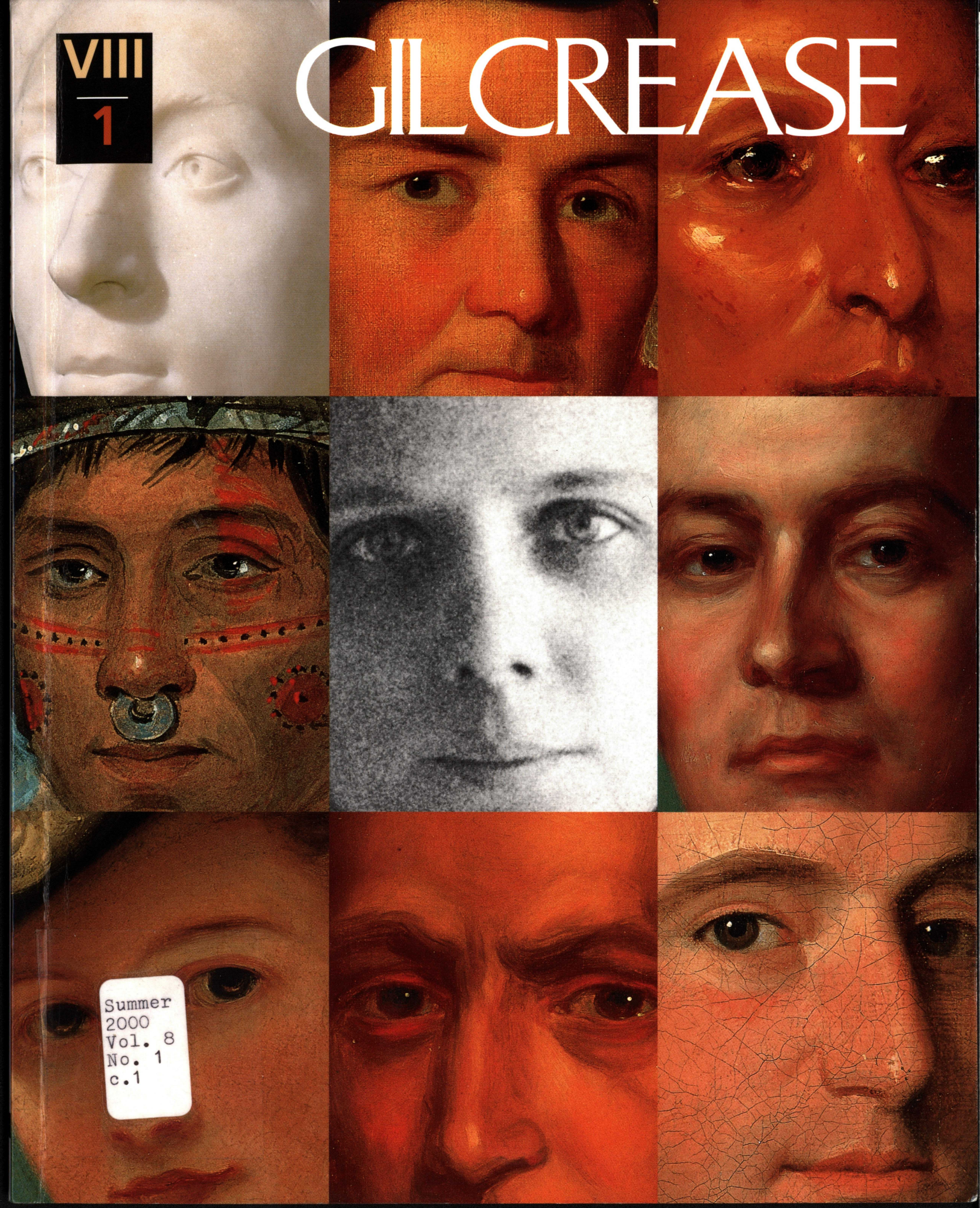


Summer
2000
Vol. 8
No. 1
c.1

Gilcrease Journal
Summer 2000
Vol. 8, No. 1
c.1

Gilcrease Journal
Summer 2000
Vol. 8, No. 1
c.1

Gillie Library

GAYLORD F

about face

MANY WAYS TO see and be seen



Karl Bodmer (1809–1893) Swiss
ADBEſH-HIDDſSCH
hand-colored aquatint engraving on paper;
4576.91.58

We are surrounded daily by portraits. We see the faces of our favorite musicians on the cases of compact disks and cassette tapes, and in larger-than-life posters at the music store. Movie ads in the newspaper are emblazoned with the faces of famous actors and actresses. Book jackets bear the faces of authors and biographical subjects. Magazine stands are galleries of faces. The desk corners of lawyers and bank vice presidents have come to look oddly bare without the accustomed portrait shot of their spouses and children, nicely framed. Our collective memory bank has been so filled with faces that we can evoke whole eras by simply recalling portraits from the past: Marilyn Monroe with eyes half-closed and lips pursed to say "ooh," John Wayne diffidently tipping a sweat-stained cowboy hat, Adolph Hitler with arm raised.

At the beginning of the twenty-first century, we seem to be indulging in an orgy of faces. *Ancient Faces: Mummy Portraits from Roman Egypt* recently opened at the Metropolitan Museum of Art in New York with its seventy naturalistic and strangely familiar-seeming encaustic portraits dating to the first centuries of Roman rule in Egypt, which began in 30 BC. In a jarring leap to the present, artnet.com, an internet-based auction house, just hosted a special online bidding sale of portraits from the nineteenth and



Robert Henri (1865–1929) American
GREGORITA — INDIAN OF SANTA CLARA PUEBLO, N.M.
oil on canvas, 1917; 0137.570

Robert Henri, an established New York painter, made his second trip to Santa Fe, New Mexico, in 1917. About that time, he began to include native design elements in his Indian portraits and to place more emphasis on the complementary space around his figures. The brightly-keyed and boldly-patterned geometric textiles were hung behind the models, creating a complex and decorative background design. This is particularly effective in this portrait of Gregorita, who was featured in a series of large portraits. Henri wrote: "When the model takes her place, the background recedes and exists only as a complement to the figure. All the beauty that can exist in the background rests in its relation to the figure. It is by looking at the figure that you can see this relation."

Gregorita, who was born in 1905 and is still living, remembers her selection as a model. Henri visited the Santa Fe Indian school where she was a student and asked the dorm matron to suggest some possibilities for models. She brought out several girls, from whom he chose Gregorita. She was paid $8 to model at his home, but also got apples and pieces of pie from Mrs. Henri. The twelve-year-old student spent some of her earnings on home-baked goods sold by the "Cinnamon Lady" who came by the school in a horse-drawn buggy.

twentieth centuries. And, of course, the current exhibition at Gilcrease presents an historical sweep of examples from American portraiture such as only could be assembled from a collection as deep as the museum's. Perhaps at some level we believe that by looking into the faces of our fellow humans we will decipher the summary meanings of the past and obtain some clue as to what lies ahead, or at least might ascertain what it is that remains constant, when technology and the evolution of culture are changing so much around us.

For as much as we now know about the workings of human biology — and its genetics — there is still the mystery of the body. How does it express, or conceal, our true identities? Who are we, or what are we, without it? Is biology destiny?

Like a fractured mirror, our culture reflects back at us a thousand different human faces. Because of their prevalence, portraits and their meanings have become in a sense invisible. This issue of the *Journal* invites you to muse on the power of the portrait by ambling through a "Who's Who" of painted, sculpted, and photographed faces from the Gilcrease collection, and considering the place each subject, artist, and work has had in American history. There are so many ways to gather and group the

Charles Bird King (1785–1862) American
DAVID VANN
oil on wood ; 0126.1193

David Vann (1800-63) was prominent among the Cherokees before and after removal to Indian Territory. He served as marshall and national treasurer and was elected superintendent of the Saline District near Tahlequah in 1849. He was also a delegate to Washington between 1843 and 1849. Periodically he edited the Cherokee newspaper.

King painted the only known portrait of Vann, at the family plantation at Spring Place in southeastern Georgia, ten years before the Cherokees were removed from the East. The portrait was among those transferred from McKenney's Indian Gallery to the Smithsonian Institution, but fortunately the Vann family claimed it in 1851. It escaped the fire that destroyed most of King's work there in 1865.

Nicolai Fechin (1881–1955) Russian
PORTRAIT OF MRS. KRAG
oil on canvas, 1923

When the Fechins first emigrated from Russia, they lived in the Bronx. Neither parents nor nine-year-old Eya spoke English; Mrs. Krag was Eya's English tutor. This portrait is an elegant composition, indicating that Fechin arrived in America an accomplished painter. The pose and accoutrements show the sitter to be a sophisticated socialite and her direct gaze and graceful actions imply confidence. Fechin's expressive brushwork and ability to capture the sitter's character had made him a well-respected painter in Russia and Europe and guaranteed success in America as well. Notice the larger signature on this painting, one of Fechin's first attempts to write his name in English. The artist felt a signature unnecessary, as an artist's work should be recognized by style alone.

portraits from Gilcrease's exhibition. We have arbitrarily chosen a few of these themes in order to give structure to the presentation of the works, and to provide frames of reference for further thinking about them. The organization is only loosely chronological. Anne Morand and Sarah Erwin provide a rich narrative caption for each portrait that introduces both subject and artist, and gives insights into both. Other more visceral information will be gained by coming eye to eye with the sitters yourself in this gallery of the faces of Gilcrease. CLH





GILCREASE JOURNAL

VOLUME EIGHT~ NO 1 SUMMER 2000

Gilcrease faces



"I love the art of painting, but the greatest merit of execution on subjects that have not a virtuous tendency lose all their value in my estimation."

CHARLES WILLSON PEALE (1741–1827)



"I am working on the watercolor of 'Patches' and yourself, but I don't know yet what luck I'll have with it."

OLAF CARL SELTZER (1877–1957) ON HIS PORTRAIT OF PHILIP G. COLE



"Very few are aware of the mortifications and anxieties which attend the work of a painter; and of the toil and study which it requires to give him success and raise him to distinction."

GEORGE CALEB BINGHAM (1811–1879)



"I must confess I am not a portrait painter, but with the aid of mirrors and photographs I succeeded in making one, which my family say is fine."

OSCAR BERNINGHAUS (1874–1952), ON HIS SELF PORTRAIT

M. SUSAN SAVAGE *Mayor of Tulsa*

GILCREASE MUSEUM
J. BROOKS JOYNER *Director*
GARY F. MOORE *Assistant Director*
DANIEL C. SWAN *Senior Curator*
BRENT VAWTER *Associate Director*
KEN BUSBY *Director of Communication*
MICHAEL SUDBURY *Director of Development*
ANNE MORAND *Museum Collections Manager*
SARAH ERWIN *Curator of Archival Collections*
JASON BAIRD JACKSON *Curator of Anthropology*
SHELLEY COOK *Membership Coordinator*
SHANE CULPEPPER, ROBERT BILLINGS *Photography*

GILCREASE JOURNAL
CAROL HARALSON *Executive Editor and Designer*
KEN BUSBY *Assistant Editor*

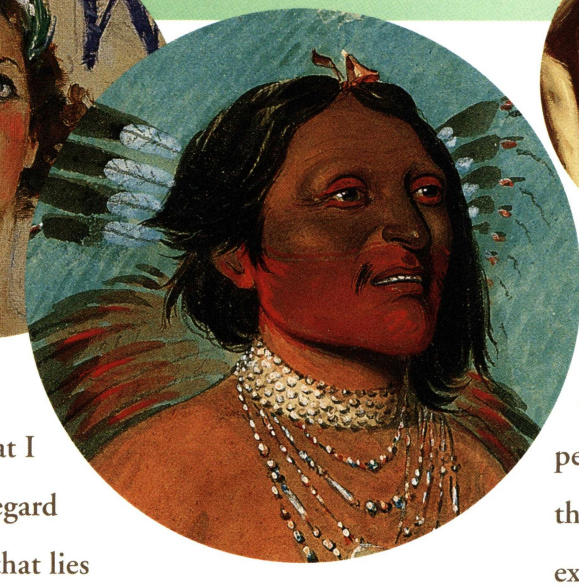
The *Gilcrease Journal* is a benefit of membership in the Thomas Gilcrease Museum Association. Published biannually, the *Journal* is copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation, 1400 Gilcrease Museum Road, Tulsa, Oklahoma 74127-2100 (918/596-2700). All rights are reserved. Additional copies may be purchased in the Gilcrease Museum Shop at $10 each. To order by mail, please send a check for $12 (which includes $2 for postage and handling) to the Gilcrease Museum Shop, at the museum address.

Printed in Canada



"Do not imagine that I would disregard that thing that lies beneath the mask, but be sure that when the outside is rightly seen, the thing that lies under the surface will be found upon your canvas."

WILLIAM MERRITT CHASE (1849–1916)



"The trouble is, the more it resembles me, the worse it looks."

RALPH WALDO EMERSON (1803–1882), ON HIS PORTRAIT BY DANIEL CHESTER FRENCH



"I consider the copy perfect; a perfect likeness of the man. . . and an exact copy of the original drawing."

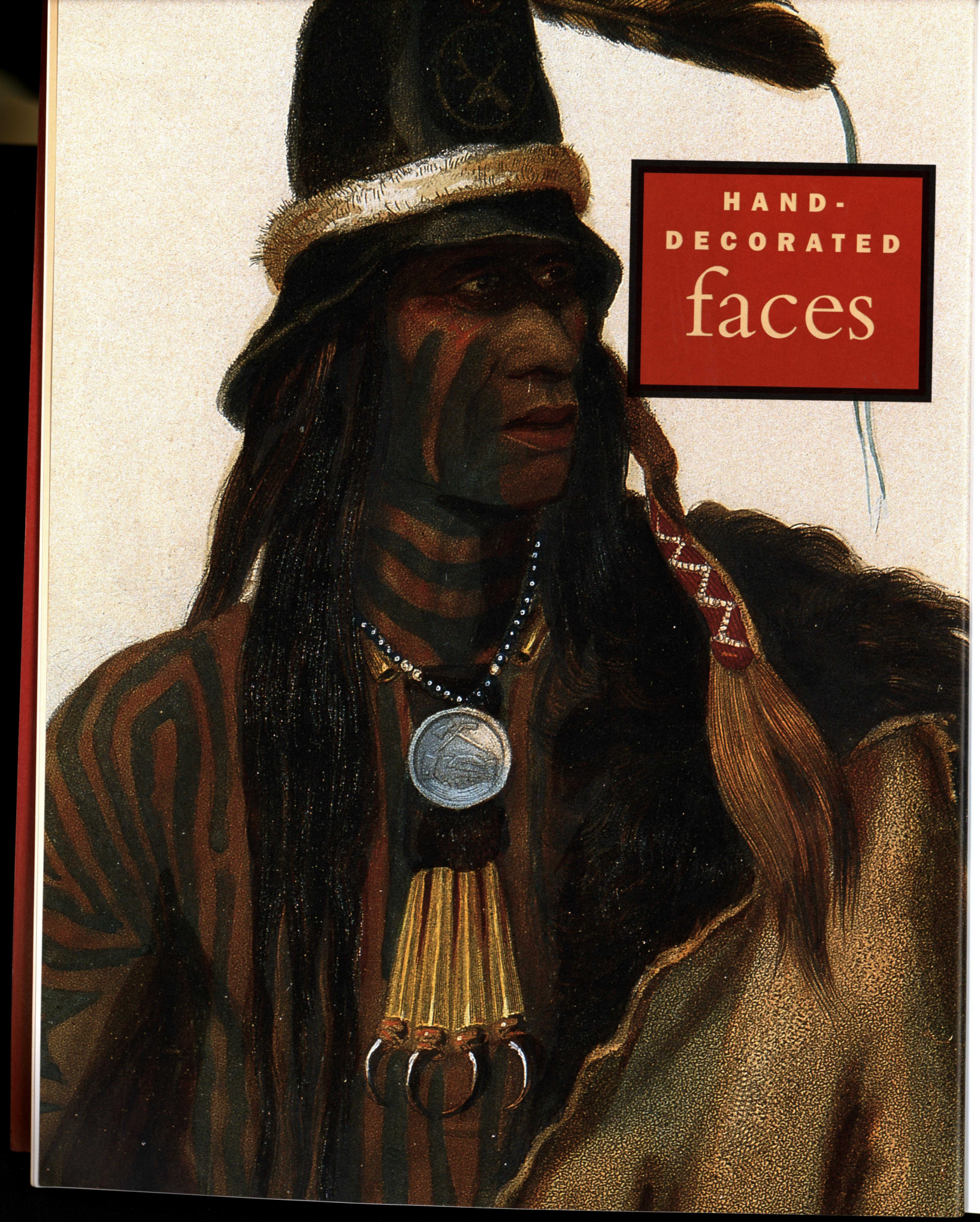
THOMAS MCKENNEY, ON THE NEW TECHNIQUE OF LITHOGRAPHY, (CA. 1830)



"I felt that her integrity and great accomplishments deserved the best painting I could do. She was ninety-four years old when she posed for me. . ."

CHARLES BANKS WILSON (B. 1918), ON HIS PORTRAIT OF ANGIE DEBO

Gillie Library



Karl Bodmer (1809-1893) Swiss
ADBÍH-HIDDÍSCH
hand-colored aquatint
engraving on paper
4576.91.58

Abdíh-Hiddísch, (Maker of Roads) chief of the Hidatsa village of Awacháwi and member of the tribal council of Hidatsa villages, was one of Maximilian's principal sources of information concerning the Hidatsa. Bodmer painted the outstanding leader and warrior in March 1834. While tattooing was not uncommon among Mandan and Hidatsa men, it was usually limited to the right breast and arm. Abdíh-Hiddísch's also covers both arms, legs and hands. It was done with a needle dipped in a blue-black dye made from willow bark. The stripes and symbols were further embellished with red paint. He wears a European-style hat and a peace medal as signs of his political status.

Karl Bodmer and George Catlin had similar artistic experiences along the Missouri River, in fact painting some of the same people. However, Bodmer's superior talent is evident. Trained by his uncle, who was also a painter, Bodmer was an unknown but promising artist when he came to the attention of Prince Maximilian. That promise was fulfilled in the superb figure studies and attention to detail that were perfect for the prince's documentary needs.

Hand-decorated faces

The other day on the subway I sat opposite a sleekly proportioned young woman in bell-bottom jeans, platform boots, a leather bomber jacket, with brass rings on every finger, a row of thick bracelets on one arm, a small delicate nose ring and dreadlocks with gold-blond extensions. It worked, and while I wanted to go on looking, her attitude made clear that anything beyond a glance was a presumption.

Several stops and neighborhoods later I found myself standing next to a young preppie (in pink and khaki) with no accessories beyond the unostentatiously expensive watch and sunglasses. That, too, worked. He had casually careful "it just grows like this" hair and the manner that signals: don't hate me because I'm privileged, but if you can't help yourself, I couldn't care less.

Call them fashion ethics. . . two of the many now thriving on the streets where we live, the television screens we gape at and in the magazines we leaf through in waiting rooms, bathrooms, and supermarket lines. But I'm inclined to call all of this body art. . . .

The further back in time we go (mostly through sculpture and painting) and the more traditional the societies, the more body art signifies group status: profession or religion, expectations imposed by gender and sexuality. Most unusual to Western eyes are body painting (we restrict ours to the face and nails), scarification, body piercing beyond the ears, and extensive tattooing, although navel and mouth piercing are more popular now. Those elaborate scar patterns on the chests and faces of American Indians or Africans startle us because we practice scarification through cosmetic surgery, keeping it private, and the result is supposed to look naturalistic rather than abstract or symbolic. We like to redesign rather than redecorate out bodies. (And not without suffering, as so many exercise videos, gyms and injuries make clear.)

Excerpted from "Body of Work: You're Both the Artist and the Canvas" by Margo Jefferson (New York Times, Monday, March 6, 2000)



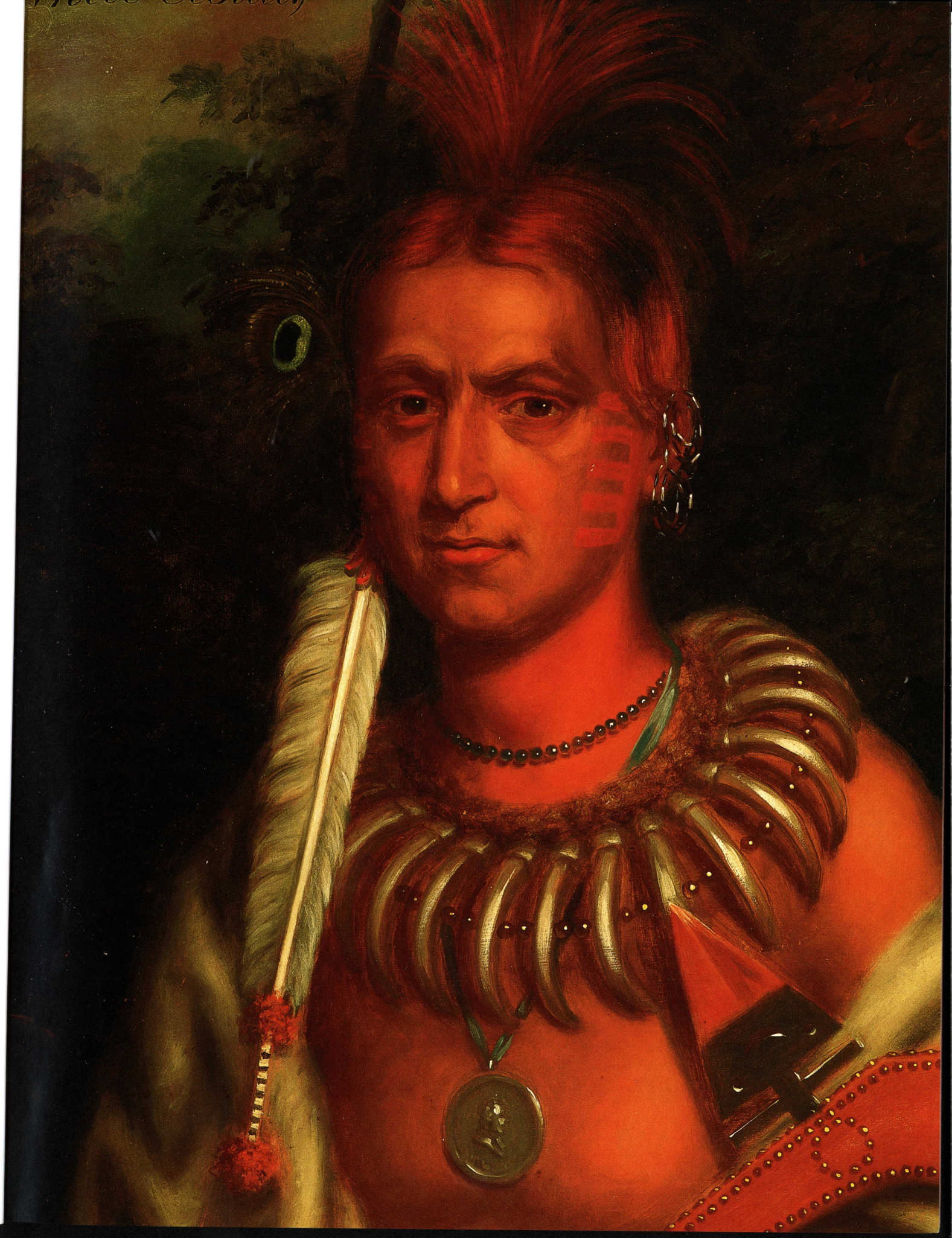
Thomas McKenney and
James Hall, publishers
NESOUAQUIOT
hand-colored lithograph on paper
2126.1814.36

The portraits in McKenney and Hall's volumes were printed in what was a relatively new technique—lithography. Besides allowing beautiful and faithful reproduction from an original painting, lithography offered the benefit of speed and easy correction over older printing methods. McKenney was amazed by the quality of the prints, saying "I consider the copy perfect; a perfect likeness of the man, who is known to me — and an exact copy of the original drawing by King."

Nesouaquoit or The Bear in the Forks of a Tree, a Fox chief, was one of a delegation of seventy-four Indians of various tribes who met with the secretary of war in Washington in 1837 to discuss land claims. Many distinguished leaders were part of the group, including the Sauk chiefs, Keokuck and Black Hawk. Nesouaquoit was known for his generous and courteous hospitality to all who visited him.

Charles Bird King
(1785-1862) American
MAK-HOS-KAH,
CHIEF OF THE GOWAYS
oil on wood, 1825
0126.1198

Mak-hos-kah, also known as White Cloud, was an important Iowa leader and warrior who participated in eighteen battles with others tribes and was never defeated. He was among the seventeen Indians brought to Washington in 1824 by Superintendent William Clark to negotiate a major land cession to the United States. White Cloud was presented to President James Monroe, who gave him a peace medal and with whom he signed a treaty. The treaty provided considerations, including a payment of $500 to be made to the Iowas annually for ten years. Other provisions were for blankets, farming utensils, and cattle; and for help with conversion to a farming community. When White Cloud returned home, he cultivated land and built a log home, in which he lived in comfort.









Louis Nicolas (1634?) French
CODEX CANADIENSIS
pen, ink, watercolor on paper
Clockwise, this page: Pages 10, 11, 5. Facing: Page 15.

The creator of the Codex Canadiensis, Louis Nicolas, became a Jesuit priest in order to satisfy his desire to see the little-known wonders of the Western Hemisphere. He arrived in Quebec in 1664 and spent ten years working among the Ottawas and Mohawks. Reportedly, he was forced back to France in 1678 where he was dismissed from the Jesuit Society. He never succeeded in publishing his Codex, but the bound manuscript with its 180 drawings provides some of the earliest depictions that exist of the native inhabitants of New France, now known as Canada.



George Catlin (1796/1872) American
TE-AH'-KE-RA-LEE-RE-COO, THE CHEYENNE
watercolor on paper, 1836
0226.1541





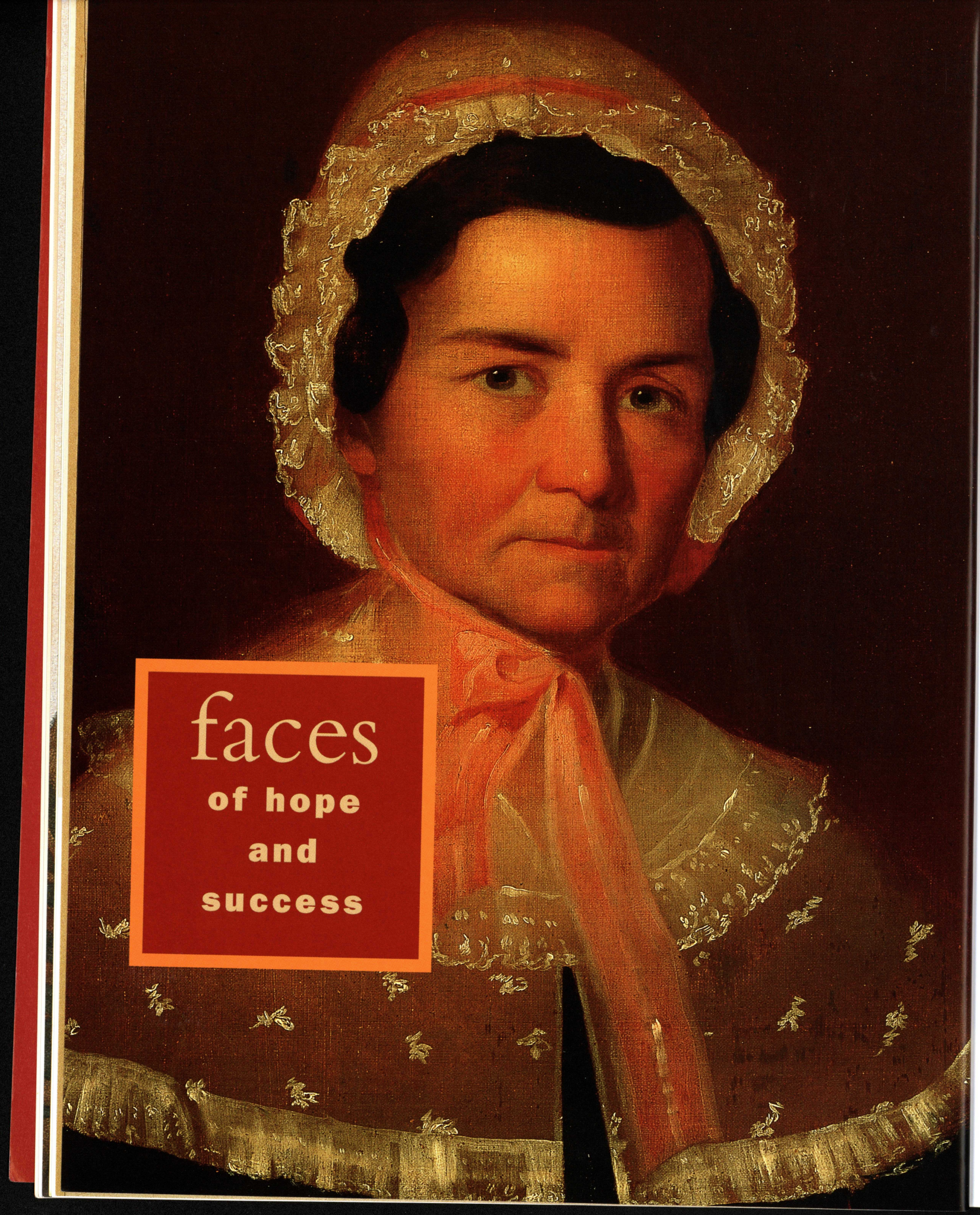
ABOVE LEFT
George Catlin (1796/1872) American
KEE-MO-RA-NIA, NO ENGLISH
watercolor on paper
0226.1513

ABOVE RIGHT
George Catlin (1796/1872) American
QUAY-HAM-KAY, THE STONE SHELL
watercolor on paper
0226.1539

George Catlin devoted his life to "rescuing from oblivion the looks and customs of the vanishing races of native man in America." Between 1830 and 1836 he traveled throughout the West, painting the Indians of the northern Great Plains, the Southern Plains, and the Upper Mississippi Valley. In 1834 Catlin traveled onto the Southern Plains, visiting parts of present-day Oklahoma and Texas. He spent several months at Fort Gibson, then a remote outpost far up the Arkansas River.

With futile hope that the government would see the value of his portraits, Catlin exhibited his work in various American cities, and wrote extensively on his travels and work. Unable to secure support for his Indian Gallery in the United States, Catlin took his collection to London and Paris. There he set up not only a display of paintings, but he also staged performances by Indians he brought over.

In an effort to support himself when his finances were low, Catlin painted replicas of his own work for a patron, Sir Thomas Phillipps, a British book collector.



faces of hope and success

John Mix Stanley (1814–1872) American
ELIZABETH ROSS
oil on canvas, 1844
0126.1141

Elizabeth Ross (1789–1876) was the older sister of Cherokee Chief John Ross. She was born in the Cherokee Nation east of the Mississippi River, and married a Scottish trader, John Golden Ross, in 1819. John Golden Ross was prominent in the Cherokee Nation, often serving as an informal liaison for John Ross when the chief was absent. Elizabeth and John Golden had six children. In 1839 they moved west along with the majority of the Cherokee tribe during removal to Indian Territory and later settled in Park Hill, near Tahlequah. Park Hill was the location of the Cherokee Female Seminary and for many years was the center of tribal culture.

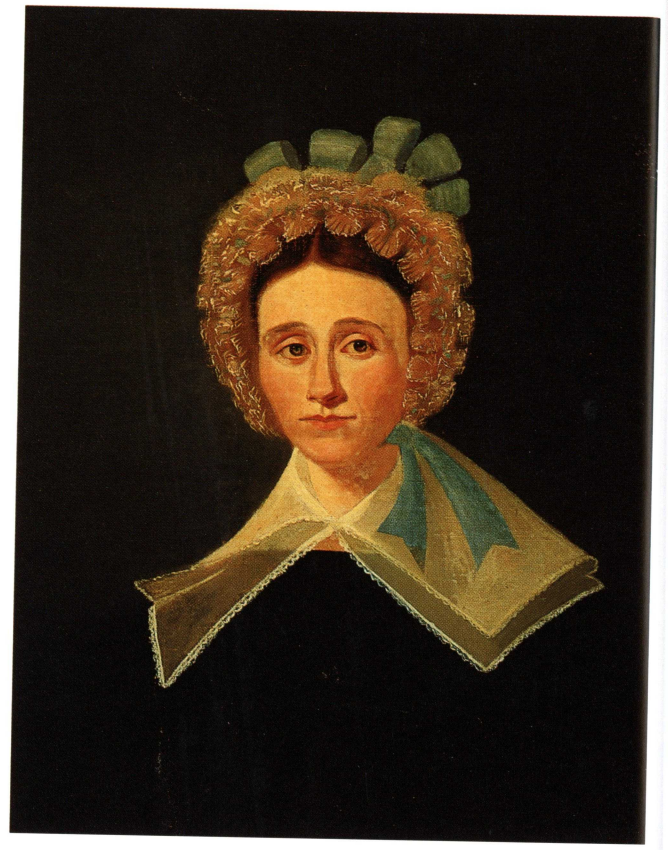
John Mix Stanley began his career as a portrait painter in Detroit and Chicago but later devoted himself to capturing images of the West. This portrait is one of a group he made of members of the Ross family at the invitation of Lewis Ross, brother of Cherokee chief John Ross, in Tahlequah in 1843.

Portraiture was the first art form to be accepted in colonial America. The Protestant philosophy of John Calvin accepted portraits as depictions of economic success, which was viewed as a sign of God's favor. The ability to afford a commissioned portrait, and to display handsome clothes and accoutrements in the portrait, were visual proof of success. Consequently, portraiture abounded in the 1750s and 1760s in the American colonies. Among its frequent subjects were members of the prospering merchant class who often had their portraits made to document the acquisition of wealth, a change in upward social status, or a marriage.

The tradition remained strong after the American Revolution, as the new nation acquired strength and identity, and some of the most interesting portraits of the mid-1800s document the solid professional lives and hard-hewn family dynasties developing outside the original states of the Union.

One tradition of American portraiture spanning from colonial days to the present is that of the wedding portrait. In early America (as elsewhere in the world throughout the ages), a marriage was often an economic event as well as an affair of the heart, and the family marked it with a precious document of the vessel of hope — the bride — at her freshest. Gilcrease's *Mrs. John Apthorp (née Hannah Greenleaf)* by the most distinguished of colonial portraitists, John Singleton Copley, and *Mrs. Joseph Hopkinson* by Thomas Sully are beautiful examples of the tradition. Today's examples usually take advantage of the technological revolution embodied in the camera. Traditional studio images of the bride in her flowing white gown may be hand-touched with a bit of transparent oil color, an unconscious tip of the hand to the earlier medium of choice. The more public and democratic publication of the bride's face (almost a visual reading of the bans) occurs on the pages of hometown newspapers devoted to current weddings. The most up-to-date medium for memorializing the taking of the vows is live videotape or digital imaging that can be posted to the couple's internet website. Things change, but stay the same.





George Caleb Bingham
(1811–1879) American
DR. THOMAS NICHOLAS COCKERILL
MRS. THOMAS NICHOLAS COCKERILL
oil on canvas, 1838/9
0126.2490, 0126.2489

Dr. Cockerill (1838–1862) was probably painted in Glasgow, Missouri. He was born in Kentucky and studied medicine there. After moving to Missouri to set up his practice, he met and married Emma Ann Donohoe. In 1836, Cockerill and his father-in-law established the township of Glasgow in north-central Missouri; Cockerill lived there, practicing medicine and serving as town pharmacist, for the rest of his life.

In the tradition dating to colonial times, prosperous businessmen in the Midwest had their portraits painted to document their success. However, frontier conditions, even in the most settled areas, resulted in a limited choice of painters. George Caleb Bingham made an enormous contribution to his part of the country by spending nearly his entire career recording the people and events of his home area, Missouri. His portraits are often striking characterizations. By the time the Cockerills were painted, his work included gentle transitions of tone, naturalistic effects, and a simple, firm structure.

Emma married Dr. Cockerill at about the age of twenty-two. This portrait was painted some eight years later, at the same time as her husband's. Just as a man's portrait traditionally commemorated his professional accomplishments, a woman's indicated her contribution to society as a successful wife and mother; in this instance the Cockerills raised five children.

Bingham, although much sought after as a portraitist, remained somewhat insecure about his artistic abilities. In writing to his fiancée in 1835, he stated: "I am fully aware of my many deficiencies, and though I generally succeed in pleasing others, it is but seldom I can please myself — in fact no work has yet gone from my hands with which I have been perfectly satisfied. Very few are aware of the mortifications and anxieties which attend the work of a painter; and of the toil and study which it requires to give him success and raise him to distinction."

Robert Feke
(active 1740–1750) American
PORTRAIT OF JOHN ROWE
oil on canvas, ca. 1748
0126.1003

John Rowe (1715–1787), born in England, had arrived in Boston by the mid-1730s. He was a successful merchant and Rowe's Wharf in Boston is still in existence. Following the American Revolutionary War, Rowe represented Boston in the Massachusetts State Legislature. Rowe is perhaps best remembered because of the survival of his letter book and journal, which provide insight into the daily life of Bostonians during this era. By the time this portrait was painted, Rowe was a man of considerable eminence, engaged in town affairs.

The portrait, like most of Robert Feke's paintings, shows an instinctive sense of style; his forms were conceived simply, without cluttering details. Feke's sitters were the aristocracy of the colonies; merchants, judges, lawyers, officials, clergymen, physicians and their wives, whom he portrayed with a sense of character.



Although Feke was one of the most skillful portrait painters in the American colonies, little is known about him. A Scottish traveler, Dr. Alexander Hamilton, recorded in his journal in 1744 a visit to Newport, Rhode Island: "In the afternoon I visited one Feke, a painter, the most extraordinary genius ever I knew, for he does pictures tolerably well by the force of genius, having never had any teaching. This man has exactly the phiz [look] of a painter, having a long, pale face, sharp nose, large eyes, with which he looked upon you steadfastly, long curled black hair, a delicate white hand and long fingers.

Ralph Earl (1751–1801) American

MATHEW CLARKSON

oil on canvas, 1787

0126.1010

Mathew Clarkson (1758–1825) was a young New Yorker whose military gallantry and high social position had made him a leader in state and city politics. He served prominently during the American Revolution, as an aide-de-camp first to General Benedict Arnold and later to General Benjamin Lincoln. Clarkson was present at the Battle of Saratoga and at the Surrender of Cornwallis at Yorktown. His military career continued in the rank of brigadier general and then major general of the New York State Militia. After the Revolution, he became a leader in politics and movements for public improvement, serving as United States Marshall, a member of the New York State Senate, and the president of the Bank of New York. As a champion of human freedom, Clarkson introduced the Assembly bill for gradual abolition of slavery in New York and always defended rights of Blacks.

This portrait was painted when Clarkson was twenty-nine. He had just returned from a mission for the University of the State of New York, to France where he was presented at the court of Louis XVI. In an unusual occurrence, Clarkson was one of several who sat for portraits while Ralph Earl was confined to debtors' prison in New York City. Sympathy for the likeable artist was strong, and his friends sought to help him pay off his debts in this way. This fine likeness shows exceptional mastery of technique and penetrating understanding of character.



John Singleton Copley (1737–1815) American

PORTRAIT OF MRS. JOHN APTHORP, née HANNAH GREENLEAF

oil on canvas, 1765

0126.1012

Hannah Greenleaf (1744–1773) was a member of a prominent Boston family and married into a comparable social position. She is portrayed wearing a modest hairstyle and no facial adornment, which was prohibited by religious attitudes of the day. Her clothing reveals the prosperity of colonial families and the proficiency of period painting. The exquisite rendering of textures, delicate hues, highlights and shadows account for much of the aesthetic appeal. The dark background focuses attention on her delightful face, and her plain features are imbued with a dignity that reveals her composure and the security of her place in society.



Thomas Sully
(1783–1872) American
MRS. JOSEPH HOPKINSON
oil on canvas, 1808
0126.2107

This portrait of Mrs. Hopkinson (17??–1850), the former Emily Mifflin, most likely was painted to commemorate her marriage. She was the daughter of General Thomas Mifflin, the first governor of Pennsylvania, and married a prominent jurist and congressman who also became president of the Pennsylvania Academy of the Fine Arts.

Thomas Sully began his career as a portrait painter in 1801 before moving to Philadelphia in 1808. His following grew so strong and his work so coveted that he was called upon to paint Philadelphia's loveliest women and most distinguished men. At this time in his career, Sully was receiving fifty dollars for a bust portrait and sixty dollars for a half-length image. Acknowledged as rapid and industrious, Sully is known to have completed over 2,000 portraits and more than 500 other paintings.

Cornelius Johnson (1593–1662) Dutch
FRANCES HOWARD, DUCHESS OF RICHMOND AND LENNOX
oil on canvas, 1635
0176.1020
Gift of the Thomas Gilcrease Foundation, 1955

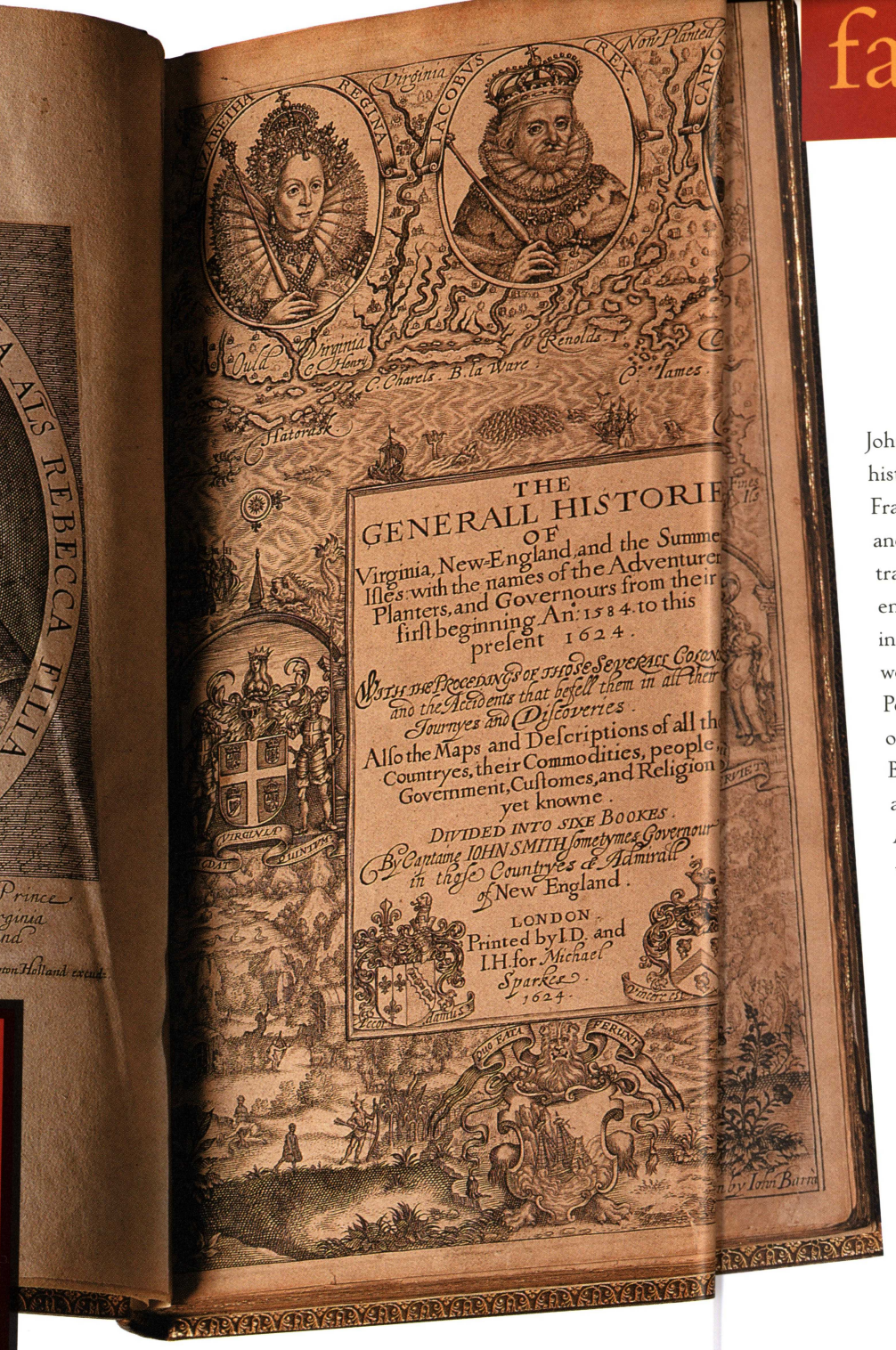
Frances Howard helped to fire English interest in exploration of the Western Hemisphere. As patron of Captain John Smith, she financed his publication Generall Historie of Virginia, New-England, and the Summer Isles, which was printed in London in 1624. The "Epistle Dedicatory" in the volume, "Gratious hand, which hath given birth to the publication of this narration," is addressed to her.

The duchess (ca. 1578–?) was the daughter of Thomas Viscount Howard of Bindon. Twice widowed, in 1621 she married her third and best-loved husband, Ludovic Stuart, Duke of Lennox. Two years later her husband was created Duke of Richmond, and Frances became known as the "Double Duchess." Through wealth acquired from her husbands, she was one of the richest women in England. Happiness was to elude her, however, as the Duke died in 1624; she mourned him the rest of her life. Cornelius Johnson painted her more than ten years later, still in mourning clothes, wearing a memorial brooch with a miniature portrait of her late husband suspended from her pearl necklace.

Johnson was a popular painter in England, serving the courts of Jacob I and Charles I. While most of his portraits were half-length or less, early in his career he painted full figures, and for his wealthiest clients he continued to do so.







CROSSING CULTURES: faces of strangers *and of those who sought them*

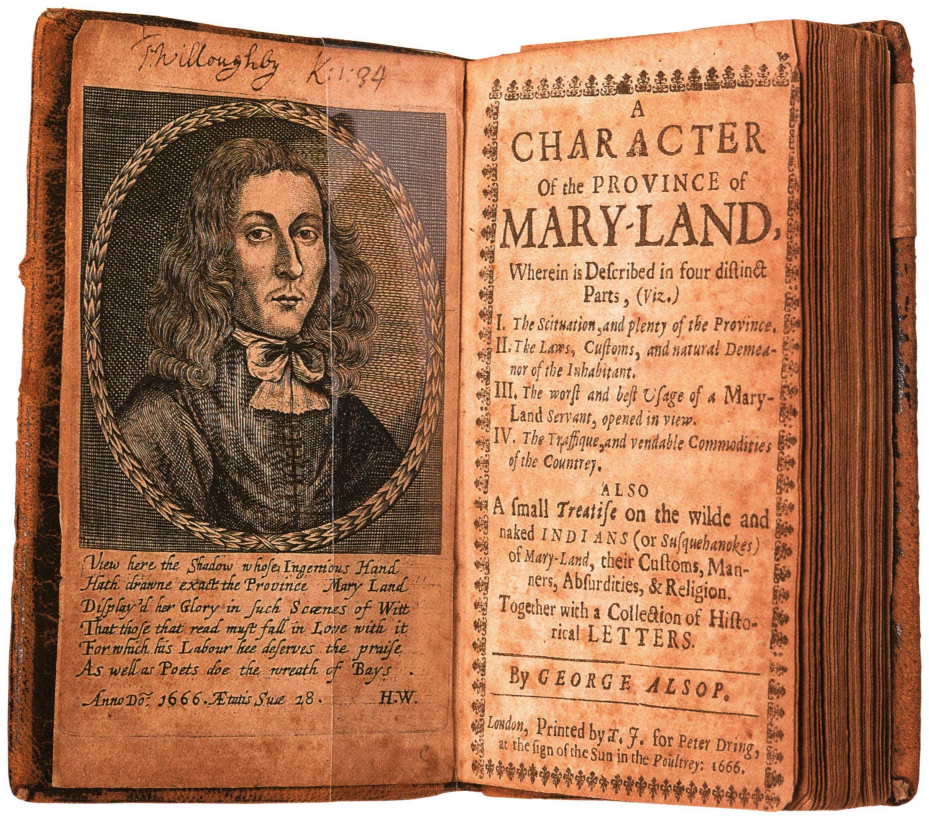
faces of strangers and seekers

John Smith
THE GENERALL HISTORIE OF VIRGINIA, NEW-ENGLAND, AND THE SUMMER ISLES
Printed in London, 1624
2576.2014

John Smith (1580-1631) dedicated this history of Virginia to his patron, Frances Howard, Duchess of Richmond and Lennox (the dedication page illustrated at right shows the duchess in an engraved portrait). The book also included an engraving of the Powhatan woman Matoaka, better known as Pocahontas (shown at left), and a map of Virginia and of New England. Between its two covers are compiled all of Smith's earlier works on America plus abstracts from other writers. Smith, who was a contemporary of Shakespeare and Francis Bacon, apologized for his "owne rough pen," but his writing style is clear, picturesque and energetic. Although there are conflicting opinions of Smith as a historian, he was instrumental in inspiring English interest in the Americas.



In the nineteenth century, portraiture was increasingly linked to scientific investigation. Travelers have always longed to bring home the visual fruits of their adventure — today often accomplished with a point-and-click disposable camera — the amateur scientists, gentlemen collectors, tabulators and observers of the nineteenth-century frontiers wished to convey in images the wonders they had seen. In the era of the Victorian curio cabinet and the stereopticon, "portraits of places" captured by early adventurers became as much a part of contemporary cultural consciousness as did portraits of people. But people, as always, were the source of the most intense curiosity and fascination. Fortunately this impulse led to the documentation of many traditional lifeways of America's native peoples, now a rich part of our heritage, and a great strength of the Gilcrease collection.



George Alsop
A CHARACTER OF THE PROVINCE OF MARY-LAND
Printed in London, 1666
2576.2033

This publication, in a sense a portrait of place, was intended to encourage immigration to the new colony of Maryland, established only thirty years before Alsop (1638?) described it here. The volume includes discussions of laws, customs, natural demeanor of the inhabitants, commodities of the country, and a treatise on the native inhabitants of the region. The native people he describes as "cast into the mould of a most large and Warlike deportment, the men being for the most part seven foot high in latitude, and in magnitude and bulk suitable to so high a pitch; their voice large and hollow, as ascending out of a Cave; their gate and behavior strait, stately and majestic, treading on the Earth with much pride, contempt, and disdain."

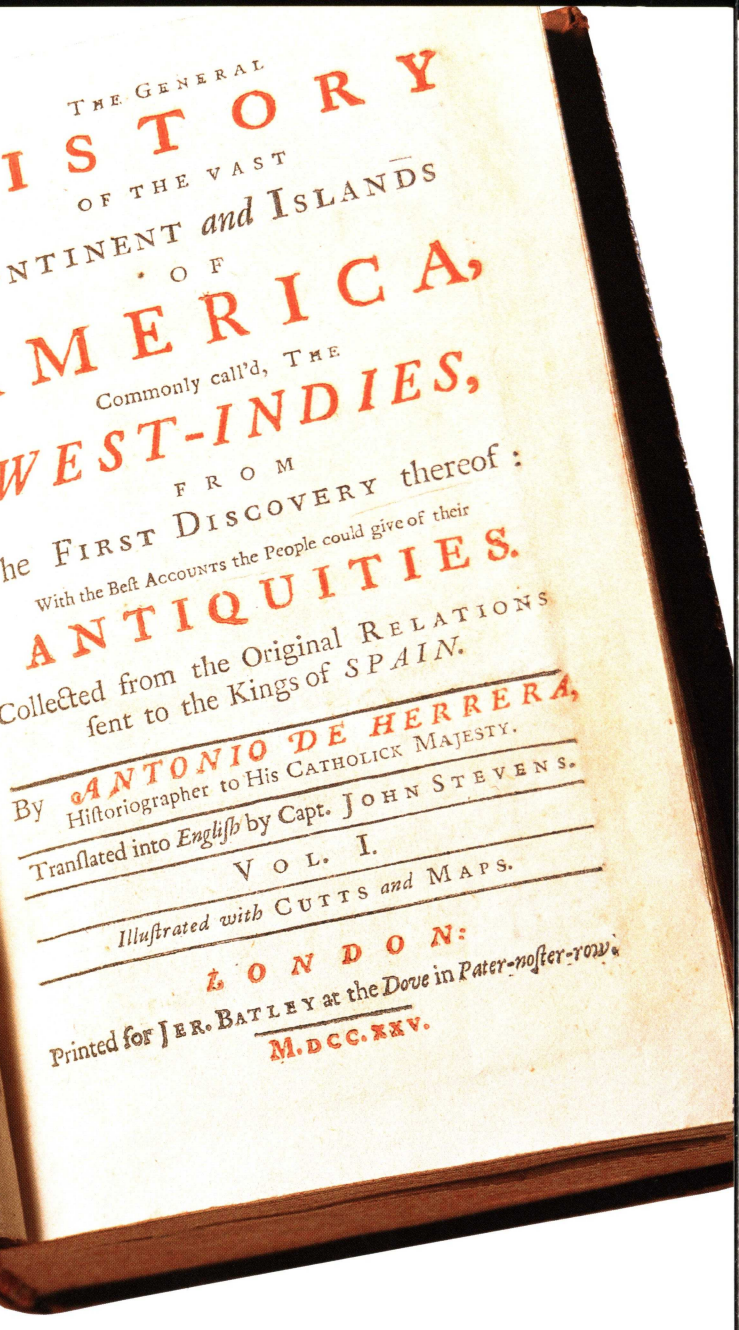
Alsop had been an indentured servant, and his writing provides a reliable account of the condition of apprentices in the colony. Written in a humorous style, the book is considered one of the most interesting early documents relating to Maryland. The frontispiece is a portrait of Alsop.

John Trumbull
LETTERS AND PAPERS
engraving and manuscript on paper
2116.23

John Trumbull (1756-1843) was a noted painter of the Revolutionary and Federal eras of American history. Soon after the beginning of the Revolutionary War, he was appointed to the first Connecticut Regiment where he served with distinction. He later studied in London with Benjamin West and throughout his career focused on historical paintings. In 1817 he received the first great art commission from the United States government and completed four paintings for the Capitol Rotunda. This volume contains two letters written by Trumbull, a color chart, and seven proofs, in various states, of the engraving of the Surrender of Cornwillis.







Antonio De Herrera
THE GENERAL HISTORY OF THE VAST CONTINENT AND ISLANDS OF AMERICA
Printed in London, 1725
2576.2089

Christopher Columbus (ca. 1451-1506) is known as the person who initiated lasting contact between the Eastern and Western Hemispheres. He eventually made four voyages to the Americas, the first in 1492, the second in 1493, the third in 1498 and the final in 1502. Having failed as a governor, Columbus faded into relative obscurity and died in Spain in 1506.

Antonio de Herrera had the reputation of being one of Spain's most accurate historians. His works are considered rich and full of accurate information, especially concerning the conquest of Mexico. In *Life of Columbus* Washington Irving writes, "Herrera has left voluminous proofs of industrious research, extensive information, and great literary talent. His works bear the mark of candour, integrity, and a sincere desire to record the truth." *The General History of the Vast Continent and Islands of America* is comprised of six volumes, which include maps and illustrations.

G. Bickham (18th Century) English
THE THREE CHEROKEES,
CAME OVER FROM THE HEAD OF
THE RIVER SAVANNA TO LONDON
hand-colored wood engraving
on paper, 1762
3576.429

In 1762 a delegation of Cherokee leaders traveled from the Carolinas to England to meet King George III and to ratify the new peace between Britain and the Cherokees. The group included the British Lieutenant Henry Timberlake, interpreter William Shorey (who died on the voyage to England), and three Cherokees: Ostenaco (painted by Joshua Reynolds in a work titled *Syacust Ukah*, page 28), Cunne Shote (painted by Francis Parsons, facing page), and Tohanohawighton.

During the delegation's two-month stay, numerous newspaper articles reported their activities. They were extremely popular and while touring London were often followed by large crowds. The engraving shown here was produced as a result of the group's popularity. It depicts their exotic dress, hairstyles, and tattooing, and repeats the incorrect gossip that their interpreter had been poisoned. The London press described the men as ". . . well-made. . . , near six feet high, well dressed in their own country habit, with only a shirt, trousers and mantle round them; their faces are painted of a copper colour, and their heads adorned with shells, feathers, ear-rings and other ornaments."



Francis Parsons (?-1804)
English
CUNNE SHOTE,
CHEROKEE CHIEF
oil on canvas, 1762
0176.1015



Francis Parsons, a leading portrait painter of his day, was commissioned to make this portrait of Cunne Shote in the form of a kit-cat, which means three-quarter-length with hands showing.

This work represents the Cherokee leader wearing two medals that were gifts from the king. The silver one shows the heads of George III and Queen Charlotte and the gold one is inscribed "Entirely English 1762." Peace medals are themselves an interesting instance of portraiture. The early Spanish and French explorers started the custom of presenting these medals to friendly leaders of Native American tribes and the British continued suit. After the American Revolution, the newly-formed United States presented peace medals for diplomatic purposes. Medals were struck for American presidents from George Washington through Benjamin Harrison.

Note the differences between this depiction of Cunne Shote and the image of him as one of the Cherokee ambassadors created for the public as an informal broadside (facing page). Parsons chooses to downplay marks of physical adornment that would have seemed strange to one looking across the gulf between cultures.

FACING

Sir Joshua Reynolds (1723–1792) English

SYACUST UKAH

oil on canvas, 1762

0176.1017

The subject of this portrait, whose name was actually Ostenaco, was a member of the delegation of three Cherokee leaders who traveled to England in 1762. Because of the death of their interpreter, there was much confusion, even concerning names and titles, during their stay in England. This portrait, however, is particularly significant; never before had an identifiable American Indian been painted on such a large scale, or in such a regal and imposing manner.

Joshua Reynolds, the leading portrait painter and court painter to George III, presented Ostenaco as an ambassador from the wilderness in a costume significant of his past and of his present connection with the English. This portrait reveals many of the aspects of Reynolds's work that made him popular. Although Ostenaco was nearly sixty, he is portrayed as ageless. In keeping with the aesthetic ideals of his culture, Reynolds omitted aspects of personal adornment that he did not understand or perceive as beautiful; in reality Ostenaco was heavily tattooed and his earlobes were slit and stretched to enormous size (in eighteenth-century England, large earlobes were a sign of underlying irrationality). Reynolds required three sittings of ninety minutes each to complete the portrait. During the sittings, he concentrated on the head and hand, finishing draperies and background without the sitter present.



George Catlin (1796–1872) American

O'N-DAIG, THE CROW

watercolor on paper, 1835

0226.1490

George Catlin's western journey in 1835 took him to Green Bay and Sault Ste. Marie, where he painted O'n-Daig. The Ojibways called O'n-Daig Sha-wiz-zee shah-go-tay-a, a harmless man, and he was known as a beau or dandy. *In Letters and Notes on the Manners, Customs and Conditions of the North American Indians,* which Catlin published in London in 1841, O'n-Daig is described as "a young man of distinction, in an extravagant and beautiful costume."



Karl Bodmer (1809–1893) Swiss
PÈHRISKA-RÚHPA
hand-colored aquatint
engraving on paper
4576.91.51

Pèhriska-Rúhpa, also known as Two Ravens, was an outstanding Hidatsa warrior and a frequent visitor to Prince Maximilian's quarters at Fort Clark. Karl Bodmer painted him in March 1834 in his beautiful clothing, much of which was obtained in trade from the Crow tribe.

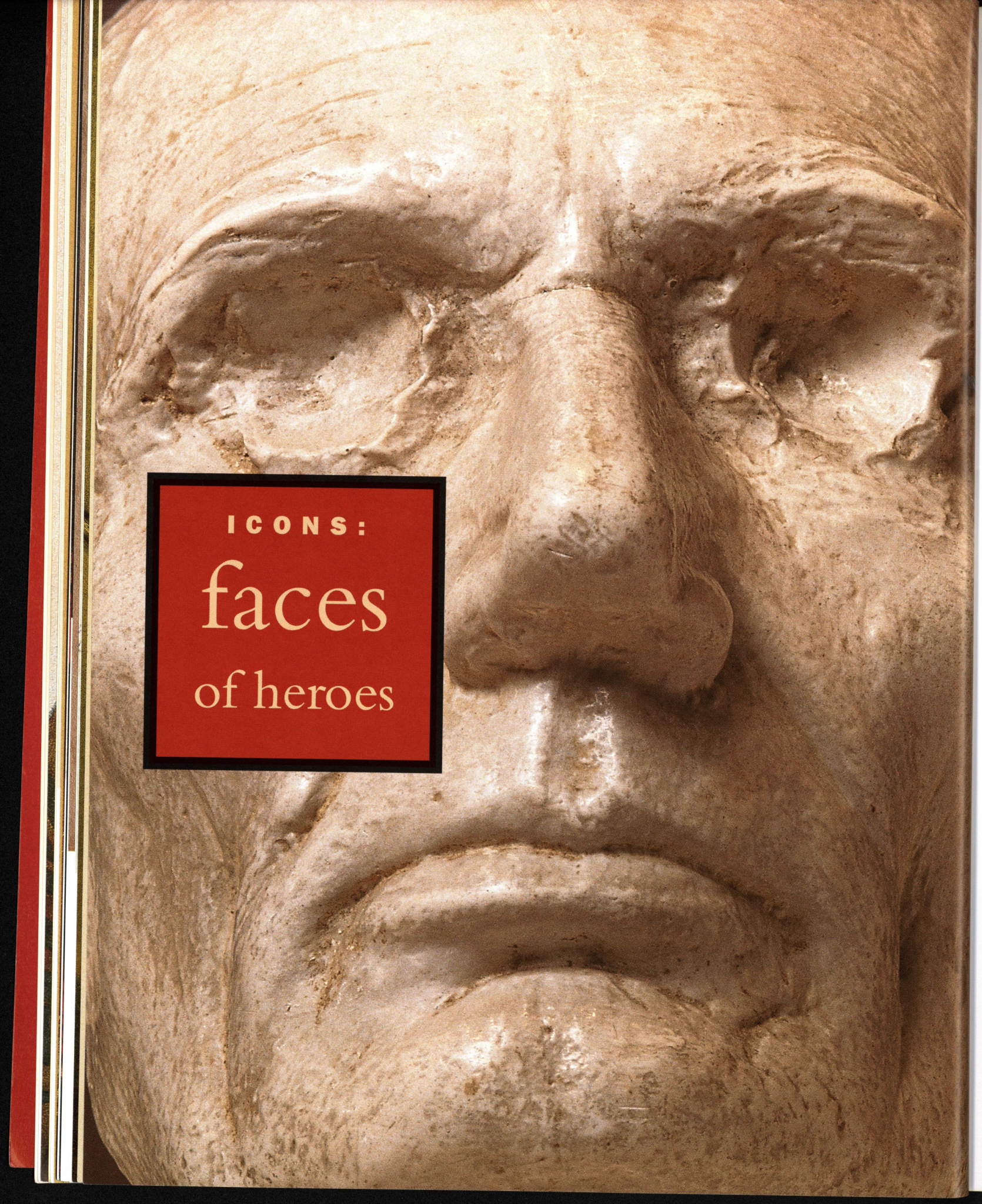
Karl Bodmer was a Swiss artist who had the good fortune to accompany a two-year expedition to North America led by a German prince and naturalist, Maximilian Weid of Neuweid. They collected information, objects and views of native peoples and the landscape. Bodmer's watercolors on which the aquatint engravings were based are quite detailed, indicating the leisure of time that the artist enjoyed while making the portraits. The engravings are of the highest quality, and the translation from watercolor exceedingly well done. They were some of the first portraits of Native Americans of the Far West seen by Europeans and Americans living in the eastern United States. Even though the artist George Catlin had earlier traveled west, his works did not receive the exposure that Bodmer's did through the publication of Maximilian's journals and the picture atlas of Bodmer's engravings.



Charles Bird King
(1785–1862) American
RENT-CHA-WAS-ME, MAK-HOS-KAH'S WIFE
oil on canvas, 1825
0126.1202

All of Charles Bird King's Indian portraits, including this one of the woman also known as Female Flying Pigeon, were destined for the Indian Gallery, a collection of Indian memorabilia and portraits. The idea came about in part due to John C. Calhoun, who in 1821 first summoned tribal chiefs to Washington. He agreed with Thomas McKenney, chief of the Bureau of Indian Affairs, who had a plan for a gallery of Indian likenesses. King, who had painted Calhoun in 1818, was recommended for the government commissions. King worked for McKenney for twenty years, painting 143 Indian portraits for the War Department, as well as replicas for presentation to the sitters.

Rent-cha-was-me, one of White Cloud's seven wives, was the only woman in the party of Iowas that journeyed to Washington. Uninvited, she secretly followed the delegation, making herself known when they had traveled too far to turn back. She was the favorite wife, and her death after the family's return to their home was devastating.





Leonard Volk (1828–1895) American
ABRAHAM LINCOLN,
face and hands, plaster, 1860
1226.1 a–c

Leonard Volk has the distinction of being the first sculptor for whom Abraham Lincoln (1809–1865) is known to have posed. His life mask of Lincoln and his casts of the president's hands have served as guides for most of the sculptors who have subsequently made studies of Lincoln. Volk first met Lincoln in 1858 during his senatorial campaign. Two years later Volk asked Lincoln to sit for a portrait bust, the preparation for which was the taking of the life mask. In an interview Volk recalled that Lincoln asked, "I have never sat before to sculptor or painter — only for daguerreotypes and photographs. What shall I do?" Volk replied that he would "only take the measurements of his head and shoulders at that time, and next morning I would make a cast of his face, which would save him a number of sittings." A few months later, the hands were cast.

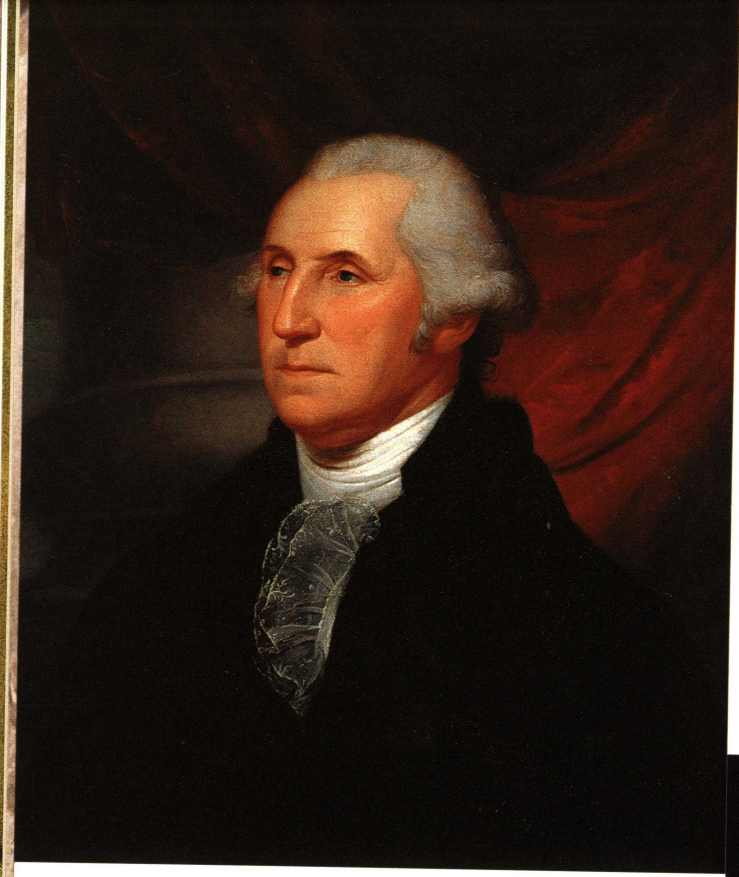
Today's heroes appear in contemporary portrait form on tee-shirts, country-and-western and soap-opera magazine covers at the supermarket checkout stand, political lapel buttons, and trading cards. In our image-saturated culture, we seem never to be out of eyeshot of our heroes, or our villains, for that matter (and in politics, the two often change places). Sports heroes pop up on cereal boxes. Victims are pictured on milk cartons.

So it may be difficult to regain the attitude of a new-minted American immediately after the Revolution toward the faces of the founders of the Republic. When even the illustrated weeklies were yet to be commonplace, popular engravings, public statuary, and ceremonial painted portraits had special power.

We may not understand the full meaning of our desire to gaze into the faces of our idols, but the impulse is ancient. Perhaps it is connected with the age-old urge to connect to the ones we love by gazing into their eyes, an impulse celebrated over time in so many romantic poems and songs. In the non-secular world, it has taken the form of holy cards, saint's medallions, church frescoes, stained glass portraiture, religious sculptures, and painted scrolls and screens.

icons: faces of heroes

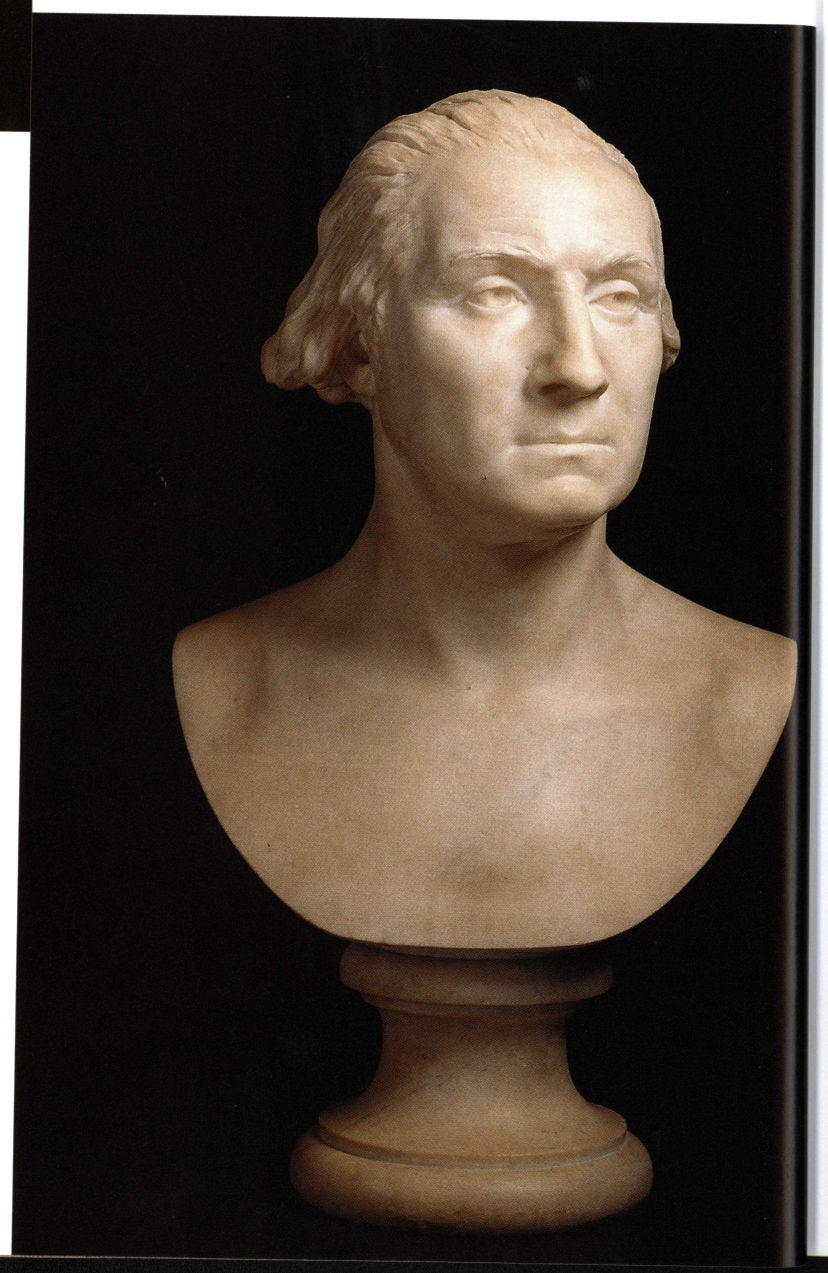
The Gilcrease collection contains many human icons of western history, and their faces tell a thousand stories.



Charles Willson Peale (1741–1827)
American
PORTRAIT OF GEORGE WASHINGTON
oil on canvas, ca. 1795
0126.1013

George Washington (1732–1799) is remembered as the first president of the United States and commander of the Continental Army during the American Revolution, but his career of public service began twenty years earlier. He served as a member of the Virginia House of Burgesses, a justice of Fairfax County, a delegate to the First and Second Continental Congresses, and the president of the Philadelphia Convention, at which the Constitution was written.

Charles Willson Peale is known as the principal painter of Washington. He painted him seven times from life between 1772 and 1795, and eventually produced sixty portraits of the subject. Peale was well known to colonial leaders. As a captain in the American Revolution he was involved in the Battles of Trenton and Princeton. John Adams wrote: "Peale is from Maryland, a tender, soft, affectionate creature. He is ingenious. He has vanity, loves finery, wears a sword, gold lace, speaks French, is capable of friendship, and strong family attachments and natural affections." By contrast, Peale described himself as "a thin, spare, pale-faced man."



Jean Antoine Houdon
(1741–1828) French
GEORGE WASHINGTON
Serravezza marble, 1788
0976.4

At the close of the Revolutionary War, the State of Virginia voted to erect a statue of Washington. Thomas Jefferson and Benjamin Franklin arranged for Jean Antoine Houdon, the most important sculptor in the world at that time, to receive the commission. Houdon was so pleased with the commission that he volunteered to journey to Virginia to meet Washington instead of working from a painting. Franklin accompanied the French sculptor on his voyage from France to Washington's home, Mount Vernon, in the fall of 1785. Houdon made sketches and clay models from sittings, and took a life cast. He returned to France to complete the life-size, full figure marble, which he brought back in 1788.

Because of Washington's almost universal popularity, Houdon carved many later busts of the man based on his original sittings.



Jean Antoine Houdon
(1741–1828) French
GENERAL LAFAYETTE
Serravezza marble, 1789
0976.3

Lafayette came to the American colonies in 1777, aboard a ship equipped at his own expense, to offer his service to the military effort. Born Lord, Monseigneur Maria Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette (1757–1834), he was a wealthy idealist, a member of the French aristocracy, and an enthusiastic supporter of liberty. Congress commissioned him a major general in the Continental Army just before his twentieth birthday, and Washington gave him a small independent command in 1777. He distinguished himself in battle and is considered one of the heroes of the American Revolution. Lafayette's greatest service, however, was political. In 1779 while on a mission home, he persuaded King Louis XVI of France to send out an expeditionary force to North America. Under the command of Comte de Rochambeau, the French troops helped Washington win the decisive battle of Yorktown.

This marble portrait of Lafayette in the uniform of commander of the guard is one of two busts of the hero by Jean Antoine Houdon. This one, done for Lafayette, remained in his family until sold to Thomas Gilcrease. French art historians consider it to be one of Houdon's best works.

John Woodhouse Audubon
(1812–1862) American
BLACK BEAVER —
DELAWARE CHIEF
oil on canvas, 1845
0126.1565

Black Beaver (1806–1880), a Delaware Indian, was considered one of the most knowledgeable and reliable guides in the Southwest. After 1834, when he accompanied the Dodge–Leavenworth expedition, he was in constant demand as a guide and interpreter for various kinds of government expeditions, many of which were important in the exploration and settlement of western Oklahoma. He had gained his knowledge of the country initially as a young man while traveling the West as an employee of the American Fur Company. Sometime before 1849 Black Beaver moved to Indian Territory, where he lived the rest of his life.

John W. Audubon made this portrait during an 1845 specimen-collecting expedition to the wilds of Texas, guided by Black Beaver. Audubon learned to paint from his artist-naturalist father, John James Audubon, and by copying portraits by the English painter Sir Thomas Lawrence.



John Neagle (1796–1865)
American
RED JACKET
oil on canvas, 1824
0126.1211
Gift of the Thomas Gilcrease
Foundation, 1963



Red Jacket (1750–1830) was painted in Philadelphia when the Seneca orator was trying to see that justice was done for his people. John Neagle, influenced by Thomas Sully in whose studio he studied, depicted Red Jacket in this flattering yet truthful way. The year this was painted, a diarist recorded a meeting with Red Jacket, describing him as having "a weather-beaten look; age had done something to produce this — probably intemperance more. But still his general appearance was strictly kind and his face noble. His lofty and capacious forehead, his piercing black eye, his gently curved lips, fine cheek and slightly aquiline nose, all marked the great man, and, as sustained and expressed by his dignified air, made a deep impression on everyone who saw him. All these features became doubly impressive when his mind and body were set in motion by the effort of speaking — if effort that may be called which flowed like a free, full stream from his lips. I saw him in the wane of life and heard him only in private, and through a stupid and careless interpreter. Yet notwithstanding all these disadvantages he was one of the greatest men and most eloquent orators I ever knew."



John Wesley Jarvis (1780?1839)
American, born England
BLACK HAWK AND HIS SON, WHIRLING THUNDER
oil on canvas, 1833
0126.1007

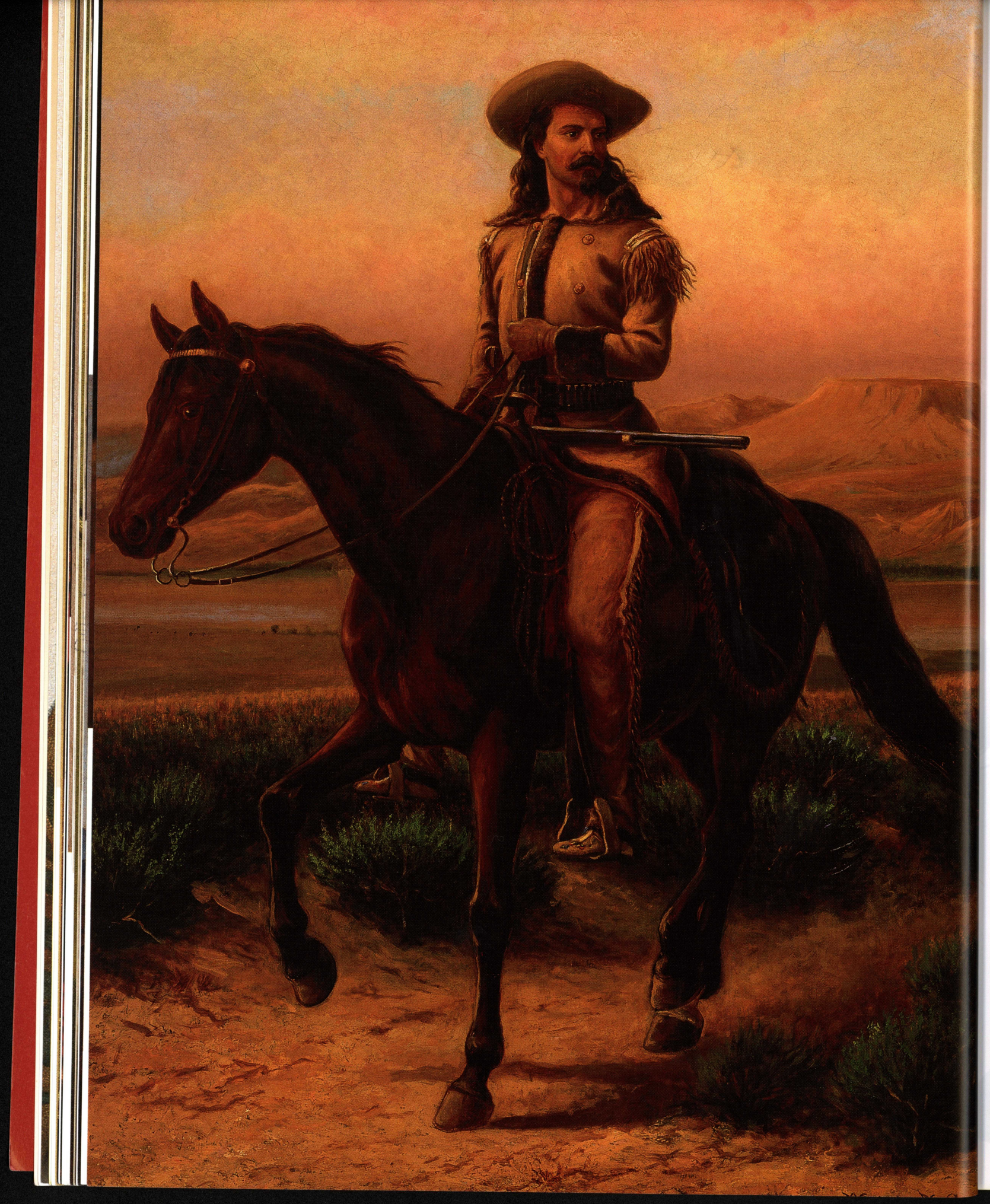
Black Hawk (1767?1838) was a noted chief of the Sauk tribe. In 1832, he and his followers refused to relinquish their ancestral lands in a fifteen?week skirmish called the Black Hawk War. Following several subsequent encounters, the Massacre at Bad Axe ended Indian resistance in the Old Northwest and Black Hawk and other leaders surrendered at Prairie du Chien. President Andrew Jackson summoned a group of six vanquished Indian leaders to Washington after their imprisonment in Illinois territory. Black Hawk and his eldest son Whirling Thunder were among them. The group was held at Fort Monroe from April until June 1833 and then returned to the frontier by way of the principal eastern cities — Baltimore, Philadelphia, and New York — to be impressed by the power of the United States. From the time the journey began, the Indian prisoners were celebrities and tourists. Jackson, as it happened, was also touring the eastern seaboard cities along a parallel route; Jackson and Black Hawk drew great attention and comparison in the press. It was during this time that Jarvis painted this striking double portrait.

Howard Chandler Christy
(1872?1952) American
CHIEF BACON RIND
oil on canvas
0127.1937

This portrait of the Osage leader (1860?1932) is one of the foremost painted by Howard Chandler Christy. Commissioned by Thomas Gilcrease, who knew both artist and subject, the portrait was an immediate favorite of the sitter. Christy spent a day in Tulsa making sketches, which he took to his studio to compose the oil. When the portrait was finished and shown to Thomas Bacon Rind, Christy stated, "The chief said this portrait was the finest portrait ever painted of an Indian."

Bacon Rind was one of the most prominent Osage leaders of the early twentieth century. He was knowledgeable of Osage religion and tradition, and was interested in the political leadership of the tribe. His election as chief in 1912 was overturned by the Secretary of the Interior, but he remained active in tribal politics. Bacon Rind, envisioning a series of tribal?run museums, was among the first to suggest that tribal material culture be maintained to teach their history to younger Osages.





William De La Montagne Cary
(1840–1922) American
BUFFALO BILL ON CHARLIE
oil on canvas, 1884
0126.1861

This portrait shows William F. Cody (1846–1917) on his favorite horse, Charlie. Cody often appeared riding Charlie in his great arena show, Buffalo Bill's Wild West, which lasted from 1883 until 1913. When the Wild West show first traveled to England in 1887, Charlie also made the trans-Atlantic journey. Following a special performance for the Prince of Wales, the Prince requested to visit Cody's headquarters; in the stables he asked for an account of the life story of the twenty-year-old Charlie. The English tour was an overwhelming success, but the homeward voyage was marred by the death of Charlie. Greatly affected by the loss of his horse, Cody stated, "We could almost understand each other, and I felt very deeply."

Cody invited William Cary to accompany the Wild West show to various venues in 1884. According to his notes, Cary spent a week in Philadelphia in "Cody's camp" making sketches; visited the show on location on Staten Island and Long Island, making additional sketches; and finally followed the show to Albany to take photographs and make further studies.



Bessford Photography Studio
W. F. "BUFFALO BILL" CODY
photograph
4317.3065

William F. Cody (1846–1917) participated in many of the now romanticized experiences of frontier life, including trapping beaver and mining in the gold fields of Colorado. During 1867 and 1868 he contracted to supply buffaloes to feed workers constructing the transcontinental railroad and earned the nickname Buffalo Bill.

This portrait depicts Cody arrayed in a manner that had become his personal trademark. The photograph, although probably taken a few years earlier, is autographed to Emil W. Lenders on May 6, 1913. Lenders (1864–1934) was an artist and associate of both Buffalo Bill and Gordon W. "Pawnee Bill" Lillie.

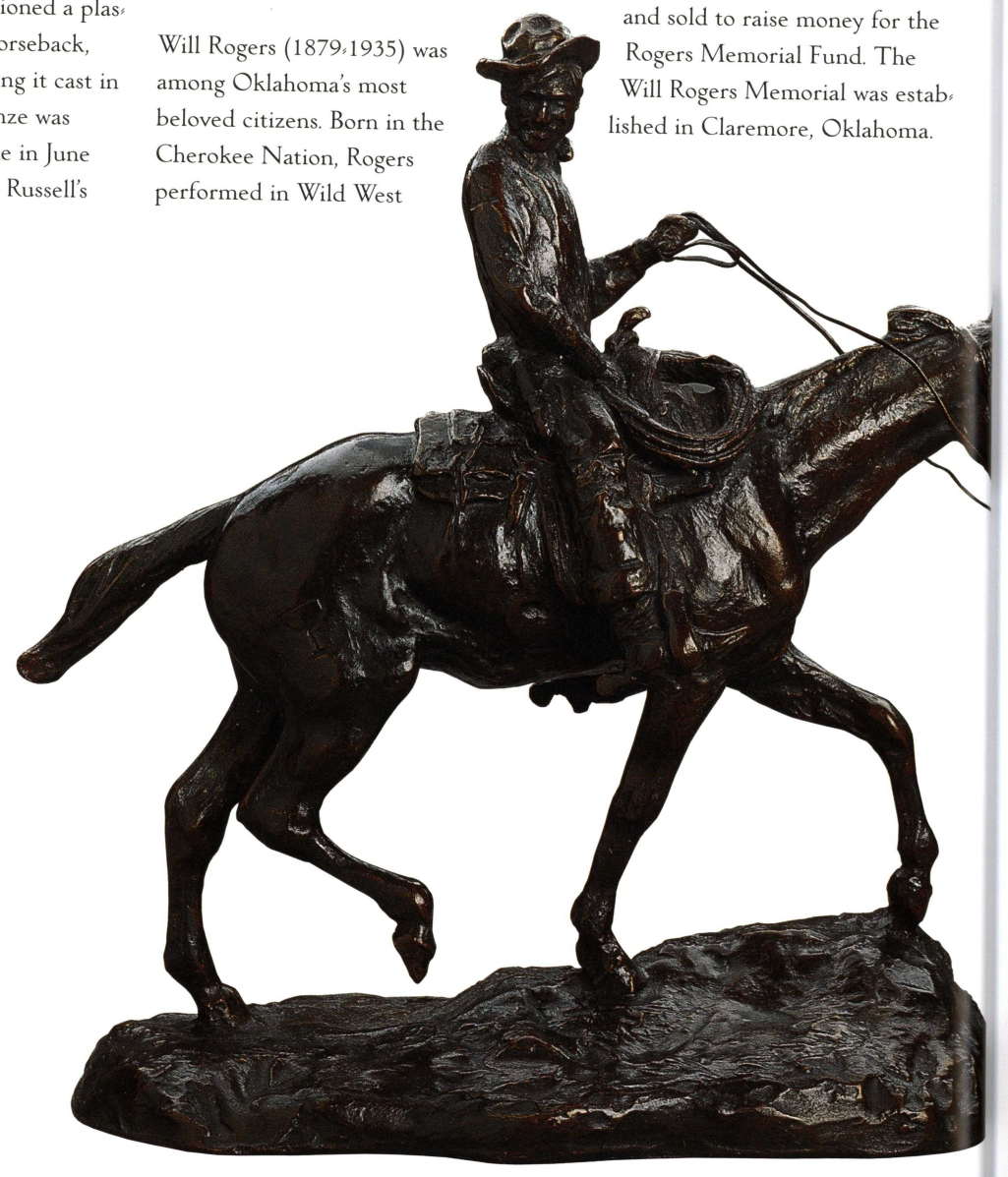
Charles M. Russell
(1864–1926) American
WILL ROGERS
bronze, 1926
0837.24

Charles Russell shared a long friendship with Will Rogers (1879–1935), the famed vaudeville performer, film star and humorist. They first met when Rogers was in New York. By the time Russell did this portrait, Rogers had achieved a measure of success and had relocated his family to Los Angeles. The two managed to get together whenever Russell traveled to California. During his last visit in 1926, Russell fashioned a plaster model of Rogers on horseback, with the intention of having it cast in bronze. The finished bronze was delivered to Rogers's home in June 1926, four months before Russell's death. Betty Rogers wrote: "It arrived in perfect condition and we are so happy and proud to have this beautiful piece of Charlie's. I like it very much on the piano and at present it will occupy that spot. Tell Charlie I have nothing in my home I prize as much as I do this piece of his, we are all crazy about it and I'm so happy and proud of it."

FACING
Howard Chandler Christy
(1872–1952) American
WILL ROGERS AND MISS AMERICA
oil on canvas, 1935
0127.1991

Will Rogers (1879–1935) was among Oklahoma's most beloved citizens. Born in the Cherokee Nation, Rogers performed in Wild West shows, circuses, and vaudeville. His demonstrations of rope tricks gradually gave way to humorous monologues, and his career later expanded into writing and movies. Eventually an international celebrity, Rogers became the voice of the dispossessed and the powerless. The salary from his popular radio program was given to charity.

This painting is a memorial portrait of Rogers, done following his death. Christy had painted him from life a few years before, and used his sketches, memories, and earlier portrait as aids to render this one. The image was reproduced as a poster and sold to raise money for the Rogers Memorial Fund. The Will Rogers Memorial was established in Claremore, Oklahoma.







Charles Banks Wilson (b. 1918) American

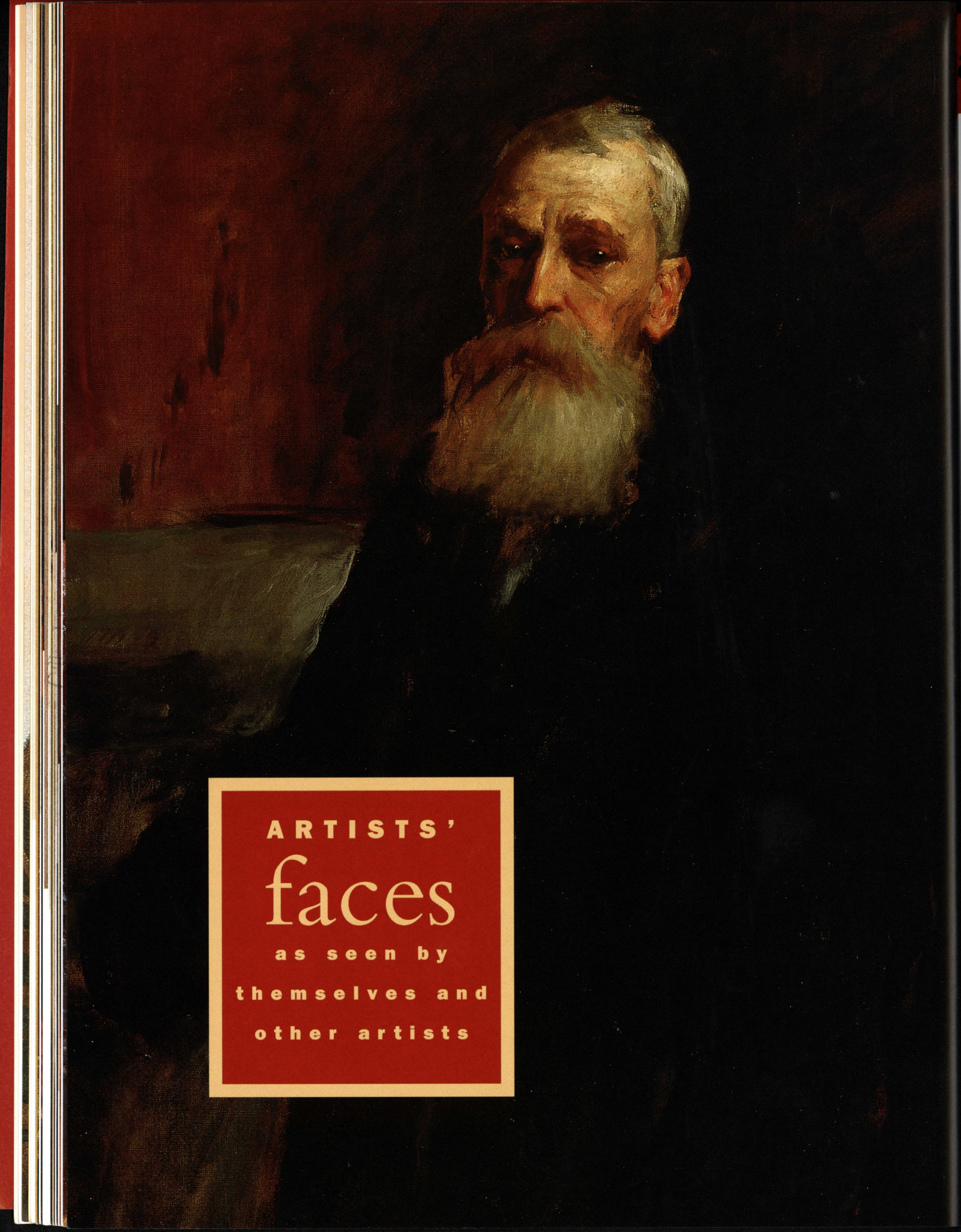
ANGIE DEBO

oil on canvas

Oklahoma State Capitol

Angie Debo (1890-1988) is remembered as one of Oklahoma's most prominent historians. Debo's family arrived in Oklahoma Territory in a covered wagon and settled on a farm near Marshall in 1899. Between 1915 and 1933 she earned a bachelors degree and doctorate from the University of Oklahoma and a masters degree from the University of Chicago. For a decade Debo taught history at West Texas Teachers College and from 1947 until 1955 was a member of the Oklahoma State University library staff. Debo eventually authored or edited more than a dozen volumes and wrote numerous journal articles. *And Still the Waters Run: The Betrayal of the Five Civilized Tribes* is her most highly esteemed work. Utilizing primary sources Debo documented how Indian lands and benefits were stolen. Many leading Oklahomans were disparagingly cited and the University of Oklahoma Press never published the volume. In 1940 it was released by Princeton University Press, although certain names were extracted to avoid libel suits. In 1977 Debo wrote that "If one were to put everything I have written on one side of the scales, and that book on the other side, it would outbalance them all."

In 1985 Oklahoma placed her portrait in the rotunda of the capitol, describing her as "a treasure for the whole state." In preparing the portrait, artist Charles Banks Wilson stated, "I felt that her integrity and great accomplishments deserved the best painting I could do. She was ninety-four years old in 1984 when she posed for me in the dining room of her small, spick-and-span white farm house in Marshall, Oklahoma, where everyone calls her 'Miss Angie.' "



ARTISTS' faces as seen by themselves and other artists

artists' faces

William Merritt Chase
(1849–1916) American
THOMAS MORAN
oil on canvas
0126.2338

William Merritt Chase painted this portrait of his friend and fellow artist, Thomas Moran (1837–1926), in a style very different than his society portraits. Physicians, academics, ministers, artists and musicians were subtly painted, with great concern for the dignity of their professions. Chase, who had strong opinions about art, argued that Americans should have their portraits painted by American artists, as only they understood the American type and could paint it accurately and with sympathy. His slashing brushwork and sense of decoration set his work apart from others. While many of his portraits of his family are often spontaneous and informal, those commissioned pieces, and especially those of his fellow artists, lacked the same intimacy. He delicately modeled faces, which were highlighted, and usually painted costume without detail. Chase was concerned that his works reveal something of the personality of the sitter. "Do not imagine that I would disregard that thing that lies beneath the mask, but be sure that when the outside is rightly seen, the thing that lies under the surface will be found upon your canvas."

Olaf Carl Seltzer (1877–1957)
American, born Denmark
A PICTURE BUILDER (C.M.R.)
watercolor on paper, 1928
0237.1298

Although Russell was already deceased when Seltzer painted him, he drew on the memories of his good friend and artistic mentor. Seltzer, who had immigrated to the United States as a young man, settled in Great Falls, Montana. There he met Russell, who encouraged him to continue his interest in art. Working with the older artist, Seltzer modeled his style on Russell's. His work came to the attention of Philip Cole, for whom he worked almost exclusively for many years.



Portraits tend to look either inward or outward. Images such as early colonial portraits displaying social status or formal busts of statesmen meant for the public tend to look outward, to connect with the viewer. In modern portraiture, the viewer often stands in a less certain position with regard to the subject, who may seem cloaked, guarded, or self-absorbed. The viewer must come inside, even push inside, to gain connection. Portrait artists present to the viewer selected aspects of what they see in a subject. They may choose on the basis of aesthetics, politics, moral message, or spiritual aspiration, knowing that what is purely factual is not always true. When artist and subject are one, a special case pertains (as when a character in a novel tells the reader about himself), with interesting results. A secondary set of special cases are those in which one gifted artist portrays another in two-dimensional or three-dimensional form. The pages that follow show several such interesting portraits.

Maria Cecilia Louise Cosway
(1759/1838) English, born Italy
SELF PORTRAIT
oil on canvas

Although women artists were not unknown in the eighteenth century, they were rare. Maria Cosway was one of the outstanding talents who achieved a good measure of acclaim during her career. She was born in Florence to English parents and attended the Academy of Beaux-Arts there to train as a painter. After completion of her studies, she went to London where she met and married painter Richard Cosway in 1781. Contemporary descriptions referred to her as a Botticelli-like beauty with blond curling hair, brilliant blue eyes, and exquisite skin. Cosway quickly became one of the popular painters of fine portraits of London, and her work was exhibited at the Royal Academy.

Cosway had a romantic liaison with Thomas Jefferson, to whom she was introduced by John Trumbull in Paris in 1786. Jefferson, four years a widower, fell in love the moment he met Cosway. He later wrote that he was dazzled by her "qualities and accomplishments, her music, modesty, beauty and that softness of disposition which is the ornament of her sex." Unhappy in her marriage, Cosway found Jefferson's admiration compelling. The two saw each other almost continuously through the summer of 1786 until Cosway had to return to London. Although they met only one other time, they kept up a correspondence throughout the rest of their lives which clearly revealed an unending affection.



John Mix Stanley
(1814/1872) American
SELF PORTRAIT
oil on canvas
0126.1139

John Mix Stanley devoted his career to painting images of the American West. He had been an itinerant house, sign, and later portrait painter in Detroit and Chicago. In 1839 he visited Fort Snelling, Minnesota, and began to paint Indian portraits and genre scenes. Three years later he set up a studio in Fort Gibson, Indian Territory, where he worked for several years. Stanley was in Tahlequah in 1843 for the Grand Council of the Cherokee, invited by Lewis Ross, brother of Chief John Ross, to take daguerreotypes of his family. Stanley was one of the first artists to bring a daguerreotype camera to the West. During four days spent with family, he took ten shots, as well as making sketches. From the sittings, he painted a series of portraits.

Charles Banks Wilson
(b. 1918) American
THOMAS HART BENTON
bronze
0837.194

Thomas Hart Benton (1889–1975) was an important realist painter of what has been termed Regionalism. After study in Paris, he began his career in New York. Although Benton spent twenty years there, during which time he traveled throughout the United States, he moved back to his home state of Missouri in the 1930s. Painting scenes of midwestern life, Benton enjoyed great popularity for his sensitive and modern vignettes of rural America.

Charles Banks Wilson (b. 1918) is one of America's outstanding regional artists, specializing in the people and scenes of the American mid-west. His work documenting living Native American purebloods, which spans five decades, is among the most important contributions to twentieth century art and anthropology. He is also well known for his portraits of prominent Oklahomans, including his life-size portraits in the Oklahoma State Capitol.

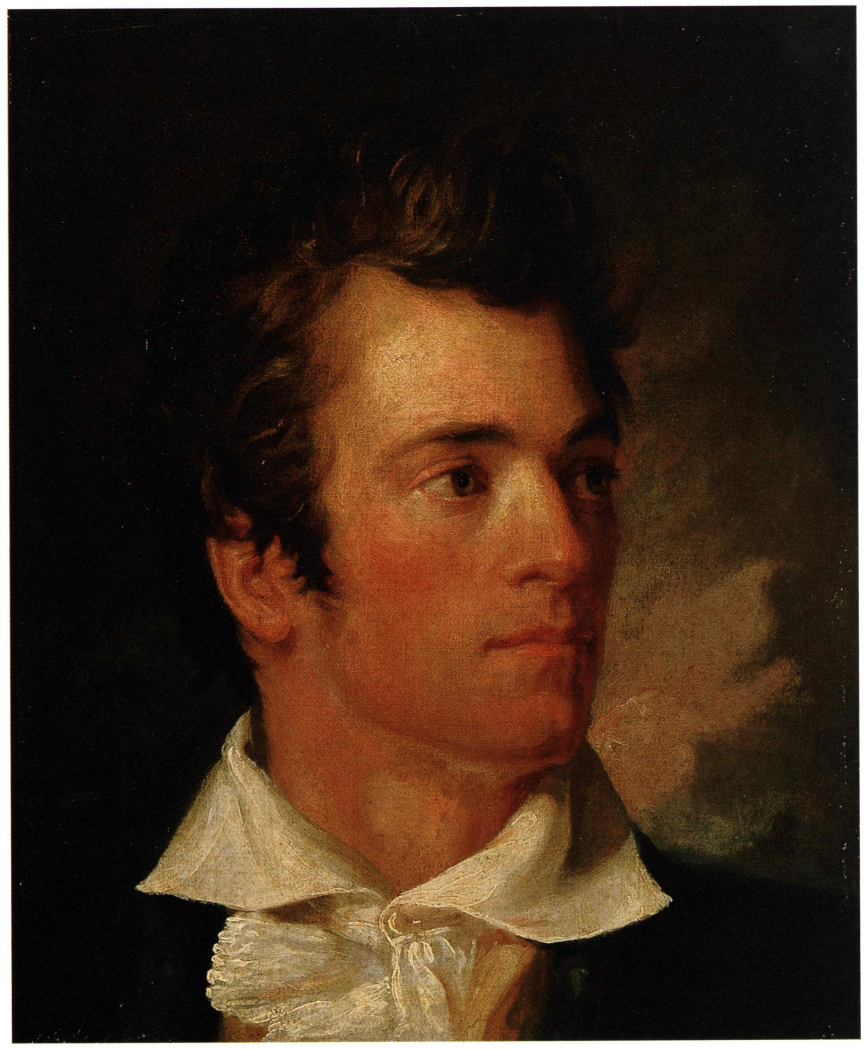
Wilson grew up in Miami, Oklahoma, studied at the Art Institute of Chicago, and began his career in art as a book illustrator in New York. He eventually returned to Miami, where he organized and headed the art department at Northeastern Oklahoma A&M College for fifteen years.



FACING
Charles M. Russell
(1864–1926) American
THE HORSE WRANGLER
bronze, 1925
0837.15

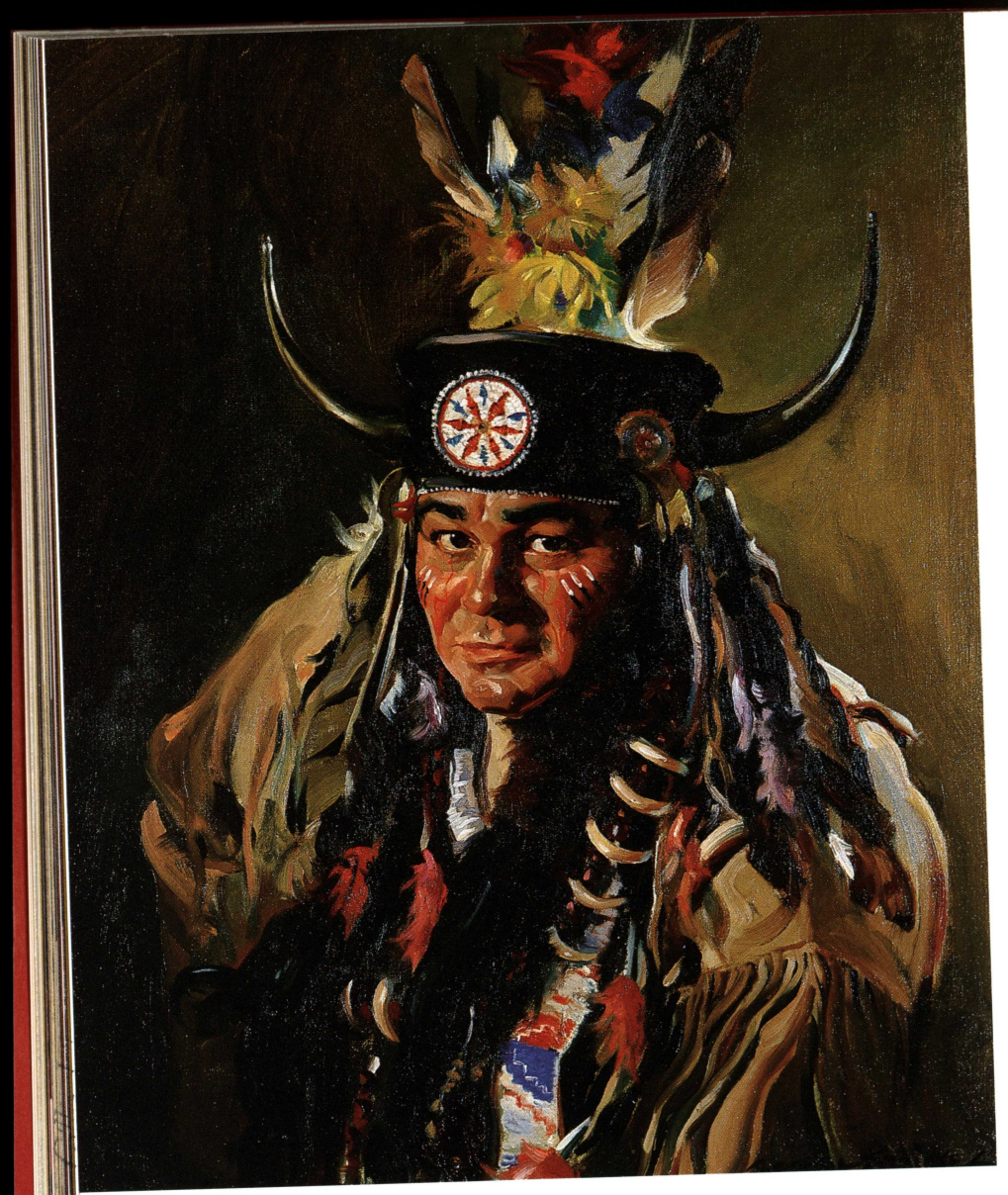
Charles Russell wrote, "I was neither a good roper or rider. I was a night wrangler — how good I was I'll leave for the people I worked for to say." In 1903 he wrote a brief account of his early years in Montana, relating how he was broke and looking for a job when he encountered a cow outfit. "The boss, John Cabler, hired me to night wrangle horses. We were about a month on the trail and turned loose on Ross' Fork, where we met the Judith Roundup. They had just fired their night herder and Cabler gave me a good recommend, so I took the job. I held their bunch and at that time they had 300 saddle horses. That same fall old Nelson True hired me to night-herd his beef, and for 11 years I sung to their horses and cattle."

This self-portrait in bronze, often called *The Night Wrangler,* is a testimony to his younger years, astride Redbird, one of his favorite horses. Russell struggled to achieve a likeness in the model and was never sure he had succeeded. However, his wife and others felt that he had.



John Neagle
(1796–1865) American
GEORGE CATLIN
oil on canvas, 1825
0126.2110

John Neagle and George Catlin (1796–1872) were friends, having met during the 1820s when both were struggling artists in Philadelphia. Neagle's portrait of Red Jacket made a strong impression on Catlin, prompting Catlin to attempt his own version of the famed Seneca orator. Neagle was a frequent visitor to Thomas Sully's studio, where he learned the famed artist's facile technique and beautiful brushwork, evident here. For a number of years it was believed that this portrait was a self-portrait; however, based on the style and technical merit, a reattribution has been made to Neagle.



FACING
Bob McCormack Studio
ARCHIE BLACKOWL
photograph
4327.7976

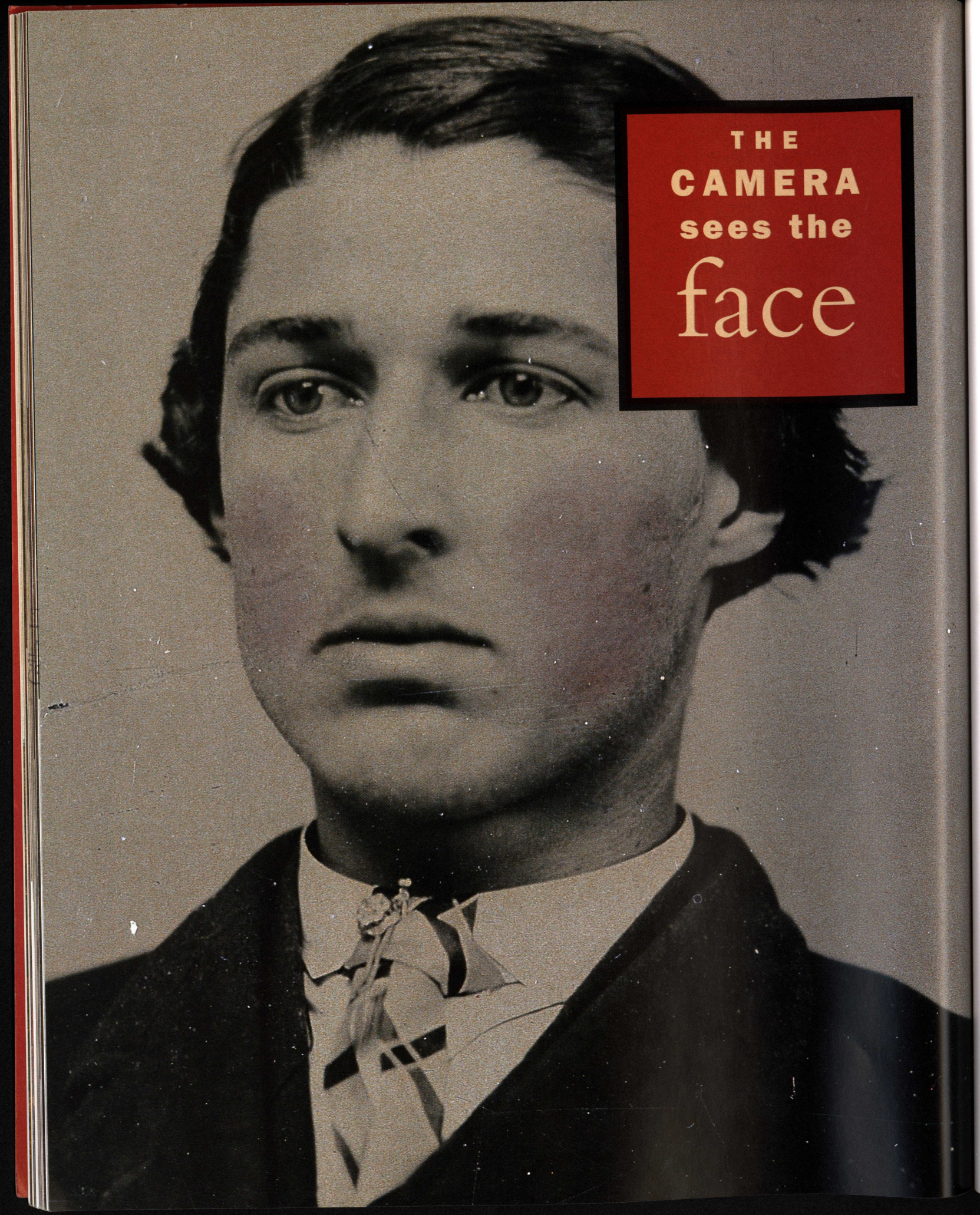
Archie Blackowl (1911–1992) was one of the early twentieth-century Native American easel painters who knew many older tribal traditions and documented them through art. He also depicted more recent tribal ceremonies, such as those of the Native American Church. Blackowl's paintings were authentic because of his personal experience, which directly affected his painting style and treatment of subject matter. Blackowl was of Cheyenne heritage and a member of the Sun Dance Clan. He was a teacher, muralist, industrial painter, and an employee of Walt Disney Studios.

This portrait by the Tulsa photographer Bob McCormack is lit to capture the artist's well-modeled face and, in a tradition dating to very early times announces the subject's profession by the objects in his hand.

Bettina Steinke
(1913–1999) American
ACEE BLUE EAGLE
oil on canvas, 1954
0137.2099

In a 1953 letter to her mother, Bettina Steinke wrote: "I have a very handsome canvas of Acee Blue Eagle under way. He's in full regalia, with a fur headdress on, with buffalo horns attached to it. I intend to make a collection of some of the well-known Indians and this is the beginning. Acee gave me a good idea for a small series to begin with. He is one of a small group of five Indian artists who originated the swing back to the old type of Indian painting. They are quite a famous little group, and someday they'll be gone. So I'm going to paint all five of them. It would make a nice group to show back East, and also I have an idea of selling them to a collector, or a museum, such as Gilcrease out here. Someday I just want to paint Indians! They are terrific material and no one is doing them."

Her friendship with Blue Eagle (1907–1959) allowed Steinke to see many things that few painters had, at that time, witnessed. Steinke wrote in 1963: "I have never exhibited this portrait simply because it has great meaning for me. I am certain that this is a good painting, as well as an excellent and living portrait of Acee. He wanted it himself. The portrait was done from life in 1954, in Tulsa."



Photographic portraits have drifted through the lives of families since the early days of the camera, coming to rest in desk drawers, attic trunks, and dusty Victorian albums, eventually disconnected from the living memory of their subjects but still retaining a kind of evocative power that seems all the more human for its anonymity.

"From the moment in 1839 when Louis Jacques Mandé Daguerre announced that he could capture an image of the seen world on a silver surface," writes Lyle Rexer, "the daguerreotype both threatened and enthralled visual artists with equal force. The first form of photography, it drove an industry of miniaturists virtually out of business. Yet its delicate precision fascinated such painters as Eugène Delacroix, who collected daguerreotypes and recommended them to his students as an aid for improving their rendering of the human body. Both Daguerre and the man who brought news of his process to the United States, the inventor of the telegraph, Samuel F. B. Morse, were painters, and they viewed the 'silver canvas' not as a threat to art but as a new art form."

Although Honoré Daumier said "Photography imitates everything and expresses nothing" and Vincent Van Gogh referred to "the photographic and empty perfection of certain people," as with any medium or new technology — even paint — the hands that held the tool gave unique character to the outcome.

"We all keep a photo-face handy," says photographer and writer Grant McClintock. "— a screen we are ready to erect the minute a camera is pointed in our direction. Instinctively we dive behind the bulwark of the smile. But the screen seems flimsy, transparent, and the medicine of the camera strong, with its hard look at surfaces and its unnerving ability to unearth all sorts of things from beneath the skin, real and imagined, welcome and not. Will it discover some hidden nobility or will it find lurking a core ugliness played out upon the face? And what if it does? Is the camera accurate, truthful?

The riskiness of this portrait business seems intuitively clear to photographic subjects. The primitive fled into the jungle fearing that the camera might steal his soul. The civilized man stands his ground hoping that it might reveal one.

Avedon, the master portraitist, writes of running into one of his subjects on the streets of New York. It was intensely embarrassing on both sides, he recalls. Mumbled greetings, averted eyes. Too much emotion in the background — something illicit, cheating. In fact, he had done nothing but take her picture — steal her soul.

Avedon must have the last word in all of this. Does the camera have an ability to possess and reveal? Probably not. 'Photography' he says, 'Is always accurate and never truthful.' "

the camera sees the face

Photographer Unknown
A MEMBER OF THE
PITCHLYNN FAMILY
tintype
4326.7989

Peter Perkins Pitchlynn (1806–1881), who was one-quarter Choctaw, exemplified the bicultural elite who in the nineteenth century dominated political and economic life among the nations known as the Five Civilized Tribes. His existence coincided with the most critical period of Choctaw history, during which the tribe faced forced removal to Indian Territory, the Civil War, increasing threats to its sovereignty, and rapid cultural change.

This image is the tintype likeness of a member of Pitchlynn's family whose identity has become lost over time.





Photographers Unknown
MEMBERS OF THE PITCHLYNN FAMILY
daguerreotype, tintype
4326.7988, 4326.7989

Peter Perkins Pitchlynn was often at the turbulent center of Choctaw politics. He participated in the creation of the Choctaw constitution of 1826, was among those removed to the West in 1831, and helped draft the first constitution written in Oklahoma in 1834. He often served as a member of the Choctaw National Council, but his greatest achievement before the Civil War was the establishment of the Choctaw national school system. By the 1850s he had established himself as an able politician and "delegate" representing Choctaw interests in Washington. In 1864 he was declared chief of the Choctaw Nation and was somewhat successful resisting certain aspects of treaties forced upon the tribes that had allied themselves with the Confederacy.

The Pitchlynn's immediate family grew to include eight children with his first wife Rhoda Folsom and five children with his second wife, Carolyn. The people shown in the images on the facing page are members of the Pitchlynn family, but their exact identities have been lost.

The two children are depicted in a daguerreotype, the first practical photographic process developed in 1839. It is a direct positive image created with a light-sensitive silver halide coating on a copper sheet. Daguerreotypes were usually fitted into special cases.

Tintypes are a variation of the collodion wet-plate process in which the emulsion was coated on a sheet of black japanned iron to produce a direct positive image. Tintypes were popular with itinerant photographers, particularly about the time of the Civil War. The studio photograph of Sophia Pitchlynn probably dates from about the turn of the century.



Photographer Unknown
SOPHIA PITCHLYNN, DAUGHTER OF PETER PITCHLYNN
photograph
4326.7990

John Mix Stanley
(1814–1872) American
ELEANORA C. ROSS
oil on canvas, 1844
0126.1148

John Mix Stanley, one of the first artists to make daguerreotypes in the American frontier, devoted his career to painting images of the American West. He had been an itinerant house, sign, and later portrait painter in Detroit and Chicago. In 1839 he visited Fort Snelling, Minnesota, and began to paint Indian portraits and genre scenes. Three years later he set up a studio in Fort Gibson, Indian Territory, where he worked for several years. Stanley was in Tahlequah in 1843 for the Grand Council of the Cherokee, invited by Lewis Ross, brother of Chief John Ross, to take daguerreotypes of his family.

Stanley brought his daguerreotype camera when he came to the Ross home to prepare for a series of family portraits. Over a period of four days spent with the family, he made ten daguerreotypes of his subjects, as well as capturing details of their likenesses in the form of sketches. From these combined sittings, he painted a series of portraits of members of the family.

This was an early instance of the marriage between the photographic image and the studio painted portrait in the American West. Questions about the role of photography in portrait painting have continued to the present, with many artists completely eschewing the aid of the lens, while others have found ways to embrace it that they believe strengthen their work without reducing its freshness or power.

Eleanora Ross (1830–1861) was the daughter of John Golden and Elizabeth Ross and the niece of Chief John Ross. Stanley painted her portrait, along with other Ross family members, from sittings at Park Hill, Cherokee Nation. She is portrayed holding one of John Mix Stanley's sketchbooks.



FACING
Charles Balthazar Julien Fevret de Saint-Memin (1770–1852) French
MANDAN KING
MANDAN QUEEN
watercolor on paper, 1807
0226.1369, 0226.1370





The fascination for technology capable of distilling the human image extends backward to a time before the advent of the camera. These rare images of Mandan Indians were made with a mechanical aid built by the French artist Saint-Memin.

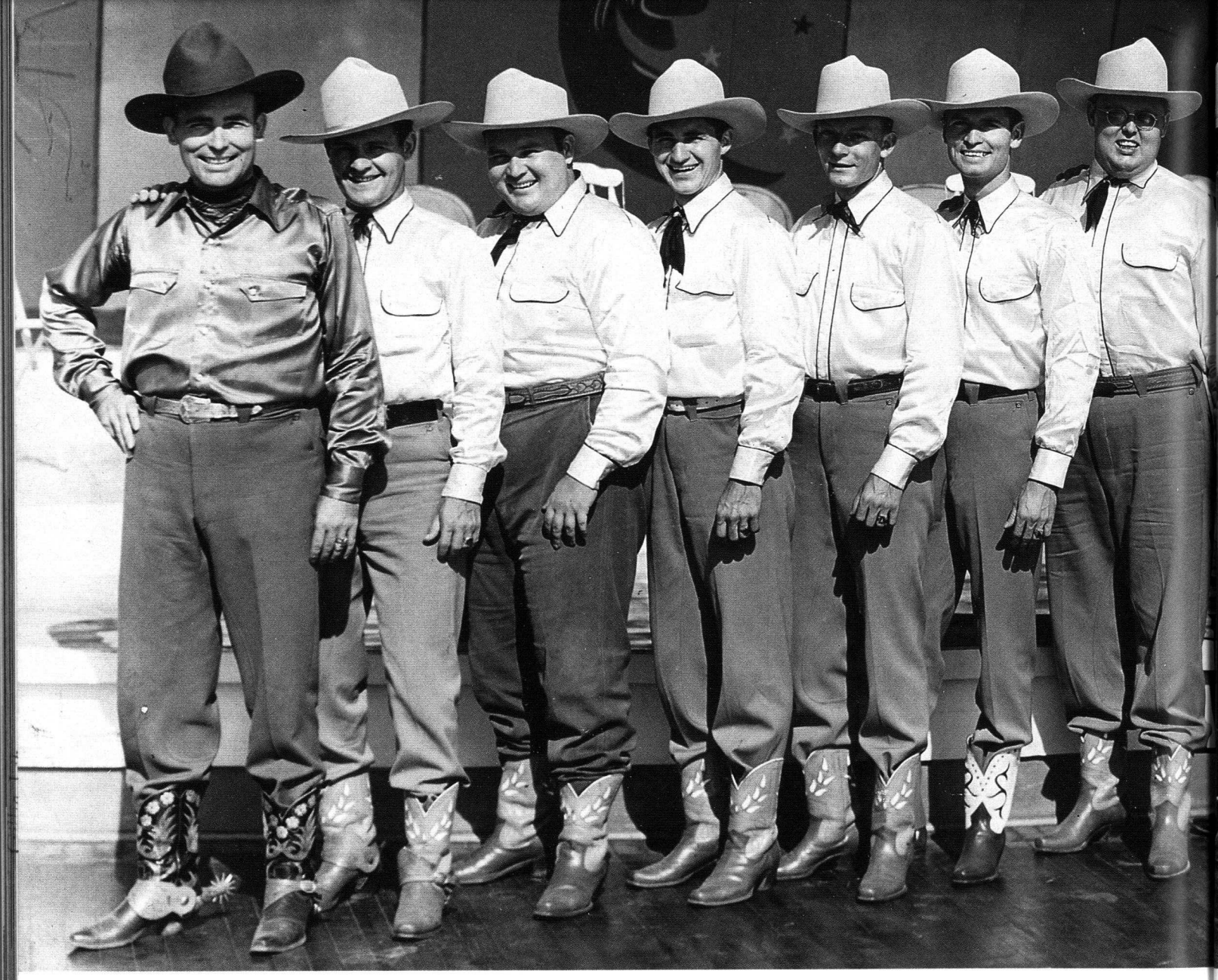
Saint-Memin was an officer in the Palace Guard of Louis XVI who lost his property in the French Revolution. He came to America in 1793, and, with training in drawing and an interest in mechanical things, taught himself engraving.

He then built an automatic tracing device developed for taking exact profiles called a physiognotrace. It was based on those in use in France at the time. With it he outlined features with absolute accuracy, filling in form-building shadows and details of hair and costume by hand in chalk. He then reduced the large image with another mechanical device, a pantograph, to a diameter of two inches, engraved it on a copper plate, and struck images.

The original profiles were drawn in black chalk and highlighted with white chalk. These watercolor versions, reduced from the life size, are rare.

Saint-Memin established a studio in New York in 1796, and was immediately busy with fashion portraits. Although he did hundreds of society portraits, the most important images he took were those of Indian visitors. When the artist was in Philadelphia, he recorded eight of the first official Indian visitors to the city. They came in three groups of delegations from 1804 to 1807. These portraits show the two Mandans who arrived 1806 with a group of Osages. The young woman is Yellow Corn, wife of Shahaka, the Mandan chief known as The Big White. The Mandan had befriended Lewis and Clark from the time of their first visit to the Mandan village in October 1804. The Indians, who had first visited Washington, returned to their village in modern-day North Dakota in 1809. Shahaka, Yellow Corn, and their child accompanied the explorers when returning to the East. In 1806 Shahaka was received by President Thomas Jefferson, who was "hoping for amicable relationship between the races."

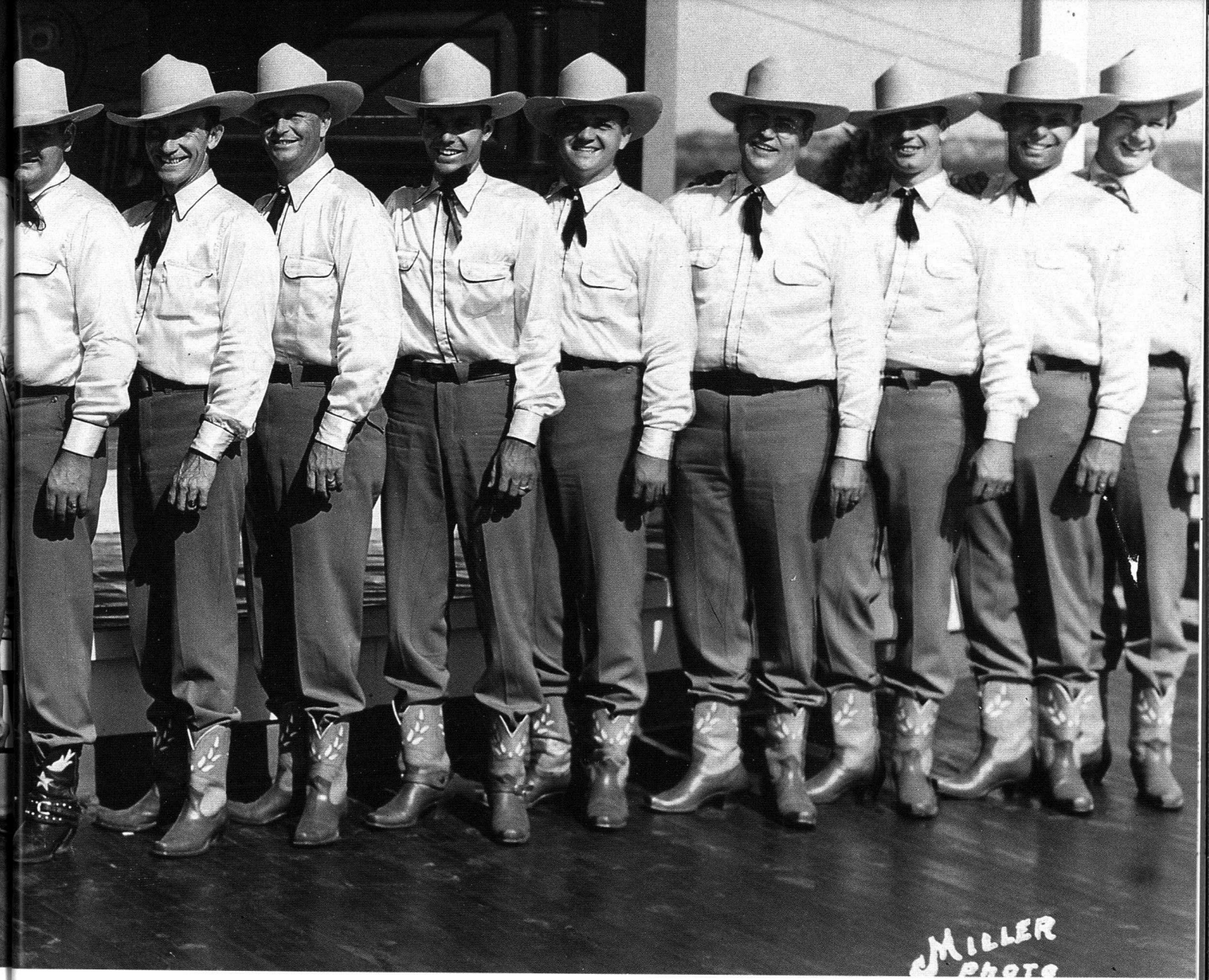
The Indians, who had first visited Washington, returned to their village in modern-day North Dakota in 1809. The portraits are among the earliest and — even if a bit stiff — the most accurate images of Plains Indians ever made.



Photographer Unknown
BOB WILLS AND HIS TEXAS PLAYBOYS
photograph
4327.6508

Bob Wills (1905-1975) was responsible for popularizing Western swing music. The influence of his band on the sounds of country-western music may have been greater than that of any other performer or group. His legendary band was known for dance tunes that combined strong rhythm with blues, jazz, pop, Mariachi, and Dixieland styles. In 1944 Wills told a *Tulsa World* reporter, "We're the most versatile band in America. Sure we give 'em Western music but we give 'em rhumbas too."

Wills was performing by 1929 and during the next few years formed several groups — Wills Fiddlin' Band, Alladin Laddies, Light Crust Doughboys, and the Playboys. In 1934 the group moved briefly to Oklahoma City, then in February they broadcast their first program over KVOO Radio in Tulsa, and Bob Wills and His Texas Playboys were on the air.



Wills introduced drums to country-western music. He also used brass and woodwind instruments as he constantly worked at improving and changing the sound of the band. Tommy Duncan was a featured vocalist, and the steel guitar became prominent through the playing of Leon McAuliff. In 1940 Wills took some of the Playboys to Hollywood for a movie career. His brother Johnnie Lee and His Boys continued the KVOO daily noon broadcast until 1958, remaining a weekday radio program for twenty-five years.

Pictured left to right are: Bob Wills, Tiny Mott, Tubby Lewis, Smoky Dacus, Jessie Ashlock, Johnny Lee Wills, Robert McNally, Tommy Duncan, Everett Stover, Al Stricklin, Joe Ferguson, Eldon Shamblin, O.W. Mayo (manager), Son Lansford, Herman Arnspiger, and Leon McAuliffe.

PATRONS OF THE THOMAS GILCREASE MUSEUM ASSOCIATION

The Thomas Gilcrease Museum Association greatly appreciates the generosity of the following Business Art Alliance Donors and individual Patron Members who help make possible the exhibitions, educational programs, and publications of Gilcrease Museum.

This listing includes gifts of $1,000 or more for the period July 1, 1998 through June 30, 1999.

If any of this information is in error, please notify the Association Office at 918/596-2700.

Mr. & Mrs. Lindsay Alexander
American Airlines Inc.
American Bank & Trust Co.
American National
Bank & Trust Company
American Residential Group
Amoco Corporation
Anonymous
Apache Corporation
Arby's
Arrow Trucking Co.
Arthur Andersen & Co.
Mr. & Mrs. W. S. Atherton
Mr. & Mrs. Michael Atkinson
Mr. & Mrs. Keith E. Bailey
Mr. & Mrs. Brent Baker
The Bama Companies, Inc.
Bank of America
Bank of Oklahoma N.A.
Bank One, Oklahoma, N.A.
Mr. & Mrs. Philip W. Baxter
Grace and Franklin Bernsen
Foundation
Mr. & Mrs. Everett E. Berry
Mr. & Mrs. James M. Bird
The Boeing Company
Mr. & Mrs. William G. Boone
The Mervin Bovaird Foundation
Ms. Debbie Branch
Mrs. Neva Brannin
Dr. & Mrs. Donald L. Brawner
Judge & Mrs. Thomas R. Brett
Broadhurst Foundation
Mr. & Mrs. John A. Brock
Mrs. Mary Lois Brown
Mr. & Mrs. John C. Bumgarner, Jr.
Mr. & Mrs. Larry J. Bump
Mr. & Mrs. Stan Burnstein
Mr. & Mrs. Albert E. Bush
Callidus Technologies Inc.
Calumet Oil Company
Mr. & Mrs. Joseph Cappy
The Carpentree Inc.
Carrera Gas Company, L.L.C.
CCI Corporation
Ms. Pamela Chandler
Mr. & Mrs. Todd Chapman
H A & Mary K. Chapman
Charitable Trust
CITGO Petroleum Corporation
Dr. & Mrs. John Coates
Ms. Allison M. Cotton
Mr. & Mrs. Doyle W. Cotton, Jr.
Mr. & Mrs. Clint V. Cox
Mr. & Mrs. K. Wiley Cox
Crowe & Dunlevy
Cuesta Foundation
Ms. Laura Stauffer Daniel
Mr. & Mrs. Charles Daubenberger
Mr. & Mrs. Robert W. Davis
Mr. Maurice De Vinna
Mrs. G. W. Deck, Jr.
Deloitte & Touche
Devco Companies
Doerner Saunders Daniel & Anderson
Dollar Thrifty Automotive Group
Mr. & Mrs. George S. Dotson
Mr. & Mrs. Edward Douze
Dover Resources Inc
Ernst & Young
The F&M Bank and Trust Co.
Fintube Limited Partnership
Founders & Associates, Inc.
Ms. Wanda L. Fowler
Mr. & Mrs. Irvin Frank
Mr. & Mrs. Travis Freeman
Mr. & Mrs. Blaine G. Frizzell
Fulton & Susie Collins Foundation
The Fund for Folk Culture
Gas Processors Association
Gear Products
Thomas Gilcrease Foundation
Gordona Duca Realtors
Mr. Gregory Gray & Ms. Sharon Bell
Hale-Halsell Co.
Lorene Cooper Hasbrouck
Charitable Trust
Mr. & Mrs. E. Blake Hastings
Mr. & Mrs. Hans Helmerich
Mr. & Mrs. Jono Helmerich
Mr. & Mrs. Rik Helmerich
Mr. & Mrs. Walter H. Helmerich III
Mr. & Mrs. Zak Helmerich
Helmerich & Payne, Inc.
The Henry Luce Foundation, Inc.
Mr. & Mrs. David A. Hentschel
Hillcrest HealthCare System
Mr. & Mrs. Markus Hilti
Hilti Inc.
Judge Sven Holmes
& Ms. Lois Romano
The Holmes Organisation, Inc.
Mr. & Mrs. John N. Hove
Mr. & Mrs. Oliver S. Howard
Dr. & Mrs. Robert E. Hudson
Mr. Norman M. Hulings, Jr.
Mr. & Mrs. Ray Hunt
Mr. & Mrs. Robert G. Hunt
Jackie Cooper Imports of Tulsa
Mr. & Mrs. Robert W. Jackson
Mr. & Mrs. David F. James
Mr. & Mrs. Robert S. James
James Potts & Wulfers, Inc.
Mr. & Mrs. Nathan Janco
Jim Ruley & Co., Inc.
Mr. & Mrs. Jenkin Lloyd Jones
Betty E. & George Kaiser Foundation
The Herman Kaiser Foundation
Mr. & Mrs. Bradford G. Keithley
Mr. & Mrs. William G. Kerr
The Kerr Foundation
Mr. Charles C. Killin
KPMG Peat Marwick LLP
Mr. George R. Kravis
Raymond and Bessie Kravis
Foundation
Mrs. R. Harlan Krumme
Mr. & Mrs. Robert W. Langholz
Lariat Petroleum, Inc.
Mr. & Mrs. Larry E. Lee
Leinbach Company
Dr. & Mrs. Patrick D. Lester
Mr. & Mrs. James C. Lewis
The Lewis Foundation
Lexus of Tulsa
Mr. Bill Lobeck & Mrs. Kathy Taylor
Mr. & Mrs. Robert E. Lorton
Mr. & Mrs. Robert E. Lorton III
Lumen Energy Corporation
Mr. & Mrs. Stanley A. Lybarger
Magee Rausch & Shelton
Mr. & Mrs. John K. Major
Manhattan Construction
May's Drug Stores Inc.
Mrs. Grace F. McMahon
C. L. McMahon Memorial Foundation
Mr. William E. Meyer
Miss Jackson's
Rosalie Murphy Charitable Foundation
Mr. & Mrs. Jack H. Neely
Mrs. Ruth Nelson
& Mr. Tom Murphy
Mr. & Mrs. Don Newman
NORDAM
ONEOK, Inc.
Optimus Corporation
Mr. & Mrs. John C. Oxley
Parker Drilling Co.
Mr. & Mrs. Rep Patterson
Mr. & Mrs. Robert E. Patterson
Ms. Sabrina Patterson
Mrs. Shannon Patterson Powers
Mr. & Mrs. M. Steevens Patton, Jr.
Mr. & Mrs. Robert A. Peterson
Mr. & Mrs. Donne W. Pitman
Mr. & Mrs. Robert C. Poe
Mr. & Mrs. DeWitt L. Potter
Pray Walker Jackman
Williamson & Marlar
Prescor Inc.
PricewaterhouseCoopers LLP
Property Company of America
Public Service Co. of Oklahoma
R & R Engineering Co., Inc.
Ranch Acres Wine & Spirits
Mr. & Mrs. Emmet C. Richards
Mr. & Mrs. Rusty Richardson
Mrs. Alan P. Roberts
Mr. & Mrs. James A. Robinson
Mr. & Mrs. Robert J. Riggs, Jr.
Mr. John E. Rooney
Mrs. Laurence F. Rooney, Jr.
Rooney Investment Group
Mr. & Mrs. Edgar R. Sanditen
Sarkeys Foundation
Ms. Paula Scannell
Mr. & Mrs. Lloyd A. Scherwinski
SerDrilco, Inc.
Mrs. Franklin D. Sinclair
Mr. & Mrs. Alex Singer
Sisk Charitable Trust
Southwestern Bell
Southwestern Energy Services
Southwestern Wire Cloth Inc.
Mr. & Mrs. Dale Stauffer
Mr. & Mrs. Jim Stevenson
Mr. & Mrs. Harold C. Stuart
Mr. & Mrs. James M. Sturdivant
Sun Company
Ms. Daryl L. Swanstrom
Mr. & Mrs. Ross O. Swimmer
Mr. & Mrs. Joseph N. Tate
Texaco
The Detrick Companies, Inc.
C. W. Titus Foundation
TMA Systems, LLC
The Trust Co. of Oklahoma
The Tulsa Foundation
Tulsa Surgical Society
Unit Corporation
United Video
Mr. & Mrs. Martin A. Vaughan
Mr. & Mrs. Thomas Vining
Visteon
Peter M. Walter & Associates
Ward Petroleum Corporation
William K Warren Foundation
Mr. & Mrs. Bruce G. Weber
Whirlpool Corporation
Willbros USA Inc.
The Williams Companies, Inc.
T. D. Williamson Inc.
Mr. & Mrs. James Wittliff

Mr. Paul Woodul
World Publishing Co.
World Travel Service Ltd.
Mr. & Mrs. Joe Worley
Ms. Peggy J. Yarborough
Mr. & Mrs. Maxine Zarrow
Mr. & Mrs. Scott Zarrow
Zarrow Families Foundation
Zebco Corporation
Mr. & Mrs. Robert L. Zeligson
Mr. John S. Zink

BOARD OF DIRECTORS
OF THE THOMAS GILCREASE MUSEUM ASSOCIATION

Jack E. Short,
Chairman of the Board

Debbie J. Branch,
President

Donald F. Marlar,
President-Elect

Roger B. Whaley,
Secretary

Howard E. Janzen,
Treasurer

J. Brooks Joyner,
Executive Director

Vice Presidents
Melissa P. Atkinson
Patricia D. Cappy
Carole Huff Hicks
Gail Zarrow Richards
Lois Romano
Kathryn Taylor

Directors
Peer L. Anderson
Philip W. Baxter
Everett E. Berry
Linda L. Bump
Rosemary Clinton
Laura Stauffer Daniel
Brenda B. Davis
Dennis A. Dowell
Robert G. Failing
Gregory A. Gray
Lamar Guillory
E. Blake Hastings
Jonathan D. Helmerich
Robert G. Hunt
Susan B. Jackson
Elizabeth Johnson
Charlene Kern
Julie S. Kruger
Marcy Lawless
Patrick D. Lester, M.D.
Elizabeth Peterson
W. Jeffrey Pickryl
Carmen Plunk
Kathleen C. Rooney
Melissa H. Sartin
Milann H. Siegfried
Steve Turnbo
Thomas A. Vining
Randi Stuart Wightman
John H. Williams
David E. Winslow
Joe Worley
Maxine F. Zarrow

Ex-Officio Member
Carolyn Crawley,
Gillie President

Directors Emeritus
Lindsay L. Alexander
Robert F. Biolchini
Marian R. Bovaird
Neva L. Brannin
Mary Jean Brett
William F. Fisher, Jr.
Gregory Flanagan
Bonnie Henke
Burt B. Holmes
Paul H. Johnson
Patricia W. Langholz
James C. Leake
Roxana R. Lorton
Patsy L. Lyon
Robert L. Parker
Joan Stauffer
Jon R. Stuart
Charles E. Thornton
Terese T. Williams
Jack Zarrow

BOARD OF TRUSTEES OF THE THOMAS GILCREASE INSTITUTE
OF AMERICAN HISTORY AND ART

Jana L. Shoulders,
Chairman
Barbara Eikner
William F. Fisher, Jr.
Walter H. Helmerich III
M. Susan Savage

Join the Thomas Gilcrease Museum Association today and enjoy the benefits of membership all year long.

Please mail to: Membership Office
Thomas Gilcrease Museum Association
1400 Gilcrease Museum Road
Tulsa, Oklahoma 74127-2100

Thank you for supporting Gilcrease Museum.

Benefits of a Basic Membership for a family of two adults and children under the age of 18 include:

Free admission to select special events and exhibitions.
A subscription to the twice-a-year ***Gilcrease Journal.***
A quarterly, members-only **newsletter and calendar** of events, with information about the Museum and advance notice of upcoming exhibitions and programs of interest to the entire family.
A 10% **discount on Museum Shop purchases,** including mail orders.
Exclusive, **members-only invitations** to exhibition preview parties, lectures and other special events.
Member discounts for educational programs.
Special travel opportunities.
And much more!

QUESTIONS? PLEASE CALL THE MEMBERSHIP OFFICE AT 918 / 596-2758.

MEMBERSHIP APPLICATION

Yes! We'll join and enjoy the benefits and privileges of Membership in the Thomas Gilcrease Museum Association.

Mr./Mrs./Dr./Miss/Ms._____
(Please circle the title(s) and print your name(s) above as you would like them to appear in our records.)
Address_____
City_____ State_____ Zip_____
Daytime telephone_____
❑ My (our) check made payable to the Thomas Gilcrease Museum Association is enclosed.
❑ Please charge my (our) ❑ VISA ❑ MasterCard ❑ American Express
Card Number_____Exp. Date_____
Signature_____

Category of Membership desired:

❑ Associate $50
❑ National Associate *(outside Oklahoma)* $40
❑ Trapper $75
❑ Explorer $100
❑ Settler $200
❑ Prospector $500
❑ Moran Circle $1,000
❑ Catlin Circle $1,500
❑ Russell Circle $2,500
❑ Remington Circle $5,000

❑ My company provides a matching gifts program. I have enclosed the necessary forms or information.

GIFT MEMBERSHIP APPLICATION

We would like to share the benefits and privileges of Membership in the Thomas Gilcrease Museum Association as a gift to a friend.

Mr./Mrs./Dr./Miss/Ms._____
(Please circle the title(s) and print the recipient's name(s) above as they should appear in our records.)
Gift recipient's address_____
Gift recipient's city_____State_____Zip_____
Gift recipient's daytime telephone_____
❑ A check made payable to the Thomas Gilcrease Museum Association is enclosed.
❑ Please charge my (our) ❑ VISA ❑ MasterCard ❑ American Express
Card Number_____Exp. Date_____
Signature_____

Category of Membership desired:

❑ Associate $50
❑ National Associate *(outside Oklahoma)* $40
❑ Trapper $75
❑ Explorer $100
❑ Settler $200
❑ Prospector $500
❑ Moran Circle $1,000
❑ Catlin Circle $1,500
❑ Russell Circle $2,500
❑ Remington Circle $5,000

My enclosure card should read:_____

THOMAS
GILCREASE
MUSEUM
ASSOCIATION

1400 GILCREASE
MUSEUM ROAD
TULSA OKLAHOMA

faces