



THE WITCHFOOT—A WOODBLOCK DONE BY MISS MAHIER

Eli--Artist and Teacher

Edith Mahier Has Carved Enviably Niche in the Art World

By Jeanne d'Ucel

LIKE many an early immigrant Eli first arrived in Oklahoma between two days—in her case though it was by invitation—tired and hungry, having missed dinner at Purcell.

She was a tall slip of a girl, fresh from Louisiana and Sophie Newcomb her foster mother, and she had seen little of the world, that was to come later. But she was tremulous over her big adventure, having no doubt been warned by her parents and all her friends about the wild country she was coming to, and perhaps being a trifle disappointed when it proved as tame as New Orleans.

Of artistic baggage she had little outside of native talent and sound training, but the old timers remember a picture of a pot of gold about which she liked to lecture to anyone willing to listen.

At first she had no time for creative work; all her energy was concentrated on her teaching. And what a teacher she was to develop! From the very beginning she had the happy faculty of winning the confidence of bewildered freshmen searching for expression in a new medium, winning the respect of haughty sophomores and clubwomen, winning the love and admiration of generations of graduates. None could withstand her infectious enthusiasm, while her patience and skill in helping to unfold the latent possibilities of stu-

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dents have opened to many new and thrilling vistas.

For nearly twelve years now she has been the center and pivot around which the art school has revolved; others have come to aid in the work of teaching, nine other good teachers all told; but Eli has remained the institution that she is.

At all hours she is called upon to help in laying out a newspaper ad, straightening a crooked perspective, balancing a composition or explaining Hambridge's "Dynamic Symmetry." She has always been available and her innate good nature has often been badly abused while the demands on her time have been enormous. It is a fact that, like a physician, she has even been called out of bed to give a consultation on some cantankerous painting that insisted on go-



*AT THE TOP—THE SPIRAL, A PAINTING BY MISS MAHIER
BELOW—TURNER FALLS, ARBUCKLE MOUNTAINS, OKLAHOMA*



ELI

So hundreds of students and graduates of the university know Miss Edith Mahier. A distinguished artist herself, she has the rare faculty of being able to inspire students to do creative art.

ing astray. Guide, friend, mother, nurse and confidante, Eli has been all these to generations of students.

THEN teaching aid came and she was able to save a little time for her own, she began her career as a creative artist. Memories of her southern childhood, of black mammies, hoary trees, mysterious swamps crept into her work. In her landscapes, where blues and yellows abound giving a dream-like quality, goblins peek from behind elfin branches that writhe in strange agonies, snakes glisten, vines seem ready to coil, nymphs dance in the glades. For Eli sees the world with the eyes of a dreamer, of a Peter Pan; her fancy colors the prose of life, her brush sings in strange melodies. This was her first manner and it was Rackamesque.

Later she developed a taste for travel; she became acquainted with New York and her art schools; then she discovered France, Italy and revelled in them for a year; she saw the Alps, the Pyrenees, Piedmont; she absorbed a world of history. Her tall fantasy was severely disciplined in Florence.

After her return to America a hard struggle developed in her between the classicism she had absorbed in Italy and the incurably romantic part of her own self. Pulled in turn by these irreconcil-

able forces, she hesitated for a time; but a happy, balanced blending of the two strains is apparent in her latest work.

Celestial mountains fill her landscapes; giants of the earth, cliffs, men and gods in a world a-forming grope and search for the divine. There is still the dream, but the dream is both more subtle and more powerful, while her colors more varied and vigorous blend with the forms

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Oil's Opportunity for Engineers

By J. H. Felgar, Dean, College of Engineering

The petroleum industry gives opportunities for all types of engineers. Civil engineers for the general surveying and topography, problems of pipe lines, location of buildings, equipment and leases. Electrical engineers find their opportunities in the electrification of the industry, both in production and refining engineering. The mechanical engineer has his opportunity wherever there is designed manufacturing installation and operation of production and machinery. That takes in a large part of the industry. The engineering geologist comes in for his particular knowledge in structure both surface and sub-surface, the chemical engineer in testing and developing new processes and products.

Then, too, it is apparent that there is an excellent opportunity for specialization in petroleum production and refinery engineering, having in mind special training for the petroleum industry. Besides this special training, every engineer has between 70 per

in vibrant harmonies.

And still she is the teacher, and she has been busy of late what with keeping Olinka Hrdy on the straight artistic path in mural decoration, preventing Tsa-to-ke, the Kiowa, from going white, and steering Leonard Good to more virile things than dancing scarves.

Such is Professor Edith Mahier, the artistic institution, beloved of all, known to all as Eli.

cent and 75 per cent of his course in common with every other engineer. This is absolutely necessary for the foundation work for his specialty.

Each specialty demands of its students that they take elementary work in the other fields of engineering such as civil, electrical, mechanical, and the like. It cannot be denied that each specialty is so related to the other that neither can get along without the cooperation of the other.

At the time of the establishment of the school of petroleum engineering at the University of Oklahoma a limited amount of space was available to be assigned to petroleum engineering. It was only a short time until this lack of space was seriously felt. In order not to handicap the development of petroleum engineering and to take proper care of the other fields related to the petroleum industry it is absolutely essential that more floor space be obtained, especially for laboratory facilities.



TEMPLES OF GOD AND MAN BY MISS MAHIER, A WOODBLOCK