



Footprints

"Every man must leave tracks and they might as well be good ones." - Thomas Gilcrease

May 2026

President's Message

The focus in this year's *Footprints* has been not only *what* artworks Mr. Gilcrease amassed but *how* he collected them. We have looked at art dealers and galleries (June), maps (July), his friendship with Joseph Henry Sharp (August), the Cole collection (September), Woody Crumbo's influence on the Gilcrease collection (October), George Catlin and the collection of Sir Thomas Phillipps (November), the Britzman Collection of Charles M. Russell's artworks and artifacts (December), the Conway Collection of Spanish Colonial documents (January), the Freedom Train purchases (February), the newly acquired Hirschfield Collection (March), and the studio collection of William Robinson Leigh (April). To finish up this year of collections, we look at the mainstream artists that Mr. Gilcrease chose for his museum and where he found those artworks.

All along, the book *Treasures of Gilcrease*, published by the museum in 2003, has been a guide to Mr. Gilcrease's significant acquisitions and their provenance. In recently rereading Chapter 1, "Thomas Gilcrease's Treasure House," by Byron Price, I was struck by this paragraph that describes what was going on over two decades ago in the world of scholarship regarding the art of the American West: "At the turn of the 21st century, scholars construe the American West very differently from the way their colleagues viewed it a few decades earlier, when Tom Gilcrease's collecting activities were at their peak. The perspective of today's New Western historians is more diverse but often darker than that of their antecedents, and the theme of loss has largely replaced the theme of progress as their guiding interpretive principal. Likewise, the art of the American West is no longer viewed as simple historical analogue but rather as a potent, complex, and symbol-laden product of Manifest Destiny and myth. By collecting, preserving, and honoring the material culture of indigenous peoples, by encouraging contemporary Native American artists, and by actively embracing his own Indian heritage, Thomas Gilcrease was, in many ways, a man ahead of his time. That he resolutely and successfully pursued his goals, yet avoided the pessimism, rancor, and rhetoric that often characterize the current pursuit of western history, is a tribute to the maturity and breadth of his vision."

As we prepare to open the new museum within the next year, we still honor Mr. Gilcrease's vision, even as ways of looking at his collection change. Here's to embracing the changes and honoring the vision of the new keepers of Mr. Gilcrease's legacy.

I would like to thank everyone who contributed to the writing and publishing of *Footprints* this year, especially Kathe Crapster who proofread, designed, and published it every month. Secretary Julie Gentz and Docent Chair Alana Trisler wrote monthly articles to keep us informed about our Gillies community and learning opportunities. Anthropology Chair Monica Macklin and Anthro Babe Nancy Setter wrote articles about Anthro activities and accomplishments; Kathy Horne, Janet O'Connor, and Carol Stookey shared exciting discoveries from their work in Archives. Travel Chair Cindy Strasheim shared itineraries and then reported on and contributed photos of the actual outings. A big thank you to everyone who contributed photos this year (Mary Castro, Kathe Crapster, Robin Leech and her husband Frank, Kathy Horne, Teresa Peña, John Pondelik, Cindy Strasheim, Alana Trisler, and probably someone I've forgotten!) Thanks to everyone who contributed a delicious recipe this year!

My apologies to **Carole Ellis** whose volunteer contributions I left off the ‘Volunteer Month—Where Else Do Gillies Volunteer?’ list last month. Carole is the president of the Bristow Rotary Club and volunteers with them on many community service projects.

Becky Hatchett
Gillies President

Mr. Gilcrease’s Collection: “The Mainstream”

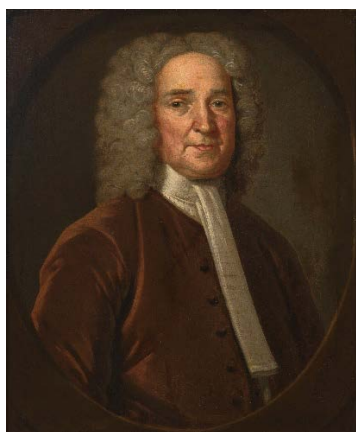
“Thus, after gaining the riverlets and tributaries of American art, Thomas Gilcrease acquired the mainstream.” Dean Krakel, Director, Gilcrease Institute

In the year following Thomas Gilcrease’s death in 1962, the museum underwent a significant expansion, funded by a 1961 bond issue, that included the Vista Room and a 250-seat auditorium. At the grand opening of the expansion and the inaugural exhibition on October 27, 1963, Dean Krakel, Gilcrease Institute Director, made the following remarks. (Thank you to Carol Stookey for presenting this glimpse into Gilcrease’s past at the Past Presidents’ luncheon in March.)

THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART INAUGURAL EXHIBITION December 5, 1963 – March 5, 1964

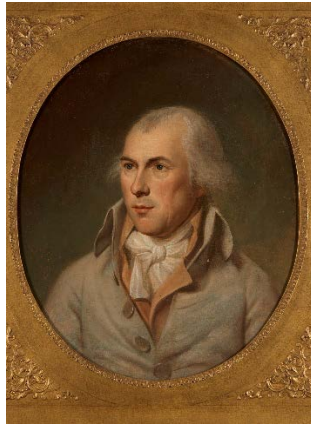
Selected works of art from the Thomas Gilcrease Foundation’s recent gift to the City of Tulsa, Oklahoma

“Thomas Gilcrease – with the greatest collection of art portraying the Trans-Mississippi West secure in his building with walls twenty-one inches thick – methodically and carefully began bringing works of the masters of the American school of artists to his beloved Oklahoma...He sought and found John Smibert, who came from England in 1720, and bought his portrait of the colonial patriarch ‘John Cotton.’



Images: *John Cotton* by John Smibert, *John Rowe* by Jeremiah Feke, *Hannah Greenleaf* by John S. Copley

Jeremiah Feke was a native American of the pre-revolutionary period; his ‘John Rowe’ hangs in the collection. Another artist was John S. Copley; Mr. Gilcrease bought his soft-textured ‘Hannah Greenleaf.’ Benjamin West is represented by his original canvas of ‘Penn’s Treaty.’ He helped to mold two generations of American painters, among whom were Charles W. Peale...Gilcrease Institute has C. W. Peale’s ‘James Madison,’ fourth President, painted from life...



Images: *Penn's Treaty* by Benjamin West, *James Madison* by Charles Willson Peale, *Red Jacket* by John Neagle

Works of painters 'T. G.,' as he was affectionately called in New York City art circles, brought here were those of John Neagle of Philadelphia, Charles Deas, John Wesley Jarvis and Charles Bird King.



Images: *Sioux Playing Ball* by Charles Deas, *Black Hawk and His Son Whirling Thunder* by John Wesley Jarvis, *Rent-Che-Was-Me* by Charles Bird King

John J. Audubon's oil—the 'Wild Turkey' has become an institution unto itself. Sir Joshua Reynolds' portrait of 'Syacust Ukah, Cherokee Chief' like Audubon's 'Turkey' compliments the collection.



Images: *Wild Turkey* by John J. Audubon, *Syacust Ukah, Cherokee Chief* by Sir Joshua Reynolds, *A Windy Day* by George Inness

Landscape paintings, which became an important expression of American idealism, began with the Hudson River School. Out of it came George Inness; his landscapes at Gilcrease are classics...George Durrie's 'Christmas Party' stands out as being typical of the mid-nineteenth-century period.

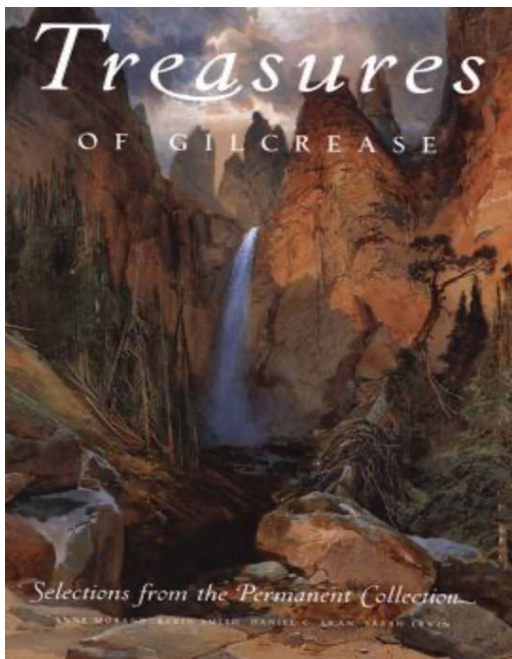


Images: *Nocturne, The Solent* by James M. Whistler, *Watching the Breakers* by Winslow Homer, *Frank Hamilton Cushing* by Thomas Eakins

The Institute has a superb example of James M. Whistler's ability in color harmony. Examples of the finest works of Winslow Homer and Thomas Eakins are prominently exhibited in the Institute.

Thus, after gaining the riverlets and tributaries of American art, Thomas Gilcrease acquired the mainstream. He approached each work cautiously with prolonged study and thought. In judging the quality and worth of each piece, he wasn't capable of a hasty decision. Although he was slight physically, and often hesitant in conversation, his mind was as sharp and quick as a steel trap.

Take some of the collectors whose interests paralleled 'T.G.'s' whose money exceeded his, whose showmanship overshadowed his simplicity—put them all together and extract the finest qualities from each, and a Thomas Gilcrease couldn't be duplicated. It may be, as he modestly said, 'Above all else, it's the mind that counts.'"



From *Treasures of Gilcrease*, Chapter 1: "Thomas Gilcrease's Treasure House" by Byron Price:

"Although Gilcrease began collecting in the 1920s, some of his most significant artworks were not acquired until the late 1940s and early 1950s. Working with prominent galleries and dealers, such as M. Knoedler & Company, Victor D. Spark, and Kennedy Galleries in New York, he sought out fine examples by artists outstanding in the American canon. From Knoedler came Thomas Eakins's *Frank Hamilton Cushing*, Winslow Homer's *Watching the Breakers*, James McNeill Whistler's, *Nocturne, the Solent*, John James Audubon's *The Wild Turkey*, John Singleton Copley's *Portrait of Mrs. John Aphthorp, née Hannah Greenleaf*, and Charles Willson Peale's *James Madison*...Victor Spark sold Gilcrease Charles Deas's *Sioux Playing Ball*..."

Gillies Library News!

By Kathy Horne, Gillies Library Chair

Have you been itching to check out books from the Gillies Library?
Do you want to search an online catalog from home and see what is available on your favorite Gilcrease artist?
Well, I have good news for you!
But first, a little background information is in order.

The planned demolition of the Gilcrease Museum in early 2022 presented the Gillies with a challenge – what to do with our library books, our journals, the contents of two file cabinets, and several shelves of Gillies archival materials (e.g. Presidents’ notebooks, scrapbooks, directories, etc.)? We agreed that some of materials could be stored in Gillies’ homes. Other items went to the museum’s off-site storage building, including our book collection. Prior to boxing up the collection, approximately 400 books were weeded/removed and offered to Gillies.

A water leak at the off-site facility damaged a few of our books and threatened the entire collection. Newly hired Gilcrease librarian Jana Gowan and archivist Charles Hilton, offered the Gillies space in the HCAR stacks for our books, journals, notebooks, etc. We were, of course, extremely grateful! The transfer was made from off-site and a “Deed of Loan” was signed for the archival material.

Now the new museum building is complete, but there is not a space for the Gillies library and archival materials. Nor is there space in the Thomas Gilcrease home. Moving the collection into the HCAR Reading Room is not a viable venue.

After conversations with Jana and Charles, the following proposal was presented to the Gillies Executive Committee and Board in April and was approved.

All the archival materials on the current “Deed of Loan” will be redesignated as a “Deed of Gift.” The archival materials will become part of the Gilcrease Institutional History Collection. The Gillies book collection will be folded into the Gilcrease reference collection. The Gillies will receive a “Receipt of Donation.” Going forward, both the archival and book collections will be managed by Gilcrease staff.

There will be so many **advantages** to this new arrangement!

- The book collection will be searchable in the TU online catalog!
- Gillies will be able to search by subject, title, author from home or in the HCAR Reading Room. All Gillies donated books will have a notation in the catalog record – “Gillies donation.”
- Will Gillies be able to check out books again? Yes! (Procedure to be determined. Please be patient!)
- An online search might turn up a title from the Gilcrease reference collection. Will that title be available to Gillies to check out? Yes! A new benefit for the Gillies!
- Any books added to the collection by Gillies going forward (e.g. our Memorial book and President’s Honor book) will be catalogued and processed by Gilcrease staff, freeing Gillies volunteers of such work.
- The two book collections (Gillies and Museum) complement each other. Ours is strong in fine arts and the Gilcrease collection favors history titles. A merged collection benefits both museum staff and Gillies.
- It’s a win-win!!

Updates on use of the new combined collection will appear in future *Footprints*.
Stay tuned!

The new logo is here! The new logo is here!

Maddy Witt, Digital Marketing Coordinator at Gilcrease, shared these talking points about our new visual identity at the April Gillies/docent meeting.

Who we worked with

- We partnered with Ologie.
- Their team engaged with staff, community members, and the larger Tulsa cultural landscape to shape the identity.

Why we updated the brand

- Gilcrease's identity now better reflects what makes this museum distinctive.
- It's not a change in who we are, this is about expressing more clearly who we've always been.

What makes Gilcrease unique

- Gilcrease brings together art, history, and cultural items of the Americas in one place.
- Our collections span 12,000 years and include more than 300,000 works.
- These works are meant to be experienced together, creating connections across time and place.

What the design represents

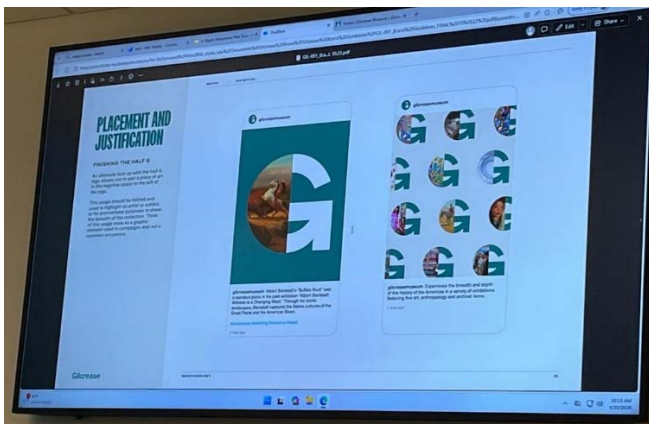
- The “G” is designed to feel open, reflecting the idea that history is not fixed—visitors bring their own perspectives to complete the story.
- The layered, collage-like design reflects how different histories and perspectives connect.
- The green connects to the new building, Thomas Gilcrease's home, and our setting in the Osage Hills.

If someone has feedback

- “I understand—it's a change.”
- “We hope as you experience the museum, the brand starts to make more sense alongside the collections.”

The last section of the handout included “**Reminders to Staff**” that are also good reminders for Gillies.

- As representatives of Gilcrease, it's important to stay positive and unified when talking about the new brand, even if it's not your personal preference.
- Visitors take cues from staff, so a confident and welcoming tone helps build trust and excitement.
- If you're unsure how to respond, keep it simple, positive, and focused on the museum's mission and visitor experience.



The Year in Review

- **June 2025**

Laurel Benson-Wrench and Mia Hoskison from Learning and Community Engagement were the speakers at the Gillies/docent meeting. Gillies helped with the Indian Education summer camp program. Gillies traveled to the Pawnee Bill Ranch, Pawnee Historical Society and Home of Dick Tracy, and the Museum of the Pawnee Nation and Cultural Center.

- **July 2025**

No meetings of the Gillies membership were scheduled in July. Leadership meetings with the Board of Trustees and Executive Director continued; planning for upcoming meetings and events continued.

- **August 2025**

Alex Mann, Director of Curatorial Affairs was the speaker at the Gillies/docent meeting. He used examples from Gilcrease and other museums to show how connections can be made between pieces of art with a little research.

- **September 2025**

The fall membership meeting and Forum were held at Oklahoma Joe's with Forum speaker, Rhys Martin, speaking about the importance of Route 66. Gillies traveled to the Choctaw Nation (Calera, Durant). A multi-year project in Anthro was completed.



- **October 2025**

Three presentations of the “Welcome to the New Gilcrease” program were given by Gillies in October. Jame Anderson from SmithGroup, architects for the new building, spoke to the Gillies and docents about their design choices. Scrollathon happened! It was followed by the first Family Festival at the new building.



- **November 2025**

The first Gillies Artist-in-Residence, Stephen Towns, gave a lecture at Tulsa University, then took part in a panel discussion and coffee for Gilcrease members at HCAR. Gilcrease’s Executive Director and CEO Brian Lee Whisenhunt was the speaker at the Gillies/docent meeting.

- **December 2025**

The Gillies had tea at Harwelden. The Gillies History was updated by Cathy Luccock and published in *Footprints*.



- **January 2026**

At the January Gillies/docent meeting Dr. Billy Smith spoke about the upcoming summer exhibition in HCAR, “Indigenous Independence” and Dr. Aaron Schoenfeldt spoke about his research into the aftermath of the Tulsa Race Massacre. Gilcrease held a public meeting about plans for the grounds, “Help Shape Gilcrease’s Landscape.”

- **February 2026**

The speaker for the monthly Gillies/docent meeting was Jenny Keller, who spoke about the Lower Level of the museum with its emphasis on Place. The Gillies traveled to Shawnee. The IT Committee began working on an update of the Gillies website.



- **March 2026**

Uncrease had its first events. The membership meeting was held at Oklahoma Joe's. Steve Clem and Becky Hatchett, authors of a newbook, *Route 66 in Tulsa*, were the Forum speakers



- **April 2026**

Gillies didn't have far to travel to find beautiful art at Council Oak Comprehensive Healthcare, a Muscogee Creek Nation health care facility, and at Phillips Seminary, where artist Sally Warner shared her weaving and handmade paper projects. Dr. Chelsea Herr, Curator of Indigenous Art and Culture, was the speaker at the Gillies/docent meeting. *Uncrease* events continued.



- **May 2026**

Gillies plan to travel to the Wichita Art Museum for the Stephen Towns exhibition, “Safer Waters,” celebrate the 2025-26 Gillies year with a luncheon at Indian Springs Country Club, and meet visitors at the last two *Uncrease* events.

Service Area	2025-26 Hours
Administrative Hours	990
Anthropology	458
Archives	757
Board of Directors	267
Conservation	383
Continuing Education	379
Digitization	127
Docent Training/Preparation	404
Docent Tour	6
Executive Committee	107
Footprints Newsletter	140
Gilcrease Forum	108
General Membership Meetings	255
Hospitality	66
Intern Education/Training	31
Nominating Committee	14
Public Programs	477
Speaking of Gilcrease Presentations	384
Speaking of Gilcrease Training	9
Technology	38
Travel Committee	108
TOTAL	5,508

Gillies Travel April 6, 2026

By Cindy Strasheim, Travel Chair

Gillies/Guests attending: Marsha McElroy, Becky Hatchett, Tim Winsor, Carli Amersek, Teresa Peña, Cindy Strasheim, and Elke Goodman. The group met at the Muscogee Council Oak Healthcare Center located at HWY 169, 81st and 101st in Tulsa. Our contact, Ashtyn Salsman, arranged for Samantha and Miranda Coon to lead us through the public spaces of the building.



Most of 237 pieces of Muskogee art are displayed in this building. Interconnecting murals by Bobby Martin greet you in the lobby.





Down the main hallway there are large murals and smaller paintings. Each artwork has a QR code for more information.

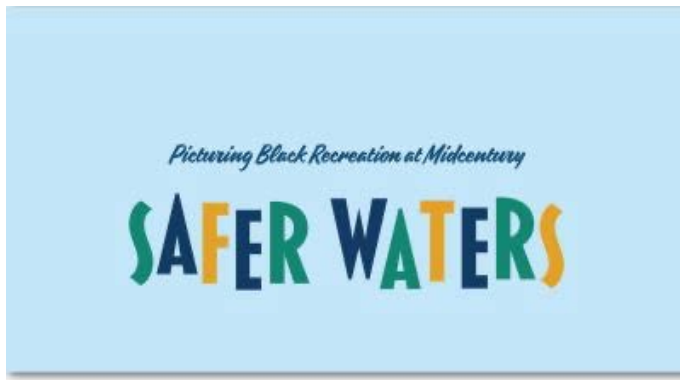


To arrange a tour contact Ashtyn at 918-233-9550. Your group must have five or more people. It is worth an hour of your time.

We enjoyed a fabulous, relaxing lunch at Kirin, deepening personal connections as we had soups, bowls, lettuce wraps, wontons, and lovely tea.

We finished the day at Phillips Seminary located just north of Admiral at Mingo. Textile sculptor, Sally Garner, talked about her artwork. She is a steward for the Earth and has created some artforms that take their design and form from nature. The Gillies worked on flat looms weaving squares that will be added to a community weaving project and will first be displayed at her single person exhibition at 108 Contemporary.





Wednesday
May 6, 2026

We are Carpooling to Wichita!

Wichita Art Museum. Free admission.

The cost for the special Stephen Towns exhibit is \$12.

10:00 am Guided Tour (about 1 hour)

Lunch: in house café <https://wam.org/visit/eat-at-wichita-art-museum/>

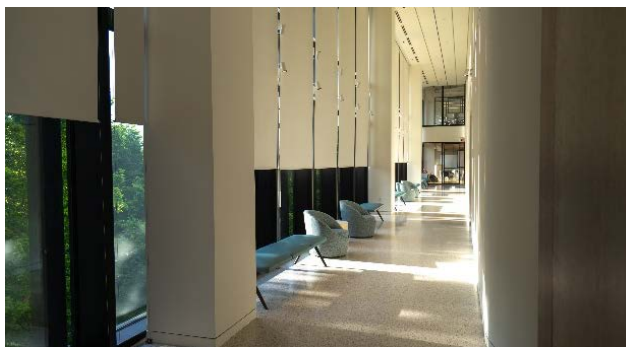
Other options in the nearby Downtown or Delano District

Gilcrease at Sunset

Thanks to Robin Leech who volunteered at the April 23 *Uncrease* event and her husband Frank who accompanied her and took these gorgeous photos!







Interviews are Underway for the Gillies Class of 2026-2027

By Kathe Crapster, Intern Training Chair

If you happen to drop by HCAR during the month of May, you may hear a lot of conversation going on. Interviewers Alana Trisler, Dan Lowrance, Sondra Mullins, Nannette Tresner, Julie Gentz, and I will begin interviewing prospective Gillies in either the Jackson or PACCAR rooms on May 1st. Currently, we have 24 folks who have completed the application form with 18 who have already signed up for an interview.



Our thanks to new Gilcrease staff member, Brandon Burnett, who created fun Instagram and Facebook posts featuring our own Nancy Setter, Becky Hatchett, and Kathy Horne. Welcome aboard Brandon and thank you! Right after it went live, we had 8 more folks complete the application to become a Gillie. Click [here](#) to watch the entire video.

Interviews will continue throughout May. Intern training begins on October 20th. We hope to award 30 *Completion of Gillies Intern Training Certificates* to our newest Gillies in late November! It's been a long time coming.

What a great time to become a Gillie.





Gillies Cook!

This month's recipe is from Robin Leech.

Raw Apple Cake

3 C. flour
1 t. soda
1 t. salt
2 C. sugar
1 ¼ C. oil
3 eggs
2 t. cinnamon
3 C. chopped apples (I use Red Delicious)
1 ½ C. nuts (I use pecans)
2 t. vanilla



In a large mixing bowl, combine sugar, oil, eggs and vanilla – stir.

In a medium size mixing bowl, combine flour, soda, salt, cinnamon. Add to sugar/oil mixture – in three batches. Batter will be stiff.

Add apples and nuts.

Spoon batter into a bundt pan. Bake at 350 degrees for 1 hour. I usually check after 1 hour (toothpick should come out clean) and usually continue to cook about 10-15 minutes extra. Let cake cool, in pan, for about 15-20 minutes. Remove cake and finish cooling. Enjoy!

Route 66 News



The big Route 66 story this month in Tulsa is the Capital Cruise. On May 30 Tulsa is celebrating 100 years of Route 66 by hosting a Guinness World Records attempt for the largest classic car parade ever. The cars will roll out at 8 am on a route from 11th & Yale to 11th & Denver. Over 3000 vehicles—1996 or older—have registered to participate!

The Capital Cruise Expo will take place on Thursday, May 28 (2-8 pm) and Friday, May 29 (10 am-8 pm) at the SageNet Center at Expo Square with vendors, music, and photo ops. On the 29th from 4-8 pm is the Capital Cruise Tailgate, also at the SageNet Center, a family-friendly pre-cruise celebration featuring a classic car show, live music, food, Tulsa Kids Market, and the Golden Driller's 60th Birthday Bash. The Expo and the Tailgate are both open to the public and admission is free.

along the parade route will be open from 7:00 am to noon and will feature food vendors, restrooms, hydration stations, and entertainment--basically a block party on every block along 11th Street, with sponsors such as Tally's Good Food Café, Mother Road Market, the Meadow Gold District, QuikTrip, and the University of Tulsa.

Visit <https://www.visittulsa.com/parade/> for more information.



Docents' Corner
May 2026
By Alana Trisler, Docent Chair

Dear Gillies and Docents,

There will be **NO** Gillies/Docent meeting on the first Friday in May; instead, we will have our end of the year meeting at **Indian Springs Country Club on Friday, May 15**. However, we will have a real treat at the luncheon on the 15th. Yes, Virginia, there is a Santa Claus – and Alex is his name! Alex Mann, Director of Curatorial Affairs, will join us to unveil the object lists for the new museum. The contents of the new spaces will be revealed so you won't want to miss this event. I'm not sure what the format will be, exactly, so if you miss some of the details presented, we will have that information in print later. This is long awaited and very exciting news!

Our next Gillies/Docent meeting will be **Friday, June 5th**. In preparation for the HCAR June-July exhibition, "Indigenous Independence," celebrating the semi sesquicentennial anniversary of the founding of our country, Dr. William (Billy) Smith, Director, Helmerich Center for American Research, will discuss the exhibition's object list and announce the exhibition dates with us. **Attention Docents: This session will be the official training for the exhibition,** so you won't want to miss it. Gillies, there will be way finders as well, so everyone will have an opportunity to participate.

Friday, June 5
PACCAR room in HCAR
Refreshments at 9:30am Meeting at 10:00am

We are still accepting your responses to Alex Mann's request for a museum piece that is special to you through May 28th, so IT IS NOT TOO LATE TO RESPOND!

To respond to: What is a museum piece that "speaks" to you, that is special to you, or that you like to share with others, please email your response to me at aetrisler09@gmail.com

Considering our upcoming 250th anniversary of our Nation's founding, the following is **Becky Hatchett's** heartfelt and timely submission. It is a lengthy but engaging and instructive discussion of a painting that may seem inapproachable or confusing to some first-time viewers:

Signing of the Constitution (1937)
Howard Chandler Christy (1872-1952)

I was in the docent class of 2019-20, the last before the museum closed, so I haven't had much opportunity to share Gilcrease's artworks with the public. However, in docent class, an essential part of our training was sharing selections we had chosen with our fellow docent trainees. I remember the day that I shared this painting as a highlight of docent training interaction I had with my class members and with this piece of art.



Our assignment on this day was to choose three pieces of art from three different galleries, tied together by a theme or feature. We were practicing “transitions,” moving smoothly from one piece of art to the next, and “bridges,” reminding visitors of something already seen or foreshadowing something to be seen later in the tour. The feature I chose to focus on was clouds, specifically clouds with special meaning, and the first painting I shared was this one, “Signing of the Constitution,” by Howard Chandler Christy.

I started with a statement and a humorous observation. “We are going to talk about clouds today,” and “I have seen clouds painted by many artists in these galleries, but I believe this is the only one where the clouds are in a room.” I went on to explain that this was a special room, the room in Independence

Hall in Philadelphia where the Constitution was signed in 1787. I began with a brief introduction to the artist, Howard Chandler Christy.

- He was known for magazine illustrations and his “Christy girls” that featured in posters for the Navy and Marines during World War I
- In 1921 he announced that he was retiring from illustration to devote himself to portraits (including those of Will Rogers and Amelia Earhart)
- He was commissioned to create the “Signing of the Constitution” for the Capitol in the late 1930s and completed it in 1940.
- The one in the Capitol is 20 feet by 30 feet and includes only the signing scene. It hangs in the east Grand Staircase of the U.S. House of Representatives.

Christy spent over two years researching the faces and clothing styles of the 39 signers of the Constitution from the buckles on their shoes to the architecture of the room. Other than the fact that they are almost all facing forward as if they are posing for a photograph, the bottom half of the painting is realistic to the best of Christy’s intentions and abilities.

There is much to discuss with visitors about the bottom half of the painting, but for the purposes of this “tour practice,” I focused on the top part of the painting—the clouds above the signers. I pointed out that unlike cartoons, the clouds did not depict the thoughts of the signers because some of the events and even some of the ideals depicted were yet to come.

In gold above the heads of the signers are the words “We the People,” the opening words of the Preamble to the Constitution. I had memorized the Preamble as an assignment in my 8th grade Civics class. I always thought it might come in handy someday, and it did as I was able to recite it from memory.** (Note: I’m not sure I would do that today if I were to share this painting with visitors; I was probably putting too much emphasis on myself and not enough on their experience with the painting, but it was helpful for them to hear it to set up the discussion to come.)

Here are some of the interactions that I hoped to facilitate with the group, using the words of the Preamble:

- “*We the people of the United States*”: significant in that it is not announcing the words of a king or queen--or the states--but “the people”
- “*in order to form a more perfect union*”: not just the Articles of Confederation [which the group could see in the same gallery] but a document that binds all the states, if ratified, to the Constitution

- “*establish justice*”: What do you see that symbolizes justice? Blind justice—Christy girl (Christy just can’t help putting them in)
- “*insure domestic tranquility*”: perhaps freedom of religion symbolized by choir
- “*provide for the common defense*”: soldiers in Revolution and World War I
- “*promote the general welfare*”: schoolboy—education
- “*secure the blessings of liberty for ourselves and our posterity*”: Lady Liberty—another Christy girl; slaves breaking chains—one of the ideals of the Constitution yet to come; the boy represents posterity
- And ending with, “*do ordain and establish this Constitution for the United States of America.*”

And of course, many more details of the painting could be shared with and by a group of visitors—everything from finding famous Founders in the painting (Franklin, Jefferson, etc.) to looking at the realistic architectural features of the room (“Who has been to Independence Hall or has seen the larger Christy painting at the Capitol?) to finding meaning in some of the other small vignettes “in the clouds.”

** I mentioned that the day that I shared this painting was a highlight of my docent training. That’s because as I started to recite the Preamble, a voice chimed in with mine. It was Dale Brown, one of my fellow docent classmates, and it turned out that he and I had attended the same junior high and high school and both had the same assignment to memorize the Preamble! Rest in peace, Dale.

Secretary’s Report

Wennette Pegues has changed her membership status from Active to Associate.
Our total membership remains the same at 132 members.

Please send changes in contact information (address, phone and email) as well as news about a Gillie who is ill to Gillies Secretary Julie Gentz at julie.gentz55@gmail.com.

Mark Your Calendar

May 6	Travel opportunity to Wichita Art Museum to see the Stephen Towns exhibit, “Safe Waters.”
May 7	Executive Comm./BOD Joint/handover meeting in PACCAR at HCAR @ 10:00 a.m. Executive Committee meets at 1:00pm Board of Directors meets at 2:00
May 9	<i>Uncrease</i> (Saturday 1-4 pm)
May 15	End of Year Luncheon at The Club at Indian Springs Country Club @ 10:00 a.m. 16006 E. 131 st St. S., Broken Arrow.
May 28	<i>Uncrease</i> (Thursday 7-9pm)