

Capitol Art Field Trip Guide

Oklahoma Arts Council



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Directions

to the Capitol and Parking

Oklahoma State Capitol

2300 N Lincoln Blvd.
Oklahoma City, OK 73105-4884
(405) 521-3356

Directions

The Oklahoma State Capitol is easily accessible from several major Oklahoma roadways, including I-35, I-40, I-44 and I-235:

- From I-35, exit west on NE 23rd. Follow 23rd to Lincoln Boulevard, and turn south.
- From I-235, exit east on NE 23rd. Follow 23rd to Lincoln Boulevard, and turn south.
- From I-40, take I-235 north. From I-235, exit east on NE 23rd. Follow 23rd to Lincoln Boulevard, and turn south.
- From I-44, take I-235 south. From I-235, exit east on NE 23rd. Follow 23rd to Lincoln Boulevard, and turn south.

You may also visit www.mapquest.com for specific directions from your location.

Parking

Administrators of the Oklahoma State Capitol Complex recommend the south parking lot for those taking capitol tours. Parking is free, but the area can get crowded when the legislature is in session from February to May of each year.

School buses should unload students at the front loop on the south side of the Capitol building in front of the grand staircase.

Student Etiquette

for Capitol Art Field Trip

To ensure that everyone has an enjoyable visit to the Capitol, we ask that you share these guidelines with your students and chaperones. It takes cooperation from everyone to help us preserve the building and its collections for future visitors. Adherence to security and safety requirements is important.

When entering the Capitol:

- Everyone will be asked to present all carried items for inspection upon entering the Capitol entrances. We ask that students leave their backpacks or large bags and metal jewelry behind on the bus to help expedite the security check.
- Food and beverages (including bottled water) are prohibited in the galleries.
- The Capitol is a working office building. Therefore, you are expected to behave in a respectful manner in this business environment.

While in the Capitol:

- Turn off and do not use your cell phone or other electronic devices while touring the Capitol.
- Use your quiet voice when walking through the Capitol and exploring art exhibits. Because of the acoustics in the Capitol, it can be difficult to hear your tour guide when everyone is chattering.
- Please **do not touch** art objects including sculptures, statues, walls, and cases. The oils and acids even in clean hands can cause irreparable damage to works of art.
- Refrain from leaning on the walls or using the walls, display cases, or pedestals for note-taking.
- Do not sit on displays or sculptures for picture-taking.
- Do not block doorways or aisles or sit on stairs or floors. Seating is provided throughout the building.
- Stay together as a group. Be attentive to your guide's instructions at all times and especially when moving from one area to another in the Capitol. Watch your step and always use handrails when on the stairs.
- Respect any areas that are roped off.
- Please don't run, push, shove, or take any other actions that may endanger other visitors or the works of art and the items in the Capitol.

Following these requests ensures that everyone will have a fun and memorable experience.

Activities

to Supplement your Capitol Art Field trip

These activities were developed to supplement the experience of visiting the Capitol. They are designed to begin in the classroom before your field trip and complete back in the classroom after the field trip.

Each of the activities requires watching the DVD, *The People's Art: A Tour of the Capitol Collection*. The Arts Council is able to provide one DVD per Oklahoma school. We suggest after your class watches the DVD, it should be stored in the media center for use by all classes at the school.

The supplemental activities include one activity per age group, including:

- K-3rd Grade: Monumental Oklahomans Commemorated in Capitol Art
- 4th-5th Grade: Significant Oklahomans: Portraits as Biography
- 6th-8th Grade: Significant Women and African Americans in Oklahoma History
- 9th-12th Grade: Students as Capitol Art Tour Guides

This information is provided to help you make the best of your Capitol field trip. As always, please do not hesitate to call us with any questions or comments about this guide.

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Monumental Oklahomans Commemorated in Capitol Art

Grade Level: K-3rd Grade

Subject Areas: Arts
Language Arts
Social Studies

Lesson Time: Two to three fifty-minute class periods plus Capitol field trip

Introduction: Students will learn about important Oklahomans and how they are memorialized through public art at the Capitol. The students will also design their own commemorative public artwork. Social studies, language arts, and drawing skills will be combined to create a short class presentation.

Objectives: Students will: explain why significant people are commemorated through art; identify significant Oklahomans.

Resources: Field trip tour of the Capitol
DVD: *The People's Art: A Tour of the Capitol Collection*
Online catalog of Capitol art, specifically:

[Carl Albert](#)

[Jim Thorpe](#)

[Robert S. Kerr](#)

[Sequoyah](#)

[Will Rogers](#)

[Kate Barnard](#)

[The Hall of Governors](#)

[Further portraits and paintings on our website](#)

Materials: Monumental Portraits and Sculptures Worksheet

Procedures: Presentation:

- View the DVD, *The People's Art: A tour of the Capitol Collection*
- Use the Arts Council's online catalog of the Capitol Art Collection (listed above) to further highlight the artwork which commemorates important Oklahomans
- The self-guided tour of the Capitol for K-3rd graders will further present the Capitol's collection about important Oklahomans

Discussion:

- What portrait or statue about important Oklahomans did you like the best and why?
- What do all the people portrayed have in common?
- Why are certain people chosen to be honored through public art?
- What makes a good commemorative portrait or statue?
- What materials can be used to create a commemorative portrait or statue?

Activities:

- Either break the class into groups or assign the following prompt individually:
 - * *Imagine you are going to design the next portrait or statue for the Capitol. Who would you choose to commemorate?*
- Have each student or group complete the worksheet, design, and persuasive letter.
- Allow time for all students or groups to present their ideas to the class.

Assessment: Students can be assessed on the answers on their worksheets, designs, persuasive writing assignment, and presentations.

Monumental Portraits and Sculptures

Name: _____

Answer the following questions about the portraits and sculptures you saw at the Capitol:

1. Who was one person you saw in a painting or statue at the Capitol?

2. What did this person do that was so important?

3. Why do we have these paintings and statues at the Capitol?

4. Imagine you could design a new portrait or statue for the Capitol. Who would your art commemorate and why?

5. What would your piece of art look like? (Write and draw on another piece of paper) How big would it be? What materials would you use to make it?

6. Write a persuasive letter to the Capitol's Art Curator telling them why your portrait or statue should be at the Capitol.

Significant Oklahomans: Portraits as Biography

Grade Level: 4th-5th

Subject Areas: Arts
Language Arts
Social Studies

Lesson Time: Two to three fifty-minute class periods plus Capitol field trip

Introduction: Each student will discuss one significant Oklahoman in depth. The student will also verbally describe the portrait of the Oklahoman and analyze the artistic elements.

Oklahoma Social Studies Standard:

Standard 5: The student will demonstrate an understanding of the unique features which contributed to the settlement of the state of Oklahoma.

1. Identify major historical individuals, entrepreneurs, and groups, and describe their major contributions (e.g., Sequoyah, the Boomers and the Sooners, and Frank Phillips.)

Related standards in historical thinking:

- Historical comprehension
- Historical analysis and interpretation
- Historical research capabilities
- Historical issues analysis and decision-making

Resources: Field trip tour of the Capitol
DVD: *The People's Art: A Tour of the Capitol Collection*
Online catalog of Capitol art, specifically:

[Carl Albert](#)

[Jim Thorpe](#)

[Robert S. Kerr](#)

[Sequoyah](#)

[Will Rogers](#)

[Ada Lois Sipuel Fisher](#)

[Albert Comstock Hamlin](#)

[Angie Debo](#)

[Benjamin Harrison Hill](#)

[Edward P. McCabe](#)

[Miss Alice Robertson](#)

[Roscoe Dunjee](#)

[Sam Walton](#)

[Wiley Post](#)

[Woody Guthrie](#)

[Kate Barnard](#)

[Further portraits and paintings on our website](#)

Materials: Monumental Portraits and Sculptures Worksheet

Procedures: Presentation:

1. Assign one significant Oklahoman (listed above) to each student or group of students. You may print out the online picture and description of the portrait from the web address listed above.
2. View the DVD, *The People's Art: A Tour of the Capitol Collection*. Many of the portraits listed above are covered on the DVD, but some are not.
3. Allow the students to research their assigned Oklahoman on the internet and in the library to complete the worksheet, *Portraits as Biography: An In-depth Look at a Significant Oklahoman* (attached).
4. The Self-Guided tour of the Capitol for 4th-5th graders will further present the Capitol's Collection of portraits of significant Oklahomans. While touring the Capitol, allow the students to investigate the portrait of their assigned Oklahoman and complete the worksheet, *Portraits as Biography: Looking at the Capitol's Portrait Collection*.
5. Back in the classroom, allow time for each student to present the information on their assigned portrait. Ask them to include what they found most interesting about the person and why.

Assessment: Students can be assessed on the answers on their worksheets and presentations.

Portraits as Biography: An in-depth look at a significant Oklahoman

Name: _____

Name of Person _____

Year of Birth _____

Place of Birth _____

Year of Death _____

Education (circle all that apply):

- a. elementary school
- b. high school
- c. college
- d. advanced degree
- e. self-taught
- f. don't know

Occupation _____

What do you think was this person's strongest contribution to Oklahoma?

Did this person have a nick-name? If so, what was it?

What do you think is the most interesting or fun fact about this person?

If you could meet this person, what three questions would you ask him or her_

Portraits as Biography: Looking at the Capitol's Portrait Collection

Name: _____

Name of Person _____

Name of Artist _____

Medium (material used to create portrait):

- a. painting
- b. drawing
- c. photograph
- d. print
- e. sculpture

In this portrait, the person looks:
(circle all that apply)

- a. serious
- b. happy
- c. sad
- d. thoughtful
- e. other _____

In this portrait, the person is:

- a. standing
- b. sitting
- c. can't tell

Describe what the person is wearing.

Circle the word or words that best describe the person's demeanor (pose or manner):

- a. relaxed
- b. stiff
- c. formal
- d. informal
- e. other _____

In what direction is the person looking?

- a. at me, the viewer
- b. to the left or right
- c. off into the distance

What else, if anything, is depicted in the portrait besides the person? What, if anything do these objects tell you about this person?

Without touching the artwork, what do you think this portrait would feel like?

- a. smooth
- b. rough
- c. lumpy
- d. hard
- e. other

Describe the colors in the portrait. Is the palette (choice of colors) warm (with lots of red and yellow) or cool (with blues and greens)?

If you were this person, would you be happy with this portrait? Why or why not?

From what you know about this person, does this portrait accurately depict their personality or their accomplishments? Why or why not?

If there was going to be a portrait of you in the Capitol, describe what you would want it to look like. What would you be wearing? What objects would be included?

If you were this person, what things or people would you like included in your portrait?

Significant Women and African-Americans in Oklahoma History

Grade Level: 6th-8th

Subject Areas: Arts
Language Arts
Social Studies

Lesson Time: Two to three fifty-minute class periods plus Capitol field trip

Introduction: Each student will investigate significant women and African Americans in Oklahoma history. The student will also verbally discuss the challenges these people had in common and analyze the artistic elements of their portraits in the Capitol Art Collection.

Oklahoma Social Studies Standard:

Standard 8.5: Examine changing gender roles and the ideas and activities of women reformers.

Standard 8.6: Identify and explain the significance of the activities of early reform leaders of different racial, economic, and social groups in education, abolition, temperance, and women's suffrage.

Related standards in historical thinking:

- Historical comprehension
- Historical analysis and interpretation
- Historical research capabilities
- Historical issues analysis and decision-making

Resources: Field trip tour of the Capitol
DVD: *The People's Art: A Tour of the Capitol Collection*
Online catalog of Capitol art, specifically:

[Ada Lois Sipuel Fisher](#)
[Albert Comstock Hamlin](#)
[Angie Debo](#)
[Benjamin Harrison Hill](#)
[Edward P. McCabe](#)
[Miss Alice Robertson](#)
[Roscoe Dunjee](#)

[Kate Barnard](#)

[The Hall of Governors](#)

[Further portraits and paintings on our website](#)

Procedures:

1. View the DVD, *The People's Art: A Tour of the Capitol Collection* to allow the students to become more familiar with the Capitol Art Collection.
2. Give the students a list of the eight Oklahomans listed above. Instruct them to research the people on the internet (they may use the links above) and in the library to complete the worksheet: *Significant Women and African-Americans in Oklahoma History: Investigation Tool* (attached).
3. Prompt a class discussion about the listed Oklahomans by using these questions:
 - What do all these people have in common?
 - What struggles did these people face?
 - What did these people do to earn the honor of their portrait in the Capitol?
 - What does it mean to take a stand against something?
 - How would you feel if you were not allowed to do something that you had the capabilities of doing?
4. Ask the students to choose one of the Oklahomans whom they most relate with or aspire to be like.
5. The self-guided tour of the Capitol will further present the Capitol's Collection of portraits of significant women and African Americans in Oklahoma history. While touring the Capitol, allow the students to investigate the portrait of their chosen Oklahoman and complete the worksheet, *Significant Women and African-Americans in Oklahoma History: Notes on the Portrait*.
6. Back in the classroom, allow time for each student to organize their notes into a 300-word essay about the person and portrait they studied. Have them present the information to the class. Ask that the presentations include how they most related to this person.

Assessment: Students can be assessed on the answers on their worksheets and presentations.

Significant Women and African-Americans in Oklahoma History: Investigation Tool

Name	Birth Year – Death Year	Place of Birth	Occupation	Major Accomplishment

Name: _____

Significant Women and African-Americans in Oklahoma History: Investigation Tool

Name: _____

Name of Person _____

Name of Artist _____

Medium (material used to create portrait): _____

Use the space below to answer the following questions about the portrait:

- How are the elements of art – line, shape, form, texture, space, and value used?
- How are the principles of design – unity, pattern, rhythm, variety, balance, emphasis, and proportion used?
- What do you think about the artwork?
- Why is it important?
- How does it help you understand the person being depicted?
- Do you like it? Why or why not?
- What would you change about it if you were the artist?

Students as Capitol Tour Guides

Grade Level: 9th-12th

Subject Areas: Arts; Language Arts; Social Studies

Lesson Time: One to two fifty-minute class periods plus Capitol field trip

Introduction: Each student will be responsible for presenting information about one or more works of art during the Capitol tour. The rest of the students and teachers will be the audience.

Oklahoma Social Studies Standard:

Standard 2.1: Explain the significance of early Spanish and French expeditions (e.g. Coronado, Oñate, and LaHarpe).

Standard 4.1: Analyze tribal alliances, river transportation, and the fur trade, and their relationship to early mercantile settlements (e.g., Fort Towson, Fort Gibson, Fort Coffee, Fort Washita, and Chouteau’s Trading Post).

Standard 4.4: Evaluate the impact and importance of the various means of distributing land in Oklahoma (e.g., allotments, land runs, lottery, and Supreme Court settlement).

Standard 8.1: Identify significant individuals and their contributions (e.g., Jerome Tiger, Frank Phillips, Kate Barnard, Angie Debo, Ada Lois Sipuel, Clara Luper, George Lynn Cross, Ralph Ellison, Robert S. Kerr, Henry Bellmon, and Reba McEntire).

Content Standard 4.3.C: Identify the contributions of key individuals of the period between the wars (e.g., Will Rogers, Eleanor Roosevelt, Franklin Roosevelt, Huey Long, “The Brain Trust,” and Woody Guthrie).

Related standards in historical thinking:

- Historical comprehension
- Historical analysis and interpretation
- Historical research capabilities
- Historical issues analysis and decision-making

Resources: DVD: *The People's Art: A Tour of the Capitol Collection*
Online catalog of Capitol art, specifically:

South Exterior of Capitol:	<u>Edward P. McCabe</u>
<u>As Long as the Waters Flow</u>	<u>Miss Alice Robertson</u>
<u>Tribute to Range Riders</u>	<u>Roscoe Dunjee</u>
Fourth Floor:	<u>Wiley Post</u>
<u>Discovery and Exploration</u>	<u>Woody Guthrie</u>
<u>Frontier Trade</u>	Second Floor:
<u>Indian Immigration</u>	<u>The Guardian</u>
<u>Non-Indian Settlement</u>	<u>The Magic of Petroleum</u>
<u>Flight of Spirit</u>	<u>Sam Walton</u>
<u>Oklahoma Black Gold</u>	<u>Spring Morning Along the Muddy</u>
<u>We Belong to the Land</u>	<u>Boggy</u>
<u>Pro Patria</u>	<u>Autumn Woods North of Tahlequah</u>
<u>Jim Thorpe</u>	<u>A Storm Passing Northwest of</u>
<u>Robert S. Kerr</u>	<u>Anadarko</u>
<u>Sequoyah</u>	<u>Sunset at Roman Nose State Park</u>
<u>Will Rogers</u>	First Floor:
<u>Ada Lois Sipuel Fisher</u>	<u>The Earth and I are One</u>
<u>Albert Comstock Hamlin</u>	<u>Indian Blanket Quilt</u>
<u>Dr. Angie Debo</u>	<u>Kate Barnard</u>
<u>Benjamin Harrison Hill</u>	

Procedures:

1. Assign one work of art to each student. The student will be responsible for presenting the following information about the artwork to the class and teachers during the Capitol Tour:
 - Title of artwork
 - Name of artist
 - Year of creation
 - Medium
 - Who or what the artwork is depicting
 - Any symbolism presented in the artwork
 - Something they find personally interesting about the artwork
2. View the DVD, *The People's Art: A Tour of the Capitol Collection* to allow the students to become more familiar with the Capitol Art Collection. This will be a good time for students to take notes in case Robert Henry discusses their assigned artwork.

3. Allow the students to research their assigned artwork on the internet to prepare their part of the tour presentation. They may use the links provided above.
4. Following the Self-Guided tour of the Capitol Art Collection, have each student present their assigned artwork as the group approaches each piece.
5. Back in the classroom, allow time for each student to organize their presentation into a 300 word essay about the assigned artwork they studied.

Assessment: Students can be assessed on their tour presentations and essays.

Capitol Art Tour

Guide for Educators

The Oklahoma State Capitol is rich with more than 100 works of art, each with its unique story of diversity and tradition. From monumental bronze sculptures that adorn its plaza, to magnificent murals, portraits and paintings that bring vibrancy to its interior, the art housed in the State Capitol has created beauty and interest for the thousands of tourists and school children who come to the Capitol each year.

The portrait of Sequoyah, statesman and diplomat for the Cherokee people, reminds all of us of the power of the written word. Sequoyah, credited with inventing the Cherokee syllabary, had a profound influence on the tribe as a substantial number of people in the Cherokee Nation were then able to read and write in their own language.

The impact of the African American community on Oklahoma history can best be represented by civic leaders. One such individual is Benjamin Harrison Hill, a pastor, teacher and journalist elected to the Oklahoma House of Representatives in 1968.

The permanent collection contains murals and paintings by prestigious artists including Wilson Hurley, Charles Banks Wilson, Thomas Gilbert White, Mike Larsen, Jeff Dodd, Mike Wimmer, and many more.

In addition, numerous bronzes by world class sculptors including Allan Houser (Haozous), Constance Whitney Warren, Enoch Kelly Haney, Leonard McMurray, Jo Saylor, Harold T. Holden, and Sandra Van Zandt are in the permanent collection.

The collections illustrate our rich history from statehood such as President Roosevelt signing the document making Oklahoma our 46th state to World War I. Besides learning about the political process, educators can point to the sculpture of Kate Barnard and the impact she had as a forerunner for women in government. Allan Houser's sculpture *As Long As the Waters Flow* is a statement about the tumultuous relationship between Native Americans and the United States government based on a 19th-century treaty that stated tribes would own their lands "as long as the grass grows and the rivers run."

These works of art are an invaluable reference and research tool for students, educators, scholars and anyone interested in the study of Oklahoma history. This guide was designed as a self-guided tour of the Capitol. We have included the highlights of the collection with information about the artwork as well as the artists. In addition, you will find directions of how to get from one place to another during the tour.

For educators bringing their students to the Capitol, this guide will allow you to prepare for your tour. You may also find the collection online at www.arts.ok.gov. For any questions, please call the Curator of Education for the Oklahoma Arts Council at 405-521-2020.

► *The buses should drop you off on the south side of the Capitol grounds in front of the grand staircase. Upon exiting the bus, you should notice the sculpture right there and begin your tour.*

Title: *As Long As the Waters Flow*
Artist: Allan Houser
Medium: Bronze
Dimensions: 15 feet in height



Description

This monumental tribute to Native Americans was dedicated on June 4, 1989. The title refers to President Andrew Jackson’s vow to Native Americans that they shall possess their land “as long as the grass grows and the rivers run.”

The statue exudes Houser’s artistic style. Lacking intricate representative detailing, the large solid planes among the surface denote strength within an everlasting presence. Her traditional attire is complete with an eagle feather fan, which is considered a sacred symbol among Native American cultures.

About the Artist

Allan Houser (June 29, 1914 – August 22, 1994) was one of the most renowned Native American artists of the 20th century. He was born of the Fort Sill Apache Tribe in Oklahoma. His work can be found at the United Nations building in New York City, at the National Portrait Gallery in Washington, D.C., and in other public buildings throughout the United States.

► *Enter the Capitol building on the east side of the grand staircase. After going through the security checkpoint, take the elevator directly in front of you (or the stairs to your right) up to the fourth floor. Continue your tour when you reach the rotunda on the fourth floor. Be sure to notice the information panels about the murals on the railing of the rotunda.*

The four historic murals surrounding the ceiling of the rotunda as well as the four historic portraits are all by Charles Banks Wilson.

About the Artist

Charles Banks Wilson (born August 6, 1918) is an American artist. He was born in Arkansas and his family eventually moved to Miami, OK where he still has an art studio today. A painter, printmaker, teacher, lecturer, historian, magazine, and book illustrator, Wilson’s work has been shown in over 200 exhibitions in the United States and across the globe.

Permanent collections of Wilson’s work are housed in some of the most renowned museums and art galleries in the world. These include New York’s Metropolitan Museum, Washington, D.C.’s Library of Congress, the Corcoran Gallery, and the Smithsonian.

Title: *Discovery and Exploration – 1541-1820*
Artist: Charles Banks Wilson
Medium: Acrylic Paint on Linen Canvas
Dimensions: 27' x 13'



Description

The first of the historic murals, *Discovery and Exploration* depicts famed Spanish explorer Francisco Vasquez de Coronado atop his armored horse. From 1541 to 1820, Coronado and French explorers sought gold while exploring a land considered essential for control of the region. Wilson depicts the Wichita Indians as calm and seemingly unaffected by the visitors. The Antelope Hills are included as an important landmark that travelers followed through the land that would one day become Oklahoma.

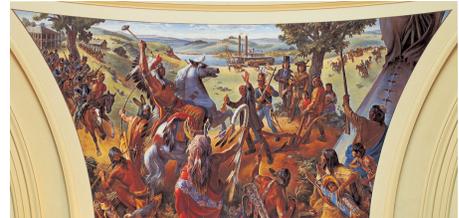
Title: *Frontier Trade – 1790-1830*
Artist: Charles Banks Wilson
Medium: Acrylic Paint on Linen Canvas
Dimensions: 27' x 13'



Description

The years 1790 to 1830 were marked by a rising interest in Oklahoma territory. In the mural *Frontier Trade*, Wilson depicts a bustling scene of rising commerce. Fur trading posts and salt exporting businesses flourished as boats were built along the Arkansas River. Native Americans considered the area their eternal home causing tension among the Native American and the new settlers resulting in numerous forts being built to protect the settlers as shown in the upper right side of the mural.

Title: *Indian Immigration – 1820-1885*
Artist: Charles Banks Wilson
Medium: Acrylic Paint on Linen Canvas
Dimensions: 27' x 13'



Description

Indian Immigration captures the atmospheric tension and civil unrest as sixty-seven different Native American tribes were forced into the region. Already a home for nomadic hunters, the Native American settlers would become instrumental in the development of the state. Wilson depicts numerous armed federal troops surrounding a Native American village. The troops were sent as a preventative measure against tribal warfare.

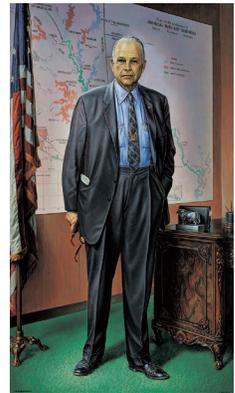
Title: *Non-Indian Settlement – 1870-1906*
Artist: Charles Banks Wilson
Medium: Acrylic Paint on Linen Canvas
Dimensions: 27' x 13'



Description

Non-Indian Settlement refers to the years 1870-1906 in which Unassigned Lands were open to all in the Land Run of 1889. A train overflowing with eager settlers rolls steadfast through the land. In the center of the mural a man atop a horse waves a banner reading "Go Forth and Possess the Promised Land," a simple phrase that encapsulates the excitement of the time. The Boomers settlement of the land yielded the admission of Oklahoma into the Union on November 16, 1907.

Title: *Robert S. Kerr*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 80" x 50"



Description

Robert Samuel Kerr was Oklahoma's first native-born governor and in 1948 was the first Oklahoma governor to be elected to the U.S. Senate. His first bill in Congress created the Arkansas, White and Red River Study Commission, which was the planning stage for the land and water development in this region. This eventually led to the McClellan-Kerr Arkansas River Navigation Project, a series of 17 locks and dams making the waterway navigable from the Port of Catoosa near Tulsa in Northeastern Oklahoma to the Gulf of Mexico. He also worked for the conservation of other natural resources in Oklahoma and the nation. The Saturday Evening Post published an article about him titled "The Uncrowned King of the Senate." With family in the oil business, Kerr and Dean McGee established the internationally known energy company, Kerr-McGee Corporation.

Commissioned by the Oklahoma State Legislature, Charles Banks Wilson completed this life-size portrait of Kerr in 1963 for the state capitol rotunda. Wilson utilizes 40 feet of canvas to immortalize the man whose is remembered as "The Modern Father of Oklahoma."

Wilson's painting exudes symbolism. One of the statues on his desk represents Kerr's love for his farm and cattle he raised there. Scraps of paper stick out of the Bible that rests on his desk marking the scriptures that Kerr includes in his eloquent speeches. The large map behind Kerr represents the senator's dream to develop the Arkansas River and her tributaries.

Title: *Sequoyah*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 80" x 50"



Description

Sequoyah was a Cherokee Indian who was a skilled silver craftsman who never learned to speak, write or read English. He is credited with inventing the Cherokee syllabary, which had a profound influence on the tribe. Within several months of Sequoyah's unveiling of his invention, a substantial number of people in the Cherokee Nation reportedly were able to read and write in their own language. By 1825 much of the Bible and numerous hymns had been translated into Cherokee. By 1828 the first Indian newspaper was published along with religious pamphlets, educational materials and legal documents. He continued to serve the Cherokee people as a statesman and diplomat until his death.

Commissioned by the Oklahoma State Legislature, Charles Banks Wilson completed this life-size portrait of Sequoyah in 1963 for the state capitol rotunda. In preparation to paint the legendary Cherokee, Wilson roamed the hills near Sequoyah's home. Armed with a re-creation done with crayon of a painting of Sequoyah that burned in a fire at the Smithsonian Institute, Wilson searched Tahlequah for anyone that may resemble Sequoyah. As a result, six men and one woman posed as models for the portrait. In honor of Sequoyah's creation of the Cherokee alphabet, Wilson depicts the legendary figure writing into the rich soil of Oklahoma with a stick, a common occurrence among teachers of the time.

Title: *Will Rogers*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 80" x 50"



Description

At the time of his death in 1935, Will Rogers was America's most widely read newspaper columnist and his Sunday night half-hour radio show was the nation's most-listened-to weekly broadcast. He wrote 4,000 syndicated columns and six books, becoming a prominent radio broadcaster and political commentator. In 1934, he was voted the most popular male actor in Hollywood and starred in 71 films and several Broadway productions. It was his unique sense of folksy humor and his honest, intelligent observations about the government and America that earned the respect of the nation.

Commissioned by the Oklahoma State Legislature, Charles Banks Wilson completed this life-size portrait of Rogers in 1963 for the state capitol rotunda. To capture the 'easy dignity' of Oklahoman's favorite son, Wilson studied all available published sources even though the artist painted the famed humorist a year before his untimely death. The outcome was that of Rogers standing on a pastoral airstrip. Rogers was instrumental in the introduction of passenger air travel to the masses. The eight-foot tall painting is a commanding presence in the rotunda as Will Rogers greets his viewers with a slight grin.

Title: *Jim Thorpe*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 80" x 50"



Description

Jacobus Franciscus "Jim" Thorpe is considered one of the most versatile athletes in modern sports. This Sac and Fox Indian from Oklahoma won Olympic gold medals in the pentathlon and decathlon and was called "the greatest athlete in the world" by Sweden's King Gustav V. Thorpe starred in college and professional football, played major league baseball and also had a career in basketball. He subsequently lost his Olympic titles when it was determined he had played two seasons of minor league baseball prior to competing in the games, thus violating the amateur status rules.

In 1950, the Associated Press named him the greatest football player and greatest all-round athlete for the first 50 years of that century. In 1983, thirty years after his death, Thorpe's Olympic medals and records were restored by the Olympic Committee.

Commissioned by the Oklahoma State Legislature, Charles Banks Wilson completed this life-size portrait of Thorpe in 1966 for the state capitol rotunda. The portrait was unveiled one year later by Elmer Manatwa, Chief of the Sac and Fox Indians, and celebrated with a large Indian pow wow on the Capitol grounds.

Title: *Flight of Spirit*
Artist: Mike Larsen
Medium: Acrylic on Linen
Dimensions: 11' x 22'



Description

In 1991, artist Mike Larsen reached a milestone in his career when he was commissioned to paint a permanent mural for the Oklahoma State Capitol. Named *Flight of Spirit*, the painting is a tribute to five world-renowned Native American ballet dancers from the state of Oklahoma. Larsen states, “This painting is about our heritage. It is a symbolic representation not only of the accomplishments of these ladies, but also of the essence of our lives conveyed through the arts.” The dedication of the mural on November 17, 1991 brought together the five ballerinas for their first public appearance together.

Flight of Spirit merges the tragic history of Native Americans with the hope and renewal of modern accomplishments. Behind the illuminated ballerinas is Larson’s depiction of the Trail of Tears. Five geese soar over the displaced Native Americans. The geese symbolize the grace and spirit of the five ballerinas. Larson reserves his customary enlargement of hands and feet for the traditionally dressed Native Americans who stand tall behind the ballerinas. His depiction of the ballerinas is strictly representations in that the painted figures have analogous facial features and proportions.

About the Artist

Born in 1944 of Chickasaw heritage, Mike Larsen grew up in farming communities in Oklahoma and Texas. Beginning at Amarillo Junior College, continuing at the University of Houston and concluding at the prestigious Arts Student League in New York City, Mike studied traditional art disciplines.

Starting his career doing street fairs he rapidly progressed to nationally known art festivals. That phase ended in the early 1990’s and for nearly 20 years he has been represented by galleries throughout the United States. Mike spends most of his time creating paintings and sculpture commissioned by Governments, Corporations and Individuals.

Title: *Oklahoma Black Gold*
Artist: Jeff Dodd
Medium: Oil on Linen
Dimensions: 11' x 20'



Description

Oklahoma Black Gold celebrates the 100th anniversary of the oil and gas industry in Oklahoma. The wooden structure on the left side of the twenty-two foot mural represents Oklahoma’s first attempts at drilling. The oil rig on the right side represents the boundless future of the state. The two roughnecks in the middle of the epic piece display the physical strength and stamina necessary to work in the oil patch as the Oklahoma state flag blankets the state through “booms” and “busts.”

About the Artist

A native of rural Western Oklahoma, artist Jeff Dodd has been painting realistic portraits and landscapes for nearly 30 years. Drawing since he was a child, Dodd received his formal education from Southwestern Oklahoma State University where he graduated with a degree in commercial art. After a brief stint as a student at Wichita State University, Dodd relocated to New York City to study drawing at the Art Students League under noted teacher Tony Ryder. However, it was only after he had moved to Santa Fe in 1991 that Dodd first began painting, stating that his influences came from the art of Rembrandt, Monet and Francis Bacon.

Title: *We Belong to the Land*
Artist: Jeff Dodd
Medium: Oil on Linen
Dimensions: 11' x 20



Description

We Belong to the Land features the contribution agriculture has made to the history of Oklahoma. Towards the back of the piece the great seal of Oklahoma shines behind a dusty cowboy rustling cattle. A weary pioneer woman wipes the sweat from her brow as a farmer on the opposite side of the mural plows the rich Oklahoma earth. The mural depicts the evolution of agriculture in Oklahoma from early settler days through history where technological advancements have increased agricultural productivity and contributed to overall economic growth.

► *Beginning with the portrait of Carl Albert (located to the right of the portrait of Robert S. Kerr), continue the tour in a clock-wise direction around the exterior hall of the rotunda and in the archways to see further selected paintings.*

Title: *Carl Albert*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 42" x 32"



Description

Born in McAlester in 1908, Carl Albert was elected the 46th Speaker of the U.S. House of Representatives in 1971, the highest elected office ever held by an Oklahoman. With an undergraduate degree in government from the University of Oklahoma, Albert won a 1931 Rhodes Scholarship and earned graduate degrees in law from Oxford University in England.

Known as the “Little Giant from Little Dixie,” Albert represented Oklahoma’s Third Congressional District and served as House Majority Whip and Democratic Majority Leader before his election as Speaker.

Painted by noted Oklahoma artist Charles Banks Wilson, this portrait depicts Albert and his elementary school classmates.

Title: *Dr. Angie Debo*
Artist: Charles Banks Wilson
Medium: Oil on Linen
Dimensions: 22" x 26"



Description

Dr. Angie Debo was a leading scholar of Indian and Oklahoma history. Her works highlighted the fact that the five civilized Indian tribes of Oklahoma were the victims of a complex swindle. Major political figures had robbed and even murdered Indians who held oil-rich land. Banned from publication, Debo was shunned as a troublemaker until Princeton University published her books in 1950.

Her nine books serve as a cornerstone of American Indian scholarship, and her research is frequently cited as evidence in present-day federal court cases involving tribal land rights. Debo also published many articles in different journals, including Harper's Magazine, and contributed chapters and forewords to books. Her last book, Geronimo, was finished when she was 85 years old. The state of Oklahoma did not recognize Debo's lifelong achievements until she was in her 90s and she was inaugurated into the Oklahoma Historians Hall of Fame.

Debo graduated with a bachelor's degree in history from the University of Oklahoma in 1918, taught history at Enid High School, and then enrolled in the University of Chicago to work on a master's degree. Because women were not allowed to enter the history field at this time, Debo served on the faculty of the history department in West Texas State Teachers College and served as curator of the Panhandle-Plains Historical Museum. She received her Ph.D. at the University of Oklahoma in 1933. Debo taught in rural Oklahoma schools, and during World War II she served as pastor at her local Methodist church. Later she was hired full-time as Maps Librarian at Oklahoma State University. Debo died in 1988.

Title: *Albert Comstock Hamlin*
Artist: Simmie Knox
Medium: Oil on Linen
Dimensions: 40" x 30"



Description

A. C. Hamlin, Republican, was the first African American elected to the Oklahoma State Legislature. The year was 1908. Born in Kansas, Hamlin settled with his parents on a farm southeast of Guthrie, Oklahoma in 1890. He became actively involved in community affairs, serving on the local school board and as township trustee. He sponsored successful legislation that established the Taft School for Disabled and Orphaned Children in Taft, Oklahoma.

This portrait of A. C. Hamlin was painted by nationally known artist Simmie Knox, Silver Springs, Maryland. Commissioned by the 2003-2005 Oklahoma Legislative Black Caucus, the artwork was dedicated on May 24, 2005.

About the Artist

Regarding his work, Simmie Knox states, "I think that a good portrait is the most difficult thing for an artist to bring off successfully. Not only must you get an accurate likeness but you must also create a good painting. Somehow you must convey a subject's character, spirit and personality; and everything must communicate the dynamism of the subject." Since 1981, Knox has specialized in portraiture. He earned a Master's of Fine Art from the Tyler School of Art at Temple University in Pennsylvania. Knox was commissioned to paint the official portrait of former President Bill Clinton, resulting in Knox becoming the first African American to ever paint an official portrait of an American president. Knox has painted portraits of U.S. congressmen and state senators, civic leaders, celebrities and religious leaders.

Title: *Miss Alice Robertson*
Artist: Mike Wimmer
Medium: Oil on Canvas
Dimensions: 38" x 32"



Description

In 1920, Alice Mary Robertson became the second woman elected to the U.S. House of Representatives when she defeated the three-term incumbent William W. Hastings, in Oklahoma's Second Congressional District. At the age of 67, Robertson already had a diverse career behind her.

She was born January 2, 1854, at the Tullahassee Mission of the Creek Nation in Indian Territory. Taught by her missionary parents, she went on to attend Elmira College in New York. From 1873 to 1879, she worked as the first woman clerk in the Office of Indian Affairs in Washington and also taught at the Indian school in Carlisle, Pennsylvania. She later founded Minerva Home, a school for Creek girls, which later became Henry Kendall College (now the University of Tulsa).

Miss Alice's helpfulness to troops passing through Muskogee station came to the attention of Col. Theodore Roosevelt and after he became President, named Miss Alice to serve as the first woman Postmaster in a first class post office in Muskogee. Later she operated a dairy farm which provided milk and butter and other produce which was used by the cafeteria she operated in Muskogee.

As a candidate for Congress in the first election following ratification of the Nineteenth Amendment, Robertson disassociated herself from suffragists and other women's rights advocates. Robertson's opposition to what she saw as a bureaucratic intrusion on personal rights provoked condemnation from women's political groups and such organizations as the Daughters of the American Revolution. And despite her support of servicemen in the First World War, she voted against the Soldiers' Bonus Bill.

On June 20, 1921, during a roll call vote on funding for a United States delegation to the centennial celebrations of Peru's independence, Robertson became the first woman to preside over a session of the House of Representatives.

Her first term in Congress, however, was also to be the last for the outspoken Robertson. In a rematch with William W. Hastings in 1922, Robertson lost her seat. Failing to receive an appointment in Indian Affairs in the Harding administration, Robertson returned to Oklahoma where she worked in the Veterans' Hospital in Muskogee, and for the Oklahoma Historical Society. She resided in Muskogee, Oklahoma, until her death in 1931.

About the Artist

Born and raised in Muskogee, Oklahoma, Mike Wimmer began his career as an artist during the seventh grade. He earned his B.F.A. from the University of Oklahoma, where he met Don Ivan Punchatz. Wimmer later moved to Arlington, Texas to be Punchatz apprentice at Punchatz famous Sketch Pad Studio. Wimmer learned valuable knowledge regarding the business aspect of illustrating as well as various painting techniques and the working methods of the local Dallas illustrators. After his two and a half year apprenticeship, he moved back to Norman, Oklahoma and set up his own studio using all that he had learned in Texas. Since then Wimmer has become very successful illustrating children's books such as *Flight: The Journey of Charles Lindbergh* by Robert Burleigh which was the winner of the Orbis Pictus Award for Outstanding Nonfiction for Children in 1990. He also illustrated *All the Places to Love* by Patricia MacLachlan which was published in 1994 and won the Oklahoma Book Award for Best Illustrated Children's

Book 1995. Wimmer's latest book, *Will Rogers* by Former Governor Frank Keating, was published in 2002 and has won the 2003 Spur Award from the Western Writers Association of America. Even though Wimmer has worked for some of the largest corporations in the world including Disney and Procter and Gamble, Wimmer finds the greatest artistic pleasure within his creation of fine art.

Title: *Woody Guthrie*
Artist: Charles Banks Wilson
Medium: Oil on Canvas



Description

Singer, songwriter, author and social activist, Woody Guthrie was exposed to music and politics at an early age. He would combine the two in his career to become America's first true folk hero. Guthrie wrote hundreds of songs, including such classics as *This Land is Your Land*; *So Long*, *It's Been Good to Know You*; and *Oklahoma Hills*, the official Oklahoma State Folksong. The colorful life he led became as legendary as the songs he wrote.

Born July 14, 1912 in Okemah, Oklahoma, his father was a real-estate broker and politician who fell on hard times and his mother suffered from Huntington's Disease, a genetic nerve disorder that led to her death. Guthrie learned how to play guitar, mandolin, fiddle and harmonica in his adolescence. He also read and wrote voraciously, drew cartoons and painted.

During the Dust Bowl of the 1930's, Guthrie traveled and slept among migrants and hobos, accumulating the life experiences that fed his songs, stories and autobiography, *Bound for Glory*.

Moving to New York in 1940, Guthrie continued to record music and perform on radio, but played at worker strikes and rallies. All the while, the self-taught folksinger studied politics, economics, science and religion. By mid-decade, Guthrie began experiencing bouts of depression and disorientation that signaled the onset of Huntington's. His health slowly deteriorated and he was eventually confined to hospitals.

When he died on October 3rd, 1967, Guthrie left behind eight children and about a thousand songs.

Title: *Edward P. McCabe*
Artist: Simmie Knox
Medium: Oil on Linen
Dimensions: 40" x 30"



Description

Edward P. McCabe was former state auditor and was considered the most powerful man in Kansas. After he moved to Oklahoma Territory in 1890, he established the City of Langston, an all black community, and the *Langston Herald* newspaper. McCabe said the Territory was the "paradise of Eden and the garden of the Gods." Until statehood, he served as deputy territorial auditor of Oklahoma and was heavily involved in early Oklahoma civil rights issues. He pushed for Oklahoma to enter the Union as a black state.

Title: *President Teddy Roosevelt Signing Statehood Proclamation*
Artist: Mike Wimmer
Medium: Oil on Canvas
Dimensions: 56" x 86"



Description

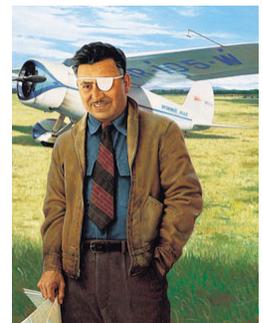
"Oklahoma is now a state," declared Theodore Roosevelt, President of the United States, as he signed the statehood proclamation at 10:16 o'clock on the morning of November 16, 1907. The birth of the new state of Oklahoma was attended with little ceremony. Only a delegation of government clerks from Oklahoma and newspaper men were in the cabinet room as witnesses.

The delegation formed around the cabinet table and fifteen minutes after 10 o'clock, the door leading to the executive private office was thrown open and the President entered, taking a seat at the head of the cabinet table. An eagle quill pen was arranged for the signature and became property of the Oklahoma Historical Society.

The President picked up one of the new blotters which lay on the cabinet table to dry his signature, but he had not completed the operation before an alert person with gray hair, white tie and nervous smile, cried out, "Mr. President, give me the blotter." The blotter was presented with a smile to Albert Hammer of Enid, Oklahoma, who had made the request, a clerk in the general land office.

The White House telegraph rooms were directly connected both with Guthrie and Oklahoma City and the second the President attached his signature to the proclamation, the information was flashed to the new state.

Title: *Wiley Post*
Artist: Mike Wimmer
Medium: Oil on Canvas
Dimensions: 44" x 32"



Description

Wiley Post was from Maysville, Oklahoma and during the 1930's became one of the world's most famous pilots. Post who only had a sixth grade education, was the first pilot to fly solo around the world. He also invented the pressurized flight suit and discovered the jet stream. Post and Will Rogers died in a plane crash over Alaska on August 15, 1935.

Mike Wimmer was commissioned in 1998 to paint a portrait of Oklahoma's famous aviator and it was his first commission for the capital. The portrait was dedicated in November of 1998, on the one-hundredth anniversary of Post's birth.

Title: Ada Lois Sipuel Fisher
Artist: Mitsuno Ishii Reedy
Medium: Oil on Linen
Dimensions: 44" x 32"



Description

Ada Lois Sipuel Fisher was born in Chickasha in 1924 where she attended the segregated school of her time, Lincoln School. She married Warren Fisher in 1944 and had two children. After graduating from the segregated Langston University with top honors in 1945, Fisher volunteered to be the successful test case for admission to the University of Oklahoma Law School represented by NAACP attorney Thurgood Marshall and Oklahoma attorney Amos T. Hall.

When denied admission on the basis of race, Fisher filed a suit asserting that she must be admitted to the OU Law School since there was no comparable facility for African American students. Losing in state courts, Marshall argued the case before the Supreme Court which reversed the lower courts in 1948. The state quickly created a makeshift law school in the State Capitol with three part time instructors and one potential student. Fisher refused to attend. Further litigation was initiated to prove the two law schools were not equal.

In June of 1949, the University of Oklahoma Law School changed its admission policy and finally permitted Fisher to enroll. After graduating in 1951 and passing the State Bar the same year, she practiced law in Chickasha. In the 50s, she became a professor at Langston University where she taught for 32 years. She earned a master's degree in history at OU in 1968.

Following her retirement from Langston University, she worked as Corporate Counsel for Automation Research System Limited in Alexandria, Virginia, the second largest African American owned computer corporation in the country at that time.

In 1981, the Smithsonian Institution designated her as one of the 150 outstanding black women who have had the most impact on the course of American history. In 1991, OU honored her with an Honorary Doctorate, and in 1992, more than 45 years after she was denied admission to the law school, Governor David Walters appointed Fisher to the University of Oklahoma Board of Regents. She died in 1995.

About the Artist

A native of Osaka, Japan, Mitsuno Ishii Reedy began her career in mid-1970's painting portraits, still lifes, and landscapes for collectors throughout the United States. She has studied with notable pastel artists Albert Handell and Daniel Greene, and oil painters John Howard Sanden and David Leffel. She was elected a full member of Pastel Society of America in 1978, an associate member of the Pastel Society of Japan (Gendai Pastel Kyokai) in 2001, has been listed in Who's Who in the South and Southwest and Who's Who in American Art.

Title: *Fort Smith Conference*
Artist: Mike Wimmer



Description

The Fort Smith Council was convened at the Fort Smith military post on September 8, 1865, to renegotiate treaties between the United States and the tribes who aligned with the Confederacy during the Civil War.

Tribes represented were the Cherokee, Chickasaw, Choctaw, Comanche, Creek, Osage, Quapaw, Seminole, Seneca, Shawnee, Wichita and Wyandotte. Among the representatives on the part of the United States were D. N. Cooley, Commissioner of Indian Affairs, Elijah Sells, Superintendent of Indian Affairs; and Colonel E. S. Parker.

Tribes were informed that those who had entered into treaties with the late Confederate government had forfeited all of their rights and protection from the Government of the United States and that their property was subject to confiscation. The Government indicated that certain conditions would need to be met before renegotiating, including the abolishment of slavery. Another important proposal put forth for consideration was the joining together of all the tribes in the Indian Territory into one commonwealth government.

It was at this time when Allen Wright, Principal Chief of the Choctaws, proposed the word “Oklahoma” for consideration as the name to be given to a common government. The name was taken from two Choctaw words meaning “Land of the Red Man.”

The tribes objected to the peace terms presented and after an unproductive session of 13 days, the Fort Smith Council adjourned to meet at Washington the next year. Before the closing, however, a simple treaty of peace was negotiated with the tribes restoring allegiance to the United States.

The Fort Smith Council is claimed by the Indian Office not to be a treaty, but simply an agreement which formed the basis for later treaties, such as the Seminole Treaty of May 21, 1866 and the treaty with the Creeks on June 14, 1866.

Title: *Roscoe Dunjee*
Artist: Simmie Knox
Medium: Oil on Linen
Dimensions: 40” x 30”



Description

Oklahoma journalist and publisher Roscoe Dunjee founded the nationally known Oklahoma City Black Dispatch newspaper in 1915 and shaped American history, serving as spokesman and leader in the civil rights movement. An early leader of the National Association for the Advancement of Colored People (NAACP), his actions impacted changes in discriminatory practices for the nation. The son of a Baptist minister, Dunjee came to Oklahoma in 1892.

Title: *Benjamin Harrison Hill*
Artist: Simmie Knox
Medium: Oil on Linen
Dimensions: 40" x 30"



Description

Benjamin Harrison Hill, Democrat, was elected to the Oklahoma House of Representatives in 1968. A native of Canada, Hill was a longtime Tulsa, Oklahoma civic leader. He served as pastor of the Vernon African Methodist Episcopal Church and was an elementary teacher, principal and journalist. He earned a bachelor's degree from Wilberforce College, a doctorate in divinity from Samuel Payne Theological University and studied at the University of Nebraska, Lincoln University, and Langston University at Langston, Oklahoma.

► *Take the stairs to the left of the portrait of Benjamin Harrison Hill down two flights to the second floor. Making an immediate right at the bottom of the stairs you will see the entrance to the Hall of Governors where you will continue your tour.*

Title: Hall of Governors
Medium: Bronze

Description

In 1982 as part of Oklahoma's Diamond Jubilee, artist Leonard D. McMurry was commissioned to sculpt the 21 Oklahoma Governors who had held office. Since then other artists have been commissioned to sculpt succeeding Governors.



Title: *Beyond the Centennial*
Artist: Carlos Tello
Medium: Acrylic on Linen
Dimensions: 8' x 22'



► *Exit the Hall of Governors and make an immediate right where you will see the model of the Guardian from the top of the Capitol's dome.*

Title: *The Guardian*
Artist: Enoch Kelly Haney
Medium: Bronze
Dimensions: 9' (22')



Description

Enoch Kelly Haney's colossal statue The Guardian stands prominently atop the Oklahoma State Capitol dome where it was lifted on June 7, 2002. The 17 feet tall statue holds a staff that reaches 22 feet into the sky. This monumental project was completed in ten months and demanded 4,000 pounds of bronze, which was cast in 50 sections. Haney's own family served as models for this historic piece. Haney's son William and Haney's grandson, Enoch, inspired the guardian's eyes and cheeks respectively. Inside the rotunda, visitors can view a nine-foot replica of The Guardian.

During the dedication, Senator Haney gave a voice to the guardian, revealing the representation of all Oklahomans through the statue. The Guardian embodies the diversity within the proud and strong population of Oklahoma while serving as a reminder of our tumultuous times. The sculpture signifies the thousand of Native Americans that were forced from their homes during the 1800s and the sons and daughters that survived the devastating Dust Bowl. The towering statue exemplifies the valor of Oklahomans and their ability to overcome the most horrific catastrophes such as the bombing at the Murrah Building in Oklahoma City. The Guardian is a reminder that just below him within the halls of our grand Capitol, the true guardians of Oklahoma, our legislators, are working everyday to improve this already magnificent state.

About the Artist

Enoch Kelly Haney's talents span two separate spheres - namely politics and art. Born on November 12, 1940 to William Woodrow and Hattie Louise Haney, Enoch grew up in Seminole, Oklahoma. The son of a full blood Seminole and Creek Indian, Haney's own grandfather was chief of the Seminole Tribe in the 1940s.

Haney's interest in Indian people is evident in his art, as he puts a great amount of energy into the research and documentation of Native American culture and traditions. His work is exacting in its detail and representation of native peoples. Haney received his Associate of Arts degree from Bacone College, and his Bachelor of Arts in Fine Arts from Oklahoma City University.

In 1962 he was honored with the Rockefeller Foundation Scholarship at the University of Arizona. Haney was designated as the Master Artist of the Five Civilized Tribes in 1975; he also was awarded a Governor's Art Award, Distinguished Alumni Award, and the Indian Heritage Award. Along with his work as an artist, Haney has served terms in the Oklahoma House of Representatives, as well as the Senate.

► *From the statue, enter the center of the rotunda to view the four paintings surrounding the rotunda. View the paintings beginning with the northeast corner of the rotunda and moving clockwise.*

Wilson Hurley's Visions of the Land: The Centennial Suite

Visions of the Land: The Centennial Suite is a group of paintings that represent the four quadrants of Oklahoma's diverse landscape. The paintings were an official Oklahoma Centennial Project dedicated in 2002. The commission was directed by the Oklahoma Arts Council. Philanthropist Roger M. Dolese made The Centennial Suite possible.

About the Artist

Although he grew up in Washington, D.C., artist Wilson Hurley (1924-2008) considered Tulsa, Oklahoma home. Born in Tulsa in 1924, Hurley moved to the Washington area as a young boy when his father became Secretary of War under the Hoover administration. Though he had a burgeoning interest in art as a child, Hurley's artistic tendencies were often stifled by his father under the notion that art was not a respectable career. Fortunately Hurley's mother felt differently. She encouraged her son in his talents by taking him to numerous museums where he saw the works of Inness, Bierstadt, Moran, and Church – all artists who would eventually become Hurley's inspiration 30 years later when he began painting full-time. By the time he was a professional painter, Hurley had already earned a degree in military engineering from West Point, as well as a law degree from George Washington University. However, neither career had satisfied Hurley and he turned to his "Sunday hobby" – painting.

Hurley often chose to paint a particular subject because he found it beautiful and he wanted the viewer to understand how it delighted him saying, "A good painting stops the heart and makes the throat ache." Today his works are included in numerous collections throughout the country including the National Cowboy and Western Heritage Museum, the Gilcrease Museum, and the Whitney Gallery of Western Art.

Title: *Autumn Woods North of Tahlequah*
Artist: Wilson Hurley
Medium: Oil on Linen
Dimensions: 72" x 90"



Description

“As one travels northeast in Oklahoma, the land becomes more rolling and hills appear, rounded with age and partly covered with forest. Wide pastures lie in the valleys and many homesteads and barns cluster near the water courses. In the fall, just southwest of the grocery store at Peggs, there’s an array of sumac, oak, sycamore and one old maple, bright red in the quiet, cool sunlight that lingers for a few days before winter comes.” - Wilson Hurley

Title: *Spring Morning Along the Muddy Boggy*
Artist: Wilson Hurley
Medium: Oil on Linen
Dimensions: 72" x 90"



Description

“Before the Sooners, in about 1880, the Choctaws opened some coal mines south of Coalgate near Lehigh. My grandfather brought his hungry family up from Texas to work at the mines and live as tenants there. My father was born there in 1883, and my grandmother, whom I never knew, lies with the honeysuckle surrounding her in the Lehigh Cemetery. While there in the spring, the low clouds were racing northeast and the sun was swinging great shafts of light across the shadowed land. One burst of light washed over a field of yellow flowers like an all-forgiving and comforting blessing, and affirmation of how beautiful Oklahoma is.” - Wilson Hurley

Title: *A Storm Passing Northwest of Anadarko*
Artist: Wilson Hurley
Medium: Oil on Linen
Dimensions: 72" x 90"



Description

“First of all, I did not set up my easel and paint this storm in front of me. I left that daring deed to the folks at O.U. and Channel 9 Television of Oklahoma City. I did set up in stormy skies and light rain south of Gracemont and just north of the bridge crossing Sugar Creek and went head to head with that angus bull who never took his eyes from me the whole time. As for the cloud, dropping and beginning to turn, and the wild force latent in it, perhaps it is that part that created the phrase ‘terrible beauty’ which describes Oklahoma so well.” - Wilson Hurley

Title: *Sunset at Roman Nose State Park*
Artist: Wilson Hurley
Medium: Oil on Linen
Dimensions: 72" x 90"



Description

“Let us all thank Chief Roman Nose and his heirs for this magnificent gift to Oklahoma. The sky is bright in the setting sun, the trees are in full leaf and the evening is calm. The white cap rock lying on the dark red earth slowly sinks into the peaceful twilight showing the essential, quiet, everlasting loveliness of Oklahoma.” - Wilson Hurley

► Exit the rotunda at the right of Sunset at Roman Nose State Park to see further selected paintings in the exterior hall of the rotunda. Continue to move in a clockwise direction.

Title: Sam Walton
Artist: Mike Wimmer
Medium: Oil on Canvas
Dimensions: 51" x 42"



Description

Samuel Moore Walton was born in Kingfisher, Oklahoma on March 29, 1918 and later moved to Missouri with his family. He graduated from the University of Missouri in 1940 and worked for J.C. Penney as a management trainee. He met his wife, Helen Robson, in Claremore, Oklahoma, and they were married in 1943.

After serving in WWII, Walton took his savings plus a loan from his wife's father and opened his first store, a Ben Franklin franchise.

In 1962, he opened the first Wal-Mart in Rogers, Arkansas. Wal-Mart specialized in name-brands at low prices and Walton was surprised at the success. Soon a chain of Wal-Mart stores sprang up across rural America. Walton's management style was popular with employees and he founded some of the basic concepts of management that are still in use today. Wal-Mart is the largest private employer in the United States.

By 1991, Wal-Mart was the largest U.S. retailer with over 1700 stores. Walton remained active in managing the company as President and CEO until 1988, and remained chairman until his death. When he died in 1992, he was the world's second richest man, behind Bill Gates. He passed his company down to his three sons, daughter and wife.

Fortune Magazine named Walton as the third greatest CEO of all time. Time Magazine also named him as one of the 100 most influential people of the 20th Century. Walton was awarded the Presidential Medal of Freedom by President George Bush in 1992 in categories including entrepreneurship, business statesman and business leader.

Title: *The Magic of Petroleum*
Artist: Wayne Cooper
Medium: Oil on Canvas



Description

Before the drilling and production of oil for consumer use, Native Americans used petroleum found in Oklahoma for medicinal purposes. Petroleum was evident on the outcroppings of many water springs and streams. A report made by a Chickasaw Agent in 1853 stated:

The oil springs in this nation are attracting considerable attention, as they are said to be a remedy for all chronic diseases. Rheumatism stands no chance at all, and the worst cases of dropsy yield to its effects. The fact is, that it cures anything that has been tried. A great many Texans visit these springs, and some from Arkansas . . . There is one or two of great medical properties.

A well-known spring was at New Spring Place, north of Tahlequah in the Cherokee Nation and another at Boyd Springs, northeast of present-day Ardmore in the Chickasaw Nation. The Indians often gathered at Boyd Springs in great numbers and lighted their camps with the gas by placing a tube or gun barrel in the ground. There was also a natural oil spring at Maytubby Springs near Caddo in Bryan County, where a hotel was opened and became popular as a resort in the area.

In 1859, Lewis Ross, a brother of Chief John Ross of the Cherokees, found a pocket of oil that produced about ten barrels a day for nearly a year. He was drilling for saltwater on the Grand River near Salina in what is now Mayes County, Oklahoma, and decided to sink a deeper well for greater production. Ross found oil instead and the news spread of this potential source of tribal revenue.

Oklahoma's first oil company, the Chickasaw Oil Company, was organized in 1872 and encouraged individual citizens to develop natural resources.

Industry emphasis at the time centered on coal production, however, both the Cherokee and Choctaw nations passed laws in 1884 creating organizations for the "purpose of finding petroleum or rock oil . . ."

Five years later in 1889, a wildcatter named Edward Byrd secured mineral leases from the Cherokee Nation. He drilled his first well near present-day Chelsea in Rogers County in 1890, and found oil at a depth of only 36 feet. His well produced about a half a barrel a day but his efforts were hampered severely by government regulation, inadequate transportation facilities and the lack of a readily accessible market. His Chelsea well is still celebrated as Oklahoma's first oil well.

About the Artist

Wayne Cooper is a painter known nationwide for his portrayals of Western and American Indian subjects. He comes from a background of Indian heritage and was raised on a small ranch gaining first hand knowledge of Oklahoma ranch life.

Cooper is listed in Artists USA, Who's Who in the Midwest, Who's Who in American Art, International Who's Who in Art and Antiques, Universal Directory of the Art and Personalities of the Americas, and others.

His works consist of oils, water colors, charcoals, pencil, sculpture (bronzes) and lithographs. His works are held in many private and public collections worldwide, including the halls of the Oklahoma State Senate and House of Representatives.

► *Take the stairs to the right of The Magic of Petroleum down one flight to the first floor. Once on the first floor take a right into the East Gallery where you will see the Secretary of State's office on the left. The walls of the East Gallery feature paintings and mixed media artworks by Oklahoma artists. The exhibits change every 60 days. Towards the end of the corridor, continue your tour at the seated sculpture.*

Title: *Kate Barnard*
Artist: Sandra Van Zandt
Medium: Bronze
Dimensions: 56" x 26" x 22½" (l x w x h)



Description

Kate Barnard was the first woman in American history elected to state office as well as Oklahoma's first commissioner of charities and corrections.

Though she could not vote for herself in the 1907 election, she overwhelmingly received more votes than the first governor of Oklahoma, Charles Haskell.

Clearly the catalyst in the evolution of women's involvement in politics, Barnard was the only woman permitted to address the Oklahoma Constitutional Convention resulting in legislation regarding child labor and mine safety. Lovingly known as Miss Kate, Barnard was deeply concerned with the welfare of prisoners, and her investigation of Oklahoma prisoners held in Kansas yielded appropriations for the first state penitentiary in McAlester. Her efforts were often focused on under-privileged children and Native American orphans.

Sandra Van Zandt's bronze sculpture of Miss Kate sits on a bronze bench in the east gallery of the State Capitol. She solidly sits in turn of the century attire with neatly pinned hair and a warm welcoming slight smile. In her lap rests the treatise of her efforts, the Third Report of the Commissions of Charities and Correction. The sculpture is a favorite of children and adults alike, who can be seen taking photographs next to Oklahoma's angel of mercy.

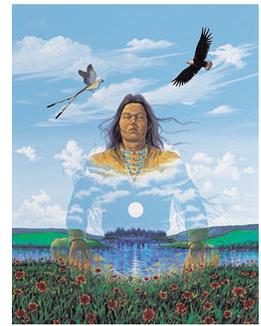
About the Artist

A native of Claremore, Oklahoma, Sandra Van Zandt knew she was destined to become an artist at a young age. As a girl she spent her time creating various works in needlepoint, stained glass, macramé, knitting, and pottery; she was constantly expressing herself with art. A graduate of Claremore High School, Van Zandt left Oklahoma to pursue an arts degree at Cottey College in Nevada, Missouri. Here she took classes in architectural design, painting, drawing, ceramics, and pottery to satisfy her appetite for artistic expression. Unable to work in bronze sculpting, Van Zandt learned to sculpt by carving on wood and salt blocks. After graduation she moved to Dallas to pursue employment as an international flight attendant.

While recovering from surgery in 1983, Van Zandt decided to start sculpting again to fill the time. She began by sculpting various animals, including her pet dog. Soon Van Zandt presented her work to a local gallery, and at their encouragement she decided to enter the art world full-time. Moving back to Oklahoma in 1985, Van Zandt continued sculpting animals, namely dogs and birds. Her eagle sculptures quickly became popular with museums and collectors, and many are on exhibit today at major institutions across the country. Van Zandt then crept into the realm of figure sculpture completing her first major piece for the Museum of Naval Aviation. Sandra Van Zandt currently works in her studio in Talala, Oklahoma.

► *Walk back towards the west to exit the East Gallery. Your tour will continue at the first painting on the left outside the East Gallery.*

Title: *The Earth and I are One*
Artist: Enoch Kelly Haney
Medium: Acrylic on Canvas
Dimensions: 48" x 36"



Description

The Earth and I are One is a mystical painting of a meditating Native American sitting amongst Oklahoma's state wildflower, the Indian blanket. The Native American's translucent physical being merges with the wonders of nature that surround him. The state bird of Oklahoma, a scissortail flycatcher, and America's national fowl, the bald eagle, hover above the native peacemaker as if guarding him. The Oklahoma natural splendor envelops the figure creating an atmosphere of calming peace.

The symbolism within this piece is a true testament to the artist's love for his native state. The crystal blue lake and the velvety green grass are common occurrences throughout Oklahoma. The overall feel of the painting is that of Oklahomans' deep respect and admiration for the natural beauty that surrounds us. Accordingly, The Earth and I are One was dedicated on Earth Day, 1990.

► *Going left around the corner from The Earth and I are One, the tour will continue at the Indian Blanket Quilt.*

Title: *Indian Blanket Quilt*
Artist: Nettie Wallace
Medium: Quilted Cotton
Dimensions: 86" x 74"



Description

In 1986 Nettie Wallace was commissioned to create a quilt depicting the Oklahoma state wildflower *Gaillardia pulchella*, known as the Indian Blanket. The Indian Blanket was adopted as Oklahoma's state wildflower according to House Bill 1649 during the 1986 Legislative session.

Presented to Oklahoma by Governor George Nigh on December 8, 1986, the Indian Blanket Quilt symbolizes Oklahoman's most beloved flower while illustrating the intricate detailing required for exceptional quilt assembly. White utilized a sewing machine to combine the three thousand pieces that compose the central blossom. The outer design is a Seminole patchwork representation of the pumpkin blossom, which was hand sewn. This remarkable quilt was White's original design and took only three months to complete.

About the Artist

Nettie R. Wallace has dedicated herself to the betterment of youth within the state of Oklahoma and Kansas. In 1988, after completing her Bachelor of Science from Kansas State University, Wallace received her counseling certificate from East Central University in Ada. She worked as an occupational coordinator for the handicapped students of Hissom Memorial Center in Sand Springs as well as taught home economics at various schools throughout the states of Oklahoma and Kansas. White has served as an invaluable cohesive member of her community by conducting workshops such as Parental Involvement in Education and Guiding Young Children. She was voted Konawa Teacher of the Year resulting in the honor of being an Oklahoma State Teacher of the Year Nominee.

► Before exiting the Capitol, don't forget to visit the State Art Collection Gallery as well as the temporary rotating galleries on the first and second floors. More information can be found in the forward to this packet.

Upon exiting the southeast entrance to the Capitol walk back to the loop where the busses dropped you off. But, before re-boarding the busses, complete your tour at the statue on the west side of the plaza.

Title: *Tribute to Range Riders*
Artist: Constance Whitney Warren
Medium: Bronze
Dimensions: 140" x 87" x 37"



Description

Constance Whitney Warren's intricately detailed sculpture of a bucking bronco and a steadfast cowboy in wool chaps was the first sculpture installed on the grounds of Oklahoma's State Capitol. Known as "a bronze tribute to the romantic riders of the range" the sculpture represents Oklahoma history as seen through the eyes of the cowboy that rode across her land on his trustee steed.

Scheduled for May 30, 1930, the initial dedication led by Governor William J. Holloway and Oklahoma Supreme Court justice Albert C. Hunt was postponed due to Will Rogers's inability to attend. The preceding governor, William H. "Alfalfa Bill" Murray was rumored to despise Mr. Rogers for his support of Democratic presidential nominee Franklin D. Roosevelt. Governor Murray ordered a tarpaulin to cover the statue and when the tarpaulin disappeared the governor issued a \$500 reward for the arrest of the culprits with the exception of Will Rogers. Soon the tarpaulin was missing again. When asked about the matter Rogers jovially remarked, "It musta' been a cyclone that did it 'cause that tarp was blown clean to Governor Murray's back yard."

The sculpture was officially dedicated 27 years later by Governor Raymond Gary on November 14, 1957.

About the Artist

Born and raised in New York, Constance Whitney Warren became fascinated with frontier life at an early age. Her father, Henry Warren, would often tell her stories of his days as a mining engineer in the American West. Consequently, as a young schoolgirl she would go on to fill her notebooks with drawings depicting various animals - most prominently horses.

In 1911, while pursuing her career in art, she made the acquaintance of the French Count Guy de Lasteyrie. One year later she became his wife and made a new home for herself in Paris. World War I created numerous hindrances for Warren. Unable to make a living as an artist, she took odd jobs chauffeuring English staff officers. When the war finally ended, Warren was able to fully devote her time to sculpting, even exhibiting a few pieces at the Paris Salon.

In the 1920s her reputation had grown, particularly in the United States. The state of Oklahoma eventually acquired her *Tribute to Range Riders* in 1926. Slightly smaller than life-size, the work proudly stands at the entrance to the State Capitol. Warren died in 1948.

What else to see at the Capitol:

Oklahoma State Art Collection

The Betty Price Gallery, located on the 1st floor of the Oklahoma State Capitol, houses the Oklahoma State Art Collection. The Collection is a visual anthology of the history of artistic expression in Oklahoma. Curated by the Oklahoma Arts Council, the current exhibition features more than 100 works of art by artists who were born in, trained in or have produced a significant portion of their work in the state.

The works of art within this significant collection celebrate creativity across Oklahoma and give voice to the cultural diversity that make up our state. By offering works of art that reflect our state's history and culture, we learn and recognize the various and diverse cultures and voices as threads that comprise the fabric of Oklahoma.

This museum quality gallery features rotating exhibitions of works from the Collection. The Council manages and cultivates the Collection by continuing to acquire donated works.

The Oklahoma State Art Collection was established in January 1971 to collect and preserve the work of Oklahoma artists. Under the leadership of Jerome M. Westheimer, Sr., and the founding State Art Collection Committee members, the National Endowment for the Arts awarded a grant to the Oklahoma Arts Council to purchase works for the Collection.

The current exhibition of the Oklahoma State Art Collection is organized into five sections: Highlights of the Collection, Recent Acquisitions, Works on Paper, Modern and Contemporary Art and Sculpture.