



Another Blip in the Heavens

Open-ended original story by
Geneviève Landman Pg. 30

Cindy Weir

The Magic of
Music Pg. 18

EXCLUSIVE

The *Old Smith* With a *New Twist* Pg. 6

The High Desert

PALETTE

November, 2020, Vol. 1 No. 3

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WELCOME TO

The High Desert Palette

November, 2020
Vol. 1 No. 3

Willcox is full of creative artists and craftspeople. Almost any art media you can imagine – and maybe some you might not – are represented. People of all ages, inspired by their own imaginations and by the natural beauty and heritage of this unique corner of Arizona, are creating extraordinary and unique art.

The High Desert Palette will introduce you to these artists and their work. We'll have original articles, interviews with area creatives, photographs, visual art, a calendar of events – to bring fascinating creatives and their output to you.

If you're a creative yourself, or if you admire the work they produce, *The High Desert Palette* is for you.

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The High Desert Palette is published nine times per year by Willcox Theater and Arts, Inc. 134 N Railroad Avenue, PO Box 217, Willcox AZ 85644. The High Desert Palette is distributed free to Willcox Theater and Arts, Inc. Guest Artist Season Patrons and Willcox area businesses. The online version is published at willcoxtheater.com.



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Ron Applegate in his workshop

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Paint Night
Saturday, November 28th @6pm * The Palace

Art in the Afternoon
Monday, December 7th @1pm * The Palace

Kids Art Club
Friday, December 4th @4pm * The Palace



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RON APPLEGATE

THE OLD SMITH WITH A NEW TWIST

You've probably seen him at a few festivals, most notably the annual WestFest here in Willcox, judging chuckwagons. Maybe helping with the variety of food coming out of those wagons. Although Ron Applegate prides himself on his

authentic chuckwagon knowledge and festival contributions, that's not where his true expertise lies. Ron is a blacksmith. One whose career has spanned over half a century, a multitude of professions, and a handful of states.

A Kid and his Horseshoes

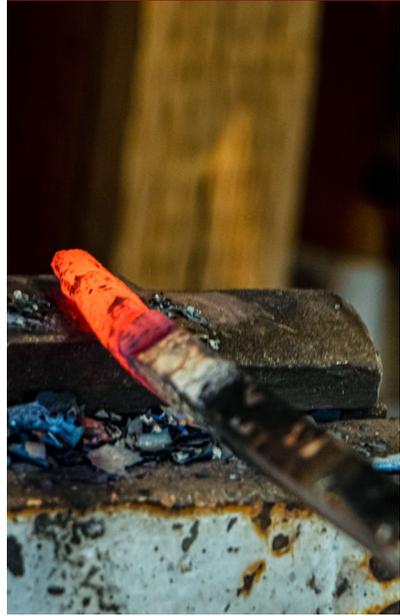
Some people take decades to find out what they want to do in life. For Ron his first interest in blacksmithing began at the young

“ I grabbed my dad’s shoeing tools out of his shoeing box and after a while when he came home I said I wanted to shoe horses. I didn’t know what it meant; I was just a kid but it grabbed ahold of me.

age of twelve, "I grabbed my dad's shoeing tools out of his shoeing box and after a while when he came home I said I wanted to shoe horses. I didn't know what it meant; I was just a kid but it grabbed ahold of me."

Ron's goals really took hold after highschool around 1962. After a bit of experience shoeing horses, he was looking for someone to take him on as an apprentice and teach him more. At the time there was only a single shoe smithing school in the entire U.S. and it was across the nation at California Polytechnic State University, which would not accept him from Missouri.

His big break came in 1964 with the opening of Oklahoma Farrier's College. Under the tutelage of well-known school founder Bud Beaston, Ron began his true blacksmith training. "Me and Bud became great friends. After the class, he asked me if I'd like to stay and help him for two weeks until the next class. I said yes of course. After a week he asked me if I wanted to stay through the next class which was about three months. By the end of it, he had



taught me so much and helped me build my own shoeing rig."

Blacksmith Art

What else do you make?

When asked this question Ron pulled out a metal paper towel holder, "Besides horseshoes, this is what I've probably made the most of, but that's not what you're here for."



Ron then pulled out a metal rose with a deep blue tint that he'd been working on. The iron had been carefully crafted and heated into colorful petals producing a beautiful piece. Along with that Ron handed us a small cross where the metal had been expertly twisted and covered in intricately cut lines to give the desired look. Despite not having one on hand, Ron also told us of the metal hummingbirds he's made using similar heating techniques to crafting roses. "The most important thing to do is to get it hot, so the metal bends and goes the way you want it. You definitely don't want too little heat."

“I’ll go online and see something that I want, so I’ll see if I can make it. I just try it.”

How long have you been doing creative pieces like this?

“Oh, I didn’t do anything like that until I retired in about 2012. I love smithing and wanted to stay in shape so I just started messing around. I’ll go online and see something that I want, so I’ll see if I can make it. I just try it.”

Teaching his Craft

Anything else planned for the future?

Ron, flashing a grin, said, “I’m gonna try making some knives, see what I can do, and I got

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my eyes on a tomahawk that's got me interested." Lately, due to his presence at festivals, Ron has had a few people come up to him asking about blacksmithing, looking to learn. Ron told us about a few of his pupils and went on to say, "I'll teach anyone looking to learn. It's a bit of a forgotten craft, so I want to help keep it going. I won't even charge you."

Any lasting advice?

"If you're interested in something or if it catches your eye, try it. You may not like it at all and decide it's not for you but you won't know until you try. Whether you're old or young it doesn't matter. Just give it a try!"



Check out more of
Ron's work at
ronapplegatesaddleshop.com
Or reach out to
to him at

ronapplegatesaddleshop@gmail.com

DID YOU KNOW?

Medieval Decorative Armor

If you think of medieval Europe you are bound to think of knights in shining armor participating in feats of glorious combat between the battlefield and in tournament. There are many things that contribute to such an ideal, but there was one man and his army of armor smiths that helped cement such a concept. That man was King Henry VIII and his obsession with gallantry caused him to lead a renaissance of English armors.



Greenwich armor, 1527

King Henry VIII 1491 - 1547



Sometime between 1511 and 1515, King Henry had established a workshop in Greenwich to personally outfit him in his utterly expensive taste in armor. Unwilling to have armors made abroad, Henry hired experts in their fields to work from the royal Greenwich workshop. During its lifetime it housed smiths from Milan, Brussels, and Germany. To the left is the earliest dated of their garniture armors (an armor with interchangeable parts). The armor was made for King Henry VIII and presented as a gift to French ambassador François de La Tour d'Auvergne, viscount of Turenne.

Decorating these pieces was done in a combination of techniques. Gilding armor was the process of applying gold to the armor. There are a variety of ways to do this, but the most common was fire gilding where powdered gold was combined with mercury and applied to the surface of the armor. The armor would then be heated to drive off the mercury, leaving the gold bonded to the armor. The armor to the right, an example of this, would probably have been worn by King Henry VIII during his last military campaign, the siege of Boulogne.



Greenwich armor, 1586



Greenwich armor, 1544

Also popular in Greenwich armors was the practice of etching and engraving. Engraving would be the use of a sharp tool to cut into the surface of the armor. Etching involves coating the armor in an acid resistant paint or wax before peeling away a portion of the wax. When submerged in a weak acid the exposed portion of the armor would be eaten away.

Finally there was a process of evenly heating the metal to color it. When the metal is heated it will eventually take on a deep blue. If the metal is taken from the fire at a particular temperature, it retains the blue sheen. We can see this deep blue in the armor to the left. Made much later this armor was crafted by the same royal workshops in Greenwich, but during King Henry VIII's daughter's reign. The armor was made for her champion, George Clifford.



Greenwich armor, ca. 1595–96

The armor to the left holds the resemblance of the now well-established Greenwich style. It was made for Sir James Scudamore, presumably in anticipation of his involvement in a naval attack on Cadiz, Spain. The royal Greenwich workshops continued crafting exceptional pieces of armor until the early 17th century when parliamentary forces occupied Greenwich. The workshops never fully reopened as the trade of armor smiths by the 17th century was in decline due to the advancement of gunpowder in war.

Primary sources:

McPherson, B. (Director). (2017, August 24). *Medieval Armor Documentary Knight Greenwich Armour HD quality*. Retrieved from https://www.youtube.com/watch?v=QKIUy9NOI_U

Breiding, D. (2003, October). Techniques of Decoration on Arms and Armor. Retrieved October 25, 2020, from https://www.metmuseum.org/toah/hd/dect/hd_dect.htm

Decoration Techniques Article



Greenwich Armor Documentary



Smartmaker Lab
Friday, December 18th @ 1pm * Studio 128

Jam Session
1st and 3rd Wednesdays @2pm * The Palace

**Creative Youth
Productions**
Wednesdays @ 4:30pm * The Palace



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**Jonas
Kauffmann**

Friday
Sep. 18th @2:30pm
Saturday
Sep. 19th @6:30pm



**The Red
Shoes**

Friday
Oct. 9th @2:30pm
Saturday
Oct. 10th @6:30pm



Cinderella

Friday
March 19th @2:30pm
Saturday
March 20th @6:30pm



**Wise
Children**

Friday
April 16th @2:30pm
Saturday
April 17th @6:30pm

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November 2020

2020 State of the City of Willcox, 10th

Hospice Holiday Craft and Vendor Event, 14th

Thanksgiving, 26th

December 2020

Lich/Lee Piano/Guitar duo, 11

Christmas Lighted Parade and Crafts Fair, 12

Paint Night, 19

Christmas, 25

Creative Youth Productions Performance, 26,27,30



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CINDY WEIR

THE MAGIC OF MUSIC

Music Was Boring

Music was not Cindy Weir's first love. In fact, she says, "I was the kid who quit every musical instrument:

recorder, violin, clarinet, guitar. I put it down." She was bored.

“My path was clear to someone or something, but not to me.

So, for a time, she pursued other interests. Earning her bachelor's degree in marketing in New York,

she observed the relationship between her chosen field, authenticity, and helping others be themselves. Experience showed her that marketing clashed with making genuine connections with people. Soon enough, Cindy took her career in a new direction: speech pathology. She embraced a specialty in voice. To this day, she sees patients of all ages. "My path was clear to someone or

something, but not to me," she laughs. She also studies the language of music as

a therapeutic, transformative element of treatment. Her patients who have been singers

November Performance Set List

Feeling Good
Inside my Mind
Colors of Fall
Forever Energy
Starts with One
Endless Possibility
Glimmer of Hope
Rock My Soul
De Colores

Ocean
Dew Drop
Flip Flop Song
Common Thread

Simple Gifts Medley
Dreaming Tree
Forever Valentine
Peace Like a River

Rainbow in the Clouds
No Worries Here
Mermaids are Real
We Got the Whole World

Set List Subject to Change

appreciate the way this can ease the processes of healing and growth.

Music to Help People

Cindy's intent in blending speech therapy with music is to find a song for each patient that makes them feel better. "Performing is always new because I'm always playing for different people. I try to read the audience and give them an experience they'll cherish," she tells Willcox Theater and Arts.

“Performing is always new because I’m always playing for different people. I try to read the audience and give them an experience they’ll cherish.”

Often inspired by her patients, many of whom are veterans, she brings her guitar and voice to exchange thoughts and stories with people. She strives to play songs to suit them at this moment in their lives.

Some listeners might be surprised to learn that the songwriting part of her career began in French. Songwriting is such an emotional

medium that Cindy initially found it a foreign way to express herself. Using

French was the right fit at the time. Growing as an artist, she yearned to inspire enthusiasm, spark the joy of sharing, and help people relate to each other. She bloomed into English lyrics to share with her English-speaking listeners. "I mostly write about my journey within. How better to connect with others? Being still and observing things—nature, clouds, lightning, color changes on the desert landscape." She characterizes her music as introspective, lively, and yet gentle. It's "dream folk—because folks need to dream!" What happens to people and their lives when they dream? She elaborates that through our five senses, we can cultivate deeper expressions of our experiences. As we do so, we hone the power of our creativity and our ability to connect with others. "Every person I've met is creative, loveable, divine. I want to express those things in my dream folk. ... To dream is to feel excited and inspired each day."

Cindy holds the transformative power of music in high esteem. WTA asked her, "Do people need to have a certain attitude before they can tap into music's benefits of growth, healing, and wonder?"

She replied, "We need to be accepting of ourselves and where we are now. Bring your perceptions of yourself, your circumstances, and your surroundings. Never go

backwards; only move forward. Music moves us to an authentic place of feeling, being human, and connecting to nature. Music is about connecting and communicating. That's magic."



"...Music moves us to an authentic place of feeling, being human, and connecting to nature. Music is about connecting and communicating. That's magic."



 Cheryl McLaughlin
 | 

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Contributor Guidelines

The High Desert Palette welcomes contributions that highlight creativity and creative people in Southeastern Arizona. We seek to explore the creative impulse, showcase creative product and inspire creatives in all fields. Original contributions in artistic and/or creative fields and articles or feature interviews with the people who create them will be accepted. Let us know of creative individuals we might highlight in future issues.

Please contact *The High Desert Palette* at 520-766-3335 or willcoxtheater@gmail.com to discuss your ideas.

The High Desert

PALETTE

NATIONAL PHILHARMONIC



**BEETHOVEN @
BIRTHDAY
BASH**

Friday Oct. 30
and Sun., Nov. 1
@2:30

**All American
Composers**

Sun., Nov. 29
@2:30

**The Best of
Handel's
Messiah**

Tue., Dec. 22
and Thu., Dec. 24
@2:30

**In Memoriam
- Hailstork
& Strauss**

Sun., Jan 24
@2:30

***Amore &
Mozart***

Sun., Feb. 14
@6pm

***Bach's
Influence
from Mozart
to Hamer***

Sun., Mar. 21
@2:30pm

***Portrait of
a Queen***

Sun., Apr. 18
@2:30

***Brian Ganz
Plays Chopin***

Sun., May 16
@2:30



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Retro Rewind

Thursday November 19th @ 1pm * The Palace

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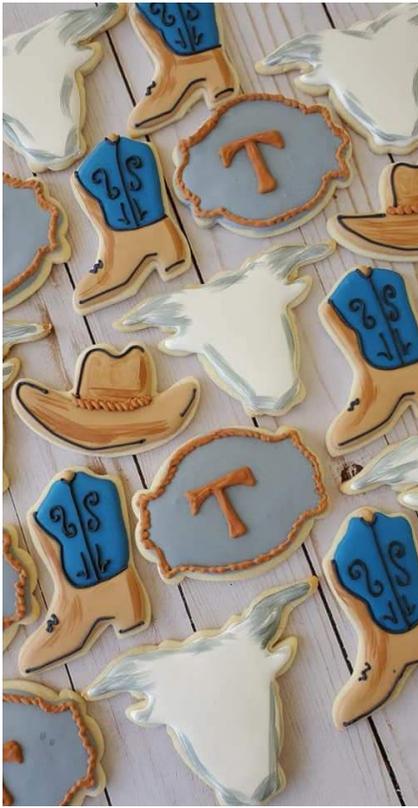
ART LOOK

Pictured are tasty cookies by Savannah Sanchez

About the baker and her art:

What started as baking for an annual bake sale to support her daughter in her scholarship pageant fees turned into a small side business to satisfy people eager to buy her cupcakes year round. Custom sugar cookies came next with their wide array of decorative possibility. Her kids play a big part in the mixing and taste testing process.







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***Outlaw
Rebels***

Friday
October 9th
@7pm



Cindy Weir

Friday
November 13th
@7pm



***Lich/ Lee
Duo***

Friday
December 11th
@7pm

Kilted Spirit

Saturday
January 30th
@7pm



***The Palace
Players***

Friday
February 26th
@7pm



***Acoustic
Eidolon***

Friday
March 19th
@7pm



***Brendon
Thorpe***

Saturday
April 10th
@7pm



SEASON 2020 - 2021

This is an open-ended story continued by Geneviève “Geode” Landman. We would love YOU to continue it. Submit your story to willcoxtheater@gmail.com for a chance to have it published in next month’s issue.

The word count cannot exceed 650 words. Please keep the story open ended to keep it going. Please feel free to include a relevant original artwork with your submission!

ANOTHER BLIP IN THE HEAVENS

**Written by Geneviève
“Geode” Landman
(she/her/hers)**

Harriet heaved herself into an undainty sitting pose on the spire’s balcony floor. Her head still spun from the collision. Her left hand throbbed. When she’d jumped from her father’s balloon, she’d aimed her backpack to break the worst of her fall. Examining her palm, she understood she must have gouged herself on one of the splinters from the balloon’s hull. Jagged wood, crumbled stone, and her father’s disheveled notes and maps littered the balcony.

She pulled a canteen from her pack, sipped, then splashed water over her palm. It stung, but the worst of the rubble clinging to her cut flushed away. She sipped

again, got to her feet, and cautiously stepped through the grand doorway into the spiraling tower.

Velvet tapestries clung to the walls. Gas lamps dotted the room, but Harriet doubted they worked. Rows of towering bookshelves were broken up by chummy circles of mismatched desks, pairs of timeworn armchairs, or sawhorse tables covered in tools beyond recognition. She imagined this room once simmered with hushed enthusiasm. This evening, silence saturated every artifact.

She tiptoed as if she were in her old, familiar library back home. An embossed title on a dust-shrouded desk caught her eye: A History of St. Ambrose. It creaked when she opened it. The inside cover showed the same map her father had protected in the secret compartment of his desk! This copy was centered differently. It didn’t reveal as much of the river, but the spire and the surrounding city were illustrated in their former glory.

She flipped through the leaves. 'If anything could show me why Father was keeping so quiet, it's this book,' she decided. As she took a seat in an armchair, she pushed her hair out of her face, smiled from one side of her mouth, and read the chapter titles.

With every intention to scan the book for clues, she fell peacefully asleep.

It was dark when she woke to a dry "CAW!" She could just make out a crow circling her. She rubbed her eyes. The bird clutched a gnarl of paper in one foot and a roll of bandages in the other. Was she dreaming?

The ache in her left hand drummed insistently. Now it was wailing with too much heat. Water hadn't been enough to clean her wound. "A little help here?" she asked the crow, not expecting much.

"CAW!" It swooped past her face, dropping the bandages in her lap. As it rushed to the doorway, Harriet caught a glimpse of the treasure it held on to: a yellowed paper with a thick blue smudge—the corner of the map Father had been protecting.

"Hey, come back!" Bandages and book in hand, she followed the crow. An unabashed shriek sounded outside. The crow

ducked and faltered. Harriet could see it felt spooked. Was that a red-tailed hawk? She leaned on the table by the balcony and looked around in the starlight. Both birds had flown out of sight.

Footsteps rasped into the room from the stairway that spiraled into and out of the tower. Her heart pounded.

"That you, Harriet? It's me, Vanessa. We heard you were coming. Do you remember me?" The voice was hazily familiar. Vanessa lit a kerosene lamp. The first thing Harriet saw was the golden gleam of the older girl's lapel pin: a quill.

Vanessa's brow knitted as she came closer. "What happened to your hand?" She took Harriet's fingertips in her own, bringing her palm into the light. She placed the lamp on the table. "Let me see those bandages. I'll help you clean it and wrap it up."

Grateful for help, Harriet set down the bandages and A History of St. Ambrose next to the lamp. Seeing the book, Vanessa's eyes went wide. Harriet strained to remember her or read her expression. For better or worse, this was a moment she couldn't take back.

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