

Art of the Oklahoma Judicial Center



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Gayleen Rabakukk, MFA
Photography: Neil Chapman, EdD

Justice Yvonne Kauger
Kyle Shifflett, JD
Debby Williams, MFA
Justice James Edmondson

Foreword by Judge Robert Henry
Afterword by Bob Blackburn, PhD

ISBN 0

Library of Congress Catalog Card Number

printed in United States of America

First Edition

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Governor Mary Fallin presents the 2011 Governor's Arts Award, the Governor George Nigh Public Service Arts Award, to the Art in Public Places Committee for the Oklahoma Judicial Center Art Collection.

Justice Yvonne Kauger chaired the committee that included Kyle Shifflett, staff attorney for the Oklahoma Supreme Court, Gayleen Rabakukk, administrative assistant for the Oklahoma Supreme Court, Judge Charles Johnson, of the Oklahoma Court of Criminal Appeals, Robert Henry, former Judge for the 10th Circuit Court of Appeals and current President of Oklahoma City University, Betty Price, retired Director of the Oklahoma Arts Council, Tim Gatz, of the Oklahoma Department of Transportation, Raquel Schmitz, Vice Chancellor of the Oklahoma State Regents, Paul Haley, of the Oklahoma Department of Central Services, Dr. Bob Blackburn, Director of the Oklahoma Historical Society, Debby Williams, Director of Oklahoma Art in Public Places, Kolbe Roper, Assistant to the Director of Oklahoma Art in Public Places and Jeff Briley, Deputy Director of the Oklahoma History Center.



Kiowa murals



. conservation project



Foreword

The Justice of Art

Whether it is the beautiful that brings to our hearts the love of truth and justice, or whether it is truth that teaches us how to find the beautiful in nature and how to love it, in either case art does a noble work. Polish/American actress Helena Modjeska, at the World's Congress of Representative Women

SOMETIMES you can tell a book by its cover, and Jeri Redcorn's pottery, which also resides in the current Oval Office at the White House, suggests that this book's contents, as well as those of the Oklahoma Judicial Center which it pictures, will be both telling and worth seeing. Redcorn's pots evoke both the famed Spiro Mounds pottery and her Caddo heritage. And, the frontispiece, *The Kiowa Six*, painted by the magnificent Chickasaw Artist Mike Larsen underscores the promise of coming attractions. Larsen is one of the foremost Indian artists in the world today, and Oklahoma is the first place to accept Indian art as an art movement. When Susie Peters of the government school in Anadarko rejected Washington blueprints and encouraged her students to paint in their own style, she could not have known that she would create a new movement that would forever enrich American art. Peters brought one young Kiowa woman and five young Kiowa men to Professor Oscar Jacobson, the chair of the University of Oklahoma art department, and Jacobson knew enough about art to let the art form develop on its own, with minimal intrusion from the art establishment. As historian Angie Debo said of the Kiowas' work: "Here was something new in art. These ...[Kiowas] painted spontaneously, joyfully, with deep religious instinct and a feeling for the beauty in nature and the soul of man. They used flat water color, applied thickly with a beautiful jewel-like texture. Their pictures had no depth, but they were so alive they almost seemed to sing."

In fact, all of the art and artifacts in the Center's collection sing—they sing a story of history, of heroes and "sheroes," of *Oklahoma*, the Choctaw words that first mean "Home of the Red Man" and now mean as well the 46th Star in our Nation's flag. And the painting following this foreword which begins a tour of the first floor is itself a picture of a song, the *Drums of Sovereignty*. The painting evokes the opening ceremony of Oklahoma's famed Sovereignty Symposium, where distinguished warrior veterans of the Kiowa Black Leggings Society dance in the cherished Colors of the United States. Art on the first floor continues with sculptures and paintings of Oklahoma heroes like Wiley Post, the world's greatest aviator and inventor of the space suit; Sequoyah, who brought literacy to his nation; Oklahoma's legendary Senator Robert Kerr; and Jean Richardson's depiction of the law enforcers famously known as *Light Horsemen*. Historic photos blend with Brent Learned's amazing colors in honor of the Buffalo, which was the means of life to Oklahoma's Plains Indians.

On the grounds outside is Jay O'Meilia's and Bill Sowell's moving *Vietnam Memorial*. A third of the public art funds dedicated for the Center went to conserve and preserve this monument, authentic to the dress and arms of the time. The central figure is a young Oklahoman, 18 or 19 years of age, whose face speaks to his exhaustion and to the somber pain of the task before him. The bas-reliefs picture the great conflicts Oklahomans were called to: World War I, World War II, Korea, and Vietnam.

The second floor collections also contain depictions of Oklahoma "warriors," including judges and justices who served their country, as well as Oklahoma astronauts, and fighter pilots. The patriotic themes of the floor include homage to our national bird, great Indian leaders and hunters. Three of the Six Kiowas display their classic work in the Indian art form that became known as "the Oklahoma style." Judicial heroes are also represented. Justice Sandra Day O'Connor is shown receiving the traditional blessing she was given at the Sovereignty Symposium which she has attended three times. (Besides contributing her visage, Justice O'Connor contributed a Hopi black-on-buff bowl, shown on the third floor.) Thurgood Marshall, the greatest lawyer of the last century is shown with his remarkable Oklahoma client, Ada Lois Sipuel Fisher. When Marshall and Fisher appeared for court in Norman, Oklahoma in the 1940s, not a single restaurant would serve the great lawyer and his young client lunch.

The third floor includes Mike Wimmer's portrait of Oklahoma's first three judges to sit on the Criminal Court of Appeals; Les Berryhill's beaded bison skull again pays homage to the lifeblood of our Plains tribes. Artifacts, carvings, and baskets tell their stories and sing their songs. Sculptures include Chief Enoch Kelly Haney's *Circle of Life*. Haney, the first full blood Indian to serve in the Oklahoma legislature, also sculpted the 22 foot tall masterpiece that caps the capitol dome. Nationally acclaimed cowboy sculptor Harold Holden's *Thank You Lord* is nothing less than a prayer and hymn of gratitude for the "comfort, care, new life, and hope" that his Lord provided him as his life was saved by a lung transplant.

The ground floor includes historic photographs of our state's judiciary, as well as Sue Hale's almost exploding representation of the fireworks around our State Capitol during Oklahoma's Centennial celebration. And, if you want to see a totally new direction in Indian art, Benjamin Harjo Jr.'s *Oklahoma Courtship* reveals the man internationally known as the "Indian Picasso" in his often typical tactic of exploring a serious subject with a light tone. Space has not permitted the mention of all the works contained in this living collection that animates the important task of providing justice under the law in our historic state, but seeing them all is indeed believing in this building.

The Art of Justice

First we shape our buildings, then our buildings shape us. Winston Churchill, speaking in favor of rebuilding the House of Commons after the Nazi bombing in the depths of World War II

The Cardinal virtues of Greek antiquity were Justice, Prudence, Temperance and Courage. The Hebrew sacred text reads, "But what doth the Lord require of thee, but to do justice, and to love mercy, and to walk humbly with thy God." The preamble to our Constitution of 1789 proudly proclaims to the world that the People of the United States created the Charter of the Nation for noble purposes, including of course, the quest for justice: "We, the People, of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity."

The goal to establish justice has long been a human desire. And the document created by our Framers developed a unique way to search for justice. It established a third branch of government, not subsidiary to the Executive as was the English case, but equal and independent. And it involved both of the other branches of government in creating this Third Branch. The President would nominate judges, the Senate would confirm them, and the Congress would decide when federal courts had jurisdiction and the details of the judicial system.

The States followed suit, each creating independent and equal judicial branches. The late Chief Justice William Rehnquist referred to our system of courts as one of the "crown jewels" of American Government. Indeed, the rest of the world has looked to our system of independent courts as the gold standard.

Although judges must think about and search for justice, they are confined, as a rule, to written laws or established precedents to resolve cases. Judges must follow the law. But when the law and justice take different paths, judges should take special care to make sure the law compels their journey.

Indeed, searching for justice is an art. And, in different times, justice may look different itself. But assuredly justice cannot be found unless the courts are open to the public and to the aggrieved. As Churchill suggested, governments have realized the importance of beautiful and functional buildings where litigants and counsel can come to be heard. Our independent courts apply the law to the facts in that difficult task of resolving the disputes before them and searching for justice. This magnificent building, itself a work of art, and its collection of paintings, crafts, sculptures, and photographs, are themselves a song of our history as well as our quest for justice under the law.

Judge Robert Henry
Oklahoma City University

It is the singular province of art to break down the limitations which separate the generations of men from each other and allow those of past generations to be comrades and associates of those now living. In this field, the sculptor and the painter have ever been rival laborers, and the museums of the world contain their famous efforts to represent important events in human history, and to preserve the forms and true features of the greatest and best of the world's memorable men.

One great advantage of tangible memorials, especially the statue and the portrait bust, over the printed page is that the former are seen and understood by all, while the pages of history are turned only by students and by those who have a certain degree of education and interest. It is well then that the lives of the great and noble dead be cherished and their noble deeds recorded by inscriptions for the public eye, and by likeness in monumental bronze. These exquisite works of art, bronze portrait busts of Oklahoma's most famous sons, are the likeness our people desired to preserve for themselves and for the oncoming generations, and in this beautiful Temple of History they will ever serve as an inspiration to the youth of the land who will visit these marble halls, and muse in these corridors, 'to dream, to dare and to do.'

Judge Thomas Doyle, Court of Criminal Appeals, President Emeritus of the Historical Society at the dedication ceremony for sculptures of Will Rogers and Wiley Post, February 13, 1938

SUPREME COURT OF OKLAHOMA

Steven Taylor
Tom Colbert
Yvonne Kruger
Joseph M. Watt
James R. Windster
James Z. Edmondson
John T. Rees
Douglas R. Conley
Norma D. Quirel

COURT OF CRIMINAL APPEALS

Aska Johnson
David J. Jones
John Baker
Charles A. Johnson
Clancy Smith

OKLAHOMA JUDICIAL CENTER

2011

Introduction

Before initial construction even began, the limestone building southeast of the State Capitol seemed destined to become the Oklahoma Judicial Center. The foundation cornerstone contains a copy of the Oklahoma Constitution, a document fundamental to the state's justice system. The building owes its very existence to members of the judiciary who believed preserving and protecting Oklahoma's past was vital to promoting our future. Without the efforts of Oklahoma's first Chief Justice it might have never been built. Without another Chief Justice - ninety years later – it would have never become the Oklahoma Judicial Center.

Early in 1929, U.S. District Judge Robert Lee Williams, Oklahoma's first Chief Justice and third Governor, lobbied the legislature for funds to construct a separate building for the Oklahoma Historical Society. Up until that time, the Historical Society had been housed in the basement of the Capitol. Oklahoma City businessman Charles Colcord's efforts the previous year had been unsuccessful. Williams was an active supporter of the Historical Society and served on its Board of Directors, later becoming president.

Williams selected a particularly interesting time to pursue the matter - the major issue before that session of the legislature included consideration of impeachment of Oklahoma's seventh Governor, Henry S. Johnston. Williams secured the votes, the bill passed the legislature and was signed on February 25, 1929, by Acting Governor William J. Holloway while Johnston's impeachment trial continued in the Senate. Governor Holloway's son, William J. Holloway, Junior, was later appointed to the United States Court of Appeals for the Tenth Circuit.

Williams chaired the Building Committee of the Historical Society, with Judge Thomas Doyle of the Court of Criminal Appeals as vice chairman and Judge Phil D. Brewer also serving on the seven-member group. One of the first tasks of the committee was inspection of other buildings used for the same purpose. Williams, Doyle and four others left Oklahoma City by train on the evening of May 22, 1929. They toured buildings in Topeka, Kansas; Des Moines, Iowa; St. Paul, Minnesota; and Madison, Wisconsin. The group favored the Minnesota Historical Society and charged the architectural firm of Layton, Hicks and Forsyth to use its design as inspiration for their plans. Solomon Layton and Jewell Hicks, along with Wemyss Smith, designed the Oklahoma State Capitol fifteen years earlier.

The building committee wasted no time: construction bids were opened August 1 and work began immediately. The cornerstone for the building was laid during a ceremony on Statehood Day, November 16, 1929. In addition to the Oklahoma Constitution, items placed inside included a book entitled *The Birth of Law* and texts printed in Cherokee, Muscogee-Creek, and Choctaw, as well as a box of typeface in the Cherokee Syllabary invented by Sequoyah. The limestone used came from an Oolitic, Indiana quarry, the same rock used for the Empire State Building and the Pentagon.

For the next eight decades, the structure served as the Oklahoma Historical Society: collecting, preserving and sharing the state's treasures. In 1961, the legislature named the building in honor of aviator Wiley Post. When the collection outgrew the 56,000 square-foot space, the Society got approval for a state-of-the-art facility, nearly four times the size of the original building. The Historical Society moved to their new address at 800 Nazih Zuhdi Drive in 2005. Even with the additional space, significant portions of the collection remained in storage.

Nearly a decade before the Historical Society's move, planning began for the Supreme Court to occupy the Wiley Post Building. In 1997, Chief Justice Yvonne Kauger made an appeal to a joint session of the legislature for the Oklahoma Historical Society to have a new building and for their existing building to be transferred to the Courts. She pled her case to Governor Frank Keating, Secretary of State Tom Cole, President Pro Tempores Stratton Taylor, Cal Hobson and Glenn Coffee, along with Speakers Glen Johnson and Loyd Benson. Appropriations chairmen Kelly Haney, James Hamilton, and Bill Settle came to expect her at every appropriations committee meeting, delivering homemade cookies.

Bonds were issued, bids let and the TAP Architecture firm was selected to renovate the existing structure and design an 89,000 square-foot expansion. Kauger chaired the building committee and worked continuously for almost two decades to keep the project alive. In 2004, the Oklahoma Legislature



passed the Oklahoma Art in Public Places Act. This measure mandated that one and one-half percent of the cost of construction or renovation of state buildings would be used for artwork. The Wiley Post Building had already been the beneficiary of Public Art in 1934, when the Public Works of Art Project commissioned Kiowa Six artists Monroe Tsatoke and Spencer Asah to paint a series of murals on the third floor of the building.

Conservation efforts on these pieces, along with restoration of the outdoor Veterans' Memorial were top priorities for the Judicial Center Art Committee. Justice Kauger chaired the committee that included Kyle Shifflett, staff attorney for the Oklahoma Supreme Court, Gayleen Rabakukk, administrative assistant for the Oklahoma Supreme Court, Judge Charles Johnson, of the Oklahoma Court of Criminal Appeals, Robert Henry, former Judge for the 10th Circuit Court of Appeals and current President of Oklahoma City University, Betty Price, retired Director of the Oklahoma Arts Council, Tim Gatz, of the Oklahoma Department of Transportation, Raquel Schmitz, Vice Chancellor of the Oklahoma State Regents, Paul Haley, of the Oklahoma Department of Central Services, Dr. Bob Blackburn, Director of the Oklahoma Historical Society, Debby Williams, Director of Oklahoma Art in Public Places, Kolbe Roper, Assistant to the Director of Oklahoma Art in Public Places and Jeff Briley, Deputy Director of the Oklahoma History Center. Their work was recognized when Chief Justice Steven Taylor nominated the committee for an Oklahoma Arts Council Award. The committee was honored in November 2011 with the George Nigh Public Service in the Arts Award presented by Governor Mary Fallin.

A unique cooperative agreement between the Oklahoma Historical Society and the Supreme Court allowed display of many state-owned artworks. More than 65 percent of the art in the Oklahoma Judicial Center collection was already owned by the people of Oklahoma, but space limitations restricted viewing access.

Building on the foundation of the Tsatoke and Asah murals, the art committee also selected, commissioned and acquired pieces connected and relating to the history of Oklahoma, and in particular, the Judicial branch of government. This work explores the stories of those paintings, sculptures, textiles and photographs, and the artists who created them.





Oklahoma Judicial Center First Floor

Herbert Adams - *Wiley Post*

b. January 28, 1858, West Concord, Vermont d. May 21, 1945, New York City

A bronze bust of late aviator Wiley Post welcomes visitors at the main entrance to the Oklahoma Judicial Center, home to Oklahoma's Third Branch of Government.

Post is a rather colorful figure in Oklahoma history who overcame a multitude of adversities to get his aviation career off the ground. Growing up in Grady County, Post saw his first airplane at a fair in Lawton in 1913, and his dream of being a pilot took hold. He trained as a mechanic and took construction jobs before finally landing in the oil fields as a driller. Though he saved what he could, he believed he would never have enough to buy his own airplane.

Apparently, this desire turned to desperation in 1921, when Post resorted to highway robbery to achieve his goals. On April 28, 1921, he was convicted of conjoint robbery in Grady County Court and sentenced to ten years in the state penitentiary. Behind bars, Post sank into a deep depression, prompting the prison doctor to ask for his parole. He was released on June 5, 1922, after serving fourteen months of his sentence.

By 1924, Post got work as an exhibition parachute jumper. When those opportunities dried up, he returned to the oil field in 1926. On his first day, a steel splinter flew into his left eye, damaging it so badly that it had to be removed. The tragedy had a silver lining: Post got \$1,800 in a Workers' Compensation judgment. He used the settlement to buy and rebuild a Canuck airplane.

He started his own business, flying oilmen to their leaseholdings during the week and entertaining with flying circuses on the weekends. Chickasha oilman F.C. Hall hired Post to be his fulltime pilot and purchased a Lockheed Vega for him to fly. Post named it the Winnie Mae, after his daughter and his wife. Justice James Winchester currently resides in the Chickasha home owned by F.C. Hall at the time Post flew for the oilman.

When the stock market crashed in 1929, Hall had to sell the Winnie Mae back to Lockheed. Never one to miss an opportunity, Post convinced the airplane manufacturer to hire him as a test pilot. He worked with leading aeronautical engineers and noted pilots, including Amelia Earhart. By 1930, Hall had managed to get his finances back in order and asked Post to return as his personal pilot.

Around this time, Post started entering long-distance races. The significant prize money enabled him to prepare for an around-the-world flight. On July 1, 1931, he completed a trans-global flight in eight and a half days – twelve days less than the previous record holder. A tickertape parade was held for him in New York City, along with a White House reception where he met President Hoover. Two years later, Post became the first man to fly around the world alone, this time in seven and a half days. Fifty thousand people greeted him upon his return to New York and he was again a guest at the White House, this time at the invitation of President Franklin Roosevelt.

Afterwards, Post turned his attention to scientific pursuits. He helped develop and test the world's first pressurized flight suit and in 1934 discovered a river of wind flowing at great speeds from west to east over the United States. Today, this phenomenon is known as the jet stream. That year he also appeared on the silver screen, playing a pilot in the film *Air Hawks*.

Post's role in Oklahoma history is perhaps best remembered because of how he died. On August 15, 1935, he was flying Will Rogers on a vacation trip to Alaska when their plane crashed shortly after take-off near Point Barrow, Alaska. For weeks afterward, newspapers in Oklahoma and around the world were dominated by articles about Rogers' life and the great loss. Twenty thousand people viewed Post's casket at the Oklahoma State Capitol, prior to his funeral.



Memorial efforts began immediately. Frank Phillips of Tulsa, founder of Phillips Petroleum, commissioned bronze busts of Will Rogers and Wiley Post to be displayed at the Oklahoma Historical Society. Herbert Adams was selected to create the pair of sculptures for a reported \$25,000 (over \$400,000 in today's dollars).

A leading figure in American sculpture during the early 1900s, Adams studied with noted Parisian sculptor, Antonin Mercié, and at the Ecole des Beaux Arts in Paris. Upon returning to the United States, he taught at the Pratt Institute Art School in Brooklyn, New York. His commissions include bronze doors for the Library of Congress as well as life-sized memorials of historic figures in Massachusetts and Pennsylvania. His works are included in the Museum of Fine Arts in Boston and the National Gallery in Washington, D.C. The National Sculpture Society created an award in his name: *The Herbert Adams Memorial Award*, presented to significant American sculptors for lifetime achievement in the advancement of sculpture.

After completion of the sculpture, the bust of Wiley Post was displayed in the Grand Central Art Gallery of New York from December 17, 1937 until January 8, 1938. The busts were presented to the Historical Society in a special ceremony on February 13, 1938. The proceedings began with a fly-over by the Southwestern Aviators Association who dropped floral offerings on the front steps of the Historical building. The Indian Glee Club from Mountain View, Oklahoma then sang "America." The main address was delivered by Judge Thomas Doyle of the Court of Criminal Appeals and President Emeritus of the Historical Society, who praised art as a way to share history with the people. His words would become the guiding principles used in selecting art for the Oklahoma Judicial Center and the standard for this publication. Also in attendance at the ceremony were the artist, along with Wiley Post's wife and mother. Frank Phillips chose not to attend, asking instead that his name be kept in the background, to focus all the attention on Will Rogers and Wiley Post.

The Historical Society President at the time was former Chief Justice Robert L. Williams who served on the Supreme Court of Oklahoma from 1907 to 1914. He left the Court to become Oklahoma's third governor, 1915 to 1919. In 1929, he successfully lobbied for passage of a bill to provide construction of a separate building for the Oklahoma Historical Society – up until that time, the Society had been housed in the State Capitol. This piece is on permanent loan from the Oklahoma Historical Society.

C.J. Fox - Judge Thomas H. Doyle

b. October 16, 1896, Russia d. August 3, 1988, New York City

Thomas Henchion Doyle was a first-generation American, born to Irish immigrants near Uxbridge, Massachusetts. After the death of his mother, the Doyle family moved to Kansas where Thomas attended the University of Kansas. He worked briefly for the railroad before studying law with Judge Benson in Ottawa, Kansas. He was admitted to the bar in 1893.

Later that year, he moved to Perry, Oklahoma and opened a law practice, Stone and Doyle. A savvy businessman and eloquent speaker, Doyle was elected as a representative to the Oklahoma Territorial Legislature in 1897, a seat he held for two terms.

Doyle became an ardent supporter of single-statehood and addressed the House Committee on Territories regarding the matter when they considered the Robinson Bill on January 26, 1904. He spoke at length about how the two territories complemented each other and in fact depended upon one another.

“Mr. Chairman, united, our Territories possess all the attributes of an ideal commonwealth. We will have all that goes to make up a powerful and prosperous State. We will be a State that in population, area, form, and natural resources can compare favorably with all other States. Then we will have those honorable feelings of State pride that are prompted by patriotism, public virtue, and intelligence in the minds of all residents of a great and powerful State. Every consideration of sound public policy, both as to the welfare of the nation as well as for the best interests of both Territories, demands that they should be united as a single State.”

After Oklahoma was admitted to the United States on November 16, 1907, Governor Charles Haskell appointed Doyle as a member of the Oklahoma Criminal Court of Appeals, a post he served in for more than forty years.

In 1917, Doyle was elected to the Board of Directors of the Oklahoma Historical Society and later became its president. He served on the building committee for the structure that would later become the Oklahoma Judicial Center. The portrait was commissioned by the Historical Society Board of Directors in 1949 for their Hall of Fame Gallery.

This painting is signed by C.J. Fox, a pseudonym used by New York businessman Leo Fox. From the 1940s until the late 1970s, Fox solicited portrait commissions of government and industry leaders. Fox then hired Russian immigrant Irving Resnikoff to paint the portraits from photographs. Fox’s business model was exposed when the Internal Revenue Service sued Fox for back taxes. In his defense, Fox explained he had not personally done the paintings, but rather employed Resnikoff to do the work. Resnikoff’s work (signed as C.J. Fox) hangs in the National Portrait Gallery and Congressional office buildings in Washington, D.C., as well as capitols and historical societies across the country. This piece is on permanent loan from the Oklahoma Historical Society.



Narcissa Chisholm Owen - *Sequoyah*

b. October 4, 1831, Webber Falls, Indian Territory d. July 12, 1911, Lynchburg, Virginia

In 1809, an Appalachian silversmith named Sequoyah began working on a method of communication to allow Cherokees to converse with one another in the same way as the European settlers did with their “talking leaves.” He worked on the project for more than ten years and the result was the Cherokee syllabary. In a syllabary, each syllable is represented by a character. Sequoyah’s original syllabary had 86 characters. What is truly remarkable about his invention is that within a decade nearly all of the Cherokee tribe could read and write. Their literacy rate greatly exceeded that of the European settlers in the area.

Sometime around 1822, Sequoyah moved to Arkansas and taught western members of the Cherokee tribe to read and write. Sequoyah was one of the “Old Settlers” - Cherokees who relocated before forced removal of the Trail of Tears. In 1828, he was part of a delegation that traveled to Washington, D.C. to negotiate trade of their lands for land in Indian Territory. It was during this trip that Sequoyah sat for a portrait with Charles B. King. Shortly after returning to Arkansas, he moved to Big Skin Bayou Creek in what is now Sequoyah County. The cabin he built is now a museum operated by the Oklahoma Historical Society.

Narcissa Owen’s father, Thomas Chisholm, was the last hereditary chief of the Old Settlers. She was born in 1831 at Webber Falls in Indian Territory. It is possible that she met Sequoyah at some point before his death in 1843. Narcissa was sent to college in Evansville, Indiana where she studied music and art. After graduation, she taught music in a girls’ school in Greensboro, Tennessee. There she met a young engineer, Robert Owen. The two were married in 1853, in the home of Tennessee’s Chief Justice. When Robert Owen became president of the Norfolk and Western Railroad, they moved to Lynchburg, Virginia. The couple had two sons, William and Robert. William attended medical school at the University of Virginia, while Robert attended Washington and Lee University.

Following the Civil War and the death of her husband, Narcissa and her son Robert returned to Indian Territory and claimed their Cherokee allotment. They built a house she named Monticello in honor of Thomas Jefferson, who had presented her father with a silver Peace and Friendship medal in 1808. Robert studied law and became well known as an attorney in Indian Territory. After Robert married and left home, Narcissa decided to begin painting – at the age of 62.

In 1904, three of her works were included in the St. Louis Exhibition and two won medals of honor. The three paintings were of Thomas Jefferson and his descendants. In her portrait of Sequoyah, Narcissa credits artist Charles B. King for the inspiration for her painting. King’s portrait was published as a lithograph in a collection titled *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs* (Philadelphia, 1838-1844).

Along with painting, Narcissa also became involved in the Women’s Suffrage movement and was a member of the Indian Women’s Woman Suffrage League of Indian Territory. Narcissa’s son, Robert Owen, was elected as one of Oklahoma’s first senators in 1907. He donated the portrait of Sequoyah to the Oklahoma Historical Society in July 1942 and it is on permanent loan from that collection. Appropriately, it hangs in a conference room equipped with long-distance communication technology.



N.R. Brewer - *Joseph Huckins, Jr.*

b. June 11, 1857, High Forest, Minnesota d. February 14, 1949, St. Paul Minnesota

Joseph Huckins was an early Oklahoma businessman and civic leader with several connections to the Supreme Court of Oklahoma. His father opened the Huckins Hotel in downtown Oklahoma City in 1900. The original building was destroyed by a fire in 1908, but immediately rebuilt in grand style.

On June 11, 1910, a majority of Oklahoma voters selected Oklahoma City as the state capital over Guthrie, which had been the territorial capital and original state capital. On the day following the election, Governor Charles Haskell wrote a proclamation on Huckins Hotel stationery declaring Oklahoma City as the state capital. State government operations, including the Supreme Court, which met in the basement, operated from the Huckins Hotel until the Capitol building was completed on June 30, 1917.

Huckins served on the Citizens Advisory Capitol Committee, overseeing construction of the State Capitol building. Almost two decades later, he also served on the Citizens Advisory Committee charged with overseeing construction of the State Historical Building, which would later become the Oklahoma Judicial Center. At the time of his death, Huckins owned what could be described as a hotel empire with properties stretching from Knoxville, Tennessee west to multiple hotels in Arkansas, Missouri, Louisiana and Texas. He also owned hotels in Omaha, Nebraska and San Francisco, California.

Nicholas Richard Brewer's passion for art took him to New York City in 1879. There he studied with D.W. Tryon and Charles Noel Flagg. A talented student, by 1885 he was exhibiting at the National Academy of Design. He later painted portraits of many prominent Americans, including Theodore Roosevelt and United States Supreme Court Justice George Sutherland. Several of his works are in the National Portrait Gallery, the United States Senate collection and state capitols around the nation. The portrait of Huckins was donated to the Oklahoma Historical Society in 1953 by Mrs. James R. Shroyer of Springfield, Missouri and is now on permanent loan to the Oklahoma Judicial Center.

A historic photo of the Court in session at the Huckins Hotel is displayed on the first floor of the Oklahoma Judicial Center. Alongside it hangs a contemporary interpretation in which the original justices have been replaced by their current counterparts and court personnel superimposed over audience members. The new media piece was executed in Photoshop by Selden Jones, staff attorney for Justice Douglas Combs. Jones donated the piece to the Oklahoma Judicial Center collection. The Huckins Hotel stood at 22 North Broadway in Oklahoma City and was demolished as part of urban renewal efforts in 1971.



Neil Chapman - *Transfer of the Courts*

b. July 19, 1950, Southgate, California

A black and white photograph of the Oklahoma Supreme Court Courtroom is a focal point for the Oklahoma Judicial Series. The Courtroom is located on the second floor of the State Capitol at 2300 North Lincoln Boulevard. Although justices' chambers and staff offices were relocated to the Oklahoma Judicial Center in July 2011, the Supreme Court still meets publicly for oral arguments and ceremonies in this Courtroom. Vermont marble pillars, an ornate ceiling and a bench constructed from West Indian mahogany are original features, dating to 1917. An inscription above the bench on the south wall reads, "The foundations of justice are that no one shall suffer wrong."

The north wall is inscribed with a quote from Justinian, "The safety of the State is the highest law." Other photos on display include exteriors of the Oklahoma Judicial Center and the Court of Criminal Appeals Courtroom.

Neil Chapman has worn many hats as a photographer: educator, fine artist, commercial photographer, designer and advisor. His photographs of the Oklahoma Judicial Center capture images often overlooked by the casual observer – a unique angle or an architectural detail that evokes the soul of the building's unique combination of historic and modern. Chapman began documenting the transition of the Courts from the State Capitol to the Oklahoma Judicial Center in June 2010, while the building was still under construction. The four phases of the project included photographing the Supreme Court and Court of Criminal Appeals in the State Capitol, photographing renovation and construction of the Oklahoma Judicial Center, portraits of Supreme Court Justices and Court of Criminal Appeals Judges and photographing the newly renovated Judicial Center. Thousands of photographs were taken between June 2010 and July 2012. These photographs may be viewed online at chapmansplace.com/oklaprojnc. Many of them also appear in the Annual Report of the Supreme Court of Oklahoma.

Though born and raised in California, Chapman lived in Hobart, Oklahoma in the late fifties and now makes his permanent residence in Edmond. He earned an associate degree in visual arts from Cypress College in 1974. He went on to receive a bachelor's degree in photographic media from Cal State Long Beach in 1981. His masters in art, emphasis photography, came from Cal State Fullerton and he earned a doctorate of education from the University of La Verne in 1992. He has long been sharing his passion with others – teaching college photography classes at various California institutions since 1979. His work is included in the collections of the Bibliotheque Nationale in Paris, the New Orleans Museum of Art, the Southwest Museum and the Center for Creative Photography, among others. His photos have appeared in *Time*, *Architecto*, *Artweek*, *Photography in Focus* and *CameraArts*, just to name a few. He photographed and designed the book *Santa Clara Portraits: A Proud Tradition*, featuring the potters of Santa Clara Pueblo in New Mexico.







Debby Williams - *Oklahoma Flag Deconstructed*

b. 1948, Tulsa, Oklahoma

This copper, steel and aluminum sculpture is a three-dimensional representation of the State Flag of Oklahoma. The primary element of the flag is an Osage warrior's shield, decorated with six painted crosses on the face. The lower half of the shield is fringed with seven eagle feathers. A calumet or peace pipe and an olive branch are crossed at an angle in front of the shield. The shield represents defensive warfare, but it is overshadowed by the love of peace on the part of a united people.

The familiar shield and pipe are recognized by many as images from the State Flag, but these were not always the elements of Oklahoma's banner. The state's first flag was adopted in 1911, a white star bearing a blue numeral 46 on a red field, representing the red, white and blue of the American Flag. In the state's second decade, the design lost favor among the populace. Following the Bolshevik Revolution, it was sometimes referred to as the "red rag of sedition" and it was also associated with red quarantine flags used to identify smallpox and Spanish influenza outbreaks.

In 1925, the Oklahoma chapter of the Daughters of the American Revolution held a contest requesting designs for a new state flag. The design submitted by Louise Funk Fluke of Shawnee was selected and presented to the legislature. They approved it and on April 2, 1925, it became the official emblem of Oklahoma.

"I have always been interested in sculpture and have a particular affinity for the textures of metals and the possibilities when working with them," said artist Debby Williams. "I think I have always seen the design of the flag in three dimensions. Marrying the simple objects in our flag to symbolize the unity of complex societies creates, in my mind, an elegant and powerful statement."

The sculpture was fabricated by the JYD Team of Oklahoma City – Cameron Eagle and Chuck Clowers. It is composed of copper, steel and aluminum.

Williams holds a masters degree in art history from the University of Oklahoma. She worked as the visual arts director for the Oklahoma Arts Council and as the director and chief curator of the Mabee-Gerrer Museum of Art before being named director of Oklahoma's Art in Public Places in 2004. She is now the Executive Director of [Art Space] at Untitled. She has donated her sculpture to the Judicial Center Collection.





Matthew Bearden - *Osage Warrior - Hump*

b. November 30, 1969, Hominy, Oklahoma

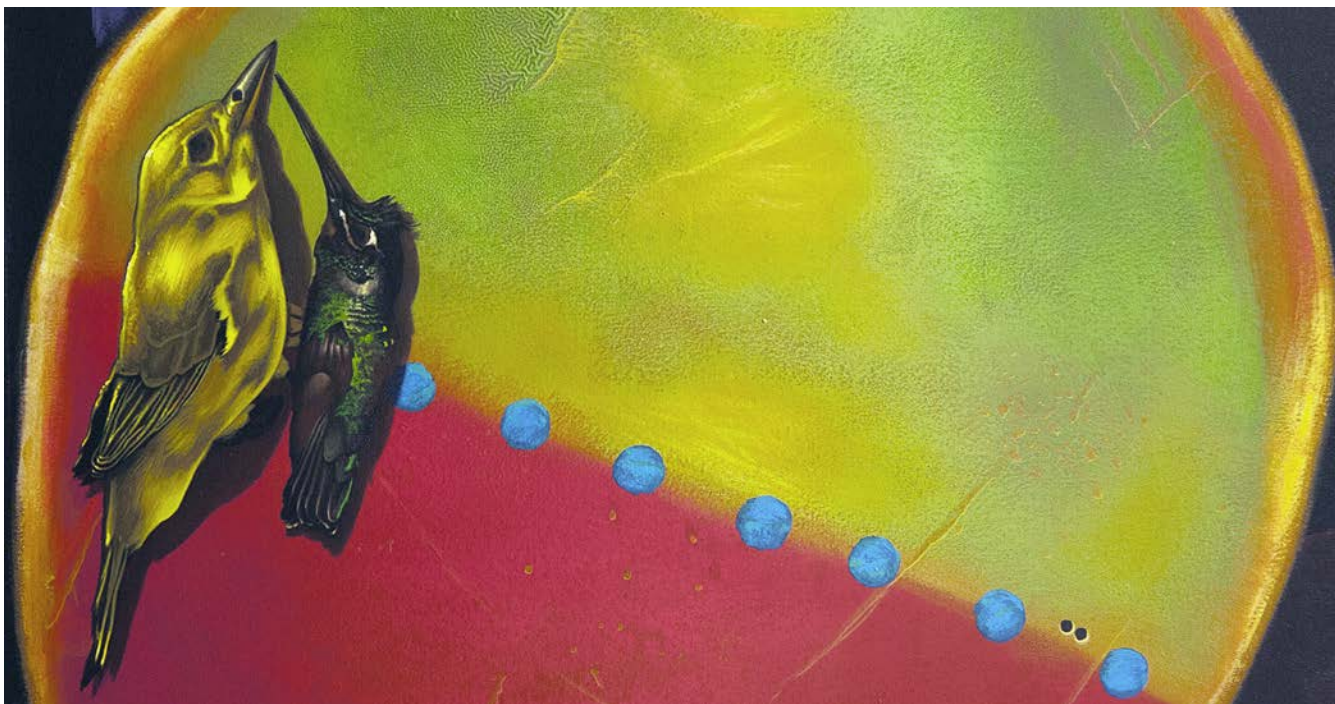
When writer Washington Irving traveled the Plains during the 19th century, he described the Osages as “the finest looking Indians in the West.” Tribal members are exceptionally tall and it is not unusual for men to be over six feet. The artist George Catlin said the Osages were the tallest race of people he had ever seen. Early accounts of Spanish Conquistadors likened them to the giants of the Old Testament.

Osage men shaved their heads, including the eyebrows and for ceremonial occasions painted designs on their face, arms and legs with natural dyes. Warriors held themselves with a dignified bearing of grace and nobility. Their physical strength was revered and some are said to have run as much as fifty miles without rest. His shield is made from the hump of a buffalo and often included totems that would benefit the owner in battle and in life. The two birds depicted represent those totems.

A native Oklahoman, Matthew Bearden earned a bachelor’s of art in commercial art from Northeastern State University in Tahlequah in 1992. He then continued his art studies at the Institute of American Indian Arts in Santa Fe, New Mexico. He is a member of the Citizen Band Potawatomi Nation, but his family history also includes Kickapoo, Blackfoot and Lakota Sioux ancestry. His interest in the Osage started long before college: he designed the cover of his high school yearbook incorporating the image of an Osage Warrior. Bearden works to make the details of his paintings as accurate as possible, but also allows his creativity to take him beyond strict adherence to established rules.

“I’ve worked with subjects other than people but I keep coming back to my Native roots. The Osages have also been a strong influence in my painting. They have been able to keep a strong grasp on their old ways and their summer dances are a high point of interest in my hometown.”

Bearden was awarded Best of Show at the Red Earth Festival in 2005 and was the featured artist at the Tulsa Indian Art Festival in 2006. He has participated in juried shows at the Trail of Tears Art Show in Tahlequah, the Indian Summer Festival in Bartlesville, the Indian Market in Santa Fe, New Mexico and the Dallas Indian Art Festival. This piece was purchased for the Oklahoma Judicial Center collection.



Jean Richardson - *Light Horsemen*

b. 1940, Hollis, Oklahoma

The *Light Horsemen* mural was commissioned specially for the Oklahoma Judicial Center. Light Horse is a name traditionally given to the mounted police force, and is used by several Native American tribes. Cherokee records indicate their Light Horse companies were established as early as 1808 before the removal to Indian Territory. Their legacy continues with the Cherokee Marshals. Choctaw Lighthorse were mentioned in the treaty signed at Doak's Stand in Mississippi in 1820. Their duties were described as three-fold including sheriff, judge and jury. Chickasaw Nation Light Horse were established after they enacted laws in 1856. The Chickasaw Nation's Light Horse now includes six divisions: patrol, K9, SWAT, DIVE, investigations and dispatch. The Creek Nation's General Council adopted a uniform code in 1840, these laws were enforced by the tribe's Light Horsemen. Law enforcement for the Creek Nation continues to be known as Light Horse. The Seminole Nation formed a Light Horse division in the wake of the Civil War.

Jean Richardson is an Oklahoma modernist artist with a style that often blends the spiritual with the abstract. Horses are among her favorite subjects. Richardson's Oklahoma roots run deep, two of her great grandfathers drove cattle through Indian Territory in the 1870s: one as a drover, the other as an owner. Though her cattlemen ancestors traveled through Oklahoma, it was Richardson's paternal great grandmother, Gertrude Street Darby, who would first call the state home – she set up housekeeping in a half-dugout near the Red River.

Richardson's interest in art began early. She took her first art lessons in 1947 at the Witte Museum in San Antonio, then at the age of twelve one of her paintings won first prize in the junior high division of the South Carolina State Fair. She pursued her art education, graduating with a bachelor's of fine art from Wesleyan College in 1961. Richardson also studied at the Arts Student League in New York City.

In 1972, she returned to Oklahoma and in 1974 received a commission for two murals at the State Capitol. *The Last Address* depicts Governor Alfalfa Bill Murray's final speech to the Oklahoma Legislature and *The Debate* shows legislators arguing over the impeachment of Governor Jack Walton. Richardson has had solo exhibitions at galleries in New York, Washington, D.C. and Chicago. Her works are included in collections ranging from the Marriott Hotels Corporation in Washington, D.C. to AT&T offices in California and Raymond James Financial in Florida. Her paintings have also been the subject of two books, *Turning Toward Home: The Art of Jean Richardson* and *Plains Myths and Other Tales*, both published by John Szoke Graphics of New York.







Dan Horsechief - *Heaven and Earth*

b. 1969, Muskogee, Oklahoma

Heaven and Earth emphasizes the duality of our lives on earth, explained artist Dan Horsechief. War and peace, sickness and health, winter and summer, all come into play in the painting. “Just realizing how one thing must balance out another in this world illustrates to us that there must be a place of perfection where there is no counter balancing, a place of life without death and darkness.”

Horsechief used a variety of symbolism in the piece and not just from his own Cherokee tribe. “I mix symbols and ideas to fit into the overriding truth,” he said. “We are all living under the same sky. It is one big blue print.” Many of the same symbols and designs are repeated in cultures across the globe. “I combine things to illustrate the existence of mankind.” The four directions are depicted through color. Blue for north, white for south, red is east and black is west. For the Cherokees, west represented death and darkness of being forcibly removed from their homeland with the red soil of Georgia.

“All of us born on this big earth miles and continents apart are on the same journey together, and that journey leads back to the place of perfection where we all come from. That is our true home and the place where our Creator is waiting to welcome us.”

Horsechief has been creating art professionally for more than 20 years. He holds an associate degree from the Institute of American Indian Arts in Santa Fe, New Mexico. His commissioned pieces include large-scale bronze sculptures: *Sequoyah*, *The Gift* for Northeastern State University, *Resurgence* for the Cherokee Heritage Center and *The Seeker* for the Sequoyah High School. His work has been recognized with the Grand Award at the Cherokee Homecoming Show and at the Trail of Tears Art Show. His work has been exhibited in numerous state and national venues. *Heaven and Earth* was first exhibited in the Chickasaw Art Show in 2012 where it won honorable mention. It was purchased for the Judicial Center Collection.





Brent Greenwood - *Drums of Sovereignty*

b. November 27, 1971, Midwest City, Oklahoma

Drums of Sovereignty was commissioned specially for the Oklahoma Judicial Center. It evokes the spirit of the opening ceremonies of The Sovereignty Symposium, an annual event sponsored by the Supreme Court of Oklahoma. The Symposium provides a forum for tribal leaders and state officials to discuss common legal issues in a scholarly, non-adversarial environment. The Supreme Court espouses no view on any of the issues, and the positions taken by the participants are not endorsed by the Supreme Court of Oklahoma.

The foreground of the piece features singers who sing traditional southern songs during the ceremony. The four horses and the figures behind them represent Gray Horse, comprised of members of the Kiowa Tribe, primarily the Anquoe family. They were the original singers for the first Sovereignty Symposium in 1987, and for many years after. The silhouetted figure in traditional headdress on the left is Gordon Yellowman, a Cheyenne Chief who offers prayers for all who attend The Symposium, and the tribal leader is Governor Bill Anoutubby of the Chickasaw Nation. The figures on the left represent the Southern Nation Singers, a group chaired by Brent Greenwood, who is depicted as the central figure in the turquoise shirt. On the right are the Kiowa Black Leggings Society who ceremonially present the United States flag and Oklahoma flag. Following them are tribal leaders from across the state, each carrying the flag of their individual tribe.

A distinctive feature of Brent Greenwood's work is that he leaves the faces of people blank. He says this allows the viewer to imagine who the people are and become more actively engaged in the piece. "These people represent all the Native people in Oklahoma who strive to honor and protect tribal sovereignty."

Greenwood is a member of the Chickasaw and Ponca Nations of Oklahoma. He became interested in art at a young age and has been drawing all his life. Greenwood began his formal art study at the Institute of American Indian Arts in Santa Fe, New Mexico, where he earned an associate of fine arts in two-dimensional art in 1994. He continued his training with a bachelor of fine arts from Oklahoma City University in 1997.

Greenwood said his work has been inspired by other Oklahoma artists, including Bert Seabourn. He works primarily with acrylics and mixed media. His art blends traditional themes with a modern style. "I try to create depth and emotion in my work by the various layers of paint, washes, drips and splatters that I apply to the canvas. In much of my work, I incorporate early tribal history and bring certain elements of designs and pieces of this period back to life through my paintings."

The Chickasaw Nation selected Greenwood as its 2011 Music Festival's featured artist. He is also an accomplished musician, singing Ponca songs at dances and in church. Greenwood's design work graces the cover of the 2010 Oklahoma Native Tourism Guide. In 2008, Brent and his wife, Kennetha, were honored as Indian Parents of the Year by the Oklahoma Council for Indian Education.



The Sovereignty Symposium Posters

Each year since 1987, a well known Native artist is featured on the Sovereignty Symposium poster. Artists have included Ben Harjo, Kelly Haney, Jeri Redcorn, and Mike Larsen. The Supreme Court of Oklahoma is one of several sponsors for the Symposium, which is recognized as the premier conference on Indian Law, drawing prominent speakers from across the nation.

Peacekeepers served as the theme for 2008 and Larsen was asked to paint noted Kiowa dancer Dixon Palmer in his Kiowa Black Leggings regalia as the featured subject of the poster. The Kiowa Black Leggings have served as Color Guard for the Sovereignty Symposium every year since its inception. Palmer would also be named as Honored One at the Sovereignty Symposium the same year. At the time, Palmer was in poor health and unable to sit for a portrait. Fortunately, Larsen had previously completed a series of large murals for the Arts Institute at Quartz Mountain that included Palmer. Larsen relied on photos, sketches and memories of creating that previous work to complete the Peacekeeper image of Palmer. “We got to be very good friends,” Larsen said of Palmer. “He laughed a lot.”

Though his sunset painting of the Oklahoma prairie was selected by the U.S. Postal Service as Oklahoma’s Centennial Stamp, Larsen’s passion shines most vibrantly when painting people. Larsen recently completed a monumental series of forty-eight portraits of Chickasaw elders that can be seen at





the Chickasaw Cultural Center near Sulphur, Oklahoma and were also published in two volumes: *They Know Who They Are: Chickasaw Elders* and *Proud to be Chickasaw* (Elders of the Chickasaw Nation). More of Larsen's work appears on pages 76 and 140.

Palmer, who was born in a tipi on his grandmother's allotment just west of Anadarko, served as a member of the Kiowa *TON-KON-GAH* Black Leggings Warrior Society for 52 years. For more information on the Black Leggings Warrior Society, see Virginia Stroud's painting on page 79. Palmer served with the 45th Infantry Division in World War II, logging 511 days in combat. He earned two Silver Stars and three Bronze Stars during his military service. While stationed in Massachusetts, he formed a dance group, introducing East Coast residents to the thrill of Kiowa dances. This included a performance for a record-breaking crowd of 90,000 at a racetrack.

Palmer participated in his first professional dance performance at the age of 12 and competed in every National War Dance Championship contest presented during the American Indian Exposition in Anadarko, Oklahoma. In 1937, at age 17, he won the national title, then repeated his success and won it again in 1945. Palmer continued dancing throughout his life and placed among the top six finalists during his fifties.

Palmer also gained world renown for his skill in making magnificent feathered war bonnets, including the ones worn by the Black Leggings Warrior Society. Based on Kiowa tradition, eagle feathers in the bonnet represented brave deeds. He also made bonnets using turkey feathers for celebrities, including Willie Nelson and Loretta Lynn. In 1973, Palmer was commissioned to create his own version of the famous Kiowa Tipi of Battle Pictures for the Southern Plains Indian Museum. The exhibition received national acclaim and led to numerous private tipi commissions.

Over the years, Palmer appeared on numerous national television shows, had parts in several motion pictures and took part in a Japanese documentary focusing on Native Americans. Palmer died March 3, 2011, at the age of 90.

Terry Zinn - *Moccasin, Tepees and Trees, Washita County*

b. June 5, Oklahoma City, Oklahoma

Both *Moccasin* photographs are sepia tone prints originally displayed as part of the “Last Pow Wow” show at the Kirkpatrick Center in 1982. The show was dedicated to John, Alice and Yvonne Kauger and all Native Americans seeking to preserve their heritage. “Last Pow Wow” refers to the Cheyenne-Arapaho Labor Day Pow Wow held each year in Colony since World War II. Pow wows offer a unique fusion of ceremonial and social celebrations, providing the opportunity to wear traditional clothing like moccasins. Tiny seed beads sewn by hand create intricate designs, elevating the moccasins from footwear to treasured objects. The same pair are often worn year after year for ceremonial dances.

Tepees and Trees was also taken at the Last Pow Wow, and later published in *Oklahoma Today*'s Summer 1983 issue. When attending pow wows away from home, families still camp in tepees not unlike the ones their ancestors used on the plains hundreds of years ago. *Washita County* depicts the quiet solitude of western Oklahoma. The county was created in 1900 as part of Oklahoma Territory from former Cheyenne and Arapaho lands and named for the Washita River. It offers the setting for the Last Pow Wow and is the home county of Justice Yvonne Kauger.

Artist Terry Zinn selected sepia tone because it evokes images of vintage photographs, preserving a moment in time so it will never fade from memory. As a freelance travel writer and photographer, Zinn has captured images of people and places from around the world. His work has been exhibited in many Oklahoma venues, including the State Capitol and has also appeared in national publications. Zinn donated the images to the Oklahoma Judicial Center Collection. He has worked in Photo Archives at the Oklahoma Historical Society since 1988. In 2007, three of his independent projects were recognized as Official Oklahoma Centennial Projects ~ *All I Ever Wanted to be Was Tall* (Life and Times of Oklahoma Artist Harold Stevenson), *Home is Oklahoma* (A Centennial Poem/Lyric) and a book, *Oklahoma a Rich Heritage* (contributed photographs). His travel writing and photography were awarded recognition at both the 2004 and 2007 Travel Media Showcases, voted on by 70 international exhibitors. Zinn's “Martini Travels” is an ongoing photographic portfolio of beverages in worldwide locales which he began in 1995.





Brent Learned - *Buffalo at Dawn, Fire, and Ice*

b. December 29, 1969 in Oklahoma City

Brent Learned (*Haá Naá Jaá Ne-doa* - Buffalo Bull Howling) is a contemporary artist who is a member of the Cheyenne and Arapaho Tribes. Ties to art and the law are strong in the Learned family. His father, John Learned is an award-winning sculptor. His mother, Juanita Learned was elected Chairperson for Cheyenne and Arapaho Tribes. He is the grandnephew of Billings Learned Hand, who served as a judge for the United States Court of Appeals from 1939 to 1951. His sister, Lori Learned-Robinson, is a practicing attorney.

From a young age, Learned knew he wanted to be an artist. He grew up seeing his father sculpt and watching Bob Ross paint on public television. He fell into painting at the University of Kansas, where he played basketball on the Jayhawk team, and earned a bachelor of fine arts there. “I love painting – it’s a part of me like breathing.”

Learned’s bold vision of *Buffalo at Dawn* is a contemporary interpretation of an ancient symbol. “To the Native Americans, the buffalo means life,” he said. The buffalo provided food, fuel and lodging for the Cheyenne, Arapaho and other Plains tribes. Learned’s choices with this painting give it a distinctive look that is truly his own. “I like to use colors that you might not normally associate together.” Learned painted *Fire* and *Ice* after attending a Sovereignty Symposium reception honoring presenters, tribal leaders and artists at the Oklahoma Judicial Center in 2012. He said the Buffalo looked lonely in the conference room and needed company. He generously donated a major portion of the cost of the paintings to cure the Buffalo’s loneliness.

Learned’s work is featured in the Smithsonian Institution, the National Cowboy and Western Heritage Museum, the University of Kansas Art Museum in Lawrence, Kansas as well as the Cheyenne and Arapaho Museum in Clinton, Oklahoma. He also has work in notable private collections, including the Oklahoma Governor’s Mansion and the Democratic National Headquarters in Washington, D.C. Learned is also active in community organizations and helped curate the Wintercamp show at the National Cowboy and Western Heritage Museum. The Wintercamp show offers new artists an opportunity to exhibit their work. He also worked with Dale Chihuly’s team on the Eleanor Blake Kirkpatrick Tower installation at the Oklahoma City Art Museum.





Jim VanDeman - *Urbana: Ancient Spirits Embrace the City*, Flute

b. December 29, 1943, Anadarko, Oklahoma

Jim VanDeman is a contemporary artist and former vice-chairman of the Delaware Nation. His family's Oklahoma roots run deep - his great grandfather, Chief Black Beaver served as a scout and interpreter, speaking eleven different languages. He escorted settlers as well as Union soldiers before building a home in what is now Caddo County. VanDeman was born and raised in Anadarko, Oklahoma, where the influence of local artists, including the Kiowa Six, made a lasting impression on his painting career. He studied with Richard H. Taflinger and George Calvert at Southwestern Oklahoma State University.

He initially worked as a graphic designer. Traveling as an advertising and marketing director led him to make frequent visits to The National Gallery in Washington, D.C., the Metropolitan Museum of Art in New York, the Boston Museum of Art and the Chicago Institute of Art. Face to face exposure to the Impressionist masters, Monet and Renoir, inspired VanDeman to begin his own painting career. His works range from impressionist to abstract expressionist, depicting VanDeman's Delaware heritage and other Native American subjects.

Urbana was commissioned for the Oklahoma Judicial Center in December 2010. VanDeman toured the building while it was still under construction, observing the unique mixture of historic and modern reflected in the structure. That theme is echoed in this piece, an acrylic on canvas. "Spirits of our ancestors reside in our cities. They have always been here. They are here now. Not always visible. Hardly ever obvious. Sometimes they are no more than a feeling, but they are here. The spirits of the land existed before the cities were built and they will continue to exist when the cities are gone," VanDeman included in his artist statement.

VanDeman has been making flutes about fifteen years. This one is styled after a Kiowa design from the early 1900's. It was made from a giant red cedar harvested in Geary, Oklahoma. VanDeman donated the flute to the Oklahoma Judicial Center collection.







Eugene A. Bavinger - *Arc Series #5*

b. Dec. 21, 1919, Sapulpa, Oklahoma d. April 29, 1997, Norman, Oklahoma

Bavinger was a professor of art at the University of Oklahoma for more than 30 years and his time there overlapped with fellow Oklahoma Judicial Center collection member and Kiowa Six teacher, Oscar Jacobson. He earned a bachelors of fine arts from the University of Oklahoma in 1946, and a masters of fine arts from the Institute of Allende in Mexico in 1961. Bavinger taught painting, drawing and design at the University of Oklahoma from 1947 to 1977, and was first hired by Oscar Jacobson. He served as chair of the art department from 1950 to 1955 and as director of the art museum at the University of Oklahoma from 1957 to 1959.

When asked about pop-art and op-art in the late 1960s, abstract artist Eugene Bavinger told *The Oklahoman*, “Maybe my work is closely related to op-art, but I’m primarily interested in visual excitement, a visual stimulus not involved with any social commentary.”

Bavinger’s name is often recognized in conjunction with his personal residence east of Norman: a unique circular native stone house designed by noted architect Bruce Goff. With a soaring mast, viewed from the ground the Bavinger House resembles a ship navigating the prairie sea. Viewed from above, the circular design is reminiscent of a chambered nautilus.

Bavinger’s works garnered awards at the Southwest Exhibition of Prints and Drawings in Dallas. His exhibitions included the Metropolitan Museum of Art, the Dallas Museum of Fine Arts and the Denver Art Museum. He received a Citation of Commendation from the state of Oklahoma in 1996. Bavinger’s work can be found in the collections of the Denver Art Museum, the Dallas Museum of Fine Arts, the Philbrook Museum and the Springfield Art Museum in Springfield, Missouri. His influence can be seen in the work of many contemporary Oklahoma artists, including Jim Van Deman.

Eugene Bavinger created *Arc Series #5* by applying as many as 15 to 20 layers of acrylic paint and gel to a glass surface, then transferring the finished composition to canvas. It was purchased for the Oklahoma Judicial Center collection in 2011.

Gloria Schumann - *Senator Kerr*

b. October 10, 1920, New York d. February 22, 2012, Muskogee, Oklahoma

Robert S. Kerr attended Oklahoma Baptist University in Shawnee and later East Central State College in Ada before briefly studying law at the University of Oklahoma. When the United States entered World War I, he was commissioned as a second lieutenant in the Army. At war’s end, he returned to Oklahoma and the study of law, passing the bar exam in 1922. After marrying into a wealthy family, he started the Anderson-Kerr Drilling Company. By 1929, the venture was so successful that he shifted his focus entirely to the oil company. After his brother-in-law retired, he persuaded geologist Dean A. McGee to join the company and changed the name to Kerr-McGee Oil Industries.

In 1942, Kerr entered the political arena, becoming the first governor elected who was born in Indian Territory. While Oklahoma had previously adopted an isolationist attitude toward the federal government, Kerr embraced it, luring wartime industries and military training sites to the state. In 1948, he became the first Oklahoma governor elected to the United States Senate. As a Senator, he made development of the Arkansas River his primary goal. Though he died in 1963, before the completion of the series of 17 locks and dams that make the river navigable from the Tulsa Port of Catoosa to the Gulf of Mexico, the McClellan-Kerr Arkansas River Navigation System is one of his most long-lasting contributions to the state.

Gloria Schumann - *Senator Kerr*

(continued) New York native Gloria Schumann moved to Muskogee in 1970. Her love of art goes back to her grandfather Charles Schumann, a German emigrant who prospered in the California gold rush and then found success as a jeweler. He introduced the American art world to Russian realist Konstantin Makovskii. Schumann studied accounting at Columbia University before taking art classes at the Grande Chaumiere in Paris and the National Academy of Art in New York. She studied portrait painting with Belgian-American artist Louise Alston.

Schumann is best known for her portrait work. Her pieces hang in public buildings and private collections around the world. One of her most notable pieces is President Richard Nixon's official inauguration portrait, completed in 1968.

The portrait of Senator Robert S. Kerr was commissioned for the Kerr-McGee Building in Oklahoma City and later donated to the Oklahoma Historical Society. It is on permanent loan to the Oklahoma Judicial Center.





Bob Crouch, Sr. - *Wiley Post*

b. May 5, 1915 d. January 5, 1999, Shawnee, Oklahoma

The Oklahoma Judicial Center collection has a second sculpture depicting aviator Wiley Post. Post's biographical information appears on page 16.

This bust of Wiley Post was commissioned by Robert Henry for the Oklahoma Historical Society when he served as a member of the Oklahoma House of Representatives (1977-1986). Henry went on to serve as Oklahoma's attorney general, Chief Judge of the United States Court of Appeals for the Tenth Circuit and is currently the President of Oklahoma City University. He also serves on the Oklahoma Judicial Center Art Committee. The piece is on permanent loan to the Oklahoma Judicial Center.

In addition to his talents as a sculptor, Bob Crouch was active in local government and civic organizations. He served 18 years on the Tecumseh City Council, including a term as mayor. He was also president of the Tecumseh Chamber of Commerce for three years. Like Wiley Post, he was also a licensed pilot. Crouch served as commander of the Shawnee Civil Air Patrol for two terms. In addition to sculpture for artistic purposes, as owner of Tecumseh Dental Lab he produced many practical pieces used on a daily basis as dentures.



Marsh Scott - *Cyclic Synergy*

b. 1953, Cleveland, Ohio

Cyclic Synergy is the maquette created for presentation to the Oklahoma Art in Public Places Committee for the Institute for Agricultural Biosciences Facility in Ardmore, Oklahoma. It is on permanent loan to the Oklahoma Judicial Center. The Institute operates as a division of Oklahoma State University and is a research facility focused on crop improvement through molecular biology, genetics, plant breeding and crop management. The goal of the University is to help farmers by developing new or improved crops and crop production systems.

The Institute is the latest chapter in Oklahoma's history of agricultural experimentation which artist Marsh Scott has depicted in the six stainless steel panels of *Cyclic Synergy*. The six pierced disks are joined on the center edge and represent the Sun, Seasons, Settlers, Study, Science and Synthesis.

Scott approached the piece from a chronological standpoint, beginning with the sun as the center of our solar system. This energy source is an absolute requirement for life on earth. Ancient civilizations, including the Meso-Americans recognized their dependence on the sun and developed solar religions. Solstices and equinoxes mark the change of seasons, important dates for growing food. For eons, observation of the seasons and how they affected flora and fauna comprised the early science of agriculture. Scott dedicated this panel to all Native Americans.

Settlers to Oklahoma brought with them seeds, animals and a spirit intent on taming the frontier. New inventions included the railroad, powered farm tools and refrigeration. Study of agriculture began in 1890 when the First Legislative Assembly of Oklahoma Territory approved the Agricultural and Mechanical College of Oklahoma Territory in the township of Stillwater. Today the institution is known as Oklahoma State University, a recognized leader in agricultural research.

Scientific advancements in the twentieth century allowed the examination of plants and animals from a cellular perspective. Experimentation and discovery increased agricultural production and yields, making science a key component of today's agriculture. The synthesis of past knowledge and future endeavors elevates agriculture beyond food production to include energy, natural resources and the environment. Oklahoma research affects not only state agriculture, but has an effect that impacts the world.

When Scott was creating the large-scale *Cyclic Synergy* components in December 2010, a flood filled her studio with water and mud, destroying many of her pieces, supplies and tools. Mud coated the sculpture panels in her studio at the time, but both Scott and *Cyclic Synergy* were resilient. She washed away the mud, completed the remaining panels and installed the finished piece at the Institute for Biosciences in Ardmore in June 2011.

Scott holds a masters in art from California State University, Long Beach, a bachelors in art education from Pennsylvania State University and also took architecture courses at the University of California, Irvine. Her work has been featured in a number of publications and she was named Artist of the Year by the Laguna Beach Arts Alliance. Her public art installations can be seen around the country, from California to Illinois and in corporate settings including the Westin in Phoenix, Arizona and McKechnie Aerospace in Irvine, California.

Justice Steven Taylor - *Color Lines*

b. June 7, 1949, Henryetta, Oklahoma

Justice Steven W. Taylor served as Chief Justice of the Court in 2011-2012 when the Court moved from the State Capitol to the Oklahoma Judicial Center. Before being appointed to the Supreme Court in 2004, Taylor served more than 20 years as a trial judge in the 18th Judicial District, (McIntosh and Pittsburg Counties) presiding over more than 500 jury trials, including the state trial of the Oklahoma City bombing case.

Taylor majored in political science at Oklahoma State University and went on to earn a Juris Doctor from the University of Oklahoma College of Law in 1974. He had been a reserve member of the United States Marine Corps since 1970, and upon graduation from law school began serving on active duty. He was assigned to the 2nd Marine Division at Camp Lejeune, North Carolina, working in the military justice system. He initially served as a prosecutor before becoming Chief Defense Counsel.

During this period of time, in 1976, he painted *Color Lines*. “It was a moment in my life that I decided to paint. I haven’t painted before or since.” Though he has long enjoyed the outlet provided by running and physical exercise, painting gave him room for creative expression with a practical bonus: “It was something I could do at night. Something fun.”

Taylor described his work at the time as being very stressful. “We worked all the time. Even had court on Saturdays sometimes. It was a very difficult time in the military justice system. The back-end of the long Vietnam war, veterans were coming back and having problems with all the things they’d had to deal with during their tours.” Crime and drug problems were both on the rise. “I worried a lot about my clients.”

During the year and a half he served as defense counsel, Taylor finished seven paintings. Since then, he has given most away to friends and family. In 1977, Taylor was promoted to Special Court Martial Judge, becoming the youngest judge in the United States Armed Forces at the time. He completed his active duty commitment to the United States Marine Corps as a Major the following year.

In 2009, Taylor was inducted into the Oklahoma Hall of Fame. He is the co-author of *The University of Oklahoma College of Law: A Centennial History*. Taylor donated *Color Lines* to the Oklahoma Judicial Center collection in 2011.





Jay O’Meilia - *Veterans Memorial*

b. July 17, 1927, Tulsa, Oklahoma

In 2011, one-third of the Art in Public Places budget for the Oklahoma Judicial Center was used for conservation and preservation of the Veterans’ Monument. The sculpture was hand-washed, waxed and buffed, maintenance that had not been performed for many years. In addition, black granite plaques inscribed with the names of Oklahomans who defended their country in battle were installed over the existing rose granite monoliths. Going forward, Oklahoma Art in Public Places will check the condition of the memorial and conduct maintenance on a regular basis.

“It is very fitting, these men and women died defending the Constitution and our oath of office requires the Court to work every day to defend the Constitution,” said Justice Yvonne Kauger. “The Supreme Court decided it was most appropriate to allocate a major portion of the Art in Public Places budget to the Memorial.”

Vietnam Veteran, an eight-foot bronze figure wearing a 1960’s combat uniform is a tribute to the 54,000 Oklahomans who served in the Vietnam War. His M-16 rifle is relaxed, but ready, as if he has just returned from a patrol. Artists Jay O’Meilia and Bill Sowell used an 18-year-old of Osage descent as a model for the monument.

O’Meilia served as a Navy artist in both World War II and Korea. He studied at the Chicago Academy of fine Arts and at the Art Students League in New York. He also attended the Cape School of Art in Provincetown, Massachusetts, George Washington University in Washington, D.C. and the University of Tulsa. O’Meilia also studied with artists Eliot O’Hara and Frederic Taubes. O’Meilia is a colleague of the National Sculpture Society in



New York and was inducted into the Oklahoma Hall of Fame in 1999. His work has been featured in leading galleries and museums including the Smithsonian Institution and the National Academy of Design in New York.

Another of O’Meilia’s iconic monuments honors the Oklahoma oilmen, led by Lloyd Noble, who took part in a secret mission in 1943. The roughnecks helped the English drill a hundred wells, increasing their oil production tenfold and fueling the war effort. The seven-foot bronze, *Oil Patch Warrior*, was dedicated in 1991 in Duke’s Wood, Sherwood Forest, England. A decade later, an identical statue was installed in Noble’s hometown of Ardmore, Oklahoma.

O’Meilia and Pawhuska sculptor Bill Sowell were selected by a panel of six Vietnam Veterans to design the bronze and granite monument following a statewide competition in 1984. Sowell studied at Texas Tech University in Lubbock, Texas. His works are featured in several venues throughout Oklahoma and in New Mexico.

The memorial also includes four panels of rose granite featuring a bas relief scene of each of the wars fought since Oklahoma became a state – World War I, World War II, Korea and Vietnam. Names of Oklahoma service members are inscribed on each stone. Eight flags, representing the five branches of the armed forces, the MIA-POW flag, as well as the Oklahoma and United States flag fly over the memorial. The Eternal Flame is part of a previous monument placed by the American Legion in honor of veterans in 1969.

After fundraising for the memorial stalled, Governor George Nigh appointed 44 leaders from across the state to the Veterans Memorial Task Force in April 1986. The group was successful enough that the first phase of the project, the Vietnam bronze figure, was dedicated on Veterans Day, 1986. Ceremonies included a speech by Governor Nigh and a flyby of F-4 Phantom II fighters. Phase two, the bas relief panels were dedicated on Veterans Day the following year with a keynote speech delivered by Oklahoma Supreme Court Justice Marian Opala.





Jay O'Meilia and Bill Sowell - *Vietnam Veteran*







Oklahoma Judicial Center Second Floor

Harvey Pratt - *Warriors*

b. 1941, El Reno, Oklahoma

Warriors was commissioned for the Oklahoma Judicial Center as a representation in honor of notable Oklahomans with ties to the justice system who served in the armed forces. Oklahoma's *Warriors* protected and defended the Constitution, just as the Judiciary protects and defends the Constitution on a daily basis.

Justice Rudolph Hargrave served in the Army Air Force in World War II. He was appointed to the Supreme Court of Oklahoma on October 10, 1978, and served as Chief Justice in 1989 and 1990 and again in 2001 and 2002. During his first tenure as Chief, he was elected as Vice President of the National Conference of Chief Justices. He retired from the Court in 2010 after serving thirty-two years in office.

Lieutenant General Thomas Stafford graduated from the United States Naval Academy and received a commission in the United States Air Force. He was selected by the National Aeronautics and Space Administration as an astronaut in 1962. Stafford has flown six rendezvous in space and logged over 507 hours in space flight. He has flown 127 different types of aircraft, including four different kinds of spacecraft. He holds honorary law degrees from the University of Cordoba, Argentina, and Western State University in Los Angeles.

Justice Robert E. Lavender served in the United States Naval Reserve in the South Pacific during World War II. His service began in 1944, the same year he graduated from Catoosa High School. He practiced law in Claremore before being appointed to the Supreme Court of Oklahoma in 1965. He served as Chief Justice in 1979 and 1980. He retired from the Court in 2007 after serving forty-two years – longer than any other justice in Oklahoma history.

Justice Denver Davison served for eighteen months in the Army Signal Corps during World War I. Davison practiced law in Colgate and Ada before being appointed to the Supreme Court in 1937. He served forty-one years on the Court, including three terms as Chief Justice. Davison died April 28, 1983.

Justice Tom Colbert served in the United States Army in 1975. He was appointed to the Supreme Court of Oklahoma in 2004 and was elected to serve as Chief Justice of the Court for 2013 and 2014. He was the first African American appointed to the Oklahoma Court of Civil Appeals, the first African American appointed to the Supreme Court, and the first African American Chief Justice for the Supreme Court of Oklahoma.

Justice John B. Doolin was a Captain in the field artillery during World War II in the China/Burma theater. He was appointed to the Supreme Court of Oklahoma in 1972 and had worked in private practice in Lawton and Alva prior to that. He served as Chief Justice of the Court in 1987 and 1988. He died in 1993.



Major General Rita Aragon holds the distinction of many “firsts” in her career: first woman of Native American ancestry to become a general officer, first female commander of the Oklahoma Air National Guard (and first female to command any state’s Air National Guard), and first female secretary of military and veterans affairs for Oklahoma. Aragon has both Choctaw and Cherokee ancestry and has served as keynote speaker for the Sovereignty Symposium.

Justice Don Barnes served three years in the United States Navy, stationed at Guantanamo Bay, Cuba during World War II. He was appointed to the Supreme Court of Oklahoma in 1972 and served until his retirement as Chief Justice in 1985. He died March 3, 2011.

Justice William A. Berry was elected Payne County attorney after graduating from the University of Oklahoma School of Law in 1940. In September 1941, he was commissioned as a Navy intelligence officer and sent to the Philippines. He was taken prisoner when Japanese forces captured Corregidor Island in May 1942, but escaped the following month. He was taken in by a local family and lived in hiding for three months. When he feared they would be executed for harboring him, he surrendered. He was then sent to Bilibid prison. He spent much of the next three years as a “special prisoner” – forced to sit with his knees drawn up, arms at his side, without speaking for days at a time. Berry was liberated from Bilibid by American forces on February 3, 1945. Berry ended his service as a lieutenant commander and was awarded the Purple Heart, Bronze Star, two Presidential Unit Citations and two Battle Stars. He detailed his time in the Philippines in the book, *Prisoner of the Rising Sun*. He was elected to the Supreme Court of Oklahoma in 1958 and retired from the Court in 1978. He died in 2004.

Lawrence Hart was the first Native American to become a commissioned military jet pilot. He was named a Peace Chief of the Cheyenne-Arapaho Nation on the same day he broke the sound barrier as a United States Marine Corps pilot. After being named as Peace Chief, he left the military and went on to become a Mennonite pastor. He delivers the prayer each year for the Sovereignty Symposium.

Harvey Pratt served in the United States Marine Corps with an air rescue team in Vietnam from 1962 to 1965. After completing his military service, he began working in the criminal justice system. He’s now considered one of the leading forensic artists in the United States, with his drawings and soft tissue reconstructions assisting in thousands of arrests.

Justice Steven Taylor served in the United States Marine Corps from 1970 to 1978. He was appointed to the Supreme Court of Oklahoma in 2004 and served as Chief Justice of the Court in 2011 and 2012.

Justice Marian Opala served with the Polish Underground in opposition to Nazi forces during World War II. He was appointed to the Supreme Court of Oklahoma in 1978 and served until his death, October 11, 2010. He served as Chief Justice of the Court in 1991 and 1992.

Justice James Edmondson served in the United States Navy from 1967 to 1969. After completing Officer Candidate School and Naval Justice School, he was assigned to the USS Tripoli (LPH-10), a helicopter carrier stationed in San Diego. Ensign Edmondson served as a line officer during the Tripoli’s nine-month deployment off the northeast coast of Vietnam. During that time, his duties included Officer of the Deck, Weapons Officer and Legal Services. He completed active duty in 1969 as a Lieutenant. Edmondson was appointed to the Supreme Court of Oklahoma in 2003 and served as Chief Justice in 2009 and 2010.

John Kauger served as a Staff Sergeant in United States Army during World War II and was highly decorated for gallantry in action. Kauger was part of the 86th Infantry, Black Hawk Division, which assisted General Patton in rescuing the Lipizzaner Stallions in 1945. His daughter, Yvonne, was appointed to the Supreme Court of Oklahoma in 1984. John Kauger died February 20, 1993.

Harvey Pratt - *Warriors*

(continued) Justice Robert D. Simms served in the United States Navy during World War II. He has the unique distinction of serving on the Oklahoma Court of Criminal Appeals (1971-1972) before being appointed to the Supreme Court of Oklahoma. He retired from the Court in 1999 and died in 2008.

Justice Hardy Summers served in the Judge Advocate division of the United States Air Force from 1957 to 1960. He was appointed to the Supreme Court of Oklahoma in 1985 and served as Chief Justice in 1999 and 2000. He retired from the Court 2004 and died in 2012.

Justice Floyd Jackson served in the United States Army in the Judge Advocate General Corps during World War II from 1942 to 1946. He was elected to the Supreme Court of Oklahoma in 1955. He served as Chief Justice in 1966 and 1967. He retired from the Court in 1972 and died in 1974.

Judge Hez Bussey served as a sergeant in the 31st Infantry Division during World War II. He was a survivor of the Bataan Death March and a prisoner of the Japanese for three and a half years. He received the Purple Heart, Combat Infantry Badge, the Oklahoma Medal of Valor and the Philippine Defense Medal. He earned his law degree from the University of Oklahoma and served as Cleveland County Attorney before being appointed to the Court of Criminal Appeals in 1960. He retired from the Court in 1989 and died in 1994.

Commander John Herrington served as a United States Naval test pilot before being selected by the National Aeronautics and Space Administration for the astronaut program in 1996. He flew on a 2002 mission aboard the Space Shuttle Endeavour, logging 330 hours in space and completing three spacewalks, totaling 19 hours and 55 minutes. He served as a speaker for the Sovereignty Symposium several times.

Artist Harvey Pratt, a Peace Chief of the Cheyenne Tribe, graduated from Saint Patrick's Indian Mission School in Anadarko, Oklahoma, the same school that produced noted Kiowa Six artists James Auchiah, Spencer Asah and Stephen Mopope. Pratt continued his education at Central State University in Edmond, Oklahoma, the University of Virginia and Oklahoma State University in Oklahoma City. After his military service, he worked for the Midwest City Police Department before joining the Oklahoma State Bureau of Investigation (OSBI) in 1972. A self-taught artist, Pratt works in many media, including oil, acrylic, watercolor, metal, clay, and wood. He designed the Cheyenne and Arapaho Veterans' Memorial in Concho, Oklahoma, and was named Honored One of the 2005 Red Earth Festival. In addition to thousands of suspect sketches, his work also appears on the official OSBI seal and its badges.



Fred Beaver - *Chief*

b. July 2, 1911, Eufaula, Oklahoma d. September 18, 1980, Muskogee, Oklahoma

Fred Beaver didn't set out to be an artist. When he attended Bacone College in Muskogee, he took business courses. Then came World War II and he served in the U.S. Army Air Corps, stationed in Italy. Amongst the works of European masters, art crept into his life. Letters home to his wife, Juanita, were often decorated with sketches. She encouraged him to pursue his interest in art and he took a few private lessons.

After the war, Beaver went to work as an interpreter for the Bureau of Indian Affairs in Okmulgee. For several years, his painting was a hobby, something he pursued in the evenings when he got home from work. In 1947, he entered his work in the annual Indian Exhibition at Tulsa's Philbrook Art Center. Two years later, he walked away with the first of five consecutive first-place awards in his division.

Cultural identity outweighed personal acclaim for Beaver. "I wanted to change the non-Indian's image of my people, and I wanted to help my own people understand themselves, especially the young. So I sketched and painted the scenes from my own childhood and the remembering of tales and legends told to me by my parents, and my grandparents. In this small way I can give all races a part of the true history of the Indian and I can give my own people an authentic record of the traditions and legends of their forefathers."

Beaver was a member of the Creek tribe, but he depicted scenes from many tribes in his works. Images from the Seminole Tribe often appeared in his paintings and they selected him to complete a massive mural in the Okalee Seminole village in Florida in 1962. In 1965, Oklahoma Seminoles picked him to restore Acee Blue Eagle's mural of Seminole life inside the Coalgate Post Office.

His work earned honors in competitions at the Denver Art Museum, the Heard Museum in Phoenix, and the Philbrook Museum in Tulsa. He also completed a number of notable commissions, including one from the Republican Committee for a painting that was presented to President Eisenhower. The Franklin Mint commissioned him to design medallions for the 1976 United States Bicentennial celebration. His work is included in collections across the country, including the University of Nebraska, the Museum of Northern Arizona, and the National Park Service Collection. This piece was purchased for the Oklahoma Judicial Center Collection.



G. Patrick Riley - *Eagle*

b. September 6, 1941, Oklahoma City, Oklahoma

The commissioned *Eagle* sculpture is twenty-eight feet in length and is mounted in the open atrium spanning the first, second, and third floors – an alcove of more than forty feet. Artist Patrick Riley toured the building in August 2010 while it was still under construction. Inspired by the light, airy qualities of the alcove, he then faced the challenge of selecting materials that would stand the test of time. Leather or fabric would disintegrate with sun exposure, but the lustrous alloy of stainless steel would resist corrosion, and also shimmer under the blazing Oklahoma sun.

Riley completed the *Eagle* in less than a year, but in many ways he had been working on it his entire life. “I have always had an affinity for the winged creatures of our universe.” This began with Biblical angels and continued with Roman art and emblems featuring eagles. A visit to London’s British Museum in 1973 fueled Riley’s fascination with winged art creations of the Sumerians and Babylonians. When he returned to Oklahoma, he made leather mask sculptures with feathered wings. His sculptural masks gained popularity and in 1974, he was commissioned to create the set and costumes for Ballet Oklahoma’s production of *Firebird*, including many masks and a special winged headdress for the ballet’s main villain.

Riley later traveled to India, exploring an entirely new dimension of mask art through the winged mythical characters of the Hindu culture. Returning to Oklahoma, Riley became involved with the Native American Center in Oklahoma City. Influenced by the Native American reverence for eagles, he incorporated their images into his work. In 2006, Riley began using stainless steel to embody his artistic vision of majestic winged creatures.

He considers the *Eagle* the best representation of his stainless steel sculpture work to date, evoking the myth and mystery of the human archetype in a winged persona. “People understand the content of the *Eagle* – it is a universal symbol of power and compassion.” Drawing on Native American tradition, Riley regards the *Eagle* as a representation of the ultimate consciousness (the Grandfather) echoing the role of the judiciary in Oklahoma. As the National Bird, the eagle has long symbolized the American government and in this instance represents the power of the Judicial Branch in the administration of justice throughout Oklahoma.







Eagle

(continued) The twelve-foot wings of the *Eagle* lean out from the wall, poised for flight with the edges polished to represent feathers. The interior wing surface retains a rough texture, allowing for maximum sunlight reflection, a finish repeated on the *Eagle's* head. Light passing through the skylight overhead provides the sculpture with a dynamic quality, as the sunlight shifts and moves, the satin-finished stainless steel produces a diamond sparkle. The sculpture was fabricated by Collin Rosebrook of Paseo Pottery, see page 167.

In 1986, Riley was awarded an artist/teacher fellowship from the John F. Kennedy Center for the Performing Arts. His work has been exhibited at the Fairtree Gallery of Contemporary Craft in New York City and the R Street Gallery in Washington, D.C. He received the Arts in Education award during the 1995 Governor's Arts Awards and a Special Recognition award during the 2011 Governor's Arts Awards.

Riley's art interest began at a young age and has never ceased. He earned a bachelor's of fine art from Southwestern Oklahoma State University and a master's of art education from the University of Oklahoma. As a teacher and as the Fine Arts Director for Oklahoma City Public Schools, Riley has shared his passion for art with thousands of Oklahomans over the years. Though retired from daily teaching, Riley still serves as an Artist in Residence for the Oklahoma Arts Council and frequently teaches workshops around the state.

Ralph B. Hodges - Robert E. Lavender

Award for Judicial Excellence

A miniature version of the *Eagle*, rendered in leather, serves as the Ralph B. Hodges – Robert E. Lavender Award for Judicial Excellence, established in 2012. The award is named in honor of two Supreme

Court Justices, both appointed in the wake of the 1965 judicial reform measures, who restored the reputation of the Court. To date, two recipients have received this honor: retired Court of Civil Appeals Judge Carol M. Hansen and retired District Judge Donald Worthington. Their names are engraved on metal plates, just below the eagle's head, leaving room for future recipients.

Ralph B. Hodges was appointed to the Supreme Court of Oklahoma on April 19, 1965, after serving six and a half years as a district judge. His life in public service began at the age of 25, when he was elected as Bryan County Attorney. He became the youngest elected district judge the following year and was the youngest justice appointed to the Supreme Court since statehood. He served as chief justice in 1977 and 1978, and again in 1993 and 1994. His devotion to the state of Oklahoma led him to mentor other public servants, including his staff lawyer, Yvonne Kauger, who was appointed as a justice in 1984. Hodges' honesty, integrity and devotion to the law were well known during his forty-six years on the judicial bench. He retired from the Supreme Court in 2004 and died January 16, 2013.

Robert E. Lavender was appointed to the Supreme Court of Oklahoma on June 24, 1965. Prior to being appointed, he had been practicing law in Claremore, Oklahoma. He served as chief justice of the Court in 1979 and 1980. Over the years, his calm demeanor and thoughtful guidance provided an air of stability for newly appointed justices. He retired from the Supreme Court in 2007, after serving forty-two years as a justice – longer than any other justice in Oklahoma history.

Riley donated the whimsical mixed media mask, *Tutankhamun*, to the Oklahoma Judicial Center collection. Part of the artist's Egyptian series, it includes leather, beads, copper, feathers, ribbons and acrylic paint. It is displayed on the third floor of the Oklahoma Judicial Center.





THE JUSTICE
IN HONOR OF MARIAN F. OPALA
March 28, 1988

James Walton Bruce - *The Justice*

b. January 17, 1938, Ada, Oklahoma

The Justice in honor of Marian P. Opala depicts an American eagle surrounded by the Stars and Stripes with the Oklahoma flag in the background. Artist James Bruce thought America's national bird would be a fitting tribute to his very good friend, Justice Marian Opala, who overcame great adversity in his early life. Bruce donated the painting to the Oklahoma Judicial Center collection.

Justice Opala was born in 1921 in Lodz, Poland. During World War II, he served with the Polish Underground in opposition to Nazi forces, was captured and spent time in a prisoner of war camp. After liberation, he worked as a translator for American troops in Germany. In 1947, he immigrated to the United States, settling in Oklahoma City. He completed law school at Oklahoma City University and became a United States citizen in 1953. Opala worked in private practice for a few years before joining the Supreme Court staff. He served as the court system's first Administrative Director and was appointed as a Justice in 1978 by Governor David Boren. He was the first foreign-born Justice to serve on the Court. Shaped by his early experiences, he championed due process, individual rights and freedom of speech during his tenure on the Court.

Justice Opala taught classes at all three of Oklahoma's law schools: Oklahoma City University, the University of Oklahoma and Tulsa University. In 1997, he received the Oklahoma Bar Association's Award for Judicial Excellence. In 2000, he was inducted into the Oklahoma Hall of Fame. He was extremely active in the community, speaking to church and civic groups and attending social functions. He was still actively serving on the Court at the time of his death in October 2010.

A native Oklahoman, James Bruce took his first art lesson at 14 with Faye Burnett Baker in Ardmore. The following summer he took a workshop with noted artist Richard V. Goetz. This workshop sparked a passion for creating art that continues to this day. "Dick taught me basically how to see – how to see color and the beauty of putting objects together in harmony and design to create the overall mood I wanted to achieve." Bruce said the focus on 'painting what you see' inspired by Goetz sets the creative tone for his work. Bruce later studied with the late Henry Hensche, Scott Christensen, Kevin Macpherson, David Leffel and Sherrie McGraw.

In 2006, Bruce was recognized with the Governor's Arts Award and a retrospective of his paintings, *A Painter's Journey: Learning How to Paint What You See*, was displayed in the Governor's Gallery at the State Capitol that fall. In addition, his works have taken first place and best of show at Oklahoma Art Guild exhibitions. His work has also been exhibited at the Gilcrease Museum and in several Oil Painters of America national exhibitions. He is a signature member of Oil Painters of America and serves on its Board of Directors. He is an artist member of the Salmagundi Club of New York, one of the oldest art clubs in the country. Bruce is also a signature member of the Oklahoma Society of Impressionists.

Bruce earned a bachelor of science with special distinction from the University of Oklahoma in 1960, then served as a commissioned officer in the United States Navy from 1960 – 1963. He then attended Harvard's Graduate School of Business Administration, earning a masters of business administration, with distinction. He returned to Oklahoma City and joined the Liberty National Bank and Trust Company. Bruce now serves as chairman and CEO of American Bank Systems, a bank service company. He is a member of the Board of Directors of American Bank & Trust Company of Tulsa and InvesTrust Company, NA of Oklahoma City. He also serves on the Board of Visitors for the Weitzenhoffer Family College of Fine Arts, the Executive Boards of Oklahoma City University's Meinders School of Business Administration and the Wanda L. Bass School of Music. He is a member of the Board of Directors of the Canterbury Choral Society of Oklahoma City, as well as being former president of the Society and a member of the chorus.

A. Shaw - *Quanah Parker*

Quanah Parker is one of the most colorful figures in Oklahoma history, the literal offspring of both the Native and European cultures competing for the Plains during the last half of the Nineteenth Century. A gifted leader, he served his people as Principal Chief, sat as a judge on the intertribal court, established a Comanche police force, and was a member of the Indian Council delegation to the Oklahoma Constitutional Convention.

Quanah Parker was born around 1850 along Elk Creek near the Wichita Mountains in what would become southwestern Oklahoma. His mother was Cynthia Ann Parker, a white settler taken captive from Parker's Fort in Texas by the Comanches in 1836. Cynthia was nine years old at the time. The Comanches accepted her as a member of their tribe and she eventually became the wife of Peta Nocona, a chief.

Quanah was effectively orphaned at the age of 10 or 12 when the Comanche camp on the Pease River was attacked by United States soldiers and Texas Rangers. Quanah and his younger brother escaped and their mother, Cynthia, was "rescued" along with her infant daughter. It remains a mystery whether Chief Nocona was killed in the battle or died sometime later.

By 1871, Quanah had risen to be principal war chief of the Qua-ha-da band of Comanches and was described by Captain Robert G. Carter as "large and powerfully built" wearing a "full-length head-dress of eagle's feathers...almost swept to the ground" with a "necklace of bear's claws hung about his neck" during the Battle of Blanco Canyon. A fierce warrior, Quanah never lost in battle to the United States military forces and his evasive maneuvers often confounded them.

Even so, with their main food source of buffalo gone and the tribe ravaged by disease, the Comanche population had dwindled drastically. Faced with very few options, Quanah made the difficult decision of surrendering his band of Qua-ha-das to the United States government at Fort Sill in the spring of 1875.

His lineage was quickly discovered and he became known as Quanah Parker. After earning the respect and trust of Ft. Sill's commander, Colonel Mackenzie, he was appointed by the Department of the Interior to be Principal Chief over all Comanches, the first and last person to hold that title.

A thoughtful leader, he worked diligently to help the tribe adjust to life on the reservation. He negotiated profitable cattle-grazing leases on tribal lands, lobbied for a new Indian school and headed its board. He established the tribal police force and sat as a judge on the intertribal court.

Quanah rode in Theodore Roosevelt's second inaugural parade and hunted with the President. He influenced Roosevelt to create the Wichita Mountains Wildlife Refuge.

Much more is known of the subject of this portrait than its creator. The painting was donated to the Oklahoma Historical Society by Tulsa businessman S.R. Lewis. Lewis was an attorney and taught law classes at the University of Tulsa. Lewis street in Tulsa is named in his honor. The painting is dated 1930, but additional information on A. Shaw remains a mystery. The piece is on permanent loan from the Oklahoma Historical Society.





Troy Anderson - *Not Forgotten*

b. August 23, 1948, Siloam Springs, Arkansas

It is estimated that when Columbus landed in the New World, buffalo herds in the west may have numbered as high as 30,000,000. Native American tribes relied on the buffalo to sustain them, making use of the entire animal. When settlers arrived on the Plains, the herds dwindled, but the railroads carrying sports hunters dealt the most devastating blow to the species. By 1888, only 541 animals remained. Hunting restrictions were enacted the following year.

In 1901, President William McKinley designated an area of the Wichita Mountains in Comanche County as a forest reserve. His successor, Roosevelt, expanded both the area and the mission of the reserve, establishing America's first national sanctuary devoted to preserving the buffalo. Writing in 1885, Roosevelt described the extermination of the buffalo as "a veritable tragedy of the animal world." Once the land was set aside, the search for buffalo began. Six bulls and nine cows were shipped by rail from the Bronx Zoo in New York City. A delegation of Comanches led by Quanah Parker met the train when it arrived in Cache, Oklahoma. These fifteen animals were released and grew into the herd that now roams the Wichita Mountains National Wildlife Refuge. Today, the Wichita herd is maintained at 650, with excess animals sold in an auction each fall. Buffalo in the United States now number about 350,000. The state legislature named it as Oklahoma's state animal in 1972.

Not Forgotten is a bronze sculpture of a buffalo, created by contemporary Cherokee artist Troy Anderson and donated by Justice John Reif, who was appointed to the Supreme Court of Oklahoma in 2007 by Governor Brad Henry. A buffalo was Anderson's mascot when he was a student at West Texas State University. See Anderson's other Oklahoma Judicial Center piece on page 162.

A note on usage: American Bison is the proper name for the largest land mammal native to the United States. However, this animal has long been referred to as a buffalo by many, including President Theodore Roosevelt and Chief Quanah Parker.

John A. White - *Lord of the Prairie*

b. January 9, 1953, Anadarko, Oklahoma

John A. White attended Anadarko High School. Growing up there, he made frequent trips to Lawton and the Wichita Mountains National Wildlife Refuge at Medicine Park. Quanah Parker influenced President Theodore Roosevelt to create the Refuge, see page 69. The buffalo roaming the refuge today are descendants of animals imported from the Bronx Zoo in the early years of the Twentieth Century. The magnificent creatures have long intrigued White and captured his imagination.

“They’ve always inspired me,” he said. “I’ve always thought they were beautiful animals, very majestic. It’s very impressive how the Indians used absolutely every part of the animal.”

White worked as a design draftsman and illustrator for OG&E in Oklahoma City. During his years with the utility company, he developed and honed his watercolor technique under the guidance of fellow Oklahoma Judicial Center artist Bert Seabourn, see page 169. “I would watch him paint during the lunch hour. He would use wash after wash. I learned that technique from him.”

In 1984, White loaded his car with his paintings and headed to Santa Fe. Within a few days, he’d sold almost all of his pieces. He left OG&E and has been painting professionally ever since. In the beginning, he sold paintings door to door in Oklahoma City during the week and on the weekends he would display his work at festivals and art shows. Since then, things have become a bit easier. White’s work is included in the private collections of people across the country and shown in top galleries from New Mexico to Indiana.

“God gave me the talent to do something I really enjoy and that’s worth a lot,” White said. “A lot of people can’t say they really enjoy the work they do every day. I am very blessed.”

In 1992, White won the Kansas Indian Heritage Award. His work is often included in the Red Earth Show, the Texas Indian Market and the Colorado Indian Market. He shares his love of painting with students in community art classes and at Murray State College. *Lord of the Prairie* was purchased for the Oklahoma Judicial Center collection and is White’s first work to be included in a public art collection.



Father John Walch - *Chief Bacon Rind*

b. January 14, 1918, Oklahoma City d. June 29, 2003, Oklahoma City



The exact date and place of Bacon Rind's birth is unknown, but it is likely he was born around 1860 in Kansas. The Osage tribe was forced to what is now Osage County during the removals of the 1870s. Bacon Rind served as assistant chief in 1904 and 1905 before being elected principal chief in 1912. The following year, United States Interior Secretary Walter Fisher removed Bacon Rind as principal chief over an incident involving an oil lease, but many Osages continued to recognize Bacon Rind as their leader. Bacon Rind supported allotment of Osage lands and the development of oil and natural gas resources while remaining devoted to traditional tribal dress and customs. He made annual visits to Washington, D.C. and it has been said that he was the most photographed of all Native American leaders, always wearing his otter skin cap. Bacon Rind died in Pawhuska, Oklahoma in 1932.

Father John Walch served as president of the Catholic Art Association and was pastor of several churches in central Oklahoma during the last half of the 20th century. An accomplished artist, he also made a significant contribution to Oklahoma's artistic landscape when he spearheaded work to give the art collection of St. Gregory's University in Shawnee a permanent home. Father John Walch served as the first director of the Mabee-Gerrer Museum when it opened in 1979.

Walch earned his bachelors degree in English from Loyola University, before studying at the Chicago Art Institute. He studied for the priesthood at Kenrick Seminary in St. Louis, Missouri. Walch's work has been exhibited at the International Exposition of Modern Sacred Art in Rome, Italy and in traveling exhibits throughout the United States.

As director of Liturgical Art for the Oklahoma diocese, Walch was instrumental in the planning, ornamentation, remodeling and refurbishing of many Oklahoma churches. Though many of Walch's paintings were of a religious nature, he also explored Oklahoma history through art, as with this portrait of Chief Bacon Rind. It is on permanent loan from the Oklahoma Historical Society.







Jennifer Cocoma Hustis - *Enduring Your Dark Horse*

b. May 15, 1971

Enduring Your Dark Horse evokes a Native American story about a horse and warrior going courageously into battle. If the warrior knew he was about to die from battle wounds, he would leave his blood handprint on the horse's left shoulder as a symbol of honorably dying in battle. After performing this act, he would send the rider-less mount home to inform the tribe of his transition. In the context of the Supreme Court of Oklahoma, the red handprint on the horse illustrates the mark each Chief Justice makes during her or his tenure in that administrative role.

"I produced this painting during a personal struggle," artist Jennifer Cocoma Hustis said. "The white horse is more of a self expression of jumping through and enduring the darkness in life. Sometimes during life events or relationships it is difficult to see the light or positive side of things."

"When we find ourselves in the darkness, I believe it is important to carry on as best you can, knowing there is a positive light at the end of the journey. Even if that journey requires letting go and transitioning to a new perspective."

Hustis received a master of fine arts in painting with a minor in sculpture from Pratt Institute in New York. She holds a bachelor of fine arts in painting from the University of Oklahoma and also attended the Royal College of Art in London.

With a lifelong love of horses and riding, Hustis is known for her large scale depiction of horses and wildlife that capture the emotion and soul of the animal. She is also skilled in the art of horse whispering and founded Art of Horsemanship, L.L.C., a safe, holistic and creative way to approach horsemanship and art lessons for all ages. "A horse can teach you about yourself, life, and how to remain connected in the world and artwork can reflect that universal understanding," Hustis said. She frequently shares her gifts by teaching all ages and creating hands-on art programming for museums, non-profits and community public projects.

Hustis' drawings, paintings, prints and photography have been exhibited extensively in galleries and museums. Her work has been recognized and awarded in national and international exhibits. Her commissioned pieces are enjoyed in both private and public venues. *Enduring Your Dark Horse* was purchased for the Oklahoma Judicial Center collection.

Betty Price - *Seeds of Sovereignty*

b. Booneville, Arkansas

In many ways, the entire Oklahoma Judicial Center art collection owes its existence to Betty Price. As Executive Director of the Oklahoma Arts Council, her advocacy efforts led to the passage of the Art in Public Places Act in 2004, paving the way for the Supreme Court of Oklahoma to include works of art in the construction and renovation budget.

After graduating from Central High School in Muskogee, Price earned a music education degree from Northeastern State University. She taught music at both Norman and Mid-Del schools through a program coordinated by Rose State College. While her children were young, she taught piano lessons, then returned to work as a secretary for the Oklahoma Senate. Her involvement with state government continued as a staff member for Lt. Governor and then Governor George Nigh.

In 1974, she began working at the Oklahoma Arts Council as public information officer. In 1983, she was appointed as Executive Director of the organization, a post she held until her retirement in 2007. Public arts funding and art education became top priorities during her tenure at the Arts Council. Working with eight different governors, she was the guiding force behind the transformation of the State Capitol into an arts destination as she directed the commission of major murals, portraits and sculptures for public spaces.

Price's honors include State Arts Agency Director of the Year from the National Assembly of State Arts Agencies, Honored One at The Sovereignty Symposium, the Governor's Award from the Chickasaw Nation, Red Earth Ambassador of the Year and the Life, Legacy and Light Award from the Oklahoma Israel Exchange. She was inducted into the Oklahoma Women's Hall of Fame in 1985, and named a Newsmaker by the Association of Women in Communications. The State Capitol gallery is named in her honor, and in 2013, a Special Plaque Commemoration of her lifelong devotion to the arts was presented during the Governor's Arts Awards ceremony.

Price is a member of the Oklahoma Centennial Commission, the American Indian Cultural Center and Museum, the Oklahoma Indian Affairs Commission, the Oklahoma Tourism Promotion Advisory Committee, the National Board of Artrain USA, Friends of the Mansion and Friends of the Capitol. She also serves as a member of the Oklahoma Judicial Center Art Committee.

In addition to supporting the arts, Price is also an artist herself. Her work in the Oklahoma Judicial Center collection is *Seeds of Sovereignty*, donated by Susan Coles on behalf of her late husband, Allen E. Coles who loved the Great State of Oklahoma, Betty Price, and Yvonne Kauger.





Mike Larsen - *Metamorphosis*

b. 1944, Dallas, Texas

Artist Mike Larsen's studio is nestled in the rolling oak hills of rural Payne county. Cooper's hawks frequently glide and soar in the skies around his home. The hawks are native to North America, with a range stretching from southern Canada to northern Mexico. They were named after William Cooper, one of the founders of the New York Lyceum of Natural History. Cooper's hawks capture their prey while flying quickly through dense vegetation, often at very high speeds. Even for the successful hawk that catches a smaller bird in flight, this high-risk hunting style can result in broken chest bones when the prey is snatched mid-air.

The spirit the birds possess: majesty, power, and bravery, are qualities that have always fascinated Larsen. "In some traditions, the Navajo and the Apache, they have stories of shapeshifters." Those stories do not appear among the Eastern or Plains tribes or Larsen's own Chickasaw tribe, but the idea appealed to him. "The metamorphosis of the spirit into the warrior is a very intriguing idea." Using that idea, Larsen created the drawing that would become *Metamorphosis*, reflecting the theme for the 25th anniversary of the Sovereignty Symposium in 2011. It was reproduced on posters, t-shirts, tote bags, programs and other promotional items. Larsen donated his original drawing to the Oklahoma Judicial Center collection. Other Larsen pieces in the collection include the Sovereignty Symposium posters, *Seeds of Sovereignty*, and the *Kiowa Six*. See pages 37 and 140, respectively.

Growing up, Mike Larsen's time was divided between his parents' home in Texas and his maternal grandparents' family farm in Wynnewood. In Amarillo, Texas, he took a high school art class that captured his imagination and prompted him to continue art studies in college. He attended Amarillo Junior College, the University of Houston and West Texas A&M University, but the powers that be were not always impressed. One advisor even suggested he pursue another field of study. Fortunately for Oklahoma and the world, Larsen didn't take that advice.

Instead, he committed himself to art wholeheartedly. During the 1970s and 1980s, Larsen worked in his studio every weekday and then traveled to street festivals and art shows on the weekend. His big break came in 1987 when one of his paintings was selected as the grand-prize winner at the first Red Earth Festival. In 1991, he was commissioned by the Oklahoma Legislature to paint *Flight of Spirit*, a mural of Oklahoma's five world-renowned Native American ballerinas for the State Capitol rotunda. Larsen's painting of Rosella Hightower, Yvonne Chouteau, Moscelyn Larkin, Maria Tallchief and Marjorie Tallchief garnered national attention, allowing him to shift his focus from producing pieces for street fairs to devoting himself to larger projects. Over time, a signature style blending historical accuracy with a romantic spirit emerged.





Virginia Stroud - *Kiowa Black Leggings*

b. March 13, 1951, Madera, California

Kiowa Black Leggings was purchased for the Oklahoma Judicial Center collection. Since 1987, the Black Leggings Society Honor Guard has presented the flag during the opening ceremonies of The Sovereignty Symposium, sponsored each year by the Supreme Court of Oklahoma. Established to honor veterans, the Kiowa name for the group is *Ton-Kon-Gab*. Membership is limited to male Kiowa tribal members who have served in the Armed Forces.

Military organizations within Kiowa society is a tradition that stretches back hundreds of years, but that hierarchy had nearly vanished by the early years of the twentieth century. All that changed in 1958 when the late Gus Palmer organized a meeting of Kiowa veterans in the Veterans of Foreign Wars hall in Carnegie, Oklahoma. Palmer wanted to honor his brother, Landreth, who had died in battle in World War II and he convinced the other veterans to revive the tradition.

Discussion exists as to the origin of the Society's name. Some say it comes from the days before the Kiowa had horses and dust from the trail made the warriors' legs black. Others say their legs were blackened from running back into action after an enemy burned out an area to repel an attack. Kiowas later painted their legs black for ceremonies.

Regalia worn by Black Leggings members has changed little over the years. A black string shawl is worn at the waist. Legs are covered with black paint or black leggings from the knees down and a red cape is draped over the shoulders. The cape is worn in honor of Gool-hay-ee, Palmer's great-grandfather, who killed a Mexican officer in battle and took his red cape as a war trophy. The Black Leggings Society still has possession of the original cape.

Members also carry a decorated lance or spear. The adornment is a personal statement of individual military experience. Palmer had 21 eagle feathers on his lance, representing the 21 bombing missions he made during World War II. *Ton-kon-gab* members have served in every major United States conflict from World War I through the present. The United States Army's night helicopter, the OH-58D, is named the Kiowa Warrior. For more on the Black Leggings Society, please see the Sovereignty Symposium Poster featuring Dixon Palmer on page 36.

When artist Virginia Stroud was twelve years old, a man knocked on her family's door in Muskogee and said, "I understand there is a girl here who likes to draw." That man was Dick West, an accomplished artist who was then teaching at Bacone College. West recognized Stroud's natural talent and encouraged her to continue drawing. At the time, Stroud lived with the Ahtone family and fellow Oklahoma Judicial Center artist, Sharron Ahtone Harjo. The pair grew up as sisters. See Ahtone's piece on page 94.

Stroud won first place in the Philbrook Annual competition at the age of seventeen. The following year the Cherokee-Creek artist gained national acclaim as Miss Indian America, traveling the country, appearing on television and visiting the White House. When her reign ended, Stroud returned to her art and continued as a student at Bacone College before transferring to the University of Oklahoma where she studied art and elementary education.

Stroud still follows advice she got from West, that each painting should tell a complete story. Her work is inspired by the two-dimensional ledger-style of traditional Native art, but she has made the style her own.

Her work is included in the Millicent Rogers Museum in Taos, New Mexico, as well as the Thomas Gilcrease Museum and the Philbrook Museum in Tulsa. She has also written and illustrated four children's books, inspired by Native American stories.

Carl Sweezy - *Arapaho Bison Hunter, Peyote Ceremonial Tepee and dancers*

b. about 1881 near Darlington, Cheyenne-Arapaho Reservation, Indian Territory d. May 28, 1953, Lawton, Oklahoma

Carl Sweezy's given name was Wattan, but he adopted the name Sweezy after his oldest brother began attending the Mennonite Mission School in Halstead, Kansas. Sweezy was the name of the railway agent there and all the children in his family were given that surname. In his memoir, Sweezy said he never knew the date of his birth because his parents "knew nothing about dates and had no way of recording them." Most of the Arapaho tribe were still living in tipis at the time.

Sweezy's mother died when he was very young and his father was a member of the Indian Police, who lived separately from the main tribe. This meant young Sweezy was reared primarily by Mennonite missionaries. He went to the Mennonite boarding school in Halstead and learned to farm and tend livestock. He returned to the Reservation at age 14, with baseball gear and a set of watercolor paints. "I had been trying to draw ever since I was a little fellow, and a woman at the Agency had showed me how to use watercolors," he shared in his memoir.

Soon after, anthropologist James Mooney arrived to study the customs and traditions of the Cheyenne and Arapaho. He employed Sweezy to paint the trappings of Native life. Mooney urged his young employee to be strictly accurate with color, design and detail. During the months Mooney stayed on the reservation, Sweezy made dozens of paintings ranging from shields and war bonnets to baby carriers and moccasins. "Mr. Mooney was the only art teacher I ever had. When he left Darlington at the end of that stay he gave me some advice: Keep on painting, and don't paint rocks and trees and things that aren't there. Just paint Indian. So I am still painting, and painting Indian. It is the only way I know. I call it the Mooney way." When Mooney returned to the Smithsonian Institute, he took with him a large collection of Sweezy's first paintings.

Sweezy later toured the country with an all-Indian baseball team. When they stopped in Portland in 1905, Sweezy visited the Lewis and Clark Exposition where he recognized many of his unsigned paintings on display in a Smithsonian exhibit.

After leaving the baseball team, Sweezy worked as a farmer and a dairyman in western Oklahoma. After the death of his wife, Hattie, in 1944, Sweezy spent much of his time in Oklahoma City and was a frequent visitor to the Oklahoma Historical Society. Minutes of board meetings reflect him personally presenting several paintings to the Society. Sweezy described the subjects and themes of many of his paintings in interviews with Althea Bass. Her book of those conversations, *The Arapaho Way: A Memoir of an Indian Boyhood* was published in 1966.

Bison Hunter, Arapaho – Sweezy reported that all the buffalo had gone from their Reservation by the time he was born, but the animal had been so crucial to Arapaho existence that it remained an iconic image for the tribe. "For hundreds of years we had gone on a long hunt twice a year, whenever our scouts had come in to report that buffalo were plenty out on the Plains; we had held our buffalo dance before we left, and had set out with our best bows and arrows..." "As long as the buffalo roamed the plains, it supplied us with nearly everything we needed. That animal had been given to us in the beginning of things, and we had learned then how many uses it had for us...its hide made our lodge coverings, robes for our beds and for clothing, and shields and parfleches; its paunch made pails and bowls; its tail and hooves made ornaments; its horns made spoons and tools; its sinews made stout cords; its flesh and fat and organs, its blood and even the marrow of its bones made our food."

Arapaho War Dancer – Only warriors who had earned the right could wear feathered headdresses. Sweezy described these as "rows of eagle feathers tipped at the end with a little tassel of dyed horsehair, it was a fine piece of handiwork."

Peyote Ceremonial Tepee – The Peyote ceremony was practiced by male members of the Native American Church, who traditionally wore red blankets and carried black feather fans. The gathering begins at night in a tipi with a crescent-shaped altar where peyote, or mescal, buttons are placed. After consuming the peyote, participants might receive a vision – if they had properly prepared through fasting and meditation. The head priest would lead



the participants in song during the ceremony. Sweezy believed the presence of scissor-tail fly-catcher feathers could enhance the ceremony. “The singing takes on great power and the whole lodge is filled with a humming sound.” Those who joined in the ceremony were fulfilling a vow or looking for improvement in their mind or health. “When the service ends at sunrise, and the fast is broken with the water and the food that the women bring, those who have taken part face the day and the world before them with a new sense of beauty and hope and goodness in their hearts.” Oklahoma Historical Society minutes indicate this painting was originally donated by Mrs. J. Garfield Buell in 1943. Buell practiced law in Muskogee from 1903 to 1912 and was later successful in the oil industry in Tulsa. All four of these pieces are on permanent loan from the Oklahoma Historical Society.

Displayed with the *Peyote Ceremonial Tepee* is a grindstone found by Jack McLemore on his farm near what is now Colony, Oklahoma. In designating the site as a National Historic Landmark, archeologists describe the area as having been a small village of the Plains agricultural complex, dating back to A.D. 1000. This area was included in the Cheyenne-Arapaho Reservation at the time of Sweezy’s birth. The grindstone sits on a table that belonged to Justice Yvonne Kauger’s great-grandfather, Fred Kauger, a German from Russia, who settled in Colony before statehood.

A note on usage: *Peyote Ceremonial Tepee* was the published name given to this painting when it was donated to the Oklahoma Historical Society and appears in *The Chronicles of Oklahoma* with that title. However, current scholars and Native language experts commonly use the spelling tipi. Likewise, buffalo is the term Sweezy used in his memoir to describe the American bison.

Carol Beesley - *Mesa and Cloud, NM*

b. March 9, 1938, Austin, Texas

Personal experience fuses with imagination in the vibrant landscapes of artist Carol Beesley. Growing up, Beesley immersed herself in the novels of Zane Grey. Those western settings captured her imagination and have never let go.

Beesley was awarded a master's degree in English at the University of Kentucky. She taught English for several years before pursuing another path. She enrolled in the graduate program in studio art at the University of Dallas where she received a M.A. and later at the University of California at Los Angeles, where she earned her master of fine arts in 1973, the same year she joined the art faculty at the University of Oklahoma.

During her studies at UCLA, a photography class ignited a passion that would become an essential element in both her collecting of photographs and in her creative process. Beesley's paintings begin as photographs. "I go to a place many, many times before I ever presume to paint it." Such was the case with the subject of *Mesa and Cloud*, a sandstone formation near Ghost Ranch, New Mexico. She visited repeatedly and took many photos of the mesa before she felt she understood the essence of it.

Her practice is to divide the picture into a grid and carefully reproduce the image from each section onto the canvas in pencil. Beesley uses great care to maintain the true proportions of the natural elements of the landscape. She wants anyone who has visited the location featured in the painting to look at her work and say, "I've been there!"

While she fiercely guards the geological reality presented, the atmosphere is another story. "I emphasize and re-interpret the color," Beesley said. "My paintings are meant to give the sense of the place beyond the mere physical presence." Like the hues of vintage postcards, impossibly blue skies dwarf towering mesas and evoke a journey to an idealized destination. "I love shadows and glazing" reports Beesley, "I use them to accentuate everything, especially when I want to emphasize the dramatic light at the beginnings and endings of days."

Beesley's paintings have been exhibited widely, including two solo exhibits in France during the 1990s. For the Catlett Music Center she completed a large four-piece mural based on the Arbuckle Mountains. The paintings were dedicated to her late husband, OU professor and composer Michael Hennagin in 1998. Her work was featured at Oklahoma's State Capitol East Gallery in 2012. And in the spring of 2013 she was selected for two important exhibits: The first National Weather Center Biennale opened on Earth Day, and a retrospective of her 40 years life's work opened at the Goddard Center in Ardmore.

Her scholarship has also been recognized. Beesley was awarded a fellowship from the National Endowment for the Humanities to complete a project on the experimental artist Richard Kostelanetz and to study art history at Columbia University in New York City. The year she spent there fed her artistic spirit and provided many important insights into her own work.

From 1973 to 1997, Beesley taught studio classes and history of photography at the University of Oklahoma, before moving to Santa Fe, New Mexico where she lived for a dozen years. In 2008 a commission to create a series of paintings based on Oklahoma's Quartz Mountain for the Schusterman Learning Center on the University of Oklahoma campus in Tulsa brought her back to Oklahoma and she decided to stay. Though she was born in Texas, her Oklahoma roots run deep. Her father Bruce H. Beesley, of Bokoshe spent most of his life in Tulsa where his father Walker W. Beesley, M.D. practiced medicine. Bruce Beesley graduated from the University of Oklahoma in 1934.

Today his daughter, Carol Beesley, continues to teach selected courses in the University of Oklahoma school of art, and to share her beloved Oklahoma landscapes with the world. *Mesa and Cloud* was purchased for the Oklahoma Judicial Center collection.



Navajo Dress Panels

Woven on a loom, these dress panels are more than a century old and mark important turning points in the history of Navajo culture. The two pieces would have been tied together at the “buttonholes” along the edges, with additional ties along the top forming the neck opening. Formerly part of the Historical Society collection, these panels are now on permanent loan to the Oklahoma Judicial Center.

According to Navajo legend, weaving began when Spider Boy brought the first loom to the Navajo with a frame created from the power of the sun, lashing cords of lightning, and warp strings made of rain. In addition to its practical function, weaving is a deeply held practice reflecting the spiritual and cultural tradition of the tribe. Archeological finds indicate the inhabitants of what is now New Mexico were using looms as early as the Fourteenth Century. References to Navajo weaving appear in Vasquez De Coronado’s accounts of the Southwest in the Sixteenth Century.

The Navajo raised Churro sheep, which are recognized as the first breed of domesticated sheep in the New World. The breed is characterized by hardiness, adaptability, and the superiority of its fleece. With a long staple of protective top coat and soft undercoat, Churro are especially well-suited for the climate extremes typical in the American Southwest. These qualities also provide the wool with versatility, making it excellent for weaving. The colors and materials found in Navajo textiles reflect the tribe’s history and interaction with other groups. In the 1700s, reds were introduced from imported cloth brought by the Spanish through Mexico. The cloth would be unraveled into threads, then re-spun with the Churro wool to make blankets.

The Nineteenth Century brought settlers with repeated raids and assaults back and forth between the Navajo and the Americans. These battles came to a head in 1864 when Colonel Kit Carson implemented a scorched earth policy, burning crops and destroying sheep and livestock. The Navajo fled to their last refuge, Canyon De Chelley, where Carson forced them to surrender. Afterwards, nearly 10,000 Navajo were marched to Bosque Redondo, a desolate area in southeastern New Mexico. An estimated 2,000 died on the 300-mile journey the Navajo call the “Long Walk.”

Over the next four years, the remaining 8,000 captured Navajo clung to survival in the Redondo internment camp. The United States government intended them to become farmers, but water was scarce and the soil was saturated with alkaline. Weaving still took place at Redondo – some families had managed to bring their sheep on the Long Walk. In addition, the government supplied commercially manufactured yarn and cloth, but the items produced were strictly functional pieces. By 1868 the government gave up on the failed farming experiment and the Navajo were returned to their homeland near the Four Corners area.

After the return, the government issued each tribal member two sheep. However, these animals were selected for meat production, not wool - their fleeces lacked the long staple protective top coat, demanding a different method of spinning. Remaining Churros became even more prized among weavers. In the 1880s, the art of Navajo weaving was again threatened, this time by the low cost of commercially produced blankets. Ironically, it was another invention of the industrial era that ultimately saved Navajo weaving: the railroad. Eastern tourists traveled through New Mexico and paid handsome prices for the hand-made pieces. The panels on display date from this time period, when Navajo weavers were transitioning from making textiles for their own use to items that could be sold to tourists.

These particular dress panels were donated to the Oklahoma Historical Society in 1945 by Nettie E. Jones. Her husband, Charles G. Jones was an early Oklahoma City area developer who opened the first flour mill in Oklahoma Territory. The dress panels were originally collected by Mrs. Jones’ brother, W.E. Wheeler. The panels are on permanent loan from the Oklahoma Historical Society.





Fernando Padilla, Jr. - *Whispers From the Mesa*

b. July 24, 1958, California

Whispers From the Mesa illustrates the story of a young man who has gone on a quest to find his purpose and path in life. He journeyed to the top of the mesa in search of answers, but was disappointed to find only silence. After descending, a sudden breeze caught his attention and he heard the words, “Look for It” in a loud whisper. He looked around, but saw only his dog.

He thought about the words he heard, because it was exactly what he had come to do: look for the way, the signs, the affirmation. Then he remembered something his late father told him: “When you are on the hunt and you are having trouble finding your prey, stop...sit down...and be still....When you are still long enough, the world will begin to move around you, you will see and hear things you could not otherwise, you will become aware of even the minutest of movements, then you have discovered a truth, of finding things that are there which you could not find before.”

The young man dismounted to sit on a rock. He was so still and quiet that insects crawled over his feet. Then he noticed scratches on the underside of a large black lava rock. Exploring more, he discovered petroglyphs from ages past carved into stone. He then understood that he had been chosen to interpret these historic stories of his people, to be the faithful messenger of truths long held sacred, but also long forgotten. His heart was relieved, his darkness passed and his spirit soared, alive with purpose.

Fernando Padilla began drawing before kindergarten, but didn't pursue his art seriously until a back injury kept him from working as a truck driver. That was in 1987, since then he has exhibited his work extensively throughout Oklahoma and the Southwest. One of his largest commissions came in 1993, when he was selected to do part of a large mural, *Spirit of the People*, for the Denver airport. The piece depicts the history of Colorado from ancient times to the present through the Native perspective. Padilla's section focuses on an Anasazi cliff dwelling.

Padilla's art reflects his childhood, growing up in Arizona and New Mexico. His father was from San Felipe Pueblo and his mother is Navajo. Padilla moved to Bethany, Oklahoma, in the early 1980s to study religion and music at what is now Southern Nazarene University. He recently found a way to incorporate his artistic gifts with his ministry through Art in Worship. During church services he paints a mural illustrating the theme of the sermon.

Padilla has participated in shows including Red Earth in Oklahoma City, the Santa Fe Indian Market, and the Tulsa Indian Art Market. His work has also been exhibited at the Los Angeles Museum of Natural History and the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana. *Whispers from the Mesa* was purchased for the Oklahoma Judicial Center Collection.



Dana Tiger - *Ride To a New Destiny*

b. December 9, 1961, Muskogee, Oklahoma

Ride To a New Destiny depicts four women on horseback signifying freedom and determination. The strength and determination of Native women is a favorite subject for Muskogee Creek artist Dana Tiger.

“By realizing the natural strength and courage of women in my ancestry, I hope to portray the historical dignity and contemporary determination of Native American women,” Tiger said. The moon also often appears in her work, symbolizing the circle of life. “It’s empowering and strengthening to me.”

Tiger has endured her share of hardships. Her father, Jerome Tiger died of an accidental gunshot wound when she was five. In the 1990s, her brother was murdered and her sister tested positive for HIV. Then in 1999, Tiger was diagnosed with Parkinson’s disease, a degenerative disorder of the central nervous system that impairs motor skills and speech. Rather than giving up her passion, Tiger has firmly embraced her love of art. “I hope to give inspiration that there’s always a better day. My art symbolizes that hope and potential,” she said in a 2009 interview with *Indian Country Today*.

Along with her husband, Donnie, she operates the Tiger Gallery in Muskogee. She also founded and directs Legacy Cultural Learning Community, a non-profit organization devoted to making the arts accessible to Native youth. In 2001, she was inducted into the Oklahoma Women’s Hall of Fame for advocating through art on behalf of women, children and Native Americans.

She has donated paintings for poster projects to a number of organizations close to her heart including the AIDS Coalition for Indian Outreach, the American Indian College Fund, the Ozark Literacy Council, the Indians in Medicine Project, the National Organization for Women and the Conference of the State of the American Family.

Tiger’s paintings have won awards at the Five Tribes Masters Show, the Cherokee National Holiday Art Competition and she has also been recognized as Creek Nation Artist of the Year. Tiger’s artistic legacy also continues with her children, her daughter, Christie, is currently a student at the Institute of American Indian Art in Santa Fe and her son, Coleman Lisan, is a sculptor see page 180. *Ride To a New Destiny* was purchased for the Oklahoma Judicial Center collection.





Gordon Yellowman, Sr. - *The Trial, Tsistsistas Way*

b. February 14, 1958, Clinton Indian Hospital, Clinton, Oklahoma

The Trial depicts an actual case heard by the Cheyenne Council of Forty-Four, the traditional peacekeepers, in the 1860s after an aborted fetus was found near the village. To determine who had committed the crime, the Council required women of childbearing age to bare their breasts. The lactating woman was then identified as the mother. *Tsistsistas* is the language word Cheyennes use when speaking of their tribe. It honors their traditional culture and way of life during the time their territory spanned the Plains, from Montana to Texas.

This piece is an example of Cheyenne ledger art, reminiscent of the 19th Century works produced by Plains Indian artists who had few sources of paper beyond ledger books. Artist Gordon Yellowman incorporates modern hues, giving his work a more contemporary feel of artistic expression.

Yellowman initially became a part of tribal leadership at the age of sixteen when he was elected as a Peace Chief in 1973. He serves as one of the four Principal Chiefs of the Cheyenne tribe, a position he has held since 1995.

Art has always been a part of Yellowman's life and as a child, he often received art supplies as Christmas gifts. He went on to study art at El Reno Junior College, Canadian Valley Vo-Tech, the University of Oklahoma, and Oklahoma State University. At the University of Oklahoma, he studied art with Mary Jo Watson and Edgar Heap of Birds, both highly respected Indian artists and professors who mentored and influenced him.

Many accounts of Cheyenne tribal history have been handed down through oral tradition, like the actual historical events illustrated in *The Trial*. That particular incident had not been formally documented. When Yellowman was commissioned to do a piece for the Oklahoma Judicial Center, he saw the perfect opportunity to share the *Tsistsistas* way of justice. Visual depictions of history have become a priority for the artist. "When we can preserve our stories through art, that is what saves our culture," Yellowman said.

Much of Yellowman's life revolves around preserving his heritage. He is an adjunct professor in the art department of the Cheyenne and Arapaho Tribal College at Southwestern Oklahoma State University in Weatherford. He was the first Cheyenne to be named as a Native American Graves Protection and Repatriation Act Representative and also served as the National Historic Preservation Act Representative for the Cheyenne-Arapaho Tribe. Through his work as a cultural advisor and consultant, he assists museums and federal agencies across the country and was recently featured on the television show, *History Detectives*.

In 2010, he was recognized as the Red Earth Festival Honored One in recognition of his great artistic talent and dedication to mentoring other artists. His work has appeared on book jackets, a postage stamp and as the State Highway Sign logo for the Cheyenne Heritage Trail. His work has also been featured at the Southern Plains Indian Museum in Anadarko, the Sam Noble Oklahoma Museum of Natural History and at the Mabee Greer Museum in Shawnee. He is currently designing a logo for the Field School of Texas Tech University.



...of what suffering
...woman is the sign that
...prayers are being heard, the
...sacred pipe is being honored
...the promises of prophets
...are being fulfilled. Trust
...this pipe and the earth with
...respect and your people will
...increase and prosper.

...Edison

Connie Seabourn - *White Buffalo Calf Woman*

b. September 20, 1951, Purcell, Oklahoma

Artist Connie Seabourn has long been fascinated by religious symbols and stories. “Spirituality frequently shows up in my art works,” she said. The legend of Buffalo Calf Woman also includes a strong female icon as the bearer of a sacred object. “That particular story really appealed to me.”

The Lakota legend of the White Buffalo Calf Woman has been handed down from generation to generation for centuries, describing the origin of the sacred pipe. Though variations exist, the story generally begins with two scouts searching for food in a time of famine. On their journey, they encountered a white buffalo that became a beautiful young woman in white clothing. One of the scouts was filled with desire and wanted to claim the woman. The other scout urged caution, saying the figure appeared to be a sacred woman, and touching her would be sacrilegious. His companion would not be deterred and when he approached the woman, a cloud descended. When the cloud disappeared, only a pile of bones remained.

The cautious scout dropped to his knees and began praying. The woman assured him that if he did as instructed, no harm would befall him and his tribe would prosper. She told him to return to his encampment and prepare a feast for her arrival. Four days later, White Buffalo Calf Woman appeared in the village and gave the tribe the sacred pipe, the holiest of all worship symbols. When she left, she promised to return, bringing peace and prosperity.

“A lot of people say that the time of the white buffalo is upon us,” Seabourn said. “Several white buffalo calves have been born in recent years.” It is said this will usher in a new era of peace and prosperity.

White Buffalo Calf Woman is a mixed media work that includes watercolor, drawing and collage. The multi-step process began with drawing the figure to collage onto the top center of the piece. Seabourn then used charcoal to write the words of the legend on the canvas. She selected this technique because the story would not exist without the oral tradition of words handed down from person to person. The faint letters evoke the feeling of an ancient legend. “When things are passed down they may become sketchy and we may not get the whole story.”

Seabourn earned a bachelor of fine arts from the University of Oklahoma and a master in education with an emphasis in studio art from the University of Central Oklahoma. Long before that, she watched her father, Bert Seabourn, create many masterpieces. See page 169. “I picked up little lessons and tips growing up,” she said. “Then when I was about 21, I actually studied watercolor with him one night a week for about a year.” In addition to technique and a passion for creativity, Seabourn said she has also been inspired by her father’s work ethic. “He’s always working. Even now, hardly a day goes by that he’s not working on his art.”

Like her father, she enjoys sharing her passion for art with students. She has taught art at Rose State College, the University of Central Oklahoma, John Marshall High School and is currently a faculty member at Harding Fine Arts Academy in Oklahoma City.

Seabourn’s work has been recognized with numerous awards, including those from the Trail of Tears Art Show in Tahlequah, the Five Civilized Tribes Museum in Muskogee and the Red Earth Festival in Oklahoma City.

Her paintings have been exhibited at the Kennedy Center for Performing Arts in Washington, D.C., the Museum of Man in San Diego and the Smithsonian Institution’s Museum of Natural History. Her work is included in the permanent collections of the Gilcrease Museum in Tulsa, the Heard Museum in Phoenix, the Minneapolis Institute of Art and the Collection of His Excellency Nubuno Matsunaga in Japan. Seabourn has also created book covers and had her work featured in magazines. *Walk in Beauty*, published in 1993, features watercolors from her first dozen years as a professional full-time artist. *White Buffalo Calf Woman* was purchased for the Oklahoma Judicial Center Collection.

Sharron Ahtone Harjo - *One Daughter of the Earth*

b. January 6, 1945, Carnegie, Oklahoma

This mural was commissioned by the Oklahoma Historical Society in 1985 to be a welcoming piece for a new Native American Gallery. Funded in part through grants from the National Endowment for the Arts and the Noble Foundation, the vibrant colors drew visitors into the gallery's entrance.

In her statement about the painting at the time, Kiowa artist Sharron Ahtone Harjo said she wanted to communicate with the viewer on as many levels as possible. "Levels of communication can be found in abstract designs, compositions, treatment of texture and mass." She also presented elements of realism as a bridge to additional levels of communication.



The mural includes many symbols and traditional designs depicted in bright, bold colors conveying the artist's thoughts and feelings about contemporary Oklahoma. "I am reflecting my environment, traditional and symbolic nature of my heritage, and concerns of past, present and future. I feel this piece of work is a statement of our time and could also make an additional statement to generations to come." Her words now seem prophetic as a new audience experiences her painting nearly three decades later.

The piece is intended to be viewed from the upper left to the right in a spiral manner. The first image is the Kiowa shield featuring the traditional divided color space of red and blue with the four horses in red, blue, white and yellow. The oak leaves symbolize Kiowa men and women. The eight pink and five white vertical marks beneath the leaves stand for the year the painting was created: eight and five. Six is a lucky Kiowa number, so there are six symbolic tipis. The rectangular object that serves as foundation for the tipis is a parfleche case, a rawhide bag used to carry dried meat. The name derives from the French words for "defend" and "arrow" because the hide was tough enough to double as a shield. Designs on the bags sometimes represented geographical features of a particular area.

Below the case are floral, then geometric beadwork designs. Traditionally, designs worked from the beads carry personal significance for both the wearer and the creator of the piece. On the lower right are the seven stars of the Pleiades cluster featured in the Kiowa legend of the seven sisters who ascended skyward to escape a bear. Two tipi designs separate blue horses, which are representative of Harjo's personal style. More beadwork designs draw the eye up the left edge of the painting. The cross was originally a decorative adornment, but also has religious meaning. The United States, Oklahoma and Kiowa flags flow into a green outline of North America. The map shows the original home of the Kiowa tribe with migration marks leading to what is now Oklahoma.

The handprint on the horse is that of the artist, Sharron Ahtone Harjo. The smaller handprints above come from "one daughter," Tahnee Ahtone Harjo Growingthunder, who is now an artist herself.

"In my art I try to bring the past into the present and record the present for the future. Painting is never tedious to me. I paint, indeed I must paint, when I am happy," Harjo said in a 1985 interview.

Harjo earned an art education degree from Central State University (now the University of Central Oklahoma) and taught art for a number of years. Her first solo exhibition was held in 1966 and sponsored by the Bureau of Indian Affairs in Billings, Montana. Two years later, she was named Miss Indian America. Harjo was later recognized as Outstanding Indian Woman of Oklahoma. When Harjo created the painting in 1985, her work was featured as part of a traveling exhibit, along with seven other Native American artists. *Daughters of the Earth* opened in Oklahoma City, then traveled to Atlanta, Durango, and Tulsa. The show also garnered an eight-page feature in the summer 1985 issue of *Oklahoma Today*. *One Daughter of the Earth* is on permanent loan from the Oklahoma Historical Society.



Herbert Adams - *Will Rogers*

b. January 28, 1858, West Concord, Vermont d. May 21, 1945, New York City

Oklahoma's favorite son, Will Rogers, was born near Oologah in Indian Territory on November 4, 1879. A member of the Cherokee tribe, Rogers' father, Clement Rogers, served as a Cherokee judge and was also a delegate to the Oklahoma Constitutional Convention. Rogers County in eastern Oklahoma is named for him.

Will's pursuits tended to be less conventional than his father's. The travel bug bit him early. In 1901, Will worked as a cowboy briefly in Argentina and South Africa before joining a circus as a trick roper in Australia. By 1904, he had returned to the United States to perform in vaudeville shows. As the years passed, he began incorporating witty commentary on current affairs into his act. In 1918, he made his movie debut in the title role of *Laughing Bill Hyde*. In 1922, he started writing a newspaper column that was soon syndicated across the country. In all, he starred in 71 movies and wrote more than 4,000 newspaper columns.

Will Rogers is venerated in Oklahoma. Public buildings, parks and thirteen public schools bear his name. Former Chief Justice Steven Taylor attended Will Rogers Elementary School in McAlester. The Will Rogers Memorial is located in Claremore, Oklahoma.

Sculptor Herbert Adams was a leading American sculptor during the first half of the twentieth century. His biographical information appears on page 16. The Will Rogers' bust, along with a bust of Wiley Post, was presented to the Historical Society in a special ceremony on February 13, 1938. The proceedings began with a fly-over by the Southwestern Aviators Association who dropped floral offerings on the front steps of the Historical building. The Indian Glee Club from Mountain View, Oklahoma then sang "America." The main address was delivered by Judge Thomas Doyle of the Court of Criminal Appeals and President Emeritus of the Historical Society. Doyle's biographical information appears on page 18, and an excerpt of his speech appears on page 10. The bust of Will Rogers is displayed in the Chief Justice's Chambers, atop a nineteenth century Wooten Desk. Indianapolis entrepreneur William Wooton patented his desk design on October 6, 1874, calling it "Wooton's Patent Cabinet Office Secretary." The multiple drawers and slots were in response to the recent technological advancement of the typewriter. It vastly increased the amount of paperwork produced, creating demand for desks with spaces to hold all that paper. Ads at the time described it as "The most complete desk for filing documents ever made. Well adapted to the use of county officers." The desk would have originally had a drop-down leaf used as a writing surface. Slots for metal slides to secure the leaf are still visible on either side of the main unit.

This particular Wooton Desk was manufactured by Sutherland & Flach of Detroit, Michigan. Their company is listed in the 1877 *Michigan State Gazetteer* as being owned by James Sutherland and Charles Flach. The company was not listed in the 1890 directory, so this desk was made sometime between 1877 and 1890. Four different models were produced: ordinary, standard, extra grade and superior grade, depending on the wood veneer and elaborateness of ornamentation. This model is most likely an "ordinary" and would have sold for around \$100 and may have been used in a county office or library. This desk is believed to have been a gift from the Cherokee Nation, donated to the Oklahoma Historical Society. The piece has been returned to service and is currently used as a distribution center for internal Supreme Court documents.

The Wooton desk, along with the bronze bust of Will Rogers, is on permanent loan from the Oklahoma Historical Society.



Thompson Williams - *Justice Sandra Day O'Connor*

b. December 8, 1956, Oklahoma City, Oklahoma

In 2007, Justice Sandra Day O'Connor was honored with a traditional blessing at the annual Sovereignty Symposium. This portrait captures the moment she was greeted by Traditional Caddo Spiritual Healer Thompson Williams while Cheyenne Chief Gordon Yellowman looks on.

In 1981, O'Connor made history when President Ronald Reagan appointed her as an associate justice of the United States Supreme Court. The United States Senate unanimously approved her appointment as the country's first female justice. O'Connor served twenty-four years on the United States Supreme Court before retiring in 2006.

As a pioneering woman in a male-dominated field, O'Connor faced numerous challenges throughout her career. After finishing third in her law school class at Stanford University in 1952, she worked without salary for the San Mateo county attorney. She then accepted a civilian attorney position with the Quartermaster Center in Frankfurt, Germany. After returning to the United States, she worked in private practice in Arizona before returning to public service. From 1965 to 1969, she worked in the state attorney general's office before being appointed by the governor to fill a vacant state senate seat. O'Connor was re-elected to two more terms and became the majority leader in 1974. Later that year, she was elected as a judge for the Maricopa County Superior Court. After five years, she was appointed to the Arizona Court of Appeals. After two years on the appellate bench, President Reagan selected her for the United States Supreme Court.

The painting was unveiled on June 5, 2013, during one of O'Connor's return visits to the Sovereignty Symposium. During the presentation, Yellowman conducted a traditional Cheyenne blessing ceremony, calling on the spirits who dwell in the four directions.

Yellowman called on the thunder and lightning, *nonóma'e*, in the Cheyenne language. They give us energy and show us the power in our everyday lives. He called on the spirit of the cyclone, *hevovetāso*, to keep us in balance. The cyclone urges people not to fear him, but to respect him. The four Holy Men who dwell in the northern Plains, *Notamota*, were asked to take care of the physical aspects of our lives. The spirit of the turtle, *ma'ēno*, was asked to provide patience, to teach us to never rush, taking time to enjoy life, to seek out its mysteries and to be thoughtful when making judgments. Finally, Yellowman called upon God Almighty himself, who brings us life, to bless the object. "The painting begins its new beginning now because it now has a life."

Artist Thompson Williams is a member of the Caddo Nation who was drawn to art very early. As a child, he often used pencils for drawing. In grade school, his father bought him paint by numbers sets, but he found that he didn't care for oil paint. "I wasn't patient enough," he said. In high school, he experimented with tempura and watercolor paints before hitting on acrylics, a medium he has stuck with ever since.

After high school, Williams attended classes at Bacone College. There he had the opportunity to meet many artists working in different styles, in addition to studying the classics. He met fellow Oklahoma Judicial Center artist Kelly Haney, see page 165, and had the opportunity to watch him paint. "I was fascinated by his work." Williams became particularly intrigued by the work of Salvador Dali and his surreal depictions of real objects. To him, surrealism offered the perfect style to express the spirituality of tribal people.

He continued studying art at the University of Oklahoma and later completed an art education degree at the University of Central Oklahoma. Williams says he's been influenced by artists in many different genres, including fellow Oklahoma Judicial Center artists dg Smalling, pages 138 and 146, and Brent Greenwood, page 35, who is also Williams' brother-in-law. "When you look at the work and it makes you feel, you know it is powerful," he said. "I love all forms of art. It is an expression from that individual's heart, mind and soul."

For Williams, art is a form of communication, an expression of how he feels, so he only paints when he is in a positive frame of mind. While working



on the Justice O'Connor piece, Williams drew on his background as a Spiritual Healer and called upon the Great Father to imbue the painting with a sense of harmony. "I asked that when people look at it, they feel balance and peace within themselves," he said. "The painting shows people of different backgrounds interacting in a positive way. I want people to take those positive feelings and then give them away to someone else."

It is this sentiment of caring for others and spreading positive energy as a Healer, doing ceremonies, prayers, talking circles that Williams is best known for and how he spends most of his free time. His positive energy spills over into his work as the Indian Education coordinator for Jefferson County, Colorado, the largest school district in the state.

His paintings have been exhibited in numerous shows, including the Lewis and Clark Bicentennial Celebration in Fort Atkinson, Nebraska, the Jacobson House Indian Art Market, the Colorado History Museum and the Red Earth Festival. He has garnered first place honors at the University of Oklahoma Student Show, the American Indian Exposition and the North Park Mall Art Show in Joplin, Missouri. The portrait of Justice O'Connor was commissioned for the Oklahoma Judicial Center and is Williams' first piece of public art.

Tatyana Fazlalizadeh - Thurgood Marshall, Ada Lois Sipuel Fisher, Amos T. Hall, Buck Colbert Franklin, Otis Clark

b. 1985, Oklahoma City

Commissioned under the direction of then Vice Chief Justice Tom Colbert, these portraits are set against the backdrop of the Tulsa Race Riot of 1921. The incident reportedly began when a white woman accused a young black man of assaulting her. Fueled by false newspaper reports and strong racial tensions, mobs of whites rushed into the Greenwood District, the strongest center of black enterprise in Oklahoma. They beat and killed black residents, setting fires and vandalizing property along the way. Thirty-six square blocks of homes and businesses were destroyed. Some estimates put the death toll as high as 300.

In 1946, Ada Lois Sipuel Fisher (1924-1995) applied to attend law school at the University of Oklahoma. Though the administration recognized she was qualified for admittance, she was rejected because state statutes prohibited whites and blacks from attending classes together. That spring, Fisher filed a lawsuit in Cleveland County District Court. She was represented by Thurgood Marshall (1908- 1993), who was later appointed to the United States Supreme Court.

Fisher lost in district court and appealed to the Supreme Court of Oklahoma. That Court upheld the ruling of the lower court, finding that Oklahoma's segregation policy did not violate the federal constitution. Fisher would not be deterred, she appealed to the United States Supreme Court. On January 12, 1948, the ruling was handed down in *Sipuel v. Board of Regents of the University of Oklahoma*, which held that the state must provide Fisher with the same opportunities for securing a legal education as it provided to other citizens of Oklahoma.

However, Fisher's battle was not yet over. Rather than admitting Fisher to the university, the Oklahoma Legislature decided to create a separate law school for her to attend. They called it the Langston University School of Law and set it up in the Senate rooms of the State Capitol. Fisher refused to attend and Marshall filed a motion contending that Langston's law school did not afford the advantages of a legal education to blacks substantially equal to the education whites received at the University of Oklahoma. Again, the district court ruled against her and the Supreme Court of Oklahoma upheld the decision.

Fisher and her attorneys announced their intention to appeal again to the United States Supreme Court. Oklahoma Attorney General Mac Williamson declined to return to argue before the same Justices that the makeshift law school was equal to that of the University of Oklahoma. On June 18, 1949, Fisher was finally admitted to the University of Oklahoma, College of Law. She graduated in 1952 and practiced law for a few years before joining the faculty of Langston University in 1957. In 1992, Governor David Walters appointed her to the Board of Regents of the University of Oklahoma. Her son, Bruce Fisher, serves as curator of African-American History for the Oklahoma History Center.

Amos T. Hall (1896-1971) was an Oklahoma attorney who led the fight for salary equality. He also served on the team of lawyers who represented Ada Lois Sipuel Fisher in her battle to be admitted to the University of Oklahoma. In 1969, Hall was appointed as a special judge for Tulsa County and in 1970 was elected as associate district judge. He was the first African American to be elected as a judge in Oklahoma.

Buck Franklin (1879-1960) was an Oklahoma attorney practicing in Tulsa at the time of the Riot. His office and the roominghouse where he lived were both burned to the ground. Following the Riot, real estate developers persuaded city officials to pass ordinances prohibiting owners in the burned area from rebuilding unless they constructed "fireproof buildings." Franklin represented Joe Lockard in filing suit against Tulsa to prohibit enforcement of the ordinance. He ultimately prevailed and property owners in the Greenwood District were allowed to rebuild. He also filed dozens of suits against insurance companies for compensation after the property losses, but many of the policies did not insure against riots and made recovery impossible. Franklin's father was a Chickasaw freedman and his mother was one-quarter Choctaw. His son is the renowned historian, John Hope Franklin, whose portrait hangs in the Oklahoma State Capitol.



Otis T. Clark (1903 – 2012) was a survivor of the Tulsa Riots. His family lost their home and his stepfather disappeared and was never found. With Oklahoma prospects low, Clark moved to California and worked as a butler for Joan Crawford. He later became an ordained minister and began working as an evangelist. He was actively engaged in spreading the Gospel up until his death at 109. When the painting was commissioned, he was the oldest known survivor of the Tulsa Riots.

Artist Tatyana Fazlalizadeh is a portrait painter who specializes in communicating social and political ideas through her work. She earned a bachelor of fine arts from the University of the Arts in Philadelphia in 2007. Her work has been exhibited at the SOHO20 Chelsea Gallery in New York, the International Visions Gallery in Washington, D.C., the Papillion Institute of Art in Los Angeles and the Vivant Art Collection in Philadelphia. Her illustrations have appeared in *The Source*, *Utne Reader*, *Beyond Race*, *two.one.five*, *The Ave* and *Political Affairs*.

Barbara Scott - *Oklahoma: Open to Tomorrow*

b. March 9, 1952, Terre Haute, Indiana

Oklahoma: Open to Tomorrow is a three-dimensional sculpture representing the Oklahoma landscape, commissioned specifically for the Oklahoma Judicial Center. Artist Barbara Scott described her inspiration for the piece. “Each day of living here gives us the gift of a new rising sun, with new hope and open possibilities. Oklahoma’s landscape provides the space to achieve those possibilities, with its open expansive skies, billowing clouds, sweeping winds, running waters, rolling hills and plains.”

“The people who call Oklahoma home have the same characteristics as wood – aliveness, tenacity and strength, so wood seemed the perfect medium for the sculpture,” Scott said. She chose cedar for its dark, earthy, sturdy grain to represent the roots and land. Basswood was used for its light color, fine grain and airy texture to create the clouds, sky and moon. The design employs multiple layers of cedar and basswood to reflect the many layers of our state’s people, land and history. “Roots speak to Oklahoman’s deep connection to the land and our essential need for and commitment to, justice for our people.”

Though Barbara Scott was born in Indiana, her family moved frequently during her childhood. By the time she was 13, they had moved 11 times and she’d lived in eight cities and six different states. Her family settled in Oklahoma, but by then Scott had developed a wandering spirit. She hitchhiked to California, spent a year doing trail maintenance along the Rio Grande river in Taos, New Mexico, did off-shore fishing in Gloucester, Massachusetts, and farm work in North Dakota. The refuge of nature was one of the few constants in her life. She took up drawing as a way to express the darkness that haunted her from a difficult childhood.

Eventually, Scott returned to Oklahoma City and continued to explore nature through her art. She began a transition to three-dimensional pieces after being surprised by the beauty in a pile of broken pottery. “The irregular shapes intrigued me as an evocative symbol of form and our fragile lives,” Scott said. Later, she began working in wood, drawn by its natural beauty, its organic nature and its strength despite flaws acquired through the natural processes of growth and weathering.



William C. Sellers - *Untitled*

b. August 28, 1930, Drumright, Oklahoma d. July 5, 1999, Sapulpa, Oklahoma

William “Bill” Sellers was a prominent Oklahoma attorney during the last decades of the twentieth century. A member of the Cherokee tribe, Sellers established his law practice in Creek County and won some of the biggest civil judgments in state history.

In 1980, he represented Bill Middlebrook of Tulsa in a medical malpractice suit resulting in a \$2.3 million award, which increased to \$3.2 million with interest – the largest award in state history at that time. In 1997, Sellers served as co-counsel for the Robbin Campbell case in Tulsa County. The jury returned a \$20 million punitive judgment, the largest of its kind for that county. The judgment was reversed on appeal, but a settlement was reached.

Winning large judgments earned Sellers his share of criticism and sparked calls for tort reform, but Sellers continued to be a vigorous advocate for his clients. He explained his legal philosophy in a 1994 letter to the editor of the Tulsa World. “I am proud to be a contingent fee lawyer. I am a key to the courthouse door for poor, injured children.” After his death, the Bixby Historical Society erected a monument honoring him as the “Clarence Darrow of Creek County.”

A true Renaissance man, Sellers earned an art degree from Central State (now the University of Central Oklahoma) in Edmond. He played five instruments, painted and did fine woodworking. He also served in Korea, held a pilot’s license, and owned a Stearman biplane. He earned his law degree from the University of Oklahoma Law School. Sellers’ father was featured in *Ripley’s Believe it Or Not*: “A banker named Coin Sellers from Drumright, Oklahoma.”

Sellers’ niece and nephew, April Sellers White and Jefferson Sellers, served as judges in Creek and Tulsa Counties. Sellers’ brother, Jack was also a distinguished Oklahoma trial attorney.

Sellers gave the bowl on display to Justice Yvonne Kauger and she has donated it to the Oklahoma Judicial Center collection.





Dennis Belindo - *Untitled*, and *Warrior Painting Hide*

b. December 12, 1938, Phoenix, Arizona d. September 5, 2009, Oklahoma City, Oklahoma

Dennis Belindo's work has often been described as "transitional modernism," using a modernist approach and technique to depict traditional Kiowa subject matter, themes and symbols. Belindo was born at a time when the art world was beginning to recognize and appreciate the Native art created by the Kiowa Six, Dick West, and Blackbear Bosin. Belindo also knew elders who embraced the old Kiowa way of life, like his grandfather, Goomda, who was present at the battle of Palo Duro Canyon in 1874. He once said of his grandfather's generation that they "grew up in the buffalo culture and lived to see the jet age."

After high school, Belindo attended Bacone College where he studied with Dick West from 1956 to 1958. He then earned a bachelor's of fine arts from the University of Oklahoma in 1962. He continued his education at the University of New Mexico, earning a master's of business administration in 1974.

Belindo dedicated himself to "inspiring others to create works of art as part of the material culture of the Kiowa people." In addition to creating many paintings depicting traditional Kiowa life, he also founded the Kiowa Young Men's Association, a group dedicated to the preservation of Kiowa culture, including the Kiowa language. As a social activist for Native Americans, Belindo found himself at the epicenter of several unique situations in the early 1970s. He was called on to negotiate with Native Americans when they occupied Alcatraz Island, Bureau of Indian Affairs offices in Washington, D.C., and the Wounded Knee site on the Pine Ridge Indian Reservation in South Dakota.

Of his painting, Belindo said, "My artistic contribution to today's society is an extension of my ancestor's gift to me. I consider myself a neo-traditionalist. I employ the traditional Indian painting technique of using form, line and color to record in pictorial narrative the history and material culture of our people. I add to the traditional approach a high degree of self-expression, which is a reflection of me as an individual and encompasses my influences, my training and my experiences. I am fascinated by form, movement, color and tension within the picture plane, however tension which is quieted by balance, harmony, feeling and emotion."

Belindo's work has been shown at the Heard Museum in Phoenix, the Smithsonian Institution and in traveling exhibits throughout West Germany, as well as the Red Earth Center in Oklahoma City and the Fred Jones Art Museum at the University of Oklahoma. Belindo's pieces in the Oklahoma Judicial Center collection are on permanent loan from the Oklahoma Historical Society.



Woody Big Bow - *Untitled*

b. January 29, 1915, Carnegie, Oklahoma d. July 10, 1988, Bethany, Oklahoma

“Woody” Big Bow was named after the sitting United States President at the time of his birth, Woodrow Wilson. Big Bow’s grandfather, Tse-ko-yate was chief of the Kiowa tribe and also an artist. He passed that love of art and tribal tradition to his grandson. His great grandfather, Chief Big Bow, convinced the leaders of several Kiowa bands to come to Fort Sill for peace negotiations. He is credited with bringing peace to the Plains.

Woody attended classes at the University of Oklahoma and studied with Oscar Jacobson. During his time at OU, his work was featured in European exhibitions and later published in folio editions of Native American art. He graduated from OU in 1939.

He held a variety of jobs during his life, including working as a builder and contractor in Oklahoma City. He worked as a set painter for western films and painted murals inside the RCA Building in New York City and the Southwest Museum in Los Angeles. In 1944, the Oklahoma City Junior Chamber of Commerce provided funding for Big Bow to duplicate the RCA Building murals in the game room of the USO Center in Oklahoma City. He also painted murals at Springlake Amusement Park in Oklahoma City after fire repairs in 1947. His work is included in the RCA Building in New York City, the Smithsonian in Washington, D.C., the Southwest Museum in Los Angeles, the Gilcrease Museum, and the Kimball Museum in Fort Worth.

Woody Big Bow’s pieces in the Oklahoma Judicial Center collection primarily feature blanketed figures facing away from the viewer. They are very similar in tone and style to those he exhibited at the Oklahoma Art Center at the state fairgrounds in July 1968. All of the Big Bow pieces are on permanent loan from the Oklahoma History Center Collection.



Larry P. Big Bow - *Untitled*

b. February 20, 1935, Anadarko, Oklahoma d. November 4, 2007, Oklahoma City, Oklahoma

Artist Larry Big Bow was the son of Kiowa artist Woody Big Bow. The painting on paper is executed in the traditional Kiowa style and depicts a flute player. Flutes were used in ceremonies, for meditation and for courtship.

Larry had at least one exhibition with his father, as part of a festival celebrating Oklahoma's Semi-Centennial in 1957 at the Main Library in Oklahoma City. This piece is on permanent loan from the Oklahoma Historical Society.





Tillier Wesley, Junior - *Warrior With Shield*

b. June 1955, Oklahoma City, Oklahoma d. February 15, 2006, Weatherford, Texas

Tillier Wesley was a self-taught Muscogee-Creek artist who incorporated traditional Native American symbols and themes into his paintings. “He liked to think of his paintings as parables,” said the artist’s son, Micah Wesley. “He used imagery to tell stories.”

In a 1994 interview with the *Lawton Constitution*, Tillier Wesley called his venture into art completely serendipitous. “I started doodling to keep from being bored and it started from there.” Rather than trying to replicate traditional tribal clothing from a particular tribe, he preferred to rely on symbolism in his work. *Warrior With Shield* features a decorative bird, a figure that appeared frequently in the artist’s work. “I like to use birds because, to me, they show innocence. Most of the time birds are just there. You don’t always notice them at first.”

Cancer cut Tillier Wesley’s painting career short, and Micah said people sometimes tell him they wish his father had been able to produce more art and meet more people. Influenced by his father, the younger Wesley has a more symbolic approach. “Near the end, his work had come full circle as he began to understand his own mortality,” Micah said. “Those later paintings convey his essence. They are like a very intimate conversation, a rare moment captured in time. To know his work was to know him.”

Wesley’s paintings continue to speak to audiences and even inspired a musical composition, *Color of the Spirit*. After his death, Kay Buskirk, a viola instructor at Friends University in Wichita, Kansas commissioned composer Daniel Racer to honor Wesley through music. Racer wrote a six movement piece intended for viola, double bass and English horn. Racer incorporated symbolism from the painter’s work, including Wesley’s habit of doing things in threes, so the theme of the piece comes back three times. *Color of the Spirit’s* prelude includes the numerical equivalent of Wesley’s birth and death dates transformed into pitches. The debut performance of the work took place at the Doss Center in Weatherford, Texas, in 2009 and accompanied an exhibition of Wesley’s paintings. A performance of the composition can be found on the YouTube channel, DanielRacerComposer.

Tillier Wesley’s artistic legacy lives on through his son, Micah Wesley. Micah’s work has been featured alongside his father’s in several gallery exhibits, including the Native Arts Center in Dallas and the Red Earth Museum in Oklahoma City. Tillier Wesley’s work received many honors, including the Grand Award at the Red Earth Festival in 1998, and grand prize at the Trail of Tears Art Show in Tahlequah. His pieces are included in the permanent collections of the Smithsonian Institution and the Fred Jones Museum at the University of Oklahoma. *Warrior With Shield* is one of Tillier Wesley’s earlier works. It is on permanent loan from the Oklahoma Historical Society.



Elbridge Ayer Burbank - *Red Wolf, Cheyenne, 1901*

b. August 10, 1858, Harvard, Illinois d. April 21, 1949, San Francisco, California

The subject of this crayon drawing is Red Wolf, an intermediary chief of the Cheyenne tribe. Intermediary chiefs often settled disputes, both within the tribe and beyond the tribe, much like judges today. As an intermediary chief, Red Wolf was responsible for governing a district of his tribe. His tenure took place during a particularly difficult time in Cheyenne history. In 1901, at the time of the drawing, the Cheyenne and Arapaho shared ten districts near the Canadian River in western Oklahoma. The drawing was done at Darlington, headquarters of the Cheyenne-Arapaho agency, located near the present town of Concho, Oklahoma.

Ten years earlier, the Cheyennes were given allotments of 160 acres each, with the promise that the land would be held in trust by the federal government for the next 25 years, thus protecting it from settlement and local taxation. The government agent at Darlington urged tribal members to lease their allotments to cattle ranchers, by this time nearly three-quarters of the allotments had been leased. Even so, settlers still demanded more land. In 1902, less than halfway through the term, the United States Congress passed the Dead Indian Land Act, allowing for sale of allotment lands after the death of the original allottee. Over the next two decades, more than sixty percent of the land was sold. This action made survival of the Cheyenne and Arapahos very difficult, as they were forced to survive on only the rations provided by the government.

Seeing this predicament, former Indian school superintendent John Seger convinced a group of Arapahos and later Cheyennes to begin farming an area west of Darlington. The settlement was originally called “Seger Colony” and later shortened to Colony. Seger established the first vocational agricultural school for Native Americans, the Seger Industrial Training School. Students were taught to cultivate corn and other field crops, grow vegetables and raise livestock. Seger’s actions had a positive long-term impact on the prosperity of the Cheyenne-Arapaho tribe.

Elbridge Ayer Burbank began his art training at the Academy of Design in Chicago at the age of 16. He later continued his formal training in Munich, Germany from 1886 to 1892. Returning from Europe, his uncle Edward Ayer, president of the Field Columbian Museum, a trustee of the Newberry Library and a serious art collector, commissioned Burbank to paint Native Americans.

At the turn of the twentieth century, Burbank traveled the western United States, visiting a total of 125 tribes. By many accounts, he sketched nearly every prominent Native American Chief alive during the period between 1895 and 1910 – more than 1,250 drawings in all. He has been praised for the “historic truth” presented in his pieces that reveal the human character of their subject as well as accurately recording the details of their clothing and accessories.

Dating from 1901, this piece is the oldest sketch in the Judicial Center Collection. It is on permanent loan from the Oklahoma History Center collection.

Sherman Chaddlesone - *Buffalo Hunt*

b. June 2, 1947, Lawton, Oklahoma d. August 17, 2013, Anadarko, Oklahoma

Buffalo Hunt is traditional style Kiowa ledger art. In centuries past, the Kiowa created historical records by using hide paintings to document important events of the tribe. Though this piece closely resembles leather, it was rendered on 140 pound Aches paper formed to look like buffalo hide.

Contemporary artist Sherman Chaddlesone chose the same colors his ancestors would have used in the 1800s to create *Buffalo Hunt*. “They had the basic colors, so the horses would be painted different colors to separate them out from the buffalo.” Because they are hunting, the warriors in this scene have no feathers attached to their spears. This differs from other Kiowa images with feathers representing kills in battle. Chaddlesone is the grandson of Kiowa artist James Auchiah, whose mural *Indian Friendship* illustrates this use of feathers. It is displayed on the second floor of the Oklahoma Judicial Center. See page 147. He is also a nephew of Stephen Mopope. See pages 133 and 144.

Surely influenced by his artistic family, Chaddlesone has been creating art as long as he can remember. He studied at the Institute of American Arts in Santa Fe before serving as an intelligence and operations specialist in the United States Army during Vietnam. His Grandfather Auchiah was very fond of the color green and Chaddlesone bought him a green silk scarf in Vietnam. “He tied it around his neck and wore it all the time after that. He was buried in it.”

After the war, Chaddlesone served as director of the Indian Arts workshop with the San Francisco Art Commission. While living in the Bay Area, he learned the University of California at Berkley had a shield belonging to his ancestor Kiowa Chief Set'tainte (sometimes referred to as Satanta), a leader who fought valiantly for the rights of his people. Though it took more than a decade and numerous petitions, Chaddlesone convinced the university to return the shield to the Kiowa Tribe. Chief Set'tainte also holds a unique distinction related to the judicial system. He was one of the first Native Americans tried in a state court. In 1871 he was charged with multiple counts of murder stemming from actions in a raid on a wagon train in Texas. Though convicted on seven counts of murder and sentenced by the jury to hang, the Texas governor commuted his sentence to life in prison.

After a few years in San Francisco, Chaddlesone returned to Oklahoma and completed his fine arts education at Central State University (now the University of Central Oklahoma). Since 1982, he has been a full-time professional artist, working primarily as a painter, printmaker and sculptor of stone and bronze.

In 1985, he and his wife were the featured Oklahoma artists in an exhibit in the Governor's Gallery at the State Capitol. His work has also been exhibited at the Buffalo Bill Historical Center in Cody, Wyoming and the Smart Museum of Art in Chicago. In 1993, he served as artist-in-residence at the Eiteljorg Museum in Indianapolis, Indiana.

His work is included in the Museum of Fine Arts in Santa Fe, the Art in Embassies Program, the United States Department of the Interior Building in Washington, D.C., the Missouri State Historical Society in St. Louis and the Kiowa Tribal Museum in Carnegie. *Buffalo Hunt* was purchased for the Oklahoma Judicial Center Collection.



Acee Blue Eagle - *Sun Dance, Buffalo Hunt, Snake Dance*

b. August 17, 1909, Hitchita, McIntosh County, Oklahoma d. June 18, 1959, Muskogee, Oklahoma

Acee Blue Eagle's Creek name, *Che-bon-Ah-be-la*, translates into English as "Laughing Boy" but the tragedies of Blue Eagle's early years were no laughing matter. Originally named Alexander C. McIntosh, his twin brother died shortly after birth. Acee's mother, Martha Odom McIntosh, died when he was a toddler. His father, William Solomon McIntosh, was grandson of Chillicothe McIntosh, a chief of the Creek Nation and a descendent of Captain John McIntosh who left the Scottish Highlands in 1736 to settle in Georgia. McIntosh County, in eastern Oklahoma, is named for the family. Blue Eagle's father died when he was eight and he was sent to live with his grandparents. But, they too, died within a few years. He attended the Nuyaka Indian boarding School near Bristow and Haskell Institute in Lawrence, Kansas before transferring to the Chilocco Indian School, where he graduated in 1926. It was at Chilocco that he began to paint in earnest. He also learned to play the flute and took part in traditional dances, and made his own dance regalia.

As an adult, he adopted his mother's family name. "My mother's name was Blue Eagle. She was Pawnee and Wichita. An Indian tradition gives children the name of their mother's clan. I like to preserve that tradition."

Blue Eagle enrolled in Bacone College in the fall of 1928, where he served as art editor of the *Bacone Indian*, sketching cartoons and designing the paper's arrowhead seal. He became acquainted with artist Nan Sheets, page 129, who encouraged him to meet Oscar Jacobson of the University of Oklahoma, page 130. The following year, Blue Eagle transferred to the University of Oklahoma. In 1931, his work was displayed at the Exposition of Indian Tribal Arts in New York City and featured in the *New York Times*.

The pieces in the Judicial Center Collection date to this period in Blue Eagle's career. *Sun Dance, Buffalo Hunt* and *Snake Dance* were all donated to the Oklahoma Historical Society in 1960 by Mr. Leslie McRill. McRill was a frequent contributor to *The Chronicles of Oklahoma* and was named Oklahoma Poet Laureate in 1970.

In May 1932, Blue Eagle completed his bachelor of fine arts degree at the University of Oklahoma. After graduation, he participated in numerous art exhibitions around the country: at the Los Angeles Olympic Games, at the Chicago Century of Progress and at the National Exhibition of Art at Rockefeller Center & Museum of Modern Art in New York City.

In 1934, he began painting murals as a part of the Works Progress Administration's Public Works of Art Project. Interviews he gave at the time explain Blue Eagle's philosophy about his art. "I am interested in recording the story of my ancestors which will soon be forgotten unless immediate steps are taken."

In the summer of 1935, Blue Eagle traveled to Europe. He performed in full regalia for the Queen Mother and Princesses Elizabeth and lectured at Oxford, selling paintings throughout Europe. Upon returning to Oklahoma, Blue Eagle founded the art department at Bacone College and taught there from 1935 to 1938.

During World War II, Blue Eagle served in the Army Air Corps. He continued painting, leaving behind murals and holding exhibitions at duty





stations across the country. After being discharged, he traveled, living for a time in Chicago, Santa Fe and New York City, where he was commissioned to paint murals in the Indonesian Embassy.

Always experimenting with new mediums and techniques, in the 1940s, Blue Eagle began doing silkscreen to make more than one copy of the original painting. He also worked with copper plates and wood blocks. He returned to school at Okmulgee A&M Tech to learn leather work in 1952, he was named artist-in-residence and began teaching there.

In the fall of 1954, the opportunity to share his message with a wider audience came when KTVX, a Tulsa-Muskogee station asked him to host an afternoon children's show. *Chief Blue Eagle* broadcast daily before a live audience and also featured a drawing/painting kit for children watching at home. Blue Eagle told Native legends while he painted in the television studio.

Blue Eagle was named Outstanding American Indian of 1958, the same year he was commissioned to design a set of glassware for Knox Oil Company to be given away as promotion items to customers. He saw the glasses as another way to share Native history with the public. Featured leaders included Hen-toh of the Wyandot tribe, Ruling His Sun of the Pawnee tribe, Apache leader Geronimo, Quanah Parker of the Comanche tribe see page 68, Dull Knife of the Cheyenne tribe, Osage Chief Bacon Rind, see page 71, Hunting Horse of the Kiowa tribe and Cherokee syllabary creator Sequoyah see page 20. Each glass included a brief historical sketch of the figure depicted. Knox flew Blue Eagle to speaking engagements around the state to promote the tumblers and the oil company, giving him additional opportunities to share Native culture with the public. The same year, he also began working in ceramics and finished a book about Native artists: *Oklahoma Indian Painting and Poetry*.

His work can be found in the Denver Art Museum, the Gilcrease Museum, the Bureau of Indian Affairs in Washington, D.C., as well as murals at the Seminole Post Office and Bacone College in Muskogee. All of Blue Eagle's pieces in the Oklahoma Judicial Center collection are on permanent loan from the Oklahoma Historical Society. Pictured on the next pages are *Buffalo Hunt* and *Sundance*.

Acee Blue Eagle - *Buffalo Hunt*



Acee Blue Eagle - *Sun Dance*



Lee Boccock - *Mama's Little Dancer, Medicine Man*

b. 1954, Tulsa, Oklahoma

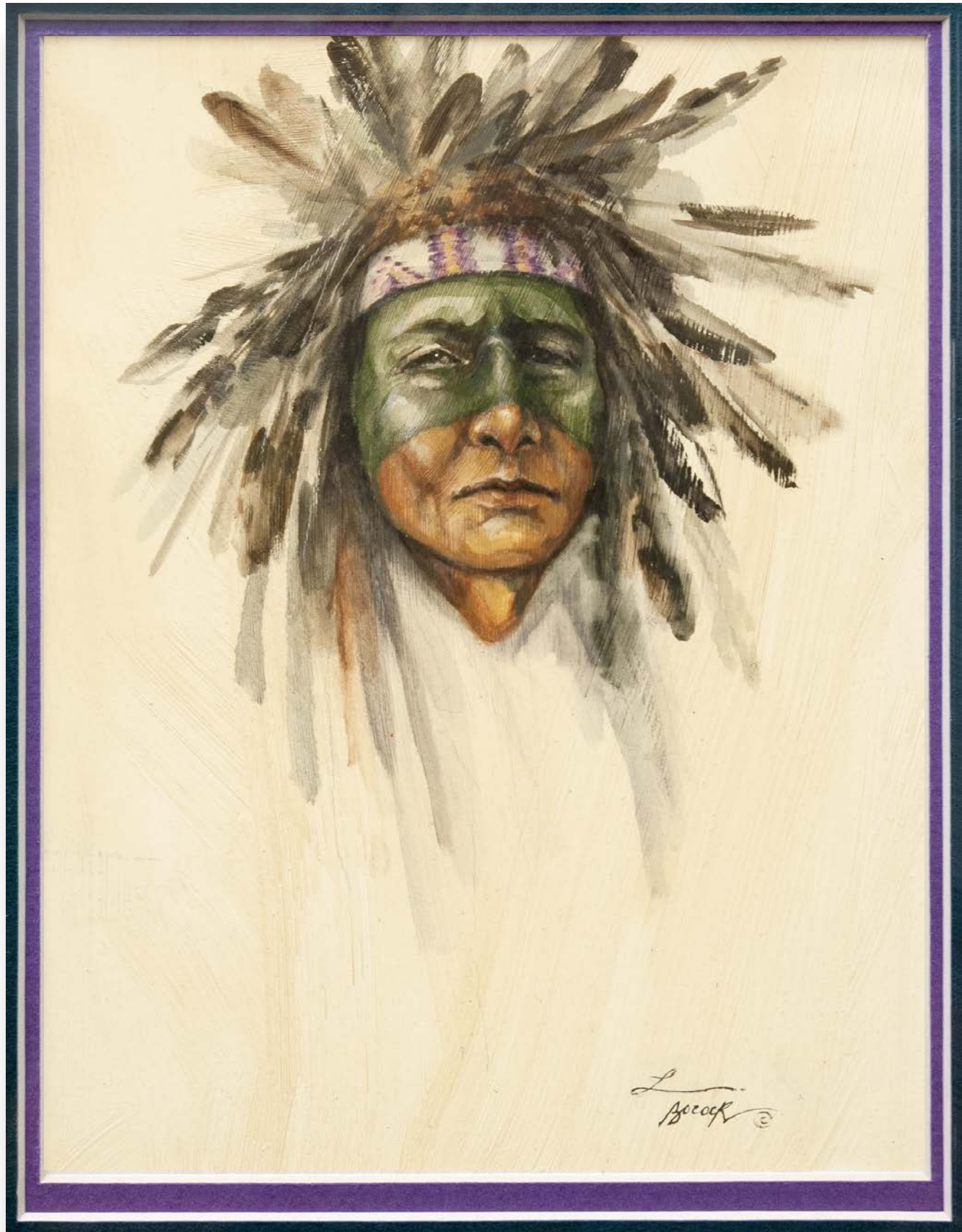


Lee Boccock has been painting all her life. Her first exhibition came at age five when one of her drawings was included in a showing at the Philbrook Museum of Art in Tulsa. With both Choctaw and Cherokee ancestry, she often selects subjects that honor the cultural traditions of the past, as with *Medicine Man*.

“People have always been warm and receptive to my paintings, but what I especially want my paintings to do is to catch the viewer’s eye and still enrich them to appreciate the American Indian,” she said in an interview with *The Daily Oklahoman* in 1987.

Her other piece in the Judicial Center collection is *Mama's Little Dancer*, a timeless illustration of the connection between mother and child. Children play an important role for Boccock, not only as subjects in her artwork, but also in her daily activities. She has volunteered countless hours teaching art programs for public school students and also served for many years on the Moore school board. In 1994, she was appointed by Governor Frank Keating to serve as a member of the Oklahoma Arts Council Board.

Boccock has exhibited her work in numerous shows including the Inter-Tribal Indian Ceremonials in Gallup, New Mexico, the Franco-American Institute Exhibit in Rennes, France, as well as Arts Festival Oklahoma and the Oklahoma Indian Art Gallery. Both *Medicine Man* and *Mama's Little Dancer* were part of the Oklahoma History Center collection and are on permanent loan to the Oklahoma Judicial Center Collection.





Jean Myers Bales - *The Nut Harvest*

b. Dec. 25, 1946, Pawnee, Oklahoma d. December 8, 2003, Carney, Oklahoma

The Nut Harvest depicts a group of women harvesting pecans, an important component of the Native American diet during the autumn after removal to Indian Territory. In an interview with the *Lawton Constitution* in 1987, artist Jean Bales said her harvest paintings are all focused on the 1890s period and feature tribal women wearing the loose-fitting calico dresses that missionaries taught them to make. “A lot of artists just paint Indian ceremonials and war dances. I like the everyday activities that are pleasant to look at, like picking sunflowers or harvesting nuts or corn.”

In an artist statement from a 1974 exhibit, she said, “Art, among the American Indian, has been and continues to be the communication of the history and values of the people. Art can communicate excitement and celebration or anxiety and mourning.” She went on to say, “More and more I realize the humanity of my ancestors. The past is no longer impersonal, it is filled with people being people. As all people do, they changed with time.”

Bales attended Chickasha public schools before going to the Oklahoma College of Liberal Arts in 1965. In 1969, she graduated with a bachelor’s in professional art. A member of the Iowa tribe, she taught crafts at the Bureau of Indian Affairs Fort Sill Indian School 1971-1972. Bales also served as an officer in the Oklahoma Indian Art League. In 1973, she received the Governor’s Cup for Outstanding Indian Artist at an exhibition at Shepherd Mall.

Her work has been exhibited at the National Indian Art Exhibit, the Heard Museum in Phoenix, and the Denver Museum of Natural History. Her work was also featured on a French wine label in the late 1980s. In 1984, she was named Artist of the Year by the Indian Arts and Crafts Association. *The Nut Harvest* is acrylic on handmade paper and is on permanent loan from the Oklahoma History Center.



Earnest Spybuck - *Cowboys*

b. 1883, Potawatomi/Shawnee Reservation near Tecumseh, Oklahoma Territory d. 1949 near Tecumseh, Oklahoma

Earnest Spybuck was a member of the Thawekila division of the Absentee Shawnee Tribe. His love of art began early. His teacher Harriet Gilstrap recalled in her memoirs that “He refused to learn but would sit all day long and draw or paint.” Spybuck married at 19 and lived on his allotment of farmland. In the 1910s, he met anthropologist Mark Raymond Harrington who was doing fieldwork for the Museum of the American Indian in New York under the direction of George G. Heye. Harrington was impressed with Spybuck’s artistic ability, particularly that the “detail of costume and equipment [were] unusually accurate.”

As an anthropologist, Harrington collected more than art. He was looking for clothing, tools and information. Harrington paid Spybuck not only for paintings, but also for stories of Shawnee tradition and culture.

As such, nearly all the paintings acquired by Harrington for the American Indian Museum depict Native ceremonies and gatherings. However, Harrington noted that Spybuck’s favorite subjects were cowboys, cattle and range scenes, as shown in the piece displayed at the Oklahoma Judicial Center. Note the intricate leatherwork on the saddle and the embroidery of the cowboys’ gloves.

Spybuck’s paintings can also be seen in the Gilcrease Museum, the Smithsonian Institution’s National Museum of the American Indian and the Museum of the American Indian in New York. *Cowboys* is on permanent loan from the Oklahoma Historical Society.



Ryan Cunningham - *Evening Entertainment*

b. January 5, 1970, Bartlesville, Oklahoma

Rodeo has a long, colorful tradition in Oklahoma; the state has long been home to the world's largest producers of rodeos. The Beutler Brothers, Elra, Jake and Lynn, grew up cowboys on the family ranch near Elk City. The trio produced their first rodeo show in Clinton, Oklahoma, in 1928. The business grew and in the 1950s, the Beutlers entered the national arena, providing stock for America's top rodeos including those in Cheyenne, Denver and Tucson, as well as the National Finals Rodeo. Oklahoma City hosted the National Finals for two decades, from 1964 until 1984.

The next generation of the ranching family includes Randy Beutler, current president of Southwestern Oklahoma State University in Weatherford. After a decade of teaching social sciences, he was elected to the Oklahoma House of Representatives in 1992. During his eight-year tenure, Randy Beutler rose to the position of Majority Whip and played an instrumental role in approving appropriations for the construction of the Oklahoma Judicial Center.

Artist Ryan Cunningham has always loved rodeos and attended the National Finals during his youth. The painting depicts a saddle bronc rider struggling to stay atop a bucking horse. The competitive rodeo event owes its existence to the horse breaking skills required of working cowboys. Today's competition horses are specially bred by producers like the Beutlers for their strength, agility, and bucking ability. During the competition, riders attempt to stay in the saddle for eight seconds without their free hand touching the horse.

In addition to painting, Cunningham is also a third-generation graduate of the University of Oklahoma School of Law. His grandfather, Stanley Ryan Cunningham graduated in 1930, and engaged in private practice in Tishomingo as well as serving as Johnson County attorney. His father, Stanley Lloyd Cunningham graduated in 1963 and also practiced in Oklahoma. Ryan earned his juris doctorate in 1996. Later that year, he founded the Oklahoma City law firm, Cunningham and Mears.

During high school, Cunningham excelled in art classes, with his work garnering high praise. He was selected for Young Talent in Oklahoma, an honor given to the 50 best high school artists in the state. He considered pursuing art in college, but felt compelled to follow in the family footsteps. For a dozen years, he focused his energy on law school and establishing a practice.

Yet the desire to create and communicate through painting never left. In 2004, Cunningham missed art so much, he decided to take a class with Bert Seabourn at the City Arts Center. See page 169. Like returning to a lost love, he immersed himself in the experience. "I would stay up late painting all night, then go to work, then I'd race back home so I could paint." Cunningham looked forward to his weekly classes with Seabourn and when one session of classes ended, he would sign up for the next. The two became friends and after six months, the instructor pulled his student aside to ask, "How much do you like this?" The question gave him pause, but Cunningham felt sure of his answer: "It's my favorite thing to do." Seabourn told him he could be a professional artist and encouraged him to start showing and selling his work.

"I think I was born an artist," Cunningham said, "but I haven't always nurtured it." Once he started devoting time to creating art, success followed. Almost every piece sold at his debut one-man show in 2006. Since then Cunningham's work has been winning awards, exhibited by galleries across the Southwest, and acquired by private collections from coast to coast. The Oklahoma Arts Council featured his work in a Spring 2010 show in the East Gallery of the State Capitol.

Evening Entertainment is part of Cunningham's Modern West series. "Rather than approach this Western work in a traditional way, I attempt to present my work with innovative choices of color and composition." He sees this piece as a reinterpretation of one of America's most iconic images. The rider bears a resemblance to Oklahoma singer-songwriter Woody Guthrie, who gave us *This Land is Your Land*. Cunningham donated *Evening Entertainment* to the Oklahoma Judicial Center Collection.



Dan L. Corley - *Nunne-Hi or Immortals*

b. October 12, 1941, Tulsa, Oklahoma

Immortals was inspired by legends of “people who live anywhere,” a race of spirit people who inhabited the highlands of the old Cherokee country. The spirit people only allowed themselves to be seen at times of their own choosing. They were fond of music and dancing and frequently helped lost travelers find their way. The Nunne-Hi were also known to help defend the Cherokee people during times of war. Some associated them with the Little People because they were seen so rarely and just in glimpses, the long fringe of the mask evokes images of the long hair or beards worn by the Little People.

Artist Dan Corley uses fired clay to form mask shapes that he then adorns with leather, feather and beads to create evocative images that conjure legends of past times. His path to becoming a mask making artist is as winding as a journey up a mountain, and every bit as interesting.

In the late 1970s, Corley was living in Durango, Colorado and working with a silversmith. “I loved it,” he said. At the time, Native art was on the rise and a conversation with his mother changed Corley’s perspective. “I told my mom, ‘I wish I was an Indian.’ She said, ‘You are.’” Corley was surprised to find out he had been an enrolled member of the Cherokee Nation his entire life.

As a means to explore his heritage through art, Corley began studying artifacts: bows, quivers and other traditional pieces. About ten years ago a friend asked if he could make a mask. Always willing to try something new, Corley took on the challenge. Soon other people saw it and he got more requests for masks. “I fell in love with making them,” Corley said. Now, nearly all his time is devoted to making masks.

Though modern elders may be unaware of the cultural tradition of masks, Corley’s research indicates their usage surpassed tribal affiliation. “I’ve never found an Osage mask, but every other tribe used masks, for medicines, for ceremonies, to scare away evil spirits.”

Though his pieces have a very contemporary feel, Corley uses traditional methods. “I try to make them in the way they were made,” he said. Corley’s masks show the power and mystery of man’s connection with the earth, the spiritual strength of faith and the oneness of all things. “The sense of reverence and the language of mystery reflected in each original mask is the essence of their unique beauty.”

Corley’s masks are all unique, one-of-a-kind originals. He keeps track of the designs on his computer and is careful not to duplicate a combination of feathers, beads, leather or paint. His work has been recognized with awards at many competitions. Recently, one of his masks, *Reflection*, won the grand prize at the 2012 Trail of Tears Art Show. His work has received numerous other recognitions and is prized by collectors around the world. *Immortals* was purchased for the Oklahoma Judicial Center Collection.







Nan Sheets - *Burnham's Corners*

b. December 8, 1885, Albany, Illinois d. September 27, 1976, Oklahoma City, Oklahoma

As a child, Nannine Jane Quick's mother would take her to the Art Institute of Chicago. "I can remember distinctly standing in the Art Institute one day, and thinking what a wonderful thing it was, wonderful building, wonderful paintings. The whole atmosphere thrilled me. And what a wonderful thing it would be to be head of an institution like that."

Instead of pursuing her art dreams immediately, Sheets took a more practical route, graduating with a pharmacy degree from Valparaiso College in Indiana in 1905. She practiced as a pharmacist for a few years before marrying physician Fred Sheets in 1910. The couple moved to Bartlesville and then settled in Oklahoma City in 1916.

In 1919, Sheets began taking summer classes with John F. Carlson at the Broadmoor Academy of Fine Arts in Colorado Springs, Colorado. She exhibited her works in the Dallas Museum of Art, the Witte Museum in San Antonio and the Fort Worth Museum. In 1923, she became the first Oklahoman included in *Who's Who in American Art*. That year she was also invited to join the National Association of Women Painters and Sculptors, based in New York. In 1940, her works were exhibited at the New York World's Fair. Each summer, she traveled, studied and painted across the United States and Europe. *Burnham's Corners* was painted during a trip to Potsdam, New York.

But Sheets' contribution to the art world reaches far beyond the canvases she painted. In 1935, she got a phone call from Thomas Parker, assistant director of the Federal Art Project, to discuss the possibility of opening up an art institute in Oklahoma City. Through the support of Oklahoma City Chamber of Commerce Manager Stanley Draper and businessman Dudley Callahan, Sheets oversaw the opening of the WPA Experimental Gallery in December of 1935 – Oklahoma City's first public art museum. As the project grew, Sheets was named director of the WPA Art Program in Oklahoma, one of only a few women in the nation to hold such a post.

In her capacity as director, she commissioned artworks in dozens of public buildings across Oklahoma, including murals for the State Historical Society, which is now the Oklahoma Judicial Center. See these murals and biography of their artists on page 149. In an oral history interview conducted in 1964, Sheets recalled advising Monroe Tsatoke to use oil paints and assisted him in purchasing supplies.

She continued as director until the WPA program was disbanded by the federal government in 1942. A lack of government funding wouldn't deter Sheets from keeping an art museum open in Oklahoma City. In addition to managing the museum, she swept the floors, organized exhibitions and spearheaded fundraising. The Oklahoma Art Center hosted as many as thirty exhibitions a year. Sheets wrote articles about art for the *Daily Oklahoman* and an art column for *Oklahoma Woman* magazine. In 1945, with the help of Eleanor Kirkpatrick, Sheets organized the first Beaux Arts Ball. The success of the event led to the Oklahoma Art Center's incorporation later that year. This organization eventually became the current Oklahoma City Museum of Art. She retired as director in 1965.

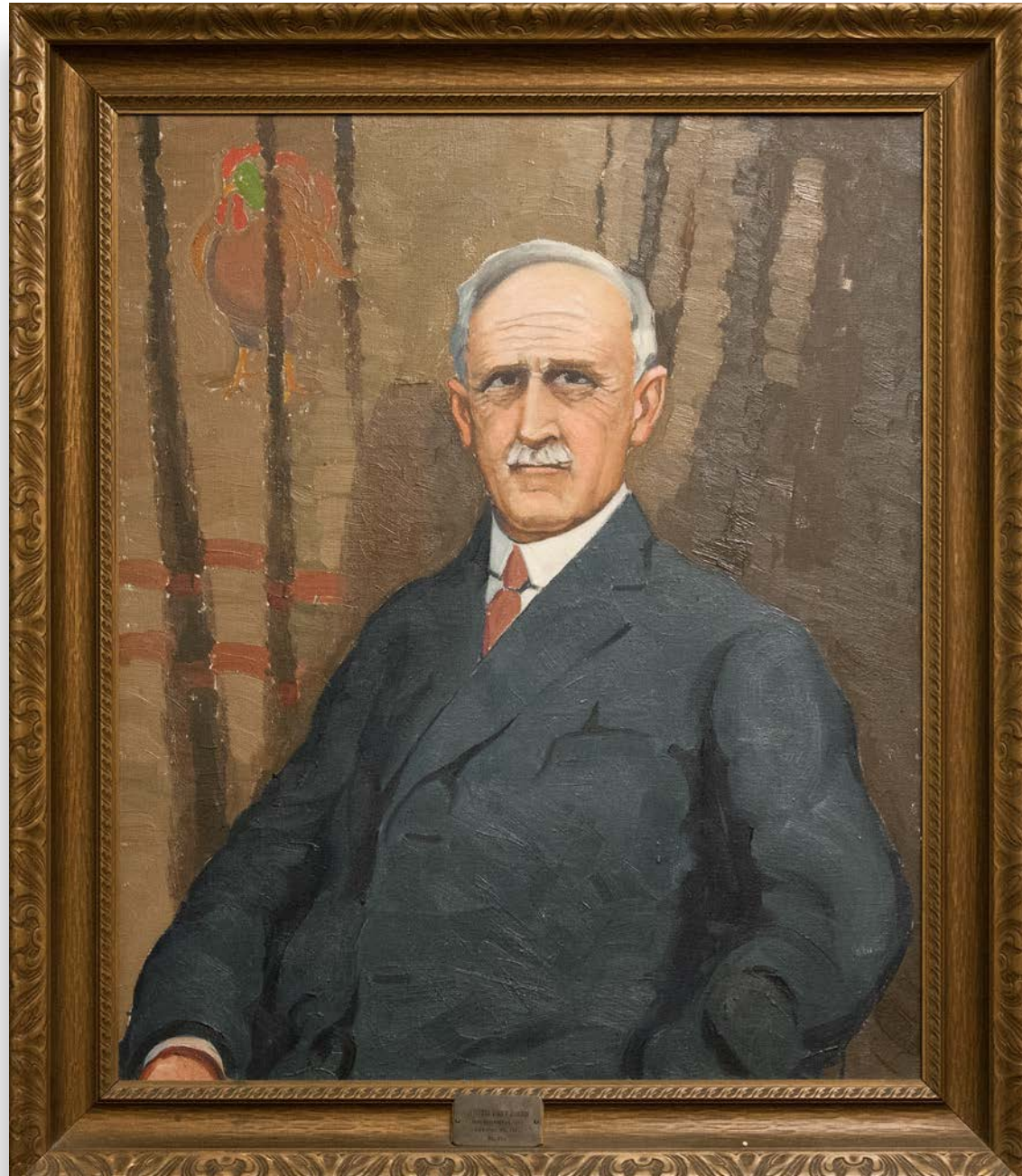
In the 1950s, Sheets learned that the Historical Society murals she commissioned were in danger. She convinced building supervisors to keep the murals and arranged for an artist to restore the paintings. See the complete story on page 152. Her actions that day saved an Oklahoma treasure, preserving the foundation of what would become the Oklahoma Judicial Center's art collection.

Sheets' work is included in the collections of the Vanderpoel Museum of American Art in Chicago, the Elizabet Ney Museum in Austin, the Kansas City Art Institute, the Dallas Museum of Art and the Delgado Museum in New Orleans. Her home is now the site of the JRB Gallery in Oklahoma City. *Burnham's Corners* is on permanent loan from the Oklahoma Historical Society.

Oscar Brousse Jacobson - *Clifford Jackson*

b. May 16, 1882, Westervik, Sweden d. September 15, 1966, Norman, Oklahoma

Oscar Brousse Jacobson's family immigrated to Lindsborg, Kansas from Sweden when he was eight years old. After receiving a bachelor's degree from Bethany College in Lindsborg, Jacobson returned to Europe to study art at the Louvre in Paris. He continued his education with a master of fine arts from Yale University in 1916 and a doctorate of fine arts from Bethany College in 1941. A driving force of early twentieth century art in Oklahoma, Jacobson served as the director of the University of Oklahoma's School of Art from 1915 until 1954.



Jacobson mentored several Native American artists at the University of Oklahoma, including the Kiowa Six, Acee Blue Eagle and Woody Crumbo. The Kiowa Six artists first came to Jacobson's attention in 1925. At the time, they were "working at manual labor" to support themselves and their families and only "painting in their spare moments." Jacobson knew the financial aspect had to be addressed so the artists could focus on creating. "I supported them during the first year by buying their work. Then we succeeded in interesting Mr. L.H. Wentz of Ponca City; he supplied them with a modest stipend from January to May 1927." Wentz was quite successful in the oil industry in the 1920s. "Free from economic worries, they literally threw themselves into their art and produced with diligence, industry, and enthusiasm. The results were simply amazing."

Jacobson worked to promote their work. "I arranged exhibitions of their paintings in many of the distinguished museums of this country, from Hawaii, to San Francisco, Seattle, Minneapolis, Kansas City, Cleveland, New York, even abroad. The work of these first Kiowas created quite a sensation and was acclaimed as the most interesting part of the American section at the International Art Exhibition in Prague, Czechoslovakia, in 1929." The European show prompted publication of a portfolio of the Kiowa artists' work by a French publisher.

"A copy of this publication found its way into the hands of Mr. John Collier, then Commissioner of Indian Affairs," Jacobson wrote. "Collier was an idealist who had sympathy for the Indian, understanding of his culture and tolerance for his religion. He examined the beautiful reproductions carefully and read my introductory text twice."

Jacobson took great pride in the result of his work with the Kiowa artists. "It is believed that the work done with our Oklahoma Indians by Miss Mahier and myself had much to do with the complete change in Indian Art education subsequently made by the Department of Indian Affairs. The Indian Service became for a while a true patron of all the arts...My humble part in this awakening is one of the happiest professional experiences in my long teaching career. I was proud to invite and encourage the young Indians to contribute to our culture and in their own way." Recognizing the importance of his contributions to the tribe, the Kiowas made Jacobson an honorary chief.

In the 1930s, Jacobson helped establish the Works Progress Administration's Federal Art Project in Oklahoma. The Monroe Tsatoke murals on the third floor were originally created under the auspice of this project. See page 152. Jacobson also founded the Association of Oklahoma Artists.

Jacobson painted primarily landscapes, like the *Canadian River* piece. The portrait of Clifford Jackson is a departure from his usual subjects. His works have been exhibited throughout the United States and Europe, garnering many awards, including a gold medal at the 1931 Mid-Western Exhibition at the Kansas City Art Institute Invitational. He gave lectures at the Metropolitan Museum of Art in New York and the Chicago Art Institute, as well as more than fifty universities across the country. He was inducted into the Oklahoma Hall of Fame in 1949.

Clifford Jackson was born November 25, 1857, in Dayton, Ohio. He served as president of the Indian Territory Bar Association in 1903 and the Oklahoma State Bar Association in 1907. In 1909, he served as Vice President of the American Bar Association. His legal career in Indian Territory began in 1893, when he was appointed as United States District Attorney. He also served as president of the Muskogee Commercial Club 1907-08 and was a member of the Muskogee Town and Country Club.

Jacobson's portrait evokes the passions of Jackson's life, the background echoes case law books, a staple of every early twentieth century attorney's office. The rooster in the painting harkens to Jackson's hobby - he founded the Oklahoma State Poultry Federation and served as its president in 1914. In 1917, he was successful in convincing the Legislature to provide funding for annual poultry shows in every county. Jackson died on April 14, 1921, in Muskogee, Oklahoma. *Canadian River* was purchased for the Oklahoma Judicial Center, while the Clifford Jackson portrait is on permanent loan from the Oklahoma Historical Society.



Oscar Brousse Jacobson - *Canadian River*

(continued) Oscar Jacobson painted this landscape in 1953, the year before he stepped down as director of the University of Oklahoma's School of Art. Later in the 1950s, Jacobson was involved in a unique effort to bring art into people's homes. For a time, the Oklahoma Art Center included a "lending gallery" that allowed customers to rent paintings for a few months, then either return or purchase them. Rental prices started at \$1 per month, on a 1/50 scale based on the purchase price, i.e. a \$50 painting would rent for \$1, a \$100 painting for \$2 and so on. After three months, the renter was obligated to return or purchase the painting. If the customer decided they wanted to buy, their rental payments applied to the purchase price. The lending gallery was established by Nan Sheets, see page 129. Articles about the lending gallery tout the "Oklahoma scapes" of Jacobson among the popular paintings rented from the gallery.

The subject of this particular "Oklahoma scape" is the Canadian River. From the mound-building Native Americans of the Mississippian period, who relied on its water for their agriculture, to the seventeenth century Spanish explorers who followed the waterway, through the mapmakers of today, the Canadian River has played a significant role in the area now known as Oklahoma. Following the discovery of gold in California, the Canadian River became a route used by many seeking their fortune. An estimated 20,000 passed through the area in 1849 on their journey west.

Stephen Mopope - *Kiowa Family*

b. August, 27, 1898 near Red Stone Baptist Mission, Kiowa Reservation, Indian Territory d. February 2, 1974, Fort Cobb, Oklahoma

Stephen Mopope spent much of his childhood with his grandmother near the Red Stone Mission in what is now Caddo County, Oklahoma. Art played a central role in his life from a young age. His great uncle, Silver Horn, produced more than one thousand illustrations in the form of calendars and tribal histories. Silver Horn taught his nephew to paint on animal hides and tipis with earth pigments. Mopope later took lessons from Sister Olivia at St. Patrick's Mission School in Anadarko. He was nearly thirty when he took the opportunity to study art with Oscar Jacobson at the University of Oklahoma in Norman. See page 130.

Throughout his life, Mopope's main source of inspiration and subject matter came from Kiowa rituals and traditions. He completed many public art pieces during the 1930s, including murals at Southwestern Oklahoma State University, see page 145, the Anadarko Post Office, Northeastern Oklahoma State University at Tahlequah, Oklahoma, and the Department of the Interior Building in Washington, D.C.





Spencer Asah - *Buffalo Priest*, Murals

b. January 15, 1906 near Carnegie, Indian Territory d. May 5, 1954, Norman, Oklahoma

Spencer Asah was the son of a Kiowa medicine man and as such he was well versed in tribal ceremonies and traditions. Asah was custodian of important tribal ceremonial items, including a Kiowa calendar. He was also an accomplished dancer and depicts that in many of his works.

Kiowa society differed greatly from the American dream pursued by most Oklahoma settlers in the early years of statehood. It is important to note that at this time, the main task of Indian Services was to teach Native Americans how to live in white society, to be farmers and ranchers, working a prescribed plot of land and paying taxes, not traveling hunters ranging over the Plains. This put artwork honoring Kiowa tradition and culture directly at odds with the Agency's mission. Despite government edict, Mrs. Susie Peters, field matron of the Indian Service Agency in Anadarko, Oklahoma, took an interest in Asah's artistic ability and encouraged him to continue painting Native art. She recognized his potential and arranged for his admission to St. Patrick's Mission School.

St. Patrick's was run by a Benedictine monk named Isidore Ricklin. Born in Alsace, France, Ricklin was described as an adventurous man who enjoyed life and valued art. Whether it was the influence of his native land or the sway of his faith, he respected the Kiowa culture and encouraged his students to preserve their heritage through painting. At St. Patrick's, Asah was given the opportunity to pursue his passion for art.

Later, as one of the Kiowa Six, he studied with Oscar Jacobson at the University of Oklahoma. See page 130. Asah's work was exhibited with the other Kiowa artists in exhibits at the University of Oklahoma and at the American Federation of Arts convention. In 1928, his work received international acclaim when exhibited in an art festival in Prague, Czechoslovakia. The following year, he painted murals in the Memorial Chapel at St. Patrick's Mission in Anadarko.

Asah's line drawings and paintings were meticulous in their replication of feathers and beadwork depicted in regalia. The buffalo was considered earth's greatest gift to the Kiowa, providing food, shelter, clothing and weapons. Wearing the animal's horns, as illustrated in *Buffalo Priest*, was an honor reserved for the respected medicine men of the tribe.



In 1937, after Monroe Tsatoke died, Asah completed the murals on the third floor of the Oklahoma Historical Society, now the Oklahoma Judicial Center. See page 153. In June 2011, Asah's daughter, Ida Lura Asah Jones came to the Judicial Center to observe conservation work being done on the murals. She said the images were not like the subjects her father usually painted. "He didn't paint Eastern figures." Jones remembered watching her father paint murals of deer and buffalo for the gym at Fort Sill and later she helped him finish a mural in the student center of Hardin College in Wichita Falls, Texas.

Asah's work is also included in the collections of the Museum of the American Indian in New York, as well as the Gilcrease Museum and Philbrook Museum in Tulsa, Oklahoma.

Anita Howard (Kramer) - *James Auchiah*

b. August 15, 1905, Weatherford, Oklahoma d. June 28, 1987, Oklahoma City, Oklahoma

Anita Howard had recently finished her art degree at the University of Oklahoma and was teaching as an adjunct at Oklahoma City University when she completed the portrait of James Auchiah in the spring of 1931. Auchiah's biographic information appears on page 147.

According to an interview conducted by Arthur Silberman, Howard completed the portrait and a similar one of Jack Hokeah at her studio on Northeast 13th Street in Oklahoma City, less than a mile away from the Oklahoma Judicial Center. Howard's mother, Beryl Howard, was a friend of Susie Peters, field matron for the Kiowa Tribe who had encouraged the Kiowa artists throughout their youth.

Howard took about two weeks to paint each of the portraits and paid Auchiah and Hokeah a modeling fee of one dollar per hour, which was "customary at the time." They would sit for about half an hour before taking a break. "They were excellent models because they stayed just absolutely still. They never batted an eyelash." Howard said Auchiah and Hokeah often ate lunch with Howard and her parents on the days they were in Oklahoma City.

After Howard had completed both portraits, she hosted an art show for the Kiowa Five at her studio. As reported in *The Daily Oklahoman*, the one-week show consisted of more than 300 watercolor paintings "portraying dance figures, symbolic legends and hunters. There is much of action, much of marvelous color and much of beauty and design in every painting by these Oklahomans whose fame is nationwide."

Howard later said of the show, "they sold a good many of them (paintings) and naturally we didn't charge any commission." Though Auchiah, Hokeah, Tsatoke and Asah all gave Howard a painting in gratitude for hosting the show. When asked why she chose to paint only Auchiah and Hokeah, Howard said, "I had really wanted to paint one of each of them. But about that time I got this full-time job at OCU." With a heavier work schedule, Howard was never able to arrange portrait sittings with the other Kiowa artists.

Howard graduated from Central High School in Oklahoma City, the University of Oklahoma and



went on to earn a master's of fine arts from the University of Southern California in 1941. She also studied art with Nan Sheets and attended the Broadmore Art Academy in Colorado Springs where she studied with Ernest Lawson.

She headed the art department at Central State University (now the University of Central Oklahoma) in Edmond and taught at Central High School in Oklahoma City and in El Paso Public Schools. During World War II, she worked as a draftsman in Charleston, South Carolina. The portrait of James Auchiah is on permanent loan from the Oklahoma Historical Society.

Mary Stone - Basket

b. July 24, 1957, Oklahoma City, Oklahoma

Members of the Cherokee tribe have been weaving baskets for thousands of years. When the first European explorers arrived in the New World in the Fifteenth Century, they were greeted by Native women carrying baskets of food. In the Cherokee's eastern homeland, weavers most often used river cane to make the baskets, but all that changed in the early 1800s.

In 1838, artist Mary Stone's great grandparents were forced to leave their home on the Conasauga River in Georgia and travel to Indian Territory on the Trail of Tears. In the late 1980s, Stone became curious about her family history and started doing genealogical research. She was particularly interested in her grandmother, Mary Woodard Stone, a full-blooded member of the Cherokee tribe who had died within just a few years of giving birth to Stone's father. "I wanted to do something to honor the memory of the grandmother I had never met."

Stone wasn't sure what that would be until she happened to see a book on the Santa Fe Indian Art Market. "It had beautiful color photographs of these fabulous pieces. I saw a picture of Mavis Doering and her amazing baskets." The index of the book included Doering's contact information and Stone was surprised and thrilled to discover Doering lived nearby in Warr Acres. "I called to see if she might teach classes."

That call sparked a mentorship that lasted until Doering's death in 2007. Doering arranged for Stone to attend a four-day workshop at Quartz Mountain where Stone made four baskets. Stone took her creations home, showed them to her family and figured that would be the extent of her involvement with the art of basketweaving. Doering, however, had other plans.

"Within a week, she invited me to go with her to the Indian Art Market in Santa Fe," Stone said. "She taught me everything I know and she introduced me to so many people: actors, politicians, famous Native American artists." See Mavis Doering's pieces in the Oklahoma Judicial Center collection on page 184.

Learning the basket techniques also provided insight into tribal history. River cane is not native to the Oklahoma area, so after the removal, Cherokee weavers adapted their style, using buckbrush, reeds, honeysuckle and willow. These thinner materials allowed them to make the famed Double-Wall basket.

Stone blends traditional weaving techniques with her own touches to create unique works of art. She uses modern aniline dyes, something her ancestors would not have had, but the effect they produce can't be matched with natural pigments. "I love the vibrancy, the brilliant reds they produce."

Stone's work has been displayed throughout Oklahoma and she has participated in many shows, including Tsa La Gi at the Cherokee Nation Museum in Tahlequah and the Five Civilized Tribes Museum in Muskogee. She has also exhibited at the Red Earth Festival in Oklahoma City, the Haskell Indian Nations Art Show in Lawrence, Kansas, and the Winter Expo at the Kirkpatrick Center in Oklahoma City. Stone continues to share her love of basket weaving with students in community art programs across the state. This piece was donated to the Oklahoma Judicial Center by Justice Yvonne Kauger.





d.g. smalling - *The Oklahoma Nine*

b. June 13, 1975, Waxahachie, Texas

The Oklahoma Nine offers a representation of the nine Justices of the Supreme Court, along with iconic landmarks from each judicial district. Current Justices are presented here in order of seniority.

Justice Yvonne Kauger (District 4) is a fourth generation Oklahoman from Colony. The town's brick and steel water tower remains a sentinel of the former Seger Colony, see page 111. Justice Ralph Hodges hired Kauger as the Supreme Court's first woman staff lawyer, a post she held until appointment as a Justice by Governor George Nigh on March 14, 1984. She is the only woman in state history to serve as both Vice Chief Justice and Chief Justice. Kauger is depicted with her family: Jonna Dee Kauger Kirschner, Jay Michael Eduard Kauger Scambler, Winston Jon Eagle Kauger Scambler; and her longtime staff members: Kyle Shifflett and Vanessa Traylor.

Justice Joseph Watt (District 9) served as Chief Justice of the Supreme Court of Oklahoma from 2003 to 2006. A graduate of the University of Texas Law School, he is an avid golfer and has an impressive collection of United States Presidential memorabilia. He was appointed as a Justice on May 18, 1992.

Justice James Winchester (District 5) enjoys canoeing and has been extremely active in scouting with his son, Davis. He was awarded the Silver Beaver for his service by the Boy Scouts Last Frontier Council in 2013. Winchester also bicycles frequently. He has been a Justice since January 4, 2000, and served as Chief Justice in 2007 and 2008.

Justice James Edmondson (District 7) served in the United States Navy from 1967 to 1969 before earning his law degree from Georgetown University Law School. He is shown with his wife Suzanne Edmondson, a corrections volunteer who established education and mentoring programs for incarcerated women. After 20 years on the bench as district judge, Governor Brad Henry appointed Edmondson as a Justice on December 2, 2003. He served as Chief Justice in 2009 and 2010. The mighty Arkansas River cuts through District 7.

Justice Steven Taylor (District 2) served in the United States Marine Corps after graduating from the University of Oklahoma College of Law, see page 50. Taylor spent 20 years working in the Pittsburg County Courthouse, first as Associate District Judge, then as District Judge until appointed as a Justice by Governor Brad Henry on September 23, 2004. He served as Chief Justice in 2011 and 2012. His son, Wilson, is Manager of Team Operations for the Oklahoma City Thunder basketball team and Taylor attends nearly every home game.

Justice Tom Colbert (District 6) is the first African American Chief Justice, as well as the first African American appointed to the Supreme Court of Oklahoma and Oklahoma Court of Civil Appeals. Realizing that education holds the key to success, Colbert volunteers his time in reading and



mentoring programs. An All American winner in the long jump, Colbert still competes in Masters' Track events. Governor Brad Henry appointed Colbert as a Justice on October 7, 2004, and he served as Chief Justice in 2013 and 2014.

Justice John Reif (District 1) worked as a police officer for the City of Owasso before earning his law degree from the University of Tulsa. He served 23 years on the Oklahoma Court of Civil Appeals before being appointed to the Supreme Court of Oklahoma on October 22, 2007. An avid animal lover, he is shown with his faithful border collie. District 1 includes the Tall Grass Prairie Preserve, home to a herd of more than 2,500 American Bison.

Justice Douglas Combs (District 8) worked in the Oklahoma Supreme Court Clerk's office while attending law school at Oklahoma City University. His collegiate career began at St. Gregory's in Shawnee with its century-old Benedictine Hall. Combs is a member of the Muscogee Creek Nation. An avid golfer, his golf cart sports the emblem of the Oklahoma flag. His sons are both practicing Oklahoma attorneys. Governor Brad Henry appointed Combs as a Justice on November 5, 2010.

Justice Noma Gurich (District 3) moved from Indiana to attend the University of Oklahoma College of Law. She is an active member of St. Luke's United Methodist Church where she volunteers with their television ministry and has made multiple mission trips to Russia. She is also a cat lover. District 3 includes the iconic SkyDance pedestrian bridge spanning Interstate 40 south of downtown Oklahoma City. On January 7, 2011, Gurich was appointed as a Justice by Governor Brad Henry.

Choctaw artist d.g. smalling completed these images in ink on leather. Richard Smith offered his expertise in affixing the leather to smalling's acrylic painting of the Oklahoma Judicial Districts. Smalling's biographic information appears on page 146. He donated *The Oklahoma Nine* to the Oklahoma Judicial Center Collection.

Photographs of the current Justices and all Justices since statehood are displayed on the ground floor of the Oklahoma Judicial Center, see page 197.



Mike Larsen - *Kiowa Six*

b. 1944, Dallas, Texas

For more than half a century, the art world offered reverence and veneration for the Kiowa Five, a group of young men who studied with Professor Oscar Jacobson at the University of Oklahoma. Their paintings garnered worldwide attention and contributed to a paradigm shift in the way Americans viewed Native Art.

What many don't realize is that there were actually six young Kiowa artists who studied with Jacobson at the university in 1927. Justice Yvonne Kauger and the Oklahoma Judicial Center Art Committee took the opportunity to share the story of the forgotten Kiowa through the commissioned piece, *Kiowa Six*.



The sixth artist was Lois Bougetah Smoky, who was born near Anadarko in 1907. Her mother accompanied her to the University of Oklahoma. Decades later, Jacobson wrote about Smoky. “Her career in art was brief but happy, it reached its high point with the reproduction in color of one of her works in the volume, ‘Kiowa Art’ and with a feature story in one of the great Chicago newspapers. But it was soon over. She married and devoted herself to her young family, as is often the case with talented girls.”

Jacobson described her subjects as being primarily mothers and children. “All have great feminine delicacy and charm; they are also instinctively sentimental towards motherhood and childhood. Most of her paintings are harmonious arrangements of blue and yellow, the blue sky and the yellow grass of the great Plains.”

Jacobson also offered insight on the brevity of Smoky’s time at the university. “The painting of pictures was traditionally a masculine art among the Plains Indians. While the first Kiowa artists were in Norman, there was noticeable among the boys a certain resentment towards Lois for participating in such an unladylike activity. This resentment found expression in several small, unkind annoyances toward her, even to the extent of mutilating her work.” Because she created so few pieces, Smoky’s work is highly sought after by collectors.

Artist Mike Larsen recognized the importance of Smoky and gave her the place of honor in the group portrait. “With English, we read left to right, so the figure on the left is what draws your eye. The painting begins with her.” For the astute viewer, there are also other clues to the relationship of the artists. With the men, they are all touching, either their arms or shoulders or the feathers they are wearing. “They are all connected.” Smoky stands apart, alone. This placement is also intended to draw the viewer’s eye to her.

“Emotion is what I’m after in a painting,” Larsen said. “I discovered long ago that painting people was what supplied me with that venue to paint emotion. A lot of people do it through landscapes or with abstracts and color – vivid, bold sharp strokes of this or that, but the people are what tell the story for me. You can tell so much about a person, a man or a woman, by looking at their face or their hands. You can tell everything you need to know about that person. That’s what I try and paint and that’s where my truth comes from.”

Larsen toured the building in October 2010, while it was still under construction, taking pictures of the space and noting the color of the ceiling and surrounding walls. The mural’s companions in the second-floor reception area were created by two of the subjects in the piece, Stephen Mopope and James Auchiah. Larsen said he feels honored to be in such company. “The colors of the historic paintings are very similar to what I use... reds and blacks. Plus, with the background, the art really comes alive.”

James Auchiah completed the *Indian Friendship* mural on the opposite wall, for the Five Civilized Tribes Agency in Muskogee. Stephen Mopope painted the two *Flute Dance* murals for the library of Southwestern State Teachers College in Weatherford. Monroe Tsatoke designed and completed eight of the mural panels on the walls of the third floor depicting vanishing aspects of tribal life. Tsatoke died of tuberculosis before he could finish the project, so the last two panels were painted by fellow Kiowa Six artist, Spencer Asah. All of these murals were created during the 1930s under the New Deal public art programs. Jack Hokeah is the final member of the group. Oklahoma Judicial Center pieces by Auchiah, Asah, Mopope, and Tsatoke, along with their biographical information appear on the following pages. Artist Mike Larsen’s biographical information appears with his *Metamorphosis* piece on page 76.





Stephen Mopope - *Flute Dance*

b. August, 27, 1898 near Red Stone Baptist Mission, Kiowa Reservation, Indian Territory d. February 2, 1974, Fort Cobb, Oklahoma

Stephen Mopope was born into a family of artists. His great uncle, Silver Horn, produced more than one thousand illustrations in the form of calendars and tribal histories. Silver Horn taught his nephew to paint on animal hides and tipis. Mopope later took lessons from Sister Olivia at St. Patrick's Mission School in Anadarko. He was nearly thirty he took the opportunity to study art with Oscar Jacobson at the University of Oklahoma in Norman. See page 130.

Mopope loved dancing almost as much as painting. During his lifetime he was considered to be one of the finest Kiowa dancers, repeatedly winning competitions. He was also an accomplished flute player. Jacobson considered dance and art natural companions. "It is no mere coincidence that the Indian artists are also distinguished dancers, for the sense of rhythm that is needed in one art is needed also in the other."

Mopope's love of dance and tribal ceremonies are reflected in many of his paintings, including *Flute Dance*, the two large murals in the second floor reception area. A *Daily Oklahoman* article published June 20, 1931, reported that Mopope had "recently completed his painting of two new mural decorations in the reading room of Southwestern State Teachers' college library" (now Southwestern Oklahoma State University.)

At some point, the paintings were put into university storage. In the 1990s, art professor Patrick Riley found the forgotten canvases rolled up in a closet at Southwestern. See page 62. Recognizing Mopope's bold signature, he took the pieces to the university president, Dr. Joe Anna Hibler, who had the murals mounted for display in the library once again. The pieces were later transferred by President John Hayer to the Historical Society's collection. Conservation work was done to preserve the paintings prior to display at the Oklahoma Judicial Center.

These paintings were on display at Southwestern while Justice Kauger was a student there. She remembered them fondly and when she called Jeff Briley at the Oklahoma History Center to inquire if "he had any Mopopes," he said, "Oh, do I have Mopopes." Justice Kauger was stunned to rediscover them in the basement of the History Center.

Following the Kiowa exhibition in Prague, Czechoslovakia in 1929, Mopope's art career flourished as he became the most prolific of the Kiowa Six. He was commissioned for works at the University of Oklahoma, the Federal Building in Muskogee and the U.S. Navy Hospital in Carville, Louisiana. His most ambitious project may be the sixteen panel mural depicting Kiowa life at the Anadarko Post Office. The piece remains intact and is accessible for public viewing.

Justice Noma Gurich has childhood memories of Mopope paintings in her family – her uncle, Raymond Brooks, owned the Pontiac dealership in Anadarko and Mopope once traded him four paintings for a used car. The Mopope paintings hung in the Brooks' home for many years. In the 1950s, Mopope worked as a law enforcement officer. He also spent time teaching young Kiowas traditional tribal dances.

Mopope's art is featured in public and private collections around the country, including the Smithsonian Institution, the Peabody Museum in Salem, Massachusetts, the Southwest Museum in Los Angeles and the Museum of New Mexico in Santa Fe.



d.g. smalling - *The Glass Tipi*

b. June 13, 1975, Waxahachie, Texas

The Glass Tipi illustrates Oklahoma's future – honoring our Native heritage while embracing the path that lies before us. It was commissioned for the Oklahoma Judicial Center Collection.

Choctaw artist Smalling speaks with passion and conviction about the symbolism of his design. "The State of Oklahoma is at a unique period in United States' history. The overarching United States' constitution that frames the existence of Oklahoma, and now, the increasingly engaged 39 Indian Nations' constitutions point to this: 41 constitutions at work. To be 'Oklahoma' is this complexity of governance and civilizations. A healthy and deliberate Oklahoma must meld the best of these to reign in challenges to our civility. This must be done with absolute transparency.

"Latent vestiges of 'Manifest Destiny' within the dominant society must be acknowledged and rendered inert through openness of thought and decree. Equally, the complex internal workings of the 39 Indian Nations need to be deftly explained to minimize misunderstandings. Again, it is the necessity of transparency that underscores Oklahoma's future and it is to this point that *The Glass Tipi* reflects. The Supreme Court of Oklahoma 'fleshes out' these inter-jurisdictional complexities on a daily basis. The Court remains the final voice of the Oklahoma citizenry as opinion and decree. The tipi intertwines Oklahoma's various voices affirming a transparent end."

The tipi was fabricated by Tietzort Studio in Oklahoma City. The top brace of the piece reflects four arms interlinked, a sign of community strength in early Native American cultures.

The son of missionaries, Smalling spent his youth literally hopping the globe and often found himself in places wrought with conflict, like Cameroon and South Africa, where he graduated high school. He returned to Oklahoma to earn a political science degree from the University of Oklahoma. Work with a humanitarian organization took him to the Balkans where he glimpsed first-hand the healing power of art.

He was with a group doing therapy work among refugees and prisoners of war, people who had endured the horrors of war in the former Yugoslavia. "It was a very stressful situation and I was creating more stress, among the women, just through my presence." With art he found a way to ease the tension. He discovered making a simple drawing for the women allowed them to view him in a different context.

"When I really committed myself to art, my Mom made me take a vow that I wouldn't work on anything dark, cynical or macabre," Smalling said. Keeping that vow hasn't been difficult, and while he acknowledges there is a place for art that makes a shocking statement, he prefers optimism. "People have forgotten to celebrate that which is beautiful, simple, and innocent. Beauty matters. The job of an artist is to inspire and that's what I want to do."



James Auchiah - *Indian Friendship*

b. November 17, 1906, Medicine Park, Indian Territory d. December 28, 1974, Carnegie, Oklahoma

It might be said that James Auchiah had art in his veins; his grandfather was Red Tipi, a well-known medicine man and talented artist. Auchiah was also the grandson of Chief Set'tainte (sometimes referred to as Satanta.) He is also the grandfather of contemporary Oklahoma Judicial Center artist Sherman Chaddleson. See page 112.

As a child, Auchiah attended the St. Patrick Mission near Anadarko. A Catholic mission, St. Patrick's was run by a French-born monk named Isidore Ricklin. He apparently valued art and allowed the students to depict traditional tribal ceremonies in their art works – something not allowed at most Indian schools of the time where the goal was to replace Native culture with the American way of life. Auchiah's work caught the attention of Susie Peters, a field matron for the Kiowa tribe. In 1927, she arranged for Auchiah and several other students to attend special classes at the University of Oklahoma under the direction of Oscar Jacobson, director of the university's school of art. See page 130. Jacobson realized the artists would feel most comfortable if they had a place to live in Norman. He made arrangements for housing and a room in the art department where they could paint undisturbed. Auchiah was twenty-one at the time and already married. His wife accompanied him to the University of Oklahoma.

Auchiah and the other Kiowa artists took part in a university exhibit just a few weeks after arriving on campus and in

November 1927 received national attention when their works were displayed at the American Federation of Arts convention. Shows in Portland, Seattle, San Francisco, Boston, Houston and Denver soon followed. In 1928, their work received international acclaim when exhibited in an art festival in Prague, Czechoslovakia.

In 1934, Auchiah received a commission from the Federal Art Project to paint *Indian Friendship*, a oil on pressed board composed of two 4' x 6' panels placed side by side for an overall dimension of 6' x 8'. It was originally completed for the Five Civilized Tribes Agency in Muskogee and later transferred to the Oklahoma Historical Society. It is now on permanent loan to the Oklahoma Judicial Center. The painting also appeared in the November 1990 issue of *Oklahoma Today* accompanying a story about the Kiowa artists who studied with Jacobson.



In 1939, Auchiah and Stephen Mopope, see pages 133 and 144, were commissioned to paint murals in the dining room of the Department of Interior headquarters in Washington, D.C. Auchiah served in the Coast Guard during World War II and later worked as a curator at the United States Army Artillery and Missile Museum at Fort Sill, Oklahoma. He continued painting and teaching art up until his death. His work is included in many public collections including the National Museum of the American Indian, the Gilcrease Museum, the Philbrook Museum and the Jacobson House Art Center.

Monroe Tsatoke - *Sioux Buffalo Dancer*, *Member of the Peyote Clan*

b. September 29, 1904, near Saddle Mountain, Indian Territory d. February 3, 1937

Monroe Tsatoke was a member of the Kiowa tribe and served as chief singer for many of the tribe's ceremonies. His love of music carried over to his paintings, which often included dancers and musicians. Tsatoke learned not only Kiowa songs and dances, but also the music of other tribes, as depicted in *Sioux Buffalo Dancer*. His mentor, Oscar Jacobson wrote about Tsatoke's love of music. "Music was the core of his being; it animated his painting with a subtle sense of rhythm and harmony."

Tsatoke studied at Bacone College in Muskogee and later at the University of Oklahoma with Jacobson. See page 130. By this time, Tsatoke was already married, and his wife, Martha, moved with him to the university. "In Norman, Tsatoke worked hard at his art, responding with all his spirit to the sympathy he found in his teachers," Jacobson wrote. "He painted first the things he knew, the rituals, the games of his people. Then, wanting to enlarge the scope of his subject and to bring back the almost forgotten past, he began a study of Indian history." Tsatoke later became involved in the Native American Church and created a number of paintings exploring his religious experiences, as depicted in *Member of the Peyote Clan*.

Working under the guidance of Jacobson, Tsatoke was commissioned to paint murals for the Oklahoma Historical Society, part of the Public Works of Art Project. He made sketches and planned ten separate panels to be painted directly on the building's walls. With this project, Tsatoke shared his knowledge of Native American history, including figures from different tribes at different points in history. He may have also been making a subtle political statement by including the Secotan, a tribe that had essentially vanished.

At the height of his art career, Tsatoke's health declined when he developed tuberculosis. He completed paintings of six Native American individuals depicting different tribes and time periods and two of his family shields on the walls of the third floor of the Historical Society, now the Oklahoma Judicial Center. After Tsatoke died in 1937, fellow Kiowa artist Spencer Asah completed the two remaining panels. See page 153.

In describing Native painters, Tsatoke wrote, "By his art he strives to express his own concept of the divine creator...Living so close to nature has taught him to appreciate to the utmost the brilliant colors of the sunrise and sunset; the green of the forest, and all vegetation in the springtime. The blossoms of the summer flowers, the autumn colors of the leaves as they send out their last challenge to the summer, and the beautiful 'Bow of Promise' was never more appreciated by the descendants of Noah than by the Indians."

Tsatoke's works are included in the collections of the Museum of the American Indian in New York, the Heard Museum in Phoenix, as well as the Gilcrease and the Philbrook Museums. These are on permanent loan from the Oklahoma Historical Society.









Oklahoma Judicial Center
Third Floor

Murals conservation project . . .



Murals

In the 1930s, President Franklin Roosevelt instituted a number of New Deal programs designed to pull America out of the Great Depression. One such program, the Public Works of Art Project, left a legacy that still lingers in a few special Oklahoma locations, including the third floor of the Oklahoma Judicial Center. The historic paintings by Kiowa artists Monroe Tsatoke and Spencer Asah recently underwent conservation work to ensure visitors will enjoy them for the next 80 years and beyond.

Tsatoke's plans called for ten separate panels painted directly on the walls of the Oklahoma Historical Society. According to Nan Sheets, director of the PWAP at the time, the artists were required to purchase their own supplies before being paid for their commission. This combined with Tsatoke's inexperience in working with this medium led him to make some unusual choices in art supplies.

"These Indian artists used tempera paints," Sheets said in an oral history interview done in 1964. "They had never used oil paints." She went on to relate going to ATA Equipment Company in Oklahoma City and helping Tsatoke pick out paints and palettes. "He got a great kick out of it because it was a new thing for him."

In addition to vibrant colors and intricate detail, the images Tsatoke selected for the panels make a bold philosophical statement about Native American life. In particular, the Secotan hunter from the year 1650. The Secotan tribe flourished in what is now the Carolinas and greeted the Roanoke settlers in 1587. The relationship between English settlers and the Secotan declined from friendly curiosity to all-out warfare, coupled with epidemics that decimated the population. By 1650, the Secotan tribe had all but disappeared as their lands were taken over by English settlers. By including the Secotan with the other tribes that were relocated to Indian Territory in the 1800s, Tsatoke may have been warning Oklahomans that the Kiowa, Cheyenne, Comanche, Osage, and Choctaw were all in danger of a similar fate. The years listed with each tribe are all subsequent to treaties relinquishing substantial tracts of tribal lands.

While working on the murals, Tsatoke's health declined when he developed tuberculosis. At the Historical Society, he completed paintings of six Native American individuals: a Kiowa dancer, a Kiowa chief, a Kiowa mother and child, a Comanche medicine man, a Cheyenne flute player, an Osage hunter, and two of his family shields. After Tsatoke died in 1937, fellow Kiowa artist Spencer Asah completed the two remaining panels: the Choctaw stick ball player and the Secotan hunter.

. . . of the historic Kiowa paintings



For more than twenty years, the murals greeted school children on field trips, scholars, and Oklahoma Historical Society employees. In the late 1950s, the paintings of Tsatoke and Asah were threatened.

“Not too long ago, they were painting the walls, and they were just ready to repaint over these murals, and they’re priceless, because some of these artists have passed on,” Nan Sheets said in a 1964 interview. Someone in the building called to tell her about the planned painting. “I had to take it upon myself to not permit that to be done. They said, ‘well, the walls are dirty.’ And I said, ‘Well, you paint around that mural.’” Sheets was determined that Tsatoke’s murals would not suffer the same fate as the ones created by Acee Blue Eagle at what is now the University of Central Oklahoma in Edmond. Workers painted over his artwork and those murals were lost forever. Sheets persuaded the Oklahoma Historical Society director to have the murals repaired, instead of painted over.

Over the years, attitudes changed and Tsatoke’s murals were recognized as priceless works of art. In 1985, a special exhibit highlighted the mural figures and Tsatoke’s family shields. Conservation efforts began in 2000 when flaking paint samples were chemically analyzed by the University of Delaware. When the Oklahoma Historical Society moved to its new building in 2005, steps were immediately taken to protect and preserve the paintings. Physical barriers were set up to shield the works from dust and other debris associated with construction. Not until the Oklahoma Judicial Center was completely renovated in summer 2011, did the barriers come down to reveal the historic images beneath.

At that time, a team of conservators led by Helen Houpp were brought in to ensure Tsatoke and Asah’s murals would endure another 80 years and beyond. Her goal was to preserve rather than restore.

“We restrict our repairs to the area of loss, so we save as much of the original as possible,” she said. Their work revealed at least two previous generations of repair and repainting and in many cases the repair was not an exact match to the original work. Art conservation is a relatively new field - the American Institute of Conservation was founded in Cooperstown, New York in 1972. Since then professional conservationists have followed their guidelines when preserving art. This involves gathering as much information about the piece as possible, documenting the work with photographs and written reports and using synthetic paints that are easily reversible.

Mural

(continued) Instead of using brushes and palettes, the conservationists used dentist type tools, cotton swabs, adhesives and colored pencils. In spots where the paint was flaking, they used adhesive to encourage the original paint to adhere to the wall. “In the past, they would just repaint the whole hand rather than trying to match a color,” Houp said as she worked on the figure playing stick ball.

Conservator Anne Rosenthal said they think of themselves as art detectives as they search for data about the original work. She was especially excited about a plaque mounted below the Kiowa dancer’s image. “We popped the plaque off and boom, there was the 1934 wall right there. Little clues like that help us work out how the artist worked.” Exposing a sample of the paint that had been Tsatoke’s canvas helped them determine what his work would have looked like when he originally completed it. Rosenthal’s family has a long history of capturing moments in time: her father, Joe Rosenthal took the iconic photograph of Marines raising the flag on Iwo Jima. Sculptor Felix de Weldon used Rosenthal’s picture to design the Marine Corps War Memorial near Arlington National Cemetery.

Houp and Rosenthal also spent time talking with Ida Luria Asah Jones, daughter of Spencer Asah, who completed the last two figures after Tsatoke’s death. As a child, Jones accompanied her father when he painted murals in a gym at Fort Sill during the 1940s. “I thought, one of these days I’m going to do that.” Jones went on to become an artist herself and helped her father finish a mural at Hardin College in Wichita Falls after he suffered a stroke.

Jones was very excited to see the level of care and attention her father’s work received at the Oklahoma Judicial Center. Other examples of her father’s work have not been as fortunate. The Fort Sill mural of deer and buffalo roaming the open plain was covered with paint in the late 1950s after someone decided the gym needed to be updated.

“We have been given a rare opportunity to restore priceless treasures so they can be enjoyed by Oklahomans for generations to come,” said Justice Yvonne Kauger, chair of the Judicial Center Art Committee. “We knew from the beginning we had to preserve the murals and they became the centerpiece of our collection.”

Mike Wimmer - Thomas H. Doyle, Henry Furman and H.G. Baker

b. Muskogee, Oklahoma

In the months preceding Oklahoma statehood, 112 elected delegates met in Guthrie to craft the Oklahoma Constitution. The Constitutional Convention began on November 20, 1906, and formally adjourned on March 15, 1907. In those five months, delegates prepared the framework that would become Oklahoma’s state government. On September 17, 1907, seventy-one percent of voters approved the Constitution. This vote paved the way for President Theodore Roosevelt to sign documents on November 16, 1907, officially declaring Oklahoma the forty-sixth state.

With approximately 50,000 words, Oklahoma’s Constitution is one of the longest state constitutions in the nation, specifically enumerating rights of the people and detailing powers of the state. This included dividing the government into three separate departments: the legislative, executive and judicial. Article VII of the Oklahoma Constitution provided for the creation of the Criminal Court of Appeals by the state legislature. The First Legislature passed “an act creating a Criminal Court of Appeals, and defining the jurisdiction of said court.” Governor Charles Haskell signed the bill into law on May 18, 1908 and appointed the first judges to sit on the Criminal Court of Appeals in September 1908.

Those judges are depicted in this portrait by artist Mike Wimmer. From the left are Judges Thomas H. Doyle of Perry, Henry M. Furman of Ada and H.G. Baker of Muskogee. Doyle’s biographic information appears with his individual portrait on page 18. Furman was born in 1850 in Society Hill, South Carolina and studied law in New Orleans before moving to Texas where he was elected as a county attorney in 1876. He practiced law in both



Texas and Colorado before settling in Indian Territory in 1895. Furman became a formidable criminal lawyer and participated in several historic cases, including the first trial held in United States District Court for the Southern District of Indian Territory. Furman defended “Little Bud” Watkins, a young man of Chickasaw descent accused of killing his former employer, a prominent cattleman. Watkins was found guilty and sentenced to hang, but Furman appealed and the case was reversed and remanded for a new trial. In the second trial, Watkins was again convicted and this time given a life sentence. Furman again appealed and along with reversal, was successful in getting a change of venue to Paris, Texas for the third trial. The Paris jury acquitted Watkins, who was then released after six years in federal custody.

As a jurist, Furman applied equal passion to hearing cases, a challenge for a new court that instantly inherited all pending appeals from the courts of both Indian Territory and Oklahoma Territory. In the years immediately following statehood, the Criminal Court of Appeals issued more than 300 published opinions annually. In addition, Furman publicly clashed with Oklahoma’s second governor, Lee Cruce. Cruce granted clemency to nearly every death row inmate who applied for a pardon during his term, 22 in all. Furman saw this as a breach of executive duty and a violation of the separation of powers outlined in the Constitution.

He took the Governor to task in a 1913 opinion, *Henry v. State*, “As this is a capital conviction, and as the Governor’s action presents an absolute bar to the enforcement of law in Oklahoma, we cannot, without a failure to discharge our duty, omit to take judicial notice of, and pass upon, this position of the Governor, as unpleasant as it is for us to do so. If we remained silent, the Governor and the people would have the right to think that the courts acquiesced in the position which he has assumed, when as a matter of fact nothing is further from the truth. We therefore cannot avoid deciding this matter.” Furman went on to call the Governor’s position utterly untenable and urged him to refrain from interfering with the law and respect the independence of the judiciary. Furman died in office on April 10, 1916, but outlasted Governor Cruce who left office in January 1915. The third judge in the painting, H.G. Baker served less than a year on the court before resigning. His replacement, Thomas Owen was appointed in June 1909.

In 1959, the Legislature changed the court’s name to the Court of Criminal Appeals. This painting was originally unveiled in March 1999, by then-Presiding Judge Reta Strubhar. Appointed in 1993, Strubhar was the first woman to serve on the Court of Criminal Appeals. The portrait originally hung in the Court of Criminal Appeals Capitol Courtroom and was relocated to their new courtroom in the Oklahoma Judicial Center in June 2011.

Artist Mike Wimmer earned his bachelor of fine arts from the University of Oklahoma and his masters of fine arts from the University of Hartford in Hartford, Connecticut. More than two dozen of his commissioned historical paintings and portraits grace the Oklahoma State Capitol Building. Wimmer also illustrates books for children, several of which have been recognized with awards. His most recent, *George: George Washington Our Founding Father*, won the Oklahoma Book Award for illustration in 2013. Wimmer’s work has been exhibited at the Gilcrease Art Museum in Tulsa, the Mabee-Gerrer Museum in Shawnee and at the Oklahoma City Art Museum. His illustrations were also featured in an exhibit called “Exploring the Great Outdoors” which opened at the Meridian International Center in Washington, D.C. before traveling to other venues around the world.



Christopher Nick - *Andy Payne*

b. May 12, 1959, McAlester, Oklahoma

In 1928, Andy Payne was a young Cherokee man with three goals: save his family's farm, get an education, and marry his sweetheart. When he heard about the First Annual International Trans-Continental Foot Race and its \$25,000 prize, he knew he had to enter.

The race was the invention of promoter C.C. Pyle, designed to celebrate the nearly complete Route 66, and put money in Pyle's pocket. He charged each entrant \$25, plus a \$100 "deposit" – travel fare if a runner had to quit the race. In addition, he negotiated product sponsorships and collected fees from communities along the route to become overnight stops. Nicknamed the "Bunion Derby," the race also featured a carnival complete with celebrities, vaudeville acts, a radio station and food booths.

The race started on March 4, 1928, at the Ascot Speedway in Los Angeles with 199 competitors. When the runners reached the Oklahoma border on April 13, (the 41st day) Payne was in the lead. Proud of their native son, Oklahomans came out in droves to support Payne, but actually slowed him down, causing him to fall back. However, by the time he reached his hometown, he had regained the lead. This is the scene depicted in this piece by artist Christopher Nick. "He's running through downtown Foyil." Nick used models and photographs of Payne to build the painting. Payne maintained his lead and was congratulated by Will Rogers when he reached Claremore.

Payne had competed in high school track meets and knew the race was more about endurance than speed. He paced himself, changed his socks every day and made sure he got a good night's sleep at every stop. His strategy worked and he crossed the Madison Square Garden finish line first on May 26. In all, the race covered 3,422 miles in 84 days. Payne ran it in 573 hours, averaging six miles per hour. With his winnings, he paid off his family's mortgage, married Vivian Shaddox and later enrolled in law school at Oklahoma City University.

Winning the race garnered Payne a certain amount of fame, which he parlayed into political capital to be elected as Clerk of the Supreme Court of Oklahoma. While Payne served in the Army during World War II, Vivian served as Clerk for two years until her husband returned. The Paynes' granddaughter, Oklahoma City attorney Teresa Collett, shared two aspects of her grandfather's tenure well-known to members of the Bar at that time. He had a "practice of bringing the Court's seal home with him to accept after-hours filings by lawyers who, for good cause, could not file necessary documents during office hours" and he was also known for the perennial card game of "pitch" hosted in the file room of the Clerk's office. Payne won reelection to nine consecutive four-year terms as Clerk. After the reorganization of the Court system in 1969, Governor Bartlett asked that Payne continue to serve as Clerk. He did so until he retired in 1973.

This painting was a gift of Senator Sean Burrage and the Andy Payne Family, originally commissioned by the Oklahoma State Senate Historical Preservation Fund in 2009. Artist Christopher Nick received his formal art training at the Atelier LeSueur in Minneapolis, Minnesota, then followed up with an apprenticeship under Oklahoma artist Mike Wimmer.

In 2001, Nick was selected by First Lady Kathy Keating to paint the official Oklahoma Governor's Christmas card and the original oil is now part of the Governor's Mansion collection. He has also illustrated children's books and his images have been published as figurines, textiles, puzzles, ceramics, calendars, greeting cards and in magazines. His work has been exhibited throughout the United States and is included in both public and private collections.



Les Berryhill - Ribbons, *Bison Skull*

b. April 22, 1944, Talihina, Oklahoma

When Les Berryhill saw beaded knife cases in a Santa Fe art gallery, he thought, “I could do that.” A longtime knife collector, embellished cases seemed the perfect complement to the antique blades. Berryhill consulted books and started talking to people about beading techniques. “My initial goal was to make twenty cases for my own knives,” he said. Nearly 25 years later, he is still doing beadwork but not just on knife cases. He uses beads to decorate antique kitchen utensils like wooden spoons and to replicate the designs found in rugs and beaded chiefs’ blankets.

“My wife, Pat, suggested I could enter my work in shows and sell them,” Berryhill said. A Creek artist, he participated in his first Red Earth Festival in 1990 and had already exhibited work in the Gallery of the Plains Indian in Colony. Around that time, Justice Kauger saw a medal with beading on the ribbon and immediately knew it would be a perfect addition to the Sovereignty Symposium medals. Familiar with Berryhill’s bead work, she thought, “Les could do that better.” Berryhill uses a straight-line stitch to secure the seed beads to the ribbons and is able to place several on the needle at once.

The technique used for the bison skull is much more tedious. “I put one bead on the needle, tack it down and move the next bead,” Berryhill said. The process is extremely labor-intensive and can take as long as six months for a large piece like the bison skull. The red crosses in the design are directional emblems representing the cardinal compass points: north, south, east and west. The form on which the beads are mounted is an actual bison skull. The bare bones were a common sight on the Oklahoma prairie a century ago. Berryhill sees the beauty in those disregarded objects. “I take old things and give them new life.”

Berryhill spent thirty years coaching basketball in Oklahoma for both high school and colleges, including Oklahoma State University, his alma mater. As a student, he played basketball for the legendary coach Henry Iba on a team that won the Big 8 Championship, but that may not have been the most memorable chapter of his college experience. His good Samaritan actions in 1964 led to an Oklahoma medical first. At the time, he was living in rooms at Lewis Field with laundry facilities. One of his roommates, Bob Swaffer got his right arm caught in a spin dryer that amputated his arm between the shoulder and elbow. Swaffer’s roommates packed his arm in ice and rushed it to the hospital with him. Surgeons at Oklahoma City’s University Hospital were able to reattach the limb, the first time such an operation was performed in Oklahoma. “Bob’s still doing well, and still has both his arms.”

Both the *Bison Skull* and Ribbons were purchased for the Oklahoma Judicial Center collection.



Woodrow Wilson Crumbo

b. January 21, 1912 near Lexington, Oklahoma d. April 4, 1989, Cimarron, New Mexico

Woody Crumbo's pieces on display in the Oklahoma Judicial Center reflect his passion for music and dance. As a young man, he developed close associations with the Kiowa tribe and in 1933, he was named keeper of their sacred flute. The Kiowa flute is made from cedar representing purity of spirit. The four upper holes of the flute symbolize the four directions of the wind. The carved bird at the end of the instrument sends forth the flute's song for the world. An accomplished musician, Crumbo toured the country with Native dancers and musicians in 1932, playing the flute in more than 80 symphonic concerts. Crumbo also excelled as a dancer and in 1935, he won a national dance competition.

Crumbo was the last of eleven children born into his family. His mother, Mary Ann Hurd Crumbo was a member of the Potawatomi tribe. Knowing her son was special, she named him for the soon-to-be 28th President of the United States. Mary did not live to see her son's achievements, she died in the Spanish influenza epidemic of 1919. Crumbo's father died soon after, leaving him an orphan. Rather than being sent to an orphanage, Crumbo set out on his own, doing farm work for room and board.

At 16, he returned to school, attending the government boarding school at Chilocco. He excelled and received a scholarship to the American Indian Institute in Wichita, Kansas. Crumbo graduated from there in 1933 and went on to Wichita University where he studied mural arts with Olaf

Nordmark and watercolor painting with Clayton Staples. In 1936, he transferred to the University of Oklahoma and studied with Oscar Jacobson, see page 130. He left before finishing his degree to become art director of Bacone College in 1938.



During World War II, Crumbo worked for the Douglas Aircraft Company in Tulsa. He was later artist-in-residence at Tulsa's Gilcrease Museum. He also served as curator of the El Paso Art Museum during the 1960s. In 1973, Crumbo moved his family back to Oklahoma, devoting himself to art fulltime. In his later years, he moved to New Mexico, opening a gallery in Cimarron.

Crumbo's work can also be seen in the National Museum of the American Indian in Washington, D.C., the San Francisco Museum of Art, and the Gilcrease and Philbrook Museums in Tulsa. Through Crumbo is renowned for his silk screens, his pieces in the Oklahoma Judicial Center collection are rare original paintings. They are on permanent loan from the Oklahoma Historical Society.



Troy Anderson - *The Eagle*

b. August 23, 1948, Siloam Springs, Arkansas

The lush scenery of the Ozark Mountains inspired Troy Anderson to become an artist at an early age and a love of nature shines through in many of his works. *The Eagle*, a bronze representation of a golden eagle, took first place in the Red Earth Festival Art Competition in 2011. It was purchased for the Oklahoma Judicial Center collection based on the recommendation of Winston John Eagle Kauger Scambler.

“Most people are familiar with the bald eagle, but the golden eagle is actually larger and more impressive,” Anderson said. Golden eagles typically have a wingspan of six to seven and a half feet. The powerful predators generally fly at speeds around 30 miles per hour, though they have been known to reach speeds as high as 150 miles per hour when diving after prey. “They are also more valued in Native American tradition.” Golden eagle feathers are used in various ways in ceremonies and symbolically to represent bravery. See *Kiowa Black Leggings*, page 79. Under current United States law, only registered Native American tribal members are allowed to obtain eagle feathers.

“I’ve always been intrigued by golden eagles.” Anderson said he saw one once on the plains of Kansas during a trip to Colorado. The birds typically hunt in open areas and pick nesting spots away from populated areas.

Anderson’s family lived in Delaware County, Oklahoma at the time of his birth, but had to drive across the Arkansas state line to the nearest hospital. He grew up in the Ozark Mountains of northeastern Oklahoma and went to Connors State College on a football scholarship, but after his first year, the conference dropped football. He transferred to West Texas State University where he took a bronze sculpture class. After earning his art degree, he taught high school art classes before becoming a professional artist.

Anderson said he didn’t do much bronze work until about 1982. At that time he set a goal of doing about one sculpture a year. “I got more and more into it,” he said. “About 20 years ago I started doing it full time.” Anderson credits Willard Stone with being one of those who influenced his art style, especially in the field of sculpture.

Anderson’s work has been recognized with the Grand Award or first place by a number of venues, including the Five Tribes Museum, the Cherokee National Historical Museum, the Heard Museum and the Southwest Market in Santa Fe. He has served as president of the American Indian and Cowboy Artist, Inc. and on the board of directors of the Five Civilized Tribes Museum. He designed the To Count Coup award given to the Ambassador of the Year at the Red Earth Festival and created the Trail of Tears Sesquicentennial Medallion for the Cherokee Nation.



Harold T. Holden - *Thank You Lord*

b. March 28, 1940, Enid, Oklahoma



In 2010, doctors told cowboy sculptor Harold Holden he had about two weeks left in his battle with a debilitating lung disease. Holden closed his art studio, settled accounts and did his best to prepare for his last days on this earth. Then he got a second chance. Holden's life was saved when he received a lung transplant at the INTEGRIS Nazih Zuhdi Transplant Institute in Oklahoma City.

Thank You Lord is a miniature of the life-size, six-foot monument Holden donated to the Institute in honor of organ donor families and the transplant team that saved his life. "Throughout this journey we tried to be strong in our faith and this sculpture is simply our expression of just that, no only for us, but for all of the gifts that the Lord provides: comfort, care, new life and hope."

H. Holden's love of the West shines through in his artwork. After graduating from Enid High School, he attended Oklahoma State University and the University of Houston before transferring to the Texas Academy of Art in Houston. After finishing art school, he initially worked as a commercial artist, eventually becoming art director for *Horseman Magazine*. After serving with the United States Navy in Vietnam, Holden embarked on a fine art career in 1973.

His subjects are almost exclusively related to the West, though he was commissioned to sculpt the bust of Governor David Walters for the Oklahoma State Capitol. His work has received numerous awards, including the Lifetime Achievement Award from the Oklahoma Sculpture Society and the Governor's Arts Award in 2001. He has also received Gold Medals from the Texas Cowboy Artists Association and the National Western Artists Association.

Holden's monumental outdoor sculptures can be seen at the Oklahoma City National Stockyards and Will Rogers World Airport, both in Oklahoma City. His work is also included in the collections of the National Cowboy and Western Heritage Museum in Oklahoma City, Woolaroc Museum in Bartelsville and the Ranching Heritage Museum in Lubbock, Texas. The bronze miniature *Thank You Lord* was purchased for the Oklahoma Judicial Center collection.

Kelly Haney - *Circle of Life*

b. November 12, 1940, Seminole, Oklahoma

Circle of Life is a replica of the bronze sculpture commissioned in 2009, for the Oklahoma Banking Department as an Art in Public Places project. The full-size sculpture can be viewed outside the Banking Department offices at 2900 North Lincoln Boulevard in Oklahoma City. This piece was donated to the Oklahoma Art in Public Places collection by State Banking Commissioner Mick Thompson. It is now on loan to the Oklahoma Judicial Center collection.

Kelly Haney's interest in art began at a very young age. His mother said as a toddler he began drawing the things he saw around him. He said at age six he used the red clay from his front yard to create Abraham Lincoln's head.

His formal art training began after high school when he attended Bacone College in Muskogee and studied with Dr. Dick West. Haney was then awarded the Rockefeller Scholarship to the University of Arizona. He completed his education with a fine arts degree from Oklahoma City University.

In addition to his artistic interests, Haney also has a strong involvement with state and tribal government. In 1980, he was elected as a state representative, a post he held until 1986 when he was elected to the state senate. Before retirement in 2002, he served as chairman of the appropriations committee in the senate. He has the distinction of being the first full blood Native American to serve in the Oklahoma Legislature. In 2005, he was elected as Principal Chief of the Seminole Nation, serving a four-year term. He was not the first Haney to hold this important office – his grandfather Willie Haney was chief in the 1940s and his uncle Jerry Haney served as principal chief in the 1990s.

Though Haney's formal art training focused on painting, his most visible work is as a sculptor. He was selected to execute *The Guardian* statue, a 22-foot bronze which sits atop the dome of the Oklahoma State Capitol.



Mary Rector Aitson - Basket

b. November, 1931, Adair County, Oklahoma



Mary Rector Aitson grew up on her mother's allotted Cherokee land in Scrapper Hollow. The area was named for her great, great grandfather, Captain Archibald Scrapper, who endured the Trail of Tears removal to what is now Oklahoma. It is estimated Scrapper was about 18 when he and his family left the Cherokee Nation East on September 20, 1838, and arrived at Woodall (in what is now eastern Oklahoma) on March 24, 1839. Scrapper went on to serve many roles in the Cherokee Nation, including Councilor and Senator, and as a delegate to Washington in the years immediately following the Civil War. He also served as Associate Justice of the Supreme Court of the Cherokee Nation in 1877.

Aitson taught sixth grade for many years in Kansas and northwestern Oklahoma. Near the end of her 38-year teaching tenure she signed up for a basket weaving workshop at the Oklahoma Arts Institute at Quartz Mountain. Her teacher was fellow Oklahoma Judicial Center artist Mavis Doering, see page 184. "Basket weaving is such an important part of the Cherokee tradition and I wanted something meaningful to do with my retirement." She took a second workshop with Doering, as well as a class with Thelma Forest and received information from Eunice O'Field.

In the twenty years since taking the class, Aitson has completed many baskets. She has shared her love of the craft through numerous demonstrations in Oklahoma, New Mexico and Kansas. Most notably, she served as a demonstrating artist at the Santa Fe Indian Market, at the Philbrook Museum of Art in Tulsa and on Artrain USA, sponsored by the Oklahoma Arts Council.

Aitson's work has garnered top honors at the Red Earth Festival, the Santa Fe Indian Market and the Cherokee Art Market. Her pieces have been displayed at the Southern Plains Indian Museum in Anadarko, the Kirkpatrick Galleries in Oklahoma City, the Plains Indian and Pioneers Museum in Woodward, Oklahoma and the Red Earth Gallery in Oklahoma City. Her baskets are included in many private collections and the Philbrook Museum of Art in Tulsa, Oklahoma. This basket was donated to the Oklahoma Judicial Center collection by Dawna and Neil Chapman.

Collin Rosebrook

b. April 2, 1954, Stillwater, Oklahoma

Creating things seemed to come naturally for Collin Rosebrook. He grew up on the family farm his great-grandfather, H.J. Deitrich, settled in 1913 near Oklahoma City. “If it was broken, we fixed it,” he said. “You did what needed to be done, and that didn’t include calling a repairman.” The process of fixing and building made Rosebrook adept at working with his hands and fabricating objects, skills he’s relied upon throughout his life. An interest in classical music drew him to Oklahoma State University, but he increasingly found himself in the art studios, creating paintings, sculptures and pots.

An internship at the Stillwater Arts Center led to greater opportunities after the center received a grant for a glass studio. Rosebrook helped build the studio and manufactured the furnaces, equipment and rolling tables for MultiGraphis, the first municipally sponsored free-blown glass studio in the United States. The creativity and resourcefulness of his youth kicked in as he examined the needed components, then learned to fabricate them himself. “Burners cost about \$450, but we built them instead for \$12.” Rosebrook also started teaching classes during this time.

After graduating with an art degree, Rosebrook worked part time in a variety of fields to support his passion for pottery. Though he has worked with a variety of materials, he calls clay his “home media.” When starting a piece, he does lots of drawings and the media that will best bring the concept to fruition is the one he chooses.

He has a large following of students who take classes at Rosebrook’s own studio, Paseo Pottery. Drawing on his early experience, he renovated a dilapidated dry cleaners into a combination gallery and studio that has been an anchor for the Paseo Arts District for more than 20 years. The studio boasts a 100-cubic-foot kiln, the largest in the area, built by Rosebrook to specifications exceeding that of commercial kilns.

Over the years, the demand for Rosebrook’s work has increased. It has been featured in pottery publications and magazines and is displayed in hospitals and other public buildings around the country. In addition to *The Eagle*, see page 62, Rosebrook also has large metal installation sculptures at the South Oklahoma City Chamber of Commerce, Oklahoma City Community College and Merrel Medley Park in Oklahoma City.





James Walton Bruce - *The Lake*

b. January 17, 1938 in Ada, Oklahoma

The Lake was commissioned especially for the third floor great room of the Oklahoma Judicial Center and completed in 2011. The painting measures 48 x 96 inches. Rather than a specific lake, the scene is intended to conjure that Oklahoma weekend pastime of “going to the lake.” The state has more than 55,000 miles of shoreline along lakes and ponds, more man-made shoreline than any other state in the Union.

A native Oklahoman, James Bruce took his first art lesson at 14 with Faye Burnett Baker in Ardmore. The following summer he took a workshop with noted artist Richard V. Goetz. This workshop sparked a passion for creating art that continues to this day. “Dick taught me basically how to see – how to see color and the beauty of putting objects together in harmony and design to create the overall mood I wanted to achieve.” Bruce said the focus on ‘painting what you see’ inspired by Goetz sets the creative tone for his work. “For me, the challenge of painting is to set the mood of the scene through close values, color, temperature, form and edges, all working together in harmony to convey that mood to the observer.”

Bruce’s complete biography appears on page 67.

Bert Seabourn - *The Choctaw Horses*

b. July 9, 1931, Iraan, Texas

The Choctaw Horses (Chabta Issi) mural was commissioned for the Oklahoma Judicial Center Great Room in late 2010. The nine horses represent the nine Justices of the Supreme Court of Oklahoma. “I saw the space and had the inspiration of nine justices, nine horses,” said Bert Seabourn. The mural measures more than fifteen feet long and is fifty-one inches high, acrylic on canvas.

The historical record for the Choctaw horses is extensive, with more known details than for any other strain of Spanish Colonial horses. The line originated on November 18, 1540, following the Battle of Mobilia. Chief Tuscaloosa and the entire citizenry – men, women and children – took a stand against Fernando DeSoto and his conquistadors. The Choctaws suffered heavy losses, but seized horses and livestock from the Spaniards. Choctaw horses became an integral part of the tribe’s culture, spirituality and heritage. This tough, small horse lived through struggles and tragedies with the tribe, and some carried the ill and infirm on their backs along the Trail of Tears.

Throughout their complex history, the Choctaws maintained their unique horses through preservation efforts of individual families. The strains were carefully guarded with extensive oral pedigrees extending back over generations. Closely resembling mustangs, they come in all colors, although pinto paint patterns are the most common. Today, Bryant Rickman keeps watch over a herd of more than 400 Choctaw Horses roaming the Blackjack Mountains of southeastern Oklahoma.

Bert Seabourn is an internationally recognized artist who describes himself as an American expressionist. “I think of an expressionist as a painter who expresses himself with the honest use of paint...meaning...it drips, it smears, it splatters, it runs...it does all these things.”

Seabourn’s interest in art – and its commercial viability – began at an early age. He sold his first cartoon to King Features Syndicate while he was in the eighth grade. As a teenager, the lure of art shows sometimes drew him to hop a train from Purcell to experience exhibits firsthand. After graduating from high school, Seabourn joined the Navy and was assigned to be an artist, drawing illustrations for training manuals. He served four years in the Pacific fleet before being discharged in 1955. When he returned to Oklahoma, he went to work for the art department of Oklahoma Gas and Electric and enrolled in night classes at Oklahoma City University. He completed his degree in 1963, and the following year completed a correspondence course in commercial art and illustration from the Famous Artist Schools of Westport, Connecticut. In 1978, he retired from OG&E to pursue painting full time. His daughter, Connie Seabourn’s piece in the Oklahoma Judicial Center collection is featured on page 93.

His work can be seen in collections around the world, including The Vatican Museum of Religious Art in Vatican City, Italy, the American Embassy in London, The National Palace Museum of Taiwan, the Smithsonian Museum of Natural History in Washington, D.C. and the Gerald R. Ford Presidential Library and Museum in Grand Rapids, Michigan. Seabourn personally presented Ford his painting when the President visited Oklahoma City in September, 1975. Seabourn also created a large sculpture, *Windwalker*, for the grounds of the Oklahoma State Capitol Complex.





Scabram
2011



Merlin Little Thunder - *Bear Woman on a Sunday Afternoon*

b. 1956

Cheyenne artist Merlin Little Thunder has long been fascinated by miniature art – as a child he would flip through the dictionary and try to copy the illustrations that accompanied the definitions. He continued painting and drawing through high school, but his father encouraged a career with a more stable income. He studied pre-med, first at Southwestern Oklahoma State University, and then at Bacone College, but art continued to be a major part of his life. Spending money came from selling paintings and making posters for student groups. Eventually he moved to Eastern Oklahoma State College, majoring in art. He has been painting full time since 1981.

Little Thunder takes six to eighteen months to complete one of his miniature paintings, so he works on several at once. He creates the meticulous scenes by working in layers, adding more detail with each layer. He uses tiny, sable-hair brushes for intricate features.

He has had shows in the Governor's Gallery at the Oklahoma State Capitol and at the Wickenburg Museum in Phoenix, Arizona. His paintings are included in the Fred Jones Jr. Museum of Art and the Sam Noble Oklahoma Museum of Natural History in Norman, the National Cowboy and Western Heritage Museum in Oklahoma City and the Smithsonian Museum of the American Indian in Washington, D.C. His works have also appeared on book covers from the University of Nebraska Press.



Chester R. Cowen - Caddo Collar

b. December 1939, Chickasha, Oklahoma

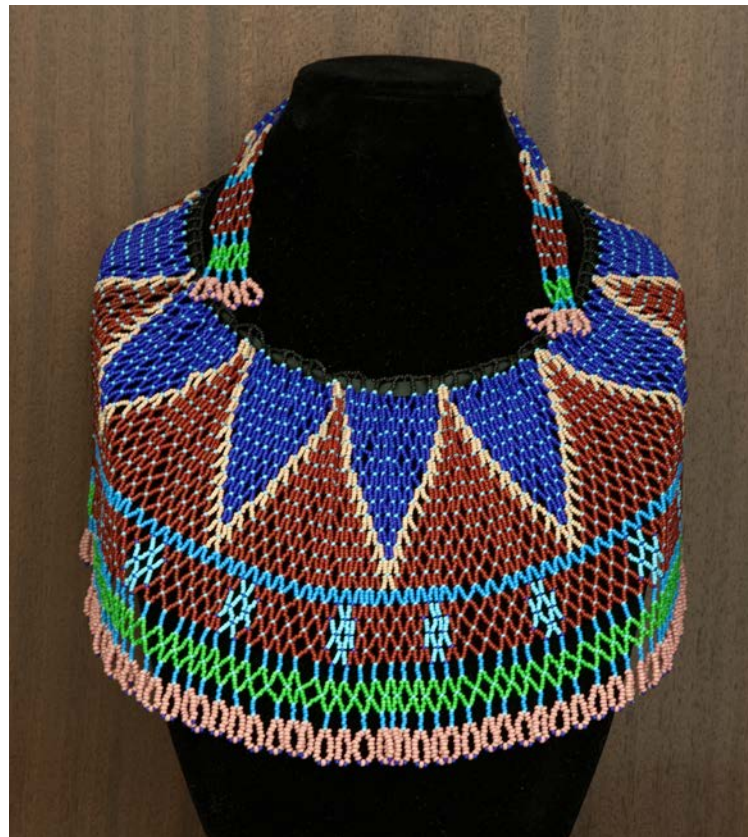
Chester Cowen spent much of his adult life sorting and cataloguing the photographic archives of the Oklahoma Historical Society in the Wiley Post Building, the new home of the Oklahoma Judicial Center.

Cowen learned beading as a Boy Scout in Chickasha, Oklahoma in 1957, but it wasn't until the 1990s when he began to pursue it seriously. "I recognized it as a beautiful art form and I hope to support its resurgence."

Cowen is of Choctaw and Chickasaw descent and has created a number of net beading pieces based on those traditions. The net beading tradition among American Indians became popular in the 1880s and has since been used by tribes located between California and Florida and north to Oklahoma.

The collar on display in the Oklahoma Judicial Center is inspired by a Caddo collar created by Mrs. Weller that is on display in the Southern Plains Indian Museum in Anadarko.

Cowen has made some subtle changes to the design: an extra row for stability at the neck, and larger beads on the bottom edge. Some changes stem from practicality, while others are purely artistic. "It is a stronger impact using the larger beads on the edge." The pink beads are a color that would have been widely popular on the Plains when the original collar was made during the first half of the twentieth century. The blue beads represent feathers in the design. Cowen hopes working with the Caddo tribe he can discover more of the symbolism woven into the intricate design.



In 1928, the Oklahoma Historical Society purchased a collection of pueblo pottery from the Old Santa Fe Trading Post in Santa Fe, New Mexico. The collection arrived in five barrels and one wooden box, packed in sawdust. The pieces on these pages came from that purchase.

Acoma Vase, circa 1890. According to the bill of lading which accompanied the collection, this piece was formed in the shape to be used as a gift. “It has the characteristic Acoma orange and diagonal linear treatment. The red spots show Zia or Santa Ana influence.” The Acoma Pueblo is located on a mesa, high above the valley floor, about 80 miles west of Albuquerque, New Mexico. It is estimated the site has been inhabited more than a thousand years.

San Ildefonso Bowl, by Tonita Martinez Roybal (1892 – 1945) Tonita was the daughter of potter Dominguita Pino Martinez and Navajo painter Santiago Martinez. Clay and volcanic ash make the San Ildefonso pottery unique – a rich iron content allows for the dramatic black color when the clay is fired. The San Ildefonso Pueblo is located 23 miles north of Santa Fe, New Mexico and has long been considered the epicenter for the pueblo pottery movement.

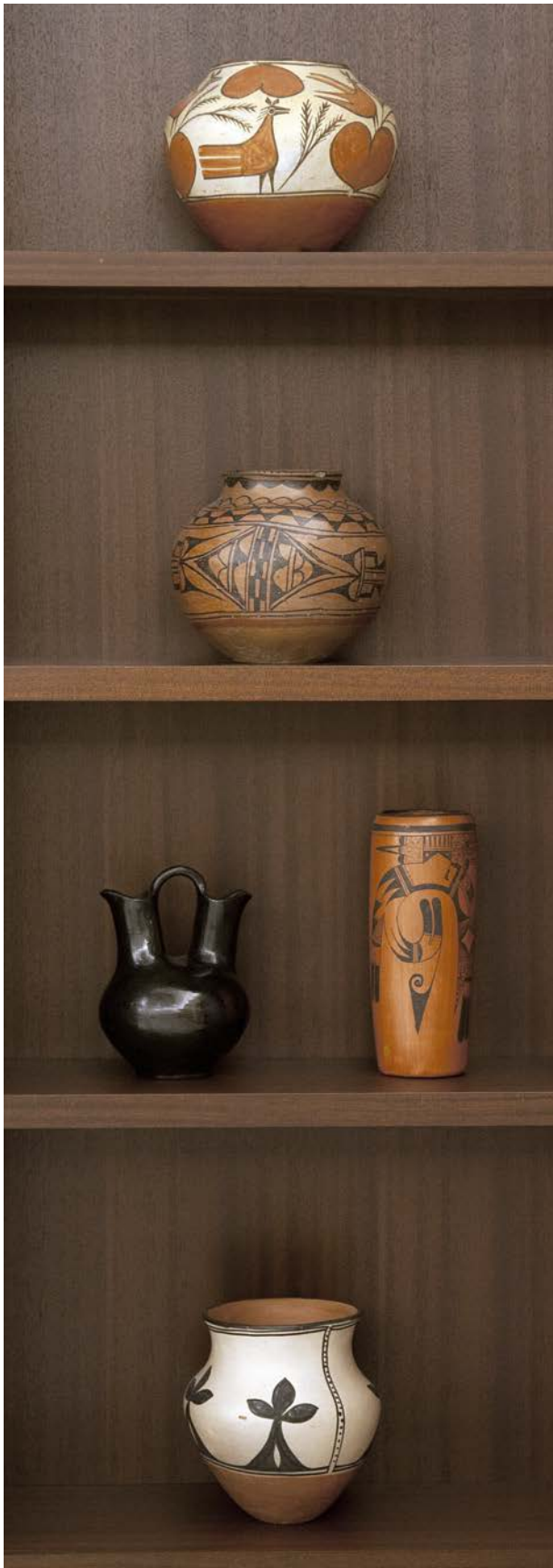
Santa Clara Low Pot with handles, circa 1928, artist unknown. The Santa Clara Pueblo is one of the Eight Northern Pueblos, sitting on the Rio Grande River in northern New Mexico. Francisco Vasquez de Coronado visited the Santa Clara Pueblo in 1541.

Hopi Mixing Bowl, circa 1920s, with interior decorated. The accompanying letter from the Trading Post described it by stating, “has been judged by collectors here as the best example of Hopi pottery making seen here in years.” This piece is a classic example of items produced originally for a practical purpose transforming over time into objects of art. The Hopi now live primarily in northeastern Arizona.

Zuni Bowl, circa 1890s, artist unknown. The Zuni Pueblo is located in northwest New Mexico, about 35 miles south of Gallup. It is very isolated and the Zunis speak their own unique language. Wear around the rim indicates the bowl was actually used before being sold.

Water Storage Bowl, circa 1920s, artist unknown. Traditionally vessels like this were made to be filled with water and taken to the fields, with the strap attached to the handles for ease of carrying.





Zia Pueblo Water Jar, circa 1920s. The flower and bird motif featured are typical of the Zia Pueblo in the early 1900s. The Zia Pueblo is located about 35 miles northwest of Albuquerque, New Mexico and the Zia sun symbol is featured on the New Mexico flag.

Old San Ildefonso Pueblo Pot, circa 1880s. From the bill of lading, “A black-on-red type no longer made. It was made in the period preceding high polish specimens, such as we have today. Although in excellent condition, it is about forty years old. A curious detail is the lid, something rarely found in San Ildefonso, which necessitated a flange. This is an excellent example.”

Santa Clara Pueblo Wedding Ceremonial Jar, circa 1920s. Traditionally, the grooms’ family make the wedding vase before the ceremony. The form of the vessel reflects its ceremonial use, each spout represents the separate lives of the bride and groom, united at the top and drawing from the communal base. During the wedding ceremony, the bride drinks from one spout, then passes the vase to the groom who drinks from the other, uniting them as one. Wedding jars are treasured and often passed from one generation to the next.

Hopi Pueblo Jar, circa 1920s. Described as, “shows clearly the heritage of the Hopi from prehistoric Little Colorado.” Pueblo pottery was on the brink of extinction when manufactured metal goods were introduced at the turn of the century. Hopi artist Nampeyo is credited with the revival of Hopi pottery. Her husband, Lesou, helped excavate the Sikyatki village ruins in 1895 and she was inspired by the designs used by her ancestors before the arrival of Spanish explorers.

Santo Domingo Pueblo Pot, circa 1920s with flower design. Santo Domingo pots are distinguished by buff colored clay and dark black designs, with birds and flowers being popular motifs. The clay at Santa Domingo is rather elastic, allowing for large forms like this storage pot.

All of these pieces were included in the lot purchased from the Old Santa Fe Trading Post in Santa Fe, New Mexico in 1928 and are on permanent loan from the Oklahoma Historical Society.

Richard Day, Trading Post owner wrote this in the letter accompanying the pieces, “The amount of the charges, one hundred dollars, is, of course, a net price to a museum, and we feel certain that this collection could not be duplicated under one hundred and fifty. Some pieces could not be duplicated at all: i.e. the prehistoric.” Several of the nearly three dozen pots from this purchase are now on display at the Oklahoma Judicial Center.

Nathan Hart - Pecan Vase

b. September 5, 1961, Marion, Kansas

Burls are a favorite material for Cheyenne artist Nathan Hart. These areas of knotty growth are characterized by interlocking grain patterns or colors. Trees produce burls in response to stress: an injury, virus, fungus or insect attack. Beauty is often born of hardship. When a burl is cut and polished, unique abstract patterns and designs not normally found in the wood are revealed. Burl wood can sometimes be difficult to work with because the grain is twisted and interlocked, lending itself to unpredictable chipping. Interlocking grains also produce extreme density, making them resistant to splitting. This quality has long made burls a top choice for bowls and wooden tools.

Hart is a self-taught wood artist, who bought his first lathe in 1983, shortly after graduating from Bethel College in North Newton, Kansas. In 1989, while riding a horse, Hart planted a ceremonial spear to designate the site for the Meeting Place and Indian Nations Flag Plaza in the State Capitol complex. His father, Chief Lawrence Hart, one of the principal chiefs of the Cheyenne tribe, conducted a traditional Cheyenne blessing of the site.

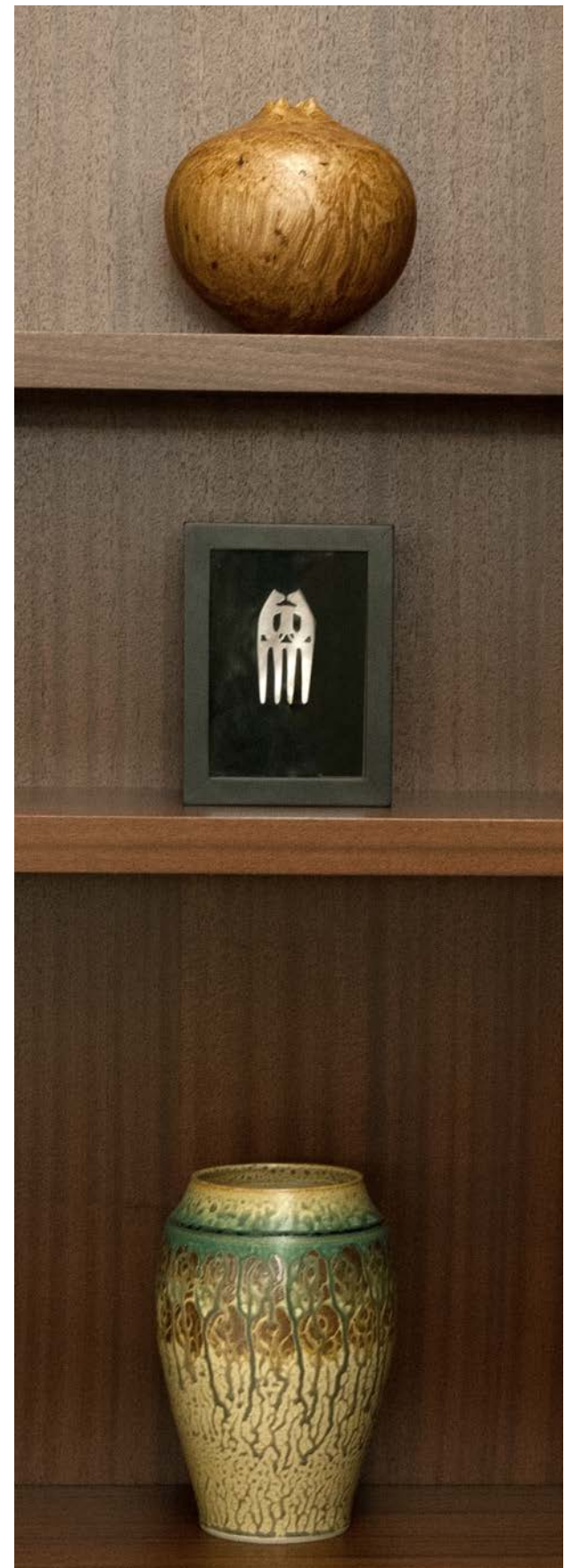
After a successful career in finance and investment, Hart turned to art full time in 2001. Hart's wife, Melanie Stuckey, has long been a judicial assistant for the Oklahoma Court of Criminal Appeals. Hart's pieces have earned several awards, including first place at the Santa Fe Indian Market and Best of Division at the Heard Museum Guild and Indian Fair and Market.

His work was highlighted in a 2006 exhibit at the Museum of Arts and Design in New York and featured in an exhibit organized by the American Indian Cultural Center. He was also included in the Inaugural Exhibition of the Oklahoma State Art Collection at the State Capitol to celebrate the Centennial in 2007. Additional pieces by Hart appear on pages 180 and 181. All were purchased for the Oklahoma Judicial Center Collection.

Trisha Eagle - Cherokee Hair Comb

b. January 4, 1958, Tulsa, Oklahoma

Cherokee artist Trisha Eagle carved this traditional Cherokee hair comb from Mankiller pearl shell. In 1987, the Cherokee Legislature renamed the native mussel shellfish found in lakes and rivers of eastern Oklahoma in honor of Wilma Mankiller, the first woman elected Chief of the Cherokee Nation. Mankiller also served as the first woman deputy chief and became principal chief in 1985 when Chief Ross Swimmer resigned. Cherokee voters elected Mankiller as chief in 1987 and again in 1991. She served as principal chief until 1995. Her tenure in office was marked by community-development projects including tribal businesses and infrastructure improvements. Mankiller wrote in her autobiography that she wanted to be remembered "for emphasizing the fact that we have indigenous solutions to our problems."





Fans

When Helen Jones bought an old trunk for her antique shop in Lawton, Oklahoma, it was the exterior that caught her eye. Not until later did she discover precious ceremonial treasures wrapped in newspaper waiting inside. Knowing she couldn't offer them for sale at Antiques by Helen, she asked her son, Selden Jones, Supreme Court staff attorney, to investigate possibilities for donating the objects. Under federal law it is illegal to own or sell eagle feathers, with exceptions for public museums and religious purposes of Native Americans. Jones donated the fans to the Oklahoma Historical Society for permanent display in the Oklahoma Judicial Center.

Feathered fans are important objects in Native American Church ceremonies. All three of these fans are of Comanche origin. Jeff Briley, deputy director of the Oklahoma Historical Society described the first example (1) as a "spectacular piece" with "astoundingly superb beadwork." The feathers are from the anhinga bird, a water bird with dark plumage and a very long neck and long wings. In Native American Church descriptions, anhingas are often described as lifting prayers to God. The exquisitely delicate beadwork indicates this piece dates to the 1920s.

(2) The larger beads of this fan indicate it was probably reworked in the 1970s. Mature golden eagle feathers from an older fan were likely retasked to create a new fan. The beadwork design is pan-tribal rather than using specific motifs from a particular tribe.

(3) In this fan, feathers of an immature golden eagle have been trimmed into a classical shape. Less adorned, this drop-style fan features a leather handle and likely dates to the 1920s-1940s. It is very similar to the fan depicted in the Robert Redbird painting on page 202.

Historic examples of religious ceremonies involving feather fans include Carl Sweezy's painting, *Peyote Ceremonial Tepee*, page 80, and Monroe Tsatoke's painting, page 149. A contemporary example of eagle feathers can be seen in Thompson William's painting of Justice Sandra Day O'Connor on page 98. Williams (Caddo) and Chief Gordon Yellowman (Cheyenne) both use eagle feathers in blessing ceremonies.

Mel Cornshucker - Vase

b. 1951, Jay, Oklahoma

Mel Cornshucker had planned to be a tribal lawyer, then a ceramics class changed the direction of his life. Working with clay appealed to him so much that he quit school and went to Silver Dollar City to be potter. A member of the Cherokee Tribe, Cornshucker has always been surrounded by art. His grandfather, Lincoln Trotting Wolf, wove rugs until he was 95 years old. His other grandfather was a stonemason and his father was a silversmith.

Cornshucker teaches pottery classes for both children and adults and says that teaching sparks his creative energy, making him a better artist. He is currently involved in a cultural exchange program with artists from South Africa, sponsored by the Kellogg Foundation. The goal is to help the indigenous people there promote their arts and crafts internationally.

His work has been shown at the Smithsonian Institution's National Museum of the American Indian, the Gilcrease Museum and featured in the Coldwater Creek catalogue. He has participated in shows in New York, Seattle, Indianapolis, Miami, Los Angeles and Chicago.

Jereldine Cross Redcorn - *Three Sisters of the Supreme Court*

b. November 23, 1939 in Albuquerque, New Mexico

Growing up on her grandmother's Caddo land allotment near Colony, Oklahoma, Jereldine (Jeri) Cross Redcorn never aspired to be an artist. She studied math at Wayland University in Plainview, Texas and earned a masters in educational administration from Penn State University. In fact, she was in her fifties and well settled into a teaching career when the inspiration to create pottery took hold of her. In June 1991, she was with other members of the Caddo Culture Club touring the Museum of the Red River in Idabel, Oklahoma. It was there that she saw for the first time pottery vessels made by her Caddo ancestors. The Caddo removal in 1859, and subsequent years of hardship meant the pottery tradition had been completely lost by the tribe; not a single person who knew the techniques remained.

Inspired by the vessels she saw, Redcorn became determined to revive this lost tradition. She started working with clay, read archeology books and visited many more museums. She studied the work of her ancestors, and talked with scores of archeologists. She requested special access to collections so she could gain insight into the crafting methods used hundreds of years ago. She took graduate studies in anthropology at the University of Colorado in Boulder to learn the cultural details behind the historical pieces.

Passion and dedication allowed Redcorn to master the art of Caddo pottery. Defining characteristics of Caddo pottery include an extremely thin highly polished body, extraordinary light weight and extravagantly intricate patterns of swirling and interlocking scrolls, tick marks, cross-hatched zones and bands.

In 2009, First Lady Michelle Obama selected one of her pots, *Intertwining Scrolls*, to be displayed in the Oval Office of the White House. It occupies a place of honor, directly across from the President when he is seated at his desk. Redcorn was named Honored One at the Red Earth Art Show for her lifetime of contributions to Native American Art and she was named a Rockefeller Fellow by the Newberry Library in Chicago, Illinois. She has also been an artist in residence at the Art Institute of Chicago and served as a Smithsonian Community Scholar.

Her works are included in the Smithsonian Institution, the National Museum of the American Indian, the Texas State Natural History Museum, the Spiro Mounds Museum and the Oklahoma History Center. Redcorn is Caddo and Potawatomi and a relation of Olympic athlete Jim Thorpe on the Potawatomi side. Her tribal name is *Zhi-BipQuah*, meaning River Woman, an appropriate title for someone who collects the principal element of her craft from the riverbank.

Redcorn attended school with Justice Yvonne Kauger in Colony, Oklahoma and they played on the same basketball team. Later she regularly played tennis with the late Justice Alma Wilson. Her three pieces in the Judicial Center collection were specially commissioned for the building. They are dedicated to the "Sisters" of the Oklahoma Supreme Court, Justice Alma Wilson, Justice Yvonne Kauger and Justice Noma Gurich, a basketball player from Indiana. They are inspired by Spiro Engraved pieces and each pot has a dancing figure engraved on it, representing corn, beans and pumpkins. Caddo women carried these seeds with them when leaving the underground to go the light, the sun. These seeds allowed Spiro and other cities to become centers of commerce and society for the Caddo and other tribes. In Caddo, Corn Woman is *Kish-sih Nutte*, Bean Woman is *Bah-hey Nutte* and Pumpkin Woman is *Coo-noob-cah-ke-cus-neh Nutte*.



Nathan Hart - Redwood Vase

Nathan Hart's biographic information appears on page 176. This piece was purchased for the Oklahoma Judicial Center Collection.

Coleman Lisan Tiger Blair - *Rivals*

b. July 16, 1995, Tulsa, Oklahoma

Coleman Lisan Tiger Blair has been sculpting nearly all of his life. His mother, artist Dana Tiger, see page 89, was once very surprised when her toddler son handed her a perfectly formed rose. "The petals were so delicately formed, it was just amazing." At this point, Lisan couldn't even talk yet.

Since then, Blair has continued perfecting his art with great success. He's brought home first place awards from the Red Earth Festival, the Tulsa Indian Arts Festival and the Santa Fe Indian Art Market. In July 2013, he taught sculpture workshops as part of the Living Earth Festival at the National Museum of the American Indian.

Blair is now a senior at Sequoyah High School in Tahlequah, making him the youngest artist included in the Oklahoma Judicial Center Collection. He is a member of the Muscogee (Creek) Nation and of Creek/Seminole and Cherokee descent. *Rivals* was purchased for the Oklahoma Judicial Center Collection.

Bill Glass, Jr. - Vase

b. March 15, 1950, Tahlequah, Oklahoma

For Bill Glass, working clay into pottery is something of a spiritual experience. "Being dug out of the earth, it has its own spirit. I work with it and try to come to a point where the clay is doing its thing and I'm doing my thing and we come out to a place where we coincide," he said in an *Oklahoma Today* article.

Glass is Cherokee and had planned on a career in business, but then he took a pottery class and fell in love with sculpture. He enrolled at the Institute of American Indian Arts in Santa Fe, New Mexico and studied with Apache artist Allan Houser. Glass continued to focus on contemporary ceramics and earned an Associates of Fine Arts in 1975.

Returning to Oklahoma, he has taught classes, sharing his love of art with others. He uses designs inspired by the Mound Builders, predecessors of the Cherokees and other Woodland tribes. Sophisticated glazes are a trademark of Glass' work – he often uses multiple glaze formulas on one bowl to produce the final effect.

In 2012, Glass was named Red Earth Honored One for his substantial support of Native American art throughout his life. The Cherokee Tribe awarded him the Cherokee Medal of Honor and named him a Cherokee National Treasure in 2009. His work has garnered awards at the Santa Fe Indian Market, the Heard Museum Show, Red Earth Art Show and is a Master Artist at the Five Civilized Tribes Museum in Muskogee, Oklahoma.





Nathan Hart - Pecan Vase

See Nathan Hart's biographic information on page 176. This piece was purchased for the Oklahoma Judicial Center Collection.

Lisa Rutherford, Cherokee artist Lisa Rutherford lives on a ranch near Tahlequah, Oklahoma where she has been making traditional pottery since 2005. Rutherford digs her own clay, uses the traditional coil method to build the pot, and then fires it in a wood fire under a full moon. Her pottery has garnered recognition both in Oklahoma and nationally. Rutherford is also a skilled artisan of traditional Cherokee beadwork. Her piece in the Oklahoma Judicial Center collection was donated by Justice Yvonne Kauger.

Mike Daniel - *Four Directions*, Artist Mike Daniel is an enrolled member of the Seminole Nation and also has Muscogee and Cherokee ancestry. He honors his heritage by incorporating motifs from all three tribes into his work. Daniel fires his work at 2300 degrees, making it rock hard; it is appropriately named stoneware. He holds a bachelor of arts degree from Northeastern Oklahoma State University in Tahlequah and his work has garnered high praise for a number of years. *Four Directions* was purchased for the Oklahoma Judicial Center Collection.

Victoria McKinney, Thousands of years ago, a complex society inhabited what is now eastern Oklahoma. All knowledge of this culture comes from the impressive mounds they left behind, with the most recognized site being the Spiro Mounds in Le Flore County. Most Spiro excavation occurred during the 1930s and yielded thousands of artifacts, dubbed the "King Tut of the Arkansas Valley." Haphazard excavations destroyed a third of the mound, prompting the University of Oklahoma to take over excavation work. Today, the Sam Noble Oklahoma Museum of Natural History at the University of Oklahoma holds one of the largest collections of Mound Builder pottery in the United States, and the Spiro excavation area is now a protected Oklahoma Historical Society site. Artist Victoria McKinney first encountered motifs from the Mound Builder culture during an anthropology course. An enrolled member of the Echota Cherokee Tribe of Alabama, McKinney's work has taken top honors in numerous shows. McKinney's piece in the Oklahoma Judicial Center collection was donated by Justice Yvonne Kauger.

Scott Roberts - Hooded Owl Effigy Jar, This piece represents containers members of the Mound Builder culture would have created to store seeds between fall harvest and spring planting. "The owl represented something that would take care of the rodents," said artist Scott Roberts. Some tribes see owls as a bad omen, but Roberts said that is a distortion on the original symbolism of

the owl. “It was a protector, offering warnings of danger.” Encountering an owl is a call for vigilance, not a certain harbinger of doom. Within Roberts’ tribe, the Muscogee (Creek), the owl represents wisdom and knowledge, making it an extremely appropriate piece for the Oklahoma Judicial Center.

Roberts has been interested in Native American culture and pottery all his life. He hand digs and processes his own clay from two beds in Wetumka, Oklahoma, which he prefers over commercial clay. He uses traditional primitive methods, including a technique he developed called wedge coiling, which leaves no visible signs of coiling in the finished piece.

Roberts also has Choctaw heritage, but tribal traditions and culture were not acknowledged during his youth. “My grandmother was sent to a boarding school where she was abused,” he said. “She impressed upon us that we should never learn the language or tell anyone that we were Indian.” Roberts curiosity prompted him to do research and study on his own. As an adult, he joined the Oklahoma Anthropology Association and the Central States Archaeological Society in the early 1970s.

Since retiring as an auto body technician, pottery has become Roberts’ primary focus and he is enjoying great success, with his pieces included in many permanent collections, including the White House Collection. Roberts signs each of his pieces with his hallmark, a hand and eye representing the Great Protector. The Hooded Owl Effigy Jar was purchased for the Oklahoma Judicial Center Collection.

Violet Huma - Hopi Bowl

b. 1900, Hopi Pueblo, Arizona d. 1991, Hopi Pueblo, Arizona

This traditional bowl features the black-on-buff decoration typical of Hopi pottery. Violet Huma is a well-known potter from the First Mesa region of the Hopi Reservation. Her work is included in the collection of the National Museum of the American Indian and was featured in *Arizona Highways* magazine. This particular piece was a gift to United States Supreme Court Justice Sandra Day O’Connor from Robert Henry, former Judge for the 10th Circuit Court of Appeals and current President of Oklahoma City University. It was donated to the Oklahoma Judicial Center Collection by Justice O’Connor.





Artist unknown - Jicarilla Apache Basket

The Jicarilla Apache have been renowned basket makers since the Spanish first explored the New World in the sixteenth century. In fact, the craft is so closely associated with the culture that the name Jicarilla is said to come from the Spanish words for “little basket.” Sumac is generally used as the base material for the basket.

Baskets like this were traditionally made for winnowing grain, as demand for Native American arts and crafts increased during the twentieth century, the Jicarilla began creating baskets specifically for sale and trade to tourists visiting their reservation in north central New Mexico.

This particular basket has a sterling silver button attached by a string in the center, indicating was originally created as an art object. The Jicarilla Apache basket was donated to the Oklahoma Judicial Center Collection by Robert Henry, former Judge for the 10th Circuit Court of Appeals and current President of Oklahoma City University.

Dan Corley - Mask

Dan Corley's biographic information appears on page 126. This piece was purchased for the Oklahoma Judicial Center collection.

Maria Montoya Martinez

b. 1887, San Ildefonso Pueblo, New Mexico d. 1980, San Ildefonso Pueblo, New Mexico

Maria's love of pottery began at an early age as she watched her aunt making pots. At that time, women in the pueblo still knew how to make pots, but it was no longer a necessity. Tinware and enamelware had replaced traditional cooking pots for daily meals. The art of pottery making was about to slip away.

In 1908, Dr. Edgar Lee Hewett led an archaeological excavation of an ancient pueblo site near San Ildefonso. Afterward, he asked Maria to create full-scale examples of the centuries-old pottery he had discovered for display at the Museum of New Mexico.

Maria and her husband, Julian, demonstrated their pottery techniques for the 1904 St. Louis World's Fair, the 1914 Panama-California Exposition in San Diego and the 1934 Chicago World's Fair. After Julian died, Maria began making pots with her daughter-in-law, Santana, and later with her son, Popovi Da. Maria is credited with reviving the tradition of Southwest pottery.

In the 1930s, Maria and her family befriended Kiowa artist Jack Hokeah, see page 141. He had traveled to New Mexico for the Intertribal Indian Ceremonials and secured work painting murals at the Santa Fe Indian School, along with Maria's husband Julian. Around this time, the Martinez's oldest sons were getting married and starting families of their own and their two younger sons had left for college. Hokeah studied pottery with Maria and she adopted him into their family.

This pot is an early polychrome creation, before Maria began doing the black pots which made her famous. A potter's wheel was not used to make these pieces, instead the pots are formed using a coil technique. Long coils of clay are circled around the base of the pot and then blended together to make the walls. After the desired height is reached, the walls are smoothed and shaped using pieces of gourd. This pot was included in the shipment of five barrels the Oklahoma Historical Society purchased from the Old Santa Fe Trading Post in 1928, see page 174. It is now on permanent loan to the Oklahoma Judicial Center collection.

Mavis Doering

Mavis Doering's biographic information appears on page 185. This basket features symbols of the Cherokee clans and was purchased for the Oklahoma Judicial Center collection.





Dan Corley - Mask

Dan Corley's biographic information appears on page 126. This piece was purchased for the Oklahoma Judicial Center collection.

Mavis Vercine Doering - Baskets

b. August 31, 1929, Hominy, Oklahoma d. August 9, 2007, Phoenix, Arizona

Cherokee basket making is a practical skill that has been transformed into an artistic endeavor. Members of the tribe have made baskets for centuries, even before they made pots. Baskets were used for daily tasks, including carrying, gathering, storage, sifting grains, even fishing.

Artist Mavis Doering learned the craft from her mother, but didn't get serious about making baskets until she attended a Native American workshop in 1973. Afterwards she continued researching at libraries and museums to discover the "forgotten intricacies of Cherokee basket weaving."

The traditional double-walled Cherokee basket requires simultaneously weaving a basket within a basket. "The inside is woven from bottom to top, then the basket's ribs are folded over and an outside wall is woven in place," Doering explained in an Oklahoma Today article in 1981. This technique results in a smooth finish, both inside and out, along with a sturdy structure.

Doering used native Oklahoma plants to make her baskets: buck brush, cattail blades, thin strips of oak, and honeysuckle runners. Natural dyes produced the traditional muted colors: pecan, walnut, hickory nut hulls, peach, wild cherry and wild plum leaves, pokeberries, huckleberries, and elderberries.

Doering often incorporated seven items into each of her basket designs to represent the seven Cherokee clans. Keeping the Cherokee culture alive motivated to share her passion for basket weaving with others. She taught the art to so many children in the Oklahoma City area that she called herself "the grandmother of the basket makers in Oklahoma." The work of her students, Mary Aitson and Mary Stone appear on page 166 and 137, respectively.

Doering's baskets have been displayed in the Kennedy Center and the Smithsonian Institution in Washington, D.C. She also had showings at the Southern Plains Indian Museum, the Fred Jones Jr. Museum at the University of Oklahoma, and the Oklahoma Historical Society. A favorite of collectors, she participated in 13 Santa Fe Indian Markets. Doering received the Oklahoma Governor's Arts Award in 1984 and was named Honored One at the Red Earth Festival in 1997. Her pieces on display in the Oklahoma Judicial Center were purchased for the collection.

Cochiti Pueblo Pot, circa 1920s

This pot was included in the shipment purchased from the Old Santa Fe Trading Post in 1928, see page 174. The Cochiti Pueblo is located about 30 miles south of Santa Fe, New Mexico. The cream colored clay, as well as the bird, rain, cloud and lightning motifs are characteristic of Cochiti pieces.



Boris Bernard Gordon - *Senator Robert Latham Owen*

b. May 15, 1882, Switzerland d. March 1976, Houston, Texas

Senator Robert L. Owen was an early Oklahoma political leader, influential both before and after statehood. Owen earned a Master of Arts degree from Washington and Lee University. The Civil War and the death of Owen's father turned the family's fortune and Owen decided to move to Indian Territory with his mother in 1879. Owen's mother, Narcissa Chisholm Owen was a member of the Cherokee tribe, born at Webbers Falls in Indian Territory in 1831. This entitled her and her children to a per capita share in the tribal property.

Upon arriving in Indian Territory, Owen secured a position as principal teacher for the Cherokee Orphan Asylum at Grand Saline. However, Owen had greater ambitions than the classroom. In 1880 he began practicing law and also served as the secretary of the Cherokee Nation Board of Education from 1881 to 1884. Realizing the importance of having a vehicle to communicate his message, Owen became editor and owner of the *Indian Chieftain*, a Vinita newspaper in 1884. He lobbied and won appointment as the United States Indian agent for the Five Civilized Tribes in 1885. At the time, this was the most important governmental position in Indian Territory.

After his time as agent ended, Owen served as secretary of the Indian Territory Bar Association. He was also active as an attorney, recovering millions of dollars in claims against the United States government for the Choctaw, Chickasaw and Cherokee tribes. He supported separate statehood for both Oklahoma and Indian Territories, but conceded this position when Congress defeated that proposition. Owen announced his candidacy for United States Senator as soon as the statehood bill was passed. He received the largest number of votes in a statewide primary on June 18, 1907, then the state legislature confirmed the vote, selecting him as one of Oklahoma's first Senators.

During his time in the Senate, Owen championed many issues aimed at improving government operations. These included initiative and referendum, mandatory primary and the direct election of United States Senators under the Seventeenth Amendment to the Federal Constitution. Prior to that time, senators were selected by state legislatures. Owen also served as chairman of the Committee on Banking and Currency and was responsible for drafting and directing passage of the Federal Reserve Act, establishing a central banking system in the United States. Owen retired from the Senate in 1925, leaving public office without ever losing an election. He maintained a law practice in Washington, D.C. until the time of his death.

Artist Boris Gordon studied art in England, Germany and Italy before immigrating to the United States in 1907. He served as a Marine in World War I before opening a studio in Washington, D.C. Known as the "painter of presidents," thirteen of his portraits currently hang in the United States Capitol and another 37 are on display in state capitols around the nation. According to minutes of the annual meeting of the Oklahoma Historical Society, Gordon's portrait of Senator Owen was completed in the spring of 1942, after being commissioned by the Society. The portrait is on permanent loan from the Oklahoma Historical Society.





Oklahoma Judicial Center
Ground Floor



Kolbe Roper - *The Cowboy*

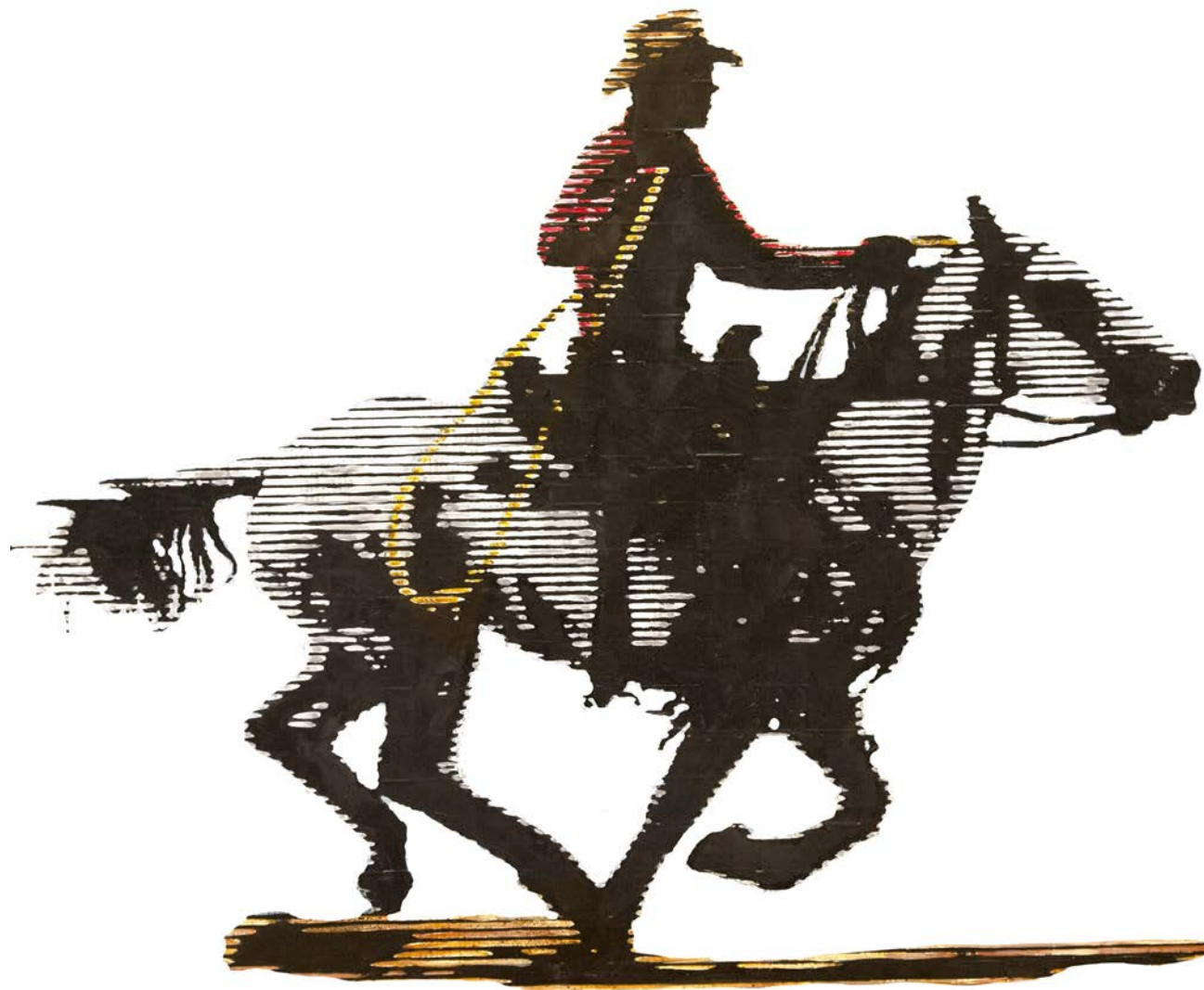
b. July 7, 1983

The cowboy on horseback is an iconic image from the 1940s with roots in the cattle drives that thundered across the state in the 1870s. The drives lasted little more than a decade but left an indelible mark on the culture of the American West that continues to this day. Beneath a hat designed to shade the sun and deflect the rain, the cowboy galloped from the trail into our artistic imagination, sparking stories in film, print and on canvas. Oklahoma's most recognizable cowboys may be those who appeared on the silver screen, including the likes of Tom Mix, Will Rogers, Gene Autry, Hopalong Cassidy, Ben Johnson and James Garner.

Kolbe Roper said he can't remember a time when he wasn't painting or creating art of some kind. He followed his passion to the University of Oklahoma where he earned an art degree. He then worked with Oklahoma's Art in Public Places program until 2012.

The Cowboy is constructed from woven book paper – recycled encyclopedias with screen printing and oil paints. Roper describes his work as “process-based” and says he challenges himself to “construct identities while dissecting the elements of persona.” He donated this piece to the Judicial Center's art collection.

Roper is a member of the Oklahoma Visual Arts Coalition and was featured in their magazine, *Art Focus* in July 2010. He has had shows at Living Arts in Tulsa and Mainsite Contemporary Art Gallery in Norman.



Jacques Hans Gallrein - *Oklahoma Road*

b. 1888, Madgeburg, Germany d. 1978, Stillwater, Oklahoma

Oklahoma Road depicts a fall landscape in Jacques Hans Gallrein's adopted state. It's focal point is a blazing oak tree. A tree or a group of trees were favorite subjects of Gallrein's and appear in many of his works.

Gallrein studied at the Kaunststgwerbe-Handwerker school before being admitted to the Royal Academy of Fine Arts in Munich in 1907. The Kaiser was beginning regimentation of German youth at the time and Gallrein wanted no part of it.

After landing in New York, he took a job in a bakery, delivering hot rolls to customers' homes before breakfast. One of his paintings was put on display in the bakery window and caught the eye of Walter Fischer, an illustrator who immediately hired Gallrein. He worked in Fischer's studio for two years before accepting a position as an art teacher for a Tishomingo high school. Lured by stories of wide open spaces, cowboys and Indians, he arrived in Oklahoma in 1909.

For several years, Gallrein had a studio in the First National Building in Oklahoma City, but he grew tired of city life. Inspired by Walden Pond, he wanted a place where he could be close to nature and paint without interruption. His wife, Florence, who worked in the Oklahoma County District Attorney's office for fifteen years, suggested they move to her family's 320 acres in Payne County. In 1943, the couple built a small cabin which served as both home and studio.

Gallrein became the Art Director for Oklahoma State University. In the 1950s, he was instrumental in forming art groups in north central Oklahoma, where artists met on a weekly basis to hone their skills and perfect their techniques.

In a 1951 interview with *The Oklahoman*, Gallrein said, "We see enough ugliness in the world. In art we should be able to see beauty." He believed that art should be a part of everyone's life and enjoyed showing his art at festivals. "At least the people look at paintings and talk about them, decide which ones they like best. That is what I want them to do."

His paintings garnered awards at the Oklahoma State Fair in 1912, the Oklahoma Museum of Conservative Art in 1943, the Oklahoma City Art Guild in 1955 and 1956 and the Oklahoma Art Center in 1959. He was named Environmental Painter of the Year in 1972 by the School of Environmental and Health Sciences at East Central State University.



Don Narcomey - *Fate, Chance, or Circumstance*

b. 1960

Fate, Chance or Circumstance was first displayed in the Governor's Gallery at the State Capitol before being purchased for the Oklahoma Judicial Center collection. The sculpture is composed of steel along with both wenge wood and padauk wood. The small metal rectangles evoke images of the briefs filed in each case that comes before the Supreme Court, making the Clerk's office a natural choice for displaying this piece.

Narcomey often works with wood, metal and found materials to create his sculptures. He said the pieces take shape from the inherent color, texture, form or unique characteristics of the materials at hand.

A native Oklahoman of Seminole/Muscogee Creek descent, Narcomey grew up in Edmond and received his bachelors degree from Central State University in 1982, now the University of Central Oklahoma. He taught sculpture and three-dimensional design classes there from 2000 to 2004. His works have been exhibited both regionally and nationally, including shows at the Price Tower Arts Center in Bartlesville, the Wichita Center for the Arts and the City Arts Center. His furniture designs were recently featured on HGTV's show, *Modern Masters*.



Sue Hale - *Celebration*

b. August 15, 1944

Celebration depicts the November 16, 2007 Centennial Spectacular in honor of 100 years of Oklahoma statehood. A musical extravaganza at the Ford Center featuring Oklahoma celebrities was topped off with fireworks illuminating the sky around the Capitol dome.

Original construction of the Capitol building took place during the lean years of World War I, 1914 to 1917. Governor (and former Chief Justice) Robert L. Williams decided the dome was an extravagance Oklahoma could live without and ordered the building to be completed with a flat roof. Eighty-five years later, a dome was added to the building. The addition measures 162 feet, from its base to the top of *The Guardian* statue. *The Guardian* was designed by Oklahoma Judicial Center artist, Kelly Haney. The Supreme Court of Oklahoma resided in the Capitol from the building's opening in 1917 until the move to the Oklahoma Judicial Center in July 2011. The Supreme Court Courtroom remains in the Capitol and is used regularly for hearings and ceremonies.



Celebration

(Continued) Artist Sue Hale was executive editor of *The Oklahoman* at the time of the Centennial and attended the event. “It was such an inspiring sight. I thought it would be great fun to paint.” *Celebration* captures the enthusiasm and energy of the thousands who turned out to show their Oklahoma spirit. She credits her use of color in the piece to advice from her mentor, Kay Orr. “She said color should be used brilliantly to express what life is really like.”

Hale first became interested in art in her twenties, but her career as a journalist left little time to paint. Around 1999, one of her friends suggested she take a class from Kay Orr. Since then, expressing herself on canvas has become a major part of her life. She is a member of the Oklahoma Artist Guild, the Oklahoma Visual Artists Coalition and the Paseo Art Association. She has done commission work for individuals and organizations, including the American Red Cross. Her work has been shown at many local venues and she is part owner of In Your Eye Studio and Gallery in the Paseo. *Celebration* was purchased for the Oklahoma Judicial Center collection.

Hall of Justices

Portraits of each Justice since statehood line the ground floor walls of the Oklahoma Judicial Center. These photos previously adorned the west wing of the Oklahoma State Capitol. Transfer of the Court to the Oklahoma Judicial Center offered a perfect opportunity to add uniformity and continuity to the historic images. Stuart Ostler, manager of the Legislative Services Photo Division, applied his photographic expertise in completing a multi-step preservation process. Because the portraits had all been printed at different times during the Court’s 104-year history, some were in color, some had faded and many were framed differently. After removing the portraits from the frames, Ostler did high-resolution scans of the photographs, enlarged them on the computer and then matched the tones one to the next, using a warm tone black and white for all the portraits. Not only did this produce an electronic archive of all the portraits, but Ostler also preserved the tone profile for future Justice portraits. Ostler has been taking official portraits of the Supreme Court Justices since he joined Legislative Services in 1995.

Gavel

During the Harry Truman Presidency, a major renovation of the White House took place. From 1948 to 1952, workmen dismantled much of the building’s interior, saving wood trim, doors, hardware and other visible details for future use. This attitude of preserving architectural details was also employed during the renovation of the Wiley Post Building to become the Oklahoma Judicial Center.

During the White House renovation, surplus wood was sold to the public in the form of gavel kits at the rate of \$2 each. This gavel was made by Glen John Carver, a farmer who served in the Iowa state legislature from 1941 to 1944. His collection was passed to his descendant, Nyle Raymond Taylor, who bequeathed it to Oklahoma City attorney Gary Payne. Payne donated the gavel to the Oklahoma Judicial Center Collection when he was sworn in as an Oklahoma City Municipal Judge by Justice Yvonne Kauger on August 28, 2012.







Joan Marron (LaRue) - *Two Teepees*

b. 1934, Custer, Oklahoma

These teepees set against a backdrop of the Wichita Mountains in southwestern Oklahoma are an example of Joan Marron LaRue's early work. The painting hung in the reception area of the Chief Justice at the State Capitol before being moved to the Oklahoma Judicial Center.

Born in a family farmhouse in western Oklahoma, LaRue has always had a love of nature and the outdoors. She felt drawn to art in high school, but a career as an artist seemed frivolous, so she studied fashion-arts instead, graduating from the University of Oklahoma in 1956. Afterwards, she taught at OU, worked in fashion merchandising and modeled part time.

In the 1960s, she moved to southeastern Oklahoma and found fashion industry opportunities lacking. She started painting and soon had shows and gallery openings. But LaRue wasn't quite satisfied. She enrolled in classes and workshops, selecting instructors who were strong in the areas she felt were weak in her work.

Over time, she began to focus on plein-air landscape work. "Plein air" was originally used to describe how the French Impressionists worked outdoors, but has since expanded to include painters who work outside to capture the nuances of light and shadow on their subjects.

She later taught at the Oklahoma Museum of Art and has conducted workshops around the country with the Plein-Air Painters of America. She completed two murals in the Oklahoma Capitol for the State Senate in 1985. Her work has been exhibited in galleries in Oklahoma, Arizona, California and Colorado. LaRue has received honors from Plein-Air Painters Society, the California Art Club, Oil Painters of America and Cheyenne Frontier Days.

LaRue's work is included in the collections of the Frye Museum, the Robert S. Kerr Conference Center and the Northwest Rendezvous Group. This painting was donated to the Art in Public Places collection by Betty Price, a fellow artist and former director of the Arts Council of Oklahoma, see page 75.



Jane Semple Umsted - *Into the Dream Left Behind*

b. December 21, 1946, Durant, Oklahoma

Jane Semple Umsted is a fourth generation Oklahoman with a rich family history that often provides her with inspiration. Her great- great- great-grandfather was Peter Pitchlynn, who served as Principal Chief of the Choctaw from 1864 until 1866. A graduate of the University of Nashville, he strongly valued education and worked to establish the Choctaw Academy in Kentucky in 1825, then helped move the school to Indian Territory in 1841. In 1845, Pitchlynn was appointed as the Choctaw delegate to Washington, D.C., a position he held for a total of 30 years. During that time he addressed the President and several congressional committees regarding Choctaw claims for eastern lands sold under duress as a result of the Treaty of Dancing Rabbit Creek.

Umsted's great-uncle, William F. Semple, also served as Principal Chief, from 1918 until 1922. Semple earned his law degree from Washington and Lee University the same year Oklahoma became a state. He worked in private practice in Durant and also served two terms in the Oklahoma House of Representatives. He was later appointed as District Attorney for the Choctaw Nation. Umsted's great-aunt, Anne R. Semple, earned a doctorate degree from Oklahoma State University and was named Oklahoma's Poet Laureate in 1944. She taught for many years at Southeastern Oklahoma State University in Durant.

Into the Dream Left Behind is a mixed medium work employing batik and watercolors. Umsted developed the technique herself during her senior year at the University of Oklahoma. The multi-step process begins with a very involved drawing traced onto the fabric, followed by watercolors. She then applies hot wax to the fabric. "Trying to control the hot wax is the most difficult part because it spreads. It is hard to control how long or how wide the stroke will be," Umsted said. The areas with wax will resist dye, which is the next step in the process. Knowing how the colors will react with each other and how the final product will look is an equation Umsted has been calculating the last 40 years. "You never know exactly what the piece is going to look like until the end. It's always a surprise."

That element of unpredictability intrigued Umsted. Up until college, her art training had all been very traditional and controlled. "With a painting, you can paint it over and over again until you like it." With the batik work, the challenge comes from correctly predicting the way all the elements will interact. "I enjoy that challenge." She still frequently paints with oil, but sometimes the subject matter and the feeling she wants to convey calls for the batik process.

"It's not exactly realistic, but it is believable," Umsted said. She has used the Trail of Tears theme in several of her works, including large-scale oil paintings at the Choctaw Casino in Durant and the Choctaw Capitol Museum in Tuskahoma, Oklahoma. With *Into the Dream Left Behind*, Umsted wanted to provide a contemporary look at the sadness that comes from leaving a homeland. She has always gravitated to bright colors and stripes and wanted to include horses for her dad, a veterinarian, and her husband who loves horses. "The black of the horses and the turquoise both make a big impact," she said.

Over the years, Umsted has taught art in public schools and as an adjunct at Southeastern. She currently works part time as the director of the campus art gallery. Her artwork has garnered first place recognition from shows including Red Earth, the Choctaw Nation Art Show, the Five Tribes Museum and the Trail of Tears Show. Her work is featured in the Choctaw Tribal Headquarters in Durant, as well as the Pocola Casino and numerous private collections. Her first life-size bronze sculpture will be unveiled later in 2013. The subject is Dixon Durant, founder of Durant, Oklahoma and it will be installed in the city's historic Market Square. *Into the Dream Left Behind* was purchased for the Oklahoma Judicial Center collection.





Benjamin Harjo, Jr. - *Oklahoma Courtship*

b. September 19, 1945, Clovis, New Mexico

Oklahoma Courtship is a pen and ink piece and an example of how artist Ben Harjo loves to experiment with patterns and shapes. The piece was featured in the July 2011 issue of *Distinctly Oklahoma*.

A contemporary Seminole-Shawnee artist, Harjo studied at the Institute of American Indian Arts in Santa Fe, New Mexico and also holds a bachelor of fine arts from Oklahoma State University. Harjo grew up in Byng, Oklahoma, enjoying comic books and the animations of Walt Disney and Walter Lantz. The playful influence of Lantz's Woody Woodpecker can sometimes be seen in Harjo's pieces that tackle serious subjects with a light tone. His abstract designs frequently convey multiple meanings, giving the viewer the opportunity to interpret the content for themselves.

His wife, Barbara Harjo, worked for many years in the Clerk of the Appellate Courts office before retiring to become Ben's business manager.

His work is included in the collections of the Red Earth Center, the Gilcrease Museum and the National Museum of the American Indian at the Smithsonian. Harjo has received numerous honors, including the Lifetime Achievement Award from the Native American Art Studies Association, and he was named as an Oklahoma Living Treasure by the Oklahoma Health Center Foundation. His pieces have won Best of Show at the Five Civilized Tribes Museum and the Grand Award at the Red Earth Festival. In 2012, he was inducted into the Oklahoma State University Alumni Hall of Fame. *Oklahoma Courtship* was purchased for the Oklahoma Judicial Center Collection.





Afterword

For more than thirty years, I have witnessed many efforts to collect, preserve, and share Oklahoma history. The adaptive conversion of the old Historical Building into the Oklahoma Judicial Center, followed by the creative display of art reflecting our shared history, will always stand out as one of the most remarkable.

The building itself is a piece of art that has been treated with respect. The neo-classical structure, as constructed in 1930 for \$500,000, is still a picture of symmetry, with massive columns and limestone details that reflect the brilliance of ancient Greek culture. Original interior details, with marble floors, hard-wood features, and priceless wall murals painted by members of the Kiowa Six, still greet visitors.

The additions and alterations blend seamlessly with the original fabric of the building. The new east wing, symmetrical yet distinctive with its curved exterior lines, reflects both the style and classical beauty of the older section. The interior has many new features as well, but like the exterior, the additions are sympathetic to the historic nature of the building and add a new level of function without compromising form.

Then there is the art.

Justice Yvonne Kauger led a team that selected pieces of art that not only enhance the beauty of the building, but also reflect the history of the state and its people. There are commissioned pieces that prove that modern Oklahoma artists will stand the test of time as they are compared to those artists already considered state treasures. Matching the beauty of the art is the diversity of both media and materials. There are metal sculptures, oil paintings, fabric art, and carvings. The art is decorative, yet a part of the building at the same time.

The selection of art went beyond beauty and diversity to include historic preservation of priceless artifacts. The best example of accomplishing both decoration and preservation is the mural art on the old third floor. Dating from the 1930s, the life-size murals were encased in protective walls during construction and brought back to vivid life through the painstaking care of art conservators. Similar care was given to artwork from the collections of the Oklahoma Historical Society that needed conservation. Those works, formerly relegated to storage in the vault, are now on display to be enjoyed by the public.

In public service, the best projects are those that accomplish the greatest good for the greatest number of people. The adaptive re-use of the old Historical Building for the Judicial Center, followed by the selection and conservation of art reflecting Oklahoma history, certainly falls in this category. I want to congratulate everyone involved in this project, especially Justice Yvonne Kauger, who had a vision and would not accept failure or compromise. The result is a combination of form and function that will serve Oklahomans for many years to come.

Bob L. Blackburn, Ph.D.





Helen Houp



Anne Rosenthal



..... conservation project

The Last Word

I would like to thank everyone who made the Oklahoma Judicial Center and its art possible, especially my colleagues on the Oklahoma Supreme Court, who trusted me to complete the vision. I am very grateful to Gayleen Rabakukk for her diligent research and her exquisite writing of this book, and to Justice James Winchester, her boss, who graciously allowed her to do it. We are thankful to the Oklahoma Legislature for creating Art in Public Places, and to Debby Williams, its director, because without them this project would not have been possible. Nor would it have happened without my brilliant staff lawyer, Kyle Shifflett, who contributed artistic sensibility, total loyalty, and sometimes, sheer physical force in the realization of the building and the book. I would also like to express my heartfelt appreciation to our resident ultimate editor, Justice James E. Edmondson, for his patience and his perfectionism.

The forward by former Chief Judge of the 10th Circuit, and President of Oklahoma City University, Robert Henry, and the afterward by Dr. Bob Blackburn, are remarkable evidence of decades of service by them to the nation and to the state of Oklahoma. Two architects steered us through the years. Anthony McDermid was there for the beginning and realization of the dream, and Paul Haley made sure that the building was completed the way it should be. Their help is greatly appreciated.

A special thank you is due Dr. Bob Blackburn and Jeff Briley of the Oklahoma History Center for a magnificent collaboration. They allowed us to go through the art collection of the state of Oklahoma piece by piece, and to select the very best of their collection to exhibit at the Oklahoma Judicial Center (which we call “History Center South.”) Approximately 65 percent of the art in the building was already owned by the people of Oklahoma, but it would never have been on display without their assistance.

Debby Williams and Kolbe Roper of Art in Public Places, not only helped with the collection, they donated memorable pieces to it. So did many other artists. We are touched by their generosity and honored to exhibit their work. Photographer Neil Chapman artistically documented the historic transition of the Supreme Court from the Capitol into the Judicial Center. He meticulously photographed every piece of art in the building and designed this beautiful book as a labor of love. As a special thank you to Neil, he was presented the Supreme Court Medallion as a Friend of the Court at the 2013 Sovereignty Symposium.

We tried to tell the history of the state, and of the judiciary, through the art in the building. The Art Committee of the Judicial Center is responsible for the museum quality of the collection. They were rewarded for their efforts by Governor Mary Fallin with the Governor George Nigh Public Service Arts Award from the Oklahoma Arts Council.

More than one-third of the money designated for public art in the building was spent on restoration of the Veterans' Memorial. We believed it to be most appropriate. Our heroes gave their lives to defend the liberties afforded us by the United States and Oklahoma Constitutions. The Justices and Judges in this building have sworn to uphold these Constitutions, and this we do on a daily basis.

This building belongs to the people of Oklahoma. Please visit it and enjoy what it represents. I have been asked if it is my legacy. It is not, but it has been a labor of love. My legacy is my family----- my daughter, Jonna, and my grandsons, Jay and Winston.

The transformation of the Oklahoma History Center took over thirty years. It was destined to house the courts from the day it was built. The building at 2100 North Lincoln is closely associated with two former chief justices. Chief Justice Robert L. Williams, who later became governor, secured the funding for the building. He was president of the Historical Society when it moved into the building in 1929. After thirty years of dreaming, three bond issues, a speech to a joint session of the Legislature in 1997, and the baking of innumerable dozens of cookies for successive appropriations committees, the dream of a building for the judiciary became a reality for me on Flag Day, my Daddy's birthday, June 14, 2011.

A dedicated team and I moved two weeks before the rest of the Court. They were instrumental in the realization of a finished structure and included Kyle Shifflett; Vanessa Traylor, who makes order out of chaos; Julie Rorie, co-ordinator of The Sovereignty Symposium; d.g. Smalling, a master artist and our generalist; Ronnie Nunn, computer whiz; David Dixon, staff lawyer and security guru; and Michael Smith and Brian Davis, who do everything with smiles on their faces.

I have often told the story of how they substituted Helen Brown's Home Economics class for science courses at Colony High School. I thought it was a disservice to me, and it did make my biology major and chemistry minor at Southwestern State University more difficult. However, in retrospect, I wouldn't have it any other way. I've told my friends and family that Helen Brown's oatmeal crispie cookie recipe is the brick and mortar of this building. They didn't believe me, but just recently, former Representative Bill Settle, long-ago chair of the Appropriations Committee, approached me at a wedding and asked, "Say, are you still making those cookies?" So, for those of you who have asked for the recipe, here it is!

Enjoy!

Yvonne Kauger, Justice



Helen Brown's Oatmeal Crispies

1 cup shortening	1 teaspoon salt
1 cup brown sugar	1 teaspoon soda
1 cup granulated sugar	3 cups oatmeal
2 well-beaten eggs	1 cup pecans
1 teaspoon vanilla	1 ½ cups flour

Thoroughly cream shortening and sugar. Add eggs and vanilla. Beat well. Add flour and soda. Add oatmeal and pecans. You can chop the pecans before or just put in whole ones like I do, because they get cut when you slice the dough. Mix well. Shape in rolls. Wrap in foil and chill thoroughly. Slice ¼ inch thick. Or, if you are as impatient as I, just go ahead and cut them while the dough is still warm. It just makes them bigger and fatter. Bake on an ungreased cookie sheet at 350 degrees for 10-12 minutes. Makes 4-5 dozen.

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Gayleen Rabakukk, MFA
Photography: Neil Chapman, EdD

Justice Yvonne Kauger
Kyle Shifflett, JD
Debby Williams, MFA
Justice James Edmondson

Foreword by Judge Robert Henry
Afterword by Bob Blackburn, PhD

A publication of Oklahoma Art in Public Places

Cover pottery by Jeri Redcorn (Caddo-Potawatomi)