods of not stating only facts, I have chosen to add interactive elements to the exhibit. On the panel that displays the baby shoes, the option is to have lacing stations on each side of the panel so that children can interact with the exhibit and relate to the shoes in the exhibit. Another place that I am implementing interactive pieces is on the panel that shares a quote from an employee of Hunt's. This panel will have a drop box, paper, and a pen or pencil. On the panel it encourages people to have fun and think about what they would say about their employer and to write their own quotes. Adding these interactive elements adds to the experience and helps to engage the guest in the learning process. The article "Families First! Rethinking Exhibits to Engage All Ages," Anne Grimes Rand, Robert Kiihne, and Sarah Watkins wrote, "Families are the first learning community that a person experiences."¹²⁰ This is why I felt it was important in my plan to interpret Hunt's story that I include ways to interact and engage with children.

Once I had planned out how I wanted to tell his story, I started working on planning the exhibit's design and layout. I went to visit the museum a few times. This is

¹²⁰ Anne Grimes Rand, Robert Kiihne, and Sarah Watkins, "Families First! Rethinking Exhibits to Engage All Ages," *History News* 64, no. 1 (2009): 1–8, <http://www.jstor.org/stable/42654197>.

where I was able to determine the best place to install the exhibit. It gave me a chance to look at the size of the space and the flow of the current space, the lighting at different times, and what colors were currently in the space. When looking at the different elements, I was able to use this information to help me plan out the exhibit based on the best practices discussed in chapter two for exhibit design, flow, and colors.¹²¹

The space chosen is in front area of the museum, where an eight-foot-tall statue of H. L. Hunt currently stands. A large wall of windows allows in a lot of natural light. The back wall is a full mural of roughnecks working on oil rigs. The mural is full of tans, greys, and browns, while the statue is slate and has a greenish-blue marble base. Figures 1-3 show the space taken the day I went to survey the area and take measurements.

¹²¹ Tom Klobe, *Exhibitions, Concept, Planning, and Design* (Washington DC: The AAM Press, 2012), 5-8, 21; Bogle, *Museum Exhibition Planning and Design* (Walnut Creek, CA: AltaMira Press, 2013), 11-12; Dean, *Museum Exhibition: Theory and Practice* (New York: Routledge, 1996), 53-55.



Figure 2. Proposed exhibit area with base of H. L. Hunt statue in the East Texas Oil Museum. Photographed by Ashley Watson.



Figure 3. Proposed exhibit area with the base of the H. L. Hunt statue and the wall of windows at the East Texas Oil Museum. Photograph by Ashley Watson.



Figure 4. Proposed exhibit area with the base of the H. L. Hunt statue and the mural on the back wall in the East Texas Oil Museum. Photograph by Ashley Watson.

The measurements of the area that has usable space in this section are about eighteen feet wide and eleven feet high. The plan is to use the space along the wall with the mural starting at the left end and working towards the Hunt statue. The hope is to have modern simple low to the ground panel mounts to allow for the mural to be undisturbed as well as to help with the flow of the exhibit. I have created ten panels, which allows each panel to be around 21-25 inches long and about 18- 20 inches tall. The goal is to create a forced flow from the entrance of this area and wrap around the statue.

¹²² The reason behind this is due to the museum's limited space and the single entrance into the space. The planned flow will help guide the narrative of the panels and what the visitors view from the content as they advance through the exhibit.¹²³ Figures 5-7 are

¹²² Bogle, *Museum Exhibition Planning and Design*, 247.

¹²³ Klobe, *Exhibitions*, 21-22.

examples of different mounts that would work with the flow and design of the exhibit and the different pieces in the museum's collection.

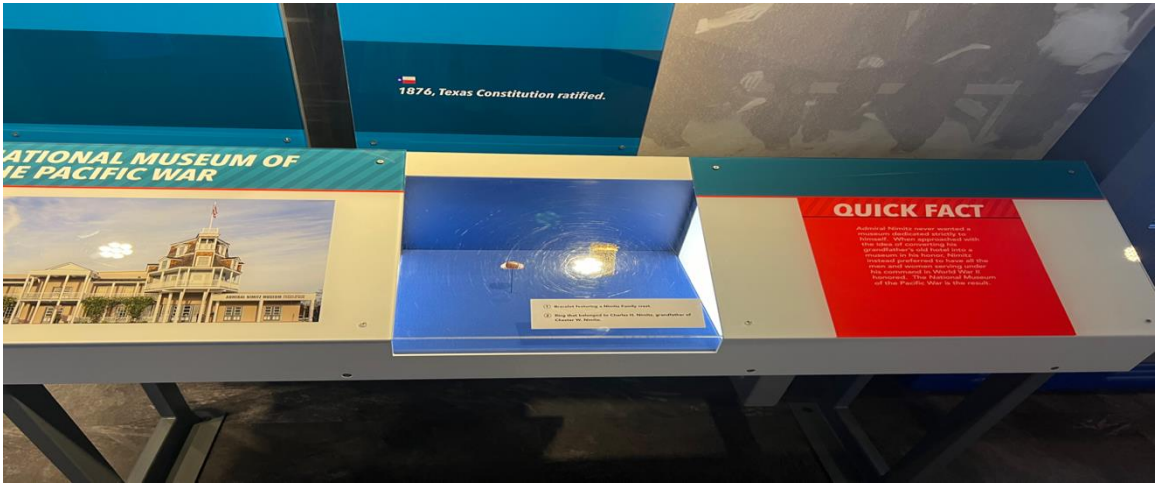


Figure 5. Example of a panel that has a display case in the middle. An example for the shoe panel in the Hunt exhibit. Photograph by Ashley Watson at the National Museum of the Pacific War in Fredericksburg, Texas.

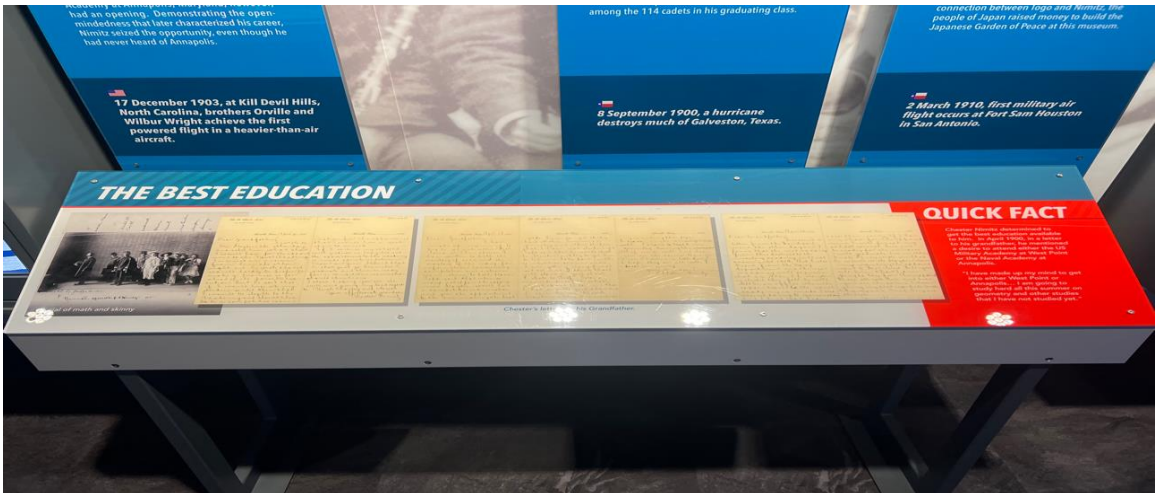


Figure 6. Example of a panel layout useful for the lease agreement document panel in the Hunt exhibit. Photo taken by Ashley Watson at the National Museum of the Pacific War in Fredericksburg, Texas.



Figure 7. Example of a digital panel that could display the agreement between Hunt and Joiner. Photo taken by Ashley Watson at the National Museum of the Pacific War in Fredericksburg, Texas.

Once the exhibit's flow was designed, the next step was to start planning the exhibit panels. Elizabeth Bogle talks about the importance of choosing the most appropriate colors for your exhibit. The exhibit colors affect how the guest perceives the exhibit and its content. The goal is to have colors that speak to the many different age groups and demographics. In chapter two, I discussed the colors that are more effective for different age groups.¹²⁴ When choosing the colors for my panels, I needed to consider the lighting in the space. The space has a wall of windows; I needed to consider that the light would fluctuate throughout the day when the weather changes. David Dean

¹²⁴ Bogle, *Museum Exhibition Planning and Design*, 200-204. For more detail on light, see Klobe, *Exhibitions*, 14-17.

discusses the light and how it affects colors in his book *Museum Exhibitions*, and it was a key element when I chose the colors in my panels. I choose to use the color scheme of greens, blues, oranges, and yellows to compliment the colors that are currently in the space which are tans, creams, greens, blues, and browns.¹²⁵ Figure 8 shows the colors chosen for the panels for the exhibit.



Figure 8. Hunt exhibit panel color selections. Created by Ashley Watson.

The next step in creating the panels for the exhibit was to take the historical research, use it in the interpretive plan, and meld these together with the collection items

¹²⁵ Dean, *Museum Exhibition*, 33-35.

to start adding the labels and text to the panels. This is where the narrative of the exhibit starts to take shape and come together. The function of an exhibit in a history museum and its main goal is to tell a story. This is where the interpretive labels come into play and help to shape the story of H. L. Hunt. I then used Beverly Serrell's approach to interpretive labels. In her book, she wrote, "Let your labels be jumping-off places for people's imaginations. Let them fill in many more words and feelings." This was a quote I used as a checkpoint of sorts to make sure the information I provided visitors was shaped in an interpretive manner that lets them create and shape the narrative based on my historical research.

My goal with my labels was not to overload the guests with lots of text and information when they looked at each panel. I wanted to keep the reading level at a no more than an eighth grade reading level. Having a panel that has too many words or uses words that are way above the level of reading most used in an exhibit has been proven to prevent guests from wanting to explore and learn. I did not want this exhibit to be one that people glance at, get overwhelmed, and move on. I chose to follow Serrell's guidelines and keep the text short and informative.¹²⁶

The type of font and the size of the font were the next tasks at hand when creating exhibit labels. The readability of a font, again, is a major contributor to how a guest will perceive and interact with an exhibit. Both Serrell and Dean talk about the importance of

¹²⁶ Serrell, *Exhibit Labels*, 97.

font types and sizes in their books on museum exhibits.¹²⁷ After studying both their chapters on fonts, I chose Times New Roman and Ariel Black fonts. This means that I went with a mixture of serif and san serif fonts. The choice to use both came down to the fact that some panels had less space for text, and a san serif font takes less room. They are also less mechanical in appearance. Figure 9 is an example of a section of one of the panels that shows both fonts being used and how they are clear and easily readable for multiple age groups.

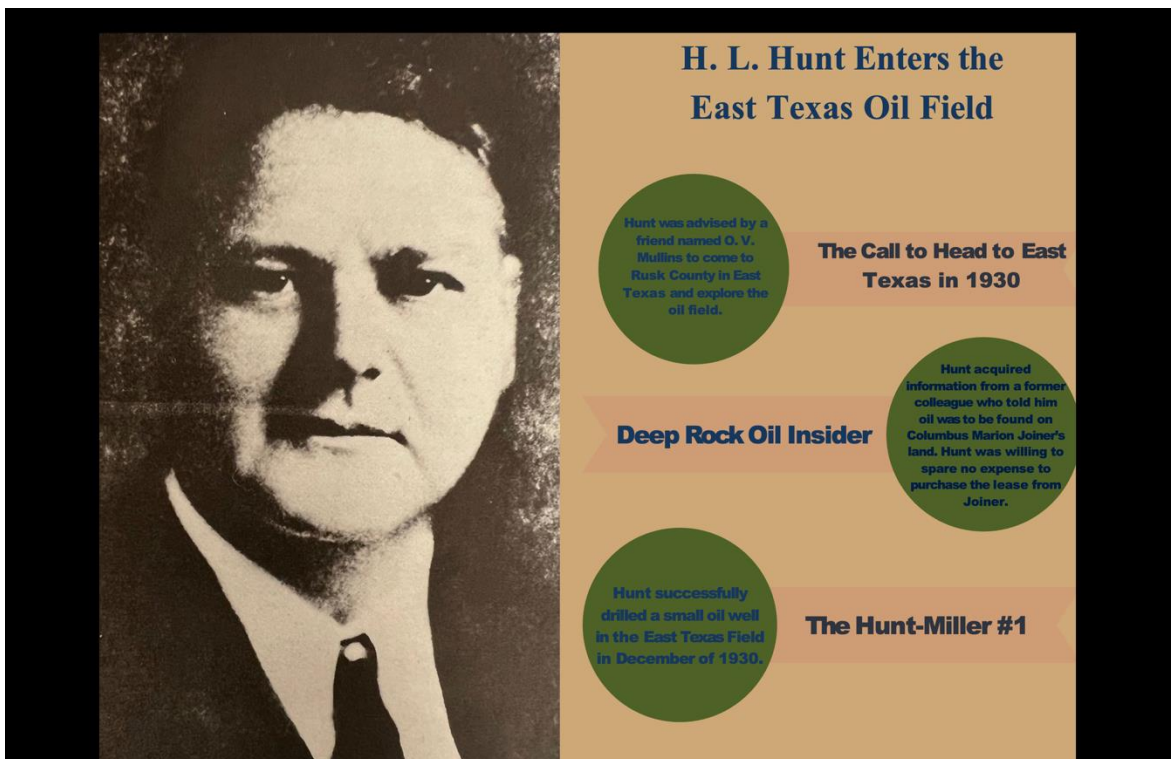


Figure 9. Example of panel 4 from the H. L. Hunt exhibit.

¹²⁷ Serrell, *Exhibit Labels*, 270-273; Dean, *Museum Exhibition*, 126-131.

Once the labels were planned out with content, word count, font, and font size. The next step was to put all this information together to create the panels, which has been a process. I have changed the layout; I played with which colors would look best on each piece of the panel. I considered different shapes and designs to create the final panels that detail the life of H. L. Hunt and his contributions to the Texas oil industry. In the proposed Hunt exhibit the artifacts that will be on display are a pair of Hunt's baby shoes that were donated to the East Texas Oil Museum by Hunt's family member. The shoes used in the panel will have an interactive feature for people to tie shoelaces and think about their childhood shoes. The next artifact is the lease agreement Hunt and Joiner signed for the Daisy Bradford leases of land. This artifact will be used in a panel that will allow visitors to read the first page and the official seal. There will be a digital copy of the agreement that the museum has scanned and can be used on a digital panel for visitors to scroll through and see the full agreement. Finally, the exhibit will include six photographs the museum has in its H. L. Hunt collection. These will be used throughout the Hunt exhibit to make the panels have more of a personal feel due to the lack of artifacts related to Hunt at the East Texas Oil Museum.

The artifacts used in the Hunt exhibit are old and need to be cared for in their own perspective ways. Hunt's baby shoes for example should not be left in harsh and direct sunlight. The hope is that this panel will be shaded by the statue and will not be in direct sunlight. The lease agreement needs to be stored in an airtight container out of direct sunlight and air. It has been on display for many years. Due to the condition of the

agreement and the need to conserve it to allow for use in the future, I choose to only use high quality scans of the lease agreement to preserve the historical document. The six photographs used in the exhibit will also be high quality digital scans of the original images to preserve the condition of the photographs and allow them to be printed on the panels. This will allow the East Texas Oil Museum to use the reproduced items on display face where they are subject to UV rays, harsh lights, environmental changes and in some cases, visitors touching them. A public historian's main objective when dealing with archival and artificial pieces is to use proper conservation techniques and preservation to care for the collection.

The East Texas Oil Museum will receive a USB drive with the PowerPoint presentation of the panels and a digital copy of this capstone thesis project so that it will have the research material and resources to answer any questions that may be asked about the Hunt exhibit. The panels can be sent to any company of the museum's choosing to print and install them. This will allow for easy access to the material, and it allows them to adjust size and structure if they need to fit their current needs. The story of Hunt can now be displayed and told so that the guests in the East Texas Oil Museum will understand his prominent role in the East Texas Oil Boom.

CONCLUSION

This project has given me the chance to showcase my historical research skills and my understanding of best practices for exhibit planning and creation. It has allowed me to demonstrate the methods I have learned while in school by creating this proposed exhibit for the East Texas Oil Museum in Kilgore, Texas. Being able to prove why H. L. Hunt was a major contributor to the East Texas Oil Boom and why his role influenced the oil industry in Texas and then create an interpretive exhibit based on my historical research proves that I have learned and gained a multitude of skills and information while in graduate school at Stephen F. Austin State University.

This thesis project allowed me to use the information that we were taught in class and to demonstrate the skills we were taught. This project helped me to gain an understanding of the public history field and how to put the information and skills taught during this time to good use by educating the public. H. L. Hunt was a major part of the oil industry in Texas and made a name for himself during the East Texas Oil Boom. The East Texas Oil Museum in Kilgore, Texas will benefit greatly from this exhibit. This exhibit fits into the museum's mission and follows its plan to interpret the history of the East Texas Oil Boom and educate the public on the way life was during the boom. My hope is that the museum will be able to use this exhibit and the research to better its mission and that the story of who Hunt was and what his role will interest visitors.

This project has strengthened my historical research and writing skills as well as allowed me to create an interpretive exhibit that I will be able to show future employers and use as a reference to what I understand and know when it comes to the planning and fabrication of an exhibit. My goal is to use this project to grow in the field of public history and continue to make history more accessible to the public in ways they enjoy learning about the past.

BIBLIOGRAPHY

Primary Sources

Bagwell, J. S. "Crude Oil Drops Again, Now is Only 25 Cents," *The Daily News-Telegram* (Sulphur Springs, Tex.), Vol. 33, No. 85, Ed. 1 Friday, April 10, 1931." The Portal to Texas History, February 18, 2019.

<https://texashistory.unt.edu/ark:/67531/metapth1119791/m1/1/?q=%22panola+pipe+line%22>.

Banger, J. E. A., and W. L. Erwin. "Citation By Publication" *The Cass County Sun* (Linden, Tex.), Vol. 61, No. 35, Ed. 1 Thursday, August 27, 1936. The Portal to Texas History. Banger & Erwin, October 4, 2013.

<https://texashistory.unt.edu/ark:/67531/metapth341125/m1/10/?q=%22H.L.%2BHunter%2BInc%22>

Boatright, Mody. "Fain Gillock Interview - Fain Gillock Interview [Part 2 of 2]." Fain Gillock Interview - Fain Gillock Interview [part 2 of 2] | Briscoe Center Digital Collections. Accessed April 26, 2023.

https://digitalcollections.briscoecenter.org/item/418956?solr_nav%5Bid%5D=9aed297b391c3e06cdc8&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=2

Edwards, Henry. "Sinclair- Kinney Oil Well Near Troup Blows in as 24,000 barrels Producer" *The Tyler Journal* (Tyler, Tex.), Vol. 7, No. 2, Ed. 1 Friday, May 8, 1931. The Portal to Texas History. Henry Edwards and Company, July 4, 2015.

<https://texashistory.unt.edu/ark:/67531/metapth619991/m1/3/?q=%22H.L.%2BHunt%2BInc%22>

Governor James V. Allred Papers Collection. East Texas Oil Club, 1932. University of Houston Archives, University of Houston, Houston, Texas

Hayes, Robert. "L. L. James and C. M. 'Dad' Joiner Interview." L. L. James and C. M. "Dad" Joiner Interview, Briscoe Center Digital Collections. Accessed April 26, 2023.

https://digitalcollections.briscoecenter.org/item/419063?solr_nav%5Bid%5D=b375bfcbbec4b69f4733&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=6

Hayes, Robert. "E. C. Laster Interview." E. C. Laster Interview, Briscoe Center Digital Collections. Accessed April 26, 2023.
https://digitalcollections.briscoecenter.org/item/419073?solr_nav%5Bid%5D=9aed297b391c3e06cdc8&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=1

Hayes, Robert. "Mrs. H. C. Miller, Kenneth Miller, and Joan Miller Interview." Briscoe Center Digital Collections. Accessed April 26, 2023.
https://digitalcollections.briscoecenter.org/item/419072?solr_nav%5Bid%5D=9aed297b391c3e06cdc8&solr_nav%5Bpage%5D=0&solr_nav%5Boffset%5D=8n

Hayes, Robert. "Hubert Harrison Interview." Hubert Harrison Interview, Briscoe Center Digital Collections. Accessed April 26, 2023.
https://digitalcollections.briscoecenter.org/item/419062?solr_nav%5Bid%5D=308b37f6796d8df69a65&solr_nav%5Bpage%5D=1&solr_nav%5Boffset%5D=4

Henderson Daily News. Henderson, Texas, 1931- Current.

Hunt, H. L. *H.L. Hunt Early Days*. Dallas: Parade Press, 1973.

Hunt, H. L. *Hunt Heritage: The Republic and Our Families*. Dallas: Parade Press, 1973.

"Hunt Oil Co. Selling Legacy Properties." TylerPaper.com. *Tyler Morning Telegraph*, October 24, 2017. https://tylerpaper.com/news/local/hunt-oil-co-selling-legacy-properties/article_22e017a9-ba43-558e-aa8e-d2bde32fa355.html

Johnson, Bobby H. "John Ellis Oral History #374," Steen Library, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.
<https://digital.sfasu.edu/digital/collection/OH/id/294/rec/24>

Johnson, Bobby H. "Joe Kinsey Oral History #177," Steen Library, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas
<https://digital.sfasu.edu/digital/collection/OH/id/446/rec/40>

Johnson, Bobby H. "Charlotte Baker Montgomery Oral History #81," Steen Library, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas
<https://digital.sfasu.edu/digital/collection/OH/id/545/rec/88>

“Joiner Finds Oil on the Miller Farm.” *The Henderson Times*. October 9, 1930, No.35

“National Industrial Recovery Act.” National Archives and Records Administration. Accessed June 28, 2023. <https://catalog.archives.gov/id/5730902>.

Railroad Commission of Texas. Oil and Gas Division Miscellaneous Records, Archives and Information Services Division, Texas State Library and Archives Commission. 2023/02/20. https://txarchives.org/tslac/finding_aids/10235.xml

“Railroad Commission of Texas Oil and Gas Division Rule §3.37 Statewide Spacing Rule.” Texas administrative code. Accessed June 28, 2023. [https://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=16&pt=1&ch=3&rl=37](https://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=16&pt=1&ch=3&rl=37)

“Office Of H.L. Hunt Moving to Dallas.” *The Tyler Journal* (Tyler, Tex.), Vol. 13, No. 32, Ed. 1 Friday, December 3, 1937. The Portal to Texas History. 9Henry Edwards and Company.) Accessed May 28, 2023. <https://texashistory.unt.edu/ark:/67531/metaph620161/m1/1/?q=%22H.L.%2BHunt%2BInc%22> .

Tyler Daily Courier-Times, Tyler, TX. 1911-1936.

Tyler Morning Telegraph, Tyler, TX. 1930-1949.

Secondary Sources

Alexander, Edward P., and Mary Alexander. *Museums in Motion: An Introduction to the History and Functions of Museums*. Lanham, MD: Rowman and Littlefield, 2017.

Ali, Umar. “The History of the Oil and Gas Industry from 347 AD to Today.” *Offshore Technology*, August 18, 2022. <https://www.offshore-technology.com/comment/history-oil-gas/>

Ames, Kenneth L., Barbara Franco, and L. Thomas Frye. *Ideas and Images: Developing Interpretive History Exhibits*. Walnut Creek, CA: AltaMira Press, 1997.

Arrigoni, Gabi and Areti Galani. "Recasting Witnessing in Museums: Digital Interactive Displays for Dialogic Remembering." *International Journal of Heritage Studies* 27, no. 2 (2021): 250-264.

- Bain, Aja. "Peopling the Past: Living History and Inclusive Museum Practice." *The Museum Scholar*, April 18, 2021.
https://articles.themuseum scholar.org/2019/05/16/tp_vol2bain/
- Barr, Michael. "A Comparative Examination of Federal Work Relief in Fredericksburg and Gillespie County." *The Southwestern Historical Quarterly* 96, no. 3 (1993): 363–91. <http://www.jstor.org/stable/30237140>.
- Beck, Larry, and Ted T. Cable. *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture*. 2nd ed. Champaign, IL: Sagamore Publishing, 2002.
- Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences*. Walnut Creek, CA: Left Coast Press, 2014.
- Bessire, Mark. "Review of Facts and Fictions: The Histories of Museum Display and Installation in Cultural History," *Art Journal* 60, no. 2 2001: 107–9.
<https://doi.org/10.2307/778072>.
- Black, Graham. *The Engaging Museum: Developing Museums for Visitor Involvement*. London: Routledge, 2005.
- Black Brian and Marcy Ladson. "Oil at 150: Energy Past and Future in Pennsylvania." *Pennsylvania Legacies* 10, no. 1 (2010): 6–13.
<https://doi.org/10.5215/pennlega.10.1.6>.
- Black, Brian. "Oil Creek as Industrial Apparatus: Re-Creating the Industrial Process through the Landscape of Pennsylvania's Oil Boom." *Environmental History* 3, no. 2 (1998): 210–29. <https://doi.org/10.2307/3985380>.
- Bogle, Elizabeth. *Museum Exhibition Planning and Design*, Walnut Creek, CA: AltaMira Press, 2013.
- Boyle, Robert D. "Chaos in the East Texas Oil Field, 1930-1935." *The Southwestern Historical Quarterly* 69, no. 3, 1966: 340–52.
<http://www.jstor.org/stable/30240932>.
- Bridal, Tessa. *Effective Exhibit Interpretation and Design*. Lanham, MD: AltaMira Press, 2013.

- Brown, Stanley H. *H. L. Hunt*. Chicago: Playboy Press, 1976.
- Buckalew A. R., and Buckalew R. B. "The Discovery of Oil in South Arkansas, 1920-1924." *The Arkansas Historical Quarterly* 33, no. 3 (1974): 195–238. <https://doi.org/10.2307/40022557>.
- Buenger, Walter L. "'This Wonder Age': The Economic Transformation of Northeast Tx, 1900-1930." *The Southwestern Historical Quarterly* 98, no. 4 (1995): 518–49. <http://www.jstor.org/stable/30241490>.
- Burrough, Bryan. *The Big Rich: The Rise and Fall of the Greatest Texas Oil Fortunes*. New York: Penguin Books, 2010.
- Burst, Ardis. *The Three Families of H. L. Hunt*. New York: Weidenfeld & Nicolson, 1988.
- Cable Smith, Julia. "East Texas Oilfield." TSHA, 2022. <https://www.tshaonline.org/handbook/entries/east-texas-oilfield>
- Camden, J. N., and John C. Welch. "The Standard Oil Company." *The North American Review*, February 1883, 181–200. <https://www.jstor.org/stable/pdf/25118243.pdf>
- Cargill, Robert. *The Great Texas Oil Heist*. Nacogdoches, TX: Stephen F. Austin State University Press, 2021.
- Chambers, William T. "Kilgore, Texas: An Oil Boom Town." *Economic Geography* 9, no. 1, 1933: 72–84. <https://doi.org/10.2307/140803>
- Chronological Listing of Major Oil Discoveries. *Texas Almanac*. Accessed June 21, 2023. <https://www.texasalmanac.com/drupal-backup/images/other/oil10.pdf>
- Cauvin, Thomas. *Public History: A Textbook of Practice*. 2nd Edition New York: Routledge, 2022.
- Childs, William R. "Origins of the Texas Railroad Commission's Power to Control Production of Petroleum: Regulatory Strategies in the 1920s," *Journal of Policy History*, 2, No. 4 (1990): 353-387.
- Cohen, Daniel J., and Roy Rosenzweig. *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Philadelphia, PA: University Press, 2006.

- Cornetchi, Aurelia. "Digital Technologies: A Modern Way to Preserve and Promote Museum Collections." *TyragetiaXIV*, no. 2 (2020): 31-44.
- Cox, Mike. *Texas Petroleum: The Unconventional History*. San Antonio, TX: HPNbooks, 2015.
- Curington, John, Mitchel Whittington, and Cyril H. Wecht. *H. L. Hunt: Motive Opportunity*. Jefferson, TX: 23 House Publishing, 2018.
- Daniel, Pete. "Defending Exhibit Standards." In *Curating the American Past: A Memoir of a Quarter Century at the Smithsonian National Museum of American History*. Fayetteville, AR: University of Arkansas Press, 2022. 139–58.
<https://doi.org/10.2307/j.ctv25wxbf7.13>.
- Day, James M. *The Black Giant: A History of the East Texas Oil Field and Oil Industry Skulduggery and Trivia*. Austin, TX: Eakin Press, 2003.
- Dean, David. *Museum Exhibition: Theory and Practice*. New York: Routledge, 1996.
- Denzer, Juan and Ellyssa Kroski. *Digital Collections and Exhibits*, Vol. 10. Lanham, MD: Rowman & Littlefield Publishers, 2015.
- Dixon, David F. "Risky Business: Oil Well Shooters in the Southwestern Oilfields." *The Southwestern Historical Quarterly* 114, no. 1 (2010): 1–19.
<http://www.jstor.org/stable/25745918>.
- Duclos-Orsello, Elizabeth A. "From the Guest Editor: Shared Authority: The Key to Museum Education as Social Change." *The Journal of Museum Education* 38, no. 2 (2013): 121–28. <http://www.jstor.org/stable/43304976>.
- Drake, Francis "Decrease in Oil Field Discoveries in the United States – *The Analysis Journal*, Vol. 4, No. 2,(Second Quarter, 1948): 31-34.
<https://www.jstor.org/stable/45239275>
- "Early Oil Discoveries." *Texas Almanac*. Accessed June 21, 2023.
<https://www.texasalmanac.com/articles/history-of-oil-discoveries-in-texas>
- "Exhibits." *Sustaining Places*, November 14, 2019.
<https://sustainingplaces.com/curatorial-and-exhibitions/exhibits/>

- Filene, Benjamin. "Letting Go? Sharing Historical Authority in a User-Generated World." *History News* 66, no. 4 (2011): 7–12.
<http://www.jstor.org/stable/42654339>.
- Gard, Wayne. "Hot Oil." *Handbook of Texas History Online* TSHA. Accessed April 13, 2023. <https://www.tshaonline.org/handbook/entries/hot-oil>
- Gelfand, Aleksandr. "If We Build It (and Promote It) They Will Come: History of Analog and Digital Exhibits in Archival Repositories." *Journal of Archival Organization* 11 (2013): 49-82. Accessed January 29, 2022
<https://www.tandfonline.com/doi/full/10.1080/15332748.2013.882160>
- "Glenn Pool Field." *Oklahoma Historical Society*. Accessed October 25, 2022.
<https://www.okhistory.org/publications/enc/entry.php?entry=GL007>
- Grewell, Gabe. "A Study of the Impacts of Boom and Bust on Odessa, Texas." TTU DSpace Home, November 1, 1990. <https://ttu-ir.tdl.org/handle/2346/23158>.
- Grove, Tim. "History Bytes: Online Exhibits." *History News* 59, no 3 Summer 2004: 5-6. Accessed March 28, 2021.
https://www.jstor.org/stable/pdf/42653965.pdf?ab_segments=0%252Fbasic_search
- Gruy, H.J. "Thirty Years of Proration in the East Texas Field." *Journal of Petroleum Technology* 14, no. 06 (1962): 577–82. <https://doi.org/10.2118/257-pa>.
- Haile, Bartee. *Texas Boomtowns*. Charleston, SC: The History Press, 2016.
- Halloran, Tyler. "A Brief History of the Corporate Form and Why It Matters." *Fordham Journal of Corporate and Financial Law*, November 18, 2018.
<https://news.law.fordham.edu/jcfl/2018/11/18/a-brief-history-of-the-corporate-form-and-why-it-matters/>.
- Hart, James P. "Oil, the Courts, and the Railroad Commission." *The Southwestern Historical Quarterly* 44, no. 3, (1941): 303–320.
<http://www.jstor.org/stable/30235906>.
- Hague, Stephen. "How to Plan and Implement Interpretation." *History News* 68, no. 2 (2013): 1–8. <http://www.jstor.org/stable/44062853>.

- Heath, Jim F. "Domestic America during World War II: Research Opportunities for Historians." *The Journal of American History* 58, no. 2 (1971): 384–414. <https://doi.org/10.2307/1917606>.
- Hedding, Heather. "Hunt Oil Company ." *International Directory of Company Histories. Encyclopedia.com*. (June 14, 2024). <https://www.encyclopedia.com/books/politics-and-business-magazines/hunt-oil-company>.
- Hinton, Diana Davids. *Oil in Texas: The Gusher Age, 1895-1945*. University of Texas Press 2013.
- Hinton, Diana Davids and Roger M. *Oil Booms: Social Change in Five Texas Towns*. University of Texas Press, 1982.
- Horrocks, Allison. "Reinterpreting Freeman Tilden's Interpreting Our Heritage." *National Council on Public History*. Accessed October 25, 2022. <https://ncph.org/history-at-work/reinterpreting-freeman-tilden/>.
- "H. L. Hunt Turned \$50 Loan into an Oil Empire; Texan, 75, Commands a Big Family Business Domain; Millionaire Is Also Occupied with Right-Wing Causes; H. L. Hunt Knew How to Turn \$50 Loan into Vast Oil Domain." *The New York Times*. August 23, 1964. <https://www.nytimes.com/1964/08/23/archives/h-l-hunt-turned-50-loan-into-an-oil-empire-texan-75-commands-a-big.html>.
- Hidy, Ralph W. "Development of Large-Scale Organization: The Standard Oil Company (New Jersey)." *The Journal of Economic History* 12, no. 4 (1952): 411–24. <http://www.jstor.org/stable/2114068>.
- "*Historical Oil Fields of Texas*." *TalonLPE*. Accessed June 21, 2023. <https://www.talonlpe.com/blog/historic-texas-oil-boomtowns>.
- "History of Oil." *Oil Region Alliance*. Accessed October 25, 2022. <https://oilregion.org/heritage/history-of-oil/>.
- "History of Oil Discoveries in Texas." *Texas Almanac*. Accessed October 25, 2022. <https://www.texasalmanac.com/articles/history-of-oil-discoveries-in-texas>.
- "History of the Oil & Gas Industry." National Park Service. U.S. Department of the Interior. Accessed October 25, 2022. <https://www.nps.gov/bith/learn/historyculture/oil-gas-industry.htm>.

- “Hunt Consolidated, Inc.” *Funding Universe*. Accessed October 25, 2022.
<http://www.fundinguniverse.com/company-histories/hunt-consolidated-inc-history/>.
- Hurt, Harry. *Texas Rich: The Hunt Dynasty from the Early Oil Days through the Silver Crash*. Bridgewater, NJ: Replica Books, 1999.
- Jasinski, Laurie. “Connally Hot Oil Act of 1935.” *Handbook of Texas History Online* TSHA. Accessed April 13, 2023.
<https://www.tshaonline.org/handbook/entries/connally-hot-oil-act-of-1935>.
- Johnson, Bobby H. 1975 "Oil in the Pea Patch: The East Texas Oil Boom," *East Texas Historical Journal* 13, No. 1, (1975): 34-42.
- Johnson, Bobby H. “Memories of Depression.” Accessed April 13, 2023.
<https://www.sfasu.edu/story/articles/Sept27-OralHistory-Depression-BHJ.html>.
- Johnson, Arthur M. “The Early Texas Oil Industry: Pipelines and the Birth of an Integrated Oil Industry, 1901-1911.” *The Journal of Southern History* 32, no. 4 (1966): 516–28. <https://doi.org/10.2307/2204929>.
- Kalfatovic, Martin R. *Creating a Winning Online Exhibition: A Guide for Libraries, Archives, and Museums*. Chicago: American Library Association, 2002.
<http://web.b.ebscohost.com.steenproxy.sfasu.edu:2048/ehost/ebookviewer/ebook>.
- Kammen, Carol. *On Doing Local History*. Walnut Creek, CA: Altamira Press, 2003.
- Kelley, Robert. “Public History: Its Origins, Nature, and Prospects.” *The Public Historian* 1, no. 1 (1978): 16–28. <https://doi.org/10.2307/3377666>.
- Klobe, Tom. *Exhibitions: Concept, Planning and Design*. Washington, DC: The AAM Press, 2012.
- KUHT-TV, H. L. Hunt: The Richest and the Rightest.” *American Archive of Public Broadcasting*. Accessed October 25, 2022.
https://americanarchive.org/catalog/cpb-aacip_512-j96057dt9d.
- Kyvig, David E., Myron A. Marty, and Larry Cebula. *Nearby History: Exploring the Past Around You*. 4th ed. Lanham, MD: Rowman & Littlefield, 2019.

- Landsberg, Alison. *Engaging the Past: Mass Culture and the Production of Historical Knowledge*. New York: Columbia University Press, 2015.
- Latson, Jennifer. "History of the American Oil Industry: When Drake Struck Oil" *Time*, August 27, 2015. <https://time.com/4008544/american-oil-well-history/>.
- Leff, Mark H. "The Politics of Sacrifice on the American Home Front in World War II." *The Journal of American History* 77, no. 4 (1991): 1296–1318. <https://doi.org/10.2307/2078263>.
- Linsley, Judith Walker, Ellen Walker Rienstra, and Jo Ann Stiles. *Giant Under the Hill: A History of the Spindletop Oil Discovery at Beaumont, Texas, in 1901*. Austin: Texas State Historical Association, 2008.
- Lord, Barry and Gail Dexter Lord. *The Manual of Museum Exhibitions*. Lanham, MD: Rowman and Littlefield, 2014.
- Lord, Gail Dexter, Barry Lord, and Lindsay Martin. *The Manual of Museum Planning*. 3rd ed. Lanham, MD: AltaMira Press, 2012.
- Lyon, Cherstin M., Elizabeth M. Nix, and Rebecca K. Shrum. *Introduction to Public History: Interpreting the Past, Engaging Audiences*. Lanham, MD: Rowman & Littlefield, 2017.
- Matassa, Freda. *Organizing Exhibitions: A Handbook for Museums, Libraries, and Archives*. London: Facet Publishing, 2014. Accessed August 17, 2018. <http://web.a.ebscohost.com.steenproxy.sfasu.edu:2048/ehost/ebookviewer/ebook>.
- May, Irvin. "New London School Explosion." *Handbook of Texas History Online* TSHA. Accessed June 28, 2023. <https://www.tshaonline.org/handbook/entries/new-london-school-explosion>.
- McDean, Harry C. "Dust Bowl Historiography." *Great Plains Quarterly* 6, no. 2 (1986): 117–26. <http://www.jstor.org/stable/23530543>.
- McFarlane, Wallace Scott. "Oil on the Farm: The East Texas Oil Boom and the Origins of an Energy Economy." *Journal of Southern History* 83, no. 4 (2017): p.853-888. doi:10.1353/soh.2017.0244.
- McGrath, Jim. "Museums and Social Media during COVID-19." *The Public Historian* 42, no.4 (2020): 164-172.

- McHaney, Helen Ray. *Cultural Landscape of Kilgore, Texas*. Thesis, Stephen F. Austin State Teachers College, 1947.
- McKenna-Cress, Polly, and Janet A. Kamien. *Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences*. Hoboken, NJ: John Wiley & Sons, Inc. 2013.
- Merrill, Karen R. "Texas Metropole: Oil, the American West, and U.S. Power in the Postwar Years." *Journal of American History* 99, no. 1 (2012): 197–207. <https://doi.org/10.1093/jahist/jas096>.
- Merritt, Elizabeth E. *National Standards and Best Practices for U.S. Museums*. Washington, DC: American Association of Museums, 2008.
- Miller, Ernest C. "Pennsylvania's Petroleum Industry." *Pennsylvania History: A Journal of Mid-Atlantic Studies* 49, no. 3 (1982): 201–17. <http://www.jstor.org/stable/27772839>.
- Mitchell, Allyson, Sarah Linn, and Hitomi Yoshida. "A Tale of Technology and Collaboration: Preparing for 21st-Century Museum Visitors." *Journal of Museum Education* 44, no. 3 (2019): 242-252. Accessed March 27, 2021. <https://www.tandfonline.com/doi/epub/10.1080/10598650.2019.1621141?needAc>.
- Nash, Gerald D. *United States Oil Policy, 1890-1964: Business and Government in Twentieth-Century America*. Westport, CT: Greenwood Press, 1976.
- Norris, Patrick and the Texas Association of Museums. *History by Design: A Primer on Interpreting and Exhibiting Community History*. Austin, Texas: Association of Museums, 1985.
- O'Neal, Bill. "The Personal Side of the Great Depression in East Texas." Accessed April 13, 2023. <https://scholarworks.sfasu.edu/cgi/viewcontent.cgi?article=1444&context=ethj>.
- "Oil and Gas Industry." *Handbook of Texas History Online* TSHA. Accessed October 25, 2022. <https://www.tshaonline.org/handbook/entries/oil-and-gas-industry>.
- Palermo, Anna M., Antonio Gentile, and Giuseppe Pellegrino. "Documentary Heritage: Fungal Deterioration in Compact Discs." *Heritage Science* 9, no. 1 (2021): 1-8.

- Palmer, D. Jerrell “Hunt, Haroldson Lafayette 1889–1974.” *Handbook of Texas History Online* TSHA. Accessed October 25, 2022
<https://www.tshaonline.org/handbook/entries/hunt-haroldson-lafayette>.
- Painter, David S. “Oil and the American Century.” *The Journal of American History* 99, no. 1 (2012): 24–39. <http://www.jstor.org/stable/41510299>.
- Parman, Alice. “Exhibit Makeovers, Do-It-Yourself Exhibit Planning.” *History News* 65, no. 1 (2010): 1–8. <http://www.jstor.org/stable/42654249>.
- Phillips, William Battle. *Texas Petroleum*. July 1900.
<https://texashistory.unt.edu/ark:/67531/metaph130185/>.
- Porterfield, Bill. “H. L. Hunt's Long Goodbye.” *Texas Monthly*, March 1, 1975.
<https://www.texasmonthly.com/news-politics/h-l-hunts-long-goodbye/>.
- Presley, James. *A Saga of Wealth: The Rise of the Texas Oilmen*. New York: Putnam, 1978.
- Prindle, David F. *Petroleum and Politics: The Texas Railroad Commission*. Austin, TX: Center for Energy Studies, University of Texas at Austin, 1980.
- Prindle, David F. “The Texas Railroad Commission and the Elimination of the Flaring of Natural Gas, 1930-1949.” *The Southwestern Historical Quarterly* 84, no. 3 (1981): 293–308. <http://www.jstor.org/stable/30238689>.
- Procter, Ben. “Great Depression.” *Handbook of Texas History Online* TSHA. Accessed April 13, 2023. <https://www.tshaonline.org/handbook/entries/great-depression>.
- Procter, Ben. “World War II.” *Handbook of Texas History Online* TSHA. Accessed April 13, 2023. <https://www.tshaonline.org/handbook/entries/world-war-ii>.
- Rand, Anne Grimes, Robert Kiihne, and Sarah Watkins. “Families First! Rethinking Exhibits to Engage All Ages.” *History News* 64, no. 1 (2009): 1–8.
<http://www.jstor.org/stable/42654197>.
- Rich, Steven “How the Spindletop Oil Discovery Changed Texas and U.S. History.” *Drillers*, July 1, 2018. <https://drillers.com/spindletop-oil-discovery>.

- Robinson, Augusta. "City Unveils Half Mile of History Marker in Honor of H.L. and Lyda Bunker Hunt." *TylerPaper.com*, October 24, 2017.
https://tylerpaper.com/news/local/city-unveils-half-mile-of-history-marker-in-honor-of-h-l-and-lyda-bunker/article_af4e2058-6587-565a-8640-0c4459fdfabb.html.
- Rose, Julia. *Interpreting Difficult History at Museums and Historic Sites Series*. Lanham, MD: Rowman & Littlefield, 2016.
- Rose, Julia. "Interpreting Difficult Knowledge," Texas Historical Commission.
<https://www.thc.texas.gov/public/upload/preserve/museums/files/AASLH%20Tech%20Leaf%20255.pdf>.
- Ruddell, Rick. "Boomtown Policing: Responding to the Dark Side of Resource Development." July 3, 2014.
https://www.academia.edu/1115257/Boomtown_Policing_Responding_to_the_dark_side_of_resource_development.
- "Rural History -Urban History." Accessed October 25, 2022.
<https://www.jstor.org/stable/26398294>.
- Sabin, Paul. "'A Dive Into Nature's Great Grab-bag: Nature, Gender and Capitalism in the Early Pennsylvania Oil Industry.'" *Pennsylvania History: A Journal of Mid-Atlantic Studies* 66, no. 4 (1999): 472–505. <http://www.jstor.org/stable/27774213>.
- Shepard, David A. "Receiving the History of Standard Oil Company (NJ)." *Proceedings of the Business History Conference* 1 (1973): 157–60.
<http://www.jstor.org/stable/44512006>.
- Senk, Sarah. "The Memory Exchange: Public Mourning at the National 9/11 Memorial Museum." *Canadian Review of American Studies* 48, no. 2, (2018): 254-276.
- Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Second Edition. Lanham, MD: Rowman & Littlefield, 2015.
- "Secret Life of Oil Billionaire H. L. Hunt." Colorado State University Archives. Accessed October 25, 2022.
<https://archives.mountainscholar.org/digital/collection/p17393coll85/id/10260/>.

- Sorin, Gretchen Sullivan “Exhibitions.” *The Inclusive Historian's Handbook*
<https://inclusivehistorian.com/exhibitions/>.
- “Standard Oil.” Britannica Inc. Accessed October 25, 2022.
<https://www.britannica.com/topic/Standard-Oil>.
- “Standard Oil Company of New Jersey et al., Appts., v. United States.” Legal Information Institute. Accessed July 18, 2023.
<https://www.law.cornell.edu/supremecourt/text/221/1>.
- Sibley, Marilyn. “Houston Ship Channel.” *Handbook of Texas History Online* TSHA. 1976 Updated March 22, 2017.
<https://www.tshaonline.org/handbook/entries/houston-ship-channel>.
- Simon, Nina. *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010.
- Smiley, Gene. “The U.S. Economy in the 1920s.” Marquette University. Accessed October 25, 2022. <https://eh.net/encyclopedia/the-u-s-economy-in-the-1920s/>.
- Smith, Julia. “East Texas Oilfield.” *Handbook of Texas History Online* TSHA. Accessed July 19, 2023. <https://www.tshaonline.org/handbook/entries/east-texas-oilfield>.
- Schmitz, Mark, and Price V. Fishback. “The Distribution of Income in the Great Depression: Preliminary State Estimates.” *The Journal of Economic History* 43, no. 1 (1983): 217–30. <http://www.jstor.org/stable/2120285>.
- Swan, Daniel C., and Michael Paul Jordan. “Contingent Collaborations: Patterns of Reciprocity in Museum-Community Partnerships.” *Journal of Folklore Research* 52, no. 1 (2015): 39–84. <https://doi.org/10.2979/jfolkrese.52.1.39>.
- Texas Ranger Hall of Fame and Museum. “Martial law and its administration.” Accessed September 10, 2023. <https://www.texasranger.org/wp-content/uploads/2017/07/EBooks-Martial-Law-Its-Administration-Wolters.pdf>.
- “The Business of America: The Economy in the 1920s.” *Roaring Twenties Reference Library*. Encyclopedia.com. January 16, 2023.
<https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/business-america-economy-1920s>.
- “The History of El Dorado.” El Dorado, Arkansas. Accessed October 25, 2022.
<http://goeldorado.com/history/The-History-of-El-Dorado>.

- “The Oil Wars.” *Hazardous Business The Oil Wars. Page 1*. TSLAC. Accessed October 25, 2022. <https://www.tsl.texas.gov/exhibits/railroad/oil/page1.html>.
- Tilden, Freeman. *Interpreting Our Heritage*. 4th Edition Chapel Hill: University of North Carolina Press, 2007.
- Toxey, Anne, and McMillan Patrick. *Exhibit Design and Development Workbook*. Texas Historical Commission. Accessed October 25, 2022. <https://www.thc.texas.gov/public/upload/publications/2015%20LR%20Museum%20Services%20Exhibit%20Development%20Workbook%20with%20Introduction.pdf>.
- Tuccille, Jerome. *Kingdom; the Story of the Hunt Family*. Ottawa, IL, Jameson Books, 1984.
- Vandewater, Bob. “Glenn Pool ‘Blew in’ State's Oil History.” *The Oklahoman*. Oklahoma City, OK: April 24, 1994. <https://www.oklahoman.com/story/news/1994/04/24/glenn-pool-blew-in-states-oil-history/62427502007/>.
- Warner, C. A. “Texas and the Oil Industry.” *The Southwestern Historical Quarterly* 50, no. 1 (1946): 1–24. <http://www.jstor.org/stable/30237255>.
- Warner, Charles A. *Texas Oil and Gas since 1543*. Houston, TX: Gulf Publishing Company, 1939.
- Wells, Bruce. “First Arkansas Oil Wells.” American Oil & Gas Historical Society, June 27, 2022. <https://aoghs.org/petroleum-pioneers/arkansas-oil-and-gas-boom-towns/>.
- Weible, Robert. “Defining Public History: Is It Possible? Is It Necessary?.” *Perspectives on History*, March 1, 2008. <https://www.historians.org/research-and-publications/perspectives-on-history/march-2008/defining-public-history-is-it-possible-is-it-necessary>.
- Winchester, Dean E. “New Mexico Bureau of Geology & Mineral Resources.” January 1, 1931. <https://geoinfo.nmt.edu/publications/monographs/circulars/downloads/4/Circular04.pdf>.

- White, Joe L. "Columbus Marion "Dad" Joiner and the East Texas Oil Boom," *East Texas Historical Journal* 6, No.1 (1968): 19-32.
<https://scholarworks.sfasu.edu/ethj/vol6/iss1/6>.
- Woods, Thomas "Of History Museums: A Model" *The Public Historian* 12, No.3 (1990): 76-90 Accessed October 25, 2022. <https://www.jstor.org/stable/3378200>.
- Wooster, Ralph. "East Texas in World War II - Stephen F. Austin State University." Accessed April 13, 2023.
<https://scholarworks.sfasu.edu/cgi/viewcontent.cgi?article=2517&context=ethj>.
- Wynn, Neil A. "The 'Good War': The Second World War and Postwar American Society." *Journal of Contemporary History* 31, no. 3 (1996): 463–82.
<http://www.jstor.org/stable/261016>.
- Yergin, Daniel. *The Prize: The Epic Quest for Oil, Money & Power, With a New Epilogue*. New York: Free Press, 2009.

APPENDIX



February 17, 1889-
November 29, 1974

H.L. Hunt **A Man Who Influenced** **Change in the Oil Industry in** **Texas**

Haroldson Lafayette Hunt was a provocative and tenacious businessman who monopolized the Texas oil industry in East Texas during the 1930s and 1940s. Hunt's transition from a novice independent oil producer to a Texas oil tycoon was a monumental advancement in the Texas oil industry by the late 1940s.

Hunt helped to pave the way for future businessmen who sought out the oil industry.

H. L. Hunt's Baby Shoes

Lacing feature:
Have a shoe on each
side of the panel that
allows for children to
lace up and tie the
shoe. The X marks
where they could go

X

Use the Shoelaces to
practice tying shoes just
like Hunt would have
when he was a kid.



X

These baby shoes were Donated by: The Hunt Family

Hunt's Journey

1889

Haroldson Lafayette Hunt was born in 1889, the youngest of eight children

1904

Hunt decided to leave his home and embark on a journey to explore the United States.

1921

Hunt relocated to El Dorado, Arkansas, and gained extensive knowledge and experience in the oil industry.

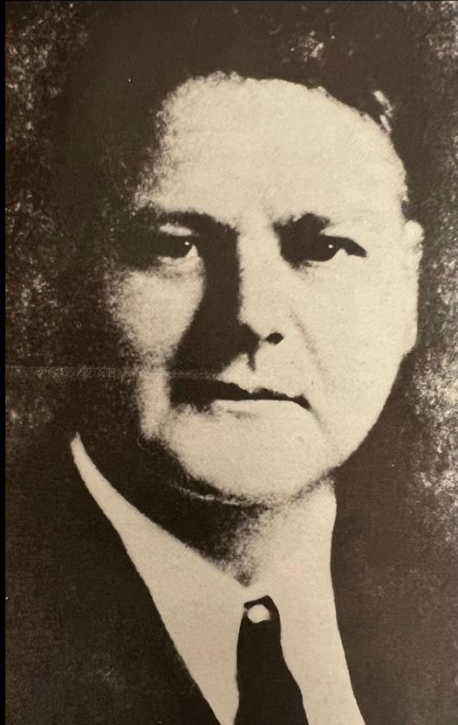
1891

When H. L. Hunt was only two, he learned to read the local newspaper.

1912

Hunt relocates to Arkansas and starts a new career as a cotton farmer.





H. L. Hunt Enters the East Texas Oil Field

Hunt was advised by a friend named O. V. Mullins to come to Rusk County in East Texas and explore the oil field.

The Call to Head to East Texas in 1930

Hunt acquired information from a former colleague who told him oil was to be found on Columbus Marion Joiner's land. Hunt was willing to spare no expense to purchase the lease from Joiner.

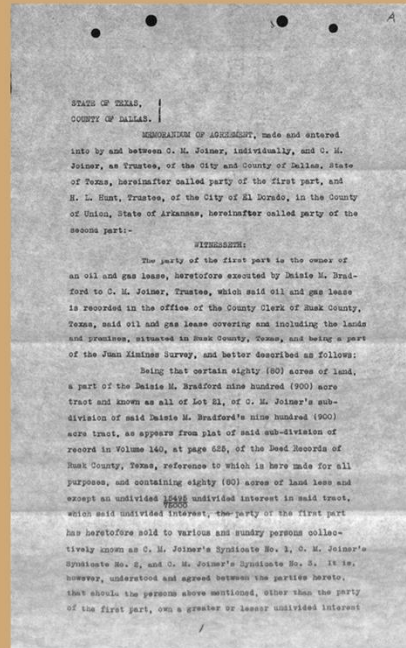
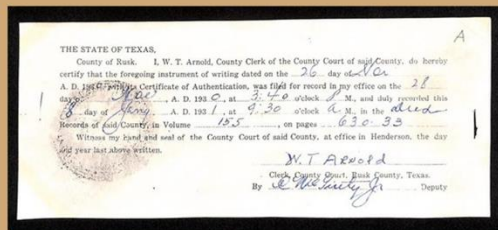
Deep Rock Oil Insider

Hunt successfully drilled a small oil well in the East Texas Field in December of 1930.

The Hunt-Miller #1

Lease Agreement Between Hunt & Joiner

Created and signed by H. L. Hunt and Columbus Marion Joiner on November 25, 1930, in a hotel room in Dallas, Texas. The agreement gave Joiner \$30,000 as the initial payment and then 1.3 million would be paid out over time in royalties.



Proration

Hunt believed that proration was necessary to slow down the production of oil. Having witnessed the consequences of the overproduction in El Dorado, Arkansas, he was convinced that proration was the only solution.

Proration is the regulation of daily oil production from each well

Hot Oil

Producing hot oil, which is the oil produced beyond the daily proration amount, is illegal. Hunt was found guilty of producing hot oil on many occasions.

8 Hour-Work Day

During the boom, Hunt wanted to employ as many men as possible. However, he saw fault in running two twelve-hour shifts. To allow more men to work, he divided the workday into three 8-hour shifts.

Influential in lobbying for Legislation

Hunt was a prominent figure in the political sector of the oil industry. He understood that politics played a significant part in his success and he kept track of politicians whose legislation would benefit him. Consequently, he would work hard to support these individuals during their campaigns to get them elected to office.

Hot oil is the oil that it produced past the daily limits and quotas.

Hunt's Contributions to the East Texas Oil Boom

Quote By: Charles A. Casey

An Employee of H. L. Hunt's

**"H. L. Hunt was a man who was not afraid of anything, that is in the way of going in debt or buying anything. He would plunge. He was a plunger. He was a gambler. And he was the best man to ever work for. His men all worked for him a long time. He didn't fire nobody. He let a man do his own quittin'."
-Charles A. Casey**

What makes a Model Employer?

Think of three key factors in your experience at work, at school, or in your community.

Do you feel there could be improvements? Do you feel you could say similarly positive things about your boss, teacher, or community leader?

Just For Fun

Quote box:
Create a quote about your boss, teacher, or community leader and how it feels to work with them.

This is where a box and paper and pencils would be that you can place these quotes in. This adds a fun interactive feature.

THE FOUR P'S

1

PLACID OIL

Hunt founded the company in 1936.
Hunt used this company to find locations to drill for oil.

2

PENROD DRILLING

Hunt established this company in 1936 as well. This company was used to drill for oil and bring in more revenue.

3

PANOLA PIPELINE COMPANY

Hunt established this company in 1930. He did this to allow him to be the first independent oil man to move oil to the refineries without the need of a major corporation.

4

PARADE REFINING COMPANY

In 1935 Hunt aquired Excelsior Refining company in Rusk County. He then changed the name to Parade. This is the company he used to refine his oil

H.L. Hunt created four different companies to control his assets and have ultimate control over oil production within his companies.

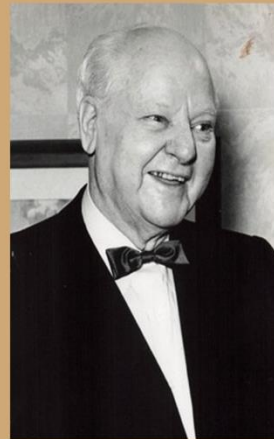
Hunt co-founded the East Texas Oil Club to slow production and influence legislation to regulate hot oil.

East Texas Oil Club

The Club was established in April 1932 by Hunt, Rade Kangers, and A. McCreight.

What kind of club would you create?

- If you started a club, what would it be?
- Would you let anyone join?
- What would be the focus of the club?





H. L. Hunt was one of the wealthiest men in the United States by the 1950s. He continued his great success in the oil industry and created his own broadcasting company, Facts Form, which produced his radio show Life Line.

Hunt's legacy inspires and infuriates many.

VITA

After completing her homeschooling in Galveston, Texas, in December 2011, Ashley Watson entered Houston Community College in Houston, Texas. She then took a hiatus from college and pursued being a mother. Ashley Watson then returned to Central Texas Community College in 2016. She then transferred to the University of Houston, where she received her Bachelor of Arts degree in May 2021. In August 2021, she entered the graduate school program at Stephen F. Austin State University and received the degree of Master of Arts in August of 2024. She is currently an 8th grade US history teacher at Bay City Junior High School in Bay City, Texas.

Permanent Address: 2206 Bordeaux Dr APT B

Bay City, TX 77414

Chicago Style Manual 19th Edition

This thesis was typed by Ashley N. Watson

