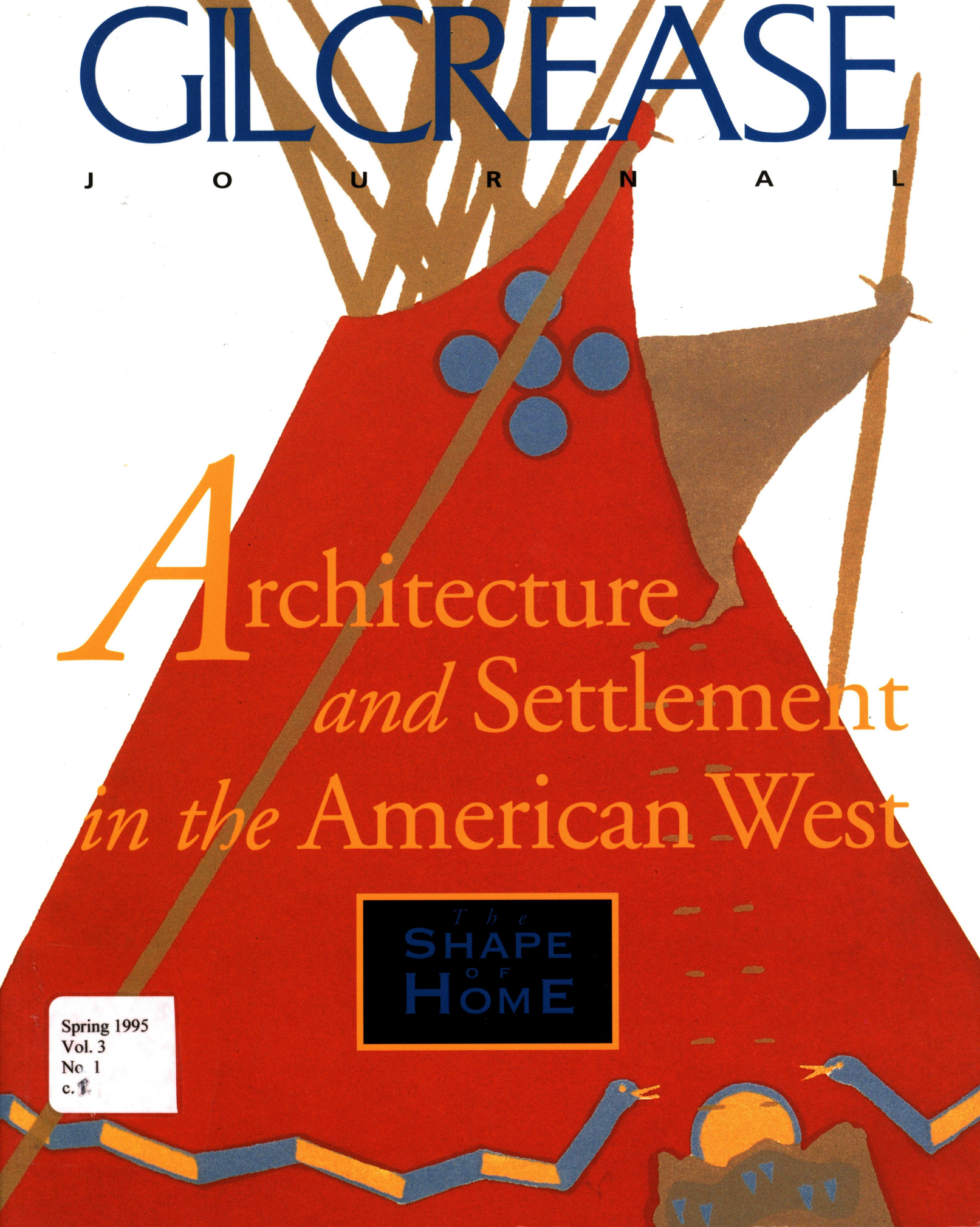


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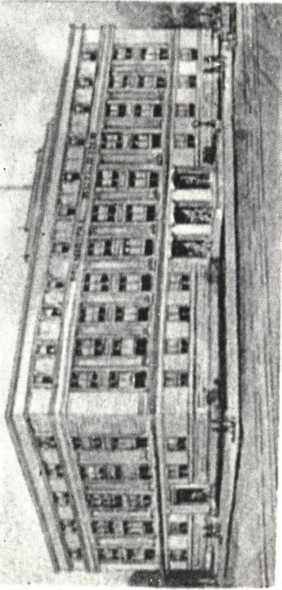


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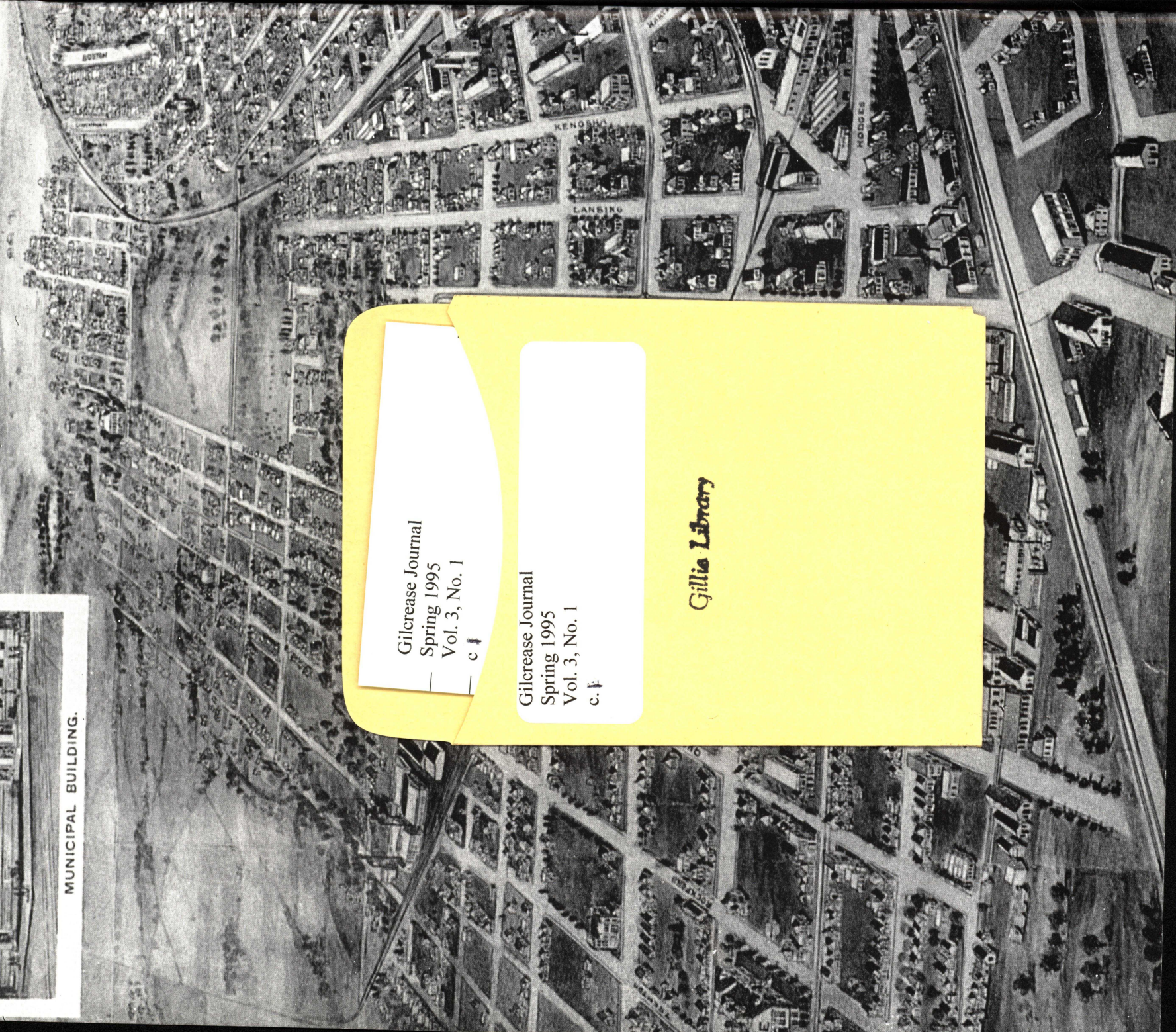
A rchitecture *and Settlement* *in the American West*

The
SHAPE
OF
HOME

Spring 1995
Vol. 3
No. 1
c. 1



MUNICIPAL BUILDING.



Gilcrease Journal
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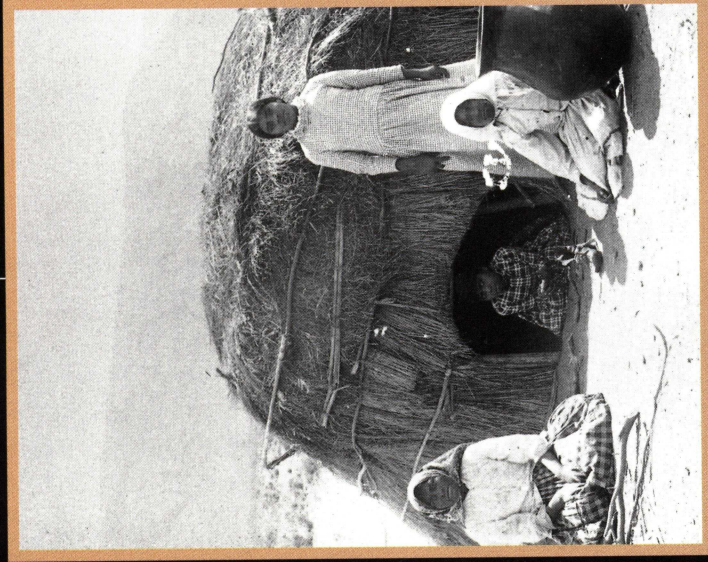
The term "architecture" refers to more than just the design and decoration of buildings.

It embraces what happens whenever human thought or action makes order and

meaning of random space: naming places, designating sacred parts of "wilderness," clearing village areas and garden plots, claiming food-

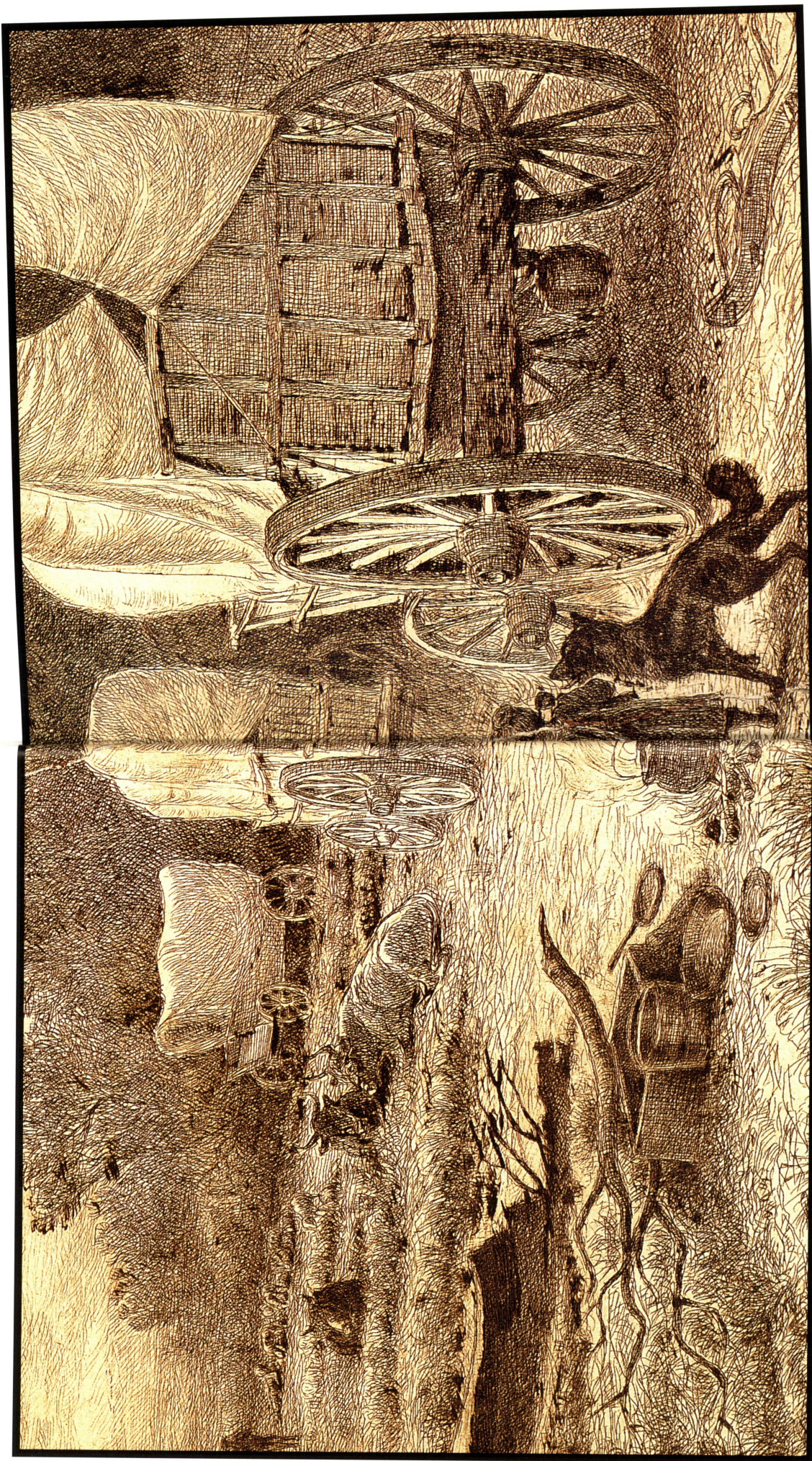
gathering areas, planning and constructing buildings, and arranging the spaces that surround and connect them.

Finally it includes the often unseen social and religious meanings which are encoded into build-

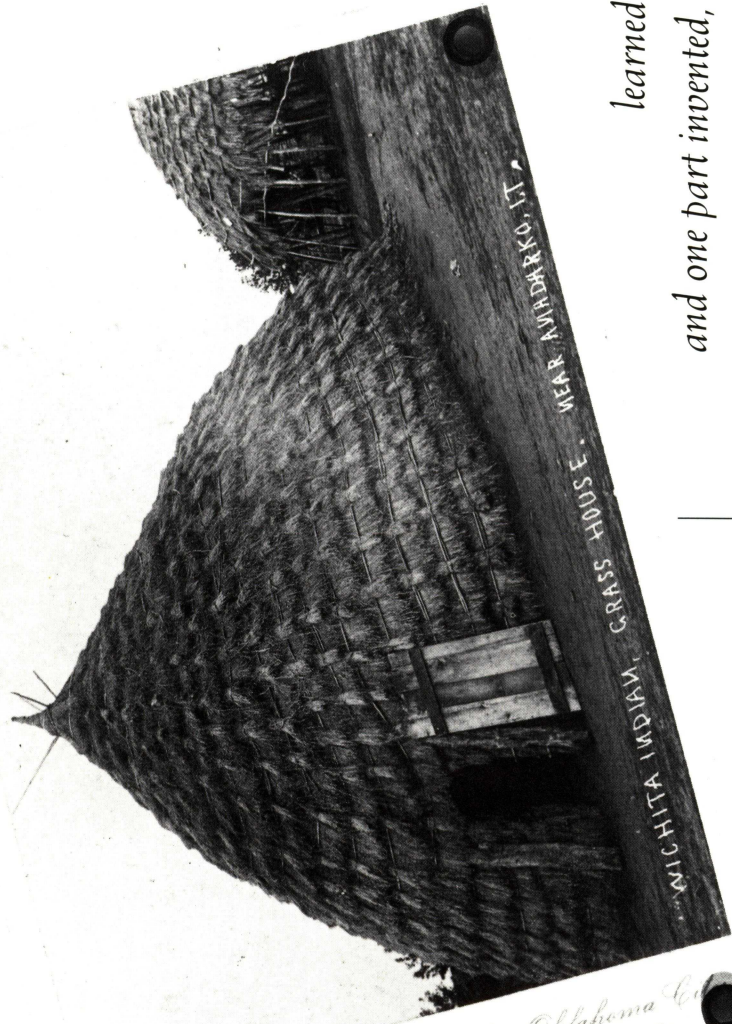


ing and spatial domains.

—PETER NABOKOV AND ROBERT EASTON
Native American Architecture



WILLIAM CARY (1840-1922), *COVERED WAGON CAMP*, INK ON PAPER,
GILCREASE MUSEUM 1326.1045.



*Dwellings
take the shape of the lives
within them and in their very
skins they proclaim the
connectedness of life to land. In
a prairie place, the sheltering
grasses shall be woven into
homes; where the dwellers are
peregrine, the houses shall have
wheels. Home is one part*

*learned
and one part invented,
one part desire and another
necessity. To be "at home" is to
be fully and wisely ourselves.*

—ELLEN DALGRAVE



T. CROFT, PHOTOGRAPHER (OKLAHOMA TERRITORY), *WICHITA INDIAN GRASS HOUSE*, NEAR ANADARKO, I.T.,
HISTORIC PHOTOGRAPH, GILCREASE MUSEUM 4326.4903.

WILLIAM CARY (1840-1922), *HOMESTEADING*, WASH ON PAPER,
GILCREASE MUSEUM 0226.634.

THE SHAPE OF HOME

Contents

ARCHITECTURE
AND SETTLEMENT IN THE
AMERICAN WEST

IO A Home in the West

AMERICANS, TECHNOLOGY, AND
SELF-INVENTION FROM THE OLD
WEST TO THE SUBURBAN FRONTIER

Cities are vital intersections, the hubs of commerce between individuals and groups — and their locations are never an accident. Key to their emergence is the ability of people to move objects, themselves — and most importantly in our time, ideas and images — across space. Reflecting on artworks from the Gilcrease collection, Joel Garreau, author of *Edge City: Life on the New Frontier*, explains how the shapes of cities express the prevailing transportation technology of their time. He also suggests a hopeful interpretation of the next wave of pioneer settlement, the suburban “Edge City.”

JOEL GARREAU

THIS PAGE, *Deer Tipi of Mary and John Mountain Chief, Piegan*, PLATE 10, *Blackfoot Indian Tipis: Design and Legend*, silkscreen, Gilcrease Museum 1737.16; PAGE AT RIGHT, Vinson Lackey, *Seminole Agency*, oil on canvas, Gilcrease Museum 0127.1390.

COVER: *Red Snake Tipi of Cecile Yellow Kidney and Yellow Kidney, Piegan*, PLATE 26, *Blackfoot Indian Tipis: Design and Legend*, silkscreen, Gilcrease Museum 1737.29.41.

INSIDE COVER: Thaddeus M. Fowler, *Bird's Eye View of Tulsa*, lithograph, Gilcrease Museum 3927.577.

36 Architecture in the Twin Territories

The Vinson Lackey Series

In 1945 Thomas Gilcrease commissioned the artist and journalist Vinson Lackey to record Oklahoma's quickly disappearing territorial buildings on canvasboard with oil. The result is a series of images reflecting many European-influenced building styles. These edifices express the desires and values of the period — including the attitude of Indian culture of the times.

ROBERT POWERS

PORTFOLIO

50 Round Like the Nests of Birds: Plains Indian

This issue's Portfolio features silkscreens of Blackfeet tipi designs from the Gilcrease Museum, introduced by a narrative on the construction and use of one of native North America's most versatile and fascinating building styles.

61 TRACINGS JOAN CARPENTER TROCCOLI

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GILCREASE JOURNAL

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The Shape of Home



HOME IS BOTH A PLACE AND AN IDEA. LIKE THE clothing we wear, the buildings that shelter us say much about how and where we live our lives. Traditional architectural materials read like an inventory of the local landscape: where grass was plentiful the Caddoan speakers of the Southern Plains built sewn-thatch grass houses; early Arctic houses were constructed with driftwood, skins, snow, and ice; Southwestern Indians made building blocks from baked earth; Plains Indians evolved the elegant, portable, and beautiful buffalo-hide tipi. Like human cultures, dwellings continually adapt to new

conditions: as the buffalo disappeared, canvas came into use for tipi covers; more recently, pressed sheets of chipped cellulose have replaced solid planks of hardwood — although conservatism and human nostalgia demand that they be sheathed in a photographically produced mimicry of wood grain.

The shapes of our dwellings encode the actions that occur within them. Even where overall scale must express economy, the amount of interior space allocated to particular functions serves almost as a diagram of the inhabitants' priorities. On a larger scale, the arrangement and location of buildings and

communities graphs the ideas and desires of the culture overall. In the first article in this issue, Joel Garreau, staff writer at *The Washington Post* and author of *Edge City: Life on the New Frontier*, explores the ways in which commerce and changing transportation technology affect the communities we inhabit.

Robert Powers, curator of the Tulsa Historical Society, continues this exploration of the built environment with a look at the paintings of Vinson Lackey, a journalist and artist whom Thomas Gilcrease commissioned to record the institutional architecture of territorial Oklahoma. Although many of the buildings' functions related to the education and government of Native American people, these early edifices look European, not Indian — a fact that reveals another of architecture's underlying messages. It is no accident that a Catholic church rests exactly upon the site of an earlier Teotihuacán temple in what is now Mexico City, for example, and it should come as no surprise that an Osage boarding school would be housed in a Second Empire Victorian-style building. Both physically and psychologically, Indian boarding schools manifested the attempt of white society to inculcate its language and lifeways in the children of the subordinated culture. The Indian boarding school experiment has been reevaluated in recent years, a development that reminds us of yet another way in which architecture expresses human experience: it is transient and, like prevailing attitudes and dominant social groups, will alter or disappear over time.

On another level, the importation of European building styles into territorial Oklahoma simply expresses the exciting hurly-burly of a turn-of-the-century capitalist democracy in which the quixotic preferences of any upstart colonist who could afford it might be materialized in stone. Nostalgia does not belong solely to the dispossessed.

Certainly the Euro-influenced architecture of the last few centuries was not the first to appeal to the North American continent. Earlier Native homes, churches, community centers, and structures took an enormous number of shapes. In Southern California to weather-torn earth lodges. Unquestionably, however, one of the most beautiful and lasting examples of early indigenous architecture is the Plains tipi. This expressive, convenient, and portable dwelling even became a canvas for Plains Indian painting, as we see in the handsome silkscreened plates from the Gilcrease collection depicting the exterior surface of Indian tipis. As a brief aside on the durability of the tipi, witness a recent issue of *Digest* which features an article on a lushly appointed 1990s tipi recently constructed in Colorado. Lauren bedcoverings, appropriates the shelter of the structure, with its Adirondack cabinets and different culture — but no more so than the Airstream trailer glinting in the cold sunlight of a Navajo hogan in a small reservation community in Northern Arizona. Architecture has been enthusiastically in the ceaseless swapmeet of ideas. Even the Plains tipi likely evolves from the dwellings of disparate native groups.

Joan Troccoli concludes our issue on the subject with comments on Gilcrease's historic gardens, one of which includes an Osage wigwam). This evocative re-creation of the well-tended natural features celebrating environmental contexts for the dwelling-place. ~ C. HARALSON

JOSEPH HENRY SHARP (1859-1953)

Council Call of the Crows

Oil on canvas

Gilcrease Museum, 0137.345

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A HOME IN THE WEST

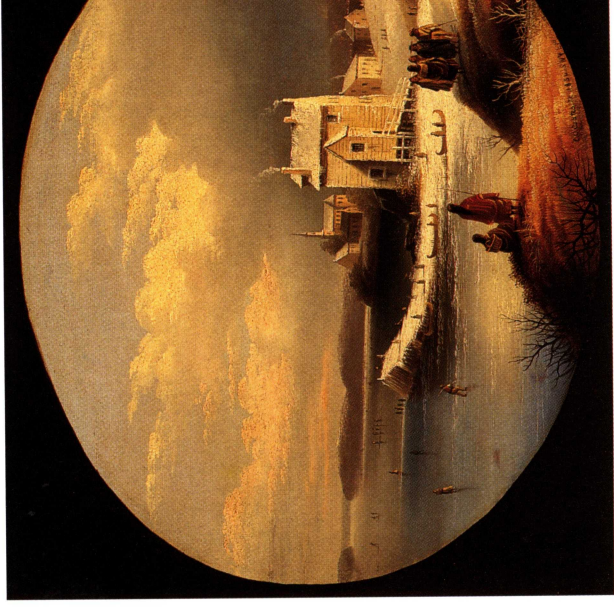


AMERICANS, TECHNOLOGY, AND SELF-INVENTION FROM THE OLD WEST TO THE SUBURBAN FRONTIER

THE PAINTINGS OF THE GILCREASE COLLECTION PORTRAY WORLDS THAT SEEM VERY UNLIKE OURS. FORT WALLA WALLA ON THE OREGON TRAIL LOOMS OVER CANOES IN WASHINGTON TERRITORY. TIPIS DESIGNED TO BE TOWED BEHIND HORSES SPRING UP OUTSIDE A TRADING POST. A FOREST OF RIVERBOAT SMOKESTACKS CROWDS A NEW ORLEANS LEVEE. A WESTERN CABIN IS BUILT COMPLETELY AROUND A DRIVE-THROUGH ARCH, NOT UNLIKE A BRANCH BANK OF TODAY. YET, WHILE THESE SCENES MIGHT SEEM A FAR CRY FROM THE MALLS, OFFICE PARKS, AND TOWNHOUSES OF THE CONTEMPORARY WEST, THEY DEMONSTRATE AN ENDURING PATTERN OF ALL HUMAN ENCAMPMENTS, WHETHER THOSE OF THE SILICON VALLEY OF 1995 OR THE MISSISSIPPI VALLEY OF 1835.

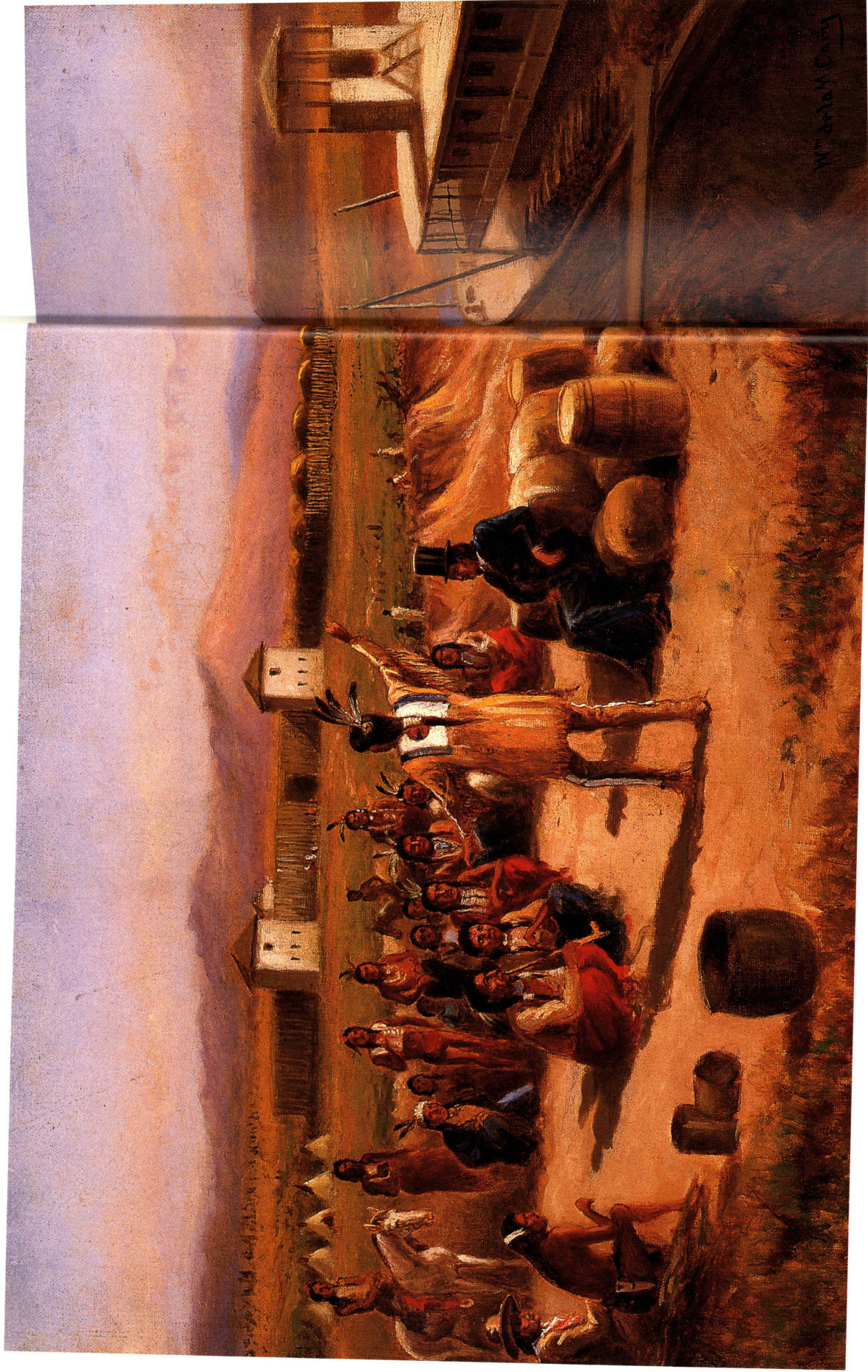
ABOVE
E. C. COATES (ACTIVE 1840)
Blockhouse, St. Regis on the St. Lawrence, Canada
Oil on canvas
Gilcrease Museum 0126.1629

BELOW
WILLIAM CARY (1840-1922)
Old Fort Walla Walla, Washington Territory
Oil on canvas
Gilcrease Museum 0126.1837



An invariable rule of settlement controls all of human history, and it is this: villages and towns and cities are shaped by the state-of-the-art transportation device in use at the time of their formation. Images of encampments created by horse, wagon, rail, and steam help explain the cities of today — and the future that will be shaped by the automobile, the jet passenger plane, the computer network, and imaginations to come.





WILLIAM CARY (1840-1922)

The Trading Post

Oil on canvas

Gilcrease Museum 0126.1800

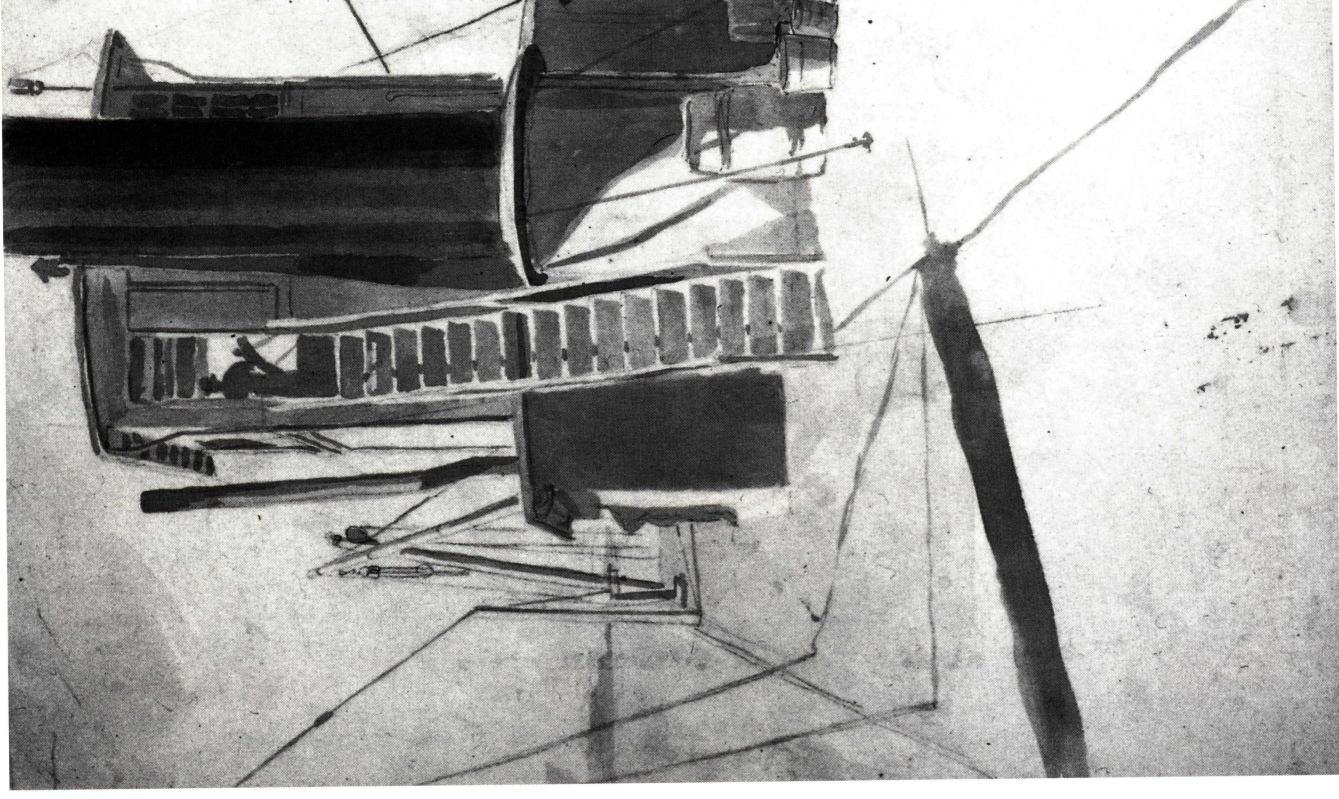
CITIES ARE LOCATED WHERE THEY ARE FOR A REASON. In America, that reason has been commerce. (A possible exception is Salt Lake City, if you count it as primarily a religious capital—although even that is debatable). Commerce means freight. On the East Coast, most major cities from Washington to Philadelphia to Boston occur on what geographers call “the fall line” — the place as far inland as you can navigate before you hit the waterfalls. That’s the place where you have to unload your ocean-borne cargo and transfer it to wagons. And that’s the point at which you need warehouses.

WILLIAM CARY (1840-1922)

Pilot House on the Fontanelle

Wash on paper

Gilcrease Museum 0226.645



Warehouses result in teamsters and longshoremen, who attract whorehouses. Which then means you need courthouses. Pretty soon up on the hills around the harbor flats you get churches with steeples and the fine homes of the folk who got rich with the warehouses and whorehouses and courthouses and voila, you've got a city.

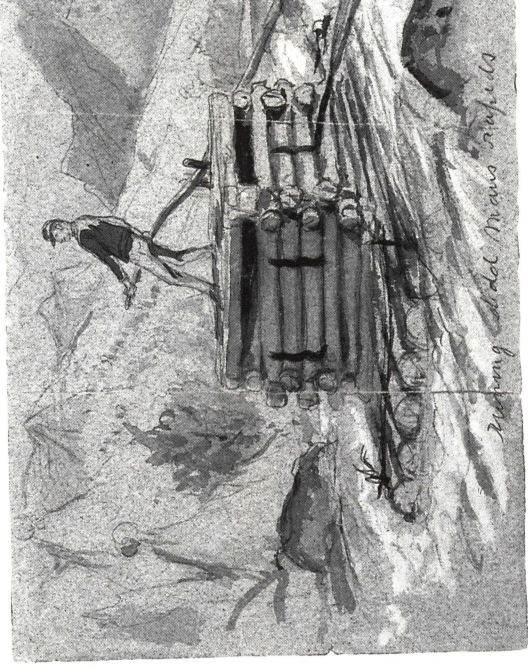
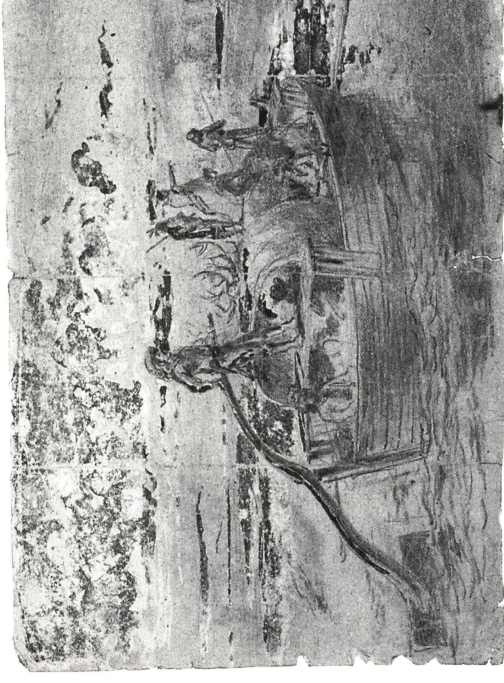
ALFRED JACOB MILLER (1810-1874)
Western Cabin
Watercolor on paper
Gilcrease Museum 0236.1064



WILLIAM CARY (1840-1922)
Cord Wood Cutters
Wash on paper
Gilcrease Museum 0226.621

Running Dead Man's Rap
Wash on paper
Gilcrease Museum 0226.642

Boat Travel Up the Missouri
Pencil on paper
Gilcrease Museum 1326.399

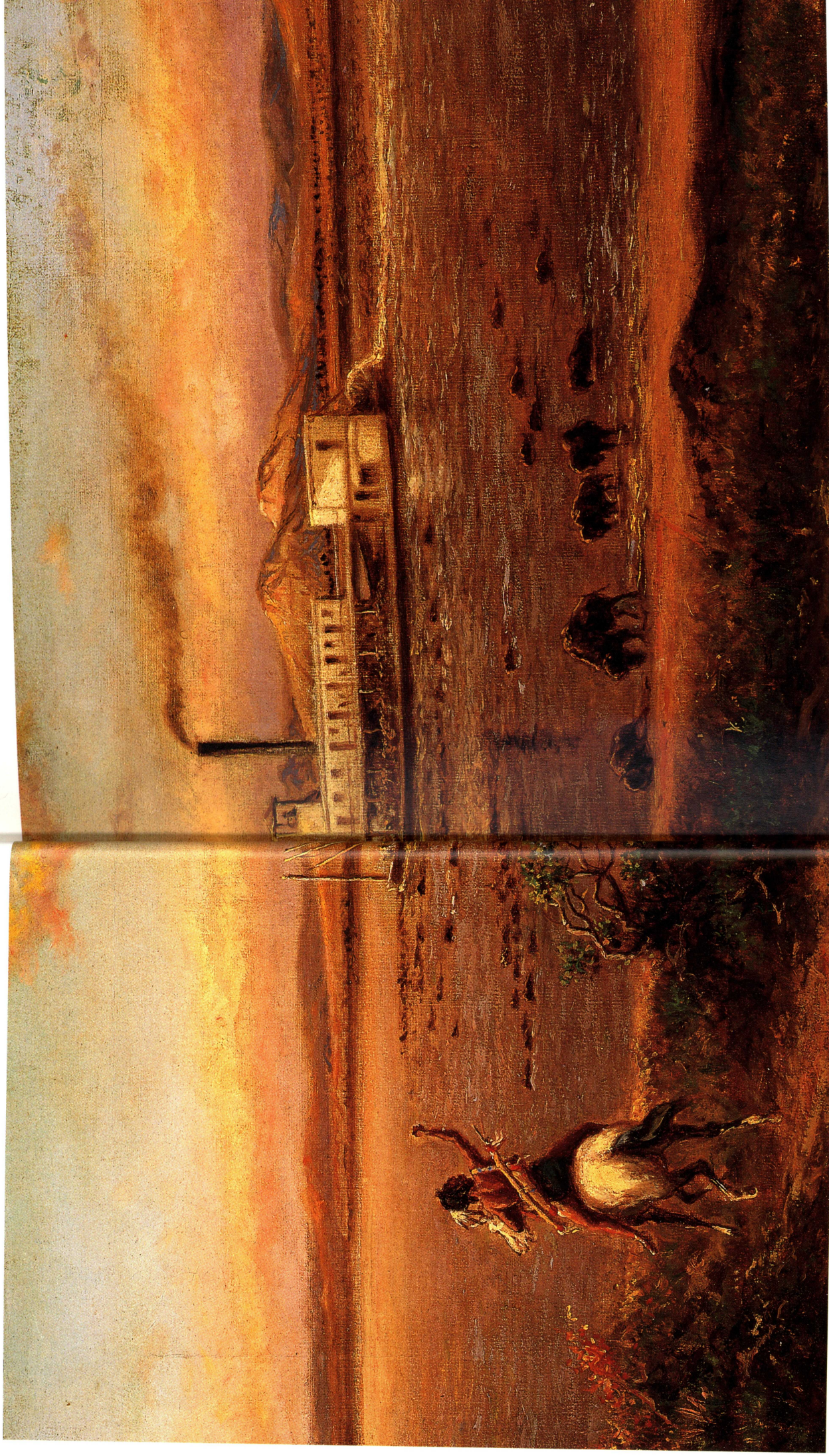


WILLIAM CARY (1840-1922)
Buffalo Crossing the Missouri River

Oil on canvas

Gilcrease Museum 0126.1851

To a 19th-century viewer, Carey's image of the meeting of two worlds would have had a distinctively progressive and optimistic tone; in light of the history of the intervening hundred years it conveys a mix of connotations. The wedge of new technology steaming westward along the rivers transported not only goods and people but also new cultural ideas and priorities which would transform the frontier. The buffalo whose massed millions darkened the western plains would become nearly extinct and native life ways would be changed forever. Changes in transportation technology transformed not only urban networks and the shapes of dwellings but the very shape of life in the American West. — ED



NOTE THE IMPORTANCE OF INTERSECTIONS IN THIS PLAN. New York, for example, can be understood as the place where the broad Atlantic trade basin intersects with the wealth of the North American interior. St. Louis marks the intersection of the Missouri and the Mississippi. Not for nothing does Pittsburgh's football team play at Three Rivers Stadium — the town stands at the intersection of the Ohio, the Allegheny, and the Monongahela. In French, *Détroit* means “the straits” — narrow passages connecting larger bodies of water. For a long time this narrow wild place

between the broad expanses of Lake St. Clair and Lake Erie was beloved only by a few Québec trappers arriving by canoe. It was prohibitive to export goods like salted fish or flour to the East from there; it took two months to get to the coast from what was then the frontier. In 1825, however, that all changed. The newly completed Erie Canal linked the Great Lakes to that intersection called New York. Travel time and freight costs dropped to a tenth of what they'd been and the cities at both ends of the trade — New York and Detroit — boomed. Detroit became the

staging area for the settlement of what was then the great Northwest. By mid-century, Detroit was closer in time to Liverpool than it had been in 1800 to Cincinnati.

In the 18th and 19th centuries, all the major cities of the West Coast — San Diego, Los Angeles, San Francisco, Portland, Seattle, Vancouver, and, yes, “Anchorage” — grew at the intersections with the greatest advantages. On the West Coast, there are fewer such ideal places

of exchange between the ocean and the interior than back East. That is because the Pacific coastline is so much more forbidding. To this day, Portland in theory should be a much more important town than it is, as the pivotal gathering place of the incredible riches of the Columbia River interior. But it has a terrible off-ramp to the Pacific. The place where the Columbia empties into the ocean is called Cape Disappointment. There’s a sandbar there that to this day prevents access by the largest freighters.

Eureka, California, has a beautiful little bay, but the mountains that cluster around it make the approach from the land side menacing. No intersection. Hence, no city.

OLAF C. SELTZER (1877-1957)
Red River Carts at Old Fort Benton

Oil on board
Gilcrease Museum 0137.847



The fort was the outer edge — a waystation where cultures collided. For the standard-bearers of the advancing group who were posted there, it was an outpost on the shore of new discoveries. It was also a tenuous raft of familiarity in the seas of a foreign landscape. In the Medieval sense it was a walled city, designed to protect itself by contracting within its own defensible ramparts. In the timeless sense of human clusters as intersections, it was a great trade site where soldiers and civilians, visitors and journalists, and others met and exchanged materials and ideas with people from the local native cultures. Clothing, foodstuffs, writing paper and pencils, hides, and horses changed hands; so did languages, ideas, friendships; so did weapons and diseases. — ED



WILLIAM CARY (1840-1922)
The Fire Canoe, Fort Berthold

Oil on canvas
Gilcrease Museum 0136.1834

Even the mistakes in Western settlement are explainable by intersections. Take Dallas. The marvelously acerbic historian A. C. Greene writes, "History knows when Dallas was founded: November, 1841. It knows by whom: a Tennessee-born Indian trader named John Neely Bryan. We even know why he picked the spot to start a town: he believed steamboats would soon come splashing up from the Gulf Coast. One can't argue with Bryan; the Trinity's been navigated twice since then — and both boats stopped right where he said they would."

PAUL KANE (1810-1871)
White Mud Portage
Oil on canvas
Gilcrease Museum 0116.157

OLAF C. SELTZER (1877-1957)
The Dugout
Oil on canvas
Gilcrease Museum 0137.878



Until the 1860s, the West was explored and settled using technologies hundreds of years old. They were the technologies of the Agrarian Age — the horse, the wagon, the boat. The first commercial pour of Bessemer steel in America, however, would change the scene forever.

WESLEY WEBBER (ACTIVE 1835-1851)

Locomotive in Snow

Oil on canvas

Gilcrease Museum 0126.1209

The telegraph poles in Wesley Webber's painting make a subtle point: the voice could go where machines and people could not.

"Stopped in its tracks" by the power of natural forces, Webber's locomotive falters, while the telegraph operator in some distant city sits at a lamplit table still clicking a message in code. As the physical transportation of human beings is supplanted by the conveyance of information and ideas in today's world of satellite dishes and fiber-optic cable, communication technology and transportation technology increasingly become one. — ED

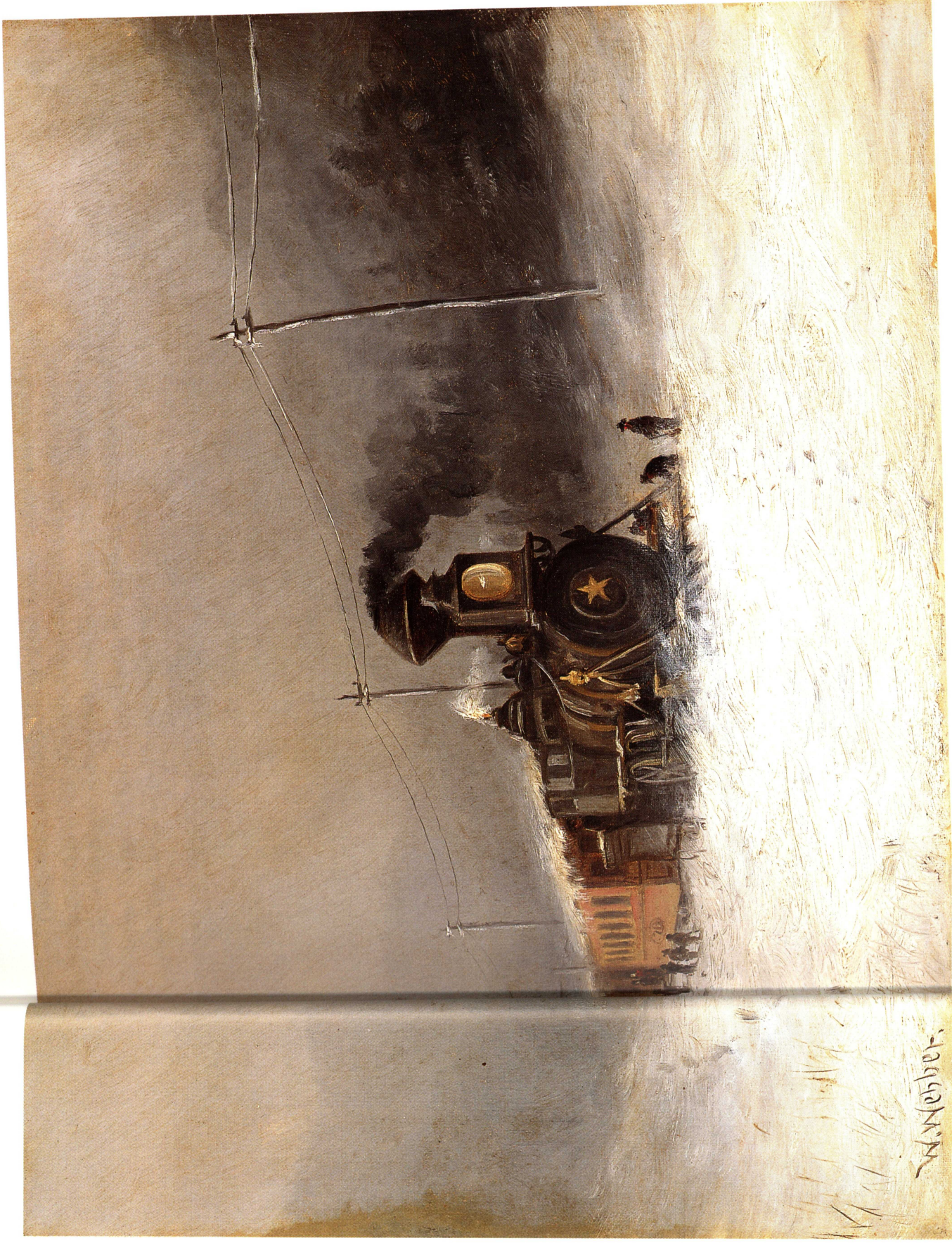
Galveston should logically have been Texas's big port city, but of course it proved to be devastatingly prone to hurricanes. So, astoundingly, it seemed simpler to dig a ship channel fifty miles inland, and that's why today Houston is the world's petroleum capital — humankind, improbably enough, has built the intersection between oil and water that far inland.

We can even propose a transportation-related theory about the totally inexplicable settlements of the West, like Mentone, in Loving County, Texas — the least densely populated jurisdiction in the Lower Forty-Eight. Mentone is not on the Pecos River. It's not on the Interstate. It has no natural reason for being. My theory? That's where the wagon wheel broke. Can't you hear the conversation? "Okay, Maude. Unload the wagon. This is our new home."

Most of these examples date from before the Civil War. Up until the 1860s, the West was explored and settled using technologies hundreds of years old. They were the technologies of the Agrarian Age — the horse, the wagon, the boat. At the end of the Civil War, however, in 1864, the first commercial pour of Bessemer steel in America occurred — in Wyandotte, Michigan, near Detroit — and the story took a dramatic turn.

The birth of the steel industry in the U.S. was a moment exactly like the creation of the first electronic computer at the end of

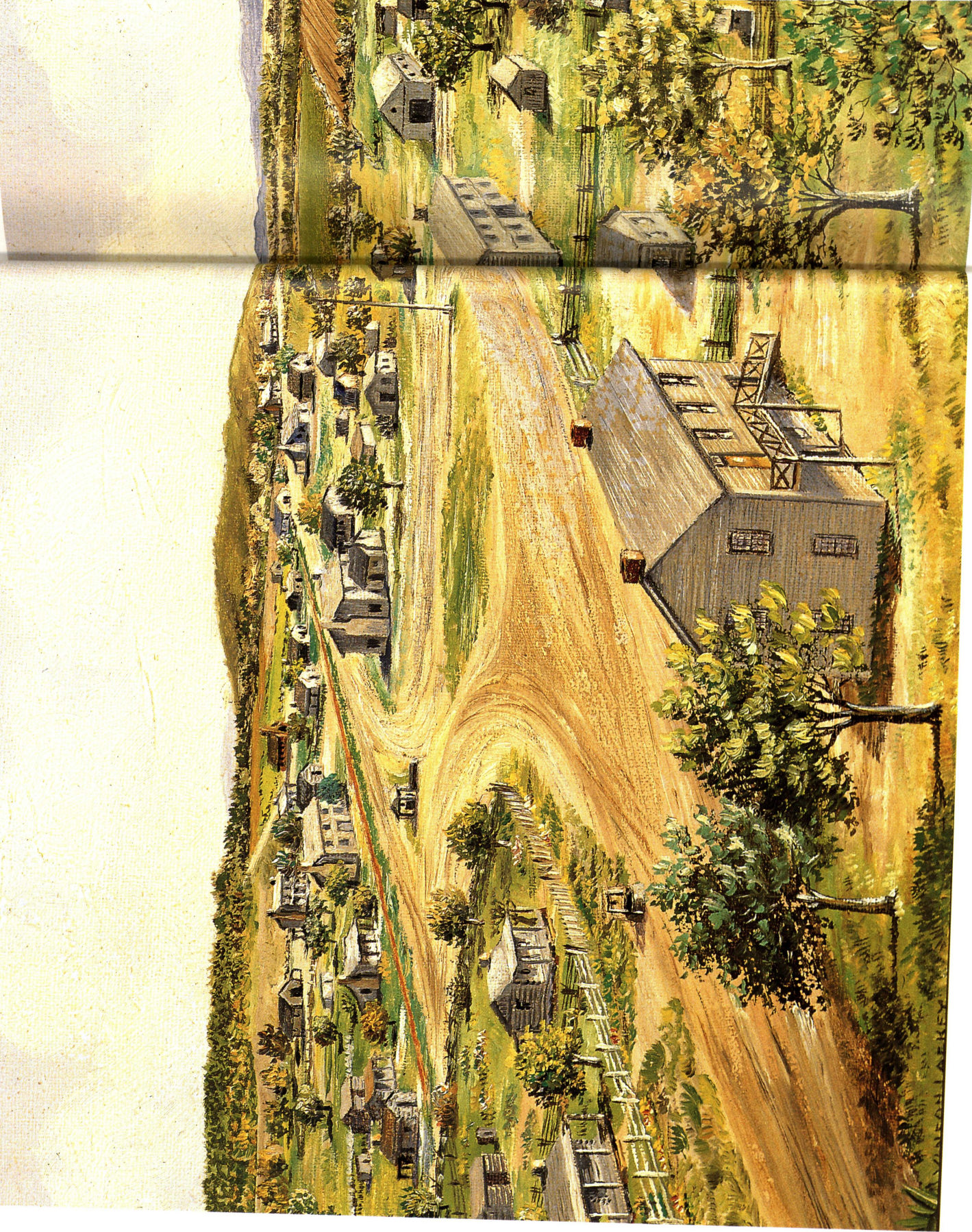
World War II. The new technology of this era — cheap steel — was as revolutionary in its day as the silicon chip is in ours. Cheap steel made habitable what up until then had been referred to as The Great American Desert — the grasslands of middle America. It allowed the building of railroads across unthinkable distances — indeed, across mountains, from the Atlantic to the Pacific. Barbed wire for the first time could fence treeless tracts, transforming the land of the buffalo into



New Western communities in the 1860s tried passionately to lure railroads to them. Promoters promised land, immunity from taxation, city designation as a county seat, whatever they could devise to bring the rails to town. Some went too far. Hastings, Nebraska, won five major and minor railroads by passing city bonds, running up a municipal debt of a quarter million dollars.

the land of the farm and the small town. The John Deere plow, with its revolutionary steel coating, was the first to be able to till the rich gumbo of what would become the Breadbasket. Steel girders would allow Chicago to sprout skyscrapers.

Cheap steel also spelled the beginning of the end for the now-romanticized Old West of myth and memory. The Chisholm Trail started in 1867 as a way to drive cattle from Texas to the railroad in Abilene, Kansas. As rails extended west, the trail swung west with it, to places like Dodge City. The railroad came to the cows in Texas on April 7, 1876. By the end of that season,



VINSON LACKEY (1889-1959)
Old Buggy Depot, Atoka County,
1837

Oil on canvas
Gilcrease Museum 0127.1436

The artist and journalist Vinson Lackey was commissioned by Thomas Gilcrease in 1945 to record a series of images of Oklahoma territorial architecture in oil on canvas; the resulting body of work is in the Gilcrease collection. Lackey's plainspoken "portraits" of buildings convey the strength of the simple chronicler. They neither romanticize nor edit. They do not exploit allegory or metaphor, but simply and cleanly record manmade structures — though the buildings they record may be the visible result of attitudes and collective histories. Robert Powers presents the Lackey series in a essay beginning on page 36 of this issue. — ED

This railroad technology even

influenced the language of American urbanity. Why is a town of little account called a "tank town"? Because it is thought to have no better reason for existence than to supply water to the railroad — a generally accurate observation. The Americans drove the Golden Spike for their first transcontinental railroad in 1869.

They finished their last one — the Milwaukee Road, from Chicago to Seattle — in 1904. Railway technology rose and declined in a single generation. Calgary, Alberta, begun in 1905, is arguably the very last pre-automobile downtown built in North America. It is the last city built for no reason other than the coming West of a railroad — in this case the Canadian railway, which needed a staging area for its assault on the Rockies. The one millionth Model T rolled off the assembly line in 1915, and the rest was history.

O. E. BERNINGHAUS (1874-1952)

After the Dance at the Pueblo

Oil on canvas

Gilcrease Museum 0132.517

OLAF C. SELTZER (1877-1957)

The Travois

Oil on board

Gilcrease Museum 0137.867

The animal-drawn travois was a pair of poles mounted with a platform or woven hoop for carrying goods. After the introduction of the horse to North America by the

Spanish, horses replaced dogs in pulling travois and tipis. Since the load could be heavier, tipis became larger. As would the automobile 400 years

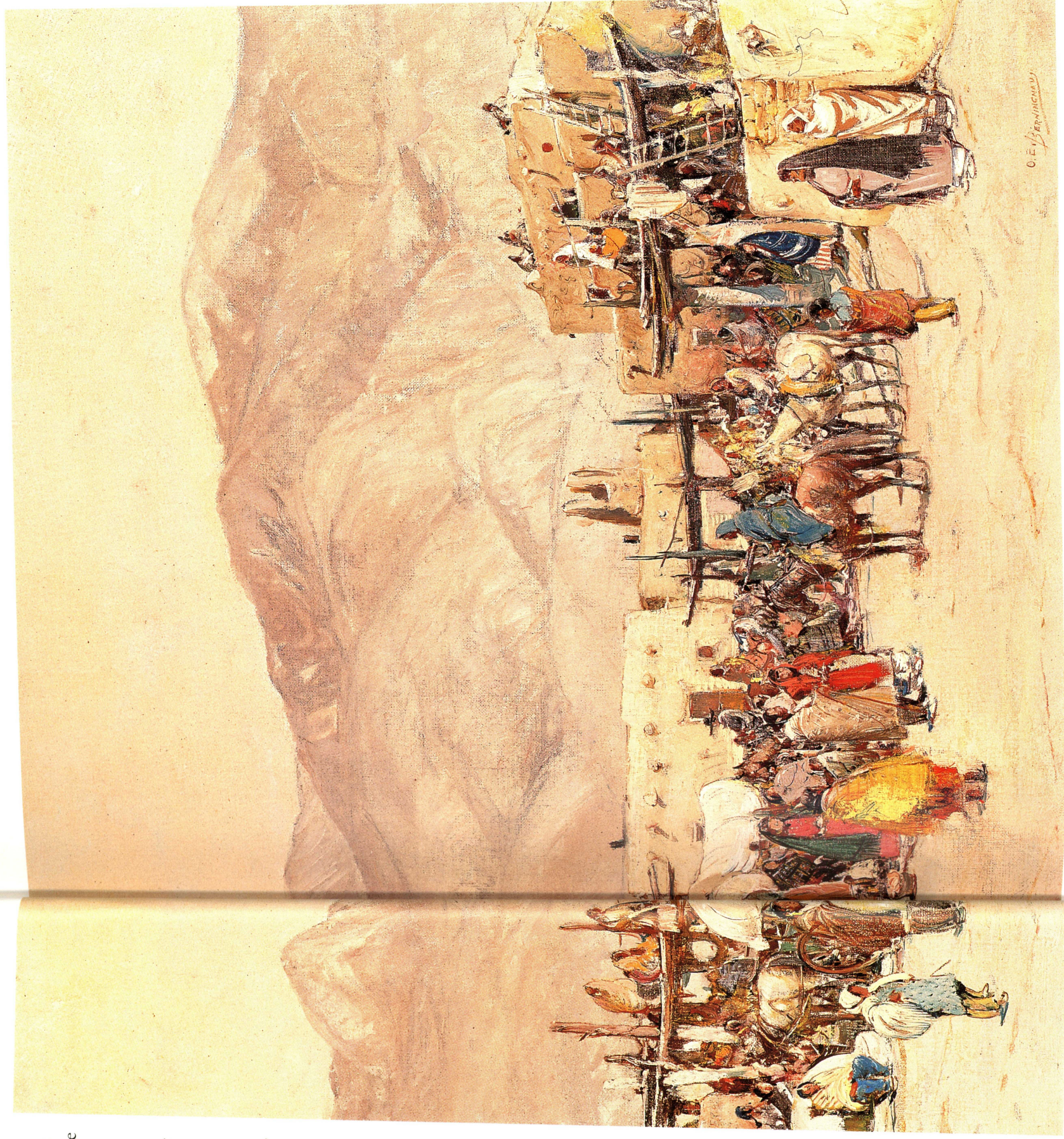
later, the advent of the horse dramatically revolutionized transportation technology, affecting massive changes in the way people lived and related to each other. — ED



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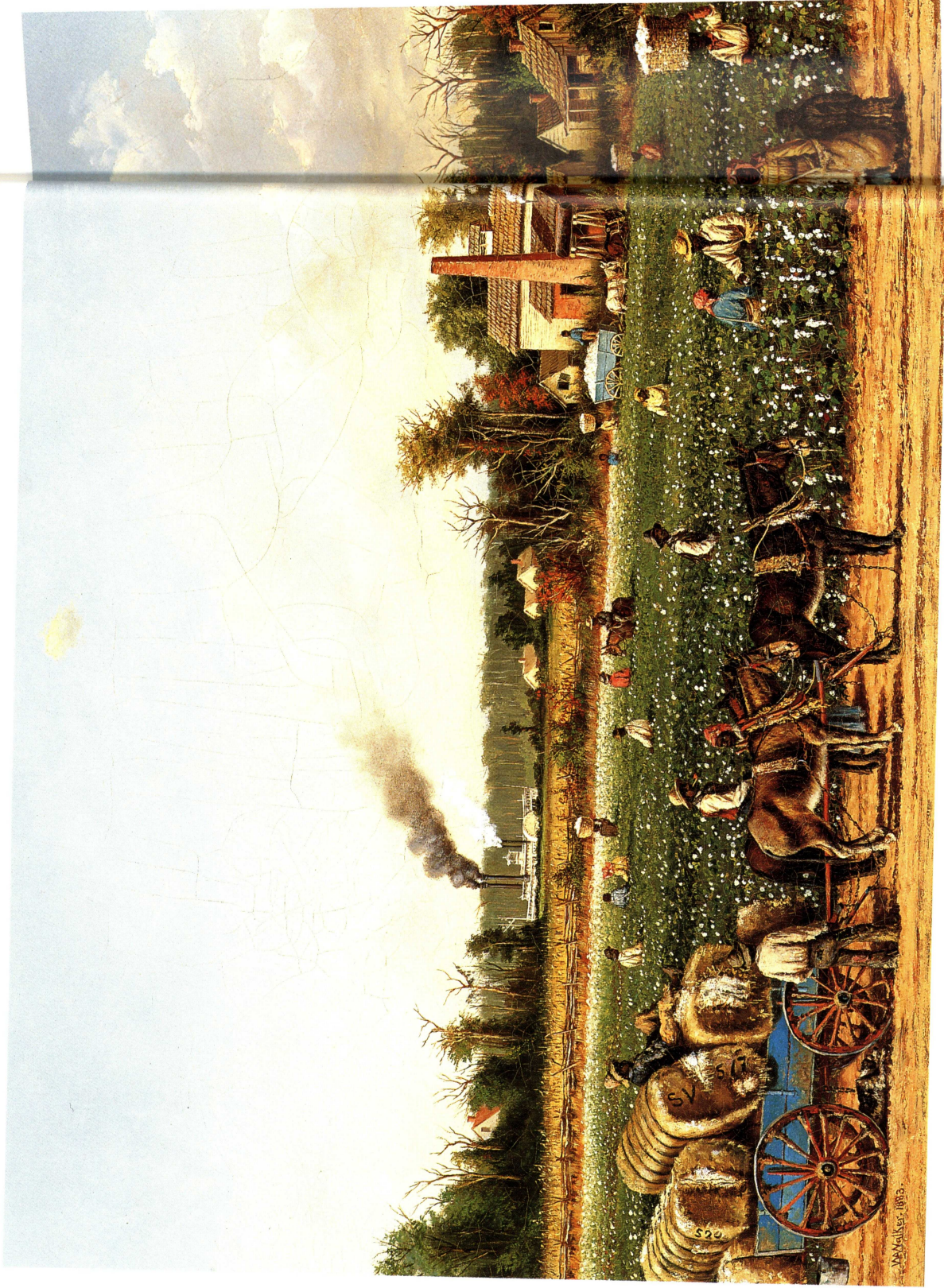
GILCREASE

All of the transportation technologies that shaped settlement before this point are shown in the Gilcrease collection. And these technological upheavals are not limited to those of the white man. If the introduction of cheap steel changed everything for the Agrarian-Age European-American, think of what the Spanish introduction of the horse did to the Indian! The Pueblo settlement is apartment-like because it is designed at the scale of a walking human who is not part of a horse culture. The tipi was reinvented when nomads no longer had to carry their homes around on human or canine backs. The travois vastly increased the range of the Plains Indians, and hence their diet and culture, as well as the size of their homes and the probable number of surviving progeny.



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GILCREASE



WILLIAM AIKEN WALKER
(CA. 1838-1921)

Cotton Plantation on the Mississippi

Oil on canvas
Gilcrease Museum 0126.1206

Often paintings in the Gilcrease collection also show why cities were not built. Take, for example, an image of a steamboat pulling up to the edge of the river and loading cotton right off the plantation. What better demonstration of why there are no full-blown cities on the Mississippi between Memphis and New Orleans (unless you count Baton Rouge)? They are not needed. There is no reason to ship the crop by road to a port town, when just about any place along the river has adequate access to transportation. This explains history both forwards and backwards.

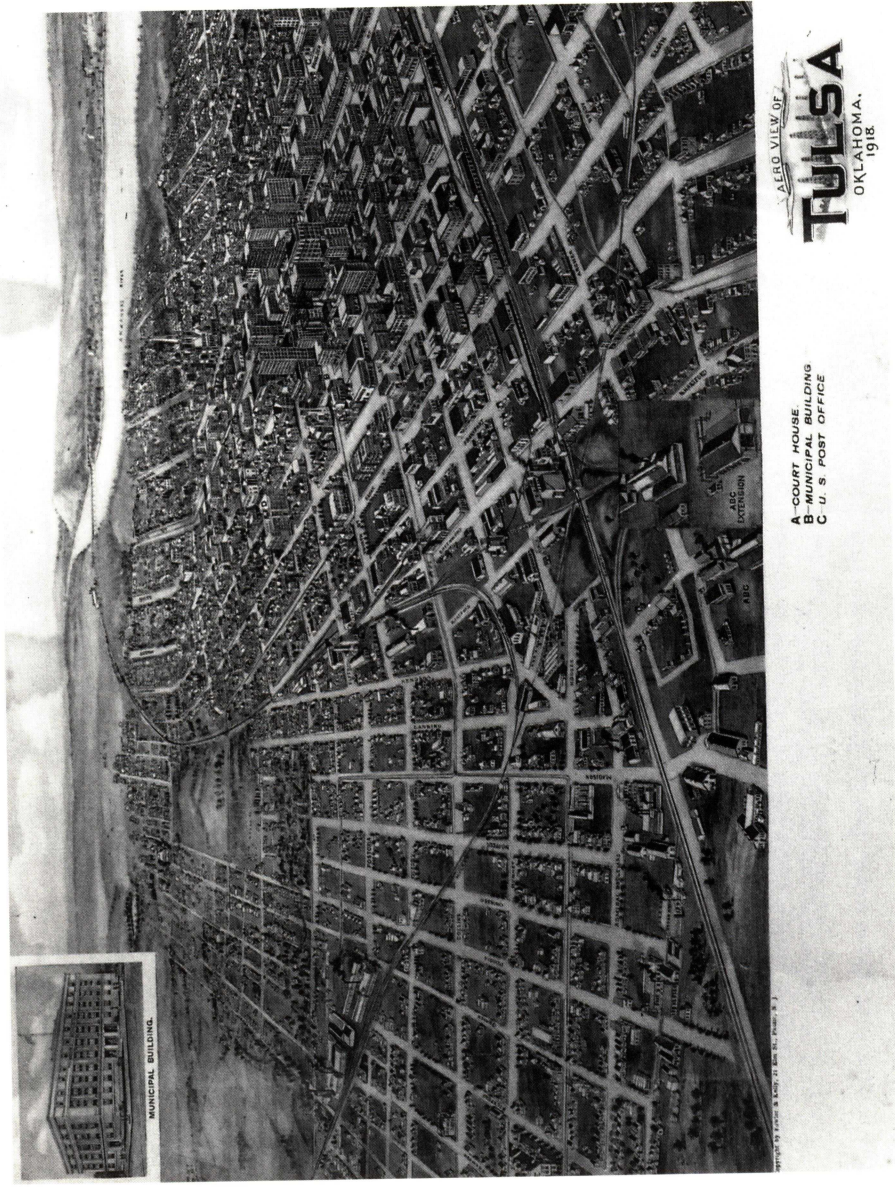
The reason there is strip development in America in the 20th century is that just about any place along the main road is a good place

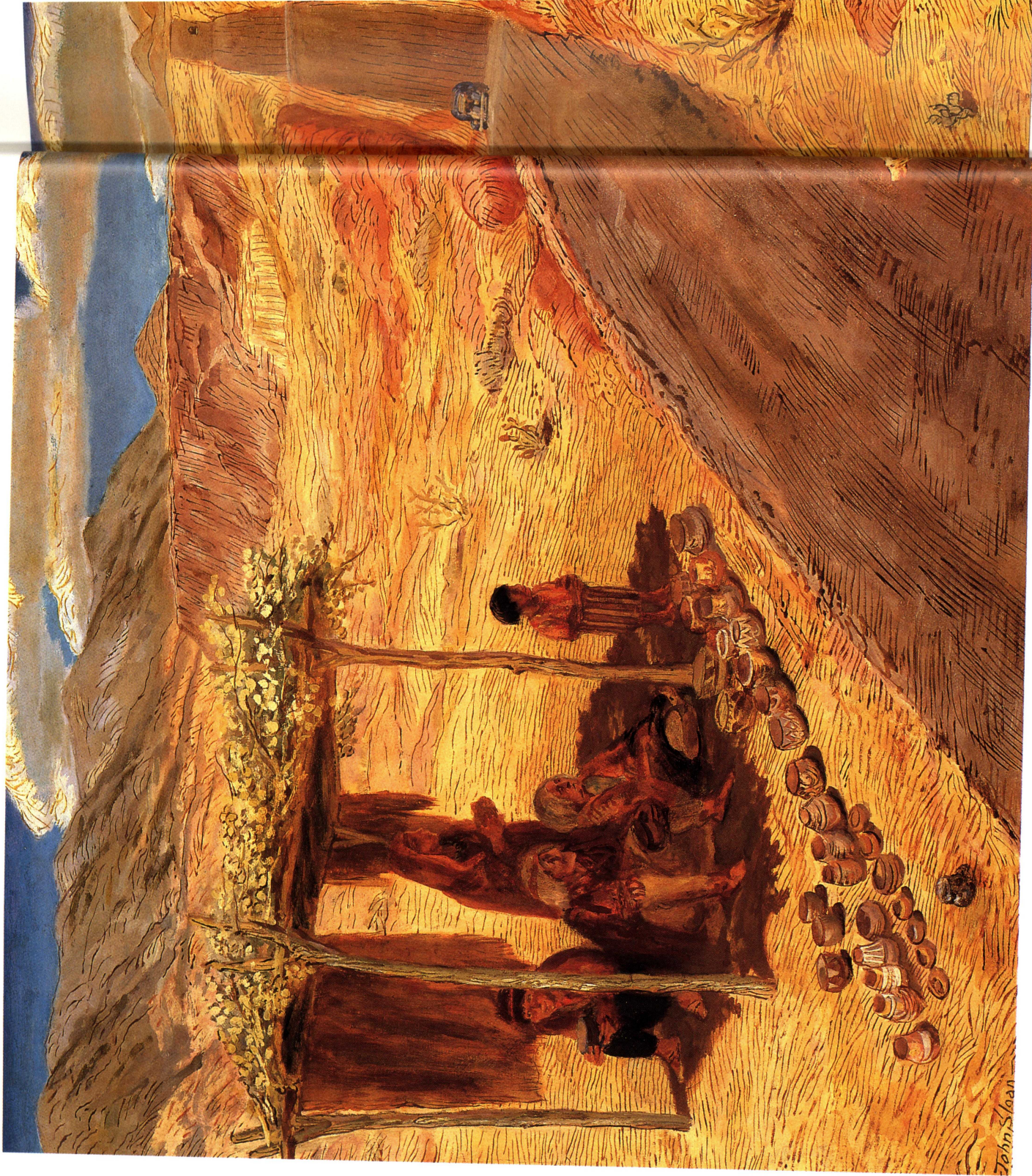
to sell your wares. If tens of thousands of cars stream by, who cares precisely where your store is located? There is no need for a hub, for a “town center.” Similarly, in the East, to this day in Virginia there are no major cities comparable to Baltimore or Philadelphia. Who needed them? Ocean-going ships could navigate quite a distance up the excellent deep rivers like the James, load tobacco right off the plantation, and leave.

Even the very layout and look of the celebrated white-picket-fence American small town is an artifact of a specific — and brief — time and transportation technology. Pierce Lewis of Pennsylvania State University points out that the great American mythological small town that Disney celebrates was in truth built only for about thirty-five years — the last third of the 19th century. Such towns were created by the coming of the railroad across the Plains, and they ended with the creation of the automobile.

THADDEUS M. FOWLER (1842-1922)
Bird's-Eye View of Tulsa, 1918
Lithograph
Gilcrease Museum 3927.577

Heroic urban views, popular throughout the U.S. in the 19th and early 20th centuries, were often used by community developers and businessmen for promotional purposes. Artists who produced the images painstakingly researched the terrain and then walked the streets of the community recording details in preliminary sketches. The earliest example of a bird's-eye view in Oklahoma is probably an 1877 sketch of Fort Sill. This 1918 view of Tulsa is the latest. Soon after, hand-rendered bird's-eye views were replaced by aerial photography. — ED





James Cash Penney started his first chain store in Kemmerer, Wyoming, in 1902, because the railroads could bring the goods from the big city to his tank town. But the emergence of the democratized automobile and the hard-surface road spelled the decline of small towns whose original purpose was to help people avoid the awful chore of driving over rutted, pitted, dusty roads into larger towns for supplies.

Farm families would make such trips only rarely — once a week, or month, or season. The small market town of America had a major economic purpose, but it also provided a special entertainment event. (People who did not live out on the prairie — like Tom Sawyer — also had a serious incentive to live close in, within walking distance of the bright lights of town.)

But all that changed with the introduction of good, all-weather transportation from all directions. People could build their homes farther and farther away from the nuclei of the towns and still have ready access to market services. Soon they realized they could even move their shops out nearer to where they lived. This, as it turns out, created the suburbs we have today. We have not built an old-style “downtown” in this country since 1915. Ever since the invention of the hard-surface road and the automobile, we have been putting all our urban functions out in the landscape we inhabit that I call “Edge City.”

The American West is leading the world into the biggest revolution in 150 years in how we build cities. Every urban area worldwide that is growing is growing like Houston, Los Angeles, or Seattle — with multiple urban cores. These new employment centers far distant from the old downtowns — Edge Cities — are each bigger than Memphis or Nashville by any conceivable urban measure: tall buildings, bright lights, cloth-napkin restaurants, white-collar jobs. There are now 181 of them in the United States; there are only forty-five downtowns of comparable size.

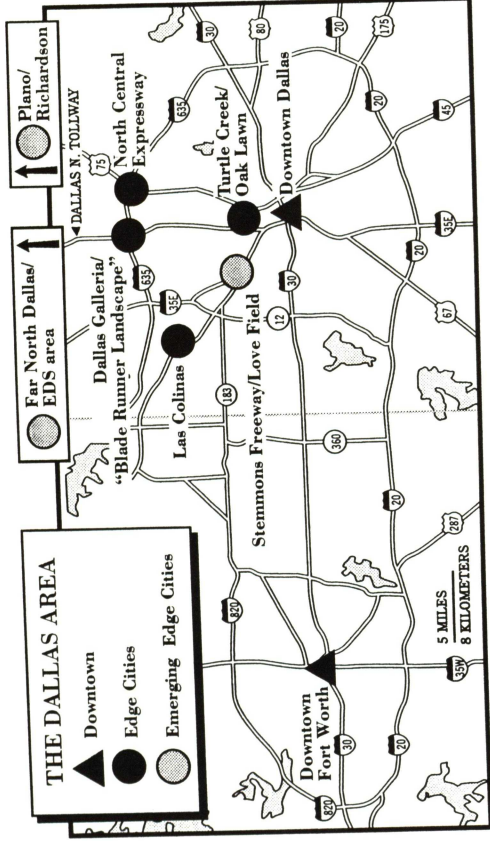
But to people used to Manhattan or Chicago’s Loop, Edge Cities look strange — they are rarely laid out on a grid of blocks; the buildings seldom touch. That’s because they follow the ancient rules of how cities are built — around intersections and ports. But today that means Edge Cities rise around the cloverleaves of freeways, and the runways of major airports. Some of the largest of these Edge Cities include Southern California’s John Wayne Airport/Irvine area in Orange County, which is larger than downtown Seattle; Schaumburg, Illinois, outside Chicago, which is bigger than downtown Minneapolis; and of course the renowned Silicon Valley, south of San Francisco.

JOHN SLOAN (1871-1951)
Indian Art by the Highway

Oil on canvas
Gilcrease Museum 0127.568

In John Sloan’s *Indian Art by the Highway*, early tourists “see the USA in their Chevrolet,” in the words of a once much-heard advertising jingle. The adventure was exotic in a way that may be difficult for mobile citizens of the late-20th-century United States to understand. But Sloan’s images remind viewers that while the “new America” rolled west toward its future, elements of the past were displaced or dispossessed. In this image, trade, a staple of human interaction since time immemorial, is shown still intact, however — though shifting from mode to mode and from location to location. From trading post to walled fort to reservation roadside stand, from mall boutique to WalMart to e-mailed information swapmeets, trade responds to transportation technology as much as to the technologies of manufacture. - ED

Edge Cities are the antitheses of “sub”-urbs; they frequently are larger than the downtowns that spawned them. They include all the functions that cities have always contained for the 8,000 years humans have congregated in them. But they, too, are shaped by transportation. It turns out that if you build up an urban area when the state of the art is the automobile, what you get looks like Los Angeles. If, in the late 1950s, the state of the art becomes the jet passenger plane, you get more Los Angeles in odd places like Phoenix, Denver, and the Galleria areas of Dallas and Houston.



Map © Joel Garreau.

The Dallas map above shows Edge Cities and emerging Edge Cities in the area. Frequently larger than the older “downtowns” that preceded them, these contained communities tend to provide all requisite amenities desired by the 21st-century-style “villagers” who inhabit them. Like other forms of human habitation, they are shaped by transportation technology. — ED

The state of the art today is the automobile, the jet, and most important — the computer. The computer actually contributes to transportation. Think of what a fax machine in Oklahoma City does. It takes the piece of paper you stick into it and subtracts the actual paper. It then moves everything important about that piece of paper to Tulsa. There, another fax machine replaces the physical paper. It rematerializes what had been dematerialized. That backs out messengers who would otherwise be clogging roads. Similarly, humans can be dematerialized by computers. It’s a little like “Beam Me Up, Scotty.” Salt Lake City is becoming a center for the reservations departments of outfits like Marriott, which headquarters in the East. That’s because in the old days — say, oh, in the 1940s — people commuted to offices in a headquarters location because face-to-face contact was pretty much the only kind of contact there was. Today, if you can move people’s work on the wire, you can leave their bodies wherever they have a comparative advantage — like the peace and quiet of Salt Lake City. That’s also why the headquarters of Microsoft is in an Edge City far east of downtown Seattle in Redmond, Washington. To attract highly educated, highly skilled, highly mobile employees, it has built a leafy campus almost as close as physically possible to the glories of the Cascades.

These 21st-century modes of city building also explain why many Californians have decided once again to become pioneers, moving to formerly remote locations in Idaho, Montana, and New Mexico. They now can do business in places that were not technologically accessible before the computer.

Many people fear that this growth will spoil the wild glories that have always been the lure of the West. But there is another possible outcome, if wisdom is brought to the project. In *The Machine in the Garden*, MIT cultural historian Leo Marx defined the great tension in American history as between those who value urbanization (the men of the “machine”) versus those who see America’s greatest advantage as its access to undefiled nature (the “garden.”) Edge Cities may be an attempt to resolve this conflict. While they are undeniably raw and unfinished now, this may be simply a function of their newness — cities that are only twenty or thirty years old look like frontier boomtowns.

Optimists note that new urban concentrations developing beyond the old downtowns are the greenest and leafiest “cities” humans have built in a thousand years. We build them in the nicest places to live, “nice” being defined in natural, ecological terms. Indeed, this

THOMAS MORAN (1837-1926)
California Landscape

Oil on canvas
Gilcrease Museum 0127.2348

Moran’s dreamy landscape typifies the ideal of the garden of nature. The modern Edge City development shown below attempts to create a related feeling of leafy and livable landscape with trees, water, and a serene white-painted footbridge — suggesting a quieter time when communities were shaped by the intimate technology of pedestrian mobility, not by the automobile. — ED



Photo courtesy of Joel Garreau.

*If Americans are trying
to create a new kind of
Utopia in their new
settlements, unifying the
works of man with the
works of nature in a
new synthesis made
possible by advanced
technologies, it means
that the perpetually
unfinished American
business of reinventing
ourselves, redefining
ourselves, restoring
ourselves . . . still beats
strong.*

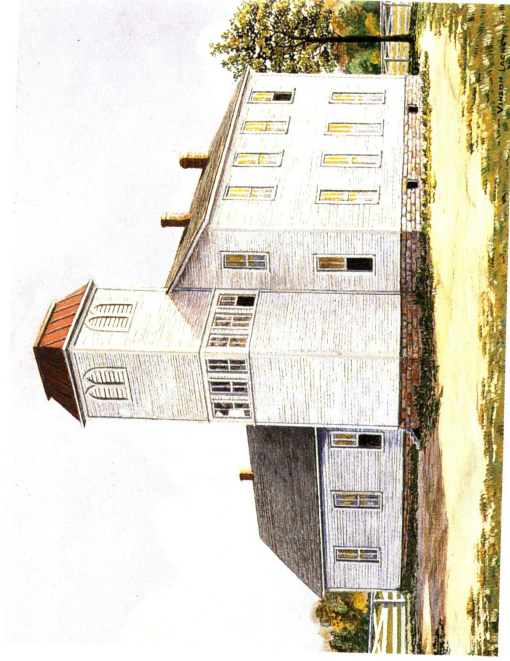
Information Age kind of city is being built by an American civilization in which 75 percent of the population tells pollsters they think of themselves as “environmentalists.”

If it is true that Americans are trying to create a new kind of Utopia in their modern settlements by unifying the works of man with the works of nature in a new synthesis made possible by advanced technologies, then the perpetually unfinished American business of reinventing ourselves, redefining ourselves, restoring ourselves — our search for the future inside ourselves — still beats strong.

It suggests that the world of the immigrants and pioneers is not dead in America; it has just moved out to the edge again, to the place where the stakes are high. It adds another layer of history to places already filled with ghosts. That is why one day, Edge City, too, may be seen as historic. Who knows? Pictures of Edge Cities may even take their place in the Gilcrease collection, among other images of new worlds being shaped by the free in a constantly reinvented land.

WILLIAM TYLEE RANNEY (1813-1857)
Crossing the Ferry, 1846
Oil on canvas
Gilcrease Museum 0126.1234





Architecture

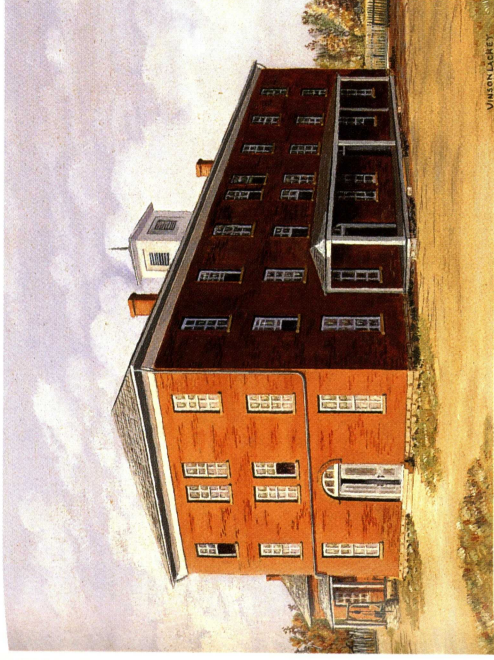
In the Twin Territories

the Vinson Lackey Series

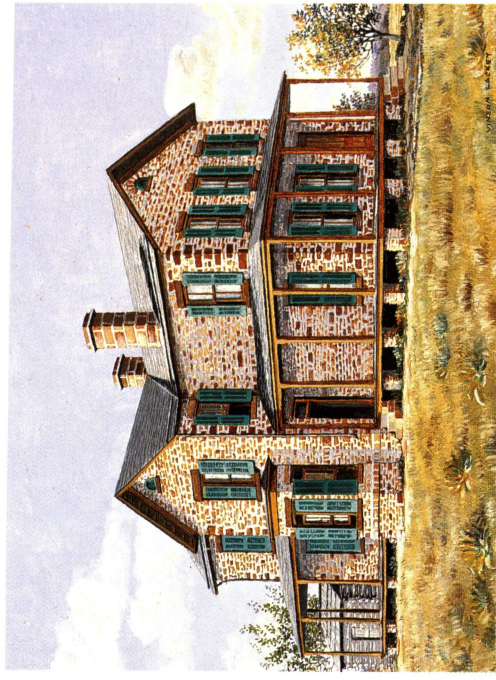
ABOVE, IMAGES FROM VINSON LACKEY'S SERIES OF OIL PAINTINGS OF EARLY OKLAHOMA BUILDINGS: FROM LEFT TO RIGHT, ATOKA BAPTIST ACADEMY (0127.1360); WEALAKA MISSION, LEONARD, 1881 (0127.1443); AND SEMINOLE AGENCY, 1874 (0127.1390). THE LACKEY PORTFOLIO IS IN THE COLLECTION OF THE GILCREASE MUSEUM.

LOOMING UPON THE PLAINS, nestled in the fertile valleys or crowning the hilltops, Oklahoma's pre-state institutions commanded the territory's architectural landscape. These buildings, situated in Indian and Oklahoma Territories, housed military forts, Indian agencies and Indian boarding schools. Their prominence on the landscape reflected their prominence in the daily lives of the Native Americans for whom they were symbols of the supremacy of United States culture and authority.

Beginning in August of 1945, Vinson Lackey began the task of identifying, researching and rendering the structures which housed these institutions in a project commissioned by Thomas Gilcrease. The results of his three-year-and-ten-month endeavor were 105 oil paintings that document institutions "built and operated by Indians, for Indians or on account of Indians," as Lackey wrote in his *Short Histories of Early Institutions of Indian Territory*.

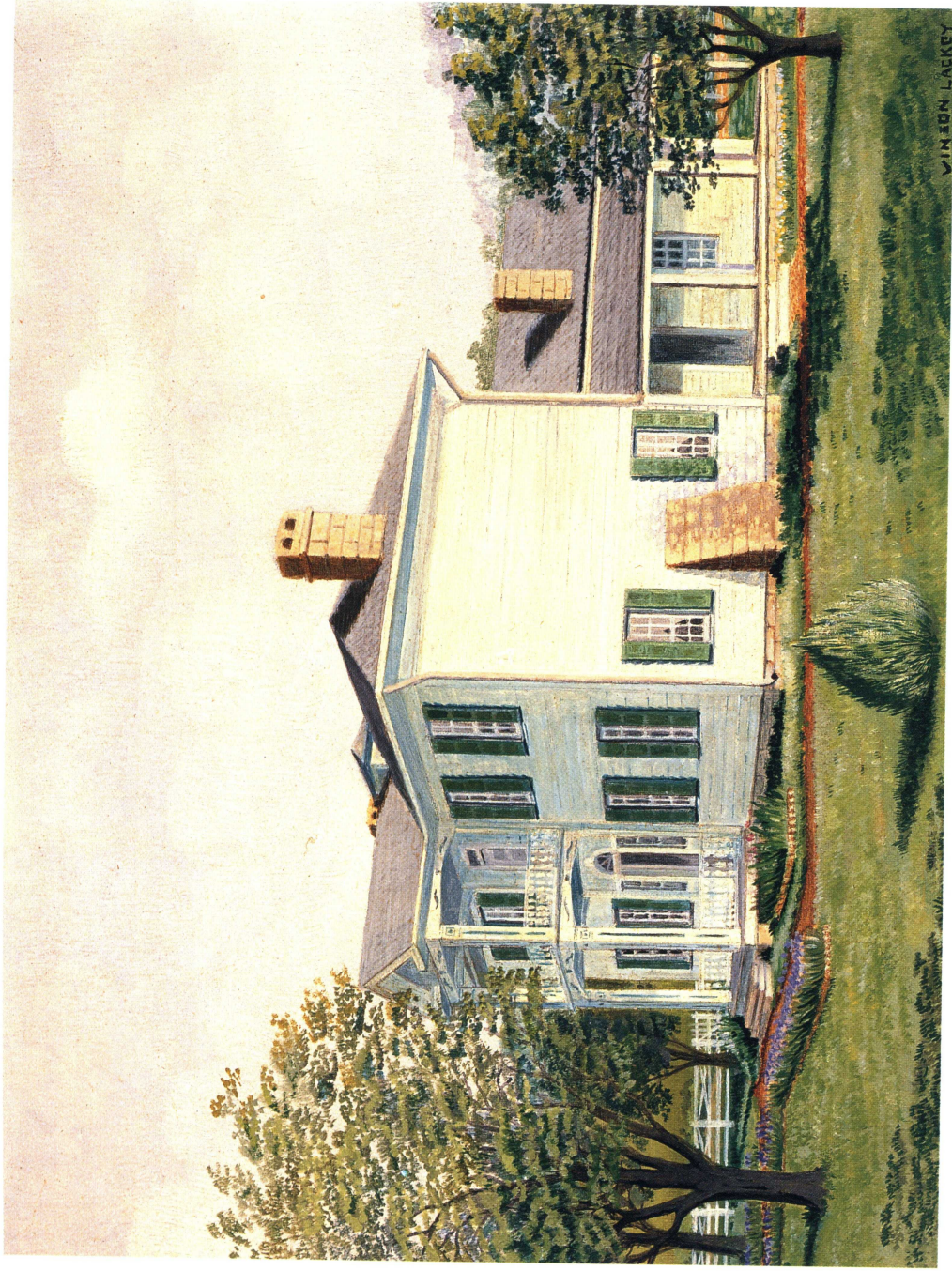


The series of paintings is unique in the Gilcrease Museum collection, for while Thomas Gilcrease occasionally commissioned individual works by artists, the Lackey paintings are the only complete series to be underwritten by the museum's founder. Works in the series are characterized by Lackey's precise draftsmanship and by an identical format. All are produced on canvasboard of either twelve by ten inches or twenty-five by twenty inches. Uniform horizontal formats create the effect of a catalog, an impression much desired by both the artist and the patron. Thomas Gilcrease had personal experience with many of the documented structures and believed in their positive influence on the cultures of the territories. As he witnessed the dereliction, deterioration, and demise of these landmarks, Gilcrease became convinced that if he could not preserve the buildings themselves, at least he could ensure that their images would be preserved in the Gilcrease collection.



Luckily, Lackey was trained in journalism as well as in painting. In many instances the subject of the painting had disappeared years before Lackey undertook to record it. In such cases, he supplemented scarce physical documentation with interviews of historians and the recollections of people he characterized as "born in the very shadow." This fortuitous combination of painter and journalist allowed Lackey to fulfill his mission, to create in his words "faithful pictures of each subject as it appeared when it was functioning in the capacity for which it was primarily intended."

The paintings clearly illustrate the eclectic tastes of 19th-century architects as they imposed an American vision on Native American lands. Just as the cities of the East became a patchwork of architectural vocabularies, the territories saw the construction of buildings in every possible style.



VINSON LACKEY (1889-1959)
Hunter's Home, Park Hill

Oil on canvas
Gilcrease Museum 0127.1402

In some instances the design of the building was a logical outcome of the occupant's background. Hunter's Home, for example, was built for George Murrell in Park Hill around 1850. With its imposing columned portico and white frame construction, the house evokes the plantation society of the antebellum south. Murrell, the son-in-law of Chief John Ross, was a member of the Cherokee oligarchy. Before the Cherokee removal to Indian Territory, Cherokee leaders had successfully emulated the American culture that surrounded them in Georgia and North Carolina. The grand style of Hunter's Home, which was often referred to as the "White House of the Cherokee Nation," was part of the Cherokee's attempt to re-create the world they had been forced to leave behind.



VINSON LACKEY (1889-1959)
Osage Boarding School, Pawhuska

Oil on canvas
Gilcrease Museum 0127.1396

Towers, cupolas, and slender chimneys create an impression of elegant verticality in this otherwise massive stone building.

The Osage Boarding School established on Agency Hill in Pawhuska in the early 1880s gives testimony to the impact of French Catholic missionaries on the Osage people. Constructed on an imposing scale of dark gray stone, the mansard roofs of the towers reflect a style popularized in France during the reign of Napoleon III. The style, known as "Second Empire Victorian," came to the Pawhuska area along with vestiges of the French language and culture, for which many Osages shared a preference.

VINSON LACKEY (1889-1959)

Emahaka Academy, Seminole, near Wewoka

Oil on canvas

Gilcrease Museum 0127.1447

The elaborate excesses of filigreed woodwork and fanciful, round towers made this school for Seminole girls exceptional among other institutions of its kind in Indian Territory.

Another incarnation of Victorian architecture was used for the construction of the Emahaka Academy five miles south of Wewoka. The circular towers flanking this symmetrical red brick structure are hallmarks of the "Queen Anne" style which enjoyed enormous popularity in 19th-century America in cities from Bangor to San Diego. The academy served as the Seminole National School for Girls beginning in 1894. Its construction budget of \$65,000 was matched by the expenditure of an equal amount by the Seminole National Council for an academy for boys.



Bereft of references to the Native Americans it was designed to serve, the Goodland Indian Orphan School speaks in the Neo-Classical language favored by the government in Washington, D.C. The monumental columned facade welcomed the Choctaw children who lived there beginning in 1848. Operated by the Presbyterian Church U.S.A., the school excelled in its mission of teaching Christian values. The Goodland School was the oldest continually operated mission school in Oklahoma, and it fostered the careers of many noted Presbyterian missionaries.

VINSON LACKEY (1889-1959)

Goodland Indian Orphans School, 1848

Oil on canvas

Gilcrease Museum 0127.1369

A style that first found favor on the downs of Sussex and later the Virginia Tidewater, the Georgian architecture of this school alludes to the imposition of the federal government's authority in the hills of Indian Territory.





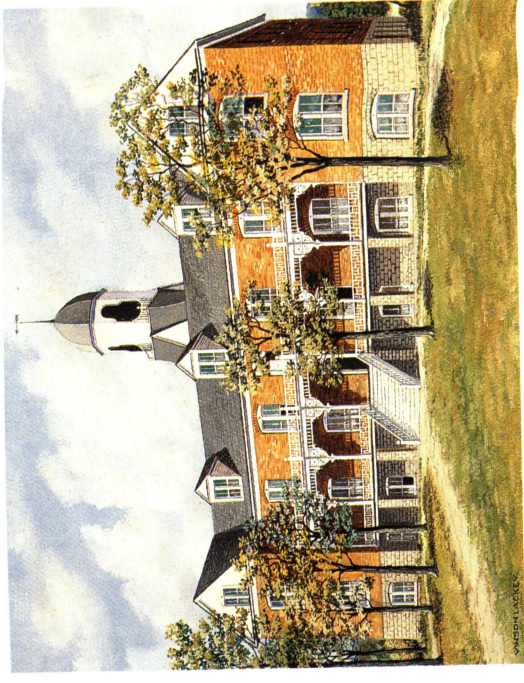
VINSON LACKEY (1889-1959)
Chickasaw Female Seminary, Stonewell, 1892
 Oil on canvas
 Gilcrease Museum 0127.1417

FACING, TOP: *Tuskahoma Female Institute, 1892*
 Oil on canvas
 Gilcrease Museum 0127.1364

FACING, BOTTOM: *Sac and Fox Boarding School, Pawnee*
 Oil on canvas
 Gilcrease Museum 0127.1394

Looking as much like a cowtown hotel as a school for girls, Chickasaw Female Seminary's simplicity underscores its utility. Symmetry also prevails in the Tuskahoma structure's facade. The ordered arrangement of parts reflects the ordered life within its walls.

Not all architects of schools and agency buildings looked for European models. The silhouette of a gabled roof with extended wings, a New England form which moved west with ease, appeared frequently in the territorial landscape. The Seminole Agency and the Tuskahoma Female Institute typify this National style, as does the Sac and Fox Boarding School near Stroud. Operated by Quaker missionaries beginning in 1872, the large, gabled Sac and Fox school house was the heart of a complex of dormitories, stables and barns. The Sac and Fox olympic athlete Jim Thorpe was among the most illustrious alumni of the boarding school system to study in this typically American architectural environment.



VINSON LACKEY (1889-1959)
Sacred Heart Mission, 1876
 Oil on canvas
 Gilcrease Museum 0127.1414

FACING, TOP: *Concho Agency, Cheyenne-Arapaho, 1912*
 Oil on canvas
 Gilcrease Museum 0127.1426

FACING, BOTTOM: *Chickasaw Agency, 1850*
 Oil on canvas
 Gilcrease Museum 0127.1367

The Chickasaw Agency was built using roughhewn construction and materials available near the site, proof of frontier conditions. The Concho Agency demonstrates the versatility of the bungalow style. It could easily be mistaken for an oil patch field office.

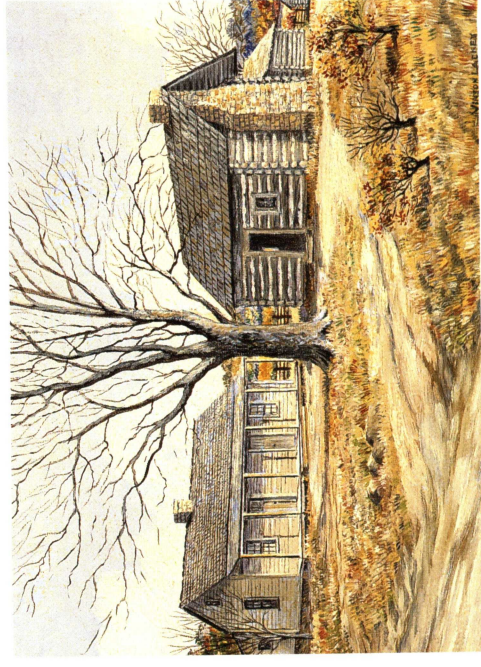


VINSON LACKEY



VINSON LACKEY

In stark contrast to the massive scale of the Sacred Heart Mission is the Concho Agency in Caddo Springs. Its construction in 1912 came during a time when the role of agencies had begun to shift. No longer required to function as commissary warehouses to store provisions rationed to the Native American population, agency buildings became smaller and simpler, like this efficient bungalow with its pyramidal roof. This style of vernacular architecture can still be found throughout Oklahoma.



Another building in the vernacular style depicted in Lackey's series was the Ponca Agency's boarding school built in White Eagle's Village in 1883. While the simple red brick block building may not be the most architecturally distinguished of the series, the painting of it may be the best example of "Lackey the journalist" deferring to "Lackey the painter." The

whitewashed third floor and the whitewashed trunks of the grizzled trees on the agency's lawn create a horizontal patterning that displays an artist's love of composition, not a journalist's preoccupation with facts.

The expressive presence of Lackey's Ponca Agency painting is compounded in the context of the collection as a whole. A viewer seeing the entire series is first struck by the sheer scope of the endeavor. The quality of the research is instantly obvious, as is the painter's concern with precision of line and clarity of color.

Gradually it becomes evident that Oklahoma's rich architectural heritage did not begin with the flowing of oil wells, nor with statehood. And with that awareness comes a disturbing recognition. The architecture preserved in the Lackey series dates to a period when Native Americans constituted the state's majority population. Yet these edifices in turreted styles found pleasing by the Napoleon III's Empress Eugénie were as alien to Native Americans as were the values proselytized within their walls.

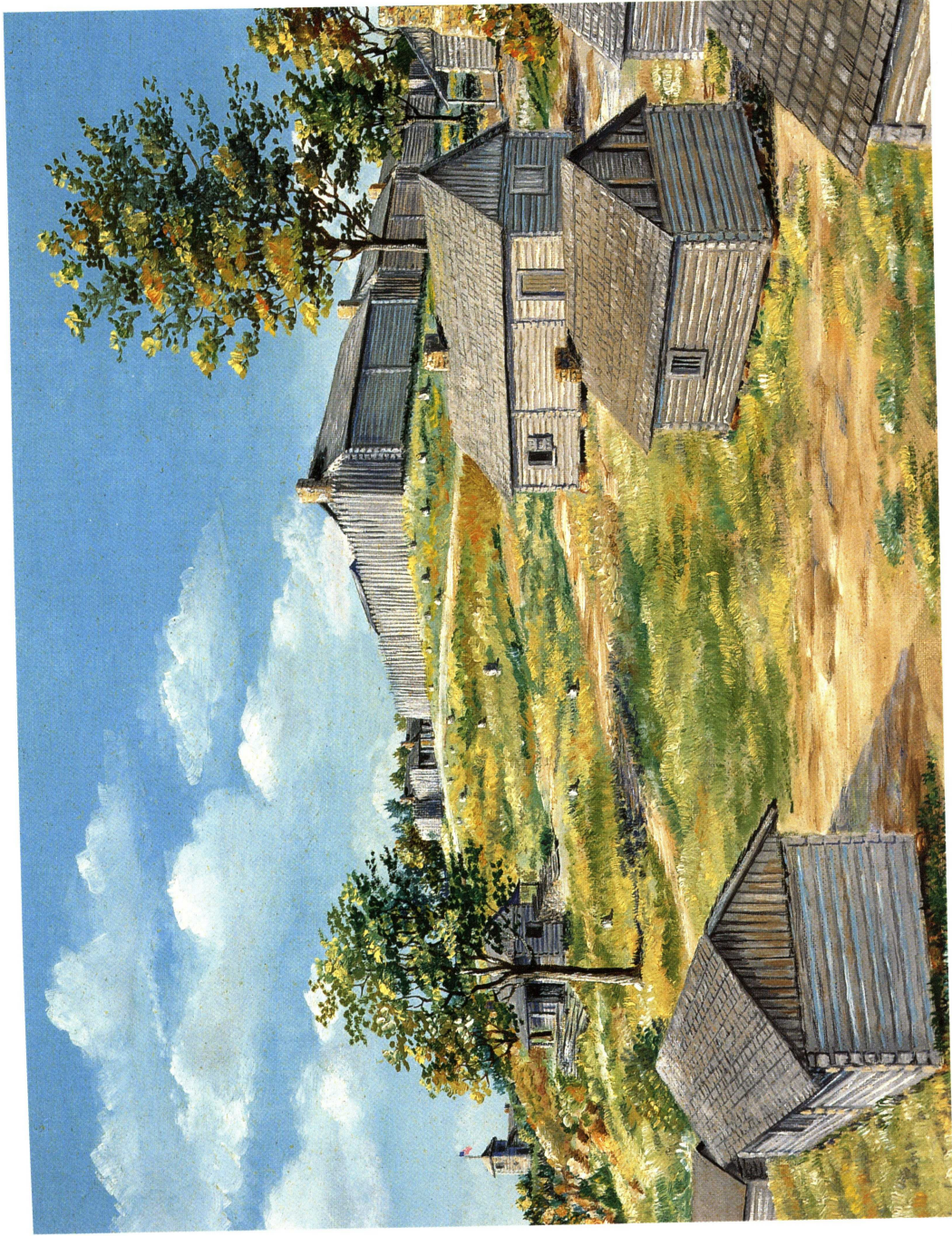
In referring to Nuyaka Boarding School Lackey quoted Mrs. Augusta R. Moore, the school's first superintendent, who called the institution a "spearhead of Christianity and enlightenment." Her comments must be weighed against the realization of the strict exclusion of traditional languages, the prohibitions against telling traditional stories which had bound generations together, and the imposition of outside ethical standards that led to the rapid dissolution and disappearance of Native American cultures.



At Gilcrease's behest, Lackey — in his own words — was “attempting to portray, in an authentic and documentary manner, more than a hundred of Oklahoma’s pre-statehood institutions which were built and operated by Indians, for Indians, or on account of Indians. . .”

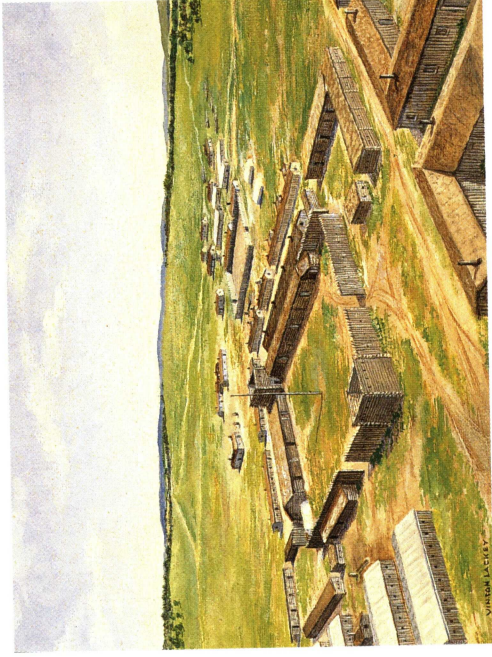
VINSON LACKEY (1889-1959)
Ponca Agency Boarding School at White Eagle
Oil on canvas
Gilcrease Museum 0127.1432

The whitewashing of tree trunks was widespread in early Oklahoma. This formal, decorative element helped to define “civilization,” and separated the building’s grounds from surrounding “nature.”



VINSON LACKEY (1889-1959)
Fort Coffee, about 1836
 Oil on canvas
 Gilcrease Museum 0127.1375

Fort Supply, about 1870
 Oil on canvas
 Gilcrease Museum 0127.1354



Territorial forts presented Lackey with more difficulties than did agency buildings and schools. No photographs of the forts had been produced and, due to their early construction, few individuals remained to impart personal recollections of them. Sketches made by the staff artists sent to the frontier by publications such as *Harper's Weekly* and *Century Magazine* were supplemented with ground plans, elevations, and specifications provided by the War Department.

The architectural vocabulary of the forts was dominated by utilitarian buildings of modest proportions, built of locally obtainable materials and arranged at right angles around a central quadrangle — images instantly recognizable to modern audiences attuned to the work of film director John Ford.

The rendering of the forts, however, shows Lackey's sensitivity to the Oklahoma landscape and its clear, penetrating light. Unlike the agency buildings and schools, which are composed within tight frames, the forts are depicted against the full sweep of rolling hills and wide plains. With their imposition of rigid grids upon a natural panorama, the forts are visual embodiments of their purpose: to establish military order upon the new territory.

Lackey's images of boarding schools, which comprise a majority in the series, express a pristine order. In the light of recently acknowledged accounts of damages inflicted on individuals and cultures in the boarding school system, viewers of the series begin to desire greater knowledge of the culture these American buildings supplanted.

Gilcrease Museum's Lackey series is an invaluable resource, regardless of the viewer's interpretations. As a catalogue of territorial architectural styles it is without peer. The attention to detail Lackey devoted to his research, as well as his rendering, provides a record of structures long vanished that otherwise would simply not exist in any other form of documentation. And, as an insight into Thomas Gilcrease, the series demonstrates his acute desire to preserve the essences of his own Indian Territory experience and culture.



VINSON LACKEY (1889-1959)
Old Fort Arbuckle, near Tulsa, 1834
 Oil on canvas
 Gilcrease Museum 0127.1370

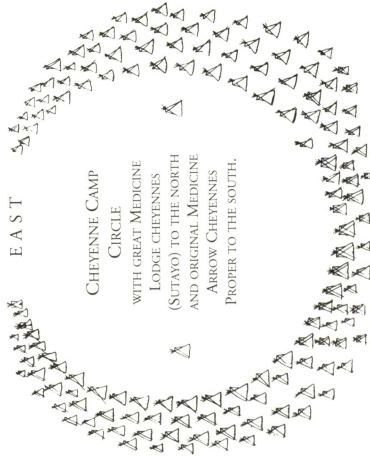
Direct quotations are from Vinson Lackey's "Short Histories of Early Institutions of Indian Territory," a booklet the artist wrote to accompany his painting series. The publication is in the Gilcrease collection. Special thanks to Gilcrease Museum staff members Anne Morand, Paula Eliot and Shane Culpepper.

Plains Indian Tipis:

Round Like the Nests of Birds

• • • • •

Our tipis were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children. ~ B L A C K E L K , S I O U X



“There were 50 tents made of tanned hides, very bright red and white in color and bell-shaped, with flaps and opening, and built as skillfully as those of Italy, and so large that in the most ordinary ones four different mattresses and beds were easily accommodated. The tanning is so fine that although it should rain bucketfuls, it will not pass through nor stiffen the hide, but rather upon drying it remains as soft and pliable as before. . . . the Sargento Mayor bartered for a tent and brought it to this camp, and although it was so very large, it did not weigh over two arrobas [50 pounds].”

DON JUAN DE OÑATE, FROM THE REPORT ON HIS EXPEDITION OF 1599

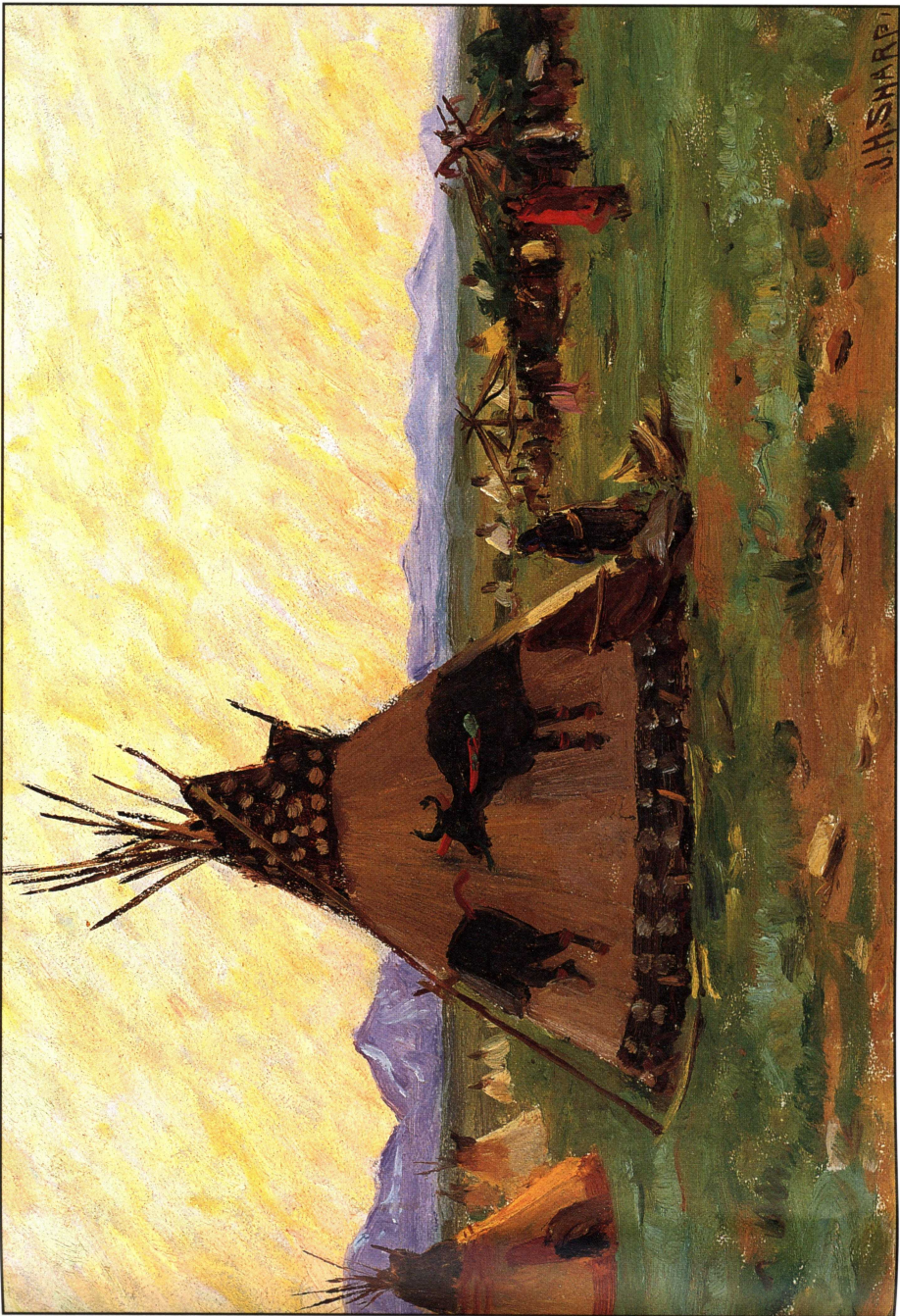


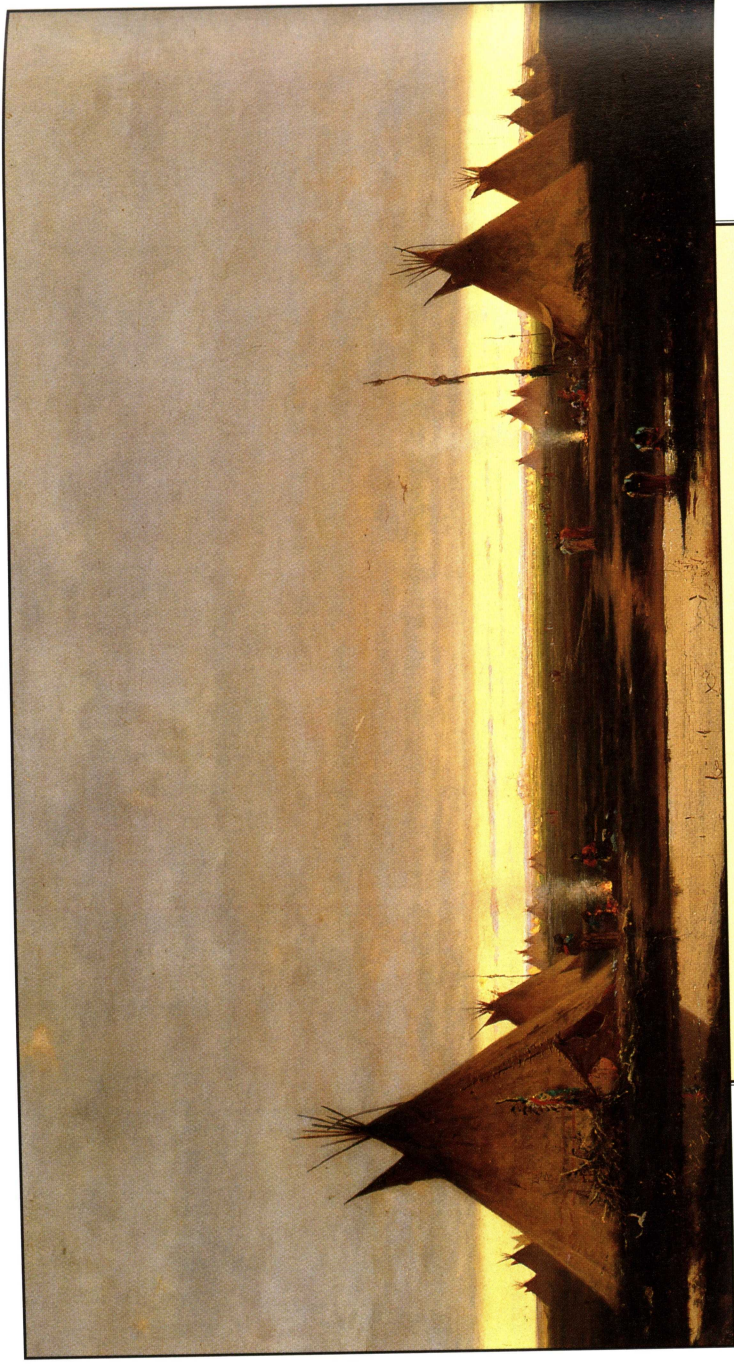
PERHAPS NO OTHER DWELLING FORM SO elegantly captures what Christopher Alexander calls the “timeless way of building” than does the Plains Indian tipi. The architectural sophistication of the tipi, however, may sometimes be overlooked because tipis have become such a stereotypical part of the modern American visual vocabulary. Tipis have been stripped down to their conical essence in our imaginations; we can walk into any roadside tourist trading post along Interstate 40 traveling west, for example, and see villages of crude toy versions of the tipi ; the classic conical shape appeared as a backdrop in so many early movie “Westerns” that children from the 1930s on could easily draw them from memory.

However, unlike the shorthand notation of the tipi that most contemporary non-Indians might draw, the true Plains tipi is not

JOSEPH HENRY SHARP
(1859-1953)
Blackfeet Sun Dance
Ceremonial Medicine
Lodge

Oil on canvas
Gilcrease Museum
0137.339





JULES TAVERNIER
(1844-1889)
Indian Village
Oil on canvas
Gilcrease Museum
0136.1222

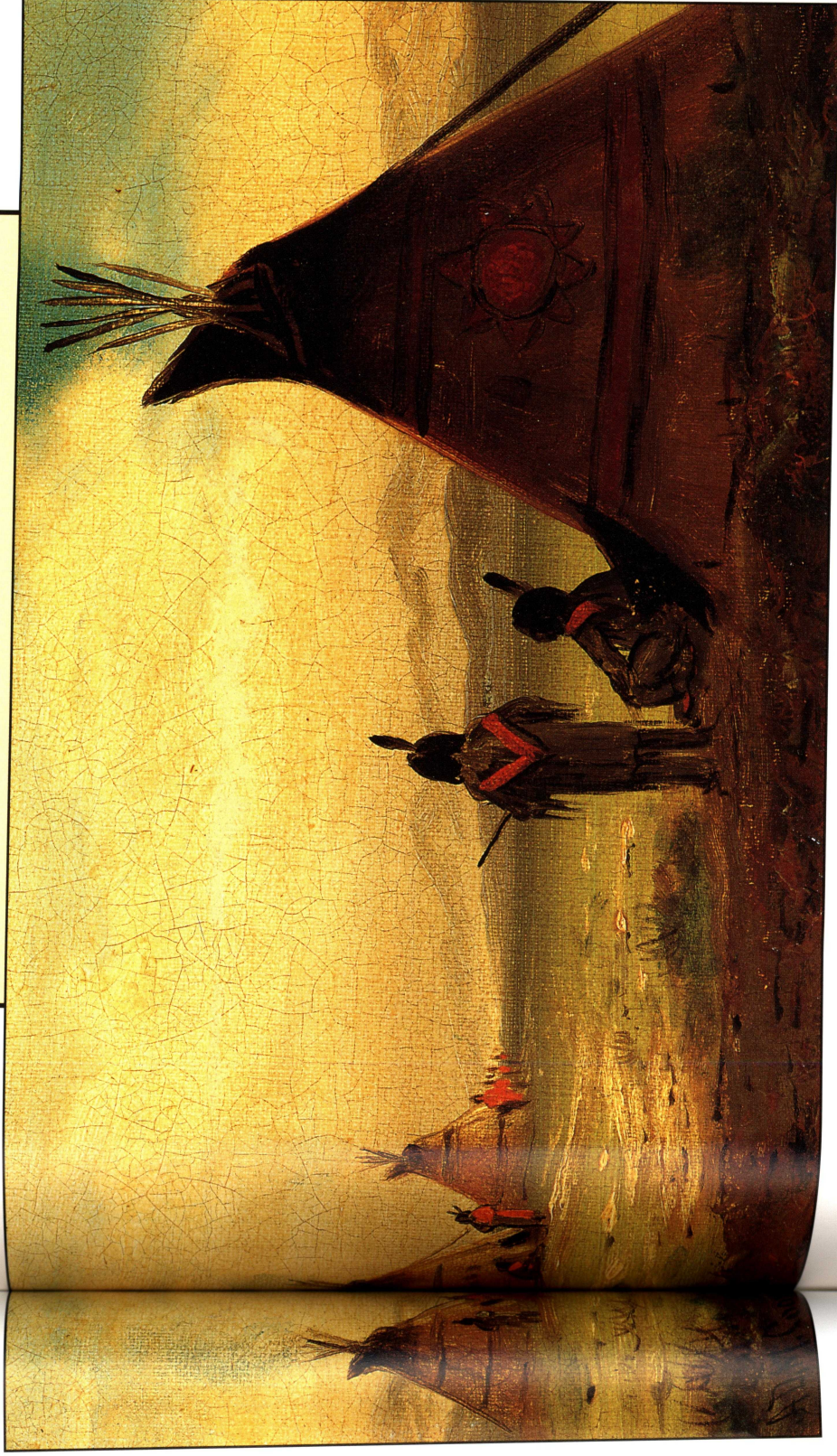
circular but elliptical. As Reginald and Gladys Taubin explain in *The Indian Tipi*, "If the tipi were a true cone, the . . . smoke hole would center around the crossing of the poles at the apex. Such a vent, to be practical, would have to be so large that it could never be closed in wet weather. The Indians solved this problem by tilting the cone and extending the smoke hole down the long side, the front of the tent." A pair of flaps attached to the tipi cover can be used to close the smoke vent and could be adjusted from the inside by the use of a pair of long poles. Still, this problem solved, the smoke hole would be congested by a chaotic bouquet of lodgepoles were there not a distinctive order in which the supporting tipi poles were arranged. The classic tipis of the Plains fell into two main categories: those that used three foundation poles, primarily made by tribes to the south, and those that used four, primarily made by more northerly tribes. A definite pattern of arrangement for the additional poles differed depending on whether the tipi was a four-pole or a three-pole structure. Many other variations marked the tipis of various tribes: in the South the tipi door was an inverted V; in the north it was an oval tailored into the tipi cover; in the north the tipi poles extended further above the tipi and often were embellished with colorful streamers. Like the entrance to a Navajo hogan, doorways of tipis almost always faced east toward the rising sun.



Another stereotype like that of the perfectly conical tipi is the image of a tipi standing all alone in the wilderness. In fact tipis were often pitched near water, but not under trees that could drip or drop branches. Good drainage was a requisite for a comfortable and dry domicile. In *Native American Architecture*, Peter Nabokov and Robert Easton remark on the elaborate "urban planning" that went into village organization among the Cheyenne: "When the nomadic bands assembled for ceremonies or councils, each tribal division, band, and individual tipi had its assigned spot. . . . Sometimes Indians likened these camp circles to the circle of stars in the night sky, or to the base of a gigantic tipi whose door faced east. Such a camp might contain up to a thousand tipis in a ring three or four dwellings deep." Just as in white towns, the arrangement of tipis encoded certain social information about how people related to each other.

In many tribes women made and erected the tipis. An experienced woman could erect or dismantle a tipi in an hour. After the introduction of the horse to North America, tipis became larger as

A.D.M. COOPER
(1856-1924)
Tepees
Oil on canvas
Gilcrease Museum
0117.1519





it was possible to transport heavier tipis with the aid of horses; prior to the horse, tipis were transported by strong dogs. As with the Hopi adobe dwellings of the Southwest, among many Plains tribes women owned the homes, which passed from mother to daughter. When tipis were painted, however (although not all were), men did the painting. These structures that evolved as an admirable solution to the need for shelter (being warm and dry when it was cold and wet



OLAF C. SELTZER
(1877-1957)
The Bull Boat
Oil on canvas
Gilcrease Museum
0137.874.

and cool when it was hot) also served the need for rapid decampment of a hunting people; and, further, they became canvas for dreams. They might be painted with the sacred vision of a Plains warrior, or with a tale of successful exploits in hunting or battle. Blackfoot owners of painted tipis treasured them as sacred objects.

The Blackfeet of Montana and Canada were well known for their painted tipis. Peter Nabokov and Robert Easton describe how a



new tipi cover was painted: “. . . skilled specialists outlined the animal figures and border designs in charcoal, using rules of red willow to keep the lines straight. The symbols and designs for the bottom and upper panels of the tipi originated from a combination of received tribal forms, while the designs for the middle area represented vision experiences and supernatural guardians significant to the warrior of the household. Originally paint was mixed from mineral or vegetable coloring with a glue base made from boiled buffalo hooves, but the white man’s commercial pigments soon became coveted trade items. Friends and family helped the visionary apply the coloring with brushes made from sticks softened by chewing, bound buffalo hair, or porous bone joints.”

Although the origins of the tipi are uncertain, it is speculated to have evolved from a combination of traditional short tents dating to at least 5,000 years ago (which possibly developed into the four-pole tipi form) and the three-pole conical tent of the northeast Woodland Indians, imported onto the Plains by the Cree sometime around A.D. 1600. As Stanley Vestal points out, paintings of tipis by George Catlin, Karl Bodmer, Alfred Jacob Miller and other artists who ventured out onto the Plains in the 1830s and 1840s could be recommended more for their beauty than for their accuracy of depiction, but they do confirm that at least by 1840 the tipi as we know it was in widespread use throughout the Plains.

Along with the evolution of the tipi came the elaboration of traditional manners for tipi life. An open door invited friends to enter at will; a closed door suggested they should call out or rattle the door covering; two sticks crossed over a door meant that the occupants were away or electing to maintain privacy. Seating within the tipi had a traditional order, with men generally seated to the north and women to the south. Women did not sit cross-legged. Etiquette suggested that whenever possible one should walk behind a seated person rather than pass between him and the fire. No one ever stepped across the fire or across the family altar that was located directly behind the fireplace. Tipi furnishings included backrests, pillows, pallets, and parfleches or envelope-style rawhide storage cases.

The Plains Indian tipi was at once shelter, home, sacred object, inheritance, legend-bearer, and architecture. At its apex in history it elegantly expressed the vigorous lifeway with which it evolved, fitting its time and place and the people it sheltered “like a skin.”

The Blackfeet Indian tipis that follow are part of a portfolio of silkscreened images, a set of which is in the Gilcrease collection. Olga Ross Hannon began the project that resulted in this portfolio; Jessie Wilber and Cyril H. Conrad carried it forward. Cecile Black Boy collected the Blackfeet legends that accompany the plates under the sponsorship of the Museum of the Plains Indian for the Montana Writers’ Project of the Public Works of Art. Her work was augmented by that of John C. Ewers.

For information on the Indian tipi, we are indebted to Peter Nabokov and Robert Easton (*Native American Architecture*), Reginald and Gladys Laubin (*The Indian Tipi, Its History, Construction, and Use*), and John C. Ewers (*Blackfoot Indian Tipis; Design and Legend*).



YELLOW BUFFALO TIPI

of Cecile and James White Calf, Piegan

Silkscreen, from *Blackfoot Indian Tipis: Design and Legend*

GILCREASE MUSEUM 1737.29.11.

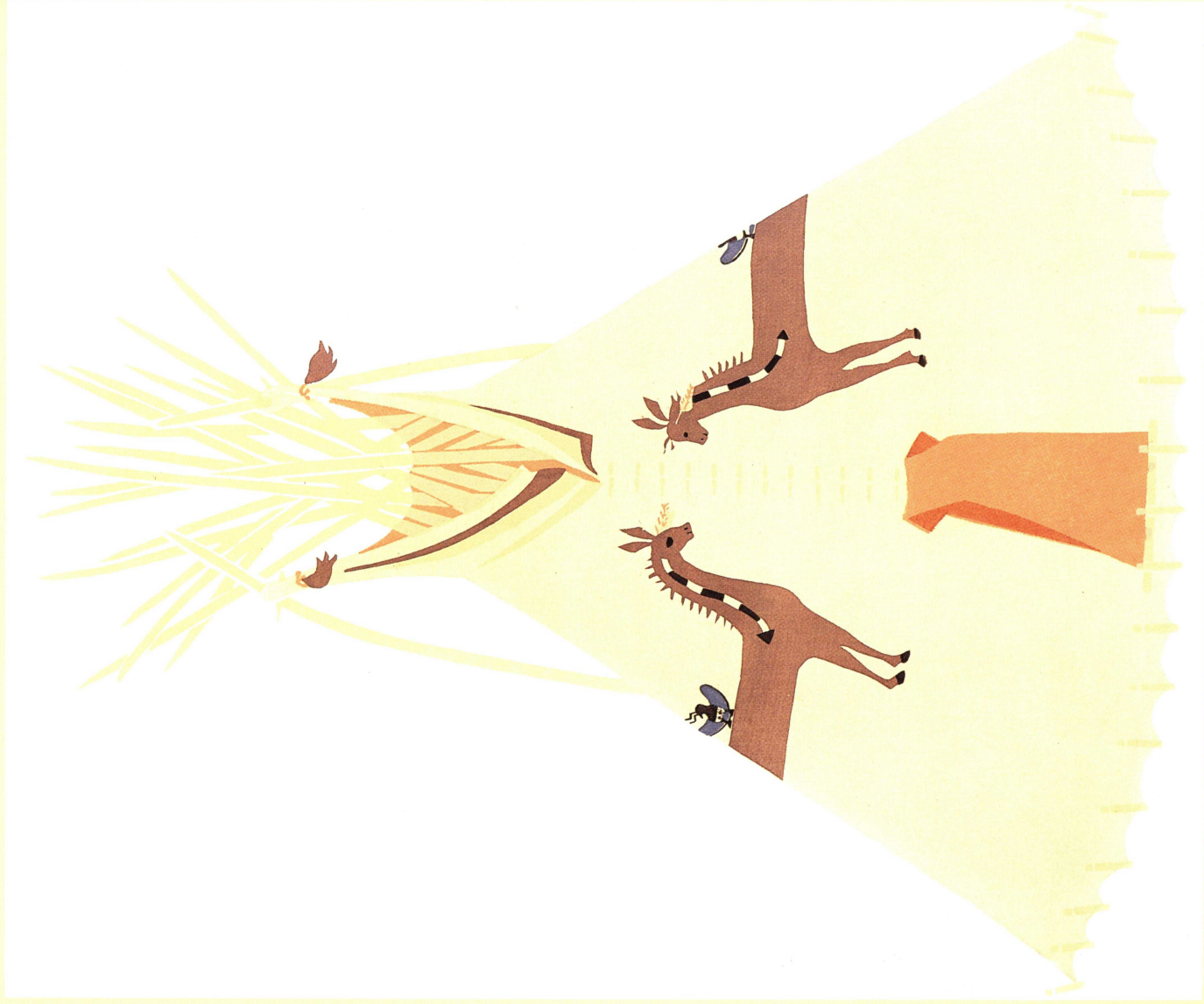


DEER TIPI

of Mary and John Mountain Chief, Piegan

Silkscreen, from *Blackfoot Indian Tipis: Design and Legend*

GILCREASE MUSEUM 1737.29.16.

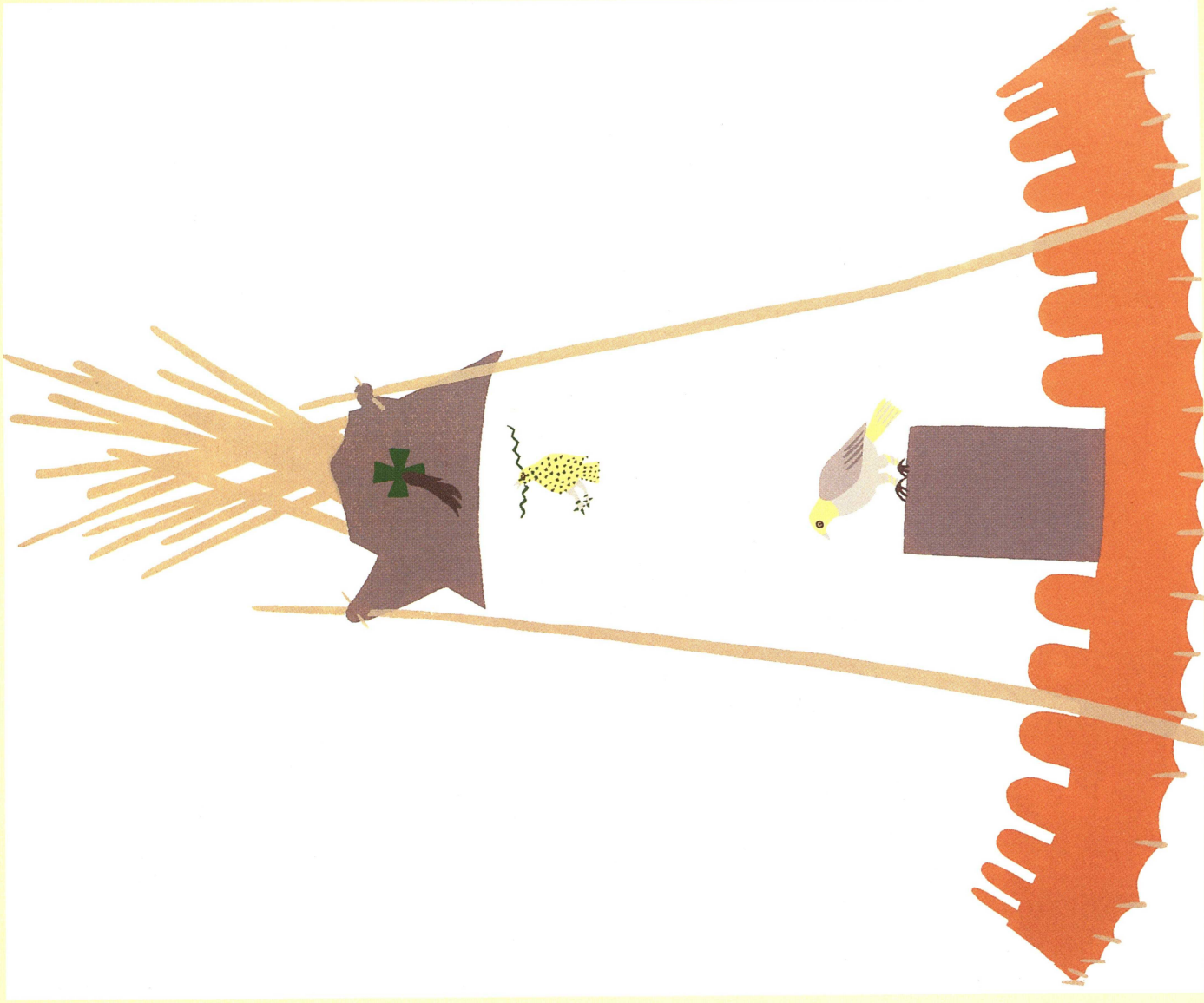


DONKEY TIPI

OF MARY RIDES AT THE DOOR AND RIDES AT THE DOOR, PIEGAN

Silkscreen, from *Blackfoot Indian Tipis: Design and Legend*

GILCREASE MUSEUM 1737.29.17



WHITE HEADED (BALD) EAGLE TIPI

of Camp of Many-People and Charles Wolf Robe, Blood

Silkscreen, from *Blackfoot Indian Tipis: Design and Legend*

GILCREASE MUSEUM 1737.29.18



Director's Afterword

Tracings

JOAN CARPENTER TROCCOLI

DURING THE PAST EIGHT YEARS, GILCREASE MUSEUM has added another “collection” to the works of art, ethnological artifacts, and historical documents sheltered within its walls. This collection is maintained entirely out-of-doors, but like the objects inside the building, it presents a vivid record of North American history.

We like to think that the museum’s outdoor collection, its historic theme gardens, would have pleased Thomas Gilcrease. Mr. Gilcrease had a great love for nature, and he was often seen tending his gardens and planting specimen trees and shrubs. Like the collection within the museum’s walls, the gardens

represent the contributions of both American Indian and European cultures to the history of this continent. The voyages of Christopher Columbus marked the beginning of a cultural and biological exchange so extensive that we can scarcely imagine what life was like before it. From Europeans, North American natives obtained horses, firearms, and steel utensils; North Americans introduced Europeans to chocolate, tomatoes, quinine, and elements of democratic government that were incorporated into the United States Constitution. The cultural exchange is well-documented in Gilcrease’s art, artifact, and archival collections. The biological exchange is most dramatically illustrated in the museum’s theme gardens.

The Garland Kilmer Colonial Garden and the Rosemary Titus Reynolds Victorian Garden are based on styles in garden design that date from the eighteenth and



The *wazha'e tsi*, or Osage long wigwam, was built by Osage tribal members Roger Peres, Harrison Shackelford, Romaine Shackelford, and Pat Standingbear, under the guidance of Osage Tribal Museum director E. Sean Standingbear. They were assisted

by Tulsa Parks and Recreation crew workers Jay Ross, Ross Gray, Kevin Hill, David Wolfe, and Eric Morey.



nineteenth centuries. These gardens, filled with flowering plants and shrubs that require a great deal of maintenance, remind us of the desire of many European immigrants to create a highly controlled environment in the midst of a vast untamed wilderness. The Patricia W. Wheeler Rock Garden, on the other hand, is well-adapted to its steep, dry hillside. It is an example of a later trend in American gardening, when a willingness to work with nature overcame the impulse to conquer it.

Stuart Park is located to the north of the Colonial, Victorian, and Rock Gardens. The gift of Harold Stuart and his family, Stuart Park represents in microcosm another kind of American landscape, the wilderness park. As in our National Parks, a peaceful atmosphere of undisturbed nature is preserved in Stuart Park, which visitors may enjoy by strolling along well-designed trails.

At the base of a hill west of the museum in a quiet spot insulated from the sights and sounds of the city is the Pre-Columbian Garden. This garden, made possible by Pamela and Hans Peter Norberg, evokes the landscape inhabited by the Osages, who have contributed much to the history of the museum's natural surroundings. Plants used by the Osages for a wide variety of medicinal and ceremonial purposes as well as for food will be grown in this garden. More than half of the modern pharmacopoeia ultimately derives from plants gathered and cultivated by American Indians. For example, the Osages employed the bark of the dogwood tree as an analgesic and treated asthma with a tea made from milkweed. The landscape

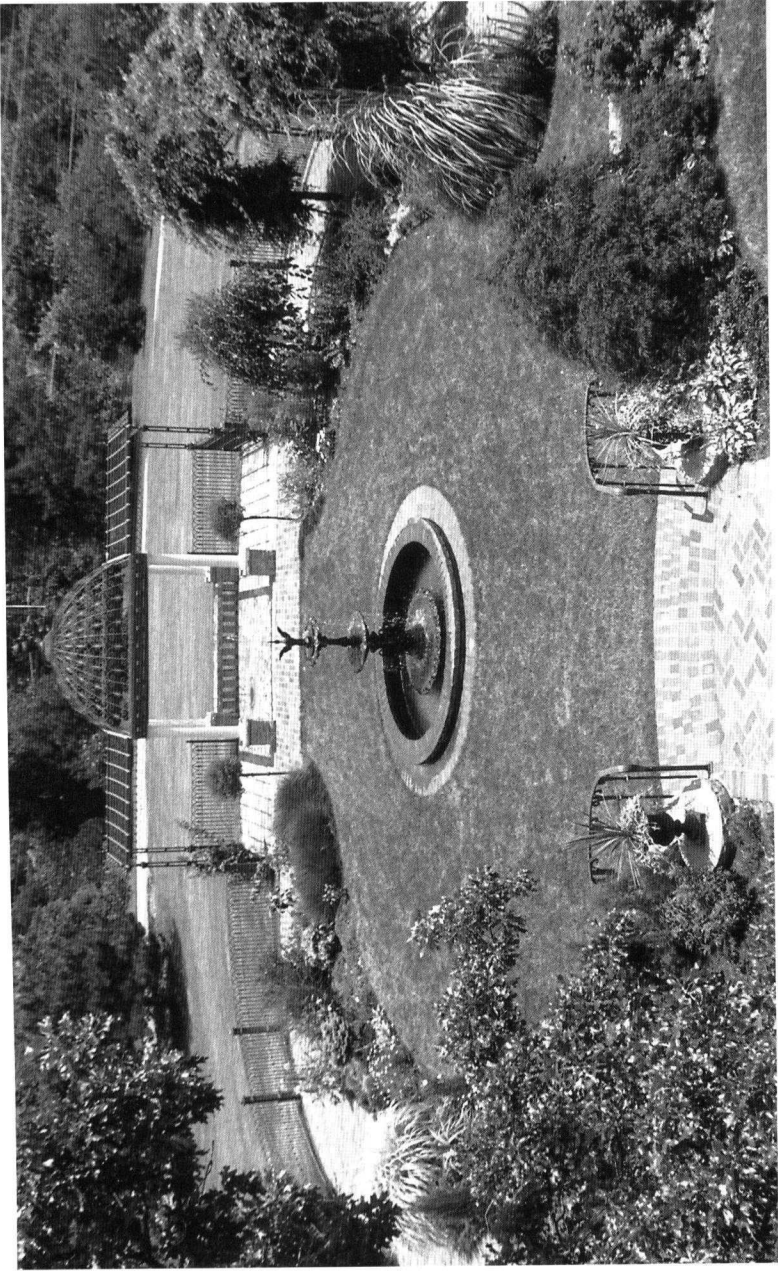
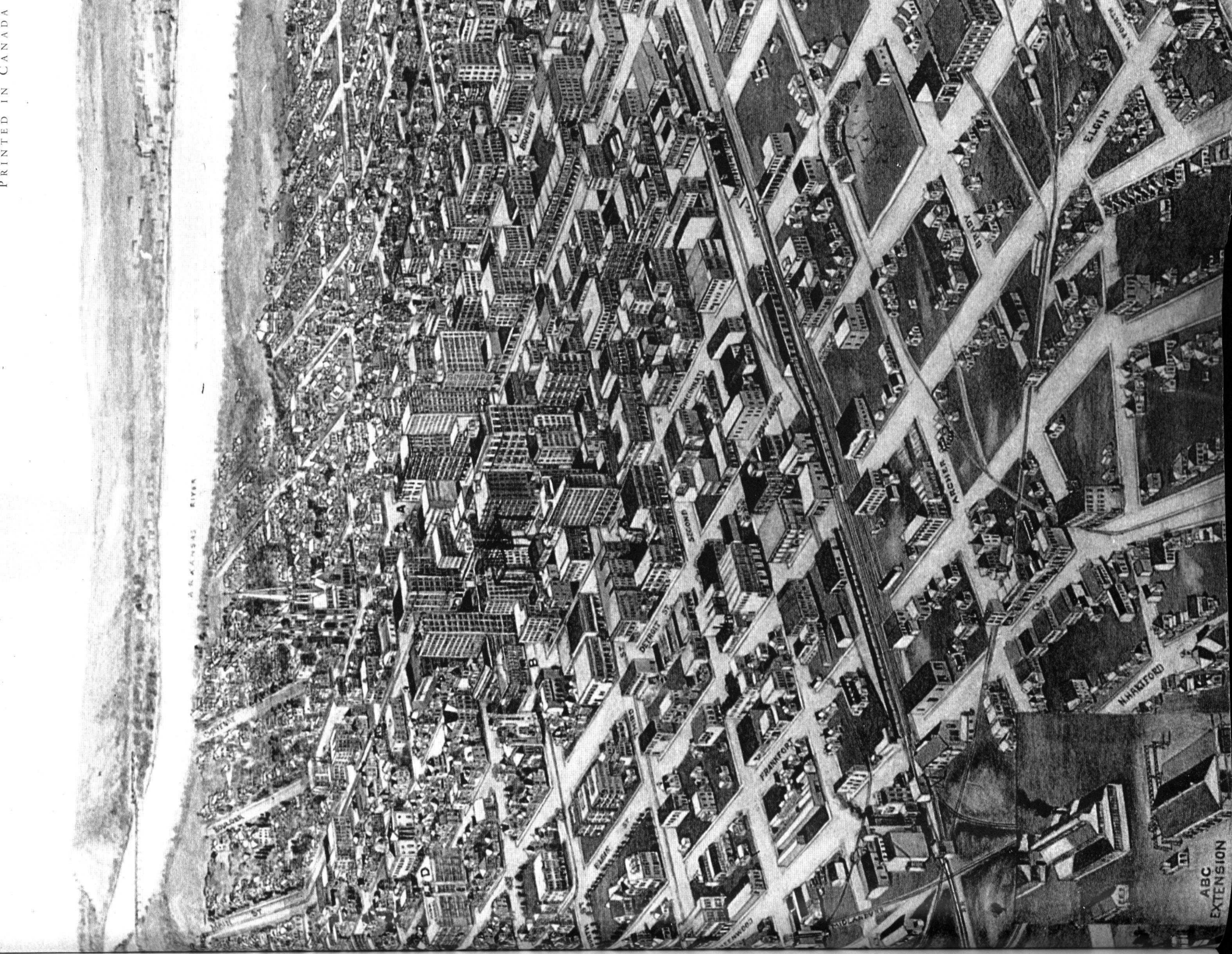
in the Pre-Columbian garden also includes a lodge constructed of Osage orange and other native trees by members of the Osage Tribe in the summer of 1994.

Adjacent to the Pre-Columbian Garden is the Pioneer Garden. In the 1800s, newcomers to this area cultivated food crops such as corn and squash that Europeans had adopted from Indians centuries earlier, and the settlers benefited from the Indians' knowledge of the medicinal properties of many plants. Flowers transported from the East could also be found in pioneer gardens; roses and trumpet vines embellished frontier cabins and eased the pangs of homesickness. Martha P. Roberts and the Sarkeys Foundation are the donors of this newest historic theme garden.

This issue of the Journal has been devoted to the ways in which North Americans have created homes and communities within the natural environment. Gilcrease Museum is a community of those who share an enthusiasm for history and art, and it is a home for both. A visit to the museum—both indoors and outdoors—is a journey through the nature and culture of America.

The location of the Pioneer Garden, adjacent to the wide-open meadow and also the wooded hillside, adds to the visitor experience. The plantings of this garden are in their infancy.





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