



Lila Prater and Phyllis Fleming  
**The Calelly  
Collection**

# The Calely Collection

For almost a hundred years, members of the Calely family have been creating and collecting unusual and distinctive pieces of American art in numerous forms. The legacy began on March 24, 1904, with the birth of Lila Verness Seversen.





This photo taken shortly before Lila's marriage at age 18 reflects the artistic nature of her appearance even at this young age in 1922. She studied art for a year at the Gebhardt's School of Art in Cincinnati, Ohio and continued her studies by completing the Famous Artists and Merlin Enabnit course while attending numerous workshops. Her husband, Neil Prater, worked as a Kroger produce buyer, and his travels brought them to Weslaco, a small town of less than 6,000 people, only three miles from Progreso, Mexico, in the Rio Grande Valley area of Texas.

This is a region with a rich history that stretches back for centuries. Situated along the Rio Grande River, it forms the natural border between the United States and Mexico. The region is primarily known for its cultural diversity, agricultural significance, and its role in the larger context of the U.S.-Mexico borderlands. The area's history reflects the complex interplay of Native American, Spanish, Mexican, and American influences. The region's cultural diversity and agricultural importance continue to shape its identity in the present day.



*Early ethnic painting by Lila Prater on a kitchen towel, signed and dated 1954*

The 1950s were a significant period in the history of art, and this decade saw various developments in the realm of ethnic paintings. While it's important to note that "ethnic paintings" can be a broad and sometimes problematic term, as it often reduces diverse cultures and traditions into simplistic stereotypes, artists in the 1950s explored a range of themes related to ethnicity, identity, and cultural heritage.



*This early needlepoint piece by Lila was in her studio in Weslaco, Texas.*



*Handkerchief painting by Lila, signed and dated 1955*

Lila continued her studies in the late 40s under Roy Keister, a nationally known artist, in Weslaco, Texas. Roy Keister (1886-1983) was a nationally known artist, specializing in wildlife and nature art. His exquisite wildlife paintings, which often featured birds, particularly waterfowl, and their natural habitats. His artwork was widely exhibited and collected, and he received numerous awards and accolades for his contributions to the world of wildlife art. Originally from Ohio, he became a commercial artist in order to support his family and be able to continue his study of painting. This work took him to Canada, then Chicago, where he was connected with some of the leading advertising firms in the country. While in Chicago he became President of the famous Palette and Chisel Club, also a member and exhibitor at the Art Institute.

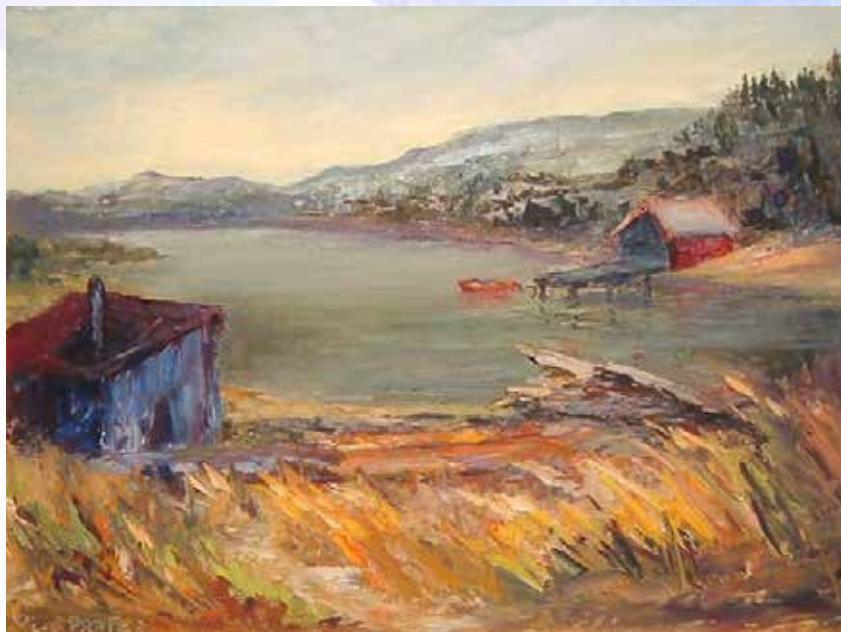
In 1948, the Keisters moved to the Rio Grande Valley where he established the Roy C. Keister School of Art following the war. His gold medals, awards and other prizes are numerous. Keister was a prolific calendar artist and illustrator, particularly of wildlife and hunting/fishing scenes. He also painted extensively throughout the Southwest, both in the landscape and genre categories.

Lila embarked on her own teaching journey in 1958. Her work began in textiles and advanced to watercolors, oils and acrylics.

Lila exhibited at the Second Annual Beachcomber Art Show on South Padre Island and continued with that show for many years. The art show's origins date back to the late 1950s when a group of Valley artists held what was called the On The Beach Art Show at Isla Blanca Park. That first summer show was put together by a small group of artist friends. It soon became an annual tradition that grew into a major art event that was housed at the convention center. The Beachcombers Art Show was the longest running art show in Texas—more than 55+ years—and one of the largest. Lila was one of the first Rio Grande Valley artists to paint beach scenes.



*"Calellys at the Beach"* — an oil painting by Lila Prater, circa 1981



*"Title Here"* — an oil painting by Lila Prater, circa 1965;  
text here text here



*"Field of Daisies,"* oil painting by Lila Prater,  
circa 1970 — from the Pat Calely Collection  
in Spring, Texas



*"Lost Maples in November"* — an oil painting by  
Lila Prater, circa 1960s



*"Back Country" — an oil painting by Lila Prater, circa 1950s*



*"Little Steve and the Chicken" — an oil painting by Lila Prater, circa 1960s*

*"Green Pepper and Corn" — an oil painting by Lila Prater, circa 1950s*



In 1983, Lila exhibited at the First Annual REACT International Arts and Craft Show in Weslaco, Texas.



*Handmade pottery, undated, created by Lila Prater; part of the Pat Calely Collection in Spring, Texas*



### Local Artist

Mrs. Neil Prater, shown here with some of her paintings she was preparing for the exhibit, was one of four Weslacoans to enter art work in the fourth annual Beachcomber Art Show on Padre Island Sunday. Others entering work were Mrs. Violet Treasure, sculpture; Mrs. Emma Coats, china; and Mrs. Olline Hodges, china. More than 100 artists entered pictures for exhibition, and this year's show drew twice as many spectators as last year's. The show also was twice as large.

Newspaper article from 1962; Lila Prater holding a painting that is now in the Pat Calely Collection in Spring, Texas

*Caption reads: Local Artist — Mrs. Neil Prater, shown here with some of her paintings she was preparing for the exhibit, was one of four Weslacoans to enter art work in the fourth annual Beachcomber Art Show on Padre Island Sunday. Others entering work were Mrs. Violet Treasure, sculpture; Mrs. Emma Coats, china; and Mrs. Olline Hodges, china. More than 100 artists entered pictures for exhibition, and this year's show drew twice as many spectators as last year's. The show also was twice as large.*



*"A Trail of Trees — an oil painting by Lila Prater, circa 1960s; Pat Calely Collection in Spring, Texas*



Newspaper article from 1983; Lila Prater by her acrylic painting, "Paseo Del Fiesta," circa 1983, held by granddaughter, Laura Zimmerman, and formerly exhibited at the offices of the Houston Outdoor Learning Academy in Houston, Texas

Caption from article: *Acrylic Work for Arts and Craft Show*. Lila Prater of Weslaco will exhibit five paintings this weekend in the First Annual REACT Arts and Craft Show at the Weslaco Service Center. She is shown with one of the five, "Paseo Del Fiesta," which is done in acrylics. Mrs. Prater has been painting for the past 25 years, and began teaching art in 1958. Also exhibit at the show this weekend will be Imogene Wilson of Houston, Tom Dawson of San Juan, Verda Bray of Mercedes, and Janette Truitt of Weslaco. The show is open to the public, with no admission charged.

## 1983 Arts and Craft Show Planned Nov. 16-17

The First Annual REACT International Arts and Craft Show has been scheduled for Saturday and Sunday, Nov. 16 and 17 in the Weslaco Service Center at 1200 East Sixth Street.

REACT is an acronym for the Radio Emergency Associated Citizens Team. The team is a full-scale volunteer civilian emergency radio service. REACT team members use their own citizens two-way radios to assist the public.

Dorothy Darling of Weslaco is in charge of the arts and craft show being sponsored by the Tip-o-Tex REACT Club.

The show will be open to the public from 6 to 9

p.m. Saturday, and from 9 a.m. til 6 p.m. Sunday.

The following rules have been announced:

Entry fee is \$1 per picture or \$5 per table for crafts. All media will be accepted. Entries will be judged in six categories... landscape, seascapes, still life, portrait and figure, modern, and children's division, ages 9-12.

Entries may be bought to the Service Center between 7 a.m. and 1 p.m. Saturday, and will be judged from 1 to 3 p.m. Pictures are to be removed after 6 p.m. Sunday.

For more information, call 968-8025, or an entry form to 620 S. Texas Boulevard, Weslaco.



ACRYLIC WORK FOR ARTS AND CRAFT SHOW. Lila Prater of Weslaco will exhibit five paintings this weekend in the First Annual REACT Arts and Craft Show at the Weslaco Service Center. She is shown with one of the five, "Paseo Del Fiesta," which is done in acrylics. Mrs. Prater has been painting for the past 25 years, and began teaching art in 1958. Also exhibiting at the show this weekend will be Imogene Wilson of Houston, Tom Dawson of San Juan, Verda Bray of Mercedes, and Janette Truitt of Weslaco. The show is open to the public, with no admission charged.

# Lila Prater Studio

*Lila hung this sign in the art studio where she taught her classes.*



*The retired artist at work in John Knox Retirement Village, circa 1980s*

Lila was instrumental in the creation of the Mid-Valley Art League. In 1986 she was recognized by the Mid-Valley Art League as their Art Ambassador.

She exhibited at The Sugarfest Art Show in 1986. She won First Place and blue ribbon awards in shows as far away as St. Louis. She was a Golden Sweepstakes winner at the Mission Citrus Fiesta Show. Her works are found in banks and hospitals throughout the region and one work is believed to be on exhibit at the State Capital in Austin, Texas. The Rio Grande Valley was a haven for "winter Texans" for many years and drew art lovers from all over the United States and Canada. Mrs. Prater's works were sold to tourists and visitors who returned home with her work to every state in the union as well as every province in Canada.

Her legacy lives on in her two daughters—Gale Calely, now deceased, was an accomplished artist herself working in oil and watercolor, producing still lifes, portraits and landscapes, and her sister, Phyllis Fleming—also deceased, who operated a studio outside of Kerrville, Texas, near an artist colony in Ingram, Texas. As a member of the Texas Watercolor Society, she produced an impressive body of work. She exhibited at the Texas Arts and Crafts Fair in Kerrville, and taught art at a college in Kerrville at the age of 88.





*"Padre Island at Daybreak" — an oil painting by Lila Prater, circa 1960s*



*"Cabin on a Winter Day" — an oil painting by Lila Prater, circa 1960s*



*Lila Prater shortly before her death in 2003*

Lila Prater lived her last 10 years in darkness caused by macular degeneration. She coped very well by carefully arranging her apartment so she could live on her own until the last few years of her life, which were in a nursing home attached to and a part of John Knox Village. She continued to paint as long as she could.

She had moved to the retirement home a few years after her husband passed away in 1977. She passed away on September 20, 2003, at the age of 99. Her grandson, Patrick Calely, visited her for her birthday in March of that year with his wife Patty. He delivered the message at her funeral and led the residents in hymns while his wife Patty played the piano.

The Calely Collection consists of works by Lila Prater and her two daughters, Phyllis and Gale, as well as pieces collected by her grandson, Pat Calely. Many of the pieces are held by each of Gale Calely's three children—Pat Calely, Steven Calely and Linda Heggood.

#### **LILA V. PRATER**

WESLACO — Lila V. Prater, 99, passed away Sept. 20, 2003. Lila was born in Otter Creek, Wisconsin, on March 24, 1904, the eldest of four children, to Martin and Clara (Christopher) Severson. At the age of 18, she married Neil Prater. They enjoyed a long, happy marriage until his death in 1977. Lila was an accomplished artist, having taught art in her studio in Weslaco for many years. Lila

happily spent the last years of her life at John Knox Village in Weslaco. The family would like to extend their sincere gratitude to Lila's personal angel, Jean Lehman. Also, to her loving caretaker, who cared for her most tenderly. Lila is survived by her daughters, Gale Calely of Coldspring, Texas, and Phyllis Fleming of Ingram, Texas; four grandchildren; six great-grandchildren; and seven great-great-grandchildren. A memorial service will be held at 10 a.m. Monday at John Knox Village Memorial Chapel in Weslaco. Officiating the service will be Rev. Howard Bloomquist, Chaplain of John Knox Village Memorial Chapel in Weslaco. Friends who wish may make memorial contributions in Lila's memory to the John Knox Village Medical Center Social Activities Department, to brighten the days of the patients. Arrangements are under the direction of McCaleb Funeral Home of Weslaco.

Steven Calely and his son Mike Calely hold several of Lila Prater paintings. Several paintings by Lila Prater were created to celebrate the birth of her grandchildren.



"Lil Mandy" was painted in 1974 and given to granddaughter Laura Calely. It is signed and dated by the artist with a handwritten inscription on the back along with a photo of the presentation and a copy of Lila's obituary.



"Jose the shoeshine boy" is the companion piece to "Lil Mandy," presented on the same day with the inscription photo and obituary.



As her productive career was slowed due to blindness, Lila Prater's work became ethereal in its misty presentations of familiar Texas scenes.



The Prater family on the road—circa 1934. Neil Prater, Lila's husband, was a produce buyer for the Kroger Company and they lived in the trailer traveling from Michigan to Florida to California and finally to the Rio Grande Valley in Texas.



## **Phyllis J. Fleming (Prater)**

Born June 25, 1925 • Died June 2, 2020

Phyllis Jean Fleming was born in Grand Rapids, Michigan, and after spending her childhood there and on the road with her parents and sister, she graduated from high school in Weslaco, Texas.

She attended high school in Weslaco, Texas, and married Donald Fleming in 1945. In 1946, her only child, Jonathan Fleming, was born. Shortly thereafter, she joined her husband in Caracas, Venezuela, where he was an accountant with Chevron. Under the training and talented direction of french painter Pierre Desenne and German Artist Vladimer Zchykasheshe, she began her training as a traditional artist.

Upon returning to the United States in 1962, she continued her studies at the University of Houston and graduated from the Famous Artists Schools. She trained with other internationally-known artists such as George Cherepov, John Pellew, Tony Van Hasselt and Tom Lynch.

Her brilliant, vibrant paintings reflect her youth in the Rio Grande Valley and her early training in South America. Her love of the colorful Hill Country of Texas and Mexico is also evident. Her paintings are on exhibit in galleries and private collections across the United States and Europe.

In 1971, she relocated to Conroe, Texas, and opened her first gallery in Willis, Texas, where she taught art and continued her studies throughout the United States. Her first love was the Texas Hill Country, and in February of 1982, she built and opened the Brush and Palette Gallery in Ingram, just outside of Kerrville, Texas.

Fleming was a member of the National Association of Artists, Caracas, Venezuela; Contemporary Art Association of Texas, International Society of Artists, USA; Hill Country Arts Foundation, San Antonio; Waterloo Watercolor Groups, Guadalupe Watercolor Group; and Texas Watercolor Society, of which she was a signature member.

Although the gallery was sold in 2013, she retired to her home to paint and to teach, winning awards until the last year of her life. She passed away June 2, 2020.



**Phyllis Fleming received top awards throughout her career:**

Conroe Art League  
"Best of Show"—1976

Kerrville Art Club  
"Best of Show"—2001

Kerrville Art Club  
"Featured Artist"—2004

Bank of the Hills  
"Artist of the Month"—2005

Hill Country Arts Foundation  
"Best of Show"—2006

Kerrville Art Club  
"Best In Show Production"—  
2007

Guadalupe Watercolor Group  
"Best of Show"—2015

Guadalupe Water Group "Best  
Figure/Portrait"—2016



**First Place**

Phyllis Fleming  
*Kiki*

*Hill Country  
Arts Foundation*

**25TH ANNUAL  
REGIONAL  
JURIED EXHIBITION**



Best of Show

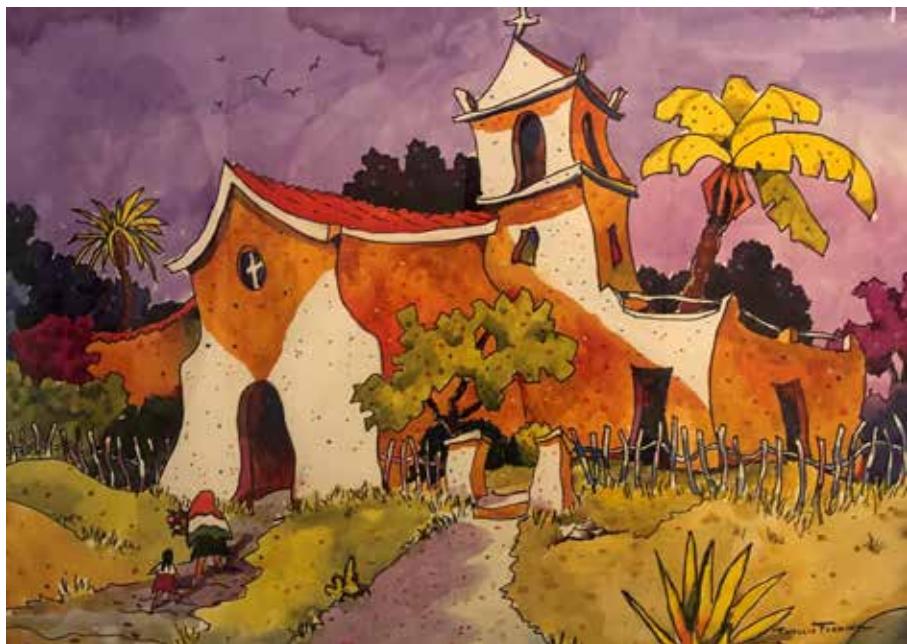
**Respite**  
Watercolor  
\$700  
Phyllis Fleming



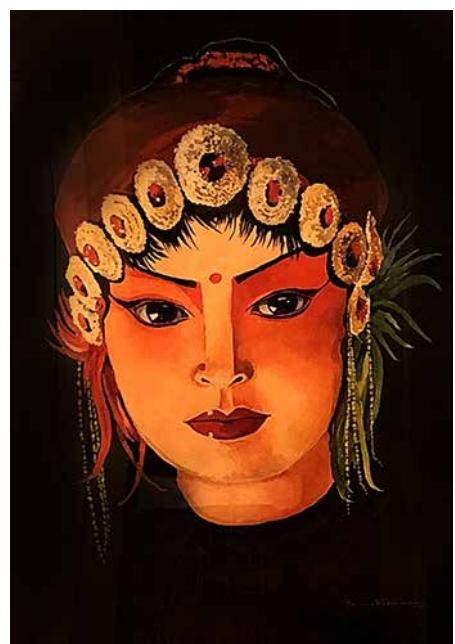
**BEST FIGURE/PORTRAIT**

*Bennett Award \$100*

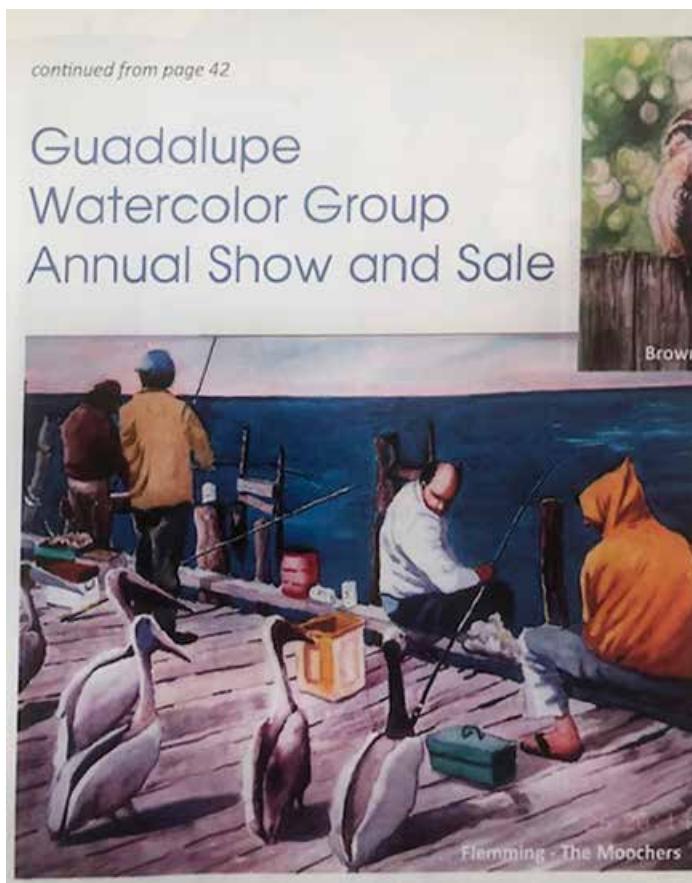
Phyllis Fleming "Amigas"



*"Church a Little Crazy" — a watercolor by Phyllis Fleming, circa 2019*



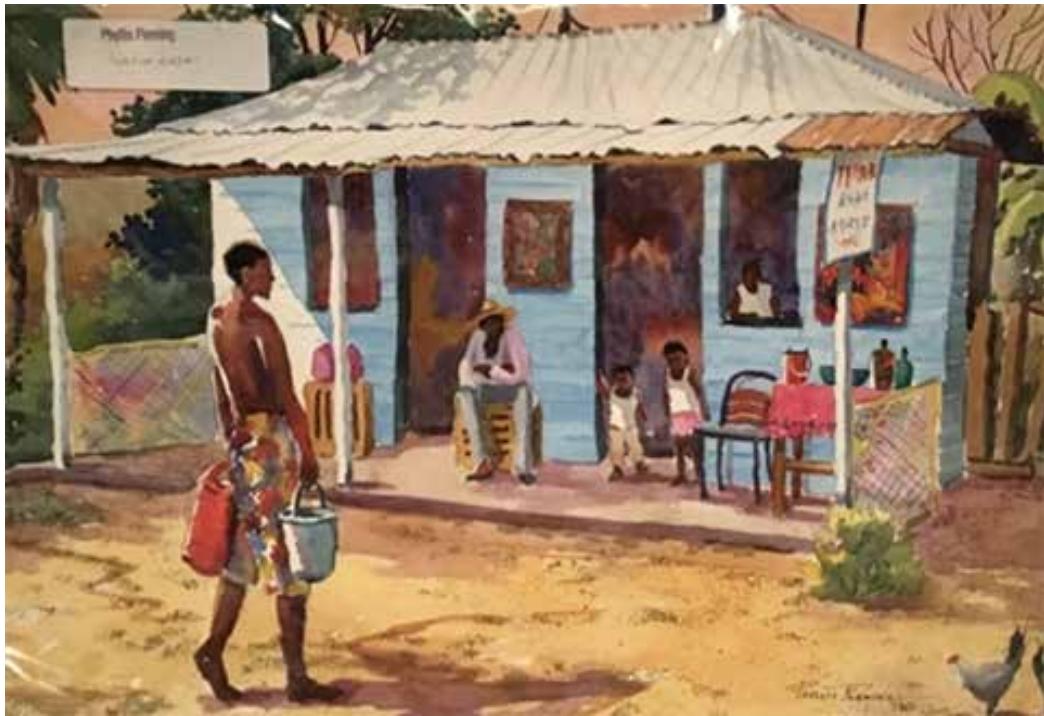
*"Watching You" — a watercolor by Phyllis Fleming, circa 2010*



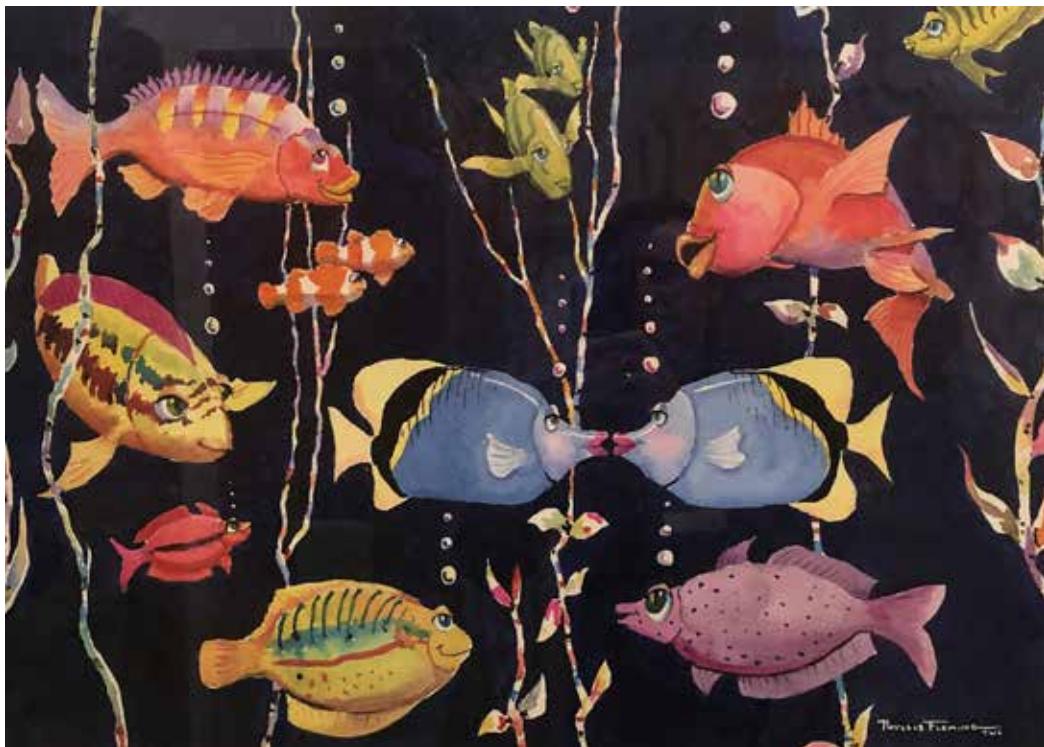
*"The Moochers" — a watercolor by Phyllis Fleming, was featured in an article on the Guadalupe Watercolor Group Annual Show and Sale.*



*"Cowboy Santa" — a watercolor by Phyllis Fleming, circa 2000s*



*"Water and Shade" — a watercolor by Phyllis Fleming, circa 1990*



*"Fish in Love" — a watercolor by Phyllis Fleming, circa 1990*



*This completed and signed painting was found on Phyllis' easel after she passed. It was the final work of her life.*

Message from the Guadalupe Watercolor Group / June, 2020

## An Artist's Legacy

Longtime Guadalupe Watercolor Group member Phyllis Fleming passed away this June, at the age of 94. Her nephew, Patrick Neil Calely, very kindly shared this image of her very last painting, finished shortly before her death, and still sitting on her easel, just as she had left it. According to her nephew, Phyllis inherited her award-winning painting skills and artistic passion from her mother, the late artist Lila Prater. What a blessing to be able to pursue one's calling all the way to the end of life. We at Guadalupe Watercolor Group feel so fortunate to have been a part of her artistic journey.

# The Painting Years

by Cindy Dyer

**Y**esterday I organized my father's "framing shed" workshop and found some of my old oil paintings that I painted from about ages 12-17. The two paintings at right are framed and hanging in the house. Discovering the unframed paintings instigated this trip down memory lane and I thought I would share some of my first paintings with you.

My parents took me to the Lila Prater Studio in Weslaco, Texas, for an interview with Lila when I was just 12 years old. I had already been drawing since elementary school and they wanted to further encourage my interest in art. Lila had a strict rule—no students under 15 years old. Classes ran from 9:00 a.m. to noon every Saturday and she discovered that most younger students don't have the attention span nor inclination to give up a Saturday morning to paint. My dad showed her my portfolio of drawings and I remember him saying, "she's not like other kids." (She's still not!)

Lila decided to make an exception and give me a spot in her Saturday morning oil painting class. I remember there were about five or six students at the time. I was the youngest at 12, the next was a young man who was about 17 or 18, and the others were in their 40s and older. I don't remember all their names, but I remember some details of my fellow painters. One dark-haired woman, possibly in her late 40s, always dressed up for class and never spilled one drop of paint on her all-white clothing. She wore a simple white smock/apron and never got paint on it, either. I, on the other hand, occasionally used my clothing as a wipe rag—much to my mother's chagrin.

Another woman, probably in her 50s or 60s at the time, was a retiree named Violet Treasure, who wore her silver hair in a bun perched on top of her head. Hers was such an unusual name that

*This was a post on my blog, [www.cindydyer.wordpress.com](http://www.cindydyer.wordpress.com). Patrick Calely, Lila's grandson, discovered the post in 2012, wrote to me, and we became friends!*



*My first floral painting under Lila's guidance*



*I begged Lila to let me paint this large floral for my mom for Mother's Day. It is on my easel in my art studio when I'm not painting something new. I was 15 when I painted it.*

I thought it couldn't possibly be her real name. I did an on-line search but couldn't find anything about her, unfortunately, but I never forgot her name.

She painted on really large canvases and almost always painted female nudes. She was a supremely talented painter. I marveled at her use of color--where I tended to see skin as one tone of beige, her brush strokes infused purple, lilac, pink, green and every other hue into the figure. I would learn just how difficult this was when I attempted to copy a painting of a young Native American girl. Initially, my subject was just one shade of brown—think coloring book style—and it was just so flat and uninspiring. Under Lila's patient guidance, my subject's skin began to reflect all those colors that Violet used in her paintings. I never did master skin tones, but I had an instant respect for Violet's painting skills.

The young man's last name was Somerville (or Summerville), but I don't recall his first name. My dad, who was in Customs at the time, worked with his father, Red Somerville, who was an immigration officer at the port near Nuevo Progreso—which was a mere eight miles from where we lived in Donna, Texas.



*The Gleaners*, by Jean-Francois Millet. This is the painting I remember the young man painting. Because of my research, I now know his name is Scott Somerville, and you'll read his story following mine.



*This was a 24x36 oil painting that I copied from a small postcard in Lila's "morgue file." (I don't remember the original artist's name.) I was immediately drawn to it because of all the blues and greens. It was a monumental undertaking because of all the details and all the color mixing. I most certainly didn't complete this one in two Saturday sessions! I was so tired of it at the end that my father tried to bribe me with money to finish the deer in the background with more details. I had completed the one on the far right and was so exhausted that I just painted brown amorphous shapes in for the others! (Maybe one day I'll surprise him and finish it.) He just told me that this was yet another painting that Lila advised me against attempting. Well, except for not finishing the deer, I showed her, huh?*

I remember how slowly he painted and how meticulous he was. He hardly uttered a word while he was in class—he was too intent on replicating works of the masters. (He would have done incredibly well as a forger!)

One painting I remember him copying was *The Gleaners*, an oil painting by Jean-Francois Millet. I always aimed to finish a painting in one or two weekends (impatient even at that young age, I was). He, on the other hand, spent three hours painting just the hands of the wheat gleaners! I marveled at his patience and expertise. When I moved on to a new painting instructor in a different studio, he was still working on his copy of *The Gleaners*!

*continued*

There was a pass-through from Lila's studio to her dining and living room, where her husband, Neil Giles Prater, was bedridden with a long-term illness. I just did a search on-line and learned that he died of pneumonia at age 83 on June 10, 1977.

I actually spoke with Lila sometime in the 90s and she was about 92 years old then. She was in an assisted living home and had lost her eyesight. She remembered me and some of the images I painted. I just did a search and found that one of her two daughters passed away in 2010 and the obituary indicated she was preceded in death by her parents, Lila and Neil. Further research revealed that there was a Lila V. Prater, from Weslaco, Texas, who lived to 99 and died in 2003, and I'm pretty certain she's one and the same Lila Prater.

Lila had a huge filing cabinet that she called "the morgue," where we could sort through and find an image to paint. As a rookie, I invariably chose images to copy that were well out of my scope, and Lila would encourage me to pick another. Sometimes she won, sometimes I did.



*This tiny painting measures just 4x6, and is an original oil painting that I did when I was about 17 years old.*



*Another painting I copied while studying with Lila. I was about 15 when I painted this 18x24 canvas with oils.*



*One of my favorite oil paintings that I did with Lila—I was probably 15 or 16 when I painted it (18x24)*

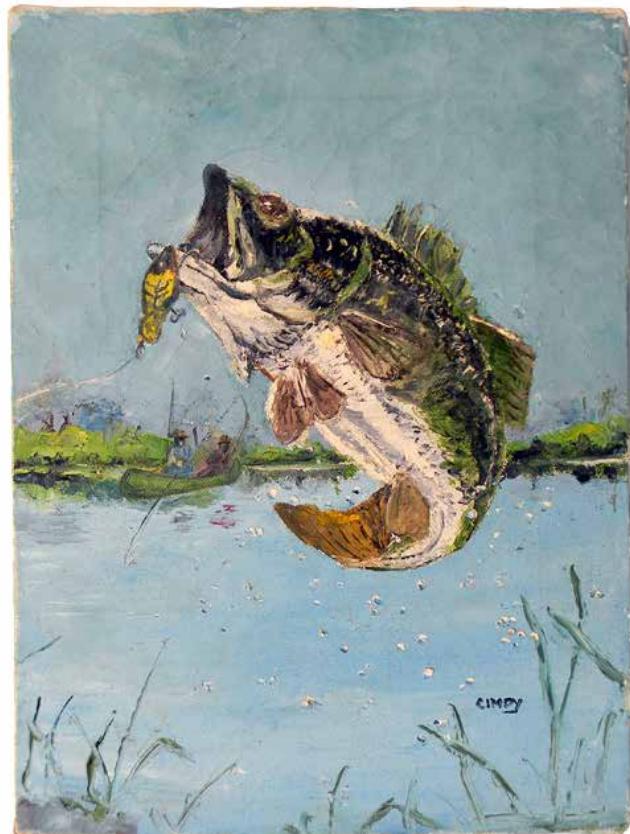
My first painting was a landscape, and the very next painting was a first floral piece, done on an 11x14 canvas (see page 24). When I picked the painting I wanted to copy, she said it was too soon for me to do such a detailed work. I pleaded with her, stating it was to be a gift for Mother's Day. She relented and I faithfully replicated the work. When I was 15, I painted the second floral, a 24x36 canvas, as a present for my mother (see page 24).

By copying the work of other artists, I learned myriad painting techniques and color

combinations. Lila also taught me how to use the grid method to enlarge or transfer an image to a canvas. For this posting, I've made both images the same size, although there is a huge difference between them in reality—11x14 vs. 24x36.

I studied under Lila's direction for about five years and rarely missed a painting session. She was a wonderful teacher and gave me a great foundation in painting. When I was about 17, I began taking lessons with another instructor, Richard (last name escapes me) in Donna, Texas. His teaching method was vastly different from Lila's—he didn't allow us to copy anything and we had interesting exercises like using limited palettes of black and white paint only. We did a lot of still life set-ups with fruit, bowls, vases and figurines.

*Re: framing—my dad would buy really beautiful but very inexpensive frames in Mexico to showcase my paintings. I remember that we would swap them out whenever I painted something new that matched the color of a particular frame!*



*"Taking the Bait," another painting I copied from Lila's morgue files. I did this 8x10 painting for my father when I was 15 years old. The canvas is cracked (cheap student paint supplies, perhaps?), but that gives it an old-world feel now!*



*I hadn't painted in a few decades, so I decided to take baby steps back and start small with this little acrylic study (6" x 12"). My inspiration was a photo I shot of the Cape Fear River in NC. Late afternoon light and stormy clouds mixed with patches of bright blue sky; view from a river cruise in May 2012. Whenever I get back to painting, I always remember the tips and tricks that Mrs. Prater taught me all those years ago.*

# My Painting Journey

by T. Scott Somerville

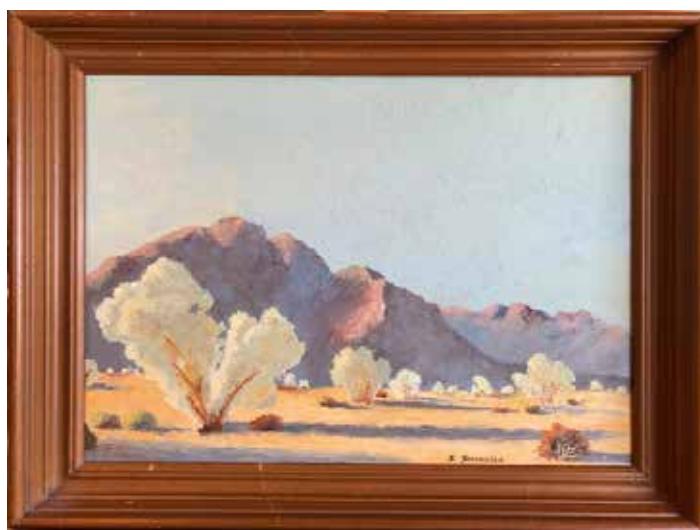
I started painting in 1973, later half of high school sophomore, when a friend of our family showed me a painting he was working on. Long story short, he introduced me to his instructor, Lila Prater. She gave me a chance and I was a student of hers until I graduated high school. I visited her, off and on, during college days for about three years, requesting advice, critiques, and just plain visiting!

College days also involved a full-time job and getting married! Not much time for painting. I did manage about 10 paintings during that time. After getting a job with Uncle Sam and transferring from Texas to California to Texas to Montreal and Quebec in Canada to Montana where I currently live, my total paintings to date number in the neighborhood of 40-50. (Somehow, during our last move from Sweet Grass, MT, to Helena, MT, my portfolio has not been found yet. We haven't unpacked everything yet because our house is being worked on—another long story!). But also during this time I did get into carving—wood and moose antlers, wood burning, metal engraving and mountain man lore.

Most of my paintings have been copies because so many people have a painting they love and just have to have it. I would agree with the caveat that it would never be an exact copy—there were always some artistic liberties taken. I have painted about 20 or so originals and only own two of them. All the others were gifts or sold. During my art explorations I did manage one portrait of my son when he was three years old. It turned out pretty good, but convinced me I would rather paint animals than people. I may try another before I get too old!



*The equipment is all the original things—from day one! I bought the book from Lila. I still have my original paint box, two tubes of Shiva paint, and my original Grumbacher Cadmium yellow pale! All still good.*



*This painting was my first with Lila (1973)*



*One of my originals (1987)*

I paint mainly because I just love it! Painting brings me joy. I paint detailed, draw detailed, carve detailed, even doodle detailed—sorry, Mrs. Prater—never could break the habit. When I can paint, I paint 8 to 12 hours at a stretch. I don't usually stop to eat, coffee is always handy, and don't care for distractions. Selling them doesn't matter.

If my clients are happy and satisfied, I like to mess with them a bit by asking them to pay what it's worth to them! Stumps them every time. I know, kind of mean, but in the end—they get a great deal.

Since I have retired (2016), I have started one painting and hope to finish it in a couple of months. I have actually been working on this one for a couple of months. My paintings normally don't take too long to finish but since retiring, it seems like I have less time to paint. (I have three grandchildren living next door—hmmm...)

I miss Lila Prater very much. I still have some of my original brushes from day one with her. Every time I start painting, I say a little prayer—thanking the Lord for bringing Lila into my life and giving her the patience to sticking with the kid that wanted to paint every hair, every feather vane, every rock and leaf. Just wish I tried painting more bluebonnets!



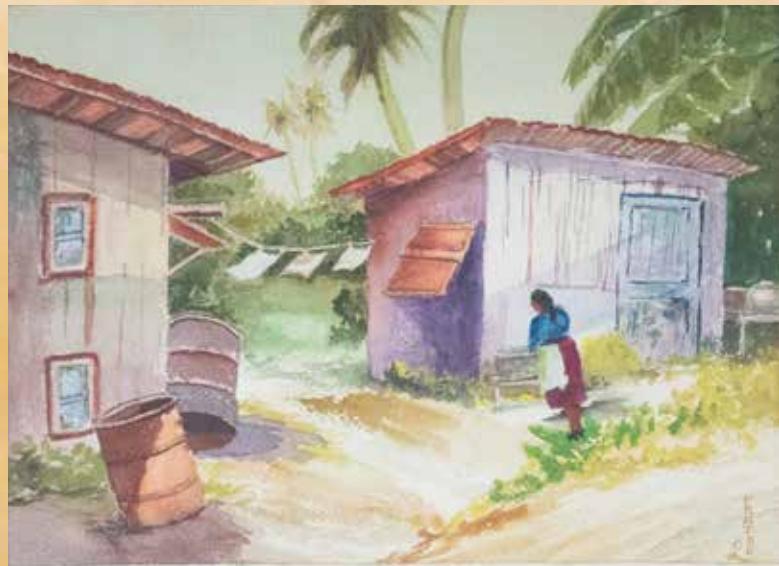
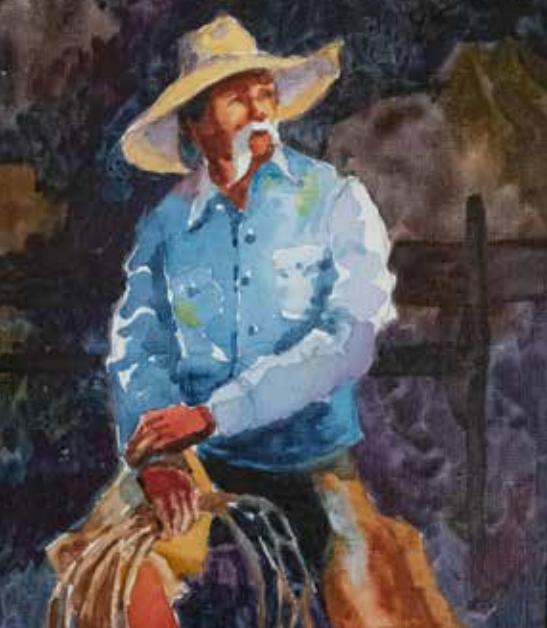
*My first hair painting—Lila made it through with me!*



*Church at Alamo Village—movie sets in Bracketville, Texas (1989)*



*Right: My sister always sends me a Christmas card that she says would make a great Christmas gift! Well, I broke down this year. Original is by Lisa Danielle, Leanin' Tree card. Hope to have it completed soon.*







Meet Pat Calelly's two great granddaughters—Lila and Effie.  
They are Lila Prater's great, great, great granddaughters!



*This oil painting by Lila Prater hangs in  
Effie's nursery.*

# The Calelly Collection



A vertical strip of a colorful abstract painting is positioned on the right side of the cover. The painting features a palette of warm colors like red, orange, and yellow, with some cooler blues and greens. It has a textured, impasto feel with visible brushstrokes and layers of paint.

Lila Prater and Phyllis Fleming

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