WESTVIEW
A Journal of Western Oklahoma

Volume 9
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Winter 1989

WESTERN OKLAHOMA ARTISANS
This time it really happened! We didn’t have enough written submissions for our issue on the theme “Western Oklahoma Artisans.” Some of our discerning readers will probably notice that at least two of our articles aren’t bonafied Western Oklahoma offerings because they don’t follow the specified geographical boundaries. But they are universal in appeal. Truthfully, we were needing submissions. In the same way, we thought that there wouldn’t be enough for our issue on “Western Oklahoma Cemeteries”; but as things turned out, that one was one of our most enticing themes. At the last minute, we had to delay the publication of some of the articles because we didn’t have enough space.

Again we have evidence that there’s no way to anticipate how our projected themes will be received by our free-lance writers.

In this issue, we have a new member of the WESTVIEW Editorial Board to introduce—Dr. Dan Dill, Publisher. Dr. Donald Hamm, our most recent Publisher and Dean of the School of Arts and Sciences at SOSU, retired on July 1, 1989, and Dr. Dill assumed both roles.

Publisher Dill received his Bachelor’s degree in Chemistry and Mathematics from SOSU and his Ph.D. in Chemistry from University of Arkansas. He came to SOSU as a Chemistry professor in 1968 and became Chairman of the Chemistry Department in 1979. Dean Dill and his wife, Myrtle, a secretary in the SOSU Computer Center, have four children—Linda and John have completed degrees at SOSU, Janet is now a junior at SOSU, and Mary is a sophomore at Weatherford High School.

WESTVIEW looks forward to an agreeable association with its new Editorial Board member.

HAPPLY,

Leroy Thomas
Editor

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WESTVIEW, Winter 1989 3
by Tony Neely
Tony Neely, 1989 SOSU Commercial Art graduate, created this photographic exploration of the beauty of reflected light and shadow. Tony is currently doing free-lance commercial design and photography through his own design firm, New Line Advertising, in Weatherford.

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A sparkle appeared in Jim’s eyes as he leaned back in his leather chair, and I began by questioning about his long career as a professional photographer. It quickly became obvious to me that this 71-year-old Clinton, Oklahoma resident is living his life as he had dreamed—capturing timeless memories on a thin piece of celluloid.

To literally thousands of Western Oklahoma residents, Jim White, Master of Photography, Photographic Artisan, is no stranger. For many, Jim created their first baby pictures; and as years passed, he captured the expressions of joy for the wall portraits cherished by all in the family.

For photographers across the nation, Jim represents a leader who thrives on perfection. He has been in demand as a seminar lecturer for most of his career because of his unique ability to skillfully manipulate light, film, lenses, perspective, and creative energy into an unforgettable portrait.

Jim’s initial interest in photography began in the 1930’s. When his father was an adolescent, he had been an amateur photographer. When the elder White went into a hospital because of tuberculosis, he began acquiring photographic chemicals for enjoyment. After his father died, Jim’s inquisitive nature about how the photographic process worked set into motion his future career as a professional photographer.

After graduating from high school, Jim was employed by a commercial photographer in Oklahoma City for the summer. However, not until he purchased his own studio on
PHOTOGRAPHER:
WHITE

Burlison

at the moment.” Speaking from experience as his protege, I know that he treats every click of his shutter as if his long successful career depended on the outcome of each exposure.

One of his most favorite portraits is of his daughter at seven years of age. Jim gracefully placed her by an open window; with the manipulation of light, lens, exposure, negative development, and special printing techniques, he managed to create not only a lasting portrait of his daughter but also an award-winning portrait. With the portrait of his daughter, he won the coveted Ken Carson award.

During his career, Jim has won many other awards, one hundred print merits from the Professional Photographers Association, and four loan Collection prints (merit and loan collection prints are prints selected by master photographers, prints that meet the high standards set by the Professional Photographers Association).

One of Jim’s photographs that I particularly enjoy is a photograph of a Taos bookstore. By choosing the proper time of day for optimum dramatic effect, he captured the unique shape and visual unity of the adobe structure. He not only received monetary compensation for his efforts, but he was awarded a print merit with the Professional Photographers Association.

Jim White continues to share his knowledge with Oklahoma photographers as director of photography for Blunck’s Studio in Clinton. Also, he can still be found catching smiles and angelic expressions while creating timeless portraits of children, brides, seniors, and adults.

DAVID BURLISON of Moore, husband of Kaye Burlison, whose article appears in another section of this issue, is a professional photographer and aspiring writer. He enjoys putting into practice the many creative ideas and innovative techniques he has learned from Jim White, subject of his article.
Frazier's Vibrant Dancing Figures

By Vesta-Nadine Severs

“Invitation”, bronze, 12” high.
From the time of the earliest cave etchings, artists and art connoisseurs have been fascinated with the dancing human figure. Its vibrant movements epitomize the depths of human joy, sadness, spiritual strivings, and struggles with life. Repeatedly, artists turn to this motif, endeavoring to bring the living beauty of the dancing figure to their art mediums.

So it is not surprising to find Lena Beth Frazier, Norman sculptress, creating her own “Dance Series” in a purely contemporary art form. With barely any perceptible robe movement to accentuate the human form’s lively expressions, Ms. Frazier uses simple flowing tunics on each figure. These bronzes have a turquoise patina.

Of the six dancing figures (MAN CAN FLY, CREATING SPACE I and II, INVITATION, COURAGE, and INSPIRATION), only one is of a male form — MAN CAN FLY. The young man — with elongated, aquiline face — appears to be taking a deep breath in expectancy of levitation. His Spartan ankle-length air-spun tunic is the only space suit required.

Ms. Frazier said, "When Elizabeth, my young daughter, saw MAN CAN FLY, she asked, 'Can woman fly too?' From that question I fashioned CREATING SPACE I."

Signifying woman’s awakening consciousness of all encircling and restricting conditions, half-kneeling CREATING SPACE I is pushing aside every obstruction to create a breathing space. Victoriously, once she is upright in CREATING SPACE II, woman still holds restrictions in abeyance.

The suggestive stance of slightly bent legs and outstretched arm of the female form in INVITATION beckons the viewer provocatively.

"As my other figures express 'lift-off' and pushing aside all barriers which imprison self-expression, so INVITATION is the composite of 'Come to me; let’s share communication in all its multi-forms,'" Frazier explained.

"I purposely molded the Spartan-type robes for these dance figures with little movement in order not to detract from the body’s expression. However, I may, in a future figure, have more folds in the robe. It all depends on what I’m endeavoring to express at the time."

 Seeking to go beyond the physical form to communicate a depth of essential emotion from motion, Ms. Frazier’s rendition of the human form is sculpturally sound.

"My goal is to achieve full self-expression. I want to express self totally and in every possible way. Why should I die with my potential intact? Naturally, because I am female, my work is inherently expressed through the female form," said Frazier.

"I've been commissioned to do hundreds of busts, both of private and public figures. Among these have been my children’s heads in clay and bronze. Recently I was flown to Carmel, California and also to Texas in order to fill commissions. I find it’s very easy for me to achieve a likeness of people — mainly, I think, because I’ve studied anatomy very thoroughly," Frazier indicated. "I build from the..."
inside starting at the spinal column, filling in bones and muscles, until there's nothing more I can do to improve the piece from any angle. There's always the crucial point where the subject, tired and maybe a little bored with the sittings, feels there's nothing more to be done. Yet I must be the one who says it is or isn't completed. I know the work has reached the completion stage when it is the absolute best I can make it.

A viewer is immediately attracted by the aliveness and naturalness of these busts. No doubt one of the contributing factors is Ms. Frazier's method of doing the eyes. The eyeball is done in the usual manner; then the pupil is flattened, the lens made concave, and the iris incised with radiating lines. This rendition creates light and shadow in the eye. The overall effect is similar to the way a portrait artist would execute an eye in raw umber.

The viewer can almost feel the cool breeze and stinging spring rain gently pelting the woman's face and flowing hair.

Frazier's work has received much recognition, including the 1977 Governor's Art Award, the Business in the Arts Award for 1983, and the Sylvan N. Goldman Sculpture Award in 1984. She has had one-woman shows in the following museums and galleries: Governor's Gallery (State Capitol), Firehouse Art Center (Norman), Mabee-Gerrer Museum (Shawnee), Goddard Art Center (Ardmore), Oklahoma Art Center, Downtown Extension (Oklahoma City), and Stiha Gallery (Santa Fe).

Her works have also been in group exhibitions, including the Oklahoma Museum of Art, Oklahoma Sculpture Society, Living Women-Living Art Exhibit, National Governors’ Conference Art Exhibit International, and the Pen and Brush National sculpture Juried Exhibit in New York. Her works are also in both private and public collections.

"In our fast-paced society, everyone becomes emotionally exhausted at times and needs to refuel. We all need a time and place of seclusion," stated Ms. Frazier as she stood beside her bronze SECLUSION.

SECLUSION is a nude female bent with knees drawn up and her forehead resting on her left forearm and her right arm extended slightly forward. In this supplicating philosophical attitude, SECLUSION's long hair spreads outward over her upper arms.

After viewing her work, a person can't help but hope that Lena Beth Frazier continues to achieve her goal of "full self-expression" through the Dance Series and all other forms of our human experiences.

VESTA-NADINE SEVERS is a free-lance artist and writer who lives in Shawnee.
LOCKED IN BY winter's firm embrace
the old ranch house rests in the snow.
Its chimney smoke is curling low
above a blanket of soft lace.

No caller passes through the gate,
barbs on the fence wear coats of glass.
The ancient well is frozen fast
and half-white branches are sedate.

The barn lies back of a smooth drift
against a background of stark white.
On the outhouse path to the right
no footfall yet has made a rift.

Where the South Canadian bends
around the broad Antelope Hills
Western Oklahoma is still:
Here, north of Cheyenne, time suspends.

MARJ MCALISTER is a free-lance poet who lives in Oklahoma City.
"Veronica" handmade paper
by Cathy Wells
Weatherford
Junior

"Saranade" handmade paper
by Shannon Bower
Woodward
Senior

"Aspirations" handmade paper
by Cathy Wells
Weatherford
Junior

"Mandolin with Three pears" acrylic
by Lisa Bradford
Elk City
Junior

"Jennifer" wood cut
"Kiss the Sky"
mixed media
by
James Jennings
Saddle Mt.
Senior

"Botticelli's Child"
handmade paper, fiber
by
Sossee Eskidjian
Nicosia Cyprus
Junior

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Dedicated to the memory of Montee Hoke

"Wind Maiden"
clay-sculpture
by Darsi Ward
Altus Senior

"I will never stop teaching — my students keep my art alive. Every year they ask new questions. Every day I search for answers. Of one thing I am sure: when I stop learning and sharing and teaching, I'll stop creating."

A quote from the late Montee Hoke, whose life was teaching. As a coach, disciplined potter, and dedicated Art teacher, he contributed much to this world.

Because of his students, he will never stop creating.
“Abandoned Dream”
black & white print
by Lila Albarran
Senior

“Night Voyage”
black & white print
by Lila Albarran
Senior

“Sir Lancelot
and the Dragon”
Pen and Ink,
by Patty Lack
Sophomore

“Self Portrait” cut paper
by Karen Sullivan
Weatherford
Senior

“501 Hues”
watercolor
by Erin O’Connor
Edmond
Senior

“Punkie” dry point
by Lisa Bradford
Elk City
Junior
"Black Tie"
china Marker
by
Erin O'Connor
Edmond
Senior

"Early Morning Garden"
feel-tipped pen
by Patty Lack
Sophomore

"The Olden Days" watercolor and ink
by Shannon Bower
Senior

"Reflect on the Land"
airbrushed inks
by Cindy Koehn
Fort Cobb - Broxton
Junior

"Brangus Shade II"
Watercolor

"One Red Shoe"
pencil
by Bryce Brimer
Sayre
Freshman
I can remember flying back to Oklahoma several years ago to visit my parents. I had been reared on one of those Western Oklahoma farms below and had farmed with my father from the time I was old enough to ride on a tractor until I finished college. It was natural for me to look at the land below as the plane approached Will Rogers Airport. The colorful quiltwork of the ground struck me as being as beautiful as any piece of artwork I had ever seen. This tapestry of fields of wheat, hay, and tilled soil made me think and appreciate.

My father was an artisan as sure as the one with an easel, a brush, and a canvas. His paints were the seeds and fertilizers that he put in the ground. His brushes were
tractors, combines, balers, and plows. His canvases were the sandy fields on our farm. His works were framed with fences made of barbed wire and posts of steel, creosote wood, and cut trees.

He would start his work in the spring each year by plowing, which turned the winter-dulled hayfield into the browns and red of fresh Western Oklahoma earth. I can remember as a child the almost hypnotic effect of standing behind the tractor and plow after it had passed and watching the soil tumble in a continuous, perfect way bringing up the rich-smelling soil. The mounds of dirt turned over by the shears reminded me of coils of rope that were being wound in a circle as the tractor went around and around the field. I can remember the sharp contrast of the old and new soil until finally everything was new and ready for the seeds to be sowed.

Father and I would watch the hay come up, first as little specks of green so tiny and slender. The field would change from soil to bright green before our eyes, a living piece of art. The hay would be cut when it was time; and as it lay on the ground drying, it would change colors to pastels of yellows and greens. The field would become concentric rows of color when the hay was raked in preparation for baling. The rolling fields would then become works of opt art with the rectangular hay bales lying on the fields, giving an unaccustomed geometric look to the land.

Fields of wheat were my father's other canvases. These were works that took all four seasons to complete and changed with time. First there was the sandy brown of the land ready to be sowed. Then the green of the wheat added brightness to the subdued colors of winter. Winter itself would add its touch sometimes by making the fields blinding-white with snow. With the progression of spring, the wheat grew tall, first oceans of green finally turning to oceans of gold as summer approached.

He was not alone in his artisanship, however, for he and nature worked together. The tension between the two added drama to the fields. Sometimes the rains would come and wash the seedlings from the ground and make veins of orange subsoil visible. Sometimes no rain would come, and browns would eventually replace all other colors. The winds would blow until patches of off-white sand, like worn spots in old paintings, would be in the middle of fields of wheat. Hail might crumble the golden wheat, making it look like a wrinkled gunnysack.

But then there were the times when the two worked in unison—times when the rains came, making the fields turn green with life, times when the winds would dry the rows of hay so that it could be baled and dry the waving wheat so that it could be harvested. My father would look at me and smile, and I could feel the passion and pride he had for his art.

My father died this year. He will no longer practice his art—at least not in Western Oklahoma anyway. I apprenticed under him for those many years and then chose to leave. Sometimes I wish that I had stayed and worked the fields. But one thing is certain: other farmers will always carry on the work. They will till the soil, plant the fields, fight with nature, and raise crops so that all of us can enjoy the masterpieces created by the artisans of the land.

DR. DALE TEETERS, a graduate of SOSU, is a Chemistry professor at Tulsa University.

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Westview, Winter 1989
SOSU Faculty Artists

The following photographs are of art works produced by the Art Department faculty at Southwestern Oklahoma State University.

"Equinox" — modeling paste and acrylic
George Calvert

"Star Reach" — collage and acrylic

"Self x 6" — charcoal
Marge Donley

"Semi-tacky Elvis Alter" — mixed media
Dr. Park Lang

"Man Called Horse" & "Show Blanket" — wool

"Cat" — bronze

Virginia McLamb
Flint Creek — watercolor

Waiting for the Full Moon — oil

Untitled Pendant Sculptures — silver, walnut, and turquoise

Leroy Shultz

"Flint Creek" — watercolor

"Waiting for the Full Moon" — oil

James Terrell
"Cherokee Pendament" — fabric assemblage

"Winner's Circle" - hand woven paper with mixed media

J. Don Wood

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Artists have created paintings, carvings, and sculptures of almost everything, but there is an Oklahoma woman who deserves the designation *artisan* who has something that is believed to be unique. She is Juanita Summers Martin of Shawnee, whose creation is a micro-replica of "City Four Square," supposedly heaven.

Based on the vision of John the "divine," recorded in Chapters 21 and 22 of REVELATION, the city is a cube, 7 x 7 x 7 inches, made of antique crystal beads that Ms. Martin bought at garage sales throughout the state. She uses the city as a teaching tool.

Following the description in the BIBLE, Ms. Martin used the colors of stones mentioned in the twelve foundations, which represented the twelve apostles. When talking about her project, she uses the legendary meaning of each stone.

"Symbolism," she says, "is the oldest and easiest method of teaching. Beginning even before writing, it appeals and applies to the moral, spiritual, and intellectual sides of man."

"The first foundation of the city is reddish brown jasper, symbolizing the glory of God. The next is pure blue for sapphire, symbolizing brilliance and stability. Then comes chalcedony, a grayish blue, which indicates perfect obedience.

"The bright green emerald means life, as it always comes in the spring. Foundation number five is orange sardius, for purity and humility; number six is brownish red sardius, representing loyalty, while gold chrysalyte is for heavenly wisdom.

"And there is pinkish beryl," she points out, "symbolizing
love of the Father; yellow to brown topaz, the fulfillment of duty. Applegreen chrysoprasus indicates one who endures adversity; bluish purple jacinth denotes unchanging or eternity, and the twelfth is amethyst, a symbol of royal priesthood.”

Completing the structure, Mr. Martin explains the twelve gates, made of imitation pear; twelve angels, each made of six beads; the river of life with forty crystal beads, representing the forty days of flood, and last, the tree of life. It also has twelve beads, indicative of twelve fruits, each for a month of the year.

“I thought of making this,” Ms. Martin said. “when I was teaching a Bible class. I mentioned it to a few people who said it couldn’t be done— that beads wouldn’t hold together as building blocks. I believed they would and began trying. It took me a while to find an adhesive that would stick, but I finally did. It was quick-drying apoxie. It still holds.”

Ms. Martin was on that project five years, primarily because the desired beads were so difficult to find. She considers the result worth the time and perseverance.

During those years, Ms. Martin was wife and mother, an interior decorator, and a realtor. Her latest project is the casting of porcelain. She became interested in making lace-draped dolls while living in El Paso in 1957 and studied at every opportunity. Today she is an apprentice No. 2 in the Doll Artisan Guild and a teacher of the craft.

Her husband, Raymond, is one of her students. Being a rancher, however, he creates mostly cattle and buffalo.

OPAL HARTSELL BROWN, who lives near Davis, has been a WESTVIEW supporter all the years of its publication.
About four years ago, Old Town Museum in Elk City provided an outstanding exhibition of some of the finest handmade quilts and wall hangings in Western Oklahoma.

Many of these articles were made by Western Oklahoma Quilters' Guild, which meets monthly in Clinton. Prior to its organization in 1983, most of the charter members belonged to Oklahoma Quilters' Guild in Oklahoma City. The group now has a good number of members living in Weatherford, Clinton, Cordell, Sentinel, Hobart, Elk City, Cheyenne, and one member in Canada.

The purpose of Quilters' Guild is to preserve techniques of piecing, appliqueing, and quilting. Members are especially interested in reviving antique designs that have been handed down during the past 150 years. They are constantly discovering patterns that are variations of the old originals.

The quilt showing, which was part of Western Oklahoma Historical Society's Summer Series, contained approximately sixty handmade items. One room at the museum was devoted to antique quilts more than fifty years old. This display included such patterns as "Starry Path," "Grandmother's Basket," "Wedding Ring," and "Log Cabin."

Members of the Quilters' Guild served as guides who explained the art of piecing and quilting and its historical significance. According to the Guild's president, Mrs. Vicki Bishop of Clinton, "Log Cabin" and "Pine Tree" were favorites of early-day Western Oklahoma pioneer women. These patterns originated in the 1800's in New England and moved west as home seekers searched for new lands. Variations of "Log Cabin" became known as "Straight Furrow," "Barn Raisin," and "Courthouse Steps."
Another old pattern revived by the Guild was first known as “Bear’s Paw” and was a New England creation. It was developed during the 1840’s and was also called “Duck’s Foot in the Mud” and “Hand of Friendship.” Another interesting antique pattern which is still popular today was first known as “Drunkard’s Path” and later as “Robbing Peter to Pay Paul.” This old Quaker pattern from Ohio has an intricate design with circular pieces cut out of opposite corners and stitched together.

Many Quilters’ Guild members devote their time and expertise in re-creating complicated antique patterns. A beautiful example of hours of hard work and tiny stitches was evident in “Grandmother’s Flower Garden,” a colorful array of more than three thousand one-inch hexagon patches sewed together by hand. “Flying Goose” and its companion “Goose Tracks” gave a beautiful example of what can be designed with small equilateral triangles. Judy Reeder of Burns Flat presented her triangle shapes in “Shades of the Rainbow,” a variation of the old “Bow Tie” pattern.

Other complex patterns in the quilt showing included “Dresden Plate,” the “Lone Star,” “Texas Star,” “Grandmother’s Fans,” “Jacob’s Fan,” “Wedding Ring,” and “Dutch Boy and Girl.” An original design, “Blue Bonny Star,” by Janet Bonny of Burns Flat, was most eye-catching. Another, a modern-day “Jeans Quilt,” by Mrs. Walter Miller of Cordell, gave an attractive appliqued and embroidered pictorial history of her son’s school days.

Piecing quilts is a precision craft of carefully cutting and then sewing together geometric figures — circles, squares, rectangles, triangles, diamonds, and hexagons. Whatever the design, the tiny patches must always revolve into a perfect square known as a block. These blocks are stitched together to make the top. After the top is completed, it is then marked for quilting or is tacked to its batting and back.

Anyone who pieces a quilt discovers that the cutting and sewing is a delightful challenge as well as a form of relaxation. Assembling the tiny patches is much like putting together a jigsaw puzzle. Many people who enjoy piecing and quilting often pursue the art of quilt-making as a lifelong hobby.

This article — now updated — first appeared in the August 8, 1985 edition of THE SENTINEL LEADER.

DONITA LUCAS SHIELDS, SOSU alumna and formerly WESTVIEW staff writer and advertising representative, now lives near Wagoner.
To just about anyone peering through the pane of her front door and seeing her bent to her task, she would seem a frail grandmother who has blue-gray hair. However, Sue Hampton of Hinton is, at 91 years of age, a woman who is still interested, as she has always been, in creating and sharing the beauty of her crafts.

When Mrs. Hampton was younger, she helped her husband, C.A. Hampton, with their grocery store in Hinton. Still she managed to rear three children as well as find time for church work and artistic activities.

She raised beautiful flowers in her garden and supplied her church with lovely fresh-cut floral arrangements. She also played the organ and aided in creating a worshipful atmosphere for services. Her abilities overflowed as she taught others the harmonious chords of hymns and sonatas on the piano.

In 1931, when some of her friends made some quilts, Mrs. Hampton pieced together her first quilt. For the Flower Garden pattern, she carefully cut each small block with a tiny flower in the center. Because her mother-in-law in Colorado could quilt beautifully, she sent the quilt to her for quilting. Last year, Mrs. Hampton's granddaughter entered this "antique" quilt in the local fair and won First Prize.

As age and arthritis began to hinder her outdoor activities and after her husband died, Mrs. Hampton focused her energies on her indoor creative projects. Her stitchery projects included many crewel embroidery pictures and a needlepoint piano-bench cover. Because of her giving nature, she gave many of these projects to others after many hours of loving labor.

And then she began quilting again. Most of these objects of warmth and beauty have been selected from catalogs by the recipients. Mrs. Hampton donates the labor while the receiver pays for materials and quilting. She has done quilts that have cross-stitch embroidered patterns, appliqued fabrics, and the old-fashioned pieced quilts in which the cloth strips themselves form the pattern. In the past twenty years, she has completed seventeen quilts.

Once again, as long ago, this lovely lady is sharing the beauty of her talents. She placed before us a beautiful family, a breathtaking rose, a memorable melody; and now she has stitched together colorful strips of cloth that, like her love, will keep us warm for years to come.

KAYE L. BURLISON of Moore received her Master's of Education degree from SOSU in December, 1988. She works as a draftsman for an architectural firm in Oklahoma City. Like her grandmother, Sue Hampton, she enjoys stitchery projects and has completed her first quilt.
An artisan from Erick, hometown of Roger Miller, is working on a project that will make the singer-composer warm all over. The project has involved many hours of work, talent, and even a sense of humor.

Sue Forgay, who once lived across the alley from E.D. and Amelia Miller (Roger's uncle and aunt, both now deceased), was visiting in their home a few years back. They were discussing Roger in general and quilts in particular when it was suggested that Sue should make a quilt especially for Roger. That sounded like a project worth taking on to the Erick resident, whose crafting interests are many and varied.

"I looked in quilt books and drew off several patterns," Sue said. "Then I threw them all away. I kept drawing and asking Mrs. Miller for advice."

Mrs. Miller, who, along with her husband, reared Roger Miller after the death of his father, suggested four motifs depicting incidents in the singer's eventful life. These would be placed at each corner of a large square on which Miller's name was centralized.

Sue chose a musical staff with notes, the slogan "Erick, my hometown," and a fiddle. It seems Miller once played that instrument for Minnie Pearl. Mrs. Miller supplied the final suggestion: a horse.

"King of the Road" gets quilted.

When Sue questioned her about the significance, Mrs. Miller explained that when her nephew first began dating, he went on horseback for lack of more up-to-date transportation. She added, "But just between me and you, this horse could represent a mule. You know, he's always been as stubborn as one!"

The final product contained white square blocks embroidered with the name of some of the more popular of the eight hundred songs Miller has written, such as "King of the Road," "Dang Me," and "England Swings."

These are bordered with red and positioned around the larger central square. After the first quilt was finished, Sue, a longtime friend of the family, presented it to Miller. He promptly commissioned her to do eight more. But he, too, was curious about the horse. Sue answered his question innocently, "That was just a suggestion from Mrs. Miller."

Sue took a sample of the quilt with her on a recent trip to Nashville and approached several singers with it. Said Conway Twitty, "Design one for me!"

But she figures that the eight quilts for Miller will keep her busy, along with her other crafts and activities. She is presently dressing a complete wedding party of dolls and serves as ombudsman at the local nursing home.

"I guess one day I'll have to tell Roger what that horse really stands for," she laughed. If she does, let's hope he still has his famous sense of humor.

MARGIE SNOWDEN NORTH, who resides near Erick, has been writing for most of her life. Her freelance work has been published by denominational houses and local journals, including several times in WESTVIEW. For about a year, she did a weekly column called "Something to Think About" for the OKLAHOMAN.
The sun creeps behind the Slick Hills of Western Caddo County near Cook Creek just north of Highway 58. Nearly one hundred eager campers begin to gather around a huge bonfire which shoots flames nearly twenty feet in the air. Spontaneous gasps can be heard as the campfire slowly crumbles, sending glowing embers skyward, racing to freedom as they escape their mother source but are eventually consumed by the vastness of the encompassing twilight.

A horse can be seen silhouetted against the distant trees. Anticipation can be felt even by the adult leaders. The faceless rider rides into the campfire glow. He is faceless no longer, and some of the people gathered there recognize his horse.

The adults have knowing smiles on their faces as if they have experienced this before. Neophytes are spellbound. Everyone is silent.

The rider dismounts and silently pulls a rope off the saddle. Quickly he makes a small loop and begins to whip it around in a circular motion, letting more rope out gradually until the circle is huge. Again there are gasps as the elderly gentleman jumps in and out of the rope.

The artisan begins to speak, and his audience listens carefully. He tells about roping—about horsemanship. Some have heard the stories before, but they listen.

A volunteer! He wants a volunteer. Volunteers are everywhere. One is chosen and must stand many feet away. The cowboy makes a lasso and whips it around his head. The circle of the rope can be seen moving through the air to its victim. The young camper feels the rope tighten around

The circle of the rope can be seen moving through the air to its victim.
Everett Cook showing a group of scouts how to ready a horse for riding.

his arms. Quickly the old man runs over to the volunteer and ties the rope around his feet, making a loop which the cowboy extends around the camper's neck.

"An Oklahoma cowboy's dogie is now ready for branding," the man says above clapping hands. The cowboy mounts his horse and rides back toward the trees. He's gone.

Everett Cook is 80 now and has been entertaining and instructing scouts at Camp George Thomas in Southwestern Caddo County nearly fifty-five years. George Thomas, a Chickasha businessman, donated the land to the Boy Scouts of America back in 1935. Cook then lived across the road and up the creek that now bears his name.

Cook is an Oklahoma original and has never tried to commercialize his "artisanry." It has been too important to him to be commercialized. How many campers has he influenced? Who knows? Tens of thousands may be a rough estimate, but not even he knows or cares.

For many years, Everett and his wife, Ruby, lived on the campground, maintaining the area for the Scout enthusiasts.

His children, Keith and Linda (both deceased), were reared in Scouting.

These days at 80, his memories of past Summer camps are vivid, and he can remember many of the old scoutmasters by name. Most seasons find the elderly gentleman in Apache tending a garden, writing memories, and enjoying a semi-retired lifestyle. But when camping season rolls around, Everett Cook gets the old cowboy itch and wants to spread that itch among a group of Tenderfoot scouters just a few miles down the road.

DALE W. HILL is presently Elementary Counselor for the Anadarko Public School. Along with teaching and writing, he also teaches adult education night classes at the Caddo Kiowa Vocational Technical School at Fort Cobb. This is his second contribution to WESTVIEW.
People have been putting shoes on horses’ feet for centuries now. In the very beginning, men used animal hides to protect hooves. Eventually, metal shoes crafted by a blacksmith with a forge were nailed to horses’ feet. Even today, although the shoes themselves are manufactured, the art of shoeing horses has prevailed without being altered by technology.

The shoeing of horses requires a special kind of person. He must have great strength and be in excellent physical condition. Although shoeing horses doesn’t appear to be difficult, a great deal of stress is put on the farrier’s arms and legs while he works. In order to deal with the physical work of farriery, a shoer must also possess a love of horses. One such man is Joe Kelley of Dill City. A great many people rely on his skills as a farrier to keep their horses’ feet in good condition.

Joe is probably the best-known farrier in Western Oklahoma. Unlike most horse shoers, who start at an early age, Joe was unable to attend the school until he was twenty-nine years old. His interest in shoeing came long before then, however. It seemed that every horse he saw needed foot work. While working as a private investigator for a retail credit company, Joe coincidentally received two weeks vacation at the same time that there was a two-week farrier school. He attended and was certified at the North Texas Farrier School in Mineral Wells in 1971.

Joe said that he was worked so hard in the school that had it not been to pay back money borrowed to attend the school, he would never have shoeed another horse. His first job after he was certified took three hours, but he soon learned to love his work. Two years later, in 1973, he had so many clients that he decided to try shoeing as his only employment. He quit his job with the credit company on a one-year trial basis to see if he could make it. His plan worked, and he has been shoeing horses for a living these sixteen years.

Although shoeing horses and his spouse’s job have been the primary source of his family’s income, Joe has occasionally taken other jobs when they were offered to him. At one time, he was chief of police in Dill City. Some of the teenagers in the town have always been an ornery bunch, able to run off most of that city’s police officers. When they discovered that Joe had been a private investigator, which was true, but not the type of private investigator they imagined, they left him alone and behaved as young ladies and gentlemen. Despite their good behavior, Joe quit because he was too busy to be a policemen and a farrier at the same time.

Sometime later, the oil boom brought rich times to Western Oklahoma. The money bug seemed to bite nearly everyone, including the Kelley family. In 1982, Joe was offered a job as a mud engineer, and he took it. He didn’t need the extra money, but greed was an overpowering force. Finally, in 1985, after deciding he really didn’t enjoy the high-paying position, and two jobs were too much work, once again Joe returned to shoeing horses.
"Joe simply enjoys being too busy to relax."

only shoeing horses. Everybody knows about hindsight, including Joe. He said in retrospect that his involvement in the oil boom was foolishness.

It would seem that Joe simply enjoys being too busy to relax. Not only has he held two fulltime jobs in the past and quit them because he found himself too busy, but now, along with shoeing all the horses he can every day except Sunday, he is also a fulltime student at SOSU. He started to college in 1987 when he was 44 years old, and he is determined to earn a degree in Elementary Education. Nearly every semester since the start of his college career, Joe has made the Dean’s Honor Roll.

His shoeing and school schedule would be tight enough if people took their horses to his house to be shoed. Amazingly, however, Joe travels to people’s homes to do the shoeing. He is about the only farrier in Western Oklahoma who makes house calls. His clientele lives within a fifty-mile radius of his home in Dill City. He plans his route as much as possible so that he can circle the area and end up close to home.

At one time, he traveled within about a hundred-mile radius as far south as Eldorado and Frederick. But then the cost of fuel jumped; so rather than boosting his prices, he cut his area in half. Now he travels as far as Elk City to the west, Hobart to the south, Colony to the east, and Putnam to the north. This circle isn’t rigid, however. It simply encloses most of his shoeing area. He occasionally travels farther in his work. He has several clients in Mountain View and some in Weatherford and Butler among others. On average, Joe’s Datsun pickup chugs approximately one hundred miles a day.

Not only is Joe a master at his trade, but he is also one of Western Oklahoma’s nicest people. Seldom is he seen without a big smile on his face. When the smile is absent, his associates know that he is deep in thought about his course work. He is such a friendly fellow that he can perk up the spirits of nearly anybody with his presence. Almost everyone who knows Joe regards him as a trusted friend because he has never done anything to make anyone feel differently.

While on the job, Joe talks constantly; however, never does a word of gossip roll off his tongue. His subjects vary greatly from school to sports to politics, but mostly they involve horses. The pleasure people have in visiting with Joe while he is working leaves many people feeling as though they have had company, rather than having a job done. This, along with knowing that the shoes are set perfectly, compensates for the money they fork over when the job is finished. Twenty-five dollars is what most farriers, including Joe, charge to shoe a horse. Most people prefer to give the money to Joe rather than some stranger who is not nearly as friendly or convenient.

Besides busying himself with his job and school work, Joe also has his own horses to look after. Unlike some people who have horses but can’t find the time necessary to work with them, Joe takes time out of his busy schedule to see that his horses are cared for

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"He feels he was born a hundred years too late."

properly and ridden regularly. This would be a big job with only one horse, but Joe has five of his own—two mares in foal, a four-year-old, a three-year-old, and a yearling. One of the mares is only half his, so he gets every other foal from her. That may not seem much to someone who has never been around horses, but the young horses must be handled very often to establish and maintain good manners.

Even though Joe is allergic to horses, everyday he handles his animals. They are the pleasure in his life. The more horses are handled while they are babies, the better they grow up to be. Joe has one baby every year, and every other year he gets the colt from the part ownership of the other mare. This keeps him very busy just handling and halter-breaking colts. Usually at the same time, however, he also has a yearling colt to work with. He handles yearlings extensively and prepares them to be ridden the following year. On top of that, he often has a two-year-old. Horses are ready to ride at two years, so Joe breaks his horses at that age, which requires many hours of work and patience every day. Besides, he has three-and sometimes four-year-olds that must be ridden often just to keep them from forgetting what they’ve already learned.

The training process is hard work for anybody, including Joe, but he has an edge—he knows horses very well. It sometimes seems as if he even knows what the horses think and how they feel. Some say that Joe is part horse himself. Perhaps that’s the reason all of his horses turn out to be such fine, well-mannered animals.

Besides training his colts, Joe enjoys attending trail rides, too. He is a member of the Clinton Round-up Club and participates in the organization’s rides and other activities when he can. Joe also tries to travel to Colorado every year and ride in the mountains, the big event he looks forward to every summer. He joins a group of about ten or fifteen riders who come from several different places. They take their horses and camping gear and head to the mountains. Although the ride is a great deal of fun, it’s also difficult and dangerous. The terrain is very rough, and in some places there’s only a narrow trail with the mountain dropping almost straight down on one side. Only a sure-footed, reliable, well-trained horse can make the ride. These mountain rides provide Joe with his most pleasurable experiences.

Although the mountains are his favorite, Joe loves to ride anywhere. He feels he was born a hundred years too late because the lifestyle of the middle 1800’s would have suited him perfectly. Although he is sometimes inconvenienced by the hassles of modern times, he still makes the best of life as it is today.

Joe Kelley is admired and respected by many people. He has made quite a name for himself with his abilities with horses and with his outstanding good nature. Most people know him, however, for his masterful skills as a farrier; and as long as people have horses, there will be farriers to care for the hooves. Who knows what the next generation of farriers will bring? One thing is for certain, though; there will never be another person like Joe Kelley.

TERI GORSHING of Bessie is currently studying Biology at SOSU. She has had a lifelong passion for animals, especially horses, and hopes to find a career working closely with animals.
FUTURE ISSUES

WINTER, 1989

SPRING, 1990 (WESTERN OKLAHOMA'S CHILDREN; DEADLINE: 12-15-89)
SUMMER, 1990 (WESTERN OKLAHOMA'S DIVERSE VOICES; DEADLINE: 2-15-90)
FALL, 1990 (WESTERN OKLAHOMA FRIENDSHIPS; DEADLINE: 7-1-90)
WINTER, 1990 (WESTERN OKLAHOMA REUNIONS; DEADLINE: 9-15-90)

SPRING, 1991 (WESTERN OKLAHOMA ROMANCE; DEADLINE: 12-15-90)
SUMMER, 1991 (WESTERN OKLAHOMA PASTIMES/ENTERTAINMENT; DEADLINE: 2-15-91)
FALL, 1991 (WESTERN OKLAHOMA SEASONS; DEADLINE 9-1-91)
WINTER, 1991 (WESTERN OKLAHOMA CHRISTMASTIME; DEADLINE: 9-15-91)

SPRING, 1992 (WESTERN OKLAHOMA RELATIVES/KINFOLKS; DEADLINE: 12-15-91)
SUMMER, 1992 (WESTERN OKLAHOMA DAYDREAMS/ILLUSIONS; DEADLINE 2-15-92)
FALL, 1992 (WESTERN OKLAHOMA DUSTBOWL DAYS; DEADLINE: 7-1-92)
WINTER, 1992 (WESTERN OKLAHOMA COLORFUL CHARACTERS; DEADLINE: 9-15-92)

SPRING, 1993 (WESTERN OKLAHOMA LAWMEN AND OUTLAWS; DEADLINE: 12-15-92)
SUMMER, 1993 (WESTERN OKLAHOMA FEASTS; DEADLINE: 2-15-93)
FALL, 1993 (WESTERN OKLAHOMA FARMHOUSES; DEADLINE: 7-1-93)

We prefer 5 x 7 or 8 x 10 b & w glossies that we can keep, as well as clear, original manuscripts (no copies, please).
Stylesheet For
WESTVIEW
Contributors
By The WESTVIEW Editorial Board

Being published in WESTVIEW isn't really an elusive dream. All a writer must do is follow a few simple guidelines:

1. Always mail a submission flat in a manila envelope, remembering to include the SASE for a possible rejection. Mail to: Dr. Leroy Thomas, Editor, WESTVIEW; 100 Campus Drive, SOSU, Weatherford, OK 73096.

2. Use a coversheet that contains name, address, telephone number, suggested issue (e.g., "Western Oklahoma Children").

3. Remember to leave your name and address off the submission itself. We want each contributor to be anonymous during the Board's assessing.

4. Remember the importance of a clean typewritten manuscript (double-spacing for prose and single-spacing for poetry). Use a good grade of 8½ x 11 white paper (no onionskin paper, please). Submit pen-and-ink graphics on white paper. Submit 5 x 7 b & w photos that may be kept on file in our offices and not returned.

5. Be sure to submit material that is related to Western Oklahoma. The geographical boundary is the area lying west of Interstate 35. However, we don't require that our contributors be current residents of Western Oklahoma.

6. Feeling that your submission will be accepted, you also need to send along a short biographical blurb written in third person. EXAMPLE: RONA DEL RIO, from Weatherford, is a SOSU junior majoring in Computer. The present selection is her first published work.

7. Strive for a natural writing style.

8. Accentuate originality and creativity.

9. After making your submission, sit back and expect the best.