

AMERICAN SCENE



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Produced at The Thomas Gilcrease Institute
of American History and Art

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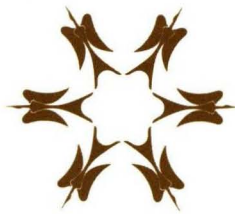
The series of numbers accompanying illustrations are Gilcrease Museum Collection numbers.

Cover: *Too Old for the Rabbit Rodeo*, by Oscar Berninghaus, Oil (0137.524)

THE
TREASURES OF
GILCREASE

PART 4

THE TREASURES OF GILCREASE



*Illustrated Ledger Book, Drawn by
Indian Scouts, Fort Reno, I.T.,
1887, Color Pencil and Color Ink on
Paper (5426.11)*

The "picture writing" found in ledger books is only one phase in the long evolution of American Indian art. Prehistoric Indians made their story-telling drawings on cave walls. Later, Indians used animal hides. The desire to record events remained with the Indian long after the buffalo was gone, and as a result a substitute medium was found: paper. In the Gilcrease Library there are several ledger books which contain hundreds of "picture writing" illustrations: one in particular contains the "history of American Horse." The drawings in each of the Gilcrease ledgers are thought to have been made by Southern Plains Indians.



Gregory S. Allen (1884- ?)
Partners, Bronze (0827.86)

The art of casting was learned by Allen from his teachers, Gutson Borglum and H. K. Bush-Brown, both of whom are also in the collection. It is an art older than history. As long ago as six thousand years, the people of Masada, on the Dead Sea, were casting sculptural forms by the lost wax method and five thousand years ago the Chinese placed bronzes made by the same method into the tomb of Huang-Ti. By the sixth century B.C., the Greeks had attained the excellence previously mastered by the Chinese in the art of bronze casting. *Cire perdue*, the French term for lost wax, is not a process which was once used, then "lost" and rediscovered. It is, instead, a simplified phrase which defines the basic principle of the method: wherever there was wax, there will be bronze.

William de La Montagne Cary
 (1840-1922) *Contested Game, Oil (0126.2059)*

The association of the grizzly bear with Yellowstone Park and Alaska, and rough country in general, has largely erased the memory of its once having been a denizen of the Plains. Until the latter part of the nineteenth century the vast bison herds attracted thousands of these large animals. The scene by Cary would depict this species near the end of its habitation of the Plains in the late 1800's. Cary's trips to the Plains began in 1861. In 1874, he accompanied the United States Government's Northern Boundary Survey. The collections house one hundred and eighty originals by Cary and a number of woodblock engravings.

William Robinson Leigh (18
Landscape on the Moon, Oil (0127.2233)

Leigh was a painter and illustrator who had a great interest in the Western panorama. However, he did not limit his work to this. He traveled often to the West, he maintained his studio in New York and did many paintings of European subjects, as well as some very native pieces, such as the one here. This painting is remarkable in that it was painted in 1941, before man's dream of space and moon landings had been realized. Leigh was an artist who possessed great imagination and the spirit to use it.



Woman's Dress, Probably Kiowa-Apache, Oklahoma, ca. 1935, Hide and Beads (8427.1802). Woman's Saddle, Crow, Northern Plains, ca. Early Twentieth Century, Wood, Hide and Beads (8436.979)

From the lithic times, Indians the continent over have used animal hides for clothing, shelter, containers, housing, rope and many other purposes. Sometimes these hides were decorated with quills or paint. With the arrival of Europeans, other uses and other decorative techniques were added. When beads became plentiful, in a number of uniform sizes and colors, they were sewn on hides to create designs. With the arrival of the horse came the concomitant need for saddles, patterned somewhat after European saddles but using available materials and techniques. Women's

saddles, pack saddles, and men's "parade" saddles were covered with hide and, most usually, decorated. The greatest occurrence of such decoration occurred on the Plains and adjacent areas where the horse became most important.



Olaf C. Seltzer (1877-1957) *Circuit Rider, Watercolor (0237.1247)*

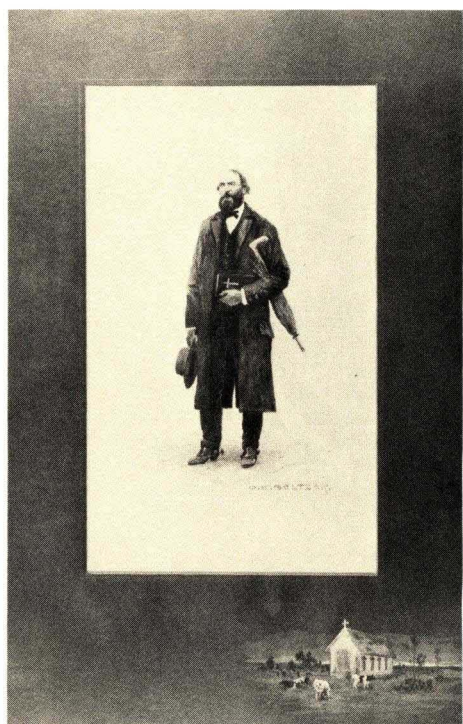
The "Artist of the High Plains" was not born in the American West, but rather migrated to Montana in 1892 from his native Denmark. He became a railroad mechanic, a friend of Charles Russell, and a master of western art in his own right. Seltzer arrived in Montana at a time when great changes were taking place. The Indians were put on the reservation. The open-range cattle kingdom was in ruins. The outlaw era was in full swing. With duly constituted law and order still years away, the circuit riding preacher represented the major, if not the entire, moral force on the frontier. The Institute owns three hundred and forty works of art by Seltzer.

Olaf C. Seltzer (1877-1957) *Gambler, Watercolor (0237.1244)*

According to the artist "gambling halls where the ceiling was the limit as to the amount one could bet on the turning of a card were one of the few places of diversion where one might find sociability as well as give free rein to the gambling spirit with which most of the early comers were so thoroughly imbued. . . . The professional gambler was one of the most respected men of the community. His honesty was unquestioned, his generosity proverbial and his nerve was that of iron." This portrait with accompanying vignette is typical of Seltzer's "Characters of the Old West" series executed for Philip Cole, Seltzer's patron.

Olaf C. Seltzer (1877-1957) *Pioneer Mother, Watercolor (0237.1234)*

Pioneers considered a woman's ability to handle a gun a necessary part of living rather than a glamorous accomplishment or an introduction to a life of crime. Most women became adept with firearms in order to protect their homes and children and to help provide food for their families. A typical experience was one in which a woman on the Iowa frontier had attempted to bag a deer. Her shot missed and the rifle knocked sprawling. Her second shot only wounded the deer who charged and knocked her down again. Her third shot found its mark and kept the family in venison for some time.



William Robinson Leigh (1866-1955)
Zuni Belle, Charcoal, (1337.1084)

Not often is one allowed to view the structure of an oil painting and to see the way in which the artist's work develops. Fortunately, in the Gilcrease collection, there are several of Leigh's compositions, such as this one, that show the preparatory work involved in his paintings. Leigh was a master draftsman and did extremely detailed drawings, often to the extent that these drawings were as beautiful as his finished oils. There is a delicacy in his charcoal drawings not seen in his paintings simply because of the nature of the media.

John D. Free (1929-) *The Last War Whoop*, Cast 1967, Bronze
(0827.62)

This native Oklahoman has spent his life close to the subjects he portrays. He lived much of his youth on his grandfather's ranch where he learned about cattle and horses — his favorite subjects. He also learned about the world of rodeo firsthand. However, since a serious rodeo accident, he no longer performs but instead draws on his recall to document that segment of his youth. Although he has avidly sketched and modeled sculpture since he was a young boy, he has had almost no formal training. Free lives in Pawhuska, Oklahoma, and is a full-time sculptor. Number one of thirty castings, this bronze was cast by Harold Phippen Foundry in Topeka, Kansas.



Ceramic Jar, Black on Black, San Ildefonso, New Mexico, ca. 1950 (5437.7899)

Ceramic Bowl, Polychrome, Acoma, New Mexico, Early Twentieth Century (5437.4311)

The subtle and simple designs in matte black on highly polished black usually answer the question: "Is it a Maria?" A legend in her own lifetime, Maria Martinez, the potter, is unsurpassed today. As a youngster, she learned the ancient art of pottery making from her aunt, Tia Nicolasa. Her appreciation of design, form, balance and rhythm in pottery was bequeathed to her by her "Old Grand-

mother" who had many old pieces. Together with her husband, Julian, Maria rediscovered the making of black on black pottery. This jar is signed "Maria and Popovi." Popovi Da was her son. Another pottery specimen of exquisite beauty is the polychrome Acoma pot. With a world-renowned reputation as makers of some of the thinnest of pottery, the Acoma potters use primarily geometric designs.



Well Convers Wyeth (1882-1945)
Water Burial, 1906, Oil
 (7.1547)

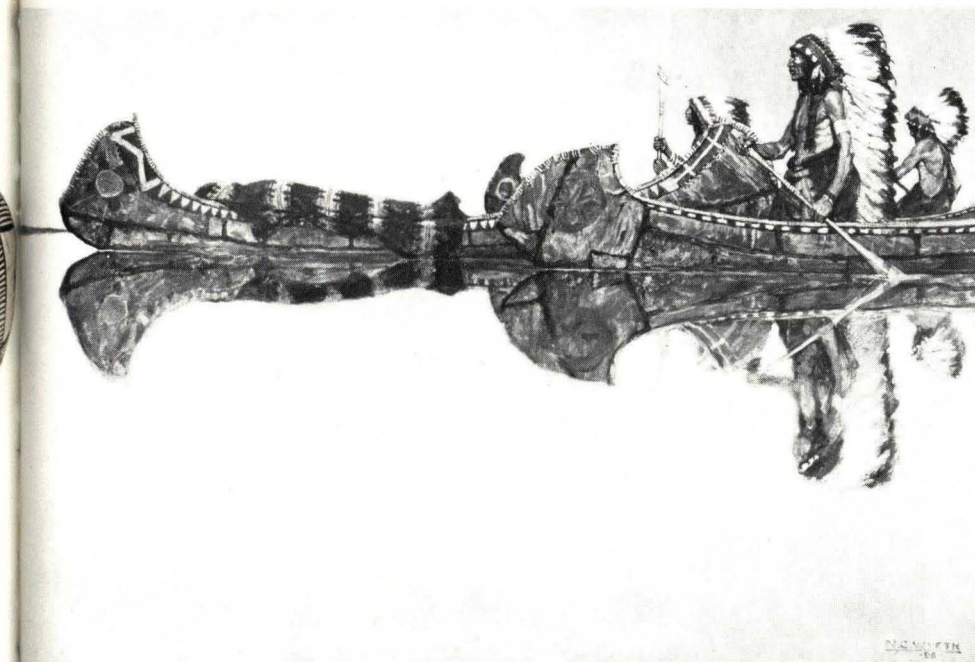
Wyeth was born in Massachusetts
 at the age of twenty-one began
 studying art under Howard Pyle.
 During his long and successful career,
 he produced more than three thousand
 illustrations, including such memor-
 able characters as those in Robin
 Hood and Treasure Island. His major
 work was the illustration, in eighteen
 volumes, of Scribner's famous
 Illustrated Classics for children.
 Wyeth also taught art to members of
 his family: his son, Andrew, two
 sons-in-law, Peter Hurd and John
 Coy II, and his daughters, Carolyn
 and Henriette. Gilcrease owns four
 paintings by Wyeth.

*Steatite Whales, Chumash, Southern
 California, ca. Eighteenth Century*
 (6136.6874; 6136.6876; 6136.6878;
 6136.16, 939)

The Chumash ceased to exist as a
 distinct ethnic group about 1840. At
 the time of the arrival of the
 Spaniards, they had established
 residence in the Los Angeles area and
 several adjacent islands. Before the
 Spaniards, life for the Chumash was
 probably comparatively easy with the
 bulk of their livelihood coming from
 the sea. They had available workable
 stone and shell from which they were
 fond of carving bowls, pipes, animal
 and fish effigies, all frequently inlaid
 with circular bits of shell set in asphalt.

*Cradleboard, Kiowa, ca. Early
 Twentieth Century, Wood, Wool,
 Beads and Buckskin. (8437.629)*

Variety and ingenuity define cradle-
 boards more than any other terms.
 Although almost a universal belief,
 among the Sioux, it is understood and
 strictly believed that a child is the
 greatest gift Wakan' tanka could
 bestow on people. Support boards
 were extended above the cradle and
 pointed in order to protect the baby
 should it fall from its mother's back
 or her horse. Elaborate beading is
 used on many cradleboards. The one
 illustrated here has a tiny metal heart
 with the date, 1911, attached to the
 upper body of the cradle.

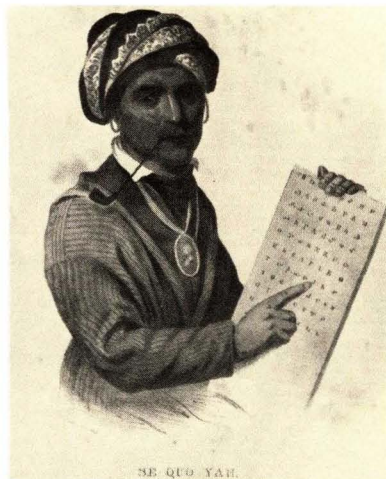


Thomas McKenny and James Hall,
*History of the Indians of North
 America*, E. C. Biddle, Philadelphia:
 1838 (2926.894 through .896)

McKenny and Hall, along with several notable lithographers, were responsible for one of the most beautiful and important documents ever produced about the American Indian. The inspiration for these hand-tinted lithographs came from the Indian portraits Charles Bird King made in Washington. The portraits were painted to commemorate treaties between the Federal Government and the various Indian tribes. On signing a treaty, the Indian chiefs and other dignitaries of the tribes were invited to Washington for the ceremony and King painted their portraits. The oil paintings hung in the War Department and in the Bureau of Indian Affairs.



TASH-ULAH-PA-HA.



SE-QUO-YAH.



TASH-KEE
 A CHEROKEE CHIEF

Painted by George Catlin. Published by E.C. Biddle.

From the collection of the Smithsonian Institution, National Museum of Natural History, Washington, D.C.

Alexandre Hogue (1898-) *The Sacrificed Land*, 1939, Oil (0127.2000)

Alexandre Hogue says of his "Erosion series" (by wind and water), that they were not done as social comment: "I did them because I was there before, during and after the holocaust and I could see the awesome, terrifying beauty of it with my own dust filled eyes." He adds that "social comment is negative; my interest in conservation is positive." Dr. Hogue was born in Missouri and spent his youth in Texas. In 1945, he began his twenty-four year association with the University of Tulsa, serving as head of its art department for nineteen of those years. Presently as Professor Emeritus he is in retirement from the faculty. He is represented in the Institute's collection by one oil, three lithographs and one pencil sketch.

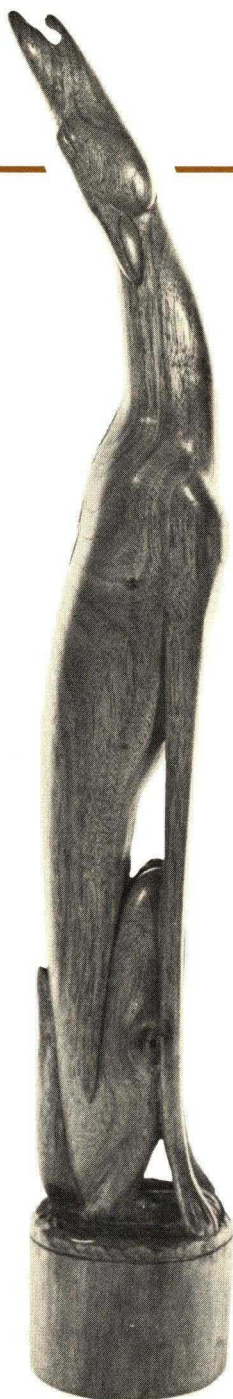
Alexander Phimister Proctor (1862-1950) *Prowling [Stalking?] Panther*, Created 1891-1892, Bronze (0876.80)

Proctor enjoyed a close relationship with Theodore Roosevelt. While Roosevelt was in the White House, he commissioned the sculptor to do two bronzes for the State Dining Room. In a typical remark, upon seeing the completed works, Roosevelt said, "Bully for you, Proctor!" When the president left office, his Cabinet presented him with a casting of this bronze. Proctor once said one of his deepest desires was "to accomplish something worthwhile in art." Surely no one can deny he did just that. He received acclaim throughout the United States and Europe. His public statues and memorials grace cities from coast to coast. There are eleven bronzes in the collection by Proctor.



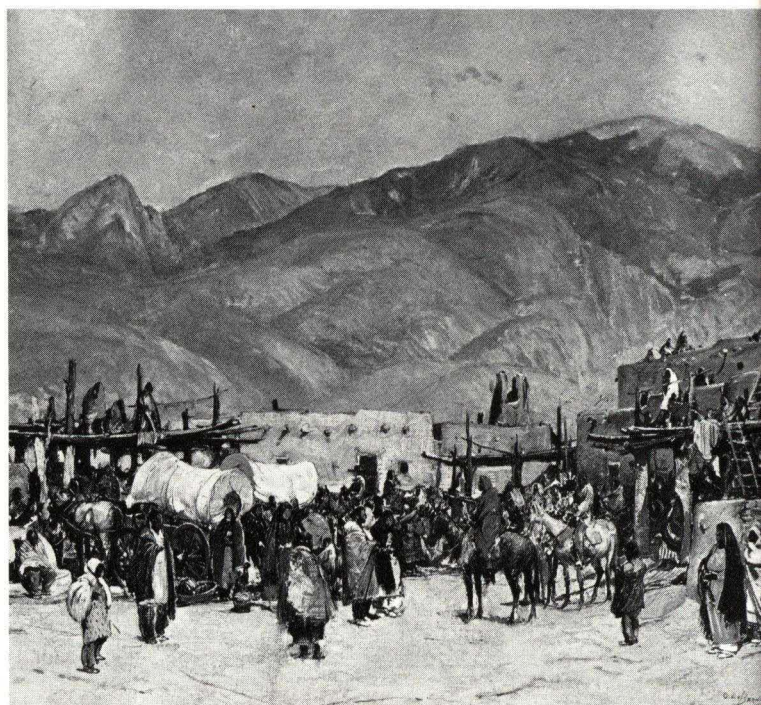
Willard Stone (1916-) *Prairie Song*, 1943, Wood (1127.79)

During his boyhood, Stone lost three of his fingers in an explosion and yet he went on to make a successful career in woodcarving. It has been said of him that he "may be the finest wood sculptor in America. . . ." Although he has been carving more than thirty-five years, it was not until 1961 that he was able to devote full-time to it. Preferring to work in sassafras, walnut and cherry wood, he recently began casting some of his designs in bronze.



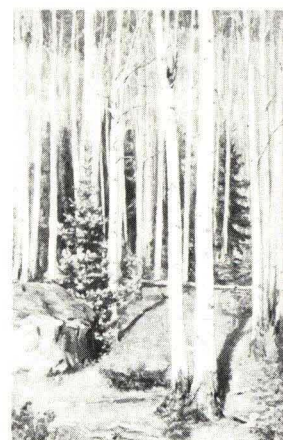
Oscar Berninghaus (1874-1952) *After a Dance at the Pueblo*, Oil (0137.517)

Berninghaus' fascination with the country so unfamiliar to him led him to make many trips to the Southwest and finally to his making Taos his permanent residence in 1925. The work he did there reflects his deep understanding of the life and people of this area of the United States. The subtle colors and delicate linear quality of his work was very well suited to the portrayal of that environment. In addition to loving the land, he developed a deep love for the Indians of the Southwest.



Bert G. Phillips (1868-1956) *Peace of a Forest*, Oil (0137.527)

Phillips was born in Hudson, New York, and studied art in New York City and Paris. After returning to the United States, he traveled west to Taos, New Mexico, and was so attracted to the town that he decided to remain there. He became the first of many artists to settle permanently in the small village. This painting is a fine example of the artist's ability to capture the beauty of the Southwest and reflects the natural environment that influenced Phillips and other artists to form the Taos Society of Artists.



roadside, Issued by Noah Twoguns,
President of the Seneca Indian
Nation, November 23, 1878
(526.158)

the Gilcrease Library there are
hundreds of broadsides which span a
period of almost two hundred years.
Broad­sides are printed on one side;
they can be issued in any size and
have been used to announce most any
subject in the days both before and
after radio and television were in-
vented. In the past, they were seen
nailed or pasted to trees, fences, store
fronts, etc., and were an important
educational medium. Although today
we have the advantage of rapid, mass
media communications, the broadside

still serves a purpose and is used to
announce such things as the F.B.I.'s
"Most Wanted" list; garage sales;
upcoming elections; limited engage-
ments of operas, ballets or rock
concerts.

Sid Burns, Wild 'un, Cast 1967,
Bronze (0827.61)

Burns is only one of several con-
temporary "cowboy artists" in the
collection. At the time he designed
this bronze he was living in Laguna
Beach, California. Cast by Classic
Bronze, it is number five of fifteen
castings. The production of a statue
involves many skillful operations
beginning with the modeling of the
original figure in clay by the artist to
the casting of the finished piece in
an alloy of copper and tin by foundry
artisans. All the bronzes in the collec-
tion were cast by one of two methods:
the French sand method or by cire
perdue (lost wax process).

Seneca Nation of Indians EXECUTIVE DEPARTMENT, **CATTARAUGUS** RESERVATION.

WHEREAS, On the first Tuesday in June,
1877, William Redeye was duly inaugurated
President of the Seneca Nation of Indians, for the
term and period of one year, which term expired
on the first Tuesday in June, 1878, and

WHEREAS, At the annual election of said
Nation, held on the 7th day of May, 1878, for the
purpose of electing President and National officer
for the then ensuing year, frauds and irregulari-
ties of a very serious nature were perpetrated
and permitted, and a contest having arisen in con-
sequence thereof, as to the true result and effect
of said election. And the same William Redeye,
President of the Seneca Nation having duly con-
vened the National Council in extra session on
the 31st day of May, 1878, as the Court of last
resort of said Nation, for the purpose of consid-
ering and determining the result of said election and
determining the contest arising thereunder, and
the appeal made to said Council from the decision
of the National Canvassing Board. And the said
National Council having heard and considered,
all of the evidence and arguments presented be-
fore them; did hold and determine that Noah
Twoguns had been duly elected the President of
said Nation, on the 7th day of May, 1878.

I, the said Noah Twoguns, having taken
the oath of office as such President, and hav-
ing assumed the power vested in me as such
officer, Do Hereby Proclaim: That a Council
of the Seneca Nation of Indians will be con-
vened at the residence of Casler Redeye, in
Coldspring, on the Allegany Reservation, on
Tuesday, the tenth day of December, 1878, at
ten o'clock in the forenoon, for the purpose
of transacting National business. And all
persons whose leases have expired will take
notice that they must apply to said Council
for a renewal thereof, or that said Leases
will be deemed to have been forfeited, and
the owners thereof to have waived all right
to the possession of said land, or to having
such Leases renewed. And that said Council
will take immediate steps to let such lands
to others applying therefore.

Given under my hand this 23d day of
November, 1878.

NOAH TWOGUNS,
President.

Attest.
HARRISON HALFTOWN,
Clerk of the Seneca Nation of Indians.



Edward S. Curtis (1868-1952), *The North American Indian*. Charles E. Lauriat Co., Boston, 1907-1930 (2927.897 through .916)

It was Curtis' goal to photograph as many Indians, from the trans-Mississippi West to Alaska, as he could before they vanished. He took over forty thousand photographs during a thirty year period and produced a twenty volume text, under the above title, which included two thousand photographs. In addition to the bound volumes, a separate portfolio of photographs accompanied each volume of thirty-six or more pictures. Each photograph, in sepia tone, is a work of art in itself. Published in a limited edition of five hundred sets,

the Gilcrease set is number seventy-eight. The volumes are fine examples of the printer's art, as well as that of the photographer. The stock is of two varieties: Holland paper and Japanese vellum; the binding is three-quarters Levant with gold on the top.

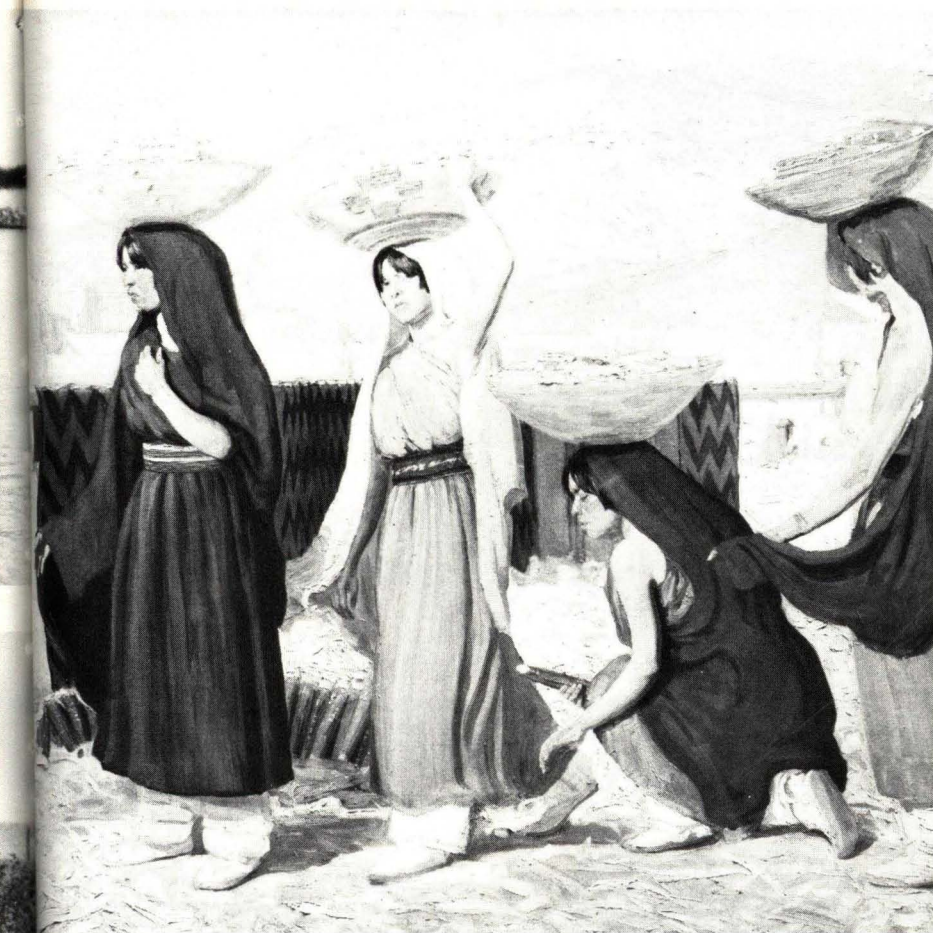


bert G. Phillips (1868-1956) *The
Maidens: Taos Pueblo, Oil
(137.2197)*

an important aspect of Phillips' artistic character is seen in this oil painting. The style in which he recorded events, both ceremonial and everyday, in the lives of Indians was one of simplicity of form and composition, and of colors that enhance the beauty of the scene. The fact that Phillips remained in Taos until his death certainly leads one to believe that he liked what he had found there. This can be seen in his paintings, fourteen of which are contained in the Gilcrease collection.

Basket, Yakutat Bay, Alaska, 1900, Spruce Root (7136.456). Basket, Pomo, California, ca. 1900, Willow or Cerce's Stem (7136.595)

Basketry, along with other woven materials, is an acquired technology of great intrinsic ethnological interest to students of North American Indian cultures. These two examples of baskets from the excellent basket collection at the Institute are from diverse areas. The Yakutat basket is now almost impossible to find although it is one of Alaska's finest. This spruce root basket was collected in 1900 during the Gold Rush. The "button" handle on the lid contains stones from a goose gizzard as a rattle. The finely woven Pomo basket has a three-rod foundation called "bamshi-bu." It is completely covered with tiny feathers and decorated further with shell beads.



Malvina Hoffman (1887-1966) *Sign Talk-Blackfoot Man*, Copyright 1930, Bronze (0877.55)

As Rodin's pupil in Paris, Hoffman learned to strengthen her own representational designs and wisely avoided any semblance of the master's distinctive style. To prepare herself, at a physicians college, she studied dissection; at foundries, she studied the technical aspects of bronze casting; she also made a serious study of ballet and contemporary dance. She is well-known for her dance figures, including portraits of her friend, Russian dancer, Pavlova. In 1930, she began a large commission for the Field Museum in Chicago. It consisted of one hundred and five pieces which represented the various races of man. Her book, *Heads and Tales*, published in 1936, tells of the venture.

Frank Tenney Johnson (1874-1939) *The Pony Express*, 1924, Oil (0127.1088)

This painting of a young man remounting and preparing to carry the mail to the next relay station is one of fifteen paintings by Frank Tenney Johnson which constitute an important part of the Gilcrease collection. In the early 1920's, Johnson became best known for paintings which were illustrative of the American cowboy's life. The artist studied art in New York City and maintained a studio there. He later established a studio in Los Angeles and directed the Biltmore Salon in that city. He was elected an Associate of the National Academy in 1929 and a full member in 1937.

Portfolio: *Kiowa Indian Art*, Introduction by Oscar Brousse Jacobson. C. Szwedzicki: Nice, France, 1937 (4577.83, .84 and .85)

In the Gilcrease Library there are a number of outstanding art portfolios which can now be considered as "rare" since they are out of print and highly desired by collectors and students of Indian art. Most of the portfolios were published in the latter part of this century. They contain not only a valuable text but also a series of fine quality silk screen prints, of which is a work of art in the field of printmaking. In addition to the above portfolio there are first editions of Pueblo Indian Pottery; Pueblo Indian Painting; Sioux Indian Painting; American Indian Painters; and as one on the subject of Navajo sandpainting.

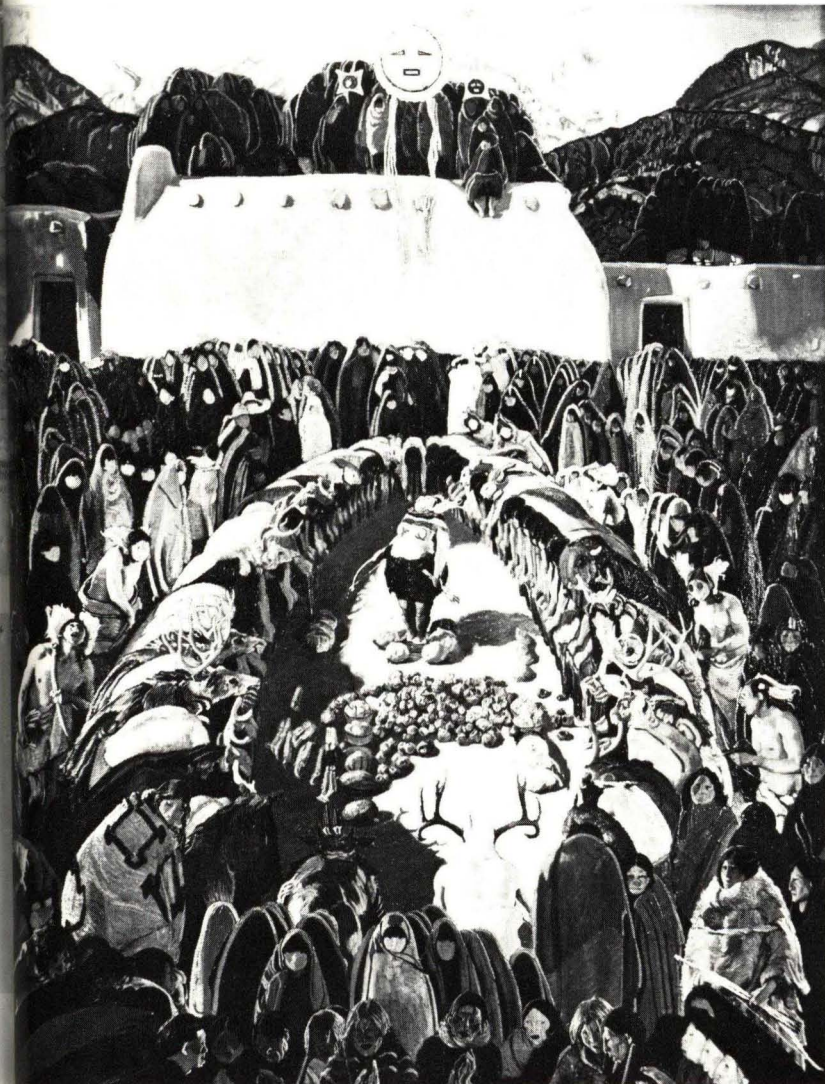


Ernest L. Blumenschein (1874-1960)
The Moon, Morning Star, and Evening Star, Oil (0137.2192)

An example of Blumenschein's ability to interpret highly meaningful Indian subject matter is the oil painting illustrated here. It seems that he must have been deeply moved by the mysticism, the spiritual attitude of the Indians and their basic oneness with nature. This painting by Blumenschein, as well as four other oil paintings and one tempera painting in the permanent collection at Gilcrease, shows his strength of design and how his vivid colors reflect the Southwestern scene he so admired.

Olaf C. Seltzer (1877-1957) *Prowlers of the Prairie*, Oil (0137.898)

Their clothing and customs were different, but not without significance. The man in the foreground is the leader. The crooked lance in his hand is the badge of his authority and symbol of his military society. The horn suspended from his neck, like the bird on his companion's head, is a symbol of his personal "medicine" or power from the Great Spirit. The object hanging from the horse's neck is medicine power for the horse; to protect him from accident and injury. The "N" marks on the horse's flank denote the number of horses the man has captured from the enemy.



William Robinson Leigh (1866-1955)
A Close Call, Oil (0127.2232)

The collection at Gilcrease reflects the varied artistic character of Leigh. Among the five hundred and thirty oil paintings, four watercolors, three hundred and eighteen charcoal and pencil drawings, and forty-two pen and ink drawings are subjects ranging from the Southwest landscapes and cloud studies, to Eastern scenes, as well as beautiful and intricately detailed animal studies, and character studies of the Indians and their life styles. Also there are his very polished, finished works such as the one pictured here. This painting is a tying together of many of his separate themes: animal, man and nature. Leigh was a great draftsman and not afraid to experiment with color and light. This made for his great versatility.

Paul Manship (1885-1966) *Indian Hunter with Dog*, Copyright 1926, Bronze (0827.60)

Utilizing classic themes, but presenting them with an original approach, Manship probably did more than any other Western sculptor to change the style of American sculpture. He went to New York at nineteen to begin his career in art and almost immediately became an assistant to Solon Borglum, one of the greatest sculptors of his day. Borglum saw to it that Manship had extensive training in anatomy, and for that the young artist was forever grateful. After intensive study with additional leading sculptors and exposure to the Roman, Greek, and Renaissance art of Europe, he returned to America and received rave reviews for his work. His popularity has never declined.

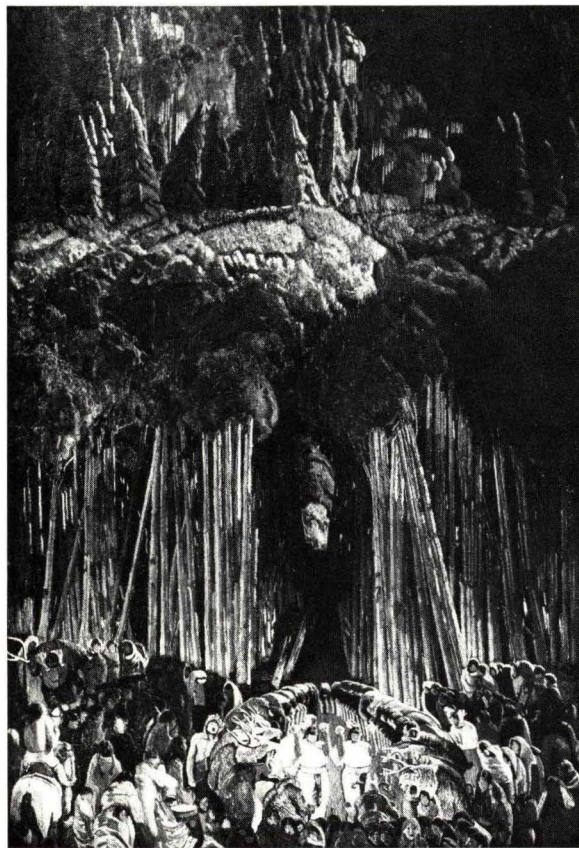


Willard Stone (1916-) *The Appeal*, Wood (1127.17)

For a three-year period in the 1940's, Stone carved under the patronage of Thomas Gilcrease, and as a result there are fifty-three wood sculptures and twenty-seven drawings by this native Oklahoman in the Institute's collection. This unpretentious man, one-fourth Cherokee, was inducted into the Oklahoma Hall of Fame in 1970. On July 30, 1976, the Oklahoma Christian College at Oklahoma City, conferred the degree of Doctor of Humanities on the carver. In part the citation said: "In recognition of your deep understanding and love of the universe which is reflected in your unparalleled gift to transform wood into an expression of rhythm, movement and poetry of nature . . ."

Ernest L. Blumenschein (1874-1960) *Enchanted Forest*, Oil (0137.2191)

The painting illustrated here is an excellent example of Blumenschein's great insight regarding the American Indian. Blumenschein, whose background is unusual considering the subject matter of his art, was born in Pennsylvania, grew up in Ohio, and studied art in New York City and Paris. When he returned to the United States, he took a trip to the Southwestern part of the country with Bert Phillips, on the advice of J. H. Sharp. Blumenschein, among other artists, was so taken with the area that he eventually made his home in Taos, becoming part of the Taos Society of Artists in the 1920's.



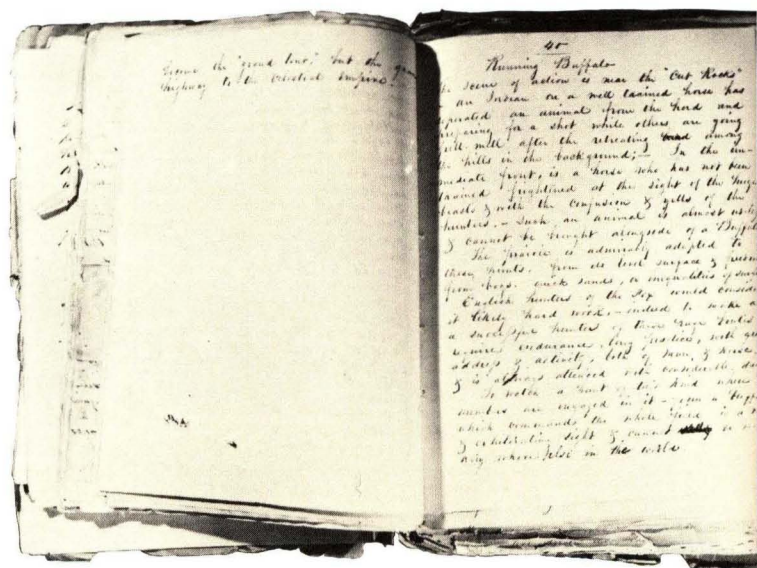
**Acee Blue Eagle (1907-1959) *Dancer*,
Tempera (0227.442)**

Oklahoma is noted for its many fine twentieth century Indian painters and its outstanding Indian art collections. Thomas Gilcrease was especially aware of the Indian's contributions and importance. He encouraged many Indian artists throughout his lifetime and eventually acquired over five hundred paintings by Indians. He was particularly close to Blue Eagle, and as an outgrowth of that friendship there are fifty-two of the artist's paintings in the collection. "Their friendship had spanned the most productive years of Acee's life," said David R. Milsten in *Thomas Gilcrease (1969)*. Mr. Gilcrease said farewell to a tribal brother when in June, 1959, a traditional Indian ceremony took place on the Institute's grounds overlooking the city of Tulsa.



**Alfred Jacob Miller (1810-1874),
*Rough Drafts to Notes on Indian
Sketches*, ca. 1837 (4016.902)**

Miller was a landscape and portrait painter who made detailed notes about the sketches and paintings he executed, and they are compiled in a manuscript in the Gilcrease Library. The Library also has letters, poems, and other original manuscripts by the artist William R. Leigh; the personal papers of P. P. Pitchlynn, Chief of the Choctaw; and correspondence, legal papers, and records of the Cherokee Chief, John Ross. Gilcrease Library includes over thirty thousand rare books and manuscripts in the area of western discovery and exploration.



Brummett Echohawk (1922-)
Trail of Tears, 1957, Tempera
(0227.1487)

Echohawk, a full-blood Pawnee, portrays in this painting a traumatic incident in the history of the Five Civilized Tribes. A native Oklahoman, and a resident of Tulsa, Echohawk studied art at the School of Arts and Crafts in Detroit and at the Chicago Art Institute. Currently active in drama, he has received acclaim for his performances both locally and nationally. He did combat art for Yank magazine during World War II and was staff artist for the Chicago Tribune and Sun-Times and for McCall's magazine. Echohawk assisted Thomas Hart Benton in painting the mural, Independence and the Opening of the West, in the Truman Memorial Library in Missouri. Gilcrease owns three works by Echohawk.



J. Clinton Shepherd (1888- ?)
Maverick, 1923, Bronze (0837.99)

Although Shepherd is known to have painted his favorite theme — the West — he is best known as a sculptor. His formal training was acquired at the Chicago Art Institute and the Beaux-Arts Institute of Design. Throughout his career in sculpture, he most often portrayed cowboys, horses and Indians. It is indeed fortunate that America continues to produce sculptors who are concerned with documenting western life styles and history.

Paulanship (1885-1966) *Indian Archer*, Copyright 1914, Bronze (0827.59)

This archer is one-half of a pair of bronzes. The other half portrays a pronghorn antelope with an arrow protruding from its rib cage. True to the tradition he established, the sculptor has presented this theme in his own uniquely stylized manner making use of necessary form but discarding the superfluous. Under a fellowship from the American Academy in Rome, Manship studied traditional art forms of the world in Rome for a period of three years. Upon his return to America in 1912, he startled the more conservative art world with his suavely smooth style — a style others attempted but without the success achieved by Manship.



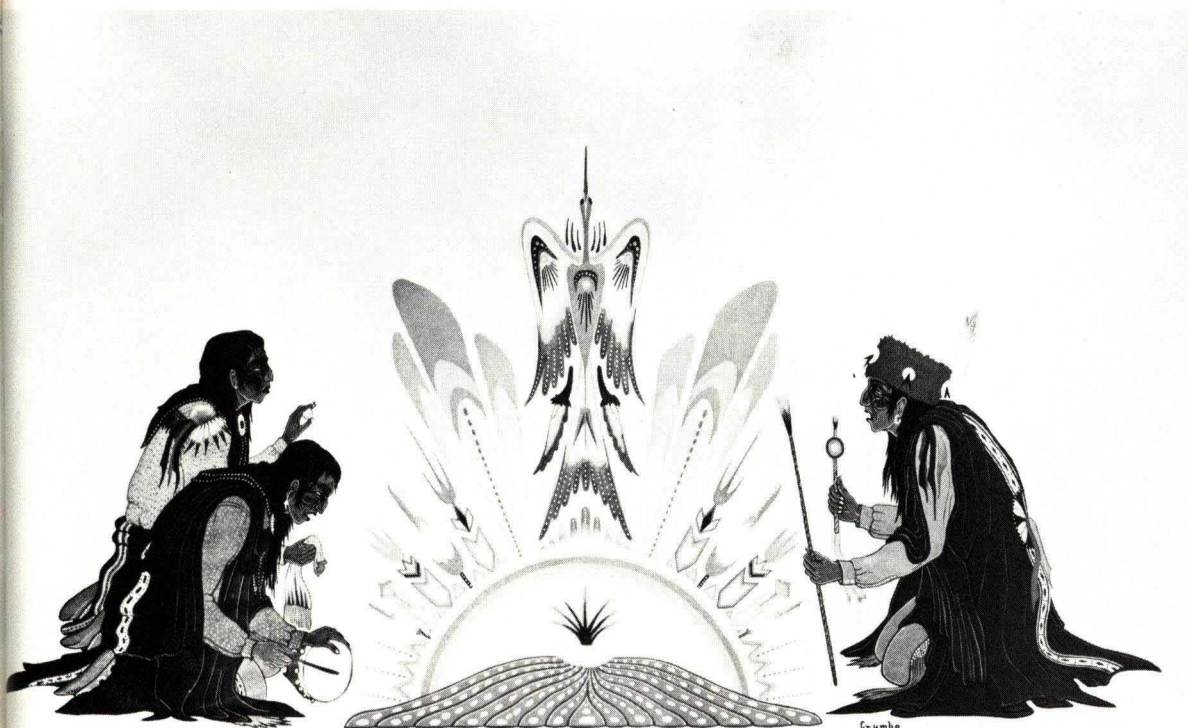
Andrew Wilson "Woody" Crumbo
(1922-) *Peyote Religious
Ceremony*, Tempera (0227.577)

President of Oklahoma, Crumbo has
enjoyed a highly successful and
diversified career. He has six murals
in the Department of Interior building
in Washington, D.C.; a stained glass
window at Bacone College; he com-
pleted numerous series of etchings
and silk screen prints; his handmade
wooden flutes are in the Smithsonian
Institution; he is a silversmith and
has completed sculpture in bronze and
silver; he served as art director at
Bacone College; was a museum
curator and director. In 1945, he
received a Julius Rosenwald Fellow-
ship and during that three year period
served as artist-in-residence at
the Institute. The Institute owns one
hundred and forty of his works,
including one wood sculpture.

Atlantic Neptune, Volume I. London,
1777 (3976.33)

This masterful volume contains sixty-
eight engravings, most of which are
hand-tinted with watercolors. The
text and notes are presented in the
form of calligraphy. Bound in leather
and ornamented in gold leaf, the
volume is 2 feet and 9 inches tall by
2 feet and 5½ inches wide and is a
superior example of the engraver's art.
It was published in London "accord-
ing to Act of Parliament, July 31, 1777,
by Joseph F. W. Des Barres, Esq.,"
under the direction of the Admiralty
for the use of the Royal Navy of Great
Britain. On the only page of type-set
text, there is the following: "... the

Author ventures, with the greatest
Confidence, to lay before the Public
the present laborious and useful
Work; consisting of Charts of the
Coast and Harbours of Nova Scotia,
Nautical Remarks, Directions for
Pilottage, Views, &c" The
engravers were T. Tomkins and
H. Ashby.

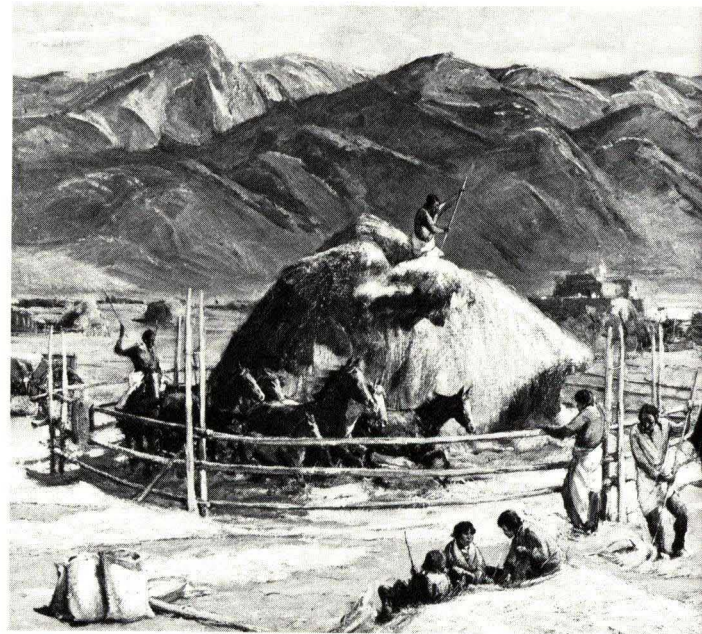


Alexander Phimister Proctor (1862-1950) *The Indian Warrior*, Created 1898, Bronze (0876.79)

Not concerned with the classical themes he would be required to use in Rome, Proctor declined a Rinehart Scholarship to study there and chose to use it in Paris instead. It was during that three-year period that he finished this bronze, as well as his famous Prowling Panther, which is also in the Gilcrease collection. At the Paris Exposition in 1900, he exhibited both of these works and received a Gold Medal for his efforts. He had initially begun this bronze while he was assisting Saint-Gaudens in the completion of a special commission in the United States.

Oscar Berninghaus (1874-1952) *Threshing Time, Taos Pueblo*, 1944, Oil (0137.2086)

Berninghaus is an artist whose work shows great delicacy, as seen in this painting. Born in St. Louis, Berninghaus visited the Southwest first while working as a commercial artist doing promotional pamphlets for the Santa Fe Railroad. Many of his compositions, fourteen of which are included in the Gilcrease collection, illustrate scenes of everyday life in the small Indian Pueblo of Taos — a peaceful way of life that is fast disappearing.



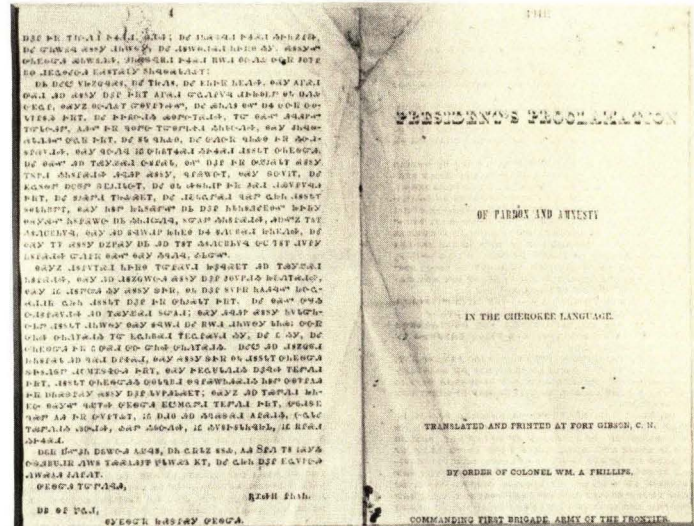
Hide Painting, Plains, ca.1890, Paint on Elk Hide (8926.140)

American Indian hide paintings go back at least a few centuries and probably for thousands of years. Unfortunately, even well-tanned animal hide is highly perishable. John Ribault wrote of the Indians of Florida in 1562: "... a great skinne painted and drawn throughout with the pictures of divers beasts so lively drawn and portrayed that nothing lacked but life." Painting hides continued as an Indian custom as long as there were hides to paint; then they transferred their styles and techniques to paper. This hide is one of some dozen such painted animal hides in the collection.



The Lincoln Amnesty and Pardon, 1865 (3726.49)

At the close of the Civil War, Lincoln's March 4, 1865, speech proclaimed his desire to pull the nation together: "With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right — let us strive on to finish the work we are in: to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan; to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations." The Lincoln document shown here is both a pardon and amnesty for Indians who fought with the South. Translated and printed at Fort Gibson, it is thought to be the only official Lincoln document ever translated into the Cherokee language.

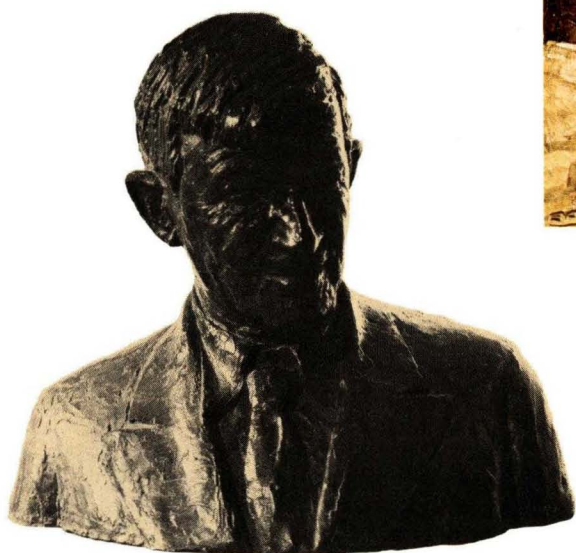


Jo Davidson (1883-1952) *Will Rogers*,
Cast 1938, Bronze (0877.121)

At fifteen Davidson was supporting himself and attending night classes in drawing. Fortunately, Hermon A. MacNeil (also in the Gilcrease collection and his instructor at the Art Students' League) took the young artist under his wing. As MacNeil's assistant, he acquired invaluable experience. In 1905, Davidson obtained his first commission. As his career developed he became more and more interested in doing portraits and said, "What interested me was the people themselves — to be with them, to hear them speak and watch their faces change." A list of the portraits he executed resemble a world Who's Who. This bronze was cast in France where the sculptor lived for many years and where he died.

Edmund F. Ward (1892-) *Enter the Law*, 1924, Oil (0127.1248)

The Institute has an on-going research program dedicated to gathering data on the collections. Until 1974, researchers were unable to find data about "E. C. Ward" — the name which appeared to be on this canvas. But fortunately a friend of the artist showed him a reproduction of this painting and asked if it was his work. Since then the artist has provided the Institute with complete biographical data as well as his correct full name. Mr. Ward has illustrated books by Zane Grey and James F. Cooper. In 1926, the United States Treasury Department chose his design for a two-cent stamp which commemorated the one hundred and fiftieth anniversary of the Battle of White Plains, the city in which he lives and still paints.



Alexander Phimister Proctor (1862-1950) *On the War Trail*, Bronze (0837.81)

Proctor's youth was spent in the West where he went hunting in the mountains. On his many hunting trips he usually took a sketch book. It was then that he gained an insight for the subjects that he later transferred to sculpture and eventually enjoyed a reputation as one of America's most important animaliers. Although he studied in Paris five years, he often returned to the West he loved and knew so well. In Montana, he selected Big Beaver as a model for this bronze. The design was commissioned as a fifteen foot bronze for Denver's Civic Center and was dedicated there in 1920.

William Moyers (1916-) *The Last Arrow*, Cast 1967, Bronze (0837.63)

Moyers spent most of his youth in Colorado and later established a studio in New Mexico. The West is what he knows and likes best, and it is from that area that his inspiration comes for sculpture. His involvement in a cowboy way of life brings authenticity to his bronzes. In 1968, he received an outstanding bronze sculpture award and in 1972 was again honored by the Cowboy Artists of America with its annual Best Sculpture Award. The bronze shown here was cast by Artists and Sculptors Foundry in Burbank, California.



James Earl Fraser (1876-1953)
End of the Trail, Cast 1918, Bronze
 (0827.146 and .147)

When Fraser created this design in about 1894, he chose the Seneca Chief Johnny Big Tree as his model. Since then it has probably become the most popular American West bronze ever designed. It has been cast in many sizes from heroic to miniature. Gilcrease owns two sizes. In 1902, Fraser opened his own studio in New York and was a success immediately. He was particularly well-known for memorials, medals and coins. When the United States Government commissioned him to design the Indian-head nickel, or Buffalo nickel, Fraser again used Chief Big Tree as his model.

Cocodrilo Headdress, Guerrero, Mexico, ca. 1920, Wood and Gesso (7347.631). *Diablo Mask*, Guerrero, Mexico, ca. 1930, Wood and Gesso With Leather and Horn (7347.607)

A magnificent collection of one hundred thirty-three Mesoamerican masks is now in the Gilcrease collection. In the annual calendar of festivals, dances are held for ecclesiastical, secular or ecological reasons. Masks appeared as early as the pre-Classic Period in Mexico and were primarily those of dualism — the good and evil of the gods and men. This concept is basic to Mexican religion. Animalito masks are elaborately designed with all sorts of zoomorphic dieties and likenesses. The green headdress is a cocodrilo with anthropomorphic heads above the legs. A diablo (devil mask) has a leather tongue and real ram's horns.



