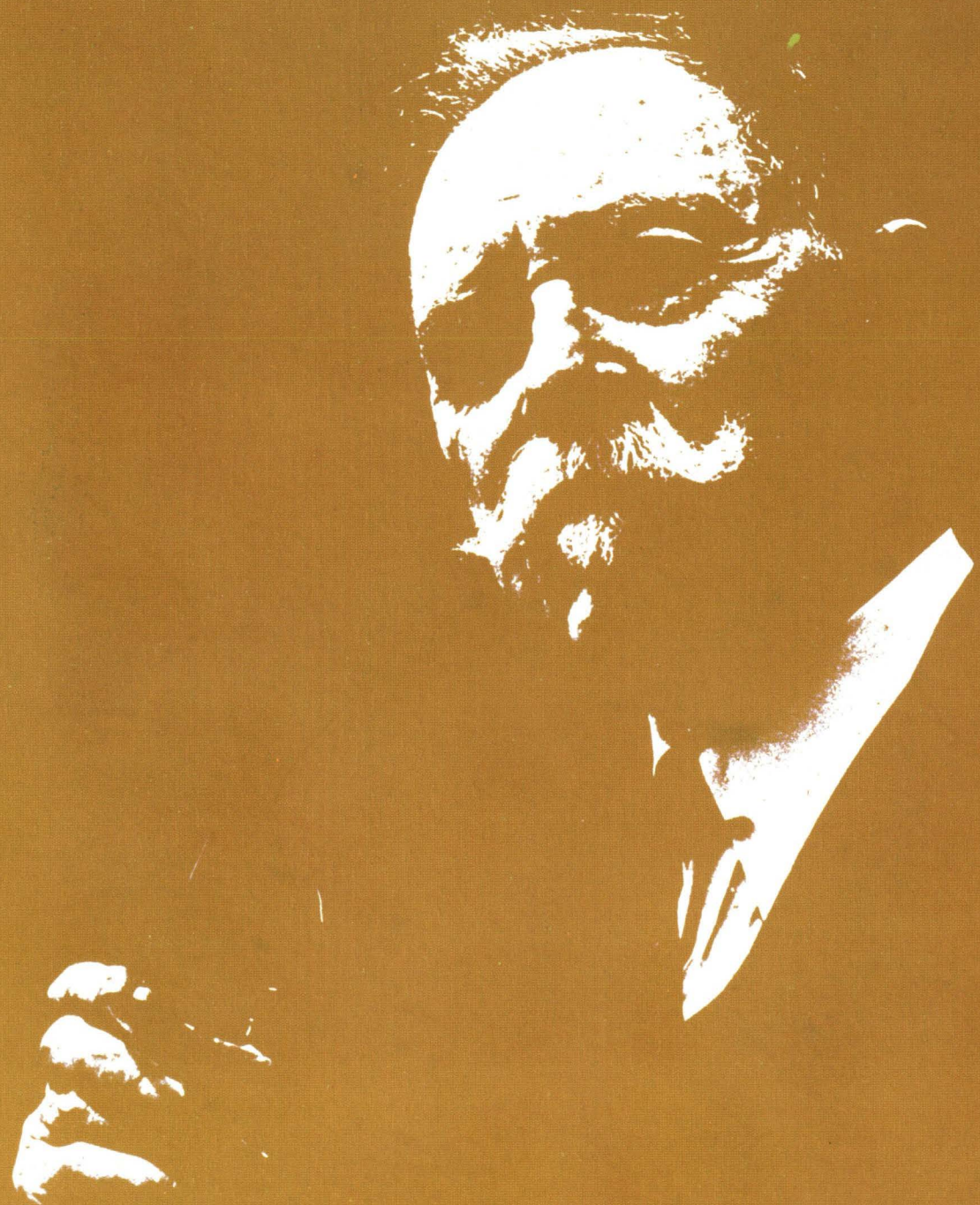


The American Scene



H. R. LEIGH

THE ARTIST'S STUDIO COLLECTION



The American Scene

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W. R. LEIGHT

THE ARTIST'S STUDIO COLLECTION

A special color issue of
the American Scene written
by Donnie D. Good of the
Gilcrease staff.
Edited by David C. Hunt

This is the second issue in the American Scene series devoted to the life and work of artist, William R. Leigh. Intended to acquaint the readership with something of the scope and content of the Leigh studio collection presented to the Gilcrease Institute by the John C. Traphagen family of New York, this article features many of the drawings and paintings which were included in this acquisition as well as commentary relating to the artist's objectives and accomplishments during the course of his long career. Selected portions from Leigh's published writings are also reproduced together with the appraisals of several of the Eastern art critics whose reviews of Leigh's work are to be found in the artist's scrapbooks and personal files. Additional observations and opinions are the writer's own, based upon a considerable amount of research into the aforementioned materials.

Asked by the editors of the Gilcrease quarterly to write a short introduction to this article, Mr. John Traphagen, brother-in-law to the late western painter, replied in the following vein:

When William R. Leigh's secretary wrote the Thomas Gilcrease Foundation in 1953 to confirm their ownership of two Leigh paintings—*Argument with the Sheriff*, and *Roundup*—Thomas Gilcrease himself answered the letter. "You bet cha, we own 'em," he said, "and we are most happy to be the owner of these two wonderful paintings by this fine artist."

Mrs. William R. Leigh was my sister, Ethel Traphagen. The mainsprings of her life were her husband and his work, and her school, the Traphagen School of Fashion in New York. Following her husband's death in 1955, one of her chief interests was to perpetuate the William R. Leigh studio collection...

The Leigh studio seemed rightly to belong in the Gilcrease Institute together with that museum's treasury of Indian and frontier materials which tell the story of the American West from prehistoric times to the early twentieth century. Some splendid examples of Leigh's work were already in the Gilcrease Institute, acquired by purchase; and the Institute owned also many fine works of George Catlin

and Charles M. Russell. In a copy he presented to Ethel Traphagen Leigh, Harold McCracken, the author of *The Charles M. Russell Book*, wrote that William R. Leigh "stands alongside Charlie Russell as one of our truly great artists of the West."

After my sister's death in 1963, it was natural to think of the Gilcrease Institute as the beneficiary of the studio collection, which she had bequeathed to me. It was subsequently presented outright to the Institute.

In his student days in Europe in the 1880's and early 1890's, Leigh had won medals and honors, and had been encouraged to paint traditional subjects. However, from early childhood he was fascinated by the West with its Indians, badmen, cowboys, horses, and wild animals. He is known to millions for his work as master painter of the backgrounds of the African Hall in the American Museum of Natural History in New York, in preparation for which he made two trips to Africa. But the colorful stories he told so well were of the American West.

Although Leigh struggled in his earlier years, he was a fortunate man among painters. He won acclaim in his lifetime. He was for many years one of the two or three top artists the sale of whose work contributed most to the prosperity of the Grand Central Art Galleries in New York. The Director of the galleries, Erwin S. Barrie, who knew Leigh well, wrote of him:

"Leigh was not only one of America's great artists, but was a man of absolute integrity. In addition to this, he had a kindness and friendship for people seldom encountered."

The photograph at right presents a selected view of the studio collection on permanent exhibition in the W. R. Leigh Gallery, Gilcrease Museum, Tulsa, Oklahoma. Both preliminary studies and finished works are displayed in the reconstructed setting together with many items from the artist's original studio.



Among the many works by William R. Leigh in the Gilcrease collection are pencil sketches and test drafts for figures which the artist later incorporated into his larger finished works. A pencil drawing of a cowboy is shown below.



Shortly after the William R. Leigh studio collection was acquired by the Gilcrease Institute in 1964, a portion of it was reassembled and promptly installed as the chief feature of a gallery exhibit devoted to the artist's work. Included in this acquisition were a great many items which could not be displayed at the time. These were relegated to the library, art, or artifacts storage areas of the institute to be reserved for future use by museum staff personnel or others interested in such material for reference purposes.

With the careful sorting that attended the inventory of the Leigh collection, the question of its real value to the institute naturally followed. It was soon realized that here was an amazing amount and variety of paintings, studies, books, manuscripts, and the personal effects of an artist whose volume of work over a period covering nearly all his eighty-years was truly remarkable—perhaps the most complete collection representing the life and work of an American artist to be maintained by a museum today.

An individual appraisal of selected items in the Leigh studio inventory only serves to point to its larger, collective significance as a body of evidence documenting the development of Leigh as an artist. The various steps followed in the production of a painting, the motives which prompted him to paint, as well as the influences which may have determined the eventual course of his career are all indicated in a study of this vast assortment. As Leigh's widow remarked in a letter to Thomas Gilcrease written in April of 1962:

The studio at 200 West 57th Street, New York City, contains Leigh's art in every phase from start to finished stages. Besides paintings, pencil, pen and ink and watercolor, etchings and a buffalo—the only piece he ever modeled, cast in bronze, are examples starting with things he did at six years old and continuing with every kind and type, to the painting on his easel just as he finished it half an hour before he died. His library, files, easels, paints, palettes, brushes, props, consisting of pistols, guns, saddles, Indian jars, trophies and implements, are all preserved exactly as he left them—a wonderful demonstration for all students to inspect and be inspired by, of a great artist's life work.

Today, the visitor to the Leigh Gallery at the Gilcrease Museum may see Leigh's effects arranged just as they were in his New York studio during the final months of his life. His tools and materials, easels, palettes, brushes, canvases, and paints are displayed, as well as his paint rags and smock which are traditionally associated with the idea of an artist at work. Various other items are arranged in random fashion around the studio area in much the same manner as they were often placed by the artist when not in use as models for objects depicted in one or another of his many pictures. Southwestern pottery, Navajo rugs, moccasins, a cradle board, and several types of saddles are exhibited along with such articles of cowboy gear as chaps, a hat, a leather mail pouch, bridles, and colorful saddle blankets.

These are the things to which Ethel Traphagen Leigh referred as "props" in the excerpt quoted above, items which her late husband gathered to serve as reference materials in creating his portrayals of western American life. Used and cared for as models rather than as collector's specimens, many of these articles may be seen faithfully reproduced in Leigh's paintings and sketches. Indeed, it is apparent that in some cases his interest in a piece of equipment as a convenient "prop" outweighed any concern he may have had for its possible, historical suitability as an item to be incorporated into a specific scene.

Below, one of the artist's innumerable oil studies is reproduced from the original in the studio exhibit.





Leigh's favorite campsite along the rim of the Grand Canyon, Arizona, is shown in the photograph at left. Featured on the opposite page is a charcoal study of a Navajo woman, one of Leigh's most popular subjects for study.

Leigh's rather extensive use of photographs for information relating the details of appearance of a particular subject is evident through an examination of his files which include camera studies of all kinds of animals, all types of people, and objects both natural and man-made. Comparisons of some of these photos with selected examples of his finished work often show aspects of the former duplicated in the latter. A passion for exact or "truthful" rendering of natural objects or scenes is further revealed in the numerous sketches Leigh customarily made before beginning a painting. He made literally hundreds of such studies for later use and, like the physical properties and photographs already mentioned, transferred them in part or in whole to the canvas.

Leigh's early training at the Royal Academy in Munich, Germany, taught him the use of live models and photographs in preparing a work of art. Here, as well, he learned to plan a painting as an architect plans a building or an engineer a piece of machinery, designing beforehand each part to be integrated into the final composition. It must be said that the results of such an approach, as seen in terms of his finished works, do not show any indications of what might be called "spontaneous"

expression. Leigh seems to have preferred to leave nothing to chance or to the viewer's imagination, unlike the impressionist painters to whom he loudly and vigorously objected.

In 1896, Leigh returned to the States from his studies abroad and soon found employment as an illustrator for Scribner's and other New York magazine publishers. He made his first trip to New Mexico in 1906. Here he discovered at last the subject and the theme for which he sought: the American West. Here he returned, year after year, to sketch and paint the dramatic episodes of Western life for which he became so widely noted.

"He's no parlor car artist," wrote Thomas Moran of Leigh in the *Christian Science Monitor* in June, 1913. And indeed he was not, for he often selected some of the most rugged areas of the American wilderness for his favorite sketching sites, camping out for weeks at a time amid a clutter of easels, paints, and camping gear along the rim of the Grand Canyon or in the heart of the Painted Desert. Leigh looked upon the Southwestern landscape and recorded his feeling for its vast expanse and range of color, endeavoring to impress upon his canvas something of the wonder he felt for the beauty of the land.

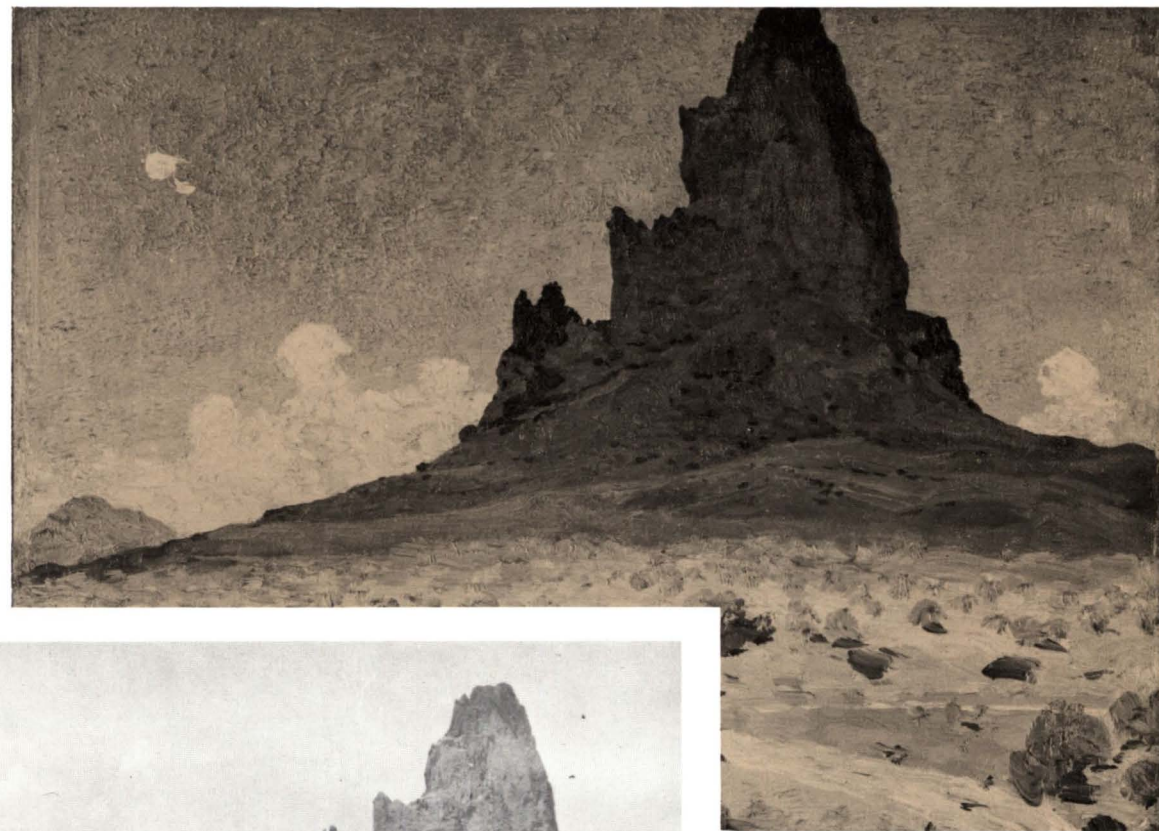


In 1918, after having exhibited his Western pictures for seven consecutive years at the Babcock Galleries in New York City, Leigh received the following criticism from one of the City papers:

Leigh's are the kind of pictures that strongly appeal to the people of an Eastern city whose energy is only partly used up by the feeble excitements of Wall Street and its tributaries. Such people get a sense of physical power and something of the zest of physical adventure in seeing horses pick their way along a dangerous trail, Indian chieftains pushing over great hills, famous hunters at grips with the now extinct bison, riders blown by the big wind and bucked

by the little bronco, the whole panorama of the picturesque West...

Here we have that touch of sophistication always to be found in the wild when placed among tame surroundings. The West is East seen from the Eastern angle, whatever pains are taken to put truth into the local color and history into the episode. The plain truth is that the West cannot be painted. It is just as much a state of mind as Boston, but it is a state of mind that changes as it comes within range of the artist's method of expression. Such material as Mr. Leigh and other painters are furnishing is, however, capital illustration of the "Book of the West" full of legends and adventure.



Above and right are a finished canvas and a photograph of the artist on location.

W. R. Leigh reported the West: its canyons and pinnacles, its deserts and badlands, its sagebrush and tumbleweed, in daylight and moonlight as backgrounds for his action-packed portrayals of cowboys, Indians, and horses.

"My interest in the West began long before I can remember," he once said. "I found it all and more than I had dared to expect or hope, and I believe it has called forth the best there is in me."

Although Leigh was an excellent technician with probably the best formal training of any of the major Western painters, he was not as great a student of Western lore as Frederic Remington nor did he have the familiar acquaintance with the country and its subjects

so apparent in the works of Charles M. Russell. More of an observer or reporter than a participant in the daily life of the West he loved, nevertheless, Leigh managed to set down on canvas his vision and viewpoint in no uncertain terms.

The critics did not always praise Leigh. Comparing his work with that of Russell's, one New York newspaper critic observed:

Charlie Russell is not as good a painter as William Leigh, but he is a greater artist of the West because he knows his West. Russell always has something to say, and when one has a message and knows how to express it, technique becomes a secondary consideration.

In something of the same vein, another visitor to one of Leigh's New York exhibitions—a Westerner this time—remarked:

Observers who do not know the West, or the living realities of the vanishing frontiers, will have no quarrel with the Leigh projections of the regions which he has chosen for his big, fine works. Joseph H. Sharp, Charles M. Russell, Remington, Schreyvogel, Paxson, DeCamp, and even Goodwin (who never tried to paint anything but the big game of the West) may not be as capable painters as Mr. Leigh, but they "grabbed the West" just as Alfred Henry Lewis grabbed it, just as Mark Twain knew it, just as Wallace Coburn seized it in his almost unknown "Rhymes of the Roundup."

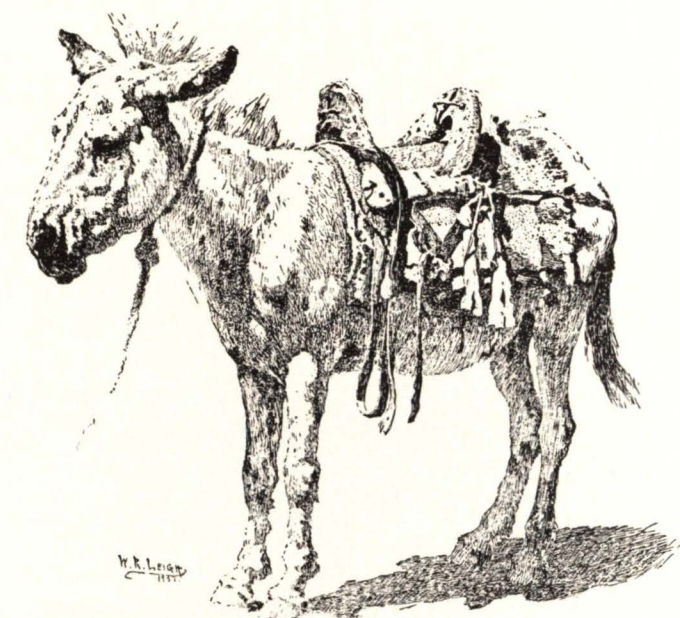
"Pictorially, then, the Leigh exhibition is admirable. But it is no truthful disclosure of the West as it is or as it was. The horses, which are everywhere, are not the horses that we know in the plains and hills. I remember quarreling with Remington because he used a kodak to get "an impression" of a broncho, a range pony, or an outlaw horse of the round-up "in action." But Remington was right, where—to my way of thinking—Mr. Leigh is wrong. Given a scene or incident and Leigh paints a horse to fit his purpose. And, as I have said, the horse of his picture is not the horse of Western reality.

It is a horse, but no artistic dexterity can dismount a New York policeman and put a cowboy in the same saddle on the same animal and show the town-trained animal galloping to head-off the nomad Indians. I never saw a "fat" Indian pony. I wonder where Mr. Leigh got the well-fed "mounts" upon which he places his Indian warriors, hunters and wayfarers. Some of them look like circus horses. And they are as well-painted as they seem to be well-fed."

By 1920, Leigh was participating in shows right along with Russell and other Western artists including E. L. Blumenschein, Irving Couse, Edward Deming, Albert Groll, and Frank Tenney Johnson. He continued to journey to his favorite sketching sites in the Southwest and to draw upon them for his subject matter. Returning to New York from a summer's camp-out, Leigh brought back the many studies and assorted artifacts which served him later as models for his finished works, most of which were completed in his studio.

"I needed studies of everything," he once remarked, "...dependable studies." Today, it is in these works more than in his finished canvases that his exactness as an observer and his ability as a draftsman are most clearly evident.

Babcock Galleries held an exhibition of Leigh's oil studies in 1924. A considerable amount of interest and comment was stirred up by this show, which featured both landscape and figure studies done from life in Wyoming, South Dakota, New Mexico, and Arizona.



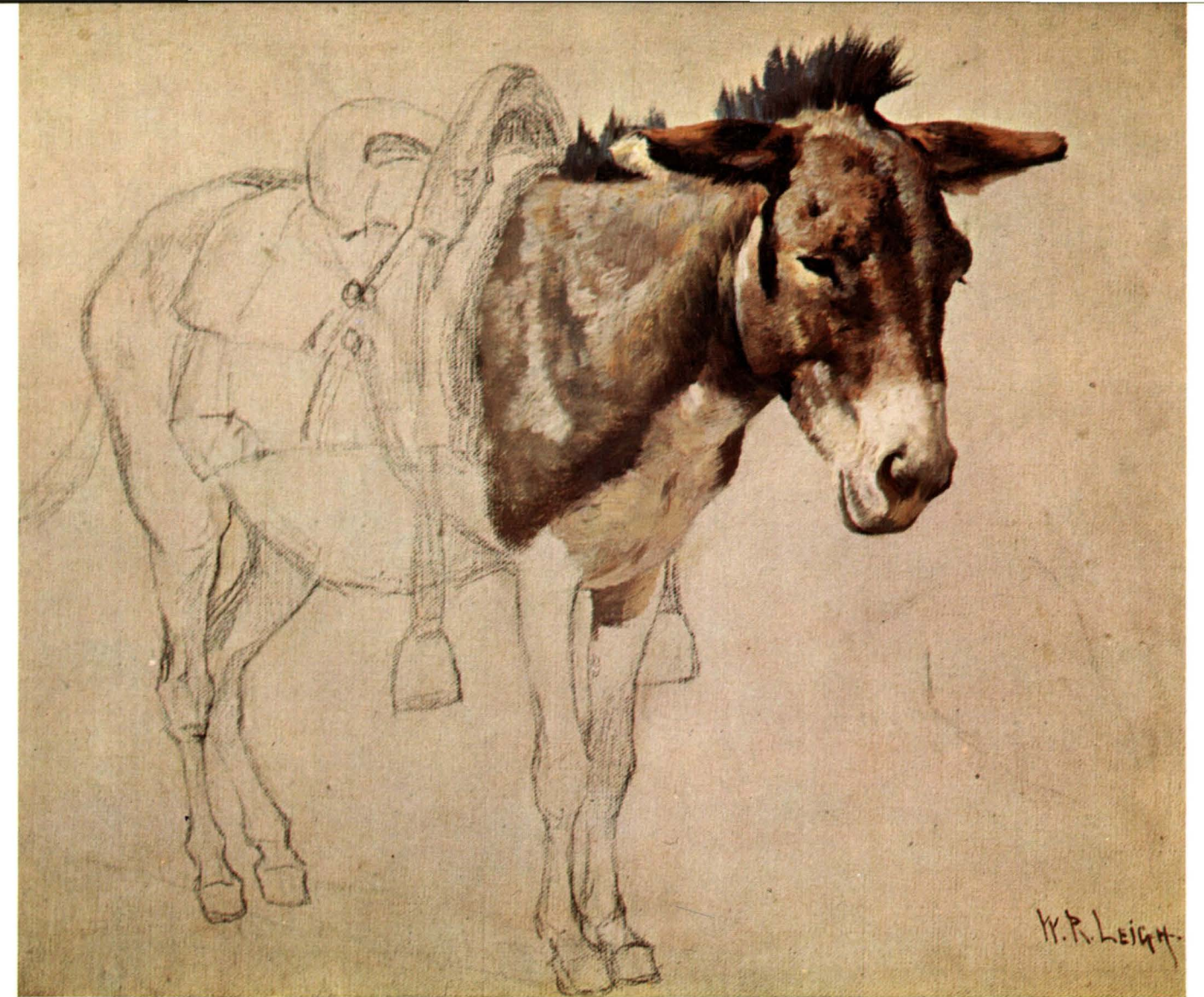
One reporter at this exhibition summed it up in the following manner:

There is no pretense in this exhibition beyond being just what it is stated on the cover of the catalogue to be—"Original Studies." It shows the artist at close grips with the pictorial data of prairie trail and ranch enclosure. Here he has his sleeves rolled up, so to speak and has got right down to the serious business of recording just how a Sioux strawberry-roan looks under the mid-day sun, or how a Hopi burro or a Navaho goat stands when the afternoon is drawing to a close. There are numbers of carefully made portrait studies of Zuni Indians and several landscape notes of particularly noteworthy skies and such, but it is in the animal studies that Mr. Leigh is at his best. Here he sits in the saddle with the best of them, sure of his subject and of himself.

Many of these same small paintings are now included in the Gilcrease Institute's collection of Leigh's work. Among them are numerous renderings of Indian ponies, burros, sheep, cattle, Western landscapes, cloud formations, trees, and other types of desert vegetation. Pen-and-ink sketches, individual portraits, and exterior and interior scenes in various stages of completion are also found among the assortment of the artist's personal notes and effects. Numbered among the pencil drawings in this inventory are both field and studio sketches of characters or elements of composition which were used in the development of Leigh's finished canvases. Many of the figures suggested here can be identified within the context of his larger pictures such as those presently on permanent exhibition at the Woolaroc Museum owned by the Frank Phillips Foundation near Bartlesville, Oklahoma: individual characters included in his *Westward Ho*, *Custer's Last Fight*, and *The Lookout*, to name only a few.

Perhaps the most complete set of studies included in this latter group is that which illustrates the development of Leigh's mural-sized portrayal of Captain John Smith and his rescue at the hands of the celebrated Indian princess, Pocahontas, also to be seen in its final state at Woolaroc. Here we have preliminary drafts for several of the principals represented in this drama, at least four renditions of Smith and Pocahontas in varying trial poses, and a series of full compositions in pencil or charcoal exhibiting the marks of the grid pattern which the artist applied to his sketches to assist in their enlargement upon canvas. Again, Leigh's rigorous academic training and concern for detail is in evidence.

Reproduced in color at right are two examples of Leigh's many "original studies." Painted in oil on commercial canvas board, these pictorial "notes" reveal at a glance the artist's wonderful ability as a draftsman and observer of nature. Below, one of the preliminary sketches for "Pocahontas."





Reproduced on the following
three pages are color studies
contained in the Leigh studio collection.
Each of these
works illustrates that he took as
much care in his
smaller studies as he did in
his larger, finished paintings.







Argument with the Sheriff, oil, by W. R. Leigh.

Leigh seems to have relied heavily upon methods instilled in him during his student days in Munich, although he once remarked during the course of a radio interview that "no academy makes artists of its students." In his book, *The Western Pony*, published in 1933 by the Huntington Press, New York, Leigh has given us a more complete account of his theories relating to "action in art" when he writes:

I have spoken of the misconception of the true actions of animals, particularly the horse, in the minds of the world's greatest painters prior to the invention of the instantaneous photograph. Concerning this same question there is still considerable chaotic thinking, even among painters. A brief explanation may not be out of place.

The reason why early painters of animals made the mistakes they did, was due to the fact that the human eye requires a certain length of time in which to see and record, a much longer time than does the camera. Consequently no eye had ever seen, consciously, all the motions which make up the stride of a running horse, for the simple reason that no human eye could—it is not built to do so...

When Frederic Remington, as a young man, went to the West, he sent back drawings of bucking horses which were the most accurate and sensational drawings of this kind that had ever been seen. The magazines of the East seized them avidly. Soon afterward C. M. Russell, far more intimately acquainted with the cowboy life, and with a wonderfully correct knowledge of the horse, began painting his

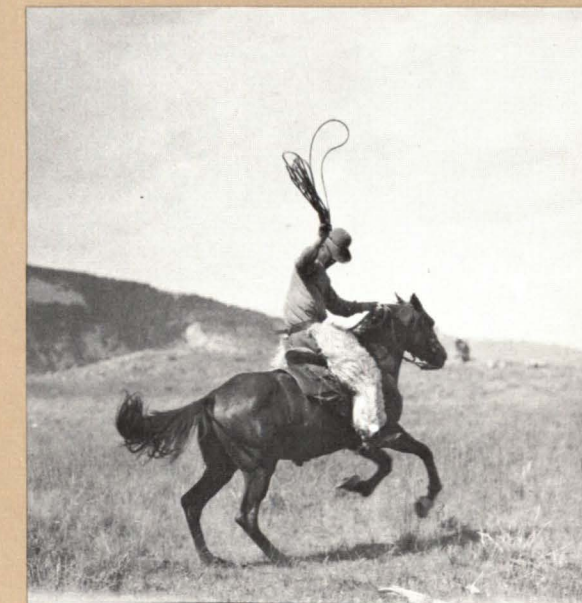


The photographs on this page are reproduced from original prints in the artist's studio files. They were taken by Leigh in Cody, Wyoming, in 1908, while watching a group of cowboys engaged in their own version of a game of polo. Leigh Photo Files, Gilcrease Institute.

remarkable series of compositions portraying situations in the life of cowboy and pony...

The painter must convey the impression of truth as best he can; sanity, knowledge, taste, common sense, are the guides which he must follow, since they are the only guides. It is photographically correct to paint the horse in action as the camera shows it, but it is artistically wrong, because to depict some of the instantaneous phases of the stride, even though we now are able to do so, does not convey the idea of rapid movement. Outlandish-looking poses in the movement of the horse or any other animal shown by the camera, should be avoided by the painter.

The *Western Pony* was voted one of the "Fifty Best Books" for the year of 1933 by the American Institute of Graphic Arts. Long out-of-print, the book is now a collector's item.

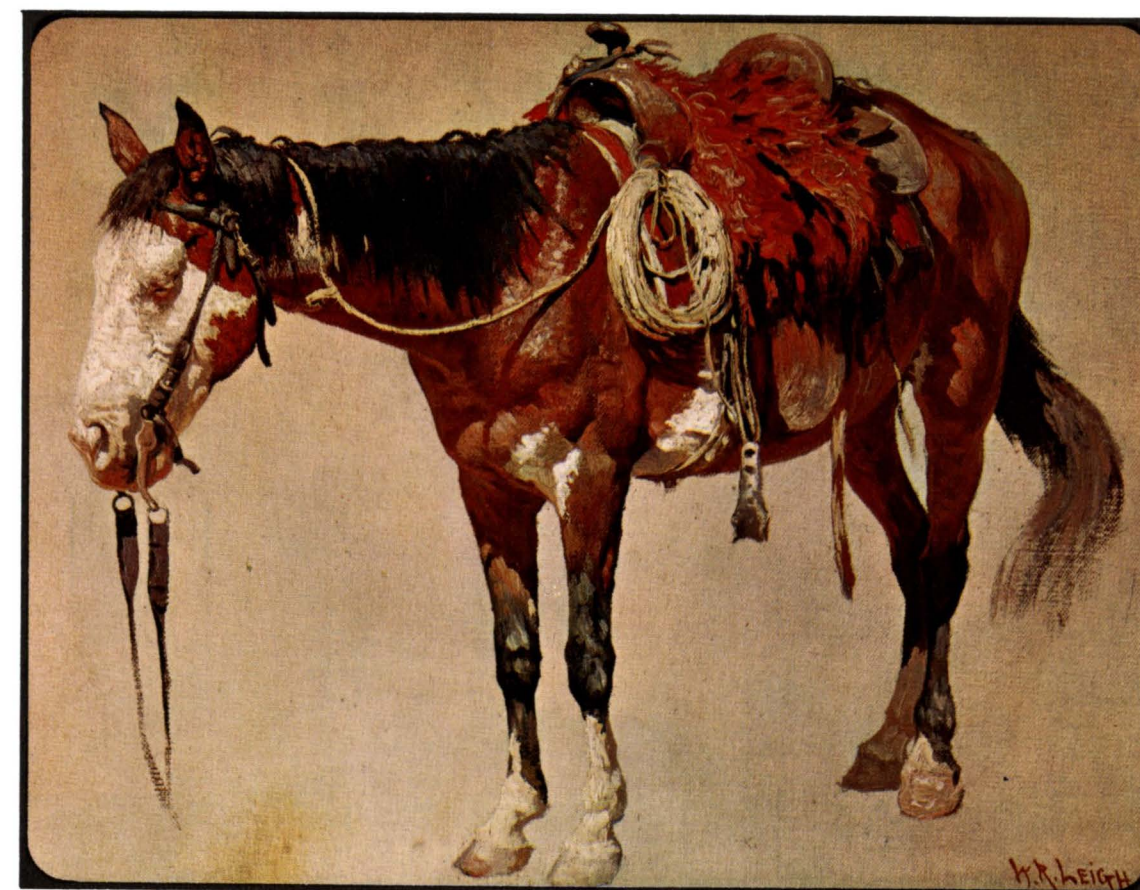
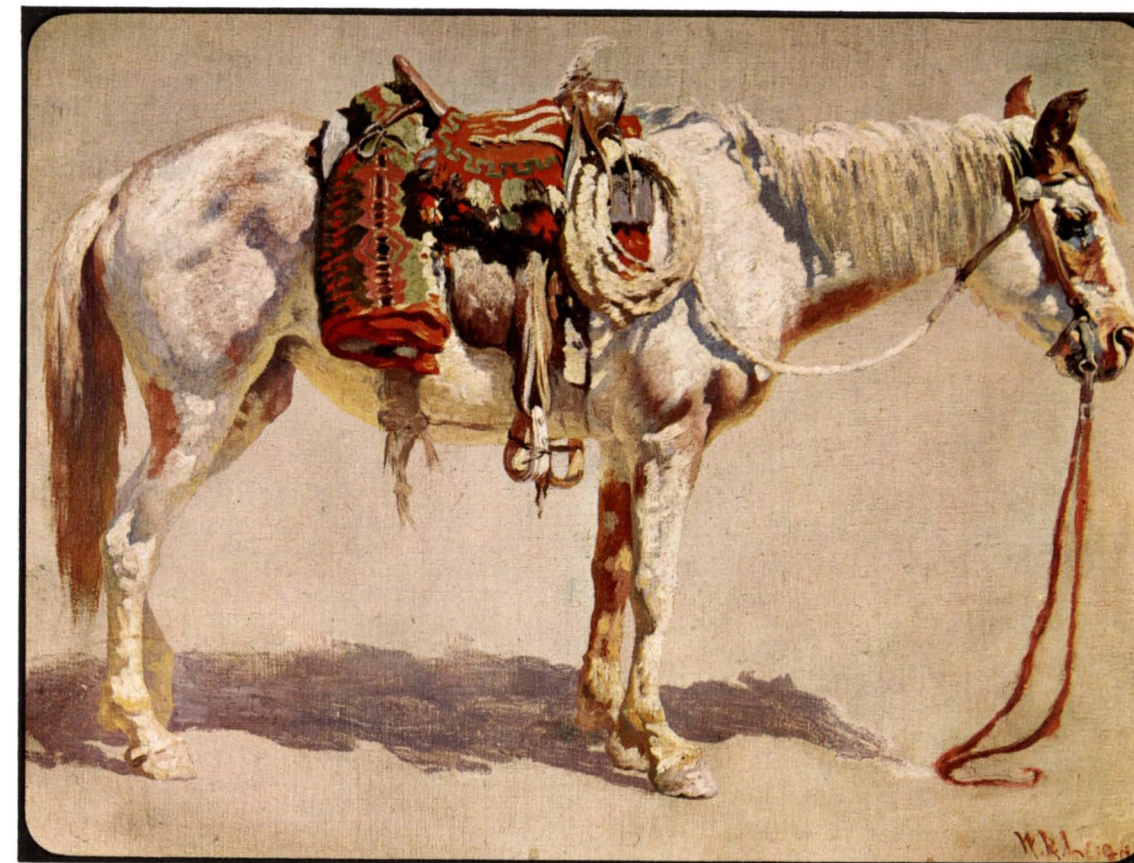




William R. Leigh received many awards and medals for his painting. The most noteworthy of his early awards were the six medals he received while studying at the Royal Academy in Munich. From 1950 to 1955 he won several awards: "Outstanding American Painter of 1950-51, Scroll Award" from the New York City Federation of Women's Clubs; the Benjamin West Cliendinst Memorial Medal presented by the Artist's Fellowship, Inc.; the Conservation Award of 1954 from the National Life Conservation Society; a Citation from Kappa Pi, National Art Fraternity. He was the first recipient of the Alumni Honor Medal from the Maryland Institute in Baltimore. On March 2, 1955, the National Academy of Design elected Leigh to position of National Academician. He was posthumously awarded the Gold Medal of Honor from the Hudson Valley Art Association, White Plains, New York, commemorating a life of high achievement.



Included in Leigh's photo files are many studies of horses, burros, and Indian ponies in varying stances or poses. The paintings, opposite, are among those featured in Leigh's comprehensive review of *The Western Pony* published in 1933. Original oils in the Gilcrease collection.





An important part of the Leigh studio acquisition is in the form of manuscript material. Although not exhibited in the Leigh Gallery it is, perhaps, the heart of the collection. Leigh's personality and philosophy are revealed in the quantity of his written work. The preponderance of manuscript material attests to the fact that the artist spent a great deal of time writing as well as painting.

The major work among the unpublished manuscript material is an autobiography written some time during the last two years of the artist's life. Other lengthy pieces of unpublished material are "The Invocation" and "All in the Name of God," both written in verse. There are essays, poems, and articles covering a great variety of subjects. Some of William R. Leigh's beliefs are appearing in the literature of today, a possible indication of why some of the pieces were not published during the 1920's and 1930's when they were written. Perhaps his outspoken presentations were "ahead of their time." Some of his more profound theories concerned such topics as man's intelligence, reason, truth, organized religion, and capitalism.

During his lifetime, William R. Leigh published three books. *Cleft Wings* was his first, a five-act play involving the probable authorship of those works credited to William Shakespeare, printed in 1931. *The Western Pony* followed shortly thereafter in 1933. After his trip to East Africa with the Carl Akeley expedition, Leigh penned an account of his experiences entitled *Frontiers of Enchantment* which was published in 1938 with illustrations by the author. Scribner's published several

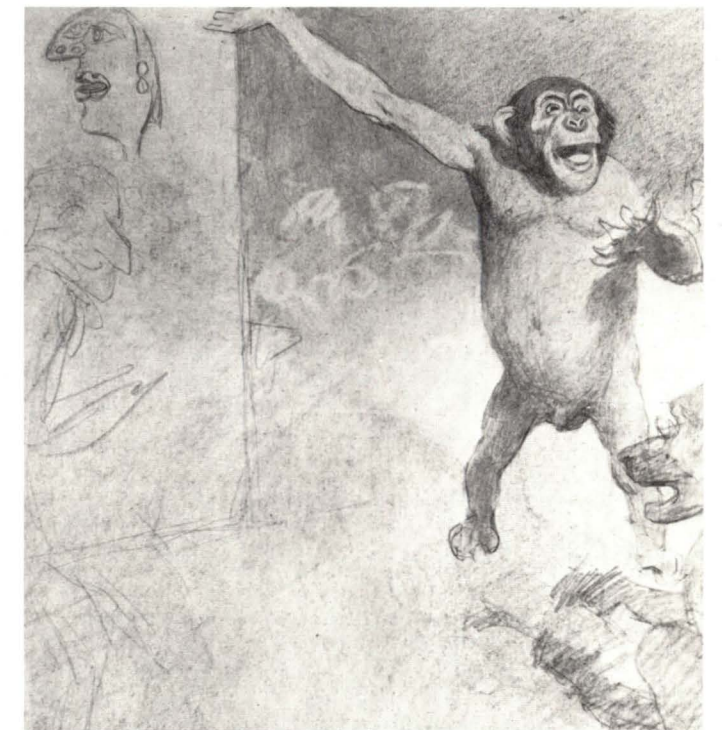
W. R. Leigh is shown expounding his philosophy to a group of students from the Traphagen School of Design while touring the Bronx Zoo, New York.

The sketch reproduced here reveals Leigh's sentiment on "Modern Art." Leigh often did sketches or paintings based upon themes in one or another of his poems or plays. Of an allegorical or symbolic nature, these works require the assistance of the written material to clarify their content.

subsequent articles written by Leigh on Western subjects, and the Salmagundi Club, of which Leigh was a member, published a limited number of copies of his poem, "The Painted Desert."

Filed in the Gilcrease library with Leigh's manuscript material are letters, scripts for lectures and radio appearances, lists of vocabulary and spelling words, and an idea file. Included in this latter folder are a number of plot suggestions for pieces which Leigh planned to develop, stories of events out of the artist's life, and scattered comments which seem to be expressions of random opinions and thoughts. One in particular reads:

What is the best thing in the world? Health.
What is the worst thing in the world?
Poverty.
What is the most beautiful thing in the world?
Reason.
What is the ugliest thing in the world?
Ignorance.
What is the greatest gift in the world?
Imagination.
What is the greatest curse in the world?
Stupidity.
And the commentary ends with the final statement:
Man's noblest work is telling the truth.





Students and biographers will find this collection valuable in its capacity to reveal the artist, the man, his personality and philosophy. Few people in the past, whatever their field of endeavor, have managed to leave so great a quantity of material documenting their thoughts and opinions. It might occur to some to question how all these records happened to be kept. Evidence leads this writer to believe that it was Ethel Traphagen Leigh who was primarily responsible for the collection and organization of this material as well as the scrap books, files, albums of photographs of Leigh's finished works, copies of press releases, copies of all publicity received by Leigh, and copies of letters sent by Mrs. Leigh to the hundreds of people interested in her husband's work.

The Leigh scrapbooks, five in all, are filled with memorabilia relating to events in Leigh's long career. Press clippings and announcements of openings are preserved in these albums along with reviews that are both critical as well as complimentary. Brochures of exhibitions are scattered here and there, annual New Year's cards from the Leighs featuring sketches by Leigh, and several magazine articles written or illustrated by Leigh. Certain items included on the final pages of the album for the year 1959 are of special interest, perhaps: two news stories, a letter, and a New Year's card bearing only the name of Ethel Traphagen. The letter deals with action taken by the Daughters of the American Revolution in permanently placing Leigh's painting of Paul Revere's ride in the Old North Church in Boston.

In reading and sorting through these items one comes to know something of Ethel Traphagen as well as of her artist-husband. Married in June, 1921, Ethel Traphagen and William R. Leigh went West for their wedding trip. This was the first of many trips which they took together. When they went to Africa in 1928, Ethel stayed in the coastal towns gathering fashion hints while Leigh accompanied the Carlisle-Clark expedition into the interior. Later they traveled around the world collecting costumes, jewelry, buttons, dolls, and chests from each country they visited. In South America, Mexico, England, France, and China, Mrs. Leigh did research on the costumes of all periods. She also collected books on subjects related to fashion or costume design.

The Cliff Dwelling reproduced on the opposite page is another example of Leigh's careful studies.

The items and books gathered on the Leighs' travels were placed in the library or museum of the Traphagen School of Design which Leigh and Ethel Traphagen had established in 1923, in New York City. The school, still operating under the direction of Ethel Traphagen's nephew, Hugh Traphagen, offers courses in fashion design, costume, illustrating, textile design, history of the costume, fashion journalism and others based on a sound art foundation. Traphagen School teaches Ethel Traphagen's theory that women should dress well not in accordance with the whim of any prevalent style, but in keeping with their type.

"We all vibrate back to certain periods," she writes. "We should find out what that period was, study the costumes, literature, people, furniture, and find out if we do not feel more comfortable in a modern adaptation of old-time costumes and colors."

An artist and writer in her own right, Miss Traphagen, as she was known professionally, ardently supported her husband's efforts. After his death on March 11, 1955, she spent the remaining years of her life seeking out a "proper" place for his studio collection. In 1956 she sponsored the last exhibition of W. R. Leigh's works—called the "90th Anniversary Round-up"—at the Grand Central Art Galleries in New York.

After Ethel Traphagen's death in April, 1963, Mr. and Mrs. John C. Traphagen and their son, Hugh, decided to place the William R. Leigh studio collection with the Gilcrease Institute in Tulsa. Here it remains on permanent exhibition alongside the works of Frederic Remington, Charles Russell, Thomas Moran, and other famous Western artists.

Leigh's purpose and viewpoint are revealed repeatedly in the many and varied pieces included in this collection. Sketches, studies, paintings, manuscripts, all indicate the desire of the artist and writer to be understood. Subtly or bluntly, Leigh endeavored to report the truth as he saw it or believed it to be. That he considered such concepts as "truth" and "taste" and "sanity" to be absolute realities beyond the reach of passing opinions serves to explain, perhaps, why he took such pains to understand them in no uncertain terms. His concern was for realism; he depicted a romance, nonetheless. For him, the romance was as real as life itself, and herein doubtless lies the appeal that his works continue to have for a great many viewers today.

Leigh seems never to have come to a final, peaceful settlement with himself or the ambiguities in his philosophy. Espousing the sentiments of a scientific age on the one hand while asserting the individualism of the century in which he was born on the other, he made his approach to art as honest as he knew how to make it. His writings leave little doubt as to his motives and intentions. On the last page of his autobiography, he makes a statement that pretty well sums up his chief concern for accuracy and honesty in his work when he says:

Every method of human expression has definite limitations: each medium is governed by inescapable laws, so that the best that each man can do is to be master of the tools with which he essays to echo nature . . . The foundation postulate of art must be honesty! . . . A lie on canvas is more malignant than a spoken lie because it is harder to forget.

Quotations and other references utilized in this review were derived from material to be found in the W. R. Leigh files of the Gilcrease library. Together with the artist's published works, these sources are listed in the following bibliography.

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